



mad season

BY

matchbox  
T W E N T Y

the masterful follow-up  
to the 13 million selling debut album  
in stores May 23

Produced by Matt Serletic for Melisma Productions, Inc.  
Mixed by David Thoener









**“Nobody but a few geeks  
will download music  
from the web.”**

— ONE-TIME MUSIC EXECUTIVE

**[INSIDE]**

go to [www.inside.com](http://www.inside.com)

**FRESH NEWS, DATA AND INTELLIGENCE ON  
THE FUTURE OF YOUR INDUSTRY.TODAY.**

**[TV] [FILM] [MUSIC] [MEDIA] [BOOKS] [DIGITAL]**

from Powerful Media, Inc.



Editor in Chief: **TIMOTHY WHITE**

**EDITORIAL**

**Managing Editor:** DON JEFFREY  
**Deputy Editor:** Irv Lichtman  
**Executive Editor-New Media:** Marilyn A. Gillen  
**News Editor:** Carolyn Horwitz  
**Director of Special Issues:** Gene Sculatti; Dalet Brady, Associate Director; Katy Kroll, Assistant Editor; Marin Jorgensen, Special Issues Coordinator  
**Bureau Chiefs:** Phyllis Stark (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America), Melinda Newman (L.A.)  
**Art Director:** Jeff Nisbet; **Assistant:** Raymond Carlson  
**Copy Chief:** Bruce Janicke  
**Copy Editors:** Andrew Boorstin, Marlaina Gray, Carl Rosen  
**Senior Editor:** Ed Christman, Retail (N.Y.)  
**Senior Writer:** Chris Morris (L.A.)  
**Talent Editor:** Larry Flick (N.Y.)  
**R&B Music:** Gail Mitchell, Editor (L.A.)  
**Country/Christian Music:** Deborah Evans Price (Nashville)  
**Dance Music:** Michael Paoletta, Editor (N.Y.)  
**Pro Audio/Technology:** Paul Verna, Editor (N.Y.)  
**Digital Entertainment:** Eileen Fitzpatrick, Editor (L.A.)  
**Radio:** Chuck Taylor, Editor (N.Y.)  
**Heatseekers Features/Music Video:** Carla Hay, Editor (N.Y.)  
**Financial Reporter:** Brian Garrity (N.Y.)  
**Touring Reporter:** Ray Waddell (Nashville)  
**Editorial Assistants:** Rashaun Hall (N.Y.), Jill Pesselnick (L.A.)  
**Special Correspondent:** Jim Bessman  
**Contributors:** Catherine Applefield Olson, Bradley Bamberger, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Dylan Siegler, Steve Traiman

**International Editor in Chief: ADAM WHITE**

**International Deputy Editor:** Thom Duffy  
**International Editor:** Tom Ferguson  
**International News Editor:** Gordon Masson  
**German Bureau Chief:** Wolfgang Spahr  
**Asia Bureau Chief:** Steve McClure  
**Contributing Editors:** Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

**CHARTS & RESEARCH**

**Director of Charts:** GEOFF MAYFIELD  
**Chart Managers:** Anthony Colombo (Mainstream Rock/Spotlight Recaps), Ricardo Companioni (Dance, Latin), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Reggae), Wade Jessen (Country/Contemporary Christian/Gospel), Stephanie Lopez (R&B/Hip-Hop), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Silvio Pietrolungo (Hot 100/Top 40 Tracks), Marc Zubatkin (Video/Classical/Kid Audio, World Music/New Age)  
**Chart Production Manager:** Michael Cusson  
**Associate Chart Production Manager:** Alex Vitoulis  
**Administrative Assistants:** Keith Caulfield (L.A.), Mary DeCrose (Nashville), Gordon Murray (N.Y.)

**SALES**

**Associate Publisher/Worldwide:** IRWIN KORNFELD  
**Advertising Directors:** Pat Jennings (East), Jodie Francisco (West)  
**Urban Advertising Director:** Andy Anderson  
**New York:** Evan Braunstein, Marc Lichtenstein  
**L.A.:** Diana Blackwell, Michelle Wright  
**Nashville:** Phil Hart  
**Advertising Coordinators:** Hollie Adams, Evelyn Aszodi  
**Advertising Assistants:** Eric Vitoulis, Jamie Yates  
**Classified:** Dave McLean  
**Directories:** Jeff Serrette

**Associate Publisher/International:** GENE SMITH  
**U.K./Europe:** Christine Chinetti, Ian Remmer 44-207-822-8300  
**Asia-Pacific/Australia:** Linda Matich 612-9440-7777. Fax: 612-9440-7788  
**Japan:** Aki Kaneko, 323-525-2299  
**France:** Francois Millet, 33-1-4549-2933  
**Latin America/Miami:** Marcia Olival 305-864-7578. Fax: 305-864-3227  
**Mexico/West Coast Latin:** Daisy Ducret 323-782-6250  
**Jamaica/Caribbean:** Betty Ward, 954-929-5120 Fax 954-921-2059

**MARKETING & LICENSING**

**Associate Publisher:** HOWARD APPELBAUM  
**Promotion Director:** Peggy Aitenpohl  
**Promotion Coordinator:** Amy Heller  
**Senior Designer:** Melissa Subatch  
**Assistant Marketing Manager:** Corey Kronengold  
**Special Events Director:** Michele Jacangelo Quigley  
**Special Events Coordinator:** Phyllis Demo  
**Sponsorship Coordinator:** Cebele Rodriguez  
**Circulation Director:** JEANNE JAMIN  
**Group Sales Manager:** Katia DuChaine  
**Circulation Promotion Manager:** Lori Donohue  
**Circulation Assistant:** Mike Fouratt  
**International Circulation Marketing Director:** Ben Eva  
**Circulation Marketing:** Stephanie Beames, Paul Bridgen  
**Director of Rights and Clearances:** Susan Kaplan

**PRODUCTION**

**Director of Production & Manufacturing:** MARIE R. GOMBERT  
**Advertising Production Manager:** Johnny Wallace  
**Advertising Manufacturing Manager:** Lydia Mikulko  
**Advertising Production Coordinator:** Christine Paz  
**Editorial Production Director:** Terrence C. Sanders  
**Editorial Production Supervisor/QPS Administrator:** Anthony T. Stallings  
**Specials Production Editor:** Marc Gaiquinto  
**Systems/Technology Supervisor:** Barry Bishin  
**Senior Composition Technician:** Susan Chicola  
**Composition Technicians:** Rodger Leonard, Maria Manlicic  
**Directories Production Manager:** Len Durham  
**Classified Production Assistant:** Gene Williams

**NEW MEDIA**

**Editorial Director:** KEN SCHLAGER  
**Billboard Bulletin:** Michael Amicone (Managing Editor), Lars Brandle (International Ed.), Eileen Fitzpatrick (Associate Ed.)  
**Billboard Online:** Barry Jekell (Senior Editor), Jonathan Cohen (News Editor), Sam D. Bell (Sales Manager), Rachel Wilson (Product Manager)

**ADMINISTRATION**

**Distribution Director:** Edward Skiba  
**Billing:** Maria Ruiz  
**Credit:** Shawn Norton  
**Business Manager:** Joellen Sommer  
**Assistant to the Publisher:** Sylvia Strin

**PRESIDENT & PUBLISHER: HOWARD LANDER**

**BILLBOARD OFFICES:**

<b>New York</b> 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	<b>Washington, D.C.</b> 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	<b>London</b> 50-51 Bedford Row London WC1R 4LR 44-207-822-8300 fax: 44-20-7242-9136
---	---	--

<b>Los Angeles</b> 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 fax 323-525-2394/2395	<b>Nashville</b> 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
---	---

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326  
 International: 740-382-3322

**BILLBOARD ONLINE:** <http://www.billboard.com>  
 212-536-1402, [sbell@billboard.com](mailto:sbell@billboard.com)



**PRESIDENT: Howard Lander**

**Vice Presidents:** Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer, Adam White

# 'Bhopal Express': Try To Catch The Wind

No matter how softly it blows, the wind is always cruel, since it touches everything but feels nothing. On the night of Dec. 2, 1984, in a working-class precinct of Bhopal, the capital of Madhya Pradesh in India, evil came as casually as a sigh; the Angel of Death exhaled and created the worst industrial disaster in history.

Due to corroded pipes and valves monitored by an understaffed safety crew, 40 tons of lethal gas began leaking from overloaded storage tanks at the aged Union Carbide pesticide plant in Bhopal. A refrigeration unit that could have deterred or prevented the massive leak had been closed down as an economizing measure, and the factory's manual alarm for personnel had been shut off. The leak was first discovered by management circa 11 p.m., but it wasn't until 12:50 a.m. that a frightened worker succeeded in switching on the alarm. Management silenced that sole alarm within minutes and delayed sounding the plant's public siren until 2 a.m. The poisonous vapors escaping in the intervening hours soon killed an estimated 8,000 people, many of whom fell dead shortly after being exposed to the toxic emissions. Some 16,000 people have perished thus far from the effects of the erratic airborne currents of methyl isocyanate (MIC), hydrogen cyanide, and other chemicals, and 500,000 more citizens were maimed by the noxious breezes in what would later be described as a chemical Hiroshima.

"I knew as little about the subject as anybody else," says Mahesh Mathai, an award-winning director of Indian commercials (Cadbury's Dairy Milk, Eveready batteries) and music videos (clips for Indian artists like Lucky Ali have earned honors at the Channel V Music Awards). Mathai traveled to Bhopal at the suggestion of producer Deepak Nayar ("Heat And Dust," "The Million Dollar Hotel") in April 1998 to research what would become his first feature film. "That visit actually changed my life," says Mathai—who later realized Union Carbide made the Eveready batteries for which he'd shot TV advertisements—"because I saw people were [still] dying, were helpless, didn't have a voice. For me, it became partly a film and partly a mission. I had to tell their story. I couldn't walk away."

The results are "Bhopal Express" (Highlight Films/Kintop Pictures/Alive Entertainment), a spare, affecting movie that interlaces fiction and fact to chronicle the plight of two local newlyweds whose young lives are forever altered by the tragedy, plus an accompanying soundtrack on Sony Music India, produced by the noted ambient/pop production team of Shankar Mahadevan, Ehsaan Noorani, and Loy Mendonsa. The score features hypnotic tracks by Indi-pop stars Lucky Ali ("Tu Kaun Hai" [Who Are You]) and Sagarika ("Hum Kya Log Hai" [What Kind Of People Are We]), as well as contributions from *ghazal* vocalist Jagit Singh and Rajasthan folk singer Ila Arun.

The gas at Bhopal was as capricious as it was insidious, cutting down those directly in its invisible path while sparing others just a short distance away. The movie is titled for the commuter train transporting the new bride of the main character, a lowly plant supervisor. She is returning from a family visit—just as the gas is settling over the city. "The song ["Who Are You"] over the opening credits by Lucky Ali actually talks about a wind," explains Mathai, "but it could also be about a woman or a train. It's ambiguous and says, 'Where do you come from, where do you go, what do you bring?' In other words, 'Do you bring good fortune or bad?'"

Included on the soundtrack is a dramatic Hindi recitation by superstar actor Amitabh Bachchan (sometimes called the Marlon Brando of India) of the film's epilogue, which reveals that, 16 years after the disaster, 10-15 people continue to die each month of causes related to the Bhopal gases' long-term effects, which include in utero infection of infants born to survivors. "Neonatal mortality within the first month of birth is still very high," says Satinath Sarangi, the managing trustee of the 16-year-old free Sambhavna Clinic in Bhopal, who recalls that he "heard about the disaster on the radio in the afternoon" following the leak, back when he was a metallurgy engineer-

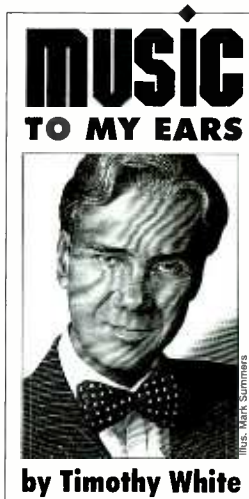
ing Ph.D. working 100 miles from Bhopal. Arriving the next evening to help treat the stricken population, he stayed for good, relinquishing his previous career aims to help found Sambhavna ("Possibility") Clinic. But he says a chief obstacle to healing remains Union Carbide.

"Union Carbide had been collecting information on the effects of the gas," explains Sarangi, "which was one of the raw materials of the pesticides. One big area where they collected this information was the Bhopal factory itself, because the workers would have regular medical checkups where their blood and urine would be systematically checked out. But they wouldn't be told a thing. Then they found out that a lot of this data was being used in company research papers as unpublished research done of human 'volunteers'—'guinea pigs' were the exact words that the workers used in their petition to [India's] Supreme Court." Sarangi says that Union Carbide still treats MIC's "effect on the human body and the composition of the leaked gases" as "trade secrets" and that, alarmingly, a 1999 Greenpeace study found the shuttered Bhopal plant to be a toxic waste site of "severe chemical contamination" in dire need of cleanup.

Sued by India for \$15 billion, Union Carbide settled in 1989 for \$470 million, or 3% of damages sought. The International Medical Commission on Bhopal estimated in a 1996 report that 50,000 survivors still suffer partial or total disability (recent unofficial estimates are 120,000) and that Union Carbide India and Union Carbide USA failed to provide toxicological data needed for medical care or to answer summonses from the Indian courts on charges of culpable homicide—the legal equivalent of manslaughter. A new class-action suit by survivors was filed against Union Carbide Nov. 15, 1999, in the U.S. District Court for the Southern District of New York, charging it with "depraved indifference to human life." Indeed, Warren M. Anderson, chairman of Union Carbide Corp. in 1984, had been eluding Indian justice since the gas leak, and the Indian government notified Interpol that Anderson was a fugitive. "The settlement with the government of India in 1989 of all claims arising from the Bhopal tragedy did not just cover Union Carbide; it covered all directors, officers, and employees, including Warren Anderson," a company spokesman told The New York Times on March 5. "Based on that settlement, we see no reason to encourage any disturbance of Mr. Anderson, who retired as chairman 12 years ago."

"But three days after The New York Times published that article about the elusive Mr. Anderson, Union Carbide called our lawyers and said, 'OK, we will accept the process served for Mr. Anderson,' and they do it," Sarangi says exultantly. "For them it's a comedown from saying, 'We don't recognize your case or the jurisdiction of the Indian courts.' It's the same judge involved in all this, and he said back in 1986 that Union Carbide should submit to the Indian courts. It almost overwhelmed us, this response to the case—and the film and the soundtrack." Especially since all proceeds from the latter two efforts benefit the Sambhavna Clinic. "If you keep on at something, some magic miracle happens," says Sarangi. "After the film was screened in Bhopal, this old woman came and said, 'Now I can rest, because we were worried our children's children will forget what we have gone through, and this film will keep this memory alive.'"

As for "Bhopal Express" director Mathai, one of three sons of a south India marketing executive and his homemaker spouse, the film's memorial is also personal. "My younger brother George died from asphyxiation in 1985 on a ship in Mexico," says Mathai. "It was, again, due to corporate mismanagement. He was a merchant seaman on a ship that regularly carried chemicals and fuel between Mexico and places like Cape Canaveral [Fla.]. He had to go down into the tank to do some routine check; they hadn't done the cleanup they should have. He was 20 years old. At the end of the film, that dedication, 'To Georgie,' is for him."



by Timothy White

## LETTERS

### JUDO MOVE: NAPSTER AS MARKETING TOOL

The power of judo is using an opponent's own power to your advantage. The music industry has an extraordinary opportunity with Napster ("The Industry Responds To Napster," Billboard, April 15) to use judo to turn it from being a threat into the single most effective marketing tool of all time.

The key to Napster's power and its threat is it enables consumers to quickly and easily search a virtual library and to download and play songs on their computers.

But this is also the opportunity. What if the industry fed the virtual library system a greater number of half-songs that didn't give the listener the whole experience but only the feel of the

experience? What if the industry went so far as to turn these mini-songs into little ads that helped the listener locate where on the Internet to purchase the whole album?

This would have the effect of turning Napster into an enormous virtual sampling booth. It would also disarm the threat the industry perceives, because every search for a Santana song would result in a larger number of promotional versions.

A Napster user would either become frustrated and go away or would use the system to listen to music before buying. And check this out: A Napster distributor would become a marketing agent.

What's more, the cost of such an effort would be dwarfed by increased sales and

would be nothing compared to what the industry is now facing in legal fees and public humiliation.

For any executive or musician who desires to pull this move, here are the complete instructions:

1. Buy 50 machines with lots of hard disc space.
2. Put them all on the Net.
3. Load them up with Napster and a gazillion song samples (be sure to select "publish").
4. There is no step four.

It's a simple plan that will effectively disarm the threat and either kill the system or turn it into an extraordinarily viral marketing program.

Michael Grover  
Boston

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor: Billboard, 1515 Broadway, New York, N.Y. 10036.



**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

• <b>THE BILLBOARD 200</b> ★ NO STRINGS ATTACHED • 'N SYNC • JIVE	130
<b>BLUES</b> ★ BLUES AT SUNRISE STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY	40
<b>CONTEMPORARY CHRISTIAN</b> ★ GOD IS WORKING - LIVE THE BROOKLYN TABERNACLE CHOIR • WORD	39
<b>COUNTRY</b> ★ FLY • DIXIE CHICKS • MONUMENT	34
<b>GOSPEL</b> ★ GOD IS WORKING - LIVE THE BROOKLYN TABERNACLE CHOIR • WORD	38
<b>HEATSEEKERS</b> ★ S CLUB 7 • S CLUB 7 • POLYDOR	22
<b>INDEPENDENT</b> ★ SLIPKNOT • SLIPKNOT • I AM	72
<b>INTERNET</b> ★ THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE? PINK FLOYD • COLUMBIA	71
<b>KID AUDIO</b> ★ RADIO DISNEY JAMS VOL. 2 VARIOUS ARTISTS • WALT DISNEY	69
<b>THE BILLBOARD LATIN 50</b> ★ GUERRA DE ESTADOS PESADOS • VARIOUS ARTISTS • LIDERES	60
<b>POP CATALOG</b> ★ MY OWN PRISON • CREED • WIND-UP	20
<b>R&amp;B/HIP-HOP</b> ★ MY NAME IS JOE • JOE • JIVE	30
<b>REGGAE</b> ★ CHANT DOWN BABYLON • BOB MARLEY • TUFF GONG / ISLAND	40
<b>WORLD MUSIC</b> ★ SOGNO • ANDREA BOCELLI • POLYDOR	40
• <b>THE BILLBOARD HOT 100</b> ★ MARIA MARIA SANTANA FEATURING THE PRODUCT G&B • ARISTA	128
<b>ADULT CONTEMPORARY</b> ★ BREATHE • FAITH HILL • WARNER BROS.	117
<b>ADULT TOP 40</b> ★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	117
<b>COUNTRY</b> ★ THE BEST DAY • GEORGE STRAIT • MCA NASHVILLE	37
<b>DANCE / CLUB PLAY</b> ★ BE WITH YOU • ENRIQUE IGLESIAS • INTERSCOPE	32
<b>DANCE / MAXI-SINGLES SALES</b> ★ SAY MY NAME • DESTINY'S CHILD • COLUMBIA	32
<b>HOT LATIN TRACKS</b> ★ A PURO DOLOR • SON BY FOUR • SONY DISCOS	59
<b>R&amp;B/HIP-HOP</b> ★ HE WASN'T MAN ENOUGH • TONI BRAXTON • LAFACE	28
<b>RAP</b> ★ WOBBLE WOBBLE • 504 BOYZ • NO LIMIT	27
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ KRYPTONITE • 3 DOORS DOWN • REPUBLIC	119
<b>ROCK / MODERN ROCK TRACKS</b> ★ OTHERSIDE • RED HOT CHILI PEPPERS • WARNER BROS.	119
<b>TOP 40 TRACKS</b> ★ BYE BYE BYE • 'N SYNC • JIVE	118
• <b>TOP VIDEO SALES</b> ★ STAR WARS: EPISODE 1 - THE PHANTOM MENACE FOXVIDEO	108
<b>DVD SALES</b> ★ END OF DAYS • UNIVERSAL STUDIOS HOME VIDEO	108
<b>HEALTH &amp; FITNESS</b> ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION	110
<b>MUSIC VIDEO SALES</b> ★ TIME OUT WITH BRITNEY SPEARS BRITNEY SPEARS • JIVE / ZOMBA VIDEO	69
<b>RECREATIONAL SPORTS</b> ★ WWF: THE ROCK - KNOW YOUR ROLE WORLD WRESTLING FEDERATION HOME VIDEO	110
<b>RENTALS</b> ★ THE SIXTH SENSE • HOLLYWOOD PICTURES HOME VIDEO	108
<b>CLASSICAL</b> ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS	
<b>CLASSICAL Crossover</b> ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	
<b>JAZZ</b> ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	
<b>JAZZ / CONTEMPORARY</b> ★ TOMORROW TODAY • AL JARREAU • GRP	
<b>NEW AGE</b> ★ NOUVEAU FLAMENCO • OTTMAR LIEBERT • HIGHER OCTAVE	

**TOP OF THE NEWS**

**8** Three new niche-based Christian labels set up shop.

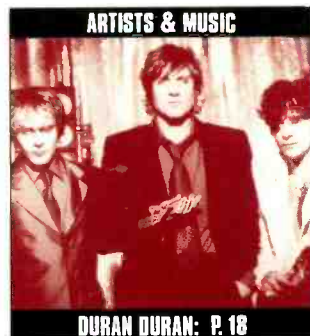
**ARTISTS & MUSIC**

**12 Executive Turntable:** Maria Kleinman is promoted to VP of media relations for Walt Disney Records.

**18** Duran Duran takes an avant-garde turn on its Hollywood Records debut, "Pop Trash."

**18 The Beat:** The "Today" show readies set of live performances for release.

**21 Soundtracks and Film Score News:** Bayside Entertainment enters the soundtrack business with "Held Up" and "Lep-rechaun 5."



**22 Popular Uprisings:** Former Stone Roses lead singer Ian Brown rocks out on solo set.

**23 Reviews & Previews:** Albums from Bebel Gilberto, Billy Joel, and Kronos Quartet and a Linda McCartney tribute album are in the spotlight.

**26 R&B:** Next looks for sophomore success with "Welcome To Nextasy."

**27 Rhythm Section:** Gospel acts like Mary Mary are making a joyful noise on the R&B charts.

**31 Dance:** BT crafts his own groove on "Movement In Still Life."

**33 Country:** The Academy of Country Music celebrates its 35th

**THE BEAT**



anniversary by looking back during its annual awards show.

**36 Boxscore:** Crosby, Stills, Nash & Young gross more than \$2 million in Chicago.

**38 In the Spirit:** Island Inspirational is likely to close its doors.

**39 Higher Ground:** Gospel Music Assn. Week 2000 ends with the launch of the "Ruth" project.

**41 Jazz/Blue Notes:** Medeski, Martin & Wood capture the spontaneity of their live performances on "Tonic."

**42 Songwriters & Publishers:** A demo singer relives his wonder years.

**56 Classical/Keeping Score:** New Music Box celebrates its first anniversary with an issue dedicated to radio.

**57 Pro Audio:** Emerald Entertainment Group names Joe Romeo as new CEO.

**59 Latin Notas:** Puerto Rico's Son By Four makes the first big impact of 2000 on the Latin charts.

**INTERNATIONAL**

**61** It's business as usual for U.K. labels, as the Warner/EMI merger looms.

**64 Hits of the World:** A-ha's "Minor Earth Major Sky" debuts atop Germany's album chart.

**65 Global Music Pulse:** U.S. artist Shelby Lynne finds success with U.K. debut.

**MERCHANTS & MARKETING**

**67** Christian music retailers meet during Gospel Music Assn. Week to discuss using the Internet as a marketing tool.

**69 Child's Play:** Tom Chapin prepares to release greatest-hits album in conjunction with recent Earth Day celebrations.

**70 Retail Track:** Brick-and-mortar works with the Internet to promote new Ben Harper set—with impressive results.

**71 Sites + Sounds:** Thomas "She Blinded Me With Science" Dolby Robertson toys with technology again as his company, Beatnik, prepares to go public.

**72 Declarations of Independents:** Innovative Distribution Network inks three exclusive deals.

**107 Home Video:** The National Assn. of Video Distributors' conference addresses recent company closures.

**PROGRAMMING**

**116** Although classic rock and top 40 make major moves, the sports/talk format leads the pack in "power ratios."

**118 AirWaves:** Sheena Easton prepares to return to the limelight



with new dance set on Universal.

**119 The Modern Age:** Cypress Hill's B-Real addresses the pressures of celebrity on "(Rock) Superstar."

**120 Music Video:** Videos get interactive as viewers get to make the final cut.

**FEATURES**

**112 Classifieds**

**115 Update/Good Works:** Boston-based concert series to benefit Mikey Dee Musician's Benefit Trust.



**129 Hot 100 Spotlight:** Singles sales increase, with chart movement by Hanson, Faith Hill, Avant, and Hoku.

**132 Between the Bullets:** Easter week is full of treats for 'N Sync, as the band sells another 650,000 albums.

**133 This Week's Billboard Online**

**134 Market Watch**

**134 Chart Beat:** Kenny Rogers achieves first top 40 hit on The Billboard Hot 100 in more than 15 years.

**134 Homefront:** Billboard Online introduces "Hits Of The Web."

**Alliances Increase Web Compilation Offerings**

**BY MARILYN A. GILLEN**

**NEW YORK**—The online custom-compilation market continues to evolve.

On April 24, BMG Entertainment announced that it was joining Sony Music as an equity investor in CustomDisc.com, the Stamford, Conn.-based online compilation company.

The next day, Atomic Pop said it would add mix-and-match custom CDs and music videos to its online album and download offerings via a partnership with Internet technology company CDKnet (*Billboard-Bulletin*, April 25).

Under terms of the BMG/CustomDisc pact, BMG agreed to license its catalog for use in the creation of custom CDs and MiniDiscs in exchange for a stake in CustomDisc.

The amount of the BMG holding was not disclosed, but CustomDisc CEO David Gould says that it is on a parity with Sony's stake. Both are described by him as "sizeable."

Radio giant AMFM is the other major shareholder in CustomDisc, which recently closed its latest round of financing—\$10 million from Hicks, Muse, Tate & Furst Inc. (*Billboard-Bulletin*, April 18).

Sony's content—which will include more than 10,000 "deep and active catalog" tracks from its labels—will be rolled out on the site this spring (*Billboard-Bulletin*, Feb. 22).

Initial BMG titles will also begin to appear in the next few months, Gould says, with a goal of having "a lot of major-label content online well before the end of the year."

Both pacts allow for the major-label tracks to be ordered as CDs and as MiniDiscs. Acknowledging that the Sony-developed MiniDisc format has not exactly taken off in the U.S. despite its revived popularity overseas, Gould terms the offering "an experiment" but one that he thinks has the potential to succeed.

"We believe one of the reasons why

MiniDisc failed to gain acceptance [in the U.S.] is that there has been just a complete dearth of content that was made available in the format," Gould says. "We are now uniquely positioned to offer a very significant catalog, including major record label catalog from both Sony and BMG, into the MiniDisc world. So we are going to test it, and we think there just might be an interesting niche there."

CustomDisc has much stronger expectations for another new format for its custom wares—DVD. The company plans to soon begin selling films and TV programming on DVD (*Billboard*, April 29) and is also offering music videos in the format.

In addition, CustomDisc offers downloads from its site.

On Monday (1), CustomDisc will announce a new corporate name intended to reflect this widened business scope, Gould says.

Also widening its scope is Atomic Pop, (Continued on page 125)



# Work the Groove

Work the Groove

Protect your music.  
Project your offers.

Connect with fans.  
Collect your money.

Work the groove with  
DigiBox® containers.



**INTERTRUST®**  
THE METATRUST UTILITY™

Leading Digital Rights Management  
[www.intertrust.com/partners](http://www.intertrust.com/partners)

1 800 393 2272



# New Labels Enter Christian Market

## Youth, 'Gifted Artists' Targeted In Industry Growth Spurt

BY DEBORAH EVANS PRICE

NASHVILLE—The Christian music industry continues its growth spurt as evidenced by the launch of three new labels—two targeting the youth market and a third geared toward supporting the careers of master craftsmen.

Gaylord-owned Word Entertainment has formed Word Artisan, a new label created to develop and market product by "gifted artists" who create music beyond the conventional contemporary Christian parameters. Guitar virtuoso Phil Keaggy is the label's premiere artist.

Portland, Ore.-based Pamplin Entertainment is set to expand its presence in Music City with Red Hill Records, a new label geared to the pop and dance audience. The third new venture is Resolve Records, a new imprint under the Ministry Music umbrella that will be a youth worship label.

The gospel/Christian music industry saw an 11.5% increase in sales last year and is currently the fifth largest musical genre, selling twice what the Latin market sold last year. Industry insiders see these new start-up labels as pointing to signs of continued growth.

"Anybody who's been around in our industry for a while has seen the cycles of how rising executive and creative talent needs to be accommodated," says Gospel Music Assn. president Frank Breedon. "I think it's a healthy

signal. The environment is there that does allow them to create a presence."

According to Elisa Elder, Word Records VP/GM, Word Artisan was created as a vehicle for Keaggy and other artists of his caliber. "There's an elite league of artists who will be on this label, a very small list of artists,"



she says. "Our goal is to sign Phil Keaggy as the ultimate Word Artisan, because here's a guy who does everything from Latin guitar to classical to jazz to bluegrass to blues to rock, pop, and CCM [contemporary Christian music]."

"Our community seems to only have an avenue or channel to promote the CCM stuff, and what a tragedy, a waste that this amazing talent is in his studio [being] prolific . . . producing all this stuff, and we are only hearing 5% of what this man does," she says.

Elder says she knew that Windham

Hill and other labels were courting Keaggy. "I said, 'We can't let this treasure walk out of our community and go elsewhere,'" she says of Keaggy, whose history in the Christian music community includes deals with Sparrow and, most recently, with Word's Myrrh label.

Word Artisan will release two Keaggy projects this fall—a Latin guitar record and a vocal album, "Inseparable," which is currently available in limited release via a Colorado-based label, Canis Major. "We are going to have 15 cuts on Phil's records, and we are going to embed the guitar tablature into an inscription as enhanced content on each of his CDs," says Elder. "So if you want to play Phil's licks, you can learn how."

Elder says Word Artisan will have a small roster focusing on just two or three artists at most, and initially Keaggy, a multiple Dove Award winner, will be the only focus. Keaggy is said to be understandably pleased with the new label and Elder's commitment.

Word isn't the only label seeking to expand its scope by launching a new venture. Pamplin Communications

(Continued on page 133)

## Viacom Reports Strong Quarter, Thanks To MTV

BY BRIAN GARRITY

NEW YORK—Viacom Inc., parent company of MTV, Paramount, and Blockbuster, reported a 69% increase in earnings for the first quarter, while revenue and cash flow rose slightly, led by double-digit gains at MTV Networks.

Net earnings rose to \$76 million, or 11 cents per share, during the quarter that ended March 31, from \$45 million, or 5 cents per share, in the same period a year ago. Wall Street analysts had expected earnings of 6 cents a share.

Cash flow, or ebitda (earnings before interest, taxes, depreciation, and amortization) increased 2% to \$484 million from \$475 million. Operating income decreased 8% to \$255 million from \$278 million.

Total revenue was up 3% to \$3.03 billion from \$2.95 billion in 1999.

Excluding investments in its online segment and Blockbuster's online operations, Viacom's net earnings increased 137% to \$108 million, or 15 cents per diluted share; cash flow increased 9% to \$519 million; and operating income rose 10% to \$306 million.

MTV Networks was the big winner of the quarter, with cash flow increasing 29% to \$222 million. Revenue was up 17% to \$550 million. Fueling that growth was 20% higher

(Continued on page 125)



**Shivaree Unplugged.** Deon recording act Shivaree recently performed at WDST-FM Poughkeepsie/Kingston, N.Y.'s fifth edition of "Acoustic Breakfast Live" at the West Strand Grill in Kingston. "The Acoustic Breakfast," hosted by Dave Doud, is WDST's unique in-house-produced program airing every Saturday morning. It focuses on the "unplugged" alternative scene and features acoustic recordings and live performances of singer/songwriters past and present. This particular show featured live performances by Dusty Rhodes and Willie Porter along with Shivaree. The acts volunteered their time. Shown performing are Shivaree members Ambrosia Parsley, left, and Duke McVinnie.

## Howard, LoDuca, Foliart Pick Up Multiple ASCAP Film/TV Awards

BY JILL PESSSELNICK

LOS ANGELES—Composer/songwriter James Newton Howard, responsible for a multitude of hit box-office scores, and legendary "Singin' In The Rain" director/choreographer Stanley Donen received top honors at ASCAP's 15th annual Film and Television Awards. The event was held April 25 at the Beverly Hilton Hotel here.

Howard was presented with the Henry Mancini Award for Lifetime Achievement by ASCAP president/chairman Marilyn Bergman, writer/producer/director Lawrence Kasdan, and producers Kathleen Kennedy and Frank Marshall. He also won awards in the top box-office category for "The Sixth Sense" and "Runaway Bride" and in the top TV series category for "ER."

Since 1992 Howard has won 18 ASCAP Film and Television Awards

for his work on such films as "The Fugitive," "Outbreak," "Space Jam," and "My Best Friend's Wedding." He has also been nominated for a Grammy, Oscar, and Golden Globe as a songwriter of "For The First Time" from "One Fine Day."

The Opus Award, last presented in 1997, recognizes an individual who has contributed to ASCAP's repertory in their collaboration. Donen received his trophy from Bergman, producer/screenwriter Larry Gelbart, and actress Angie Dickinson.

Donen worked extensively with such ASCAP members as George and Ira Gershwin, Alan Jay Lerner and Frederick Loewe, Leonard Bernstein, and Henry Mancini. He was a longtime associate of Gene Kelly's and worked on a number of '50s musicals.

In addition to Howard's four ASCAP honors, there were several

(Continued on page 129)

# BMG's Classical Music Restructuring Begins

BY BRADLEY BAMBARGER

NEW YORK—Reports of BMG Entertainment's scaling back of its classical music operations have elicited waves of reaction throughout the company and the classical industry.

The purported folding-in of the BMG Classics and Windham Hill label groups into a new RCA Records Group was alluded to in an internal memo issued by BMG Entertainment president/CEO Strauss Zelnick following Billboard's reports of the planned restructuring (*Billboard Bulletin*, March 23 and *Billboard*, April 1).

The consolidations under the RCA Records Group should begin to take effect by July 1, the start of BMG's new fiscal year, sources say, although changes are already under way. A number of BMG Classics recording projects and reissues have been canceled or postponed, as part of a stringent bottom-line project-by-project analysis mandated by RCA executives.

With the restructuring set to bring most back-room functions under the aegis of RCA Records

pop personnel, the fate of about 100 BMG Classics employees in New York is up in the air. BMG Classics' 20-person Munich office may be closed altogether, according to sources, since the company's future will likely involve far fewer European productions.

Zelnick's internal memo regarding the restructuring—a copy of which was obtained by *Billboard*—concluded, "Our objective is to create the most efficient and effective business organization emphasizing the creative integrity of the individual genres of music."

Asked to confirm reports of the restructuring, a BMG corporate spokesman says, "We are currently evaluating options that would make our business more competitive in light of the ever-changing landscape. Until a final decision is made, we have no further comment."

The various classical, jazz, new age, and world music imprints of BMG Classics and Windham Hill represent more than \$90 million in annual revenue.

RCA Records president Bob

(Continued on page 125)

*'All the major labels have been scaling back their classical projects and trying to lower their overhead'*

— RAY EDWARDS —

## Amazon's Revenue Almost Doubles, But Losses Mount

BY BRIAN GARRITY

NEW YORK—While its first-quarter revenue rose 95%, Amazon.com reports that losses more than tripled. But the online retailer predicts that its books, music, and DVD/video operations will be profitable on a combined basis in 2000.

Losses at Amazon's U.S.-based books, music, and DVD/video business decreased to \$2.4 million in the first quarter, from \$3.1 million in the same period a year ago, while segment revenue increased to \$401.4 million, from \$267.5 million. Gross profit from books, music, videos, and DVDs rose to \$82.8 million, from \$59.2 million last year.

"Looking ahead, we expect our U.S. books, music, and DVD/video segment to be profitable on a pro forma operating basis for the full year 2000," said Amazon CFO Warren Jenson in a statement.

Seattle-based Amazon says that overall revenue for the three months that ended March 31 rose to \$574 million, from \$294 million in the first quarter of 1999.

The company posted a pro forma net loss of \$122 million, or 35 cents per share, compared with a pro forma net

loss of \$36 million, or 12 cents per share, in the first quarter of 1999. Wall Street analysts were forecasting a loss of 36 cents. (In the fourth quarter last year, Amazon came up 7 cents short of analysts' estimates, losing \$185 million, or 55 cents a share, on revenue of \$676 million.)

Amazon also reports that the pro forma operating loss rose to \$99 million, from \$31 million in the first quarter of 1999.

The company added 3.1 million customers during the quarter, for a total of 20 million accounts as of March 31.

Repeat-customer orders also increased, rising to 76% of all orders in the first quarter of 2000, from 66% in the same period last year.

Sales per customer over the 12-month period that ended March 31 increased to \$121 from \$107 during the same period the year before.

The company also said that, over the next three quarters combined, Amazon would generate positive operating cash flow—enough to cover its planned capital expenditures.

Shares of Amazon fell about 1% to approximately \$53 in Nasdaq trading the day after the results were announced.





IF THE MUSIC MOVES YOU  
MOVE WITH THE MUSIC



## Now downloadable music can break free from the desktop

They're coming...SDMI-ready Flash Memory Devices...and Liquid Audio is leading the pack again with support for multiple file and security formats and partnerships with the industry's leading manufacturers.

If you have been considering digital distribution, join over 1200 record labels currently enjoying the benefits of Liquid Audio's cost effective solution and get your music moving. Or, if you're one of the first on your block to own one, fuel your portable player with some secure tracks from Liquid Audio's network of over 700 music Web sites.

visit [www.liquidaudio.com](http://www.liquidaudio.com)

**liquid audio**  
the way music moves



THANKS FOR AN INCRE



 DIVAS 2000 

DIANA ROSS • MARIAH CAREY • DONNA SUMMER  
FAITH HILL • DESTINY'S CHILD • THE SUPREMES  
RUPAUL • NILE RODGERS • COLUMBIA • EPIC  
MOTOWN • WARNER BROTHERS

**APRIL 11 • THEATER AT MADISON SQUARE GARDEN • NYC**

"Close to flawless" USA Today



DIBLE ~~ONE~~-NIGHT STAND

TWO



★ **MEN STRIKE BACK** ★

BACKSTREET BOYS • STING • D'ANGELO • ENRIQUE IGLESIAS  
TOM JONES • SISQÓ • CHRISTINA AGUILERA  
BRANFORD MARSALIS • INTERSCOPE MUSIC GROUP  
ISLAND/DEF JAM • JIVE • RCA • VIRGIN

**APRIL 18 • THEATER AT MADISON SQUARE GARDEN • NYC**

"Testosterone-stoked" The New York Times



Music First®



# Oz Site Targets Teens

## Universal's Planet Pop Covers Genre

BY CHRISTIE ELIEZER

SYDNEY—In a bid to capitalize on the strength of Australia's burgeoning pop scene, Universal Music Australia has become the first label here—and the first global Universal Music Group affiliate—to actively target the 6-to-16 age group with a Web site devoted to the pop genre.

Planet Pop (planetpop.com.au) is a free information-only, G-rated site about Universal big sellers Aqua, Hanson, and S Club 7 and the label's expanding stable of new acts. The site is trying to benefit from a market in which seven of the top 15 singles in the Australian Record Industry Assn. chart for the week ending April 28 were pop records.

Planet Pop's April 10 launch coincided with the street-release date of the May issue of Big Hit magazine, a teen magazine from media mogul Kerry Packer's Australian Consolidated Press stable. Universal packaged a 30-minute sampler video with the magazine, which has a monthly circulation of 90,000. The Planet Pop

name and logo were also tagged to an extensive TV marketing campaign for Aqua's album "Aquarium," Hanson's series of live appearances here, and on all relevant new releases. As a result, the site received 348,496 hits in its first week.

"That's about the rate we expected," says marketing director Roland McAdam, who devised the site idea with co-marketing director Darren Aboud. "But hits can be deceiving. The challenge is, of course, to keep bringing customers back to the site by keeping it fresh and relevant."

"Doing it through the Net is more cost-effective and less labor-intensive than the old way, when you'd snail-mail out information to club members," McAdam adds. "It took three or four days to get to them, and about 10% of the mail would be returned because [people had] moved. The Net is instant."

Figures from the Australian Bureau of Statistics show that 65% of those in the site's demographic have

(Continued on page 111)

# Coalition Files FCC Protest Of AOL/Time Warner Merger

BY BILL HOLLAND

WASHINGTON, D.C.—A coalition of U.S. consumer groups and media watchdogs filed papers with the Federal Communications Commission (FCC) April 26 arguing against the proposed merger of Time Warner and America Online (AOL). The coalition argues that the merger should be rejected as inconsistent with the public interest unless the merged company is reconfigured to be more competitive.

In the filing, Consumers Union, the Consumer Federation of America, the Media Access Project, and the Center for Media Education charged that the merged giant would lessen the number of media voices available, restrict open Internet access, and prevent

consumers from getting content.

Andrew Schwartzman, president of the Media Access Project, explained that the coalition chose to file the papers at the FCC because "the FCC has a broader public interest standard and its position is more predictive—'This could cause harm, this is likely to cause harm.' The traditional antitrust law [used by the Federal Trade Commission (FTC)] is tighter" and dependent on "existence of actual harm."

Schwartzman believes that the federal government must go beyond the pre-digital age antitrust standards when dealing with media mega-mergers. "We don't want to wait until there is existence of actual harm and spend years in litigation trying to break it

(Continued on page 125)

# New Suit, Free Tour Are Latest Developments In Napster Debate

BY EILEEN FITZPATRICK

LOS ANGELES—The music-file-sharing software company Napster has been sued for copyright infringement by Dr. Dre, aka Andre Young, and his label, Aftermath Entertainment. The site also has signed up as sole sponsor of Limp Bizkit's free summer tour (*Billboard Bulletin*, April 26).

These events follow a high-profile suit filed April 14 against Napster by Metallica and yet another suit filed this past December on behalf of the industry by the Recording Industry Assn. of America (RIAA), claiming copyright infringement (*Billboard*, Dec. 18, 1999).

Interscope Records, which distributes Limp Bizkit under the Flip label

and employs the band's leader Fred Durst as a senior VP, says that tour sponsorship is a decision made between a group and its management.

"We don't get involved in the sponsorship of a tour; whether it's Napster or Coca-Cola," says a label spokeswoman.

The Interscope spokeswoman would not comment on the RIAA lawsuit, but Limp Bizkit manager Jeff Kwatinetz of the firm says the Napster sponsorship isn't an endorsement.

"It's not about legitimizing the purpose of Napster; it's about the band and their fans," he says. "And Napster wants to help support that."

In fact, Napster will spend \$1.8 million to support the 10-city tour, which kicks off in Chicago on July 4. Cypress

Hill and an as-yet-unannounced third act are also on the bill (see story, page 129).

Running through Aug. 6, the tour will visit 3,000- to 5,000-capacity venues in Minneapolis, Detroit, New York, Boston, Dallas, Denver, San Francisco, Seattle, and Los Angeles. Ticket distribution will be determined by each venue.

Limp Bizkit's Durst praised Napster as a way for music fans to "sample" and promote music. "It's a way for people to check out music. You can go on Napster, listen to a record, and then go out and buy it," says Durst.

Ken Hertz, attorney and consultant to the firm, adds that there is no evidence that Napster affects record sales. "Backstreet Boys and many other top acts are all over Napster, and their sales aren't affected," he says. "There's just no statistical support."

Napster VP of marketing Elizabeth Brooks says, "We're not against the traditional music business... Our desire is to work with the music industry, and we've been working on some

(Continued on page 129)

# Yeates Named Director General Of British Phonographic Industry

BY GORDON MASSON

LONDON—Corporate lawyer Andrew Yeates will succeed John Deacon as the director general of the British Phonographic Industry (BPI).

Yeates, who has been the BPI's director of legal affairs since July of last year, will assume the new post when Deacon steps down at the organization's annual general meeting in three months' time. Deacon will remain at the BPI as a consultant until the end of the year, when he will retire from a 40-year career in the industry.

Yeates joined the BPI from British terrestrial TV broadcaster Channel 4, where he had been corporation secretary and head of rights. He was with Channel 4 for 11 years, during which he held a number of roles, including head of business affairs. Previously he was the company lawyer at Phonographic Performance Ltd.

"Andrew's media background is going to bring a refreshing new dimension to BPI's work," says Deacon. "I look forward to continuing to work alongside him in the coming months."

Deacon joined Philips Records in 1960. In 1969 he was involved in the establishment of A&M Records' U.K. affiliate. Deacon was one of the founders of the BPI in 1972, when the organization had just a handful of members. In 1979 he was appointed director general and helped guide the U.K. music industry into the new millennium, supervising a body that now has more than 170 members producing more than 200 million records a year in the U.K.



BPI chairman Rob Dickins says, "Given John's extraordinary contribution to the industry over his long and distinguished career, Andrew and I will have a hard act to follow. But I am confident that Andrew brings the right skills and thorough determination to help us meet the challenges of the coming difficult years. We wish him well and are delighted that John has agreed to share his wisdom with us through to the end of this year. I know Andrew will find his support invaluable in his new role."

Yeates was unavailable for comment.

# Joint Campaign In Asia Launched For Macy Gray Album

BY DAVENA MOK

HONG KONG—Channel V, Sony Music, and Tower Records have launched a unique regional joint promotional campaign called Buy It and Try It to boost Asian sales of Macy Gray's debut album, "On How Life Is."

During the month of May, music fans who purchase a discounted (by as much as 10%) copy of "On How Life Is" from one of 20 Tower stores across Asia, excluding Japan, may exchange it for any other Sony Music title of the same price if they don't like Gray's album.

Gray, recently honored as best international newcomer and best

(Continued on page 132)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Maria Kleinman is promoted to VP of media relations for Walt Disney Records in Burbank, Calif. She was director of media relations.

Scott Van Horn is named national sales director for DreamWorks Records in New York. He was Eastern division national sales manager for Interscope/Geffen/A&M.

David Nathan is promoted to senior director of pop promotion for Universal Records in New York. He was director of pop promotion.

Theola Borden is named director of press and artist development for the Elektra Entertainment Group in New York. She was director of publicity at Jive Records.

RCA Label Group promotes



KLEINMAN



VAN HORN



NATHAN



BORDEN



ALVAREZ



MIDDLEWORTH



HILL



FRIENDLY

Aaron Doerr to senior analyst of finance, Dana Halvorson to coordinator of finance, John Johnson to A&R coordinator, and Lisa Martin to A&R administrator in Nashville. RCA Label Group also names Caryl Wons advertising and promotions coordinator and Wade Hunt director of creative services in Nashville. They were, respectively, administrator of finance, a temporary employee,

A&R administrator, receptionist, brand manager at Baker and Taylor, and director of creative services for Arista/Nashville.

**PUBLISHERS.** Ivan Alvarez is promoted to senior VP of Latin America for Universal Music Publishing in Miami Beach. He was VP of Latin America.

EMI Music Publishing promotes Glenn Middleworth to senior VP

of creative and Greg Hill to VP of writer/artist development in Nashville. They were, respectively, VP of creative and director of creative.

**RELATED FIELDS.** Edwin S. Friendly III is named executive VP/COO for Ticketmaster International in Los Angeles. He was a producer and consultant for Storm Entertainment Inc.

Margaret M. Lioi is named

CEO for Chamber Music America in New York. She was the senior director of external affairs at the Public Theater/New York Shakespeare Festival.

Joe Romeo is named CEO for Emerald Entertainment Group in Nashville. He was a consultant.

Wallace Collins is named counsel at Serling Rooks & Ferrara in New York. He was counsel at Stein & Stein.



“ I’m up there in front, so I get blamed when we stink. But when we’re hot... Think it’s tough maintaining a relationship?



©2000 IAM.COM, INC.

Try keeping a band in one piece. So many forces conspire to tear a group apart. Perhaps it’s only our mutual love of music that keeps us together on one stage. [www.iam.com/rozz](http://www.iam.com/rozz)”

**I AM**  
Be Seen. Be Heard.<sup>™</sup> [www.iam.com](http://www.iam.com)



# Billboard

# SPECIALS

ADVERTISING OPPORTUNITIES

**CLOSING  
MAY 2**

Julio Iglesias  
DVD

**CALL NOW!**

## BLACK MUSIC MONTH

Coinciding with Black Music Month, Billboard pays a special tribute to Black Music in this issue. Editorial coverage includes a look at the state of various Black Music featuring pop/R&B, hip-hop, gospel, reggae, blues, and more. Share in the festivities as we honor those who make Black Music. Call your Billboard sales representative today!

Contact:

Andy Anderson 212.536.5008  
aanderson@billboard.com

**ISSUE DATE: JUNE 3  
AD CLOSE: MAY 9**

## ASIA PACIFIC QUARTERLY II

Coinciding with the next MTV/Billboard Asian Music Conference, our second Asia Pacific Quarterly focuses on the state of e-commerce in Asia. Editorial profiles the independent entrepreneurs who are shaping Asia's online business and explores the strategies in the region for online music sales. Get your ad in the issue that will be in the hands of everyone at the conference!

**ISSUE DATE: JUNE 3  
AD CLOSE: MAY 9**

Linda Matich 612.944.0777  
lmatich@billboard.com

## JAZZ

Celebrating the first Billboard/BET On Jazz conference, our annual Jazz spotlight features an in depth report on the state of the genre. Here's a chance to join the jam as Billboard profiles the trends that will shape Jazz, as well as the labels and players providing Jazz with new momentum. Bonus Distribution at Billboard's Jazz Conference, June 7-9, Washington, D.C.

**ISSUE DATE: JUNE 10  
AD CLOSE: MAY 15**

Pat Rod Jennings 212.536.5136  
Ian Remmer 44.207.822.8300

## GRAND OLE OPRY 75<sup>TH</sup> ANNIVERSARY

Billboard pays tribute to this legendary country-music institution as it celebrates its 75th anniversary. Included in this monumental issue is a comprehensive and colorful history of the Opry, featuring key players and developments, behind-the-scenes anecdotes and archival photographs. Don't miss your chance to congratulate the Grand Ole Opry on this special occasion.

**ISSUE DATE: JUNE 10  
AD CLOSE: MAY 15**

Phil Hart 615.321.4297  
phart@billboard.com

## UPCOMING SPECIALS

LATIN MUSIC 6 PACK III - Issue Date: June 17 • Ad Close: May 22

HARD MUSIC/METAL #1- Issue Date: June 24 • Ad Close: May 30

ITALY- Issue Date: June 24 • Ad Close: May 30

CHICAGO - Issue Date: July 1 • Ad Close: June 6

VIDEO PERSON OF THE YEAR - Issue Date: July 8 • Ad Close: June 13

MUSIC & SPORTS - Issue Date: July 8 • Ad Close: June 13

New York  
212.536.5004

Los Angeles  
323.525.2307

Nashville  
615.321.4297

London  
44.207.822.8300



# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Strong Singles Fuel Album Sales For DJ Act, Pop Singer

### Vitamin C's Elektra Set Perks Up With 'Graduation'

BY CARLA HAY

NEW YORK—"Timing is everything" could be the motto for the revived sales of Vitamin C's self-titled debut album on Elektra Entertainment.

Released in August 1999, the album has since gotten a second wind, with recent sales being fueled by the sentimental single "Graduation (Friends Forever)," industry observers say. The song hitting the charts around graduation time is no coincidence, according to Elektra, and it's been part of the record company's long-term plan for the pop singer.

"Vitamin C" debuted at No. 7 on the Heatseekers chart in the Sept. 18, 1999, issue. The album spent the next several months on and off that chart, and sales began to pick up again when it re-entered the Heatseekers chart in the April 1 issue. The album reached Heatseekers Impact status in the April 29 issue, when it rocketed from No. 119 to No. 91 on The Billboard 200. This issue, it stands at No. 61.

Meanwhile, "Graduation (Friends Forever)," which has not been commercially released, is rising up the Billboard charts and getting exposure on MTV and the Box.

For Vitamin C—whose real name is Colleen Fitzpatrick and who previously sang with alternative pop band Eve's Plum—the song's success has been especially rewarding because, she says, "it's my favorite song on the album."

Elektra senior director of marketing Dane Venable says, "'Graduation' was our secret weapon. We didn't want it to be the first single to introduce Vitamin C. We wanted to launch the album with [first single] 'Smile' because we wanted it to establish who Vitamin C is and what her music is about: fun, edgy, and pop."

The upbeat, dancehall-reggae-inflected "Smile" (featuring Lady Saw) was a No. 18 hit last year on The Billboard Hot 100 and a No. 7 hit on the Hot 100 Singles Sales chart.

The next single—the midtempo "Me, Myself And I"—failed to click in the same way, peaking at No. 27 on the Hot 100 Singles Sales chart.

With "Graduation (Friends Forever)," Venable says, "we purposely didn't want it released as a commercial single. We wanted to steer people to

the album."

Keith Curry, music director of mainstream top 40 station WDRQ Detroit, applauds the strategy. "I think it was smart for the record company not to release the single [commercially], because that's what's driving the album sales."

Eric Hogan, pop/rock buyer for Tower Records in downtown Manhattan, says about the set, "Sales started off pretty good, and then it kind of died down, and it picked back up again... because of the 'Graduation' song."

Vitamin C, who co-wrote most of the songs on the album, says of "Graduation," "It doesn't seem to have an age barrier. It transcends the specificity of school because it's about friendship and growing up."



VITAMIN C

Part of Elektra's marketing plan for Vitamin C involved an intensive media campaign that encompassed radio visits and appearances on shows such as "Beverly Hills, 90210" and the Nickelodeon Kids' Choice Awards.

Vitamin C—managed by Ron Baldwin of Cabal Management and booked by Mark Cheatham of International Creative Management—also performed on a three-week tour with 98°. Her songs are published by Warner/Chappell (BMI).

It was perhaps inevitable that "Graduation (Friends Forever)" would be tied in to high school-related contests. Mainstream top 40 station WHTZ (Z100) New York recently held a contest on its Web site in which area schools could compete to win a customized version of the song (AirWaves, Billboard, April 15). In addition, teen magazine React held a contest in which the grand prize is a performance by Vitamin C at the winner's high school prom.

New York-based Vitamin C—who grew up in New Jersey—didn't go to her own prom because she got a last-minute dancing job. So when she performs June 9 at the prom contest's winning school—James Caldwell High School in West Caldwell, N.J.—it will "be like making up for missing my prom," she says. "It's nice to give back to young people with a song that has a unique message."



### Club Play Boosts Republic/Universal's Alice DeeJay

BY CARLA HAY

NEW YORK—European dance/pop music is invading the U.S. mainstream, and Dutch act Alice DeeJay is part of the latest wave of DJs-turned-recording artists to make an impact on the charts.

Alice DeeJay—the collective name of DJs and producers led by front woman Judy—is getting increasing attention for its Republic/Universal Records debut album, "Who Needs Guitars Anyway?" Industry observers are crediting the rise in Alice DeeJay's album sales to support at dance clubs and top 40 radio for the first single, "Better Off Alone."

Released March 28 in the U.S., "Who Needs Guitars Anyway?" entered the Heatseekers chart at No. 1 in the April 15 issue. In the April 29 issue, the album reached Heatseekers Impact status by leaping from No. 108 to No. 97 on The Billboard 200. This issue, the album is No. 109 on that chart, while "Better Off Alone" is at No. 45 on The Billboard Hot 100.

No one in Alice DeeJay is named Alice. Judy explains, "We picked the name because we felt like Alice in Wonderland having such a great time making music. And we're DJs, and that's where the second half of the name comes from."

Like labelmate Sonique (Billboard, March 28), Judy began as a DJ in her native country before making the transition to become a recording artist. Alice DeeJay's music, released first in Europe, found an early U.S. home at nightclubs, especially in Florida, according to Republic/Universal.

Republic senior VP Avery Lipman says what attracted the label to Alice DeeJay was that "the music was different and already a proven hit internationally before it was released in America. A lot of American club DJs already have European hits as imports, so there was already a buzz on Alice DeeJay in the clubs. There's also a greater acceptance of dance music at radio. The Alice DeeJay album isn't about one hit. I think it's several hit singles deep."

Universal VP of marketing and artist development (U.S.) Kim Garner adds, "Radio has

been very supportive out of the box for Alice DeeJay. 'Better Off Alone' is a tremendous hit song that crosses several borders. Alice DeeJay is definitely part of the new dance/pop movement coming out of Europe."

Stan "the Man" Priest, music director of mainstream top 40 station WFLZ Tampa, Fla., says, "At a time where there's an abundance of ballads on the radio, this song has what we're looking for to separate top 40 radio from AC radio. Alice DeeJay has that sound of 'now.' Also, the concept of Alice DeeJay is working internationally."

"Alice DeeJay's music is getting popular because of all the radio airplay it's getting," observes Bob Bagha, owner of Los Angeles-based retail store Street Sounds, which specializes in dance music. "The DJ culture is becoming more mainstream, and female DJs are starting to become more in-demand. All you need is one hit to be a star in dance music, but I don't think Alice DeeJay is a one-hit wonder."

In March, Alice DeeJay did a series of promotional appearances in Florida. Some of Alice DeeJay's performances were filmed and included in a new version of the video for "Better Off Alone." The original version of the video has already gotten exposure on the Box.

Explains Garner, "We decided to recut the video to include more of a showcase for Judy and a stronger imaging of Alice DeeJay."

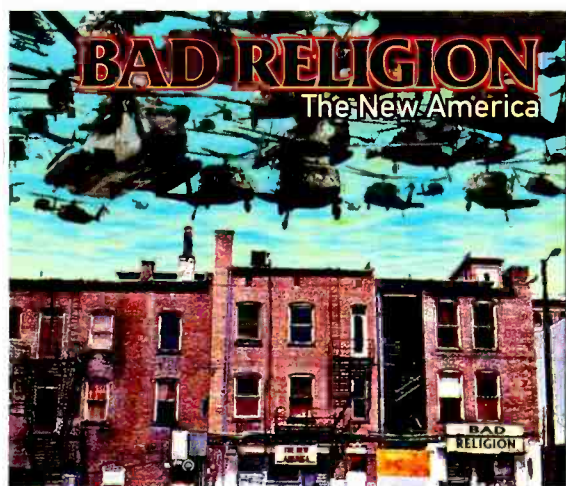
In an unusual promotion, Republic/Universal will be giving the new version of the video exclusively to America Online (AOL) within the next few weeks. According to Garner, AOL will have the video exclusively for about a week, and the video will then be serviced to other outlets.

Alice DeeJay's next U.S. single, "Back In My Life," is expected to be released sometime this summer. The dance act has already completed the video for its third international single, "Will I Ever."

Alice DeeJay, which is managed by Violent Music, will return to the U.S. for a June promotional tour that will include several appearances at radio station events. A TV ad campaign for Alice DeeJay will also launch in June.



ALICE DEEJAY'S JUDY



BY THE PEOPLE, FOR THE PEOPLE

The New America  
the new album from  
**BAD RELIGION**

IN STORES NOW

ON TOUR WITH BLINK 182  
HEADLINE TOUR THIS FALL

PRODUCED BY TODD RUNDGREN  
MIXED BY BOB CLEARMOUNTAIN  
MANAGEMENT: MICHELE FLEISCHLI & DANNY HEAPS  
FOR SHERIDAN SQUARE ENTERTAINMENT

Photo provided by FreeStockPhotos.com



www.atlantic-records.com www.badreligion.com  
THE ATLANTIC GROUP • 2000 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY



# ON SUNDAY, APRIL 16, CELEBRATED THE

TNT congratulates the talent, crew and

"In this special, you get the feeling that every one of the participants has had a life-altering relationship with Mitchell through her music. Cyndi Lauper's 'Carey' is one of the night's richest revelations. James Taylor's haunting 'River' hits the notes beautifully. Cassandra Wilson offers her version of one tune scorched with brass and acrobatical vocal brawn. With Larry Klein supervising the music, every match seems made in heaven. And for cappers, Mitchell herself fronts a huge orchestra for her sadder and wiser 'Both Sides Now.'

THIS ONE'S WORTH KEEPING. SET THE VCR."

- Philadelphia Daily News

"An All-Star Tribute to Joni Mitchell successfully illustrates the breadth, depth and uncompromising character of Mitchell's sonic palette.

Mitchell closes the program with 'Both Sides Now,'

which she delivers with exquisite pacing and understated panache.

A show stopper! Among the stars who approach Mitchell's prowess is Cyndi Lauper. Lang is equally arresting. Another high point is jazz vocalist Cassandra Wilson."

- Newsday

"'Help Me' (was) given a luscious rendition by (k.d.) lang, in excellent voice. (Cassandra) Wilson provided a stellar rendition of a tricky tune co-written by Mitchell and Charles Mingus, while (Diana) Krall delivered an elegant piano and vocal version of 'A Case of You.' One of the highlights of the show was (Cyndi) Lauper's version of 'Carey' to crowd-pleasing effect. (Mitchell's) version of 'Both Sides Now' was a powerful rendition... emotionally resonant."

- Hollywood Reporter

## AN ALL-STAR TRIBUTE TO JONI MITCHELL

hosted by **ashley judd**

"The fourth, and best of (the) TNT Tribute concert series. An A-list of performers. Highlights are numerous. Mary Chapin Carpenter and Shawn Colvin steal the show with a pair of stellar duets. Richard Thompson turns in a stunning 'Woodstock.' "

- Daily Variety

"Cassandra Wilson led a rousing improvisation on a song from Ms. Mitchell's 'Mingus.' "

- The New York Times

"At the end (Mitchell) takes the stage to provide the concert's most heartfelt performance. Perhaps that's the best kind of celebration: when the subject of homage walks away with the night."

- San Francisco Chronicle

"Elton John turned in a spirited 'Free Man in Paris.' "

- cdnow.com

"Cyndi Lauper's swooping, soaring, thrilling rendition of 'Carey' and Richard Thompson's guitarwork on 'Woodstock' were standouts."

- Wall Street Journal

"Richard Thompson reels off a killer 'Woodstock,' Diana Krall offers a beautiful 'A Case of You.' "

- The Atlanta Journal Constitution

"All of (Mitchell's) talents are ably saluted during this show. Mitchell's presence inspired special awe from the participants."

- New York Daily News

PRODUCED BY AUTOMATIC PRODUCTIONS EXECUTIVE PRODUCER JEB BRIEN DIRECTED BY LOUIS J. HORVITZ PRODUCED BY MONICA HARDIMAN PRODUCER PHILIP W. HACK  
MUSIC DIRECTOR LARRY KLEIN EXECUTIVE PRODUCER FOR TNT SANDY SHAPIRO EXEC PRODUCERS FOR AUTOMATIC PRODUCTIONS JODI HURWITZ AND ANDY KADISON SUPERVISING PRODUCER ALLEN KELMAN  
TALENT PRODUCER ALI GIFFORD PRODUCTION DESIGNER BRUCE RODGERS LIGHTING DESIGNER ALLEN BRANTON WRITTEN BY ANTHONY DeCURTIS

SPECIAL SEGMENTS INTRODUCED BY: TONY BENNETT, FIRST LADY HILLARY RODHAM CLINTON, LAURENCE FISHBURNE AND SUSAN SARANDON



# MILLIONS OF VIEWERS MUSIC OF A LEGEND

creators of An All-Star Tribute To Joni Mitchell

bryan adams

mary chapin carpenter

shawn colvin

elton john

diana krall

k.d. lang

cyndi lauper

sweet honey in the rock

james taylor

richard thompson

cassandra wilson

wynonna



Both Sides Now  
available at

**TOWER  
RECORDS**  
www.towerrecords.com

sponsored by:



Ahh, the power of Cheese:

www.lovetea.com ©2000 America's Dairy Farmers

AXA ADVISORS  
Building Futures



**tnt.turner.com**

Source: Nielsen Media Research, NTL Client Cume System, 4/16/00, 9p-1a, P2+ Qualifications furnished upon request.  
©2000 Turner Broadcasting System, Inc. All Rights Reserved. A Time Warner Company.  
Photo: Mark Hanauer/Co-bis



# Duran Duran Turns Avant-Garde On Hollywood's 'Pop Trash'

BY CARLA HAY

NEW YORK—With the album "Pop Trash," pop/rock band Duran Duran is venturing into new territory both artistically and professionally.

"Pop Trash"—set for release May 29 in Japan, June 13 in the U.S. and Canada, and June 5 for the rest of the world—marks a bold departure from Duran Duran's signature dance-oriented pop sound into more avant-garde musical experimentation.

The band, whose recording career spans 20 years, is also beginning a new phase in its professional life: "Pop Trash" is Duran Duran's first album on a new label since parting ways with Capitol/EMI in 1998.

Duran Duran is now signed to Hollywood Records, which will release "Pop Trash" in the U.S.

Other labels will release the album in different territories: Universal in Canada, Avex in Japan, edel in Europe, and Festival in Australia and New Zealand.

"Pop Trash" features psychedelicting numbers such as "Lava Lamp," "Hallucinating Elvis," and "Lady Xanax"; heavy alterna-rock tunes like "Last Day On Earth" and "Playing With Uranium"; and pop-oriented ballads like "Pop Trash Movie" (a song Duran Duran originally wrote for Blondie's "No Exit"

album), "The Sun Doesn't Shine Forever," and "Someone Else Not Me," the album's first single.

"That's what I like about this album: It spans," says lead singer Simon LeBon. "This is our statement on how it feels to live a little. Our heads are just in a different place. A lot of the album is about falling down and picking yourself back up again."

"Pop Trash," Duran Duran's studio follow-up to 1997's "Medazzaland," is the band's second studio album since paring itself down to a three-piece act: LeBon, fellow Brit and keyboardist Nick Rhodes, and American guitarist Warren Cuccurullo.

Duran Duran, which is now self-managed, also self-produced "Pop Trash" under the names TV Mania (the production company formed by Rhodes and Cuccurullo) and Syn Productions (LeBon's production entity).

Duran Duran's songs are published by Private Parts Music and Skin Trade Music (ASCAP).

In the years between "Medazzaland" and "Pop Trash," the band stayed in the public eye by touring the U.K. in 1998 and the U.S. in 1999. Duran Duran was also featured on VH1's "Behind The Music" last year and on the channel's "Hard



DURAN DURAN

Rock Live" in an episode that premiered earlier this year.

Rhodes says of the band's new record deal, "We have a three-album

deal with Hollywood, and it's really a good thing. We needed to move to a new label. We wanted to go with a company that was more intimate but still had the firepower that a big corporation has behind it, and in this case it's [Hollywood parent] the Walt Disney Co."

"We had been looking at Hollywood for a couple of years now," says Cuccurullo. "We were impressed with what they did with Fastball, and Hollywood has a great management team. That was very attractive to us."

"We're so excited to have Duran

Duran, and we're going all out for this record," says Hollywood director of marketing Deborah Davis-Bonk. "We're confident about what Duran Duran means in the marketplace, because they're an established band that people are familiar with. We're a smaller company than Capitol/EMI, but we can react quickly to the feedback we get. We're custom-built for Duran Duran."

"Someone Else Not Me" has been serviced to adult top 40/modern AC and hot AC radio formats. The single is scheduled for a worldwide release

(Continued on page 21)

## 'Sex And The City' Gets A Soundtrack; 'Today' Show Performances Due On Disc

**SEX AND THE SOUNDTRACK:** Look for London/Sire Records to release a soundtrack to the hit HBO series "Sex And The City" June 6 to coincide with the show's new season.

Tentatively slated to be on the album are **Pet Shop Boys, Groove Armada, Lil' Kim, Aimee Mann, Joan Osborne, Amani Coppola, Moloko, Missy Elliott, Tom Jones, the Dust Brothers** (who do a nifty new version of **Andrea True Connection's** 1976 smash "More, More, More"), **Groove Armada, Deborah Cox, Diana Krall**, and new London signing **Ilin Atlas**.

Most of the tracks have been previously unreleased in the U.S. A still-to-be-determined single will also be released.

Music from the album will be heavily featured on the show, according to "Sex And The City" creator and album executive producer **Darren Star**.

"I think the show has, in a sense, suffered from a lack of great popular music," says Star. "First of all, it's costly, and it's very hard to use songs for comedies because it gets in the way of the dialogue."

"So many times we've had to use fake music because we can't afford the whole thing, and I hate that. Now we have this music, but don't be surprised if you hear these songs on a couple of episodes instead of just one," Star adds.

**IN OTHER SOUNDTRACK NEWS:** Look for NBC's "Today" show to release an album of performances by acts that have been featured on its very popular Friday morning concert series during the past four summers.

No release date has been set, as NBC is still in discussions with a number of labels about putting out the collection.

In the meantime, the morning show, which draws close to 6 million viewers daily, kicks off its fifth annual free summer concert series on Friday (5) with **Steely Dan**.

Among the 17 other acts performing outside the show's Rockefeller Center studio in New York will be **Marc Anthony, Bon Jovi, Britney Spears, 'N Sync, Melissa Etheridge, Amy Grant, Santana, Don Henley, Chicago** and the **Little River Band, Sting, Tom Jones, Gloria Estefan, Diana Krall** and **Tony Bennett, Styx** and **REO Speedwagon, the Go-Go's, the Brian**

**Setzer Orchestra**, and, in a special Monday appearance, **Diana Ross & the Supremes** on May 8.

"I think you'll find music that appeals to all different kinds of demographics," says "Today" show representative **Allison Gollust**. "You see who's big and hot right now, and you also see some traditional 'Today' show favorites like **Chicago** or **Styx**. On the one hand, we're producing a concert, but we're also producing a show that appeals to more than 6 million people."

Noting the lack of rap and heavy metal acts, she adds, "I think you have to think about the type of audience that's at home [watching] from 7 a.m. to 9 a.m. on weekday mornings. You're probably not going to find a lot of people following rap at that hour, and heavy metal music at 8:30

in the morning isn't particularly appealing."

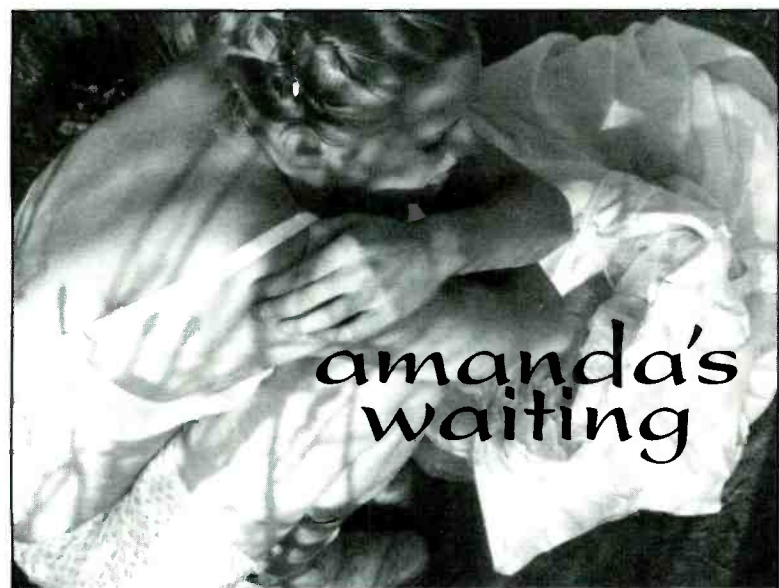
**SHADES OF YESTERDAY:** Eight years after breaking up, the members of **Wilson Phillips** are taking another stab at writing together. The group—composed of **Wendy and Carnie Wilson** and **Chynna Phillips**—plans to meet with **Glen Ballard**, who produced the trio's albums for the now-defunct SBK label, the second week of May about working together again.

Additionally, the group's greatest-hits set is coming out on Capitol May 23. Bonus tracks include live versions of "Hold On" and the **Eagles'** "Hotel California," as well as a cover of "Daniel," which originally appeared on the **Elton John** tribute "Two Rooms."

**STUFF:** Atlantic Records co-chairman/co-CEO **Ahmet Ertegun** was named a "Living Legend" by the Library of Congress in an April 24 ceremony. He was one of only 78 Americans chosen for the honor. . . **David Katznelson** has left his post as VP of A&R at Reprise Records. . . **Kid Rock** will perform on "Saturday Night Live's" May 20 season closer. . . Rolling Rock will throw a major party in its hometown of Latrobe, Pa., Aug. 5. The daylong music festival will feature **Red Hot Chili Peppers, Filter, Moby, Fuel, Our Lady Peace, and Marcy Playground**. Tickets are \$33. We're hoping there will also be a surprise appearance by **Mr. Rogers**, who also hails from Latrobe.



by Melinda Newman



**amanda's waiting**  
opening for Patti Rothberg  
**Don Hills NYC**  
Friday, May 5, 9pm

**"Gwen Stefani meets Melissa Etheridge...  
...Minx is the next rock diva in waiting."**  
—NY Newsday

**"Now I know what the buzz is about—  
their live performance blew me away."**  
—Streeter Films

cd available at [cdbaby.com](http://cdbaby.com)  
and in stores

[webtunes.com/amanda](http://webtunes.com/amanda)  
212.252.3368



## Catherine Wheel Aims To Broaden Fan Base On Its Columbia Debut

BY RAGIYAH MAYS

NEW YORK—As they prepare for the May 30 release of their Columbia debut, "Wishville," the members of Catherine Wheel are optimistic that their 8-year-old status as industry underdogs will change.

"Actually, I think 'best-kept secret' has a better ring to it than what 'underdog' sounds like," says Rob Dickinson, the band's primary songwriter and lead singer. "Each time, we try to move the goal posts in every asset of making a record. This time we tried to do differently or write differently—I tried to sing differently on purpose. And we felt we were on to a winner."

In the making of "Wishville," Dickinson attributes the group's inspiration to longtime producer Tim Friese-Greene of Talk Talk fame.



CATHERINE WHEEL

"He said it might feel modest and insignificant, but every little thing you do to change things will have a direct result on the final record," says Dickinson, who's worked with Friese-Greene since Catherine Wheel's 1992 Fontana/Mercury debut, "Ferment." "I think we present guitar music uniquely, and that's what drives us on. The greatest challenge each time we make a record is, 'How can we present it this time?'"

Catherine Wheel hails from Great Yarmouth, England, and it has earned a fair share of critical kudos since the 1992 single "Black Metallic," which was featured on "Ferment." The band traveled the world, honing its sound and promoting an array of Fontana/Mercury releases that include 1993's pop-fueled "Chrome," 1995's evolutionary "Happy Days," and 1997's soulful "Adam & Eve." "Wishville" represents the band's continued quest to extend its creativity to new heights.

In marketing the album, Columbia started the wheels turning in February, when the label did a quarter-million postcard-teaser mailing aimed at industry tastemakers. The series of five cards, issued separately every few weeks, showcased different Catherine Wheel stories and the release date for "Wishville."

"They've had a number of records, all of which have received the kind of acclaim that was deserving at the time," says James Diener, the label's VP of A&R/marketing. "But now, especially with this being the band's first record on Columbia, we're certainly engaged to take the next step  
(Continued on next page)

++++ From EMI Electrola Distribution Centre to SoLog AG (Solutions for Logistics) ++++ Rüdiger Fleige (formerly Managing Director of EMI Germany), Dr. Christian Femerling (formerly Vice President Logistics) and Josef Gauß (formerly Finance Manager Logistics) are founding and managing this new Public Limited Company as of 1.5.2000 in their capacity as Directors ++++ The SoLog AG is an autonomous and independent service company ++++ In addition to traditional Point of Sale logistics, SoLog AG will offer solutions for individual requirements in the entertainment industry ++++ The complete service chain for suppliers in the area of e-commerce is a further addition to the service spectrum of this new company.

# SOLOG AG

Solutions for Logistics

Independent and individual services for logistics and e-commerce in the entertainment industry.

Please request further information from:

SoLog AG, Vcn-Hünefeld-Strasse 2, D-50829 Cologne, Germany  
Tel. 02 21/49 02-24 40, Fax 02 21/49 02-34 40

Garsten & Partner, Pfm



# burn one

with *Cypress Hill*

POWERED BY [customdisc.com](http://customdisc.com)

Participate in a co-branded Cypress Hill promotion!

Offer your customers the opportunity to create an exclusive compilation of rare and unreleased Cypress Hill songs when they purchase Cypress Hill's new album *Skull & Bones*

Call 877-287-8663 or email [promotions@customrevolutions.com](mailto:promotions@customrevolutions.com)



Get *Skull & Bones* The new Cypress Hill release featuring: "(Rock) Superstar" and "(Rap) Superstar"

In stores 04.25.00

Official Artist Site: [www.cypressonline.com](http://www.cypressonline.com)

## CATHERINE WHEEL

(Continued from preceding page)

in terms of broadening the group's audience and giving them a much greater fan base."

To warm up its fan base, Catherine Wheel began a series of club showcases on April 3, hitting cities such as Seattle, Los Angeles, San Francisco, Chicago, New York, Boston, and Toronto. According to Dickinson, this was a primer for the act's full-scale tour, which is tentatively planned for the summer.

Additionally, Web surfers can get Catherine Wheel updates via its Internet site, [catherinewheel.com](http://catherinewheel.com). The site offers exclusive photos and boards on which fans and band members regularly post comments. Dickinson says it's that kind of contact that keeps the band going.

"Every time someone writes on the Web or we meet people at a gig that adore the record, I feel like hugging them and saying, 'You could've spent your money on so many other things—and you chose to spend money on our music,'" he says.

"Sparks Are Gonna Fly" is the first single from "Wishville," and it shipped to radio on April 11. It's supported by a videoclip, directed by Dean Karr, that is scheduled for delivery to video outlets during the first week of May.

"I'd say the record is primarily geared initially towards alternative, mainstream, and active rock fans," says Diener. "But it will also find a great deal of interest in a larger sort of pop/rock audience as we develop additional singles into the record."

Explaining Catherine Wheel's effort to make radio-friendly singles, Dickinson says, "For the first time, we actually enjoyed and embraced the idea that we should have a couple of singles on the record. Writing and making singles doesn't have to be a pact with the devil. You can actually see it as a challenging, interesting, creative exercise."

Nine songs heavy and 40 minutes long, "Wishville" has a unique quality that showcases Catherine Wheel's talents well. "The group are known for their compositional and musicianship skills. And that's what we're focusing on," says Diener. "It begins and ends with the music. And that's especially the way we feel about the group."



**Malone Rocks.** SBS Records artist Michelle Malone is touring the U.S. in support of her current disc, "Home-grown." The enduring singer/guitarist is being supported by a band that includes David Labruyere on bass and Michael Lorent on percussion and woodwind.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>		TOTAL CHART WEEKS
		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
▶ NO. 1 ◀				
1	1	<b>CREED</b> ▲ WIND-UP 13049 (11.98/17.98) <b>HS</b>	MY OWN PRISON 14 weeks at No. 1	134
2	3	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	141
3	2	<b>METALLICA</b> ◆ <sup>7</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	454
4	4	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	566
5	5	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	110
6	6	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	287
7	12	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1205
8	7	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	125
9	9	<b>SANTANA</b> ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	25
10	11	<b>DEF LEPPARD</b> ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	181
11	10	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	49
12	14	<b>MATCHBOX 20</b> ◆ <sup>10</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	164
13	18	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	355
14	13	<b>TRAIN</b> ▲ AWAKE/COLUMBIA 38052/CRG (11.98 EQ/17.98) <b>HS</b>	TRAIN	41
15	20	<b>PINK FLOYD</b> ◆ <sup>23</sup> COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	574
16	15	<b>BARRY WHITE</b> ▲ MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	54
17	27	<b>LIMP BIZKIT</b> ▲ FLIP 490124/INTERSCOPE (11.98/17.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	110
18	—	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	100
19	19	<b>AC/DC</b> ◆ <sup>15</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	302
20	16	<b>NO DOUBT</b> ◆ <sup>10</sup> TRAUMA 492580*/INTERSCOPE (11.98/17.98) <b>HS</b>	TRAGIC KINGDOM	122
21	22	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	493
22	17	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	315
23	8	<b>PINK FLOYD</b> ▲ COLUMBIA 37680/CRG (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	47
24	—	<b>METALLICA</b> ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	431
25	30	<b>VARIOUS ARTISTS</b> ● CEDARHART KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)		4
26	24	<b>AC/DC</b> ▲ <sup>7</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	110
27	35	<b>SAVAGE GARDEN</b> ▲ <sup>6</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	148
28	23	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	186
29	—	<b>BLINK-182</b> ▲ CARGO 111624*/MCA (11.98/17.98) <b>HS</b>	DUDE RANCH	55
30	31	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	26
31	26	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	462
32	33	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	205
33	25	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	520
34	47	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	150
35	37	<b>ELTON JOHN</b> ▲ <sup>2</sup> MCA 111481 (11.98/17.98)	LOVE SONGS	99
36	32	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	112
37	21	<b>AL GREEN</b> ▲ HITHE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	92
38	41	<b>KORN</b> ▲ <sup>2</sup> IMMORTAL 66633/EPIC (11.98 EQ/17.98) <b>HS</b>	KORN	155
39	36	<b>ELTON JOHN</b> ◆ <sup>15</sup> ROCKET/ISLAND 512532/DJMG (6.98/11.98)	GREATEST HITS	460
40	—	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	423
41	39	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	465
42	—	<b>NIRVANA</b> ◆ <sup>10</sup> DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	269
43	34	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	393
44	48	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	465
45	—	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	458
46	45	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	145
47	40	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	341
48	38	<b>MADONNA</b> ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	304
49	—	<b>JOHN MELLENCAMP</b> ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	68
50	—	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 424275*/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	238

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platinum). ▽ Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



# SOUNDTRACKS

AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

**BAYSIDE BRANCHES OUT:** Film soundtracks may well turn out to be a profitable little niche for independent distributor Bayside Entertainment as the West Sacramento, Calif., company continues to branch into new musical areas.

Bayside steps out in May and June with its first two soundtracks—"Held Up" and "Leprechaun 5"—both on music supervisor **Tony Smith's** boutique label, Spot Music Group. **Brandon Rodegeb**, Bayside director of A&R and urban operations, says the company is likely to have three more soundtracks on its roster by the end of the year.

"He had been negotiating with a major label and in the 11th hour did not appreciate the way things were going, so he went to another alternative—us," says Rodegeb of Smith's decision to bring his soundtrack to Trimark Pictures' **Jamie Foxx** film "Held Up" to Bayside. Spot Music is one of the growing roster of R&B labels that are finding a home at Bayside (Billboard, April 1), and the soundtrack features the music of label acts **Bone Thugs-N-Harmony** and **Boo Yaa Tribe**, among others.

"Leprechaun 5: Leprechaun In The Hood," the latest in the cult futuristic-horror series, is to star **Ice-T** and feature a fitting smorgasbord of R&B and hip-hop tunes.

Rodegeb says Bayside will employ the same no-holds-barred marketing tactics for soundtracks it uses with its other product. "We are into guerrilla street marketing, so we will be saturating every major market with snippet tapes of the soundtrack," he says. "We are going with the indie approach of having all our street reps within regions put up displays in stores and not just relying on the retail campaign."

**'EARTH' TO ELIA:** Call it **Elia Cmiral's** big adventure. His score to "Battlefield Earth," which touches down May 2 on Varèse Sarabande, is a step of galactic proportions for the composer of recent films such as "Ronin" and "Stigmata."

"This is absolutely the biggest score I've ever written, in every direction," Cmiral says of the 75 minutes of music recorded by the 96-piece **Seattle Orchestra**, with embellishments from a choir, synthesizer, and percussion section. In fact, Cmiral's score is so large in scope that it fills virtually all of the musical space in the **John Travolta**-starring film, which is devoid of any outside songs.

The fantastical, adventurous nature of "Battlefield" lent itself to the concept of recurring monothematic scores that in different variations should bring listeners to the edges of their seats at times, then settle them back in, Cmiral tells Billboard. "It's like a roller coaster. One minute it is going very fast and you are flying along with hair raised, and then the next it's like it is moving slowly to the top of a big hill. The music has adventure, great tempo changes. It's tender here and there, and then aggressive again."

The absence of songs from the movie provided Cmiral his first taste of coming close to total control over the musical design of a film. "Sometimes when there are songs, I feel that as soon as you hear lyrics, they are in a way drifting away from the concept of the movie," he says. "For me, I am working only for the movie."

**PRODUCTION NOTES:** Varèse Sarabande will release in May **Christopher Young's** score to "The Wonder Boys." The label is also preparing to debut Young's score to "The Big Kahuna." Young is in London scoring Paramount's upcoming "Bless The Child," with music recorded by a 100-piece orchestra.



CMIRAL

## DURAN DURAN TURNS AVANT-GARDE ON HOLLYWOOD'S 'POP TRASH'

(Continued from page 18)

May 2.

The song was recorded in English, Spanish, and French. The latter two versions may end up as bonus tracks on "Pop Trash," according to Davis-Bonk. She adds, "We have Hollywood Latino, which will be working the Spanish version of the song at Latin radio."

Cuccurullo says, "We want to get on the radio, and I think that's really the only way a lot of people are going to hear this new album."

Julie Stoeckel, assistant PD/music director of adult top 40/modern AC station KLLC San Francisco, observes, "I've seen a lot of bands who were big in the '80s come out with new albums. Unless their music has evolved with people's musical tastes, then these bands will have a hard time having the same type of major hits they had in the '80s."

"It's great to see a band like Duran Duran still coming out with albums after all these years," says Stephanie Hancock, head music buyer for Oklahoma City-based retail chain CD Warehouse. "It shows that there are artists who have consistency and longevity, which seems to be lacking with a lot of current pop artists. I don't know how much radio and video airplay Duran Duran will get for this new

album, so I think it's important for the record label to focus on the Internet. You can't underestimate the power of the Internet."

According to Davis-Bonk, Hollywood will be working with several Web sites for Internet promotion and publicity on "Pop Trash," including ARTISTdirect, SonicNet,

*'A lot of the album is about falling down and picking yourself back up again'*

- SIMON LeBON -

Launch, Spin Online, MTV.com, and VH1.com.

For the "Someone Else Not Me" videoclip, Duran Duran has teamed up with independent multimedia company Fullerene to merge Web technology with music video technology. The video is expected to be released in early May. In addition, Duran Duran will be selling the "Pop Trash" album directly to fans on its official Web site, duranduran.com.

The band has also placed signifi-

cance on fan interaction on the Internet. Rhodes notes that within days of Duran Duran's 1999 U.S. tour, "fans on the Internet were voting on which new songs they liked the best. 'Someone Else Not Me' ended up getting the most votes, and although that wasn't the sole reason why we chose it as the album's first single, the fans voting on the Internet had a big influence."

Although Duran Duran is a top priority for its members, other projects have also kept the band busy recently. TV Mania—in addition to working on a musical and album called "Bored With Prozac And The Internet?"—has started a record label called Lo-Fi.

"It's the antithesis of the manufactured pop right now," says Rhodes of Lo-Fi. "We're working with real songwriters and musicians on a long-term career."

Throughout May and June, Duran Duran will be on an international promotional tour, with much of it focused in Europe. The band is expected to do select performances in May in Europe and begin a U.S. concert tour in July.

Duran Duran is booked in the U.S. by Adam Kornfeld of New York-based QBQ Entertainment and outside the U.S. by John Giddings of London-based agency Solo.



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			MAY 6, 2000	
			No. 1	
1	3	2	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
2	4	55	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
3	6	44	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
4	5	3	<b>TRAVIS</b> INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
5	12	3	<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
6	8	3	<b>THE WILKINSONS</b> GIANT (NASHVILLE) 24736/WARNER BROS. (NASHVILLE) (11.98/17.98)	HERE AND NOW
7	<b>NEW</b>		<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
8	14	29	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
9	9	31	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
10	7	7	<b>SON BY FOUR</b> SONY DISCOS 83181 (10.98 EQ/15.98)	SON BY FOUR
11	19	9	<b>NOBODY'S ANGEL</b> HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
12	32	13	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
13	35	2	<b>FENIX TX</b> MCA 112013 (8.98/12.98)	FENIX TX
14	17	38	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
15	15	8	<b>SHAKIRA</b> SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
16	16	30	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
17	2	2	<b>DEL THE FUNKY HOMOSAPIEN</b> HIERO IMPERIUM 230103* (10.98/16.98)	BOTH SIDES OF THE BRAIN
18	11	5	<b>TAMAR</b> DREAMWORKS 450110/INTERSCOPE (8.98/12.98)	TAMAR
19	13	17	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
20	18	5	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
21	20	55	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
22	<b>NEW</b>		<b>BUILT TO SPILL</b> WARNER BROS. 47616 (17.98 CD)	LIVE
23	21	59	<b>SONICFLOOD</b> GOTELE 2802 (15.98 CD)	SONICFLOOD
24	24	46	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
25	34	49	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE

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	22	30	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98)	AMBER
27	38	8	<b>COUNTDOWN MIX MASTERS</b> MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
28	33	16	<b>KELIS</b> VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
29	31	13	<b>SHELBY LYNNE</b> ISLAND 546177/DJMG (8.98/12.98)	I AM SHELBY LYNNE
30	25	24	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
31	44	3	<b>SPLENDER</b> C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
32	41	7	<b>ANTHONY KEARNS/IRONAN TYNAN/FINBAR WRIGHT</b> MASTERTONE 9018/POINT (11.98/17.98)	THE IRISH TENORS LIVE IN BELFAST
33	26	18	<b>DOPE</b> FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
34	36	30	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
35	23	3	<b>SUPERGRASS</b> PARLOPHONE/ISLAND 542388/DJMG (12.98 CD)	SUPERGRASS
36	46	9	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
37	42	38	<b>JESSICA ANDREWS</b> DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
38	30	2	<b>E.S.G.</b> WRECKSHOP 5552 (11.98/16.98)	CITY UNDER SIEGE
39	43	3	<b>SHANNON CURFMAN</b> ARISTA 14614 (10.98/16.98)	LOUD GUITARS, BIG SUSPICIONS
40	37	46	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG (12.98/18.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
41	45	2	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98)	MY LIFE
42	<b>NEW</b>		<b>DALVIN DEGRATE</b> MAVERICK 47625/WARNER BROS. (11.98/17.98)	META.MOR.PHIC
43	28	6	<b>PASSION WORSHIP BAND</b> STAR SONG 51740/SPARROW (15.98 CD)	PASSION: THE ROAD TO ONE DAY
44	<b>RE-ENTRY</b>		<b>LINDA EDER</b> ATLANTIC 83236/AG (11.98/17.98)	IT'S NO SECRET ANYMORE
45	47	83	<b>SHAKIRA</b> ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
46	40	9	<b>GROOVE ARMADA</b> JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
47	<b>NEW</b>		<b>BLACK LABEL SOCIETY</b> SPITFIRE 15046 (16.98 CD)	STRONGER THAN DEATH
48	27	26	<b>BETH HART</b> 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
49	<b>NEW</b>		<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
50	<b>NEW</b>		<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (15.98 CD)	MAKE IT PHAT, BABY!

## POPULAR UPRISINGS

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

**ROSE IN BLOOM:** British modern rock band **Stone Roses** made quite a sensation in the early '90s when the group was part of the much-heralded Manchester music scene.



**Nine's A Crowd.** Long Island, N.Y.-based rock band **Nine Days** has been getting attention for "Absolutely (Story Of A Girl)," the first single from the group's debut album, "The Maddening Crowd," due May 16 on 550 Music. Modern rock stations playing the song include WKQX Chicago; WLIR Long Island, N.Y.; and WPLY Philadelphia. The video for the song is getting exposure on VH1, and the band is on a U.S. tour.

When the group disbanded, former **Stone Roses** lead singer **Ian Brown** launched a solo career. He has returned with his second solo album, "Golden Greats"

(Polydor/Interscope Records). Brown says of the album, released April 25 in the U.S., "I wanted people to be able to sit down and listen to it all in one go. I look at that first [Stone] Roses album, and I think you can listen to that all in one go. Forty-five minutes is about right for people's attention span."

Brown was nominated for a Brit Award this year for best British male solo artist.

The video for the album's first single, "Love Like A Fountain," has been getting exposure on MTV.

**IN THE GROOVE:** **Euge Groove** is the alter ego of former **Tower Of Power** saxophonist **Steve Grove**, who has also worked with acts such as **Elton John**, **Bonnie Raitt**, **Heart**, **Richard Marx**, **Huey Lewis**, and **Aaron Neville**.

**Euge Groove's** self-titled debut album, due Tuesday (2) on Warner Bros. Records, is primarily a smooth jazz recording featuring several guest performers, including vocalists **JC Chasez** of 'N Sync and **John Stoddart**.



**Vas-tly Different.** "Gothic new age" is the best way to describe "In The Garden Of Souls," the new album from Vas, to be released May 9 on Narada. Vas consists of vocalist **Azam Ali** and multi-instrumentalist **Greg Ellis**. The duo's music has already gotten several positive reviews.

**Euge Groove's** first single, "Vinyl," has been shipped to jazz/AC radio, and a tour is expected later this year.

**CHRISTIAN INGÉNUÉ:** Contemporary Christian singer **Nichole Nordeman** is touring throughout May in support of her second album, "This Mystery," due May 23 on Sparrow Records.

Tour dates include May 10 in Huntsville, Ala.; May 11 in Fort Smith, Ark.; May 13 in Omaha, Neb.; and May 23 in La Mesa, Calif.

**DRIVIN' SOLO:** **Kevn Kinney** may be best remembered as the lead singer of Georgia rock band **Drivin' N' Cryin'**, which racked up several hits in the early '90s: 1991's "Fly Me Courageous," a No. 15 hit on the Modern Rock Tracks chart and No. 19 on the Mainstream Rock Tracks chart; 1993's "Turn It Up Or Turn It Off," a No. 11 hit on Mainstream Rock Tracks; and "Build A Fire," No. 15 on Mainstream Rock Tracks.

**Kinney's** latest solo album, "The Flower And

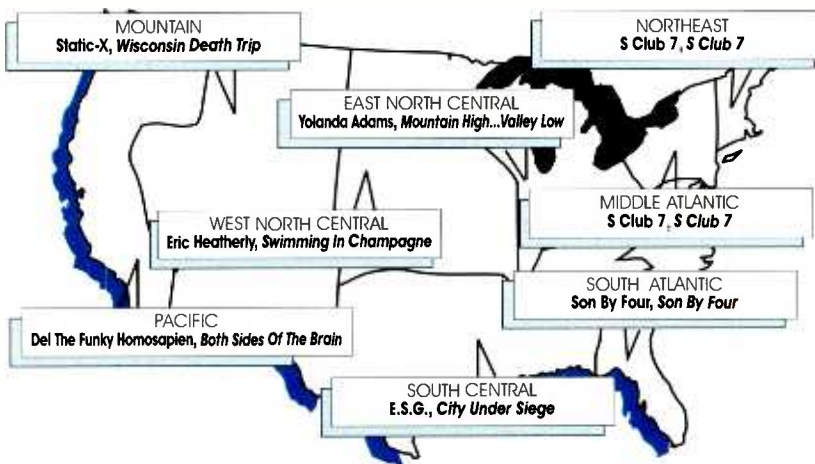
**The Knife,** due Tuesday (2) on Capricorn Records, features guest appearances by **John Popper** of **Blues Traveler**, **Edwin McCain**,



**The Next Everlast?** **Elwood** is a hip-hop/rock artist whose style will inevitably be compared to **Everlast**. **Elwood**, a North Carolina native whose real name is **Prince Elwood Strickland III**, makes his album debut with "The Parliance Of Our Time," due May 16 on Palm Pictures. The album's first single is a version of **Gordon Lightfoot's** hit "Sundown." The song's video—which was directed by **Steve Carr**, who also directed the film "Next Friday"—has been serviced to video and TV outlets.

and members of **Gov't Mule**. "Scarred But Smarter," the album's first single, has been serviced to triple-A radio.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. Yolanda Adams Mountain High...Valley Low	1. Son By Four Son By Four
2. S Club 7 S Club 7	2. S Club 7 S Club 7
3. Static-X Wisconsin Death Trip	3. Shakira MTV Unplugged
4. Travis The Man Who	4. Pat McGee Band Shine
5. System Of A Down System Of A Down	5. Tamar Tamar
6. Disturbed The Sickness	6. Andy Griggs You Won't Ever Be Lonely
7. The Wilkinson's Here And Now	7. Trin-i-tee 5:7 Spiritual Love
8. Methrone My Life	8. Westlife Westlife
9. Westlife Westlife	9. Static-X Wisconsin Death Trip
10. Montgomery Gentry Tattoos & Scars	10. Yolanda Adams Mountain High...Valley Low



# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### VARIOUS ARTISTS

**VH1 Storytellers**  
 PRODUCER: Chuck Reed  
 Interscope 06949  
 From the set's opening piano lines of David Bowie's invigorating revision of "China Girl" to the haunting harmonies of the Bee Gees' "How Deep Is Your Love," this 15-cut collection of highlights from VH1's ever-potent "Storytellers" series never misses a beat. Its creative strength lies within performances that are, by turns, deliciously adventurous and warmly familiar. Jewel is notable for her startlingly potent jazz vamp during "Who Will Save Your Soul," while Blues Traveler's John Popper offers an intensely sensitive, soulful rendition of "Regarding Steven." Elsewhere, the listener is treated to a poignant version of "Here Comes The Rain Again" by Eurythmics and a sisterly reading of "Strong Enough" by Sheryl Crow and Stevie Nicks (who's also represented by an electric "Edge Of Seventeen"). A portion of the set's profits will benefit City of Hope programs in pediatric oncology, breast and prostate cancer, lymphoma, leukemia, and other blood disorders.

#### ★ THE DELTA 72

000  
 PRODUCERS: Adam & Eve with Mike Musmanno, the Delta 72 with Shelly Yakus  
 Touch and Go 212  
 The Delta 72's third album is the Philly quartet's manifest best, kicking out the jams from the get-go with the ini-

### SPOTLIGHT



#### BEBEL GILBERTO

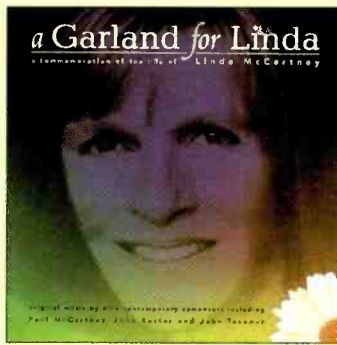
**Tanto Tempo**  
 PRODUCERS: various  
 Ziriguiboom Discos/Six Degrees Records  
 657036 1026  
 On her debut album, the wonderfully seductive "Tanto Tempo" (Portuguese for "so long" or "so much time"), Bebel Gilberto effortlessly bridges the gap between classic Brazilian rhythms and contemporary pop/dance soundscapes. Of course, savvy listeners wouldn't expect anything less: the daughter of musician/bossa nova pioneer João Gilberto and singer Miucha, the sweet-voiced Bebel has appeared on recordings by David Byrne, Caetano Veloso, Cazusa, Towa Tei, Thievery Corporation, and Smoke City. Wonderfully capturing the carefree and sensual spirit of walking along the sandy beaches of Rio de Janeiro's Ipanema and Copacabana, "Tanto Tempo" is as cool as it is hot. Today's lounge lizards will surely revel in such tracks as "Lonely," "August Day Song," and a delicious reworking of Marcos Valle's "So Nice (Summer Samba)," which feature additional handiwork from Thievery Corporation, Smoke City, and Mario Caldato, respectively. That said, covers of bossa nova classics like "Samba De Benção," "Samba E Amor," and "Bananeira" shouldn't be overlooked. Simply gorgeous. For info, contact 415-626-6334 or Sixdegreesrecords.com.

tial organ swells, funk-up guitars, and pent-up screams of the roadhouse rocker "Are You Ready?" The soul-sister backing vocals on that track, "I

### SPOTLIGHT

**A GARLAND FOR LINDA: A Commemoration Of The Life Of Linda McCartney**  
 Philippa Davies, flute; Robert Cohen, cello; the Joyful Company Of Singers, Peter Broad-bent

PRODUCER: John Fraser  
 EMI Classics 56961  
 "A Garland For Linda" serves as not only a musical memorial for the late Linda McCartney but as an introduction to the Garland Appeal, a new cancer-fighting charity. Featuring nine contemporary English choral works, "A Garland For Linda" was inspired by 1953's "A Garland For The Queen." One piece from that tribute, Ralph Vaughan Williams' "Silence And Music," is included here. Among the new works is "Nova," with words and music by Sir Paul McCartney. Beyond that touching piece and the good



cause, many will be drawn to this disc by the divergent Sir John Tavener and John Rutter, two of the most popular living English composers of choral music. Tavener's chant-laced "Prayer For The Healing Of The Sick" finds him at his most austere, while Rutter's "Musica Dei Donum" has a flute line that floats like a ribbon in the sky. Another highlight is Roxanna Panufnik's "I Dream'd." International benefit performances of this music began in the U.K. and continue with a June 3 New York concert (to be broadcast on NPR's "Performance Today"). EMI donates one-quarter of the disc's dealer price to the Garland Appeal, based in London.

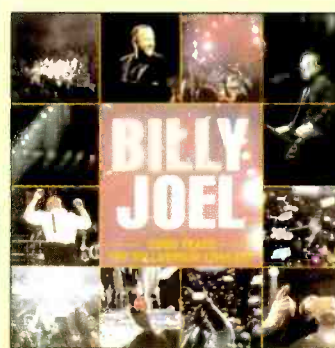
Feel Fine," and "Great Paper Chase No. 1" are utterly inspired, as is the hopped-up, ultra-organic production aesthetic as a whole. "000" rocks like the unholy offspring of Booker T & the MG's and MC5, which is to say that the Delta 72 has made a party record par excellence. And the spacey closer "Sun The Secret Price" even makes for an apt soundtrack for cleaning up the mess.

### R & B / HIP-HOP

#### ★ MYA

**Fear Of Flying**  
 PRODUCERS: various  
 University Entertainment/Interscope 0640  
 Twenty-year-old Mya Harrison is all grown up (now), and she has something to say. Her sophomore effort, "Fear Of Flying," lets the songstress spread her wings and express herself freely. On the set, crafted as a coming-of-age album, Mya handles issues that every young woman faces. Lead single "Best Of Me," featuring Jadakiss of the Lox, is a dreamy midtempo tune that relies on Mya's throaty inflections. The confrontational "Case Of The Ex" is a dance-heavy jam with attitude; on it, Mya confronts her man about an old lover who won't go away. Similarly, the bouncy "Ride & Shake" grooves with a

### SPOTLIGHT



#### BILLY JOEL

**2000 Years: The Millennium Concert**  
 PRODUCERS: Don DeVito, Brian Ruggles  
 Columbia 63792  
 Just in case you still have a tiny bit of millennium fever left, Columbia offers a fix via this two-CD recording of Joel's New Year's Eve concert at Madison Square Garden in New York. Moving beyond the somewhat hackneyed millennium celebrations, "2000 Years" provides Joel die-hards with an essential souvenir of the evening—not to mention a reminder of the famed artist's often extraordinary stage presence. This collection offers a nice smattering of classics from the 1994 Billboard Century Award winner's career, including "Big Shot," "The Ballad Of Billy The Kid," "New York State Of Mind," "My Life," and "It's Still Rock And Roll To Me," among others. He also delivers playful covers of the Rolling Stones' "Honky Tonk Women" and Sly & the Family Stone's "Dance To The Music." Perhaps the most entertaining aspect of "2000 Years" is the inclusion of Joel's amusing stage patter, during which he dons his everyman demeanor in criticizing the high price of concert tickets, as well as his future classical music compositions. While Joel is to be applauded for striving to broaden his musical horizons, "2000 Years" illustrates that he will perhaps always be best known as a top-notch singer and piano man—and that's a pretty darn good thing.

stutter-step. Mya also offers slow jams like "For The First Time" and "Underneath The Spanish Sky," which features Jordan Knight. Production credits include Darryl Pearson, Soulshock and Karlin, Swizz Beatz, and Robin Thicke.

#### ★ TONY TOUCH

**The Piece Maker**  
 PRODUCERS: various  
 Tommy Boy 1347  
 Continuing the tradition of DJ-produced compilations is Tony Touch and his debut, "The Piece Maker." Touch, a double threat—he's a DJ and an MC—enlists an all-star lineup of friends to appear on "The Piece Maker." The set's lead single, the horn-drenched "Diaz Bros.," features fellow DJ Doo-Wop, who ably trades verses with Touch. Blessing the title track is Gang Starr, with Guru providing the expert lyricism as his partner in crime, DJ Premier, drops another tremendous track. Touch even takes a disco turn with "I Wonder Why? (He's The Greatest DJ)." Featuring Keisha and Pam of Total, the track is reminiscent of block parties in the late '70s/early '80s. Being a DJ, Touch knows what sounds good and what should go where. That's why "The Piece Maker," with its 20 varied tracks, works together as a complete album.

### SPOTLIGHT

#### KRONOS QUARTET

**Kronos Caravan**  
 PRODUCER: Judith Sherman  
 Nonesuch 79490  
 After a quarter of a century, the Kronos Quartet continues to amaze with its conceptual acuity and cultural breadth. "Kronos Caravan" traces Gypsy rhythm and tune as it has mutated from East to West through the centuries. The album features new works rooted in ancient traditions, such as young Russian composer Aleksandra Vrebalov's scene-setting "Pannonia Boundless." And there are pieces that seem recent but are actually much older, like the Hungarian dirge "Gloomy Sunday" and the Lebanese tune "Misirlou Twist" (the latter made famous by surf-guitar god Dick Dale). Other highlights include a



movement from Terry Riley's Requiem Quartet and "Turceasca," a collaboration with Romanian Gypsy band Taraf De Haïdouks. This is the first Kronos disc with new cellist Jennifer Culp, and it's to her great credit that the group hasn't missed a beat. "Caravan" could prove to be not only one of the most popular Kronos albums but also one of the quartet's best.

#### VARIOUS ARTISTS

**Prime Cuts Volume 1**  
 PRODUCERS: various  
 Delicious Vinyl 1821  
 Delicious Vinyl offers its 31 flavors of R&B, rap, and dancehall with its new compilation. The set's debut single, Fatlip's "What's Up Fatlip," finds the former Pharcyde member offering his quirky look on life over a simplistic piano riff. The Brand New Heavies offer two jewels: a previously unavailable remix of "Sometimes" featuring the Abstract Poetic himself, Q-Tip, and "Saturday Night," a new track that features Mos Def and new lead vocalist Carleen Anderson. Other album standouts include reggae rhythms of Robin's "All My Love," Aja's dance remake of "Say A Little Prayer," and the smoky sounds of the Pharcyde on "Jealousy."

### DANCE

#### DJ FOOD

**Kaleidoscope**  
 PRODUCERS: Kevin Foakes, Patrick Carpenter  
 Ninja Tune ZENCD47  
 Food for thought, anyone? DJ Food's head chefs, PC and Strictly Kev, have cooked up quite an eclectic meal. "Kaleidoscope" is an enigmatic mixture of techno, hip-hop, jazz, and classical music. Constantly switching stylistic gears, the set opens with the chilling dungeon sounds of "Full Bleed" and closes with "A Splash Of Debussy." No doubt, "Kaleidoscope" is a step away from computer-generated repetitiveness toward the embrace of man-made music. Beautifully harmonious passages integrated with the rhythm of the new millennium dominate tracks like "Noc-

(Continued on next page)

### VITAL REISSUES®

#### MILES DAVIS WITH JOHN COLTRANE

**The Complete Columbia Recordings 1955-1961**  
 PRODUCERS: Bob Belden, Michael Cuscuna  
 Columbia/Legacy AC6K 65833  
 An indispensable part of the ongoing series of boxed sets chronicling Miles Davis' tenure with the label, this long-awaited, six-disc complete chronology of one of the truly great working units in all of modern jazz is a formidable thing. Because the artists involved are unquestionably jazz icons, most fans already will have several or most of the albums on which the selections first appeared. Nevertheless, purchase of the set is worth considering on several fronts. First, there's a treasure chest of 17 never-issued music tracks, alternate takes, and early-in-the-session versions of now-classic performances totaling 90 minutes of top-level music. Second, the set brings together tracks that appeared only in anthologies before now. Third, the recordings sound better—analogue-to-digital transfer and remastering technology has come a long way. Fourth, the set, encased vaultlike in its own metal box, includes a 115-page book with rare

photos, a time line of the evolving group (1955-1961), a discography, and an overview essay. Finally, in addition to Davis and Trane, there's the awesome star power of the other master-level players to consider: altoist Julian



"Cannonball" Adderley; pianists Red Garland, Bill Evans, and Wynton Kelly; bassist Paul Chambers; and drummers Philly Joe Jones and Jimmy Cobb. An absolute must—seminal and endlessly enjoyable.

**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 (JJ): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Phyllis Stark, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. 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); Gordon Ely (gospel); John Dilberto (new age); Brian Garrity (pop/N.Y.).



# Reviews & Previews

(Continued from preceding page)

turne" and "The Sky At Night." Jazz also finds its well-deserved niche on numbers like "The Aging Young Rebel" and "The Riff," thus destroying the gap between music past and future and creating an alternate reality. As a result of this jazzy penetration and impressionistic melodies come two brilliant pieces, "The Crow" and "Nevermore." "Kaleidoscope" is an innovative breakthrough in dance music to be admired and imitated.

## JAZZ

### MATTHEW SHIPP QUARTET

#### Pastoral Composure

PRODUCER: Matthew Shipp

Thirsty Ear 57084

The initial title in Thirsty Ear's "Blue Series"—which aims to "marry jazz's many languages"—has drawn edgy pianist Matthew Shipp out of his self-imposed "retirement" from recording to create the most traditional, but not the most conservative, record of his career. Shipp leads bassist William Parker, drummer Gerald Cleaver, and trumpeter Roy Campbell in a set of mostly originals, with the performances marked by a sense of restraint and indigo-hued groove. Perhaps the new simplicity here isn't all that deep-seated, as the rather smirking version of "Frere Jacques" seems to indicate. Yet true to the album's title, there are moments of repose here that are truly lovely—and not so much in the cover of Ellington's "Prelude To A Kiss" as in Shipp's gorgeous Iberian march, "Gesture," and the Keith Jarrett-inflected title track.

### MEDESKI MARTIN & WOOD

#### Tonic

PRODUCERS: Medeski Martin & Wood

Blue Note Records 7243 5 25271 20

After experimenting with sound samples and turntable scratching on 1998's "Combustion," it's back to basics for jazz/jam heroes MM&W. Stripped down to the act's original configuration of a piano trio, this limited-edition live acoustic album features eight tracks from the band's nine-night run in March of last year at New York club Tonic. Included here are Duke Ellington, John Coltrane, Bud Powell, and Billy Roberts covers, as well as four Medeski Martin & Wood originals. Missing, of course, in this largely traditional set are the delicious, deep organ grooves of John Medeski that have made the band, and its electric live show, a favorite among the neo-hippie crowd. But as demonstrated on tracks like the driving "Seven Deadlies" and the beautifully improvised "Rise Up," MM&W doesn't always need to plug in to be funky.

## LATIN

### ► THALÍA

#### Arrasando

PRODUCERS: various

EMI Latin 26232

Pulchritudinous diva fashions a superb pop/dance disc that simultaneously possesses vast commercial potential and significant artistic merit. Laden with a solid array of love songs, this fast-tempoed set offers leadoff single "Entre El Mar Y Una Estrella," a stylish romantic ballad that should spark interest in a long list of follow-up single prospects. Best future singles are the silky, R&B-inflected ballad "No Hay Que Llorar"; the galloping "Regresa A Mí," which with a proper set of remixes could become the Spanish "Believe"; and the title track, a raucous rap/dance stomp about self-reliance that features Thalía's kittenish, rapid-fire rhyming. Apart from sporting a more expressive mezzo than ever, Thalía has penned two-thirds of the tracks, among them a perky, come-hither adaptation of Pérez Prado's mambo classic "Menta Y Canela."

### CHARLIE BRAVO

PRODUCER: not listed

Gold Circle/Triloka 80662

Ebullient television personality turns in a promising acoustic pop package filled with anecdotes about life and love that are as straightforward as Bravo's vocal performances. Though his thin, high voice becomes a bit strident in upper registers, Bravo's determined delivery more than compensates for its emotional honesty. Strong lead single "Cuando Te Vi" is complemented with other radio-appropriate tracks, including two spry love songs—"Te Esperaré" and "Déjarte Amor"—and the moving romantic ode "Sin Tí."

## WORLD MUSIC

### ★ SHWETA JHAVERI

#### Anahita

PRODUCER: Lee Townsend

Intuition 3509

To say that "Anahita" is an inspired update on the theme of East meets West—with Shweta Jhaveri singing age-old North Indian-style raga songs in a contemporary setting of guitar, violin, bass, and drums—would be to damn with faint praise. Beyond beautiful, this is creative music-making of the highest order, not so much crossing musical and cultural borders as blurring them altogether. Jhaveri is a world-class talent, and the deep, subtle sympathy among the vocalist and violinist Jenny Scheinman, guitarist Will Bernard, bassist Bill Douglass, and drummer Jim Kassis blesses every poetic, impeccably produced note here. From the sanguine dreaminess of the opening "Invocation" to the more desolate drones of finale "A Nosy Dawn," Jhaveri's otherworldly voice weaves a serpentine line through the quartet's decidedly earthy soundscape—and the contrasts complement each other to the utmost. The thoughtful design adds to the album's allure. Distributed in North America by Allegro.

## CLASSICAL

### ★ MOZART: Violin Sonatas, Rondo

Maria-Elisabeth Lott, violin; Sontraud Speidel, fortepiano; Mozarteum Orchestra-Salzburg, Markus Tomasi

PRODUCER: Nicole Brunner

EMI Classics 7243 5 56872

Here's a classical tot with an album that speaks quietly, yet has far more charm and musicality than the efforts of many chart-toppers. Prodigious 12-year-old German violinist Maria-Elisabeth Lott was picked from a Salzburg Mozarteum competition to record on the actual reduced-size instrument that Mozart played as a child. She plays two mid-period sonatas and the late, great KV454, plus an early orchestral rondo. It's wonderful music, of course, and Lott plays commendably and with a freshness of spirit that is truly touching.

### ALAN HOVHANESS: Music For Harp

Yolanda Kondonassis, harp

PRODUCERS: Erica Brenner, James Mallinson

Telarc 80530

The octogenarian American composer Alan Hovhaness is renowned for his environmental inclinations, with works that aim to evoke nature—most often in its most idyllic state. This can make for beautifully evocative sounds, as well as for great swaths of new-age note-spinning. He has written more substantial pieces than those here, but harpist Yolanda Kondonassis makes the most of everything—including a premiere take with guitarist David Leisner on the sonata "Spirit Of Trees." Another highlight is the Concerto for Harp and Orchestra, with accompaniment by the excellent Flemish band I Fiamminghi. There are other works for solo harp and harp with flute. Lovingly recorded, this set is well-crafted light music that could find a wide nonclassical audience. Notably, a portion of the proceeds goes toward rain forest conservation.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ► A\*TEENS Dancing Queen (3:43)

PRODUCER: Ole Evenrude

WRITERS: B. Ulvaeus, B. Andersson

PUBLISHER: not listed

MCA 4418 (CD promo)

With the video to this timeless power pop gem now in rotation at MTV and single sales inside the top 20 (thanks to rabid airplay at Radio Disney), MCA looks to have a hit on its hands with a remake of Abba's No. 1 hit from 1977. The jubilant "Dancing Queen" is faithful to the core but does add a few fashionable instrumental elements, allowing it a setting that is a dead-on match for much of what's going on in the youth-oriented Europop arena right now. Scores of the new generation will find this one of the most natural melodies they've ever heard, just like their older, wiser compatriots who knew a good thing the first time around. Chances are they'll enjoy it all over again as a delicious guilty pleasure. Quartet A\*Teens has already sold 3 million albums across Europe, while this song roped in top five status in Sweden, Japan, Germany, the Netherlands, and Chile. From the album "The Abba Generation," which also includes "Super Trouper," "Mamma Mia," "Take A Chance On Me," and "SOS." Just plain fun, you hear?

### DURAN DURAN Someone Else Not Me (3:35)

PRODUCER: TV Mania

WRITERS: N. Rhodes, S. LeBon, W. Cuccurullo

PUBLISHERS: Private Parts Music/Skin Trade Music

Hollywood Records (CD promo)

Hard to believe that it's approaching 20 years since Duran Duran started kicking with "Hungry Like The Wolf." On its latest, "Someone Else Not Me" from the upcoming "Pop Trash," the members do their best impression of another formidable boy band—uh, to use the term loosely—the Beatles. This atmospheric number about losing the one you love to another has a comfortable, ambling feel to it, with a relaxed, laissez faire vocal from lead Simon LeBon. Instrumentally, a weeping guitar, strings, and organic percussion ease it along like smoke oozing from an aristocratic lady's cigarette. Mature, pleasant, and a fine moment for willing adult top 40 stations from a band that continues to surprise and delight.

### SISTER HAZEL Change Your Mind (3:59)

PRODUCERS: Richie Zito, Paul Ebersold

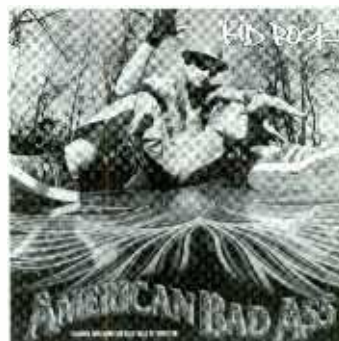
WRITER: K. Block

PUBLISHERS: Sister Hazel/Crooked Chimney Music

Universal 20084 (CD promo)

Gainesville, Fla.'s favorite sons went platinum last time out with 1998's "... Somewhere More Familiar" and went top 10 at multiple formats with "All For You." But a lot has changed at top 40 since, with many neo-Southern rockers finding a less friendly landscape these days. The good news is that "Change Your Mind" recaptures the female-friendly positivity of "All For You" but adds hip-hop beats (although, lest you think there's nothing retro here, you'll still pick out snatches of Rod Stewart's "The First Cut Is The Deepest" and Crosby, Stills & Nash's "Southern Cross"). A safe bet for adult top 40 and triple-A acceptance and a more than worthy candidate for top 40 action.

## SPOTLIGHT



### KID ROCK American Bad Ass (4:39)

PRODUCERS: Kid Rock, John Travis

WRITERS: R.J. Ritchie, J. Hetfield, L. Ulrich

PUBLISHERS: Thirty-Two Mile/Warner-Tamerlane, BMI; Creeping-Death, ASCAP

Top Dog/Lava/Atlantic 30067 (CD promo)

Just in case you're not properly acquainted with the ornery, often clever rap stylings of Kid Rock, this is a fine place to start. "American Bad Ass" is a spankin' new jam on "The History Of Rock," an album that dusts off a selection of rips the artist cut before his breakthrough opus, "Devil Without A Cause." Working within a meticulously crafted framework of headbanging guitars, funk-fortified beats, and well-placed elements of Metallica's "Sad But True," Rock name-checks a slew of influences that include AC/DC, Johnny Cash, and Grandmaster Flash. As a statement of musical purpose and lyrical prowess, this fist-waving anthem works like a charm. As a pop-friendly entity, however, "American Bad Ass" could prove to be a tough sell. Despite its undeniable creative depth and Rock's infectious passion, the track simply doesn't have a hook sticky enough to be truly competitive at top 40 radio. That said, expect rock radio support to the point of complete saturation well into the summer—which is where he'll continue to amass the credibility needed to set the stage for his next full-studio recording.

## R & B

### GLENN JONES 24/7 (4:27)

PRODUCER: Ross Vannelli

WRITERS: R. Vannelli, G. Jones

PUBLISHER: not listed

SAR Records 1008 (CD promo)

While Glenn Jones can be considered a veteran of the music world, he by no means has a dated sound. His voice, rich in texture and depth, is always a pleasure to listen to. But what makes him work in today's music arena is his ability to choose relevant and contemporary songs. Yes, his music is geared toward a mature audience, but it's nice to feel like the song was made today, not in 1988. "24/7" features a Stevie Wonder-esque harmonica and background vocals by David Hollister. And while Jones is best-known for his ballads and his gospel-influenced vocal abilities, this song shows a new side of the singer. With a little tempo (enough to groove to on the dancefloor) and positive, uplifting lyrics about the woman he loves, "24/7" is sure to please his die-hard fans but will win over a few converts as well. The single also features several remix versions; the most interesting and uniquely different is the downpour mix. Most times, when a song has too many mixes, it's a bad sign. It usually means there was something wrong with the original. Not the case here. And all too often, remixes are simply bad tracks laid over the original vocals. Again, they did it right on this one. Slightly slowed down to a nasty groove with new vocals over a live band track with

## SPOTLIGHT



### WHITNEY HOUSTON & ENRIQUE IGLESIAS

Could I Have This Kiss Forever (3:55)

PRODUCER: David Foster

WRITER: D. Warren

PUBLISHER: Realsongs, ASCAP

REMIXERS: Brian Rawling, Mark Taylor

Arista 3842 (CD promo)

Just in time to open the sunroof under the warming skies is this first offering from Whitney Houston's upcoming two-CD greatest-hits package (it also appears on Enrique Iglesias' current album). While the pairing of evergreen pop/R&B superstar Houston with blossoming Latin sensation Iglesias may seem a curious combination at first, go once through this midtempo Spanish guitar-laced crowd-pleaser and the magic is crystal clear. Iglesias is, of course, right at home, sounding as sensual and breezy as ever, while Houston delivers a restrained performance that perfectly captures a romantic moment made just for champagne and dancing. While it was originally produced by David Foster, the radio version of this Diane Warren song, refashioned by remixer du jour Brian Rawling and Mark Taylor, is dead on with a musical palette that will catapult this song to the upper reaches of the charts. Iglesias is a particularly compelling video presence; his partnering with Houston should lend a hand toward also making this a VH1 staple.

slammin' drums, the downpour mix might just make rainy days a lot more enjoyable.

### LUCY PEARL Dance Tonight (3:52)

PRODUCERS: Raphael Saadiq, Ali Shaheed Muhammad

WRITERS: R. Saadiq, A. Muhammad, D. Robinson

PUBLISHERS: Ugmoe Music/Cool Abdul, ASCAP; Watermelon Girl Music/Ensign Music, BMI

Pookie/Beyond 78062 (CD promo)

The long-awaited debut single from this much-talked-about trio has finally arrived. "Dance Tonight" introduces most of us to Lucy Pearl, the made-up name of three of R&B and hip-hop's most talented singers, producers, and writers: Tony Toni Toné's Raphael Saadiq, former En Vogue member Dawn Robinson, and A Tribe Called Quest's Ali Shaheed Muhammad. The single is not only featured on the trio's debut set, due May 23, but is also the first single from the movie soundtrack "Love And Basketball," currently out. "Dance Tonight" is a smooth uptempo track that truly makes you want to dance tonight. It's the type of record that gets you in the mood to go out—the type of record your head starts to nod to, your shoulders follow, then your hips, and finally your feet are grooving right along. Saadiq's signature vocals are easy to distinguish and bring back fond memories of his days with the Tonys. Robinson's sweet, sensual voice complements his as she answers his leads with backgrounds, then takes a turn at the lead herself. "Dance Tonight" is just a taste of what's to come on the album, a combination of soulful singing with just a touch of sampling over real bass and guitar licks.

(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, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Michael Paoletta (N.Y.)



(Continued from preceding page)

## COUNTRY

★ **GEORGE JONES** *Sinners & Saints* (2:30)  
 PRODUCER: Keith Stegall  
 WRITERS: V. Vipperman, J.B. Rudd, D. Worley  
 PUBLISHERS: Vip Vipperman Music, ASCAP, EMI Tower Street Music/EMI Blackwood Music, BMI  
**Asylum 100171** (CD promo)  
 You have to admire George Jones. Not only does the man possess country music's most expressive voice, he's also as tenacious as a bulldog. He refuses to rest on his laurels or fade quietly away, abandoning the future of country music to "new country" pretenders. Backed by wife Nancy and the support of the Asylum team (or what's left of them after recent label cuts), Jones continues to confront country radio with yet another strong single. The recent Grammy winner delivers an uptempo track this time out that will get heels kicking the floor and listeners singing along. Though the tune has a lighthearted feel with a frisky fiddle and steel guitar running rampant through the buoyant melody, the lyric carries a pointed message condemning hypocrisy while gently reminding that the only difference between sinners and saints is "one is forgiven and the other one ain't." It's a morality tale with a beat, and no one could deliver it better than Jones. His timeless, pliable baritone leaps and dips and turns this record into a fun outing. Here's hoping country radio will come to the party. After all, he's won a Grammy and recently netted another gold album. What are you waiting for? Give this man the airplay he's earned.

**WADE HAYES** *Goodbye Is The Wrong Way To Go* (3:20)  
 PRODUCERS: Ronnie Dunn, Terry McBride  
 WRITERS: S. Camp, W. Smith  
 PUBLISHERS: Shawn Camp Music/Foreshadow Songs, BMI: Will Smith Music, ASCAP  
**Monument/DKC Music 12750** (CD promo)  
 There's an old saying in Hollywood that actors sometimes make the best directors. This fine single demonstrates that artists often make great producers, as Brooks & Dunn's Ronnie Dunn and former McBride & the Ride front man Terry McBride produce this cut and deftly wrap Hayes' distinctive vocals around a smoky, knuckles-clinging-to-the-bar kind of haunting melody. Not that there was ever anything at all wrong with Hayes' previous outings with producer Don Cook, but it's nice to see McBride and Dunn producing another artist. Of course, Hayes gives them a great voice to work with and pours lots of country-boy soul into this forlorn lyric about a relationship unraveling. The song was penned by Will Smith and Shawn Camp (who also has the current Mark Chesnutt single). It's one of those warm, tender heartbreak ballads that always fit well on country radio. Programmers should find it easy to add to their playlists.

**ALLISON PAIGE** *The End Of The World* (3:32)  
 PRODUCERS: Chuck Howard, Bob Campbell-Smith  
 WRITERS: S. Dee, A. Kent  
 PUBLISHERS: Edward Proffitt Music Group/Music Sales Corp./Keith-Valerie Music, ASCAP  
**Capitol 7087** (CD promo)  
 Ah yes, it's about time someone brought this beautiful ballad back around again. The song peaked at No. 2 on the country charts in 1965 and became the signature hit for Grand Ole Opry star Skeeter Davis, who still performs it often on the famed Nashville-based radio show. It's great to hear the song being revived for the new generation of country listeners. It's hard to beat Davis' original vocal that just oozed vulnerability, fragility, and heartbreak in every teary note, but Paige does an admirable job. She has a pretty voice and turns in a performance that reverberates with longing and regret. The production is flawless and underscores just how timeless the beauty of the melody still is. Paige forgoes the spoken verse that was such a focal point of the Davis hit, but other than that it's pretty true to the original. This deserves to be a hit all over again. It's one of the most beautiful

country heartbreak songs ever written. Longtime country fans will love hearing it again, and young fans will consider it a brand-new hit. Play it long and loud—and don't forget to keep the Kleenex handy.

## ROCK TRACKS

★ **AIR** *Playground Love* (3:32)  
 PRODUCER: Air  
 WRITERS: G. Tracks, J.B. Dunckel, N. Godin  
 PUBLISHERS: Revolver/MCA Publishing  
**Astralwerks 7243** (CD promo)  
 The languid, retro Europop of "Playground Love" serves as the entree to Air's soundtrack to Sofia Coppola's art-house film, "The Virgin Suicides." None of the French duo's previous work could have prepared listeners for this beautiful song (or the haunting instrumental variations on it that make up the soundtrack album). Guest Gordon Tracks sings "Playground Love" with otherworldly distance, and the dreamy sonic fabric is decorated with a Pink Floyd-esque saxophone solo. This EP features a lovely instrumental vibraphone version of "Playground Love," as well as a demo for the synthetic instrumental "Bathroom Girl." There's also "High School Prom," an inferior, upbeat version of "Playground Love," and an execrable Nosferatu remix by Flower Pistols. The original "Playground Love" deserves to rule the college airwaves.

## DANCE

**TARA** *Imagine If . . .* (4:08)  
 PRODUCER: Sam Toney  
 WRITERS: S. Toney, M. Kourisotis  
 PUBLISHERS: Miss Areal Music/Toney Music/Steeka Music, ASCAP  
**TMK Records** (CD promo)  
 While Tara has been singing in the clubs for a while now, she got her start performing on Grammy-winning country artist Mark O'Connor's debut album at age 11. Since, she's shared her voice with the likes of Lou Gramm, Gene Simmons, Billy Squier, and pop band Orleans. Sure enough, there's a smoky edge to this artist's vocals that gives her a leg up over the scores of dance divas out there vying for spins: think Kim Carnes meets E.G. Daily. The track "Imagine If . . ." is fairly standard dance fare—good hook, decent production, and three mixes to whet the fancy of mix-show producers—and may stand to garner attention at dance-oriented outlets, particularly through the gritty Miami Sami South Beach mix, which is aggressive enough to prick up the ears. In all, a nice launching pad for an artist with the potential to break out with some more challenging material. Contact TMK Records in Florida at 813-744-7639.

## RAP

► **Q-TIP** *Let's Ride* (4:07)  
 PRODUCERS: Jay Dee, Q-Tip  
 WRITERS: K. Fareed, J. Yancey  
 PUBLISHERS: Zomba Enterprises/U Beta Like My Music/Ephcey Music, ASCAP  
**Arista 3821** (CD promo)  
 With the third single from his debut solo album, "Amplified," Q-Tip takes his funky style and turns it on a track that grooves to a marching drum beat and jazzy guitar. Without even seeing the video, you can hear "Let's Ride" and picture Tip (or yourself) venturing down the boulevard in the hooptie on a hot summer day, hollering to friends as they pass by. "Brand-new truck, butter-soft seats, four-point something with a low ride something/Ain't nothing better than a ride out the hood in it/Who looking better and damn you're looking good in it." It's a simple track about a simple subject, nothing too serious. The style is all in the lyric and the delivery. Q-Tip has always had a knack for knowing how to deliver a rap. He takes his time and pauses at just the right moments, creating a nonchalant mood, just like when you're cruising through the hood in your new ride. Following his first and second singles—"Vibrant Thing" and "Breathe And Stop"—Q-Tip continues that vibe with "Let's Ride," which will likely take a nice ride up the charts this summer.

## IN PRINT

**LET IT BLURT: The Life And Times Of Lester Bangs, America's Greatest Rock Critic**  
 By Jim DeRogatis  
 Broadway Books  
**352 pages, \$15.95**

**THE NICK TOSCHES READER**  
 By Nick Tosches  
 Da Capo Press  
**624 pages, \$18.95**

**A WHORE JUST LIKE THE REST: The Music Writings Of Richard Meltzer**  
 By Richard Meltzer  
 Da Capo Press  
**608 pages, \$17**

Though it may not have been apparent at the time, the early '70s were the heyday of rock music journalism. The trails blazed by the '60s underground press, along with the rise of such writers as Hunter S. Thompson and Charles Bukowski, helped set the stage for the manic rantings found monthly in the pages of Creem and other rock publications of the time. And three of the brightest stars in that galaxy were Lester Bangs, Richard Meltzer, and Nick Tosches. Combined, the three helped set the tone for rock criticism for years to come.

This troika may have shared some stylistic similarities, but in retrospect, the three writers each offered something individual. The work of Meltzer, a Yale grad-school dropout who virtually invented the form with his work for *Crawdaddy* in the late '60s, seemed the antithesis to Bangs' self-taught, noble savage shtick. Tosches, a writer from New Jersey, began his career a bit later and has been the most successful of the trio, with several novels and non-fiction works to his credit.

Bangs flamed out early, dying in 1982 of an accidental drug overdose—although in "Let It Blurt," biographer Jim DeRogatis makes a good case that it may have been a lack of real relationships in his life, as much as the rock'n'roll excess, that killed him. Meltzer and Tosches cleaned up their own troubled acts enough over the years and are still writing (albeit mostly not on music) today.

Tosches has written acclaimed bios of Dean Martin and Jerry Lee Lewis, and his Sonny Liston bio is to be published concurrently with "The Nick Tosches Reader."

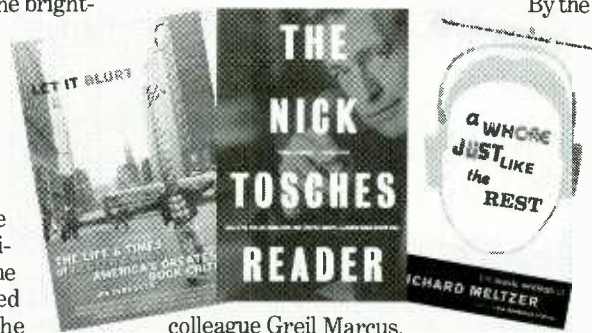
For Meltzer and Bangs, the thread that connected their work was an undying belief in the transformative power of great rock'n'roll. And the best of both offers thrills approaching those afforded by "Little Sister," "Brown Sugar," or "Anarchy In The U.K."

Tosches seemed more of an impartial observer who tired of music journalism early on and only dabbled in the form after the '70s as a means of earning an income. He cites a quickie bio of Hall & Oates that he wrote in the mid-'80s as his low point, since

he was churning out copy on an act he had no use for as a critic or fan.

"Let It Blurt" is probably the first bio written about a rock critic. The Meltzer and Tosches titles are anthologies of their best work, similar in form and function to the now-classic Bangs collection of 1987, "Psychotic Reactions And Carburetor Dung." Each of these books is essential to anyone interested in the genesis of writing on rock.

Music journalist DeRogatis has done an exemplary job in telling Bangs' twisted tale. Not unlike the lives of the figures he loved so much as a critic (Iggy Pop, the Velvet Underground, the Rolling Stones, etc.), Bangs' own journey was a messy mix of triumph and tragedy. At his peak, Bangs was probably the world's best-known rock critic (and probably still is), and he was called (posthumously) "the best writer in America" by



colleague Greil Marcus.

For proof of this claim, take a look at some of "Psychotic Reactions," especially the famous Lou Reed duke-out, "Let Us Now Praise Famous Death Dwarves."

Raised as a Jehovah's Witness in El Cajon, Calif., Bangs found an outlet in *Rolling Stone*, but his work really gelled in the years he spent at *Creem*. Writing reams of reviews in a speed-fueled frenzy, Bangs would consistently churn out more copy than anyone could ever use.

Never a dilettante, he threw himself completely into whatever he was pursuing, be it a record review, a relationship, or substance abuse. This was a man who thought nothing of guzzling Romilar cough syrup like it was water or breaking up nasal inhalers to swallow the ephedrine-laced wicks for a cheap speed high.

In his days at *Creem*, he would notoriously crank out features that had little to do with the purported subject and everything to do with whatever was happening with the author's tortured personal life that particular month.

During his last years, Bangs moved from Michigan to New York and began to make a conscious effort to rid himself of bad habits. Unfortunately, he never completely made the break, as his death illustrated. Many have wondered where his writing would have gone had he survived, a tragic what-if to his passing.

That Bangs' story works on a human level is a compliment to DeRo-

gatis. In his meticulous research, the author interviewed tons of associates, intimates, and rivals to present the definitive bio. He even went so far as to request Freedom of Information Act documents the Feds kept on *Creem*'s alleged relationship with the White Panther Party.

The picture that emerges is one of a person who could alternate equally between sensitive soul and drunken jerk—a man who fell in love with every woman he ever dated but felt more betrayed when one of his heroes let him down by releasing a lousy album. A mass of contradictions, Bangs ultimately longed for love and acceptance and, sadly, never achieved it. It's an exciting tale, as well as a heartbreaking one.

Conversely, the Meltzer and Tosches' collections illustrate what happens when a writer survives to conquer his demons and refine his style. By the early '70s, Meltzer seemed far more interested in writing about sports than music, specializing in analyzing baseball and professional wrestling.

"Whore" illustrates his progression in a linear and fascinating manner. Contrast his encounter with a Texas prostitute at a 1971 Three Dog Night concert in "A Ton Of Texas Tuzz" with his early-'90s musings on classical music ("From Schubert To Hitler") as an illustration of this evolution.

Two things stand out in "Whore": First, Meltzer's own new introductions for each piece are often just as amusing as the original works themselves. In these preludes, he portrays what was going on with his life at the time, as well as conveys how hard it is to make an actual living as a writer. The book's best piece is "One White Man's Opinion," Meltzer's musings on the 1992 Los Angeles riots. His heartfelt assessment of the situation shows the complexity of his intellect and compassion.

Tosches' book includes many of his best-known pieces, including a 1976 *Penthouse* interview with Patti Smith (herself a former *Creem* colleague), along with excerpts from his novels and nonfiction work and several letters. Tosches has also penned introductions to most of the excerpts.

In a 1970 piece on Pop & the Stooges (for *Al Goldstein's Screw* magazine, in all places), Meltzer makes an observation that could easily be applied to all three of these writers: "[My] business is not so much music as it is plume, so I've gotta proceed with caution."

Thankfully, the three did *not* proceed with caution and thus greatly expanded the rhetorical possibilities that rock writers were able to employ. Both readers and critics should appreciate their trailblazing efforts.

MIKE VILLANO



## Arista Trio Goes To The Next Level

Platinum-Selling Act Returns With 'Welcome To Nextasy'

BY JEFF LOREZ

NEW YORK—In the past three years, Arista R&B trio Next has watched its debut 1997 album, "Rated Next," achieve platinum status and also earn Billboard Music and Soul Train Music awards in the process.

"No one ever expected us to do what we did," says group member Tweety (aka Raphael Shawan Brown), proudly displaying his tattoo of the group's name on his right arm and underscoring the irony in the group's name—an acronym for "no one ever expected this." He, along with brother T-Low (Terrance Brown) and R.L. (Robert Lavell Huggar), makes up the Minneapolis-based group.

Now on the eve of the June 6 release of the trio's all-important sophomore album, "Welcome To Nextasy," more big things are indeed expected from Next.

"This is a continuation of the first album," says T-Low, the eldest and de facto spokesman of the group, which is managed by Kenneth Crear and Jeremy Geffen for Creative



NEXT

Management. "We never stopped recording after 'Rated Next.' If we were on the road and had a couple of days off, we'd fly back and record some more."

A continuation, perhaps, but "Nextasy" is also a marked progression. Producer KayGee of Naughty By Nature (Next is signed to his Divine Mill imprint through Arista) once again handles the majority of the production chores, including the Diane Warren-penned ballad "Everything You're Not Getting At

Home." Next's R.L. contributes the lion's share of the writing. The group is published through Famous Music/ASCAP.

Absent this time around is the slew of samples that earmarked Next's debut. Crisp production, creative drum programming, and musicality, together with varied and at times adventurous subject matter, could well see the trio fulfilling its and the label's lofty expectations.

"There's a lot more personality on (Continued on next page)



Transparent News. Transparent Music is the name of veteran jazz musician Herbie Hancock's new label, in partnership with Chuck Mitchell and David Passick. Transparent's first project is the May 23 release "Soul Conversation," featuring guitarists Mark Whitfield and JK. Shown, from left, are Whitfield, Hancock, and JK.

## [S] Affiliated Markets Books With CDs, Fashion To Promote Literacy

BY GAIL MITCHELL

LOS ANGELES—In June, [S] Affiliated celebrates its union of music and literacy with the publication of author Ronin Ro's short fiction tale "Street Sweeper." As an added attraction, the book will be packaged with an exclusive Def Jam mix CD, as will five more titles in the company's hip-hop-inspired fiction series.

Authored by several leading lights among the country's contingent of young cultural writers, [S] Affiliated's 2000 lineup—with a new title released every other month—includes Antoine Black's "The International/Assignment Hong Kong," Roland Jefferson's "XXL Money," Gary Phillip's "Tyson," Joel Rose's "Anything That Moves," and Michael Gonzales' "Platinum."

The venture—designed to promote reading through cultural topics the hip-hop generation can relate to as well as help establish new writers—is the brainchild of actor Wesley Snipes and publisher/president Marc Gerald, who was founder/editor of the W.W. Norton imprint Old School Books.

"The Old School line was well-received at the traditional bookstore level," says Gerald. "But we weren't directly reaching the hip-hop generation the way we wanted to. One way to do that is to get the product in

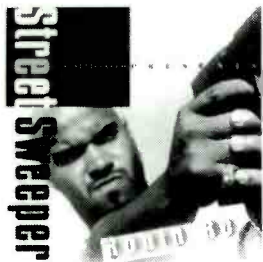
places where kids buy records."

Thus, in addition to Def Jam and record retailers like Warehouse and George's Music Room in Chicago, [S] Affiliated has partnered with clothing line PNB NaTioN, which will sell and distribute the books along with its fashion wear, as well as sponsor various special events.

To further underscore its commitment to literacy, [S] Affiliated will be mounting a prison outreach program through which the publishing firm will donate books and conduct a subscription drive. Def Jam artists will visit prison facilities and be part of a multi-city East Coast promotional tour in May that will target local radio stations and retailers.

"We're very supportive of [S] Affiliated because its project speaks to the hip-hop consumer," says Island/Def Jam Music Group president Lyor Cohen. "We're currently involved in a co-branding effort that we're doing together, [and] we hope to expand our relationship in the future."

Complementing those efforts, [S] Affiliated is asking Wyclef Jean, DMX, Common, and other hip-hop artists to read book chapters for audioclips that are posted on the firm's Web site, thedrama.com. [S] Affiliated also has a first-look deal with Snipes' Amen Ra Films.



## Summer Release Roundup Features Projects By Veterans And Newcomers

SOUNDS OF SUMMER: Here's a cross section of releases by established acts and newcomers that are slated to usher in the 2000 summer season of song:

June—**Kelly Price** (Def Soul), **Busta Rhymes** (Elektra), **RPM 2000** (Warner Bros.), **Jill Scott** (Hidden Beach/Epic), **Lil' Zane** (Worldwide Entertainment/Priority), **OutKast** and **Sam Salter** (LaFace), **Next** (Arista), **Black-Eyed Peas** (Interscope), **Amil** (Roc-A-Fella/Columbia), **Major Figgas** (RuffNation/WB), and **95 South** (RCA; remember 1993's "Whoot, There It Is"?). RCA's **Keesha** project is still on the back burner there.

July—**Deadly Venoms** (DreamWorks), **Dianne Reeves** (Blue Note), **Jaheim** (Warner Bros.), **Spooks** (Antra/Artemis), **Redman** (Def Jam), **Majesty** (University Entertainment/Interscope), **Foxy Brown** (Violator/Def Jam), **Brenda Russell** (Hidden Beach/Epic), **Lil' Mo** (Elektra), **Ruff Endz** (Epic), **Wyclef Jean** (Refugee Allstars/Columbia), **De La Soul** (Tommy Boy), **Syleena Johnson** (Jive), and **Torrey "TC" Carter** (the Gold Mind/Elektra).

August—basketball player-turned-rapper **Kobe Bryant** and **Sporty Thievz** (Columbia), the **Product G&B** (Refugee Allstars/Columbia), **Sōl Eklipse** (Warner Bros.), and **Keith Sweat** (Elektra).

Also expected sometime this summer: **Cleopatra** (Maverick); **Erykah Badu**, **Will Downing**, and **Stevie Wonder** (Motown); **SoulBone** and **Ta-Gana** (Hollywood); and **Aretha Franklin** (Arista). Looking ahead to the fall, the prospective lineup includes **Tamia** (Elektra), **Jermaine Dupri** (So So Def/Columbia), **Babyface** (Epic), **Liz Leite** (RuffNation/WB), and **El DeBarge** (Priority).

Also of note: the April release of Zero9 Records' (distributed by Mecca/K-tel) "Babe's Eyes," the debut album by teen female rapper **C-Babé** (pronounced C-Baby), and the latest entry in Buddha Records' "Stop Time" series: "In The Groove," showcasing **Ella Fitzgerald's** earliest known live recording . . . The Memorial Day weekend release of **Kool & the Gang's** new album, "Gangland," via Livingston, N.J.-based KTFA Entertainment. First single is "Jungle In My House."

COMPILATION CORNER: And let us not forget the steady stream of compilation projects that are on track: Thump Records commemorates the one-year anniversary of **Roger Troutman's** death with the May 23 release of "Tribute To Roger Troutman." The 14-track

set mixes tunes that sample the late funk man's popular music (including cuts by **2Pac**, **SWV**, **Jodeci**, and **BLACKstreet**), plus three original tracks by **Chantay Nelson**, **TWDY With Ant Banks**, and **A.L.T. & JV** . . . That same date, the Right Stuff/EMI issues "The Final Concert," a 10-track live collection—recorded in Indianapolis in 1983—that marks **Marvin Gaye's** last recorded performance. Prior to that, on May 9, the Right Stuff bows "George Clinton's Greatest Hits" . . . Universal weighs in with various April releases, among them "The Best Of Pebbles" and "Isaac Hayes: Ultimate Collection" (Hip-O) and "Barry White: The Ultimate Collection" (Mercury/UTV Records).

INDUSTRY BRIEFS: **Ice Cube's** multimedia crossover movement gains even more momentum, as the rapper and HBO pact for a series about the struggles of maintaining a successful recording career. Developed and produced by Cube—who plans to have a recurring role—"Be Careful What You Wish For" is expected to feature cameos



by Gail Mitchell



by actual rap artists . . . The aforementioned **Lil' Zane** has been tapped for a role in Columbia Pictures' "Finding Forrester," which stars **Sean Connery** . . . **Matthew Hatchette**, wide receiver for the Minnesota Vikings, is the latest sportsman to open the shutters on a full-scale production company. He serves as CEO of Internal Entertainment, whose roster of upcoming songwriters, producers, and artists has an R&B bent.

COURT SIDE: **Dr. Dre** (aka **Andre Young**) and his Aftermath Entertainment filed a multimillion-dollar copyright-infringement lawsuit against Napster April 25 in U.S. District Court for the Central District of California, after Napster didn't honor Dre's April 17 written request to remove his tunes from its directory of downloadable recordings. **Metallica** filed a \$10 million suit against Napster on April 13 (**Billboard Bulletin**, April 14).

Dre is also at the other end of a copyright and trademark infringement lawsuit filed April 14 by **George Lucas' Lucasfilm** (**Billboard Bulletin**, April 21). Aftermath and Interscope are also named and are charged with using Lucasfilm's trademarked "THX Deep Note" sound on Dre's "Dr. Dre—2001" without permission.

At press time, Dre's legal spokesman, **Peter Paterno**, said that although they "hadn't seen the suit yet, we don't agree with it because their [Lucasfilm's] version wasn't used." He also added that they hope to work something out with Lucasfilm.



Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 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 songs like 'I Wish' by Carl Thomas, 'I Wanna Know' by Joe Jive, 'Try Again' by Aaliyah, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Whatever! Ideal Featuring Lil' Mo (Virgin)', 'Hot Boyz' by Missy 'Misdemeanor' Elliott, 'No More Rain (In This Cloud)' by Angie Stone, etc.

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). Includes songs like 'Forgot About Dre', 'Back That Thang Up', 'Where My Girls At?', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Bills, Bills, Bills', 'Get Up', 'Where My Girls At?', etc.

Records 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 songs alphabetically by title, including 'The 6th Sense', 'Anything', 'Baby Don't Cry', etc.

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). Includes songs like 'He Wasn't Man Enough', 'Wobble Wobble', 'Separated', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'How', 'Love Sets You Free', 'Caught Out There', etc.

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



# Billboard TOP R&B/HIP-HOP ALBUMS

MAY 6, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>No. 1/Hot Shot Debut</b>						
1	NEW	1	1	JOE JIVE 41703 (11.98/17.98)	1 week at No. 1 MY NAME IS JOE	1
<b>Greatest Gainer</b>						
2	100	—	2	CARL THOMAS BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	2
3	1	—	2	DA BRAT SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
4	4	5	21	SISQO ▲ <sup>3</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
5	2	2	5	SOUNDTRACK BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
6	3	1	4	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
7	5	6	19	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
8	6	11	17	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
9	9	9	23	DR. DRE ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
10	13	15	28	DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
11	7	8	7	GERALD LEVERT EASTWEST 62147/EEG (11.98/17.98)	G	2
12	8	7	5	ICE CUBE LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
13	10	4	5	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
14	12	10	7	BLACK ROB ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	1
15	14	12	8	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
16	11	3	4	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	3
17	17	19	14	JAGGED EDGE ● SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
18	18	18	39	DESTINY'S CHILD ▲ <sup>2</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
19	NEW	1	1	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
20	23	26	10	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
21	19	21	39	MACY GRAY ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) [HS]	ON HOW LIFE IS	9
22	16	17	5	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B**H	11
23	21	22	11	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	11
24	27	24	14	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
25	15	13	4	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
26	24	20	5	VARIOUS ARTISTS PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
27	25	25	36	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
28	26	23	3	PINK LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
29	22	14	5	THE MURDERERS MURDER INC./DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
30	20	16	8	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
31	NEW	1	1	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	31
32	32	28	12	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
33	30	29	30	ANGIE STONE ● ARISTA 19092 (11.98/17.98) [HS]	BLACK DIAMOND	9
34	35	39	6	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	29
35	29	31	52	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
36	33	30	13	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
37	41	42	26	KEVIN EDMONDS RCA 67704 (10.98/16.98)	24/7	15
38	36	33	5	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
39	34	32	23	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
40	39	34	39	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
41	37	36	23	YOUNGBLOODZ GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
42	38	35	48	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	5
43	43	40	77	JUVENILE ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
44	48	46	12	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
<b>Pacesetter</b>						
45	51	49	61	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
46	42	38	6	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22

47	47	54	31	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) [HS]	MOUNTAIN HIGH...VALLEY LOW	47
48	45	41	13	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
49	NEW	1	1	TUPAC SHAKUR HERB 'N SOUL SOUNDS 54377/LIGHTYEAR (11.98/16.98)	THE LOST TAPES	49
50	50	85	30	SOLE DREAMWORKS 450118/INTERSCOPE (11.98/17.98) [HS]	SKIN DEEP	27
51	49	43	31	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
52	28	—	2	SOUNDTRACK WU-TANG/RAZOR SHARP 63794*/EPIC (11.98 EQ/16.98)	GHOST DOG: THE WAY OF THE SAMURAI — THE ALBUM	28
53	44	37	32	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
54	46	47	18	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
55	40	44	19	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
56	52	48	28	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
57	55	63	7	METHRONE CLATOWN 2000 (11.98/16.98) [HS]	MY LIFE	55
58	53	51	19	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
59	NEW	1	1	WILLIAM BECTON AND FRIENDS CGI 5370/PLATINUM (10.98/16.98)	B2K: PROPHETIC SONGS OF PROMISE	59
60	58	50	17	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) [HS]	SPIRITUAL LOVE	41
61	60	56	24	MONTELL JORDAN ● DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	3
62	31	27	34	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	2
63	70	—	2	THE PHAT CAT PLAYERS PARLANE 34044 (15.98 CD) [HS]	MAKE IT PHAT, BABY!	63
64	57	55	21	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
65	NEW	1	1	VARIOUS ARTISTS THUMP 571103 (10.98/15.98)	LOWRIDER SOUNDTRACK 13	65
66	59	57	25	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
67	64	58	31	METHOD MAN/REDMAN ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
68	56	60	10	AMEL LARRIEUX 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	21
69	54	45	4	SOUNDTRACK LOUD/COLUMBIA 62197*/CRG (11.98 EQ/17.98)	BLACK AND WHITE	43
70	65	—	2	E.S.G. WRECKSHOP 5552 (11.98/16.98) [HS]	CITY UNDER SIEGE	65
71	66	65	23	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
72	61	52	5	TAMAR DREAMWORKS 450110/INTERSCOPE (8.98/12.98) [HS]	TAMAR	42
73	62	59	7	AL JARREAU GRP 547884/VG (11.98/17.98)	TOMORROW TODAY	43
74	71	64	23	BOB MARLEY ● TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
75	67	61	8	J-SHIN SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
76	68	62	11	JEFFREY OSBORNE PRIVATE MUSIC 82170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE	50
77	79	90	16	KELIS VIRGIN 47911* (11.98/16.98) [HS]	KALEIDOSCOPE	23
78	77	69	47	BLAQUE ▲ TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	23
79	74	67	58	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
80	72	72	6	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98) [HS]	FAMILY AFFAIR	72
81	69	53	13	GUY MCA 112054 (11.98/17.98)	III	5
82	97	70	20	FUNKMASTER FLEX & BIG KAP ● DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	3
83	78	68	8	BEELOW BALLIN/PRIVATE 1 417105/UNIVERSAL (10.98/16.98) [HS]	BALLAHOLIC	34
84	84	81	25	MARIAH CAREY ▲ <sup>2</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
85	91	95	21	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	48
86	86	89	74	2PAC ▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	GREATEST HITS	1
87	82	76	101	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	1
88	80	79	47	JENNIFER LOPEZ ▲ <sup>2</sup> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
89	83	71	26	CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
90	76	73	75	WHITNEY HOUSTON ▲ <sup>3</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
91	75	75	18	GOODIE MOB. ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
92	NEW	1	1	DALVIN DEGRATE MAVERICK 47625/WARNER BROS. (11.98/17.98) [HS]	MET.A.MOR.PHIC	92
93	92	86	21	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
94	NEW	1	1	69 BOYZ JAKE/DOC HOLLYWOOD 490636/HOME BASS (11.98/17.98)	2069	94
95	63	—	2	DEL THE FUNKY HOMOSAPIEN HIERO IMPERIUM 230103* (10.98/16.98) [HS]	BOTH SIDES OF THE BRAIN	63
96	85	91	28	MOS DEF ● RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
97	RE-ENTRY	52	52	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
98	89	82	50	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
99	RE-ENTRY	6	6	NUWINE REAL DEAL 0795 (10.98/16.98)	GHETTO MISSION	96
100	NEW	1	1	VARIOUS ARTISTS MAJOR LABEL/PYRAMID 75946/RHINO (16.98 CD)	UNITED WE FUNK	100

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

The power of information... right at your fingertips!



www.billboard.com

The Radio Power Book 2000 contains all the information to make your job easier.

Locate Thousands of Listings in a Snap:

Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants: ♦ Complete Label Promotion Directory ♦ Arbitron Ratings and History for Top 125 Markets ♦ BDS and How It Works

Order your copy now for \$105 (plus \$6 shipping and handling) by calling 1-800-344-7119.

Fax your order to (732) 363-0338 or mail this ad with payment to:

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC.

Orders payable in U.S. funds only. All sales are final.

ORDER NOW!

BDFB3169



# Dance

ARTISTS & MUSIC

## BT Pushes Borders On 'Still Life'

**WHAT YOU NEED:** Since embarking on his musical journey in 1995, contemporary trance/electronic pioneer BT has released two groundbreaking albums ("Ima" and "ESCM"), scored two No. 1 hits on Billboard's Hot Dance Music/Club Play chart ("Remember" and the **Tori Amos**-fueled "Blue Skies"), scored two films ("Go" and the forthcoming "Under Suspicion"), provided the soundtrack for Sony PlayStation's video game "Die Hard," collaborated with **Peter Gabriel** on the music for Britain's New Year's 2000 celebration, and remixed for the likes of **Madonna**, **Seal**, **Sarah McLachlan**, and **Sasha**.

Last year, BT (aka **Brian Traneau**) enjoyed his third top 10 single on the Hot Dance Music/Club chart with the wildly anthemic "Godspeed." A global sensation, "Godspeed" is one of 11 featured tracks on the artist's new album, the wickedly textured "Movement In Still Life," which is scheduled to street June 6 via Network America Records.

Heavenly, to say the least, "Movement In Still Life" finds BT, once again, pushing the borders of dance music. It also finds him delivering full-on vocals on two guitar-etched (think **Kim Deal!**), beat-savvy tracks: "Satellite" and "Shame." If promoted and marketed properly, both could easily find homes at alternative rock radio.

Similarly, tracks like the jangly, big-beat flavored "Never Gonna Come Back Down" (with vocals by **Soul Coughing's Doughty**) and the caustic, breakbeat-skewed "Smart-bomb" should have no problems crossing over.

For us, though, we can't get enough of "Dreaming," "Running Down The Way" (co-produced by **Hybrid**), and "Mercury And Solace," which are steeped in tech-house, drum'n'bass, and trance rhythms, respectively. Now, consider the following: All three songs feature the celestial vocals of **Opus 3's Kirsty Hawkshaw**. How do you say "gorgeous"?

And before ya start wondering, "Mercury And Solace" is, indeed, *that* track that internationally revered DJs like **Sasha** and **Paul Oakenfold** have been sneaking into their sets of late.

For those who are completely enamored of **Moby's** "Play," well, prepare yourself for "Movement In Still Life." You've been warned.

**GET GET DOWN:** It's about time! After a handful of singles on as many labels (Tribal America, King Street/Nite Grooves, Discomania Germany, and Obsession Music France, among others), New York-based DJ/producer **Jaymz Nylon** finally delivers his first full-length album.

Issued via **Irma Unlimited Records**, "Afrotech" is a delicious amalgamation of Afro-Cuban rhythms, jazzy electronica, soulful house, and funky disco. What's most



by Michael Paoletta

intriguing about the 13-track set is how all these musical elements seamlessly meld together.

While tracks like "All For You" (with vocals by **Sokunthary Svay**), "Believe," "Shango," and "One Nation" keep us coming back for more, "New York Je T'adore" is, hands down, the cream of this crop. On it, **Delphine Le Doujet** provides ample vocal sensuality atop a percolating foundation that recalls such disco nuggets as the **Ritchie Family's** "African Queens" and **THP Orchestra's** "Too Hot For Love." This jam is destined for dancefloor domination. "Afrotech" is out Tuesday (2).

On the same day, **Irma Unlimited** is releasing the **Black Mighty Orchestra's** "To The Sky." Produced, conducted, and arranged by **Irma's** label manager/in-house producer, **Cesare** "Black Mighty Wax" **Cera**, the set features contributions from producers and musicians who have helped develop the label's profile. That said, the set is a mixture of old and new tracks.

Fans of Brazilian-skewed jazz, '70s soul, and classic house shouldn't ignore sublime tracks like "Rua Escondida," "Shibuya," "Keep On Loving On," and "Give Me Your Love," which was originally released in '91 under the **Be Noir** moniker. Also included are fab reworkings of the **Doors'** "Light My Fire" and the **Jones Girls'** "The Sweetest Pain," both featuring the sweet vocals of the one-named **Elise**.

**SWELL BEATS:** Fans of **Hed Kandi Records U.K.** will be happy to

know the label is preparing to ship, on Monday (8), the latest volumes from two of its cooler-than-thou compilation series—and both are quite essential, if ya ask us!

The lush, post-club two-disc set "Serve Chilled Vol. 2" boasts such dreamy tracks as **Mandalay's** "You're Beautiful," **Afterlife's** "Falling Down," **Santessa's** "Eyes On You," **Mono's** "Life In Mono," **Morcheeba's** "The Sea," **Sven van Hees'** "Tsunami (Inside My Soul)," **Zuco 103's** "Outro Lado," **Kate Rogers'** "Fine," and **Blue States'** "Your Girl," among others.

(Continued on next page)



- **Gloria Estefan**, "No Me Dejes De Querer" (Epic single). Epic is pulling out all the stops on Estefan's latest, which is culled from the singer's forthcoming Spanish-language album, "Alma Caribena." With six remixers on board, all musical styles are covered, from underground club (**Citizens Kaned**) and progressive house (**Tim Rex** and **George Calle**) to trance (**Richie Santana**) and Latin (**Pablo Flores**). What's truly breathtaking, though, is Estefan's vocals riding atop **Colour-coded's** breakbeat-enhanced restructuring. Highly essential—too bad Epic has no plans to release these mixes commercially.

- **Madison Avenue**, "Don't Call Me Baby" (Columbia single). Already a smash throughout Europe for this Australian duo, "Don't Call Me Baby" now appears poised for similar success in the U.S.—and for very good reason. **Cheyne Coates** provides the feline **Crystal Waters**-like vocals, while remixers **the Dronez** and **Alexander Purkart** turn the beat around. Out May 23.

- **Olive**, "I'm Not In Love" (Maverick single). Clocking in at just under 12 minutes, **DJ Skribble** and **Anthony Acid's Acid Trance Club** mix is quite the cathartic journey, with percussion rolls, synth swells, and hands-in-the-air breakdowns—as well as **Ruth-Ann Boyle's** heavenly vocals—forming its rock-solid foundation.

- **Saint Etienne**, "How We Used To Live" (Mantra Recordings U.K. single). After a too-long hiatus, fave U.K. trio returns with this sublime piece of melancholic pop. Was it worth the wait? You bet! While there are no uptempo mixes (yet), lounge lizards are already embracing the atmospheric slo-mo restructurings of both **Dot Allison** and **Aim**.

- **Paul Van Dyk Featuring Saint Etienne**, "Tell Me Why (The Riddle)" (Mute single). For those who can't get enough of **Saint Etienne** lead singer **Sarah Cracknell's** beautiful voice, along comes this euphoric trance epic courtesy of **Van Dyk**.

- **Coldfeet**, "Pussyfoot" (Compost Records Germany single). Miss the days when alternative-leaning percussion workouts like **Liquid Liquid's** "Cavern" and **ESG's** "Moody" ruled dancefloors? If so, look no further than "Pussyfoot." If it's deep, dark, and delicious ya want, check out the overhaul by the **Trüby Trio**.

## Good Looking's Bukem Debuts

BY RICK SALZER

**NEW YORK**—For the past 10 years, the name **LTJ Bukem** has been synonymous with innovation in the U.K. drum'n'bass scene. As a producer, label head, A&R director, and DJ, Bukem—aka **Danny Williamson**—has undeniably made his mark on the music community.



LTJ BUKEM

From his label's humble beginnings, Bukem, along with business partner **Tony Fordham**, has built London-based **Good Looking Records** into an internationally revered imprint.

The **Good Looking Organisation** now handles most aspects of the music business in-house, including design, promotion, and management. Artist/DJ bookings are handled by **Apex International**, a subsidiary of **Good Looking**.

From Bukem's first commercial release on **Good Looking Records**—1990's "Demon's Theme"—the label has slowly amassed a respectable catalog, including such DJ-mixed compilation series as "Logical Progressions," "Earth," and "Progression Sessions."

Earlier this year, the label debuted the first three volumes of a new compilation series, the non-mixed "Points In Time," which features classic tracks from **Good Looking's** vaults that have never before been available on CD. Volumes 4-6 streeted April 4.

Over the course of 10 years, **Good Looking Records** delivered ample product, yet a certain something was missing: a solo album from the label's mastermind.

On March 27 the label issued Bukem's debut album, "Journey Inwards," in Europe. The two-disc set was released April 4 in the U.S. by **Kinetic Records**, which licensed the album from **Good Looking** and which has a multi-album deal with **Good Looking** for all future Bukem product.

Bukem's songs are published by **Warner/Chappell**.

"It has been a long road to finally get my debut album ready," explains Bukem. "I spent about one year in the studio and came up with the bulk of what is now the 14 tracks that make up 'Journey Inwards.'"

In the years that Bukem has been creating dancefloor rhythms, many industry insiders have won-

dered whether or not Bukem would ever get around to recording an actual album.

"I had 15 years of music ringing in my ears," the artist says. "My life had been spent listening to everything from hip-hop, house, and drum'n'bass to soul and funk. It wasn't easy to get what I wanted out of my head and onto the soundboard. When it finally did all come together, I was as happy as all the people asking and waiting for the album."

On March 27 Bukem began a tour of the U.S., which he says is targeting 20 cities.

"At one point I will be going back to England to do my DJ residencies at clubs like **Ministry of Sound** and **Shepherd's Bush Empire**," Bukem notes. "Then I'll come back to America for a few more dates."

After the U.S., Bukem says he will continue touring in Canada, Brazil, Japan, and Europe. "But as far as number of dates go, we have more dates in the U.S. than anywhere else."

He continues, "Although I'm DJing at all the performances, maybe next year I will do a completely live performance [with a band]. But if I'm going to do that, it has to be done correctly."

Looking ahead, Bukem says to expect "even more releases [from



the label] in the near future."

By year's end, the club community can expect a two-disc album from world-renowned drum'n'bass DJ/producer **Blame**, "Earth, Volume 5," "Logical Progressions, Volume 4" (mixed by **MC Conrad**, who will be accompanied by a live band), "Soul Food, Volume 2," and volumes 7-9 of "Points In Time."

Says Bukem, "While most people want to talk only about my album, I would rather look at the big picture. And one album isn't the whole of our existence. That is the difference between **Good Looking** and other labels.

"Most producers make music for our society, the dancefloor, or A&R guys," he continues. "This is not going to satisfy your yearning as a producer. If I could make one statement to all the producers out there, it would be to produce music for yourself. Don't get caught up in the hype or get scared that no one will sign your music. Just believe in yourself and make the music from within."

Billboard. **Dance**  
**HOT Breakouts**  
MAY 6, 2000  
**CLUB PLAY**

1. LOVE IS WHAT WE NEED  
ANN NESBY A&M
2. WOMAN IN LOVE ARIEL XTREME
3. CHOCOLATE SENSATION RIDES ON TIME  
LOLEATTA HOLLOWAY SALSOL
4. TAKE MY HEART ZHANA GROOVILICIOUS
5. GET UP AMEL LARRIEUX 550 MUSIC

**MAXI-SINGLES SALES**

1. BODY FREEFALL LUKE SLATER MUTE
2. WITH YOU NOMAD RASAM
3. BRAIN ON X CODE RED NERVOUS
4. I'M BLESSED SPENITCH  
BASEMENT BOYS
5. HOUSE OF PLEASURE  
CHOP N' CHAN ENDORFUM

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	8	BE WITH YOU INTERSCOPE 497287 †	ENRIQUE IGLESIAS
2	4	8	8	IF IT DON'T FIT GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
3	6	9	7	BETTER OFF ALONE REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
4	10	17	5	I'M IN LOVE JELLYBEAN 2584	VERONICA
5	11	15	7	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
6	1	4	11	IT FEELS SO GOOD FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
7	3	1	9	MISSING YOU NERVOUS 20271	KIM ENGLISH
8	13	18	5	I WILL LOVE AGAIN COLUMBIA 79375	LARA FABIAN
9	12	16	6	SHARE MY JOY AVEV 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
10	15	25	4	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE PROMO †	PET SHOP BOYS
11	7	2	11	KING OF MY CASTLE STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
12	8	5	10	DESERT ROSE A&M PROMO/INTERSCOPE †	STING FEATURING CHEB MAMI
13	5	3	10	GIVE ME TONIGHT 2000 CONTAGIOUS 1013	SHANNON
14	9	11	9	WHY CAN'T YOU BE REAL NERVOUS 20411	BYRON STINGILY
15	25	31	5	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER
16	19	26	6	IF YOU BELIEVE REPRISE 44842	SASHA
17	21	29	6	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
18	27	43	3	FEELIN' SO GOOD WORK PROMO/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
19	14	7	12	THE RETURN OF NOTHING BLUEPLATE 005/STRICTLY RHYTHM	SANDSTORM
20	28	33	4	NATURAL BLUES V2 27639 †	MOBY
21	23	28	6	STOP 550 MUSIC PROMO/EPIC	JON SECADA
22	29	39	3	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
23	24	23	7	I LOVE YOU NETTWERK PROMO/ARISTA	SARAH MCLACHLAN
24	22	20	8	HEAVEN'S EARTH NETTWERK 33101	DELERIUM
25	20	14	10	SENSE OF DANGER PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
26	31	35	5	ALLELUIAS MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
<b>Power Pick</b>					
27	37	—	2	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
28	16	12	12	RAINBOW COUNTRY EDEL AMERICA 006919	BOB MARLEY VS. FUNKSTAR DE LUXE
29	33	45	3	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
30	38	—	2	THE BEST THINGS F-111 PROMO/REPRISE †	FILTER
31	30	27	8	DRAMA ON THE DANCEFLOOR NITEGROOVES TRACKS 116/KING STREET	HIDEKI FEAT. PAUL E. ALEXANDER
32	18	13	13	THINK IT OVER JELLYBEAN 2556	JENNIFER HOLLIDAY
33	26	21	8	HARD NIGHT EDEL IMPORT	PHUNKY DATA
34	32	22	9	SHACKLES (PRAISE YOU) C2 79347/COLUMBIA †	MARY MARY
35	45	—	2	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
36	36	44	4	START THE COMMOTION IDEAL 0024/MAMMOTH †	THE WISEGUYS
37	44	—	2	REJOICE RAMPAGE 0118 †	MICHELLE WEEKS
38	17	10	11	AMERICAN PIE MAVERICK PROMO/WARNER BROS. †	MADONNA
39	41	48	3	STILL IN MY HEART CAPITOL 58807 †	TRACIE SPENCER
40	34	32	10	PRAISE THE DJ TOMMY BOY SILVER LABEL 2024/TOMMY BOY	PUSAKA
41	46	—	2	SAY MY NAME COLUMBIA 79346 †	DESTINY'S CHILD
<b>Hot Shot Debut</b>					
42	NEW ▶	1	1	THE GHETTO/EL BARRIO GRP 561788/VERVE	GEORGE BENSON FEATURING JOE SAMPLE
43	48	—	2	MY IMAGINATION LOGIC 72540	SK8
44	42	40	9	TURN ME OVER JELLYBEAN 2573	WONDERBOX
45	35	19	13	JUMP FOR JOI (THE MILLENNIUM MIXES) NERVOUS 20417	JOI CARDWELL
46	NEW ▶	1	1	BE STRONG JELLYBEAN 2581	BORIS & BECK
47	NEW ▶	1	1	GET ALONG WITH YOU VIRGIN PROMO †	KELIS
48	40	37	12	LA LA LA MOONSHINE 88467	THE FRESHMAKA
49	43	34	12	COMMUNICATION (SOMEBODY ANSWER THE PHONE) TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUI
50	39	24	13	THE CHASE LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON

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

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>No. 1</b>					
1	1	1	7	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
2	2	32	3	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
3	3	2	14	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
4	4	—	2	BE WITH YOU (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
<b>Greatest Gainer</b>					
5	40	—	2	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG	LARA FABIAN
6	5	3	19	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
7	7	5	20	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
8	9	8	11	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
9	6	4	9	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
10	12	13	9	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
11	8	7	27	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
12	10	6	6	NATURAL BLUES (X) V2 27639 †	MOBY
13	11	9	100	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
14	14	14	14	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
15	13	15	16	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
16	17	11	14	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
17	24	—	2	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
18	35	44	5	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
19	16	—	2	DON'T STOP (T) (X) RADIKAL 99015	ATB
20	15	10	15	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
21	22	16	3	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
22	19	12	7	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
23	21	22	21	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
24	25	35	5	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
25	20	21	76	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
26	23	19	8	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
27	18	47	14	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
28	31	24	87	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
29	26	28	6	THINK IT OVER (T) (X) JELLYBEAN 2556	JENNIFER HOLLIDAY
30	30	30	8	WOKE UP THIS MORNING (X) STREETBEAT 069	VINNIE PAULEONE & THE BA DA BING ORCHESTRA
31	44	48	64	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
32	46	40	83	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
33	36	25	50	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
34	29	17	9	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
35	34	18	37	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
36	43	41	4	PLAYGROUND LOVE (X) SOURCE 96573/ASTRALWERKS †	AIR
37	37	49	3	PICTURE PERFECT (T) (X) LAVA/ATLANTIC 84620/AG †	ANGELA VIA
38	33	27	3	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
39	38	37	6	IT'S A FINE DAY (T) (X) RAMPAGE 70104	MISS JANE
<b>Hot Shot Debut</b>					
40	NEW ▶	1	1	I'M IN LOVE (T) JELLYBEAN 2584	VERONICA
41	41	31	7	MIXED BUSINESS (T) (X) DGC 497272/INTERSCOPE †	BECK
42	27	29	7	MISSING YOU (T) (X) NERVOUS 20271	KIM ENGLISH
43	32	20	9	PLANET LOVE (FROM THE MOVIE "FLAWLESS") (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
44	28	23	6	STILL IN MY HEART (T) (X) CAPITOL 58807 †	TRACIE SPENCER
45	50	—	39	BODYROCK (T) (X) V2 27595 †	MOBY
46	42	42	26	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
47	39	39	24	NEW YORK CITY BOY (T) (X) SIRE 35014 †	PET SHOP BOYS
48	RE-ENTRY	12	12	IT FEELS SO GOOD (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
49	NEW ▶	1	1	SHOW ME (T) JELLYBEAN 2585	ANGEL CLIVILLES
50	RE-ENTRY	31	31	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY

## DANCE TRAX

(Continued from preceding page)

Hed Kandi's "Nu Cool, Vol. 4" is a two-disc collection that includes such delicious jams as Valerie Etienne's "Misunderstanding," Moloko's "The Time Is Now," Brother Brown's "Under The Water," the Basement Jaxx remix of Cooly's Hotbox's "We Don't Have To Be Alone," Isolée's "Beau Mot Place," the Fatboy Slim remix of Groove Armada's "I See You Baby," and Stephanie Mills' "Latin Lover."

And in case ya haven't heard, Hed Kandi hosts a weekly radio show

every Saturday night/Sunday morning from 1 to 5 a.m. The show can be accessed via Jazzfm.com or Hedkandi.com.

Two other U.K. compilations ya need to care about are "Sessions Ten: Subliminal Sessions" and "Joey Negro Presents The Voyage."

Mixed by the Dronez (Erick Morillo, Harry "Choo Choo" Romero, and Jose Nunez), the two-disc "Subliminal Sessions," available on Defected/Ministry of Sound, spotlights soul-driven house music like

Ministers De-La-Funk Featuring Jocelyn Brown's "Believe," Dimitri & Tom's "Brazil Over Zurich," Casius' "La Mouche," Sandy Rivera's "The Path," Joey Negro Featuring Taka Boom's "Must Be The Music," and Paul Johnson's indefatigable "Get Get Down."

Subtitled "Excursions Into Early House Music," the 12-track Joey Negro-mixed "Voyage" includes such sublime slabs of deepness as Subculture's "The Voyage," Don Carlos' "Alone," Kym Mazelle's "Useless,"

Underground Solution's "Luv Dancin'," Bas Noir's "I'm Glad You Came To Me," Stardust's "Love Will Find A Way," and Fingers Inc.'s "Never More Lonely." Out now on X:treme Records.

HERE & THERE: Kid Koala, Amon Tobin, and DJ Food are confirmed to hit the road for a North American tour. Split into three segments, the four-week tour finds Tobin and Koala sharing the bill May 3-14, the trio sharing the stage May 15-20,

and Food and Koala co-headlining May 21-June 3.

Stops along the way include Montreal's Club Soda (Wednesday [3]), Boston's Middle East Cafe (May 7), New York's Bowery Ballroom (May 8), San Diego's Brick by Brick (May 14), Los Angeles' El Ray (May 15), Portland, Ore.'s Paradigm (May 19), Vancouver's Commodore Ballroom (May 22), Winnipeg, Manitoba's Pyramid Club (May 27), Chicago's Metro club (May 29), and Toronto's Phoenix club (June 1).



## ACM Fetes Its 35-Year History With Star-Packed Awards Show

BY VERNELL HACKETT

NASHVILLE—The Academy of Country Music (ACM) is celebrating its 35th anniversary this year with a look to its role in the future of country music and a glance back to see where it all began.

The academy's awards show, which will air live Wednesday (3) from Universal Amphitheater in Los Angeles on CBS-TV, carries out that theme with its lineup of performers and presenters, which includes legends, new artists, and current stars. Among those scheduled to appear are George Strait, Alan Jackson, Dixie Chicks, Neal McCoy, Tanya Tucker, the Wilkinsons, Trisha Yearwood, Brooks &

Dunn, the Judds, the Bellamy Brothers, Tim McGraw, Lonestar, and Asleep At The Wheel.

ACM president David Corlew says, "A big part of country music's future is TV, and we desperately need it. We've lost some of our exposure on television in the last year, and I think it's critical and essential that the academy's awards show and the Country Music Assn.'s awards show thrive and continue to be successful."

### THE EARLY YEARS

In its 35 years, the ACM has expanded as it helped country music grow. The idea for an organization on the West Coast to promote country

music was conceived one evening when friends Mickey and Chris Christensen, Tommy Wiggins, and Eddie Miller were sitting in the Christensens' night club. They thought there needed to be more recognition and promotion of West Coast talent and decided to form what they called the Country & Western Music Academy.

The first awards show was held in 1966. Merle Haggard won most promising male vocalist, and Buck Owens won top male. Female vocalist honors went to Bonnie Owens, and new female vocalist went to Kaye Adams.

The association changed names several times, finally becoming the

Academy of Country Music in the mid-'70s. Fran Boyd, now executive director of the ACM, remembers the association's first office.

"It had one typewriter with broken keys and a three-legged desk," she recalls. "The curtains came from my apartment. The office was not much bigger than a closet, and I was the only paid employee. They let me bring my son to work with me, so I wouldn't have to pay a baby sitter, and I left early enough to be home before my daughter got home from school."

Boyd says her home became ACM Burbank, so to speak, because not only did she sell tickets out of her house for the awards shows, but the board of directors would often meet there. "We did anything we could to keep the organization going," she says.

The ACM worked hard to establish a presence for country music in the western part of the U.S. It sponsored a Caravan of Country Music in area clubs, held country concerts in city parks in Los Angeles, sponsored luncheons that brought together the country music community and the Los Angeles business community, and held seminars to educate people about country music and how it could work together with the business community to meet common goals.

In more recent years, the ACM became active with the Country Radio Seminar (CRS) in Nashville, at first hosting a hospitality suite and sponsoring showcases, then becoming the sponsor of the Super Faces Show. This year, the ACM held the press conference announcing its awards nominees during the CRS.

Bill Boyd, Fran's husband, became ACM executive director in 1980, a post he held until his death in 1995, when he was succeeded by his wife. In 1983 the ACM started its annual golf tournament, now called the Bill Boyd Celebrity Golf Classic, which benefits such charities as the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and Shriner's Children's Hospital.

One reason the ACM did so well from the beginning was that it had the support of artists like Buck Owens, Merle Haggard, Glen Campbell, Roger Miller, Tex Williams, Jimmy Wakely, Wynn Stewart, and Johnny Bond, all of whom were very active in promoting the organization and obtaining members during its formative years.

### HOLLYWOOD CONNECTION

One of the unique things about the ACM is that it has always embraced Hollywood personalities who were fans of or supporters of country music. In this year's awards show lineup, that tradition continues with presenters including actor/director Billy Bob Thornton and actress Catherine Bell from "JAG."

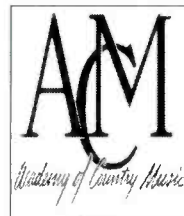
As the ACM looks to its future and the future of country music, Corlew

believes that the Internet will also play an important role. "We've just created a relationship with [Internet site] Country.com, with a Webcast of the pre- and post-show this year, which will give us the opportunity to reach a lot of other people," Corlew says (Billboard, April 22). "We have established a long-term relationship with Country.com as partners. We are . . . getting ready to direct a lot of energy and investment into our Web site."

Corlew says that the ACM needs to expand the fan base of country music. "I'm stealing a line from [ACM chairman] Scott Siman now, but we are at a point in our industry where we have to educate and create country music fans," he says. "We don't have kids growing up on farms and inheriting a love for country music through their parents, so we have to interact with these young people and create an interest and a desire to want to be involved with our format."

One of the ways the ACM plans to do this is by supporting such organizations as Nashville's W.O. Smith School of Music and Mr. Holland's Opus, which help educate children about and offer them the chance to be involved in music. "Businesses and organizations like that provide opportunities for young kids," Corlew says. "Hopefully they'll recognize where some of those opportunities came from."

Corlew says, "Our real goal is to keep traditional country music alive. That is the big struggle . . . and I think that's as big a goal and as big a challenge that we, as an industry, have right now."



## Donahue, Grayson Among DJs To Enter Hall Of Fame; Patti Page Promotes New Album

COUNTRY RADIO BROADCASTERS will induct six new members into its Country DJ Hall of Fame at an awards dinner June 22 in Nashville. The inductees are veteran PD and consultant and current KFDI Wichita, Kan., personality **Dave Donahue**; current WFYR Peoria, Ill., operations manager/PD/morning host **Bob Grayson**; the late **Lee Moore** (aka the Coffee Drinking Nighthawk), best known for his work at WWVA Wheeling, W.Va.; **Smokey Stover**, who worked at Houston-area stations KRCT and KLVV; veteran station manager, PD, and air personality **Romeo Sullivan**, most recently with WKNZ Laurel, Miss.; and **Johnny Western**, a movie and TV actor and songwriter in addition to being an air personality, currently at KFDI. Western was a featured performer on "The Johnny Cash Show" and wrote the theme songs to "Have Gun Will Travel" and "Bonanza."

Inductees must have served at least 25 years in country radio, contributed to its growth and development, and contributed to the preservation and enhancement of country music.

**ARTIST NEWS:** **Tammy Wynette** is named the first posthumous recipient of the Academy of Country Music's (ACM) Pioneer Award. Created in 1968, the award recognizes "outstanding and unprecedented achievement in the field of country music." The recipient is chosen by the ACM board of directors. Among those scheduled to pay tribute to Wynette on the May 3 awards show are **Trisha Yearwood**, the **Judds**, **Patty Loveless**, **Martina McBride**, and show host **Dolly Parton**.

**Alan Jackson** splits with manager **Chip Peay**. A new manager has not been named.

**Jim Lauderdale** has been released from RCA Label Group. He recorded one album for BNA and one for RCA.

**Keith Urban** will open eight tour dates for **Dwight Yoakam** this summer.

Although there are no plans to release the new **Garth Brooks** song "When You Come Back To Me Again" as a single (Nashville Scene, Billboard, April 22), a video for it is airing on CMT and Great American Country. The song is from the new film "Frequency."

**NEW RELEASES:** **Patti Page** will perform May 7 at Nashville's Ryman Auditorium to promote the May

8 release of her album "Brand New Tennessee Waltz" on C.A.F. Records. The release marks the 50th anniversary of Page's original recording of the No. 2 hit "The Tennessee Waltz," which has been re-cut for the new project.

The album was produced by Grammy-winning songwriter/producer **Jon Vezner** and executive-produced by artist **Victoria Shaw**. Guest performers on the project are **Emmylou Harris**, **Kathy Mattea**, **Trisha Yearwood**, **Suzy Bogguss**, and **Alison Krauss**. The album includes covers of **Don Williams**' "I Believe In You," **Anne Murray**'s "Could I Have This Dance," and Mattea's "Where've You Been," which was co-written by Vezner. The album is available at Page's Web site, misspattipage.com, and is expected to eventually be distributed at retail.

Acclaimed studio guitarist **Brent Rowan** makes his solo recording debut May 9 with the release of the instrumental album "Bare Essentials" on RoWest Records. Since arriving in Nashville in the late '70s, Rowan has played on more than 10,000 recording sessions and won the ACM's guitarist of the year award in 1989. The album, co-produced by Rowan, is available at [brentrowan.com](http://brentrowan.com).

**ON THE ROW:** **Bev Paul** has been promoted from director of marketing to the newly created GM position at Durham, N.C.-based Sugar Hill Records.

Atlantic Records parts ways with national manager of promotion/Northeast regional **Jenny Shields**, Midwest regional manager **Bill Heltemes**, and manager of creative services **Graceanne Svendsen**. Replacements had not been named at press time.

**BENEFIT NEWS:** Joining host **Tracy Byrd** for the May 24 taping of the TNN "Concert For Conservation" will be **John Anderson**, **Waylon Jennings**, **Jerry Kilgore**, **Brad Paisley**, **Travis Tritt**, and the **Wilkinsons**. Proceeds from the show benefit the Wonders of Wildlife museum and other conservation organizations. It will air May 30 on TNN.

Numerous artists have donated items to Cystic Fibrosis Foundation fund-raising arm Sizzlin' Country's first online benefit auction. Items available on eBay include a **Chad Brock** autographed guitar and signed jeans from **Clint Black** and **Neal McCoy**.



by Phyllis Stark



**Doing Double Duty In The Duet Department.** Collin Raye was recently in the studio working on a duet with new Columbia artist Bobbie Eakes for his new "Tracks" album when he ran into Kathie Lee Gifford. Gifford was in the studio working on her upcoming release, "Born For You," and asked Raye to contribute vocals to the cut "Moondance." The Epic artist cheerfully complied. Pictured, from left, are Gifford's producer, David Friedman; Gifford; and Raye.



MAY 6, 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
<b>NO. 1/GREATEST GAINER</b>						
1	1	1	34	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (11.98 EQ/17.98) 23 weeks at No. 1	FLY	1
2	2	2	24	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	7	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITTEST HITS	1
<b>HOT SHOT DEBUT</b>						
4	<b>NEW</b>	1	1	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
5	4	5	129	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
6	6	6	47	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (11.98/17.98)	LONELY GRILL	3
7	7	7	117	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
8	5	4	4	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
9	8	8	51	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
10	9	9	25	<b>TOBY KEITH</b> DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
11	10	10	50	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
12	11	11	50	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
13	13	15	60	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
14	12	12	26	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
15	16	16	32	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
16	14	14	15	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
17	15	17	35	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
18	17	18	22	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
19	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	19
20	18	13	3	<b>THE WILKINSONS</b> GIANT 24736/WARNER BROS. (11.98/17.98) <b>HS</b>	HERE AND NOW	13
21	<b>NEW</b>	1	1	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	21
22	19	19	26	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
23	20	20	46	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
24	23	21	26	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
<b>PACESETTER</b>						
25	30	32	13	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18
26	22	25	47	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
27	24	27	30	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
28	25	24	55	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
29	28	30	75	<b>GARTH BROOKS</b> ◆ <sup>12</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
30	26	26	12	<b>WYNONNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
31	32	31	49	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98) <b>HS</b>	SINGLE WHITE FEMALE	15
32	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	32
33	31	33	25	<b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
34	27	23	27	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
35	29	28	12	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
36	36	35	101	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
37	35	34	9	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98) <b>HS</b>	PHIL VASSAR	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	34	29	51	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (10.98/16.98) <b>HS</b>	HEART SHAPED WORLD	24
39	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	39
40	37	41	12	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	37
41	40	38	44	<b>GEORGE JONES</b> ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
42	33	—	2	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98) <b>HS</b>	UNCONDITIONAL	33
43	43	43	76	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
44	41	36	3	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
45	42	37	3	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
46	38	39	3	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	38
47	46	40	55	<b>JOHNNY CASH</b> COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
48	44	50	25	<b>TRACE ADKINS</b> CAPITOL 96618 (10.98/16.98)	MORE...	9
49	52	49	87	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (11.98/17.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
50	54	54	28	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
51	45	52	89	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
52	39	44	46	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
53	51	53	103	<b>MARK WILLS</b> ▲ MERCURY 536317 (11.98/17.98) <b>HS</b>	WISH YOU WERE HERE	8
54	50	51	27	<b>ROY D. MERCER</b> VIRGIN 48214 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 6	16
55	47	48	49	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
56	48	47	38	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
57	55	59	31	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
58	62	58	31	<b>YANKEE GREY</b> MONUMENT 69085/SONY (10.98 EQ/16.98) <b>HS</b>	UNTAMED	41
59	58	56	60	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
60	53	45	4	<b>JOHN BERRY</b> CAPITOL 24740 (10.98/16.98)	GREATEST HITS	43
61	60	72	86	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
62	49	42	9	<b>LORRIE MORGAN</b> BNA 67919/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION	21
63	56	64	57	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
64	70	68	91	<b>CLAY WALKER</b> ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
65	69	73	93	<b>VARIOUS ARTISTS</b> ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
66	59	70	48	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
67	63	71	55	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
68	67	62	56	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
69	75	—	29	<b>SAWYER BROWN</b> CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
70	61	60	35	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98) <b>HS</b>	RIDE WITH BOB	24
71	57	57	7	<b>JENNIFER DAY</b> BNA 67799/RLG (10.98/16.98) <b>HS</b>	THE FUN OF YOUR LOVE	36
72	<b>RE-ENTRY</b>	24	24	<b>DOLLY PARTON</b> SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
73	64	55	51	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
74	68	61	4	<b>MERLE HAGGARD</b> SMITH MUSIC GROUP 50002/RAZOR & TIE (15.98 CD)	LIVE AT BILLY BOB'S TEXAS	61
75	65	46	3	<b>BR5-49</b> ARISTA NASHVILLE 18909 (10.98/16.98)	COAST TO COAST	46

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

# Billboard Top Country Catalog Albums

MAY 6, 2000

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98) 6 weeks at No. 1	I'M ALRIGHT	110
2	—	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	105
3	3	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	151
4	2	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	136
5	8	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	96
6	5	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	71
7	4	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	307
8	7	<b>SHANIA TWAIN</b> ◆ <sup>1</sup> MERCURY 522886 (12.98/18.98) <b>HS</b>	THE WOMAN IN ME	272
9	6	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	235
10	12	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	7
11	10	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	139
12	11	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	317
13	9	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	137

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	273
15	14	<b>GARTH BROOKS</b> ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	244
16	15	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	683
17	17	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	291
18	16	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/IDJMG (11.98/17.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	184
19	18	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	134
20	19	<b>GEORGE STRAIT</b> ▲ <sup>6</sup> MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)	385
21	21	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	513
22	23	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	125
23	22	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	202
24	—	<b>REBA MCENTIRE</b> ▲ <sup>5</sup> MCA NASHVILLE 110906 (11.98/17.98)	GREATEST HITS VOLUME TWO	229
25	—	<b>COLLIN RAYE</b> ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	119

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



Billboard.



salutes

# GRAND OLE OPRY<sup>®</sup>

*Since 1925*

From George Jones to Garth Brooks, the Grand Ole Opry has always been at the forefront of country music. Billboard pays tribute to this legendary country-music institution as it celebrates its 75th anniversary. Included in this monumental issue is a comprehensive and colorful history of the Opry, featuring key players and developments, behind-the-scenes anecdotes and archival photographs. In addition, we take a look at the Opry's current activities and its views of the future; plus a special interview with Opry GM Pete Fisher.

**Don't miss your chance to congratulate the Grand Ole Opry on this special occasion.**

**Issue Date: June 10 Ad Close: May 15**

To advertise contact:  
Phil Hart 615.321.4297  
phart@billboard.com

New York  
212.536.5004

Los Angeles  
323.525.2307

Nashville  
615.321.4297

London  
44.207.822.8300



### COUNTRY CORNER



by Wade Jessen

**THIS 'KISS':** Logging his third-biggest opening-week sales for a set of new material, **Vince Gill** takes Hot Shot Debut roses on Top Country Albums, as "Let's Make Sure We Kiss Goodbye" (MCA Nashville) enters at No. 4 with approximately 47,000 scans; "Kiss" bows on The Billboard 200 at No. 39.

Gill turned his highest first week for an original set when "The Key" entered atop the country chart in 1998 with more than 88,000 units, followed by "When Love Finds You," which scanned more than 81,000 to open at No. 2 in 1994. His fattest opener was for the hits set "Souvenirs," which began at No. 3 in 1995 with 90,000 units.

The title track from the new set, which peaked at No. 20 on Hot Country Singles & Tracks, finishes at No. 31 on the chart.

**'ROSES' & 'LOVE' SONGS:** Up 304 detections, **Kenny Rogers** perches at No. 2 on Hot Country Singles & Tracks with "Buy Me A Rose" (Dreamcatcher), which closes with more than 38 million estimated audience impressions in its 28th chart week. It falls 287 spins shy of replacing **George Strait's** 36th chart-topper, as "The Best Day" (MCA Nashville) clings to the summit despite a decline of 179 plays.

Should Strait's single experience a similar loss next issue, and if "Buy Me A Rose" is strong enough to fend off **Faith Hill's** "The Way You Love Me" (Warner Bros.), Rogers will see his name in the No. 1 box for the first time in 13 years. Rogers shared that spotlight with **Ronnie Milsap** in September '87 when the duet "Make No Mistake, She's Mine" reigned for one week. Rogers' most recent solo No. 1 was "Tomb Of The Unknown Love," which claimed top ink in May '86.

On The Billboard Hot 100, "Buy Me A Rose" cracks the top 40 (see Chart Beat, page 134).

On Top Country Albums, "She Rides Wild Horses" enjoys a 30% gain and bullets with more than 18,000 scans at No. 11; it finishes at No. 5 on Top Independent Albums.

**IN THE DRIVER'S SEAT:** **LeAnn Rimes** advances into the top 40 on Hot Country Singles & Tracks with "I Need You," her single from the upcoming CBS miniseries "Jesus." The song gains 175 detections to vault 48-38. The series will air May 14-15, and Rimes' track, already an AC hit, is the primary vehicle for pre-promotion of the show, says **Carson James**, VP of promotion at Curb. James, whose staff is working the single in tandem with Capitol's Nashville team, tells Country Corner that "I Need You" will be the only single from "Jesus—The Epic Miniseries" (Sparrow), which scans 17,000 units to bullet at No. 4 on Top Contemporary Christian albums.

**THEY'RE DIGGIN' IT:** As spring break came on top of the Easter week-end shopping period, the youthful **Alecia Elliott** reaps obvious rewards as "I'm Diggin' It" (MCA Nashville) jumps 30-25 to win Pacesetter honors on Top Country Albums with a 76% increase. Elliott's set scans more than 7,000 units and shoots 32-12 on Heatseekers. Country programmers recently received the second single from the set, "You Wanna What?"

## Is There 'Murder On Music Row'? Debate Continues

**BY DEBORAH EVANS PRICE**  
NASHVILLE—In the last issue, Billboard queried a cross section of the country music industry to get opinions on "Murder On Music Row," the George Strait/Alan Jackson duet that charges that "the almighty dollar and lust for worldwide fame" have killed traditional country music.

Strait and Jackson will continue to fan the flames of controversy when they perform the song as the opening number on the upcoming Academy of Country Music Awards show Wednesday (3). In the final installment of this two-part piece, other industry professionals offer their views on the perennial traditional country vs. pop debate.

Once again, we asked, Has traditional country music been murdered, and, if so, who's to blame?

**Lee Ann Womack**, MCA Nashville recording artist: "I don't think it can be killed, and I'm one of the artists who intends to see that it's not. I think there are hopefully going to be artists who are going to take care of the music. If it's done right and done well, people love it... It's more about making great music

than it is whether or not it's swimming in fiddles and steel guitars. My intention is to take care of the music and preserve it, and hopefully 20 years from now we'll look back and there will have been other people [doing] it too. Country is not going to die. It can't. It's an art form. It will be preserved."

**Luke Lewis**, president, Mercury Nashville: "Is anyone certain  
(Continued on page 133)



LEWIS



BROWN

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

46 800 POUND JESUS (Illegal, BMI/No Man, BMI)	50 DO I LOVE YOU ENOUGH (Of Music, ASCAP/The Music Palas, ASCAP)
37 ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuit L.A., ASCAP) HL/WBM	61 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM
19 ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets Of Music, ASCAP) HL/WBM	34 FAITH IN YOU (Steve Wanner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM
8 BEEN THERE (Blackened, BMI/Steve Wanner, BMI) WBM	57 FALLIN' NEVER FELT SO GOOD (Universal-MCA, ASCAP/WB, ASCAP) WBM
1 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acutt-Rose, BMI) HL/WBM	27 FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI)
68 BLUE COLLAR DOLLAR (Max Lafis, BMI/Twin Spurs, BMI/You Scream, BMI/Boo-N-Bing, BMI/For Ice Cream, ASCAP/There's One, ASCAP/CMI, BMI)	39 FOREVER WORKS FOR ME (MONDAY TUESDAY WEDNESDAY THURSDAY) (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM
55 BLUE MOON (Acynon, BMI/WCR, BMI)	15 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
62 THE BLUES MAN (Bocephus, BMI)	63 GOODBYE IS THE WRONG WAY TO GO (Shawn Camp, BMI/Fore-shadow, BMI/Will Smith, ASCAP)
66 BREATHLESS (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Days Write, BMI) HL/WBM	64 GROW YOUNG WITH YOU (Song Matters, ASCAP/Famous, ASCAP) HL
2 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL	60 HONEY I DO (Sony/ATV Tree, BMI/SDC, BMI/Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI) HL
5 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Fybridge, BMI/Rory Bourke, BMI) HL	3 HOW DO YOU LIKE ME NOW? (Tokoco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
9 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM	58 IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL
45 CHANGE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bo N' Sis, BMI/Estes Park, BMI) HL/WBM	24 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
11 COULDN'T LAST A MOMENT (Living, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM	
16 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL	

22 I'LL BE (Realsongs, ASCAP) WBM	38 I NEED YOU (Anise, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/YesKar, ASCAP) HL
40 I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL	49 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP)
32 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM	69 I'VE FORGOTTEN HOW YOU FEEL (Miss Surret, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
36 I WILL... BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM	53 JIMMY'S GOT A GIRLFRIEND (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
52 JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL	67 KISS ME NOW (Mark Spiro, BMI/Hidden Words, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM
14 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL	31 LET'S MAKE SURE WE KISS GOODBYE (Viny Mae, BMI) WBM
65 A LITTLE LEFT OF CENTER (Island Bound, ASCAP/Famous, ASCAP/Lightwood/Knot, BMI/Ensign, BMI) HL	7 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
7 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL	47 LOVE, YOU AIN'T SEEN THE LAST OF ME (W.B.M., SESAC) WBM
42 LOVIN' YOU AGAINST MY WILL (Sony/ATV Tree, BMI/Magic Knee, BMI) HL	20 ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL
18 MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge,	

amusement business		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CROSBY, STILLS, NASH & YOUNG	United Center Chicago	April 14-15	\$2,409,464 \$200/\$39.50	28,630 two * sellouts	TNA, SFX Music Group, Jam Productions
TINA TURNER, LIONEL RICHIE	National Car Rental Center Sunrise, Fla.	April 15-16	\$1,800,000 ~ \$79.75/\$55.75/ \$35.75	27,796 two sellouts	SFX Music Group
BRUCE SPRINGSTEEN	Charlotte Coliseum Charlotte, N.C.	April 21	\$1,516,815 \$67.50/\$37.50	23,624 sellout	C&C Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	MGM Grand Garden Las Vegas	April 15	\$1,013,580 \$150/\$65/\$37.50/ \$25	13,060 13,671	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
CROSBY, STILLS, NASH & YOUNG	Bradley Center Milwaukee	April 17	\$998,584 \$200/\$39.50	12,709 13,500	TNA, SFX Music Group
CROSBY, STILLS, NASH & YOUNG	Kiel Center St. Louis	April 19	\$792,143 * \$200/\$39.50	9,931 12,500	TNA, SFX Music Group
KISS, TED NUGENT, SKID ROW	Greensboro Coliseum Greensboro, N.C.	April 22	\$780,759 \$54.50/\$38.50	17,885 sellout	C&C Concerts
KISS, TED NUGENT, SKID ROW	Charlotte Coliseum Charlotte, N.C.	April 20	\$746,334 \$54.50/\$38.50	15,886 sellout	C&C Concerts
MARIAH CAREY	FleetCenter Boston	April 4	\$730,441 \$85/\$55/\$29.50	14,072 sellout	Concerts West
RUFF RYDERS/CASH MONEY TOUR	FleetCenter Boston	April 2	\$721,694 \$50.50/\$45.50	15,281 sellout	Haymon Entertainment

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171, Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.





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	19	<b>THE BEST DAY</b> 3 weeks at No. 1 T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
2	4	6	28	<b>BUY ME A ROSE</b> KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN K. ROGERS, B. MAHER, J. MCKELL (J. UNK, E. HICKENLOOPER)	DREAMCATCHER ALBUM CUT †	2
3	2	2	25	<b>HOW DO YOU LIKE ME NOW?</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
4	6	8	18	<b>THE WAY YOU LOVE ME</b> B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	4
5	5	5	28	<b>CARLENE</b> B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	5
6	8	9	19	<b>SHE'S MORE</b> D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	6
7	3	3	25	<b>LOVE'S THE ONLY HOUSE</b> M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	3
8	7	7	17	<b>BEEN THERE</b> C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	5
9	9	13	21	<b>THE CHAIN OF LOVE</b> D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	9
10	11	12	16	<b>WHAT I NEED TO DO</b> B. CANNON, N. WILSON (B. LUTHER, T. DAMPIER)	KENNY CHESNEY (V) BNA 65964	10
11	12	15	14	<b>COULDN'T LAST A MOMENT</b> D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	11
12	15	19	12	<b>YES!</b> N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	12
				<b>AIRPOWER</b>		
13	18	18	17	<b>UNCONDITIONAL</b> S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	13
14	10	4	27	<b>LESSONS LEARNED</b> T. LAWRENCE, F. ANDERSON, B. CAR † (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	3
15	13	14	31	<b>GOODBYE EARL</b> B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS (C) (D) (V) MONUMENT 79352 †	13
16	17	16	35	<b>COWBOY TAKE ME AWAY</b> B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS (V) MONUMENT 79352 †	1
17	14	10	33	<b>MY BEST FRIEND</b> B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	1
				<b>AIRPOWER</b>		
18	21	21	15	<b>MORE</b> T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS (V) CAPITOL 38701 †	18
19	19	22	17	<b>ANOTHER NINE MINUTES</b> R. E. ORRALL, J. LEO (T. DOUGLAS, B. DRAIN, T. BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	19
20	22	23	13	<b>ME NEITHER</b> F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	20
21	20	17	17	<b>REAL LIVE WOMAN</b> G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	16
22	24	26	8	<b>I'LL BE</b> T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	22
23	30	35	4	<b>SOME THINGS NEVER CHANGE</b> J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	23
24	29	32	7	<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 †	24
25	26	28	10	<b>PRAYIN' FOR DAYLIGHT</b> M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	25
26	27	27	16	<b>NO MERCY</b> J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	TY HERNDON (C) (D) (V) EPIC 79345 †	26
27	28	29	11	<b>FLOWERS ON THE WALL</b> K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	27
28	32	31	11	<b>YOUR EVERYTHING</b> M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	28
29	31	30	10	<b>STUCK IN LOVE</b> G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	29
30	33	33	8	<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	30
31	25	20	15	<b>LET'S MAKE SURE WE KISS GOODBYE</b> T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172148	20
32	34	34	13	<b>IT'S ALWAYS SOMETHIN'</b> D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	32
33	40	56	4	<b>WHAT ABOUT NOW</b> D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212	33
34	35	42	8	<b>FAITH IN YOU</b> S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	34
35	37	44	6	<b>WHEN YOU NEED MY LOVE</b> J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	35
36	51	52	17	<b>I WILL... BUT</b> D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	36
37	44	48	6	<b>ALMOST DOESN'T COUNT</b> C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLIS (V) MERCURY 172153 †	37
38	48	58	4	<b>I NEED YOU</b> B. HEARN, E. DEGARMO, E. LAMBERG, N. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES SPARROW SOUNDTRACK CUT/CAPITOL/CURB	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	47	8	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY (C) (D) (V) GIANT 16871	39
40	42	41	10	<b>I NEED YOU ALL THE TIME</b> B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	40
41	39	43	11	<b>SOMETHING TO WRITE HOME ABOUT</b> B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN ATLANTIC ALBUM CUT †	39
42	50	49	6	<b>LOVIN' YOU AGAINST MY WILL</b> T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	42
43	38	39	9	<b>MURDER ON MUSIC ROW</b> T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
44	49	51	7	<b>THAT'S THE BEAT OF A HEART</b> C. FARREN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013	44
45	46	45	9	<b>CHANGE</b> J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
46	41	40	15	<b>800 POUND JESUS</b> M. A. MILLER, M. MCANALLY (B. MADDOX, P. W. THORN)	SAWYER BROWN CURB ALBUM CUT †	40
47	47	55	6	<b>LOVE, YOU AIN'T SEEN THE LAST OF ME</b> B. J. WALKER, JR., T. BYRD (K. FRANCESCHI)	TRACY BYRD (V) RCA 60210	47
48	52	50	8	<b>YOU ARE</b> G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	48
49	68	—	2	<b>IT MUST BE LOVE</b> K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	49
50	54	59	6	<b>DO I LOVE YOU ENOUGH</b> D. MALLOY (R. FAGAN, L. PALAS)	RICOCHET (C) (D) COLUMBIA 79379	50
51	53	57	6	<b>SHE AIN'T THE GIRL FOR YOU</b> R. FOSTER (V. MELAMED, J. MCLEROY)	THE KINLEYS (C) (D) EPIC 79380	51
52	36	38	18	<b>JUST BECAUSE SHE LIVES THERE</b> J. TAYLOR (D. DODSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN †	36
53	45	36	17	<b>JIMMY'S GOT A GIRLFRIEND</b> D. JOHNSON, R. ZAVITSON, T. HASELDEN (A. SMITH, R. HARBIN, R. MCDONALD)	THE WILKINSONS (C) (D) (V) GIANT 16887 †	34
54	61	68	3	<b>SELF MADE MAN</b> J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	54
55	57	69	3	<b>BLUE MOON</b> W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	55
56	73	—	2	<b>YOU AIN'T HURT NOTHIN' YET</b> B. CHANCEY, P. WORLEY (A. ANDERSON, B. LAWSON)	JOHN ANDERSON EPIC ALBUM CUT	56
57	66	61	3	<b>FALLIN' NEVER FELT SO GOOD</b> M. WRIGHT (S. CAMP, W. SMITH)	MARK CHESNUTT (V) MCA NASHVILLE 172162	57
58	62	—	3	<b>IF YOU CAN</b> B. CHANCEY (J. SWINEA)	TAMMY COCHRAN EPIC ALBUM CUT	58
59	60	71	3	<b>TROUBLE WITH ANGELS</b> K. STEGALL, K. MATTEA (T. WILSON)	KATHY MATTEA MERCURY ALBUM CUT †	59
60	59	62	6	<b>HONEY I DO</b> E. GORDY, JR., R. BENNETT (S. D. CAMPBELL, A. ANDERSON)	DANNI LEIGH (C) (D) MONUMENT 79386 †	59
61	58	54	19	<b>DO WHAT YOU GOTTA DO</b> A. REYNOLDS (P. FLYNN)	GARTH BROOKS (V) CAPITOL 58845	13
62	55	46	12	<b>THE BLUES MAN</b> K. STEGALL (H. WILLIAMS, JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	37
				<b>Hot Shot Debut</b>		
63	<b>NEW</b>	1	1	<b>GOODBYE IS THE WRONG WAY TO GO</b> R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES MONUMENT ALBUM CUT	63
64	56	53	10	<b>GROW YOUNG WITH YOU</b> T. BRUCE (H. LINDSEY, A. CUNNINGHAM)	COLEY MCCABE WITH ANDY GRIGGS (V) RCA 62013 †	50
65	72	—	2	<b>A LITTLE LEFT OF CENTER</b> J. STROUD, B. GALLIMORE, R. TRAVIS (S. D. JONES, B. HENDERSON)	RANDY TRAVIS DREAMWORKS ALBUM CUT	65
66	74	—	3	<b>BREATHLESS</b> J. NIEBANK, T. BRUCE (N. THRASHER, K. SHIVER, K. BLAZY)	RIVER ROAD VIRGIN ALBUM CUT	66
67	67	63	9	<b>KISS ME NOW</b> M. SPIRO (M. SPIRO, G. BURR)	LILA MCCANN ASYLUM ALBUM CUT/WRN	60
68	63	66	4	<b>BLUE COLLAR DOLLAR</b> D. GRAU (J. FOXWORTHY, B. ENGVALL, D. GRAU, P. HOWELL)	JEFF FOXWORTHY AND BILL ENGVALL FEATURING MARTY STUART DREAMWORKS ALBUM CUT †	63
69	65	65	16	<b>I'VE FORGOTTEN HOW YOU FEEL</b> V. GILL (S. ISAACS, K. SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	46
70	64	60	11	<b>OUT HERE IN THE WATER</b> M. WRIGHT (R. L. HOWARD, R. L. BRUCE, T. BRUCE)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 172120 †	54
71	<b>NEW</b>	1	1	<b>THERE YOU ARE</b> M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE RCA ALBUM CUT	71
72	69	73	4	<b>MY NEXT THIRTY YEARS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	69
73	75	75	3	<b>RIGHT WHERE I NEED TO BE</b> T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN MCA NASHVILLE ALBUM CUT	73
74	70	70	17	<b>ROCK THIS COUNTRY!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	30
75	<b>RE-ENTRY</b>	12	12	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> R. DUNN, T. MCBRIDE (D. WELLS, J. WOOD)	WADE HAYES (C) (D) MONUMENT 79361 †	48

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

## Billboard Top Country Singles Sales

MAY 6, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	12	<b>BREATHE</b> WARNER BROS. 16884/WRN 5 weeks at No. 1	FAITH HILL
2	2	2	9	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	DIXIE CHICKS
3	3	3	12	<b>AMAZED</b> BNA 65957/RLG	LONESTAR
4	4	4	5	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
5	5	5	11	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	THE WILKINSONS
6	6	6	5	<b>YES!</b> WARNER BROS. 16876/WFN	CHAD BROCK
7	8	8	14	<b>NO MERCY</b> EPIC 79345/SONY	TY HERNDON
8	7	7	8	<b>COULDN'T LAST A MOMENT</b> EPIC 79353/SONY	COLLIN RAYE
9	10	13	6	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
10	9	10	10	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
11	11	9	17	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	JENNIFER DAY
12	<b>NEW</b>	1	1	<b>PRAYIN' FOR DAYLIGHT</b> LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
13	12	11	30	<b>BIG DEAL</b> CURB 73086	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	12	7	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> MONUMENT 79361/SONY	WADE HAYES
15	14	14	20	<b>A COUNTRY BOY CAN SURVIVE (Y2K VERSION)</b> WARNER BROS. 15855/WFN CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES	
16	15	15	36	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
17	17	20	3	<b>DO I LOVE YOU ENOUGH</b> COLUMBIA 79379/SONY	RICOCHET
18	16	16	151	<b>HOW DO I LIVE</b> CURB 73022	LEANN RIMES
19	<b>NEW</b>	1	1	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS
20	18	17	6	<b>I'VE FORGOTTEN HOW YOU FEEL</b> LYRIC STREET 164038/HOLLYWOOD	SONYA ISAACS
21	19	22	3	<b>HONEY I DO</b> MONUMENT 79386/SONY	DANNI LEIGH
22	20	18	57	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b> CURB 73080	TIM MCGRAW
23	21	19	23	<b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b> CURB 172141/MERCURY	WYNNONNA
24	<b>NEW</b>	1	1	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> GIANT 16871/WARNER BROS.	NEAL MCCOY
25	22	—	2	<b>DON'T EVER LET ME GO</b> COLUMBIA 79356/SONY	TARA LYN HART

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.



# Island Inspirational's Shutdown Likely

**UNOFFICIALLY SPEAKING:** Although it has not been confirmed yet, every indication is that Def Jam Records is dismantling the Island Inspirational gospel label imprint it inherited over a year ago with Universal Music's acquisition of PolyGram. Also, pending the paperwork, Def Jam will release from their contracts all gospel artists on Island Inspirational.

The short-lived label, informally launched in 1996 with the release of Island Inspirational All Stars' single "Don't Give Up," which featured Kirk Franklin, Karen Clark-Sheard, Hezekiah Walker, and Donald Lawrence and was taken from the "Don't Be A Menace . . ." soundtrack. The label subsequently enjoyed success with Sheard's 1997 release "Finally Karen" and T.D. Jakes' "Sacred Love Songs" in 1999. The remaining two artists signed to the label, J. Moss and Lawrence, had not yet begun studio work on their projects.

All four were said to have gotten the word directly from Def Jam president Kevin Liles and fully expect that releases will be forthcoming. (At press times, calls to Liles had not been returned.)

The decision came after a year where the label was put on hold until

executives could decide whether they would move ahead with gospel.

"With the takeover of Island, they [Def Jam] had started their restructuring with the Def Soul division," says Walter Kearney, who manages



by Lisa Collins

Moss. "Gospel was supposed to be next, when that situation was up and running. That division is now up and running. The inspirational division was just up for review, and they reviewed it. I'm not knocking Liles. I respect his wisdom in determining where the company's strength was . . . I believe it will be for the best of the artists as well."

"They had decided it would be too hard marrying the two—hip-hop and gospel—and going from one extreme to another," says Lawrence, who served as a producer on all three of the label's gospel releases and found his time with Island to be very beneficial. "I believe everyone

was offered the option of going to some of the other labels in the system, like MCA, but where it stands now is that a few more people in the [Universal] system have to sign off. In the meantime, we are free to talk to other people."

And while it is clear that most of them have done that, none are disclosing more information.

Kearney says, "Quite frankly, J. [Moss] needed to work on certain things, and this scenario allowed us to work out the kinks. We believe it was all orchestrated by God. Besides, people now know who J. is, and we are able to make a better deal."

**SHOUT HALLELUJAH:** Much of the Los Angeles church community turned out Easter Sunday at Los Angeles' Grand Olympic Auditorium in support of Bishop Clarence McClendon (TBN personality and pastor of the 8,000-member-strong Church of the Harvest) on the occasion of his debut recording's release. That set, "Shout Hallelujah," is on Integrity Music.

Recorded live at his annual Harvest Fire Conference, McClendon's spirited worship and praise recording confirms the excitement within the church community for the growing trend of popular, multitalented pastors making headway in the gospel music industry.

**BRIEFLY:** Interest appears to be building for "This I Know," the debut release from contemporary Christian/gospel artist Eartha on the newly launched, Los Angeles-based AFRT Music label. Credit the buzz to local televised performances, a national college campaign, and, believe it or not, cinema ads. Of course, it doesn't hurt that the girl can really sing.

CGI Records is pulling out the stops with the recent release of William Becton's "B2K: Prophetic Songs Of Promise." Becton, who also works as a gospel announcer in Washington, D.C., hopes to regain some lost ground with the R&B-tinged brand of gospel that propelled him to the top of the gospel chart in 1995. The April 18 release features the vocals of former Temptations lead Ollie Woodson on two cuts, including "Still Encouraged," written as a follow-up to his highly successful "Be Encouraged."

Fred Hammond, Donald Lawrence, Juanita Bynum, Vickie Winans, Edwin Hawkins, Marvin Sapp, Deitrick Haddon, and Kim Burrell are among those slated to take part in the Bobby Jones International Gospel Artist and Record Executives Retreat. The three-day confab, to be held April 30 through May 2 at the MGM Grand Hotel in Las Vegas, combines seminars with artist showcases and networking opportunities. Hammond is scheduled to close out the meet with the filming of a video for his latest Verity Records release, "Purpose By Design."

## Top Gospel Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			<b>NO. 1</b>	
1	NEW		<b>THE BROOKLYN TABERNACLE CHOIR</b> M2 COMMUNICATIONS/WORD 63805/EPIC	<b>GOD IS WORKING — LIVE</b> 1 week at No. 1
2	1	6	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140	PURPOSE BY DESIGN
3	3	11	<b>VARIOUS ARTISTS</b> ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	2	31	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW
5	4	18	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE <b>HS</b>	SPIRITUAL LOVE
6	5	28	<b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
7	6	24	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 <b>HS</b>	FAMILY AFFAIR
8	7	82	<b>KIRK FRANKLIN</b> ▲ <sup>2</sup> GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
9	NEW		<b>WILLIAM BECTON AND FRIENDS</b> CGI 5370/PLATINUM	B2K: PROPHETIC SONGS OF PROMISE
10	8	8	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 <b>HS</b>	TRI-CITY4.COM
11	14	20	<b>NORMAN HUTCHINS</b> JDI 1258	BATTLEFIELD
12	NEW		<b>BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
13	35	53	<b>VICKIE WINANS</b> CGI 5325/PLATINUM <b>HS</b>	LIVE IN DETROIT II
14	9	26	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
15	10	6	<b>THE BROOKLYN TABERNACLE CHOIR</b> ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
16	11	12	<b>VARIOUS ARTISTS</b> MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
17	12	9	<b>COMMISSIONED</b> VERITY 43136 <b>HS</b>	TIME & SEASONS
18	15	34	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC <b>HS</b>	WE GOT NEXT
19	13	55	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/IDJMG <b>HS</b>	SACRED LOVE SONGS
20	26	4	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
21	19	39	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG <b>HS</b>	BRENT JONES AND T.P. MOBB
22	22	56	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10250 <b>HS</b>	GOD CAN & GOD WILL
23	36	11	<b>LEXI...</b> REAL DEAL 0797	AND THAT'S THE WAY IT IS
24	24	34	<b>THE MISSISSIPPI MASS CHOIR</b> MALACO 6031	EMMANUEL (GOD WITH US)
25	18	66	<b>VARIOUS ARTISTS</b> MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
26	21	61	<b>VARIOUS ARTISTS</b> ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
27	27	45	<b>GOSPEL GANGSTAZ</b> B-RITE 490096/INTERSCOPE <b>HS</b>	I CAN SEE CLEARLY NOW
28	16	48	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43119 <b>HS</b>	HEALING—LIVE IN DETROIT
29	25	11	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1626/MALACO	THE CONCERT
30	40	25	<b>MIGHTY CLOUDS OF JOY</b> CGI 5362/PLATINUM	IT WAS YOU
31	17	17	<b>THE MCCLURKIN PROJECT</b> GOSPO CENTRIC 490200/INTERSCOPE <b>HS</b>	THE MCCLURKIN PROJECT
32	34	2	<b>AL GREEN</b> HI/THE RIGHT STUFF 25282/EMI GOSPEL	GREATEST GOSPEL HITS
33	23	32	<b>THE CANTON SPIRITUALS</b> VERITY 43135 <b>HS</b>	THE LIVE EXPERIENCE 1999
34	30	93	<b>TRIN-I-TEE 5:7</b> ● B-RITE 490094/INTERSCOPE <b>HS</b>	TRIN-I-TEE 5:7
35	20	11	<b>VARIOUS ARTISTS</b> GOSPO CENTRIC 490575/INTERSCOPE	M2K GOSPEL 2000
36	39	6	<b>THE GOSPEL MIRACLES</b> BORN AGAIN 1030/PLATINUM	HE LIVES
37	RE-ENTRY		<b>DOC MCKENZIE</b> FIRST LITE 4016	LIVE
38	29	61	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
39	31	33	<b>IYANLA VANZANT</b> HARMONY 1799 <b>HS</b>	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
40	NEW		<b>ARETHA FRANKLIN</b> FLASHBACK 75717/RHINO	GOSPEL GREATS

○ 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.

**Electrifying!**  
**Inspirational!**  
**Sacred!**

**Praise & Worship and Contemporary Gospel Music from...**

**"March of Faith" Records**  
Bishop P.A. Brooks & New St. Paul Tabernacle - "Live in Praise"

**"Mo' Joy" Records**  
Phillip A. Brooks - "Lost for Words" Smooth Gospel Jazz

**Kyra - "Until My Change Comes"**

Available From  
New St. Paul Tabernacle C.O.G.I.C.  
www.nspt.org & www.mojoy.com  
(313)835-5329

Distributed by: Central South Music  
3730 Vulcan Drive  
Nashville, TN 37211



## HIGHER GROUND



by Deborah Evans Price

**GOSPEL MUSIC WEEK 2000:** Well, another Gospel Music Week convention is behind us (April 16-20). Maybe I'm getting older and losing stamina, but this seems to have been the busiest one ever. As always, there was music everywhere at nearly all hours of the day and night as labels showcased their acts, with an emphasis on the up-and-coming talent being launched in the new millennium. And of course, there was also an abundance of mind-stimulating seminars.

Curb Records helped the Gospel Music Assn. (GMA) week end on a high note with a special breakfast to launch "Ruth," a multifaceted project based on the book of Ruth in the Bible, which will include an album, a book, a Web site, and a tour featuring artists from different musical genres and speakers from all walks of life. There will also be a Ruth Foundation that will award scholarships.

The project's kickoff breakfast was one of the highlights of GMA week. Nicol Smith spoke about her experiences growing up as a missionary kid in Africa and then sang "Last Long Time," a stunning tune from her self-titled Curb solo debut. Gotee's talented sister act **Out Of Eden** performed an a cappella version of "His Eye Is On The Sparrow." **Jennifer King**, founder/president of BioSpace.com, gave an extremely vulnerable account of her struggles as a woman in corporate America, and keynote speaker **Lois Melonian** of KGO-TV News in San Francisco gave a speech that was both touching and hilarious.

Curb VP **Claire Parr** hosted the breakfast. "It was beyond any of my expectations," she says. "The fact that there are so many people standing around here [means] that women need events like this. It's touching a nerve."

Manager **Mitch Solarik** is one of the people helping to launch "Ruth." He sees the project as appealing to women somewhere between Lilith Fair and the Women of Faith conferences. Parr says "Ruth" will draw input from other successful events. "I have amazing templates from the organizations that have already done it, from Promise Keepers, from Women of Faith, from the Billy Graham Crusades," she says. "Many of the people from those events have reached out and said anything they can do to help do our project effectively and efficiently, they will."

Parr says the next step is finalizing the acts that will be participating on the album, due out next spring with singles going to both mainstream and Christian radio formats. Thus far, **Out Of Eden**, **Jennifer Knapp**, **Jo Dee Messina**, and **Nicol Smith** are confirmed, and Parr says other key acts are on board but have not yet been finalized. "Nobody has said no yet," she says. "The women that I've asked have all responded to why this thing needs to happen."

Parr says the book will be released within three to four months after the album, and the two will be cross-promoted. She expects the accompanying Ruth tour to take place in 2002. "I'd like to model it the way the **Billy Graham** organization did by sending a female task force into the markets the show is going to go into to meet with churches, women's groups, and community organizations, so that the events are not cookie-cutter but rather tailored to the market they are going into.

"If that particular market has literacy problems, pregnancy problems, or drug problems, I'd like to be able to work to create a bill that addresses whatever the specific needs of the community are, because hopefully, we'll touch a bunch of women who'll be Ruth in their own cities and keep going after we leave," Parr adds.

Among the week's other highlights were the ASCAP and BMI events honoring Christian music's songwriters and publishers. BMI hosted an April 16 brunch at its Nash-

ville office that featured wonderful performances by Grammy winner **Rebecca St. James** and Southern gospel newcomers **In Harmony**. (If anyone is worried about Southern gospel's future, these guys demonstrated the genre is in good hands. They looked sharper than pop music's **Backstreet Boys** and sang as passionately as recently retired Southern gospel legends **the Cathedrals**.)

**Steven Curtis Chapman** was on hand to accept honors from BMI and had his family with him, including his 7-month-old newly adopted daughter, **Shaohannah**, who also captivated the crowd at the April 20 Dove Awards.

On April 17 ASCAP recognized its top writers and publishers with a dinner at Richland Country Club. ASCAP senior VP **Connie Bradley** announced that **Dan Keen** was getting a promotion from director of member relations to ASCAP assistant VP. (The room erupted in applause, as everyone recognizes and appreciates Dan's hard work and ever-present smile.)

The evening included wonderful performances by **Jaci Velásquez** and **Kyle Matthews**. **Amy Grant** and husband **Vince Gill** joined **Michael W. Smith** in performing a tribute to **Bill and Gloria Gaither**, who were presented the ASCAP Songwriter of the Century Award. Hearing the crowd join in singing those classic Gaither tunes was a special moment and served as a reminder of how incredibly talented and what a treasure the Gaithers are.

The musical highlights of the week were many, among them **Nicole C. Mullen** getting the audience on its feet during the Word Spectacular; **the Martins'** spine-tingling a cappella rendition of the classic "Softly And Tenderly," and new Myrrh act **Salvador**, which absolutely rocks. The outfit hails from San Antonio and has a great sound, falling somewhere between **Santana** and **Miami Sound Machine**.

Atlantic/143 act **Plus One** also drew enthusiastic response during the week. Millennium Entertainment hosted an energetic event the night of April 19 that included performances by **Nuwine** and **Lexy**, two acts on **Evander Holyfield's** Real Deal Records. The former heavy weight champ was in the house helping to host the event, and he told Billboard he's looking to strike a distribution deal to take his label into the Christian market.

In addition to the Dove Awards, which capped the week's festivities, GMA also sponsored its annual awards banquet and membership meeting. Renaissance Communications president **Joe Battaglia** received the Scott Campbell Award. British band **Delirious** received the International Award. **Jim Campbell**, president of the Radio Training Network, was honored with the Rob Gregory Award. The Grady Nutt Humor Award went to **Chonda Pierce**. Wal-Mart received the award for outstanding mainstream contribution to Christian music, and the popular "Wow" compilation series won the Impact Award. The Billy Graham Evangelistic Assn. was recognized with the Lifetime Achievement Award.

**NEWS NOTES:** In the wake of founders **Mike Blanton** and **Dan Harrell's** recent departure, Gaylord-owned Blanton/Harrell Management has been renamed GET Management. Congratulations to **Chaz Corzine** and **Jennifer Cooke**, 15- and 12-year veterans, respectively, of the firm, who have been named co-presidents. Congrats also to hard-working former Reunion VP **Michelle Fink**, who has been elevated from artist manager to VP of artist development at GET Management, whose clients include **Michael W. Smith**, **Amy Grant**, and newcomer **Rachel Lampa**.

Provident Music Distribution has signed a distribution agreement with Universal Music Group. Provident will take select product from MCA Records, MCA Nashville, Mercury Records, Universal-Motown Records, and Verve-GRP Music Group to the Christian market. . . **Mitch Solarik** and **Brian Janssen** of Mitchell Janssen Management have parted ways. Solarik continues to work with **Plus One**, **Phil Silas**, and **Stephanie Lewis**, while Janssen handles **Selah** and **Nicol Smith**. **Natalie Grant** and **Greg Long** will be co-managed by both Solarik and Janssen. . . NewSong's Summer Jam 2000 will feature **Rebecca St. James**, **Bryan Duncan**, **ShineMK**, and **Big Tent Revival**. A portion of the proceeds will benefit World Vision. . . Myrrh VP of marketing **Steve Ford** is exiting the label at the end of the month to start his own venture.

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
			NO. 1		
1	NEW		THE BROOKLYN TABERNACLE CHOIR M2 COMMUNICATIONS 7312/WORD 1 week at No. 1 GOD IS WORKING — LIVE		
2	1	30	P.O.D. ● ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	
3	2	4	VARIOUS ARTISTS HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	
4	4	4	SOUNDTRACK SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES	
5	3	5	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT	PURPOSE BY DESIGN	
6	5	26	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS	
7	8	45	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	
8	10	22	MICHAEL W. SMITH REUNION 10041/PROVIDENT	THIS IS YOUR TIME	
9	6	31	YOLANDA ADAMS ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW	
10	7	8	JENNIFER KNAPP GOTE 2816/CHORDANT	LAY IT DOWN	
11	12	45	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)	
12	11	7	FFH ESSENTIAL 10529/PROVIDENT	FOUND A PLACE	
13	9	17	TRIN-I-TEE 5:7 B-RITE 6952/WORD HS	SPIRITUAL LOVE	
14	14	61	SONICFLOOD GOTE 2802/CHORDANT HS	SONICFLOOD	
15	20	23	NEWSBOYS SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO	
16	18	24	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO	
17	15	27	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD	
18	13	27	CECE WINANS WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX	
19	17	82	KIRK FRANKLIN ▲* GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT	
20	16	6	PASSION WORSHIP BAND STAR SONG/SPARROW 1740/CHORDANT HS	PASSION: THE ROAD TO ONE DAY	
21	25	32	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG	
22	26	40	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	
23	23	35	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME	
24	22	4	RAY BOLTZ WORD 7332	THE CLASSICS	
25	21	8	FERNANDO ORTEGA MYRRH 6852/WORD HS	HOME	
26	28	57	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT	
27	24	4	MICHAEL ENGLISH CURB 77980/CHORDANT HS	HEAVEN TO EARTH	
28	37	81	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL	
29	30	10	MICHELLE TUMES SPARROW 1696/CHORDANT HS	CENTER OF MY UNIVERSE	
30	RE-ENTRY		SOUNDTRACK ▲ DREAMWORKS 450041/PROVIDENT	THE PRINCE OF EGYPT	
31	33	3	MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ	
32	39	86	POINT OF GRACE ● WORD 5444	STEADY ON	
33	19	10	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2253/CHORDANT	GOOD NEWS	
34	34	45	PASSION WORSHIP BAND STAR SONG/SPARROW 0230/CHORDANT	PASSION: BETTER IS ONE DAY	
35	31	68	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000	
36	RE-ENTRY		RAZE FOREFRONT 5210/CHORDANT HS	POWER	
37	RE-ENTRY		MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN	
38	29	12	YOLANDA ADAMS VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS	
39	RE-ENTRY		VARIOUS ARTISTS ● TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!	
40	35	23	THE CATHEDRALS SPRING HOUSE 2223/CHORDANT HS	A FAREWELL CELEBRATION	

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.



## MMW Return To Acoustic Sound On Accurate

**T**HE KIDS ARE (ALL) RIGHT: While naysayers deride Medeski, Martin & Wood as being more a rock band than a jazz band because of their young, hip, tie-dyed-and-sweatshirted audience, two facts refute this claim. First, MMW began life as a straight-ahead, acoustic jazz trio. Second, the three are masterful improvisers in the truest of jazz traditions, making MMW one of the few jazz groups to ignite excitement among a young, affluent audience on a mass level.

MMW's jazz roots and penchant for spontaneous interaction are evident on "Tonic" (Blue Notes, Billboard, April 25), the band's first live release. It is also their first to feature members John Medeski (keyboards), Billy Martin (drums), and Chris Wood (bass) in a purely acoustic setting since the group's 1991 debut, "Notes From The Underground" (Accurate).



MEDESKI, MARTIN & WOOD

"When we started out, John and I were doing acoustic shows as a duo, sometimes expanding to a trio," recounts Wood. "Most of the clubs [in New York] where we performed did not have a piano, so we were forced by necessity to move into other areas, and utilizing the organ was a natural progression."

Wood notes that most of the compositions performed in the original acoustic setting did not translate well to the group's electric, organ-

based sound, necessitating a completely new repertoire and approach to performing that would become MMW's calling card.

"Tonic," recorded live during a nine-night run at the downtown New York club of the same name, finds the trio exploring four original compositions and an equal num-



by Steve Graybow

ber of covers, including Bud Powell's "Buster Rides Again" and John Coltrane's "Your Lady." Although the date marks a return to the acoustic format, Wood feels that it is a step forward for the band, rather than a nod to the past.

"We've grown a lot since those days," he says, "so playing these acoustic shows was a way for us to challenge ourselves, to explore the expanded improvisational vocabulary that we have developed over the years in the electric setting within an acoustic setting."

While MMW's electric recordings showcase the groove-oriented, hip-hop-inflected organ trio sound that has made them a favorite with the young, downtown crowd, "Tonic" is an animal of a different nature. Dark, sparse moments of introspection spiral into flurries of intensity that alternately echo bebop and free jazz, marking the band as masterful, creative improvisers.

Most important, MMW is performing its music for an audience that, at least in part, resides outside the standard jazz consumer base. A string of recent New York dates found the band performing multiple sets of acoustic jazz to a mostly twentysomething crowd that had undoubtedly discovered them through their electric albums, potentially opening up an interest in the music among an often

unreachable demographic.

"Our audience seems to be very accepting and willing to grow with us and give us room to experiment," says Wood. "And so far, we've done pretty good at avoiding being characterized."

**A**ND: Trumpeter Herb Alpert and vocalist Patti Austin will be honored, along with VH1 president John Sykes, with honorary doctorate degrees May 13 at Massachusetts' Berklee College of Music's 2000 commencement ceremony.

On May 9 Mosaic Records releases "The Complete Blue Note Elvin Jones Sessions," an aggregate of material the drummer recorded as a leader for Blue Note between 1968 and 1973. Only 5,000 copies of the set will be produced, and it will be available solely through Mosaic. Pianist Andrew Hill releases his

*'Playing these acoustic shows was a way for us to challenge ourselves, to explore the expanded improvisational vocabulary that we have developed over the years in the electric setting within an acoustic setting'*

- CHRIS WOOD -

first album in a decade, "Dusk" (Palmetto), on May 17. The project's compositions are loosely inspired by "Cane," Jean Toomer's compilation of stories and poems published during the Harlem Renaissance.

On June 6 BDM Records releases the smooth jazz release "Sugar And Spice" by the Roberts Bros., a collaborative effort between smooth jazz saxophonist Jimmy Roberts and guitarist Peter Roberts (who are not related). Previously, saxophonist Jimmy has been heard alongside Sade and Etta James; guitarist Peter has worked with George Benson.

Blue Note Records and Starbucks partner for their third cooperative release, "On The Count Of 3," a collection that ranges from Kenny Burrell's 1963 "Midnight Blue" to Patricia Barber's 1999 interpretation of Sonny & Cher's "The Beat Goes On." The disc, available since April 5 at Starbucks stores, sells for \$11.95. Starbucks' Blue Note Blend coffee returns to the java chain in conjunction with the CD's release.

### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	23	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/DJMG	BOB MARLEY 23 weeks at No. 1
2	2	5	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
3	4	6	PLANET REGGAE 2000 VP 1580*	VARIOUS ARTISTS
4	3	40	REGGAE PARTY POLYGRAM TV/ISLAND 565654/DJMG	VARIOUS ARTISTS
5	6	42	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
6	5	49	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
7	11	13	THE JOURNEY GEE STREET 32527/V2	KY-MANI
8	7	21	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
9	9	76	PURE REGGAE POLYGRAM TV 565122/DJMG	VARIOUS ARTISTS
10	13	41	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
11	10	8	JAMDOWN RECORDS PRESENTS: THE ULTIMATE DANCEHALL MIX VOL. 2 JAMDOWN 40025	VARIOUS ARTISTS
12	15	82	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
13	RE-ENTRY		THE DOCTOR SHOCKING VIBES 1547*/VP [RS]	BEENIE MAN
14	8	9	JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL	JIMMY CLIFF
15	RE-ENTRY		DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS

### TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	56	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI 52 weeks at No. 1
2	2	9	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
3	4	7	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT [RS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
4	3	46	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [RS]	IBRAHIM FERRER
5	5	59	THE IRISH TENORS ● MASTERTONE 8552/POINT [RS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
6	NEW▶		ISLAND ROOTS QUIET STORM 1008	VARIOUS ARTISTS
7	6	11	HONEY BABY POI POUNDER RECORDS 7002	THREE PLUS
8	7	16	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
9	9	37	CAFE ATLANTICO RCA VICTOR 65401 [RS]	CESARIA EVORA
10	13	4	COSMOPOLY SONY CLASSICAL 89096	ANDREAS VOLLENWEIDER
11	8	47	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
12	11	16	MELELANA PUNA HELE 13956 [RS]	KEALI'I REICHEL
13	14	10	ZYDECO PUTUMAYO 80160	VARIOUS ARTISTS
14	10	22	DISTINTO DIFERENTE WORLD CIRCUIT/NONESUCH 79501/AG [RS]	AFRO-CUBAN ALL STARS
15	RE-ENTRY		LIVE IN PARIS AND TORONTO VALLEY ENTERTAINMENT 15045	LOREENA MCKENITT

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	3	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 3 weeks at No. 1
2	2	28	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	28	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 [RS]	SHANNON CURFMAN
4	4	57	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	6	79	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
6	5	24	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
7	11	49	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
8	9	9	THE BEST BLUES ALBUM IN THE WORLD...EVER! VIRGIN 48428	VARIOUS ARTISTS
9	10	42	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
10	7	36	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
11	8	33	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
12	12	41	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
13	13	4	LIVE AT THE FILLMORE BLIND PIG 5059	TOMMY CASTRO
14	RE-ENTRY		BEST OF CHUCK BERRY - THE MILLENNIUM COLLECTION MCA 111944	CHUCK BERRY
15	15	75	GREATEST HITS MCA 111746	B.B. KING

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 (Gold) Certification of 200,000 units (Platinum) ◆ Certification of 400,000 units (Multi Platinum) \* Asterisk indicates vinyl available. [RS] indicates past and present Heat-seekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

## VP IMPORT & EXPORT RECORDS

**THE NEW ALBUM FROM GLEN WASHINGTON "NUMBER ONE GIRL" FEATURING:**

- "STRANGERS IN THE NIGHT"
- "SITTING IN THE PARK"
- "HOW DID YOU KNOW"
- "OH JAH"
- "ONE OF THESE DAYS"
- "STILL GOING STRONG"
- AND MANY MORE...

VP1576 AVAILABLE ON LP, CASSETTE & CD

Number One Girl

Glen

**CALL TOLL FREE TO PLACE ORDERS 1.800.441.4041 FAX: 718.658.3573**

MAIN BRANCH: 89-05 138TH STREET  
JAMAICA, NY 11435  
TEL: (718) 291-7058 FAX: (718) 658-3573

VP FLORIDA: 6022 S.W. 21ST STREET  
MIRAMAR, FLORIDA 33023  
TEL: (954) 966-4744 FAX: (954) 966-6768



Billboard.



In conjunction with  
Jazze.com

# JAZZ

REGISTRATION  
DISCOUNT DEADLINE  
**MAY 5**  
REGISTER  
TODAY!

June 7-9, 2000  
JW Marriott, Washington DC

## conference & awards

**Just  
Announced**

The  
definitive  
event  
about  
the  
music  
and  
business  
of  
jazz.

- Live Artist showcases at BET on Jazz Restaurant
  - RENEÉ MARIE & PHILLIP MANUEL, MAXJAZZ
  - SOUL CONVERSATION FEATURING MARK WHITFIELD & J.K.
  - LENORA ZENZALAI HELM, J Curve Records
- ...more to be announced

**plus . . .**

- Welcome Cocktail Reception
- Keynote Address
- Exhibits
- Gala awards After Party
- Artist Panel
- Webcast by Jazze.com

Plus . . . Networking, fun and much, much more!

### hot topics

- Recording • Technology
- Radio • Media • Marketing
- Musicians' Workshop
- Social Commentary

### New Confirmed Panelists

Glenn Barros, Concord Records  
Thurston Briscoe, WBGO FM  
Regina Carter, NIA Entertainment  
Tom Evered, Blue Note  
Herbie Hancock

### . . . about the awards

The conference will culminate in the first-ever televised Billboard • BET Jazz awards. The awards are based on the Billboard charts and critics choice including Best New Artist, Lifetime Achievement and Live Performer of the Year.

### for more info

Michele Quigley, Billboard - 212.536.5002  
bbevents@billboard.com

for complete schedule of events  
www.jazze.com

Hotel: JW Marriott, 1331 Pennsylvania Avenue, Washington DC 20004.

Reservations: 202.393.2000 • conference room rate \$219

Airline: American Airlines call: 800.433.1790 - refer to #: AN # 1460 UP

The official consumer magazine  
of the conference

**JazzTimes**  
AMERICA'S JAZZ MAGAZINE

TO REGISTER: Mail to Michele Jacangelo Quigley, Billboard, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400 Make checks payable to Billboard.

\$355 Pre-Registration Discounted Rate thru May 5 •  \$395 Full Registration: after May 5 and walk up

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_ Title: \_\_\_\_\_ Company: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Phone: \_\_\_\_\_ Fax: \_\_\_\_\_ E-mail: \_\_\_\_\_

Paying by:  check  Visa/MC  AMEX  money order Credit Card #: \_\_\_\_\_ Exp. Date: \_\_\_\_\_ Signature: \_\_\_\_\_

(charges not valid without signature)



# Songwriters & Publishers

ARTISTS & MUSIC



**Score One For Helene.** New York-based Helene Blue Musique Ltd. has made an administration deal with composer John Califra, whose works include the scoring for the 1999 Oscar-winning documentary "The Personals," the new film "Trifles," and the upcoming HBO film "Daughter Of Suicide." Shown, from left, are Helene Blue, Califra, and Susan Berlowitz, creative associate at Helene Blue Musique.



**Happy Campers.** Producer/composer Desmond Child presented the initial SandCastle Songwriters Camp for more than 25 writers from Miami Beach, Nashville, New York, and Los Angeles at his Miami Beach estate. The invitees pooled their talents in a four-day writing session to produce works to service to recording artists and publishers. Shown, from left, are Marie Roman, A&R at Warner/Chappell Music; Ellen Moraskie, senior VP at Warner/Chappell Music; writers Elsten Torres and Fernando Osorio; and Child.



**House Of Burgess.** Singer/songwriter Daryl Burgess, front, has signed a worldwide publishing agreement with BMG Songs, the U.S. unit of BMG Music Publishing Worldwide. The Vancouver native has had such hits as "Stay" and "Just Came Back" by Colin James, "This Heartache Never Sleeps" by Mark Chesnutt, and "Where I'm Bound" by Patty Loveless. Shown in back, from left, are Michelle Berlin, professional manager at BMG Songs/Nashville; Karen Conrad, VP of BMG Songs/Nashville; Chris Oglesby, senior creative director at BMG Songs/Nashville; and Ron Stuve, senior director at BMG Songs/Nashville.



**Memphis Style.** The Songwriters Guild Foundation, in conjunction with the Songwriters Guild of America (SGA), recently hosted the weeklong seminar "Building A Songwriting Career . . . Memphis Style," featuring song critiques and panels, as well as the business aspects of songwriting. The event included a writer showcase at Elvis Presley's Memphis restaurant on Beale Street. Shown, from left, are SGA VP Rick Carnes; Carol Sherrod, Memphis chapter director of the National Assn. for Christian Artists and Songwriters; Jerry Schilling, president of the Memphis & Shelby County Music Commission; and SGA executive director Lew Bachman.



**'Back' At 2 Mil.** Universal Music Publishing Group (UMPG) has presented Brian McKnight with a platinum plaque to commemorate the sale of more than 2 million copies of his Motown album "Back At One." Shown, from left, are Zack Horowitz, president/COO of Universal Music Group; McKnight; David Renzer, UMPG worldwide president; and Herb Trawick, McKnight's manager.



**Strategic Partners.** Pat Collins, left, SESAC's senior VP of licensing, and Fred Holladay, executive VP/CEO of the National Federation of Business, shake on arranging a new strategic partnership between the two companies (Billboard, April 22).

## NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

### THE HOT 100

MARIA MARIA • Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow • Sony/ATV Tunes/ASCAP, Huss Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP

### HOT COUNTRY SINGLES & TRACKS

THE BEST DAY • Carson Chamberlain, Dean Dillion • Universal-Songs Of Polygram Int'l/BMI, Everything I Love/BMI, Acuff-Rose/BMI

### HOT R&B SINGLES

HE WASN'T MAN ENOUGH • Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, Harvey Mason, Jr. Rodney Jerkins/BMI, EMI Blackwood/BMI, Fred Jerkins III/BMI, Ensign/BMI LaShawn Daniels/ASCAP EMI April/ASCAP, T And Me/ASCAP

### HOT RAP SINGLES

WOBBLE WOBBLE • Master P, Silkk The Shocker, Mac, Magic, Mystikal, Krazy • Big P/BMI

### HOT LATIN TRACKS

A PURO DOLOR • Omar Alfanno • EMOA/ASCAP

## One-Time Demo Singer Waxes Nostalgic; Those 'Cool' Gap Ads

**DEMO DAYS:** After reading the April 15 Words & Music column, **Billy Meshel**, who runs things at Los Angeles-based Music & Media International Inc., wrote the following:

"[The column] was a very pleasant trip back in time to when I was a singer trying to compete with guys like **Bernie Lee**, **Jack Lawrence**, and **Ron Dante** for demo gigs. I did manage to supplement my living to some degree by doing so. Sometimes, we even sang together [on background vocals].

"A few of the hit demos that I had the good luck to sing are 'D In Love' by **Cliff Richard**; '50 Tears For Every Kiss,' also by Cliff and a song of which I was also the writer; 'The End Of The World' by **Skeeter Davis**; and 'Hello Enemy' by **Johnny Tillotson**, which I also wrote.

"Jack Lawrence used to recommend me to writers to do their bubble gum songs. Jack was the **Sinatra** of sound-alikes.

"I did demos for **Jack Keller**, **Sid Pepper** and **Roy Bennett**, **Hal David**, **Arthur Kent**, and **Sylvia Dee** and demos for **Leeds Music**, **Famous Music**, **Shapiro-Bernstein**, etc.

"Wow, if I don't stop now, this note will end up being a book. Thanks for the shot of nostalgia."

**ONLY IN 'AMERICA':** One of the most intriguing ad spots these days is the Gap's "America," which incorporates three songs from the **Leonard Bernstein/Stephen Sondheim** score to "West Side Story." "America," of course, is one of the classic show's wonderful dance numbers, while the other songs featured, "Cool" and "Mambo (Dance At The Gym)," also make for great dance sequences.

Introduced in March during the Academy Awards telecast, the commercial, which will air throughout the spring, has garnered one of March's Best Spots honors from Billboard sister publi-

cation Adweek. The score is published by Universal Music Publishing Group (UMPG), which acquired it last year when UMPG parent Seagram Co. bought PolyGram's music interests. If great show material has to go the route of selling products, this ad is an example of appropriate usage that honors the music.

**STEELY DAN(S) HONOR:** The performing and producing team of **Steely Dan's Walter Becker** and **Donald Fagen** will be presented with the ASCAP Founders Award at the performance right society's pop awards dinner May 22 at the Beverly Hilton Hotel in Beverly Hills, Calif. The honors can partly be attributed to the team's songs,

which ASCAP president/ chairman **Marilyn Bergman** describes as "unique, clever, contagious, sophisticated, humor-

ous, and represent the best in American popular music."

In another ASCAP-related development, Bergman, as ASCAP Foundation president; writer **Diane Warren**; and VH1 president **John Sykes** have reported a new component of the VH1 Save the Music campaign: Music in the Schools, an initiative of the ASCAP Foundation, the Diane Warren Foundation, and the VH1 Save the Music Foundation. The initiative provides folios, sheet music, band arrangements, and method books to schools that are recipients of musical instruments from the Save the Music Foundation.

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

1. **Pink Floyd**, "The Wall" (guitar tab).
2. **Tori Amos**, "To Venus And Back."
3. "Riverdance," selections.
4. **AC/DC**, "Bonfire" (guitar tab).
5. **Bob Dylan**, "Greatest Hits Complete."



by Irv Lichtman





WELK



MUSIC



GROUP



50TH



ANNIVERSARY

A BILLBOARD TOAST



# WMG At 50

Strong roots and contemporary leanings thread together a down-home empire

BY JIM BESSMAN

**T**he Welk Music Group (WMG) today is a major independent music company, much different in character than the enterprise founded in 1955 by the legendary champagne-music bandleader Lawrence Welk.

Now, of course, the Santa Monica-based WMG is home of Vanguard Records, the historic folk-music label founded in 1950 by Seymour and Maynard Solomon, which is celebrating its 50th anniversary this year (hence WMG's half-century tally). Adding to Vanguard, which the Group acquired in 1986, is Sugar Hill Records, the prestigious, Durham, N.C.-based bluegrass and roots-music label, which was secured by WMG in 1998. But originally, the company was conceived as an outgrowth of Lawrence Welk's hugely successful television show, which aired nationally for 27 years and maintained one of the largest and most loyal TV followings ever.



Welm's company was initially called Telekew—the name combining the words “television” and “Welk” spelled backwards. It was originally charged with overseeing Welk's investments and the operation of his TV show, including the grateful response to every piece of fan mail sent in by Welk's legion of viewers.

In 1957, Telekew bought the Harry Von Tilzer Music Publishing Company, which became the foundation for the Welk Music Group. Telekew's publishing arm soon became one of the world's most significant independent music-publishing firms and was later sold to PolyGram in 1988. At that time, the company name, which had changed to Welk Record Group in 1980, changed again to Welk Music Group.



**WMG's biggest achievement was its 1986 acquisition of Vanguard Records, the time-honored repository of folk, jazz and blues recordings by such artists as Odetta, Joan Baez, Buffy Sainte-Marie, the Weavers, Buddy Guy, Mississippi John Hurt, Country Joe And The Fish, Charlie Musselwhite, and even P.D.Q. Bach, the musically witty alter ego of Peter Schikele, who had also arranged for Baez.**

honed repository of folk, jazz, and blues recordings by such paramount artists as Odetta, Joan Baez, Buffy Sainte-Marie, the Weavers, Buddy Guy, Mississippi John Hurt, Country Joe And The Fish, Charlie Musselwhite, the Siegel-Schwall Band, Oregon, Larry Coryell, Kinky Friedman And His Texas Jewboys and even P.D.Q. Bach, the musically witty, Bach-gooing alter ego of Peter Schikele, who had also arranged for Baez.

## FOLK, BLUES AND SWING

Vanguard was also famed for its compilations, including numerous concert sets from the seminal Newport Folk Festivals of the '60s, the blues landmark “Chicago/The Blues/Today!” three-disc set starring the likes of James Cotton and Junior Wells, and the momentous “From Spirituals To Swing” black-music concerts staged by John Hammond,

Continued on page 48

## The Billboard Interview

# Larry and Kevin WELK

A Son-And-Pop Operation Opts For Integrity And Independence

**T**he Welk Music Group, which was founded by the legendary Middle American music hero Lawrence Welk, remains firmly in the family tradition begun by its late founder. It is headed now by Larry Welk, Lawrence's son, who came to his father's company as president in 1980 and is now CEO and chairman of the board for both Welk Music Group and Welk Group Inc. The company's president and GM is Kevin Welk, Larry's son and Lawrence's grandson, who came aboard in 1993 as sales and marketing coordinator.

Larry Welk brought his formative indie-label experience at Dot Records to his leadership post at his father's company. Under Larry's direction, WMG steadily grew out of the senior Welk's shadow, expanding from “The Lawrence Welk Show”'s television underpinnings to become a significant independent record company. In 1986, WMG acquired the celebrated Vanguard Records catalog; in 1998, it added the similarly renowned Sugar Hill Records to its holdings. With the appointment of Nashville industry veteran Steve Buckingham to head the company's creative end, together with the rejuvenation of its music-publishing arm in Nashville, the Group was poised to play a major role as a full service music company founded upon precious past catalog and a forward-thinking modern thrust. In the following joint interview, Larry and Kevin Welk discuss their company and its plans for the future.

—JIM BESSMAN



Larry Welk



Kevin Welk

**Larry, how did you get your start in the music business?**

**Larry Welk:** I started in college, working for Randy Wood at Dot Records in 1960. It was a choice of going to work for my dad—or Dot. Randy was the founder of Dot, one of the hottest indie companies in the business in the '50s. At one time, it had five out of the top 10 singles, with artists like Pat Boone, Gale Storm, Billy Vaughn and the Hilltoppers. Then they had surf hits like “Pipeline” by the Surfaris.

But Randy was one of the real pioneers of the record business and started many policies that are still in effect to some degree today: He was the first to have automatic shipments to distributors, where he'd automatically ship 200,000 or 300,000 copies of a record that he thought was a hit to distributors without any orders.

When they complained, he started 100%-guaranteed merchandise: Say New York was a 10% market, and he was shipping 200,000 units on a record—so New York would get 20,000. Randy's response to “You can't ship me 20,000!” was, “Don't worry about it because it's guaranteed—and I'll take it back if it doesn't sell!” “But you're asking us to pay for it!” they'd respond. So that started dated billing—which hadn't existed until then: 30-, 60-, 90-day billing.

So Randy was a pioneer. He started with a record shop in Gallatin, Tenn.—Randy's Record Store—and he had a radio show on WLAC hosted by the DJ Gene Noble. At that time, whites weren't buying records by black artists, so Randy's radio show played all black records! And he knew what hits were—and cut cover versions with white artists.

**How long did you work for him?**

**L.W.:** Dot was purchased by Paramount Pictures, and the company moved to Los Angeles. When I joined, it was owned by Paramount, and I worked for Randy there from 1960 to 1967, out of that office at Sunset and Vine—above Wallich's Music City. In 1967, Paramount was acquired by Gulf & Western Industries, and Randy and Chris Hamilton—who's still with us—and I left and started a record company on Sunset Strip called Ranwood, which was named by combining Randy Wood's names. But I was also on the board of directors of Dad's company, the Welk Group. So I was very aware of their business, and he was getting older and ready to retire—which he did in 1982. He was involved in every aspect of his TV show, but not so much with the music business. So he asked me to come in to run the company, at the same time he acquired Ranwood. So I worked at Welk—for the first time—and became president.

Continued on page 52



**vanguard records**

**embrace the future.**

**tab benoit  
peter case  
terry radigan  
bill miller  
venice  
patty larkin  
david wilcox  
ian tyson  
mark selby**



**be different. be indie.**

[www.vanguardrecords.com](http://www.vanguardrecords.com)



ZYX MUSIC AND THE EUROPEAN PARTNERS

CONGRATULATE



FOR THE 50th ANNIVERSARY AND WE LIKE TO THANK FOR EXCELLENT MUSIC AND INNOVATIVE PRODUCTS

VENICE - Born And Raised



VCD 79498-2

VENICE - Spin Art



VCD 79529-2

TAB BENNETT  
These Blues Are All Mine



VCD 79546-2

CHICAGO - THE BLUES TODAY



3 VCD 172/74-2  
(Special 3-CD package)



VCD 79554-2  
JOHN HAMMOND  
Best of The Vanguard Years



PETER CASE  
Flying Saucer Blues  
VCD 79559-2

FROM SPIRITUALS TO SWING



3 VCD 169/71

RUBBY BRAFF & ELLIS LARKINS  
Duets, Vol. 2



VCD 79611-2

"KEY ONE LP" with  
RAY BRYANT  
BOBBY HENDERSON  
NIR CHARLES THOMPSON



VCD 79612-2

The Legendary John Hammond Concerts



VCD 79553-2  
SWINGING AT THE CARNEGIE HALL

ZYX MUSIC

ZYX MUSIC GROUP & CO. INC.  
ATLANTA / BOSTON / CHICAGO  
35-40 ALLENWAY / GERMANY

YOUR PARTNER IN GERMANY, AUSTRIA,  
SWITZERLAND AND THE BENELUX-TERRITORIES

FRANCE SPAIN ITALY SCANDINAVIA PORTUGAL

wea

NEW MEDIOS S.A.

CORNET RECORDS ITALY

AMIGO

BAROIL

Warner Music France  
100, Ave. de Pres. Kennedy  
F-75016 Paris

NUEVOS MEDIOS S.A.  
Ruiz de Alarcón, 12  
E-28014 Madrid  
Spain

CORNET Record  
P.O. Box 27  
I-12100 Via S. Ezio  
Italy

AMIGO Music AB  
Tjörhovsgränd 25-27  
S-10262 Stockholm  
Sweden

Soc. Com. GERMAL Lda  
Ave. 5 de Outubro, 35 B  
P-1040 Lisboa  
Portugal

WELK

WELK MUSIC GROUP

50th Anniversary

## International Moves Vanguard Takes Venice To Europe

BY DEBBIE GALANTE BLOCK

The success of Welk Music Group's Vanguard Records has not been limited to the U.S. With its star attraction, Venice, the label has made great strides in the Benelux region and has also set its sites on Germany. The band's album, "Spin Art," has already reached the top 100 on Holland's album charts, and the group has been nominated for the Dutch Edison Award as best new band, according to Berry Schuumanns, ZYX Music Holland, the foreign licensee of Vanguard's music.

Venice, which consists of Lennon brothers and cousins Kipp,

Michael, Mark and Pat, first signed with Vanguard five years ago. But it wasn't until they did a variety show in Holland, called "Two Metre Sessions," that the band really took off. "The show's host was so taken back by the harmonies of the band that he contacted us about doing a full-hour program about them," says Kevin Welk, VP/GM of Welk. The special, taped on Venice Beach, where the members grew up, put some of its focus on the studio mixing of the group's album.

As a result of that program's success, Venice has been invited to this June's Pink Pop Festival, which is the largest music festival in Holland. "We also recently negotiated a television-license deal with Universal Records for the band to do a commercial. Universal estimates 40,000-50,000 album sales will result just from that campaign," says Welk.

### LONGTERM ARTIST DEVELOPMENT

"To an artist, it's not about one single. It's about their music—their art. You can trace those feelings back to Vanguard artists like Joan Baez and Junior Wells. We're trying to continue that legacy of working with artists and believing in them. We're not in it to have a single and say goodbye to the band. The whole label mentality is to develop artists with a longterm plan," Welk says. He admits this has been a slow process, but the label is now beginning

to see the rewards. Promoters are getting behind Venice. "We hope to go to the U.K., to France and then from there cover all of Western Europe. I'd like to get down into Australia and New Zealand eventually," Welk continues. "We're not giving up on the guys domestically either. But I think the reason Venice has been so successful overseas versus the U.S. is because U.S. radio is so format-driven. It's so hard to get airplay. In the Benelux, people love music. If you love music, you are going to love this band."

### POST-"SESSIONS" SALES

Following Venice's appearance on "Two Metre Sessions," the group sold 6,000 albums over the next couple of days, according to Michael Lennon. (By the way, if the Lennon name rings a bell, it should. The guys are younger siblings and cousins of The Lennon Sisters, made famous on "The Lawrence Welk Show.") After filming the special, which also featured David Crosby and Jackson Browne singing with the band, sales grew even faster. "We followed it up with a tour of Holland. It went amazingly well. Now, we're going back for six more shows and a big press conference. Although we have a pretty reputable following in California, it's already bigger in Holland and we've only been there twice. We love the fans there. They have a respect for the music. You can hear a pin drop during the performance," Lennon says.

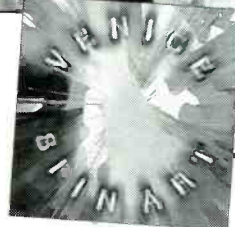
"A lot of people say Holland's great, but until you make it in the States, you don't make it," Lennon notes. "I totally disagree. Loving what you do, and having anyone appreciate your music, makes you a success. We're not killing the U.S. charts yet, but we're not going away, and we're just getting better!"

Aside from its talent, "Venice's popularity is also a testament to ZYX's good promotion work," says Welk. "When you sign a licensing deal, it's always a risk. You hope the licensee will put dollars behind your band, but those marketing dollars are not always there. ZYX's success with Venice has helped all of our acts. Our other foreign licensees are now saying, 'Look at Vanguard!'" ■



*"I love all kinds of harmony, but I particularly love theirs, because it's so natural, it's not like anybody else's. It's straight, unforced, very from their hearts."*

—David Crosby



Liquid Audio congratulates  
The Welk Music Group  
and Vanguard Records  
on their 50th anniversary.

Liquid audio  
the way music moves



*Dear Larry,*

*Congratulations on Vanguard's Records 50<sup>th</sup> Anniversary.  
It's wonderful to see you carrying on the Vanguard  
tradition by producing music of the highest quality.  
Everyone at Heartland is proud to be associated with you  
and all the great people at the Welk Music Group  
.....especially me.*

*Warmest regards,*

*Ira*

*Ira Pittelman  
President*





Sr. at Carnegie Hall in 1938 and 1939 featuring Benny Goodman, Count Basie and Big Bill Broonzy—which Vanguard recently reissued in a boxed set.

Vanguard had been founded at the dawn of the LP format in New York, by brothers Seymour and Maynard Solomon, operating initially out of a one-room downtown office space secured by a \$10,000 loan from their father. The company had two labels, the classical Bach Guild line, which was its original bread-and-butter, and Vanguard, which eventually superseded it by emphasizing popular music—primarily folk, jazz and blues. The Solomons promoted strict sound and recording-quality control of their product, and, as civil rights-oriented, independent thinkers, boldly went after such politically left-leaning blacklisted artists as Paul Robeson and the Weavers. They also focused heavily on artist development.



Buckingham

## A&R Director Steve Buckingham Digs Roots

**STEVE BUCKINGHAM**

When Larry Welk decided to reactivate Vanguard Records as a temporary label beyond its esteemed catalog, he turned to Steve Buckingham, the former Columbia Nashville executive who produced Dolly Parton's acclaimed bluegrass album "The Grass Is Blue" for Vanguard's sister label Sugar Hill.

"I wasn't looking for a gig, but Larry had an enthusiasm that reminded me of the way the record business used to be," says Buckingham, "people taking chances, who weren't scared of their jobs being eliminated due to mergers!"

Buckingham was involved in Parton's Blue Eye Records label, which would soon team with Sugar Hill, the premier bluegrass, folk and roots-music label which was acquired by Welk's Welk Music Group in 1998. With Parton's blessing, Buckingham became WMG's senior VP, based in Nashville.

"It was right up my alley," says Buckingham of his WMG post, which entails overseeing Vanguard's A&R activities. "I wanted to do the same thing as the Solomon brothers in the '50s, [that is] concentrate on blues and maybe jazz and what would be folk music now: roots music, Triple A, those niches—and not compete with mainstream country or pop. I think labels spend so much trying to break artists that they can't keep them for more than a couple singles, so keeping costs and expenses reasonable can afford us to develop acts and stick with them the way we used to. Larry agreed."

Among the signings Buckingham has brought to Vanguard are singer-songwriters Terry Radigan, Mark Selby and Bill Miller. He oversaw the production of the David Wilcox, Patty Larkin and Tab Benoit albums. But Buckingham has also continued to work Vanguard's catalog along with Tom Vickers, a consultant for the label, with such valued reissues as the "From Spirituals To Swing" boxed set and the famous three-disc "Chicago/The Blues/Today!" '60s blues collection. "Those things are part of American history," he says.

Buckingham cites his recent work on Dolly Parton's "The Grass Is Blue," which was conceived and completed in little more than a month, as an example of the creative possibilities present at Welk Music Group. "It's brought the best reviews she's ever received," says Buckingham, "and there were no committees or focus groups involved! That's the way we used to do things—and it's reflected in the music."

—J.B.

Following her star-making turn at the 1959 Newport Folk Festival, the then 19-year-old folk/protest song sensation Joan Baez signed to Vanguard, paving the way for a flood of major folk acts at the label during the '60s, including Buffy Sainte-Marie, Ian & Sylvia, Doc Watson, Jim Kweskin & The Jug Band, and Mimi & Richard Farina. Also that decade, Vanguard, under the direction of its esteemed blues producer/A&R executive Sam Charters, spearheaded a blues resurgence with such signings as country-blues great Mississippi John Hurt and Chicago urban blues stars James Cotton, Buddy Guy, Junior Wells and Otis Spann—as well as their protégés—John Hammond, Jr., Charlie Musselwhite and the Siegel-Schwall Band.

### RISING SON

The '70s and '80s were marked by Vanguard's excursions into dance singles, jazz-fusion, Detroit rock, electronic music—and major catalog reissues. Then, in 1986,

the venerable company was sold to the Welk Music Group—six years after Lawrence Welk asked his son Larry, who had served on the Welk Group's board of directors, to take over as president. Currently, Welk, along with his son Kevin acting as WMG's president and GM, is bringing the same standards of audio quality, artist development and significant artist signings as the Solomon brothers instituted 50 years ago.

"We basically rereleased the catalog on CD, mindful of Vanguard's rich history," says Larry Welk. "We didn't sign any new acts until recently—when we knew we had the necessary artist-development capabilities in place."

By any standard, the Welks have done a first-rate job in reissuing the vaulted Vanguard catalog, mainly via compilations of various artists and compilations of vintage and unreleased material by the Vanguard elites—the latter category represented most notably by acclaimed Weavers and Joan Baez boxed sets.

"We just put out catalog titles on CD versions at first, then developed series of remastered compilations featuring key cuts, new liner notes and unreleased material," says Kevin Welk. These included the Vanguard Sessions Series, made up of previously available and unreleased recordings from the Vanguard vaults; the Generations Series, which combined Vanguard artist-roster tracks with similar ones licensed from other labels; and the Vanguard Jazz Showcase, which reassembled the scores of Vanguard jazz albums produced by John Hammond, Sr. from 1953 to 1958, showcasing a mix of swing veterans and younger players.

But reissues are only part of WMG's Vanguard business. Presently, the label is extremely active in bringing a growing number of new artists to the marketplace.

"The great thing about having a vault like Vanguard's is that it can be your bread and butter and allow you to sign new acts and take chances," says Steve Buckingham, the former Columbia Nashville executive who is now WMG's Nashville-based senior VP and oversees the label's creative side. "So we can put our resources into artist development and stick with new artists, because, if we believe in them in the beginning, we'll still believe in them after two singles. It sounds simple, but it doesn't happen much these days anymore!"

New Vanguard signings include the singer-songwriters Venice, David Wilcox, Patty Larkin, Peter Case, Terry Radigan, Paul Kelly and Mark Selby. Other artists include Cajun-blues guitarist Tab Benoit, bluegrass-rock pioneers the Dillards, longtime Vanguard stalwart Ian Tyson and

*Continued on page 50*

**Vanguard's past  
come to life.**

The Vanguard Sessions Series

**VANGUARD  
SESSIONS**

20-bit mastered / over an hour of music / previously unreleased songs / complete discography and liner notes

featuring titles from legends Joan Baez, Ian & Sylvia, Buddy Guy, Charlie Musselwhite, Junior Wells, Mississippi John Hurt, Otis Spann, Doc Watson & the list goes on...

celebrating the past 50 years and looking forward to the future... [www.vanguardrecords.com](http://www.vanguardrecords.com)



# Vanguard

RECORDS  
50 YEARS OF GREAT MUSIC

## AT THE VANGUARD

*From Bach to the Blacklisted,  
Baez to the Blues (Today!)*

*From Spirituals  
To Swing!*

*Generations  
have been raised on your  
Visionary Music*

*New roots*

*New blues*

*New singer-songwriters*

*Carry the torch*

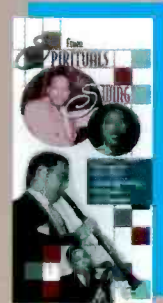
*All*

*answer the question of youth—  
“What did we miss?”*

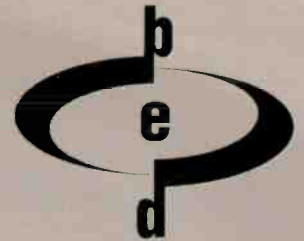
*All*

*remind the memory of age—  
“Wasn’t that a time?”*

-MG

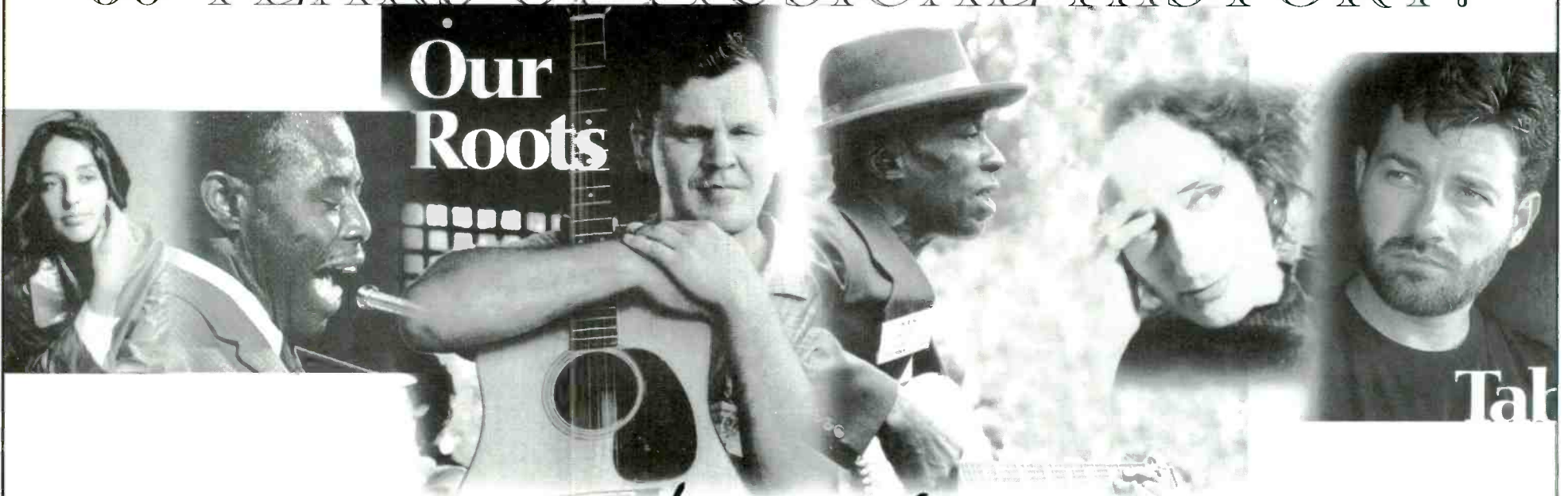


Sincere congratulations to  
Vanguard Records  
and the entire  
Welk Music Group  
from your friends at  
Bayside  
Entertainment  
Distribution.



DNA Congratulates Welk Music Group on  
50 YEARS OF MUSICAL HISTORY!

Our  
Roots



WE'RE PROUD TO HELP SPREAD IT AROUND!





# Happy 50th Anniversary Welk Music Group

from your friends at



We just celebrated our 40th—  
and have practically grown up together.

[www.readersdigest.com](http://www.readersdigest.com)



Sony Disc Manufacturing salutes the Welk Music Group  
for 50 years of keeping roots music strong and vital.



For Superior Optical Disc Products and Services,  
Go Straight to the Source.

Sony Disc Manufacturing

CD / CD-ROM / DVD / Hybrid Internet Discs / Audio Cassette

Service Specialists: Digital Authoring / Graphic Design

Component Procurement / Disc Replication & Packaging

Distribution & Fulfillment / Inventory Management

Sony Disc Manufacturing

800 358 7316

<http://sdm.sony.com>

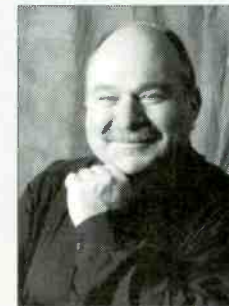
© 2000 Sony Disc Manufacturing. All rights reserved. Sony is a registered trademark of Sony Corporation.

**WMG**  
WELK MUSIC GROUP  
50th Anniversary

## The Doings In Durham

*Sugar Hill's Sweet Niche*

Barry Poss created Sugar Hill Records as a niche music company. "But the niche keeps getting broader," says Poss. "We're not competing for massive, Madonna-type hits, but now, with the combination of the two labels, we're able to go after higher-profile artists who fit our focus better than the multinationals."



Barry Poss

The two labels to which Poss refers, of course, are Sugar Hill, which the former Duke University sociology teacher founded in 1978, and Vanguard, which Sugar Hill joined forces with when it was acquired in 1998 by Vanguard's parent company, the Welk Music Group (WVG).



But the Durham, N.C.-based Sugar Hill, one of the top bluegrass, folk and roots-music indies, has intentionally retained its independence—while utilizing WVG's big-time marketing strengths. "We've gained an L.A. presence with their office, and we've moved our 'back end' operations there," continues Poss. "Our office in Durham has become more of the creative office, and we've jointly opened a Nashville office housing our publicist Kim Fowler, Vanguard's A&R headquarters and Welk's publishing interests. So we're running separate companies but using the corporate umbrella's resources to grow the company."

At Sugar Hill's home office, which is run by a dozen or so staffers, including the newly promoted general manager Bev Paul, the company remains "the classic boutique label" originally envisioned by its founder. "I wanted to have a strong label identity like Sun Records of the '50s—where you knew the label stood for something," says Poss. "I wanted a select roster of prestige artists whom we would nurture—not 30 albums a month."

Sugar Hill's prestigious catalog has included such luminaries as Doc Watson, Chris Hillman, Leon Redbone, Ricky Skaggs, Jerry Douglas, Sam Bush, Chris Thile, the Seldom Scene, Marty Stuart, Nashville Bluegrass Band, Lonesome River Band, Doyle Lawson & Quicksilver, James McMurtry, Bad Livers, Tim O'Brien, Robert Earl Keen, Terry Allen and Townes Van Zandt. Currently, the label is enjoying its best success yet with veteran roster artists Guy Clark and Jesse Winchester; it's also enthused about the prospects of new signings Donna The Buffalo, a musically eclectic groove band, Nickel Creek, a young bluegrass group produced by Alison Krauss, and alt-country sensation Tift Merritt.

Poss also points to Sugar Hill's release last year of Dolly Parton's bluegrass album "The Grass Is Blue" "That came to us via the Vanguard side," he notes, referring to the album's producer, Steve Buckingham, also the WVG's Nashville-based senior VP. "But it's an announcement saying, 'We know what we're doing, and we can handle high profile artists well.' It's showing a lot of people and other artists that we can do a better job than the multi-nationals in tailoring marketing programs to the kind of artists that still make our niche."

The music industry may be "going through some really dramatic changes," concludes Poss, "but for us it's really a fun time." —J.B.

### WMG AT 50

Continued from page 48

former Nitty Gritty Dirt Band leader John McEuen.

### SWEET DEAL

Adding to Vanguard's contemporary involvement is Sugar Hill Records, the bluegrass-plus label that Barry Poss founded in 1978 and sold to WVG 20 years later. "Sugar Hill is bluegrass, but it covers so much more," says Poss, outlining his label's assets. "We have traditional artists like Doc Watson, contemporary music with traditional roots by singer-songwriters like Guy Clark and Jesse Winchester, bluegrass like Seldom Scene, and roots musicians and artists who can cross over, like dobro virtuoso Jerry Douglas, who can play bluegrass one week and with a James Taylor or Paul Simon the next."

Continued on page 54



# **SUGAR HILL RECORDS.**

**TWENTY YEARS OF THE BEST IN ROOTS MUSIC  
AND WE'RE JUST GETTING STARTED.**

Austin Lounge Lizards

Aubrey Haynie

Bad Livers

BlueRidge

Bryan Sutton

Chris Hillman

Chris Thile

Donna The Buffalo

Doc Watson

Dolly Parton

Don Rigsby

Doyle Lawson & Quicksilver

Dudley Connell

Front Range

Guy Clark

James McMurtry

Jerry Douglas

Jesse Winchester

Jim Mills

John Cowan

Kenny Smith

Laurel Canyon Ramblers

Lonesome River Band

Mollie O'Brien

Nashville Bluegrass Band

Nickel Creek

Robin and Linda Williams

Ronnie Bowman

Sam Bush

Sammy Shelor

Seldom Scene

Tara Nevins

Terry Allen

Tift Merritt

Contemporary music with traditional roots - Acoustic, Americana, Bluegrass,  
Country, Folk, Gospel, Roots Rock, Singer/Songwriter.



[WWW.SUGARHILLRECORDS.COM](http://WWW.SUGARHILLRECORDS.COM)



**THE BILLBOARD INTERVIEW**

Continued from page 44

**What was the company like when you took over?**

**L.W.:** Welk had a music-publishing arm in Nashville and started Heartland Records with Ira Pittleman—which became the largest direct-response mail-order company selling music. But I was also involved in other businesses, including real-estate development, time-share resorts and hotels. I didn't have time to devote to the music business as much as I would have liked to, so for years it was a kind of sleepy label. Then we acquired Vanguard in 1986, but it's only recently, within the last two or three years, that I've thought there were wonderful opportunities in the music business—and that we ought to pursue them. But it's always been a business I loved; I had no passion for real estate or the hospitality business, but tremendous passion for the music business.

**So why didn't you start with your dad?**

**L.W.:** I didn't start with Dad because I felt there was more opportunity and freedom if I didn't work for my father. I was one of the first guys to wear a Nehru suit, which I don't think Lawrence Welk would have approved of.

**You mentioned a change in your perception of the music business a few years back.**

**L.W.:** Two or three years ago, I thought, "Let's make an effort to gear up our music opportunities and build the labels we have along the same lines of music"—the Vanguard, roots-music type of thing. At the same time, our eyes were open for acquisitions that fit the parameters of where we wanted to go—so we acquired Sugar Hill. We really couldn't have found a better fit than Sugar Hill: Barry Poss did such a fabulous job building up that label, and we brought him the ability to free himself up from the day-to-day operations and work with artists and managers.

**Did you make any changes within the personnel structure of the company?**

**L.W.:** We also made the effort to put together a team of really good, young music professionals, so we hired Dan Sell from EMD as head of sales, and a good PR person in Lellie Capwell and great marketing people from some of the majors.

**Kevin Welk:** They saw what we were about and what we wanted to do as a label: work each individual artist and focus on artist development, which is what they all started with and saw declining.

**L.W.:** To me, it was the chicken-or-egg theory: Do we put a team together or first sign artists? So now we needed a head of A&R. I talked with Steve Buckingham, who was head of A&R at Sony Nashville but had a broad music appetite and had produced some 29 No. 1's in a variety of musical styles. I told him what we were going to do, and he



From left: VP of sales and marketing Dan Sell, director of media and artist relations Lellie Capwell, reissues consultant Tom Vickers

was so excited. This is a business, but it should be fun, and that's such a different approach from the majors that a lot of people wanted to be part of it.

**What went into your redevelopment of Vanguard?**

**L.W.:** It was such a wonderful catalog, and the Solomon Brothers had put such tender loving care in its development. But in 1986, most of it wasn't on CD, so we basically rereleased the catalog until recently, respecting the label's rich history. We didn't sign any new acts for a long time, because there wasn't any internal mechanism to work a lot of new acts.

**K.W.:** We tried to get CDs out as fast as possible, just shooting the original album covers and putting them out right away, because there was such demand—and that drove the label for a number of years. Then, three or four years ago, we realized that we'd done this music a disservice: We didn't have good CD liner notes and could have

done a better job mastering. So we developed the Vanguard Sessions series with new liner notes, offering the best music plus new material dug up in the vaults—all 20-bit mastered. Tom Vickers puts them together, and they've been a real success.

**What about your distribution?**

**K.W.:** Our distribution makes us different. Basically, we sell direct to most major retailers, so, in effect, we control our own destiny. We're able to work with individual retailers and spend more marketing dollars because we sell at the same price as the majors, discounted a little because we need that edge since we don't have "hit" product.

Maybe we don't have every account, but again, we sell direct to the majors, and what's interesting is that every time we've taken away an account from a distributor to sell direct, we increase sales at least 25%, and in most cases 35%. The reason is this: When sales guys call stores, they're not repping 200 pieces that month, but our five for that month. So we have that personal relationship with buyers, and we can focus on a set of good promotions and go forward. We're able to control promotions and are very lucky that we're accepted as a vendor; that we have enough product flow, and that we're not some little indie who's not worth their while that's thrown to distributors.

**How does this affect your artist roster?**

**K.W.:** It gives us a real competitive edge as an indie label. When artists are touring, one thing that makes them so unhappy is when they're not well-represented in those tour markets. But, for us, that's a focus: I have people in this office who all they do is follow tour itineraries and make sure p.o.p. and everything is set up. So our artists feel like they're kings when they go in—and that's all they want, if they're not selling a ton of units. That you do the right stuff and make the effort.

**Can you give an example?**

**K.W.:** Peter Case is a good case in point. He didn't sell anything at Geffen, but every release he's done for us has increased in sales, and we have great expectations for him now. He's an integral artist for us because before, we couldn't tell people, "We have this artist or that artist—come join us!" but he came because of our history. He helped us land the David Wilcoxes, the Patty Larkins and the Tab Benoit's, and that's where we're going; we're continuing the history at Vanguard of signing singer-songwriters, and expanding our radio base from Triple A to Hot A/C, signing bands that fit in with our sense of musical integrity.

Continued on page 54



**Congratulations to Vanguard and The Welk Music Group on 50 years of quality independent music.**

**Ace Records is proud to be your UK licensee.**

Ace Records Ltd • 42-50 Steele Road  
• London NW10 7AS  
Tel: +44 20 8453 1311  
Fax: +44 20 8961 8725  
Email: info@acerecords.co.uk  
Web: www.acerecords.co.uk



Congratulations to the WELK MUSIC GROUP  
Celebrating Vanguard's 50 Years Of Great Music

All the best to Kevin, Larry, Christine, Morgana and Co.,  
From your Canadian partners at DISTRIBUTION FUSION III



5455 Paré Street, Suite 101, Montreal, Quebec, Canada H4P 1P7 • Tel: (514) 738-4600 / Fax: (514) 737-9780

Sugar Hill's distribution partner for Holland & Belgium for over 15 years



**Munich Records**  
congratulates  
**Sugar Hill**  
**Records**  
on their 20th anniversary



Munich Records, Europe's address for all good roots/rock/alternative/country/blues/world/reggae is a member of AFIM



For  
Welk Music Group  
Too ...

## MUSIC WORKS!

*It worked 50 years ago. It works today. It'll work 50 years from now.*

Congratulations

**Welk Music Group** 

on your

**50th Anniversary**

From your friends at  
Sony Music Special Products

## Congratulations on your 50th, Vanguard Records!

You don't look that old...well maybe Larry does.

it's been a pleasure representing the Welk Music Group and being part of the Welk family.  
Here's to many more great years working and playing together.

Your Friend and Legal Eagle,  
Steve Baron

p.s. Larry - please, no more noogies!



## Now In Nashville WMG Music Publishing

BY BOB KIRSCH

Welk Music Group had been a major independent music publisher in Nashville until its sale to PolyGram in 1988. But it started up again last year, once again under the direction of WMG's VP of music publishing, Bob Kirsch, along with Tuttle Jackson, director of administrative affairs.



Bob Kirsch

"We started from scratch last September," says Kirsch, who has since signed five varied writers: the country artists Joy Lynn White and Stacy Dean Campbell (Campbell in a joint venture with Wrensong), former V-Roys lead singer Scott Miller, traditional country artist Jeff Childress (in a venture with Blake Mevis) and established roots-music singer-songwriter Greg Trooper. "We want to work with people whose material can be exploited in more than one area, whether it's mainstream country or film or TV."

Besides its signees—and Kirsch expects to keep his roster small at the outset—WMG is buying one of songwriter Danny Flowers' catalogs (Nanci Griffith's "Gulf Coast Highway" and Don Williams' "Back In My Younger Days"), with a couple of other catalog acquisitions forthcoming. Additional signings include Pamela Brown Hayes, and WMG publishing is representing the songs of Steve Forbert. Meanwhile, the firm has enlisted songplugger Liz Hudson, formerly of Criterion Music in Nashville, and is fixing up its new office space.

"I think this is a good time for starting a company," says Kirsch. "When things are changing, people are open to things they might not be if things were going perfectly, and, traditionally, independents—whether labels or publishers—are at the forefront of new trends because it's easier for smaller companies to change than big ones. Publishing can be a tough business, but we've been in it before, and Larry really understands it. He took an active role in the past and has an active role in the new company—which is one of the reasons I wanted to work with him again." ■

### THE BILLBOARD INTERVIEW

Continued from page 52

#### Are there any other new signings that you're particularly excited about?

**K.W.:** There's Mark Selby, a singer-songwriter blues artist who wrote eight cuts on Kenny Wayne Shepherd's new album. He's unbelievable, and we feel he can re-establish Vanguard from a blues standpoint. We also have Terry Radigan, who's another great writer, and Bill Miller, a great Native American singer-songwriter, who previously recorded for Warner Bros.

#### Is there any sort of mission statement, if you will, for Vanguard Records today?

**K.W.:** The main focus of this label is when someone buys a Vanguard piece of product, that this integrity which I mentioned a moment ago is still there—like it used to be—and that they buy Vanguard because they trust what we're putting out. And that's where we want to go as a label. Steve Buckingham, as head of A&R, buys into that and focuses on it as well, from new signings to reissues like the recent "From Spirituals To Swing" boxed set, which is something we're really proud of. And now we finally have the right support team in place.

#### Is Ranwood still a significant part of Welk Music Group?

**K.W.:** Ranwood is our sleeper label! We spend no marketing money, because it appeals to a middle-of-the-road, older demo, with artists like Pete Fountain, Floyd Cramer, the Mills Brothers, Tennessee Ernie Ford, Boxcar Willie, the "Hee Haw" Gospel Quartet—and our own Lawrence Welk. But we do a lot of non-traditional sales—mail order, the



Terry Radigan (top), Bill Miller

“When Kevin Welk took over, the company began a real period of growth. His attitude is fantastic, and he brings an incredible amount of energy to the label. He knows a lot about the music business and is learning more all of the time. I was on a larger label before coming to Vanguard. There, I would be talking about selling 100,000 records, and they would be talking about selling 1 million. In my book, you've got to pass 100,000 before you go to 1 million. They just weren't getting to first base. The Vanguard staff, on the other hand, is excited about what I can do, and they are behind me. As a result, I think the last two records I've done have been the best in my career. I didn't have to rebuild every record and try to convince A&R I know what I'm doing. Working with Vanguard has really been a big difference for me.

—Peter Case

Once, someone asked me, "What is the one characteristic they possess that allowed [Vanguard founders] Seymour and Maynard Solomon to survive?" I said, "Their arrogance." But, I meant it in the best way. They had the courage of their own intellectual opinions. If you look back at many of the labels in the '50s—and there were a lot of them—most of them didn't have an identity. But Vanguard did, and much of that identity was built around their absolute insistence on sound quality. In those days, not everybody was insisting on that. Also, they allowed their artists a great deal of freedom if they felt they were on the same intellectual, social and political course they were on. What Maynard and Seymour felt was that the artists knew more, had more sensitivity to what was happening than anyone else. Vanguard artists like Ian and Sylvia brought in Buffy St.-Marie, and Joan Baez brought in her sister, Mimi Farina. There was a sense of people reaching out to each other through Vanguard.

—Sam Charters, producer and artistic director

I think back to watching The Lawrence Welk Show as a kid, and I marvel at the fact that it is still popular. It's a great testimony to the diversity of music that they carry. The Welk Group offers an interesting collection of labels and artists.

—Len Cosimano, VP, merchandising, Borders

Music Millennium has been in business since 1969. Our grand-opening poster talked about some of the things we were going to carry. We were to specialize in eccentric and folk and specifically mentioned John Fahey, a Vanguard artist. Most of the time over the last 30 years, this store has carried 90% or better of the Vanguard catalog on a regular basis. We've also been very happy that they've picked up the Sugar Hill label, which is another line we've always done well with and carry most of.

—Terry Currier, owner, Music Millennium

To me, Vanguard means Joan Baez and Country Joe And The Fish and protests against the Vietnam War. I went to UC Berkeley in the late '60s. The music is ageless.

—Michael Solomon, president/CEO, Tower Records

Vanguard is a quirky label. They want to reinvent it in its own image. Originally, they were marketing music everybody thought nobody wanted to buy. Although it was not aiming to please everybody, it was music that was of great integrity. They are really good at what they do. The folks at Vanguard are not looking for a smash hit and not trying to be everything to all people. It's fun working with them. They love music. It's really an unusual setting.

—Dave Wilcox

Kevin Welk and his team have shown a great willingness to aggressively pursue new delivery technologies while protecting the wonderful assets of Vanguard Records' rich musical catalog. Liquid Audio is proud to be Vanguard's digital-music distributor.

—Dick Wingate, senior VP, content development & label relations, Liquid Audio

Welk Music Group and its associated labels have been an important vendor of Musicland/Sam Goody for the last few years. Independent music is a vital part of Musicland's sales, and labels such as Vanguard and Sugar Hill play a major role in bringing key indie artists and music to our stores. We look forward to continued relations with Welk and bringing quality music to our customers.

—Dick Odette, senior VP, recorded audio, Musicland

All testimonial quotes compiled by Debbie Galante Block.

Publishers' Clearinghouses of the world. I joke with Dad that I could take Ranwood and run it out of my garage, because it requires no marketing and just keeps selling product! But it's fun stuff for us.

#### How do you feel, then, about the Welk Music Group within the context of today's changing music-business climate?

**K.W.:** We're working artists and product and trying to get our message out, and, from our viewpoint, we're so lucky where we stand in the mix of things, with all the consolidation. So many artists are coming to us now that want what we're doing, because it's just not happening anywhere else. So it's a tremendous opportunity: Today, as we see, the majors are producing singles—but we're producing albums, and that's probably the biggest difference from what we're doing as an indie label and what's going on out there in the "hit" world. I'm not saying we're not working three singles on an album that we feel is radio-friendly, but the main thing is that when you buy the album, you love at least eight out of 10 songs. ■



Mark Selby

### WMG AT 50

Continued from page 50

Most recently, Poss adds, Sugar Hill has contracted Donna The Buffalo, "a great groove band with a Deadhead-like following, whose members all play old-time fiddle music on the side." Last year's acclaimed Dolly Parton release, "The Grass Is Blue," meanwhile, "came via the Vanguard side," thanks to Buckingham's prior relationship with Parton. The Welk Music Group/Vanguard connection, then, is entirely natural for Poss. "Welk was not only a feisty independent



From left: Buffy Sainte-Marie, Mississippi John Hurt, Welk Music Group COO Chris Hamilton

like we were, but a company to which we didn't have to justify who our artists were: They recorded Doc Watson 40 years ago and had the great prestige catalog. What we brought to the table was our equally prestigious current roster."

Bringing the company back to its Telekew music-publishing roots, WMG relaunched its publishing arm in Nashville last year, under the direction of Bob Kirsch. "We have a nice blend of people and some good writers, who all have niches in their own areas," says Kirsch, "namely Joy Lynn White, Stacy Dean Campbell, Scott Miller, Greg Trooper and Jeff Childress."

So Welk Group, Inc. today—comprising WMG, as well as Welk Syndication, which oversees the rebroadcasts of "The Lawrence Welk Show" on public television, and Welk Resorts, which operates properties in San Diego, Palm Springs, Maui and Branson—has effectively come full circle from its founder's humble origins in a German farming family in North Dakota. The company, run now by his son and grandson, continues the family traditions and principles embraced by its founder and protected through the generations—only now, 45 years later, it's a much bigger company. ■

**New Vanguard signings include the singer-songwriters Venice, David Wilcox, Patty Larkin, Peter Case, Terry Radigan, Paul Kelly and Mark Selby. Other artists include Cajun-blues guitarist Tab Benoit, bluegrass-rock pioneers the Dillards, longtime Vanguard stalwart Ian Tyson and former Nitty Gritty Dirt Band leader John McEuen.**



# THE WELK MUSIC GROUP SALUTES THOSE WHO MAKE IT HAPPEN....

## Santa Monica, California -

### WMG, Vanguard Records & Sugar Hill Records

ADAM COLBERT	RETAIL MARKETING COORDINATOR - WMG
ALISON MAYHEW	PUBLICITY ASSISTANT - WMG
ALMA VERGARA	ROYALTIES/VANGUARD - RANWOOD
AMY VON HOLZHAUSEN	ART DIRECTOR - WMG
BRIEANNE BERRY-GIBSON	SALES & MARKETING ASST. - WMG
CELIA SOUTHARD	ACCT RECEIVABLES CREDIT & COLLECTIONS
CHRIS HAMILTON	CHIEF OPERATING OFFICER-WMG/VICE PRESIDENT-WGI
DAN SELL	VP NATIONAL SALES & MARKETING - WMG
EDDIE HALL	INVENTORY MANAGER - WMG
FRED JASPER	SALES & MARKETING COORDINATOR - SUGAR HILL
GARRETT LAPRATT	WAREHOUSE SUPERVISOR
GEORGETTE CARTWRIGHT	CREATIVE SERVICES - VANGUARD/RANWOOD
JACKIE BROOKS	BILLING - VANGUARD/RANWOOD
JEFF ZARAYA	ENGINEER
JENNIFER DEVEROUX	ACCOUNTING SUPERVISOR - WMG
JENNIFER HOYT	NEW MEDIA MANAGER - WMG
KEVIN WELK	PRESIDENT/GENERAL MANAGER - WMG
LARRY WELK	CEO & CHAIRMAN OF THE BOARD/WMG & WGI
LEIGH ARMISTEAD	DIRECTOR OF RADIO PROMOTIONS - WMG
LELLIE PITTMAN-CAPWELL	DIRECTOR OF ARTISTS & MEDIA RELATIONS - WMG
MARIA LOPEZ	BILLING - SUGAR HILL RECORDS
MICHELE VIAULT	LICENSING COORDINATOR

## MORGANA MICHLER

PEDRO LOPEZ  
RENATA SOUZA  
TOM VICKERS  
VINCE HANS  
WALT SCHULZE  
SHARON ZORNES

## FOREIGN LIAISON - VANGUARD/EXECUTIVE ASSISTANT

MAILROOM COORDINATOR  
RETURNS COORDINATOR  
A&R CONSULTANT  
NATIONAL SALES & MARKETING MANAGER  
WAREHOUSE MANAGER  
CONTROLLER

## Durham, NC - Sugar Hill Records

BARRY POSS  
BEV PAUL  
ERICKA HOFFMAN  
LYNN LANCASTER  
MATT FISHER  
MOLLY NAGEL  
STEVE GARDNER  
TASHA THOMAS

PRESIDENT/A&R - SUGAR HILL RECORDS  
GENERAL MANAGER  
MAIL ORDER COORDINATOR  
MARKETING COORDINATOR  
SHIPPING  
ADM. ASST./OFFICE MANAGER  
RADIO PROMOTIONS  
PRODUCTION COORDINATOR

## Nashville, TN -

### WMG, Vanguard Records & Sugar Hill Records

STEVE BUCKINGHAM  
JENNY CAREY  
KIM FOWLER  
BOB KIRSCH  
TUTIE JACKSON

SENIOR VICE-PRESIDENT OF A&R  
EXECUTIVE ASSISTANT  
ARTIST & MEDIA RELATIONS MANAGER - SUGAR HILL  
VICE PRESIDENT MUSIC PUBLISHING - WMG  
DIRECTOR OF ADMINISTRATION - WMG



From blues to blue grass...

Folk to jazz...

Classical to contemporary...

You've been makin' music and history for 50 years.

A High Five from Mark Miller and your friends  
at Shorewood.



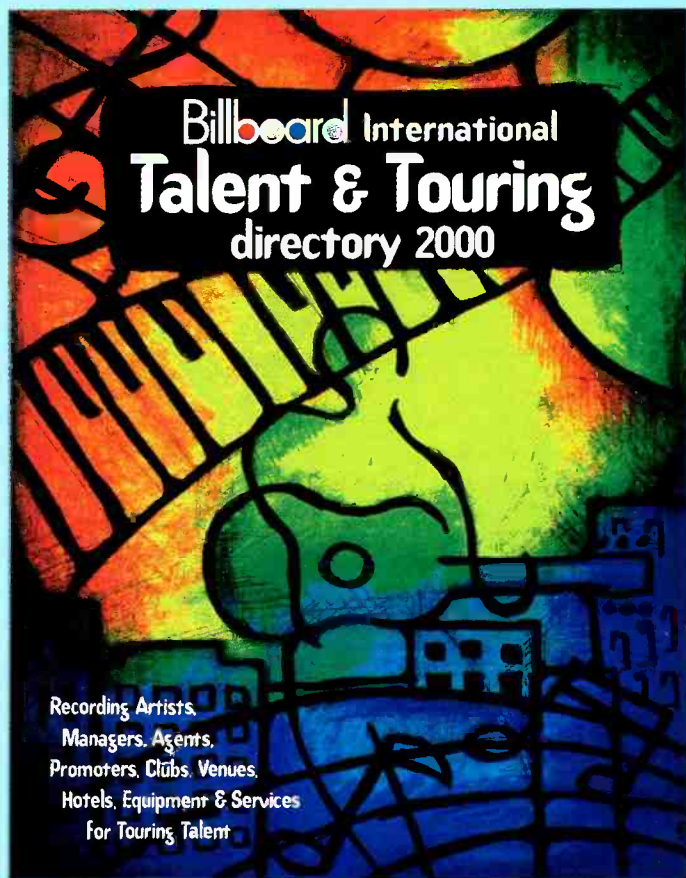
Shorewood Packaging Corporation

A Business of

INTERNATIONAL  PAPER



The reference guide  
for anyone who books,  
promotes, programs and  
manages talent...



Over 17,000 U.S. and international listings.  
Key names, addresses, phone & fax  
numbers, e-mail addresses, and web sites!

- Agents & Managers • Sound & Lighting Services
- Venues • Clubs • Hotels • Instrument Rentals
- Booking Agents • Staging & Special Effects
- Security Services • Charter Transportation
- Merchandisers

To order send payment for \$115 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To order call 1-800-344-7119. International call 732-363-4156.  
Or fax your order to 732-363-0338. Now available on diskette  
and mailing labels—for rates call (212) 536-5017

**SPECIAL OFFER** Buy the ITTD print directory together  
with our new ITTD online service and receive 25% off.

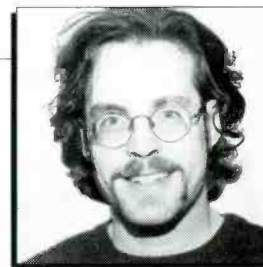
For more information on this special combo deal  
call 800-449-1402 or visit  
[www.billboard.com/directories](http://www.billboard.com/directories) for a free online demo.

[www.billboard.com](http://www.billboard.com)

BDTT3160

## Artists & Music

Classical  
**KEEPING  
SCORE**



by Bradley Bamberger

**F**ORESITES: While much in the classical music world seems to be going the way of the dinosaur, we can look forward to the evolutionary influx of the new—including, of course, new media. One of the more sanguine developments is the success of New Music Box, the monthly Internet magazine of the American Music Center ([newmusicbox.org](http://newmusicbox.org)). Lauded as a “landmark interactive resource,” the elaborate Web ‘zine devoted to promulgating American music recently won the first ASCAP/Deems Taylor Award for an Internet enterprise. May marks the first anniversary of New Music Box; suitably, the anniversary issue of this new-media instrument takes a decidedly old medium as its theme—radio. That is, the site examines “the tenuous relationship between radio and new American music,” in the words of New Music Box editor **Frank J. Oteri**.

“Radio is a topic near and dear to my heart,” Oteri says. “I learned about **Steve Reich** for the first time listening to the radio. And I’m saddened that it’s more and more likely that a teenager today couldn’t have the chance to make a similar discovery because so few stations program new music. One of the reasons that new media have been so successful in capturing people’s imaginations is that the existing media—magazines, newspapers, and, yes, radio—have failed to do so. A question we’re asking with the May issue is, ‘Does radio have a future?’ Maybe radio has played it too safe for too long. I believe people want things that aren’t solely programmed to a sponsor-pleasing demographic, but that have something individual to offer—personality.”

The May New Music Box will feature composer/educator **Gunther Schuller** making a plea to radio programmers to broadcast more new music, with his comments drawn from his keynote speech at February’s Assn. of Music Personnel in Public Radio (AMPPR) conference. The issue also includes a round-table discussion with members of AMPPR’s board of directors, plus a HyperHistory examining new American music on the radio. The patented New Music Box HyperHistory is a “non-linear” article designed for further Web surfing, with myriad links to related Internet sites. The upcoming HyperHistory examines such stations as WHRO Norfolk, Va., which has been asserting its public, nonprofit status—and thereby bucking the trend that sees classical public stations making the devil’s bargain of styling themselves after commercial outlets.

Each past New Music Box issue is archived on the site (with free access), so interviews with composers from **Elliott Carter** to **Don Byron** are readily available. Past discussions have also included Massachusetts Institute of Technology whiz **Tod Machover** on new music technology, **Tom and Arnold Broido** of Theodore Presser Co. on the state of music publishing, Ravinia Festival executive director **Zarin Mehta** on cultivating a new audience, and New Albion director **Foster Reed** on

making it as a label devoted to contemporary music. New Music Box also solicits editorial contributions by musicians from across the country, from composer **Terry Riley** (on self-publishing his music) to guitarist/composer **Elliott Sharp** (on how education helped shape his attitudes toward music). What New Music Box doesn’t have are record reviews. “The site is about awareness,” says Oteri, a trained musicologist and composer himself. “There are lots of records listed on the site that I don’t care for, along with a lot that I love.”

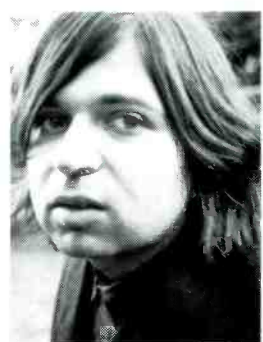
Although there are aspects of the Internet that currently make coursing through New Music Box more tedious than reading a print magazine, there are elements of the site that are truly peerless. There are RealAudio clips that illustrate nearly every musical example in every issue, drawing on everything from major-label releases to unreleased demos. As of the April interview with composer/vocalist **Meredith Monk**, the site also features QuickTime video samples. Oteri also promises that the site refrains from dumbing down its content, with technical terms and even city names simply tagged with links to explanatory sites. So far, New Music Box has discussed or listed more than 300 CDs, with RealAudio samples and an off-site purchasing link for each. Such coverage makes the magazine an ideal site for record label advertising, as does the fact that the March issue garnered more than 400,000 hits and 20,000 user sessions.

Currently led by executive director **Richard Kessler**, the nonprofit American Music Center was founded in 1939 by a group headed by **Aaron Copland**. (A typically creative lead item for the November New Music Box collated comments made over the years by the center’s founders into a “virtual séance” on American music.) As an information resource and service organization, the American Music Center has been the model for dozens of composer-advocacy ventures around the world. Based in New York, the center has a collection of more than 60,000 scores and recordings, many of them rare. It also puts on workshops and publishes listings on career opportunities in music, as well as administers grant programs for the Aaron Copland Fund for Music, among others.

The June issue of New Music Box will include an interview with the new winner of the Pulitzer Prize for music, composer **Lewis Spratlan**. The Amherst College fixture won for a concert version of the second act of his previously unperformed opera from the late ’70s, “Life Is A Dream” (published by Margun/Schirmer-AMP). A future feature idea entails veteran avant-rock act **Sonic Youth** and its recently recorded homage to 20th-century iconoclast composers. And in addition to the talk with Byron, there have been items with other improvisers, plus an article on jazz clubs around the country. “There are lots of blurry lines that we want to cross,” Oteri says. “We stay away from pop music because it gets plenty of coverage on its own. But we juxtapose everything else from mainstream classical repertoire to experimental electronic music.”

A long-term aim of New Music Box is “to help show people how contemporary music connects to the rest of their lives,” Oteri says. “Why aren’t people who are hip to an exhibition like the Whitney Biennial or who bought the latest **John Irving** novel buying the **John Adams** boxed set or the new **Elliott Carter** ‘Symphonia’ disc? We want to change that. The melting pot of American music is richer than people know.”

**NewMusicBox**  
The Web Magazine from the American Music Center



OTERI



## Emerald Turns To Ad Vet Romeo For Marketing Muscle

THE EMERALD Entertainment Group, Nashville's leading recording and mastering studio complex, has just appointed **Joe Romeo** as the company's CEO, with former CEO **Dale Moore** stepping into the position of chairman of the board.

Romeo, who brings an extensive background in advertising to his position, will focus on sales and marketing of the Emerald properties, which include Emerald Sound Studios, Masterfonics Mastering, Emerald Sponsorship Division, the Breen Agency, Digital Audio Post, Emerald Broadcast, the Workstation, and the

Parlor.

Moore says, "Joe is a perfect addition to Emerald. He brings great corporate contacts and a vast background in sales and marketing. Joe will also head up our corporate sponsorship division, which will work with artists, their management, and their labels to secure corporate dollars for endorsements, tours, and album projects. This should be a great service to our clients, helping them create income to offset rising touring costs and album production costs."

As chairman, Moore will continue to focus on Emerald's expansion,



by Paul Verna

according to a statement from the studio complex.

Romeo says, "When I met Dale and realized that we had the exact same vision for Emerald, I was more than interested, I was excited. I knew we would be a powerful team with mutual objectives... Having a chairman with that vision was the paramount reason that I joined Emerald."

Romeo's credits include advertising campaigns for Levi's, Gatorade, and Skittles. In addition, he wrote music for an Energizer Bunny campaign, won a Clio Award for a Wheaties campaign, and was named adman of the year by Advertising Age magazine.

Romeo's appointment suggests that the already cutthroat recording studio industry—and the music industry as a whole—may be entering a new era of competition in which word-of-mouth may no longer suffice as a marketing currency.

With a consolidating pool of record labels cutting back their budgets, and sophisticated home studios accounting for a growing slice of the recording pie, top-flight studios find themselves forced to spend vast sums of money on consoles, re-

orders, processors, microphones, and acoustics, without being able to raise rates above 20-year-old levels.

It's a tough business in which only the savviest players thrive. Given Emerald's latest move, it appears that the Nashville institution is taking active steps to prepare itself for the future.

While Emerald's corporate offices have been buzzing with Romeo's arrival, the studios have kept doing what they do best: hosting recording projects by such nationally and internationally renowned artists as **Patty Loveless**, **Kenny Rogers**, **Neal McCoy**, and **Pam Tillis**.

IN THIS predominantly digital era, the recently developed analog 1-inch, 2-track format is hardly an industry standard. However, those who have experienced it—notably **Bob Ludwig** and **Paul Stubblebine**—swear by its sound.

The latest convert to the "wide track" format is Los Angeles-based mastering engineer **Joe Gastwirt** of Oceanview Digital Mastering, who used the medium to master the debut release by Seattle band **Treason**.

Gastwirt rented a converted Ampex ATR-102 from L.A. rental

specialist Design FX and used Quantegy GP-9 tape for the project. He says, "The 1-inch, 2-track format on the Ampex machine would have been a challenge for any other analog tape, but it was a breeze for GP-9."

THE HIT FACTORY opened its doors to the industry on a gorgeous spring night in order to show off its latest acquisition: a Solid State Logic (SSL) Axiom-MT digital multitrack console in Studio 4 (Studio Monitor; Billboard, April 8).

Any visit to the historic New York facility is a thrill, if for no other reason than to gape in disbelief at the hundreds of gold and platinum awards that line its walls. (I am particularly pleased that one of my favorite albums of all time, **Stevie Wonder's** "Songs In The Key Of Life," gets its own wall for its role in helping establish the Hit Factory.)

Hosted by SSL and the Hit Factory, the reception was attended by Hit Factory VP **Troy Germano**; Solid State Logic U.S. president **Rick Plushner**; engineers **Jonathan Appel**, **Ron Banks**, **Jimmy Douglas**, **Rich Tozzoli**, **Gerald Newman**, and **Jeffrey Lesser**; and Electric Lady manager **Mary Campbell**.



**MG Sound Turns 10.** The staff of Vienna powerhouse MG Sound celebrates its 10th anniversary in its Studio B control room, featuring a Solid State Axiom-MT digital console. Shown standing behind the board, from left, are studio owners Martin Böhm and Stevie Coss. Standing in the back row, from left, are studio manager Eva Böhm, booking manager Jeanette Kunig, and receptionist Vicky Rudnizky. Kneeling in the middle row, from left, are technician Tommy Wollner and chief technician Michael "Much" Tuschek. In the foreground, from left, are engineers Fabian Lorenz and Christofer Frank. (Photo: David Goggin)

## Is 96 Kilohertz Worth The Investment?

Studio Professionals Discuss Benefits, If Any, Of Latest Milestone

BY DAN DALEY

The professional audio industry has hitched its wagon ever tighter to the computer industry, and in doing so it has set itself on a path toward higher resolutions and operating values. But while the Holy Grail plateau of 96 kilohertz (kHz) and 24 bits has been attained, the reality appears that the vast majority of music made today and for the foreseeable future remains in the 44.1 kHz and 48 kHz domains.

And that seems fine with most users. There is universal agreement that the shift from the 16-bit standard of the CD to 24-bit processing was a significant upward move, with instantly appreciable sonic implications. The ongoing increase in sampling rates, however, has not drawn as much interest.

"I listened very closely when things were changing a year or so ago, and the difference between 16 bits and 24 bits—even to 20 bits—was very noticeable in terms of broadening the dynamic range of music," says Lou Gonzales, owner of Quad

Recording Studios in New York and Nashville. "But the differences I heard in the increase in sampling rates [were] not nearly as dramatic.

"CDs are 44.1 [kHz], and most pro audio equipment will operate at 48 [kHz], and there's not any real difference that I can discern, and the same goes even when you go to 96 [kHz]," says Gonzales. "I think most people will tell you that the change in the bit structure was much more significant than the increase in the sampling rate."

Other comments suggest that the industry, like water, tends to establish its own operational levels.

"There's not a whole lot you can do with a 96 [kHz] mix," says engineer/mixer **Chuck Ainlay**, whose most recent project is the forthcoming **Mark Knopfler** record. "Most mastering facilities aren't even capable of dealing with them."

Gonzales' and Ainlay's observations underscore the divergence between the industry's desire to have the next big thing on its doorstep and

the quotidian realities of that industry, as well as the fact that new consumer formats are increasingly wagging the pro audio dog.

"The thing that's driving 96 [kHz] is DVD," says Ainlay. (The DVD Audio specification allows for sampling rates up to 192 kHz.) "And the record companies get ahold of that as a concept. But they're still not putting out much in the way of product for it. So I work with what's actually available in the real world, and that tends to be 48 kHz recordings, most of the time at 16 bits. When the labels want 96 [kHz] for real, we can up-sample."

**Skip Saylor**, owner of **Skip Saylor Recording** in Los Angeles, is blunt about why he thinks that 96 kHz dominates the front pages but not the trenches of pro audio.

"The media is always looking for a way to get people to read their stuff," he says. "They have to sensationalize everything. Anyone who's working on a [surround-sound system] goes to the media and says, 'This is the great-

(Continued on next page)

CONGRATULATIONS

**WELK MUSIC GROUP**

ON YOUR 50<sup>TH</sup> ANNIVERSARY

FROM YOUR FRIENDS AT EVERMARK, INC.



## IS 96 KILOHERTZ WORTH THE INVESTMENT?

(Continued from preceding page)

est thing since sliced bread.' Meanwhile, I've got a surround setup, and there's been no demand for it, and a lot of people have had that experience. Everyone is looking to get a buzz on their product. Everyone is looking to create a market for a product where there is no market yet."

"Yet" is a key word. Most engineers agree that higher resolution is a worthy pursuit. But most are not willing to lose half their tracks to double their sampling rate or to pay the cost of additional converters and data storage to maintain 48 tracks at 96 kHz.

Historically, the price of data storage and computer operating systems

in general will inevitably decline over time, making faster and bigger systems more affordable. But until that time arrives, most engineers seem to find the 48 kHz environment more than adequate, particularly when it's accompanied by a 24-bit digital word length.

Then there is the issue of how good the resolution of the audio has to be. "As an engineer, sure you want to pursue the edge of the envelope," says Ainlay. "But the reality is, we're actually moving toward a low-fi environment with MP3. It's funny: The pro side is striving to move up, while the consumer side is actually moving

**'Going to 96 [kHz may] make dogs really happy, but I don't know if most people will care'**

- SKIP SAYLOR -

down in resolution."

"Better is always better, and in theory 96/24 should be real good," adds Saylor. "Going to 96 [kHz] adds the third harmonic. But the thing is, the maximum average range of the human ear is around 15 kHz. Ninety-six allows you to reproduce up to a 45 kHz [frequency response]. That's gonna make dogs really happy, but I don't know if most people will care."

Some manufacturers are emphasizing 96 kHz operations, such as Euphonix's System 5 console and Lexicon's new 960 multichannel processor. Most others, though, are either staying at 48 kHz or at least acknowledging that the arrival of 96 kHz as an industry standard is some time away.

Tim Schaeffer, director of sales and marketing at Otari, which is now selling its Advanta digital console, says that while the console is marketed as capable of 96 kHz, the reality is that its converters are currently 48 kHz.

"It's partially a marketing thing," he concedes. "Our processing engine is capable of 96 kHz, and if you plugged Apogee 96 kHz converters into it, you'd have full 96 kHz functionality. But when we developed the console a year and a half ago, we couldn't find 96 kHz chips that we felt were appropriate.

"And, quite frankly, we're not in any hurry to change things, because there's been very little demand for 96 kHz operation, Schaeffer continues. "The priorities have been in other areas. Most customers aren't willing to sacrifice the hard disk space and pay for the additional processing power needed for 96 kHz. Try doing a two-hour broadcast at 96 kHz—you'll be measuring your hard disk storage needs in terabytes."

John Andrews, the U.K.-based marketing director for Solid State Logic (SSL), whose Axiom MT digital console has 48 kHz inputs/outputs and a 32-bit floating point processor, is vociferous on the issue.

"If the music industry decides it wants 96 or 192 kHz, or the [Sony/Philips] Super Audio CD's 2.8 [megahertz], it will have to bear the whole cost—and it won't be cheap," he says. "For both consoles and recorders, it's a simple equation: Double the frequency and you either halve the number of channels or pay twice as much [money].

"Few studio owners would accept a

reduction in the number of channels in return for an extra octave of bandwidth," Andrews continues. "Fewer still would confidently expect to sustain an increase in rate-card prices to pay for enough channels at a higher sampling frequency."

Andrews adds that there is little incentive on the consumer end to propel higher sampling rates in the immediate future. "It's possible that some audiophile consumers may be persuaded to pay more than current CD prices for DVD Audio and/or [Super Audio CDs] if they contain superbly recorded and produced performances of lasting music," he says. "But ask anyone browsing the week's top 40 if they'd pay more for a 96 kHz recording, and I don't doubt what the answer would be.

"The question becomes even more weighted if the material is to be heard streamed off the Internet and loaded into an MP3 belt pack," he says.

Andrews stresses that if and when the industry viewed 96/24, or any other combination, as a standard, SSL would respond. But in the meantime, he believes that addressing reality is more germane than creating the next big thing.

"Making music for the love of it only works if someone else is paying for the electricity," says Andrews. "New technology is always tempting, but someone somewhere has to bear the cost."



'Luv' Goes Digital. Puerto Rican pop singer Kiomara Ramos worked at New York's Kampo Studios on the track "Luv Thang" for Nik Nik Entertainment. Shown in Kampo's Solid State Logic Axiom-MT room, standing from left, are co-producer Luis Diaz; keyboardist, co-producer, and Nik Nik Productions co-chairman Pedro Nova; and co-producer and Nik Nik co-chairman/CEO Domingo Canate. Seated, from left, are engineer Denise Barbarita and Ramos.

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 29, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	HE WASN'T MAN ENOUGH Toni Braxton/ R. Jerkins (LaFace/Arista)	THE BEST DAY George Strait/ T. Browning, G. Strait (MCA Nashville)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	LARRABEE NORTH (Universal City, CA) Harvey Mason, Jr., Steve Baughman	OCEANWAY (Nashville) Chuck Ainlay	OCEANWAY (Los Angeles) Jim Scott	PACIFIQUE (Los Angeles) Lashawn Daniels Brad Gilden
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	SSL 9000J	Oceanway custom Neve 8078	custom Neve 8038	SSL 9000J
RECORDER(S)	Studer A827	Sony 3348	Sony 3348	Ampex ATR 124	Sony 3348
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Ampex 499	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) Dexter Simmons, Rodney Jerkins, Tyson Leeper, Roger Lopez	EMERALD WORK STATION (Nashville) John Guess	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman	PACIFIQUE (Los Angeles) Jean Marie Hurout
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9000J	Harrison Series 12	Neve 8048	SSL 9000J
RECORDER(S)	Sony 3348 HR	Sony 3348	Sony 3348	Studer A800	Sony 3348
MASTER MEDIUM	Quantegy 467	Quantegy 467	Quantegy 467	BASF 900 Quantegy GP9	Quantegy 467
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	Sony

© 2000, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com

## Make the right purchasing decisions now...

- CD, CD-Rom and DVD Replicators
- Video Music Producers and Production Facilities
- Packaging and Labeling Suppliers
- Professional Equipment Manufacturers
- Custom Tape Duplicators and CD Replicators
- Mastering Facilities
- And much more



## BILLBOARD'S 2000 INTERNATIONAL TAPE/DISC DIRECTORY

For fastest service call (800) 344-7119.

International call (732) 363-4156. Fax your order to (732) 363-0338 or mail this ad with a payment for \$80 plus \$6 S&H (\$14 for international orders) to: Billboard Directories, P.O. Box 2016, Lakewood NJ 08701.

Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

For information on getting Tape/Disc 2000 on diskette or mailing labels call 212-536-5017.

BD1D3169



# Hot Latin Tracks



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
<b>NO. 1/GREATEST GAINER</b>				
1	1	10	<b>SON BY FOUR</b> SONY DISCOS	<b>A PURO DOLOR</b> A. JAEN (O. ALFANNO)
2	2	11	<b>LOS TEMERARIOS</b> FONOVISA †	<b>TE HICE MAL</b> R. PEREZ (A. A. ALBA)
3	3	7	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS †	<b>QUIEREME</b> R. BARLOW, G. NORIEGA, E. ESTEFAN JR. (R. BARLOW, A. CHIRINO, G. NORIEGA)
4	4	5	<b>ENRIQUE IGLESIAS</b> INTERSCOPE/UNIVERSAL LATINO †	<b>SOLO ME IMPORTAS TU</b> M. TAYLOR, B. RAWLING (E. IGLESIAS, P. BARRY, M. TAYLOR)
5	6	10	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN †	<b>VOLVER A AMAR</b> K. SANTANDER (K. SANTANDER)
6	5	3	<b>GILBERTO SANTA ROSA</b> SONY DISCOS †	<b>QUE ALGUIEN ME DIGA</b> J. M. LUGO, G. SANTA ROSA, A. JAEN (O. ALFANNO)
7	8	9	<b>LUIS MIGUEL</b> WEA LATINA	<b>AMARTE ES UN PLACER</b> L. MIGUEL (J. C. CALDERON)
8	9	8	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN †	<b>EL LISTON DE TU PELO</b> J. MEJIA AVANTE (J. MEJIA AVANTE)
9	10	15	<b>CONJUNTO PRIMAVERA</b> FONOVISA †	<b>MORIR DE AMOR</b> NOT LISTED (R. GONZALEZ MORA)
10	<b>NEW</b>	1	<b>GLORIA ESTEFAN</b> EPIC/SONY DISCOS †	<b>NO ME DEJES DE QUERER</b> G. ESTEFAN, E. ESTEFAN JR., R. BLADES
11	7	7	<b>PABLO MONTERO</b> RCA/BMG LATIN	<b>QUE VOY A HACER SIN TI</b> R. PEREZ (R. PEREZ)
12	18	5	<b>FRANKIE NEGRON</b> WEA/EMI LATIN	<b>ENAMORADO DE TI</b> R. PEREZ, R. SANCHEZ (R. ORTEGA CONTRERAS, M. CANCER, J. GRECO)
13	13	23	<b>RICARDO ARJONA</b> SONY DISCOS †	<b>DESNUDA</b> R. ARJONA (R. ARJONA)
14	11	24	<b>CARLOS VIVES</b> EMI LATIN †	<b>FRUTA FRESCA</b> E. ESTEFAN JR., J. V. ZAMBRANO (C. VIVES)
15	12	35	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS †	<b>DIMELO (I NEED TO KNOW)(bul)</b> C. ROONEY (M. ANTHONY, C. ROONEY)
16	30	3	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS †	<b>MUY DENTRO DE MI (YOU SANG TO ME)</b> C. ROONEY (M. ANTHONY, C. ROONEY)
17	22	6	<b>TAMARA</b> UNIVERSAL LATINO †	<b>AYUDAME DIOS MIO</b> B. SILVEIRA (M. DE JESUS)
18	15	7	<b>CARLOS PONCE</b> EMI LATIN †	<b>LA RAZON DE MI SER</b> F. PINERO JR., T. MITCHELL, E. ESTEFAN JR. (F. PINERO JR., T. MITCHELL, C. PONCE)
19	21	38	<b>BANDA EL RECODO</b> FONOVISA	<b>YO SE QUE TE ACORDARAS</b> NOT LISTED (NOT LISTED)
20	15	20	<b>POLO URIAS Y SU MAQUINA NORTENA</b> FONOVISA	<b>BUSCA OTRO AMOR</b> P. URIAS (J. J. TORRES, P. BARRAZA)
21	16	12	<b>SHAKIRA</b> SONY DISCOS †	<b>NO CREO</b> S. MEBARAK R., L. F. OCHOA (S. MEBARAK R., L. F. OCHOA)
22	27	3	<b>LOS ORIGINALES DE SAN JUAN</b> EMI LATIN	<b>TUS CADERAS TE TRACIONAN</b> J. C. HAVZ, LOS ORIGINALES DE SAN JUAN (J. CHAVEZ)
23	<b>NEW</b>	1	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>SECRETO DE AMOR</b> J. SEBASTIAN (J. SEBASTIAN)
24	14	15	<b>EMMANUEL</b> UNIVERSAL LATINO †	<b>SENTIRME VIVO</b> E. RUFFINENGO (G. M. ZIGNAGO)
25	24	39	<b>VICTOR MANUELLE</b> SONY DISCOS	<b>SI LA VES</b> NOT LISTED (O. ALFANNO)
26	17	17	<b>CHARLIE ZAA</b> SONOLUX/SONY DISCOS †	<b>DONDE ESTA EL AMOR</b> R. BLADES, J. A. MOLINA, E. ESTEFAN JR. (R. BARLOW, R. BLADES)
27	25	21	<b>GIZELLE D'COLE CON ELVIS CRESPO</b> SONY DISCOS †	<b>COME BABY COME</b> R. CORA, F. MENDEZ (E. CRESPO)
28	26	28	<b>LOS TRAVIEZOS DEL NORTE</b> SONY DISCOS	<b>MUJER, MUJER</b> NOT LISTED (J. SCOTT)
29	36	2	<b>THALIA</b> EMI LATIN †	<b>ENTRE EL MAR Y UNA ESTRELLA</b> R. BLADES, K. SANTANDER (M. FLORES)
30	28	34	<b>LOS HURACANES DEL NORTE</b> FONOVISA	<b>FALSAS ILUSIONES</b> NOT LISTED (NOT LISTED)
31	25	25	<b>INTOCABLE</b> EMI LATIN †	<b>YA ESTOY CANSADO</b> NOT LISTED (L. PADILLA)
32	<b>RE-ENTRY</b>	6	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS	<b>DA LA VUELTA</b> M. ANTHONY, K. SANTANDER, E. ESTEFAN JR. (E. ESTEFAN JR., K. SANTANDER)
33	32	2	<b>ARKANGEL R-15</b> SONY DISCOS	<b>TE SUPLIQUE MUCHAS VECES</b> NOT LISTED (J. NAVARRO)
34	31	22	<b>LOS SEMENTALES DE NUEVO LEON</b> SONY DISCOS	<b>TUS REPROCHES</b> NOT LISTED (NOT LISTED)
35	29	32	<b>PEPE AGUILAR</b> MUSART/BALBOA	<b>POR UNA MUJER BONITA</b> PAGUIAR (M. MONTERROSAS)
36	34	36	<b>CARLOS VIVES</b> EMI LATIN †	<b>TU AMOR ETERNO</b> E. ESTEFAN JR., J. V. ZAMBRANO (C. VIVES, M. MADERA)
37	35	29	<b>MARCO HERNANDEZ</b> ARIOLA/BMG LATIN	<b>SOY UN SABORDIN</b> NOT LISTED (M. HERNANDEZ)
38	40	35	<b>BANDA MAGUEY</b> RCA/BMG LATIN	<b>QUE BONITO AMOR</b> NOT LISTED (J. A. JIMENEZ)
39	<b>NEW</b>	1	<b>REY RUIZ</b> BOHEMIA/UNIVERSAL LATINO	<b>DESDE QUE NO ESTAS</b> NOT LISTED (NOT LISTED)
40	33	24	<b>JACI VELASQUEZ</b> SONY DISCOS †	<b>SOLO TU</b> R. PEREZ (R. PEREZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	16 STATIONS	59 STATIONS
1 SON BY FOUR SONY DISCOS A PURO DOLOR	1 SON BY FOUR SONY DISCOS A PURO DOLOR	1 CONJUNTO PRIMAVERA FONOVISA MORIR DE AMOR
2 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	2 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN...	2 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON...
3 ALEJANDRO FERNANDEZ SONY DISCOS QUIEREME	3 FRANKIE NEGRON WEA/EMI LATIN ENAMORADO DE TI	3 LOS TEMERARIOS FONOVISA TE HICE MAL
4 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO SOLO ME IMPORTAS TU	4 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO SOLO ME IMPORTAS TU	4 LOS RIELEROS DEL NORTE FONOVISA TE QUIERO MUCHO
5 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	5 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	5 BANDA EL RECODO FONOVISA YO SE QUE TE ACORDARAS
6 CHAYANNE SONY DISCOS ATADO A TU AMOR	6 GLORIA ESTEFAN EPIC/SONY DISCOS NO ME DEJES DE QUERER	6 POLO URIAS Y SU MAQUINA NORTENA FONOVISA BUSCA OTRO AMOR
7 RICARDO ARJONA SONY DISCOS DESNUDA	7 ALEJANDRO FERNANDEZ SONY DISCOS QUIEREME	7 LOS ORIGINALES DE SAN JUAN EMI LATIN TUS CADERAS TE...
8 LOS TEMERARIOS FONOVISA TE HICE MAL	8 VICTOR MANUELLE SONY DISCOS SI LA VES	8 JOAN SEBASTIAN MUSART/BALBOA SECRETO...
9 CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNA VEZ	9 MARC ANTHONY COLUMBIA/SONY DISCOS DA LA VUELTA	9 LOS TRAVIEZOS DEL NORTE SONY DISCOS MUJER, MUJER
10 TAMARA UNIVERSAL LATINO AYUDAME DIOS MIO	10 REY RUIZ BOHEMIA/UNIVERSAL LATINO DESDE QUE NO ESTAS	10 LOS HURACANES DEL NORTE FONOVISA FALSAS ILUSIONES
11 PABLO MONTERO RCA/BMG LATIN QUE VOY A HACER...	11 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	11 INTOCABLE EMI LATIN YA ESTOY CANSADO
12 GLORIA ESTEFAN EPIC/SONY DISCOS NO ME DEJES DE QUERER	12 GIZELLE D'COLE CON ELVIS CRESPO SONY DISCOS COME BABY COME	12 ARKANGEL R-15 SONY DISCOS TE SUPLIQUE MUCHAS VECES
13 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	13 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	13 LOS SEMENTALES DE NUEVO LEON SONY DISCOS TUS REPROCHES
14 SHAKIRA SONY DISCOS NO CREO	14 SHAKIRA SONY DISCOS NO CREO	14 BANDA EL RECODO FONOVISA TE OFREZCO UN CORAZON
15 EMMANUEL UNIVERSAL LATINO SENTIRME VIVO	15 CARLOS PONCE EMI LATIN LA RAZON DE MI SER	15 BANDA MAGUEY RCA/BMG LATIN QUE BONITO AMOR

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.

# Son By Four Has 1 Big Chart-Topper

**A PURO SMASH HIT:** In a year that has been somewhat quiet compared with the hysterics of 1999's so-called Latin Pop Movement, the hottest news item has been the pronounced impact in the U.S. Latino market of Puerto Rico's *my* soulful vocal quartet **Son By Four**.

Besides being the biggest chart-topper of the year so far with "A Puro Dolor" (Sony Discos), Son By Four has set a record this issue for the most audience impressions—23.3 million.

Moreover, "A Puro Dolor," recorded in pop ballad and salsa renditions, continues to top the pop and tropical/salsa charts for an unheard-of fifth week in a row. "A Puro Dolor" is so hot that if the group put out a *ranchera* version it probably would top the regional Mexican genre chart.

As it stands, "A Puro Dolor" racks up 14 million impressions on the pop genre chart, up 1 million from last issue. The now-classic anthem also notches 13 million impressions on the tropical/salsa genre chart, up 1.4 million impressions from last issue.

Unlike many acts, Son By Four is matching its radio success at retail, where the quartet's eponymous disc climbed to No. 1 on The Billboard Latin 50 last issue.

## Laura's Hot Deception: With

## LATIN TRACKS A-Z

- TITLE (Publisher — Licensing Org.)
- 1 A PURO DOLOR (EMOA, ASCAP)
- AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
- AYUDAME DIOS MIO (Peer Int'l., BMI)
- SOLO ME IMPORTAS TU (BE WITH YOU) (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
- BUSCA OTRO AMOR (Vander, ASCAP/EMLAUSA/Universal, ASCAP)
- COME BABY COME (Sony/ATV Latin, BMI/CD Elvis, BMI)
- DA LA VUELTA (F.I.P.P., BMI)
- DESDE QUE NO ESTAS (Not Listed)
- DESNUDA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- DONDE ESTA EL AMOR (F.I.P.P., BMI)
- ENAMORADO DE TI (Warner-Tamerlane, BMI/Dustelli, BMI)
- ENTRE EL MAR Y UNA ESTRELLA (Not Listed)
- FALSAS ILUSIONES (Not Listed)
- FRUTA FRESCA (Gaira Producciones)
- DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
- LA RAZON DE MI SER (F.I.P.P., BMI/Pop Media, BMI)
- EL LISTON DE TU PELO (Not Listed)
- MORIR DE AMOR (Seg Son, BMI)
- MUJER, MUJER (Leo Musical/Universal, ASCAP)
- NO CREO (F.I.P.P., BMI/Sony/ATV Latin, BMI/Sonido Azulado, BMI)
- NO ME DEJES DE QUERER (F.I.P.P., BMI)
- POR UNA MUJER BONITA (Soc Edmirusa, ASCAP)
- QUE ALGUIEN ME DIGA (EMOA, SESAC)
- QUE BONITO AMOR (Pharm)
- QUE VOY A HACER SIN TI (JMKC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
- QUIEREME (Estefan, ASCAP/F.I.P.P., BMI)
- SECRETO DE AMOR (Not Listed)
- SENTIRME VIVO (Taco Music/Universal)
- SI LA VES (Not Listed)
- SOLO TU (Rubet, ASCAP/Universal, ASCAP)
- SOY UN SABORDIN (Caliente)
- TE HICE MAL (ADG, SESAC)
- TE SUPLIQUE MUCHAS VECES (De Luna, BMI)
- TU AMOR ETERNO (Gaira Producciones)
- TUS CADERAS TE TRACIONAN (UCD)
- TUS REPROCHES (Not Listed)
- VOLVER A AMAR (F.I.P.P., BMI)
- YA ESTOY CANSADO (Ser-Ca, BMI)
- YO SE QUE TE ACORDARAS (Not Listed)
- MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)



by John Lannert

soap opera "Mujeres Engañadas" having finished its run as one of the top-rated shows in Mexico, its star, actress/singer **Laura León**, is continuing with the plans she announced last year.

León has released an album on Fonovisa that bears the same title as her hit telenovela. The disc contains a title track recorded in ballad, *ranchera*, and *grupera* versions. Also featured are nine other songs in which she continues with her well-known tropical and sensual interpretations.

Apart from the album, León has invested her own funds in the creation of El Club De Las Mujeres Engañadas (The Club Of Deceived Women). The organization is geared toward assisting women involved in abusive relationships.

"I don't care about spending money in these kinds of things; I only want to help all Mexican women that need psychological help," declares León.

In the next few months, León will be supporting "Mujeres Engañadas" with promotional trips to Latin America, where both the soap opera and album have been released.

**MEXICO NOTAS:** Sony's Alejandro Fernández has two good reasons for celebration these days. First, his fourth son, whose mother is Colombian model **Ximena**, was born on March 23. The second is that his lat-

est single, "Quiéreme," is rolling at Mexico radio, even though it is a *bachata*, not a *ranchera*, tune.

Although Moenia has just received a platinum disc for 150,000 units sold of the album "Adición," the techno/pop trio has parted ways with Universal and has signed with BMG.

In the next several weeks, BMG superstar **Juan Gabriel** will start to be heard every day on Mexican radio with "Abrázame," a song he has authored especially for a Televisa telenovela that first was going to be titled "Pecado Mortal." But Juanga has since asked the soap's producer, **Salvador Mejía**, to change its title to "Abrázame." Juan Gabriel and Sony's torch specialist **Ana Gabriel** (no relation) are embarking on a U.S. tour May 13. Both stars will sing separately and then jointly at the end of the concert.

Elsewhere on the telenovela front, Sony's popular siren **Fey** is starring in "A Mil Por Hora," now slated to air in the second half of the year on Televisa.

In August, Warner is set to drop a longform video by **Luis Miguel** that boasts performances from his recent 21-show stint at Mexico City's Auditorio Nacional.

TV Azteca's Sunday variety show, "Domingo Azteca," is going outside the studio to natural locations. The first program was taped in Acapulco, where it presented two stars who have been very successful in Mexico: Turkish dance act **Tarkan** and pop/swing artist **Lou Bega**. The show's producer, **Alberto del Bosque**, is now taking the program to other Latin countries. "Domingo Azteca" can be seen in the U.S. (Continued on next page)

GRAN SELECCION DE MUSICA LATINA

# incrediblecds.com

## MÁS MUSICA LATINA!

Free Shipping On Orders Over \$500

**INCREDIBLE CD'S**

3014 N.W. 79TH AVE. • MIAMI, FL 33122  
TEL: 305.591.7684 • FAX: 305.477.0789

**Manhattan**  
LATIN MUSIC CENTER  
MANHATTAN LATIN MUSIC CENTER  
471 WEST 42ND ST. • NEW YORK, NY 10036  
TEL: 212.563.4508 • FAX: 212.563.2042

MasterCard VISA TELE CHECK



# Artists & Music

## NOTAS

(Continued from preceding page)

Telemundo.

Also, TV Azteca is preparing a special based on the career of veteran songstress Yuri. Though she remains without a record label, Yuri has been invited to appear on three episodes of "Domingo Azteca."

Vicente Fernández's latest Sony disc, "Lobo Herido," is the first of 10 albums he recorded last year. The remaining nine are to be dropped on an annual basis.

**LIVE—IT'S EMI CHILE:** After selling 100,000 units of "Vivo" by Joe Vasconcellos, EMI Chile is ready to go live again.

The label is scheduled to put out two new live albums from a pair of its most important local acts: the folklore-rooted group Illapu and romantic singer Alberto Plaza.

Illapu will release an album featuring material recorded during a national tour in 1997. Its set will include a previously unreleased Illapu and Patricio Manns collaboration. Manns is a Chilean singer/songwriter who during the '60s took part in the folkloric and politically oriented musical movement known as Nueva Canción Chilena.

Plaza's album will sport songs recorded during his April 19 show in Santiago's Municipal Theater, where Plaza was accompanied by a classical orchestra.

Illapu's disc will hit the stores between the end of May and the beginning of June. Plaza's release is scheduled for June.

**CHART NOTES, RETAIL:** Armed with a spicy ad running on stateside Spanish TV network Univision and with a nasty attitude found in the disc's "gangsta *corrida*" material, the



**EMI And De La Hoya Plot Strategy.** EMI Music executives and Oscar De La Hoya recently met to discuss his as-yet untitled label bow. De La Hoya played some of the music from the disc as well as discussed marketing strategies and opportunities for the worldwide release of his debut album in September. Pictured, from left, are Richard Schaefer, CEO of Golden Boy Enterprises; Roy Lott, president of Capitol Records; Ken Berry, president of EMI Recorded Music; De La Hoya; José Béhar, president/CEO of EMI Latin; and Bruce Binkow, executive VP at Management Plus.

various-artists package titled "Guerra De Estado Pesados" (Lideres/Universal Latino) roars into the top slot of The Billboard Latin 50 with 16,000 units, nearly double the tally last issue.

"Guerra," the first No. 1 title for Lideres, also rules the regional Mexican genre chart for the second week running.

Shakira's "MTV Unplugged" (Sony Discos) increases its consecutive-week run atop the pop genre chart to eight with 7,000 pieces, up 8% from last issue.

Though it was bumped from the supreme seat of Hot Latin Tracks, Son By Four's eponymous debut on Sony Discos still reigns over the tropical/salsa genre chart with 7,500 units, off 12% from last issue.

**CHART NOTES, RADIO:** With Son By Four dominating the radio charts as mentioned at the top of this column, it is certainly worth noting that Conjunto Primavera's "Morir De Amor" (Fonovisa) stays up front on

the regional Mexican genre chart for the second straight week on 9 million units, unchanged for the third successive week.

**SALES STATFILE:** The Billboard Latin 50: this issue: 136,500 units; last issue: 130,000 units; similar issue last year: 156,500 units.

Pop genre chart: this issue: 44,500 units; last issue: 44,000 units; similar issue last year: 67,500 units.

Tropical/salsa genre chart: this issue: 33,500 units; last issue: 35,000 units; similar issue last year: 35,000 units.

Regional Mexican genre chart: this issue: 51,000 units; last issue: 43,000 units; similar issue last year: 44,500 units.

**HASTA LA VISTA:** This is my last Latin Notas column. As many of you know, I am leaving Billboard for Musicmaker.com, where I will be Latin/R&B editor. I also will continue to program the Latin World channel for United Airlines' in-flight music programming.

As you might imagine, it is exceedingly difficult to shrink-wrap nine years with one company into a brief farewell. Suffice it to say that my experience with Billboard has been educational and entertaining, thanks to those of you in the industry who were kind enough to show me the ropes.

Over the past nine years, the U.S. Latin music industry has traveled light-years in terms of growth and professionalism. Billboard has attempted to stay in the forefront of this progressive curve with ongoing improvement of its Latin charts and editorial coverage of the Hispanic music markets.

I save my heartiest *gracias* for Howard Lander, Billboard's president/publisher, and Tim White, Billboard's editor in chief, for allowing me to be a part of this exciting evolution that remains a kinetic work in progress.

Best wishes to all of you. I am sure we will be seeing each other in the future. My phone and fax numbers remain the same; my new E-mail address is joapablo@aol.com.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Sergio Fortuño in Santiago, Chile.

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>▶ GREATEST GAINER/NO. 1 ◀</b>					
1	2	4	VARIOUS ARTISTS	LIDERES 950016	1 week at No. 1 GUERRA DE ESTADOS PESADOS
2	1	10	SON BY FOUR	SONY DISCOS 83181	SON BY FOUR
3	4	8	SHAKIRA	SONY DISCOS 83775	MTV UNPLUGGED
4	3	8	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
5	6	24	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
6	7	57	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO...
7	5	8	LOS TEMERARIOS	FONOVISA 0519	EN LA MADRUGADA SE FUE
8	8	20	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS
9	9	46	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532AG	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
10	11	83	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
11	13	27	CARLOS VIVES	EMI LATIN 22854	EL AMOR DE MI TIERRA
12	12	13	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISA	MORIR DE AMOR
13	10	35	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
14	14	44	MANA	WEA LATINA 27864	MTV UNPLUGGED
15	15	32	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
16	18	5	VICENTE FERNANDEZ	SONY DISCOS 83810	LOBO HERIDO
17	16	47	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
18	21	39	INTOCABLE	EMI LATIN 21502	CONTIGO
19	19	19	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES
20	17	65	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
21	27	12	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS	CIEGO DE AMOR
22	22	25	LOS TRI-O	ARIOLA 70326/BMG LATIN	MI GLORIA, ERES TU
23	24	21	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
24	26	10	LOS ACOSTA	DISA 25037/EMI LATIN	LOS CABALLEROS DE LA NOCHE
25	23	3	ANA GABRIEL	SONY DISCOS 83817	ETERNAMENTE
26	25	22	VARIOUS ARTISTS	J&N 88327/SONY DISCOS	MERENHITS 2000
27	29	25	RICARDO ARJONA	SONY DISCOS 83592	RICARDO ARJONA VIVO
28	20	42	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
29	37	87	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
30	35	26	BANDA EL RECODO	FONOVISA 80769	LO MEJOR DE MI VIDA
31	32	28	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
32	31	60	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
33	30	13	GRUPO BRYNDIS	DISA 24663/EMI LATIN	POR EL PASADO
34	33	20	CYPRESS HILL	RUFFHOUSE/COLUMBIA 63712/SONY DISCOS	LOS GRANDES EXITOS EN ESPANOL
35	39	48	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
36	34	33	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
37	36	39	LOS TIGRES DEL NORTE	FONOVISA 80761	HERENCIA DE FAMILIA
38	43	9	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 71410/BMG LATIN	HOMENAJE A RAMON AYALA-25 ANIVERSARIO
<b>▶ HOT SHOT DEBUT ◀</b>					
39	<b>NEW</b>		BANDA MAGUEY	RCA 74910/BMG LATIN	ESCORPION
40	28	2	TONY VEGA	RMM 284034	HABLANDO DEL AMOR
41	38	10	VARIOUS ARTISTS	GRAMMY RCA 74551/BMG LATIN	GRAMMY NOMINADOS 2000 LATINO
42	40	81	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
43	41	51	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
44	46	3	EZEQUIEL PENA	FONOVISA 9947	EL NUEVO CHARRO DE MEXICO
45	48	6	LOS TERRIBLES DEL NORTE	FREDDIE 1795	DECIMO ANIVERSARIO
46	50	37	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
47	45	3	LOS REHENES DE JAVIER TORRES	FONOVISA 9968	SIEMPRE HABRA UNA MUJER
48	44	22	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79501 AG	DISTINTO DIFERENTE
49	<b>NEW</b>		RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 805	QUEMAME LOS OJOS
50	<b>NEW</b>		TAMARA	UNIVERSAL LATINO 157277	GRACIAS
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>
1	SHAKIRA	SONY DISCOS	1	SON BY FOUR	SONY DISCOS
2	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN	2	MARC ANTHONY	RMM/SONY DISCOS
3	ENRIQUE IGLESIAS	FONOVISA	3	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH/AG
4	SHAKIRA	SONY DISCOS	4	CARLOS VIVES	EMI LATIN
5	VARIOUS ARTISTS	COLUMBIA	5	VARIOUS ARTISTS	J&N/SONY DISCOS
6	MANA	WEA LATINA	6	GILBERTO SANTA ROSA	SONY DISCOS
7	LUIS MIGUEL	WEA LATINA	7	SOUNDTRACK	EPIC/SONY DISCOS
8	CHRISTIAN CASTRO	ARIOLA	8	TONY VEGA	RMM
9	ELVIS CRESPO	SONY DISCOS	9	ELVIS CRESPO	SONY DISCOS
10	MARCO ANTONIO SOLIS	FONOVISA	10	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH/AG
11	CHARLIE ZAA	SONOLUX/SONY DISCOS	11	CACHAO	EMI LATIN
12	LOS TRI-O	ARIOLA/BMG LATIN	12	LIMI-T 21	EMI LATIN
13	ANA GABRIEL	SONY DISCOS	13	VARIOUS ARTISTS	UNIVERSAL LATINO
14	RICARDO ARJONA	SONY DISCOS	14	VICTOR MANUELLE	SONY DISCOS
15	CYPRESS HILL	RUFFHOUSE/COLUMBIA	15	INDIA	RMM
1	VARIOUS ARTISTS	LIDERES	1	GUERRA DE ESTADOS...	
2	SELENA	EMI LATIN	2	ALL MY HITS...	
3	LOS TEMERARIOS	FONOVISA	3	EN LA MADRUGADA SE FUE	
4	CONJUNTO PRIMAVERA	G.M.P./FONOVISA	4	MORIR DE AMOR	
5	VICENTE FERNANDEZ	SONY DISCOS	5	LOBO HERIDO	
6	INTOCABLE	EMI LATIN	6	CONTIGO	
7	LOS ANGELES AZULES	DISA/EMI LATIN	7	UNA LLUVIA DE ROSAS	
8	LOS ACOSTA	DISA/EMI LATIN	8	LOS CABALLEROS DE LA...	
9	BANDA EL RECODO	FONOVISA	9	LO MEJOR DE MI VIDA	
10	PEPE AGUILAR	MUSART/BALBOA	10	POR UNA MUJER...	
11	SELENA	EMI LATIN	11	ALL MY HITS...	
12	GRUPO BRYNDIS	DISA/EMI LATIN	12	POR EL PASADO	
13	LOS TIGRES DEL NORTE	FONOVISA	13	HERENCIA DE...	
14	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA/BMG LATIN	14	HOMENAJE...	
15	BANDA MAGUEY	RCA/BMG LATIN	15	ESCORPION	

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

## RINCON MUSICAL

GOING TO THE EXTREME TO FIND A ONE STOP LATIN MUSIC STORE? LOOK NO FURTHER RINCON MUSICAL IS THE ONE !!

SALSA, MERENGUE, BACHATA & REGIONALS  
NEW RELEASES & CLASSICS  
CD'S - CASSETTES - ACCESSORIES

WE MAIL YOUR GOODS WORLD WIDE

CALL NOW !!

# 212.397.4201

RINCON MUSICAL - 698 10th AVE. NEW YORK 10019 - FAX 212.397.4205



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## The Beat Goes On As 'Music Men' Plan Warner/EMI Future

### Artists, Managers, Execs Report Business As Usual At U.K. Labels While Merger Merits Are Weighed

This is the final part in a series of reports about the Warner and EMI companies in various world markets and the impact of their proposed merger.

BY PAUL SEXTON

LONDON—The CEO designate of the proposed Warner EMI Music, current Warner Music Group chairman/CEO Roger Ames, has an industrywide reputation as a "music man." As Ames builds the new operation with its intended COO, EMI Recorded Music worldwide president/CEO Ken Berry, one prominent insider says that Ames will use that creative motivation to make a forceful point to his former employer.

"I think Ken sees this as a means to protect EMI from a predatory takeover, and for Roger it's a 'fuck you' to Universal," says the source, referring to Ames' 1998 departure from Universal Music Group in the wake of its takeover of PolyGram, where he had been executive VP and music group president. "He wants to show he can make the biggest record company in the world without laying off hundreds of the people that make the records."

If the song Ames and Berry end up singing is "Got My Merger Workin'," it will be good news indeed for such British commodities as Robbie Williams, Radiohead, Spice Girls, All Saints, Richard Ashcroft, and Geri



CONROY



PHILLIPS

Halliwell, all of whom are due to release new albums via either Warner, EMI, or the EMI-owned stand-alone Virgin Records this year.

Virgin Records U.K. president Paul Conroy says a certain nervousness about the future is only human nature. "There's always that vague worry that some sort of grim reaper is going to be coming around the corner. But I've had some very good conversations with Ken following the announcement. At Virgin, in particular, there are a number of people who've been through this before, and they know what's what. I haven't had staff beating a path to my office. They're all too busy, I think," he says.

At the U.K. companies' respective London headquarters and further afield, the fine print of the merger has yet to come into focus. Former EastWest head of international Ian Grenfell, who now manages the label's Simply Red for Silent Way, has had close contact with many Warner international label heads this year during the

band's world tour, notably in South America and Europe.

"Having met [managing directors] around the world," Grenfell says, "it's clear from what they've been saying that the specifics haven't been sorted at this stage." Grenfell says he does not expect any major announcements until 2001.

Thus far, the calm seas contrast with those that lashed Universal's takeover of PolyGram, where, contends one U.K. executive, "artists suffered; no one was told what was going on; it was exactly the way not to do it." This time, he notes, "it's business as usual, from printing stationery to signing bands."

Former Universal Music U.K. managing director Nick Phillips took over as chairman of Warner Music U.K. and Ireland early in 1999. Now in his

second year, he believes Warner Music to be "a much more well-rounded company" than previously.

Central to that assessment is WEA Records, headed by longtime managing director Moira Bellas and incorporating such imprints as Eternal and blanco y negro. It was recently named No. 1 singles label in the first quarter of 2000; big sellers by Madonna, William Orbit, and Andreas Johnson contributed to its 7.9% share. In 1999's year-end figures, WEA had rated seventh, with 5.1%.

Meanwhile, the EastWest division, under managing director Christian Tattersfield, has been "completely rebuilt," says Phillips, who also applauds the achievements of the Warner Media unit, notably with the gold-certified "Pure Garage" compilation

on warner.esp.

"You hit [sales] sweet spots," Phillips says, "but that's a really good achievement for Moira—I think it's the first time WEA has been the No. 1 singles label since 1996. WEA has



WADSWORTH



HILL

some very good things coming, and EastWest really starts to fire from the end of [April]. It's got into good shape very quickly."

One of Tattersfield's early acquisitions since joining EastWest from Arista in January is singer/songwriter David Gray, and club crossover singles (Continued on page 111)

## Canada Industry Unites To Push New Releases

BY LARRY LeBLANC

TORONTO—Canadian labels, retailers, and a leading broadcaster have joined forces in a new campaign aimed at nationally promoting Tuesday as the focus for new releases.

The joint marketing campaign has been launched by the Canadian Recording Industry Assn. (CRIA), the Retail Music Assn. of Canada (RMAC), and video channels MuchMusic and MuchMoreMusic, which are owned by CHUM Ltd.

The cornerstone of the campaign—intended to banner new pop and rock album releases and create higher customer traffic earlier in the week at retail—is a pair of 30-minute programs, both titled "Freshly Pressed." They began airing March 27 and are now seen Monday evenings on MuchMusic and its AC counterpart MuchMoreMusic (M3). M3's version is hosted by the producer of both shows, Bill (Continued on page 133)

## BMG Details Web Goals In Hong Kong

### Major Won't Yet Offer Downloads But Will Unify Label Sites

BY STEVE McCLURE

HONG KONG—BMG Entertainment has no immediate plans to get itself into the digital download business, according to Bill Wilson, the company's senior VP of music marketing.

Speaking April 17 at BMG's Asia Pacific Regional Internet and Digital Assets Management Conference

here, Wilson told execs that "digital downloads are going to take off from retail outlets." He added, "We value our relationships with brick-and-mortar retailers more than ever."

Despite that affirmation, Wilson did not absolutely rule out the possibility that BMG Web sites could offer digital downloads in the future.

Michael Smellie, senior VP of BMG International Asia Pacific, says the conference was designed to strengthen links between back-end personnel and those responsible for content, as well as to plot and clarify BMG's overall online strategy in Asia. "It's an extremely steep learning curve," says Smellie.

Rosemary Tan, regional manager of Web development and online commerce for BMG Entertainment Asia Pacific, says that over the next several months, BMG labels in the region will be changing the names of their consumer-oriented Web sites to conform with BMG's worldwide plan to brand those sites under the general heading of Click2music.

Besides music-related information, BMG's Click2music sites will feature "lifestyle-oriented" content, bulletin boards, and chat rooms, among other features. Digital downloads and streaming music files will be avail-

able on Click2music sites, says Tan, but they will be limited to 30-second free samples, with some exceptions for special promotional campaigns.

The next several months will also see BMG develop relationships with Asian Web sites offering digital downloads. The label is the only international major taking part in a three-month (April 28-July 31) trial download service, dubbed Project Zeus, being conducted by Singapore-based digital rights management provider MER-CURiX.



SMELLIE



All the songs available for this trial will be timed out, meaning participants will be unable to play any of the downloaded tracks after July 31.

Notes Kirit Joshi, VP of international information systems and technology at BMG Entertainment, "It's absolutely vital that BMG has its own online branding strategy. The goal is to create as much exposure and awareness online for an artist as possible. And we need to build a database of fans to develop a one-to-one connection between the music consumer and the artist. The idea is to have all our artist sites within Click2music."



**Standard Raised.** EMI Music Publishing Australia is to administer the catalog of independent publisher Standard Music worldwide, effective immediately. Standard's catalog includes, among others, hit teen act sister2sister (Standard/Mushroom), new Atlantic (U.S.) signing Invertigo, and Robert Parde, co-writer of Amorosi Transistor/BMG artist Vanessa Amorosi's latest single, "Shine." Shown, from left, are EMI Music Publishing Australia managing director John Anderson, Standard Music chairman Ralph Carr, and Standard Music manager Adrian Marchesani.



# Dino Music Artist Anouk Cleans Up At Dutch TMF, Edison Awards Shows

BY ROBERT TILLI

ROTTERDAM, the Netherlands—Dutch rock vocalist Anouk confirmed her stellar status in her homeland by collecting a string of trophies at the country's two recent awards shows.

On April 15 the Dino Music artist won in four categories at the fifth annual TMF awards, organized by Dutch music TV channel the Music Factory (TMF). A few days earlier, she had collected two trophies at the Dutch record industry's Edison Music Awards.

An audience of about 10,000 attended the TMF show here, with an estimated 1.5 million TV viewers tuning in to the direct live broadcast of the event. The show featured live appearances by such international stars as Destiny's Child, Melanie C, the Honeyz, and Five.

Local hero Marco Borsato (Polydor) maintained his track record in the national male singer category, which he has won each year since the awards show began its five-year history. "In five years," he says of the event, "it has grown from a pub-size party to a prestigious international ceremony." Borsato also won the best national album award for "Luid En Duidelijk" (Loud And Clear).

But the biggest winner was Anouk, who swept away awards for best video, live act, national single, and female singer. She performed live with her own band and with U.S. alternative rockers Live (Radioactive/MCA), double winners in the best international video ("The Dolphins' Cry") and rock act categories.

Other key category winners were national band, Volumia! (Ariola); international band, Five (RCA); international single, Ronan Keating, "When You Say Nothing At All"

(Polydor); international male singer, Ronan Keating; international rap act, Will Smith (Columbia); international album, Five, "Invincible" (RCA); and international female singer, Britney Spears (Jive).

One of the most striking winners was EMI artist André Hazes (EMI), who collected the TMF lifetime achievement award. Only a few days earlier, the singer had declined to accept a similar honor at the Edison Music Awards, staged April 6 in Hilversum's Media Park.

The refusal of Hazes to accept the award provided the 40-year-old event with a rare hint of controversy. Recently reunited seminal Dutch-language pop band Doe Maar had been front-runner for the award but reportedly declined to collect it because the act is too busy preparing for its live comeback. All award winners have to be available for a live performance at the event. Hazes was understood to be reluctant to accept



BORSATO

the award as a perceived second choice to Doe Maar.

However, veteran U.K. veteran rockers Status Quo (Polydor) had no qualms about picking up the equivalent international award. The band had its first hit in 1968.

Anouk's two Edisons came in the best female singer and Dutch artist categories. The latter is one of two categories voted for by the public, the other being best single (won by Violent Records' Vengaboys for "Going To Ibiza"). All other categories are judged by a jury of 250 industry professionals. The independent Edison Foundation organizes the annual awards, which are funded by the Dutch music industry and supervised by local labels' body NVPI.

The Edison Music Awards show included live performances by Anouk, Mary J. Blige, Status Quo, and Live, whose front man, Ed Kowalczyk, happily reminded the crowd that the group's "world domination started here in the Netherlands." Live won in the best international group category. The event was televised by national channel RTL4 during prime time on April 8.

## IFPI, MyWeb Resolve Dispute

Chinese Case Results In Payments, Apology From Site

BY DAVENA MOK

HONG KONG—The International Federation of the Phonographic Industry's unprecedented civil lawsuit against portal MyWebInc.com for illegal online use of copyright music (*Billboard Bulletin*, Dec. 15, 1999) has been resolved by way of a joint campaign to combat Internet music piracy in China.

According to an agreement that has been sanctioned by the Second Intermediary People's Court of Beijing, MyWebInc will pay court costs, remove its hyperlinks to unauthorized MP3 files, and apologize to the plaintiffs—China Records, Sony, Universal, and Warner Music—represented by the International Federation of the Phonographic Industry (IFPI) (*Billboard Bulletin*, March 27).

Hong Kong-based IFPI Asia regional director Giouw Jui-Chian, describing the deal as a "milestone in China's legal development," says he hopes the action will promote online copyright protection and encourage other copyright owners to take such actions on the mainland.

Another ruling is pending in the Southern Chinese province of Guangzhou, where the IFPI has launched a similar suit against music download site Tekson.

MyWebInc CEO Nin Contreras says, "MyWeb will now use its influence on the Internet in China and emerging markets to support the IFPI's projects to promote awareness of property rights of record companies."

Sean Mok, IFPI Asia regional deputy director, says the joint campaign highlights the need to update China's copyright laws. "We will lobby the government to amend the Copyright Act, which was made in the 1990s and didn't foresee such developments as digital downloads of music over the Net," he says. "But at least now there's the message that the unauthorized distribution of copyrighted material is an act not tolerated by the courts."

At the time it filed the suit, the IFPI estimated that more than 200 "active infringing sites" were in operation in China. Mok claims the problem will worsen in the future.

"Music content via MP3 files is extremely attractive in China, cost-wise and because of [it being] a new mode of accessibility," he says. "At the same time, a lot of Web site owners and operators do not understand the copyright issues involved [with MP3 downloads] nor the detailed provisions in China's Copyright Act."

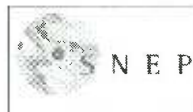
The IFPI is calling for amendments to China's Copyright Act to bring the law in line with the two World Intellectual Property Organization (WIPO) treaties on copyright for the Internet: the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty.

Besides encouraging the government to treat Internet piracy as seriously as street-level infringements, Mok says the IFPI is also pushing for better awareness of copyright among Web site operators and users.

## newsline...

**A PHILIPPINE NATIONAL POLICE (PNP) officer** died of a heart attack after irate vendors violently resisted an anti-piracy raid conducted by the PNP and the Philippine Assn. of the Record Industry (PARI) on April 15 at the Greenhills Shopping Center in the Manila suburb of San Juan. Three PARI agents sustained injuries during the raid. In cooperation with the mall's own security team, a 48-strong unit raided stalls selling pirated CDs. The vendors resisted arrest, and the resulting fracas spilled out into the mall's parking lot, where a vehicle used by the raiding team sustained major damage. PARI estimates the vendors and their supporters numbered more than 200. After the raid, PNP senior police officer Gregorio Quiatchon collapsed and was rushed to hospital, where he was pronounced dead. The anti-piracy team seized some 2,000 pirated CDs in the raid. The PNP and PARI are preparing charges against five vendors arrested in connection with the incident.

DAVID GONZALES



**MUSIC SALES IN FRANCE** posted an unexpected rise in value and units in the first quarter of this year: Overall sales at wholesale price reached 1.744 billion francs (\$266 million), up 6.1% from the same period in 1999. Unit sales rose 5% to 37 million, due to a

10.5% gain in singles. The figures mark a turnaround from 1999, which saw an overall drop of 2.5% in value and 5% in units. According to industry body SNEP, flat sales in January were offset by a rise in February and March. Despite the gains, Hervé Rony, SNEP GM, says, "The [first quarter] is too short to conclude about a sensible improvement of the market." As ongoing problems, he cites piracy and a value-added tax rate on records "not harmonized with that of other cultural goods." EMMANUEL LEGRAND

**U.K.-BASED MUSIC DOWNLOAD WEB SITE** peoplesound.com is claiming to be the first company of its type to launch a licensing division. The new arm of peoplesound.com, which specializes in new music by unsigned acts, will be headed by former Mechanical Copyright Protection Society media licensing manager Rob Hanlon. Effective April 25, in his new role as head of licensing, Hanlon will be responsible for "exploiting peoplesound.com's growing repertoire for synchronization licensing and sponsored audio products." Stefan Heller, director of A&R and programming, says, "The Web site has been approached by so many businesses looking for cutting-edge music that we decided to formalize such opportunities with the appointment of Rob."

TOM FERGUSON

**SONY MUSIC INDIA (SMI)** has signed a global licensing deal with south India-based AVM Music, which has a catalog of regional, classical, film, and devotional music. The AVM deal follows a similar one last year between SMI and U.K.-based Navras Records, which has a rich catalog of Indian classical music. SMI managing director Vijay Singh says, "We are looking at generating growth organically and also through licensing and acquisitions. The AVM catalog consists of 1,600 titles and gives Sony Music India a powerful entry into regional music. We propose to market the catalog across the world and expect to receive a strong response from the Indian diaspora," he says.

NYAY BHUSHAN

**EDEL MUSIC AG** has named Andre Finkenwirth COO, effective Aug. 1. In his new role at the Hamburg-based company, Finkenwirth will oversee distribution and manufacturing and the integration of acquired companies. Finkenwirth was formerly chief financial director of BMG Entertainment for Germany, Switzerland, and Austria. At the same time, edel financial director Michael Diederich will become CFO and deputy member of the executive board, replacing Joern Meyer. CEO Michael Haentjes says Meyer will remain with edel in a supervisory role.

WOLFGANG SPAHR

**DAVID WILLIAMS**, managing director of Shock Records, has been elected chairman of the board of Australian trade body the Assn. of Independent Record Labels. Other board members are Rob Caruso (director, Seeing Eyes), Stuart Coupe (co-director, Laughing Outlaw Records), Jennifer Howard (retail and wholesale manager, CAAMA), David Lawrence (label manager, Roadshow Music), Stuart McQueen (manager, Krell Records), David Vodicka (director, Rubber Records), Andrew Walker (co-owner, Head Records), and Andrew Watson (managing director, New World Productions). Julie Owens becomes executive officer: The board, which represents about 60 independent labels, will hold elections every two years.

CHRISTIE ELIEZER

**SONY MUSIC ENTERTAINMENT (JAPAN) (SMEJ)** has spun off the music publishing division of Global Rights, a wholly owned SMEJ subsidiary, as a separate company. Named as president of the newly established Sony Music Publishing (Japan) (SMPJ) is Mamoru Sakuma, previously a director of Global Rights. Tokyo-based SMPJ has a staff of 20 and is capitalized at 400 million yen (\$3.8 million). Global Rights, established in 1996, will continue to deal with trademark and licensing matters.

STEVE MCCLURE



**A Million 'Peaces.'** BMG Entertainment U.K. and Ireland chairman Richard Griffiths congratulates Eurythmics' Dave Stewart and Annie Lennox on receiving an International Federation of the Phonographic Industry Platinum Europe Award marking 1 million European sales of the act's latest album, "Peace" (RCA). Shown, from left, are Griffiths, Lennox, Stewart, and BMG Entertainment International VP of European marketing Sara Silver.



# AC Channel M3 Restructures To Offer Canadian Labels 'Much More' Choice

BY LARRY LeBLANC

TORONTO—Almost two years after being launched, Canada's national 24-hour AC-based video music station, MuchMoreMusic, is undergoing significant restructuring, having enjoyed major success in boosting national exposure of adult-oriented artists.

Within the month, MuchMoreMusic—nicknamed M3—will discontinue sharing studio space with its pop/rock sister channel MuchMusic and move to its own site on the fourth floor of the Chum-City building in downtown Toronto. With the addition of three new staff members this month, M3 will then operate with a full-time staff of 15. Currently, many staffers work on both channels.

M3 and MuchMusic are both owned by CHUM, which is also the co-owner, with Radio Mutuel, of Montreal-based, French-language music video stations MusiquePlus (pop/rock) and MusiMax (AC).

"MuchMoreMusic is currently my desk area," jokes Denise Donlon, VP/GM and director of programming for M3 and MuchMusic. "Now it will have its own space, which will be more artist-friendly. We're adding an information unit, which will produce packages that will run throughout the day. I'm hoping to add more people in September."

Last month, respected VJ/producer Bill Welychka switched from MuchMusic to M3; he joins M3's current on-air lineup of Jana Lynne White and Diego Fuentes. To beef up M3's fea-

ture programming, Donlon last month added four new weekly programs: "Freshly Pressed" (new releases), "BackTrax" (past hits), "Personals" (caller-voiced requests), and "Retro Boogie Dance Party" (mainly '70s disco). Also added was the monthly artist-retrospective program "The Story Of..."

"There will be further new shows coming in the fall," predicts Donlon.

"With the addition of Bill and the information segments, we can now provide value-added promotional support for releases. On MuchMusic, with VJs talking about music, there's product integration, but we hadn't been able to do that on M3."

M3 is geared to the 25-54 demographic. From September '99 to January 2000, Donlon says, the station's 18- to 49-year-old viewing audience increased 43% over the same period a year earlier; 18-34s climbed 75%.

Universal Music Canada president Randy Lennox says, "In the past six months, we have seen proof, with strong sales of albums by Enrique Iglesias and the Wallflowers, that M3 airplay can translate into sales."

"We certainly felt M3 on the Corrs' last album ['Talk On Corners,' from 1998]," says Warner Music Canada VP Kim Cooke. "We sold almost 100,000 records with little radio airplay or

being on MuchMusic. Another instance in which we felt M3's influence was on Gordon Lightfoot's Rhino box set 'Songbook' last year."

In terms of generating retail interest, Peter Diemer, VP of national promotion at EMI Music Canada, singles out such M3 one-hour artist profile programs as "Storytellers" and "Behind The Music"—which originated at VH1—as well as M3's own "Speakeasy" program. "It is with those programs we're seeing the best [sales] response," he says.

Canadian retailers, however, maintain it is difficult to measure M3's sales clout. "It doesn't show up like MuchMusic," says Cam Mitchell, buyer with Sam the Record Man national retail chain, which operates 56 stores nationally. "That said, we are about to embark on a major advertising campaign with M3 for the first time. We feel the station fits the demographic we want to reach."

"It's hard to put your finger on whether or not M3 is responsible for any sales," agrees Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. "On certain albums, MuchMusic sells—it's more difficult to gauge with M3 because there's not

(Continued on page 114)



DONLON



Senior VH1 executives meet with Pete Townshend at the taping of the first international co-production between VH1 U.S. and VH-1 U.K. on the "Storytellers" series. Shown, from left, are MTV and VH1 International president Bill Roedy, VH1 U.S. senior VP/editorial director Bill Flanagan, Townshend, MTV Networks Europe president Brent Hansen, and MTV Networks U.K. managing director Michiel Bakker. (Photo: Hayley Madden)

## Tax Breaks For Musicians Fiji Gov't Offers Industry Incentives

This story was prepared by Blake Murdoch of The Hollywood Reporter.

SYDNEY—In a bid to move toward a high-tech, audiovisual-driven economy, the tiny Pacific island nation of Fiji is readying a package of tax incentives that will target (in addition to traditional film and TV production) musicians and recording studios willing to spend a proportion of their budget within the country.

Tax concessions currently in passage through the Fijian parliament will allow audiovisual projects—from films to albums to computer software to Web site creation—to receive a 125% deduction on investment, with all returns tax exempt until 50% of the budget is recouped. For projects with stronger levels of local content, the deduction rises to 150% with a 60% exemption. The package would come into effect July 1.

The only caveat placed on recordings is that tax exemptions only apply to the first two albums made there "by the same artist or substantially the same artist." Theoretically, however, an artist could record an album plus video and create a Web site and qualify under the one exemption.

Part of the strategy will be the creation of a tax-free zone to house audiovisual companies and high net worth individuals involved in the industry. A 1,500-acre site has been allocated for a studio/office/residential complex called Studio City on Fiji's biggest and most populated island, Viti Levu.

Subject to various conditions, Studio City companies and resi-

dents will be tax exempt on income. Paradise Entertainment Limited, a Fiji-based company, will build the initial infrastructure of the site—including a recording studio—in stages with joint-venture partners.

According to Prime Minister, Mahendra Chaudhry, "This is our entry into the 21st century. If properly handled, the spinoffs will create wealth and prosperity not just for the people surrounding Studio City but the whole nation." Projected revenue flows in the first five years are put at \$355 million, rising

to \$1.2 billion in a decade, a 40% increase over current government income; PEL estimates that up to 30,000 jobs will be created.

Underpinning the tax exemption and the studio will be new copyright-protection and anti-piracy legislation, also to go into effect July 1. "For the people who are going to

make use of these facilities, it's a prerequisite," notes Anup Kumar, minister for commerce, business development, and investment. "We have not hesitated in taking this step."

Annual recorded music sales in Fiji are about 20,000 units (90% cassette, 10% CD), according to the Fijian Performing Right Assn.; there are no other statistics available on the actual value of the Fijian music industry. Fiji has a population of 800,000—mostly English-speaking—although most record sales are for Fijian-language acts signed to four record labels: Procera Music, South Pacific Recordings, Tango Sound Recordings, and Tru-Vybes Recording.

*'This is our entry into the 21st century. If properly handled, the spinoffs will create wealth and prosperity'*

— MAHENDRA CHAUDHRY —

## VH1 Goes Trans-Atlantic With Townshend

BY DAVID STARK

LONDON—The screening of the 50th edition of VH1's "Storytellers" series—featuring Pete Townshend and his band—on both sides of the Atlantic marks the music channel's first international co-production between its U.S. and U.K. offices.

The show, which features material from Townshend's recently released "Lifehouse" project, including songs he originally performed with the Who, was also the first episode in the series to be taped in London. It's also the first step in a strategy for VH1 parent MTV that Bill Flanagan, senior VP/editorial director of VH1 U.S., hopes will have the U.K. produce a "cornerstone event that is along the lines of the U.S. 'Divas' show or the MTV Fashion Awards."

Michiel Bakker, managing director of MTV Networks U.K., notes that "this production makes VH-1 U.K. the first territory outside the U.S. to produce a localized 'Storytellers' for broadcast on VH1 globally." He adds, "We look forward to producing more VH-1 U.K. specials for use on VH1 channels worldwide."

According to Flanagan, the co-production "really could not have happened without [VH-1 U.K. head of production] Mike Kaufman, who

had been talking with Townshend about doing something special for their schedule. He recognized that what Pete was talking about—coming in and doing a few songs and talking about them—was pretty close to our "Storytellers" format. Of course, we jumped at the chance."

The show, airing in the U.K. April 28 and in the U.S. the week of April 24, was also recorded to be part of a special "Storytellers" celebratory week featuring Don Henley, Stone Temple Pilots, and Steely Dan.

According to Bill Roedy, president of MTV and VH1 International, the channel aims to explore the international potential of its specialized programs.

"VH1 has strong program franchises such as 'Storytellers' and 'Behind The Music' which have become popular with audiences around the world," says Roedy. "This signals our desire to do more customized versions of these series to maximize the local relevance of our channels."

"I'm sure we will be expanding the format further within Europe," says Flanagan. "That's one of the things that we're talking about. We don't have specific artists nailed down, but there's also talk about the U.K. staff

working with the L.A.-based 'Behind The Music' team, working on productions that would be of use to both sides.

"Another reason it's important to do more 'Storytellers' programs in the U.K. is that we occasionally do parallel album releases of the shows in cooperation with each artist's label, as we have done in the past with Ringo Starr, Meat Loaf, Counting Crows, Johnny Cash, and Willie Nelson," Flanagan says.

"A couple of years back," he adds, "we put out an album of the Culture Club show, and one of the problems we ran up against was that while the 'Storytellers' brand is very well-known in the U.S., it was not so well-known in foreign markets, and the European label had a harder time with it. However, that's one of the secondary benefits of making sure the show has profile internationally."

Currently, according to the channel, VH1 can be seen in a potential 91.8 million households in 88 territories worldwide. The U.S. dominates with 69.1 million households, followed by the U.K. (7.5 million), Germany (7.2 million), and 8 million households in 83 territories to which VH1 exports its programming.



# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 05/01/00			GERMANY (Media Control) 04/25/00			U.K. (Copyright CIN) 04/24/00			FRANCE (SNEP/IFOP/Tite-Live) 04/22/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	WAIT AND SEE HIKARU UTADA TOSHIBA-EMI	1	1	LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION RCA	1	1	TOCA'S MIRACLE FRAGMA POSITIVA	1	1	CES SOIREES LA YANNICK LA TRIBU/SONY
2	NEW	HATENO NAI MICHI 19 VICTOR	2	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	2	2	FILL ME IN CRAIG DAVID WILDSTAR	2	2	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
3	7	AIJYO YUKI KOYANAGI EASTWEST JAPAN	3	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIOIA	3	3	THONG SONG SISQO DEF SOUL/MERCURY	3	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
4	NEW	BLACK OR WHITE? VERSION 3 T.M. REVOLUTION ANTINOS RECORDS	4	5	SHALALA LALA VENGABOYS BREAKIN'/EMI	4	NEW	WHO FEELS LOVE? OASIS BIG BROTHER	4	4	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
5	5	STAY BY MY SIDE MAI KURAKI GIZA STUDIO	5	4	BLA BLA BLA GIGI D'AGOSTINO ZYX	5	NEW	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA	5	15	LES 3 CLOCHES TINA ARENA COLUMBIA
6	3	TSUNAMI SOUTHERN ALL STARS VICTOR	6	11	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	6	NEW	BUGGIN' ME TRUE STEPPERS FEATURING DANE BOWERS NU/LIFE/WEA	6	5	LUCKY STAR SUPERFUNK VIRGIN
7	NEW	MY GREATEST MEMORIES TAKAKO UEHARA TOY'S FACTORY	7	10	BONGO BONG MANU CHAU VIRGIN	7	5	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL	7	11	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
8	9	NANDA KANDA TAKASHI FUJII ANTINOS	8	6	MEIN STERN AYMAN EASTWEST	8	4	FLOWERS SWEET FEMALE ATTITUDE WEA	8	12	THE RIDDLE GIGI D'AGOSTINO EMI
9	2	BOUKYAKU NO SORA SADS TOSHIBA-EMI	9	9	AMERICAN PIE MADONNA MAVERICK/WEA	9	NEW	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA COLUMBIA	9	7	TONTON DU BLEU 113 SMALL/SONY
10	8	RAKUEN KEN HIRAI SONY	10	7	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL	10	6	BLOW YA MIND LOCK'N'LOAD PEPPER/ZOMBA	10	6	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
11	NEW	SETSUNASA YORIMO TOIKUE SIAM SHADE SONY	11	8	SUMMER MOVED ON A-HA WEA	11	9	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	11	8	AMERICAN PIE MADONNA MAVERICK/WEA
12	6	SUNRISE NIPPON ARASHI JOHNNY'S ENTERTAINMENT	12	13	BIG IN JAPAN GUANO APES ARIOLA	12	NEW	DEEPER SHADE OF BLUE STEPS JIVE/ZOMBA	12	14	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIAN LORCA MERCURY/UNIVERSAL
13	1	THANK YOU 4 EVERY DAY EVERY BODY AMI SUZUKI SONY	13	14	ALL THE SMALL THINGS BLINK-182 POLYDOR/UNIVERSAL	13	NEW	DAILY TQ EPIC	13	9	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST
14	10	ANATANO KISS WO KAZOEMASYOU YUKI KOYANAGI EASTWEST JAPAN	14	12	BAYERN DIE TOTEN HOSEN EASTWEST	14	NEW	IF ONLY HANSON MERCURY	14	10	PURE SHORES ALL SAINTS EASTWEST
15	NEW	STAY WITH ME FUMIYA FUJII SONY	15	15	BYE BYE BYE 'N SYNC JIVE/ZOMBA	15	12	SAY MY NAME DESTINY'S CHILD COLUMBIA	15	17	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
16	14	GRAVITY LUNA SEA VICTOR/UNIVERSAL	16	NEW	LET ME BE THE ONE SASHA WEA	16	7	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA	16	NEW	CANDY MANDY MOORE EPIC
17	4	STRAWBERRY SADS TOSHIBA-EMI	17	17	THE DARKSIDE HYPETRAXX EMI	17	18	JUST AROUND THE HILL SASH! FEATURING TINA COUSINS MULTIPLY	17	18	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
18	11	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	18	19	RISE GABRIELLE MOTOR/UNIVERSAL	18	8	GIVE ME YOU MARY J. BLIGE MCA	18	NEW	I WILL LOVE YOU AGAIN LARA FABIAN EPIC
19	NEW	POWER OF LOVE DEEN BMG FUNHOUSE	19	RE	SAY MY NAME DESTINY'S CHILD COLUMBIA	19	NEW	A SONG FOR THE LOVERS RICHARD ASHCROFT HUTA/VIRGIN	19	NEW	12/0013 MATT BARCLAY/UNIVERSAL
20	13	DEEP IMPACT DRAGON ASH FEATURING RAPPAGARIYA VICTOR	20	18	WHERE ARE YOU? PAFFENDORF EDEL	20	11	ALBUMS	20	NEW	TOO MUCH OF HEAVEN EIFFEL 65 HOT TRACKS/SONY
1	NEW	MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE	1	NEW	A-HA MINOR EARTH MAJOR SKY WEA	1	1	MOBY PLAY MUTE	1	NEW	ETIENNE DAHO CORPS ET ARMES VIRGIN
2	1	RINGO SHEENA SHOUSO STRIP TOSHIBA-EMI	2	1	SANTANA SUPERNATURAL ARISTA/ARIOIA	2	5	TOM JONES RELOAD GUT	2	3	LES ENFOIRES LES ENFOIRES EN 2000 BMG
3	NEW	KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE	3	20	DIE SCHLUMPF TOTAL ABGESPAECED VOL. 11 EMI	3	2	SANTANA SUPERNATURAL ARISTA	3	1	SANTANA SUPERNATURAL ARISTA/BMG
4	2	JUDY & MARY FRESH EPIC	4	2	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN	4	4	PAUL WELLER HELIOCENTRIC ISLAND	4	5	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
5	4	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	5	10	STEFAN RAAB DAS TV—TOTAL ALBUM EDEL	5	3	MOLOKO THINGS TO MAKE AND DO ECHO	5	6	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
6	3	AIKO SAKURA NO KI NO SHITA PONY CANYON	6	8	HIM RAZORBLADE ROMANCE BMG KOLN/BMG	6	6	WESTLIFE WESTLIFE RCA	6	2	LYNDA LEMAY LIVE WEA
7	5	HI-STANDARD LOVE IS A BATTLEFIELD PIZZA OF DEATH	7	7	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	7	10	SHANIA TWAIN COME ON OVER MERCURY	7	4	NTM LIVE EPIC
8	8	MIKI IMAI BLOOMING IVORY FOR LIFE	8	13	PETER MAFFAY X ARIOLA	8	8	ENGELBERT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV	8	7	SOUNDTRACK TAXI 2 HOSTILE/VIRGIN
9	6	MORNING MUSUME 3RD—LOVE PARADISE ZETIMA	9	11	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI	9	9	TRAVIS THE MAN WHO INDEPENDIENTE	9	10	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERE/SONY
10	10	MARIKO TAKAHASHI THE BEST VICTOR	10	12	STING BRAND NEW DAY MOTOR/UNIVERSAL	10	12	SHANIA TWAIN THE WOMAN IN ME MERCURY	10	12	TINA ARENA IN DEEP COLUMBIA
11	7	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC	11	6	AC/DC STIFF UPPER LIP EASTWEST	11	7	MELANIE C NORTHERN STAR VIRGIN	11	15	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
12	NEW	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	12	19	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL	12	17	STING BRAND NEW DAY A&M	12	9	JACKY & BEN-J LE BILAN SMALL/SONY
13	17	RINGO SHEENA MUZAI MORATORIYAMU TOSHIBA-EMI	13	NEW	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	13	NEW	SASH! TRILENIUM MULTIPLY	13	14	PATRICK BRUEL JUSTE AVANT BMG
14	9	SPEED DEAR FRIENDS 2 TOY'S FACTORY	14	4	DYNAMITE DELUXE DELUXE SOUNDSYSTEM EMI	14	11	MACY GRAY ON HOW LIFE IS EPIC	14	11	AC/DC STIFF UPPER LIP EASTWEST
15	11	SPEED DEAR FRIENDS 1 TOY'S FACTORY	15	17	HELMUT LOTTI OUT OF AFRICA EMI	15	14	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	15	8	PINK FLOYD IS THERE ANYBODY OUT THERE?
16	NEW	ZERII RODEO GANG TOSHIBA-EMI	16	NEW	S CLUB 7 S CLUB POLYDOR/UNIVERSAL	16	16	DR. DRE DR. DRE—2001 INTERSCOPE	16	13	THE WALL LIVE 1980-1981 EMI
17	13	DO AS INFINITY BREAK OF DAWN AVEV TRAX	17	NEW	MANU CHAU CLANDESTINO VIRGIN	17	20	STEPS STEPTACULAR JIVE/ZOMBA	17	17	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
18	15	AYUMI HAMASAKI AYU-MI-XII (VERSION NONSTOP MEGA MIX) AVEV TRAX	18	RE	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	18	13	SANTANA THE ULTIMATE COLLECTION COLUMBIA	18	NEW	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
19	16	MASAYUKI SUZUKI MEDIUMSLOW EPIC	19	RE	TOM JONES RELOAD V2	19	RE	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	19	18	ST GERMAIN TOURIST BLUE NOTE/EMI
20	12	ETERNITY EVERY LITTLE THING AVEV TRAX	20	3	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI	20	3	SISQO UNLEASH THE DRAGON DEF SOUL/MERCURY	20	NEW	MOBY PLAY VIRGIN
1	NEW	MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE	1	NEW	A-HA MINOR EARTH MAJOR SKY WEA	1	1	MOBY PLAY MUTE	1	NEW	ETIENNE DAHO CORPS ET ARMES VIRGIN
2	1	RINGO SHEENA SHOUSO STRIP TOSHIBA-EMI	2	1	SANTANA SUPERNATURAL ARISTA/ARIOIA	2	5	TOM JONES RELOAD GUT	2	3	LES ENFOIRES LES ENFOIRES EN 2000 BMG
3	NEW	KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE	3	20	DIE SCHLUMPF TOTAL ABGESPAECED VOL. 11 EMI	3	2	SANTANA SUPERNATURAL ARISTA	3	1	SANTANA SUPERNATURAL ARISTA/BMG
4	2	JUDY & MARY FRESH EPIC	4	2	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN	4	4	PAUL WELLER HELIOCENTRIC ISLAND	4	5	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
5	4	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	5	10	STEFAN RAAB DAS TV—TOTAL ALBUM EDEL	5	3	MOLOKO THINGS TO MAKE AND DO ECHO	5	6	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
6	3	AIKO SAKURA NO KI NO SHITA PONY CANYON	6	8	HIM RAZORBLADE ROMANCE BMG KOLN/BMG	6	6	WESTLIFE WESTLIFE RCA	6	2	LYNDA LEMAY LIVE WEA
7	5	HI-STANDARD LOVE IS A BATTLEFIELD PIZZA OF DEATH	7	7	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	7	10	SHANIA TWAIN COME ON OVER MERCURY	7	4	NTM LIVE EPIC
8	8	MIKI IMAI BLOOMING IVORY FOR LIFE	8	13	PETER MAFFAY X ARIOLA	8	8	ENGELBERT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV	8	7	SOUNDTRACK TAXI 2 HOSTILE/VIRGIN
9	6	MORNING MUSUME 3RD—LOVE PARADISE ZETIMA	9	11	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI	9	9	TRAVIS THE MAN WHO INDEPENDIENTE	9	10	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERE/SONY
10	10	MARIKO TAKAHASHI THE BEST VICTOR	10	12	STING BRAND NEW DAY MOTOR/UNIVERSAL	10	12	SHANIA TWAIN THE WOMAN IN ME MERCURY	10	12	TINA ARENA IN DEEP COLUMBIA
11	7	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC	11	6	AC/DC STIFF UPPER LIP EASTWEST	11	7	MELANIE C NORTHERN STAR VIRGIN	11	15	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
12	NEW	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	12	19	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL	12	17	STING BRAND NEW DAY A&M	12	9	JACKY & BEN-J LE BILAN SMALL/SONY
13	17	RINGO SHEENA MUZAI MORATORIYAMU TOSHIBA-EMI	13	NEW	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	13	NEW	SASH! TRILENIUM MULTIPLY	13	14	PATRICK BRUEL JUSTE AVANT BMG
14	9	SPEED DEAR FRIENDS 2 TOY'S FACTORY	14	4	DYNAMITE DELUXE DELUXE SOUNDSYSTEM EMI	14	11	MACY GRAY ON HOW LIFE IS EPIC	14	11	AC/DC STIFF UPPER LIP EASTWEST
15	11	SPEED DEAR FRIENDS 1 TOY'S FACTORY	15	17	HELMUT LOTTI OUT OF AFRICA EMI	15	14	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	15	8	PINK FLOYD IS THERE ANYBODY OUT THERE?
16	NEW	ZERII RODEO GANG TOSHIBA-EMI	16	NEW	S CLUB 7 S CLUB POLYDOR/UNIVERSAL	16	16	DR. DRE DR. DRE—2001 INTERSCOPE	16	13	THE WALL LIVE 1980-1981 EMI
17	13	DO AS INFINITY BREAK OF DAWN AVEV TRAX	17	NEW	MANU CHAU CLANDESTINO VIRGIN	17	20	STEPS STEPTACULAR JIVE/ZOMBA	17	17	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
18	15	AYUMI HAMASAKI AYU-MI-XII (VERSION NONSTOP MEGA MIX) AVEV TRAX	18	RE	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	18	13	SANTANA THE ULTIMATE COLLECTION COLUMBIA	18	NEW	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
19	16	MASAYUKI SUZUKI MEDIUMSLOW EPIC	19	RE	TOM JONES RELOAD V2	19	RE	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	19	18	ST GERMAIN TOURIST BLUE NOTE/EMI
20	12	ETERNITY EVERY LITTLE THING AVEV TRAX	20	3	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI	20	3	SISQO UNLEASH THE DRAGON DEF SOUL/MERCURY	20	NEW	MOBY PLAY VIRGIN
1	NEW	MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE	1	NEW	A-HA MINOR EARTH MAJOR SKY WEA	1	1	MOBY PLAY MUTE	1	NEW	ETIENNE DAHO CORPS ET ARMES VIRGIN
2	1	RINGO SHEENA SHOUSO STRIP TOSHIBA-EMI	2	1	SANTANA SUPERNATURAL ARISTA/ARIOIA	2	5	TOM JONES RELOAD GUT	2	3	LES ENFOIRES LES ENFOIRES EN 2000 BMG
3	NEW	KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE	3	20	DIE SCHLUMPF TOTAL ABGESPAECED VOL. 11 EMI	3	2	SANTANA SUPERNATURAL ARISTA	3	1	SANTANA SUPERNATURAL ARISTA/BMG
4	2	JUDY & MARY FRESH EPIC	4	2	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN	4	4	PAUL WELLER HELIOCENTRIC ISLAND	4	5	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
5	4	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	5	10	STEFAN RAAB DAS TV—TOTAL ALBUM EDEL	5	3	MOLOKO THINGS TO MAKE AND DO ECHO	5	6	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
6	3	AIKO SAKURA NO KI NO SHITA PONY CANYON	6	8	HIM RAZORBLADE ROMANCE BMG KOLN/BMG	6	6	WESTLIFE WESTLIFE RCA	6	2	LYNDA LEMAY LIVE WEA
7	5	HI-STANDARD LOVE IS A BATTLEFIELD PIZZA OF DEATH	7	7	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	7	10	SHANIA TWAIN COME ON OVER MERCURY	7	4	NTM LIVE EPIC
8	8	MIKI IMAI BLOOMING IVORY FOR LIFE	8	13	PETER MAFFAY X ARIOLA	8	8	ENGELBERT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV	8	7	SOUNDTRACK TAXI 2 HOSTILE/VIRGIN
9	6	MORNING MUSUME 3RD—LOVE PARADISE ZETIMA	9	11	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI	9	9	TRAVIS THE MAN WHO INDEPENDIENTE	9	10	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERE/SONY
10	10	MARIKO TAKAHASHI THE BEST VICTOR	10	12	STING BRAND NEW DAY MOTOR/UNIVERSAL	10	12	SHANIA TWAIN THE WOMAN IN ME MERCURY	10	12	TINA ARENA IN DEEP COLUMBIA
11	7	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC	11	6	AC/DC STIFF UPPER LIP EASTWEST	11	7	MELANIE C NORTHERN STAR VIRGIN	11	15	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
12	NEW	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	12	19	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL	12	17	STING BRAND NEW DAY A&M	12	9	JACKY & BEN-J LE BILAN SMALL/SONY
13	17	RINGO SHEENA MUZAI MORATORIYAMU TOSHIBA-EMI	13	NEW	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	13	NEW	SASH! TRILENIUM MULTIPLY	13	14	PATRICK BRUEL JUSTE AVANT BMG
14	9	SPEED DEAR FRIENDS 2 TOY'S FACTORY	14	4	DYNAMITE DELUXE DELUXE SOUNDSYSTEM EMI	14	11	MACY GRAY ON HOW LIFE IS EPIC	14	11	AC/DC STIFF UPPER LIP EASTWEST
15	11	SPEED DEAR FRIENDS 1 TOY'S FACTORY	15	17	HELMUT LOTTI OUT OF AFRICA EMI	15	14	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	15	8	PINK FLOYD IS THERE ANYBODY OUT THERE?
16	NEW	ZERII RODEO GANG TOSHIBA-EMI	16	NEW	S CLUB 7 S CLUB POLYDOR/UNIVERSAL	16	16	DR. DRE DR. DRE—2001 INTERSCOPE	16	13	THE WALL LIVE 1980-1981 EMI
17	13	DO AS INFINITY BREAK OF DAWN AVEV TRAX	17	NEW	MANU CHAU CLANDESTINO VIRGIN	17	20	STEPS STEPTACULAR JIVE/ZOMBA	17	17	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
18	15	AYUMI HAMASAKI AYU-MI-XII (VERSION NONSTOP MEGA MIX) AVEV TRAX	18	RE	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	18	13	SANTANA THE ULTIMATE COLLECTION COLUMBIA	18	NEW	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
19	16	MASAYUKI SUZUKI MEDIUMSLOW EPIC	19	RE	TOM JONES RELOAD V2	19	RE	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	19	18	ST GERMAIN TOURIST BLUE NOTE/EMI
20	12	ETERNITY EVERY LITTLE THING AVEV TRAX	20	3	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI	20	3	SISQO UNLEASH THE DRAGON DEF SOUL/MERCURY	20	NEW	MOBY PLAY VIRGIN

Hits Of The World is compiled at Billboard/London by Beverly Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry



# HITS OF THE WORLD

C O N T I N U E D

**EUROCHART** 04/29/00 **MUSIC & MEDIA** **SPAIN** (AFYVE/ALEF MB) 04/19/00

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	AMERICAN PIE MADONNA MAVERICK/WARNER BROS.	1	2	SOBREVIVIRE MONICA NARANJO EPIC
2	2	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	2	1	GOES TO MIAMI MIX KETAMA MERCURY/UNIVERSAL
3	6	DESERT ROSE STING & CHEB MAMI A&M	3	NEW	ASI JON SECADA EPIC
4	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI (M)	4	10	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
5	8	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	5	4	FRUTA FRESCA CARLOS VIVES VIRGIN
6	3	SEX BOMB TOM JONES FEATURING MOUSSE T. GUTV2	6	5	AMERICAN PIE MADONNA MAVERICK/WEA
7	4	SHALALA LALA VENGABOYS VIOLENT/VARIOUS	7	7	TU SIGUE ASI OBK HISPAVOX
8	7	PURE SHORES ALL SAINTS LONDON	8	NEW	OTRO AMOR VENDRA LARA FABIAN EPIC
9	9	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	9	6	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
10	NEW	TOCA'S MIRACLE FRAGMA GUNG GO MUSIC/POSITIVA	10	RE	THE BAD TOUCH BLOODHOUND GANG POLYDOR/UNIVERSAL
<b>ALBUMS</b>					
1	1	SANTANA SUPERNATURAL ARISTA	1	3	TOM JONES GOLD UNIVERSAL
2	3	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI	2	1	MONICA NARANJO MINAGE EPIC
3	4	MOBY PLAY MUTE	3	2	NINA PASTORI CANAILLA ARIOLA
4	2	VENGABOYS THE PLATINUM ALBUM VIOLENT/VARIOUS	4	4	SANTANA SUPERNATURAL ARISTA/ARIOLA
5	6	TOM JONES RELOAD GUTV2	5	6	OBK ANTROPOP HISPAVOX
6	5	AC/DC STIFF UPPER LIP ELEKTRA	6	5	BERTIN OSBORNE SABOR A MEXICO MERCURY/UNIVERSAL
7	NEW	NO DOUBT RETURN OF SATURN INTERSCOPE	7	7	MANA UNPLUGGED WEA
8	RE	STING BRAND NEW DAY A&M	8	NEW	AZUCAR MORENO AMEN EPIC
9	NEW	MOLOKO THINGS TO MAKE AND DO ECHO	9	NEW	AQUA AQUARIUS UNIVERSAL
10	8	AQUA AQUARIUS UNIVERSAL	10	10	TAMARA GRACIAS DARS/MUXIC/UNIVERSAL

**MALAYSIA** (RIM) 04/25/00 **HONG KONG** (IFPI Hong Kong Group) 04/20/00

THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 6 WARNER	1	3	ELLE ELLE BMA
2	2	WESTLIFE WESTLIFE BMG	2	NEW	CECILIA CHEUNG CECILIA CHEUNG LIVE IN CONCERT UNIVERSAL
3	4	SANTANA SUPERNATURAL ARISTA/BMG	3	2	WILLIAM SO BECAUSE I LOVE YOU GO EAST
4	3	XPDC UN/METAL LIFE	4	5	KIT CHAN THE BEST—NEW SONGS & GREATEST HITS CINEPOLY
5	10	RENE LIU WAITING FOR YOU ROCK	5	1	VARIOUS ARTISTS BEST OF EEG VOL. 1 EEG
6	NEW	'N SYNC NO STRINGS ATTACHED JIVE/BMG	6	NEW	LO KA LEUNG NEAR BEST EEG
7	RE	MICHAEL & VICTOR GOODBYE ROCK	7	NEW	HUANG PIN YUAN HEN BU SHIA SIN ROCK
8	5	VARIOUS ARTISTS HITS FOR YOU 3 (BOLLYWOOD 2000) EMI	8	NEW	SOUNDTRACK MY DATE WITH A VAMPIRE II YAMAHA
9	NEW	VENGABOYS THE PLATINUM ALBUM MUSIC STREET	9	6	GRACE YIP AMAZING GRACE EEG
10	8	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	10	9	ALAN TAM ALAN TAM IN CONCERT 2000 UNIVERSAL

**IRELAND** (IRMA/Chart-Track) 04/20/00 **BELGIUM/WALLONIA** (Promuvi) 04/28/00

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MANIAC 2000 MARK MCCABE ABBEY DANCE	1	1	LES 3 CLOCHES TINA ARENA SONY
2	2	AMAZED LONESTAR BNA	2	NEW	FREESTYLER BOMFUNK MC'S SONY
3	3	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	3	2	SILENCE DELERIUM NETTWERK/BMG
4	5	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA	4	5	SEX BOMB TOM JONES FEATURING MOUSSE T. PIAS
5	8	TOCA'S MIRACLE FRAGMA POSITIVA	5	7	I WILL LOVE AGAIN LARA FABIAN SONY
6	NEW	THE BAD TOUCH BLOODHOUND GANG GEFEN	6	3	LUCKY STAR SUPERFUNK VIRGIN
7	4	FOOL AGAIN WESTLIFE RCA	7	10	DESERT ROSE STING & CHEB MAMI UNIVERSAL
8	7	ALL THE SMALL THINGS BLINK-182 MCA	8	NEW	SAY MY NAME DESTINY'S CHILD SONY
9	6	SHALALA LALA VENGABOYS BREAKIN/POSITIVA	9	NEW	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
10	NEW	FILL ME IN CRAIG DAVID WILDSTAR	10	8	AMERICAN PIE MADONNA MAVERICK/WARNER
<b>ALBUMS</b>					
1	1	MOBY PLAY MUTE	1	1	LES ENFOIRES ENFOIRES EN 2000 BMG
2	2	SANTANA SUPERNATURAL ARISTA	2	3	HELENE SEGARA AU NOM D'UNE FEMME WARNER
3	4	TOM JONES RELOAD GUT	3	7	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
4	3	WESTLIFE WESTLIFE RCA	4	2	SANTANA SUPERNATURAL ARISTA/BMG
5	6	DAVID GRAY WHITE LADDER IH1	5	4	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
6	5	VENGABOYS THE PLATINUM ALBUM BREAKIN/POSITIVA	6	5	I MUVRINI A STRADA EMI
7	10	TRAVIS THE MAN WHO INDEPENDIENTE	7	8	LOUISE ATTAQUE COMME ON A DIT DISTRISSOUND
8	7	SHANIA TWAIN COME ON OVER MERCURY	8	6	TINA ARENA IN DEEP SONY
9	9	THIN LIZZY WILD ONE—THE VERY BEST OF MERCURY	9	RE	PASCAL OBISPO SOLEDAD SONY
10	8	BARRY WHITE THE ULTIMATE COLLECTION MERCURY	10	NEW	NTM NTM LIVE SONY

**AUSTRIA** (Austrian IFPI/Austria Top 40) 04/20/00 **SWITZERLAND** (Media Control Switzerland) 04/30/00

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	1	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
2	2	SHALALA LALA VENGABOYS BREAKIN/EMI	2	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
3	5	BLA BLA BLA GIGI D'AGOSTINO ECHO-ZYX	3	4	DESERT ROSE STING & CHEB MAMI UNIVERSAL
4	NEW	LEB! (BIG BROTHER TITELSONG) DIE 3 GENERATION BMG	4	3	AMERICAN PIE MADONNA MAVERICK/WARNER
5	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	5	5	SHALALA LALA VENGABOYS BREAKIN/EMI
6	6	DESERT ROSE STING & CHEB MAMI UNIVERSAL	6	7	NEVER BE THE SAME AGAIN MELANIE C EMI
7	7	ALL THE SMALL THINGS BLINK-182 UNIVERSAL	7	8	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY
8	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG	8	NEW	HE WASN'T MAN ENOUGH TONI BRAXTON BMG
9	8	THE DARKSIDE HYPETRAXX EMI	9	NEW	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA SONY
10	NEW	LET ME STAY PREZIOSO FEATURING MARVIN BMG	10	6	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
<b>ALBUMS</b>					
1	NEW	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	1	1	SANTANA SUPERNATURAL ARISTA/BMG
2	5	DIE SCHLUMPFE TOTAL ABGESPACT VOL. 11 EMI	2	2	DJ ENERGY FUTURE WARNER
3	3	TV SOUNDTRACK POKEMON—GOTTA CATCH 'EM ALL KOCH	3	NEW	A-HA MINOR EARTH MAJOR SKY WARNER
4	1	SANTANA SUPERNATURAL ARISTA/BMG	4	3	VENGABOYS THE PLATINUM ALBUM BREAKIN/EMI
5	NEW	A-HA MINOR EARTH MAJOR SKY WARNER	5	NEW	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI
6	2	VENGABOYS THE PLATINUM ALBUM BREAKIN/EMI	6	4	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
7	4	GIGI D'AGOSTINO L'AMOUR TOUJOURS ECHO-ZYX	7	5	MICHAEL VON DER HEIDE TOURIST BMG
8	RE	SOUNDTRACK POKEMON—THE FIRST MOVIE KOCH	8	10	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
9	6	BLINK-182 ENEMA OF THE STATE UNIVERSAL	9	6	AC/DC STIFF UPPER LIP WARNER
10	NEW	THE ORIGINAL CAST SOUNDTRACK F EMI	10	NEW	DIE SCHLUMPFE TOTAL ABGESPACT VOL. 11 EMI

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**THE UNUSUAL PLOY** of an American artist using the U.K. as a launch pad has paid off for Shelby Lynne. Interest in her "I Am Shelby Lynne" album, which made its worldwide debut in Britain last October on Mercury (Billboard, Oct. 30, 1999), has spread steadily across two continents. The U.S. release of the record, a sophisticated blend of R&B, jazz, rock, and old-school country, followed in January on Island/Def Jam to media acclaim. The European buzz prompted a successful five-date U.K. mini-tour at the end of March. Lynne's European sojourn included her first two dates in Germany and debuts in Stockholm, Amsterdam, and Copenhagen. The album is selling a steady 2,000 copies per week in the U.K., according to Mercury, which put total sales there at 35,000 units to date. The single "Leavin'," released April 17 and a "single of the week" on the BBC's AC network Radio 2, charted nationally at No. 73. On May 8, Epic will release the compilation "This Is Shelby Lynne: The Best Of The Epic Years."

Sony Music Turkey's domestic release. The album, consisting of new arrangements of Erener classics, is produced by Belgian producer **Frank Ducheme**. Trained in opera, Erener offers a pop/rock album spiced with traditional Turkish rhythms. Her three previous albums have totaled 2.5 million units in Turkey. "Since I sing in Turkish, I don't think my songs would be accepted in the American music market," she says. "But Europe is more open to Eastern musical styles." Sony plans to release "Sertab" in Germany, Greece, Israel, Poland, Sweden, and Spain. Erener's plans include a new single, "Aşk" (Love), sung in Turkish and Greek.



ERENER

**ONE OF LAST YEAR'S** best solo debuts came from Mandoza with "9 II 5 Zola South" (CCP2/EMI). The 22-year-old is due back in the studio shortly to record a second album. His ability to tell moving tales about street life has turned him into something of an urban poet—a status that's bolstered by the 18-month car-theft jail sentence he served at age 16. Determined to become a positive role model for South Africa's youth—and especially those growing up in Zola, Soweto, Mandoza's gang-ridden home township—Mandoza (who is also part of the successful Chiskop group) has used the *kwaito* genre to convey his message. "Most of my songs are about what's happening in the ghetto—the way people dress, the way we do things," he says. "The ghetto is where I get my lyrics. People must hear what I'm saying and understand it. The best kwaito describes the life black people are leading."

**THE NAME** might suggest they're Swedish, but the members of Nilsson, spearheaded by Marieke Eelman, hail from Texel, one of the Frisian islands in the north of the Netherlands. Roadrunner Arcade Music has a 40,000 sales target for the act's April 7-released second album, "Freddie's Garden." Produced by ex-Boombtown Rats bassist Pete Briquette, the album was recorded at Queen member Roger Taylor's Cosford Mills Studio in the U.K. The album title refers to the garden next to the studio where Freddie Mercury used to relax. First single "Stars" is already heavily supported by public radio 3FM.

**NOW THAT TURKEY'S** leading male vocalist, Tarkan, has entered the French charts, top Turkish female pop vocalist Sertab Erener has debuted in Europe. Sony Music Belgium has released her latest album, "Sertab," in Belgium, the Netherlands, and France simultaneously with

**FOLLOWING A SPECTACULAR** launch to retail March 28 at the Auckland Planetarium, New Zealand dance act **Strawpeople** (Epic) has achieved gold status (7,500 units) with its sixth album, "No New Messages," according to Sony Music New Zealand promotions manager **Kim Boshier**. Key to the success of the album to date has been the second single, "Drive," a cover of the 1984 hit by the Cars. Vocals on "Drive" were performed by Columbia artist **Bic Runga** (currently in Los Angeles working on the follow-up to her multi-platinum 1997 debut album). Boshier says radio has been all over the single, with immediate adds at most influential top 40 and AC broadcasters, in addition to being playlisted on both classic hits and modern rock format stations. Sony created a groundswell for the album by servicing key cafes nationwide with a five-track album sampler prior to launch.

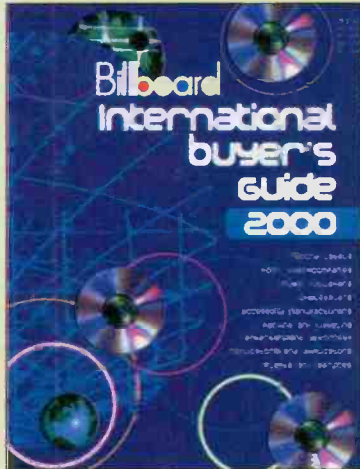
**THE NEW SINGLE** by **Rollergirl** (aka Nicci Juice), "Eternal Flame," has entered the German charts at No. 40. A dance remake of the **Bangles'** hit, the song was produced by DJ/producer **Alex Christensen** (of U96 fame) and released on his Kingsize label, distributed by Universal Records, Hamburg. The single is now slated for Europe-wide release following the success of the previous single, "Dear Jessie," which reached the top 20 in Holland and Finland, the top 10 in Norway, and No. 2 in Denmark. While airplay was sparse, the new single achieved its popularity via discothèques and clubs in addition to the video's rotation on German TV music channel Viva. A session singer with a passion for roller skating, Rollergirl has co-hosted the popular music TV show "The Dome" on RTL. Her debut album, "And The Party Keeps On Rollin'," is scheduled for rerelease, and a club tour is in preparation.



# Need a name?

**We've got every name you need to do business in the music & entertainment industry.**

## INTERNATIONAL BUYER'S GUIDE



The IBG is the industry's most complete source of information. More than 15,000 domestic and international listings. Record labels, music publishers, wholesalers, distributors, manufacturers, service and supply companies, home video companies, PR firms, schools, entertainment attorneys, duplicators, replicators and audio books. Names, addresses, phone numbers, e-mail addresses.

**\$145**

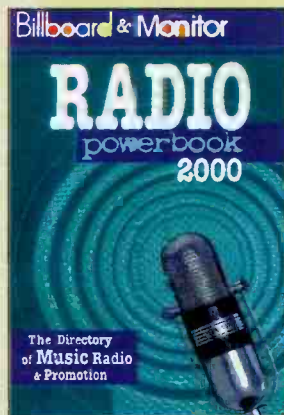
## INTERNATIONAL TALENT & TOURING DIRECTORY



When the show hits the road, the industry turns to the ITTD. Updated for 2000 with over 27,000 worldwide listings. Artists, managers, venues, instrument rentals, booking agents, security services, staging & special effects, hotels. All in one easy to use reference source.

**\$115**

## THE RADIO POWER BOOK



Comprehensive listings of 15 formats in all major markets. Arbitron ratings and history for top 100 markets plus a complete record label promotion executive directory.

**\$105**

## RECORD RETAILING DIRECTORY



The essential tool for those who service or sell products to the retail music community. The RRD contains over 7,000 updated listings of independent and chain record stores, chain headquarters, online, and audio-book retailers. Store listings by state and key staff.

**\$185**

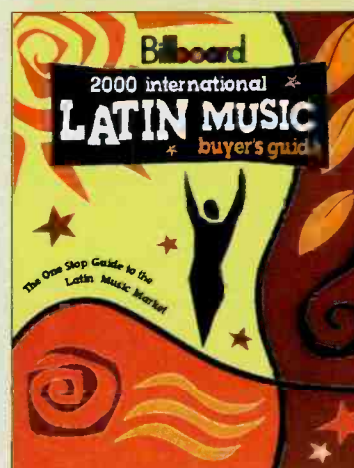
## INTERNATIONAL TAPE/DISC DIRECTORY



The exclusive source for information in the manufacturing area of the music and video business. Listings include CD, audio & video manufacturers, video production facilities, packaging & mailing suppliers, equipment manufacturers, tape duplicators & CD replicators, tape masters and more.

**\$75**

## LATIN MUSIC BUYER'S GUIDE



The most accurate reference source for the Latin Music marketplace. With over 3,000 listings from 19 countries, contacts include record company executives, music publishers, wholesalers and distributors, Latin music radio stations in the U.S., artist managers, agents and much more.

**\$85**

# Billboard Directories

To order, call: 1-800-344-7119

**The definitive "who's who" for the music and entertainment world.**

*Customized listings now available on disk and mailing labels.*

TO ORDER: call 800-344-7119 • (International 44-207-822-8333) • fax: 732.363.0338 Orders payable in U.S. funds only. All sales are final.

To update your profile in any of the directories, contact us by e-mail: [kforward@bpicomm.com](mailto:kforward@bpicomm.com).

[www.billboard.com](http://www.billboard.com)

BDZZCOM9

**A GREAT ADVERTISING OPPORTUNITY!**

One ad in a Billboard Directory gives you maximum exposure ALL YEAR LONG  
call: 212.536.5174 • [sales@billboard.com](mailto:sales@billboard.com)



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Christian Retailers Talk Web At Confab Net Can Complement Brick-And-Mortar Sales, Many Say

BY PATRICIA BATES

NASHVILLE—Christian music and video retailers are looking at a new game because of the Internet, but experts warned that they should keep their eyes on the ball—their own



At a workshop during Gospel Music Assn. Week, the online promotional campaign for Jars Of Clay's album "If I Left The Zoo" was discussed. Shown, from left, are Steve Roads of Tappedinto.com and Rendy Lovelady, Jars Of Clay's manager. (Photo: Patricia Bates)

unique consumers—instead of watching the other online players.

These experts also said that traditional Christian retailers have an edge over E-tailers because they possess more data about their customers than do their online competitors, which have yet to do their own consumer profiling.

New-media issues pertaining to the marketing and sale of music were raised at the Christian Music and Video Retailers' (CMVR) seminars during Gospel Music Assn. Week here April 16-20.

"The currency of the Web is information," said Steve Roads, CEO of Gen V and Tappedinto.com, "so you can build a database where people come to you. Then, you have to give an experience they can't get that first week of release at Wal-Mart."

"CDs are maybe 20%-30% of total sales volume in Christian bookstores, so, yes, we should be concerned about

Internet market share," said Ron Johnston, VP of technology services for the Parable Group, a marketing consortium of Christian stores.

"We've just been tracking Internet music sales over ChristianScan since January," said Kathy Sullivan, manager of Christian SoundScan operations at the Christian Music Trade Assn. (CMTA) in Nashville. "We only have five Web sites now that are reporting to us consistently, but two others are negotiating with us to get on ChristianScan."

Despite all the talk about the Internet, some studies cited at the conference predict that 85% of sales will continue to go to brick-and-mortar

retailers and that 83% of customers still want to look at and hold CDs.

Wall Street analysts say that as many as one-fifth of the dotcoms will strike out by next year. Already, one Christian Web site—Crosswalk.com—has given up selling CDs and is now doing just advertising and promotion over the Internet.

"Some Internet firms are making money—we are—but they still have their overhead," said Roads. "Most of their investment and time is spent creating the demand for the buy."

He said that free gifts like T-shirts "don't get fans as excited" on the Internet as offering them a special lim-

(Continued on next page)

## Profits Elude Web Firms

Revenue Growth Checked By Bigger Losses

BY BRIAN GARRITY

NEW YORK—As financial results for the first three months of 2000 begin to pour out, a common theme for music-related Internet companies remains bigger revenues and mounting losses.

Overall results indicate a growing base of customers for companies specializing in both online business-to-business and business-to-consumer services. But companies attempting to establish a franchise on the Net—whether retailers, service providers, or digital rights management companies—are still spending money at a faster clip than they are taking it in.

"Although still in the nascent stages, the Internet audio/video industry will continue to develop rapidly as new standards and rules are set to streamline streaming media for the benefit of the end user," explains Salomon Smith Barney analyst Steve Mahedy in a recent note to investors. "The development of the necessary hardware, software, bandwidth, and distribution channels will continue to spur the development and mass adoption of greater applications for both corporate and residential purposes."

One company flirting with making money is RealNetworks Inc., which

(Continued on next page)

## Peter Pan Forms Unit To Distribute Outside Product

BY JIM BESSMAN

NEW YORK—Children's audio and fitness video pioneer Peter Pan Industries (PPI) Entertainment has formed Peter Pan Distribution (PPD) as a full-service distribution company for audio and video product in North America.

The Newark, N.J.-based company, whose name derives from its venerable Peter Pan Records, a children's audio label, has heretofore handled mostly its own products, primarily huge-selling fitness videos by the likes of Denise Austin and Tony Little and audio titles from its stable of 15 labels, including Peter Pan.

But with sales offices in Los Angeles, Seattle, Minneapolis, Philadelphia, Dallas, Miami, and Toronto, in addition to its recently upgraded Newark distribution warehouse, PPI now believes it can help market outside product from small to medium-sized companies.

"We did a lot of research and analyzing upon entering the new millennium and felt it was time to expand our base," says senior VP of sales Shelly Rudin.

"We have a 72,000-square-foot warehouse, with administrative, finance, sales, marketing, and creative services and operations. We also have relationships with all the major accounts—including [Internet companies]—and thought it was time to branch out and offer our services at a time when the account base is getting smaller and more diversified."

So PPI has restructured into three groups: the PPD distribution company; PP Studios, which produces audio and video broadcast and theatrical product (its "Power Play" film feature starring Shannon Tweed was shown on Cinemax in January); and PP Service and Solutions, which involves all back-office functions, including business affairs, royalties, accounting, and the company's other business activities.

"We have a staff of people who assist in designing and mailing catalogs and sell sheets and can extend it to our PPD clientele," notes Rudin.

PPI launched PPD just before the National Assn. of Recording Merchandisers (NARM) Convention and so far has signed on two companies, the Garden City-based Irish label Rego Irish Records & Tapes, a former PPI distribution client, and the San

Francisco-based GSP (Guitar Specialty Product) label, which has acoustic guitar music.

"We are spreading the word directly through old friends and with an exciting mailer we've developed," says Rudin.

"We know how to network," says PPI president/CEO Donald Kasen, son of Daniel Kasen, who co-founded PPI in the late 1920s.

According to Rudin, PPD now seeks clients supplying the kind of product it is already adept at marketing, such as fitness and special interest. PPD is also looking into distribution of DVD product, Rudin adds. Kasen notes that the company will distribute via the Internet as well as traditional audio

and video brick-and-mortar outlets.

PPD's distributed companies "will participate with us at all the key shows," adds Rudin. "We go to 22 a year and have diversified from NARM to book shows and even to spa shows, so we give clients a lot of opportunities in alternative areas that many of these people don't realize are markets. But the basis of our strength is that we recognize these alternative areas and have been successful in establishing relationships in them."

Rudin says there will be "major announcements" concerning PPD in the next few weeks. Meanwhile, Tom Horan, Rego Irish's managing director, is excited about his company's renewed alliance with PPI.

"We both are companies which have been at it for a lot longer than most, and they're full of great new ideas about how to confront a changing marketplace," says Horan. "So their combination of industry professionalism and good insights into the way things are now playing out makes them a great choice for us."



## YOUR COMPLETE RETAIL GUIDE...

The essential tool for those who service or sell products to the record retailing community. Everything you need to know about retail with over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



**YES!** Please send me Billboard's Record Retailing Directory 2000. I am enclosing \$185 per copy plus \$6 shipping and handling (\$14 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

# of copies \_\_\_\_\_ Check enclosed for \$ \_\_\_\_\_

Charge \$ \_\_\_\_\_ to my:  American Express  MasterCard  Visa

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Cardholder (please print) \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_ E-mail \_\_\_\_\_

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales final. BDRD3169

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156.

Or fax your order to 732-363-0338.

Now available on diskette and mailing labels, for rates call (212) 536-5017

www.billboard.com



## newsline...

**COLUMBIA HOUSE** declines comment on a published report that it has held preliminary discussions to merge with Bertelsmann's BMG Direct. The report, published in *The Wall Street Journal*, stressed that the chances of a deal in the near future are slim. A representative for BMG Direct did not return calls seeking comment. A proposed merger between Columbia House and online retailer CDnow was terminated last month.

**AMPLIFIED.COM** is offering independent labels a free means of promoting their artists via a deal with the Assn. for Independent Music. Under the deal, amplified is encoding free promotional downloads from the labels in the Windows Media and Liquid Audio formats and delivering them to its network of online retailers. The exclusive promotion runs through June 19.

**BUY.COM** reports that revenue for the first quarter was up 92% to \$207.6 million, from \$107.9 million in the first quarter of 1999. The net loss for the quarter was \$32.8 million, or 28 cents per basic and diluted share, compared with a net loss of \$19.3 million, or 22 cents per basic and diluted share, a year ago. Consumer purchases of CDs and other non-computer hardware and software products declined to 11% of total sales in the first quarter from 14% in the fourth quarter of 1999, the company says.



**VALLEY MEDIA** has signed a letter of intent to take a 19% equity stake in Diamante Music Group (DMG), an independent Christian music distributor. In a related agreement, DNA, the independent distribution division of Valley, and Diamante have entered into a co-distribution venture. Under terms of the deal, Diamante products will be distributed by DNA in the general market, and DNA's Christian products will be distributed by Diamante to the Christian Booksellers' Assn. (CBA) marketplace. DNA was releasing products to the CBA through its own Christian distribution group, DNA Christian, which DNA will

discontinue on April 30.

**MP3.COM** has entered into a co-marketing deal with Earjam.com, a developer of music playback software and services. Earjam users will be able to use the software's music browser function to search for and/or sample MP3.com artists based on genre classifications. Meanwhile, in another effort to drive traffic to its site, MP3.com has announced that it is committing \$2 million over the months of May and June to its "Payback for Playback" promotion, which pays money to artists based on the number of listens they receive.

**LOUDEYE TECHNOLOGIES** says first-quarter revenue increased 448% over the same period last year to \$1.65 million. The digital encoding company reports a net loss of \$10.52 million, or 35 cents per share, compared with a loss of \$1.13 million, or 8 cents per share, in the first three months of 1999.

**PREVIEW SYSTEMS** reports that revenue for the first quarter ending March 31 increased 261% to \$1.7 million from \$500,000 in the same period a year earlier. The digital-rights-management services company posts a net loss of \$7 million, or 42 cents per share (including acquisition-related charges and stock-based compensation costs), compared with a net loss of \$3.6 million, or \$1.33 per share, a year ago.

**NETRADIO.COM**, an Internet broadcaster, says net revenue rose 228% to \$565,000 in the three months that ended March 31. The net loss for the quarter was \$4.3 million, or 43 cents per diluted share, compared with a net loss of \$2.6 million, or 45 cents per diluted share, in the same period a year ago.

**TICKETMASTER ONLINE-CITYSEARCH** reports first-quarter revenue increased 191% over the same period a year ago to \$46.5 million from \$15.9 million. Online ticketing revenue rose 205% to \$28.6 million from \$9.4 million last year. Net losses increased to \$48.6 million, or 57 cents per basic and diluted share, from \$17.7 million, or 25 cents per basic and diluted share.

**COX RADIO** filed a shelf registration with the Securities and Exchange Commission April 21 to sell up to \$750 million in class A common stock, and/or other debt and equity securities. Cox says it intends to use the net proceeds from the sale for general corporate purposes, including working capital, the repayment of existing debt, and potential acquisitions.

**MUSICMATCH** says it will partner with SINA.com, a Chinese news and culture Web site, on a co-branded version of its jukebox software aimed at Chinese consumers. Under the agreement, SINA.com will host a Web page translated in Chinese for consumers to download a free version of the MusicMatch Jukebox.

## CHRISTIAN RETAILERS TALK WEB AT CONFAB

(Continued from preceding page)

ited-quantity CD.

Christian retailers should direct their game plans toward their own special consumers, added Roads.

And traditional retailers must also reassure customers that the shopping experience remains worthwhile.

Said Roads, "People are tired of going into ABC Records and asking, 'Do you have this CD by the Band, and they say, 'Which one?' The customer dissatisfaction is with the lack of service and what's out of stock."

Christian brick-and-mortar stores have to win those dissatisfied customers over, and the Internet can be the level playing field. If something's out of stock, for instance, a retailer can "say, 'We've got that on our Web site, and we can get it to you the day after tomorrow,'" said Jim Seybert, VP of the Parable Group.

If a store doesn't have an E-commerce site yet, one CMVR attendee suggested, "offer a 10% discount if they back-order from you, instead of over the Internet."

With the Internet, Christian stores are also finding they can extend their hours beyond their usual Monday through Saturday.

"You are competing with 24-hour-a-day, seven-day-a-week stores on the Internet, even when you are not open on Sundays," said Taylor.

"The Internet can be your greatest listening station," said Dave Jaworski, VP of site operations and development for Gaylorddigital.com, Nashville, because many consumers do not have a Christian music store near them. "You should be thinking, 'How many ways does this expand my business?'" he added.

Christian labels and distributors, meanwhile, are exploring ways to take advantage of the growing online market; however, according to Peter Batarseh, senior manager of direct marketing for EMI Music Publishing in Nashville, "We're not going to cannibalize our brick-and-mortar stores."

Three Christian distributors—Chordant, Provident, and Word—are covering their bases on the Internet

by looking at such business models as pay-per-download and subscription.

Christian, as well as secular, record labels are said to be protecting their E-mail lists, which have become a point of negotiation in A&R contracts with artists.

"If [labels] are wise, they will make smarter alliances for promotion over the Internet, instead of E-tailing themselves," said Roads. "Listeners are going to want all kinds of music and not just their CDs."

The music industry now has about 40,000 Web sites and approximately 4,000 radio stations broadcasting over the Internet, said Matt Oppenheim, VP of the Recording Industry Assn. of America (RIAA).

For those under 18, "downloading music is becoming a lifestyle, and digital distribution will change sales," said Larry Lieberman, president of the global marketing group for Music-maker.com.

"We sent 900,000 custom CDs in 1999, but we gave away 90,000 free downloads, and we sold less than 8,000 downloads," he said. "While thousands spent money on downloads, many didn't last year [because of Napster]."

The RIAA just awarded its first Internet gold record to Musicmaker for its Pizza Hut promotional compilation, and among the most-requested songs for the custom CD was one by the Christian band Sixpence None The Richer. Pepsi-Cola will be doing a similar CD promotion this summer, said Lieberman.

Christian act Jars Of Clay discovered that the Internet increased its sales by 12% during the first week of release of its Essential Records album "If I Left The Zoo" last November. Through a five-week, \$40,000 promotion, Jars Of Clay's limited-edition CD, "Front Yard Luge," was made available online in October. "If I Left The Zoo" sold 104,000 units in its first week and went to No. 1 on Billboard's Internet chart.

"We began with 36,000 E-mail addresses for Jars Of Clay, and 87% of

those we sent E-mail to not only came to our Web site, they bought CDs," said Roads.

"It's not about how big you can make the Internet but how small," Roads adds. "The real paradigm shift is in what the consumers are doing in using the World Wide Web."

## WEB FIRMS

(Continued from preceding page)

reported a 120% increase in first-quarter revenue. The Seattle-based producer of streaming media and music-related software said that, excluding acquisition costs, it turned a profit over the period.

Real's net revenue for the three months ending March 31 increased to \$53.5 million from \$24.4 million in the same period a year ago.

Including noncash charges related to its purchase of Netzip Inc., Real posted a first-quarter net loss of \$18.8 million, or 12 cents per share, up from a net loss of \$1.1 million, or 1 cent last year. However, pro forma net earnings, which ignore acquisition costs, were a positive \$8.8 million, or 5 cents per diluted share, compared with a pro forma net loss of \$500,000, or break-even on a per-share basis, in the first quarter of 1999.

More typical were the results of Internet music service MP3.com Inc. It experienced an even more dramatic upswing in its first-quarter revenue but didn't show the same level of progress in its earnings.

MP3.com's net revenue increased to \$17.5 million from \$666,000 in the same period a year ago and from \$15.3 million in the fourth quarter of 1999. The net loss, however, was \$18.1 million, or 28 cents per basic and diluted share, compared with \$14.9 million, or 23 cents per basic and diluted share, a year ago. The pro forma net loss for the quarter, which excludes acquisition and non-operating losses, wasn't any better. It increased to \$8.4 million, or 13 cents per share, from a loss of \$1.4 million, or 5 cents per share.

Elsewhere, Liquid Audio Inc., a digital distribution technology company, posted a first-quarter net loss of \$6.5 million, or 30 cents per share (basic and diluted), up from a net loss of \$4.1 million, or 19 cents per share (pro forma) a year ago. Net revenue was \$3 million compared with \$531,000 a year ago and \$1.3 million in the fourth quarter of '99.

Among the few profitable reports thus far was that of retailer Musicland Stores Corp., which posted a 50% jump in earnings in the first quarter. However, while Musicland made money overall, its Internet business reported a loss.

E-commerce generated a loss of 5 cents per share in the first quarter for Musicland, compared with an 11 cents-per-share profit for its brick-and-mortar stores. Internet revenue, meanwhile, reached \$1.9 million, fueled by strong sales of electronic gift cards over the holidays. That's up from \$200,000 in last year's fourth quarter and \$1.2 million in the third quarter. Online operations were launched last June.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Image Entertainment promotes **Garrett M. Lee** VP of marketing, **Mary Schepis-Johnson** VP of creative services, and **Sylvie Yang** VP/controller in Las Vegas. Image Entertainment also names **W. George Easton** director of distribution and fulfillment in Las Vegas. They were, respectively, director of marketing, executive director of creative services, controller, and director of commerce services at ThoughtFarm Soft Technologies Inc.

The Video Software Dealers Assn. promotes **Tim Barkas** director of communications and Web site services, **Celeste Day-Drake** director of marketing and creative services, and **Darlene K. Oliver** director of member benefits in Encino, Calif. They were, respectively, manager of communications, manager of chapters, and manager of member services.



RICHARDS



HEATH

**NEW MEDIA.** **Ralph J. Sorrentino** is named president/CEO of Digital Creative Development in New York. He was executive VP/CFO of Liberty Digital.

GetMusic.com promotes **Aahmek Richards** executive producer of its urban/hip-hop channel and **Mary Jo Heath** executive producer of its classical channel, in New York. They were, respectively, producer of GetMusic's urban/hip-hop channel and director of its classical channel.



# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
			<b>NO. 1</b>		
1	1	22	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>2</sup> Jive/Zomba Video 41651-3	Britney Spears	19.98
2	4	76	<b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>5</sup> BMG Video 65000	'N Sync	19.95
3	3	16	<b>DEATH ROW UNCUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
4	6	24	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	9.98
5	8	19	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	Christina Aguilera	19.98
6	7	23	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65015	Dave Matthews Band	19.98
7	10	99	<b>ALL ACCESS VIDEO</b> ▲ <sup>5</sup> Jive/Zomba Video 41589-3	Backstreet Boys	19.98
8	5	214	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
9	16	52	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup> Jive/Zomba Video 41675-3	Backstreet Boys	19.98
10	2	10	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither	29.98
11	9	50	<b>LIVE</b> ▲ <sup>3</sup> USA Home Entertainment 45059955	Shania Twain	19.95
12	11	24	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951	Shania Twain	12.95
13	13	22	<b>S &amp; M</b> ▲ Elektra Entertainment 40218-3	Metallica	19.95
14	12	23	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
15	22	20	<b>URETHRA CHRONICLES</b> MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
16	15	24	<b>THE VIDEO COLLECTION 93-99</b> Warner Reprise Video 38506	Madonna	19.98
17	23	137	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
18	18	20	<b>MARIAH #1'S</b> ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
19	25	19	<b>RICKY MARTIN LIVE! ONE NIGHT ONLY</b> ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
20	20	71	<b>CUNNING STUNTS</b> ▲ <sup>2</sup> Elektra Entertainment 40202	Metallica	34.98
21	21	20	<b>WOODSTOCK 99</b> ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
22	30	29	<b>THE OFFICIAL VIDEO COLLECTION</b> ▲ Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	14.98
23	27	67	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
24	31	23	<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 3-38510	Eric Clapton	19.98
25	17	23	<b>A FAREWELL CELEBRATION</b> Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
26	RE-ENTRY		<b>SINGING IN MY SOUL</b> Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
27	32	28	<b>MIRRORBALL</b> ▲ BMG Video 15740	Sarah McLachlan	24.98
28	RE-ENTRY		<b>NIGHT OUT WITH THE BACKSTREET BOYS</b> ▲ <sup>3</sup> Jive/Zomba Video 41657	Backstreet Boys	19.95
29	RE-ENTRY		<b>LIVE ON VH-1</b> BMG Video 32121	Weird Al Yankovic	19.98
30	33	213	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
31	RE-ENTRY		<b>WILL SMITH</b> ● Columbia Music Video Sony Music Entertainment 50206	Will Smith	14.95
32	29	2	<b>VH1 DIVAS LIVE/99 (DVD)</b> Image Entertainment 9231	Whitney Houston, Cher, Tina Turner, Brandy	24.99
33	40	55	<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
34	38	113	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> Epic Music Video Sony Music Entertainment 19V50160-3	Rage Against The Machine	19.98
35	RE-ENTRY		<b>AROUND THE WORLD</b> Columbia Music Video Sony Music Entertainment 50184	Mariah Carey	19.98
36	35	44	<b>FAMILY VALUES TOUR '98</b> ▲ Epic Music Video Sony Music Entertainment 50188	Various Artists	19.95
37	RE-ENTRY		<b>WHO THEN NOW?</b> ◆ Epic Music Video Sony Music Entertainment 50153	Korn	19.98
38	RE-ENTRY		<b>LIVE AT THE BEACON THEATRE</b> Columbia Music Video Sony Music Entertainment 50171	James Taylor	19.98
39	39	228	<b>LIVE AT THE ACROPOLIS</b> ▲ <sup>5</sup> Private Music BMG Video 82163	Yanni	19.98
40	RE-ENTRY		<b>ENDLESS HARMONY</b> Capitol Video 92154	The Beach Boys	15.98

● 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

## Chapin Collects Green-Themed Hits In Honor Of Earth Day For Sony Wonder

**CH-CH-CH-CHAPIN:** Tom Chapin is back with a new album—"This Pretty Planet," on Sony Wonder—released in conjunction with the recent Earth Day celebration. Chapin, who's the only real-live children's artist on a major label at present, concocted "This Pretty Planet" as an environmentally themed greatest-hits collection and more.



CHAPIN

The veteran troubadour cares passionately for the Earth, and a green thread runs through his eight family albums. It was natural, then, says Chapin, that when Sony Wonder informed him that it wanted a greatest-hits package, "I thought, 'Let's make it a greatest-environmental-hits record—put all the



by Moira McCormick

[ecologically themed] songs on one album."

Chapin and his longtime songwriting collaborators—John Forster, Michael Mark, and Jon Cobert—composed several new tunes as well.

The album features a bevy of guest stars, including Cissy Houston, Michael Doucet of Beausoleil, and, believe it or not, Dr. Ruth Westheimer, who guests on the very clever (and emphatically G-rated) birds-and-bees tune "Two Kinds Of Seagulls." Chapin's daughters Jessica, Abigail, and Lily and his brother Stephen also perform on "This Pretty Planet."

Houston is a guest on the title track, which appeared in its original form on 1988's "Family Tree."

"My wife loves gospel," says Chapin, "and John Forster and I had thought of redoing 'This Pretty Planet' gospel-style. Then it was, 'Who'd be a good person to duet with?'" A mutual friend put Chapin in touch with Houston, "and she said she'd love to talk with us." Houston subsequently agreed to appear. Chapin says he also wanted to use her Newark, N.J.-based New Hope Baptist Youth Choir, "which is just fabulous," on the song. That proved logistically impossible, but Houston did indeed duet with Chapin.

Doucet, who plays Cajun fiddle and button accordion on Chapin's humorous salute to biodegradability, "Good Garbage," contributed his parts from afar.

"I'd met Michael Doucet years ago," notes Chapin, who says Beausoleil's leader was amenable to appearing on Chapin's album. The problem was, as it so often is, timing—but Chapin found

out Beausoleil would be in its home territory of Lafayette, La., over Christmas. Chapin says, "I asked him, 'What if we do a track and send it to you to Cajun it up?'" He adds that when Doucet agreed, he had a single request for Chapin: "'Make it funky, now.' It was a great long-distance collaboration."

The French lyrics heard in the song were, interestingly enough, not sung by Doucet *et amis* but by Forster, Mark, and Cobert.

"I wanted Beausoleil to sing the

French words," Chapin says, "but they said the lyrics sounded 'too schoolboy.' So the scratch track which we'd sent them, with vocals by John, Mark, and Jon, ended up on the finished album."

**INSPIRING:** Benson Music's best-selling "Cedarment Kids Classics" line of Christian sing-along albums has been the second-most pervasive presence (next to Disney) on Billboard's Top Kid Audio chart; in fact, its two

(Continued on page 110)

# Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			<b>NO. 1</b>	
1	1	8	<b>VARIOUS ARTISTS</b> WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
2	2	176	<b>VARIOUS ARTISTS</b> ● BENSON 84056(3.98/5.98)	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS
3	3	225	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	4	107	<b>VEGGIE TUNES</b> ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
5	5	9	<b>READ-ALONG</b> WALT DISNEY 860442(6.98 Cassette)	TIGGER
6	6	78	<b>VARIOUS ARTISTS</b> MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
7	17	45	<b>BARNEY</b> BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	I LOVE TO SING WITH BARNEY
8	11	190	<b>VARIOUS ARTISTS</b> ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
9	9	24	<b>READ-ALONG</b> WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
10	15	3	<b>READ-ALONG</b> WALT DISNEY 860394(6.98 Cassette)	THE POOH LEARNING SERIES: ALPHABET DAY
11	7	9	<b>WONDER KIDS</b> WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
12	8	244	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
13	10	159	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82220(3.98/5.98)	SILLY SONGS
14	18	230	<b>BARNEY</b> ▲ <sup>2</sup> BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
15	12	179	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
16	19	49	<b>READ-ALONG</b> WALT DISNEY 860427(6.98 Cassette)	TARZAN
17	20	54	<b>VARIOUS ARTISTS</b> WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS
18	16	188	<b>CEDARMONT KIDS CLASSICS</b> ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
19	13	4	<b>CEDARMONT KIDS CLASSICS</b> BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS
20	22	43	<b>POKEMON</b> ● KOCH 8901(11.98/16.98)	2.B.A. MASTER-MUSIC FROM THE TV SERIES
21	14	4	<b>VARIOUS ARTISTS</b> BENSON 83349(3.98/5.98)	GOSPEL PRAISE SONGS
22	23	8	<b>SING-ALONG</b> WONDER WORKSHOP 1280/MADACY (2.98/4.98)	KINDERGARTEN SING & LEARN: 17 SONGS - WHAT KIDS NEED TO KNOW TO SUCCEED
23	24	157	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
24	21	14	<b>WONDER KIDS</b> WONDER WORKSHOP 1274/MADACY(3.98/5.98)	TODDLERS SING 'N LEARN
25	RE-ENTRY		<b>BEAR</b> WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE

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.



## Virgin, EMI, Liquid Shine On Harper Web Promo

THE BUSINESS PRESS often portrays the Internet and brick-and-mortar merchants as mortal enemies pitted against each other in a battle to the death for sales, but practically everybody in retail knows that the Internet is fast becoming one of the best tools store merchants have for selling music.

That's why Retail Track likes to draw attention to well-thought-out click-and-brick promotions. Take, for example, the **Ben Harper** promotion put together by Virgin, EMI Music Distribution, and Liquid Audio.

**BJ Lobermann**, senior VP of sales at Virgin, says that the promotion came about because "we are looking to broaden the market for Ben Harper."

His last album, "Burn To Shine," came out last September and so far has sold 190,000 units, according to SoundScan. Virgin was looking for a way to keep Harper's name active in shoppers' minds.

So Virgin decided to offer, beginning April 4, a free download of the Harper track "Nobody's Fault," as well as the opportunity to buy seven Harper live tracks that are unavailable in physical formats, which could be bought individually for \$1.99 or as a "bundle" for \$9.99. The wholesale cost to retailers for a song is \$1.49, giving them a 25% profit margin, while the bundle cost is \$7.59, which gives a 24% margin.

The free download is available in two codecs, Liquid Audio and

Microsoft's Windows Media Audio, while the paid downloads initially were available only through Liquid Audio, with Microsoft scheduled to come aboard later on. The songs can be copied to the portable players Sony Memory Stick Walkman and Vaio Memory Clip.

When an Internet promotion was chosen as the way to achieve its objectives, Virgin knew it had to find a way to keep retail happy. "We have always had excellent retail support," says Lobermann. "All of Harper's success has been from retail."

So Virgin wanted to make sure retail would be involved at every level, says Lobermann.

"It is easy for us to give the promotion to Trans World Entertainment's Twec.com and Samgoody.com because they already have online sites," he says. But many independent stores don't have the wherewithal to operate an online site.

That was a problem that needed to be solved before the promotion went forward.

"Ben Harper practically owes his career to the independent [retail] community," says **Charly Prevost**, VP of retail marketing and promotion at Redwood, Calif.-based Liquid Audio. "Virgin said, 'If we just give this to

the big guys, we will alienate those guys who have always been there for him.' So they pushed us very hard to come up with an offline solution."

So what Liquid Audio did is create a page, called [benharper-download.com](http://benharper-download.com), where fans could go to download the song. But the first thing they have to do is pick a store from an alphabetized list. The site currently lists 73 retailers that don't have online stores, mainly independents but also some chains like WaxWorks and Streetside.

There is also a section listing "other retailers," which names companies that do have their own online stores.

So far 152 merchants have signed on, but not all are up and running at this point. "We are continuing to sign retailers on; they can jump in at any time," says **Dominic Pandiscia**, Virgin national sales director. "We definitely view this as a work in progress."

Merchants are spotlighting the promotion in stores through bin cards and tent cards on the counter. Once customers get to the site, "each song has its own individual graphics and liner notes written by Ben," Prevost notes. "We even took it so far as to translate it into French, for Quebec and France, which isn't live yet with it.



# To Be Truly National, We Must Be LOCAL.

**YOUR STORE** →

← **YOUR LOCAL aec SALES OFFICE**

**AEC has 16 SALES OFFICES Devoted to Independent Retail**

CD One Stop, Bethel CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with **WebAmi**.
- New store specialists.
- Sales-driven marketing with **amped** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AMC** Voted Yahoo's "Best music reference sight," offers artist/song-title look-up.

**aec**  
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!



Abbey Road



New Accounts: 800-635-9082  
Fax: 954-340-7641

### NATIONAL AWARENESS CREATES DEVOURING AUDIO SALES!

Walt Disney PICTURES PRESENTS **DINOSAUR**

- Audio rebates inserted into *Dinosaur* toys, interactive products, and in-theater kids' snack trays.
- Major airline soundtrack audio channel and magazine advertising that reaches 14 million passengers
- Radio Disney airplay and product giveaways
- Print advertising in national, family-oriented publications
- Online audio advertising and promotion on Disney Online's *Dinosaur* supersite
- Eye-catching POP materials

Display

Poster

Flat

Street Date: 5/2/00  
visit [www.dinosaur.go.com](http://www.dinosaur.go.com)

**Walt Disney RECORDS**  
© Disney



### '80s Artist Seeks Audience For Digital Firm

#### Thomas Dolby Robertson Goes Public With Audio Integrator Beatnik

This week's column was prepared by Michael Grebb.

THOMAS DOLBY ROBERTSON, who's known for the quirky 1980s hit "She Blinded Me With Science" (under the name **Thomas Dolby**), hasn't exactly had to jump through hoops to get a meeting with the typical dotcom executive.

"A lot of them were listening to my music when they were at MIT," jokes Robertson. "It hasn't been hard for me to get my foot in the door in Silicon Valley."

That's a good thing, considering that Robertson is just now taking his digital music company public.

Known as Beatnik, the firm he founded with a group of software developers in 1996 aims to "sonify" the Web and put an end to the relatively silent Web surfing experience.

"Music will become an increasingly common occurrence on the Web," says Robertson.

With the exception of streaming, which usually requires the user to click a link or call up RealNetworks or Windows Media Player, Web pages have focused on graphics and text at the expense of audio. That's partly due to bandwidth constraints, as well as the "lean-forward" nature of a PC. But Robertson says it's also because



Web sites haven't been able to control the audio quality or allow much interactivity with users, who don't want to constantly manipulate software to hear sounds. Rather, he argues, they should be able to visit a Web site and automatically hear audio.

"As Web sites get richer, people will go to top Hollywood producers and say, 'Sweeten my site for me,'" he says. "They're going to say, 'How?' Beatnik gives you a way to do it."

Beatnik (beatnik.com) has a free audio player that users must download before they're able to hear sounds at Beatnik-enabled Web sites. But unlike other players, it doesn't pop up in the middle of the browser when in use. Instead, it stays buried in the background, which allows a Web site to simply integrate music or other audio into its navigation without requiring much action from users. In a way, the concept marries the entertainment-driven feel of old media with the technical wizardry of the Internet.

Robertson, whose computer-laced songs have helped influence contem-

porary electronica, is perhaps as likely an evangelist of the Beatnik concept as anyone.

"I've straddled both worlds," he says. "I'm somewhat of an ambassador for both industries."

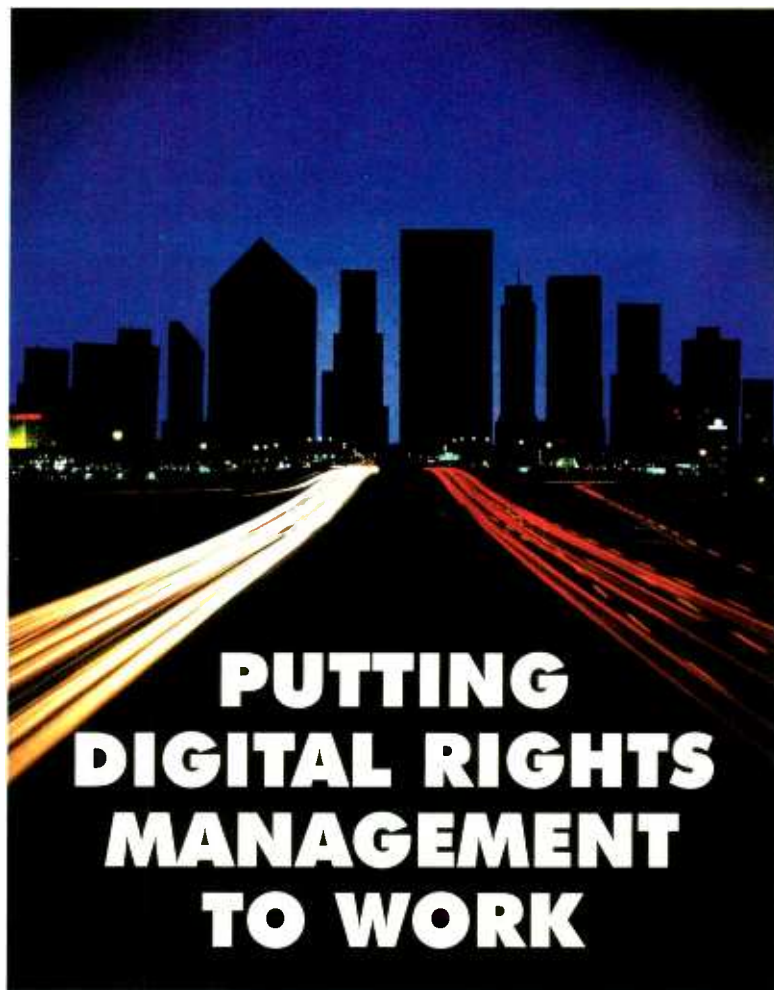
Beatnik has distributed millions of players so far, partly by bundling them with new versions of the Netscape browser; in WebTV boxes, and in Liberate Technologies' new advanced set-top boxes (Liberate powers the interactive TV engine that will be used for America Online's new AOL TV service).

In an attempt to leverage Robertson's supposed ambassador status, Beatnik is using its technology to cut deals with record companies to promote artists and foster fan loyalty. One example is Beatnik's strange GrooveGram feature, which allows visitors to its Web site to "remix" digital versions of songs by the likes of **Smash mouth**, **Britney Spears**, and **Puff Daddy**. Fans can then E-mail the new mixes to their friends, conveniently promoting the artist and Beatnik in the process.

"It allows the fans to connect with the artist," says **Lorraine Hariton**, Beatnik's president/CEO. "It's a way to get at that specific demographic."

Lest record companies begin hyperventilating over the potential for

(Continued on page 119)



**Selecting a DRM Solution?** Will it arrive with everything you need for secure sales and licensing of digital music content?

**Music Exchange™ is a Turnkey, Scalable System** It provides airtight security, free consumer software, extensive e-commerce capability, and a browser accessible database.

**A Complete DRM Solution** No need to partner with a crowd of start-up companies to get your music to market.

**Flexible & Interoperable** When customization is required, the MusicEx client/server software can be neatly integrated with other software.

**Take it for a Drive** Call us to find out how.

**MUSIC EXCHANGE™**  
complete @-commerce™

www.musicex.com/bb (612) 677 8200

### TRAFFIC TICKER

#### Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS	
1. mtv.com	2,788
2. mp3.com	2,480
3. tunes.com	1,233
4. sonicnet.com	997
5. launch.com	986
6. nsync.com	831
7. ubl.com	825
8. peeps.com	784
9. vh1.com	689
10. musicmatch.com	618

AT-HOME VISITORS	
1. mtv.com	2,387
2. mp3.com	1,869
3. tunes.com	996
4. sonicnet.com	785
5. launch.com	735
6. nsync.com	720
7. peeps.com	642
8. ubl.com	607
9. vh1.com	512
10. musicmatch.com	490

AT-WORK VISITORS	
1. mp3.com	741
2. mtv.com	430
3. launch.com	251
4. ubl.com	247
5. tunes.com	237
6. sonicnet.com	212
7. vh1.com	176
8. bmg.com	173
9. musicmatch.com	168
10. peeps.com	161

Source: Media Metrix, March 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 MAY 6, 2000

## Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE? COLUMBIA 62055/CRG	PINK FLOYD	19
◀ NO. 1 ▶ 1 week at No. 1					
2	1	2	RETURN OF SATURN TRAUMA 490441*/INTERSCOPE	NO DOUBT	7
3	2	5	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	1
4	NEW		MY NAME IS JOE JIVE 41703	JOE	2
5	4	45	SUPERNATURAL ◆ <sup>11</sup> ARISTA 19080	SANTANA	4
6	NEW		LET'S MAKE SURE WE KISS GOODBYE MCA NASHVILLE 170098	VINCE GILL	39
7	NEW		FIGURE 8 DREAMWORKS 450225/INTERSCOPE	ELLIOTT SMITH	99
8	6	8	TWO AGAINST NATURE ● GIANT 24719/WARNER BROS.	STEELY DAN	56
9	7	14	ON HOW LIFE IS ▲ <sup>2</sup> EPIC 69490* [RS]	MACY GRAY	13
10	8	18	HUMAN CLAY ▲ <sup>3</sup> WIND-UP 13053*	CREED	8
11	10	28	CALIFORNICATION ▲ <sup>3</sup> WARNER BROS. 47386*	RED HOT CHILI PEPPERS	24
12	11	13	PLAY ● V2 27049* [RS]	MOBY	64
13	12	19	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	44
14	18	4	BOTH SIDES NOW REPRISE 47620/WARNER BROS.	JONI MITCHELL	90
15	13	20	BREATHE ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	20
16	15	4	UNLEASH THE DRAGON ▲ <sup>3</sup> DRAGON/DEF SOUL 546816*/IDJMG	SISQO	3
17	14	29	FLY ▲ <sup>5</sup> MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	12
18	9	8	HOORAY FOR BOOBIES REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	21
19	19	4	EVERYTHING YOU WANT ● RCA 67818 [RS]	VERTICAL HORIZON	43
20	RE-ENTRY		MARC ANTHONY ▲ COLUMBIA 69726*/CRG	MARC ANTHONY	31

● Recording Industry Ass'n. 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 past and present releases titles © 2000, Billboard/BPI Communications and SoundScan, Inc.



## Alliance's Year-Old Distribution Unit On The Move With 3 Label Exclusives

**W**HEELING & DEALING: It's been over a year since we checked in with Innovative Distribution Network (IDN), the distribution company founded in early 1999 by Alliance Entertainment Corp.

The time looks to be right to evaluate IDN's fortunes, for the firm unveiled no less than three new label exclusives in April.

According to IDN president **Todd Van Gorp**, the distributor has finalized a pact with Ruf America, the U.S. arm of the European blues label Ruf Records. Ruf numbers guitarists **Walter Trout** and **Bernard Allison**, **Canned Heat**, and pianist **A.J. Croce** (son of **Jim Croce**) among its acts. Ruf's association with IDN kicks off with the May 9 release of "Once Upon The Blues" by guitarist **Larry Garner** and "The Hand You're Dealt" by **James Solberg**, the longtime second guitarist in the late **Luther Allison's** band.

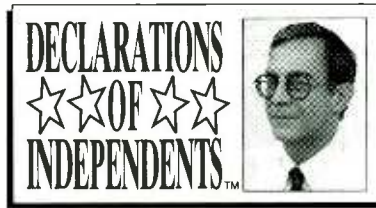
On April 24, IDN began distributing Concord Records, the jazz label based in Concord, Calif. In addition to exclusively handling the Concord family of labels—including Concord Picante, Stretch, the Blues Alliance, and the Jazz Alliance—IDN has entered into a joint venture with the label, which will see the creation of a new field marketing company that will work Concord product exclusively. The company will be headed by former N-Coded Music and GRP Records executive **Bud Katzel** (*Billboard-Bulletin*, April 17).

Concord was most recently distributed by Ryko Distribution. However, you may recall that the label was formerly owned by Alliance and distributed by its defunct indie arm, Independent National Distributors Inc. (INDI). After Alliance filed for Chapter 11 bankruptcy protection in 1997 (and subsequently folded INDI), Concord was held by Alliance's secured creditors. In mid-1999, the label was sold to Act III Communications, the firm operated by TV and film producers **Norman Lear** and **Hal Gaba**.

(Like Concord, Ruf was once distributed by INDI.)

Lastly, IDN has secured an exclusive deal with King Biscuit Entertainment Group. In addition to releasing the catalog of King Biscuit Flower Hour Records' live radio broadcasts, the company operates the Oxygen, Pet Rock, and Silver Eagle Cross Country imprints. King Biscuit had been distributed since 1998 by Koch Entertainment, and prior to that by BMG.

With the addition of these three new lines, IDN now sports a short list of seven exclusive vendors, with a total of 20-some imprints, according to Van Gorp.



by Chris Morris

IDN also distributes Atomic Pop (the new music-oriented firm founded by former Alliance chairman **Al Teller**); the top-notch U.K. reggae label **Jet Star**; Medalist Entertainment, whose imprint Triage Entertainment issued the first IDN release, the two-CD compilation "Mob Hits" (which has sold more than 250,000 units to date, according to Van Gorp); and Alliance's proprietary budget imprint **One Way**, which boasts a catalog of 200 titles and continues to issue 40-60 titles per year, Van Gorp says.

So, IDN has begun life rather modestly, even by the pickier and leaner-is-better standards of most national independents these days. But Van Gorp says he doesn't anticipate that his firm will carry more than 20-25 labels at its peak.

"We don't want to get back into the over-100-label level, because I don't think that serves any label's interests," Van Gorp says.

He adds that his company's growth rate is "in the direction we want to be going in. Since day one we've been presented with a lot of opportunities . . . I could go and pick up label after label after label, but that's not what I want to become. We're looking for that long-term relationship where both companies can build on their strengths."

Van Gorp continues, "We're in three or four negotiations with labels, and we're going to increase our sales staff [currently at 16] where it makes strategic sense. And we've had a great success rate so far."

**HIGH FIVE:** Bloodshot Records, the much-beloved "insurgent country" label out of Chicago, celebrates its fifth anniversary with a terrific two-CD compilation, "Down To The Promised Land," due June 20. The 40-track collection is distinguished by the fact that it includes not only members of the Bloodshot talent roster but also non-label acts that Bloodshot partners **Rob Miller** and **Nan Warshaw** admire. Hence, the talent lineup reads like a list of alt-country all-stars. **Alejandro Escovedo**, **Old 97's**, **Johnny Dowd**, the **Waco Brothers**, **Robbie Fulks**, **Duane Jarvis**, **Giant Sand**, **Kelly Hogan**, **Mike Ireland**, the **Handsome Family**, **Neko Case**, and **Graham Parker**

are just a few of those featured. Cheers to Bloodshot on a job well done.

**FLAG WAVING:** Euro Boys' guitarist **Knut Schreiner** says the members of his group "have always been connected to the more punky part of the Scandinavian rock movement." So it may come as a surprise that the Oslo-based group's second full-length album, "Long Day's Flight 'Till Tomorrow," released April 25 by Man's Ruin Records in San Francisco, is a nearly-all-instrumental throwback.

Indeed, Euro Boys have their roots in the Norwegian punk scene: Guitarist Schreiner was previously lead guitarist for **Turbonegro**, while drummer **Anders Moeller** was formerly with the punk unit **Gluecifer**.

But the bandmates' current quintet—originally a quartet on the group's 1997 debut, "Jet Age"—owes its sound to such diverse influences as surf combos, the **Beach Boys'** "Pet Sounds," and especially the soundtracks to such '60s and '70s features as "Midnight Cowboy," "The Graduate," and "Apocalypse Now."

"The new record is influenced by the freedom you find in the late '60s and early '70s," Schreiner says. "There's an element of freedom you find in those movies, and the same goes for the music as well."

Man's Ruin has long championed the cause of Scandinavian punk rock: Artist **Frank Kozik's** imprint, which is now associated with Artemis Records in New York, has previously released albums by both **Gluecifer** and **Turbonegro**. "[Kozik] also did a poster for our last tour in Europe," Schreiner says.

However, the punk association made for some incongruous gigs when Euro Boys toured the U.S. in 1997. "We were set up with too many punk bands because of the Turbonegro link," Schreiner recalls. "There were always kids with the spiky hair at the gigs."

Let's hope "Long Day's Flight" and the forthcoming EP "1999 Man," due May 23, will give audiences a better picture of what to expect from Euro Boys' next American tour. The group kicks off a monthlong series of U.S. gigs May 16 in Seattle.

### FOR THE RECORD

In an article on Universal Music Group's new Extranet in the April 29 issue, an incorrect title was given for Ellison Scudder. He is senior director of strategic label services for Universal Music Group.

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	15	SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	NO. 1 3 weeks at No. 1 SLIPKNOT
2	NEW	▶	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
3	2	15	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) <b>HS</b>	SPIT
4	3	12	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
5	4	15	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
6	7	10	SOUNDTRACK TVT SOUNDTRAX 6800*/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
7	NEW	▶	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
8	6	6	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
9	10	13	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
10	9	4	SOUNDTRACK KOCH 8070 (10.98/17.98)	THE CROW — SALVATION
11	14	15	SEVENDUST TVT 5820 (10.98/16.98)	HOME
12	15	15	JIM JOHNSTON KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
13	5	2	DEL THE FUNKY HOMOSAPIEN HIERO IMPERIUM 230103* (10.98/16.98) <b>HS</b>	BOTH SIDES OF THE BRAIN
14	12	15	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
15	8	11	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
16	19	15	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
17	11	3	VARIOUS ARTISTS WEBSTER HALL NYC 16 (16.98 CD)	TRANZWORLD 3
18	13	8	LOS TEMERARIOS FONOVISIA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
19	17	15	AMBER TOMMY BOY 1253 (11.98/16.98) <b>HS</b>	AMBER
20	21	15	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) <b>HS</b>	THE PARTY ALBUM!
21	23	10	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98) <b>HS</b>	BLUE (DA BA DEE) DANCE PARTY
22	18	15	ENRIQUE IGLESIAS FONOVISIA 0518 (10.98/16.98)	THE BEST HITS
23	24	7	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) <b>HS</b>	THE IRISH TENORS LIVE IN BELFAST
24	22	2	E.S.G. WRECKSHOP 5552 (11.98/16.98) <b>HS</b>	CITY UNDER SIEGE
25	48	2	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (8.98/11.98)	I LOVE TO SING WITH BARNEY
26	16	6	LUKE LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000
27	25	5	METHRONE CLATOWN 2000 (11.98/16.98) <b>HS</b>	MY LIFE
28	37	4	VARIOUS ARTISTS WONDER WORKSHOP 1273/MADACY (2.98/4.98)	WONDER KIDS: KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
29	NEW	▶	BLACK LABEL SOCIETY SPITFIRE 15046 (16.98 CD) <b>HS</b>	STRONGER THAN DEATH
30	28	2	VARIOUS ARTISTS READER'S DIGEST 9129/DELTA (20.98 CD)	INTIMATE PIANO: BODY & SOUL
31	36	2	VARIOUS ARTISTS WARLOCK 2818 (11.98/17.98)	DANCE HITS SUPER MIX 2000
32	42	2	THE PHAT CAT PLAYERS PARLANE 34044 (15.98 CD) <b>HS</b>	MAKE IT PHAT, BABY!
33	26	13	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVISIA (7.98/11.98) <b>HS</b>	MORIR DE AMOR
34	30	15	EVERLAST TOMMY BOY 1236 (11.98/17.98) <b>HS</b>	WHITEY FORD SINGS THE BLUES
35	27	15	ROME JTI 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
36	39	15	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
37	29	8	AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) <b>HS</b>	THE VIRGIN SUICIDES (ORIGINAL SCORE)
38	NEW	▶	WILLIAM BECTON AND FRIENDS CGI 5370/PLATINUM (10.98/16.98)	B2K: PROPHETIC SONGS OF PROMISE
39	34	15	SPM DOPEHOUSE 5039 (11.98/16.98) <b>HS</b>	THE 3RD WISH
40	RE-ENTRY	▶	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
41	43	3	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
42	44	3	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
43	40	3	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
44	38	14	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
45	NEW	▶	VARIOUS ARTISTS WONDER WORKSHOP 1280/MADACY (3.98/5.98)	KINDERGARTEN SING & LEARN: 17 SONGS — WHAT KIDS NEED TO KNOW TO SUCCEED
46	RE-ENTRY	▶	VARIOUS ARTISTS WONDER WORKSHOP 1274/MADACY (3.98/5.98)	TODDLERS SING 'N LEARN
47	NEW	▶	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	STATE
48	33	14	OUTSIDAZ RUFFLIFE 60000* (5.98/7.98) <b>HS</b>	NIGHT LIFE (EP)
49	32	4	DJ DAN MOONSHINE 80124 (17.98 CD) <b>HS</b>	ANOTHER LATE NIGHT
50	NEW	▶	VARIOUS ARTISTS BIG IDEA/WORD 9451/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES 2

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **HS** 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 (Gold). **▲** Certification of 200,000 units (Platinum). **◆** Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



The World Of

# Indies

BILLBOARD SPOTLIGHTS INDEPENDENT MUSIC





# Indie s

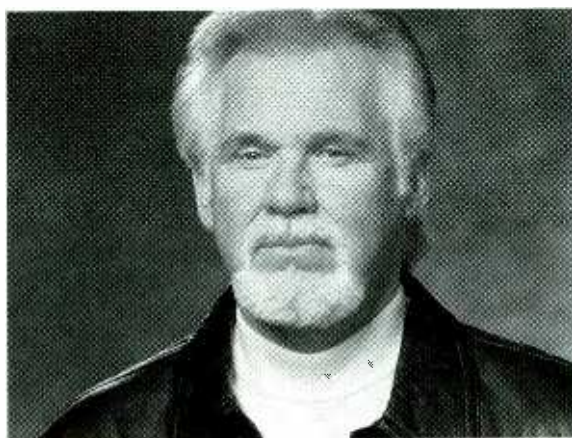
## indiependence

*Established artists are getting a career boost by finding new homes away from major labels*

BY CHRIS MORRIS

Times have changed, says Barry Poss, president of Sugar Hill Records, the Durham, N.C.-based label that numbers such artists as Dolly Parton and Guy Clark among its signees. And with those changing times has come an alteration in the perception of the independent label.

Years ago, Poss says, “[An indie label was] the place you started out when you had nothing, and then when you got something, you went to the majors, and then you came back if there was nothing left. There’s no doubt at this point that, when you think of going to an indie from a major, you’re thinking of expanding, not contracting. That’s how I look at it. I say to these artists, ‘Here’s what we can do that I don’t think was done for you.’”



Kenny Rogers



Merle Haggard



Jimmy Buffett



Tom Waits

Clearly, a growing number of artists are beginning to see the benefits of signing on with an indie. Acts whose careers have hit a wall with the majors, or who have found the big companies to be inhospitable environments for the nurturing of their work, have turned to the indie side for a new lease on life. In many cases, the artists themselves are setting up their own label operations and are reaping new benefits from such arrangements.

### DREAMCATCHERS AND MAILBOATS

Kenny Rogers may be the best-known case of a one-time major-label mainstay who has experienced a huge career boost from his own imprint. Rogers, a multi-platinum superstar of the '70s and '80s, saw his career slowing at Reprise during the '90s. However, after hooking up with Jim Mazza—who had worked with Rogers when he was a hitmaker for United Artists years before—at the short-lived Nashville indie Magnatone, the vocalist took the plunge in 1998 and formed his own company, Dreamcatcher Records, with Mazza as president and junior partner.

“It was an opportunity to own my own masters,” Rogers says, “because, in the long run, intellectual property is where the real financial gain is going to come from. That’s what I liked better than being with a major, because they’re going to own that intellectual property. This was an opportunity for me to do something really unique and creative, and be able to do the type of songs that I wanted to do at the pace that I wanted to do them.”

“We took the concept that we were going to wait until we found the song that we felt radio could not say no to. And that’s what [the baseball-themed tune] ‘The Greatest’ was. It was one of those songs that was so perfect.”

Rogers’ song became an out-of-the-park hit in 1999 and pushed his Dreamcatcher album, “She Rides Wild Horses,” to gold status. The collection has been on The Billboard 200 for more than six months.

Asked if he might have found similar success on a major label, Rogers says, “I wouldn’t have a chance on a major label. First of all, the mentality there is, ‘three singles and you’re out.’ It’s a little like baseball. You get three singles and one album and if nothing happens, sorry, but we’ve gotta find somebody else.”

Another established artist took the indie-label plunge in 1999, when Jimmy Buffett set up his independently-distributed imprint, Mailboat Records. The label issued its debut offering, Buffett’s “Live, Tuesdays, Thursdays, Saturdays,” in November.

In many ways, Buffett’s decision

to go into the independent sector was moved along by the round of changes that followed the Universal-PolyGram merger of 1998-99. Long with MCA, the vocalist moved his Margaritaville imprint to Chris Blackwell’s Island Records for distribution, then suddenly found Island absorbed by Universal and Blackwell on his way out the door.

“We were a victim of the fact [that Margaritaville was] a small label in a big arena,” Buffett says. “There was another option, and we took it.”

He adds, “[Artists are] the last people down the totem pole [at the majors]. The bureaucracy is so amazing. It takes all the fun out of it. At Mailboat, we don’t even have an office. This whole thing was put together by MP3s and E-mail. It’s that entrepreneurial thing that I love. It’s very exciting and interesting to be an artist in charge of his own career.”

### THE GRASS IS GREENER

That point of view is not limited to veteran artists. Texas guitarist Ian Moore established himself as an axe phenom less than a decade ago, when the young performer made his bow on Capricorn Records. However, he soon found himself at loggerheads with label owner Phil Walden about his artistic direction.

“Phil Walden and I were polar opposites, in terms of [our respective views of] what I was,” Moore says. “Phil was so pissed I wouldn’t do a blues/rock record. I wouldn’t write with Will Jennings. I didn’t want to come to Hollywood.”

After three albums on Capricorn, Moore struck out on his own and issued an eclectic, decidedly non-bluesy project, “Ian Moore’s Got The Green Grass,” on his own Hablador imprint. He subsequently hooked up with New York-based Koch Records, which issued Moore’s “And All The Colors...” this year as a joint release with Hablador.

Moore retains his own imprint and can take his projects to other distributors after Koch exercises its right of first refusal. “If I want to release an album of electronica, an album of Hank Williams songs, an album of me and my friends making party noises, I can do it,” he says.

Indie labels are increasingly taking the plunge with some of the more intransigent former major-label talents. Los Angeles punk label Epitaph Records—which in 1999 scored a notable hit with “Mule Variations,” the first album for Epitaph by Tom Waits—has set up a new imprint, Anti Records, as a home for such acts as Waits and a new signee, country icon Merle Haggard.

Epitaph president Andy Kaulkin says, “We formed Anti for the express purpose of working with these more established artists who

*Continued on page 102*



DE LA SOUL

EVERLAST ←

CATONEN-NORRIS  
↓

TONY TOUCH →

AMADELINA

The writing's on the wall.





## SIX QUESTIONS

# PAT BRADLEY

Executive director of the Assn. For Independent Music

BY CHRIS MORRIS

Pat Bradley, executive director of the Assn. For Independent Music, began her career in the indie music industry in 1979, when she was hired as a shipping clerk for a nonprofit indie label. Within a year, she was appointed as director of the label. In 1985, Bradley founded Turquoise Records, Inc., an indie label that produced recordings of folk and bluegrass music. In 1986, Bradley was elected to the Board of Trustees of the National Assn. Of Independent Record Distributors (NAIRD), where she played a key role in the creation and development of NAIRD's "crash course" panels, distributor/label one-on-one meetings and the annually updated "Reference & Resource Guide." After Bradley was hired in 1993 as NAIRD's executive director, she relocated the organization to her home of Whitesburg, Ky., where she continues to oversee the operations of the organization, now known as the Assn. For Independent Music (AFIM).

**The role of the Internet in music sales remains Topic A in our business. With the majors jockeying to assert their control of the Internet market, where do indies fit in?**

When it comes down to money and payment for visibility on Internet sites, of course, the majors are always going to have the advantage because they always have the larger budgets. But again, when you factor into the picture that indie labels and acts will continue to have multitudes of opportunities for exposure through these Internet sites, and that many of these larger indie labels are now some of the more established, stable companies in the overall music industry and have the ability to be more competitive now than in the past, we'll see that the indies will continue to have numerous opportunities for keeping that playing field level, or at least more so than it has in the past.

**In light of the Net's ability to deliver music directly to consumers, what do you envision for indie distributors and retailers in the future?**

I don't see them facing extinction but I do see some changes, and maybe a decline in the overall number of those that will remain in existence.

I certainly don't have a crystal ball that shows how all of this is



going to shake down, any more than anybody else does. But knowing the independents as I have over the last 20-odd years that I have been in this business,

the one thing that I have come to greatly admire in them is the ability to adapt to the changes that happen. Every time something is thrown at us, people sit back and

say, 'Oh, this is going to kill us' or 'This is going to shut the door on the independent retailer.' It just opens up new doors for new opportunities, and we find ways to get those doors open and to take advantage of what have seemed like problems. We've found ways to turn those liabilities into assets.

I see that happening in a lot of instances, particularly with the retailer. If you look over the last five years, one of the things I think the Internet has had a big impact on is the retail coalitions that are forming. The first one actually came together at the NAIRD convention in San Francisco back in '95. That's really been one of the positive things to come out of all this.

What I see happening is that the retail record store isn't going to be able to just exist. They're going to have to be creative; they're going to have to be more of a service-oriented industry. The sales people are going to have to be more educated about the music that they're dealing with, and we all know that's been a major problem. The retailers that know this and take these steps to become more consumer-oriented are going to be tremendously successful, and I think they're finding ways to make use of the Internet. But I also think they have learned that they've got to create a balance—there's got to be a blending of the in-store aspect of their service, along with the advantages that they can find with the Internet—for the brick-and-mortars to be able to not just continue, but to grow.

In retail, so much has happened in terms of the big chains and the majors within the industry—the consolidations and the buy-outs and putting the mom-and-pops out of business. I think the ones that are left are very strong and have a good, solid foundation. I don't think you're going to see a tremendous outburst of new retailers coming up in the next few years, but I do see those that are there, those that have managed to survive all these consolidations, will continue.

In distribution, we've gone from more than 200 distributors six or eight years ago to about 20 national distributors now. I don't know how long those 20 will be able to hold on. It's going to be really interesting to see where they end up. I would hope they'll find ways to take advantage of e-commerce and continue to be some form of a liaison between the label and the retailer.

**If it is successfully completed, the pending Warner Music-EMI merger will see two national distributorships, Alternative Distribution Alliance and Caroline Distribution, moving under one roof.**

**The prevailing trend in all business seems to be "larger is better"; does this spell a new age of mergers among indie firms?**

Everyone knows that this age of mergers is not limited to the music industry. It's happening everywhere: in banking, in department stores, in newspapers. In everything, the answer seems to be "bigger is better." Personally, I totally disagree with that. I hate this movement.

I see some of that going on in the independent industry but, to be quite honest, if that happens on a large scale within the independent industry, I am going to be so disappointed that I will seriously think about getting out of it. I just don't see that happening. That's the whole point of being independent. That's our foundation, and if that starts happening with the independents, it is going to tear the foundation out of what independent music was built on.

**AFIM has always prided itself on educating its members and, to that end, continues to mount its crash course for entry-level firms at its annual convention. In your view, what information is critical for new indies at the beginning of the new millennium?**

Up until just a few years ago, in any marketing class that you took, the prime factor for any retail entity was "location, location, location," and for any label, especially in the independent industry, it was "promotion, promotion, promotion." Now, I think any industry has an entirely new necessity—it's called "technology, technology, technology." Technology is a real key ingredient and how we teach, how we train, how we pass all of the new technologies along to the newcomers is something we've talked a lot about. We're trying to incorporate within the AFIM crash-course panels the various technologies that are coming about and are in place now—from recording all the way through to the design of a CD package, and technologies for mastering, production, marketing and then into the current hot topic of the industry, how to use the Internet.

**AFIM is fast approaching three decades in existence. What are the biggest challenges facing the organization?**

The move from regional to national distribution, the consolidations we've talked about within the retail and distribution industries, the independent labels, distributors and retailers seeking bankruptcy protection and causing turmoil and panic in the industry have all been issues that the organization has had to deal with. It impacts us in that we lose

*Continued on page 106*



**SNOOP DOGG PRESENTS THA EASTSIDAZ**

The Platinum Debut Album from Dogghouse Records

**SEVENDUST**

Their Sophomore Album HOME • Certified Gold

**XTC**

The New Album WASP STAR (APPLE VENUS VOL. 2) • May 23rd

**NASHVILLE PUSSY**

The New Album HIGH AS HELL • May 30th

**NEXT UP: RAP'S NEW GENERATION**

Featuring Ruff Ryders Presents Drag-On, Xzibit Presents Montage, Q-Tip Presents Consequence & more • June 13th

**BENDER**

The Debut Album • May 9th

**LATANYA**

Her Debut Album • June 27th

**THE UNBAND • MAGNIFIED • IGNITE**

**2GETHER • GUIDED BY VOICES • RAM-Z**



Hear it now at [Tvtrecords.com](http://Tvtrecords.com)



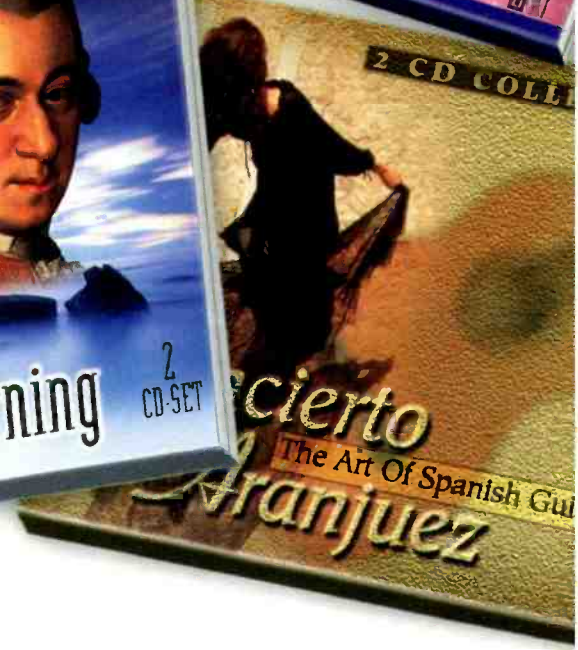
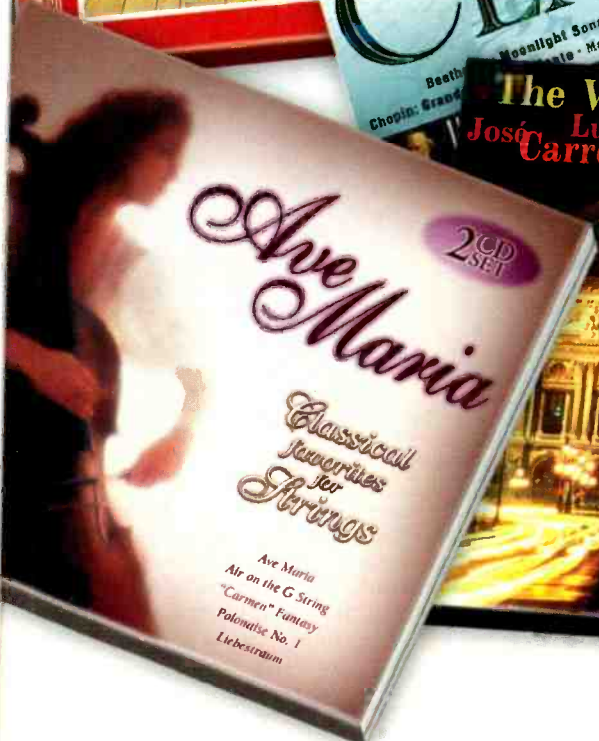
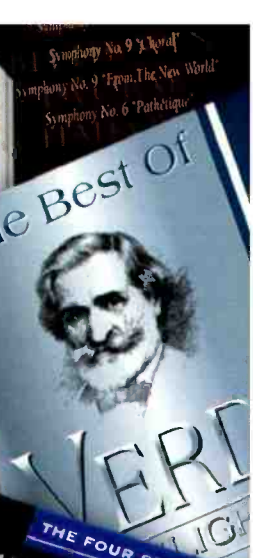


# TIMELESS MUSIC CHARTING YEAR AFTER YEAR

**LASERLIGHT**  
**DIGITAL**

**DELTA ENTERTAINMENT CORPORATION**  
1663 SAWTELLE BOULEVARD, LOS ANGELES, CA 90025  
TEL (310) 268-1205 • FAX (310) 268-1279





WWW.DELTAENTERTAINMENT.COM

delta entertainment



## RETAIL COALITIONS

*Indie chains compete with the majors and give them a run for the money*

BY DON JEFFREY

Retail coalitions, formed several years ago to give independent music stores the clout that big chains have, are growing in size and importance.

Labels have taken notice because of the coalitions' ability to break new acts. And, although continued retail consolidation often means a greater direction of label resources toward fewer companies, many coalition members think their grassroots approach to marketing will keep the funds flowing in their direction.

"They were smart," says Cliff O'Sullivan, VP of marketing and artist development for Universal Music Group. "These guys were relatively small businesses that figured out a way to pool their resources to get more attention on a national basis."

He adds, "They come to us and get excited about projects." Shelby Lynne is one current UMG artist he mentions as a beneficiary of coalitions' enthusiasm.

As for retail consolidation, coalition members believe it has not hurt their business. "It's creating very large, mediocre chains instead of regional, aggressive smaller chains," says Don Van Cleave, owner of the Magic Platter indie store in Birmingham, Ala.

Van Cleave is also the president of one of the oldest and most successful of these retail alliances—the Coalition Of Independent Music Stores (CIMS), based in Birmingham. It comprises 30 companies that operate 70 stores with a total annual revenue of \$120 million. Many of the companies are one-store operations; no company has more than five stores. About 95% of the members buy directly with the majors.

Van Cleave says that CIMS receives many applications from potential members and, at press time, was having talks with at least four retailers.

He says CIMS' latest move is incorporation. The group began with a "loose set of rules," he says, but now has evolved into a parliamentary form of organization.

"There are a lot of dollars floating through here, and we represent a lot of businesspeople who are pretty savvy and sophisticated. They wanted it to be the real deal, and it is now," says Van Cleave.

Besides these changes, CIMS has instituted an annual summer retreat where, Van Cleave says, "we have an intense dialogue about how to run a record store in this climate."

### SETTING YOUR SITES

CIMS has also developed a business-to-business Web site that contains a "private bulletin board where the coalition can go and discuss issues," he says.

As for the Internet, CIMS is helping member stores with their Web sites.

"We're not going to create a supersite together," he says. "We don't see the payoff. Everyone wants to keep their brand."

One of the best things coalitions do is help members on operational issues. "We're really working every day to help them run their stores better. We aggregate a lot of business information," says Van Cleave.

Beyond this kind of help, coalitions are essentially promotion-driven organizations, seeking label cooperation and funding for programs that help sell music.

"There's a lot more interaction with labels," says Van Cleave. "We have a lot more chances with promotions we can't get on our own."

The coalition's original programs—Adopt-A-Band and Listening Booth—are still working well. There's also a national advertising campaign, which includes a coordinated plan for cable, print and broadcast TV.

"The main thing we're doing is making it easy for labels to make

to do but don't have the time to do."

The program costs \$3,500 per label for each cut on the sampler. For that, the label gets the exposure on the sampler, a full-page ad in the members' publications and price-and-positioning in each store for the 60-day period of the promotion. In addition, listening posts play the sampler cuts.

Rosenberg says that labels have some right to be frustrated with retail cooperative programs. "They pay \$30 a store for an endcap. The guy buys 30 CDs and sends back 29. The network doesn't make money until it sells the music, not the real estate."

The criteria for a small chain to join the Music Monitor Network are owning a minimum of five stores with annual volume of \$5 million, having its own publication or a plan to start one, operating its own marketing department, buying direct from the majors and reporting to SoundScan.

The small chains that make up the network don't get in each other's way because they are non-competing. Rosenberg says he is looking to recruit some larger chains with, say, 30-40 stores.

CIMS and Music Monitor Network are coalitions of stores that sell mostly pop and rock music. But for the urban-music retail market, there are a number of coalitions, too.

"They're still developing," says Ron Daniels, VP of urban marketing for Universal Music Group. "I don't believe any have yet reached their full potential. The dynamics of the coalitions have changed since the time they started. Once they become more solidified in their own concepts, they can do a much better job. The potential is there. It will take more tweaking, more commitment. A lot of labels are taking a wait-and-see attitude."

One active urban retail coalition is the New York-based Metropolitan Independent Retail Assn. (MIRA), a 6-year-old organization that has 30 stores.

Dwight Fuller, co-owner of Vision Quest in Yonkers, N.Y., and president of MIRA, says, "It became apparent that most advertising dollars were spent on chain stores rather than independent stores. But independents were breaking more records than chains. A lot of times we were an afterthought. But they see the numbers we're putting down, and now we're beginning to be part of the equation."

MIRA buys direct from two major record companies through the coalition and has programs like its Video Monitor. The labels pick 10 artists and an editing team puts together a video to send to all the stores.

Fuller is also a member of the Independent Music Group (IMG), a national retail coalition for urban stores. "We can deal like a national chain," says Fuller, "and take the fervor to a new level." ■



CIMS' Van Cleave

Ibrahim Ferrer, Train and Buckcherry, Van Cleave says.

Another major independent coalition is Music Monitor Network, which is based in Atlanta. It consists of seven chains with 80 stores and annual revenue of about \$75 million.

Don Rosenberg, the coalition's president and owner of the 11-store Charlotte, N.C.-based Record Exchange chain, says there is a "substantial" difference between it and CIMS.

"We're a network confederation of seven independent entities, as opposed to majority rules. We don't force anything on our members," he says.

The funds received from labels for programs is a "sweetener," not a replacement for regular co-operative advertising money, he adds.

### A SMALL CHAIN SAMPLING

The Monitor's most popular program, Rosenberg says, is the Monitor This! sampler—a CD with about 20 tracks, several of them previously unreleased. There's a new sampler every two months. A total of 26,000 copies are made and given out to customers who purchase any of the featured artists'



Universal's O'Sullivan

recordings. "It's like a listening post on a stick," says Rosenberg, characterizing the sampler. "It's designed to allow the independent chain to do something they'd like

one call and execute a plan for 70 stores," he says.

The Adopt-A-Band program, which costs \$12,000 a month, has helped break acts like Moby,



Anthrax  
Blondie  
Blue Plate Special (Slimstyle Records)  
Chronic Future (Retrograde Records)  
Face To Face (LadyLuck Records)  
58 (Americoma Records)  
Flash Bastard (Americoma Records)  
Go-Go's  
Laidlaw (Americoma Records)  
Julian Lennon (Music From Another Room)  
Lewis & London  
Lucy Pearl (Pookie Records)  
Meat Loaf  
James Michael  
Mötley Crüe (Mötley Records)  
Peel  
Slash's Snakepit  
Jill Sobule  
the hal lovejoy circus (Fish Of Death Records)  
Transmission OK  
Veruca Salt (Velveteen Records)  
Violent Femmes  
Yes  
Mike Younger

beyond  
music  
the  
artists'  
marketing  
company



the major independent

visit us online at [www.beyondmusic.com](http://www.beyondmusic.com)

9255 Sunset Boulevard

• West Hollywood, CA 90069

• 310-385-4800

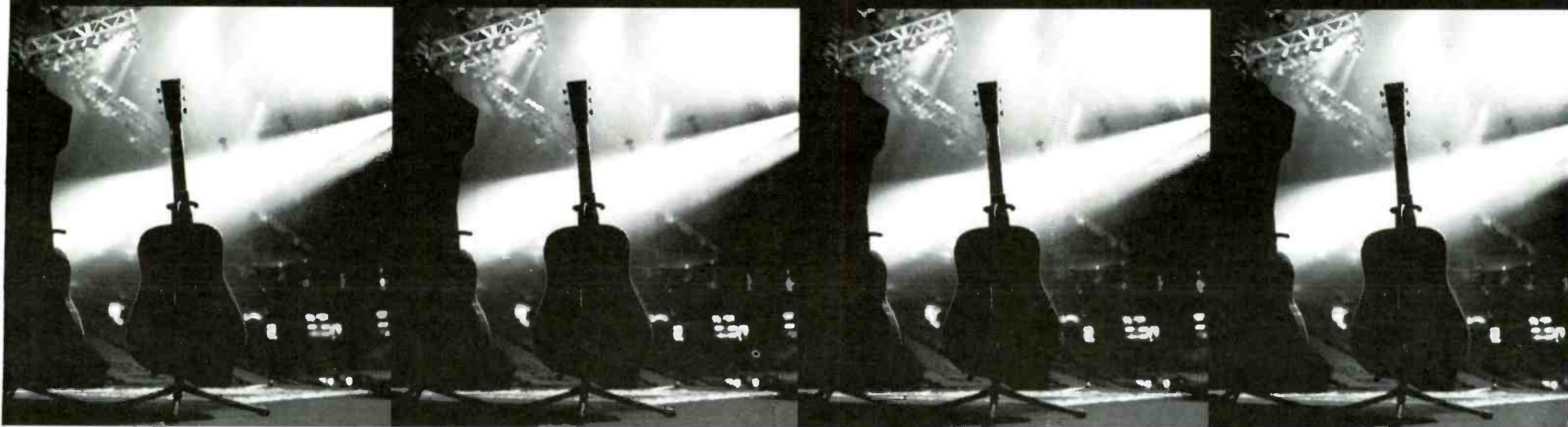






# musictoday.com

THE SOURCE FOR LIVE MUSIC



FOR ARTISTS AND FANS ON THE WEB

...tourdates...artist stores...live music news...contests...





# Indies

## CHARTS

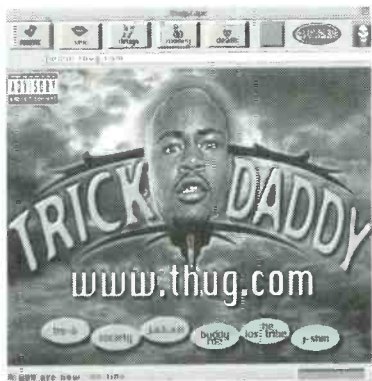
Continued from page 84

### BILLBOARD 200 LABELS

1. Tommy Boy 8
2. Koch 3
3. Loud 8
4. T.V.T. 6
5. Roadrunner 6

### BILLBOARD HOT 100 SINGLES

1. **Kiss Me**, Sixpence None The Richer, Squint
2. **What It's Like**, Everlast, Tommy Boy
3. **Sexual (Li Da Di)**, Amber, Tommy Boy
4. **We Like To Party**, Vengaboys, Groovilicious/Strictly Rhythm
5. **There She Goes**, Sixpence None The Richer, Squint
6. **G'd Up**, Snoop Dogg Presents Tha Eastsidaz, Dogg House/TVT
7. **Nann**, Trick Daddy Featuring Trina, Slip-N-Slide/Warlock
8. **Watch Out Now**, The Beatnuts Featuring Yellaklaw, Violator/Loud
9. **Buy Me A Rose**, Kenny Rogers With Alison Krauss &



10. **Boom, Boom, Boom, Boom!!**, Vengaboys, Groovilicious/Strictly Rhythm

### BILLBOARD HOT 100 IMPRINTS

1. Tommy Boy 2
2. Squint 2
3. Groovilicious 2
4. Slip-N-Slide 1
5. Dogg House 1

### TOP R&B/HIP-HOP ALBUMS

1. **www.thug.com**, Trick Daddy,

- Slip-N-Slide/Warlock
2. **Thug Mentality 1999**, Krayzie Bone, Mo Thugs/Ruthless/Loud
3. **Melvin Flynt — Da Hustler**, Noreaga, Penalty/Tommy Boy
4. **Snoop Dogg Presents Tha Eastsidaz**, Snoop Dogg & Tha Eastsidaz, Dogg House/TVT
5. **Tha Streetz Iz A Mutha**, Kurupt, Antra/Artemis
6. **Three 6 Mafia Presents Hypnotize Camp Posse**, Various Artists, Hypnotize Minds/Loud
7. **We Ready — I Declare War**, Pastor Troy, MADD Society
8. **Uncontrolled Substance**, Inspectah Deck, Loud
9. **Brent Jones And T.P. Mobb**, Brent Jones And T.P. Mobb, Holy Roller/MCG
10. **Ghettty Green**, Project Pat, Hypnotize Minds/Loud
11. **Death Before Dishonesty**, Bootleg, Relativity
12. **Crazyndalazdayz**, Tear Da Club Up Thugs Of Three 6 Mafia, Hypnotize Minds/Loud
13. **A Musical Massacre**, The Beatnuts, Violator/Loud
14. **It Was All A Dream**, Lil' Keke, JamDown
15. **It's Time**, Glenn Jones, SAR
16. **Rome 2000 Thank You**, Rome,

- JTJ/Ground Level
17. **In The Meantime — The Music That Tells The Story**, Iyanla Vanzant, Harmony
18. **Gotta Get The Ground Back**, Johnnie Taylor, Malaco
19. **Sittin' Fat Down South**, Lil' Troy, Short Stop/Me + Mine
20. **Threwed Yung Playa**, Yungstar, Straight Profit/Def Souf
21. **Get It How U Live!!**, Hot Boys, Cash Money
22. **Changing The Game**, Infamous Syndicate, Relativity
23. **Twista Presents: Legit Ballin' The Album Vol. 1**, Various Artists, Legit Ballin'
24. **D.I.T.C.**, D.I.T.C., Tommy Boy
25. **Urban Therapy**, Silk-e, Ronlan
26. **The Right Time**, Cherrelle, Power/Platinum
27. **It's All Good**, M.C. Breed, Power/Roadrunner
28. **On Da Grind**, Ghetto Mafia, Rap Artist/Fully Loaded
29. **Let's Get Free**, Dead Prez, Loud
30. **Being Myself (Remixed)**, Juvenile, Warlock

### TOP R&B/HIP-HOP ALBUM IMPRINTS

1. Slip-N-Slide 1

2. **Hypnotize Minds** 4
3. **Penalty** 2
4. **Dogg House** 1
5. **Antra** 1
6. **Ruthless** 2
7. **Loud** 2
8. **Mo Thugs** 1
9. **Relativity** 2
10. **Madd Society** 1

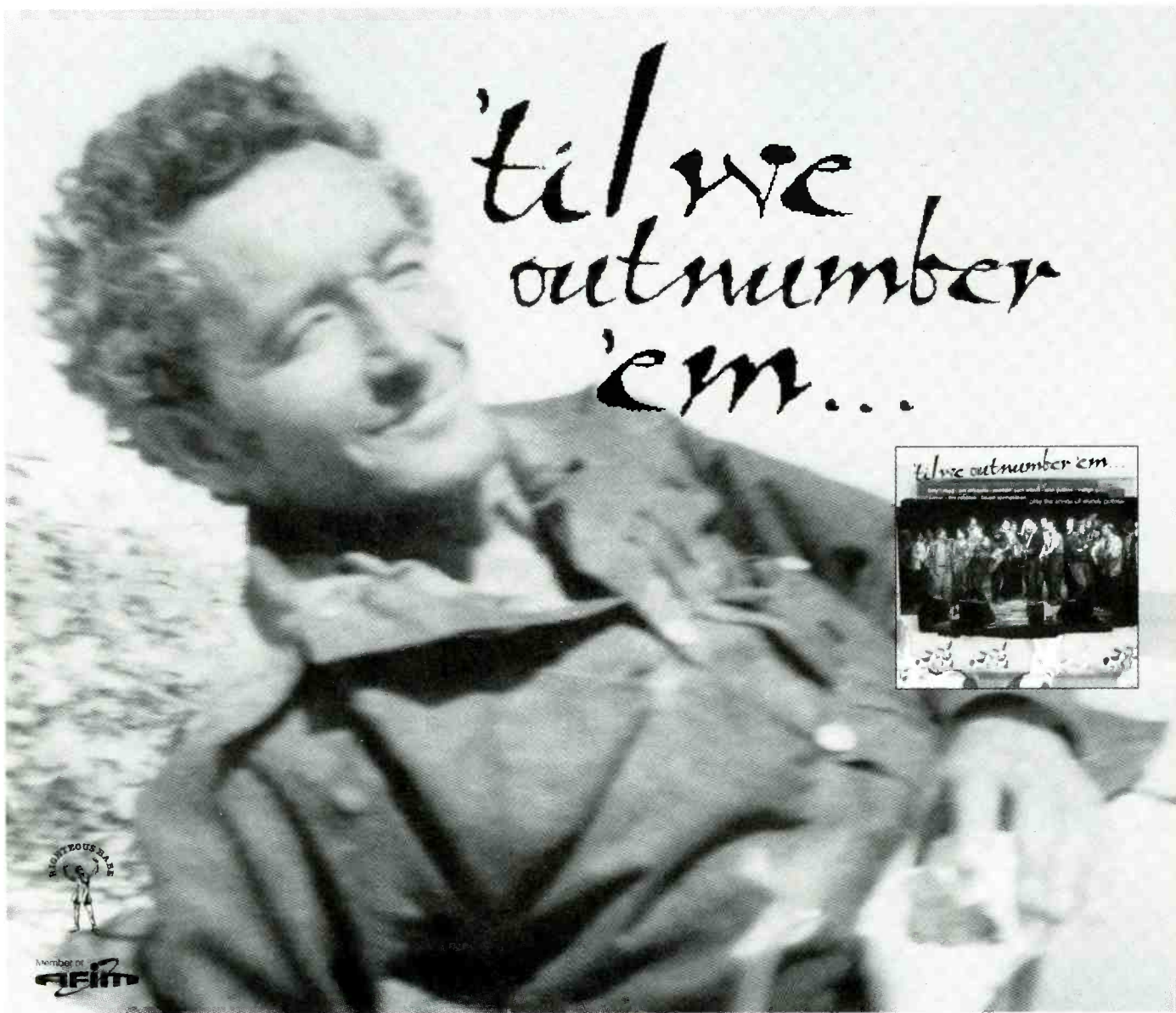
### TOP R&B/HIP-HOP ALBUM LABELS

1. Loud 8
2. Warlock 4
3. Tommy Boy 9
4. T.V.T. 2
5. Artemis 1

### HOT R&B/HIP-HOP SINGLES & TRACKS

1. **G'd Up**, Snoop Dogg Presents Tha Eastsidaz, Dogg House/TVT
2. **Nann**, Trick Daddy Featuring Trina, Slip-N-Slide/Warlock
3. **Watch Out Now**, The Beatnuts Featuring Yellaklaw, Violator/Loud
4. **I Don't Wanna See**, Link, Relativity
5. **Whistle While You Twurk**, Ying

Continued on page 88



**billy bragg  
ani difranco  
ramblin' jack elliot  
arlo guthrie  
indigo girls  
david pirner  
tim robbins  
bruce springsteen**  
play the songs of  
**woody guthrie**

a one-night-only gang  
of old-school folkies,  
dye-d-in-the-wool rockers,  
and young upstarts  
gives props to  
america's #1 troublemaker

in stores  
**may 23, 2000**

righteous babe records  
p o box 95 • ellcott station • buffalo, ny 14205  
ph. (716) 852-8020 • fx. (716) 852-2741



## R.B. Morris



**AFIM  
award  
nominee**

### ZEKE and the WHEEL

Dave Marsh called R.B. Morris' first album *Take That Ride* "a debut that makes you lust for a follow-up." Well here it is...

## Boys Don't Cry



Film Features  
Academy Award  
Winning Performance  
by Hilary Swank

### The acclaimed soundtrack

of the award winning film. Features "The Bluest Eyes In Texas" by Nina Persson (Cardigans) and Nathan Larsen "Shudder To Think" and much more.

## Steve Forbert



### evergreen boy

The new album from Steve Forbert, produced by Jim Dickinson and featuring Spooner Oldham on "Trusting Old Soul."

## The Nixons



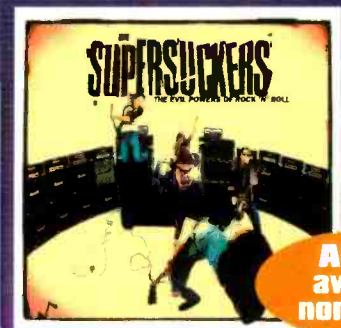
### Latest Thing

Their brand new album, featuring "First Trip" as heard on Modern and Active Rock stations nationwide.

# KOCH records

## The Major Independent

## Supersuckers

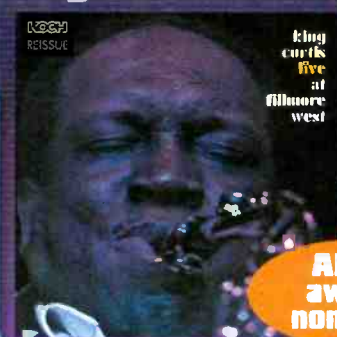


**AFIM  
award  
nominee**

### The Evil Powers of Rock 'n' Roll

13 new songs about liquor, women, drugs and killing.

## King Curtis

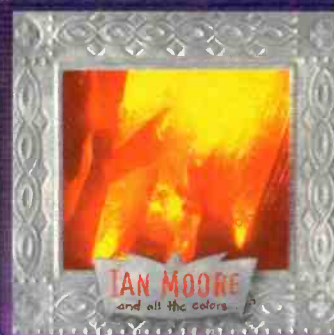


**AFIM  
award  
nominee**

### Live At The Billmore West

The classic Atlantic album, reissued at last.

## Ian Moore



### and all the colors...

"Moore, who is clearly possessed of an intransigent creative streak, has forged a musically inclusive rock record with "and all the colors..." — Billboard

## Seely



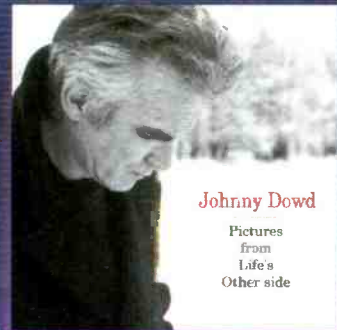
seely

### Winter Birds

This Atlanta quartet's bubbling electro-acoustic sound is some of the best headphone music of the new millennium. "Winter Birds is, essentially, the sound of a band in their prime."

—Alternative Press

## Johnny Dowd



Johnny Dowd  
Pictures  
from  
Life's  
Other side

### Pictures from Life's Other Side

"If Willie Nelson turned into Mr. Hyde, he'd be Johnny Dowd."

— John Pareles, New York Times

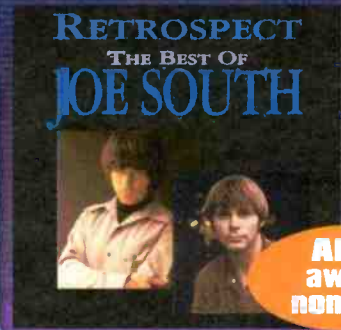
## The Smithereens



### God Save The Smithereens

New album featuring the tracks "She's Got A Way" and "House At The End Of The World"

## Joe South



**AFIM  
award  
nominee**

### The Best Of Joe South

Features all his hits, including "Hush," "Games People Play," "Rose Garden," "Walk A Mile In My Shoes" and "Down In The Boondocks."

**Coming this Summer:** The new album from Amy Rigby.





# Indies

## CHARTS

Continued from page 86

- Yang Twins, ColliPark
- 6. **Oh No**, Noreaga, Penalty/Tommy Boy
- 7. **Girls All Pause**, Kurupt Featuring Nate Dogg And Roscoe, Antra/Artemis
- 8. **Thug Mentality**, Krazy Bone, Mo Thugs/Ruthless/Relativity
- 9. **Nasty Trick**, Gangsta Boo, Hypnotize Minds/Relativity
- 10. **Bounce**, Miracle, Major



Snoop Dogg

- Turnout/Sound Of Atlanta
- 11. **Hypnotize Cash Money (Player Why Ya Hater?!?)**, Tear Da Club Up Thugs Featuring Hot Boys, Juvenile, BG & The Big Tymers, Hypnotize Minds/Loud
- 12. **Heads High**, Mr. Vegas, Greensleeves
- 13. **Keys**, LaTanya, TVT
- 14. **Ballers**, Project Pat Featuring Juvenile, The Big Tymers, Hot Boys & Three 6 Mafia, Hypnotize Minds/Loud

- 15. **Big Mama (Go Big Girl)**, Black Dave, Triad/Roadrunner
- 16. **John Doe**, Public Announcement Featuring LeLe, UNOHOO
- 17. **Come Get It**, DJ Hurricane Featuring Rah Digga, Rampage & Lord Have Mercy, Off Line/TVT Soundtrax/TVT
- 18. **Thug Ones**, Half-A-Mill Featuring Noreaga, Musalini & Kool G Rap, Penalty/Tommy Boy
- 19. **How We Roll**, 69 Boyz Featuring D.T. The Incredible Hulk, Doc Hollywood/Home Bass
- 20. **Dog Food**, Forsche Featuring George Clinton, Holland Group



The Beatnuts

- & Lord Have Mercy, Off Line/TVT Soundtrax/TVT
- 6. **Bounce**, Miracle, Major Turnout/Sound Of Atlanta
- 7. **Nann**, Trick Daddy Featuring Trina, Slip-N-Slide/Warlock
- 8. **Whole Lot Of Gangstas Die**, Flexx G. Featuring Kurupt And Alkatraz, Shanty Town/Holland Group
- 9. **Big Mama (Go Big Girl)**, Black Dave, Triad/Roadrunner
- 10. **Everyone Falls In Love**, Tanto Metro & Devonte, Penthouse/VP
- 11. **Thug Ones**, Half-A-Mill Featuring Noreaga, Musalini & Kool G Rap, Penalty/Tommy Boy
- 12. **Who Let The Dogs Out?**, Chuck Smooth, Wingspan
- 13. **Ph.D. (Playa Hata Degree)**, Tony-O Featuring Kevin Gardner & Redwine, Epicurean
- 14. **Here I Go**, Infamous, Syndicate Relativity
- 15. **Cold Feet**, 40K Crew, Francis
- 16. **Freak With Me**, Tee Kee & Diamon Ra'mone, Doc Hollywood/White Lion
- 17. **Ego Tripping**, LT. Stitchie Featuring Mad Lion, PRG/Deh Tyme
- 18. **Ghetto Cowboy**, Mo Thugs

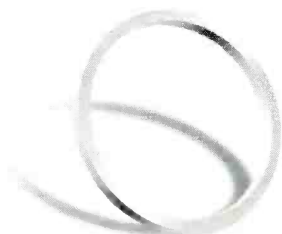
Continued on page 90

### TOP R&B/HIP-HOP SINGLES LABELS

- 1. Slip-N-Slide 1
- 2. Dogg House 1
- 3. Violator 1
- 4. Hypnotize Minds 3
- 5. Relativity 2
- 6. Penalty 2
- 7. ColliPark 1
- 8. Antra 1
- 9. Major Turnout 1
- 10. Greensleeves 1

### HOT RAP SINGLES

- 1. **Watch Out Now**, The Beatnuts Featuring Yellaklaw, Violator/Loud
- 2. **G'd Up**, Snoop Dogg Presents Tha Eastsidaz, Dogg House/TVT
- 3. **Nasty Trick**, Gangsta Boo, Hypnotize Minds/Relativity
- 4. **Whistle While You Twurk**, Ying Yang Twins, ColliPark
- 5. **Come Get It**, DJ Hurricane Featuring Rah Digga, Rampage



Gold Circle  
ENTERTAINMENT

presents



samson  
records™

The Source for Smooth Jazz

TRILOKA

Celebrating 10 years of World Music

CHAPTER



RECORDS

Music from the Screen



Distributed By

Coming this fall **Brick Red Records** Developing Artists for the Future



# TOM JONES



ROBBIE WILLIAMS THE GARDIGANS CERY'S FROM CATATONIA STEREOPHONICS NATALIE IM BRUGLIA

THE DIVINE COMEDY JAMES TAYLOR QUARTET HEATHER SMALL

JAMES DEAN BRADFIELD SPACE VAN MORRISON

# RELOAD

ZUCCHERO BARENAKED LADIES PORTISHEAD THE PRETENDERS MOUSSE T. SIMPLY RED

# THE NO. 1 ALBUM



KEEP AN EAR OPEN FOR NEW ALBUMS FROM SPACE, SOUND 5 & SUPERSISTER

GUT RECORDS LTD. BYRON HOUSE 112A SHIRLAND ROAD LONDON W9 2EG  
TEL +44 (0) 20 7266 0777 FAX +44 (0) 20 7266 7734

[www.gutrecords.com](http://www.gutrecords.com)



# Indies

## CHARTS

Continued from page 88

- Family Featuring Bone Thugs-N-Harmony, Mo Thugs/Ruthless/Relativity
- I'm Just A Bill**, Ike Jackson Presents Tom Paper, HMC/.447/Replay
  - What We Be Bout**, Mozae, Sagestone



Amber



Conjunto Primavera

- T9. Twin Sounds 4**
- T9. Dominion 4**

### HOT LATIN TRACKS

- Necesito Decirte**, Conjunto Primavera, Fonovisa
- El Niagara En Bicicleta**, Juan Luis Guerra 440, Karen/Caiman
- Te Quiero Mucho**, Los Rieleros Del Norte, Fonovisa
- Si No Te Hubieras Ido**, Marco Antonio Solis, Fonovisa
- Me Estoy Acostumbrando A Ti**, Pepe Aguilar, Musart/Balboa
- El Peor De Mis Fracazos**, Marco Antonio Solis, Fonovisa
- Te Ofrezco Un Corazon**, Banda El Recodo, Fonovisa
- Lagrimas**, Los Tigres Del Norte, Fonovisa
- Si Te Pudiera Mentir**, Marco Antonio Solis, Fonovisa
- Tu**, Noelia, Fonovisa

### TOP RAP SINGLES IMPRINTS

- Violator 1**
- Dogg House 1**
- Hypnotize Minds 2**
- ColliPark 1**
- Wingspan 3**
- Doc Hollywood 3**
- Major Turnover 1**
- Slip-N-Slide 1**
- PRG 2**
- Shanty Town 1**

- Pussy**, Lords Of Acid, Antler Subway/Never
- Above The Clouds**, Amber, Tommy Boy
- Skin**, Charlotte, Nervous
- 9PM (Till I Come)**, ATB, Radikal
- Sun Is Shining**, Bob Marley Vs. Funkstar De Luxe, Edel America
- Unspeakable Joy**, Kim English, Nervous
- I Do Both Jay & Jane**, La Rissa, Badd Cat/Aureus/Warlock
- Up & Down**, Vengaboys, Groovilicious/Strictly Rhythm

- Sun Is Shining (The Remixes)**, Bob Marley, Tuff Gong/Palm Pictures/Rykodisc
- Do It Again**, Razor N' Guido, Groovilicious/Strictly Rhythm
- Red Alert**, Basement Jaxx, XL/Astralwerks/Caroline
- Am I Sexy...?**, Lords Of Acid, Antler Subway/Never
- Disco Inferno**, Cyndi Lauper, Jellybean
- Miami**, Slick, Twin Sounds/Dominion/K-Tel
- No More Pain And Lies**, Chris Moutas Featuring Mr. SoOP, JWP/ICU
- Pretty Fly (For A White Guy)**, The Obscure, Twin Sounds/Dominion/K-Tel

- All Star**, Smack, Under The Cover

### TOP DANCE MAXI-SINGLES IMPRINTS

- Tommy Boy 3**
- Groovilicious 18**
- Nervous 15**
- Antler Subway 3**
- Radikal 3**
- Edel America 3**
- Jellybean 14**
- Tommy Boy Silver Label 8**

### HOT DANCE MAXI-SINGLES

- Sexual (Li Da Di)**, Amber, Tommy Boy
- We Like To Party!**, Vengaboys, Groovilicious/Strictly Rhythm
- Boom, Boom, Boom, Boom!!**, Vengaboys, Groovilicious/Strictly Rhythm

### HOT LATIN TRACKS IMPRINTS

- Fonovisa 29**
- Musart 5**
- Karen 4**

Continued on page 94

REGGAE MUSIC'S #1 LABEL

# VP RECORDS

## 1999-2000 REGGAE HOT PICKS



IN New York: 89-05 138th Street, Jamaica, NY 11435 Tel : (718) 291-7058 Fax : (718) 658-3573 IN FLORIDA: 6022 S.W. 21st Street MIRAMAR, Florida 33023, Tel : (954) 966-4744 Fax : (954) 966-8766

www.vprecords.com



# MILES AHEAD IN REGGAE MUSIC

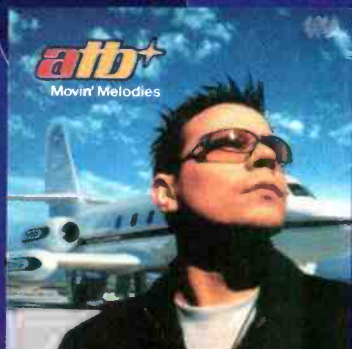




**Dance**



**Armand Van Helden**  
2 Future 4U



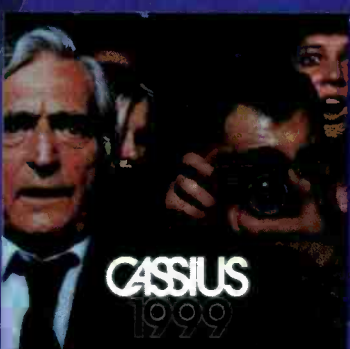
**ATB**  
Movin' Melodies



**Basement Jaxx**  
Remedy

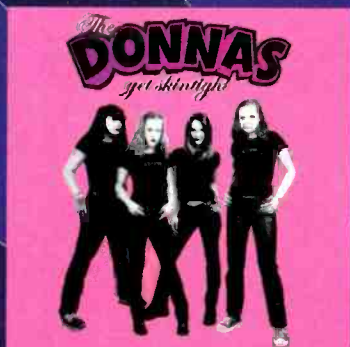


**Thievery Corporation**  
Songs from the Thievery Hi-Fi



**Cassius**  
1999

**Rock Alternative**



**The Donnas**  
Get Skintight



**Sleater-Kinney**  
The Hot Rock



**Macha**  
See It Another Way



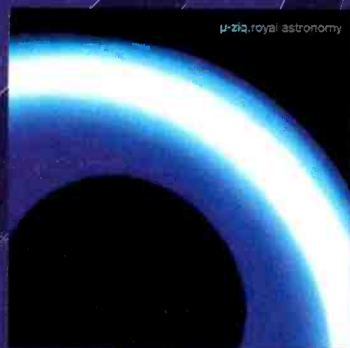
**The Get Up Kids**  
Something to Write Home About

**THE 2000 INDIE AWARDS**  
CAROLINE DISTRIBUTION NOMINEES

**Electronica**



**Squarepusher**  
Maximum Priest



**μ-Ziq**  
Royal Astronomy

**Extreme Rock**



**Neurosis**  
Times of Grace



**Emperor**  
IX Equilibrium

**Hip-Hop**



**Swollen Members**  
Balance

**Caroline East**  
104 West 29th St.  
New York, NY 10001  
ph. (800) 275-2250  
fax (212) 643-5563

**Caroline West**  
6161 Santa Monica Blvd #208  
Los Angeles, CA 90038  
ph. (800) 767-4639  
fax (323) 468-8627

**caroline**  
**DISTRIBUTION**

[www.carolinedist.com](http://www.carolinedist.com)

\*all albums released in 1999



A CHANGE IS  
GONNA COME

THE  
INDISPENSABLE  
**LINK**  
BETWEEN

THE BANDS

THE FANS



THE BIZ

CMJ.COM  
CHANGEMUSIC.COM  
CMJ NEW MUSIC MONTHLY  
CMJ NEW MUSIC REPORT  
CMJ MUSIC MARATHON, MUSICFEST, AND FILMFEST  
CHANGEMUSIC 2000 CONFERENCE / FESTIVAL SERIES  
ATLANTA  
SEATTLE  
SAN FRANCISCO  
LONDON

THE INFORMATION, EXPERTISE AND CONTACTS YOU NEED TO  
LEVEL THE PLAYING FIELD.

**CMJ NETWORK**

For more information drop an e-mail to [info@cmj.com](mailto:info@cmj.com) or call 646.485.6600



# Innovative Distribution Network

meets the retailing revolution...

head on.

A customized approach to independent distribution with B2B solutions for labels and retailers and an innovative national sales and marketing team.

Best-of-breed distribution, fulfillment and infrastructure services.

## SALES OFFICES

ATLANTA, GA • BOSTON, MA • CHICAGO, IL • CORAL SPRINGS, FL • DALLAS, TX • DETROIT, MI • HONOLULU, HI • LOS ANGELES, CA  
MINNEAPOLIS, MN • NEW YORK, NY • ORANGE COUNTY, CA • PHILADELPHIA, PA • PORTLAND, OR • SACRAMENTO, CA • SAN FRANCISCO, CA

The Innovative Distribution Network Family of Labels Includes:



An Alliance Entertainment Company  
A Total Solution Provider

800.392.7664  
www.aent.com





# Indies

## CHARTS

Continued from page 90

4. Caiman 5
5. Platino 2

## BILLBOARD LATIN 50 ALBUMS

1. **Bailamos**, Enrique Iglesias, Fonovisa
2. **Trozos De Mi Alma**, Marco Antonio Solis, Fonovisa
3. **Herencia De Familia**, Los Tigres Del Norte, Fonovisa
4. **Cosas Del Amor**, Enrique Iglesias, Fonovisa
5. **Noelia**, Noelia, Fonovisa
6. **The Best Hits**, Enrique Iglesias, Fonovisa
7. **Por Mujeres Como Tu**, Pepe Aguilar, Musart/Balboa
8. **Lo Mejor De Mi Vida**, Banda El Recodo, Fonovisa
9. **Latin Club Mix 2000**, Various Artists, Cold Front/K-Tel
10. **Caminando**, Tonny Tun Tun, Caiman

## BILLBOARD LATIN 50 IMPRINTS

1. Fonovisa 29
2. Musart 3

3. Caiman 2
4. CDM 1
5. Cold Front 1



Enrique Iglesias

## TOP JAZZ ALBUMS

1. **Jazz For A Rainy Afternoon**, Various Artists, 32 Jazz/Rykodisc
2. **Jazz For When You're Alone**, Various Artists, 32 Jazz/Rykodisc
3. **Jazz For The Quiet Times**, Various Artists, 32 Jazz/Rykodisc
4. **Jazz For A Lazy Day**, Various Artists, 32 Jazz/Rykodisc

5. **Jazz — Discover An American Original**, Various Artists, NARM
6. **Jazz For The Open Road**, Various Artists, 32 Jazz/Rykodisc
7. **Jazz For Those Peaceful Moments**, Various Artists, 32 Jazz/Rykodisc
8. **Jim Hall & Pat Metheny**, Jim Hall & Pat Metheny, Telarc
9. **Big City Rhythms**, Michael Feinstein With The Maynard Ferguson Big Band, Concord
10. **Songs From A Girl Singer — A Musical Autobiography**, Rosemary Clooney, Concord

## TOP JAZZ IMPRINTS

1. 32 Jazz 6
2. NARM 1
3. Concord 4
4. Concord Jazz 10
5. Telarc 3

## TOP CONTEMPORARY JAZZ

1. **The Urban Grooves — Album II**, Down To The Bone, Internal Bass
2. **Smooth Jazz KKSF 103.7**

**Sampler For AIDS Relief Volume 10**, Various Artists, KKSF/Rykodisc

3. **One Special Moment**, Kim Waters, Shanachie
4. **Last Chance To Dance Trance (Perhaps) Best Of 1991-1996**, Medeski Martin & Wood, Gramavision/Rykodisc
5. **From Manhattan To Staten**, Down To The Bone, Internal Bass
6. **Story Of Life**, Jonathan Butler, N-Coded/Warlock
7. **Undercover**, Paul Taylor, Peak/N-Coded/Warlock
8. **WUNA Cares For Kids Foundation Volume 12**, Various Artists, WNUA/Rykodisc
9. **What Does It Take**, Candy Dulfer, N-Coded/Warlock
10. **WJZ 106.1 Smooth Jazz Volume 6**, Various Artists, WJZ/Rykodisc

## TOP CONTEMPORARY JAZZ IMPRINTS

1. Internal Bass 2
2. Shanachie 8
3. N-Coded 5
4. KKSF 1
5. Gramavision 1

## TOP CLASSICAL ALBUMS

1. **Classical Mix**, Various Artists, Point Classics
2. **Classical Greatness In The Making**, Various Artists, NARM
3. **Aria 2: New Horizon**, Aria, Astor Place
4. **Surround Yourself In Classics**, Various Artists, Platinum
5. **The Best Of Mozart**, Various Artists, Laserlight
6. **Baby's First Classics**, Various Artists, St. Clair
7. **Nutcracker & Messiah Highlights 2 CD Classic Christmas Collection**, Berlin Symphony Orchestra/Oratorio Society Of New York, Laserlight
8. **The Mozart Effect: Strengthen The Mind**, Don Campbell, Spring Hill/Allegro
9. **Mozart Classics**, Various Artists, Direct Source Special Products
10. **Beethoven Classics**, Various Artists, Direct Source Special Products
11. **Listen Learn & Grow**, Various Artists, Naxos
12. **Pachelbel: Ocean Sounds-**

Continued on page 96

**The Apples In Stereo    Boss Bitch    Calexico**  
**Zakk Wylde    Paul Oakenfold    Delta 72**  
**MC Breed    Nash Kato    Outsidaz    Hair Of The Dog**  
**LTJ Bukem    D10    Sixpence None The Richer**  
**Freak Nasty    Alice Cooper    Keali'i Reichel**  
**Vengaboys    Modest Mouse    Mix Master Mike**  
**Sasha & Digweed    Paul Van Dyk**



**independent**  
**distribution**  
[www.ada-music.com](http://www.ada-music.com)



Welcome to

# King Biscuit Flower Hour Records!

The world's home for live rock recordings on CD.  
Featuring thirty years of the greatest names in rock and roll performances,  
24-bit digital mastering, archival photos and limited edition liner notes.

"And NOW allow us to introduce our new distributor IDN,  
Innovative Distribution Network..."



# IDN

CHECK IT OUT!

*Smash Titles*  
from...

King Biscuit Flower Hour Records:



Also Available From The Biscuit, Plus More:

Robin Trower  
Iggy Pop  
David Crosby  
ELP  
Deep Purple  
Billy Squire  
GTR  
Ari. Wine  
Dave Edmunds

Motorhead  
Rick Derringer  
John Entwistle  
Big Country  
Pat Travers  
Dixie Dregs  
Blackfoot  
Triumph

Humble Pie  
Black Oak Arkansas  
Canred Heat  
Greg Lake  
Steve Forbert  
Robert Gordon  
Zebr  
Girlschool

America  
10cc  
Streets  
Greg Kihn  
The Fixx  
Kingfish  
Uriah Heep  
Mountain  
Gentle Giant

King Biscuit joins its sister labels  
in welcoming IDN as their new US distributor.



For US servicing, call Innovative Distribution Network at 1.800.329.7664

©2000 The King Biscuit Entertainment Group  
www.King-Biscuit.com



# Indies

## CHARTS

Continued from page 94

- Relaxation**, Various Artists, Direct Source Special Products
- 13. Piano Music Masterpieces**, Various Artists, Direct Source Special Products
- 14. Bach: Ocean Sounds-Relaxation**, Various Artists, Direct Source Special Products
- 15. Music From The Ages**, Various Artists, Direct Source Special Products
- 16. Mozart: Ocean Sounds-Relaxation**, Various Artists, Direct Source Special Products
- 17. Tchaikovsky Classics**, Various Artists, Direct Source Special Products
- 18. Piano Serenade**, Various Artists, Direct Source Special Products
- 19. Beethoven: Ocean Sounds-Relaxation**, Various Artists, Direct Source Special Products
- 20. Guitar Six-String Serenade**, Various Artists, Direct Source Special Products



Mannheim Steamroller's Chip Davis

### TOP CLASSICAL IMPRINTS

1. **Direct Source Special Products** 20
2. **Point Classics** 2
3. **Madacy** 21
4. **Laserlight** 6
5. **Platinum** 10
6. **NARM** 1
7. **Astor Place** 1
8. **St. Clair** 7
9. **Spring Hill** 2
10. **Naxos** 1

### TOP NEW AGE ALBUMS

1. **25 Year Celebration Of Mannheim Steamroller**, Mannheim Steamroller, American Gramophone
2. **Simply Grand**, Lorie Line, Time Line
3. **Enter The Heart**, Esteban, Daystar
4. **No Strings Attached**, Govi, Real Music
5. **Land Of Forever**, 2002, Real Music
6. **River Of Stars**, 2002, Real Music
7. **Isla Del Sol**, Armik, Baja/TSR
8. **KINK-FM 102 — Lights Out VII**, Varicus Artists, K102
9. **Inner Voices**, R. Carlos Nakai, Canyon
10. **Moai**, Monica Ramos, Climate/Six Degrees

### TOP NEW AGE IMPRINTS

1. **American Gramophone** 1
2. **Real Music** 4
3. **Time Line** 2
4. **Daystar** 1
5. **Baja** 1



The Irish Tenors

### TOP WORLD MUSIC ALBUMS

1. **The Irish Tenors**, John McDermott/Anthony Kearns/Ronan Tynan, MasterTone/Point
2. **The Irish Tenors Home For Christmas**, John McDermott/Anthony Kearns/Ronan Tynan, MasterTone/Point
3. **Live In Paris And Toronto**, Loreena McKennitt, Valley Entertainment
4. **Volume 2 Release**, Afro Celt Sound System, Real World
5. **Melelana**, Kealii'i Reichel, Puna Hele
6. **The Irish Tenors Live In Belfast**, Anthony Kearns/Ronan Tynan/Finbar Wright, MasterTone/Point
7. **Kulanjan**, Taj Mahal/Toumani Diabate, Hannibal/Rykodisc
8. **Namahana**, Hapa, Coconut Grove
9. **Brasileiro**, Various Artists, Putumayo
10. **Cuba**, Various Artists, Putumayo

Continued on page 98

If you're a Gospel Music fan...  
you've got to give these a spin!



TONY TIDWELL & RIGHTEOUS LIVING  
GET YOUR PRAYZE ON

NEW!

CD / UPC 60021340112-2 CS / UPC 60021340114-6



REV. CLAY EVANS AND THE FELLOWSHIP CHOIR  
Just What I Need

Stellar Award Nominee

Rev. Clay Evans also available on Video Cassette, 1998

CD / UPC 60021340022-6 CS / UPC 60021340004-0

All projects have been serviced and promoted to over 1,500 radio stations nationally and internationally, including college radio stations and syndicated radio. Also promoted by trade articles, publications, retail, major gospel & church conventions, and tours.

All Selections Available on CD & Cassette

CD \$15.98  
Cass \$10.98

MEEK RECORDING & PUBLISHING CO., INC.  
7900 S. PRAIRIE AVE. CHICAGO, ILLINOIS 60619, USA  
PH. 773-783-0038 E-MAIL: MEKRECORDS@MSN.COM  
CHECK US OUT AT: WWW.MEEKRECORDS.COM





MASQUE  
Thank You

NEW!

CD / UPC 60021340082-8 CS / UPC 60021340084-2



SWV  
Saints With A Vision  
Music & Arts Seminar Mass Choir  
Calling All Saints

HOT!!!

CD / UPC 60021340042-2 CS / UPC 60021340044-6



**delta**  
entertainment

introduces



# REAL CAMDEN

Benny Goodman  
Glenn Miller  
Roger Miller  
Count Basie  
Xavier Cougat  
Tommy Dorsey  
Boston Pops Orchestra

Willie Nelson  
Waylon Jennings  
Dolly Parton  
Roy Rogers & Dale Evans  
Sons of the Pioneers  
Jim Reeves  
Chet Atkins

Perry Como  
Harry Belafonte  
Jose Feliciano  
Little Richard  
Roy Orbison  
Leonard Bernstein  
Henry Mancini

TIMELESS CLASSICS REMASTERED IN **24 BIT** MASTERING FOR A NEW LISTENING EXPERIENCE



# Indies

## CHARTS

Continued from page 96

### TOP WORLD MUSIC IMPRINTS

1. MasterTone 4
2. Valley Entertainment 1
3. Real World 1
4. Putumayo 4
5. Puna Hele 1

### TOP REGGAE ALBUMS

1. Reggae Gold 1999, Various Artists, VP
2. The Doctor, Beenie Man, Shocking Vibes/VP
3. Strictly The Best 21, Various Artists, VP
4. Everyone Falls In Love, Tanto Metro & Devonte, Penthouse/VP
5. DJ Reggae Mix 2000, Various Artists, Beast/Simitar
6. DJ Reggae Mix, Various Artists, Beast/Simitar
7. Reggae Gold 1998, Various Artists, VP
8. Strictly The Best 23, Various Artists, VP
9. Strictly The Best 24, Various Artists, VP
10. 5th Element, Bounty Killer, TVT



Sixpence None The Richer



Vickie Winans

### TOP REGGAE IMPRINTS

1. VP 13
2. Beast 2
3. Shocking Vibes 2
4. Penthouse 1
5. Greensleeves 4

### TOP CONTEMPORARY CHRISTIAN ALBUMS

1. Sixpence None The Richer, Sixpence None The Richer,

2. Songs 4 Life — Feel The Power, Various Artists, Time Life/Madacy
3. By Your Side, Various Artists, Hillsong/Integrity/Word
4. Songs 4 Life — Lift Your Spirit!, Various Artists, Time Life/Madacy
5. Southern Gospel — Share The Joy, Various Artists, Daywind
6. Songs 4 Life — Renew Your Heart!, Various Artists, Time

7. Cheapskates: Harder Side, Various Artists, Tooth & Nail/Sonic Fuel
8. Top 25 Praise Songs, Various Artists, Maranatha!/Corinthian/Pamplin
9. Songs 4 Life — Embrace His Grace!, Various Artists, Time Life/Madacy
10. Majesty & Wonder: An Instrumental Christmas, Phil Keaggy With The London Festival Orchestra, Myrrh/Word

### TOP CONTEMPORARY CHRISTIAN IMPRINTS

1. Squint 2
2. Integrity 3
3. Tooth & Nail 1
4. Myrrh 1
5. Pamplin 2

### TOP GOSPEL ALBUMS

1. Live In Detroit II, Vickie Winans, CGI/Platinum
2. In The Meantime — The Music That Tells The Story, Iyanla Vanzant, Harmony
3. Celebrate The Heritage Of Gospel, Various Artists, Malaco
4. Brent Jones And T.P. Mobb, Brent Jones And T.P. Mobb, Holy Roller/MCG
5. God Can & God Will, Dottie Peoples, Atlanta Int'l
6. Raisin' The Roof, Various Artists, Intersound/Platinum
7. Morning Glory Volume One: Peace, Juanita Bynum, Shekinah International
8. Love Will Go All The Way, Lee Williams & The Spiritual, QC's Majestic

Continued on page 100

## Trust in things that last.



### Bayside Entertainment Distribution

We are a true independent, with a strong global foundation. We support ambitious label efforts with our music-savvy national sales staff, creative marketing, competitive pricing, E-3 buying systems, EDI capability, and one-two-three-day service to all of our accounts all over the country.

We support the freedom to express artistically. All genres of music, be it blues, urban, rock, jazz, pop, dance, ambient-techno, classical, opera, spokenword, reggae, folk, or world music.

*And all that great music in between.*



Vivaldi (T-RAX)



Rome (JTJ)



Euroboys (Man's Ruin)



Wild Colonials (Chromatic)



Jupiter Affect (Eggbert)



Cover Me (AIDSMusic)



Waxwings (Bobsled)



Held Up (Spot Music)







28 Days, Amiel, Ash, Black Star, Christine Anu, Deadstar, Deni Hines, Dope Smugglaz, Elevator Suite, Garbage, Gerling, Hedrock Valley Beats, Invertigo, Kate Ceberano, King Kapesi, Lyricists Lounge, The Mavis's, Mos Def, motor ace, Muse, My Vitriol, Nicola Charles, NoKtuRNL, Peter Andre, Pharoah Monche, Quench, Seafood, sister 2 sister, Sugarlips, Timo Maas, Turn, Vast, Wilt, Yothu Yindi.

## Newscorp Music

Newscorp Music  
10201 West Pico Blvd.  
Building 86  
Los Angeles, CA 90035  
U.S.A.  
T. 310 369 2067  
F. 310 369 7399

Festival / Mushroom Group  
Sydney Office:  
63 - 79 Miller St  
Pyrmont, NSW 2009  
Australia  
T. 61 2 9395 8000  
F. 61 2 9395 8001  
[www.mushroom.com](http://www.mushroom.com)  
[www.festivalrecords.com.au](http://www.festivalrecords.com.au)

Festival / Mushroom Group  
Melbourne Office:  
27 Dudley St  
West Melbourne, VIC 3003  
Australia  
T. 61 3 9320 0500  
F. 61 3 9320 0555  
[www.mushroom.com](http://www.mushroom.com)  
[www.festivalrecords.com.au](http://www.festivalrecords.com.au)

Mushroom / Infectious  
London Office:  
1 Shorrolds Rd  
London, SW6 7TR  
U.K.  
T. 207 343 5678  
F. 207 343 5656  
[www.mushroomuk.com](http://www.mushroomuk.com)  
[www.infectiousuk.com](http://www.infectiousuk.com)

Rawkus Entertainment  
676 Broadway,  
4th Floor  
New York, NY 10012  
U.S.A.  
T. 212 358 7890  
F. 212 358 7962  
[www.rawkus.com](http://www.rawkus.com)





# Indies

## CHARTS

Continued from page 98

9. **Emmanuel (God With Us)**, The Mississippi Mass Choir, Malaco
10. **The Flint Cavaliers Live In Concert**, The Flint Cavaliers, First Lite

## TOP GOSPEL IMPRINTS

1. **CGI** 6
2. **Malaco** 4
3. **Harmony** 3
4. **Atlanta Int'l** 4
5. **Holy Roller** 1

## TOP POP CATALOG ALBUMS

1. **Chronicle The 20 Greatest Hits**, Creedence Clearwater Revival, Fantasy
2. **Christmas Live**, Mannheim Steamroller, American Gramophone
3. **Smash**, The Offspring, Epitaph
4. **Christmas**, Mannheim Steamroller, American Gramophone
5. **The Christmas Angel**, Mannheim Steamroller, American Gramophone
6. **Chicago 25**, Chicago, Chicago
7. **Christmas In The Aire**, Mannheim Steamroller, American Gramophone
8. **Veggie Tunes**, Various Artists, Big Idea/Word/Lyrick Studios
9. **A Fresh Aire Christmas**, Mannheim Steamroller, American Gramophone
10. **A Charlie Brown Christmas**, Vince Guaraldi, Fantasy
11. **A Very Veggie Christmas**, Various Artists, Big Idea/Word/Lyrick Studios
12. **Contemporary Gospel Christmas**, Various Artists, Regency/Unison/Word
13. **It's Christmas Time**, Bing Crosby/Frank Sinatra/Louis Armstrong, Laserlight
14. **Sixpence None The Richer**, Sixpence None The Richer, Squint
15. **Christmas From The Heart**, Kenny Rogers, Dreamcatcher



Stevie Ray Vaughan and Albert King

- T5. **Big Idea** 2
7. **Laserlight** 1
- T8. **Regency** 1
- T8. **Unison** 1
10. **Madacy** 2

## TOP BLUES ALBUMS

1. **In Session**, Albert King With Stevie Ray Vaughan, Stax/Fantasy
2. **Take Your Shoes Off**, The Robert Cray Band, Rykodisc
3. **Material Things**, Mel Waiters, Waldoxy/Malaco
4. **Gotta Get The Groove Back**, Johnnie Taylor, Malaco
5. **Undisputed Queen**, Peggy Scott-Adams, Miss Butch/Mardi Gras

## TOP POP CATALOG IMPRINTS

1. **American Gramophone** 5
2. **Fantasy** 2
3. **Epitaph** 1
4. **Chicago** 1
- T5. **Word** 2

## TOP POP CATALOG LABELS

1. **American Gramophone** 5
2. **Fantasy** 2
3. **Epitaph** 1
4. **Lyrick Studios** 2
5. **Chicago** 1



Creedence Clearwater Revival

Continued on page 102

## JTJ EMPIRE RECORDS QUEST

Since mid March we have targeted most of retail with the help of Bayside and Ground Level Distribution. Fortunately, now as a new and rising label of integrity, our first Artist "Rome" off the label have brought us sales over 150,000 units. To date, sales are still climbing. Fans are excited that Rome is back on the scene, and we have big plans in store for this Platinum Artist.

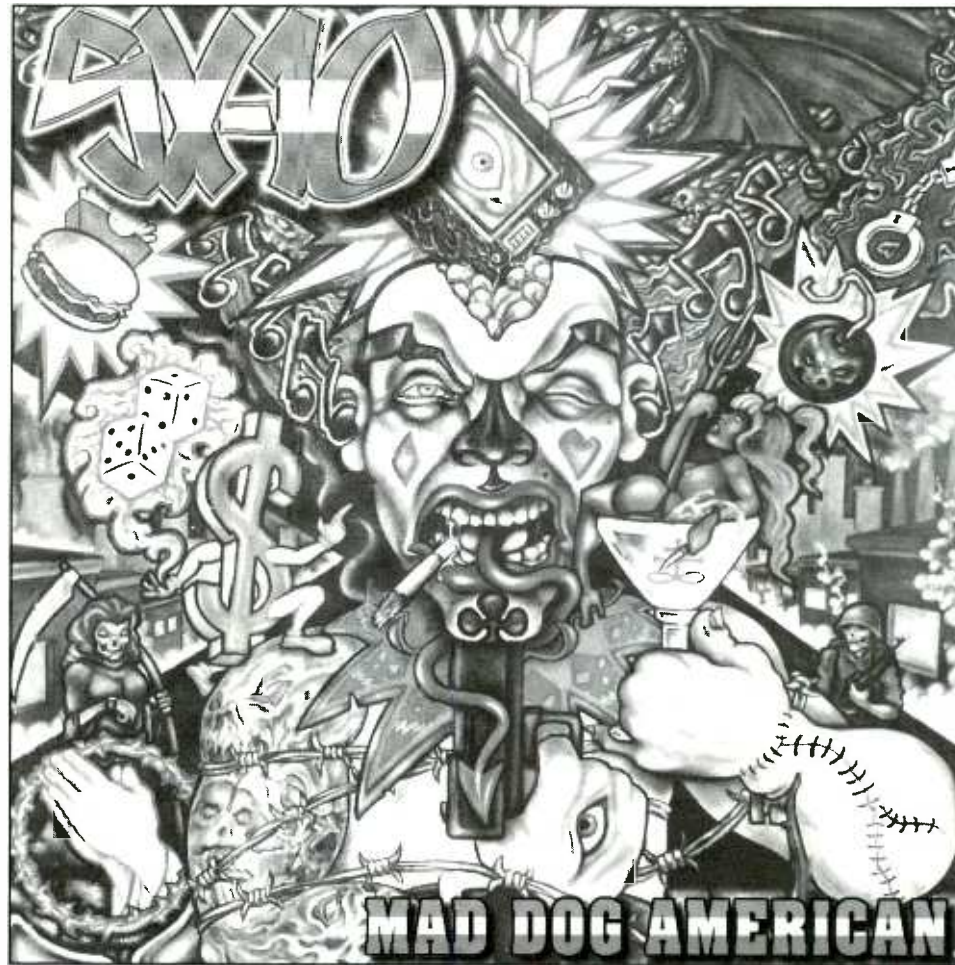
CEO/President Jerome Woods has been focusing on a strategic plan for the Rome 2000 Thank You Album to really explode this summer. You may want to keep your eye on Rome 2000.

We will be bringing our new artist (Down 2 Earth & Kieashia Haynie), and others will be coming out in 2001.

JTJ Empire Records would like to thank all of retail chains, Tower Records, Warehouse, Best Buy, Walmart, Kmart, and all mom/pop stores. Also, we would like to thank Urban and Pop Stations, BET, MTV, and VH-1 for being great supporters.



# ROCK 2K!

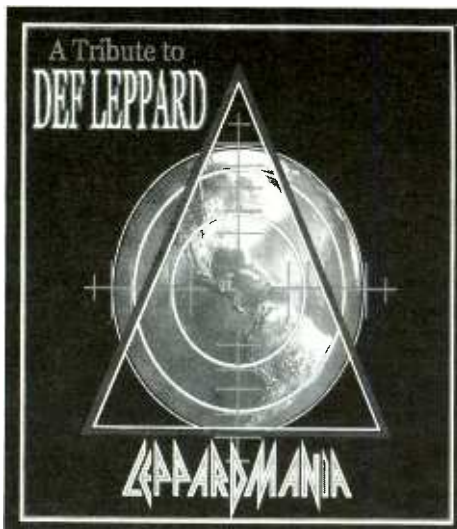


X-Ray/Latin Thugs Records

## SX-10 / MAD DOG AMERICAN

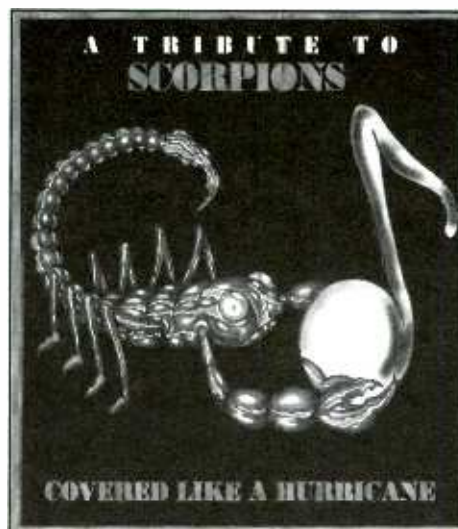
CLP 0780

Cypress Hill's Sen Dog presents SX10, his highly anticipated debut solo project. "Mad Dog American" is a fiery blend of rap and rock, featuring Everlast, the Kottonmouth Kings, Mellow Man Ace and DJ Muggs!



### LEPPARDMANIA A TRIBUTE TO DEF LEPPARD

CLP 0839  
Tribute to the definitive hard rock band of the '80s from members of Warrant, Quiet Riot, Motley Crue, and more! Includes covers of "Foolin'," "Photograph," and "Bringin' on the Heartbreak."



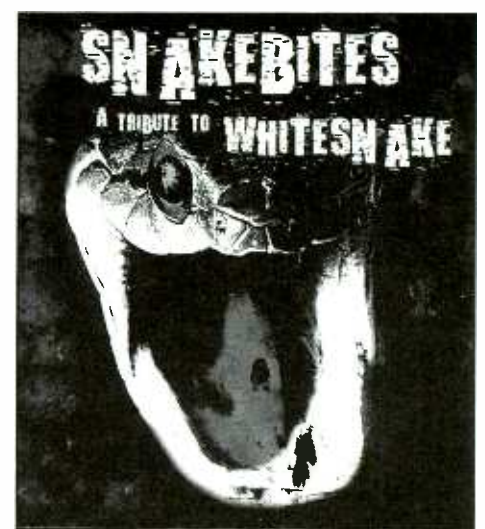
### COVERED LIKE A HURRICANE A TRIBUTE TO THE SCORPIONS

CLP 0791  
Tribute to Germany's premier hard rock band featuring members of Quiet Riot, LA Guns, Dig, and more! Includes the rock anthems "Here I Am (Rock Me Like a Hurricane)," and "Big City Nights."



### REMIXED TO HELL A TRIBUTE TO AC/DC

CLP 0783  
Future Sound of Rock madness continues as Dee Snider (Twisted Sister), Lemmy (Motorhead), Scott Ian (Anthrax) and other metal legends perform such AC/DC classics as "Back in Black," "Highway to Hell," and "Shoot to Thrill." Includes remixes from KMFDM, Die Krupps, and Mission UK.



### SNAKEBITES A TRIBUTE TO WHITESNAKE

CLP 0816  
Tribute to pop metal icons, Whitesnake, featuring four original band members as well as members of Black Sabbath, Foreigner, and more! Includes "Here I Go Again" and "Is This Love."



DEADLINE RECORDS • PMB 251 • 13428 MAXELLA AVE. MARIWA DEL REY, CA 90292 U.S.A • www.cleorecs.com • Tel. 310. 823. 0337 • Fax. 310. 823. 5497

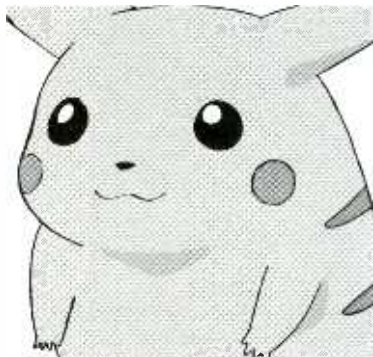


# Indies

## CHARTS

Continued from page 100

6. **Blues Collection**, Various Artists, Madacy
7. **Call Tyrone**, Tyrone Davis, Malaco
8. **Suspicion**, Coco Montoya, Alligator
9. **Come On In**, R.L. Burnside, Fat Possum/Epitaph
10. **Louisiana Gumbo**, Various Artists, Putumayo



Pokémon

### TOP BLUES IMPRINTS

1. **Stax** 1
2. **Rykodisc** 1
3. **Malaco** 3
4. **Waldoxy** 1
5. **Miss Butch** 2

### TOP KID AUDIO ALBUMS

1. **2 B.A. Master — Music From The TV Series**, Pokémon, Koch
2. **Veggie Tunes**, Veggie Tunes, Big Idea/Word/Lyrick Studios
3. **Toddler Tunes**, Cedarport Kids Classics, Benson

4. **Veggie Tunes 2**, Various Artists, Big Idea/Word/Lyrick Studios
5. **Silly Songs**, Cedarport Kids Classics, Benson
6. **Action Bible Songs**, Cedarport Kids Classics, Benson
7. **Sunday School Songs**, Cedarport Kids Classics, Benson
8. **A Very Veggie Christmas**, Various Artists, Big Idea/Word/Lyrick Studios
9. **I Love To Sing With Barney**, Barney, Barney Music/Lyrick Studios
10. **Veggie Tunes**, Veggie Tunes, Lyrick Studios
11. **Bible Songs**, Cedarport Kids Classics, Benson
12. **Veggie Tales — Larry-Boy: The Soundtrack**, Larry-Boy, Big Idea/Word
13. **Kids Classics Christmas Carols**, Cedarport Kids Classics, Benson
14. **Kids Classics Christmas Favorites**, Cedarport Kids Classics, Benson
15. **Toddler's Sing 'N Learn**, Wonder Kids, Madacy
16. **Preschool Songs**, Cedarport Kids Classics, Benson
17. **Kindergarten Sing & Learn**, Sing-Along, Madacy
18. **Children's Christmas Sing-Alongs**, Sing-Along, Platinum Disk
19. **Kid's Silly Songs**, Wonder Kids, Madacy
20. **Veggie Tunes 2**, Veggie Tunes, Lyrick Studios

### TOP KID AUDIO IMPRINTS

1. **Benson** 10
2. **Koch** 1
3. **Word** 4
4. **Big Idea** 4
5. **Barney Music** 2

## INDEPENDENCE

Continued from page 74

are disillusioned with the corporate music world. Hopefully, this will give them a new way to approach their business. Because we're small, but big enough in our small world, we have the means to go out there and do everything that's required for these larger records, but we're also able to put a certain kind of passion into it, to make these records special."

Kaulkin says he approached Haggard after reading an *LA Weekly* story late last year that said the country great was without a current label. "[The story] also hipped me to the fact that Merle was not really happy with the music business in general, that he's had a number of negative experiences," Kaulkin says. "I felt we could be a different kind of experience for Merle. We can really be a label that respects his music and sees him in the context of great American music. I think that the major labels sort of relegate him to this Nashville ghetto."

Sugar Hill's Poss says that, as the majors have become more geared toward blowing out huge sales on a



Sugar Hill's Poss

smaller number of releases, the indies have become an increasingly important place for artists like Rogers, Haggard and Parton.

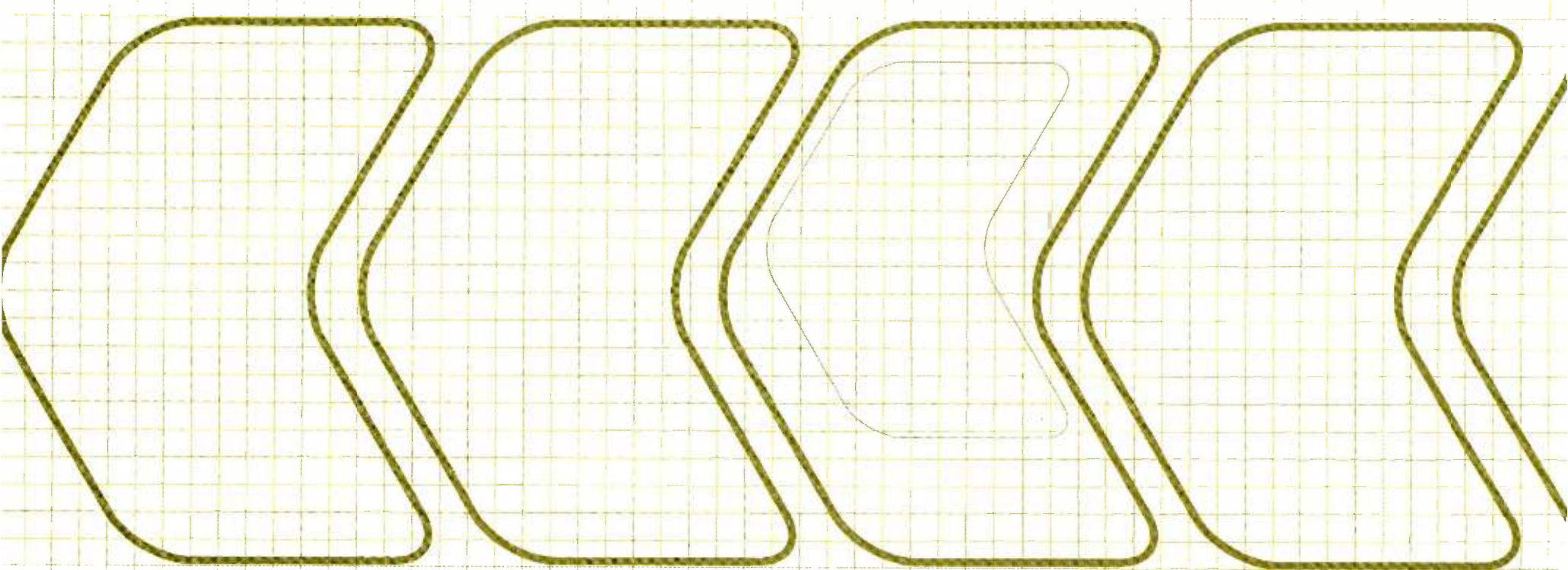
"I'm not a major-label basher," Poss says. "I think they do what they do very well, which is to sell a vast quantity of records to a very large audience in a very short period of time. Once you move outside that arena, the game changes, and I think we also do what we do very, very well—better than what they do. If you don't fit that clear pattern of single, radio, hit, mega-sale, the majors are not very good at figuring out other ways. We haven't been very good at figuring out their way, but we're inordinately successful in a thousand other ways." ■



## Power Boost

100% of all the essential daily industry news required for optimum performance.  
0% fat. No artificial additives. For a free taste, call 212.536.5261 • [kducheine@billboard.com](mailto:kducheine@billboard.com)





[www.capulus.com](http://www.capulus.com)



by the year 2007, 20% of all music will be sold digitally

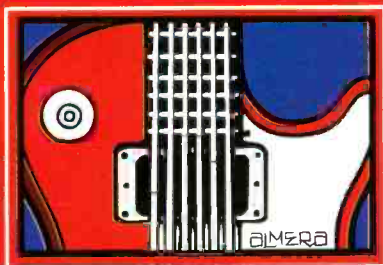
(IUMA 1999)



capulus : [mail@capulus.com](mailto:mail@capulus.com) t:415.401.9888 f:415.401.9889

EMPOWERING COPYRIGHT HOLDERS FOR THE DIGITAL AGE





*the color red*<sup>TM</sup>

CD RELEASE

below the under



"The Original Farm Label"

SpinRecords.com

<http://thecolorred.spinrecords.com>

# Indies

## BRITISH BEAT Continued from page 80

factors in V2's American success with Moby. "We've demonstrated that we can sell records in America. What we haven't done yet is sell one [artist] everywhere."

Another V2 success, as international licensee of Tom Jones' "Reload" album (an IFPI Platinum Europe Award-winner for European sales of 1 million copies), teamed the company with another U.K. indie enjoying rude health, Gut. That label's managing director, Guy Holmes, says that "Reload" is now at some two million sales worldwide, including double platinum status in Australia, and that the Gut/V2 alliance has worked well, although he has his own view about V2's initial artist roster.

"[The relationship] has been very good because we [at Gut] have been in charge of A&R for the record," says Holmes. "Their strength is they've got great people on the ground. They have unfortunately been starved of really good records, so this is something they can get their teeth into. And Stereophonics should have won one of those [Brit] awards."



Stereophonics

Tony Smith, managing director of Deceptive, the U.K. indie home of Elastica, says that "when majors are consolidated and merged, it inevitably means some sort of sanitation process, and that leaves the field open for any indies whose overheads are not the same."

Deceptive's roster also includes the bands Snuff and Superfine and, while Smith says the company is "looking to expand into one or two other areas," its financial prudence has paid off. "Over the course of the last two or three

years, anything we've seen of merit has gone to labels that have overpaid [for it], with inevitable consequences," Smith adds. "Our cautious signing policy has reaped benefits because we're still here."

Mushroom's Marshall sums up the prevailing indie-versus-major debate by saying, "We're smaller cars, we can turn the corners quicker. On the motorway, they'll always be more powerful. But the independent sector has to rise to the challenge and not be complacent." ■

PROUD TO BE

# Independent!

DNA CONGRATULATES  
ROBERT LOCKWOOD JR. AND  
BARNEY COHEN ON THEIR INDUCTION INTO THE  
INDEPENDENT MUSIC HALL OF FAME!

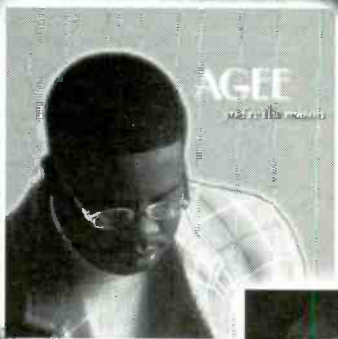
1280 SANTA ANITA COURT  
WOODLAND, CA 95776

Member of  
ASSOCIATION FOR  
AFIM  
INDEPENDENT MUSIC



# Here's the Real Deal...

SIX ALBUMS OF POSITIVE MESSAGES TOLD IN TODAY'S MUSIC



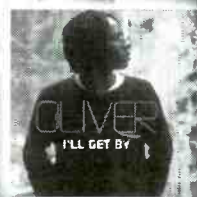
**AGEE**  
**You're The Reason**

You've heard that voice...millions have. It's the former lead singer of Fred Hammond's Radical for Christ. Prepare for his first solo album, produced by Billy Meadows and Dana Davis (the Winans' touring drummer). Features "I Am," "Just For Me" and "You're The Reason."



**OLIVER**  
**Oliver**

Educated at the Berklee School of Music, Oliver built his own studio and worked with Steven Ford and other renown talents. His debut album features the single, "I'll Get By."



**SHALOM**  
**Levels of Life**

How do they get that sound? They've been polishing their harmonies for ten years in Dothan, Alabama. Now's the time to discover one of the top vocal talents in the South. Features "No Doubt" and their new single, "I Pray For The Day."



**LEXI...And That's The Way It Is**  
featuring her single, "I'm A Winner."

Barely out of her teens, Lexi sang backgrounds for Gerald Levert, Anointed and Fred Hammond. This former schoolteacher knows what teens want to hear and what they need to hear. Hip-hop with a heart.



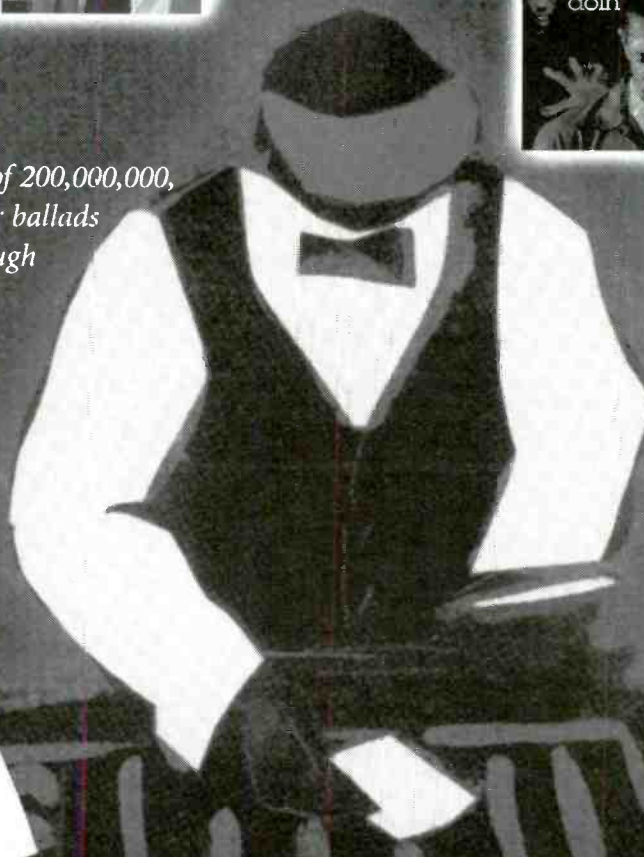
**SAISON**  
**I Believe**

Named 'Best Female Entertainer' by a nation of 200,000,000, Saison has already scored two gold records. Her ballads send chills through fans around the world. Features her first single, "I Believe," and her upcoming single, "So In Love."



**NUWINE Ghetto Mission**

After 40 tour dates with the Gospel Gangstaz and Project 86, Nuwine has spread the story of his miraculous survival and rebirth in music—seriously positive messages for youth, told in the sounds of the street. Features "One Million Souls" and his new single, "Doin'."



Coming Soon:  
**EXHALE**  
**4 SHADES**  
**REGINA**  
**REVOLUTION SEED**

EVANDER HOLYFIELD'S





**PAT BRADLEY**  
Continued from page 76

members. We have to find more and better ways to inform our members about what's going on and how to deal with those issues.

One of the things that's really had a significant impact on the organization is the change of our membership base. Back in 1972, the organization started as a handful of distributors meeting in a little hotel room in Chicago. The indie labels kind of crashed the party. Think back to the original name of the organization—NAIRD, the National Assn. Of Independent Record Distributors. There was never a mention of the manufacturers or the labels.

We've grown. We've realized that to be a viable representative of the independent music industry and to better serve the members that we had at the time and those we currently have, we have to involve all aspects of the industry. That's what facilitated the change of our name to AFIM. We wanted to get involved with the international community, and we also were making a very conscious effort to bring in more retail involvement. As an organization, we made a conscious decision to become more inclusive.

**As production costs have declined during the CD era, the indie market has grown more crowded with new labels entering the business. Considering that more than 35,000 new titles were released in 1999 alone—and almost all of them are coming out of the independent sector—how has the influx of new labels created new challenges for you?**

One of the things that you have to keep in mind when you talk about the tremendous number of releases that are flooding the market these days is the fact that a lot of these are artist-owned releases. These aren't independent labels that are recording musicians other than themselves and actually getting out there and doing promotion and marketing. I know that there are exceptions to that rule—there are some very successful artist-owned labels. But the other end of that spectrum is the guy who throws a blues album or a folk album out there, puts it on the market, and it's just there. Six months later, he's gone, no more recordings.

These labels are not as serious as a lot of our member labels are about staying in business. I feel that the people that make the commitment to join the organization, to come to the convention, that do the crash course panels—they're there to do business.

A lot of expensive mistakes can be made and, in this day and age, those mistakes are even more expensive than they were 10 years ago, simply because there's so much more competition out there. You just get one chance. ■

# Jamie Foxx Nia Long

**OPENS IN  
THEATRES  
MAY 12TH**

For Showtimes & Tickets  
visit Yahoo!

**YAHOO!**  
Movies  
[movies.yahoo.com](http://movies.yahoo.com)

# Held Up

ORIGINAL MOTION PICTURE SOUNDTRACK

**SOUNDTRACK AVAILABLE MAY 16 FROM SPOT MUSIC**

Featuring: **MO THUGS** feat **LAYZIE BONE** ♦ **YOUNG BLEED** ♦ **KURUPT**  
**COOLIO** ♦ **DAZ DILLINGER** ♦ **KAM** ♦ **AZ YET** ♦ **TONI TONY TONE**  
**BAD AZZ** ♦ **JT THE BIGGA FIGGA** ♦ **CELLY CEL** ♦ **SAN QUINN**  
**4-TAY of TWDY** ♦ **ROME** ♦ **HIMALAYAZ** ♦ **BOOM BROTHERS**  
**SEAN T** ♦ **JONNY Z** ♦ **SOUTH PARK MEXICAN** and more...

**PG-13** PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13

**DOLBY**  
DIGITAL  
IN SELECTED THEATRES

[www.movies.yahoo.com/heldup.com](http://www.movies.yahoo.com/heldup.com)  
[spotmusicinc.com](http://spotmusicinc.com)

**SPOT**  
MUSIC

**emusic**

**TRIMARK**  
PICTURES

Exclusively Distributed by: **Bayside Entertainment Distribution**  
885 Riverside Parkway W. Sacramento, CA 95605 Tel: 800.525.5709 Fax: 916.371.1995



# Home Video

MERCHANTS & MARKETING



**'Tom Sawyer' Stars Show Support.** Movie fan and St. Jude Children's Research Hospital patient Suzanne Pavalat hangs out with characters from MGM Home Entertainment's animated feature "Tom Sawyer" at the film's premiere in Memphis on March 29. MGM will donate a portion of the proceeds from sales of the direct-to-video title to the cancer hospital. In stores since April 4, the film features the voice talents of country music stars Waylon Jennings, Hank Williams Jr., Lee Ann Womack, Rhett Atkins, and Mark Wills, as well as Don Knotts and Betty White.

## NAVD Confab Looks On Bright Side Event Deals With Company Closures, Warner Going Direct

BY EARL PAIGE

INDIAN WELLS, Calif.—In spite of the closure of two veteran members, the annual gathering of the National Assn. of Video Distributors (NAVD) was surprisingly upbeat.

The event was held April 15-17 at the Hyatt Grand Champions here, where NAVD members met following the recent closing of Chicago-based M.S. Distributing and St. Louis-based Sight & Sound Distributors. The gathering was also in the wake of Warner

Home Video's decision to ship rental product directly to video stores, bypassing distributors.

"The positive attitude is the only possible spin we can put on it," said Major Video Concepts (MVC) senior VP Bob Tollini. "The Warner thing threw everyone [for] a loop, but you have to appear strong to the other studios. This is not the time to whine."

Tollini said that Warner represented about 10%-15% of the distributor's business. But MVC was able to offset the loss by picking up most of Sight & Sound's accounts. He estimates that the defunct distributor had a 10%-15% market share at the time of its demise.

In addition, MVC has carved out a niche in the games market, a category many other distributors have dropped. The distributor intends to carry Sony's PlayStation 2 when it is introduced during the fourth quarter.

Tollini pointed out that 20 years ago the annual NAVD Convention was attended by nearly 50 distributors. At the 2000 convention, just eight remained.

Despite all the bad news, wholesalers such as Ingram Entertainment and Valley Media are continuing to successfully exploit the Internet. Ingram senior VP Vern Fross said even the smallest video shop can have a stock of 70,000 movies with a click of a mouse. Ingram has "about 1,100 indepen-

dent stores ordering via computer," he said.

But Fross noted that not every video store is ready to integrate the Internet into its store operations.

In addition to indie dealers ordering online, several NAVD members are fulfilling orders from online retailers like Amazon.com and CDnow. MVC maintains Web sites for 1,500 video stores, fulfills consumer orders placed online, and sends out weekly E-mails to 100,000 consumers. Valley Media CEO Rob Cain announced that the distributor's store fulfillment program has gone online.

Unlike past conferences, music was a part of the discussions, as Sony Music talked up the introduction of DVD Audio.

"Music is all we talked about," said Video Products Distributors president Tim Shannahan. Some distributors speculated that the loss of Warner rental product might open the door for music and that some distributors are already heavily into the category. Baker & Taylor Entertainment president Jim Ulsamer, for instance, says the company now carries 100,000 music titles.

In other NAVD business, the trade organization named MVC's Doug Meadows its new president and ETD's Jim Pollan as VP. Executive director Bill Burton was given another two-year extension on his contract.

## Macrovision Provides Stats That Suggest Everyone Should Use Copy Protection

**NO COPIES:** In spite of the home entertainment industry's continuing efforts to copy-protect its product, Macrovision, the leading anti-copying service for the trade, says that more than \$1 billion has been lost because of at-home consumer copying.

According to a consumer survey by the copy-protection company, which also services the computer and cable industries, 32% of VCR households have made copies of VHS tapes, and a whopping 72% of those households copied material obtained from video stores.

In fact, according to Macrovision VP of video copy protection Carol Flaherty, less than half of the videotapes in the domestic marketplace have a copy-protection feature. However, she is quick to point out that 75% of domestic DVDs are copy-protected and that nearly all VHS and DVD product shipped internationally has copy protection.

To no one's surprise, the cost to retail both here and abroad is significant. Macrovision estimates that lost rental and sales revenue in the U.S. totaled \$420 million in 1999, up from \$370 million in 1996. Of the consumers surveyed, 35% of the copiers said they would have purchased the tape if they discovered it couldn't be copied, and 36% said they would have rented the tape if they couldn't have made a copy from someone else's tape.

Given these statistics, more than two-thirds of video dealers surveyed said copy protection was essential for their business.

In addition to the tapes not having copy protection, another factor contributing to the rise of home copying is the increase in dual VCR households. The number of homes with two VCRs has jumped from 30.6 million homes in 1996 to 46.2 million homes in 1999, according to the Macrovision survey. More than 5.1 million of those households also said that the two VCRs were connected for easy copying.

On average, the survey indicated that a typical consumer copied an average of 7.5 tapes in 1999. But 51% said they were unsuccessful because the tape was copy-protected.

With the introduction of DVD, consumers are also getting cleaner VHS copies from their DVDs. In the survey more than 9% of the households said they owned both a VCR and DVD player.

In the Western European marketplace, Macrovi-

sion estimates that \$410 million in retail revenue is lost to home copying. More than 31 million households have two or more VCRs, and the average consumer made 6.4 copies in 1999 and received an average of 12.4 copies from friends, family, and other sources.

The message Macrovision is putting across loud and clear is that all studios should copy-protect their product, and they're right.

According to industry sources, 20th Century Fox Home Entertainment and Warner Home Video are the only two majors who do not copy-protect any of their domestic product. While it would appear cost is the issue, Flaherty says that copy-protecting both DVD and VHS is cost-effective. She says for \$2 million a supplier can copy-protect 50 million-60 million VHS cassettes or 20 million

DVDs.

With more than 200 million DVDs and millions of VHS tapes expected to ship this year, at the end of the day the upfront costs don't amount to much.

**TRIMARK DEALS:** Trimark Pictures has signed an exclusive distribution deal for the '80s television series "Voltron: The Third Dimension" and "Voltron: Defender Of The Universe." Trimark will release 12 episodes from "The Third Dimension" and select episodes from "Defender Of The Universe." The supplier will also release a "making of" video.

A new half-hour, computer-generated version of the show is in syndication in the U.S. and was recently sold into Canada, Mexico, Italy, Korea, and Australia. The original series, shown on the Cartoon Network, has toys and action figures from Trendmasters, targeted at kids ages 2-11.

**MIRAMAX WEBCASTS:** Online pay-per-view film company SightSound.com has scored its first major-studio deal, with the announcement that Miramax Films will supply 12 films to the company.

Details were sketchy, but the films will be available over the Miramax Web site, with SightSound providing encoding, encryption, and E-commerce transaction services. Miramax will retain the majority of pay-per-download revenue.

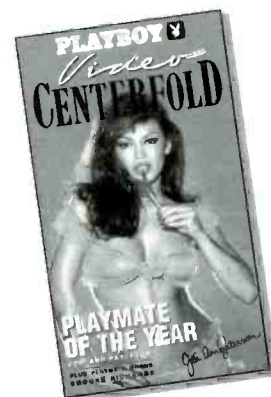
Films will only be available in the U.S. Specific titles and availability dates have not been determined.

PICTURE  
THIS

by Eileen Fitzpatrick



## AND THE TITLE GOES TO...



She's the first Playmate of the Year for the new millennium, and she's something special. Introducing *Playboy's Playmate of the Year 2000: Jodi Ann Paterson*. With beauty, brains and genuine star appeal, Jodi's got it all and she's on her way straight to the top!



PLAYBOY HOME VIDEO  
www.playboy.com/entertainment  
© 2000 Playboy Entertainment Group, Inc.



# 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	2	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
2	2	18	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	4	5	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
4	<b>NEW ▶</b>		<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
5	3	12	<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
6	27	4	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
7	22	2	<b>ENTRAPMENT</b>	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
8	7	9	<b>PLAYBOY: MARDI GRAS</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
9	6	17	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
10	15	3	<b>THE OMEGA CODE</b>	GoodTimes Home Video 05-79926	Michael York Casper Van Dien	2000	PG-13	22.95
11	<b>RE-ENTRY</b>		<b>OFFICE SPACE</b>	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
12	18	15	<b>PLAYBOY'S WILDWEBGIRLS.COM</b>	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
13	9	3	<b>PLAYBOY'S SEX COURT</b>	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
14	19	24	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
15	5	22	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
16	21	2	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
17	20	2	<b>MONSTER RANCHER: LET THE GAMES BEGIN</b>	A.D.V. Films 001D	Animated	2000	NR	14.98
18	24	3	<b>JOSEPH AND THE AMAZING TECHNICOLOR COAT</b>	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
19	<b>NEW ▶</b>		<b>ANALYZE THIS</b>	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
20	8	18	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
21	17	23	<b>MADONNA: THE VIDEO COLLECTION 93-99</b>	Warner Reprise Video 38506	Madonna	1999	NR	19.98
22	10	4	<b>VARSITY BLUES</b>	Paramount Home Video 336433	James Van Der Beek Jon Voight	1999	R	19.98
23	30	17	<b>PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
24	25	25	<b>BIG DADDY</b>	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
25	16	5	<b>CINDERELMO</b>	Sony Wonder 55294	Sesame Street Muppets	2000	NR	12.98
26	11	13	<b>DEATH ROW UN CUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
27	12	7	<b>AN EXTREMELY GOOFY MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
28	26	30	<b>SAVING PRIVATE RYAN</b>	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
29	38	21	<b>THE IRON GIANT</b>	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
30	36	16	<b>THERE'S SOMETHING ABOUT MARY</b>	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
31	14	21	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
32	29	5	<b>ZALMAN KING'S RED SHOES DIARIES: THE GAME</b>	Showtime Entertainment 50032	David Duchovny	2000	NR	19.98
33	13	23	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME</b>	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
34	<b>NEW ▶</b>		<b>10 THINGS I HATE ABOUT YOU</b>	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
35	23	18	<b>SHAKESPEARE IN LOVE</b>	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
36	37	8	<b>GODS AND MONSTERS</b>	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser	1999	NR	19.98
37	40	5	<b>ZALMAN KING'S RED SHOES DIARIES: GIRL ON A BIKE</b>	Showtime Entertainment 50042	David Duchovny	2000	NR	19.98
38	33	5	<b>TEA WITH MUSSOLINI</b>	MGM Home Entertainment Warner Home Video M207752	Cher Judi Dench	1999	PG	19.98
39	32	9	<b>OCTOBER SKY</b>	Universal Studios Home Video	Jake Gyllenhaal Chris Cooper	1999	PG	19.95
40	31	2	<b>NEVER BEEN KISSED</b>	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	3	3	<b>THE SIXTH SENSE (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
2	2	5	<b>THE BONE COLLECTOR (R)</b>	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie
3	6	2	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE (PG)</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor
4	1	8	<b>DOUBLE JEOPARDY (R)</b>	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
5	4	5	<b>EYES WIDE SHUT (R)</b>	Warner Home Video 17655	Tom Cruise Nicole Kidman
6	7	7	<b>RANDOM HEARTS (R)</b>	Columbia TriStar Home Video 03899	Harrison Ford Kristin Scott Thomas
7	5	7	<b>STIGMATA (R)</b>	MGM Home Entertainment Warner Home Video 907269	Patricia Arquette Gabriel Byrne
8	<b>NEW ▶</b>		<b>THREE KINGS (R)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
9	13	4	<b>THE LIMEY (R)</b>	Artisan Home Entertainment 60696	Terence Stamp Peter Fonda
10	<b>NEW ▶</b>		<b>THE INSIDER (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
11	18	2	<b>THE MESSENGER: THE STORY OF JOAN OF ARC (R)</b>	Columbia TriStar Home Video 04154	Milla Jovovich
12	<b>NEW ▶</b>		<b>THREE TO TANGO (PG-13)</b>	Warner Home Video 16986	Matthew Perry Neve Campbell
13	16	9	<b>THE STORY OF US (R)</b>	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
14	8	17	<b>AMERICAN PIE (R)</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
15	12	11	<b>STIR OF ECHOES (R)</b>	Artisan Home Entertainment 10197	Kevin Bacon
16	9	12	<b>RUNAWAY BRIDE (PG)</b>	Paramount Home Video 323843	Richard Gere Julia Roberts
17	<b>RE-ENTRY</b>		<b>THE MATRIX (R)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
18	15	2	<b>OUTSIDE PROVIDENCE (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 12345	Shawn Hatosy Amy Smart
19	10	6	<b>THE BEST MAN (R)</b>	Universal Studios Home Video 20715	Taye Diggs Nia Long
20	<b>NEW ▶</b>		<b>SUPERSTAR (PG-13)</b>	Paramount Home Video 337123	Molly Shannon Will Ferrell

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

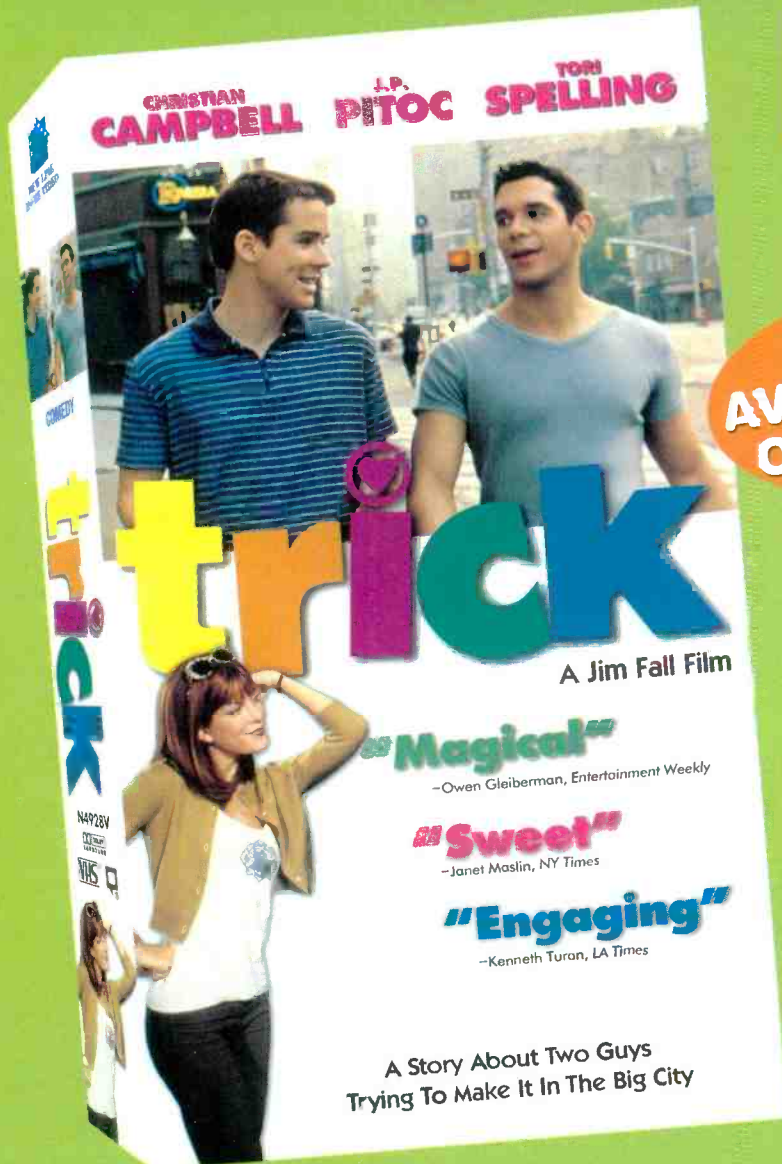


THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>END OF DAYS (R) (26.98)</b>	Universal Studios Home Video 20721	Arnold Schwarzenegger
2	2	4	<b>THE SIXTH SENSE (PG-13) (29.99)</b>	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
3	<b>NEW ▶</b>		<b>STUART LITTLE (PG) (27.95)</b>	Columbia TriStar Home Video 05214	Geena Davis Michael J. Fox
4	1	2	<b>THREE KINGS (R) (24.99)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
5	<b>NEW ▶</b>		<b>HOUSE ON HAUNTED HILL (1999) (R) (24.99)</b>	Warner Home Video 18018	Geoffrey Rush Famke Janssen
6	4	31	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
7	5	6	<b>THE BONE COLLECTOR (R) (26.98)</b>	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
8	<b>NEW ▶</b>		<b>STUART LITTLE (WIDESCREEN) (PG) (27.95)</b>	Columbia TriStar Home Video 04893	Geena Davis Michael J. Fox
9	3	2	<b>THE INSIDER (R) (32.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
10	6	3	<b>FOR LOVE OF THE GAME (PG-13) (26.98)</b>	Universal Studios Home Video 20684	Kevin Costner Kelly Preston
11	<b>NEW ▶</b>		<b>THE BACHELOR (PG-13) (24.99)</b>	New Line Home Video/Warner Home Video 4994	Chris O'Donnell Renee Zellweger
12	<b>NEW ▶</b>		<b>BOYS DON'T CRY (R) (34.98)</b>	FoxVideo 2000173	Hilary Swank Chloe Sevigny
13	9	8	<b>STIGMATA (R) (24.98)</b>	MGM Home Entertainment/Warner Home Video 907451	Patricia Arquette Gabriel Byrne
14	10	9	<b>DOUBLE JEOPARDY (R) (29.99)</b>	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
15	8	18	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
16	7	18	<b>THE SHAWSHANK REDEMPTION (R) (19.98)</b>	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
17	11	5	<b>THE ABYSS (SPECIAL EDITION) (PG-13) (34.99)</b>	FoxVideo 300008	Ed Harris
18	<b>NEW ▶</b>		<b>WALKING WITH DINOSAURS (NR) (34.98)</b>	BBC Video/FoxVideo 2000040	Various Artists
19	16	5	<b>HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)</b>	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
20	14	7	<b>EYES WIDE SHUT (R) (24.99)</b>	Warner Home Video 17655	Tom Cruise Nicole Kidman

© 2000, Billboard/BPI Communications and VideoScan, Inc.



# One **trick** + Six Treats = Infinite Sales!



ALSO AVAILABLE ON DVD!\*

## TRICK

What do drag queens, aspiring sex therapists and inconsiderate roommates have in common? They're part of a mad cap night out in Manhattan for two frustrated guys that are desperate to find a place for some private time...any place. This romantic comedy stars Christian Campbell, Tori Spelling, newcomer J.P. Pito and Clinton Leupp as Miss Coco Peru. VHS #N4928V Color 90 mins. Rated R DVD #N4929 Color 90 mins. Rated R \*DVD priced at \$24.98



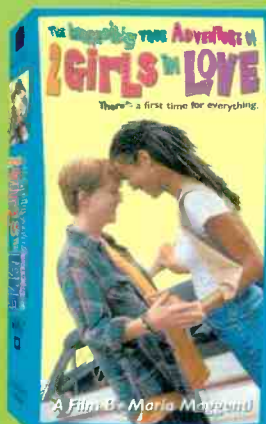
ONLY  
**\$19.98!**  
EACH



ALSO AVAILABLE ON DVD!

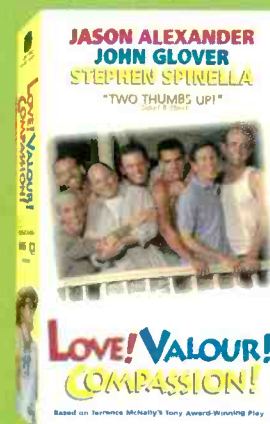
## TOTAL ECLIPSE

Leonardo DiCaprio (*Titanic*) stars as 19th century poet Arthur Rimbaud whose talent and rebellious nature catches the interest of Paul Verlaine (David Thewlis, *Besieged*). Verlaine's infatuation with Arthur results in a lesson of the seductive strength of art and the destructive power of genius. VHS #N4405V Color 111 mins. Rated R DVD #N4850 Color 111 mins. Rated R \*DVD priced at \$24.98



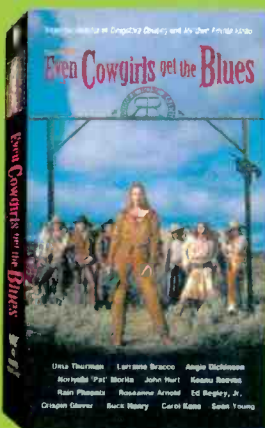
## THE INCREDIBLY TRUE ADVENTURE OF 2 GIRLS IN LOVE

This coming-of-age comedy tells the story of two teenagers (Laurel Holloman and Nicole Parker) whose friendship develops into an unlikely romance that impacts their lives in ways they could never have imagined possible. VHS #N4334V Color 94 mins. Rated R



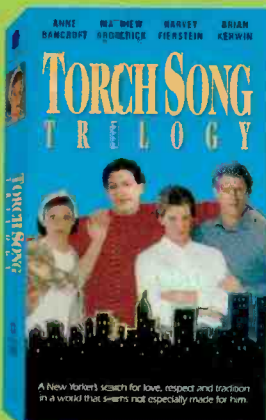
## LOVE! VALOUR! COMPASSION!

When eight friends leave the city behind and set out to relax in the country, their vacation turns out to be more outrageous than anticipated. Jason Alexander (TV's "Seinfeld") and John Glover star in this humorous adaptation of the Tony Award-winning play. VHS #N4598V Color 120 mins. Rated R



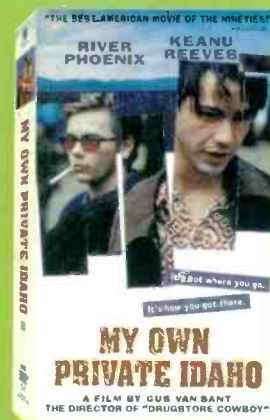
## EVEN COWGIRLS GET THE BLUES

This star-studded comedy tells of a cast of female bandits, led by Uma Thurman (*Pulp Fiction*) and Lorraine Bracco (TV's "The Sopranos"), staging a rebellion on the Rubber Rose Ranch. This eccentric adventure also stars Keanu Reeves (*The Matrix*). VHS #N4276V Color 96 mins. Rated R



## TORCH SONG TRILOGY

Arnold (Harvey Fierstein) is a New Yorker searching for love with a young model (Matthew Broderick, *Godzilla*) and respect from his mother (Anne Bancroft). Based on the Broadway play, Arnold's funny and poignant tale proves that happiness is worth carrying a torch for. VHS #N4110V Color 94 mins. Rated R



## MY OWN PRIVATE IDAHO

Mike (River Phoenix, *Stand By Me*), a narcoleptic wanderer, and Scott (Keanu Reeves, *The Matrix*), a rich runaway, are two young hustlers learning life's lessons in a bizarre world of wealthy strangers and wild adventures. Directed by Gus Van Sant (*Good Will Hunting*), this road movie tells a story of survival and finding one's place in the world. VHS #N4095V Color 104 mins. Rated R



Order Date: 5/9/00 Street Date: 5/30/00

Titles available through Alliance in Canada and French-speaking Canada. All prices are suggested retail in the United States and may vary in Canada. ©2000 New Line Home Video, Inc. All Rights Reserved. Sold exclusively through Warner Home Video. Visit us online at www.newline.com





### Lipnicki On 'Stuart Little' Role

In "Stuart Little," on DVD and VHS from Columbia TriStar Home Video, young George's wish for a little brother is answered quite surprisingly. His parents adopt a mouse, who then turns the family's house—and hearts—inside out and upside down.

Jonathan Lipnicki, last seen as Renée Zellweger's adorable son in "Jerry Maguire," plays the role of George with characteristic candor and pathos—just like a big brother. We asked the 9-year-old about making the "little" film that has found a big audience with families.



Jonathan Lipnicki, center, plays George, big brother to a mouse in "Stuart Little," recently released on Columbia TriStar Home Video. His mom and dad are played by Geena Davis and Hugh Laurie.

**"Stuart Little" is a remarkable blend of live action and animation. Had you worked in this genre before, and did you like it?**

This was my first time. I really liked it. And it was fun to see how things turned out in the end.

**How did you prepare for the role of George Little? And what was the best part of making the movie?**

To prepare, I read the script! The most fun part was the acting. I really love acting, but I might also like to direct.

**Did you do any "directing" in "Stuart Little"—suggesting, for example, changes to your lines or character?**

I did change some of the lines, but I can't remember which ones.

**Do you believe in the Little family message—"never stop trying"—and if so, how do you use it?**

I use the message of never stop trying while I am pitching in baseball. It helps.

**What else do you do in your off-screen life?**

I enjoy school—especially studying science—and I like to learn magic, play electric guitar, and do martial arts like extreme boxing and Brazilian jujitsu.

**Brazilian jujitsu?**

Yes, I have a yellow belt in that. It's mostly grappling.

**Is there anything else you learned from making "Stuart Little"? I liked, for example, how you handled the jerk in the boat-race scene with humor.**

Kids should remember that people who say not nice things about other people don't feel very good about themselves.

CATHERINE CELLA

### Rentrak Alters Service Plan

Revenue sharing company Rentrak Corp. has dropped several retail requirements from its service in an attempt to attract new accounts.

Under the new plan, new Rentrak customers will no longer be asked to sign a multi-year and exclusive contract with the Portland, Ore.-based company.

The retailer determines the length of contract, which expires with the last cassette ordered. If the dealer chooses not to order additional titles, the contract is terminated in 90 days and once payment obligations are met.

In addition, the new plan does not exclude retailers from ordering payer-transaction (PPT) titles directly from a studio or another distributor. Rentrak's only restriction is that in order to protect data integrity, retailers cannot have an electronic link to another videocassette provider.

The deal is open to all of Rentrak's existing client base, and there is no charge to switch over to the new plan. Rentrak VP of sales Chris Roberts

says the change was made after retailers became reluctant to sign a multi-year exclusive agreement.

"Many video retailers that have never used PPT for revenue sharing have told us their reluctance," he says. "Our expanded marketing efforts will ensure that all video retailers recognize the favorable terms Rentrak offers."

He says the company will "aggressively pursue new business from non-PPT retailers."

Retailers can view the new agreement at [newppt.com](http://newppt.com) or request it by mail.

Rentrak has also enhanced its Web site with the "PPT ToolBox," a marketing service that allows retailers to download promotional artwork and obtain an online version of the company's monthly release guide, "Ontrak."

Dealers can also register to win a free Web site, which will be built by Rentrak. The company's corporate site is accessed at [rentrak.com](http://rentrak.com).

EILEEN FITZPATRICK

### CHILD'S PLAY

(Continued from page 69)

most recent releases, "Gospel Bible Songs" and "Gospel Praise Songs," are both currently charting, along with a number of catalog titles. Now, Montreal-based Kidzup Productions, which donates to charity a portion of all proceeds from its audio and video products, has launched its own Christian-themed new audio series, called "Inspirational Kids." The three initial albums, available on CD and cassette, are "Sunday Sing-Along Songs," "Songs Of The Bible," and "Hymns We Love."

Family artist **Craig Taubman of Craig 'N Co.** (the name of his act, as well as his own label) has debuted his own religious audio line. The "Celebrate" series consists of various-artists compilations of contemporary Jewish music, with releases geared around the Jewish calendar year. The first release was "Celebrate Passover," which came out March 14 and was distributed in mainstream retail chains like Ralph's supermarkets and Borders Books & Music. It includes songs from **Laurence Juber, Debbie Friedman, Rich Recht, Shlomo Gronich & the Sheba**

**Choir**, and others. Taubman says **Craig 'N Co.** will donate half of the net proceeds from "Celebrate Passover" to ARMDI Magen David Adom, the Israeli Red Cross.

**WONDERLY ROTH:** Singer/songwriter **Kevin Roth** (the singing voice of the "Shining Time Station" theme) is targeting the toddler audience with his upcoming album, "Children's First Songs," on his label Stargazer Productions (reachable at [kevinrothmusic.com](http://kevinrothmusic.com)). It includes favorites like "Eensy Weensy Spider," "The Alphabet Song," and "She'll Be Comin' 'Round The Mountain." Roth says, "I wrote new verses for 'Mary Had A Little Lamb,' 'Eensy Weensy Spider,' and others, in order to turn them into songs that last two to three minutes... The album is very folksy, with lots of guitar, dulcimers, piano, banjo, and lots of voices [all Roth's own, multitracked]." As is his custom, Roth himself did the cover art, which will be "part of a touring art-music show I'm doing now. It's based around a '40s movement called Art Brut; during the

concerts I show children's art and my artwork on slides." The tour kicks off in California at the Escondido Performing Arts Center this month. By summer, says Roth, he'll be releasing "a best-of double-CD, with children's and some adult work I've recorded over the last decade."

**KIDBITS:** Actress and singer **Mary Donnelly Haskell** ("Touched By An Angel") has released a lullaby album, "Hello Dreamland," on Los Angeles-based label My Songs Co. It's the label's first CD release; the company specializes in personalized music cassettes for kids... New York's **Laurie Berkner**, whose delightful "Victor Vito" was one of 1999's best kids' albums, will be making select appearances in the Northeast and Midwest this summer. She recently performed at the annual White House Easter Egg Roll and is scheduled to appear on "Moms Online" on new cable network Oxygen... **Rounder Kids' Cathy & Marcy** are in the midst of recording a family album with Texas polka nuts **Brave Combo**.

### Billboard

MAY 6, 2000

## Top Special Interest Video Sales

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
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>NO. 1</b>				<b>NO. 1</b>					
1	1	45	<b>WWF: THE ROCK-KNOW YOUR ROLE</b> World Wrestling Federation Home Video 234	14.95	1	1	69	<b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution TB2274	39.95
2	2	22	<b>WWF: AUSTIN VS. MCMAHON</b> World Wrestling Federation Home Video 240	14.95	2	3	42	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b> Ventura Distribution TB2271	29.95
3	3	45	<b>WWF: BEST OF RAW VOL. 1</b> World Wrestling Federation Home Video 236	14.95	3	2	61	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
4	4	45	<b>WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES</b> World Wrestling Federation Home Video 233	14.95	4	4	17	<b>BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK</b> Ventura Distribution 10013	49.98
5	5	5	<b>WWF: MOST MEMORABLE MOMENTS OF 1999</b> World Wrestling Federation Home Video 825	14.95	5	5	48	<b>DENISE AUSTIN: POWER KICKBOXING</b> Parade Video 832	14.98
6	NEW		<b>WWF: THE ROCK: THE PEOPLE'S CHAMP</b> World Wrestling Federation Home Video 254	14.95	6	6	46	<b>DENISE AUSTIN: HIT THE SPOT (ABS)</b> Parade Video 183	9.98
7	6	2	<b>THE STORY OF GOLF</b> Ventura Distribution 148	49.98	7	9	76	<b>TOTAL YOGA</b> Living Arts 1080	9.98
8	7	10	<b>SUPER BOWL XXXIV 2000</b> USA Home Entertainment 4400616512	19.95	8	7	17	<b>THE CRUNCH: FAT BLASTER GOES LATIN</b> Anchor Bay Entertainment 10973	9.99
9	11	72	<b>WWF: BEST OF WRESTLEMANIA I-IV</b> ◊ World Wrestling Federation Home Video 214	14.95	9	8	52	<b>DENISE AUSTIN: SIZZLER</b> Parade Video 909	12.98
10	NEW		<b>XTREME WRESTLING: hardcore CONCEPTION</b> DGD 001	14.95	10	11	16	<b>KATHY SMITH: LATIN RHYTHM WORKOUT</b> Sony Music Entertainment 51594	14.98
11	8	17	<b>WWF: WRESTLEMANIA 15</b> World Wrestling Federation Home Video WWF10223	39.95	11	10	200	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> ◊ GoodTimes Home Video 7032	19.99
12	10	68	<b>WWF: D-GENERATION X</b> ◊ World Wrestling Federation Home Video 212	14.95	12	12	288	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
13	14	47	<b>WWF: KING OF THE RING '98</b> World Wrestling Federation Home Video WWF10205	19.95	13	14	36	<b>BILLY BLANKS: CRUNCH MASTER BLASTER</b> Anchor Bay Entertainment SV10885	9.98
14	13	11	<b>WWF: ARMAGEDDON</b> World Wrestling Federation Home Video 243	29.95	14	13	7	<b>WEIGHT LOSS-YOGA</b> Fast Forward Video 21	9.95
15	16	4	<b>THE GRAVITY GAMES: FREESTYLE MOTOCROSS</b> Trimark Home Video 7316	14.99	15	17	70	<b>ABS AND BUNS: 2-PACK</b> UAV Entertainment 60115	9.95
16	NEW		<b>WWF: MICK FOLEY-MADMAN UNMASKED</b> World Wrestling Federation Home Video 255	14.95	16	15	17	<b>THE CRUNCH: BOOT CAMP TRAINING</b> Anchor Bay Entertainment 10974	9.99
17	12	22	<b>WWF: IT'S OUR TIME: TRIPLE H AND CHYNA</b> World Wrestling Federation Home Video 239	14.95	17	RE-ENTRY		<b>DENISE AUSTIN: FAT BURNING BLAST</b> Parade Video 1933	12.99
18	9	44	<b>WWF: COME GET SOME-THE WOMEN OF THE WWF</b> World Wrestling Federation Home Video 235	14.95	18	20	21	<b>LIVING YOGA COLLECTION</b> Living Arts 61187	17.98
19	20	2	<b>THE GRAVITY GAMES: SKATEBOARDING</b> Trimark Home Video 7314	14.99	19	16	37	<b>DENISE AUSTIN'S BOUNCE BACK AFTER BABY</b> Parade Video 963	14.98
20	NEW		<b>NBA NOW-SHOWMEN OF TODAY</b> USA Home Entertainment 9630600413	14.95	20	RE-ENTRY		<b>KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT</b> Sony Music Entertainment 51565	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.



## THE BEAT GOES ON AS 'MUSIC MEN' PLAN WARNER/EMI FUTURE

(Continued from page 61)

success is imminent for the label with Oxide & Neutrino and DJ Dee Kline. Phillips also looks forward to upcoming releases this year from Morcheeba, the Corrs, and Sinéad O'Connor, and, at licensee London, from All Saints, Artful Dodger, and Armand Van Helden.

One of Warner's hottest U.S. acts, and chief international priorities, is unperturbed by any possible merger ramifications. Faith Hill, in London recently to promote the May 15 U.K. release on WEA of her multi-platinum album "Breathe," says, "My job is to keep in close contact with the ones that run it and keep it going and to keep the dedication that's been [there] for me. But I know there's lots of changes going on."

At EMI, Robbie Williams' hits, and the consistent crossover success of dance imprint Positiva, notably with Vengaboys and Alice Deejay, helped EMI:Chrysalis to become the U.K.'s No. 1 singles company of last year, with an 8.8% share.

"[That] success... is extra satisfying for me," says Tony Wadsworth, president/CEO of the EMI Records Group U.K. and Ireland since 1998, "because we created it two years ago by merging two underperforming labels. [It's] a major achievement for [EMI:Chrysalis managing director] Mark Collen and his team." Positiva landed another U.K. No. 1 in mid-April with Fragma's "Toca's Miracle."

Wadsworth was previously managing director at Parlophone, which includes Food, Rhythm Series, and Regal and is headed by the label's head of A&R, Keith Wozencroft. Asked if he feels that the company now has his own stamp on it, Wadsworth says definitely.

"I reorganized the labels within four weeks of taking over the job—it was something that had to be done very quickly. We've signed artists; we've also waved goodbye to artists," he says. (One recent departure was that of successful pop/R&B act Eternal.) "But there's a fantastic optimism for the future here, [based on] the success we've had in the last 12 months."

Amid several significant signings to the U.K. record and publishing companies since the merger became public knowledge, EMI has a new licensing deal with the Heavenly label that has already yielded a top 20 album for one of its brightest

hopes, Doves, with "Lost Souls." Also, Virgin U.K. has secured American R&B supergroup trio Lucy Pearl, signed domestically to Pookie/Beyond, for the world excluding North America, with a self-titled album due worldwide in May.

Warner/Chappell recently finalized publishing deals with RCA's Girl Thing, London's Artful Dodger, and Meanwhile/Virgin act Hexdragons, as well as 360/WEA's Angel Lee. And influential dance organization Ministry of Sound is developing a joint-venture deal struck with EMI Music Publishing in January at MIDEM, even as the merger news was breaking.

Mike Peden, senior A&R director for WEA's 360 Records label, says he has continued to be encouraged to sign new artists this year. May sees the U.K. debut on 360 of Angel Lee, brought to the label by Peden just over a year ago, and in March he signed five-piece boy band Notorious. "It feels exactly the same," says Peden. "Nobody seems to be in fear of their job."

Wadsworth hopes to further the development of Parlophone—best known in recent years for guitar bands like Radiohead, Blur, and Supergrass—into other areas, such as R&B, with Rhythm Series' Beverley Knight and Jamelia, and "pure pop," via Accolade, successful lately with Scooch. Radiohead's much-anticipated follow-up to "OK Computer" is due in September, with Blur and Pet Shop Boys compilations also planned for the autumn.

Wadsworth also applauds the achievements of EMI's commercial marketing arm, whose joint managing directors Steve Pritchard and Pete Duckworth fill the same role for Virgin. "[The division] is pretty unique in the U.K. industry in that they also handle special projects," says Wadsworth, pointing to left-field hits in the past year by Baz Luhrmann, Cartoons, and Cuban Boys.

The continuing strength of the "Now That's What I Call Music" compilation series, jointly released by EMI/Virgin/Universal, helped Virgin hold on to the No. 1 album label title for the fifth straight year, with an 8.1% market share.

"We're very much dependent on U.K. repertoire," says Conroy, who joined Virgin from Chrysalis in 1992, "and in that we've probably got the

best track record of anybody in recent years." He cites the "three-pronged attack" of the main Virgin label; its indie-leaning subsidiary Hut (home of Ashcroft, Gomez, Embrace, and Smashing Pumpkins), headed by David Boyd; and Hugh Goldsmith's Innocent, whose impressive strike rate includes huge success with Martine McCutcheon, Billie (Piper), and Atomic Kitten.

EMI Music Publishing U.K., head-

***'I regret that there'll be one major less. I think four is too slim, and if another one was to go, it would be seriously uncompetitive'***

—CHRIS MORRISON—

ed by managing director Peter Reichardt, who joined the company in 1989, retained its crown as the U.K.'s No. 1 publisher last year, narrowly defeating Universal Music. At Warner/Chappell Music, Richard Manners became managing director last May; he had been in a similar position at PolyGram/Island Publishing, which he left in November 1998. Warner/Chappell was sixth in U.K. publishing market share last year.

Current key writers at EMI include Andrew Frampton, for Ebul/Jive act Steps; Karl (K-Gee) Gordon, with All Saints; and such household names as Robbie Williams, Sting, and Simply Red's Mick Hucknall. Warner/Chappell's leading domestic signings include George Michael, Eric Clapton, Radiohead, and Gomez.

Immediately after the merger plans were made public Jan. 24, Ames reassured Warner staffers about their individual and collective futures. An EMI staffer praises the communication skills of group chairman Eric Nicoli, contrasting his hands-on approach with that of predecessor Sir Colin Southgate.

Says another: "Nobody I've spoken to seems at all nervous [about the deal], and that has to be down to the high level of trust in Roger and

Ken." Furthermore, EMI staffers have had access to a customized, in-house E-mail advice service dubbed Ask EMI, designed to provide confidential answers to questions and concerns.

Even if the Warner/EMI relationship is playing to a sweeter soundtrack than did the Universal/PolyGram saga, some brows will furrow at the possibility of key staff departures. English guitar band Elastica, signed in the U.K. to the independent Deceptive, was caught in the Universal crossfire when its U.S. label, DGC, was folded into Interscope, after which Elastica's request to be released from the deal was granted.

"You have no way of protecting yourself, because no big label now will give you a 'key man' clause," says lead singer Justine Frischmann, referring to the 'get out' agreement requested by some artists (and invoked, amicably, by Elastica with Interscope) to guard against the departure of their label confidantes. Frischmann speaks of the major-label syndrome of "people employed to carry a paper clip from one desk to another."

CMO Organization managing director Chris Morrison manages not only Elastica but one of EMI's top-selling U.K. acts, Blur. Shortly after the merger plans were made public, he told Billboard, "I'm told there'll be no changes to the labels, but as far as it's going to pan out, I have no idea.

Stranger things have happened, but I doubt whether they want to bury Parlophone at the moment. But I regret that there'll be one major less. I think four is too slim, and if another one was to go, it would be seriously uncompetitive."

Dave Woolf has interests at both EMI, as co-manager of Beverley Knight, and Warner Music, as co-publisher and publicist of English-born, Warner Bros. U.S.-signed newcomer Amanda Ghost. He senses that at EMI there is "just a mass of speculation" about the future and, in his less hands-on dealings with Warner, a similar attitude of "watching and waiting." But Woolf remains confident that any changes at EMI will not unduly affect Knight's prospects. "I'm not worried that anybody key to her progress is not going to be there," he says.

It may be some months before confidence in the merger proves well-placed or otherwise, but the current executive view from within suggests cautious buoyancy. "The people in the front line of the labels are going to be at least as, if not more, autonomous," says one. "I don't think there are going to be lots of unhappy bunnies running around bitching about Roger or Ken. If they can pull it off, hats off to them."

To comment on this story or other aspects of the Warner/EMI merger, E-mail Paul Sexton at [psexton@macline.co.uk](mailto:psexton@macline.co.uk).

## AUSTRALIAN SITE TARGETS TEENS

(Continued from page 12)

frequent access to the Internet.

Universal has set aside funding for five years, with a Planet Pop compilation set for August. Discussions also are taking place about the use of the brand name on radio and TV shows, retail merchandising, and tie-ins with Universal Studios for video and music titles.

No cost figures are available, but industry sources suggest Universal will spend \$200,000 on the site in its first year. The site's content includes record news, gossip, tour information, sound bites, full-length videos and artist chats, free merchandising, and promotional discounts.

Points out Aboud, "It was impor-

tant that it was not set up as a label site. There is no advertising or price list or retail links on it. Because we have the rights to the content, we can put in more than other [similar] sites and localize the information."

Staff members at Universal's headquarters in Sydney are being taught how to update content on the site on a frequent basis. Universal already has a strong track record in the area, with Hanson and Aqua selling between 1 million and 1.2 million units in total Down Under and S Club 7's first two singles going multi-platinum (platinum is 70,000 copies), while the group's album is near that mark.

Hanson's new album, "This Time

Around," is expected to match the 350,000-unit sales of its debut, "Middle Of Nowhere," with the act expected to tour in late October. Aqua returns for a promo visit through May and is expected to tour in November. New Zealand duo Deep Obession promo-tours in July.

Others with current or upcoming releases are Jordan Knight, U.S.-based teen act Daphne & Celeste; New York female band R Angels; 17-year-old Hawaiian-born Hoku; 16-year-old Alecia Elliott from Muscle Shoals, Ala.; British dancer/actor Lolly; and German Nicci Juice, whose stage name is Roller-girl.

# Billboard® DIRECTORIES

The Definitive Source for Industry Information

**INTERNATIONAL BUYER'S GUIDE:** Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool. \$145

**INTERNATIONAL TALENT & TOURING DIRECTORY:** The leading source for those who promote or manage talent. Lists U.S. and International, talent, booking agencies, facilities, services and products. \$115

**RECORD RETAILING DIRECTORY:** The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$185

**INTERNATIONAL TAPE/DISC DIRECTORY:** The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. \$80

**THE RADIO POWER BOOK:** The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 125 markets. \$105

**INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:** The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$85

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

**NEW** Billboard Digital Directories... Buy the print directories together with our new online service and receive 25% off. Call 800-449-1402 or visit [www.billboard.com/directories](http://www.billboard.com/directories) for a free online demo.

BDZZ3028



## RATES & INFORMATION

- **SERVICE & RESOURCES:**  
\$160 per inch/per week, 4 weeks minimum
- **MUSIC INDUSTRY HELP WANTED:**  
\$160 per inch/per week
- **BOX REPLY SERVICE:** \$30
- **REAL ESTATE:** \$80/c.i/wk

**All Major Credit Cards Accepted**

Classified ads are commissionable when an agency represents an outside client.

# Billboard CLASSIFIED

Get more reach. More impact. More RESULTS.

Reach 150,000 key music business decision makers around the world by telling them about your product and service in the industry's leading news magazine.

**NOW AVAILABLE ONLINE!**

## CALL BILLBOARD CLASSIFIED TODAY!

David McLean 1-800-390-1489 • dmclean@billboard.com

FAX ALL ADS TO: 212-536-8864

**DEADLINE: FRIDAY AT 3:30PM EASTERN**

**7 TO 9 MILLION PAGE HITS A MONTH!**

www.billboard.com

## DUPLICATION/REPLICATION

## DUPLICATION/REPLICATION

## DUPLICATION/REPLICATION



**INTRODUCE YOUR MUSIC TO THE WORLD**

We will guarantee National Distribution of your CD with any order of 500 CD's or more.

Call for details on this Exciting Offer Act now and be ready for the new millenium.

**CD LABS™**  
The sounds of music.

(818) 505-9581 .. (800) 423-5227  
CDLABS@EARTHLINK.NET  
NO. HOLLYWOOD, CA

## COMPACT DISCS • .65¢ each

From your CD-ready Master & Print-Ready Film

### COMPLETE PACKAGE DEAL!

- 1000 CDs (1-3 color print on disc) \$650.00
- 1000 Jewel/Wrap \$250.00
- 1000 2pg. (4/1 or 4/0) Booklet & Tray card \$240.00

**MIRROR IMAGE**  
replication services  
**MIRROR IMAGE**

**CALL TODAY!**

1-800-486-6782 • fax 803-548-0125 • www.uavco.com

- 1000 Audio Cassettes (C-40) \$.55
- CDR-Replication \$2.10 (and up)
- Blank CD-Rs \$.83

### SERVICES INCLUDE

Design & Film  
Printing & Fulfillment  
Video Duplication

**300 CD PACKAGE: \$975**

- INCLUDES:
- ORIGINATION • 1-COLOR 1-PAGE BOOKLET AND TRAY CARD • 1-COLOR CD LABEL • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND from your print-ready film (in Rainbo's specs)

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

**1000 CD PACKAGE: \$1499**  
reorder: S1349

- INCLUDES:
- ORIGINATION • 4-PAGE BOOKLET with 4-COLOR COVER, 1-COLOR BACK and 4-COLOR TRAY CARD • CD LABEL FILM & 2-COLOR LABEL IMPRINTING • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND from your print-ready film (in Rainbo's specs)

ASK FOR OUR FREE BROCHURE!

**Rainbo Records and Cassettes**  
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476 • Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

**MEDIAWORKS INTERNATIONAL, INC.**  
1029 Elm Hill Pike  
Nashville, TN 37210

compact discs cd rom dvd  
cd +/cd enhanced video vinyl  
digital bin cassette duplication

Reliable! 500 CDs for \$1450 OR 1000 CDs for \$1625  
4 page color! both include graphics, film, print, duplication, packaging, shrink

competitive pricing and quality manufacturing in a friendly, professional environment. call toll free for quotes, special packages and large quantities.  
www.mediaworks.com  
**1-800-211-4689**

OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE!  
**THIRD WAVE MEDIA**  
WORLD CLASS QUALITY CD & DVD REPLICATION

- FREE Web Page w/ sound sample
- FREE Third Color on Discs
- FREE Clear Trays
- FREE UPC Barcode
- FREE Design Kit

**PREMIUM CD PACKAGES**  
500 CDs \$ 999  
1000 CDs \$1290

NATIONAL DISTRIBUTION, SAMPLE OF YOUR MUSIC, & YOUR OWN WEB-PAGE

**NO HIDDEN CHARGES**  
NO SALES TAX (except CA Residents)

INCLUDES:  
MAJOR LABEL QUALITY, CLASS MASTERING, UP TO 3 COLORS ON DISC, 2 PANEL 4 COLOR (4/1) INSERTS, JEWEL BOX & POLYWRAP (FROM YOUR CDR & PRINT READY FILMS).

CALL TODAY FOR A FREE CATALOG  
**(800) WAVE CD-1**  
WWW.THIRDWAVEMEDIA.COM

## COMPACT DISCS - \$ .65 EACH

IT'S A BETTER DEAL!  
"ADD IT UP"

- 1,000 CDs 650.00
  - 1,000 Jewel/Wrap 250.00
  - 1,000 2-Pg Book/Tray 240.00
- \$ 1,140.00**

from your CD-Ready Master & Print-Ready Film

**National Tape & Disc CORPORATION**  
1110 48th Ave. North - Nashville, TN 37209  
**1-800-874-4174**  
Digital Mastering Services • Digital Audio Duplication • Computer Graphics

**SAME DAY SERVICE!**  
(on short run CD & Cassette copies)

**CDs**  
Quality Copies As Fast As 24 Hours

- CD Replication
- CDR One-Offs
- Mastering
- Packaging & Printing

**PRINCETON DISC**  
800-426-0247  
www.princetondisc.com

**TALK WITH A HUMAN BEING ABOUT CD REPLICATION**

**OASIS**  
CD & CASSETTE DUPLICATION

(888) 296-2747 • info@oasisCD.com  
www.oasisCD.com

- ISO-9002-Certified Replication
- Free Radio Promotion & Distribution

**1000 COMPACT DISCS .98 EACH**

**1000 CASSETTES • DIGITAL BIN • .64 EACH**

**ALSHIRE CUSTOM SERVICE**  
Call Now!  
(800) 423-2936  
FAX (818) 569-3718  
sales@alshire.com  
1015 W. Isabel St.  
Burbank, CA 91506

ASSEMBLED AND SHRINKWRAPPED.  
YOU SUPPLY PRINT, LABEL FILM, MASTER.  
CASSETTES UP TO C-45 LENGTH

**All-Star Replication**

**New Artist Special**  
1000 cd's, all films, 2 color print on CD, 4 pnt. insert & traycard, Jewels & more. Mention this ad & get FREE barcode.  
**714-777-1743**

**BETTER QUALITY-LOWER PRICES!**  
**1000 Retail Ready CDs - \$1220**

**Creative Sound**  
**(800) 323-PACK**  
http://csoundcorp.com

**BROWSER® DISPLAY SYSTEMS®**

**400 CD BOOKLETS in 2 SQ. FT.!**  
actual CD's kept in jewel boxes behind the counter.  
Full line of counter, wall and floor displays

**Browser DISPLAY SYSTEMS**  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone 312-822-0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4899879



**WANTED TO BUY**

**WE BUY!**  
**CDs and VIDEOS**  
 ...ANY QUANTITY  
 • New or Used •  
 Send your list or call:  
 Phone: 1-800-486-6782  
 Fax: 803-548-0125  
 email: ed.pernick@uavco.com

Going Out of Business?  
 Dropping Your Used Product?  
 Selling your Collection?  
**CASH for CDs-DVDs-Videos**  
 Laserdiscs-Software-Audio Books  
 Scott Henderson, 520-881-1744, x110  
 e-mail: scotth@bookmans.com

**ATTENTION**  
 Agents, Managers, Promoters, Artists  
**WANTED**  
**MUSIC MEMORABILIA - CASH PAID**  
 concert posters, promotional materials,  
 T-shirts, backstage, VIP & laminated  
 passes, unused tickets, contracts, or  
 any autographs.  
 (800) 459-9141 oddtoe@earthlink.net

"WE ARE CASH BUYERS OF  
 UNWANTED LP's, CASSTES OR CD's."  
 "No quantity is too large  
 or small. We pay the freight. Call:  
**(609) 890-6000**

**COMPUTER/  
 SOFTWARE**

**MSI Music Software Inc.**  
 •Complete POS  
 •Wholesale and One-Stop Distributors  
 •Royalty Tracking  
 •Website Development  
 •Soundscan Reporting  
 Call for free brochure: (800) 877-1634

**Musicware** Complete POS/Inventory  
 Control for ALL your record  
 and video store needs!  
 Spanish availability built-in!  
 888-222-4767 (toll free)  
 Fax (919) 828-4485  
 e-mail: SALES@DCSOFT.COM  
 WWW.IOCISOFT.COM

The Computer and POS Solution  
 for the Music & Video Industry  
**young**  
 SYSTEMS  
 (888)658-7100  
 •Chains •Independents •One-Stops

**RecordTrak**  
 Inventory Management  
 For Record Stores  
**800-942-3008**  
 Fax 203-269-3930  
 Voice 203-265-3440

**INVESTORS WANTED**

**LIMITED PARTNERSHIP OFFER**  
 Privately held successful music business  
 of 12 years is now a dot com, introducing  
 new projects & initiatives focused on  
 future of music industry. Limited offer dur-  
 ing launch of new phase enables selected  
 parties promise of substantial return.  
 Call (787) 289-1000  
 www.mcgillismusic.com

**REAL ESTATE**

**House w/ Recording Studio  
 For Sale**  
 SUNSET PARK, SANTA MONICA. 3 BR, 1 BA  
 house w/ recording studio/full basement  
 PLUS 2 - 1 BR, 1 BA separate & detached  
 apts w/garages. Annual income \$20,200, ex-  
 cluding house, approx 3,500 sq ft, 8 biks to  
 beach. Price: \$579,000.  
 CALL: 310-456-0747 or 310-887-9481

**MUSIC MERCHANDISE**

THE D.J. AND MUSIC SOURCE SINCE 1975 WWW.rockandsoul.com  
**ROCK AND SOUL**  
 462 7th Ave., New York, N.Y. 10018 (212) 695-3953/ Fax (212) 564-5358  
 MUSIC DEPT: D.J.'s HEAVEN - THE LARGEST SELECTION OF 12" VINYL LP's,  
 CD's and CASSETTES • DISCOUNT PRICES!  
 PRO D.J. DEPT. MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES  
 EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS

**BUY DIRECT AND SAVE!**  
 While other people are raising their prices, we  
 are slashing ours. Major label CD's, cassettes  
 and LP's as low as 50. Your choice from the  
 most extensive listings available.  
 For free catalog call (609) 890-6000.  
 Fax (609) 890-0247 or write  
**Scorpio Music, Inc.**  
 P.O. Box A Trenton, N.J. 08691-0020  
 email: scorpiomus@aol.com

**PUBLICATIONS**

**In the Studio**  
**FREE Guide to  
 Master Tape Preparation  
 Saves You Time and Money!**  
**1-800-468-9353**  
 www.discmakers.com/bb  
 info@discmakers.com  
**DISC MAKERS**

**MUSIC PUBLISHING 101  
 CRASH COURSE THE BOOK**  
 Take \$2 off! Now only \$14.95!  
 Learn about the different licenses,  
 copyright legislation, recoupment and  
 more.  
 CALL 1-888-566-9715  
 www.101crashcourse.com

**FOR SALE**

**USED CD'S FOR SALE  
 IN BULK**  
 Each unit contains 150 pre packed titles.  
 No throw-aways, priced to move quickly.  
**J.S.J. Distributors**  
 (773) 286-4444

**TALENT**

**TALENT SEARCH**  
 Atlanta based agency w/national presence  
 seeks unsigned musical acts for unique op-  
 portunity to gain real recognition. Must be  
 serious, professional, & avail. for upcoming  
 events. Get special exposure to major label  
 execs. & have the advantage of serious con-  
 sideration for a record deal. Please inc. \$5 s/h  
 for Media Package & Event Schedule w/ all re-  
 plies to: Talent Search F.R.E. Inc. PO Box  
 89279 Atlanta, GA 30312

**RECORDING STUDIO**

**STUDIO FOR SALE**  
 Successful California wine coun-  
 try studio for sale. Owner retiring.  
 Available August 2000. Flexible  
 terms. \$135K (707) 585-1325

**MUSIC MERCHANDISE**

THE D.J. AND MUSIC SOURCE SINCE 1975 WWW.rockandsoul.com  
**ROCK AND SOUL**  
 462 7th Ave., New York, N.Y. 10018 (212) 695-3953/ Fax (212) 564-5358  
 MUSIC DEPT: D.J.'s HEAVEN - THE LARGEST SELECTION OF 12" VINYL LP's,  
 CD's and CASSETTES • DISCOUNT PRICES!  
 PRO D.J. DEPT. MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES  
 EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS

**THE WORLD'S LARGEST SELECTION  
 of "Vintage & Oldies" titles on CD at  
 the lowest prices. FREE catalog!**  
 Wholesale only.  
**GOTHAM DISTRIBUTION CORP.**  
 1-800-4-GOTHAM • FAX: (610) 649-0315  
 2324 Haverford Road • Ardmore, PA 19003

**SONGWRITERS**

**GRAND PRIZE:  
 \$50,000**  
**HURRY! ENTER TODAY!**  
**GAIN MUSIC INDUSTRY  
 EXPOSURE**  
 The World's Leading  
 International Songwriting  
 Competition  
**USA  
 Songwriting  
 Competition**  
**For  
 FREE  
 information**  
**Call toll free:  
 1-877-USA-SONG**  
**Outside USA call:  
 781-397-0256**  
**www.songwriting.net**

**ROYALTY PAYMENTS**

**\$ Royalties \$**  
 Access Your Future Now!  
 Granite Capital Corp.  
 Call now 800-326-9520

**STORE SUPPLIES**

**SPECIALTY STORE SERVICES**  
 • CD-DVD Browsers  
 • Modular Storage Cabinets  
 • Video Merchandisers  
 • P.O.P Displays  
 • Custom & Stock Signs  
 • CD Repair Systems  
 • Security & Surveillance Systems  
 • Free Store Planning  
 We Ship World Wide - Se Habla Español  
 Call for Free 162 Page Idea Packed Catalog (Ask for #732)  
**1-800-999-0786**

**T-SHIRTS**

*Looking for a T-shirt one-stop?  
 You've found it!*  
**BACKSTAGE  
 FASHION**  
 Worldwide Distributors of Licensed:  
**ROCK, NOVELTY & POKE MON T'S.**  
**STICKERS, PATCHES & FLAGS TOO!**  
 Call for a free price list/flyer (dealers only):  
**800-644-ROCK**  
 (outside the U.S. - 520-443-0100)  
 bacstage@northlink.com  
 www.backstage-fashion.com

**PUBLICITY  
 PHOTOS**

**PUBLICITY  
 PRINTS**  
 LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER -  
  
**B&W  
 8x10's  
 500 - \$80  
 1000 - \$108**  
**B&W  
 POSTCARDS  
 500 - \$65.00**  
 Other sizes & color available  
 Prices include Typesetting &  
 Freight in Continental U.S.  
**ABC  
 PICTURES**  
 1867 E. Florida St., Suite BB  
 Springfield, MO 65803  
 Toll Free 1-888-526-5336  
 www.abcpictures.com

**HELP WANTED**

**PROMOTION:** W.C. based record label  
 with major distribution seeks promotion  
 exec w/ broad based experience. Must  
 have ability to start/oversee various musi-  
 cal genres, projects & people. Salary  
 based on experience.  
**Relentless Records, 21700 Oxnard St.  
 Ste. 1070, Woodland Hills, Ca. 91367.**

**GENERAL MANAGER**

For Bay Area Based indie label. Must  
 have 10 yrs experience in promo, retail,  
 touring & marketing. Mainstream/  
 alternative rock. Great salary & benefits.  
 Bay Area based applicant preferred  
**FAX resume to: 650-401-6779**

**FAX BILLBOARD AT 212-536-8864**

**HELP WANTED**

**New York University**  
**SCHOOL OF EDUCATION**  
**DEPARTMENT OF  
 MUSIC & PERFORMING  
 ARTS PROFESSIONS**  
 Part-Time (Adjunct)  
 Clinical Assistant Professor  
 In Music Business  
 Candidate should have a graduate  
 degree, experience in the music enter-  
 tainment industry, college level teaching  
 experience, strong communication  
 skills, and commitment to education.  
 Responsibilities include academic and  
 career advisement, recruitment of stu-  
 dents, program administration, teaching  
 and curriculum development. Time  
 commitment is three days (20 hours) per  
 week during the September-May acade-  
 mic year. Please send resumes by April  
 28, 2000, to: Professor Catherine  
 Moore, Director, Music Business  
 Program, Department of Music and  
 Performing Arts Professions, New  
 York University, 777 Education  
 Building, 35 West 4th Street, New  
 York, NY 10012.  
 NYU encourages applications from  
 women and members of minority groups.

**Copyright Administrator**

Zomba music Publishing seeks experienced  
 individual for it's Copyright Dept. Ideal can-  
 didate should have a minimum of 3 years expe-  
 rience in all areas of copyright administration.  
 Counterpoint experience a +. Please forward  
 resume and salary history to:  
**ZEI**  
**Attn: Human Resources**  
**137-139 West 25th Street**  
**New York, NY 10001**  
**Fax: (212) 727-0543.**



## HELP WANTED



### COMMUNICATIONS MANAGER - NYC

MTVI, the world's leading online entertainment company featuring MTV.com, VH1.com and soni.net.com, is seeking an experienced music publicist. Ideal candidate has 3 years experience working in a PR agency or in-house for an entertainment/music company. Strong relationships with music industry press a plus. Promoting internet companies also a plus. Responsibilities include promoting online music events and content, organizing music events, and writing internal and external communications.

Please send resumes to: [graham@mtvgroup.com](mailto:graham@mtvgroup.com)

### VICE PRESIDENT OF PRODUCTION/EXECUTIVE PRODUCER

eMuzed is a hot start-up in the San Francisco bay area that provides e-merchants with promotional video content and reliable, low-cost, turnkey-streaming solutions which boost sales. Candidate will be key part of a team and will be responsible for managing the production and post-production of video clips. This person will interface with the Content Acquisitions Director and report directly to the Executive Vice President. Responsibilities include overseeing the entire creative process, supervising video editors, and creating and managing budgets. Candidate will be creating fast-moving, action-packed "Web" video for high profile web sites. We offer a competitive salary with an aggressive employee stock option plan & benefits. Candidates must possess the following skills:

- Deep and proven management experience in television, commercial advertising and/or video project management, with experience in web site development a plus.
- Exceptional organizational skills, the ability to develop scalable processes, and the ability to work fast under deadlines.
- Experience in producing video for the Internet, including streaming media.
- An exciting demo of reel of music, adventure sports, TV commercials and travel projects.
- A desire and ability to push beyond the limits of most.
- A leader, motivator, team player ready to work with top media industry professionals.
- A wicked sense of humor.

Please email resumes to: [ross@emuzed.com](mailto:ross@emuzed.com)



music network

### SENIOR VP, CREATIVE SERVICES

CAN YOU CREATE BREAKTHROUGH, INNOVATIVE ON-AIR CAMPAIGNS THAT DRIVE VIEWERS WILD? DO YOU SEEK A POSITION WHERE CREATIVITY IS KING AND RHYTHM RULES? DO YOU LOVE THE SUN AND SAND?

(we'll get to that in a minute)

If you love the idea of a fast-paced and stimulating career at one of the music industry's top video outlets, then this job is for you. **The Box Music Network**, based in Miami Beach, has an immediate opening for a Senior Vice President, Creative Services. Only ambitious, solution-oriented, creative team players need apply. Ideal candidates will possess a college degree; minimum of five years industry experience in a management position; extensive knowledge of television production, computer graphic design for print and television and solid experience in advertising and promotion strategies.

**The Box Music Network** is an equal opportunity employer that offers a competitive salary and a comprehensive benefits package.

For consideration, please submit cover letter, resume and salary history to:

#### The Box Music Network

"SVP, Creative Services"

1221 Collins Avenue

Miami Beach, FL 33139

Fax: (305) 604-5200 E-mail: [jobs@thebox.com](mailto:jobs@thebox.com)

NO PHONE CALLS PLEASE

## Billboard Bulletin

### News Editor

Billboard Bulletin, the daily news fax of Billboard magazine, seeks newsroom dynamo with proven editing skills and reporting experience, preferably at a daily. Knowledge of music business helpful. Desktop publishing and Quark Express experience a plus. No beginners please.

Send resume and salary history to Department KS  
Billboard Bulletin, 1515 Broadway NY, NY 10036. EOE.

Looking for the perfect job?  
**BILLBOARD CLASSIFIED**

## HELP WANTED

### SENIOR VIDEO BUYERS

Baker & Taylor is a leading full-line distributor of books, videos and music to internet traditional retailers and institutional customers. We also provide our customers with value-added proprietary data products and customized management and outsourcing services. Currently, we have 4 openings for Sr. buyers who will evaluate video products for all branches and place orders with assigned vendors. Preparing return requests and testing and reviewing new systems and/or procedures. Assists buyers by acting as lead person for system or procedural questions. Selected candidates will be trained in Morton Grove, IL and will then work at our Bridgewater, NJ location. Qualifications include a college degree or equivalent education/experience and 1-3 years of video buying experience. Excellent PC and communication skills are a must as well as solid product knowledge. Experience in retail video is a plus. If you would like to be a part of our success and are looking for a stable career opportunity, please forward your resume (including compensation history for your most recent position) to:

#### Human Resources

Baker & Taylor  
P.O. Box 6885  
Bridgewater, NJ 08807  
Fax: (908) 541-7861  
Email: [mnichk@btol.com](mailto:mnichk@btol.com)

We are an equal Opportunity/Affirmative Action Employer, offering a drug and smoke free environment.

### PR COORDINATOR

Live365.com is seeking a dynamic & technologically savvy individual to join our team. Responsibilities include communicating with various media outlets, coordinating editorial calendar, tracking media coverage, maintaining press kits and media lists and attending music related events. Requirements include 2 yrs. related experience (preferred), BA/BS (preferred), MS Word, excellent written and verbal communication skills and you must have a passion for music.

#### Please email to:

[jobs@live365.com](mailto:jobs@live365.com) or fax to:

(650) 345-7497

and reference this job code:

BB-720-12.

Located in Foster City, CA.

### Marketing Director

Major West Coast Urban label seeks highly motivated Director of Marketing with proven track record. MUST have 3-5 years experience in music, entertainment, sports or other media. Knowledge of pop/rock a plus. Please supply artist/campaign and salary history.

Fax to: (323) 856-7022.

### Marketing Manager

Denver area high growth label & dist. seeks experienced music industry Marketing Manager to direct sales & promotions. Excellent benefits pkg.. E-mail: [paul@fourwinds-trading.com](mailto:paul@fourwinds-trading.com)

Marketing: W.C. based record label with major distribution seeks marketing exec w/ broad based experience. Must have the ability to start/oversee various musical genres, entertainment projects & people. Internet savvy. Salary based on experience.

Relentless Records, 21700 Oxnard St.  
Ste. 1070, Woodland Hills, CA. 91367.

## HELP WANTED

### EXECUTIVE DIRECTOR

Recording industry company seeks applicants for the positions of Executive Director of its Atlanta office. Responsibilities include planning & producing educational & social events, recruiting members & sponsorship acquisition. Candidates should have significant experience & solid connections in the music industry, demonstrated leadership capability and skills in nonprofit management. Preferred qualifications include a BA or BS, clear fiscal management experience & strong communication skills. Competitive compensation package.

#### Send resume with cover letter to:

ED Search, 3402 Pico Blvd.  
Santa Monica, CA 90405  
FAX: 310-392-9262  
Jobcode ATLB-EDMS

### STAFFERS WANTED

Indie label, solvent, seeks obsessively organized, computer literate staffers (f/t or p/t):

#### Bookkeeper

(AP/AC, royalties, cash flow projections);

#### Shipping/Receiving Manager

(exp. w. vinyl);

#### Internet Manager

(to perform "agency.com"-type services).

Fax resume to (212) 586-1081.

### SALES REPRESENTATIVES

Musicrama, major top rock & world imports dist. co. seeks key accounts representative with national & regional sales experience. Ideal candidate must be organized & able to perform independently.

Fax resumes to: (718) 383-5152

Email: [markj@musicrama.com](mailto:markj@musicrama.com)

### B.E.T.

Black Entertainment TV is accepting resumes for experienced Producers to produce for music programming, live & taped. SEND resume: Black Entertainment TV 1899 9th St. N.E., Washington, DC 20018, Attn: Tia Butler

### ASSISTANT MASTERING ENGINEER

Must be versed in both analog and digital processing equipment. A great ear and a drive to learn record cutting a plus.

Fax resume to Trutone, Hackensack, NJ, (201) 525-3302

#### HAVE A POSITION TO FILL?

#### WANT TO REACH HIGHLY QUALIFIED

#### PEOPLE FAST? LOOK NO FURTHER!

#### BILLBOARD CLASSIFIED

#### IS THE HIRE AUTHORITY! &

#### NOW THE CLASSIFIED

#### SECTION IS ON-LINE!

#### WWW.BILLBOARD.COM

#### CALL: David McLean

#### @:800-390-1489

#### for more info.

## M3 RESTRUCTURES

(Continued from page 63)

the same kind of rabid fandom you have with acts on MuchMusic."

Like many label executives, Vel Omazic, director of national promotion/video for Sony Music Entertainment (Canada), believes M3 support should be viewed as part of a comprehensive marketing mix. "Having M3 airplay as part of an overall marketing strategy works," he says.

M3 signed on to Canadian airwaves September 1998, but in its first few months, it didn't resemble an older version of MuchMusic or its U.S. counterpart VH1, despite its impressive musical scope—from AC to soul and new age. "M3 came out of the box too AC and MOR in structure," recalls Cooke. "It has since become a very hip rock and soft rock-oriented channel."

"MuchMoreMusic isn't a middle-of-the-road TV station anymore," agrees Larry Macrae, VP of national promotion at BMG Music Canada. "When it started, all they wanted to play was Rod Stewart and Phil Collins. Now the playlist is upbeat and vibrant. As a result, the station spans a wider demographic."

Three months on the air, Donlon began M3's first restructuring by expanding its playlist and decreasing "gold" videos. "We found that videos of hits that hold up well on radio didn't work," she says. "We doubled our playlist because we found people were leaving M3 on all day."

With many of their AC-styled acts then lacking a presence on MuchMusic and lacking widespread radio airplay, Canadian label executives welcomed M3. However, they were chagrined to discover that after it launched, MuchMusic programmers—who also program M3—began to turn down videos by artists who had previously been aired on MuchMusic, a proven tool for selling records in Canada.

"At the beginning, we didn't do much crossover of artists between the two channels," recalls Donlon. "Delegating videos to each channel still goes on, but there are many artists that now cross both channels. We will play some acts first on MuchMusic, and then 15 weeks later we will move their video over to M3."

Today, fewer videos are being relegated solely to either M3 or MuchMusic unless targeted specifically for those stations. Both stations are playing current videos by Santana, Madonna, and Toni Braxton, as well as Canadians Damhnait Doyle, Soul Decision, jacksoul, and McMaster & James.

However, when Lou Bega's "Mambo No. 5 (A Little Bit Of...)" video was initially placed only on M3 last year, BMG executives were concerned about losing youth-oriented sales. "We went through several marketing meetings pulling our hair out," recalls Macrae. "Then four weeks later, it was on both stations. We went through the same scenarios with Santana and Rob Thomas' 'Smooth' and Toni Braxton's 'He Wasn't Man Enough.' They were both added to M3 first and then went on at MuchMusic."

Adds Diemer, "As with radio, where current-based, youth-driven artists start at [top 40] and hot AC and eventually spill over to other radio formats, there are many artists that started at MuchMusic and then moved over to M3. For us, this includes Sky, Geri Halliwell, and Robbie Williams."



## CALENDAR

### APRIL

April 30, **Jai Joseph's Songwriting Workshop**, sponsored by BMI, Songwriters in the Round, and Utopia Recordings, Mary's Place Studios, Miami. 305-273-6303.

April 30, **Seventh Annual Kids For Kids**, presented by the Elizabeth Glaser Pediatric AIDS Foundation, Industria Superstudio, New York. 212-545-5874.

### MAY

May 1, **B'nai B'rith Music Entertainment Media Unit Presents Bill Krasilovsky**, Sutton Place Synagogue, New York. 212-330-7069.

May 1, **BMI Latin Awards**, Regent Beverly Wilshire Hotel, Los Angeles. 305-266-3636.

May 1, **Internet Issues 2000**, presented by the International Radio and Television Society Foundation, Newseum, New York. john.kienker@irts.org.

May 1, **Third Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 800-544-3541, ext. 6540.

May 3, **35th Annual Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 323-931-8200.

May 3-7, **SunFest 2000**, Flagler Drive, West Palm Beach, Fla. 561-837-8065.

May 4, **International Radio And Television Society Foundation Awards Luncheon**, Waldorf-Astoria, New York. 212-867-6650, ext. 306.

May 4-7, **Fifth Annual Key West Songwriters Fest**, Waterfront Playhouse, Key West, Fla. 941-775-3390.

May 5, **Fighting For Music Royalties Program**, presented by the Legal Strategies Institute, Caroline's, New York. 561-995-4818.

May 5-7, **Seventh Annual Music Midtown**, Atlanta Civic Center, Atlanta. 404-577-8686.

May 8, **Alliance Of Black Entertainment Technicians Golf Tournament**, Braemar Country Club, Tarzana, Calif. 323-933-8007.

May 8-10, **@d.tech.San Francisco**, San Francisco Hilton and Towers, San Francisco. 770-879-8970.

May 9, **BMI 101 Workshop**, BMI Los Angeles office. 310-659-9109.

May 9, **BMI Songwriters Workshop With Jason Blume**, BMI Nashville office. 615-401-2000.

May 9, **Music Industry Networking Night**, One Night Stan's, Hollywood. 954-929-7566.

May 9, **Songwriter Networking Meeting And Open Mike**, presented by Songwriters' Hall of

Fame and One Vision, Makor, New York. 212-957-9230.

May 10, **12th Annual World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-14, **How Can I Be Down? Urban Music Convention**, Cumberland Hotel, London. 212-265-2221.

May 15, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles. 310-659-9109.

May 16, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles. 310-659-9109.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **T.J. Martell Foundation Annual Humanitarian Of The Year Gala**, New York Hilton, New York. 212-833-4743.

May 19, **BMI Q&A Workshop (Everything You've Always Wanted To Know About BMI But Were Afraid To Ask)**, BMI New York office. 212-586-2000.

May 22, **59th Annual George Foster Peabody Awards**, Waldorf-Astoria, New York. 212-268-3080.

May 23, **Songwriter Open Mike**, presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

May 23, **Steven J. Ross Humanitarian Award Dinner**, presented by UJA-Federation of New York,

Waldorf-Astoria, New York. 212-836-1853.

May 24, **The Internet**, ASCAP building, New York. 212-539-2689.

May 31, **Earth To LA!**, presented by the Natural Resources Defense Council, Royce Hall, Los Angeles. 310-559-9334.

### JUNE

June 1-2, **MTV/Billboard Asian Music Conference**, Hong Kong Convention Centre, Hong Kong. 852-85-212-85.

June 2-4, **City Of Dreams DC Music, Fashion, Media & Sports Conference**, sponsored by Radio

One Networks, The Source Sports, Roc-A-Fella Records, Ruff Ryders, and Bad Boy Records, Barcelo Radisson, Washington, D.C. 212-431-5540.

June 7-9, **Billboard/BET On Jazz Conference And Awards**, J.W. Marriott, Washington, D.C. 212-536-5002.

*Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.*



**Ever Active.** Everclear is set to release its two-CD "Songs From An American Movie, Vol. 1/Learning How To Smile," on Capitol Records. Shown, from left, are Perry Watts-Russell, senior VP of A&R at Capitol; Greg Eklund, Everclear drummer; Roy Lott, president/CEO of Capitol; and Art Alexakis, lead singer of Everclear.

## GOOD WORKS

**INSPIRING HOPE:** An April 29 preview performance of "Bill Graham Presents," featuring the Tony Award-winning actor **Ron Silver**, will aid City of Hope's cancer center in Duarte, Calif. Tickets for the event, taking place at the Canon Theatre in Beverly Hills, Calif., cost \$125 per person. City of Hope's patient care and research programs will benefit from the third annual Music & Entertainment Industry Golf Tournament, sponsored by American Airlines. The tournament will take place May 1 at the El Caballero Country Club in Tarzana, Calif. Attendees will include **Chely Wright**, **Dennis Hopper**, and **Wallflowers** keyboardist **Rami Jaffe**. Contact: **Ann Morrison** at 213-241-7107.

**FIGHT FOR KIDS:** The Elizabeth Glaser Pediatric AIDS Foundation will host its seventh Kids for Kids event on Sunday (30) at the Industria Superstudio in New York. The street fair event, which benefits pediatric AIDS research, will include carnival game booths manned by such celebrity participants as **Matthew Broderick**, **Julianne Moore**, **Barbara Walters**, **Rosie Perez**, and **Bebe Neuwirth** and a performance by recording group **Destiny's Child**. Contact: **Allison Elbl** at 212-545-5874.

**FOR WOMEN:** The seventh annual Revlon Run/Walk for Women will take place May 13 at the Los Angeles Memorial Coliseum. The five kilometer event will raise money for research, education, and prevention of women's cancers. Celebrity host **Dustin Hoffman** and Revlon spokeswoman **Cindy Crawford**, **Melanie Griffith**, and **Salma Hayek** will preside over the opening ceremonies. Contact: **Paulette Kam** at 310-550-

7776.

**PROTECTING MOTHER NATURE:** The Natural Resources Defense Council presents the fund-raiser **Earth to L.A.!**, May 31 at the UCLA's Royce Hall. The evening will include comedy, music, and short films. Scheduled participants include **Diane Keaton**, **Julia Louis-Dreyfus**, **Robert F. Kennedy Jr.**, **Carole King**, and **Rob Reiner**. Contact: **Harvin Rogas** at 310-559-9334.

**FORE!** On June 19, the Mix Foundation for Excellence in Audio will sponsor the Mix L.A. Open Golf Tournament at the Malibu Country Club in California. The event will benefit such organizations as Hearing Is Priceless and H.E.A.R. Contact: **Karen Dunn** at 925-939-6149.

**ACTS AID MIKEY DEE:** Five days of shows throughout metro Boston will raise funds to benefit **Mikey Dee**, the writer/musician/radio host who was stricken last February with a brain stem stroke and is currently at Boston's Spaulding Rehabilitation Hospital. The events will run May 3-May 7 at 16 venues, with some 90 acts to be featured, including **the Gravel Pit**, **Buffalo Tom**, **the Push Stars**, **Laurie Geltman**, **Ramona Silver**, and **Letters To Cleo**. All monies raised will be donated to the Mikey Dee Musician's Benefit Trust, which it is hoped will be established to assist others in need as well. Those wishing to make a donation can send checks payable to the Mikey Dee Musician's Benefit Trust c/o the Planetary Group, 368 Congress St., Boston, Mass. 02210, 3rd floor. Contact: **Adam Lewis** at 617-451-0444, ext. 223.

## BIRTHS

Boy, **Ryan Michael**, to **Julie** and **Michael Crider**, Jan. 6 in Nashville. Mother is the coordinator of "The Musicians Guide To Touring And Promotion." Father is associate editor of the M Street Journal.

Girl, **Magdalena Rhea**, to **Liz** and **Duane Grabber**, March 16 in Hermitage, Tenn. Mother is an executive assistant at EMI Music Publishing.

Girl, **Madelyn Claire**, to **Chris** and **Gina Keaton**, March 18 in Nashville. Father represents Criterion Music and manages artist Mike Younger.

Boy, **Noah Theodore**, to **Barbara** and **Robert Prisament**, April 1 in New York. Mother is a label director at Capitol Records. Father is director of project management at Electric Artists.

Twins, **Maximillian Lee** and **Isabella B**, to **Jimmy Jam** and **Lisa Harris**, April 20 in Minneapolis. Father is a music producer with partner Terry Lewis.

## DEATHS

**Stella Blatt**, 80, of heart failure, March 7 in Vernon Hills, Ill. Blatt worked in the sales department at BMG. She began her career in 1969 at the Handleman Co. In 1977, she joined RCA's distribution department in Detroit. After BMG purchased RCA, Blatt continued her sales work with the company. She retired from BMG in 1992. Blatt is survived by her

husband, a son, two daughters, and two grandsons.

**Andrew Bourne**, 50, of an apparent heart attack, April 12 in Isleworth, London. Bourne was the European customer services director of Deluxe Video Services Europe. He was elected to the International Tape Assn., now called the International Recording Media Assn., in 1987, and was elected European VP in 1989. Bourne is survived by his wife, four sons, and two daughters. Services took place April 20. The family requests that condolences and donations be sent to Jane Bourne, 2 College Road, Isleworth, London, TW7 5DH, United Kingdom.

**Neal Matthews**, 70, of a heart attack, April 21 in Nashville. Matthews was a member of the Jordanaires quartet, a group he joined in 1953. He is also credited with creating the "Nashville Numbers System," a music charting system. The Jordanaires were inducted into the International Rockabilly Hall of Fame on April 15. Matthews is survived by his wife, his mother, a daughter, a son, a brother, a sister, and two grandchildren. Memorial services were held April 25 in Nashville.

**Herbert H. Borchardt**, 93, at his home in New York City April 10. In the early '40s, Borchardt joined Recoton Corp., and in 1952, he purchased the electronics company, which is today a public company operated by his son, Robert Borchardt. A native of Germany, Borchardt had a long

career in the recording business, starting in the '20s, when he worked in England at Brunswick Records, a subsidiary of Germany's Deutsche Grammophon. Borchardt returned to work for Deutsche Grammophon in manufacturing records. In 1929, he was sent to Paris to help start Polydor Records; while there, he oversaw the construction of the first record manufacturing plant in Paris. He was involved there in the recording of such performers as Marlene Dietrich, Edith Piaf, Stephane Grappelli, and many symphony orchestras. With the invasion of France by the Germans, Borchardt was taken to a concentration camp for Germans residing in France. He escaped to join his family in Marseilles and finally settled in New York. In New York, he and a Viennese refugee, Rudolf Steiner, formed a label and recording studio, Bost Records. Its first three recordings were of American folk songs from the early colonial period through 1830, songs from Latin America, and harpsichordist Sylvia Marlowe. He also recorded Lotte Lenya, with whom Borchardt worked in Paris. Lenya's husband, Kurt Weill, was said to have worked on his music in Borchardt's studio. In addition to his son, Borchardt is survived by a daughter, Susan; three grandsons, **Nikolas**, **Erik**, and **Gregory**; and a great-granddaughter, **Isabel**. In lieu of flowers, donations can be made to the Division of Cardiology of Mt. Sinai Hospital, 1 Gustave Levy Place, New York, N.Y. 10029, attn: Dr. Meller.



# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## Sports/Talk Leads In 'Power Ratios' Format Is Top Biller; Classic Rock, Soft AC Are Biggest Gainers

This story was written by Airplay Monitor's Phyllis Stark and Marc Schiffman.

Classic rock and top 40 are getting more advertising dollars than ever before, but sports/talk remains the top-billing format in the latest "power ratios" study.

Power ratios measure the sales strength of individual formats by showing how many cents on a hypothetical dollar each format returns in ad revenue.

In other news from the exclusive survey, classic rock and soft AC were tied as the year's biggest gainers with an increase of .12 points each. Classic rock and top 40 posted their best power ratios ever. News/talk was the year's biggest-losing format, declining .12 points.

Country and album rock remained fairly steady, while R&B—undervalued in the best of times—posted a fairly substantial decline, despite considerable publicity last year about the format's sales gap. Modern rock, meanwhile, had an increase that nearly matched the format's 1997 high point.

In the new study, based on 1999 figures, sports talk had a power ratio of 1.64, meaning that in a market where each audience share point is worth \$1 million in advertising revenue, a sports talk station would bill \$1.64 million per share. Sports is up from its 1998 figure of 1.61 and nearly matched its 1997 high point of 1.65.

George Nadel Rivin, the partner in charge of broadcast services for

the North Hollywood accounting firm of Miller, Kaplan, Arase & Co. L.L.P., has been compiling this information since 1986. He says sports talk stations have been particularly successful at having "non-transactional business, and that drives the format." That sort of value-added business includes play-by-play packages, banners at games, and having players appear at remotes.

Classic rock rose 1.33-1.45, its highest number ever, and captured the survey's No. 2 spot. Rivin says the format was "helped by the Internet/E-commerce category," as was modern rock. But "since the classic rock category is slightly more mainstream than alternative, more of the brick-and-mortar

(Continued on next page)

## newsline...

**INJUNCTION SOUGHT ON FCC'S EEO.** At press time, the U.S. Court of Appeals for the District of Columbia Circuit had yet to rule on a petition filed by broadcasters' associations from nearly every state that were seeking a temporary injunction to block the Federal Communications Commission (FCC) from enforcing its new equal employment opportunity (EEO) regulations. The rules took effect April 18, and the FCC is moving forward with implementing the regulations by issuing a new EEO form that stations will be required to fill out to prove they conducted outreach efforts when filling vacancies.

**LATEST ON LPFM.** During this month's House of Representatives floor debate over low-power FM (LPFM), Rep. Billy Tauzin, R-La., accused the FCC of violating federal lobbying laws in its effort to defeat a bill that would limit the number of LPFM licenses the FCC could issue. Although he said he would ask the Justice Department to investigate, no formal inquiry has begun. In a letter to Tauzin, FCC Chairman Bill Kennard defends the FCC's actions, arguing that they fall within the guidelines set up by the attorney general in 1995. "The [FCC] scrupulously adheres to the [Justice Department's] guidance concerning the activities," writes Kennard.

**PROPOSAL TO LIMIT FCC'S POWER.** Rep. Charles Pickering, R-Miss., has introduced a bill to limit the FCC's ability to regulate noncommercial radio and TV stations. The bill stems from last fall's fight between the FCC and WQED-TV Pittsburgh over whether religious programming could be considered educational.

**ANALYST TUNES INTO XM SATELLITE.** XM Satellite Radio has been rated a "strong buy" by CE Unterberg Towbin analyst William B.F. Kidd, who predicts the stock's price per share will double to \$60 by year's end.

**ENTRAVISION BUYS Z-SPANISH RADIO.** Spanish-language broadcaster Entravision is buying Z-Spanish Radio, which owns stations and syndicates programming, for \$475 million. Entravision has also filed a \$615 million initial public offering... Cox Radio announces a three-for-one stock split, effective May 12. Cox stock is currently trading at \$74 per share. Cox has filed with the Securities and Exchange Commission to sell up to \$750 million in stock, in part to help pay for its \$380 million in purchases from Clear Channel in Houston and Richmond, Va.

**ENTERCOM REAFFIRMS VIOLENT LYRICS BAN.** A year after the Columbine High School tragedy, radio group owner Entercom is pledging \$2 million in promotional support to community organizations that work with kids to stop violence. Last year, the company gave more than \$1.5 million in support to such groups. Entercom has also reaffirmed its policy to reject any songs that "advocate or condone criminal violence or which contain ultra-violent content in the context of a socially irresponsible message." The ban extends to advertising for CDs, videos, or games that violate the policy.

**KJR FINED FOR CONTESTING VIOLATION.** Classic hits KJR-FM Seattle has been fined \$2,000 by the FCC for failing to broadcast the rules of its \$10,000 Music Challenge. The fine stems from a complaint filed by a listener who won the contest but was disqualified when the station discovered she had played the game nine days prior. KJR's rules limit contest participants to one play every 10 days. KJR says it posted rules on its Web site and had copies available at its front desk, but FCC rules say a station must broadcast contest regulations.

**EMMIS IN THE SPOTLIGHT.** For a radio group that has been conspicuously absent from all the corporate radio acquisition news over the past few weeks, Emmis nonetheless made headlines on a variety of fronts recently. Chairman Jeff Smulyan will be presented with the National Assn. of Broadcasters' (NAB) National Radio Award at the NAB Radio Show, to be held Sept. 20-23 in San Francisco. Meanwhile, Radio Unica Network VP/GM/general station manager Julio Aponte Jr. will take over as president of Emmis Argentina, where, one week earlier, Emmis' FM News Buenos Aires flipped to Mega 98.3 and its *rock nationale* format, which plays everything from reggae to grunge rock.

FRANK SAXE

## Radio Execs Heeding Call Of The Web

BY FRANK SAXE

NEW YORK—While jocks and programmers are busy considering the value of broadcasting their programming over the Internet, interest in the Web has also reached the top floor.

In recent weeks, a flood of broadcasting executives has either joined Internet companies or added Internet ventures.

Former AMFM president/CEO Jeffrey Marcus has joined eVentures Group, a company specializing in developing Internet infrastructure. Marcus will serve as chairman/CEO.

Several other former AMFM executives, including CFO Thomas McMillin, VP of strategic development Daniel Wilson, and director of strategic development Chad Cohen, are joining eVentures.

Marcus, who exited in March 1999, was given a severance payment of \$6.25 million, according to AMFM's annual report. The report says Marcus was allowed to keep his company car, worth \$59,185, plus \$64,770 worth of personal use of the corporate jet.

Westwood One founder/chairman Norman Pattiz has been elected chairman of InterPacket Networks, a satellite-based Internet services network that links more than 500 Internet service providers in more than 90 countries.

Former Big City Radio founder/CEO Michael Kakoyiannis, who left last fall after the company merged with Hispanic Internet Holdings, is also riding the Net. He becomes

president/CEO of Stellar Networks, a privately held Internet radio broadcaster.

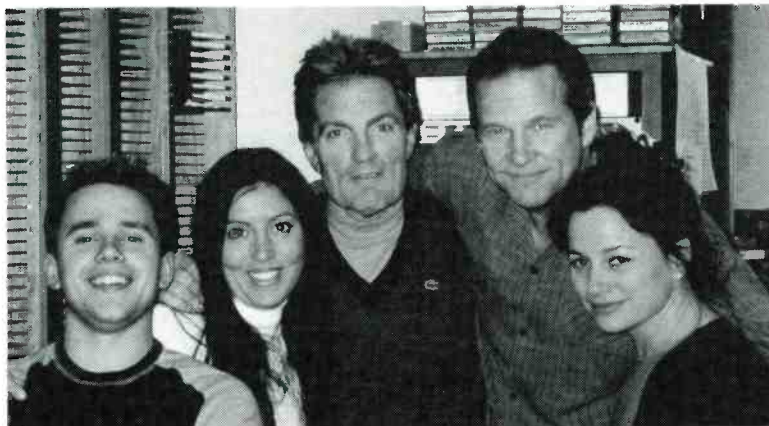
"The contrast between traditional radio and what Internet technology has to offer in both interactivity and reach is profound," says Kakoyiannis. "With Internet radio, we are able to reach millions of listeners around the world with highly targeted programming in an interactive format, something that was impossible with traditional broadcast technology."

And then there's "retired" AMFM CEO Jimmy de Castro, who has now formed his own company, Nothing But Net. The Internet is nothing new for de Castro, who served as president/CEO of AMFMi, the company's

Internet operation.

"I'm using the next three or four weeks to refine all the things I need to look at" before announcing more specifics of the plan, says de Castro, adding that he met with a number of companies at the National Assn. of Broadcasters show in Las Vegas earlier this month. "I want to be very careful that when I come forward, this thing is ready to take off." As for being out of radio, he added, "I miss it every day."

Under his separation agreement with AMFM, de Castro agreed "not to hire or attempt to hire any employees of AMFM or its successors, including Clear Channel." It also contained a one-year noncompete clause.



**And He Sings, Too.** Actor Jeff Bridges previewed songs from his upcoming record, "Be Here Soon" (Chicago Records), for staff at adult top 40 WPLJ New York. Pictured, from left, are WPLJ's Monkey Boy, Diana, and Scott Shannon; Bridges; and WPLJ's Patty Steele.



# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	1	14	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL 3 weeks at No. 1
2	2	2	30	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
3	3	5	34	<b>AMAZED</b> BNA 65957 †	LONESTAR
4	5	3	14	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
5	4	4	28	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
6	6	6	19	<b>BACK AT ONE</b> MOTOWN 1565017/UNIVERSAL †	BRIAN MCKNIGHT
7	7	7	10	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 †	ELTON JOHN
8	8	9	9	<b>YOU SANG TO ME</b> COLUMBIA ALBUM CUT †	MARC ANTHONY
9	9	8	55	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
10	11	14	5	<b>I NEED YOU</b> SPARROW SOUNDTRACK CUT/CAPITOL/CURB	LEANN RIMES
11	10	10	36	<b>I DO (CHERISH YOU)</b> UNIVERSAL ALBUM CUT †	98 DEGREES
12	13	12	53	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
13	12	11	27	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
14	14	13	52	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
15	15	16	46	<b>I COULD NOT ASK FOR MORE</b> LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
16	18	17	77	<b>ANGEL</b> WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
17	16	15	38	<b>MUSIC OF MY HEART</b> MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
<b>▶ AIRPOWER ◀</b>					
18	19	23	5	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
19	17	18	121	<b>TRULY MADLY DEEPLY</b> COLUMBIA 78723 †	SAVAGE GARDEN
20	20	19	59	<b>KISS ME</b> SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
21	21	22	11	<b>PRIVATE EMOTION</b> C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJIA
22	22	21	20	<b>ANGELS</b> CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
23	24	25	6	<b>WHEN SHE LOVED ME</b> GARDEN CITY ALBUM CUT/GTSP	JOHN TESH FEATURING RICHARD PAGE
24	<b>NEW ▶</b>	1	1	<b>I WANT YOU TO NEED ME</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
25	23	24	6	<b>WHERE YOU ARE</b> JESSICA SIMPSON FEATURING NICK LACHEY COLUMBIA ALBUM & SOUNDTRACK CUT †	

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	2	22	<b>EVERYTHING YOU WANT</b> RCA ALBUM CUT †	VERTICAL HORIZON 3 weeks at No. 1
2	3	3	18	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
3	2	1	14	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
4	4	4	17	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	5	5	44	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
6	6	6	28	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
7	7	7	40	<b>MEET VIRGINIA</b> AWARE ALBUM CUT/COLUMBIA †	TRAIN
8	8	8	16	<b>AMAZED</b> BNA 65957 †	LONESTAR
9	9	10	13	<b>TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN)</b> ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
10	10	9	25	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
11	12	13	46	<b>BLACK BALLOON</b> WARNER BROS. 16946 †	GOO GOO DOLLS
12	11	11	25	<b>I NEED TO KNOW</b> COLUMBIA 79250 †	MARC ANTHONY
13	14	17	11	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
14	17	21	4	<b>BROADWAY</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
<b>▶ AIRPOWER ◀</b>					
15	26	—	2	<b>BENT</b> LAVA ALBUM CUT/ATLANTIC	MATCHBOX TWENTY
16	15	16	11	<b>I BELONG TO YOU</b> VIRGIN ALBUM CUT †	LENNY KRAVITZ
<b>▶ AIRPOWER ◀</b>					
17	24	27	4	<b>MARIA MARIA</b> ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
18	16	15	15	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
19	19	23	7	<b>BYE BYE BYE</b> JIVE 32581 †	'N SYNC
<b>▶ AIRPOWER ◀</b>					
20	21	22	7	<b>OTHERSIDE</b> WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
21	25	30	3	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
22	23	24	8	<b>I THINK GOD CAN EXPLAIN</b> C2 ALBUM CUT	SPLENDER
23	20	14	22	<b>TAKE A PICTURE</b> REPRISE 16889 †	FILTER
24	29	29	4	<b>DESERT ROSE</b> A&M ALBUM CUT/INTERSCOPE †	STING FEATURING CHEB MAMI
25	30	31	5	<b>YOU SANG TO ME</b> COLUMBIA ALBUM CUT †	MARC ANTHONY

## SPORTS/TALK LEADS IN 'POWER RATIOS'

(Continued from preceding page)

retailers felt it was important to be heard on those stations along with the Internet/E-commerce advertisers. Therefore, it created an excellent situation for classic rock stations."

Mainstream/hot AC was off 1.41-1.32 but still managed third place. Soft AC, meanwhile, was right behind, in fourth place, rising 1.17-1.29. Despite the fact that AC is at its lowest level since 1991, Rivin says, "I don't think it's anything to be alarmed about. There may have been, in some markets, an additional AC dropped in that may have contributed to the decline, because the start-up ACs certainly don't have the tradition behind them of the heritage stations that have such a following."

Meanwhile, "soft AC had a good year; [with] a lot of new advertisers looking to attract women," says Rivin.

Country (1.25-1.26) posted a slight gain to take fifth place, although it remains off significantly from its 1988 high point of 1.49. Still, "country just remains such a steady performer," says Rivin. "Any time you have a format that year in and year out [bills] between a quarter and a third more than its [Arbitron] share, you know you have something solid."

Album rock dipped 1.33-1.23, putting it in sixth place. Top 40 (1.16-1.21) showed a healthy gain and checked in with its highest numbers ever in this new survey. Rivin believes top 40 "really was helped by the infusion of the Latin product like Ricky Martin and Marc Anthony."

Tied in eighth place are modern rock (1.09-1.14) and news/talk (N/T) (1.26-1.14). The latter is off dramatically from its high of 1.47 posted in both 1986 and 1997.

Like classic rock, Rivin says, modern rock "was helped by the Internet/E-commerce category, [which] is reaching out to a lot of the alternative rock listeners. Information shows that their listeners are among the highest percentage online."

As for N/T, Rivin says, "We're seeing a real down trend in the N/T

power ratio that is the result of syndicated formats coming in and stations that have not been in a position to challenge the heritage N/T station in the market bringing in the syndicated talent. Many of those are start-ups.

"My feeling is we'll see that number begin to climb back up a bit once some of those stations have matured," he continues. "A lot of those stations are still feeling their way in determining how to appeal to their audience without having the heavy expenditure of talent, and some of those stations are still searching for their identities."

Oldies dipped 1.20-1.12, an even more significant drop when compared with its 1990 high point of 1.39. "The format still contains, in a lot of cases, some '50s and early-'60s music, and that audience is being perceived as maybe not in their prime spending," says Rivin.

For its long-term health, Rivin says, "it's important for the format to progress with the demo of the listener that the agencies are seeking."

Despite last year's Latin music crossover explosion, Spanish-language radio showed only a slight increase (1.07-1.10). Still, Rivin says, Spanish is "climbing slowly but surely."

R&B, in 12th place, was off from its 1998 high point of .93 to .84 in 1999. This year's number is more comparable to the .87 where the format was two years ago. Rivin doesn't speculate why the format was off, but his explanation for other formats' decline—new, less-established stations dragging down the average—could also apply to R&B. A slew of R&B oldies stations have entered the format over the past two years, potentially lowering the average of more established outlets.

Rounding out the formats are jazz (.83-.80), classical (.68-.64), and adult standards (.36-.38), the latter format's first increase since 1993. "The [standards] audience is growing older, and the advertisers recognize that," says Rivin. "The one category where [standards] does extremely well is in the health-care

category."

Rivin says the consistent jazz format "didn't appeal greatly to Internet/E-commerce advertisers [but] held on to what it's had all these years."

Calculating 10-year trends, classic rock has shown the most growth, followed by top 40, R&B, and soft AC. On the down side, the jazz format has lost the most points, followed by classical, adult standards, N/T, oldies, AC, country, and Spanish.

Album rock's 10-year trend remains flat. Modern rock and sports talk have only been measured as distinct categories since 1993 and 1995, respectively.

In one other indicator of radio's overall health, eight formats showed increased revenue strength this year, while seven were down. That's a major change from last year, when only four formats were up and 11 down.

The power ratios are based on monthly polls of nearly 1,000 stations. The latest figures cover the summer '98 through spring '99 Arbitron ratings periods. In order to minimize distortion, the three highest and three lowest ratios within a given format are not included in the power ratio computation.

## Clear Channel/SFX Deal May Strengthen Music Ties

In his quarterly analysis of radio, PaineWebber analyst Leland Westerfield sees a strengthening relationship between radio and the music industry, pointing to Clear Channel's "trendsetting" \$4.4 billion buy of SFX Entertainment.

The deal allows Clear Channel to tighten its relationship with listeners by differentiating its offerings with locally focused live and Webcast concerts, says Westerfield. Given a better ability to "serve the message delivery of national marketers," he predicts a bigger piece of ad budgets going to Clear Channel and more return on revenue for investors—which he terms "organic growth."

While radio stocks are down 19% for the year to date, Westerfield says a number of stocks began the year overvalued by as much as 8%. "By my estimation [they] are now 12% below fair value," which he says makes them better buys.

Besides Clear Channel, Westerfield says, Emmis, Cox Radio, and Hispanic Broadcasting are in a good position for growth. "Year 2000 advertising growth is living up to its marquee billing." In turn, he has bumped up his ad-growth projection from 6.5% to 8%.

FRANK SAXE

## POWER RATIO TRENDS BY FORMAT

FORMAT	1999 RATIO	1998 RATIO	10 YEARS AGO	HIGHEST RATIO
<b>AC</b>	<b>1.32</b>	1.41	1.46	1.57 (1997)
<b>Adult Standards</b>	<b>.38</b>	.36	.75	.88 (1993)
<b>Album Rock</b>	<b>1.23</b>	1.33	1.23	1.35 (1996/97)
<b>Classical</b>	<b>.64</b>	.68	1.04	1.35 (1986)
<b>Classic Rock</b>	<b>1.45</b>	1.33	1.25	1.45 (1999)
<b>Country</b>	<b>1.26</b>	1.25	1.39	1.49 (1988)
<b>Jazz</b>	<b>.80</b>	.83	1.21	1.30 (1989)
<b>Modern Rock</b>	<b>1.14</b>	1.09	-----	1.15 (1997)
<b>News/Talk</b>	<b>1.14</b>	1.26	1.44	1.47 (1986/97)
<b>Oldies</b>	<b>1.12</b>	1.20	1.39	1.39 (1990)
<b>R&amp;B</b>	<b>.84</b>	.93	.76	.93 (1998)
<b>Soft AC</b>	<b>1.29</b>	1.17	1.22	1.36 (1989)
<b>Spanish</b>	<b>1.10</b>	1.07	1.21	1.33 (1991)
<b>Sports/Talk</b>	<b>1.64</b>	1.61	-----	1.65 (1997)
<b>Top 40</b>	<b>1.21</b>	1.16	1.03	1.21 (1999)



# Top 40 Tracks™

WKS.	WKS.	WKS.	WKS.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	15	BYE BYE BYE JIVE	'N SYNC
2	3	4	13	I TRY EPIC	MACY GRAY
3	2	2	14	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
4	6	6	9	THONG SONG DRAGON/DEF SOUL /DJJMG	SISQO
5	5	8	16	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
6	4	3	16	SAY MY NAME COLUMBIA	DESTINY'S CHILD
7	7	5	15	IT FEELS SO GOOD FARM CLUB/REPUBLIC /UNIVERSAL	SONIQUE
8	8	7	12	BREATHE WARNER BROS.	FAITH HILL
9	12	19	7	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
10	9	9	15	NEVER LET YOU GO ELEKTRA /EEG	THIRD EYE BLIND
11	18	29	3	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
12	10	10	41	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
13	11	13	11	YOU SANG TO ME COLUMBIA	MARC ANTHONY
14	16	21	4	I TURN TO YOU RCA	CHRISTINA AGUILERA
15	17	20	8	HIGHER WIND-UP	CREED
16	14	15	11	ONLY GOD KNOWS WHY TOP DOG/LAVA /ATLANTIC	KID ROCK
17	13	11	16	AMAZED BNA	LONESTAR
18	21	23	11	THERE YOU GO LAFACE /ARISTA	PINK
19	15	12	19	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
20	22	28	5	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
21	24	27	6	BETTER OFF ALONE REPUBLIC /UNIVERSAL	ALICE DEEJAY
22	26	30	5	GRADUATION (FRIENDS FOREVER) ELEKTRA /EEG	VITAMIN C
23	20	14	24	THAT'S THE WAY IT IS 550 MUSIC /550-WORK	CELINE DION
24	29	31	4	TRY AGAIN BLACKGROUND /VIRGIN	AALIYAH
25	23	18	13	GET IT ON TONITE DEF SOUL /DJJMG	MONTELL JORDAN
26	30	36	4	BROADWAY WARNER BROS.	GOO GOO DOLLS
27	35	—	2	BENT LAVA /ATLANTIC	MATCHBOX TWENTY
28	31	32	5	I WANNA KNOW JIVE	JOE
29	27	26	12	FORGOT ABOUT DRE AFTERMATH /INTERSCOPE	DR. DRE FEATURING EMINEM
30	25	24	24	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
31	28	25	18	ALL THE SMALL THINGS MCA	BLINK-182
32	33	39	3	OTHERSIDE WARNER BROS.	RED HOT CHILI PEPPERS
33	NEW ▶	1		IT'S GONNA BE ME JIVE	'N SYNC
34	34	34	7	I BELONG TO YOU VIRGIN	LENNY KRAVITZ
35	32	35	18	FALLS APART LAVA /ATLANTIC	SUGAR RAY
36	37	—	2	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM /DJJMG	DMX
37	40	—	2	JUMPIN, JUMPIN COLUMBIA	DESTINY'S CHILD
38	NEW ▶	1		HE WASN'T MAN ENOUGH LAFACE /ARISTA	TONI BRAXTON
39	NEW ▶	1		I THINK GOD CAN EXPLAIN C2	SPLENDER
40	38	37	23	BLUE (DA BA DEE) REPUBLIC /UNIVERSAL	EIFFEL 65

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. 245 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 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

# Universal's Sheena Easton Survives With Sanity Over Two-Decade Career

**WHAT COMES NATURALLY:** If there were any doubt that **Sheena Easton** maintains a healthy perspective on her 20-year career in the entertainment business, it takes only a glance at her dressing room nameplate, playfully printed in majestic script and reading "Sheila Eastman."

"I even thought of doing a remake of 'The Glamorous Life,' just to mix people up more," she jokes of the ongoing confusion between her pop career and that of fellow '80s artist **Sheila E.**

While it's been nine years since her last Hot 100 hit, Scotland-born Easton has never strayed far from the public's eye, thanks to a long list of multimedia projects that have kept her star shining even after radio chilled.

Following a string of 14 top 40 hits from 1981 to 1991, she starred in Broadway revivals of "Grease" and "Man Of La Mancha" (with the late **Raul Julia**) and is currently committed to a yearlong run of the new musical extravaganza "At The Copa," co-headlining as Ruby Bombay to **David Cassidy's** Johnny Flamingo at the Rio Hotel in Las Vegas.

She has toured persistently, performed numerous animated feature voice-overs, recently sold out phase one of a highly successful collection of self-designed ceramic angels on QVC, and has continued to record new material for MCA Japan, most recently the 1999 album "Home"—all while refocusing her primary role as the mother of two adopted children, 5½-year-old **Jake** and 3½-year-old **Skylar** (who are living with her in Las Vegas for the year).

Meanwhile, her fan base remains rabidly devoted. Since she launched her official Web site in June 1997, **SheenaEaston.com** has averaged 146,000 worldwide hits a month (while dozens of fan sites co-exist on the Web). As well, Albany, N.Y.-based One Way Records is in the process of releasing each of her first seven domestic albums with additional tracks, while the soundtrack to the 1981 James Bond flick "For Your Eyes Only"—whose title track remains Easton's signature hit—was issued for the first time on CD April 25 on Rykodisc.

And foremost, she's just contracted to record a dance album—including some disco remakes—for worldwide release, due by the end of the year on the U.K. arm of Universal Records.

Throughout, Easton's world has been about survival, but with sanity. "When I turned 30 and had been going full tilt for 10 years, I turned around and examined my life," she said on the eve of her 41st birthday, April 27. "I realized that another No. 1, a magazine cover with me looking pretty on it, or a shiny album on the wall weren't going to make me happy. I had the choice to create a life that is more soulful, one that takes care of my heart and not just my ego."

"For me, semi-retirement from the

pop world was the best thing I ever did," Easton said. "I found out that whether a record topped the charts or bombed, neither one affected my happiness. It gave me the sense that I was in control of my life and career instead of the other way around,



by Chuck Taylor

though I could still do things artistically that paid me a shitload of money, quite frankly."

In fact, when she was approached last November by Universal to record the new album—her 15th with fresh material—Easton hesitated, refusing to take on the full-time promotional commitment she assumed came with the deal. "I wasn't jumping up and down about it, because I figured it would have so many strings attached."

But longtime London-based producer and international A&R consultant for Universal **Tony Swain** came to Los Angeles, "and we played a



EASTON

bunch of songs, talked about our tastes and what we both expected. We were in sync," she said. "It met all my criteria for having a life and still putting my kids first."

Because of her eight-shows-a-week Vegas commitment, Easton is relying primarily on her producers—London-based duo **Ian Masterson** and **Terry Ronald** (**Kylie Minogue**, **Gloria Estefan**, **Pet Shop Boys**, **Lulu**)—to lay down the instrumental tracks and send them to her. She then sings vocals at studios in Vegas and Los Angeles, her hometown.

"This whole process is reminiscent of my beginning days," Easton noted. "When I did my first albums, I was a complete moron when it came to recording. I had no expectations of myself other than to deliver the best vocal I could. But then you get to know the process, and you can't help but to have opinions and say things like, 'Do you have the right pre-amps for the mikes?'"

"This time, because of the constraints of my other projects, my mental attitude was, 'OK, it's all right to make another album if I can have a good time again,'" she said. "Like those first ones, my job is to stand and sing the finest vocal I can. I'm putting trust in my producers and everyone at my record label to do their jobs, which is unusual for me. I'm really enjoying it; it's freed me again."

Universal's Swain said, "We thought Sheena was the type of personality and pop icon that would fit this special contemporary dance project. She's a fantastic live singer, a professional, and she's still as stunning as ever. We think this is the right vehicle for an artist of her stature."

Of course, for Easton there remains one lingering question, and it's one that made her pause for a moment before responding: What if her new album does revive stardom?

According to radio, never say never: "Sheena was certainly an icon in the early- to mid-'80s, and she's already reinvented herself a few times," said **Kid Kelly**, host of the syndicated '80s radio show "Backtrax USA" and music director of top 40 **WHTZ** (Z100) New York. "She went from being the artist that your mom liked to one that you fantasized about. I think she certainly has a large enough fan base that she could be embraced again, like **Cher** has done."

"It sounds to me like this is a fresh start for her," said **Harry Legg**, assistant PD/music director for top 40 **WKIE** (Kiss FM) Chicago. "In the U.K., dance music is much easier to get on the air, so I expect it would do well there; it's definitely more of a fight here. It's really going to come down to how contemporary the music is, whether the production is good, and how she images herself."

With a laugh, Easton admits that she'd like to have her cake and eat it. "No one puts a record out there and hopes that it's a failure," she said. "If this record explodes, I know I will enjoy it and take time to smell the roses and not overload my schedule. If commercially it dies a horrible death, I'll survive that, too."

"I'd love to have a hit record, but I'm not going to sell my soul for it," she added. "I can't give up what I've achieved in my life, not at the risk of tipping the scales to where life becomes so unbalanced again. When I was 20, like **Britney** and **Christina**, there was nothing else in my mind or day-to-day life but work. Now, I'm going to make sure the kids go to the dentist and Chuck E. Cheese and see the new Disney movie. I schedule that in."

In all, it adds up to cherished freedom (not so ironically the title of her 1997 MCA-Japan album) for Easton. She endures in a self-molded world where her children are clearly the first priority but continues to embrace projects that nourish her ever-fervent creative appetite.

"You know, there was a time when I was so determined to prove that I was a spirited, independent woman, not some puppet behind a Svengali figure," she said. "I feel so released from all of that self-consciousness. I have survived so much, professionally and personally, and pushed my own limits. What's fun is knowing that there's growth in all of it. Now, I'm having a good time."



B-Real believes in being brutally honest with his fans, even if it means exposing hard truths about the music industry.

"I feel like I've been through enough stuff to say what the industry is all about, and I don't want people to have misconceptions," the Cypress Hill rapper says. "It's fun, but there are lots of disappointments. At the beginning, you get awards and accolades. But if you can't follow up with another record, you are never heard from again. And the people who have been in the limelight a long time lose their privacy and are under scrutiny with what they are trying to do."

These realities are expressed in Cypress Hill's single "(Rock) Superstar," No. 28 on this issue's

Modern Rock Tracks chart. The track is featured on the group's Columbia release "Skull & Bones," a two-CD set featuring both hip-hop and alternative rock songs.



In an effort to satisfy both types of fans, Cypress Hill mixed two different versions of "Superstar"—"(Rap) Superstar" and "(Rock) Superstar." B-Real says, "We originally did the rap version,

but we were thinking that we should come up with something for our alternative side. I was hesitant to accept the idea at first, but it ended up working out."

He says, "We went back to a rock formula we had created a while back. We got a lot of shit when we tried it. We stood away from it back then. At the same time, it would have been too early to cross hip-hop and rock. We tried it first, and paved the way for Limp Bizkit and Rage Against The Machine, who took it to another level.

"It's all about listening to music with an open mind," B-Real continues. "We tried to reinvent ourselves on this record, and we're going to continue to experiment."

SITES + SOUNDS

(Continued from page 71)

piracy and, perhaps worse, horrifically bad mixes of hit songs floating around the Internet, Beatnik doesn't give users the actual tracks from the studio. Rather, it strips out digital slices, which are looped and otherwise pieced together to create a representation of the song. In the process, the song's true master never really ventures into cyberspace.

GrooveGram actually uses technology gleaned from Mixman Technologies, a producer of music creation software for hobbyists and DJ-wannabes with which Beatnik merged in November 1999. Mixman users can already download "D-plates"—essentially songs broken into mixable tracks—at the Radio Mixman site (mixman.com) for about \$5 a pop. Mixman and the label can split the revenue and collect demographic data on users.

Of course, Beatnik's Mixman product—not to mention its focus on creating artist communities—isn't without competition. Already, Sonic Foundry's line of Acid mixing products has won a following among die-hard musicians who want more complex tools.

In addition, Sonic Foundry's Acid Planet mixing Web community logs in 26,000 unique sessions per day and has won endorsements from the likes of Beck, who has posted 56 loops of his song "Mixed Bizness" so that fans can compete to create the best mix. The winner's mix will appear on a B-side of an upcoming Beck single.

"Acid is not designed as a toy," says Richard Bock, director of Acid Planet. "People like Nine Inch Nails and Beck are not using Mixman."

In addition, new upstarts espousing similar visions of enabling the Web for more music and audio are starting to pop up. And they're hungry for a piece of Beatnik's so-far unrealized vision.

"Beatnik is doing well because they've been the only one out there," says Barton Cooke, founder of Screaming Mouse, a Spokane, Wash.-based company that wants to enable Web sites for specific marketing and advertising messages. "Beatnik is just elevator music for your Web site."

While such pronouncements are to be expected from a would-be competitor (Screaming Mouse has 16 employees and no venture capital yet), more objective sources say Beatnik still must prove itself as a leader.

"An interactive medium requires audio and video," says Bethesda, Md.-based consultant Gary Arlen, "but that doesn't mean that Beatnik has the right solution."

Beatnik does, however, hope to leverage its ties to the music industry before others get their footing. It has inked a deal with MTVi Group (MTV's online unit) to promote its products. And Beatnik owns a library of music content from which it can collect license fees from sites.

According to its S-1 public offering document, Beatnik already has deals with BMG and Sony Music, among others.

"The Internet represents a broad, expansive market opportunity for the music industry to drive the usage of music much more than is currently available," says Hariton.

Investors hope that vision isn't blinded by science.

Billboard®

MAY 6, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	14	14	<b>No. 1</b> KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	2	15	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	5	—	2	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
4	3	3	12	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
5	NEW ▶	1	1	<b>AIRPOWER</b> I DISAPPEAR MUSIC FROM AND INSPIRED BY M:I-2	METALLICA HOLLYWOOD
6	7	6	25	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
7	8	8	23	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
8	6	4	18	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
9	10	11	10	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER
10	4	5	23	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
11	23	36	3	<b>AIRPOWER</b> WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
12	11	10	12	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
13	9	7	35	HIGHER HUMAN CLAY	CREED WIND-UP †
14	20	—	2	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN
15	12	13	13	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/EEG †
16	18	28	3	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
17	16	17	9	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
18	21	22	6	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
19	13	14	8	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM
20	15	9	20	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
21	19	16	11	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
22	17	15	5	YOUNG LUST (LIVE) IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-81	PINK FLOYD COLUMBIA
23	26	26	6	NOTHING TO PROVE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD
24	22	23	5	WORKIN' IT INSIDE JOB	DON HENLEY WARNER BROS.
25	14	12	10	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
26	31	38	3	GODLESS NO PLEASANTRIES	U.P.O. EPIC
27	24	25	10	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
28	25	30	6	SPIDERS SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
29	29	27	9	SATISFIED IN MODERATION	8STOPS7 REPRISE †
30	28	29	7	REVOLUTION IS MY NAME REINVENTING THE STEEL	PANTERA EASTWEST/EEG
31	27	24	11	WAFFLE HOME	SEVENDUST TVT †
32	32	34	4	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
33	30	20	15	WAS LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
34	NEW ▶	1	1	<b>BENT</b> MAD SEASON BY MATCHBOX TWENTY	MATCHBOX TWENTY LAVA/ATLANTIC
35	34	35	6	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/MERCURY/IDJMG
36	33	33	10	MISERABLE A PLACE IN THE SUN	LIT RCA †
37	40	40	5	PLAYING WITH FIRE LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN ARISTA
38	36	32	26	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
39	NEW ▶	1	1	<b>LAST RESORT</b> INFEST	PAPA ROACH DREAMWORKS †
40	35	21	13	STACKED ACTORS THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will 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®

MAY 6, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	19	<b>No. 1</b> OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	4	8	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
3	4	7	7	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	3	3	26	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
5	5	2	11	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
6	6	5	21	MISERABLE A PLACE IN THE SUN	LIT RCA †
7	8	11	12	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
8	9	12	12	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
9	10	9	11	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
10	11	—	2	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
11	15	23	3	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
12	7	6	10	THE BAD TOUCH HOORAY FOR BOOBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE †
13	12	13	6	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
14	24	28	5	<b>AIRPOWER</b> WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
15	17	24	4	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
16	13	10	23	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
17	22	—	2	<b>AIRPOWER</b> JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN
18	16	14	9	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
19	18	19	6	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
20	20	22	5	<b>AIRPOWER</b> SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/IDJMG †
21	14	8	14	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE †
22	21	18	8	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
23	19	17	10	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/EEG †
24	29	—	2	BENT MAD SEASON BY MATCHBOX TWENTY	MATCHBOX TWENTY LAVA/ATLANTIC
25	25	15	19	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/EEG †
26	26	21	15	FLOWING SOUNDSYSTEM	311 CAPRICORN/IDJMG †
27	31	37	3	LETTERS NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
28	35	31	5	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
29	33	—	2	TAKE A LOOK AROUND MUSIC FROM AND INSPIRED BY M:I-2	LIMP BIZKIT HOLLYWOOD
30	23	16	16	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
31	NEW ▶	1	1	<b>I DISAPPEAR</b> MUSIC FROM AND INSPIRED BY M:I-2	METALLICA HOLLYWOOD
32	28	29	8	SOUTHTOWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
33	40	—	2	ALL MY FAULT FENIX TX	FENIX TX MCA †
34	38	38	3	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
35	NEW ▶	1	1	<b>10 DAYS LATE</b> BLUE	THIRD EYE BLIND ELEKTRA/EEG †
36	30	26	14	IS ANYBODY HOME? HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
37	27	25	16	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
38	37	40	3	SATISFIED IN MODERATION	8STOPS7 REPRISE †
39	34	32	4	DON'T STOP RADFORD	RADFORD RCA
40	NEW ▶	1	1	<b>BOYZ-N-THE-HOOD</b> SUPERFAST	DYNAMITE HACK FARM CLUB/UNIVERSAL



### Videos Go Interactive As GAC, The Box Let Fans Pick The Clips

**V**IEWERS' CHOICE VIDEO TREND: In the online music revolution, two buzzwords consistently come up during explanations for why more people are being attracted to the Internet: customization and interaction. With music videos, those two elements are turning into a trend in which artists are asking fans to choose which version of a video should be released.

The Box has already been a leading participant in the trend with its "Final Cut" promotion (Billboard, April 22). Wyclef Jean's "Thug Angels" was the first video selected for the promotion. Viewers were presented with two versions of the video; they voted online and by phone for the one that would be sent to video outlets.

The final version was released April 24, and over 52,000 people voted in the promotion, according to the Box. Box senior VP of programming Peter Cohen says that "Final Cut" may become a regular series on the network.

Now music video network Great American Country (GAC) is doing a similar promotion with Tracy Byrd and his video "Love, You Ain't Seen The Last Of Me."

The video has three possible endings, and GAC viewers can vote for the one they like best. Voting will take place online at Countrystars.com. Byrd's videoclip premiered April 20 on GAC, and on May 25, the network will unveil the final version based on the highest number of votes.

Byrd's new video is directed by Nashville-based Chris Rogers, and the clip is the first from Rogers' Honest Interactive, a division of his production company, Honest Images. Honest Interactive aims to meld music videos and the Internet with the company's Content Connectivity, a marketing tool designed to create a link between music videos and corresponding Web sites.

With Content Connectivity, interactive videos will contain a prompt directing viewers to a Web site with Internet-only features

such as alternate versions of the video, behind-the-scenes footage, and the opportunity to determine future video storylines.

The interactive aspect of Byrd's "Love" video is demonstrated when GAC, after showing the clip, directs viewers to the GAC Web site, which has a link to Byrd's official Web site for more information about the artist and the clip.

**THIS & THAT:** John Jones has exited MuchMusic as senior music programmer. MuchMusic associate music programmer Craig Halket has assumed Jones' former duties until further notice.

Toronto-based film and TV production company Link 2 Media is

launched a music video division called Proteus. The company, headed by director Rob Heydon, has a directorial roster that includes Jerry Andrews, Craig Bernard, Alex Boothby, Billy Dunlop, Gubbo & Wots, Dominic Jackson, Istan Rozumny, and Akim Triebisch.

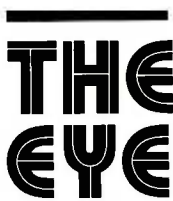
**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Nashville-based modern rock program "Sound-check." The show won the 1999 Billboard Music Video Award for best local/regional modern rock show.

TV affiliate: America One satellite TV.

Time slot: 1:30-2 p.m. Sundays. Key staffers: Jeff Moseley, executive producer; Shane Reynolds, host/producer/music director/editor; J.R. Davis, marketing director.

Following are the show's top five videos for the episode that aired April 9:

1. **Saves The Day**, "Shoulder To The Wheel" (Equal Vision).
2. **Stir**, "New Beginning" (Capitol).
3. **8Stops7**, "Satisfied" (Reprise).
4. **Supergrass**, "Pumping On Your Stereo" (Island).
5. **The Smashing Pumpkins**, "Stand Inside Your Love" (Virgin).



by Carla Hay

## PRODUCTION NOTES

### LOS ANGELES

Smash mouth filmed the "Waste" video with director Chris Hafner.

Shaun Silva directed Jennifer Day's "The Fun Of Your Love" and John Rich's "I Say A Prayer."

Chris Robinson directed Kelly

Price's "As We Lay" and Timbaland & Magoo's "We At It Again."

### OTHER CITIES

London was the location for Him's "Join Me" (directed by Bill Yukich) and BB Mak's "Back Here," directed by Dani Jacobs.

FOR WEEK ENDING APRIL 24, 2000

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 DMX, Party Up
- 2 504 Boyz, Wobble Wobble
- 3 Jay-Z Feat. UGK, Big Pimpin'
- 4 Carl Thomas, I Wish
- 5 Nas, You Owe Me
- 6 Sisqo, Thong Song
- 7 Toni Braxton, He Wasn't Man Enough
- 8 Black Rob, Whoa
- 9 Aaliyah, Try Again
- 10 Big Tymers, Get Your Roll On
- 11 Mary J. Blige, Give Me You
- 12 Donnell Jones, Where I Wanna Be
- 13 Mya Feat. Jadakiss, Best Of Me
- 14 Gerald Levert, Mr. Too Damn Good
- 15 Joe, I Wanna Know
- 16 Ice Cube F/Krayzie Bone, Until We Rich
- 17 Big Punisher, It's So Hard
- 18 Santana Feat. The Product G&B, Maria Maria
- 19 Trick Daddy, Shut Up
- 20 Mary Mary, Shackles
- 21 Q-Tip, Let's Ride
- 22 Lucy Pearl, Dance Tonight
- 23 Hezekiah Walker, Let's Dance
- 24 Sole, It Wasn't Me
- 25 Destiny's Child, Say My Name
- 26 Goodie Mob, What It Ain't (Ghetto Enuff)
- 27 Ghostface Killah, Cherchez LaGhost
- 28 Youngbloodz, B5
- 29 Trina, Da Baddest Bitch
- 30 Avant, Separated
- 31 Kelis, Get Along With You
- 32 Kevon Edmonds, No Love
- 33 Da Brat, That's What I'm Looking For
- 34 Rah Digga Feat. Busta Rhymes, Imperial
- 35 The Lox, Ryde Or Die, Chick
- 36 Drama, Left, Right, Left
- 37 Montell Jordan, Once Upon A Time
- 38 N-Too, Ready
- 39 Da Brat, What'chu Like
- 40 Three 6 Mafia, Who Run It
- 41 Bone Thugs-N-Harmony, Resurrection
- 42 Warren G, Game Don't Wait
- 43 Dwayne Wiggins, Strange Fruit
- 44 Eric Benet, When You Think Of Me
- 45 Beanie Sigel, The Truth
- 46 Angie Stone, Everyday
- 47 Brian McKnight, Stay Or Let It Go
- 48 Jagged Edge, Let's Get Married
- 49 Trin-I-Tee 5:7, My Body
- 50 Dr. Dre, Forgot About Dre

NEW ONS

Eminem, The Real Slim Shady  
Wyclef, Thug Angel  
Ruff Endz, No More  
Mariah Carey F/Snoop Dogg, Crybaby  
Sam Salter, Once My Sh...



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Martina McBride, Love's The Only House
- 2 Ty Herndon, No Mercy
- 3 Brad Paisley, Me Neither
- 4 Kathy Mattea, Trouble With Angels
- 5 Faith Hill, Breathe
- 6 Trisha Yearwood, Real Live Woman
- 7 Jessica Andrews, Unbreakable Heart
- 8 Toby Keith, How Do You Like Me Now?!
- 9 Gary Allan, Lovin' You Against My Will \*
- 10 Andy Griggs, She's More
- 11 Collin Raye, Couldn't Last A Moment
- 12 Kenny Rogers, Buy Me A Rose
- 13 Dixie Chicks, Goodbye Earl
- 14 Trace Adkins, More
- 15 Montgomery Gentry, Daddy Won't Sell The Farm
- 16 Clint Black W/Steve Wariner, Been There
- 17 Alecia Elliott, You Wanna What? \*
- 18 Sawyer Brown, 800 Pound Jesus \*
- 19 Eric Heatherly, Flowers On The Wall \*
- 20 Reba, I'll Be \*
- 21 Chad Brock, Yes! \*
- 22 Tim Rushlow, When You Love Me \*
- 23 Darryl Worley, When You Need My Love \*
- 24 Lee Ann Womack, I Hope You Dance \*
- 25 Nickel Creek, Reasons Why \*
- 26 Shedaisy, I Will...But \*
- 27 River Road, Breathless \*
- 28 Tracy Lawrence, Lessons Learned
- 29 Phil Vassar, Carlene
- 30 Lonestar, Amazed
- 31 Merle Haggard, Motorcycle Cowboy/Blue Yodel #13
- 32 Wade Hayes, Up North (Down South...)
- 33 Blackhawk, I Need You All The Time
- 34 Julie Reeves, What I Need
- 35 Rebecca Lynn Howard, Out Here In The Water
- 36 Keith Urban, Your Everything
- 37 Clay Walker, The Chain Of Love
- 38 Joe Diffie, It's Always Somethin'
- 39 Yankee Grey, Another Nine Minutes
- 40 Cleod T Judd, Shania I'm Broke
- 41 The Wilkinsons, Jimmy's Got A Girlfriend
- 42 Clay Davidson, Unconditional
- 43 Bellamy Brothers, Vertical Expression...
- 44 Craig Morgan, Something To Write Home About
- 45 Coley McCabe, Grow Young With You
- 46 Danni Leigh, Honey I Do
- 47 Jeff Foxworthy, Blue Collar Dollar
- 48 Mark Willis, Almost Doesn't Change
- 49 Sons Of The Desert, Change
- 50 Chalee Tennison, Just Because She Lives There

NEW ONS

Garth Brooks, When You Come Back To Me Again  
Mark Chesnutt, Fallin' Never Felt So Good  
The Warren Bros./Sara Evans, That's The Beat Of A Heart



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Sisqo, Thong Song
- 2 Christina Aguilera, I Turn To You
- 3 Britney Spears, Oops!...I Did It Again
- 4 Dr. Dre, Forgot About Dre
- 5 Bloodhound Gang, The Bad Touch
- 6 Destiny's Child, Say My Name
- 7 Pink, There You Go
- 8 Blink-182, Adam's Song
- 9 DMX, Party Up
- 10 Groove Armada, I See You Baby
- 11 Jay-Z Feat. UGK, Big Pimpin'
- 12 'N Sync, Bye Bye Bye
- 13 Aaliyah, Try Again
- 14 Red Hot Chili Peppers, Otherside
- 15 Supergrass, Pumping On Your Stereo
- 16 Mary J. Blige, Give Me You
- 17 Blaque, I Do
- 18 P.O.D., Southtown
- 19 Fenix TX, All My Fault
- 20 Enrique Iglesias, Be With You
- 21 Cypress Hill, Superstar
- 22 Goo Goo Dolls, Broadway
- 23 No Doubt, Simple Kind Of Life
- 24 Joe, I Wanna Know
- 25 Limp Bizkit, Break Stuff
- 26 Mandy Moore, I Wanna Be With You
- 27 Incubus, Parolou Me
- 28 Santana Feat. The Product G&B, Maria Maria
- 29 Da Brat, That's What I'm Looking For
- 30 Bush, Warm Machine
- 31 M2M, Mirror Mirror
- 32 Lenny Kravitz, I Belong To You
- 33 AC/DC, Stiff Upper Lip
- 34 Vertical Horizon, Everything You Want
- 35 Black Rob, Whoa
- 36 Hanson, This Time Around
- 37 Staind, Home
- 38 Mya Feat. Jadakiss, Best Of Me
- 39 Lit, Miserable
- 40 Rage Against The Machine, Sleep Now In The Fire
- 41 Moby, Bodyrock
- 42 Godsmack, Voodoo
- 43 Korn, Make Me Bad
- 44 2 Live Crew, Me So Horny
- 45 LL Cool J, Going Back To Cali
- 46 Sir Mix-A-Lot, Baby Got Back
- 47 Wreckx-N-Effect, Rump Shaker
- 48 Salt-N-Pepa, Shoop
- 49 Notorious B.I.G., Juicy
- 50 TLC, Red Light Special

NEW ONS

Kid Rock, American Bad Ass  
Eminem, The Real Slim Shady  
BBMak, Back Here  
The Mighty Mighty Bosstones, So Sad To Say  
Papa Roach, Last Resort



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Backstreet Boys, Show Me The Meaning...
- 2 Faith Hill, Breathe
- 3 Santana Feat. Rob Thomas, Smooth
- 4 Foo Fighters, Learn To Fly
- 5 Macy Gray, I Try
- 6 Red Hot Chili Peppers, Otherside
- 7 Goo Goo Dolls, Broadway
- 8 Vertical Horizon, Everything You Want
- 9 Santana Feat. Rob Thomas, Smooth
- 10 Stone Temple Pilots, Sour Girl
- 11 Kid Rock, Only God Knows Why
- 12 Savage Garden, Crash And Burn
- 13 Creed, Higher
- 14 Enrique Iglesias, Be With You
- 15 Third Eye Blind, Never Let You Go
- 16 Christina Aguilera, I Turn To You
- 17 No Doubt, Simple Kind Of Life
- 18 Lenny Kravitz, I Belong To You
- 19 Sting Feat. Cheb Mami, Desert Rose
- 20 Melissa Etheridge, Enough Of Me
- 21 The Smashing Pumpkins, Stand Inside Your Love
- 22 Marc Anthony, You Sang To Me
- 23 'N Sync, Bye Bye Bye
- 24 Celine Dion, That's The Way It Is
- 25 Sisqo, Thong Song
- 26 Angie Aparo, Spaceship
- 27 Tracy Chapman, Telling Stories
- 28 Tina Turner, Whatever You Need
- 29 Destiny's Child, Say My Name
- 30 Mariah Carey, Thank God I Found You
- 31 Sheryl Crow, Strong Enough
- 32 Toni Braxton, He Wasn't Man Enough
- 33 Lenny Kravitz, American Woman
- 34 Elton John, Someday Out Of The Blue
- 35 Backstreet Boys, I Want It That Way
- 36 Christina Aguilera, What A Girl Wants
- 37 D'Angelo, Untitled (How Does It Feel)
- 38 Smash Mouth, Then The Morning Comes
- 39 Joe, I Wanna Know
- 40 Enrique Iglesias, Rhythm Divine
- 41 David Bowie, China Girl
- 42 Supergrass, Pumping On Your Stereo
- 43 Dave Matthews Band, Crash Into Me
- 44 Goo Goo Dolls, Iris
- 45 Backstreet Boys, As Long As You Love Me
- 46 Red Hot Chili Peppers, Scar Tissue
- 47 Backstreet Boys, I'll Never Break Your Heart
- 48 Christina Aguilera, Genie In A Bottle
- 49 Rockwell, Somebody's Watching Me
- 50 Mariah Carey, Vision Of Love

NEW ONS

Celine Dion, I Want You To Need Me  
Garth Brooks, When You Come Back To Me Again  
Guster, Fa Fa (Never Be The Same Again)  
Kevon Edmonds, No Love  
Donell Jones, Where I Wanna Be

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 6, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### BOXTOPS

- 1 Sisqo, Thong Song
- 2 Aaliyah, Try Again
- 3 Big Punisher Feat. Donell Jones, It's So Hard
- 4 'N Sync, Bye Bye Bye
- 5 Limp Bizkit, Break Stuff
- 6 Bloodhound Gang, The Bad Touch
- 7 Mandy Moore, I Wanna Be With You
- 8 DMX, Party Up (Up In Here)
- 9 Mya Feat. Jadakiss, Best Of Me
- 10 Big Tymers, Get Your Roll On
- 11 Toni Braxton, He Wasn't Man Enough
- 12 Donnell Jones, Where I Wanna Be
- 13 Britney Spears, Oops!...I Did It Again
- 14 Mr. Ozio, Flat Beat
- 15 Blink-182, Adam's Song
- 16 Jay-Z Feat. UGK, Big Pimpin'
- 17 Da Wild Boyz, Drop That Soujla Rag
- 18 Dixie Chicks, Goodbye Earl
- 19 Kelis, Get Along With You
- 20 Sole Feat. Ginuwine, It Wasn't Me
- 21 Hot Boys, I Need A Hot Girl
- 22 Avant, Separated

### NEW

- 1 3 Doors Down, Kryptonite
- 2 8Stops7, Satisfied
- 3 AC/DC, Stiff Upper Lip
- 4 Eminem, The Real Slim Shady
- 5 Guster, Fa Fa (Never Be The Same)
- 6 J-Shin, Treat U Better
- 7 Kid Rock, American Bad Ass
- 8 Marksmen, EMX Project
- 9 Nelly, (Hot S+T) Country Grammar
- 10 Sam Salter, Once My Sh..
- 11 Snoop Dogg, Got Beef
- 12 Sparagga Benz, Whe Yu Sey Star
- 13 Youngstown, Pedal To The Steel
- 14 Westlife, Swear It Again



Continuous programming  
1515 Broadway  
New York, NY 10036

### NEW

- 1 Kid Rock, American Bad Ass
- 2 Eminem, The Real Slim Shady
- 3 The Mighty Mighty Bosstones, So Sad To Say
- 4 Papa Roach, Last Resort
- 5 BBMak, Back Here
- 6 H2So4, Imitation Leather Jacket
- 7 Guster, Fa Fa (Never Be The Same)
- 8 Carl Thomas, I Wish
- 9 Elwood, Sundown



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- 1 Kid Rock, American Bad Ass (NEW)
- 2 Richard Ashcroft, Song For The Lovers (NEW)
- 3 Moby, Bodyrock (NEW)
- 4 Lucy Pearl, Dance Tonight (NEW)
- 5 3 Doors Down, Kryptonite (NEW)
- 6 Eminem, The Real Slim Shady
- 7 Santana Feat. The Product G&B, Maria Maria
- 8 Macy Gray, I Try
- 9 Dr. Dre Feat. Eminem, Forgot About Dre
- 10 Sonique, It Feels So Good
- 11 Pink, There You Go
- 12 Hanson, This Time Around
- 13 Sisqo, Thong Song
- 14 Edwin, Alive
- 15 Red Hot Chili Peppers, Otherside
- 16 Destiny's Child, Say My Name
- 17 Kid Rock, Only God Knows Why
- 18 Savage Garden, Crash And Burn
- 19 Enrique Iglesias, Be With You
- 20 'N Sync, Bye Bye Bye
- 21 Bloodhound Gang, The Bad Touch



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

### NEW

- 1 Madonna, American Pie
- 2 Shakira, No Creo
- 3 Filter, Take A Picture
- 4 La Ley, Aquí
- 5 Jessica Simpson, I Wanna Love You Forever
- 6 Enrique Iglesias, Be With You
- 7 Westlife, Swear It Again
- 8 'N Sync, Bye Bye Bye
- 9 Ricky Martin Feat. Meja, Private Emotion
- 10 Moenia, Regreso A Casa
- 11 Christina Aguilera, What A Girl Wants
- 12 Backstreet Boys, Show Me The Meaning...
- 13 Blink-182, All The Small Things
- 14 Savage Garden, Crash And Burn
- 15 Korn, Make Me Bad
- 16 Aqua, Cartoon Heroes
- 17 The Smashing Pumpkins, Stand Inside Your Love
- 18 Aleks Syntek, Tu Necesitas
- 19 The Cranberries, You And Me
- 20 No Doubt, Ex-Girlfriend



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- 1 Aaliyah, Try Again
- 2 Big Punisher Feat. Donell Jones, It's So Hard
- 3 The Lox, Ryde Or Die, Chick
- 4 Destiny's Child, Say My Name
- 5 Drag-On Feat. DMX, Die For Me
- 6 Beanie Sigel, The Truth
- 7 Da Brat Feat. Tyrese, What'Chu Like
- 8 Chico DeBarge Feat. Joe, Listen To Your Man
- 9 Hip Hop For Respect, One For Love
- 10 Big, Biggie/Die For Me
- 11 Toni Braxton, He Wasn't Man Enough
- 12 DMX, Party Up (Up In Here)
- 13 Mya Feat. Jadakiss, Best Of Me
- 14 Cypress Hill, Superstar
- 15 Kelis, Get Along With You



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- 1 Dixie Chicks, Goodbye Earl
- 2 Melissa Etheridge, Enough Of Me
- 3 Tina Turner, Whatever You Need
- 4 No Doubt, Ex-Girlfriend
- 5 Eurythmics, I Saved The World Today
- 6 Madonna, American Pie
- 7 Fiona Apple, Limp
- 8 Third Eye Blind, 10 Days Late
- 9 Destiny's Child, Say My Name
- 10 Stir, New Beginning
- 11 The Smashing Pumpkins, Stand Inside Your Love
- 12 Sole Feat. Ginuwine, It Wasn't Me
- 13 Hippos, Wasting My Life
- 14 The Charlatans UK, My Beautiful Friend
- 15 Sting, Brand New Day
- 16 Hanson, This Time Around
- 17 Stone Temple Pilots, Sour Girl
- 18 Chevelle, Point #1



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- 1 Aaliyah, Try Again
- 2 Destiny's Child, Say My Name
- 3 'N Sync, Bye Bye Bye
- 4 Mya Feat. Jadakiss, Best Of Me
- 5 Sisqo, Thong Song
- 6 Cypress Hill, Superstar
- 7 Savage Garden, Crash And Burn
- 8 Christina Aguilera, I Turn To You
- 9 Vertical Horizon, Everything You Want
- 10 Red Hot Chili Peppers, Otherside
- 11 Mandy Moore, I Wanna Be With You
- 12 Ricky Martin Feat. Meja, Private Emotion
- 13 Jessica Simpson Feat. Nick Lachey, Where You Are
- 14 Marc Anthony, You Sang To Me
- 15 Lenny Kravitz, I Belong To You



## FESTIVAL TOURS ENJOY REVIVAL

(Continued from page 1)

ics, the festival "survivors" thrived by narrowcasting.

For 2000 a new bevy of multi-act tours will be out, whether they are simply large packages or full-blown festivals that expand to include lifestyle exhibits boasting food, clothing, crafts, and political groups.

The modern-era touring festival concept traditionally includes secondary stages for up-and-coming acts, typically situated on the venue concourse. This summer, the fest offerings will have a decidedly hard-music slant.

Among festival tours out in 2000 are veterans Strait Fest, Ozzfest, and Warped (Lilith retired on its own after three successful tours), as well as Tattoo the Earth, a Metallica multi-act stadium tour; Nickelodeon's All That tour; Family Values, and the Furthur Fest.

Multi-act bills without the "festival" elements include Dr. Dre's Hip-Hop 2000 tour; Epitaph's Punk-O-Rama, Road Rage, Charlie Daniels' Volunteer Jam, an SFX Women in Rock tour, and several other rock packages.

### THE FEST IS BEST

The concept of multi-act tours as a "brand" dates back at least to the Louisiana Hayride and the rock'n'roll caravan tours of the '50s. But it was Lollapalooza that brought the idea into the modern amphitheater era as the brainchild of former Jane's Addiction member Perry Farrell in 1991. Lollapalooza was an immediate success.

"The Lollapalooza concept was simple," says the tour's former producer Stuart Ross. "We offered a good value for the money. We had several headline acts on our main stage, as well as lesser-known acts, and we had cutting-edge bands on our second stages. We also had several different areas of alternative entertainment, including art, film, a poetry slam, dancers. It changed every year, but Lolla, was always a full day of entertainment for a reasonable price."

Lollapalooza was priced at about \$25.50 most years, except when Metallica headlined and it went to \$35.

Other fest tours soon followed, led by the H.O.R.D.E. (Horizons of Rock Developing Everywhere) Festival, a concept forged by Blues Traveler's John Popper and the group's then manager Dave Frey. H.O.R.D.E. first went out in 1992 and ran for seven years. Several bands first gained national exposure on the tour, including Blues Traveler, Dave Matthews Band, Widespread Panic, and Phish.

H.O.R.D.E. made its last run in 1998. "These things tend to run their course over time," says Frey. "The original idea for H.O.R.D.E. was born out of necessity, and we took it and ran with it. Bands like Phish, Dave Matthews, Spin Doctors, Widespread Panic, and Blues Traveler couldn't get a tour, so we said, 'Let's band together and see what happens.'"

### ENDANGERED SPECIES

In addition to H.O.R.D.E. and Lollapalooza, which ended in 1997, the festival tours that met with varying degrees of success in the '90s included ROAR, Smokin' Grooves, Southern Spirit, and Reggae Sunsplash,

# Festivals And Packages Set For 2000

- **George Strait Country Music Festival**, with George Strait, Tim McGraw, Martina McBride, Mark Chesnutt, Kenny Chesney, Asleep At The Wheel, and others. Plays 10 stadiums, beginning Saturday (29) at Lowe's Motor Speedway in Charlotte, N.C. Produced by SFX.

- **Ozzfest**, featuring Ozzy Osbourne, Pantera, Godsmack, Static-X, Incubus, Ministry, Methods Of Mayhem, and others. Begins July 2 at Mars Music Amphitheatre in West Palm Beach, Fla. Produced by SFX Entertainment.

- **Vans Warped Tour**, with Green Day, Bi! Naked, Flogging Molly, Mighty Mighty Bosstones, Supersuckers, the Donnas, and others. Begins June 23 at Fresno State Amphitheatre in Fresno, Calif.

- **Tattoo the Earth**, with Slipknot, Sevendust, Coal Chamber, and others, will play mostly alternative outdoor venues this summer. Produced by Paul Zukoski's Front Row Productions.

- **Dr. Dre's Hip-Hop Tour 2000**,

- with Dr. Dre, Eminem, Snoop Dogg, N.W.A., Ice Cube, Warren G, and others. To play 35-40 dates, mostly arenas, beginning June 15 in San Diego. Produced by Dream Team LLC, a consortium made up of Magic Johnson Productions, Metropolitan Entertainment Group, Hewlett/Silva, and Radio Events Group.

- **Volunteer Jam 2000**, with Charlie Daniels Band, Hank Williams Jr., Little Feat, and others. Begins May 5 at Deer Creek Amphitheatre in Noblesville, Ind. Produced by SFX.

- **Summer Sanitarium**, featuring Metallica, with KoRn, Kid Rock, Powerman 5000, and System Of A Down. Will play about a dozen stadiums, beginning June 30 at Foxboro (Mass.) Stadium.

- **Nickelodeon's All That Music & More**, with LFO, B\*Witched, Blaque, and six other acts. Begins June 29 at Glen Helen Blockbuster Pavilion in Devore, Calif. Forty-four dates, produced by SFX.

- **Furthur Festival**, with the

- Other Ones featuring Bob Weir, Mickey Hart, and Bruce Hornsby, along with Ziggy Marley & the Melody Makers and other acts to be announced. Will play about 25 dates in late summer, mostly outdoors. Produced by Metropolitan Entertainment Group.

- **B.B. King Blues Festival**, with B.B. King, Buddy Guy, Susan Tedeschi, Tommy Castro, and others. Will play a variety of venues, beginning in August. Produced by Front Row Productions. This is King's 10th annual blues fest.

- **Women in Rock**, featuring the B-52's, the Go-Go's, and two other acts. Will play sheds this summer. Produced by SFX.

- **Epitaph's Punk-O-Rama** tour, with Bouncing Souls, the Dwarves, Dropkick Murphys, and the Distillers. Begins May 16 in Rochester, N.Y.

- **Poison**, with Dokken, Slaughter, and Cinderella. Begins June 13 at Hershey Park in Hershey, Pa. Produced by SFX.

RAY WADDELL

which are now, along with others, extinct, for various reasons. Some, including ROAR (where Iggy Pop was injured stage-diving into a sparse crowd), barely made it through one season.

But even the most successful of the pioneers—like Lollapalooza and H.O.R.D.E.—eventually met their demise. Some blame a changing economic model. Lollapalooza averaged more than \$300,000 per night in its last run, leaving a very narrow prof-

*'When the acts fit together, it works. When you try to mix and match with music that is disparate, it means everything and nothing'*

- IRV ZUCKERMAN -

it margin for such an expensive outing.

"The problem you run into with festival tours in general is the deal structures of the concert business have changed," says Ross. "The acts are demanding guarantees that are so high, it's no longer feasible to put an eight-act package together for 20,000 people and charge a reasonably priced ticket. The deals didn't make sense anymore."

All of the elements that give a festival tour a true festival atmosphere, be they carnival rides, interactive games, or films, are costly. "The ancillary activities were subsidized by food and craft sales, and all we were really looking for was to break even," says Ross.

The growth of radio shows, where a station assembles a large bill of artists as a low-dough listener-appreciation concert, also had a negative impact on the touring festivals by diluting the markets, according to some. "The radio shows took a big bite out of the festivals," says Ross. "The radio stations can call the same acts you're in a bidding war for and get them to play for little or no income."

Frey agrees. "When you have a radio station saying to the label they won't play an act unless you can deliver them for free or very little to play [the station's] festival, the label calls the band and says, 'You have to do this because we're trying to break you,'" says Frey.

Others believe trying too hard to broaden the demographics, such as booking Metallica on Lollapalooza or Neil Young on H.O.R.D.E., eventually hurt the major festivals. In retrospect, it appears the hardcore fans of the bigger names often opted to wait to see their act on a stand-alone headlining tour rather than pay for all the other acts on the festival.

"Metallica was bigger than Lollapalooza, and when they toured afterward, they sold out immediately," says promoter Irv Zuckerman, president of Contemporary Productions/SFX in St. Louis. "I guess part of it was people knew they would get the full show productionwise on the artist's own show, as opposed to a festival, where the production is more generic."

Still, the legacy of groundbreaking tours like Lollapalooza and H.O.R.D.E. lives on. "The festivals that worked, worked very well," says Ross, now director of touring for ARTISTdirect. "In some ways, we were a victim of our own success."

### NICE NICHE

With touring festivals today, niche is the way, and the whole idea is to offer targeted bang for the concert-

goer buck. "Packages have always been a winner," says Contemporary's Zuckerman. "Historically, the idea has always been one plus one equals three."

SFX is heavily invested in the fest/package motif, with Strait Fest, Nickelodeon, Volunteer Jam, Women in Rock, and a Poison rock package among its summer offerings.

But there has to be cohesion in the package, Zuckerman points out. "When the acts fit together, it

*'The success of a package is in its content, not its brand'*

- DENNIS ARFA -

works," he says. "When you try to mix and match with music that is disparate, it means everything and nothing."

Bruce Kapp, president of SFX Touring, takes a similar view. "Demographics in general are getting narrower and more specific," he says. "I liken it to magazines: First you see fishing magazines, then bass fishing magazines, then magazines for bass over 10 pounds."

Strait's fest has parlayed established headliners and up-and-comers into grosses of more than \$60 million from stadium tours in 1997 and 1998. Ozzfest, named for its founder and perennial headliner Ozzy Osbourne, has never strayed from its mission to bring the heaviest metal and offer value.

"This year's ticket price is exactly the same as last year's [at \$23-\$60]," says Osbourne. "And I'm looking at 23 bands [on the bill in some markets]. That's good value for the money in everybody's book. We're not

out to fleece the world. Ticket prices are out of control because the people involved got too fuckin' greedy."

Ozzfest has been a consistent winner with fans, having grossed more than \$40 million combined from three previous tours of mostly amphitheaters. Fans know what to expect, according to Sharon Osbourne, Ozzy's wife and manager.

"We don't steer off course," she says. "These are the same kids that are going to Magic Mountain [theme park in Valencia, Calif.] for \$42 a day. And the kids know we give back and we don't rape and pillage. We give out free water, CDs, and posters, so they leave with something."

The theme of this year's Ozzfest is "Hell," encompassing the production, concert, and Ozzy's set. But Osbourne, the self-styled Frank Sinatra of Heavy Metal, is quick to add, "It's not satanic—it's like a Halloween party."

Metropolitan Entertainment Group (MEG), producer of Family Values and Furthur, has also succeeded with more niche-minded productions.

"The tours we're involved in tend to stay relatively narrow," says MEG president John Scher. "Furthur follows the touring map the Grateful Dead laid out over 20 years of touring, and Family Values tends to stay with the edgy rock and hip-hop."

However, when the bill fits, fans recognize value. Whatever the tour is called, the bottom line is the content. "As stupid as this sounds, if you can put together a package that has appeal, you win," says Dennis Arfa, president of QBQ, booking agency for Metallica. "The success of a package is in its content, not its brand."

### HEAVY ON HARD MUSIC

Package/festival content this summer is heavy on the hard music. In addition to the Metallica package, hard-music multi-act bills will include Ozzfest, Tattoo the Earth, a Poison/Cinderella/Dokken/Slaughter package, Road Rage, and others. Family Values will return this fall, Warped is an edgy rock package, and plenty of other hard-music bands will be working.

Arfa believes the Metallica stadium package (also featuring KoRn, Kid Rock, and others) can withstand the competition. "You've got Superman, and you've got Jimmy Olsen," Arfa observes. "This is Superman."

The folks at Ozzfest aren't worried either. "It's great to have competition, because the cream always rises to the top," says Sharon Osbourne. "I don't think anyone can offer what we have, including Ozzy, which is what it's all about."

Most believe the touring festival concept will live on, even as it continues to evolve.

"Basically anything new that comes along from outside the business is initially rejected by the business and survives in spite of that," says Frey, who produced the Yahoo! Outloud tour last summer with Smash mouth and Luscious Jackson.

"We still very much believe in the multi-act format," says MEG's Scher. "Ticket prices have climbed, and the cost of producing quality shows has climbed, so this is one of the ways to give a lot of value."



## NIPPER: THE LONG-LIVED TRADEMARK

(Continued from page 1)

of a late 19th-century gramophone as the device presumably issues forth the sound of music—still commands attention.

And, indeed, it remains in force even after a century. Unlike songs, for example, which have a finite copyright life, trademarks, if they continue to be in use, have an indefinite life as long as they are renewed every 15 years.

The current owner of the "His Master's Voice" trademark is General Electric, which acquired ownership in 1986 when it bought the

# HMV Chain Keeps Nipper Slogan Alive

LONDON—The flame of the slogan "His Master's Voice" still burns brightly as the name of one of the world's great music retail chains, albeit only in the form of its initials—HMV.

Stuart McAllister, who served as chairman of the HMV Group from 1986-1999, was interviewed recently by Billboard's U.K. office about his recollections of the use of the HMV logo as part of EMI Music's now worldwide retail operation.

EMI, a successor record company to the one formed by copyright owner Emile Berliner, once had extensive rights to the mark but today holds them only in limited territories. That fact has complicated matters for its retail chain.

"I took over as chairman and CEO of the HMV Group in 1986 when the company operated solely in the U.K., where it had begun in 1921 with its first store in London," says McAllister.

"By 1988, we had established HMV in Canada without the Dog & Trumpet [Nipper and the gramophone] and followed with launches in the U.S. and Japan in 1990, again using only the initials HMV, without the Dog & Trumpet symbol. We could only register the initials in these territories because GE owned the mark in North America and JVC controlled it in Japan. In 1989, we opened the first HMV stores in Australia, and there we were able to use the name HMV along with [Nipper] in the original style used

in the U.K. for seven decades."

McAllister goes on to say that the company launched in Hong Kong in 1994 with the HMV initials, but when it expanded into Singapore and Germany, it made use of both HMV and Nipper.

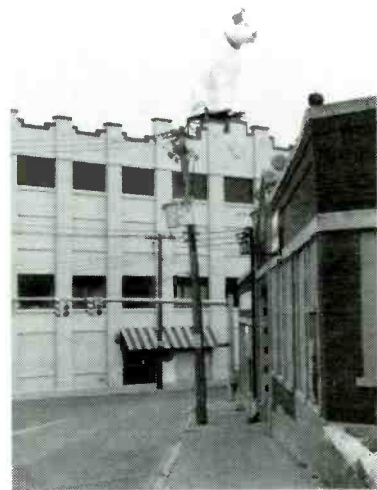
"We got all our advice regarding the use of the HMV symbol from EMI's legal and trademarks

*'There was a time  
in the late '80s  
when I did  
consider changing  
the name from  
HMV'*

—STUART McALLISTER—

department, and there was a time in the late '80s when I did consider changing the name from HMV unless we could be successful in building one international brand, based on the letters 'HMV,'" he says. "If the HMV brand had proved difficult to promote or confusing for the public, then I would have looked for alternative names, but fortunately that wasn't necessary."

In 1994, McAllister recalls, he had to step in and stop a rock group, Beautiful South, from using Nipper on its album cover, which featured a theater full of Nipper look-alike dogs looking at a gramophone.



Nipper still reigns over the former RCA Victor distributor's (RTA Corp.) warehouse at 911 Broadway in Albany, N.Y. (Photo: the Oliver Berliner collection)

assets of RCA Corp.

RCA, via its predecessor, the Victor Talking Machine Co., had rights to use the trademark on its record labels—a right it still has under a licensing arrangement with GE.

French electronics giant Thomson, meanwhile, also has licensing rights to use the trademark on RCA-branded consumer-electronics hardware. (Thomson acquired the hardware unit of RCA, while BMG has the music side.)

At RCA, however, all has not been sweetly nostalgic on Nipper's behalf. Although current RCA Records parent BMG continues to make use of the Nipper logo on RCA product, Nipper was once unceremoniously dismissed—or, in truth, trashed.

In order to dramatically put the music industry on notice that it was evolving into a contemporary music label, RCA ran a double-page trade ad in the early '70s in which Nipper was shown dumped in a wastebasket.

In a touch of perhaps filial rivalry, one label executive who worked for RCA Records at the time says the treatment of Nipper then was also related to an overall corporate design by the RCA Corp. chief, the late Robert Sarnoff. Under this scenario, Sarnoff wanted to shed Nipper in order to signal a new era at the parent company that would depart in many ways from decades-old policies set by his father, David Sarnoff, the legendary founder of the company.

The slogan "His Master's Voice"

also continues to have international identity in the form of its initials, HMV, representing one of the world's great music retail chains, which is owned by EMI Music (see story, this page). EMI, by the way, continues to use a trademark contemporary of Nipper's, the not quite as equally famous Angel logo.

(EMI, a successor record company to the one formed by copyright owner Emile Berliner, once had extensive rights to the mark but today holds them only in limited territories.)

### HISTORIC ORIGINS

The "His Master's Voice" trademark is closely linked not only to a fabulously successful marketing concept but to the technological and corporate history of the music industry as well.

"In 1887, my grandfather, Emile Berliner, introduced his latest invention, the disc record and player, which he called the gramophone, and along with it the method of producing unlimited quantities of records from a single master recording," says his grandson Oliver Berliner.

Oliver Berliner operates several music companies in Los Angeles and has spent many years keeping the flame of his grandfather's seminal accomplishments in the world of pre-recorded music alive—including, as

well, the invention of a microphone in 1877.

Emile Berliner was born in 1851 in Hannover, Germany. At the age of 19 he came to New York, where he took courses in electricity. He died at 78 in Washington, D.C.

His grandson says that Berliner called his system a "gramophone," while a player that used the earlier cylinder was referred to as a phonograph. However, to this day in France and the Americas, the word "phonograph" is used, incorrectly, to describe the disc system, but in most other territories the word "gramophone" is correctly used to describe a system of playback that uses an analog disc.

"But Emile did more than just create a new industry," Oliver Berliner says. "In 1887, he co-founded Britain's the Gramophone Co. Ltd., now EMI Music, and a year later Deutsche Grammophon, now part of the Universal Music Group. And in 1901 the Victor Talking Machine Co., now BMG, was formed to acquire all of the assets of the Berliner Gramophone Co., as well as his patents."

Early in 1900, Oliver Berliner says, his grandfather visited British Gramophone and while there had been attracted by "a charming painting hanging in the company's board of directors' room." It depicted a bull terrier posed as though he were lis-

"It was a breach of the trademark, and while I liked the band, it was something that I couldn't let go," he says. "I heard that the band were not very happy about it, but we did continue to sell their albums successfully in the HMV stores. [Incidentally], the only merchandising we did involving the HMV brand was as gifts for the staff."

McAllister cites an example where a decision had to be made that actually forced a change in how the HMV stores were known in another country.

He says, "In Japan, we changed the strap line from 'His Master's Voice' to 'The Music Master' because this was more easily understood in Japan, and we did use old photographs of the original HMV shop in Oxford Street in stores around the world to show the company's history and heritage as a music retailer for over 70 years. Interestingly, when I was speaking to some businessmen in America a few years back, they told me they thought that HMV stood for Her Majesty's Voice [in reference] to the Queen of England.

"Throughout my time as chairman of the HMV Group, Sir Colin Southgate, as chairman of Thorn EMI, was a great supporter of the HMV brand, the name, and the company's history, which made my job a lot easier," McAllister adds. "He, like EMI Music executive Rupert Perry, was a great defender of the EMI and HMV heritage."

grandson, the Gramophone Co. had distributed lithographs of the painting to company-owned stores, and Emile was impressed by its popularity.

When Berliner returned to America in March of 1900, he cabled the company requesting permission to use the painting design in his business. Permission was granted, and on May 24, 1900, Berliner began use of the design, applying for registration on May 26.

On July 10, the U.S. Patent Office issued registration number 34,890



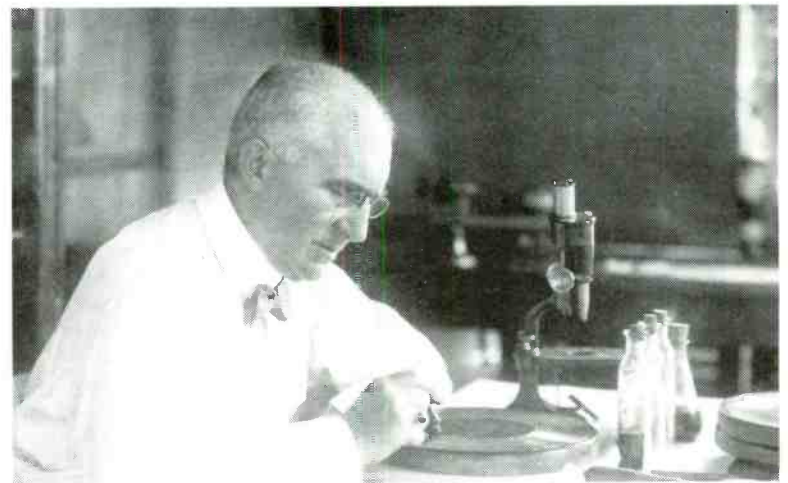
"Look for the dog" became a slogan of quality for the Victor Talking Machine Co. Shown above is the back of a promotional card; the other side features the classic image.

Trade-Mark for Gramophones to Berliner.

After painter Barraud registered "His Master's Voice" for copyright in 1898 in Her Majesty's Stationary Office, he tried to sell the painting to the Edison-Bell Co. of London. "It was rejected," says Oliver Berliner, "because the manager of the company exclaimed, 'Dogs don't listen to phonographs!'"

A century later, a multi-billion-dollar music industry knows that humans still want to hear, in their own fashion, the sounds emanating from a marvelous instrument that so intrigued Nipper.

Assistance in preparing this story was provided by Adam White in London.



Emile Berliner in his Montreal lab, circa 1919. (Photo: the Oliver Berliner collection)



## LATIN INDUSTRY SEES HUGE GROWTH AHEAD ON WEB

(Continued from page 1)

grow and prosper.

And with good reason, according to statistics presented during an April 26 conference panel on the Internet.

According to Aram Sinnreich, content strategy analyst at New York-based Jupiter Communications and the panel moderator, the Latin American community is "just beginning to come online. Right now, there are 5 million users throughout Latin America."

Last year, said Sinnreich, this amounted to online sales in the region in excess of \$5 million.

Numbers from the International Federation of the Phonographic Industry, said Sinnreich, put the total Latin American music market at \$2 billion—with Brazil as the largest Latin market, contributing half of the total amount of music sales.

For 2000, Jupiter estimates revenue for sales of online music in Latin America at \$15 million. By 2005, Jupiter expects this number to jump to \$300 million.

"Of course, these numbers don't tell the whole story," said industry veteran Larry Rosen, who along with Sergio Rozenblat, Don Francisco, and Julio Iglesias formed Miami-based Aplauso.com two months ago.

Scheduled to launch in July, the trilingual music site will be available in the U.S., Latin America, Spain, and Portugal.

"It's safe to say that Hispanics in the U.S. generate more Internet sales than all of Latin America," Rosen continued. "So, whereas Jupiter looks solely at the Latin American marketplace, we consider all Latin markets. For that reason, we estimate [online Latin] music sales to be around \$1.1 billion by 2001."

Rosen's estimate was music to the ears of Iván Parrón, CEO of Miami-based retail site Ritmoteca.com, who wholly embraces the concept of taking Latin music to all corners of the globe.

"We're not just about catering to the Latin market," Parrón noted. "We're finding that the scope of sales is astounding, with orders for our digital downloads coming from traditional Latin markets as well as such non-traditional Latin markets as Korea, Japan, and throughout Europe."

"As I told one label executive, you can have a guy in an igloo in Siberia purchasing music from us," Parrón continued. "That's how explosive this technology is."

Jorge Fuentes, VP of Miami-based Miami Records/Discos Fuentes, concurred. "At our site [discotendalatin.com, which sells only Discos Fuentes CDs], I've discovered that many CDs are sold to people throughout Europe and the U.S. and not only in Latin markets."

"We are global, local, and regional," explained Francisco Loureiro, COO of the New York-based StarMedia Interactive Group. "We provide a landscape for local artists to become more global and global artists to become more locally and regionally known."

Not all online companies, though, are exploring the global marketplace. One such company is São Paulo, Brazil-based Universo Online (Uol.com.br/), which was created in association with numerous Brazilian Internet services, as well as the country's largest newspaper and

magazine publishers, Folha and Abril, respectively.

According to Universo Online director of content partnership relations Enor Paiano, the Brazilian marketplace is very focused on homebred artists.

"In Brazil, Brazilian artists [make up] 80% of sales," said Paiano. "In general, it's not easy for Latin music to break into this market."

Because of that, and because of its high-profile content partners, Uol.com decided early on to focus exclusively on Brazil. Paiano says the site receives "very few hits from outside Brazil, maybe 4%."

In addition to providing exclusive editorial content, Uol.com offers live music events/concerts, chat rooms, access to radio stations, and official Web sites for personalities encompassing singers, actors, and sports figures.

Paiano said the 4-year-old Uol.com

*'We're finding that the scope of sales is astounding'*

- IVÁN PARRÓN -

has faced numerous obstacles, including the abundance of old computers still in use, slow modems with 28.8 kilobytes-per-second connections, and an overall unreliable phone system. But perhaps the biggest obstacle in Brazil, noted Paiano, are computer prices. "They are still too expensive for the average Brazilian. The cheapest computer is \$1,000, and that's too much for a Brazilian."

That said, Paiano noted that Uol.com works with the assumption that, out of 170 million people living in Brazil, 20 million have telephone lines, 10 million have PCs, and 8 mil-

lion are active computer users.

When asked about economic success stories, Paiano told of a Brazilian rock artist, Lobão, whose career faded in the late '80s.

"Today, when he went looking to get signed to a label, nobody wanted him," said Paiano. "So, he recorded an album himself, partnered with a magazine and us. He sold the CD through newsstands, and we featured various tracks on the site. Up to this point, he has sold over 100,000 copies of the CD. This shows the potential of the Internet."

Most panelists, though, were at somewhat of a loss when it came to offering up similar success stories.

"Everything is still in its infancy," said Parrón. "The numbers aren't there yet. We've only just begun. Why don't we ask the same question one year from now?"

Even as they looked to expected growth ahead, many of the panelists

pointed to how far the online sector has already come.

"Four years ago when I attended my first Billboard Latin Music Conference, everybody thought I was crazy when I went on and on about the Internet," recalled Little Judy, founder of 5-year-old New York-based Lamusica.com.

Noting that the site has since been purchased by the Spanish Broadcasting System, Judy wondered aloud how many people still thought she was crazy.

"When I first started out, my site was exclusively editorial-content-driven," noted Judy. "Now, it's a fusion of radio and editorial content. But I must say, people visit my site for my interviews with artists. People want to know if I'm interviewing Marc Anthony in his bed or Enrique Iglesias in his limo. It's about getting closer to the artist. Which is why, in the end, I say content is queen!"

## BILLBOARD LATIN AWARDS SHOULD BRING SALES SPIKES

(Continued from page 1)

awards—including albums and tracks for male, female, group, and newcomer in the pop, tropical/salsa, regional Mexican, and rock/fusion categories—are superstars Marc Anthony, Elvis Crespo, Ricky Martin, Luis Miguel, Enrique Iglesias, and Gloria Estefan (a complete list of winners follows).

Crespo, winner of the male tropical/salsa album of the year and The Billboard Latin 50 artist of the year, says that winning the awards "moti-

for Latin dance maxi-single of the year with duet partner Só Pra Contrariar for "Santo Santo," notes that airing the show "opens the door for new Latin music lovers."

Estefan adds that her win in the dance category was a particular pleasure. "Dance music has always been an important part of my repertoire," she says.

Of his win, Iglesias says, "I've been reading Billboard since I was a little kid, so to win this award is extra special. To me, it means my music is being heard and that the radio stations and fans like what I'm creating."

For retailers, the awards, and subsequent broadcast, bring a different kind of reward—at the cash register.

According to Amalio Santos, owner of Rincon Musical in New York, "I think that winners will see a sales increase because of the publicity that will come with the awards show. Those artists are now selling very well. With the exposure of airing the show on Telemundo, there will definitely be a sales increase, because the awards are more geared toward the industry."

"When you put it on television, then you're getting to more people," Santos adds. "The ones that have been generally benefiting from the ongoing publicity, like Marc Anthony, Jennifer Lopez, and Ricky Martin, will simply be reinforced due to the awards."

Says Kurt Gettman, Latin music buyer for National Record Mart, "I think you'll see a boost, particularly with the performers. I don't know if Ricky Martin's next album will do as well as his last one, but I don't think anybody's career has skidded. I think mostly regional areas that have Telemundo, like Los Angeles, will see the largest increase in Latin sales."

Trophy winners were determined by their performances on Hot Latin

Tracks and The Billboard Latin 50 from Jan. 30, 1999, to Jan. 29, 2000. To be eligible for consideration, all singles and albums had to make their debut on the chart within the specified time frame.

A list of the award winners follows.

**Pop album of the year, male:** "Amarte Es Un Placer," Luis Miguel (WEA Latina).

**Pop album of the year, group:** "MTV Unplugged," Maná (WEA Latina).

**Pop album of the year, female:** "Noelia," Noelia (Fonovisa).

**Pop album of the year, new artist:** "Amor, Familia Y Respeto," A.B. Quintanilla Y Los Kumbia Kings (EMI Latina).

**Latin pop track of the year, male:** "Livin' La Vida Loca," Ricky Martin (C2/Sony Discos).

**Tropical/salsa album of the year, male:** "Píntame," Elvis Crespo (Sony Discos).

**Tropical/salsa album of the year, female:** "Sola," India (RMM).

**Tropical/salsa album of the year, group:** "Gotcha!," DLG (Sony Discos).

**Tropical/salsa album of the year, new artist:** "Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer (World Circuit/Nonesuch/AG).

**Tropical/salsa track of the year:** "El Niágara En Bicicleta," Juan Luis Guerra 440 (Karen/Universal Latin).

**Regional Mexican album of the year, male:** "Mi Verdad," Alejandro Fernández (Sony Discos).

**Regional Mexican album of the year, male group:** "Nuestro Amor," Los Tri-O (Ariola/BMG Latin).

**Regional Mexican album of the year, female group or solo artist:** "Corazón De Cristal," Priscila Y Sus Balas De Plata (Fonovisa).

**Regional Mexican album of the year, new artist:** "Nuestro Amor,"

Los Tri-O (Ariola/BMG Latin).

**Regional Mexican track of the year:** "Lágrimas," Los Tigres Del Norte (Fonovisa).

**Rock/fusion album of the year:** "Fundamental," Puya (Surco/Universal Latino).

**Hot Latin track of the year:** "Loco," Alejandro Fernández (Sony Discos).

**Rap album of the year:** "Los Grandes Exitos En Español," Cypress Hill (Ruffhouse/Colum-



ESTEFAN

vates me to continue working in the future. I want to build and maintain my status as an artist. But what these two awards really tell me is that people really appreciate my music and my work."

Of the Telemundo broadcast, he adds, "Since the magic of television is a tool to sell and promote things, that gives people hope. For many people, to see an artist on an award show like the Billboard one is such a thrill."

Alejandro Fernández, winner of the regional Mexican album of the year, male, and hot Latin track of the year, notes that the telecast is a win-win proposition. "It's always important to be viewed by the public," he says. "For me, the public is the most important thing."

As for winning his awards, Fernández notes, "Receiving an award is always a pleasure for me. It's a reminder that I have to give the best of the best for my public each day. I will always be grateful when I receive such recognition like these Billboard awards."

Estefan, who picked up the trophy



IGLESIAS

bia/Sony Discos).

**Hot Latin track of the year, vocal duo:** "No Me Ames," Jennifer Lopez With Marc Anthony (Work/Sony Discos).

**Latin dance maxi-single of the year:** "Santo Santo," Só Pra Contrariar & Gloria Estefan (Ariola/BMG Latin).

**Contemporary Latin jazz album of the year:** "Los Hombres Calientes," Los Hombres Calientes (Basin Street).

**The Billboard Latin 50 artist of the year:** Elvis Crespo (Sony Discos).

**Hot Latin Tracks artist of the year:** Enrique Iglesias (Inter-scope/Universal Latino).

**Songwriter of the year:** Marco Antonio Solís.

**Producer of the year:** Pedro Ramirez.

**Publisher of the year:** Warner-Tamerlane, BMI.

**Publishing corporation of the year:** Warner/Chappell Music.

*This story was prepared by Michael Paoletta, Jill Pesselnick, and Chuck Taylor.*



## LATIN/CHRISTIAN CROSSOVER POISED TO EXPAND BOTH GENRES

(Continued from page 1)

With business up, both sectors are now looking for common ground on which to build their markets still further by tapping into each other's complementary fan bases. Though some feel the Christian/Latin connection is tentative at best, others see it as a symbiotic relationship that shows early signs of flourishing.

In fact, this year marked the first time the Christian music industry's

### *'[Jaci Velásquez] has been a pioneer for us'*

- FRANK BREEDEN -

premier event, the Dove Awards (held April 20), was translated into Spanish and broadcast via the Internet and satellite to Latin America. Additionally, Christian publication CCM magazine's Brazilian edition has been well received.

The Latin and Christian music communities converge each year at Expolit. This year's staging of the annual Latin/Christian music conference is slated for May 18-23 in Miami. Mobile, Ala.-based Integrity Music plans to record a live praise-and-worship album there this year.

According to conference director Marie Tamayo, the event has experienced 50% growth each year.

"We started out as a bookseller convention—that was our main intention—but as our music ministry kept growing, they became the major part of our show," she says. "In the exhibition hall, about 35% of the exhibit will be music ministries."

There are nine concerts over five days planned in 3,000-capacity venues. "I have also noticed a lot of secular music record labels have gotten a gospel line in Spanish, like Sony and Fonovisa," notes Tamayo of the budding Latin/Christian music relationship.

The most successful artist to blend Christian faith and Latin music is certainly Jaci Velásquez, who recently picked up her second consecutive Dove Award for female vocalist of the year.

Her album "Llegar A Ti," a Myrrh/Sony Discos release, has sold 115,000 units, according to SoundScan. The album peaked at No. 4 on The Billboard Latin 50 chart on Dec. 11, 1999. The album's title cut spent three weeks at No. 1 on Billboard's Hot Latin Tracks chart, and the song "Solo Tu" peaked at No. 4 in the March 4 issue.

"The reason I did the record is because I feel like the Latin industry is actually my ministry," says Velásquez, who will be opening Latin heartthrob Ricky Martin's Nashville concert in July. "In the Christian market, you are pretty much preaching to the choir."

"That is our great commission in this world, and I've been able to do that through Sony Discos," she adds. "They are actually marketing me as a Christian artist. They aren't trying to take away that part of my life."

Velásquez's release came out on Myrrh/Sony Discos and was marketed to both the Christian and Lat-

in communities. (Velásquez has switched to Word Records. Both Word and Myrrh are under the Word Entertainment umbrella.)

"I believe it's the level of talent that Jaci has," says Word VP/GM Elisa Elder in analyzing Velásquez's crossover success. "It's also the freshness that Jaci brings to the marketplace. What's fresh and new is her distinctive positive message, and that distinctive positive message is impacting Latin youth."

GMA president Frank Breedon thinks Velásquez's success bodes well for other artists.

"She's been a pioneer for us," he says. "She was the first Latin Grammy nominee from Nashville, and we are very proud that she's from our community."

Though Velásquez is inarguably the most successful Christian artist to take her music to the Latin community, she's not alone. Crystal Lewis, also a Dove winner in the female vocalist category, has recorded five Spanish-language albums since 1992 and will release her sixth, "La Colección," in June.

"I think it's a very natural, great thing for Jaci because of her heritage," says Lewis, but she admits not everyone is cognizant of the relationship between Christian and Latin music.

"I think in the States, we don't necessarily understand the connection," Lewis says. "I don't think that everybody on a normal level is going to see it, just because how often does everybody travel to South America and those places? But having traveled down there, they are so responsive and so receptive to the music."

Other contemporary Christian acts have recorded Spanish albums, among them Steve Green, Margaret Becker, and, most recently, the Katinas, a Gotee act comprising brothers who hail from Samoa.

### LATIN ACTS CROSS OVER, TOO

In addition to Christian artists recording Spanish-language albums, there are Spanish artists making their way into the Christian marketplace.

The EMI Christian Music Group (EMI CMG) released a set from Spanish rapper Vico-C to the Christian retail market. According to EMI CMG president/CEO Bill Hearn, the project sold around 25,000 copies.

Miami-based One Voice Records is taking Melody Joy (who was nominated for a Dove for Spanish-language album but lost to Velásquez) to the Christian market and has plans to cross over Rescue Band.

One Voice is a Spanish Christian label that was launched four years ago. The company also owns Latin Door Music Distribution and has been taking Christian titles by Provident Music Group (Zomba's Christian division). One Voice just struck a reciprocal deal for Provident Music Distribution to take One Voice releases into the Christian retail market.

"It's like the door to Latin America," One Voice VP Gloria Garcés-Alvarado says, "and everybody is trying to knock on that door, which is the best thing. A lot of artists are

dying to do a Spanish album . . . The Latin market is very huge, and they are so hungry for the different types of music that the CCM [contemporary Christian music] market has that have not yet been tapped into, and we have groundbreakers like Crystal Lewis, Margaret Becker, and Sandi Patty who have converted [their songs to Spanish].

"And crossing over from the Latin to the contemporary Christian market, we've been accepted very, very well," she adds. "This is actually the first time that a Spanish record label has crossed over to the CCM market, and we're just hoping that this can be a door that is opening for all the other great labels that are in Latin America because it is a huge market. It's so interesting that the CCM market doesn't see or know yet how big that industry really is in terms of the whole Christian/Spanish thing. It's amazingly big."



SALVADOR

Dan Huisinga, Provident's director of international sales and marketing, agrees with Garcés-Alvarado. "It's huge," he says. "There are over 400 stores in the U.S. that are primarily Spanish Christian bookstores."

He's optimistic that One Voice releases will do well. "We plan on selling both the English and Spanish versions [of One Voice artists' albums] in the U.S. Christian book-

### *'It's been a really neat thing to see us as Christian artists giving them the gospel in their own language'*

- CRYSTAL LEWIS -

stores."

He says contemporary Christian acts are well received in the Latin market.

"Right now the biggest seller is Michael W. Smith," Huisinga says of Smith's English-language album. "All of the [Provident titles] are English except for Cedarwood Kids

Spanish. These are English-speaking artists selling in Spanish-speaking countries."

Jackie Rivera, who previously worked with Crystal Lewis and now works as a consultant with One Voice, says the Latin community is accepting of Anglo artists.

"It can be an issue if the heart isn't there and you are only doing it to sell records," she says. "If you have the heart to cross over because you want to reach the people and not just sell an album, people will embrace you . . . Crystal made a point to really go out and give herself to Latin America."

### TOURING BUILDS BRIDGES

Lewis has toured Mexico, South America, Costa Rica, and other Spanish-speaking areas and finds the audiences very enthusiastic.

"Having traveled in Latin America, [audiences] aren't desperate for

says. "There are a lot of artists out there, but there are no records being sold."

Some Christian retailers are also unsure of how strong the demand really is for Latin/Christian. "We haven't traditionally sold a lot of Spanish music," says Jeremy Potter, music buyer for the Wheaton, Ill.-based Lemstone chain, "but the Jaci [Velásquez] record sold what we brought in, and it's done pretty well. I think a lot of that is [because of] Jaci and a lot of that is because Latin is getting popular."

### ON THE VERGE

Another young Christian act that seems to have strong potential in the Latin market is Salvador, a five-man group from Austin, Texas, that was signed to Myrrh in January 1999, before Ricky Martin's groundbreaking appearance on the Grammys.

The group made a big splash during the recent Gospel Music Week convention with its energetic Latin pop style, reminiscent of Santana and Miami Sound Machine yet uniquely its own.

"We've been doing Latin music for such a long time that I don't think it's a fad," says Salvador lead vocalist Nick Gonzales. "I think it's time that people finally realize what's going on, that there is different music besides the typical CCM-driven market kind of formula. There are a lot of great musicians out there."

Salvador's Myrrh debut is due out June 20. Miami-based Word Latin plans to take a single, "Montaña," to the Latin market, and the band is slated to perform at Expolit.

Word Latin's roster includes Ricardo Rodriguez, Miguel Guerra, and Dani Driggs, who recently performed before more than 115,000 people at the 2000 Years With Jesus festival at Maracahna in Brazil.

"I see more and more companies getting involved," says Word Latin GM Luis Fernandez. "I've been in the industry 22 years, and it's really exciting to see Spanish music explode now like it's been. I think it's a new era for Spanish Christian music."

Frank Lopez, founder and board president of Miami-based Latin/Christian radio station WIOR-AM, also believes the future looks rosy.

"[Latin/Christian] music has been expanding very rapidly. All over Latin America you can see concerts with crowds of 25,000-plus," he says. "And even in secular radio, I have noticed there is more Latin/Christian talk and music programming."

Lopez adds that in a recent Arbitron rating report, his station ranked 42nd out of 96 radio stations in southern Florida.

"I predict that in the next five years there are going to be many more mainstream artists entering or exploring the Latin/Christian market," he says. "We have been seeing that for a while now, and I think that is where Latin music is heading."

Assistance in preparing this story was provided by Ramiro Burr in San Antonio.



# newsline...

**BRITISH BUDGET** music retailer Hallmark Music and Entertainment has been acquired by Audio Books and Music Holdings PLC, the publisher and distributor of audiobooks and music, following the liquidation of parent Point Group Ltd. Hallmark owns the Hallmark and Pickwick labels and claims music sales of up to 10 million pounds (\$15.7 million) each year. Grant Thornton, the administrative receivers of Point Group, had tagged Hallmark as the priority business for sale. The Point Classics imprint and CD replicating facilities in Germany are among the holding company's solvent units that remain unsold. **LARS BRANDLE**

**AFTER HOLDING BACK** some of his best films from the DVD market, director Steven Spielberg has given the go-ahead to release "Jaws" on the format. The title will be available as a 25th-anniversary collector's edition on July 11, priced at \$26.98, from Universal Studios Home Video. To date, only the director's "Amistad" and "Saving Private Ryan" have been released on DVD. Microsoft's WindowsMedia.com has signed on as a promotional partner and will feature clips from the film on its site throughout the summer.

A double-cassette VHS version will be released at a \$19.98 price point. **EILEEN FITZPATRICK**

**DIGITAL SERVICES** companies EMusic.com and InterTrust Technologies Corp. are reporting revenue gains in the most recent quarter.

Digital download retailer EMusic says revenue for its third fiscal quarter, which ended March 31, increased to \$2.1 million from \$21,000 for the same period last year. The Redwood City, Calif.-based company posted revenue of \$423,000 in the second fiscal quarter. EMusic posted a net loss of \$22.5 million, or 62 cents per share, in the third quarter—down from a loss of \$33.9 million, or \$2.31 per share, a year ago but up on a net loss of \$14.3 million, or 47 cents per share, in the preceding quarter.



EMusic announced April 25 that it has acquired the catalog of Music of the World Ltd. (MOTW), which operates a world-music label of the same name and the Latitudes and Nomad imprints. The purchase, from founder and president Bob Haddad, was for just under \$1 million in cash and stock. EMusic VP of content acquisition Brian Brinkerhoff says the company has acquired three other catalogs, to be announced in coming weeks. More than 850 tracks by MOTW acts—including BeauSoleil, Hassan Hakmoun, Shankar, and Glen Velez—will now be available for purchase as MP3 downloads at EMusic.com. Brinkerhoff says EMusic will seek third-party labels on a project-by-project basis to distribute MOTW content through traditional channels. Chapel Hill, N.C.-based MOTW, founded in 1984, will cease to operate as a traditional label; Haddad, meanwhile, has joined EMusic as a creative consultant.

Shares in EMusic closed flat at \$2.40 on April 26.

Meanwhile, digital rights management company InterTrust Technologies Corp. reports that revenue in the first quarter were \$1.34 million, up 481% from the same period last year. That figure is up 94.6% from the fourth quarter of 1999. Net losses are also up—from \$5.2 million, or 18 cents per share, in first-quarter 1999 to \$15.6 million, or 20 cents per share, in first-quarter 2000; the latter figure includes a one-time write-off of \$6.1 million from the acquisition of Infinite Ink Corp. Stock in InterTrust closed down 2.43% to \$30.12 on April 26.

**BRIAN GARRITY and CAROLYN HORWITZ**

**CUSTOM-CD** company Musiemaker.com saw net revenue of \$3.09 million in the first quarter, up from \$20,000 in the same period last year and \$787,000 in fourth-quarter 1999. Net loss was \$11.07 million, or 34 cents per share, vs. \$1.85 million, or 27 cents per share, in the same period last year. However, net loss is down from fourth-quarter 1999, when it was \$13.1 million, or 40 cents per share. Cash and accounts receivable as of March 31 were \$48.83 million, compared with \$58.82 million on Dec. 31, 1999. Cash was used in the first quarter for music acquisition, facilities expansion, consulting fees, and normal operating activities.



Stock in Reston, Va.-based Musiemaker closed down April 27 at \$2.50. The company is the target of a class-action lawsuit, filed Feb. 25 in the U.S. District Court for the Central District of California, claiming that investors were misled about future earnings related to a content deal with EMI Music.

**CAROLYN HORWITZ**

**VITAMINIC**, a European network of MP3 download sites, has inked a deal to make its content available through the distribution partners of RioPort Inc. Vitaminic claims rights to material by more than 10,000 artists. The company has offices in seven European countries and the U.S.

In other news, Vitaminic's Amsterdam division has named former A&M and Mercury international marketing director Bert de Ruiter as VP of music content development. **ROBERT TILLI**

## VIACOM REPORTS STRONG QUARTER

(Continued from page 8)

worldwide advertising revenue, MTV's fifth consecutive quarter of at least 20% ad-sales growth, the company said. Prime-time ratings for MTV increased 23% over the first quarter of 1999, and it was rated the No. 1 cable network among its 12- to 24-year-old target audience for the 12th consecutive quarter, Viacom reported.

Viacom's online operations posted the biggest percentage growth in revenue for the quarter, increasing 147% to \$12 million from \$5 million in the comparable period last year. MTVi accounted for the majority of the Internet revenue, generating \$9

million. The gains reflected increased licensing fees and higher advertising revenue, Viacom said. The online division also posted losses in ebitda and operating income of \$23 million and \$37 million, respectively.

Revenue from video retailer Blockbuster increased 9% to \$1.2 billion from \$1.1 billion, driven by the addition of 749 company-operated stores. Cash flow increased 4% to \$150 million from \$145 million. Excluding online operations, Blockbuster's cash flow jumped 11% to \$162 million, Viacom said.

Viacom said it expects to complete

its \$36 billion merger with CBS in the second quarter. On April 25 the Federal Communications Commission conditionally recommended approval of the deal, provided the companies sell assets to comply with federal rules.

The company also said it plans to move ahead with the initial public offering of its MTVi unit, but Viacom chief executive Sumner Redstone cautioned that it is "looking for the right spot" in the current equity market.

On the day the results were announced, Viacom's shares rose \$2.8125, or 5.4%, in New York Stock Exchange trading, and closed at \$54.5625.

## BMG'S CLASSICAL MUSIC RESTRUCTURING BEGINS

(Continued from page 8)

Jamieson is expected to be named chairman of the RCA Records Group, with RCA executive VP/GM Jack Rovner to be named president (*Billboard* Bulletin, April 21). The disposition of such executives as BMG Classics GM worldwide David Eyer remains uncertain. Cor Dubois, former president of BMG Classics, left the company abruptly last year.

Although the restructuring will affect all of the company's non-pop music operations, much of the media discussion regarding the BMG consolidation has centered on what it means for classical music.

BMG's investment in classical A&R has steadily decreased over the past few years, yet the products of its front-line RCA Red Seal and budget Arte Nova labels still make it one of the world's leading makers of classical recordings.

Moreover, the RCA catalog represents one of the richest legacies in classical music, as it includes the main recordings of Arthur Rubinstein, Jascha Heifetz, Arturo Toscanini, and Vladimir Horowitz, as well as a long line of albums by the top American orchestras.

RCA Red Seal's artist roster is

## WEB COMPILATIONS

(Continued from page 6)

which has unveiled a new section on its site offering custom "multimedia CDs." The feature allows for the mixing and matching of music tracks and video clips on a single disc using CDKnet's "Mix-Factory" technology.

The audio tracks are playable on both standard CD players and computers, while the video clips are playable on computers, according to Atomic Pop chief technology officer Lewis Rothman.

Audio tracks will be priced at 99 cents each and music videos at \$1.25, Rothman says. Atomic Pop currently offers about 400 videos and 4,000 music tracks, according to Rothman.

"We think our customer is going to have a strong reaction to this," Rothman says of the new custom offerings, "because now we're giving them the ability to get the music and videos they want without having to take other things they don't necessarily want."

*'We are currently evaluating options that would make our business more competitive in light of the ever-changing landscape'*

- BMG SPOKESMAN -

topped by Michael Tilson Thomas—one of the few conductors today whose recordings regularly score high on Billboard's classical chart, regardless of repertoire. His San Francisco Symphony and New World Symphony projects are highly expensive, yet his relatively high sales and Grammy Award-winning status should keep his contract safe.

While not exclusive with RCA, pianist Evgeny Kissin is an international classical star who will likely continue to be welcome to record his relatively inexpensive solo piano projects for the label.

Among the artists whose contracts have been canceled is Scottish percussionist Evelyn Glennie, who has made several high-profile albums for RCA Red Seal over the past few years—including an April release just feted with an elaborate New York release party. The cancellation includes her next album, even though it was already half-recorded.

The contract of up-and-coming soprano Vesselina Kasarova is in jeopardy, and a longtime star, RCA Red Seal flutist James Galway, will probably see his contract not renewed. The status of planned releases by cellist Steven Isserlis and Ensemble Modern look murky, and young violinist Nikolai Znyder might fail to make it into a studio for RCA despite a newly inked deal.

A certain moratorium has been placed on European orchestral recordings involving conductors Lorin Maazel and Daniele Gatti, as well as those of the European-based Arte Nova imprint.

Several classical reissues scheduled for the late summer and fall have been put off, according to BMG sources, including a number

of releases in the critically lauded "Living Stereo" and "High Performance" lines.

The rollout of the anticipated "breakout boxes" from the deluxe 92-CD "Arthur Rubinstein Collection" released last year also looks as if it is going to be either truncated or at least postponed.

Somewhat nonplused by all the reports is Ray Edwards, director of classical operations for Tower Records.

"All the major labels have been scaling back their classical projects and trying to lower their overhead in the past few years, so now it's BMG's turn," he says. "This is just another chapter in the continuing decline of classical music sales. Long gone are the days when a company would record classical music just because it was important."

"Still, I'm an optimist," he adds. "I can't see BMG getting out of the classical music business entirely. What they have in their catalog is just too valuable."

## AOL/TIME WARNER

(Continued from page 12)

apart."

The filing, he added, will be forwarded to the FTC. "I'm sure they'll be interested in reading it, and they'll probably call us in to discuss it." Federal lawmakers reviewed the merger in a hearing before the Senate Judiciary Committee Feb. 29 and disagreed with the leaders of the two companies' belief that the merger would benefit consumers (Billboard, March 11).

Judiciary Committee Chairman Orrin Hatch, R-Utah; ranking member Patrick Leahy, D-Vt.; Antitrust Subcommittee Chairman Mike DeWine, R-Ohio; and others warned Time Warner chairman/CEO Gerald M. Levin and AOL chairman/CEO Stephen M. Case that the merger of the cable, broadcasting, publishing, and music giant Time Warner and dominant Internet service provider AOL might find rough sailing without binding agreements.

Meanwhile, some other lawmakers, including Rep. Bill Tauzin, R-La., chairman of the House Telecommunications Subcommittee and a champion of unregulated telephone company Internet broadband pipelines, are saying the FCC ought to get out of the merger review process.



## WILSON WEB SITE TO ISSUE LIVE SET

(Continued from page 1)

Internet.

"Major labels aren't looking for people who sell less than a few hundred thousand copies," says Sievers. "Brian has a good 100,000 people who will buy this record, easy. With the different means of distribution available, we didn't think we needed to go to a label. Brian's not a young band that's going to do 30 shows a month and stay in lousy hotels to promote the album."

Wilson's goals for the project are simple. "I want people to hear my music and my voice, and I want them to feel good about it. I want people to enjoy it and just like it."

The 24-cut album, which is still being mixed, was recorded April 7-8 at the famous Sunset Strip club. The concerts showcased Wilson as a composer and spanned the breadth of his 40-year musical career as both a Beach Boy and as a solo artist.

Highlights included a shimmering "Til I Die," a crisp "Darlin'," and a wistful "God Only Knows," which Wilson, who often clapped along and bantered with the audience, introduced as "the greatest song I ever wrote." He closed the set with the prayer-like "Love And Mercy," from his 1998 self-titled solo album. He also included his rendition of his favorite non-Beach Boys song, "Be My Baby," made famous by the Ronettes.

"It's my favorite because it's got the most soul to it," says Wilson. "It's got the most soul and the most rhythm in it."

The other cover that drew laughs from the knowing, star-studded audience was Wilson's take on the Bare-naked Ladies' sendup "Brian Wilson."

"I really liked the part that we sang," says Wilson. "The part, 'If you want to find me, I'll be eyeing my sandbox, wondering where the hell all the love has gone.' They're just cute little lyrics, you know."

Additionally, the shows featured two never-before-recorded Wilson tracks: the midtempo love ballad "The First Time" and the piano-driven, thundering "This Isn't Love."

"The First Time," Wilson says, first surfaced in 1983, but he had "never gotten around" to singing it before his wife heard him noodling with it recently. "She said, 'What's this?,' and I said, 'It's lyrics to a song called 'You.'" And she changed it to 'The First Time.' I'm telling you, that song, if we put it on the Internet, it's going to be a million seller."

The second track, "This Isn't Love," was written by Wilson and "Pet Sounds" collaborator Tony Asher in 1995. The song is featured in the current movie "The Flintstones In Viva Rock Vegas," as performed by a rock band during Fred and Wilma's courtship.

"I'm thrilled to death it's in the movie," says Wilson. "I'm going to go see the movie just to see what they did with my song. I'm so proud of myself."

For Wilson, the concerts were about having fun and proving that he's conquered his crippling stage fright.

"I really like the Friday [April 7] show," he says. "I was really on that night. I was really proud of myself on Friday night... It's such an honor to play for people, I can't believe it."

Wilson says he's having more fun onstage than ever before "because I'm just now coming into my own without the Beach Boys. I like my solo career

better than my Beach Boys career."

The foundation of his 10-piece band is four members of the Wondermints, a Los Angeles-based tribute band that Wilson first saw at a benefit concert at Los Angeles club Spaceland a few years ago.

So well-versed was the group in its Wilsonia that Wilson had to give the musicians little instruction before he began touring with them in March 1999.

"[Keyboardist] Darian [Sahanaja] knew all the arrangements of the songs," says Wilson. "He studied my music for years, and I didn't have to teach anybody anything, except for one little part of a song. He knew everything: the background arrangements, the instrumental arrangements, and the vocal arrangements."

"I just played 'This Isn't Love' through a few times, and Darian sat down and played it verbatim how I played it," Wilson continues. "I said,

'How can you do it?,' and he said, 'Well, if it's a good song, you can do anything. If the song is good, you can learn it fast.'"

Sahanaja's Wondermints bandmates are percussionist Mike D'Amico, guitarist Mick Walusko, and multi-instrumentalist Probyn Gregory.

Rounding out Wilson's band are bassist Bob Lizek, saxophonist/flutist Paul Mertens from Poi Dog Pondering, former Beach Boys band musician guitarist Jeff Foskett, drummer Jim Hines, backup vocalist Taylor Mills, and multi-instrumentalist Scott Bennett.

Wilson's talents as a composer will be highlighted further this summer when he embarks on a 30-date symphony tour in which he will play "Pet Sounds" in its entirety, as well as a number of other Beach Boys and solo hits. The outing, booked by International Creative Management, will begin the first week of July. A new

overture for the tour is being composed by Wilson collaborator Van Dyke Parks, marking the first time the two have worked together since Parks' 1995 album "Orange Crate Art."

Wilson admits he remains amazed at how much "Pet Sounds" means to people close to 35 years after its initial release. "I'm totally blown out by it," he says. "It's truly a very popular album. [I think it's] probably the sweetness in my voice when I was young that touches people. I used to sing sweetly. I think people like the sound of my voice. I think that gives them love, spiritual love."

Sievers expects the tour to act as a launch pad for the live album.

"We're going to offer the set exclusively on the Web site for a 90-day window, but when we go out on tour, we'll distribute it traditionally throughout the U.S. and then Japan and England, where he's also popular."

She adds that she is taking bids from a number of independent distributors but that no deal has been struck. Fulfillment for the albums sold via the Internet will be provided by Celebrity Merchandise.

While Sievers says no single from the live album will be serviced to radio, she does expect to make a few cuts available free via digital download. "Radio stations may want to pick the songs up if they can," she says.

Wilson says he doesn't know what will come next for him once he finishes his summer tour, although Sievers says he's talked about recording a rock record.

But Wilson admits he's been having a tough time songwriting lately. "I haven't been able to write a song in a year and a half," he says. "I think maybe it's not time to write a song now. That's never happened to me. I'm a little worried about it, but I'm not going to let it worry me."

## Capitol's Plans For Beach Boys Reissues Include Twofers

BY MELINDA NEWMAN

LOS ANGELES—It will be an endless summer for Beach Boys fans as Capitol begins an extensive new phase of reissuing the group's back titles that begins in June and lasts through the spring of next year.

As part of the catalog effort, for the first time Capitol will reissue the Beach Boys sets that originally came out through the group's Brother/Warner Bros. deal as twofers—two albums on one CD at a single-disc price of \$16.98.

Some of that material briefly resurfaced in the mid-'80s on Sony (via the Beach Boys' Caribou deal), but the titles were quickly deleted. Included in the releases is 1970's acclaimed "Sunflower," considered a gem in the Beach Boys' canon by many of the group's fans.

The reissues of the Capitol-era albums will be released as they were originally reissued in 1990.

"We've digitally remastered them, but they were done very well [for the original reissue]," says Paul Atkinson, VP of catalog A&R for Capitol Records. "They have the original cover art, introductions by Brian Wilson, and liner notes by [author] David Leaf. They were deleted four or five years ago. I see no reason why they were deleted; we're putting them back out as they were."

The label is also considering two rarities: sets of never-before-released Beach Boys tracks encapsulating both the Brother and Capitol years.

"This is part of a three-year plan that we drew up for the Beach Boys a year ago," says Atkinson. "My intention has been to restore the Beach Boys catalog, including the Brother Records releases, which we've licensed from the Beach Boys."

"Essentially, it was my feeling in talking to [Brother Records president] Elliott Lott and [Brian Wilson's wife] Melinda that it was very surprising that a large part of the Beach Boys catalog just wasn't available, although there were a lot of compilations and collections of Beach Boys

songs in various different incarnations around the world," he says.

As the first step of the program, Atkinson began "to clean up the catalog. We deleted all those [compilations] a year ago on a worldwide basis and reduced the availability of Beach Boys titles to about eight. I think Brian [Wilson] was disappointed that all these classic records weren't available as they were first recorded. Some of the collections were very good, but they weren't the original records. Brian is not directly involved with the [reissues], but

*'This is part of a three-year plan'*

— PAUL ATKINSON —

obviously, I'm doing all this with his full acknowledgement."

While firm dates are still being set, this new phase of the reissue program starts at the end of June with the Brother twofers.

The first slate features "Sunflower"/"Surf's Up"; "Carl and The Passions—So Tough"/"Holland" (a two-disc set to accommodate the bonus EP that came with "Holland"); and "The Beach Boys In Concert," formerly a two-album set now on one disc.

At the end of July or the beginning of August, Capitol will issue three more Brother twofers: "Love You"/"15 Big Ones"; "L.A. (Light Album)"/"M.I.U. Album"; and "Keepin' The Summer Alive"/"The Beach Boys."

To prepare the Brother reissues, "we had to master them as twofers first of all," says Atkinson. "We wanted to remaster them in 24-bit digital technology without changing the original intention of the group. We didn't want to filter out all those, shall we say, shortcomings; it would have significantly changed the sounds. We had to have a balance between what was possible and what was faithful."

The Brother twofers will also fea-

ture new liner notes. While negotiations are continuing for some upcoming sets, Billboard editor in chief Timothy White is penning liner notes for the "Sunflower"/"Surf's Up" twofer, while Crawdad! founder Paul Williams is writing notes for "The Beach Boys In Concert" set.

"Sunflower" is the one I'm excited about," says Chris Richards, pop/rock buyer for Ann Arbor, Mich.-based Borders Books & Music, echoing the sentiments of many Beach Boys fans. "I'm excited about getting a cleaned-up version. When they [the Brother titles] were originally put out [on CD], there wasn't any tender loving care used with them."

Additionally, Capitol may later release a rarities disc.

"What we're considering is a collection of bonus tracks from the Brother years that we'll release at a later date," says Atkinson. "That seems to make more sense instead of trying to squeeze on one or two songs where there's room [on each CD]. I think there's enough material to fill two CDs; whether we do one or two is still up for discussion."

The Capitol reissues will begin in 2001. In February or March, the label will release "Surfin' Safari"/"Surfin' U.S.A."; "Surfer Girl"/"Shut Down, Volume 2"; "Little Deuce Coupe"/"All Summer Long"; "The Beach Boys Today!"/"Summer Days (And Summer Nights!!)."

In April or May, the next slate of twofers will be "Beach Boys Concert"/"Beach Boys '69 (The Beach Boys Live In London)"; "Friends"/"20/20"; "Beach Boys Party!"/"Stack-O-Tracks"; and "Smiley Smile"/"Wild Honey."

As with the Brother sets, Atkinson says there is also a possibility of a future rarities disc.

Not included in the reissue plans is the Beach Boys' masterpiece, 1966's "Pet Sounds," although that album's music figures heavily into the reissue marketing plan.

Wilson is slated to play up to 30 symphony dates this summer that

will include a track-by-track re-creation of "Pet Sounds."

"Our key is to work on a local and regional basis off of that tour. That gives us a story to tell," says Herb Agner, director of catalog marketing for EMI catalog marketing group, which will handle the marketing for the Beach Boys reissues. He notes that EMI will also tie in with retailers along the route of the Beach Boys' summer tour.

EMI will also try to reach the Beach Boys' younger fan base—those who weren't born when many of these albums were first released—through print advertising.

Agner adds that pending some production issues, Capitol is trying to release a new HDCD version of "Pet Sounds" this summer that would retail for full price.

For the first releases in the program, Capitol took "20 Good Vibrations—The Greatest Hits," which first came out in 1996, corrected some of the mixes, remastered the project, and reissued the set as "20 Good Vibrations: Greatest Hits, Vol. 1," last year, as well as another best-of collection, titled "20 More Good Vibrations: Greatest Hits, Vol. 2."

A third set, "Greatest Hits, Vol. 3: Best Of The Brother Years—1970-1986," was released this past February. According to SoundScan, "Vol. 1" has sold 155,000 units since its September 1999 release; "Vol. 2," which came out the same time, has sold 54,000; and "Vol. 3" has sold 18,000.

"Endless Harmony," a soundtrack to a VH1 Beach Boys documentary, was released in August 1998, prior to the start of Atkinson's three-year plan. According to SoundScan, it has sold 35,000 units. DVD and VHS versions of the documentary were released March 14. "The Ultimate Christmas" collection, released in September 1998, has sold 65,000 units.

Assistance in preparing this article was provided by Jill Pessebnick in Los Angeles.



## LAWSUIT, FREE TOUR ARE LATEST NAPSTER DEVELOPMENTS

(Continued from page 12)

plans to do that." She declined to elaborate.

Nevertheless, Howard King, attorney for Dre, says the Napster controversy is about piracy, not record sales. "A lot of artists think the Internet is cool, but you've got to go further up on the education curve to really understand what's going on."

While Limp Bizkit was teaming with Napster, several developments in Metallica's Napster lawsuit were unfolding.

Metallica, which is suing Napster for copyright infringement (Billboard, April 22), originally also named Indiana University, the University of Southern California, and Yale University as defendants. All three schools have subsequently been dropped from the suit, leaving Napster as the primary defendant in the case.

Indiana University was dropped from the suit after it blocked access to Napster. "We believe

### Dr. Dre's lawsuit is nearly identical to the one recently filed by Metallica

Indiana University has no liability by allowing access to sites such as Napster," said school spokesman Christopher Simpson in a statement. "We now believe, however, that our faculty, staff, and students could incur legal exposure if they use this technology. Until those unresolved legal issues are clarified, it seems prudent to block the site."

The University of Southern California hasn't blocked access to the site completely, but it is restricting access to "designated university personal computers and under university supervision." This

action has led Metallica to drop the school from its suit.

Previously, Yale University was dropped from the suit when it blocked Napster access (Billboard, April 29).

Dre's lawsuit is nearly identical to Metallica's, but no universities are named as defendants. Filed on April 25 in the U.S. District Court for the Central District of California, the suit alleges unlawful use of a digital audio interface device as well as copyright infringement.

"Napster seeks exemption as an ISP [Internet service provider] under the Digital Millennium Copyright Act," says King, "but there's not a lot of definition as to what an ISP is, and that's what the case is about."

More than 250 Dre tracks are listed on the site's directory. The lawsuit seeks \$100,000 per infringement and preliminary and permanent injunctions.

Prior to filing the lawsuit, King, on behalf of Dre, sent a letter to Napster CEO Eileen Richardson, requesting that the tracks be removed. When Napster failed to comply by the April 21 deadline, Dre took legal action.

Napster representatives had no comment on Dre's suit.

While Dre's action does not name any universities, it lists anonymous "Does 6-10" as "Napster users and students of the universities who have jumped at the chance to obtain music without paying for it." King says his client is not looking for additional defendants but wants to leave the door open to add more if necessary. Additional defendants could include end users.

## Napster Foots Bizkit Tour Bill

BY RAY WADDELL

NASHVILLE—As the old song goes, "Nothing from nothing leaves nothing," which is exactly what a lot of people will be working for on Limp Bizkit's upcoming Back to Basics theater tour, offered free to the public via a Napster sponsorship (see story, page 12).

Napster is underwriting tour expenses to the tune of \$1.8 million, so it appears no one involved will take a hit financially. But agents, promoters, and others that make the Bizkit tour happen—including the band—will undertake what amounts to sacrilege in the concert business: to play for no pay.

Still, those involved seem to think promoting good will among the fan base is a good idea and worth the effort.

Says Darryl Eaton, Bizkit's agent at Creative Artists Agency in Los Angeles, "In the band's case, they feel really lucky to have gotten where they are so quickly, and this is their way of giving something back to the fans."

Eaton routed the tour, which will play multiple dates at ballrooms in most of its 10 cities, beginning July 4 in Chicago. Since no tickets will be sold and there will be no box office receipts, Eaton's efforts won't be compensated monetarily. But he's OK with that.

"This band has been very good to me, and they will continue to be, so I have no problem with this," says Eaton, adding that promoters also recognize the value. The tour will make use of regional promoters in each market that have worked with Limp Bizkit in the past. "The sponsor covers all costs, including building rental and staffing, so promoters won't lose money or be put in a situ-

ation that costs them something to do these dates."

Just how free tickets can be distributed without mayhem is still being determined. "We haven't really figured it out yet," admits Eaton. "Our goal is to be safe, easy, efficient, and fair. We're working with the promoters to see what they would suggest and what would be the most equitable way possible."

Each market could be different. "Municipalities have certain ways they like things to be done," says Jerry Mickelson, co-president of Jam Productions in Chicago, promoter of the Chicago date. "It's fine to give tickets away, but local ordinances will determine how things take place."

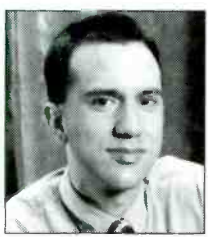
In New York, Metropolitan Entertainment Group (MEG) president John Scher, who has been contacted but not confirmed to work the New York shows, has several holds in place at the 3,500-capacity Hammerstein Ballroom, where MEG is the exclusive promoter.

In Detroit, July holds are in place at the 3,000-capacity State Theatre, with dates likely to be promoted by SFX/Cellar Door: Joe Nieporte, GM of the State Theatre, has no concerns about offering free Bizkit.

"We did a Metallica free show here in November of '98, and everything was fine," says Nieporte, adding that a local radio station distributed the tickets for the Metallica show. Up to three holds are in place for Limp Bizkit at the State Theatre, where the band has sold out in the past. "We're excited about it," says Nieporte.

As for Limp Bizkit, it's worth noting that the band will surely find its financial reward on this tour through ancillary revenue such as T-shirts.

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**FULL BASKET:** The week leading up to Easter proved to be a boon to the singles market and apparently to all the kids who had their baskets filled with music alongside the more traditional chocolate goodies. Overall singles sales were up 11% from last issue's total, bringing the bullet count on the Hot 100 Singles Sales chart to 33. This is the highest total since 37 titles were bulleted in the April 17, 1999, issue, which covered the Easter tracking week a year ago. This sales spike results in a couple of backward bullets in the crowded top 10, as Hanson's "This Time Around" (Moe/Island/IDJMG) flip-flops with Faith Hill's "Breathe" (Warner Bros.), at No. 3 and No. 4, respectively. Also, "Separated" by Avant (Magic Johnson/MCA) jumps 17-8, pushing "Another Dumb Blonde" by Hoku (Geffen/Interscope) down one place to No. 9. Avant, the 22-year-old debut artist on basketball legend Earvin "Magic" Johnson's record label, sees "Separated" increase 87% in sales, scanning 34,500 units. The song is bubbling under the Hot 100 Airplay chart with 16.3 million listeners (up 3.8 million) and makes the biggest move on The Billboard Hot 100, jumping 62-32. Avant's album, "My Thoughts," hits retail May 9.

**HOLDIN' ON:** Santana and the Product G&B remain at No. 1 on the Hot 100 with "Maria Maria" (Arista), although Toni Braxton is breathing down their necks, moving 3-2 with "He Wasn't Man Enough" (LaFace/Arista). "Man" is the Greatest Gainer/Sales winner for the second consecutive week, scanning 128,500 units, a 26% increase from last issue. The rest of the Hot 100's top 10 remains the same, except that last issue's No. 9, Vertical Horizon's "Everything You Want" (RCA), moves up one notch to switch places with Lonestar's "Amazed" (BNA).

**DEBUT DAYS:** Long Island, N.Y., quintet Nine Days enter the Hot 100 at No. 85 with its debut major-label single, "Absolutely (Story Of A Girl)" (550 Music/550-Work). The band has received many accolades in its hometown, as evidenced by standing-room-only crowds at local clubs as well as awards from Long Island rock radio stations WBAB (home-grown talent search) and WLIR (best unsigned band). It is no surprise, then, that "Absolutely" has received the most airplay to date from WLIR. The song also gained exposure in October, when it was featured in an episode of the WB's "Dawson's Creek." Nine Days is currently on the road and is scheduled to perform at various radio station concerts throughout the spring and summer, including May 28 at WHFS Washington, D.C.; June 4 at WKQX Chicago; June 15 at KBKS Seattle; June 18 at KLLC San Francisco; and June 28 at WPLY Philadelphia.

**TRACKS RECORD:** "Bye Bye Bye" from 'N Sync (Jive) holds at No. 1 for a 10th consecutive week on the Top 40 Tracks chart, tying Ricky Martin's "Livin' La Vida Loca" (C2) and "Smooth" by Santana Featuring Rob Thomas (Arista) for most weeks at No. 1 on this 17-month-old chart.

## HOWARD, LODUCA, FOLIART PICK UP MULTIPLE ASCAP FILM/TV AWARDS

(Continued from page 8)

other multi-award winners. Joseph LoDuca and Dan Foliart each won three awards. LoDuca was honored in the top TV series category with "Hercules" and "Xena" and in the most-performed underscore category. Foliart also received two top TV series awards for "7th Heaven" and "Home Improvement" and a most-performed theme honor.

Among the dual award winners were Phil Collins, Michael Karp, Michael Skloff, and the WB Music Corp. Collins was honored in the most-performed songs from motion pictures category as the writer of "You'll Be In My Heart" and in the top box-office category for "Tarzan." Karp received awards in the most-performed theme category and for top TV series for "Dateline." Skloff won two top TV series honors for "Friends" and "Jesse."

The WB Music Corp. garnered awards as the publishers of two of the most-performed songs from motion pictures, "Beautiful Stranger" and "Wild Wild West."

Award recipients in the most-performed themes, underscores, and songs categories are determined by the greatest number of performance credits accumulated during the ASCAP survey year, from Oct. 1 to

Sept. 30. Top box-office film winners are determined by box-office receipts from last year, and top TV series winners by Nielsen ratings.

A complete list of winners follows.

**Henry Mancini Award:** James Newton Howard.

**Opus Award:** Stanley Donen.

**Top box-office films:** Elmer Bernstein, "Wild Wild West"; Carter Burwell, "The General's Daughter"; Phil Collins, "Tarzan"; John Debney, "Inspector Gadget"; James Newton Howard, "The Sixth Sense" and "Runaway Bride"; Trevor Jones, "Notting Hill"; Randy Newman, "Toy

Story 2"; Marc Shaiman, "Patch Adams"; Howard Shore, "Analyze This"; and Alan Silvestri, "Stuart Little."

**Top TV series:** John Adair, "Stark Raving Mad"; David Bell, "Star Trek: Voyager"; Steve Bertrand, "Jesse"; Steve Bramson, "JAG"; Bruce Broughton, "JAG"; Jay Chattaway, "Star Trek: Voyager"; J.J. Farris, "Jesse"; Dan Foliart, "7th Heaven" and "Home Improvement"; Paul Gordon, "Ally McBeal"; James Guffee, "Jesse"; Peter Himmelman, "Judging Amy"; James Newton Howard, "ER"; Mark Isham, "Family Law"; Michael Karp, "Dateline"; Steve Levitan, "Stark Raving

Mad"; Joseph LoDuca, "Hercules" and "Xena"; Rick Marotta, "Everybody Loves Raymond"; Dennis McCarthy, "Star Trek: Voyager"; Vonda Shepard, "Ally McBeal"; and Michael Skloff, "Friends" and "Jesse."

**Most-performed themes:** Peter Fish, Dan Foliart, Steven Kaplan, Michael Karp, Branford Marsalis, Howard Shore, and Jonathan Wolff.

**Most-performed underscores:** Jack Allocco, Frank Catanzaro, Shawn Clement, David Kurtz, Joseph LoDuca, Mark Snow, and Christopher Stone.

**Most-performed songs from motion pictures:** "Beautiful Stranger" from "Austin Powers: The Spy Who Shagged Me," written by Madonna and William Orbit and published by Almo Music Corp., WB Music Corp., and Webo Girl Publishing; "Kiss Me" from "She's All That," written by Matt Slocum and published by My So-Called Music, Gaylord Music Publishing, and Squint Songs; "When You Believe" from "The Prince of Egypt," written by Stephen Schwartz and published by SKG Music Publishing; "Wild Wild West" from "Wild Wild West," written by Robert Fusari, Will Smith, and Stevie Wonder and published by Black Bull Music, Jobete Music Co., June Bug Alley, Treyball Music, and WB Music Corp.; and "You'll Be In My Heart" from "Tarzan," written by Phil Collins and published by Walt Disney Music Co.





# 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®**

MAY 6, 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
<b>NO. 1/GREATEST GAINER</b>						
1	1	1	5	<b>'N SYNC</b> ▲ <sup>7</sup> JIVE 41702 (11.98/18.98) 5 weeks at No. 1	NO STRINGS ATTACHED	1
<b>HOT SHOT DEBUT</b>						
2	<b>NEW</b>	1	1	<b>JOE</b> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
3	4	4	21	<b>SISQO</b> ▲ <sup>3</sup> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
4	3	2	45	<b>SANTANA</b> ◆ <sup>11</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
5	7	7	39	<b>DESTINY'S CHILD</b> ▲ <sup>3</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
6	14	16	35	<b>CHRISTINA AGUILERA</b> ▲ <sup>6</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
7	2	---	2	<b>NO DOUBT</b> TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
8	12	12	30	<b>CREED</b> ▲ <sup>3</sup> WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
9	<b>NEW</b>	1	1	<b>CARL THOMAS</b> BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	9
10	13	9	69	<b>KID ROCK</b> ▲ <sup>3</sup> LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
11	9	6	23	<b>DR. DRE</b> ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
12	16	14	34	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
13	10	8	39	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	4
14	6	5	4	<b>SOUNDTRACK</b> BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
15	11	10	18	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
16	5	---	2	<b>DA BRAT</b> SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
17	20	22	49	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
18	15	17	17	<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
19	<b>NEW</b>	1	1	<b>PINK FLOYD</b> COLUMBIA 62055/CRG (20.98 EQ/34.98)	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE?	19
20	19	23	24	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
21	17	15	8	<b>BLOODHOUND GANG</b> REPUBLIC/GEFFEN 490455*/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
22	8	3	3	<b>BIG PUNISHER</b> LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
23	30	30	21	<b>EIFEL 65</b> ▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
24	22	25	46	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>3</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
25	25	24	23	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
26	23	20	5	<b>VARIOUS ARTISTS</b> PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
27	27	29	11	<b>3 DOORS DOWN</b> ● REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>	THE BETTER LIFE	27
28	18	13	5	<b>ICE CUBE</b> LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
29	24	19	8	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
30	32	32	44	<b>LIMP BIZKIT</b> ▲ <sup>5</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
31	28	31	30	<b>MARC ANTHONY</b> ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
32	40	45	67	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
33	29	26	3	<b>PINK</b> LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
34	38	43	22	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
35	21	11	4	<b>DRAG-ON</b> RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
36	26	21	7	<b>BLACK ROB</b> ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	3
37	33	27	7	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
38	39	42	47	<b>BLINK-182</b> ▲ <sup>3</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
39	<b>NEW</b>	1	1	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	39
40	43	44	24	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
41	55	64	20	<b>MANDY MOORE</b> ▲ 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	31
42	42	40	129	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
43	41	41	16	<b>VERTICAL HORIZON</b> ● RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
44	36	38	30	<b>STING</b> A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
45	35	37	11	<b>DRAMA</b> ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	32
46	31	28	7	<b>GERALD LEVERT</b> EASTWEST 62147/EEG (11.98/17.98)	G	8
47	45	46	68	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
48	60	54	20	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4
49	50	48	47	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (11.98/17.98)	LONELY GRILL	28
50	56	49	11	<b>VARIOUS ARTISTS</b> GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
51	52	57	41	<b>SLIPKNOT</b> ● I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	SLIPKNOT	51
52	61	55	47	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
53	48	50	23	<b>KORN</b> ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
54	46	56	28	<b>DONELL JONES</b> ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35

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
55	63	52	13	<b>D'ANGELO</b> ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
56	37	35	8	<b>STEELY DAN</b> ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
57	<b>NEW</b>	1	1	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	57
58	75	69	22	<b>JESSICA SIMPSON</b> ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
59	54	53	14	<b>JAGGED EDGE</b> ● SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
60	64	60	22	<b>THIRD EYE BLIND</b> ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
61	91	119	7	<b>VITAMIN C</b> ELEKTRA 62406/EEG (10.98/16.98) <b>HS</b>	VITAMIN C	61
62	70	65	61	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
63	44	33	5	<b>PANTERA</b> EASTWEST 62451*/EEG (11.98/17.98)	REINVENTING THE STEEL	4
64	53	59	37	<b>MOBY</b> ● V2 27049* (10.98/16.98) <b>HS</b>	PLAY	53
65	88	91	46	<b>SMASH MOUTH</b> ▲ <sup>3</sup> INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
66	34	18	3	<b>RAH DIGGA</b> FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	18
67	58	47	8	<b>AC/DC</b> EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
68	71	68	117	<b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
69	73	73	24	<b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
70	<b>NEW</b>	1	1	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2 COMMUNICATIONS/WORD 63805/EPIC (11.98 EQ/16.98)	GOD IS WORKING — LIVE	70
71	51	62	16	<b>P.O.D.</b> ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
72	49	34	4	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
73	96	93	109	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	2
74	62	63	21	<b>INCUBUS</b> IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
75	69	85	10	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
76	74	67	35	<b>LOU BEGA</b> ▲ <sup>3</sup> RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
77	86	81	51	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
78	72	78	102	<b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)		5
79	68	61	77	<b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
<b>PACESETTER</b>						
80	119	139	58	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
81	57	51	5	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	33
82	67	70	10	<b>SONIQUE</b> FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) <b>HS</b>	HEAR MY CRY	67
83	65	95	4	<b>VARIOUS ARTISTS</b> INTEGRITYWORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
84	78	74	10	<b>TRACY CHAPMAN</b> ELEKTRA 62478/EEG (12.98/18.98)	TELLING STORIES	33
85	47	36	4	<b>COMMON</b> MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
86	83	77	6	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	75
87	85	90	58	<b>LIT</b> ▲ RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
88	81	75	22	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
89	59	39	5	<b>THE MURDERERS</b> MURDER INC./DEF JAM 542258*/DJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	15
90	66	98	5	<b>JONI MITCHELL</b> REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	66
<b>HEATSEEKER IMPACT</b>						
91	116	184	3	<b>M2M</b> ATLANTIC 83258/AG (10.98/16.98) <b>HS</b>	SHADES OF PURPLE	91
92	114	122	8	<b>VARIOUS ARTISTS</b> WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	92
93	76	66	8	<b>THE SMASHING PUMPKINS</b> ● VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
94	80	82	15	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) <b>HS</b>	SPIT	79
95	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89028 (11.98/17.98)	MONSTER MADNESS	95
96	94	88	50	<b>RICKY MARTIN</b> ▲ <sup>2</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
97	79	72	6	<b>ELTON JOHN</b> DREAMWORKS 450219*/INTERSCOPE (12.98/18.98)	THE ROAD TO EL DORADO (SOUNDTRACK)	63
98	89	96	16	<b>TOBY KEITH</b> DREAMWORKS (NASHVILLE) 450209*/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	89
99	<b>NEW</b>	1	1	<b>ELLIOTT SMITH</b> DREAMWORKS 450225*/INTERSCOPE (11.98/17.98)	FIGURE 8	99
100	87	71	12	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
101	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> RESTLESS 73717 (10.98/17.98)	HEAVY METAL 2000	101
102	98	97	31	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
103	132	127	9	<b>SOUNDTRACK</b> TVT SOUNDTRAX 6800*/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE	35
104	82	76	36	<b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)	MARY	2
105	95	84	31	<b>BRIAN MCKNIGHT</b> ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
106	126	130	83	<b>GOO GOO DOLLS</b> ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
107	160	---	21	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



# Billboard 200 continued

MAY 6, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	100	101	25	RAGE AGAINST THE MACHINE ▲ <sup>2</sup>	THE BATTLE OF LOS ANGELES	1
109	97	108	4	ALICE DEEJAY	WHO NEEDS GUITARS ANYWAY?	97
(110)	117	125	4	SOUNDTRACK	JESUS — THE EPIC MINI-SERIES	110
111	112	109	25	MARIAH CAREY ▲	RAINBOW	2
(112)	120	—	2	S CLUB 7	S CLUB 7	112
113	110	99	50	SHEDAISSY ▲	THE WHOLE SHEBANG	70
(114)	158	146	23	WILL SMITH ▲	WILLENNIUM	5
(115)	NEW ▶	1	1	SOUNDTRACK	LOVE AND BASKETBALL	115
116	101	105	39	STAINED ●	DYSFUNCTION	74
117	93	79	32	EVE ▲	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
118	108	103	47	BLAQUE ▲	BLAQUE	53
119	77	58	8	BEANIE SIGEL	THE TRUTH	5
(120)	142	137	35	LFO ▲	LFO	21
121	105	104	47	JENNIFER LOPEZ ▲	ON THE 6	8
(122)	166	—	2	VARIOUS ARTISTS	GUERRA DE ESTADOS PESADOS	122
123	124	120	61	TLC ▲ <sup>5</sup>	FANMAIL	1
124	103	89	12	TINA TURNER ●	TWENTY FOUR SEVEN	21
125	99	87	39	HOT BOYS ▲	GUERRILLA WARFARE	5
126	127	111	32	DIANA KRALL ●	WHEN I LOOK IN YOUR EYES	56
(127)	173	180	78	98 DEGREES ▲ <sup>4</sup>	98 DEGREES AND RISING	14
128	107	100	5	AQUA	AQUARIUS	82
129	90	83	5	FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN	46
(130)	162	161	24	SOUNDTRACK ▲ <sup>2</sup>	POKEMON: THE FIRST MOVIE	8
131	123	116	26	BUSH ●	THE SCIENCE OF THINGS	11
132	109	102	30	ANGIE STONE ●	BLACK DIAMOND	46
133	92	80	3	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	BLUES AT SUNRISE	80
134	134	134	60	KENNY CHESNEY ▲	EVERYWHERE WE GO	51
135	106	92	13	THE LOX	WE ARE THE STREETS	5
136	129	140	21	STROKE 9	NASTY LITTLE THOUGHTS	83
137	131	143	35	STATIC-X ●	WISCONSIN DEATH TRIP	107
138	121	107	26	ALAN JACKSON ▲	UNDER THE INFLUENCE	9
(139)	169	164	10	STEPS	STEP ONE	79
140	104	113	42	ERIC BENET ●	A DAY IN THE LIFE	25
141	128	128	45	SARAH MCLACHLAN ▲ <sup>3</sup>	MIRRORBALL	3
142	156	147	32	MARTINA MCBRIDE ●	EMOTION	19
143	115	106	22	NAS ▲	NASTRADAMUS	7
144	136	145	28	SYSTEM OF A DOWN ●	SYSTEM OF A DOWN	124
(145)	177	174	10	YOUNGSTOWN	LET'S ROLL	96
(146)	175	186	26	VARIOUS ARTISTS ▲	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
147	145	129	15	MARK WILLS ●	PERMANENTLY	23
148	147	—	16	STONE TEMPLE PILOTS ●	NO. 4	6
149	151	163	40	POWERMAN 5000 ▲	TONIGHT THE STARS REVOLT!	29
150	148	150	13	CLAY WALKER	LIVE, LAUGH, LOVE	55
151	133	117	5	LED ZEPPELIN	LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUME TWO	81
152	111	115	16	SOUNDTRACK ●	THE SOPRANOS	54
153	122	112	19	JUVENILE ▲	THA G-CODE	10
154	135	138	3	TRAVIS	THE MAN WHO	135

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac + Outlawz 159  
3 Doors Down 27  
98 Degrees 127  
AC/DC 67  
Christina Aguilera 6  
Alice Deejay 109  
Gary Allan 192  
Marc Anthony 31  
Aqua 128  
Backstreet Boys 17  
Lou Bega 76  
Eric Benet 140  
Big Punisher 22  
Black Rob 36  
Blaque 118  
Mary J. Blige 104  
Blink-182 38  
Bloodhound Gang 21  
Andrea Bocelli 160, 171  
Bone Thugs-N-Harmony 29  
The Brooklyn Tabernacle Choir 70  
Bush 131  
Mariah Carey 111  
Tracy Chapman 84  
Cher 198

Kenny Chesney 134  
Charlotte Church 80, 107  
Eric Clapton 197  
Phil Collins 169  
Common 85  
Creed 8  
Da Brat 16  
D'Angelo 55  
Dead Prez 168  
Destiny's Child 5  
Celine Dion 25  
Dixie Chicks 12, 68  
DMX 15, 182  
Drag-On 35  
Drama 45  
Dr. Dre 11  
Kevon Edmonds 163  
Eiffel 65 23  
Eminem 62  
Enigma 162  
EVE 117  
Filter 174  
Foo Fighters 155  
Ghostface Killah 161  
Vince Gill 39

Godsmack 47  
Goo Goo Dolls 106  
Macy Gray 13  
Andy Griggs 196  
Fred Hammond & Radical For Christ 129  
Eric Heatherly 191  
Faith Hill 20  
Dave Hollister 183  
Hot Boys 125  
Whitney Houston 185  
Ice Cube 28  
Enrique Iglesias 34  
Incubus 74  
Alan Jackson 138  
Jagged Edge 59  
Jay-Z 18  
Joe 2  
Elton John 97  
Donell Jones 54  
Montell Jordan 165  
Juvenile 79, 153  
Toby Keith 98  
Kid Rock 10  
Kittie 94

Korn 53, 188  
Diana Krall 126  
Lenny Kravitz 78  
Led Zeppelin 151, 156  
Gerald Levert 46  
LFO 120  
Lil Wayne 200  
Limp Bizkit 30  
Lit 87  
Lonestar 49  
Jennifer Lopez 121  
The Lox 135  
M2M 91  
Bob Marley 199  
Ricky Martin 96  
Dave Matthews Band 186  
Martina McBride 142  
Reba McEntire 157  
Tim McGraw 77  
Brian McKnight 105  
Sarah McLachlan 141  
Metallica 88  
Method Man/Redman 195  
Jonny Mitchell 90  
Moby 64  
Mandy Moore 41

The Murderers 89  
NAS 143  
No Doubt 7  
The Notorious B.I.G. 193  
'N Sync 1, 73  
Oasis 189  
Pantera 63  
Pink 33  
Pink Floyd 19  
P.O.D. 71  
Powerman 5000 149  
Rage Against The Machine 108  
Rah Digga 66  
Red Hot Chili Peppers 24  
Kenny Rogers 102  
S Club 7 112  
Sammie 86  
Santana 4  
Savage Garden 40  
Tupac Shakur 178  
SheDaisy 113  
Beanie Sigel 119  
Jessica Simpson 58  
Sisqo 3

Slipknot 51  
Smash Mouth 65  
The Smashing Pumpkins 93  
Elliott Smith 99  
Will Smith 114  
Snoop Dogg & Tha Eastsidaz 100  
Sonique 82  
SOUNDTRACK  
2Gether: Music From The MTV Original TV Movie 103  
The 70s 177  
The Best Man 187  
The Crow — Salvation 181  
Ghost Dog: The Way Of The Samurai — The Album 179  
Heavy Metal 2000 101  
High Fidelity 170  
Jesus — The Epic Mini-Series 110  
Love And Basketball 115  
The Matrix 173  
Next Friday 167  
Pokemon: The First Movie 130  
Romeo Must Die — The Album 14  
Scream 3 The Album 158  
The Sopranos 152  
Tarzan 52

Britney Spears 32  
Staind 116  
Static-X 137  
Steely Dan 56  
Steps 139  
Sung 44  
Angie Stone 132  
Stone Temple Pilots 148  
George Strait 37  
Stroke 9 136  
Sugar Ray 172  
System Of A Down 144  
Third Eye Blind 60  
Carl Thomas 9  
TLC 123  
Tony Touch 57  
Travis 154  
Trick Daddy 75  
Trina 81  
Tina Turner 124  
Shania Twain 42  
VARIOUS ARTISTS  
Grammy Nominees 2000 50  
Guerra De Estados Pesados 122  
Loaded With Hits 175  
Monster Madness 95

Now 3 48  
Radio Disney Jams Vol. 2 92  
Solid Gold Soul: Deep Soul 190  
Three 6 Mafia Presents Hypnotize Camp Posse 176  
Totally Hits 69  
Ultimate Country Party 2 164  
WOW-2000: The Year's 30 Top Christian Artists And Songs 146  
WOW Worship Orange: Today's 30 Most Powerful Worship Songs 83  
WOW Worship: Today's 30 Most Powerful Worship Songs 194  
WWF: World Wrestling Federation — Aggression 26  
Stevie Ray Vaughan And Double Trouble 133  
Vertical Horizon 43  
Vitamin C 61  
Clay Walker 150  
Westlife 180  
The Wilkinson's 184  
Mark Wills 147  
Trisha Yearwood 72  
Youngbloodz 166  
Youngstown 145



...pic Records Group. "Ultimately, we see this as a tremendous word-of-mouth record. Once her fans hear how truly special this project is, they'll undoubtedly spread the word."

"Alma Caribeña" (Caribbean Soul) boasts a wide range of Caribbean hybrids, melding sounds and influence from music of Cuba, Puerto Rico, the Dominican Republic, and Panama.

"This album shows Gloria returning to her roots," says Oscar Llord, president of Sony Discos, which will be handling the project's promotion and marketing in Latin America. "This is such an incredible time within the industry worldwide in terms of awareness and love of Latin music, and that makes the timing of this record perfect. It's an opportunity to expose Gloria in the light of her true artistic spirit."

To that end, Estefan will aggressively promote "Alma Caribeña" at various levels. Llord reports that she will spend "an incredibly generous" amount of time working the Latin American market, with an emphasis on press and television.

Actually, television is a key element to the overall marketing strategy behind the album. During the week of release, Estefan will appear on "Cristina" (May 22), "Late Show With David Letterman" (May 24), and "The Rosie O'Donnell Show" (May 25). She's also slated to perform during the "Today" show's summer concert series on June 2, and she'll tape an appearance on PBS' "Sessions At West 54th" for a still-to-be-determined airing.

The centerpiece of the singer's television campaign will be her first network special, "Gloria Estefan, Caribbean Soul: The Atlantis Concert." The CBS-TV program will premiere May 12, with a rebroadcast on June 2.

Estefan will tape the show in the Bahamas during the weekend of April 29. She'll be joined by 'N Sync, Marc Anthony, Celia Cruz, and José Feliciano. Cruz and Feliciano, both of whom also appear on "Alma Caribeña,"

## 'This album shows Gloria returning to her roots'

- OSCAR LLORD -

will be seen only on the Latin American version of the television special.

"We believe that we're perfectly poised for another groundbreaking, career-enhancing project with Gloria, and this show is a key element in its launch," says Steve Barnett, executive VP of worldwide marketing at the label. "There's already a tremendous amount of passion for this album—both within and outside of the label—and we believe that bodes extremely well for its future."

For many retailers, a new Estefan set—particularly one that's Latin-focused—is good news.

"Her fans are extraordinarily loyal," says Andrew Pollock, HMV's VP of marketing for North America. "They seem to have tapped into the fact that she enjoys performing Latin music as much as—if not more than—pop music. And they clearly support that."

Further tweaking the interest of consumers is the single "No Me Dejes De Querer," which went to Latin radio March 27. The midtempo track, which has been remixed as a dance anthem for club consumption by Pablo Flores, is currently No. 10 on Billboard's Hot Latin Tracks chart.

"Alma Caribeña" is Estefan's third Spanish-language album. In 1993 she issued "Mi Tierra," which has sold 1.1 million copies, according to SoundScan. She then issued "Abriendo Puertas" in 1995, which sold 400,000 copies. Estefan says these albums have provided her with the opportunity to introduce various strains of Latin music culture to a fairly broad audience.

"Latin music culture is so rich and so diverse, there's no way to capture it

all on one record," she says, adding that she believes that people are drawn to her Latin projects—and the Latin genre in general—because "it's let-it-all-hang-out music. It's passionate, and it is a lovely marriage of various rhythms."

"Alma Caribeña" dabbles in several intriguing areas. "Punto De Referencia" has elements of *maya* and salsa, while "Nuestra Felicidad" is rooted in bolero sounds, and "Te Tengo A Ti" is fueled by *bachata* and salsa sounds.

Estefan's husband and longtime producer/manager, Emilio Estefan Jr., was at the studio helm of "Alma Caribeña." The two approached this project differently from previous recordings—starting with the fact that they gradually assembled the set over the course of approximately four years.

"It's was an incredible luxury for me," she says. "Given a choice, most singers would rather cut a song after having sung it for a year on the road. That's when it truly becomes yours. But the business doesn't work that way. With this album, we decided that I wasn't going to record a song until I felt like every word and note was completely mine."

Estefan adds that her freedom to interpret the set's material was enhanced by her decision not to write any of its material. "That allowed me to treat each song like an actress dealing with a mini-script," she says.

Estefan has also been nurturing her budding acting career. She was first seen last year in the Meryl Streep film "Music Of The Heart," and she recently completed "Havana Nocture"—an HBO biopic on the life of Arturo Sandoval that stars Andy Garcia. "I play his wife's best friend," she says.

Estefan reports that she and Emilio have also purchased the film rights to the Brian L. Weiss novel "Many Lives, Many Masters."

"It's such a great book, and I think we're going to come up with an excellent film version," she says.

## JOINT CAMPAIGN IN ASIA LAUNCHED FOR MACY GRAY ALBUM

(Continued from page 12)

international female artist at the Brit Awards 2000, has "sold exceptionally well in Europe, America, and Australia," says V director of music and artist relations Ruuben van den Heuvel. "But the markets in Asia and Latin America have not caught on yet. Macy Gray is an amazingly talented artist who is yet to be truly discovered in this part of the world."

Andy Yavasis, VP of marketing for Sony Music Asia, rejects suggestions that Gray's relatively weak sales in Asia are due to the region's different musical taste. "Although the album has been out for 12 months [in Asia], she has not really exploded in the region compared to sales in America and Europe," Yavasis says. "But it's all about timing and how an artist develops. America and Europe have the benefit of having her available in the market for promotions. Asia doesn't."

Yavasis says the Buy It and Try It promotion is "the next best thing to bringing her out to the forefront without having [her available in the Asian market]."

Says Mike Jansta, Tower Records international franchises marketing

manager, "I am extremely excited that Sony Music Asia and Channel V share our enthusiasm for Macy Gray. We plan to have great success with this promotion."

"The main reason Tower got involved with this promotion is because of the Macy Gray album itself," Sacramento, Calif.-based Jansta explains. "I personally love it, we believe in it, and we want to be a part of its success in Asia. As the only truly regional music software retailer in Asia, we have the ability to implement programs such as these. We have done other regional promotions that focused on a music genre, the Grammy Awards, etc. . . . but this is the first on this scale for a single artist."

Yavasis hopes the promotion will see the markets in Hong Kong, Korea, Malaysia, the Philippines, Taiwan, and Thailand catch up to Singapore's lead, where "On How Life Is" recently reached gold status (7,500 units). "I think Singapore has the advantage of good radio support," he says.

By comparison, Gray's album has reached quadruple-platinum (1.2 million) in the U.K. and double-platinum (2 million) in the U.S.

Both van den Heuvel and Yavasis are confident that the return rate of Gray's album will not be high, despite the fact that piracy is rampant in Asia and the dubbing of audio and visual works is common practice.

"We feel that the quality of this album is so good that people will want the original version, not an inferior, dubbed copy," van den Heuvel says. Yavasis adds, "If people don't like the album, they're still paid for a CD. So it's not like they're getting it for free."

Jansta reveals Tower is planning similar promotions in the future. "Our main slogan at Tower is 'No Music No Life,' and for this promotion it was Macy Gray's music that was the true catalyst bringing Sony Music, Channel V, and Tower Records together," he says.

Channel V will support the Buy It and Try It campaign by showcasing exclusive interviews, live concert footage, and heavy video rotation on five of its six services: the international, Greater China, Thailand, Philippines, and India beams.

Assistance in preparing this story was provided by Steve McClure in Tokyo.



by Geoff Mayfield

**W**ITH ALL THE FRILLS UPON IT: Easter week always stuffs extra sales into music merchants' baskets, but the draw is even more powerful when Peter Cottontail joins forces with the Pied Piper. That's the case this year, with 'N Sync's already huge "No Strings Attached" playing the role of the mystical flutist who enticed children to vacate a village. In this instance, the album—which had already sold more than 4 million units in its first month—lured dollars from the wallets of kids and parents alike. In doing so, this monster seller managed a seemingly impossible accomplishment: a substantial gain over prior-issue sales.

With so many copies sold already, to see even a tiny increase would have been impressive. To manage a 55% boost over the previous issue is practically frightening. Thus 'N Sync cements its hold on The Billboard 200's crown, as its sales rise from 422,000 pieces to an astounding 654,500.

To be sure, the teens were active during Easter 1999, when 'N Sync labelmate Britney Spears tightened her grip on No. 1 with a 62.5% gain (Billboard, April 17), but her resultant haul for that holiday week—278,000 units—isn't even in the same ballpark as this issue's chart-topping sum. Thus, 'N Sync alone takes much credit, not only for pushing business way ahead of the comparable calendar issue last year (see Market Watch, page 134) but for mounting a substantial zing over last year's Easter rise.

Standing next to the third week of April 1999, album sales for the tracking period that closed April 23, 2000, were up by 37%. Compared with last year's Easter parade, which ended April 4, 1999, this year's album sum was ahead by almost 9%. In fact, this is the biggest Easter frame in SoundScan's nine-year history. The obvious difference between last year's handsome healthy Easter take and this year's heartier feast is "No Strings." The album's SoundScan total to date: 4.84 million units—not bad for five weeks out.

With 'N Sync galvanizing the pop crowd, The Billboard 200 sports plenty of youth-appeal albums with eye-catching gains, as Will Smith (158-114), Vitamin C (91-61), and the first 'N Sync album (96-73) each post increases in excess of 80%. Likewise, Christina Aguilera (14-6), M2M (116-91), the Radio Disney compilation (114-92), the soundtrack from MTV's "2Gether" (132-103), and 98° (173-127) are each up by 70% or more—in an issue in which The Billboard 200's volume was up by 33% over the previous issue—even as top 40 music directors fidget with the worry that their programming might skew "too teen." Go figure.

Not that the first half of last year was devoid of pop magnets: Ricky Martin and Backstreet Boys staged an impressive one-two punch last year; but both blockbusters arrived several weeks after the holiday. Had either or both come to stores earlier, the gap between Easter 2000 and Easter 1999 would have been at least somewhat slimmer.

**C**HURCH SCHOOL: As mentioned here last issue, Easter also brought Charlotte Church a starring role in a frequently run Target Stores ad. That campaign continued as the young singer showed up on morning shows "The View" and "Later Today," the Dove Awards' syndicated telecast, and a rerun of "Touched By An Angel." Thus, both of her albums continue to churn, her first more than doubling its sales (104%) and rising 119-80 to win The Billboard 200's Pacesetter award. Her more recent self-titled set bullets 160-107 on a 97% gain.

**M**Y NAME IS: For the second week in a row, an album that starts with a sum that might typically ensure a bow at No. 1 on the big chart has to settle for second place, as Joe follows No Doubt's footsteps. Joe's label can't go away mad because a) the start of "My Name Is Joe" displays vast career growth for the R&B crooner, and b) Jive is also the home of monster chart-topper 'N Sync.

The new Joe set ropes 286,000 first-week consumers, more than four times the units that 1997's "All That I Am," his label debut, had in its biggest week, when 67,000 units put it at No. 13 on The Billboard 200. The best that his first album on Mercury, 1993's "Everything," could do was 11,000 copies, the week it peaked at No. 105.

Another soulful singer off to a fast start is Bad Boy/Arista rookie Carl Thomas, whose debut album enters at No. 9 on The Billboard 200, with 115,000 fans on board. Thomas and Joe each owe a debt to radio: The former's "I Wish" is No. 1 on Hot R&B Airplay with 51 million listeners, and Joe's "I Wanna Know," with 45 million listeners, is No. 2 on that radio list.

**B**ATTLE OF THE SEXES: Although VH1's "Divas 2000: A Tribute To Diana Ross" has garnered more viewers to date than the related "Men Strike Back," first seen April 18, "Men" appears to deliver more spikes. Then again, the second special ran during the robust Easter week bonanza. Some of "Men's" bulleted acts—Sisqó (4-3, up 44% in sales), Enrique Iglesias (38-33, up 50%), and the aforementioned Christina Aguilera—already showed momentum in recent weeks. Better proof of "Men's" impact are the turnarounds by Backstreet Boys (20-17, up 59%) and D'Angelo (63-55, up 42%), who had each been trailing off. At press time, "Divas," which first ran April 11, had been seen by 16 million viewers, "Men" by 12 million.



## NEW LABELS ENTER CHRISTIAN MARKET

(Continued from page 8)

encompasses numerous divisions, including publishing and distribution companies as well as several labels: the AC/pop/inspirational label Pamplin Music, rock/alternative label Organic, and two Southern gospel companies, Nashville-based Cathedral Records and Crossroads, which is based in Asheville, N.C.

Pamplin is now adding Red Hill to that lineup. It will be distributed to the general market through Distribution North America and to the Christian retailers via Pamplin Distribution.

"This is definitely a youth-oriented label," says Red Hill VP/GM Todd Randall. "The music is pretty young. It's pretty cutting edge."

The first act signed is Aurora, a female trio from Georgia that Randall describes as "like Destiny's Child, Christina Aguilera, Britney Spears." Aurora recently showcased during the Gospel Music Assn.'s annual convention in Nashville. Its label debut is due out Aug. 22.

Red Hill has also signed Ash Monday. Randall says the band, due out in October, has a retro '80s sound reminiscent of Eurythmics and Pet Shop Boys. Recent signee Katy Hudson is a 15-year-old California native who Randall says "has the vocal control of Christina Aguilera and the songwriting depth of Fiona Apple." Her album will be released in November. The following month Red Hill will issue a new album by the Echoing Green, a dance/hip-hop outfit that has been steadily building a following in the Christian market in the past few years.

Dan Michaels has been tapped as director of marketing and artist development for the new label, and Mark

Classen will also work in artist development.

"For Pamplin specifically, there was a market segment they were missing," says Randall as to why Red Hill was formed. "I think they wanted to capture that. I think there are some other labels in Nashville that have noticed there's a new consumer that's emerging that doesn't necessarily like some of the more acoustic, guitar-driven artists that are out and very popular. They are looking for artists that have a little bit of a younger sound."

The youth market will also be the target of Resolve Records, a new imprint being launched by Ministry Music, a 2-year-old Nashville-based Christian label that has thus far concentrated on AC/inspirational music

by signing an impressive roster that includes Pam Thum, Lisa Bevell, Jeffrey Benward, and Dallas Holm.

"Back before Christmas, it just seemed like we were starting to get hooked up with a couple of artists and projects that were a lot more youth-driven. It got to a point where it seemed like this could be a new thing God was doing here," says Ministry Music GM Kevin Weimer. "It deserved a moniker of its own. Rather than putting it all under the Ministry Music umbrella, we wanted to have a youth-oriented label that could tie these things together."

Thus the Ministry Music staff began working on what would become Resolve Records. The first act signed is Khanyisa—whose name means

"bring the light" in Zulu—an interracial band with a debut album, "Pictures," streeting on Tuesday (2). The band drew an enthusiastic response for its Gospel Music Week performance and has opened for de Talk and other acts in South Africa. (The band members alternate between homes in Nashville and Cape Town, South Africa.)

According to Weimer, Resolve's next two projects will be "Xalt," which he describes as "a youth-driven modern praise-and-worship album" that features worship leaders such as Matt Redman, Delirious' Martin Smith, and World Wide Message Tribe's Deronda K. Lewis; and "Sanctity: The Best Of British Sanctified Dance Pop," a compilation that includes cuts by World

Wide Message Tribe, Shine, and others. Resolve has also signed former Three Crosses lead singer Steven Mark Pasch, who will deliver a modern youth worship album.

All Resolve product will be worked by the Ministry Music staff. "We wanted to make a conscious effort to direct our attention to the youth market," says Weimer. "We liked the idea behind Resolve Records. It's encouraging kids to be part of the resolution."

"There are so many problems going on out there," he adds. "It has a two-fold meaning—No. 1 being part of the resolution on things and the other is really setting your mind, resolving to make a stand to live for Christ. We think all these projects speak toward that."

## IS THERE 'MURDER ON MUSIC ROW'? DEBATE CONTINUES

(Continued from page 36)

that there is a wide audience for traditional country music out there, or are those of us who love it a dwindling minority? If there is a market for it, we need to find a new or different way to reach the fans.

"Country radio has a different agenda. Their core and target audience is middle-age women who, a lot of research says, prefer audio Prozac and sentimental sap to those messages so inherent in 'traditional' songs that might deal with the darker side of life. True enough that trains and life on the range have become irrelevant in contemporary times, but drinkin', leavin', cheatin', and lying are, unfortunately, still very much a part of most of our lives, and those themes have proven over the years to be OK [with], if not preferred by, many music fans.

"Nashville is still loaded with great songwriters who can deal with those provocative themes and create compelling music which will stir the hearts, ring the cash registers, and cause more listeners to tune in rather than tune out. Traditional country music has not been murdered by anyone. It's just wandering around in the dark trying to find a way back to its audience."

**Rebecca Brown, associate VP, writer/publisher relations, SESAC:** "Real, traditional country music will never die. It's just too beautiful and too universal and too ornery a form to be killed off that easily. But, I'd say the same thing about the blues, and that radio format isn't doing so well right now, is it? A lot of the blame for the current state of country music and

country radio comes from too many people looking for someone to blame and not enough people working together to preserve and perpetuate what makes the format so unique and, hopefully, so enduring."

**Mitch Mahan, PD, WIRK West Palm Beach, Fla.:** "There's no way I'll play ['Murder']. Why would I want to let two of the format's superstars rip me to shreds on my own station? Alan, love ya. George, you're a god. But which of the legends you're singing about didn't get a chance to sing 'I Cross My Heart' or 'Chattahoochee' because you had taken their place? There may have been murder on Music Row, but Alan and George are still accomplices."

**Craig Morgan, Atlantic recording artist:** "I don't think country music has been murdered. I think we tried to broaden our horizons so much we maybe got a little bit away from what made country music what it is. And it's not just the style—there are multiple styles in country music, and that's what's so great about this format—but we got away from who country music is. As a country music artist, I'm an approachable guy. That's what

country music has always been to me. It's the guy you can walk up and talk to that you see at the local store pumping gas. It's people who don't get away from who they are and their roots."

**Ralph Emery, veteran country**

**radio broadcaster and former host of TNN's "Nashville Now":** "Traditional music has always been the 'mother's milk' of our genre. At this moment, it seems like mother is out of town. If the only reason to succeed is money, then our poets have little meaning. Is it dead? Not if we realize in time the uniqueness of its mission. . . . If it continues in the present fashion, then country music as a separately defined art form will cease to exist. Those of us who took on the fight with rock-'n-roll when it threatened our extermination some years ago would hate to see this happen. Who's to blame? Perhaps the question should be: What's to blame? The fear of failure?"

**Gary Overton, executive VP/GM, EMI Music Nashville:** "I don't think traditional country music is dead. I don't think the format has ever had a lot of real traditional country music on radio, even during the gold rush of the last 10 years. At the end of the day, the real artists break through, and that's what's important."

**Barry Coburn, president, Atlantic Records Nashville:** "I can go along the dial and I can hear 'Stairway To Heaven' and I can hear 'Hotel California.' I can hear all the great pop songs from 15 to 25 years ago. In country music, you can't. We've discarded those people and thrown them out with the water. I have a problem that we as an industry overall don't provide a place for those people."

**Wes McShay, PD, WKDF (Music City 103) Nashville:** "I don't think [traditional country has] been totally killed. I thank God for people like Alan Jackson and George Strait. There are

some really strong country music voices. So country [has] not been killed, but there has been an attempted murder on Music Row because of greed and the desire to sell records to younger people. As for the blame, there's plenty of guilt to be spread around."

**Bruce Hinton, chairman, MCA Records Nashville:** "George and Alan dueting is a major event that can only help country radio. To the extent it's a little controversial I think is a plus. If we're not careful as an industry, we could find ourselves homogenizing a playlist down to audio wallpaper; and ultimately you can't grow an audience for the long term that way."

**This Week's Billboard ONLINE**  
<http://www.billboard.com>

### Exclusive Album Reviews

**Ween**

"White Pepper"  
(Elektra)

**Deathray**

"Deathray"  
(Capricorn)

**Chicago Unerground Duo**

"Synesthesia"  
(Thrill Jockey)

### Free Digital Downloads

**News Updates  
Twice Daily**

**Hot Product Previews  
Every Monday**

A new **Billboard Challenge** begins every Thursday. This week's champ is Szasz Csaba from Brasov, Romania

News contact: Jonathan Cohen  
[jacohen@billboard.com](mailto:jacohen@billboard.com)



MORGAN



COBURN

## CANADA BUSINESS UNITES TO PUSH NEW RELEASES

(Continued from page 61)

Welchka. Rachel Perry hosts MuchMusic's version.

"What had been common industry practice has never been efficiently communicated to the record buyer," says Brian Robertson, CRIA president.

Randy Lennox, president of Universal Music Canada, believes the campaign is overdue. "If you look at the Canadian film business, [its] '\$2.50 Tuesdays' and Friday releases are so well-branded," he says. "The music industry is far behind in branding Tuesdays as our release date."

"Pointing a keen audience to new releases is good for the industry, and it's a good programming idea for me too," says Denise Donlon, VP/GM and director of programming for MuchMusic and MuchMoreMusic (see story, page 63).

The CRIA is now supplying RMAC members nationally with point-of-purchase merchandising displays.

"My assumption is you will see more co-op advertising carrying the [Tuesday] logo as well," says Robertson.

**Posters**

NOW AVAILABLE ON CD

**300 just \$99**

**When You Make CDs with Disc Makers!**

Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

**FREE catalog!**  
**1-800-468-9353**

**DISC MAKERS**  
[www.discmakers.com](http://www.discmakers.com) • [info@discmakers.com](mailto:info@discmakers.com)

■ BPI COMMUNICATIONS INC. • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

■ VNU BUSINESS MEDIA • President & CEO: John Wickersham

© Copyright 2000 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$289.00. Continental Europe 225 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marietta, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 112 Issue 19. Printed in the U.S.A.

If you do not wish to receive promotional material from mailers other than Billboard Magazines, please call (800) 745-8922.



## Billboard Online Adds Rankings From Internet's Top Music Sites

Building on the Billboard tradition of providing definitive information on music popularity, Billboard Online ([www.billboard.com](http://www.billboard.com)) has introduced a new feature, Hits Of The Web, which gathers rankings of music activity at some of the most popular Internet sites and services.

The sites submit weekly rankings of user favorites based on CD sales, digital downloads, webcasts, searches, and other factors. For example, the CDDB Top Ten represents the most popular albums played via CDDB's Disc Recognition Service, while Amazon.com submits a list of the site's 20 top sellers for the past week. Liquid Audio's list

identifies the top 30 downloads using Liquid Player software, and MP3.com provides a list of its 40 most popular titles.

Other Hits Of The Web rankings include the top-10 audio streams and downloads at AtomicPop.com; the 20 most frequently requested artists at Listen.com; the top-10 artist searches at Lycos; the 25 top songs-by-genre at NetRadio.com; the top 15 most-added tracks to members' music-storage "Lockers" at Myplay; and the top 30 album downloads at EMusic.com.

New rankings are posted every Friday. Additional listings will be added soon.



## Future Probed At Asian Music Confab

The future of the music business in the Internet age dominates the agenda of the third annual MTV/Billboard Asian Music Conference (AMC), taking place at the Hong Kong Convention Centre on June 1-2.

This year's theme is "The Future of Music: Content and Convergence." Jason Berman, chairman/CEO of the IFPI, and Les Bider, chairman/CEO of Warner/Chappell Music, are set as keynote speakers, while Hong Kong's Commissioner of Customs & Excise, John C. Tsang, will deliver a special address.

Jacky Cheung, Kelly Chan, Wang Lee Hom, and Nicholas Tse, four of Asia's leading recording artists, are scheduled to discuss how the Internet can help—or hurt—the creative community, in a panel titled "The Music Makers." A key AMC session on international E-business developments, "View From The World," will feature Island Records founder Chris Blackwell, Universal Music International executive VP Tim Bowen, MTV Interactive president Nicholas Butterworth, and InterTrust senior VP Nic Garnett.

"Sites + Sounds in Asia" will focus on the region's online music scene, with the participation of DiscVault CEO Mark Brimbelcombe, StarEast Net COO Philip Chan, gogo.com CEO David Loiterton, Nokia director of strategy Mauro Montanaro, and Soundbuzz.com co-founder Sudanshu Sarronwala.

Another panel will focus on

Japan's current pre-eminence as the pop culture trendsetter for Asia, featuring Alex Abramoff, president of Tokyo's AIA Entertainment; Shoji Doyama, president of [atjapanmedia.com](http://atjapanmedia.com); Masao Morita, director of Sony Music Entertainment; Katsumi Nishimura, executive director of J-Wave Music; and John Possman, VP of EMI Music International.

The multinational record companies' regional chiefs are to take part in a session titled "Shakers and Movers." They include EMI Music Asia president Matthew Allison, Universal Music Asia Pacific chairman Norman Cheng, Sony Music Asia president Richard Denekamp, Warner Music Asia Pacific president Lachie Rutherford, and BMG Entertainment Asia Pacific senior VP Michael Smellie.

The conference will kick off with a welcome reception June 1 at Star East Cafe, and close June 2 with an after-show party at Club Ing, sponsored by Chivas Regal.

Registration or other information can be obtained from Billboard's Eric Vitoulis in New York (212-536-5034) and Linda Nash in London (44-207-822-8300); MTV's Jessica Kam in Hong Kong (852-2313-8023) and Sharon Tan in Singapore (65-420-7131); or by e-mail at [evitoulis@billboard.com](mailto:evitoulis@billboard.com), [lnash@billboard.com](mailto:lnash@billboard.com), [kamj@mtv-asia.com](mailto:kamj@mtv-asia.com), and [TahSH@mtv-asia.com](mailto:TahSH@mtv-asia.com), respectively. The AMC website is at [www.mtv-asia.com/amc](http://www.mtv-asia.com/amc).

Billboard & BET On Jazz—Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14

For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at [www.billboard.com](http://www.billboard.com)

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

# Oh, My God! They Charted Kenny!

IT'S BEEN MORE THAN 15 years since Kenny Rogers has had a top 40 hit on The Billboard Hot 100. The veteran artist makes a 43-40 move this issue with "Buy Me A Rose" (Dreamcatcher), which features Alison Krauss and Billy Dean. It's Rogers' first top 40 hit since "What About Me?" peaked at No. 15 in November 1984. That was also a collaboration with two other artists: Kim Carnes and James Ingram. "Rose" marks Rogers' first Hot 100 appearance since "Morning Desire" stalled at No. 72 in December 1985.

"Rose" represents a high-water mark for Krauss, whose only other Hot 100 chart entry was "When You Say Nothing At All," a No. 53 hit in June 1995. This is Dean's first time on the Hot 100.

Over on Hot Country Singles & Tracks, "Buy Me A Rose" is threatening to go to No. 1. It's less than 300 detections away from surpassing George Strait's "The Best Day" (MCA Nashville). That makes "Rose" Rogers' highest-charting title since "I Prefer The Moonlight" reached the No. 2 slot in December 1987. If "Rose" can inch up one rung, it will be Rogers' first chart-topper since "Make No Mistake, She's Mine," a duet with Ronnie Milsap, spent a week at No. 1 in September 1987.

Back to the Hot 100: Rogers' chart span stands at 32 years and three months, dating back to the debut of "Just Dropped In (To See What Condition My Condition Was In)" by the First Edition in the Feb. 10, 1968, issue.

GOING ON SEVENTEEN: Since September 1998 only two singles have remained No. 1 on the Hot 100 for five weeks or more, and they're both by Santana. "Smooth," featuring Rob Thomas, completed a 12-week reign in January and "Maria Maria," featuring the Product

G&B, reaches its fifth frame this issue. That means Santana, with "Smooth" and "Maria," has now had the longest-running No. 1 single of both 1999 and 2000.

That raises the anticipation level for next issue's Hot 100, when "Maria" will either collect a sixth week at the top or be replaced by Toni Braxton's "He Wasn't Man Enough" (LaFace). If Braxton can replace Santana, it will be her first No. 1 hit since "Un-Break My Heart" had an 11-week run in pole position from December 1996-February 1997.



by Fred Bronson

'WALL' MART: After an absence of almost five years, Pink Floyd returns to The Billboard 200 with the No. 19 debut of "The Wall Live 1980-81: Is There Anybody Out There?" (Columbia). The last

Pink Floyd album to chart was "Pulse," which opened at No. 1 in June 1995. This latest release stretches the band's chart span to 32 years and five months, dating back to the debut of a self-titled album in the Dec. 2, 1967, issue.

1997 IN 2000: For the first time since it debuted in the Oct. 4, 1997, issue, Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" doesn't appear in the top 20 of the Canadian singles chart (see Hits of the World, page 64). That might mean that every person who lives in Canada now has a copy.

EURO 2 B IN PICTURES: It's rare for U.S. artists to dominate both Eurocharts in our sister publication Music & Media, but Madonna continues to lead the singles list with "American Pie," and Santana remains a European favorite with "Supernatural."

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	229,557,000	239,473,000 (UP 4.3%)
ALBUMS	201,054,000	219,186,000 (UP 9%)
SINGLES	28,503,000	20,287,000 (DN 28.8%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	168,277,000	193,202,000 (UP 14.8%)
CASSETTE	32,293,000	25,488,000 (DN 21.1%)
OTHER	484,000	496,000 (UP 2.5%)

### OVERALL UNIT SALES THIS WEEK

16,877,000

### LAST WEEK

14,222,000

### CHANGE

UP 18.7%

### THIS WEEK 1999

13,186,000

### CHANGE

UP 28%

### ALBUM SALES THIS WEEK

15,583,000

### LAST WEEK

13,053,000

### CHANGE

UP 19.4%

### THIS WEEK 1999

11,371,000

### CHANGE

UP 37%

### SINGLES SALES THIS WEEK

1,294,000

### LAST WEEK

1,169,000

### CHANGE

UP 10.7%

### THIS WEEK 1999

1,815,000

### CHANGE

DOWN 28.7%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1999	CHANGE
CD	13,863,000	11,518,000	UP 20.4%	9,547,000	UP 45.2%
CASSETTE	1,688,000	1,505,000	UP 12.2%	1,795,000	DN 6%
OTHER	32,000	30,000	UP 6.7%	29,000	UP 10.3%

ROUNDED FIGURES

FOR WEEK ENDING 4/23/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY





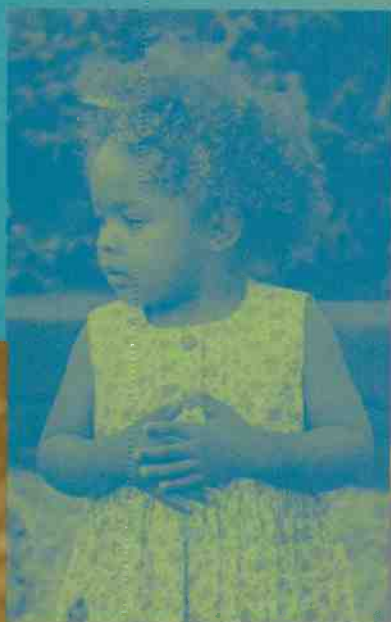
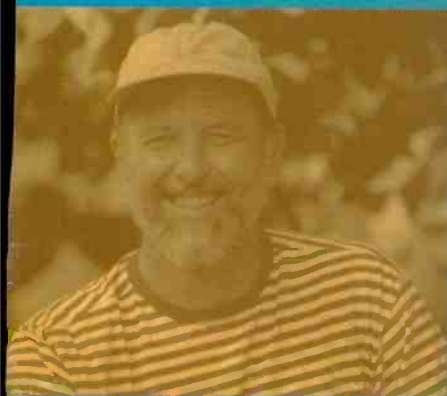


*The T.J. Martell Foundation  
For Leukemia, Cancer & AIDS Research*

*years of saving lives*

**THE 25TH ANNUAL HUMANITARIAN AWARD GALA**

Thursday, May 18th, 2000



Honoring

**Tony Martell**

Senior Vice President, Epic Records Group  
and Founder and Chairman, The T.J. Martell Foundation

With a salute to all of the previous honorees

The New York Hilton  
1335 Avenue of the Americas

New York City

Reception 6:30 pm

Dinner 8:00 pm

National Anthem  
**Linda Eder**

Special Performance by  
**Tony Bennett**

Entertainment  
**Darrell Hammond**

*A Cause For Celebration.*

For tickets or more information please contact the Foundation at (212) 833-5444

Visit the T.J. Martell Foundation Online Auction on







M O R E M A N D Y

*mandymoore*

I WANNA BE WITH YOU  
THE NEW SPECIAL EDITION ALBUM

*Hot on the heels of her Platinum debut album "So Real" comes the new special edition album her fans can't wait to hear -- featuring her new single "I Wanna Be With You."*

**IN STORES TUESDAY, MAY 9**



Produced by Geoff Thomas.  
"Epic" and "50 Music" and design Reg. U.S. Pat. & Tm. Off. Marca Registrada. © is a trademark of Sony Music Entertainment Inc. / © 2000 Sony Music Entertainment Inc.