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## Dungan Heads Up Capitol Nashville

**BY PHYLLIS STARK**  
 NASHVILLE—As the new president of Capitol Nashville, Mike Dungan says his long-term goal is “to have a label and a company that every artist wants to be a



DUNGAN

part of and that every person who works in this industry wants to come to.”

As long expected, Dungan joined Capitol July 17, three days after former president/CEO Pat Quigley exited. Dungan, formerly Arista/Nashville senior VP/GM, had been

(Continued on page 106)

## SDMI Members Claim Progress

**BY MARILYN A. GILLEN and EILEEN FITZPATRICK**  
 NEW YORK—When executives from the worldwide music, retail, technology, telecommunications, and consumer electronics sectors gather Wednesday-Friday



(26-28) in Palo Alto, Calif., for the latest meeting of the 18-month-old Secure Digital Music Initiative (SDMI), they will be faced with a pressing agenda amid a digital-download landscape that is evolving almost daily.

It is on this shifting digital sand that they are trying to

(Continued on page 106)

## Work-For-Hire Repeal Near?

### Steps Taken Toward Reversal Of New Law

**BY BILL HOLLAND**  
 WASHINGTON, D.C.—A major first step has been made toward returning the controversial work-for-hire law back to its status before it was changed last November at the request of the Recording Industry Assn. of America (RIAA). The move came as lawyers representing the RIAA and the recording artist community met July 19 on Capitol Hill to forge legislative language at the request of concerned lawmakers.

The law, which gave sound

(Continued on page 102)

### RIAA's Involvement Goes Back 10 Years

**BY BILL HOLLAND**  
 WASHINGTON, D.C.—In the months since the May 25 work-for-hire hearing and artists' demands for repeal, much more information has come to light regarding the involvement of the recording industry in securing the controversial amendment, which takes away artists' ultimate ownership rights to their recordings.

Since Billboard first published in January the story that the Recording Industry Assn. of America (RIAA) had been suc-

(Continued on page 103)



NEWS ANALYSIS

## Study Touts Music Subscriptions

### Jupiter Says New Web Approach Will Outpace Downloads

**BY MARILYN A. GILLEN**  
 NEW YORK—To satisfy a clear hunger among consumers to access music via the Internet—and to fulfill its own desire to actually digest some profits in the process—the music industry should, and will, look toward laying out buffets of songs for paid access, instead of selling à la carte digital downloads.

That's one of the conclusions to be drawn from two eye-opening new studies from Internet research com-

pany Jupiter Communications. In a report to be released Monday (24) at the Plug.In online music conference here, the company predicts that online spending on music subscription services will pass that of paid individual downloads by 2003 and will nearly double that sector by 2005 (accounting for 18% of total online music spending vs. 10% for à la carte downloads).

Total online music spending—on

(Continued on page 105)

**SITES+SOUNDS**  
 BILLBOARD SPOTLIGHTS  
 PLUG-IN AND THE DIGITAL  
 MUSIC REVOLUTION: P. 59

## L.A. Reid Selects Arista VP Team

**BY MELINDA NEWMAN**  
 LOS ANGELES—With his executive team in place, new Arista president/CEO Antonio “L.A.” Reid says his staff's first order of business is to “take care of the records we already



L.A. REID



have in play—the carry-over from Clive Davis—and make sure those records don't fall through the cracks.”

On July 17 Reid formally announced his upper-level staff, putting to rest weeks of rumors about who would assist him in helming the rejiggered label. Reid, co-founder of

(Continued on page 109)

MUSIC TO MY EARS



**Columbia/Legacy Releases Four Classic, Remastered Albums From Taj Mahal**

See Page 5

IN THE NEWS

- Bertelsmann Buys CDnow
- Sony To Lay Off 500

See Pages 5, 10

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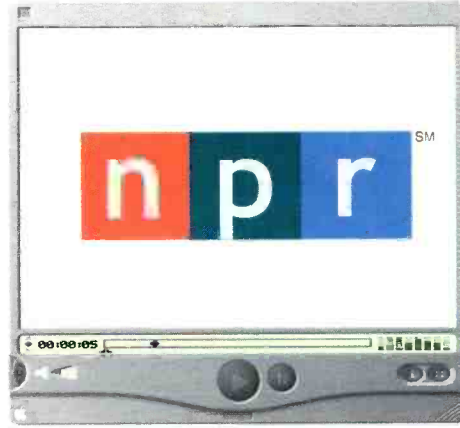
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Ringo Sheena, one of Japan's leading musicians, is scheduled to hold a oneday special live performance in Kyushu entitled "Ringo Sheena Marumare Jitsuen Kyushu Zazen Ecstasy." In addition as our first trial of Internet streaming technology, her performance will be "Webcast" live over the Net.

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- India 2:30pm~ ●New Zealand 10:00pm~ ●U.S.A.(West Coast) 2:00am~ ●U.S.A.(East Coast) 5:00am~
- U.S.A.(Hawaii) 11:00pm~(July 29) ●Mexico 4:00am~ ●U.K. 10:00am~ ●France 11:00am~
- Germany 11:00am~ ●Italy 11:00am~ ●Brazil 7:00am~ ●South Africa 11:00am~

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**Billboard Music Group**

# Taj Mahal: A Giant Step Ahead Of His Time

For more than 35 years, Taj Mahal has harnessed the fundamental life forces in the folk blues, helping to keep them ageless and honest.

"Music for me is an ancestral connection," says the exuberant Mahal, whose remastered catalog classics from his earliest (1967-74) Columbia years—"Taj Mahal," "The Real Thing," "The Natch'l Blues," and a revamped "The Best Of Taj Mahal"—will be released Aug. 15 by Columbia/Legacy, joining "Giant Steps" and four other albums in its Mahal reissue series.

"You can't take this job away from me!" he roars with raspy glee. "You can't even pay me for it, since it's never been about hit records. I've just been connecting the dots for 350 years of music in the United States, hooking up this orphan with its birth parents back in Africa, Europe, the Caribbean, and every place else."

From the squalling mouth harp that framed Mahal's frantic kickoff exhortations on Sleepy John Estes' "Leaving Trunk" to the singer/songwriter's last doleful "feel around fo' my shoes" snarl of disaffection on his own "The Celebrated Walkin' Blues," the eight-cut "Taj Mahal" debut was an epochal blast of fresh air: Arriving in an uneasy era when acid rock and rigorous new strains of R&B were beginning to crowd out a revival of older blues artists, Mahal reminded listeners of all ages and backgrounds what the essential concerns of country and city blues felt like when voiced by a youthful spirit. Tensile in its spry, witty intensity, "Taj Mahal" lent a strong warmth to a tough time.

"I grew up in a house where I was taught about our culture, to be proud of who we were," Mahal recalls, "and also the fact that people might try to work their evilness of looking down on you, so be prepared. But my father, because of his Caribbean background and the West Indian [Marcus] Garvey movement of black nationalism and ancestral pride, was a very positive person. He was not an angry black man toward Europeans. He saw everybody as being human and took them one at a time.

"But the type of people we were given as examples were Paul Robeson, Mahatma Gandhi, Jawaharlal Nehru, Gamal Abdel Nasser, Kwame Nkrumah from Ghana, Julius Nyerere of Tanzania, and Jomo Kenyatta of Kenya," he says. "It was a highly charged house, but to us kids it was normal."

Mahal's family lived in Springfield, Mass., and next door lived the nephew of Bluebird/RCA Victor singer/guitarist Arthur "Big Boy" Crudup ("Rock Me Mamma," "So Glad You're Mine"), the author of "That's All Right," Elvis Presley's seminal hit. "The Crudups' in-laws, who also lived next door, were the Perrys from Louisburg, N.C.," says Mahal. "And Lynwood Perry, who was my age, could really play some guitar: Lightnin' Hopkins, Blind Blake, all their stuff. And then up the street was these guys from Stovall, Miss., outside of Clarksdale, where Muddy Waters was from. I heard real, live music every day that had passed from generation to generation in front of me. And that's who taught me."

Meanwhile, his father, Henry Saint Claire Fredericks, was a Harlem, N.Y.-born son of parents from the island of St. Kitts in the Lesser Antilles who had been a bebop jazz piano player, copyist, composer, and arranger and whose material was admired by Ella Fitzgerald (who called Mahal's father "The Genius") and recorded by Benny Goodman (most notably a tune called "Swamplands"). Fredericks gave up music to start a family and was working as a porter at the Hotel Teresa in Harlem when he decided to move his wife and 6-month-old to Springfield after finding work there at Fisk Tires. But he kept in touch with his jazz cronies (like band-

leader/tenor saxophonist Budd Johnson, who became Mahal's godfather), and they'd stop by the Fredericks' house while on tour.

"When I was 7 or 8, I'd wake up to find this band in the house late at night, my mom fixing them a home-cooked meal," Mahal remembers. "There'd be all this talk and music and energy and fun."

The fun ended when Mahal was 11. "My dad was putting his own construction company together, and he had his heavy equipment in our backyard. A tractor he was loading flipped over, and I saw it crush him. I was so traumatized, I couldn't speak." Mahal falls silent for a moment.

"I was extremely close to my dad," he continues, "and the blues came in handy to lift me out of that incredible tragedy." Widowed with five children, Mahal's mother remarried three years later to immigrant Hughan Williams, who was from farming stock in St. Mary's, Jamaica. Mahal was playing hide-and-seek with his siblings one day when he stumbled on his stepfather's Silvertone guitar in a closet. "I see you found it," said his stepfather encouragingly. The now 14-year-old boy turned away from his piano, trombone, and clarinet lessons in favor of the guitar. When he wasn't picking tobacco in the

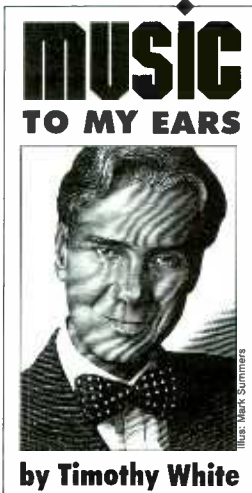
Connecticut Valley, he was practicing Muddy Waters riffs. Despite attending a vocational agriculture school, joining the Future Farmers of America, and majoring in animal husbandry and minoring in veterinary science and agronomy at the University of Massachusetts, music won out. The stage name of Taj Mahal came to him in dreams about Gandhi, India, and social tolerance, and he began using it in 1961.

"My interest culturally," says Mahal, "was to deal with Africans as being part of a great agronomic culture and a premier music culture delivering rhythm to the Western world. This is not to suggest other folks didn't have their rhythms—some of them more polyrhythmic than Africans'. But the readjustment of the Western world to the movement of Africans during our diaspora led to the creation of the modern music that now influences everyone."

Born Henry Saint Claire Fredericks Jr. on May 17, 1940, to Henry Sr. and the former Mildred Constance Shields, an elementary school teacher who graduated from South Carolina State, Mahal sang with a high school doo-wop group, fronted an R&B-flavored college rock band called Taj Mahal & the Elektras, and was half of a popular Boston/New York

folk duo with Jesse Lee Kincaid before he and Kincaid were signed to Columbia on the West Coast in 1965 as part of the group the Rising Sons (which also featured guitarist Ry Cooder). Since then, Mahal has both composed for and acted in films (notably "Sounder," 1972); worked with leading Latin, Caribbean, Asian, and African artists; performed "on every continent"; issued roughly 40 albums (including the fine new "Taj Mahal & The Phantom Blues Band Live—Shoutin' In Key" [Hannibal]); and kept the spirit of roots music true on stunning tracks in these reissues like "She Caught The Katy And Left Me A Mule To Ride."

"The song was originally written by Yank Rachel, John Estes' mandolin player," says Mahal, "and I gave Yank 50% of the publishing on my rewritten adaptation. These musicians never got paid for anything in the old days, and he always thanked me, 'cause they sent him a huge chunk of change, and he was able to send his daughter and granddaughter to college on that. In the song itself it says, 'She caught the Katy'—meaning the Kansas and Texas rail line. Sometimes you catch the train in life; sometimes you don't. But I think I'm an example that if you have knowledge of self, you don't have to get up in anybody's face and make them feel bad just so you can feel good. The blues is an incredible way to lift the negativity off any situation."



## Bertelsmann Gains Web Hub With Purchase Of CDnow

BY MARILYN A. GILLEN

NEW YORK—Bertelsmann's July 20 announcement that it will acquire struggling online retailer CDnow for \$3 per share, or about \$117 million, puts into place a key building block for the German company as it ramps up its digital distribution initiatives, according to Andreas Schmidt, president/CEO of the Bertelsmann e-Commerce Group, of which CDnow will be a subsidiary.

"CDnow will be a perfect music hub for development of our online music commerce business on a global basis and across multiple platforms, from the Internet to mobile devices and broadband," says Schmidt, who notes he began looking at the company only a few weeks ago.

"Andreas came in quickly and moved quickly because he was committed to getting it and offered our shareholders the best value we could get," says CDnow CEO Jason Olim, who will remain with the company and report to Schmidt.

"The market is not treating E-commerce companies very well right now, and we think we have provided the best outcome for our shareholders that was possible," Olim adds. "And we know this will now secure this

*'This will now secure this brand's franchise for the long term'*

— JASON OLIM —

brand's franchise for the long term."

CDnow had been looking for a buyer or partner since a proposed merger with Columbia House, owned by Sony and Time Warner, was called off in March. At the time, CDnow's stock was trading at about \$20, but it began plummeting thereafter. In March, CDnow's auditor expressed "substantial doubt" about the company's ability to stay afloat.

Aram Sinnreich, a Jupiter analyst, calls the deal a bargain: "CDnow's customer list alone is well worth the expense."

Bertelsmann E-commerce site GetMusic, a venture with Universal Music Group, has been transitioning into a community and content hub, Schmidt notes. Some of that content will be integrated into CDnow, he says. "In a lot of ways, this is complementary," says Andrew Nibley, president/CEO of GetMusic. "So we think it's a pretty positive development."

Bertelsmann will advance to CDnow financing of approximately \$42 million to pay off existing loans and will handle CDnow's ongoing operations until the close of the transaction, which is expected this fall.

CDnow will continue to be headquartered in Fort Washington, Pa., and Olim says no layoffs are expected. CDnow's stock closed up 5 cents at \$2.92.

Assistance in preparing this story was provided by Brian Garrity.



• <b>THE BILLBOARD 200</b> • ★ THE MARSHALL MATHERS LP • EMINEM • WEB / AFTERMATH	110
<b>BLUES</b> ★ RIDING WITH THE KING B.B. KING & ERIC CLAPTON • DUCK / REPRISE	37
<b>CONTEMPORARY CHRISTIAN</b> ★ MOUNTAIN HIGH... VALLEY LOW YOLANDA ADAMS • ELEKTRA	40
<b>COUNTRY</b> ★ FLY • DIXIE CHICKS • MONUMENT	36
<b>GOSPEL</b> ★ MOUNTAIN HIGH... VALLEY LOW YOLANDA ADAMS • ELEKTRA	39
<b>HEATSEEKERS</b> ★ LARA FABIAN • LARA FABIAN • COLUMBIA	21
<b>INDEPENDENT</b> ★ WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 THREE 6 MAFIA • HYPNOTIZE MINDS	56
<b>INTERNET</b> ★ SCENES FROM AN AMERICAN MOVIE VOL. ONE EVERCLEAR • CAPITOL	86
<b>KID AUDIO</b> ★ RADIO DISNEY JAMS VOL. 2 VARIOUS ARTISTS • WALT DISNEY	57
<b>THE BILLBOARD LATIN 50</b> ★ SON BY FOUR • SON BY FOUR • SONY DISCOS	44
<b>POP CATALOG</b> ★ MY OWN PRISON • CREED • WIND-UP	17
<b>R&amp;B/HIP-HOP</b> ★ NUTTY PROFESSOR II: THE KLUMPS SOUNDTRACK • DEF JAM / DEF SOUL	30
<b>REGGAE</b> ★ ART AND LIFE • BEENIE MAN • SHOCKING VIBES / VP	37
<b>WORLD MUSIC</b> ★ SOGNO • ANDREA BOCELLI • POLYDOR	37
• <b>THE BILLBOARD HOT 100</b> • ★ IT'S GONNA BE ME • 'N SYNC • JIVE	108
<b>ADULT CONTEMPORARY</b> ★ BREATHE • FAITH HILL • WARNER BROS.	96
<b>ADULT TOP 40</b> ★ BENT • MATCHBOX TWENTY • LAVA	96
<b>COUNTRY</b> ★ I HOPE YOU DANCE LEE ANN WOMACK WITH SONS OF THE DESERT • MCA NASHVILLE	34
<b>DANCE / CLUB PLAY</b> ★ BINGO BANGO • BASEMENT JAXX • XL	32
<b>DANCE / MAXI-SINGLES SALES</b> ★ DESERT ROSE • STING FEATURING CHEB MAMI • A&M	32
<b>HOT LATIN TRACKS</b> ★ A PURO DOLOR • SON BY FOUR • SONY DISCOS	45
<b>R&amp;B/HIP-HOP</b> ★ LET'S GET MARRIED • JAGGED EDGE • SO SO DEF	26
<b>RAP</b> ★ CALLIN' ME • LIL' ZANE FEATURING 112 • WORLDWIDE	28
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ WITH ARMS WIDE OPEN • CREED • WIND-UP	97
<b>ROCK / MODERN ROCK TRACKS</b> ★ KRYPTONITE • 3 DOORS DOWN • REPUBLIC	97
<b>TOP 40 TRACKS</b> ★ TRY AGAIN • AALIYAH • BLACKGROUND	98
• <b>TOP VIDEO SALES</b> • ★ AMERICAN PIE • UNIVERSAL STUDIOS HOME VIDEO	89
<b>DVD SALES</b> ★ JAWS ANNIVERSARY COLLECTOR'S EDITION UNIVERSAL STUDIOS HOME VIDEO	89
<b>HEALTH &amp; FITNESS</b> ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION	90
<b>MUSIC VIDEO SALES</b> ★ S & M • METALLICA • ELEKTRA ENTERTAINMENT	57
<b>RECREATIONAL SPORTS</b> ★ WWF: THE ROCK: THE PEOPLE'S CHAMP WORLD WRESTLING FEDERATION HOME VIDEO	90
<b>RENTALS</b> ★ THE GREEN MILE • WARNER HOME VIDEO	89

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

<b>CLASSICAL</b> ★ SACRED ARIAS • ANDREA BOCELLI • PHILLIPS
<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> ★ SHAKE IT UP • BONEY JAMES / RICK BRAUN • WARNER BROS.
<b>NEW AGE</b> ★ HEART OF GOLD • ESTEBAN • DAYSTAR

**TOP OF THE NEWS**

**10** Sony announces major layoffs.

**ARTISTS & MUSIC**

**12 Executive Turntable:** Lisa Weiss is named senior VP and deputy general counsel for Sony Music Entertainment.

**14** The U.K.'s Amanda Ghost scores up a buzz with her Warner Bros. debut, "Ghost Stories."

**14 The Beat:** The Bangles return to the music scene with a reunion tour.

**16 Boxscore:** Britney Spears, BBMak, Innosense, and No Authority gross more than \$2 million in Wantagh, N.Y.

**20 Soundtracks and Film Score News:** Composer Howard Shore combines classical Western orchestrations with world music on the ethereal soundtrack to "The Cell."

**21 Popular Uprisings:** Former Blind Melon members come together as Unified Theory.

**REVIEWS & PREVIEWS**



DIANNE REEVES: P. 22

Figgas have a major hit with "Yeah That's Us," at No. 2 on the Hot Rap Singles chart.

**31 Dance:** Chicane shines with its live U.S. debut at the Billboard Dance Summit.

**33 Country:** Los Angeles' KZLA may lose its country format under new owner.

**37 Jazz/Blue Notes:** Béla Fleck & the Flecktones make their Columbia Records debut with "Outbound."

**39 Classical/Keeping Score:** The Berlin Philharmonic and the Scorpions team for an album and a live performance at the World Expo in Hannover, Germany.

**40 In the Spirit:** Rejoice! Music is resurrected by Myrrh Records and UMI Music with several new releases.

**40 Higher Ground:** The Christian Booksellers Assn. celebrates successful initiatives at its 51st annual convention.

**41 Songwriters & Publishers:** Shep Crawford tells tales of love and loss with emotionally driven R&B ballads.

**42 Pro Audio:** California's Prairie Sun Recording Studios creates its own niche with three unique recording chambers.

**44 Latin Notas:** Franco De Vita inks a three-album deal with Universal Music Latino.



AMANDA GHOST: P. 14

**22 Reviews & Previews:** Albums from Aaron Tippin, Ray Price, Marlon Simon & the Nagual Spirits, and Dianne Reeves are in the spotlight.

**25 R&B:** Jessica prepares a debut "You Can't Resist" on Restless Records.

**28 Rhythm Section:** Major

**INTERNATIONAL**

**48** Australia's Bardot looks to invade Asia with its self-titled set.

**50 Hits of the World:** The Corrs' "In Blue" debuts atop the Australian albums chart.

**51 Global Music Pulse:** U.K. critics rave over Badly Drawn Boy's Twisted Nerve debut.

**MERCHANTS & MARKETING**

**53** Internet promotions propel Atlantic's "Mad Season By matchbox twenty."

**56 Declarations of Independents:** Select-O-Hits, the oldest U.S. indie, celebrates its 40th anniversary.

**57 Child's Play:** Minty Fresh Records launches its kids' imprint, Mini Fresh, with a release from Chicago's Ralph Covert.

**58 Retail Track:** Compact Disc World makes the industry's first post-minimum-advertised-price move by loss-leading the top 20.

**86 Sites + Sounds:** Metallica employs the Internet to fuel its Summer Sanitarium tour.

**88 Home Video:** Directors discuss the pros and cons of DVD extras at the Video Software Dealers Assn. Convention.

**PROGRAMMING**

**95** Spanish-language radio continues to diversify as its audi-



SCORPIONS AND THE BERLIN PHILHARMONIC: P. 39

ence and advertisers grow.

**97 The Modern Age:** Chad Kroeger of Nickelback talks about the mystifying lyrics of its "Leader Of Men."

**99 Music Video:** MTV and Refac Consumer Products team to offer electronics line.

**FEATURES**

**91 Classifieds**

**94 Update/Goodworks:** The Barbara Davis Center for Childhood Diabetes' Carousel of Hope benefit will feature Ricky Martin.



NICKELBACK: P. 97

**109 Hot 100 Spotlight:** 'N Sync lands its first No. 1 single with "It's Gonna Be Me," thanks to retail availability.

**112 Between the Bullets:** In the first seven months of 2000, more albums—75—have entered the Billboard 200's top 10 than during the same period last year, due in part to new artists' contributions.

**113 Billboard.com:** What's online this week.

**114 Market Watch**

**114 Chart Beat:** 'N Sync's No. 1 hit is a coup for Jive and for boy bands.

**114 Homefront:** The Billboard/BET on Jazz Awards show is set to air on BET and BET on Jazz.

**GUEST COMMENTARY**

**Copyright Battle Is Framed In History**

BY MARCI A. HAMILTON

In the rocket-paced entertainment world of today, it is hard to imagine that the framers of the U.S. Constitution would have anything useful to contribute. As it turns out, though, their views provide valuable perspective at this time in history.

The framers built the Constitution on the fundamental belief that those with power should not be trusted. In fact, concentrations of power were the primary evil against which the framers devised the entire scheme of government. They divided power, dispersed power, and worked to prevent monopolies of power in any sphere.

The framers could have chosen to repose copyright—the right to keep others from copying one's original expres-

sion—with publishers. They chose to decentralize this censorship-like power over expression by placing the power in the hands of authors.

They did so against the backdrop of



"Congress would do well to repeal its unintentional, but plainly unconstitutional, extension of commissioned work-for-hire status to the recording industry"

Marci Hamilton is the Thomas H. Lee chair in public law and the director of the intellectual property law program at Benjamin N. Cardozo School of Law, Yeshiva University, in New York.

Britain's experience with giving such power to the publishers' guild. Before there was a U.S. copyright law, there was a British regime that reposed power over

copyright works in the hands of a powerful guild of publishers, the Stationers Company. The company was created by the Crown and Church as a tool to control what was printed and by whom.

Copyright law thus began as a regime of suppression, but when the Stationers Company requested ever more control over expressive works, Parliament responded by shifting copyright to authors, in the Statute of Anne in 1710.

A monopolistic regime like the Stationers Company was no option for the framers, who abhorred the state-created monopolies of Britain and agreed without dissent or debate to rest copyright with authors, not publishers.

The framers did not stop at decentralizing control over expression.

(Continued on page 104)

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



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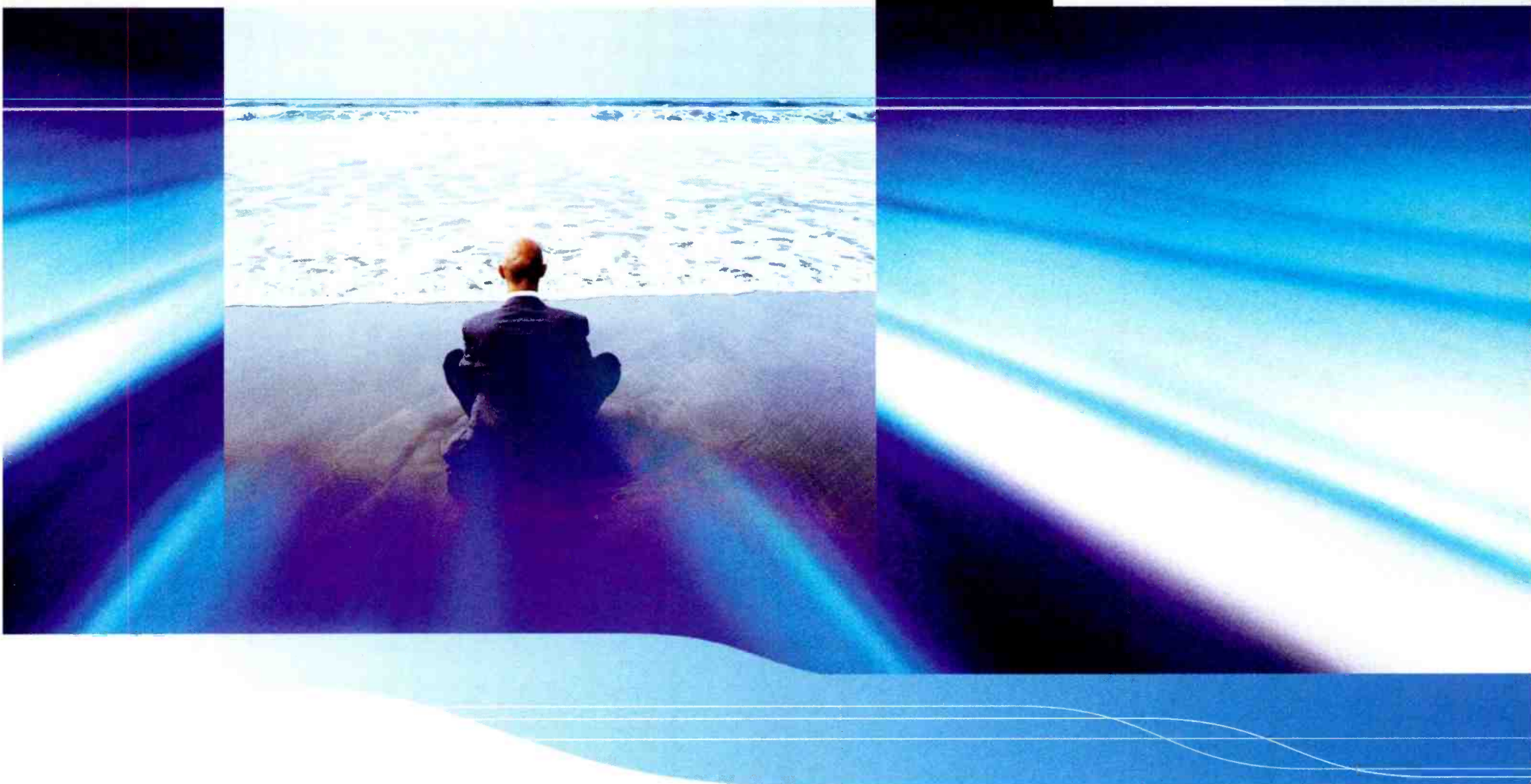
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# Optimism And Web Talk Heard At Dance Confab

BY CHUCK TAYLOR

NEW YORK—A year ago, attendees of the Billboard Dance Music Summit heralded the Internet as a potential marketing savior for the genre.

But at the seventh annual conference, held July 12-14 at the Waldorf-Astoria in New York, the Web spun a less euphoric mind-set, drawing suspicion from some as a deterrent to dance music sales, thanks to the popular practice of downloading.

Also at the forefront was the issue of just how the dance community is affected by top 40 radio's recent embracing of dance songs like Alice Deejay's "Better Off Alone," Sonique's "It Feels So Good," and Madison Avenue's "Don't Call Me Baby."

The dance community also showed its passion for the genre in the most literal way: Attendance at the summit reached an all-time high of some 500, an increase of more than 200 registrants over last year.

And overall, dance enthusiasts were more optimistic about their industry than at any point in the past several years, citing increased attention by major labels, quality music, and overall heightened visibility outside of the club culture.

"All people are created equal when the needle hits the record," said

keynote speaker Errol Kolosine, GM of Astralwerks Records. "I firmly believe that dance music has a great chance to impact culture. Now, we need to bring the energy of our youth to make this explode."

"Dance music is on an upswing," added George Hess of indie radio promoter Elite/ADM. "We still have a ways to go, but things are better than they've been in years."

## INCREASE DANCE PRESENCE

Much of the conference was utilized as a brainstorming session to create methods to increase the genre's presence. At the top of the list was the Internet, but no consensus was reached on its potential.

Wresch Dawidjan, owner of Twelve Inch Dance Records in Washington, D.C., told Billboard in a previous article (July 15) that his current sales are down 15%-20% from previous months. He cites free downloads as the culprit.

But, said Eric Demby of MTV's Soninet.com during a panel addressing online marketing, "the Internet can help legitimize any genre. We provide breaking news in the world of dance music on a daily basis. People can learn more about Armin Van Buuren and other artists people know

(Continued on page 113)

**Billboard**  
DANCE MUSIC SUMMIT

# Dr. Dre Sues Over Show

## Says Free-Speech Rights Violated In Detroit

BY RAY WADDELL

NASHVILLE—Following a path previously traveled by acts ranging from Marilyn Manson to 2 Live Crew, rapper Dr. Dre is the latest popular music figure to allege that his First Amendment rights have been violated.

Dre's \$25 million federal lawsuit against the city of Detroit, two police department officials, and a city aide stems from a July 6 incident at the city's Joe Louis Arena, where police prohibited the rapper from showing a video during a concert stop on the Up in Smoke tour (*Billboard Bulletin*, July 18).

The suit was filed July 14 in U.S. District Court for the Eastern District of Michigan, Southern Division.

The eight-minute video, meant to introduce a performance by Dre and fellow tour member Snoop Dogg, features partially nude women and a staged liquor-store robbery. It was pulled from the production after authorities told Dre (real name Andre Young) and tour promoters they would be arrested if the video was screened.

Dre's attorney, Howard King, says that the city and law-enforcement officials assumed that "as long as we can get away with it, it doesn't cause damages, and nobody takes the time and

expense to sue the city, we can run our own little police state here with no regard to the Constitution. The thing is, Dr. Dre has the ability financially and otherwise, as well as the inclination, to take steps to teach the city of Detroit that they have to obey laws."

King says attorneys arrived at the \$25 million figure because they felt it was an "appropriate" amount. "Punitive damages are supposed to be an amount sufficient to deter future law-breaking activity as well as punish past activity," he says.

The defendants were served on July 17, and King says they have 20 days to file a response. He adds that he and Dre feel strongly they'll be successful in court.

"Legal precedents go back 50 years saying cities can't do what Detroit has done," King says. "This is crystal-clear unlawful restraint of free speech. There are laws galore saying cities and police departments don't have the power to do this."

The city of Detroit is taking a "see you in court" stance at this time. "We'll hash it out in court," says mayoral press secretary Greg Bowers, the city aide named in the suit. "In the meantime, we don't want to add hype to a

(Continued on page 30)



SCHER

# Sony Cuts Employees Worldwide

## Around 500 To Lose Jobs; Flat Fiscal Year Cited As Factor

A *Billboard* staff report.

Amid the prospect of reduced market share in the wake of industry consolidation, a soft financial forecast for the current fiscal year, and company-wide efforts to reduce costs and maximize profits, Sony Music Entertainment (SME) plans to lay off roughly 500 employees worldwide. The move would amount to roughly 4% of the company's work force of 13,500.

"As part of an ongoing effort to maximize organizational effectiveness, [SME] confirmed it is redirecting its resources on a worldwide basis to more effectively and efficiently transition the company to meet the new challenges brought about as the industry continues to evolve... As a result, on a worldwide basis, approximately 500 employees may be leaving," Sony said in a

July 14 statement announcing the cuts.

So far, roughly 200 staffers have been determined to have received pink slips worldwide, with more cuts expected.

In the U.S., approximately 100 employees were cut from Sony Music Entertainment, according to sources. Many of those cut arrived at the office on July 14 unable to log on to their computers or use their cell phones, prior to being told they were being let go.

A Sony source confirms that the layoffs in the U.S. were across the board, in distribution, administration, finance, and publishing, and included all levels of staffers.

Among those cut were several Columbia Records executives, including VP of jazz Jeff Levenson, VP of promotion Steve Klein, promotion region-

al Rose Braunstein, VP of A&R Rachel Felder, A&R director Nancy Walker, and urban A&R executives Rich Nice and Nigel Jello.

Those let go at Epic Records include director of editorial services Andy Schwartz, video production exec Devin Sarno, promotion exec Ken Lucece, and urban marketing exec Suzanne Baptiste. Additionally, June Colbert, the Dallas-based director of national promotion for 550 Music, was let go.

At Sony Nashville, Tim Howard, secondary radio promotion manager for the Lucky Dog Records imprint, was let go, as was office administration coordinator Matt Hargis.

Also affected were the offices of Latin arm Sony Discos. A total of eight people were let go from the company's Miami headquarters, and 20 employees were dismissed nationwide, sources say. Those laid off in Miami ranged from administrative assistants to managers. Employees were reportedly given 20 minutes to pack their belongings and then were escorted out of the office by security personnel.

The cutbacks also reached the sales division, with the reorganization of the Cleveland branch. Four clerical employees at the Cleveland warehouse were laid off, two managers were offered positions in Chicago, and the remaining warehouse employees, believed to number around 20, are now working out of their homes.

A Sony rep did not return calls about the status of the warehouse or the reason for the employee shift.

Outside the U.S., Sony Music Canada is claiming 35 layoffs, including several veterans. Sony Music Australia also took a significant hit, with 10 workers axed. Across Asia, approximately 25 people are facing the loss of their jobs. However, Sony Music Entertainment (Japan), Japan's largest record company with some 1,700 employees and a separate operation from Sony Music International, is unaffected, a spokesman for the unit says.

In Europe, immediate cutbacks were less obvious, but none of the Sony affiliates were prepared to comment. Some observers conclude that Europe will make a "contribution" over a period of time to the overall staff cuts. No timetable for this program was cited.

In Canada, almost half of the reported firings came in the Toronto head office, where 15 executives were laid off the morning of July 14. These include Richard Zuckerman, VP of international marketing for Sony; Nat Merenda, director of Columbia Records; Bruce Mactavish, director of Epic Records; Bill Bannon, director of marketing services for Sony; Dave Deeley, marketing manager of Epic; Brian Berry, director of market planning for Sony; Mary Mill, media relations coordinator for Sony; and Antonello Di Domenico and Ann Saltes, both artist marketing managers at Columbia. Susan Dineen, Sony Canada's VP of information services, new media, and strategic marketing, had earlier resigned.

In Asia, division president Richard Denekamp says it will be up to the managing directors of Sony's affiliates to decide which positions will be cut. "We're in the middle of that process,"

(Continued on page 112)



**Live Makes A Million.** Live's latest album, "The Distance To Here," was recently certified platinum by the Recording Industry Assn. of America. The band was given the award following a recent concert in Louisville, Ky. Live's next single and video, "They Stood Up For Love," is due to ship to radio and retail outlets. Pictured in the front row, from left, are David Sestak of Live management and Live's Patrick Dahlheimer, Ed Kowalczyk, Chad Gracey, and Chad Taylor. Shown in the back row, from left, are Danielle Cagaanan, VP of creative services for MCA Records; Abbey Konowitch, executive VP of MCA Records; Brendan Bourke of Live management; Eamon Sherlock, VP of international for MCA Records; Jeffrey Harleston, VP of business affairs for MCA Records; Lillian Matulich, VP of publicity for MCA Records; Jay Boberg, president of MCA Records; Craig Lambert, senior VP of promotion for MCA Records; Jayne Simon, senior VP of marketing for MCA Records; Paul Satenstein, CFO of MCA Records; Steve Corbin, VP of operations/R&B music for MCA Records; Gary Ashley, VP of A&R for MCA Records; and Mike Regan, VP of sales for MCA Records.

# Pioneer H. LeBaron Taylor Dies

BY GAIL MITCHELL

LOS ANGELES—Black music industry pioneer H. LeBaron Taylor—who held the dual posts of senior VP of corporate affairs for Sony Music Entertainment and VP of corporate affairs for Sony Software Corp.—died July 19 of cardiac arrest. He was 65.

Taylor spent nearly four decades with the company, during which time he played an instrumental role in strengthening its black music presence. He also became a symbol of black success in corporate America.

Taylor joined CBS Records in 1974 as VP of special markets, becoming the company's first VP of black music marketing three years later. In December 1979, the dedicated community advocate was ap-

pointed VP/GM of divisional public affairs for CBS. In 1992, he was tapped to serve in the same role globally as senior VP of corporate affairs for Sony Music worldwide. In that role, Taylor oversaw governmental and public affairs issues such as equal opportunity employment, minority development and empowerment, and corporate philanthropy.

Prior to his Sony tenure, Taylor was director of A&R for black product at Atlantic, following a radio career that included stints as PD of WCHB Detroit and VP/station manager of WDAS Philadelphia. Lauded for his public service commitment, he was a member of several boards, including the Congressional Black Caucus Foundation and the Rhythm & Blues Foundation.

Taylor is survived by second wife Kay Lovelace and four children. Funeral services were July 22 at Bright Hope Baptist Church in Philadelphia.



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# McDonald's Fries Up Another Cheap-CD Deal

BY ED CHRISTMAN

NEW YORK—The McDonald's fast-food chain is selling three CDs—including one featuring songs from Jive Records stars 'N Sync and Britney Spears—as part of its multimillion-dollar "Summer Music Event" campaign, which could boost music sales for music specialty merchants as well.

That's the sentiment of some music retailers who say that McDonald's marketing clout should help the music business.

Such comments contrast with the reception that merchants gave the last music promotion staged by McDonald's, in 1994. At that time retailers blasted Garth Brooks, one of the artists who participated in the restaurant chain's campaign via a best-of package, and Charles Koppelman, who then led Brooks' record company, EMI Recorded Music North America, and who put together the promotion with McDonald's.

Merchants then complained that the \$5.99 price point devalued music and said that they were miffed that EMI had bypassed music retailers to put together a special low-price deal for McDonald's.

In the current promotion, which will run Aug. 4-24, McDonald's customers can buy any of three CDs, a video, or a new music-listening device, along with the purchase of any regularly priced item on the menu.

The three specially created CDs, which will sell for \$4.99, are a hip-hop compilation, a Latin-music compilation, and a recording featuring songs from 'N Sync and Spears, which will be the centerpiece of the promotion. Those two acts will be featured in a massive television campaign. Their CD, titled "Your #1 Requests . . . And More," will contain four songs from 'N Sync and four from Spears.

Four of the tracks will be new, including remixes of Spears' "Oops! . . . I Did It Again" and 'N Sync's "Bye Bye Bye" and, according to sources, at least one track that has

been released overseas but not in the U.S.

In addition, Spears and 'N Sync appear in a 35-minute video (also priced at \$4.99) featuring behind-the-scenes footage of the making of the acts' music videos.

The television campaign will be launched with 15-second teasers featuring Spears and 'N Sync in tongue-in-cheek commercials, which will be followed, as the campaign unfolds, by a 60-second ad.

Moreover, the campaign will be supported by a massive amount of point-of-purchase materials, including 103 million 21-ounce soda cups, 74 million McDonald's bags, 72 million tray liners, and 60 million french-fry holders, according to one source.

The hip-hop CD, titled "The Groove CD," has tracks from DMX, Joe, Mary J. Blige, Mystikal, Q-Tip, R. Kelly, Sisqó, and 702. The Latin CD, titled "The Rhythm CD," features a collection of songs in Spanish and English from artists Carlos Ponce, Carlos Vives, Enrique Iglesias, Millie, Olga Tañón, Selena, Thalia, and A.B. Quintanilla of the Kumbia Kings.

All three CDs and the video will inform customers about a contest to win free backstage passes for upcoming concerts by Spears, 'N Sync, Joe, and Vives. Contest entry forms can be picked up at stores run by Minneapolis-based Musicland Group, which will also redeem a coupon off purchases of albums by participating acts.

Sources say that the Latin and hip-hop CDs were compiled by Alliance Entertainment's Medalist label, a reissue and special-market imprint.

In fact, sources suggest that Koppelman, now a principal of entertainment financing firm CAK Entertainment and said to be an equity holder in Medalist, played a role in helping McDonald's put the promotion together. A McDonald's spokesman referred that question to Jive, *(Continued on page 113)*

# Industry Gets Political Boost At IFPI Awards

## European Commission VP Pledges Aid In Anti-Piracy Effort

GORDON MASSON and EMMANUEL LEGRAND

BRUSSELS—European Commission President Romano Prodi arrived early and left early from the third International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards extravaganza, but his fleeting visit did little to detract from a glittering occasion for his fellow European politicians.

Prodi attended only the July 13 pre-show cocktail party, but the commission's VP, Neil Kinnock, willingly stepped in and delivered words of encouragement to the attending music company hierarchy.

Said Kinnock, "Cheap access to stolen intellectual property and musical creativity might seem attractive. But the truth is that the pirates hit investment, variety, opportunity, and quality—and the music makers and the fans lose out. Helping to make modern international rules is, of course, part of the job of the European Commission—and we will strive to make our contribution to upholding deserved intellectual property rights and the legitimate interests of the creative community."

Stephen Shrimpton, chairman/CEO of Warner Music International, commented that the event once again illustrated the great diversity of European musical talent. On the show itself, he said, "[It] remains an informal, charming, and friendly event bringing together people from our own industry with those from the European business agenda and political forum."

EMI Group chairman Eric Nicoli was encouraged by Kinnock's recognition of the importance of fighting piracy. "It was great to see an eminent political figure demonstrate an impressive grasp of the issues facing our industry in an entertaining speech."

Said Paul Russell, chairman of Sony Music Entertainment Europe, "It was a great night, and the fact that both [Romano] Prodi and Neil Kinnock—two of the most important politicians in Europe—attended shows how significant the awards have become within the Brussels agenda."

Kinnock said that the message the music industry is trying to pass on to European policy makers has been "received and understood." He said the challenge facing legislators is "the complexity of the situation." He concluded, "We need to look at it so that we can combine real protection without protectionism."

Prodi dropped off the speaking roster because he had to attend a ministerial meeting. However, he did attend at least part of the ceremony at the Hotel Le Plaza, providing the lead for other



politicians, including Commissioner David Byrne, Belgian justice minister Marc Verwilghen, and Kinnock's wife, Glenys (herself a member of the European Parliament), to mingle with some of Europe's top music stars.

Performances by Herbert Groenemeyer, Melanie C, and Luciano Ligabue added a star element to the event; also in attendance were Aqua, Alejandro Sanz, the Cardigans, Helmut Lotti, Sasha, and Hevia—each of whom collected Platinum Europe Awards in recognition of sales of 1 million units in the region. Outgoing artists' spokesman Jean Michel Jarre received the IFPI Medal, while special awards went to his successors, the Corrs, and show host Phil Collins.

After the show, Collins highlighted the importance of such gatherings to the music industry. He told Billboard, "I'm not politically involved in this at all, but I think the award is a good one to give artists that have sold a certain amount of records across the board and therefore in some respect [are] seen as uniting Europe."

Reflecting on the event—the third in six years—IFPI chairman/CEO Jay Berman says, "The [feedback from politicians] was very, very good. The EU people and the commission people had a good time and thought it was just the right mix and low-key. From our perspective, it went off perfectly." The show was organized by executive producer Lisa Anderson.

Now one of the hottest tickets for Brussels bureaucrats, the Platinum Europe Awards could easily become a bigger event. While this remains an option, Berman says, "the problem with bigger is that we would have to go to a bigger venue, and it would lose some of the intimacy. It would also be in danger of losing its sense of being an industry event. We will likely have a review in September and will begin to think about the next one."

He adds that moving it to an annual event "will always be on the agenda. But for the foreseeable future, I believe it will remain biannual. There is also talk of televising it, making it bigger, and even taking it to different European capitals, but up to now, people seem to like it the way it is."

# As Artemis Prez, Glass Plans 'A True Indie Label'

BY ED CHRISTMAN

NEW YORK—Danny Goldberg, president/CEO of Artemis Records/Sheridan Square Entertainment, says that the promotion of Daniel Glass from executive VP to president of Artemis will not

mean significant change in how the company operates.

Goldberg says Glass had already been functioning as the No. 2 person at the company, adding, "We are kind of joined at the hip. [Glass] is providing the leadership of a president, especially on the promotion and marketing side of things here. I wanted people to see us as a team that is running the company."

For his part, Glass says that *(Continued on page 19)*



GLASS

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Lisa Weiss is named senior VP and deputy general counsel for Sony Music Entertainment in New York. She was a partner at Rosenman & Colin LLP.

Mark Ghuneim is promoted to senior VP of online and emerging technologies for Columbia Records Group in New York. He was VP of online and emerging technologies.

Ted Cohen is named VP of new media for EMI Recorded Music in Los Angeles. He was executive VP of Digital Music Network Inc.

Todd Glassman is named VP of promotion for Artemis Records in New York. He was VP of pop promotion at Epic Records.

Art Phillips is named VP of promotion and marketing for Vanguard Records/Welk Music Group in Santa Monica, Calif. He was VP of promotion for RCA Records.



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Danny Strick is named senior A&R executive for Maverick Recording Co. in Beverly Hills, Calif. He was president of BMG Songs.

Chuck Field is named senior national director of rhythm crossover for Jive Records in New York. He was senior national director of pop for Epic Records (East Coast).

Label M names Steve Schoen national sales director and Kevin Calabro director of publicity in New York. They were, respectively,

national sales director for 32 Records and director of publicity for 32 Records.

Columbia Records promotes Blake Indursky to director of online and emerging technologies; Tori Drew to director of online production, online and emerging technologies; and Debbie Roldan to director of online promotions, online and emerging technologies, in New York. They were, respectively, assistant director of online and emerging technologies;

associate director of online production, online and emerging technologies; and associate director of online promotions, online and emerging technologies.

Debbie Ferraro is promoted to publicity director for Nonesuch Records in New York. She was publicity manager.

**PUBLISHERS.** BMI promotes Delia Orjuela to director of Latin music and Tracie Verlinde to director of

writer/publisher relations in Los Angeles. BMI also names J.W. Johnson director of writer/publisher relations in New York and Myles Lewis associate director of writer/publisher relations in Los Angeles. They were, respectively, associate director of Latin music, associate director of writer/publisher relations, director of operations for Two Boots Restaurant Group, and A&R manager for Alamo Sounds.



# Artists & Music

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

## Jazz Takes Flight On Eastwood's 'Cowboys' Soundtrack

BY JIM BESSMAN

NEW YORK—Thanks to his musical hipness, particularly in the jazz and country genres, Clint Eastwood's movie soundtracks have become almost as eagerly anticipated as his movies. "Space Cowboys," which opens Aug. 4 and whose soundtrack follows Aug. 8, is no exception.

Indeed, the album, which is on Eastwood's Malpas/Warner Bros. imprint, features jazz and country artists in songs evoking the space-age era covered by the movie. The Eastwood-directed Warner Bros. Pictures film is described by the album's producer, Matt Pierson, as "The Right Stuff meets 'Grumpy Old Men' meets 'Armageddon.'"

It involves four former '50s Air Force test pilots—played by Eastwood, Tommy Lee Jones, Donald Sutherland, and James Garner—who were to have been the first American astronauts but

never made it up. Some 40 years later, when a Russian satellite goes haywire and threatens to wreck the country's vital communications, the nearly over-the-hill pilots are the only ones who can come to the rescue.



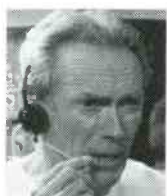
NELSON

The soundtrack music, then, ranges from Frank Sinatra and Count Basie's classic version of "Fly Me To The Moon" to Willie Nelson's freshly cut cover of Paul Simon's "Still

Crazy After All These Years." (The film score, composed by regular Eastwood collaborator Lennie Niehaus, is not included.) Also included are jazzmen Joshua Redman and Brad Mehldau and country artists Chad Brock and Mandy Barnett.

"I hate to use the word 'eclectic,'

because it's been used so much lately, but the music covers a lot of bases, because the picture starts in 1958 and continues to the present day," says Eastwood, whose involvement in music goes back to his jazz roots growing up in Oakland, Calif., in the '40s. "Unfortunately, when using source music [as opposed to an original score], you can't always feature it like you'd like to."



EASTWOOD

Still, virtually all of the soundtrack's songs are used in the film at one point or another—if not in full, then as bits and pieces heard on jukeboxes and radios "that slide around and eventually become a puzzle [that] enhances the suspense," says Eastwood.

"It's a phenomenal album and so interesting because we take someone

who's an icon like Willie Nelson and take him to an interesting place musically," adds Warner Bros. VP of jazz product management Marylou Badeaux. "Or Brad Mehldau doing 'Old Man,' a Neil Young tune, for God's sake!"



REDMAN

Pierson, the Warner Bros. executive VP/GM of jazz who produced everything but the Sinatra/Basie track, says the "Space Cowboys" album is like the one he worked on for the Eastwood-directed "Midnight In The Garden Of Good And Evil" in that it holds together so well.

"I have nothing against pop song soundtrack compilations, but it bugs me if a record doesn't have a 'feel' from top to bottom," says Pierson. "I want-

ed there to be continuity, so I basically used the same rhythm section on the backing tracks. So it's a good record to listen to, as opposed to 'spikes' of different-sounding artists. I think it can be like 'Midnight,' which is still selling because it sounds like an album from top to bottom."

The album's "big song," Pierson says, is Nelson's "Still Crazy After All These Years." "It's the first thing on the record, and everyone's excited because it's a great song for Willie, and he's never recorded it."

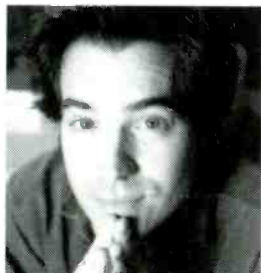
Notes Nelson (who also sings "Young At Heart"), "It sounds like a lot of good ole boys getting together, and Clint, James, Tommy Lee, and Donald—that's like the Highwaymen. That they wanted me to do some of the soundtrack is a great compliment, and the two songs I do are great songs. And to be on the same soundtrack as

(Continued on page 18)

## Chris DiCrocce Dreams Up Flyboy Album, Companion Movie

BY DEBORAH EVANS PRICE

NASHVILLE—Most artists who own labels find it challenging just to record and release music product, but not Chris DiCrocce. With the Aug. 1 release of his Flyboy sophomore album, "american dream," the Philadelphia native extended his musical vision by shooting a 42-minute same-titled film that corresponds to the nine tracks on the album.



DICROCCO

"I got a couple buddies of mine who work in film," DiCrocce says. "We rented a bunch of camera gear, piled into a van, and we drove across the country. We went through all these towns along Route 66. I just walked into diners and old fire stations and sat down with the

local people. I talked to them about their lives and dreams."

DiCrocce made the trek in four days with film grip Dee Nichols and photographer Glen Rose. "We took a bunch of camera gear and shot in different formats," he says of the film, which is dominated by images and has very little dialogue. "There's old-time super-8 footage, 16 mm film, digital video, and still photographs . . . I had a

theme for each song I wanted to convey. It's not literal—just the overall feeling of the song, and the images get you to that point."

DiCrocce, a John Steinbeck fan, says the film was heavily influenced by the

author's work. "It's kind of like 'The Grapes Of Wrath' meets Pink Floyd," the Nashville-based singer/songwriter says. "We went to the town where 'The Grapes Of Wrath' [movie] was shot . . . That movie was about a struggle, and this record ended up being kind of about a struggle."

He adds, "I was trying to write this rock'n'roll record. I wanted this second record to be up, and as I was writing the record, I kept writing these songs and putting them aside. Then I thought, 'Why fight it?'"

DiCrocce says the label has yet to determine the first single but cites "I'll Be A Man For You" as a strong contender. Programmers who have heard the album are enthusiastic. "I love it. It hasn't left my CD player

since I got it," says Ryan Arnold, GM of Lewis University's WLRA Romeoville, Ill. "It's a breath of fresh air. I got the same feeling listening to it

that I first got when I heard Counting Crows and matchbox twenty. It's going to reach so many people."

Miles of Music, a North Hollywood,

Calif.-based online and catalog retailer, has already posted "american dream" on its home page. "It's selling like pancakes," says Miles of Music co-owner Corrie Gregory. "We did really well with his first release [last year's "Brand New Fool"]. He was one of our top sellers—No. 38 out of 100. He sold about 300 copies. In our world, that rocks!"

Gregory praises DiCrocce's music as "really intelligent. When you keep lis-

tening to it, you discover new things. There's a depth of lyric and a thoughtfulness about it . . . Also, he's got such a great, expressive voice. It's one of those records that's a winner all around."

Videos of DiCrocce's film will be sold initially in limited quantities at chrisdicrocce.com. The record is being distributed by Graham, N.C.-based Redeye Distribution, and DiCrocce is negotiating international distribution, as his last release drew interest via the Internet from Belgium, the Netherlands, Japan, and Italy.

DiCrocce says the marketing campaign will be grass-roots, relying heavily on Internet promotions and exposure through touring. (His debut album was buoyed by opening dates for the Samples.) DiCrocce is booked by Vision International and is seeking management.



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# Ghost Spins 'Stories' On Warner

## U.K. Singer/Songwriter Already Has Club Hit In The States

BY PAUL SEXTON

LONDON—Warner Bros. believes that in the recently sparse genre of contemporary British adult-leaning female artists, they have one with more than a ghost of a chance. The early signs are certainly encouraging for singer/songwriter Amanda Ghost, with a top five U.S. club hit; a band of star supporters including Elton John, Liam Howlett of Prodigy, and Boy George; and a song cover by one of the most successful British artists of the year.



GHOST

Based in North London, of Indian and Spanish parentage, Ghost also has the distinction of being signed to the U.S. label for the world by the English A&R veteran who signed Joni Mitchell—Warner Bros. VP of A&R, worldwide, Andrew Wickham,

who describes her sound as “somewhere between Stevie Nicks and Edith Piaf.” He adds that she “sings in the key of heartbreak.”

As a writer, Ghost has already scored with “Empty (Hideaway),” her co-composition on fellow Englishwoman Sonique’s “Hear My Cry” album on Farmclub.com/Republic/Universal in the U.S. and Serious/Universal in Britain.

Her full-length debut, “Ghost Stories,” is set for release Aug. 21 in the U.K. (where by then she will be two singles into her domestic career). It will be issued Sept. 12 in the U.S., where Ghost has

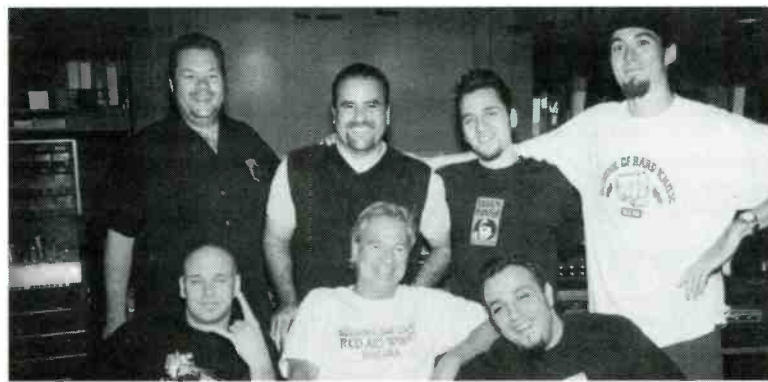
had the bonus of a major success on Billboard’s Hot Dance Music/Club Play Chart. The Peter Rauhofer remix of “Filthy Mind,” the opening track on “Ghost Stories,” has been

steadily climbing that survey over the past two months; it reaches No. 15 this issue.

Ghost had been chasing a deal for some four years when Wickham got around to listening to a CD demo of hers left with him by her manager, Terry Slater, another industry veteran who knew the executive from Slater’s time as manager of a-ha, which Wickham signed. Ghost recounts the story as an example of how fickle the world of A&R can be.

“I got a call—[Wickham] wanted to meet me. I was about to do a deal with a little indie label. I go in, sit

(Continued on next page)



**Slaves To Ozzy.** The members of new band Slaves On Dope take a break from mixing tracks on their forthcoming debut disc, “Inches From The Machine,” the first release on Ozzy Osbourne’s new label, Divine Recordings. The project is slated for an Oct. 3 release. The band is featured on Osbourne’s Ozzfest tour this summer. Pictured standing, from left, are Divine GM Scott Givens, band manager Alex Guerrero, and band members Rob Urbani and Kevin Jardine. Seated, from left, are band member Jason Rockman, producer Thom Panunzio, and band member Frank Salvaggio.

# Eagle Records’ Joe Cocker Has New Label, New Set, New Tour

BY IAN PERCIVAL

NEW YORK—Joe Cocker is among the rare artists who can lay claim to having had hits in the ’60s, ’70s, ’80s, and ’90s. Although he says those in this elite group are often called “music’s dinosaurs,” he’s ready to conquer his fifth decade.

“It’s funny that writers often refer to musicians my age as dinosaurs,” he says. “But unlike some of these new boy bands who come and go, we go on and on selling out concerts and making records.”

At 56, Cocker is back with “No Ordinary World,” his first set for Eagle Records, as well as an extensive tour that includes 20 dates as a special guest on Tina Turner’s ongoing road jaunt.

His own headlining trek starts Sept. 3.

Cocker says he has no plans to follow in the footsteps of Turner and hang up his hat after this stint. “I think I have at least another five years left. I have not started dropping any keys yet, and I can still make all the high notes.”

Cocker, who is managed by Craig Logan and Roger Davies, adds a modern-rock edge to “No Ordinary World,” thanks largely to producer Steve Power, who has most recently worked with Robbie Williams. Power injects a contemporary edge to the record without compromising Cocker’s highly recognizable voice.

“Basically I am an R&B singer, but I like to get away from the blues every now and then,” the singer says. “This time, I wanted to stretch, and that meant finding the right material,

which is always a battle.”

“No Ordinary World” has contributions from Michael McDonald, Paul Brady, Bryan Adams, Leonard Cohen, and Will Jennings.

This is Cocker’s first recording for Eagle, a division of the U.K.-based Eagle Rock Entertainment. Eagle is distributed and marketed in the U.S. by RED Distribution’s Red Ink Division, which is aiming for AC airplay for the first single, “She Believes In Me,” penned by Adams.

The single goes to radio Tuesday (25). “We all feel like we have a hit single for this format,” says Howard Gabriel, VP/GM of Red Ink.

Gabriel adds that a key part of the promotion will involve media exposure, which has Cocker scheduled to appear on the “Today” show’s outdoor summer-concert series, “Late Show With David Letterman,” and “The Tonight Show With Jay Leno.”

“Joe Cocker is a rock legend who has had hits throughout the last four decades and is sounding better than ever on this record,” says Gabriel.

Born in Sheffield, England, Cocker entered the music scene in 1959, eventually becoming Vance Arnold in Vance Arnold & the Avengers. He got his big break in 1963 when the band toured with the Rolling Stones. Producer Denny Cordell became his manager in 1967 after he formed the Grease Band.

A year later, Cocker’s cover of “With A Little Help From My Friends” became a No. 1 hit throughout Europe and went to No. 68 in the U.S. Hits followed throughout the decades, including “The Letter,” “You Are So Beautiful,” and “Up Where We Belong.” The latter, his first No. 1 in the U.S., was a duet with Jennifer Warnes.



COCKER

# The Bangles Are Back; Twisted Sister Isn’t, But Koch, Sevendust, Lit Are Paying Tribute

COMING AROUND AGAIN: The September dates that kick off the Bangles reunion tour are just the beginning of the group’s resurgence, according to lead singer Susanna Hoffs and drummer Debbi Peterson. “There’s going to be a lot more shows,” promises Peterson.

“The focus isn’t about going on tour and playing under some ’80s banner or just getting together for a summer to play the hits,” says Hoffs. “This is all about returning as a band, being a creative unit, making records together, and performing together.”

Hoffs says she was the one who began needing her bandmates—who also include guitarist Vicki Peterson and bassist Michael Steele—about getting back together after the group called it quits in 1989. “Vicki joked about how I made yearly calls that became biyearly that became bimonthly,” says Hoffs. “I’d say, ‘You know what? I miss the band. We should be together.’ I’d call her out of the blue and say, ‘I have that feeling today,’ and she’d say, ‘I’m not quite ready.’”

Eventually, Hoffs’ timing was right. “Susanna and I got together and started writing about four years ago. She was pregnant with her second child, and I was pregnant with my son—I have a 3-year-old,” says Debbi Peterson. “We were talking baby things, and suddenly we thought, ‘Let’s get together and write.’ We got Vicki on board, who was [and is] with the Continental Drifters, and Michael on board. She’d moved to Northern California and was hanging out with her dogs and cats, and we started writing.”

Those writing sessions led to the band contributing “Get The Girl” to “Austin Powers: The Spy Who Shagged Me” (which was directed by Hoffs’ husband, Jay Roach), and last summer the band ended up playing live together for the first time in a decade, for a George Martin tribute at the Hollywood Bowl.

In addition to starting a series of shows promoted by House of Blues Concerts Sept. 13 at the San Diego House of Blues, the band is working on a new album. According to Debbi Peterson, the group has more than 30 songs written.

Hoffs says the band, which is managed by Tsunami Entertainment, doesn’t care whether it signs with a major, indie, or Internet label. “What’s more important is that we want support and respect for what we do,” she says. “I guess we want a chance to make the best record we’ve ever made. I feel like we’re better singers, better players. We’re writing from the heart, and we’re

doing this for the right reasons—for the joy of music and performing and connecting to our audience.”

Regardless of what happens this go-round, Peterson laughingly adds that she already has proof the band has left its mark for future generations. “I saw a commercial for something on the Disney Channel, because obviously my tastes have changed since having a kid, and they were doing the Egyptian moves from ‘Walk Like An Egyptian,’ and I thought, ‘We influenced this dance craze! We did it in the ’80s, and I’m still seeing it in the ’00s!’”

LET’S TWIST AGAIN: Koch Records is preparing a Twisted Sister tribute album that is tentatively slated

to include cuts from Motorhead, Sevendust, Sugar Ray, and Lit. The album, which is scheduled for a November release, will follow a solo album from Twisted Sister leader Dee Snider, whose “Never Let The Bastards Wear You Down” hits stores Aug. 22 on Koch. According to Snider, who is now working as morning DJ on WMRQ Hartford, Conn., this will be the end of his musical career,

putting to rest any speculation that he may reunite with Twisted Sister. The group played together this June at a charity dinner for Lava Records president Jason Flom.

PEARLS FROM PEARL JAM: With its U.S. tour slated to start Aug. 3, Pearl Jam has announced that it will release CDs of its European shows through the band’s fan club, the Ten Club, and through retail beginning in late August. Each two-CD set will sell for around \$10.98 through the Ten Club, according to the band’s Web site. In all, 25 shows are expected to be made available. The set does not include the band’s June 30 appearance at Copenhagen’s Roskilde Festival, in which nine fans were killed. The Web site also hints that the U.S. shows may be made available on CD.

STUFF: A Perfect Circle, the band that features Tool’s Maynard James Keenan on vocals, kicks off a headlining tour Aug. 18 at Boston’s Avalon Ballroom . . . Atlantic Records group Dusty Trails is soliciting filmmakers to make a short movie featuring one of its songs as the soundtrack. The winning entry will be shown on the Sundance Channel and at various film festivals. The group, whose self-titled album was inspired by classic movies, includes former Luscious Jackson keyboardist Vivian Trimble and Breeders bassist Josephine Wiggs.



by Melinda Newman



## GHOST

(Continued preceding page)

down, and he says, 'I want you to sign this. I want you to make the album you want to make.' I got a contract the next day from my lawyer. Within a week, I had seven other labels making bids."

Warner Bros. senior VP/marketing director Craig Kostich says that the label is pursuing an energetic multimedia campaign around the U.S. release of "Ghost Stories," as well as its lead single to radio, "Idol," which was also her debut British single in late March.

Having completed four showcases there in April, Ghost will be back in the U.S. from late July for interviews and sales convention performances. She will also be playing live dates with a seven-piece band, including July 31 at the Roxy in Los Angeles and Aug. 2 at Shine in New York. Appearances on "Hard Rock Live" and "Rockline" are still to be confirmed.

Press coverage will include Interview, Flaunt, Out (including a photo shoot with Boy George, Ghost's close friend and mentor), and Elle.

Wickham acknowledges that, especially with the early interest generated by her club hit, Ghost may initially make more waves in the States than back home. "Our American company has a reputation, based on the signing of great singer/songwriters like Joni Mitchell, Don Henley, and so on," he says. "They've gone for Amanda in a big way. It is entirely possible that she might break there first."

In the U.K., the second single from the album is "Glory Girl," which is out Aug. 7. It's already receiving airplay from AC-leaning heavy-hitters BBC Radio 2 and Heart 106.2 London.

"It doesn't really matter whether it's British or not," says Heart head of music Gordon Crawford. "It's a great song; very radio-friendly, and it's different from all the rhythmic dance stuff that's around." He sees "Glory Girl" as being in the same acoustic-rooted style as Lene Marlin's "Sitting Down Here"—which Crawford says Heart was first to play in the U.K.—and David Gray's current smash, "Babylon."

Ghost describes "Glory Girl," which she wrote about her sister, as the most commercial attempt on an album that deliberately ducks and dives between genres. "My music is such a mixture," she says. "When you say 'singer/songwriter,' you imagine me with a guitar, singing about peace and love, which I'm not. I'm very interested in tapping the influences I grew up around, coming from the techno and dance scenes, and that sometimes confuses people."

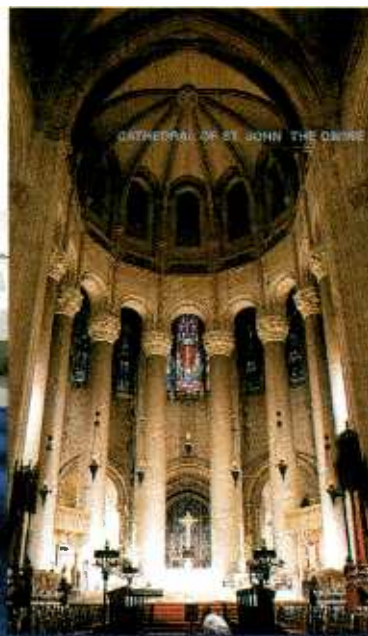
Says Wickham, "I do believe there has been a dearth of solo female talent in the U.K. for some time. I suppose Annie Lennox was the last real star we had in this area. There are loads of good singers . . . but there hasn't been anyone like Amanda for a very long time."



THE GRAND CANYON | Arizona

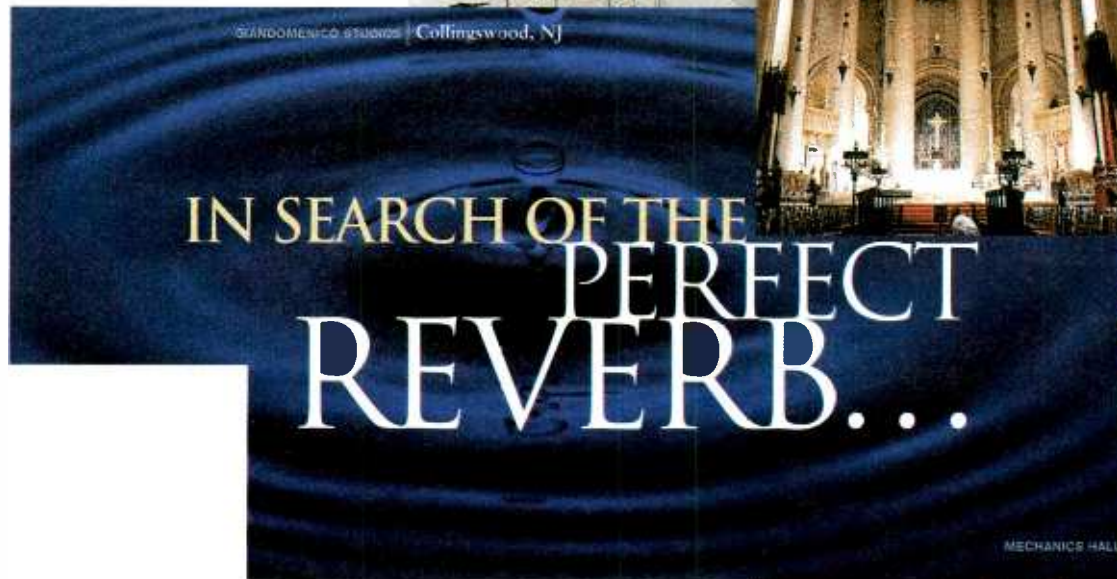


GRANDMENICO STUDIOS | Collingswood, NJ

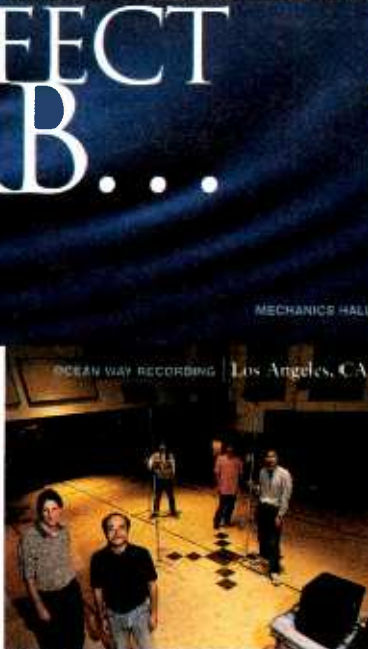


CATHEDRAL OF ST. JOHN THE DIVINE | New York, NY

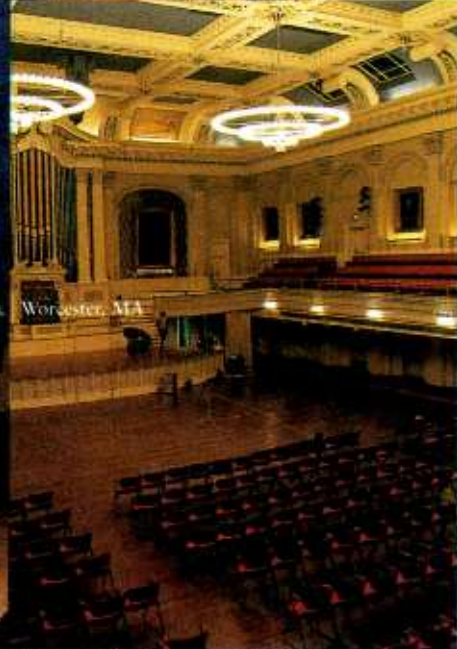
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# Cult Faves Dandy Warhols Tell 'Thirteen Tales' On Capitol Debut

BY DAVE WILSON

LOS ANGELES—Prior to signing with Capitol, the Dandy Warhols were successful in developing an ardent cult following. With its major-label debut, "Thirteen Tales From Urban Bohemia," due in stores Aug. 29, the Portland, Ore.-based act strives to expand its fan base.

However, the definition of just who the band's fans are seems to be a slightly difficult task for those who know the group.

"We made [this album] for the people we play pool with," says singer Courtney Taylor. "The cats who go home and listen to Neil Young and Led Zeppelin. This is who this is for because that's who we are."

Rob Gordon, VP of marketing for Capitol Records, however, has a different take on it. "They have a Phish-ette following."

If the character profile and demographic of a typical Dandy Warhols fan is somewhat hard to pinpoint, the stylistic bend of the band is perhaps even trickier, as it delights in dabbling in a variety of concepts and sounds. Even with songs ranging from the appropriately nihilistic "Nietzsche," with its arrangement of heavy guitars and electronic fuzz backing up minimalist lyrics ("I want a God who stays

*'We made [this album] for the people we play pool with. The cats who go home and listen to Neil Young and Led Zeppelin'*

— COURTNEY TAYLOR —

dead, not plays dead/I, even I can play dead"), and the honky-tonk-influenced "Country Leaver" to the bouncy, pop-laced "Get Off" (which was the first single released in the U.K.), there's an undercurrent that ties the tracks together into a coherent whole.

"Mostly, it's just like channeling," says Taylor regarding the writing process. "I don't feel like I write the songs. I'm just in a space, and it comes out."

That said, the first U.S. single, "Godless," took a different road to completion.

"It started out this wailing, angry thing that I was feeling at the time, but eight months later, it wasn't in-

voking that," Taylor recalls. "It wasn't until we added the Bacharach-styled [portion of the song] with the trumpet that I started singing the song differently."

The song, which shipped to radio July 11, has been drawing praise from college radio programmers, which suits both the band and the label well. They want to build strong word-of-mouth on the project via the band's fan base before reaching for a larger audience.

"We're starting from the ground up," says Gordon, adding that the label has begun generating interest at mainstream and modern rock formats, with an eye toward triple-A and top 40 in the coming weeks. "This is definitely a 'tell your friends' type of record."

This promotional approach has netted the act fans all over the world, some of whom the band members are fans of themselves.

"Two members from Echo & the Bunnymen came down from Liverpool [England, to see the act play], as did Pete Bassman from Spacemen 3," says Dandy Warhols lead guitarist Peter Holmstrom. "It's nice when people you've admired live up to your expectations."

Adds Taylor, "David Bowie visited us in Glastonbury [England] and wound up inviting us to his stage during one of his sets. It was the most shockingly flattering thing."

Having just completed a U.K. promotional tour in June, the Dandy Warhols will be playing clubs and mid-size venues in the States throughout much of the summer. A return to the U.K. is planned for late August. A larger road trek is being eyed for the fall, with an opening slot on a major tour being a possibility.

"We just need to find the right package," says Gordon. "The best way to expand the audience is to find the right group to open for."

Adding to the Dandy Warhols' exposure will be the videoclip supporting "Godless," directed by Taylor with Chris Anthony. It had its premiere on MTV's "120 Minutes" in June, and it is currently in regular rotation on M2. The band also took a hosting gig with M2 during the week of June 25-July 1.

The next single, "Bohemian Like You," will be released to radio in mid-July and is going to be included in the soundtrack to the new Keanu Reeves movie, "The Replacements." Also, Yahoo! will be sponsoring a listening party for "Thirteen Tales From Urban Bohemia" on Monday (24) in collaboration with Broadcast.com.

In the end, Gordon believes that the secret behind the band's word-of-mouth success is Courtney Taylor himself. "Courtney's sound, Courtney's vision. Courtney does the artwork for the video. He is like the artist's artist. It's tough. It's like, he is the sex, drugs, and rock-'n'-roll of rock-'n'-roll past. Everything you heard about these musicians, that's what Courtney is."



THE DANDY WARHOLS

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRITNEY SPEARS, B2K, INNOSENSE, NO AUTHORITY	Jones Beach Theatre, Wantagh, N.Y.	June 27-30	\$2,055,861 \$40.50/\$25.50	56,550 four sellouts	SFX Music Group
PHISH	Deer Creek Music Center, Noblesville, Ind.	July 10-12	\$2,040,888 \$27.50	74,212 three sellouts	SFX Music Group
'N SYNC	Pepsi Arena, Albany, N.Y.	July 11-12	\$1,205,238 \$49.75/\$39.75	26,170 two sellouts	Metropolitan Entertainment Group
BRITNEY SPEARS, B2K, INNOSENSE, NO AUTHORITY	Hersheypark Stadium, Hershey, Pa.	June 24	\$1,014,096 \$39.50/\$27.50	28,701 sellout	Electric Factory Concerts, SFX Music Group
TIM MCGRAW & FAITH HILL, PHIL VASSAR	Raleigh Entertainment and Sports Arena, Raleigh, N.C.	July 15	\$867,229 \$59.50/\$49.50/\$29.50	18,604 sellout	SFX Touring, Cellar Door
TIM MCGRAW & FAITH HILL, KEITH URBAN	Philips Arena, Atlanta	July 12	\$854,844 \$59.50/\$49.50/\$29.50	17,264 sellout	SFX Touring, Peter Conlon/Alex Cooley
KISS, TED NUGENT, SKID ROW	Hersheypark Arena, Hershey, Pa.	July 5	\$844,177 \$56/\$43	18,232 28,824	Electric Factory Concerts, SFX Music Group
OZZFEST 2000: OZZY OSBOURNE, PANTERA, GODSMACK, STATIC-X, INCUBUS, METHODS OF MAYHEM, R.L.D., QUEENS OF THE STONE AGE, CRAZY TOWN	Pine Knob Music Theatre, Clarkston, Mich.	July 12	\$812,241 \$50.25	16,902 sellout	Palace Sports & Entertainment Inc., SFX Music Group, Belkin Prods.
'N SYNC	Kiel Center, St. Louis	June 28	\$760,852 \$49.75/\$39.75	15,822 sellout	SFX Music Group
MARC ANTHONY	Jones Beach Theatre, Wantagh, N.Y.	July 5	\$758,980 \$75/\$35	14,350 sellout	TNA, SFX Music Group

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
<div style="display: flex; justify-content: space-between;"> <span>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</span> <span>SoundScan®</span> </div>				
<div style="display: flex; justify-content: space-between;"> <span>◀ No. 1 ▶</span> </div>				
1	1	CREED ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) <b>HS</b>	MY OWN PRISON 26 weeks at No. 1	146
2	2	METALLICA ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	466
3	3	BOB MARLEY AND THE WAILERS ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	578
4	4	LENNY KRAVITZ ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)		5
5	8	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	299
6	5	MATCHBOX 20 ◆ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	176
7	7	'N SYNC ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	121
8	6	PINK FLOYD ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1217
9	9	ANDREA BOCELLI ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	137
10	11	BACKSTREET BOYS ◆ <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	153
11	12	JAMES TAYLOR ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	505
12	14	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	61
13	13	JIMMY BUFFETT ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	474
14	15	DEF LEPPARD ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	193
15	17	AC/DC ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	314
16	16	DAVE MATTHEWS BAND ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	217
17	28	LINDA RONSTADT ▲ <sup>5</sup> ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	95
18	18	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	327
19	23	BON JOVI ▲ <sup>4</sup> MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	55
20	30	TIM MCGRAW ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	162
21	20	ABBA ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	171
22	22	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	367
23	29	DAVE MATTHEWS BAND ▲ <sup>3</sup> RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	95
24	19	JO DEE MESSINA ▲ <sup>7</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	122
25	24	SUBLIME ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	198
26	26	METALLICA ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	532
27	31	BEASTIE BOYS ▲ <sup>8</sup> DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	433
28	27	AC/DC ▲ <sup>7</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	122
29	35	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) <b>HS</b>	SYSTEM OF A DOWN	36
30	34	METALLICA ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	477
31	25	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	104
32	32	CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	353
33	33	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	111
34	36	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	124
35	37	FLEETWOOD MAC ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	405
36	38	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	38
37	40	EAGLES ◆ <sup>26</sup> ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	298
38	43	METALLICA ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	442
39	47	SAVAGE GARDEN ▲ <sup>6</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	160
40	46	VAN MORRISON ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	476
41	50	EAGLES ▲ <sup>7</sup> Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	247
42	41	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	78
43	45	FAITH HILL ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	110
44	44	GUNS N' ROSES ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	468
45	—	TOOL ▲ <sup>2</sup> VOLCANO 31087* (11.98/17.98)	AENIMA	165
46	—	DAVE MATTHEWS BAND ▲ <sup>6</sup> RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	210
47	—	MADONNA ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	309
48	42	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	10
49	39	MILES DAVIS ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	77
50	—	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	45

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro); △ Certification of 200,000 units (Platino); ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. 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.

## Take 5 Hopes For Favorable 'Odds' On Elektra Debut

**BY MICHAEL PAOLETTA**  
NEW YORK—Elektra's Take 5 is the latest boy band to emerge from Orlando-based teen factory Trans Continental Entertainment, the company credited for introducing 'N Sync and Backstreet Boys to the world. The act's U.S. debut, "Against All Odds," will be in stores Aug. 29, and it's enhanced with behind-the-scenes footage, photos, videos, and interviews.

The set's first single—the R&B-laced pop jam "Shake It Off"—was delivered to top 40

*'Trans Continental has been seeding this band in the U.S. for the past 18 months. They've been featured in all the teen magazines. A definite awareness surrounds Take 5'*

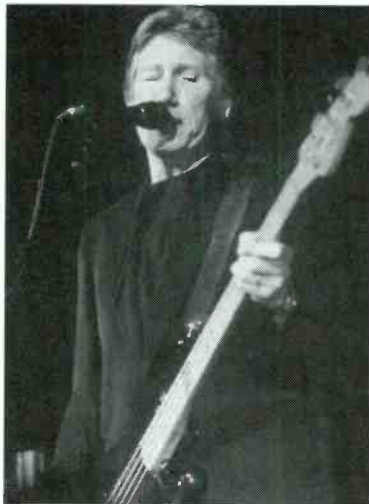
— DANE VENABLE —

radio the week of May 15; it streeted June 27. According to Broadcast Data Systems, it got 767 spins for the week ending July 9, with a 60-spin gain from the previous week.

"Trans Continental has been seeding this band in the U.S. for the past 18 months," explains Elektra senior director of marketing Dane Venable. "They've been featured in all the teen magazines. A definite awareness surrounds Take 5.

"Also, by the time the album arrives in stores, the guys will

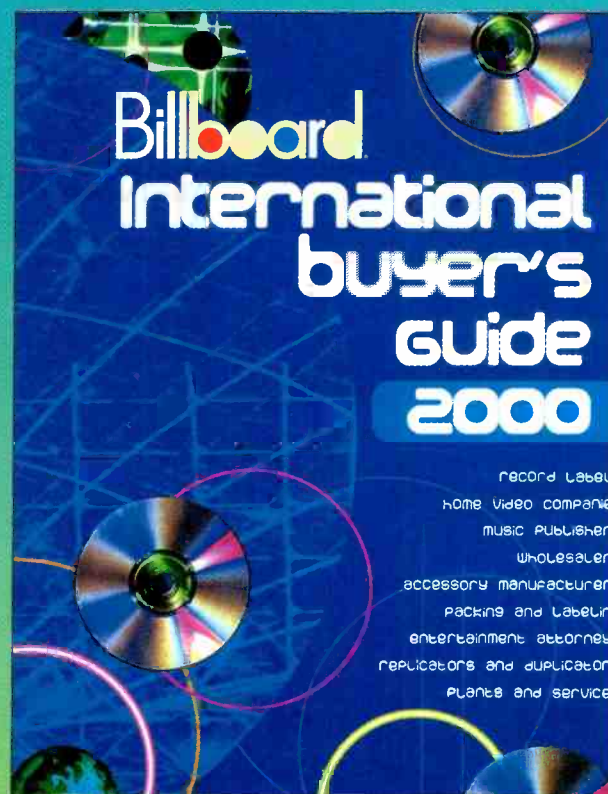
(Continued on page 20)



**Waters Rocks.** Roger Waters, pictured, recently played the Ice Palace in Tampa, Fla., as part of his ongoing concert trek across the U.S. The famed former member of Pink Floyd is currently putting the finishing touches on a forthcoming studio project.

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## EASTWOOD

(Continued from page 13)

Sinatra! It's going to be great."

Pierson, noting that Eastwood approved everything on the soundtrack, also singles out the contributions of saxophonist Redman ("The Second Time Around," "Hit The Road Jack," and "The Best Is Yet To Come"), which "became the voice for Clint."

"It's always an honor to work on a Clint Eastwood project," says Redman, who starred on the 1997 "Eastwood After Hours—Live At Carnegie Hall" album tribute to Eastwood's film music and interviewed him for Interview magazine. "Here's one of the greatest movie stars of all time, and he's so down-to-earth and unassuming—and also one of the greatest celebrity supporters of jazz in the last 30 years."

Redman, who usually does his own arrangements for sessions with his band, says he enjoyed the "liberating" experience of "just walking in and playing with hip musicians and arrangements of cool tunes and walking out." By coincidence, he used to play "Hit The Road Jack" as a set closer, and Lawrence Tanter, PD and air personality at KJAZ Los Angeles/San Diego, is "blown away" by it and the other Redman tracks.

"The length is radio-friendly, which is always critical for jazz material, and the material is stellar," says Tanter, also the announcer for the Los Angeles Lakers. "Josh really blows hard on 'Hit The Road Jack,' and young people are aware of the song because the Ray Charles version is played at NBA arenas when a player fouls out. So familiarity is already there, and I can't wait to play it as soon as they give us the green light."

Badeaux says that the label will take the entire album to jazz, NPR, and country stations. There's a possibility that a video will be made for Brock's "Take It To The Limit."

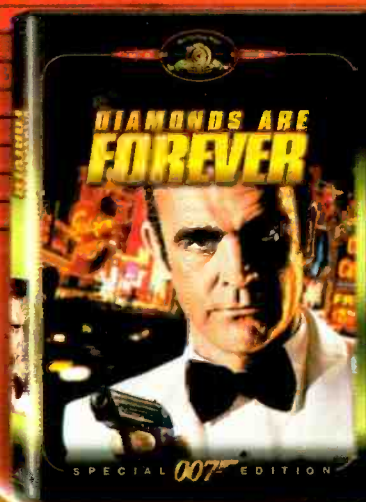
The main marketing thrust, though, will be in conjunction with Warner Bros. Pictures, Badeaux says. A heavy CD allocation for the film company will be used to set up TV, radio, and print promotions. Movie exhibitors will receive a large quantity for giveaways, and the disc will be handed out at the Aug. 1 premiere party.

Soundtrack music will be programmed in theaters on the 15,000 screens serviced by Movietunes, and the music will be advanced to airlines, restaurants, and lifestyle outlets. Screenings involving key jazz, NPR, and country stations will be held a few days before the film opens in the top 50 markets, and secondary stations will get run-of-show passes for promotional use.

"If you could have it in the theater with the popcorn in a nice big counter display, you could sell a ton," says Bob Feterl, Southwest territorial director for Tower Records. "Mandy Barnett could definitely have a hit on country radio if worked properly, and everything else is great smooth jazz with a Clint Eastwood influence. I don't know if this is the crowd who comes into record stores, but it should do really well online."

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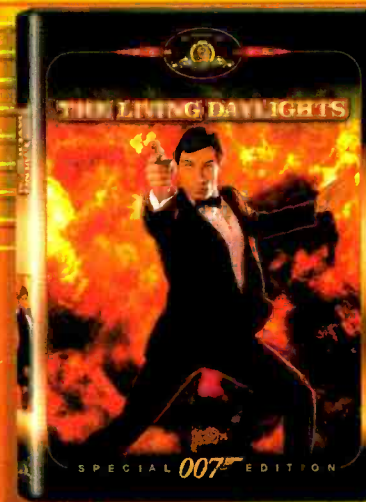
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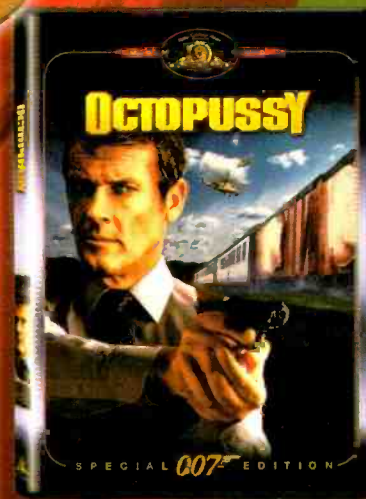


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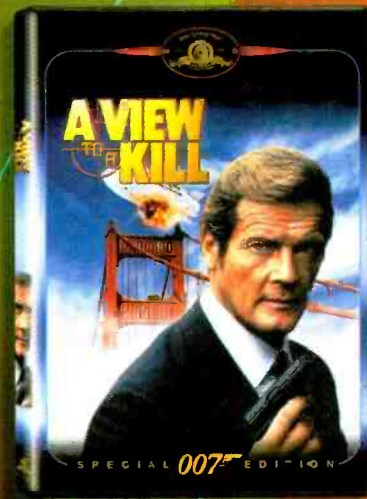


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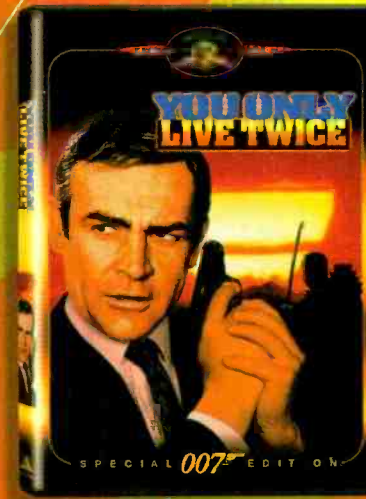
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**GLASS NAMED PREZ**

*(Continued from 12)*

Artemis will continue to be a "truly independent label that has shown clout at retail, radio, in the press, and on television."

Glass declines to reveal the label's revenue, but Billboard estimates that sales this year could reach \$15 million, depending on how some current and future releases play at retail. Already, the label, which employs 50 staffers, has achieved two gold albums: Kurupt's "The Streetz Iz A Mutha" on Antra/Artemis and Kittie's "Spit" on Ng/Artemis. While both albums were released last year, most of Kittie's sales were achieved this year, and Kurupt has another album due in November.

*'[Glass] is providing the leadership of a president. I wanted people to see us as a team that is running the company'*

- DANNY GOLDBERG -

Moreover, the Baha Men, who are about to release an album, have enjoyed success at radio, and the company will release a Rickie Lee Jones album in the fall. Also, the label recently signed Boston, which has completed eight tracks for an album slated to hit stores in either the fourth quarter of this year or the first quarter of next. Other signings include Murphy's Law, one of the founding bands of the Lower East Side hardcore scene in New York, and L.E.S. Stitches, another popular East Village band.

"A common thread of the artists that Artemis chooses to support is that each artist has a very strong identity," says Glass. "Also, they are all live bands. Kurupt is on the Up in Smoke tour, Kittie is on Ozzfest, Steve Earle is on tour, and we have just signed Spacehog, a great live band."

Goldberg also notes that the company plans to continue to work the Warren Zevon album "Life'll Kill Ya," which it released Jan. 25. As an independent, the label expects to work an album for at least a year, says Goldberg, noting that a third single will be released from the Zevon album, a remix of his cover of Steve Winwood's "Back In The High Life Again." Goldberg reports that Peter Asher is doing the remix and that a Winwood-backing vocal track has been added to the mix.

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## TAKE 5 HOPES FOR FAVORABLE 'ODDS' ON ELEKTRA DEBUT

(Continued from page 17)

have been touring for two months in the U.S.," adds Venable. "And if that's not enough, at last count there were 104 fan-originated sites under Yahoo!'s fan sites."

Managed by Trans Continental and booked by Craig Bruck of New York-based Evolution Talent Agency, Take 5—Stevie Sculthorpe, Tilky Jones, TJ Christofore, and brothers Ryan and Clay Goodell—is currently the opening act on the main stage for the first half of Nickelodeon's "All That" Music & More Festival. From Aug. 15-Sept. 18, Take 5 will open for Britney Spears.

"We've been touring pretty much nonstop throughout Asia and Europe for the past two years," says band member Ryan Goodell, who adds that the act released a completely different album ("Take 5") in those territories in 1998. "Unlike our last album, 'Against All Odds' is a true reflection of our musical vision."

The album features a stellar lineup of producers and songwriters, including Missy Elliott, Timbaland, She'kspere, Diane Warren, Gerald Levert, and Darrell "Delite" Allamby.



TAKE 5

In addition to Elektra's official Web site (Take5music.com) and the band's (Take5fanclub.com), Take 5's affiliation with America Online (AOL) will be in full effect by early August, notes Venable. Besides providing exclusive chats, interviews, and backstage footage, Venable says, "AOL will premiere a different song [from the album] each day for the 13 days leading up to the album's release. It's all part of a new feature on the AOL Teens channel, which spotlights a different 'ris-

ing star' each month. And yes, Take 5 will have its own AOL keyword: Take 5 Music."

Venable also confirms that the label has connected with the Internet marketing firm M80 to "seed teen and young adult chat sites."

Looking ahead, Take 5 is confirmed to perform the national anthem during halftime at the Citrus Bowl on Jan. 1, 2001. In September, the band is scheduled to perform on the new Fox Family show, "Hi-Fi Room."

## SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**MUSIC INSIDE THE CELL:** Big-budget sci-fi films are retaking the box office, and many of these effect-heavy films are fueled by powerhouse soundtracks from top-name composers. The latest epic to hit is New Line's "The Cell."

The film, which morphs the boundaries between reality and illusion, contains a soundtrack that blends classical Western orchestration with age-old world music.

Composed by **Howard Shore**, the film's score album again shows that today's contemporary composers are not afraid to experiment.



SHORE

"I used the **London Philharmonic** with musicians from Africa, India, and Japan," says Shore. "I basically wrote an African score and had it performed by a Western orchestra. I even got to use the **Master Musicians Of Jajouka** from Morocco, a group that dates back 1,200 years. They were the court orchestra for seven Moroccan kings and are now led by a descendant of the family. It was so inspiring."

Scoring a film that is part illusion, part reality allowed Shore certain freedoms. However, he is no stranger to scoring films that don't follow the beaten path. He has composed for over 50 films, including "Seven," "Silence Of The Lambs," "Ed Wood," "High Fidelity," "Dogma," and "Philadelphia." Shore has also had a longstanding collaboration with **David Cronenberg**, scoring "The Brood," "Scanners," "Videodrome," and "The Fly," among others.

For "The Cell," Shore called upon not only world musicians but several English performers, including **Jan Hendrix**, **Sean Drew**, and **Paul Clarvis**, to create an album rich in diversity and texture—one that could stand on its own even without the movie to support it.

The album is due Sept. 5 on New Line Records. **Toby Emmerich**, president of New Line Records, has a unique marketing plan.

"The first major step to marketing this record is to release the movie," says Emmerich with a laugh. "Consumers and radio don't often run out and say, 'I've got to buy the new Howard Shore album,' but since this movie is such a wild ride, they will want to run out and find a way to re-experience a piece of that ride through the soundtrack."

Some irony in Emmerich's statement could be felt over at Koch International Records right about now. It is true—the first major step to marketing a soundtrack is to release the movie. But what if you release a soundtrack and then don't have the movie as a marketing tool?

Such is the case with "The Crow: Salvation." Koch released two soundtracks for the film back in March. First was a score album by **Marco Beltrami**, and then came an album of songs from the movie. The film was set to follow in April, but Miramax delayed the release of the film until either late July or early August. Koch found out about the delay too late to pull the albums, so away they went.

The pop soundtrack contains material by **Kid Rock**, **Filter**, **Hole**, **Rob Zombie**, the **Crystal Method**, and **Danzig**, and Koch had high hopes. Rightfully so. The soundtrack to the original "Crow" movie on Atlantic Records sold 1.9 million worldwide. The album for the sequel sold over 800,000 on Hollywood Records. So it would be a safe assumption, given the acts involved and the track record, that this third installment would garner good numbers at retail as well.

"We spent a lot of money launching the soundtrack," explains **Boy Tyldsley**, VP of sales for Koch International. "In all my years, I've never been faced with this kind of challenge. It was too late to pull and way too early to release. So, we're going to pick it back up."

Miramax is releasing the film on 500-800 screens in major markets and will be spending "a ton" of money on the promotion. Tyldsley hopes to tie the soundtrack into that campaign for a relaunch.

"Given the nature of the film and the previous success, radio and retailers should be receptive to another promotional push for the record. To date, we've shipped 300,000 with 75,000 scanned. We know we'll do better when the film comes out. We're going to piggyback the projects."

There can be no doubt the soundtrack was created for commercial success. "The Crow" franchise has always done well on the charts and at the box office, and even though there was a major fumble, both Miramax and Koch should recover nicely.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	7	<b>LARA FABIAN</b> COLUMBIA 69053/CRG (11.98 EQ/17.98)	<b>No. 1</b> LARA FABIAN
2	7	4	<b>SR-71</b> RCA 67845 (10.98/13.98)	NOW YOU SEE INSIDE
3	9	14	<b>METHRONE</b> CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
4	5	14	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
5	2	15	<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
6	3	5	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
7	4	45	<b>DIDO</b> ARISTA 19025 (10.98/16.98)	NO ANGEL
8	10	3	<b>THE COMRADS</b> HOO-BANGIN' 50001/PRIORITY (10.98/16.98)	WAKE UP & BALL
9	6	13	<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
10	8	3	<b>BUMPY KNUCKLES</b> KUAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
11	14	15	<b>SPLENDER</b> C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
12	12	67	<b>STATIC-X</b> WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
13	13	5	<b>UNCLE KRACKER</b> LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
14	15	3	<b>RICHARD ASHCROFT</b> VIRGIN 49494 (11.98/16.98)	ALONE WITH EVERYBODY
15	21	11	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
16	11	14	<b>FENIX TX</b> DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
17	41	7	<b>F.A.T.E.</b> GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED
18	16	15	<b>TRAVIS</b> INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
19	20	3	<b>NINA GORDON</b> WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
20	30	7	<b>U.P.O.</b> EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
21	23	6	<b>BT</b> NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
22	17	20	<b>NOBODY'S ANGEL</b> HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
23	19	11	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
24	18	4	<b>SASHA AND JOHN DIGWEED</b> KINETIC 5465 (19.98 CD)	COMMUNICATE
25	29	2	<b>LOUIE DEVITO</b> E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2

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	4	<b>PAUL VAN DYK</b> MUTE 9127 (18.98 CD)	OUT THERE AND BACK
27	25	9	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98)	THE STATE
28	24	5	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
29	26	11	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
30	31	50	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
31	27	41	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
32	35	10	<b>OMARA PORTUONDO</b> WORLD CIRCUIT/MONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
33	28	3	<b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
34	37	21	<b>SONICFLOOD</b> GOTE 2802 (15.98 CD)	SONICFLOOD
35	34	4	<b>WATERMARK</b> ROCKETTOWN/WORD 61396/EPIC (11.98 EQ/16.98)	ALL THINGS NEW
36	NEW	▶	<b>SNAKE RIVER CONSPIRACY</b> REPRISE 47383/WARNER BROS. (7.98/11.98)	SONIC JIHAD
37	39	11	<b>HOKU</b> GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
38	48	2	<b>NICOLE C. MULLEN</b> WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
39	43	29	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
40	40	12	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
41	36	22	<b>SHELBY LYNNE</b> ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
42	42	2	<b>CRAZY TOWN</b> COLUMBIA 63654/CRG (8.98 EQ/13.98)	THE GIFT OF GAME
43	32	5	<b>MODEST MOUSE</b> EPIC 63871* (16.98 EQ CD)	THE MOON & ANTARCTICA
44	38	67	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
45	NEW	▶	<b>CAMOFLAUGE</b> PURE PAIN 61965/RND (11.98/16.98)	I REPRESENT
46	45	3	<b>CAP ONE</b> MOTOWN 157939/UNIVERSAL (11.968/17.98)	THROUGH THE EYES OF A DON
47	44	41	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
48	RE-ENTRY	▶	<b>GUSTER</b> HYBRID 31064/SIRE (17.98 CD)	LOST AND GONE FOREVER
49	49	2	<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
50	47	11	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (10.98/16.98)	SECRETO DE AMOR

## POPULAR UPRIISINGS

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

**UNIFIED ALTERNATIVE:** Rising from the ashes of the now-defunct modern rock group **Blind Melon** is **Unified Theory**, which includes former Blind Melon members



**Merrie's 'Little Steps.'** Singer/songwriter Merrie Amsterburg says recording her latest album, "Little Steps" (Q Division/Zoë/Rounder Records), was "more fun" than recording her first set. "I recorded a lot of 'Little Steps' at home. A lot of the best songs came in one shot. The album is about being responsible for your actions." In August the folk-influenced Amsterburg will begin a U.S. tour, including stops at Borders locations.

**Christopher Thorn** (lead guitar) and **Brad Smith** (bass). Also part of the Unified Theory lineup are lead singer **Chris Shinn** and former **Pearl Jam** drum-

mer **Dave Krusen**. Unified Theory's self-titled debut album is due for release Aug. 15 on the Universal-distributed label 3:33 Music Group.

Smith says of the album's first single, "California," "When I was writing the lyrics for that song, I kept thinking of all the crazy stuff I went through when I first moved to California. The song is about standing on your own two feet and giving your dreams a fair shake no matter how impossible they seem."

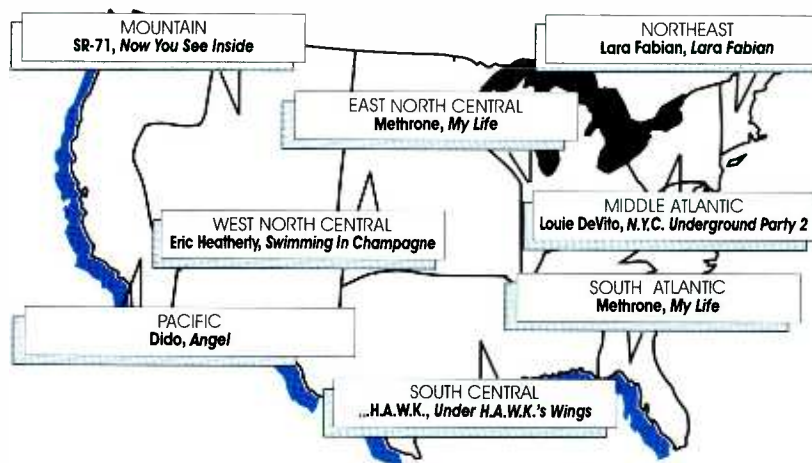
Unified Theory is currently on a U.S. tour. Upcoming dates include Aug. 1 in Salt Lake City; Aug. 2 in Denver; Aug. 4 in Minneapolis; and Aug. 5 in Lincoln, Neb.

**BOY BAND BRIGADE:** Maverick Records is aiming to relaunch the career of pop boy band **No Authority**, which previously recorded for **Michael Jackson's** MJJ Music label. No Authority's self-titled second album on Maverick features first single "Can I Get Your Number." The quartet has per-



**Sammy's Songs.** Contemporary Christian singer Sammy Ward makes his debut with the album "My Passion," due Aug. 1 on 40 Records, a label co-founded by dc Talk member Toby McKeehan. Ward says of his pop/rock-flavored album, "I wanted to do a worship record that was cool for kids."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
- Methrone My Life
  - Westlife Westlife
  - Lara Fabian Lara Fabian
  - Uncle Kracker Double Wide
  - Rascal Flatts Rascal Flatts
  - SR-71 Now You See Inside
  - The Comrads Wake Up & Ball
  - S Club 7 S Club 7
  - Eric Heatherly Swimming In Champagne
  - Cap One Through The Eyes Of A Don

- SOUTH ATLANTIC**
- Methrone My Life
  - The Comrads Wake Up & Ball
  - SR-71 Now You See Inside
  - Luis Fonsi Eterno
  - S Club 7 S Club 7
  - Lara Fabian Lara Fabian
  - F.A.T.E. For All That's Endured
  - Westlife Westlife
  - Rascal Flatts Rascal Flatts
  - Gisselle Voy A Enamorarte

formed as the opening act for this year's **Britney Spears** tour, and **No Authority** is part of Nickelodeon's All That Music & More tour.

Upcoming tour dates include Aug. 2 in Bonner Springs, Kan.; Aug. 5 in Cincinnati; Aug. 10 in Portland, Maine; and Aug. 13 in Darien Center, N.Y.

### JAZZING IT UP:

**Paul Wertico**, the longtime drummer for the **Pat Metheny Group**, ventures into new territory with his band, **Paul Wertico Trio**. The trio's debut album, "Don't Be Scared Anymore," is set for release Aug. 15 on Chicago-based **Premonition Records**, distributed by **EMI Music Distribution**. The album will be serviced to jazz, triple-A, and college radio. Wertico will be giving drum clinics as part of the tour for the album.

**RHYTHM & SOUL:** R&B trio **RPM 2000** (the RPM stands for **Reaching People's Minds**) worked with some heavy hitters on its

Grand Jury/Warner Bros. debut album, "Peace In The City." **Babyface** wrote



**Band Of Tahiti.** The music of alternative rock band Tahiti 80 has "a lot of traditional pop elements but also modern stuff," says lead singer **Xavier Boyer**. The French band recorded its **Minty Fresh Records** album, "Puzzle," in English. "Heartbeat," the album's first single, has been serviced to modern rock radio. The video has gotten exposure on MTV. Tahiti 80 will launch a U.S. tour in September.

album track "Got To Get Over You," while another album track ("Yo Love") was written by **Teddy Riley**. The album's first single is "I Want Your Body."



# Reviews & Previews

ARTISTS & MUSIC

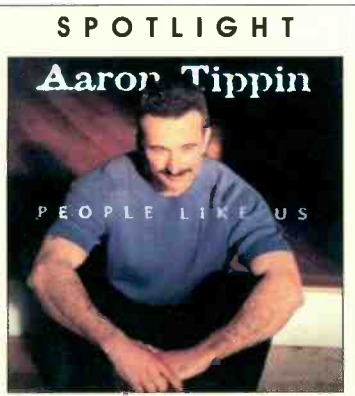
## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

**JON SECADA**  
**Better Part Of Me**  
 PRODUCERS: various  
 Epic/550 Music 69840  
 Jon Secada has spent a large chunk of the past three years writing and producing original material for a wide range of artists, including Ricky Martin and Jennifer Lopez. Throughout, he never lost sight of his own solo career. After toying with various formats and styles, Emilio Estefan's protégé returns to the limelight with an English-language album that falls squarely into mainstream pop but also features Spanish versions of three tracks. Included are uptempo dance tracks, like the single "Stop," complete with a salsa vamp, and big power ballads like "There's No Sunshine Anymore," which finds Secada's high tenor soaring. Working with various producers on the individual tracks, Secada seems to be striving for a safe, ear-friendly sound that is often generic. When Secada deviates from the format, as he does on the R&B-tinged, Steve Morales-produced "You Should Be Mine," he does so with conviction and far better results. Still, while "Better Part Of Me" may not be for the adventuresome, it is full of potential hits.

**STEVE MORSE**  
**Major Impacts**  
 PRODUCER: Steve Morse  
 Magna Carta 9042  
 The problem with instrumental rock releases tends to be that, no matter how talented the artist, over the course of a CD the music blends together and becomes indistinguishable to all but the most ardent of fans. Guitarist Morse, a respected solo artist and current member of both the reunited Dixie Dregs and Deep Purple, challenges this notion by making each track on this set a



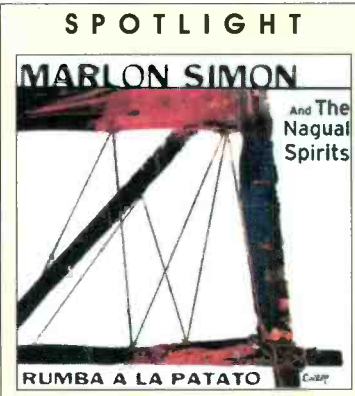
**AARON TIPPIN**  
**People Like Us**  
 PRODUCERS: Aaron Tippin, Bill Watson, Mike Bradley  
 Lyric Street 65014  
 Even though the pop-fueled kid-star movement has begun to spread into the country arena, no one can deliver the true grit of the genre better than a voice of experience—and the sixth collection by one of country's enduring hunks is proof positive. "People Like Us" shows the ever-videogenic belter in fine form, as he stomps through 11 musical gems with equal parts rowdy honky-tonk upstart and suave moonlight Romeo. The project is off to an excellent start with the single "Kiss This," a rollickin' jam in which Tippin floats lines like "Kiss this... and I don't mean on my rosy red lips" with just enough playfully sexy subtext to raise a few eyebrows. Elsewhere, the set offers fun interludes in the form of cuts like the jaunty "Big Boy Toys," as well as tender moments like the lovely, single-worthy "The Best Love We Ever Made," which features a guest vocal by Tippin's wife, Thea. The ultimate joy to be derived from "People Like Us" is that it doesn't carry a preoccupation with pop crossover. Rather, it shows Tippin as a dyed-in-the-wool country artist who's happy to have a comfy musical home and a loyal audience. Ya gotta love him for that.

tribute to an artist who inspired him. The result is fresh and fun, as Morse deftly lifts characteristic ideas from such acts as Cream, Led Zeppelin, Mountain, and the Byrds and incorporates them into his own individualistic compositions. While radio may want to shy away from these instrumental songs, the music carries such an



**RAY PRICE**  
**Prisoner Of Love**  
 PRODUCER: Randall Jarnail  
 Justice/Buddha 99705  
 Country star Ray Price returns to the scene with a collection of pop standards and other gems, recorded last year in Nashville and Los Angeles under the guiding hand of Justice Records founder Randall Jarnail. The album is delightful in every respect. First of all, Price's voice is as silky as ever, despite the years that have elapsed since he broke through in 1950. Also, the musical setting that Jarnail provides for Price is perfect: a core band that includes such stars as Junior Brown and Jesse Dayton on guitar and Mandy Barnett on harmony vocals, plus a 29-piece orchestra arranged by David Campbell (Beck's father). Finally, the choice of material is flawless, from perennials "Fly Me To The Moon," "What A Wonderful World," and "Ramblin' Rose" to remakes of two early Price hits: "Better Class Of Losers" and "I've Got A New Heartache." Another of the album's highlights is the ballad "If It's Love (Then Bet It All)," written by J.R. Cochran. Like a heart-to-heart phone call from a long-lost friend, "Prisoner Of Love" is a soothing, enriching experience. Distributed by BMG.

immediate sense of familiarity that listeners might just not notice that the only voice is that of Morse's always-impressive guitar.



**MARLON SIMON AND THE NAGUAL SPIRITS**  
**Rumba A La Patato**  
 PRODUCER: Marlon Simon  
 CuBop/Ubiquity Records CBCD027  
 Simon is a Venezuelan-born percussionist who immigrated to the U.S. in 1987, bringing with him a fine feel for Latin jazz and a gift for composition. Simon wrote seven of the nine pieces on the album (his brother Michael wrote the other two), and his work is marked by a fluent grasp of bop and Latin rhythmic styles. "Sandra Malandra," "Songo Pa Monk," and the title track are the most dynamic compositions on the album, and, not coincidentally, all three feature driving solos from Brian Lynch (trumpet) and Peter Brainin (tenor sax), with alto sax man Bobby Watson weighing in on "Songo Pa Monk." On a subtler note, "Erica," written in memory of Simon's daughter, and "Belleza India," penned by Michael Simon, are wonderfully articulated pieces, highlighted by the lyrical playing of Luis Perdomo (piano) and Watson, respectively. Beneath it all, Marlon Simon, working everything from drum kit to *timbales* and *batas*, rules the groove.

**New West Records 07396**  
 You just gotta love these guys. Thrashing, Neil Young-style guitars meet delicate banjo plucking and insistent acoustic strumming, all delivered with a sense of wild Texas abandon. For all we can tell, Slobberbone likes to party, but this ain't frat rock—no way. Singer/songwriter Brent Best has a lot going on and possesses quite a knack for erudite turns of phrase and small-town observations. "Meltown" is all easygoing advice before "Placemat Blues" body slams at a



**DIANNE REEVES**  
**In The Moment/Live In Concert**  
 PRODUCER: George Duke  
 Blue Note Records 7243 5 25141  
 Traditionally, jazz has always been about the creation of music in the moment. In the studio, an artist can uncover and explore—and then polish and enhance the finished recording. Conversely, recording in a live setting offers less room for error; for sure, but at the same time it allows an artist to try something different, to throw caution to the wind, to perhaps be a tad more adventurous. On the George Duke-produced "In The Moment," singer/songwriter Dianne Reeves is not just in her element, she is at home—and what a sublime place it is. Recorded earlier this year over two nights in Los Angeles, the 11-song col-

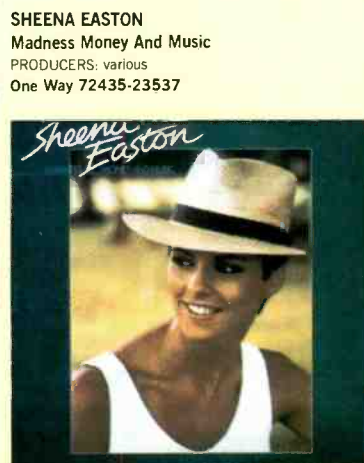
lection, which is heavily influenced by postcard-perfect Brazilian shadings, opens with Cat Stevens' "Morning Has Broken." Ever since Reeves covered the song on her 1997 album, "That Day," it has become a mainstay in her live sets. The same can also be said for such Reeves nuggets as "Suzanne," "Afro Blue," "Testify," and "Mista," which are also included here. Other highlights include Cole Porter's "Love For Sale," Antonio Carlos Jobim's "Triste," and "The Best Times (Grandma's Song)," a new song penned by Reeves. Simply mesmerizing.

Ramones pace. "Trust Jesus" inspires as much as "Lazy Guy" offers up a tribute to the slacker mentality. "Gimme Back My Dog" is the best dog song of the millennium (give the guy his dang dog back, man!). Sliding easily from introspection to rock bluster "like a dirty stray dog with no way home," this album is a bona fide keeper. Slobberbone helps its case by touring nonstop this summer.

**ORIGINAL NEW YORK CAST**  
**Saturday Night**  
 PRODUCER: Tommy Krasker  
 Nonesuch 79609  
 Most early musicals by brilliant talents usually sparkle with bits and pieces of their more consistent genius to come. "Saturday Night," a musical by a 24-year-old Stephen Sondheim that came close to being his first Broadway effort in the mid-'50s, is also a thoroughly delightful piece in its own right. Revived in the U.K. in 1997—RCA Victor released that album—and more recently presented off-Broadway, "Saturday Night" has such a strong score that fans of Sondheim and the cabaret scene regard at least two numbers ("So Many People" and "What More Do I Need?") as standards. Compared with the modest instrumental setting of the U.K. version, full orchestrations by Jonathan Tunick, a frequent collaborator of Sondheim's, enhance this buoyant performance. It is not strange at all that there

(Continued on next page)

### VITAL REISSUES



**SHEENA EASTON**  
**Best Kept Secret**  
 PRODUCERS: various  
 One Way 72435-24032

**SHEENA EASTON**  
**Do You**  
 PRODUCER: Nile Rodgers  
 One Way 72435-23538  
 With Sheena Easton prepared to resurface this fall with a dance album for Universal, the timing is dead-on for the re-release by One Way of three catalog albums originally recorded for EMI America in 1982, 1983, and 1985, respectively. While hits like "Telephone (Long Distance Love Affair)," "Almost Over You," "We've Got Tonight," and "Do It For Love" are found here, the real delicacy is the inclusion of a number of bonus tracks comprising B-sides, remixes, and songs previously found only on vinyl in the U.S., like cherished collector's items "So We Say Good-

bye" and "Loner" and dance mixes of "Telephone" and "Do It For Love." Synthesizers aside, these three skillful projects not only demonstrate the often zany flavor of pop music in the '80s but also showcase a vocalist whose prowess was sadly underestimated in her heyday. Easton proves herself capable of mastering any number of musical styles, from the lovely balladry of cuts like "I Wouldn't Beg For Water" (perhaps Easton's most accomplished song), "Magic Of Love," and "Ice Out In The Rain" to the intensity of Janis Ian's ambient "In The Winter" and the raucous rock

energy of the kicking cut "Madness Money And Music." One Way has already issued Easton's three other EMI albums on CD; with the trio here, fans can rejoice at completing their catalog for this enduring artist, still active in the entertainment biz some 20 years after her first hit, "Morning Train (9 To 5)." What fun.

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



(Continued from preceding page)

are now two cast albums of "Saturday Night." There should have been one back then.

## R & B / HIP-HOP

### THE SYSTEM

#### ESP

PRODUCERS: David Frank, Mic Murphy, Vincent Herbert, Rob Fusari

Orpheus/Avex USA 75766 70477

Among the highly influential perpetrators of techno/funk in the '80s was the duo of Mic Murphy and David Frank—aka the System. Best known for such major-league hits as "Don't Disturb This Groove" and "You Are In My System," the talented duo is once again cranking up its brand of R&B-fused pop with this 14-track offering whose title acronym reflects the pair's aim to remain "electro-soul pioneers." While a few tracks (e.g., "Good As Gold") leave a formulaic taste, the still-inventive duo redeems itself on the moving "Heaven In Your Eyes," the midtempo pleaser "As God Is My Witness," the good-to-the-last-beat "Soul Food," and an updated "You Are In My System," actually revamped circa 1995 and featuring Mobb Deep's Prodigy.

### THE JONES GIRLS

#### The Best Of The Jones Girls

PRODUCERS: various

The Right Stuff 27582

Sometimes to know where you're going you must first know where you've come from. For many up-and-coming R&B starlets, this 17-track set from one of the '70s' premier girl groups could serve as an introduction to great soul music. The Philadelphia International sister act, consisting of Shirley, Brenda, and Valorie (Jones, of course!), hit it big with the disco-era classic "You Gonna Make Me Love Somebody Else." The song, with a funky bassline grooving under the trio's syrupy vocals, has long been a favorite of clubland and R&B lovers alike. "Who Can I Run To" (which Xscape covered in the late '90s) is a smoothed-out jam laced with lush harmonies and a great instrumental bridge. "The Best Of The Jones Girls" also features the sassy "I Just Love The Man" and the infectious "Nights Over Egypt," which was recently revisited by British outfit Incognito. This collection, which has been newly remastered, marks the first time many of the songs have been released on CD.

## COUNTRY

### DARRYL WORLEY

#### Hard Rain Don't Last

PRODUCERS: James Stroud, Frank Rogers

DreamWorks 1 3504

Modern-day country music undeniably has its problems, but no one can accuse Nashville of not turning out viable, creative talent right now. Worley certainly falls into this category, and on his DreamWorks debut, he sounds as comfortable and confident as if he'd been doing this a while. "Hard Rain Don't Last" spotlights memorable melodies, plenty of hooks, great country arrangements, and a singer/songwriter who acts like he's here to stay. "Second Wind" brings to mind "Latitudes"-era Jimmy Buffett, and "Sideways" is a jukebox glory. Production delights abound, be they dead-on musicianship, creative harmonies, or syncopated beats. The set contains swings, shuffles, ballads, and Merle Haggard-esque observations in "Those Less Fortunate Than I," "Feels Like Work," and "The Way Things Are Goin'." Best of all, we're not talking pop crossover here: The influence of such artists as Alan Jackson, Clint Black, and, of course, George Strait and Haggard is starting to crop up in a new generation. No other format could lay claim to this music, and for that country music should be proud.

## LATIN

### ★ NEK

#### La Vida Es

PRODUCERS: Nek, Massimo Varini

WEA Latina 83658

Italian singer Nek's third Spanish-language album harks back to the sound of his 1998 first hit, "Laura No Esta," with its beautiful, evocative melodies and contagious hooks. While Nek opts for a more upbeat, rock'n'roll sound in tunes like "Miami" and "Lleno De Energia," he's best with midtempo ballads like "En El Tren" and "Volveras A Vivir," with their long, melodic lines and rhythmic surprises. A songwriter, Nek allows his distinctive, mildly raw voice to be continuously in the forefront with virtually no backing vocal tracks and a decidedly acoustic feel (including an unplugged version of "Llegas Tu"). Unfortunately, the Spanish lyrics—adapted from the Italian originals—are not on a par with Nek's excellent music. They're not perfectly awful, but they tend to come off like grammar-school love poems. Nevertheless, the musical component and interpretation are so consistently good, they triumph over the pitfalls. But at this point in the game, Nek would benefit from working his Spanish albums with a writer proficient in the language.

## WORLD MUSIC

### ★ CHEIKH LÔ

#### Bambay Gueej

PRODUCERS: Nick Gold, Youssou N'Dour

World Circuit/Nonesuch 79570

Senegalese musician Cheikh Lô has lived in Burkina Faso, Mali, and France and currently works out of Dakar, Senegal. He grew up surrounded by Cuban music, a favorite in West Africa. His bio reads like a geography lesson, but it all makes sense when you listen to his seamless blend of Afro pop, funk, Cuban styles, and traditional West African forms. The album's opening track, "M'Bedemi," is straight-out Cuban *guaríja* and features Richard Egües on flute. That Havana connection continues in "Jeunesse Senegal," with the Afro-Cuban All Stars' trumpet section sitting in. Next, dig into the title track, a seamless fusion of funk, talking drums, and hip-hop that cooks unmercifully. The horns were arranged by James Brown veteran Pee Wee Ellis. Lô embraces a more traditional sound on "N'Dokh" and the spiritually resonant "Zikr." Malian singer Oumou Sangare joins Lô on the spellbinding "Bobo-Dioulasso," another track arranged by Ellis.

## BLUES

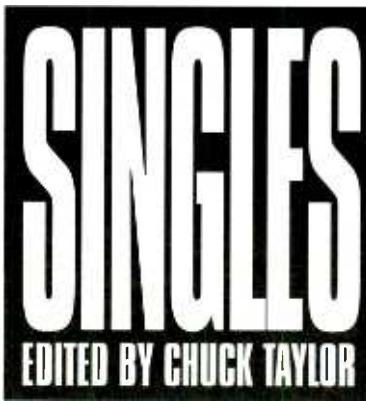
### ★ LONNIE JOHNSON

#### The Unsung Blues Legend: The Living Room Session

PRODUCERS: Bernie Strassberg, Jim Eigo

Blues Magnet BLM-1001

Lonnie Johnson was one of the most influential players in the development of the blues guitar style, yet he remains largely unknown to most blues fans. This remarkable aural document, recorded in artist Bernie Strassberg's living room in 1965, is a testament to Johnson's virtuosity. Originally recorded on a Wollensack reel-to-reel tape deck, this remastered version of that tape is certainly lo-fi, but Johnson's performance is, nonetheless, remarkably listenable. As he works his way through tunes like "St. Louis Blues," "Back Water Blues," "Solitude," and "Prisoner Of Love," with the occasional child's voice in the background, there's no mistaking the excellence of his guitarwork. As a vocal stylist and instrumentalist, he vividly evokes a distant era and the echoes of Big Bill Broonzy, W.C. Handy, and Bessie Smith. Johnson was about 66 years old when this recording was made. Do the math and you'll realize that when this man was young he wasn't learning the blues—he was inventing the blues.



## POP

### ▶ SAVAGE GARDEN Hold Me (3:54)

PRODUCER: Walter Afanasieff

WRITERS: D. Hayes, D. Jones

PUBLISHERS: Rough Cut/WB Music Corp., ASCAP

Columbia 14052 (CD promo)

The third single from Savage Garden's phenomenal double-platinum sophomore set, "Affirmation," is another wondrous slice of the softer side of the Aussie duo, this time set to a near-midtempo beat. Darren Hayes and Daniel Jones, as always, demonstrate their savvy by meshing a compelling pop melody—including a mystically beautiful bridge—with more lyrical substance than we're used to at much of top 40 radio. In "Hold Me," Hayes sings of the heartache that accompanies a relationship's downfall: "Do you remember not long ago?/When we used to live for the nighttime/Cherish each moment/Now we don't live we exist/We just run through our lives/So alone." Fans of the band will cherish this latest effort, while those hanging on the fringes will find a compelling reason to at last embrace this rare act that has the ability to write intelligent pop songs and perform them with the aplomb of a decades-old outfit. However... that said, it remains a mystery why title track "Affirmation," a stunning uptempo summer anthem with a mind-blowing lyric, was overlooked as the appropriate third radio release from the album. Will that song have the same impact four months from now, particularly in view of the fact that we've now had three ballads in a row from this act? "Hold Me" is great but is absolutely, tragically the wrong choice for a summer release. Everybody awake there at Columbia?

### ★ MARY MARY I Sing (3:49)

PRODUCER: Warren "Baby Dubb" Campbell

## SPOTLIGHT



### FAITH HILL The Way You Love Me (3:31)

PRODUCERS: Byron Gallimore, Faith Hill

WRITERS: K. Folese, M. Delaney

PUBLISHERS: Encore Entertainment/Fallsza Crew

Music/Airstream Dreams Music/Coyote House

Music/Famous Music, ASCAP

Warner Bros. 100270 (CD promo)

With previous hit "Breathe" a top two achiever on The Billboard Hot 100 and the video clip for this top 40 remix of "The Way You Love Me" already added at VH1, thumbs are pointing to the sky for the radiant Faith Hill to cross over to pop radio once more. This song, a recent No. 1 country track, has been dramatically reconfigured, adding some overtly pop textures, down to a background vocoder effect à la Cher. As with first pop hit "This Kiss," the peppy track chugs along at a midtempo pace, with a light lyric and sprightly vocal. This one's not trying to be as intense as previous ballad "Breathe"; it just beckons you to sing along with its easygoing summertime sound. Good, clean fun and another clear winner from one of today's most consistent—and beloved—artists.

WRITERS: W. Campbell, E. Atkins, T. Atkins, J.E. Cooper

PUBLISHERS: EMI-April/Nyrraw/That's Plum/It's Tea

Tyme, ASCAP, Zomba Melodies/Jizfat, SESAC

C2/Columbia 15087 (CD promo)

This charismatic gospel duo continue to develop a solid pop profile with this finger-poppin' follow-up to their breakthrough, "Shackles (Praise You)." The gals continue to effectively preach uplifting spiritual prose, and they deserve heavy props for not playing the tried-and-true trick of letting the listener pretend the song is about romantic love. Rather, they deliver their message in a manner that allows you to feel the spirit without feeling like you're in a church. In fact, "I Sing"

## NEW & NOTEWORTHY

### EVAN & JARON Crazy For This Girl (3:22)

PRODUCER: T Bone Burnett

WRITERS: J. Lowenstein, J. Cohen

PUBLISHERS: Tzitzis What We Do Music/EMI Black-

wood/As You Wish Music, BMI

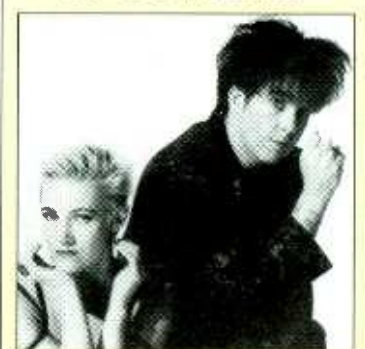
Columbia 14073 (CD promo)



In case you haven't noticed, pop radio is turning a corner, becoming much more rock-oriented in recent times. Songs like "Crazy For This Girl" from Atlanta-based, Los Angeles-based brother duo Evan and Jaron Lowenstein exemplify

exactly what's fitting well into current playlists, à la matchbox twenty, Vertical Horizon, and Creed. This first release from E&J's Columbia bow, "Evan And Jaron," due Sept. 5, is a highly melodic gem with crisp, organic instrumentation, an easy hook, and stunning harmonies between the mid-20s guys. The lyric, written by Evan & Jaron, is simple and straightforward, talking about the moment someone realizes they've fallen hard: "As she carries on without a doubt/I wonder if she's figured out/I'm crazy for this girl." The two have already made a splash among fellow musicians like Mick Fleetwood and Semisonic front man Dan Wilson and have been doing their thing for some seven years. Now, it's time to share their timely musicianship with the masses. Sounds like an absolute winner for adult top 40, modern AC, and top 40 (note that there are three mixes on the CD promo: album, adult, and radio versions). If Columbia plays the game right and radio has its eyes open, this inviting track could go all the way.

## SPOTLIGHT



### ROXETTE I Wish I Could Fly (no timing listed)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Edel America (CD promo)

Swedish duo Roxette scored nine top 40 hits during its U.S. heyday in the early '90s, including four No. 1 songs (remember "The Look" and "It Must Have Been Love"?). But what many don't realize is that after EMI stopped promoting the band here, it continued to thrive overseas, maintaining a level of depth and soulfulness that far exceeds what we call pop music on these shores. Thankfully, Marie Fredriksson and Per Gessle have been signed to Edel America, with a great-at-hits album heading this way Sept. 26. The first release—the most-played single across Europe last year, according to Edel—is an extraordinary ballad with all the juice of previous winners like "Spending My Time" and "Listen To Your Heart." Like those titles, "Fly" begins wistfully, then builds methodically with elegant aplomb, never crossing the line into melodrama. Foremost is its rich, melodic palette, the ever-potent vocals of the astounding Fredriksson, and the song's production, always one of Roxette's strongest suits. "I Wish I Could Fly" is truly a magnificent anthem, the kind of song that possesses such personality; it will etch the times of listeners' lives. An ecstatic moment for top 40 and its mainstream sisters. Don't overthink it; just add it.

has a rough-and-ready funk groove (not to mention a deft guest rap by BBJ) that might actually scare traditionalists. But it's all good, as they say, if it's in the name of injecting some much-needed positive energy into the lives of kids who exist on a steady musical diet of raw rap and swaggering heavy metal. After all, sometimes ya gotta play on their field to prove that the gospel is for everyone. A fine track from the even better album "Thankful."

### ★ THE TEMPTATIONS I'm Here (4:10)

PRODUCERS: Joe, Metro

WRITERS: K. Willis, C. Morrison

PUBLISHERS: Siliwak/Aircontrol/EMI-April/Sharlo's

Dream, ASCAP

Motown 20255 (CD promo)

It's almost too good to be true. Although the legendary Temptations have not stopped issuing wonderfully satisfying albums in recent years, it's been a while since they offered a single that could actually draw praise beyond their current R&B niche. In its original form, nicely produced by Joe, "I'm Here" is a retro-spiced ballad that is perfectly shaped to fit adult R&B formats—in fact, it recently peaked at No. 40 on Billboard's Hot R&B/Hip-Hop Singles & Tracks chart. But in the hands of Metro (the lads responsible for Cher's "Believe"), the tune becomes a lush, disco-kissed twirler that demands top 40 and club attention. The act's harmonies are nothing short of dreamy (step back, 'N Sync and Backstreet Boys—and take notes), and the groove pumps with formidable authority. Best of all, the Metro version accentuates the hook to anthemic effect. It's time for a

(Continued on next page)

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



# Reviews & Previews

(Continued from preceding page)

little poetic justice. It's time for another hit on mainstream radio by the enduring, ever-fab Temptations.

## R & B

**MYA Case Of The Ex (Whatcha Gonna Do)** (3:35)

PRODUCER: Tricky Stewart  
WRITER: not listed  
PUBLISHER: not listed

**University Music/Interscope 10119** (CD promo)

Mya's second single from her sophomore set, "Fear Of Flying," has a distinct Destiny's Child feel. And that's not a bad thing, considering how well that group has performed on the charts in the past year. With its quick-programmed drum track and a chorus very much like that of Destiny's Child's "Jumpin', Jumpin'" (already climbing the charts), Mya's "Case Of The Ex" is on the right track. Production-wise, the song uses some computer tricks to play with Mya's vocals, which sound similar to that of many female acts in recent years: SWV, Total, Blaque, and Jennifer Lopez. Not exactly warm and rich tones but rather something similar to Alvin & the Chipmunks. The lyrical theme of "Case Of The Ex"—the meddling former girlfriend trying to get her man back—is a popular one these days. But it seems to hit a chord with young female consumers. With its slick, dance-filled video already getting play, Mya's "Case Of The Ex" is set to be a hot track on radio and in the clubs all summer long.

**KANDI Don't Think I'm Not** (3:53)

PRODUCER: Kevin "She'kspere" Briggs  
WRITERS: K. Briggs, K. Burrus, K. Willis, Focus  
PUBLISHERS: Shak'em Down Music/Hitco South/Kandacy Music/Air Control Music/EMI April Music, ASCAP

**Columbia 14053** (CD promo)

Former Xscape member Kandi has been busy the past few years. After her multi-platinum success with the Columbia Records quartet, she wrote 1999's Grammy Award-winning and ubiquitous "No Scrubs," performed by TLC. But don't count on that same kind of response to her first solo endeavor, "Don't Think I'm Not." The bass-driven track is good, but it's unfortunately not of the same caliber as that of some of her past songs. "Don't Think I'm Not" moves between a club-friendly chorus and slow verses that showcase Kandi's able vocal abilities. But it's not necessarily fair to compare anything with "No Scrubs." It's rare that a writer has a hit that huge once in a career, let alone twice. Meanwhile, the song's Ear Kandi remix is a totally different vibe. While the groove is slowed down and funky up, the chorus and verse tempos are flipped: The verse is faster, while the chorus is considerably slower. Interesting treatment, but it doesn't necessarily work. Kandi will likely get her foot in the door on radio this time around, but she'll need to follow up "Don't Think I'm Not" with something a little more special.

## COUNTRY

**GEORGE STRAIT Go On** (3:49)

PRODUCERS: George Strait, Tony Brown  
WRITERS: T. Martin, M. Nesler  
PUBLISHERS: Hamstein Cumberland Music/Baby Mae Music/Glitterfish Music Inc./Buna Boy Music, BMI

**MCA 02049** (CD promo)

Strait introduces his forthcoming album with this wistful tale of broken love and emotional renewal. The lyric finds Strait lending a sympathetic ear to a woman who has been burned by her former flame. Slightly reminiscent of previous hits such as "The Chair," the song has an appealing conversational quality that almost makes listeners feel as if they are eavesdropping on a private discussion and privy to the beginnings of a blossoming new romance. Strait continues to work the same vocal magic that has made him the king of country crooners. His delivery is so effortless, so perfectly in tune with the lyric. The song has a lilting, inviting melody that is

perfectly suited for summertime airwaves. All in all, a wonderful kickoff for what is sure to be another hit album.

**ANDY GRIGGS Waitin' On Sundown** (3:28)

PRODUCERS: David Malloy, J. Gary Smith  
WRITERS: R. Smith, G. Nicholson  
PUBLISHERS: Fourth Floor Music/Warner Bros./Gary Nicholson Music, ASCAP

**RCA 60275** (CD promo)

Country music is at its best when it really says something about life—about right and wrong, truth and consequences. In this new single, Griggs draws attention to the grim reality of domestic violence and even includes public service announcements in the promo single that can be used by radio. Though spousal abuse is an issue that has been the subject of several country hits, from "Goodbye Earl" to "Independence Day," "Waitin' On Sundown" is a song that paints a more vivid portrait of the people affected by the abuse. Gary Nicholson and Russell Smith have penned a lyric that makes listeners feel as if they know Jimmy and Shelby Jean. You can see Jimmy sitting in the parking lot of the local Dairy Queen, nervous but fueled by the desire to do the right thing and save his friend from her husband's beatings. It's one of those songs

that delivers a serious message on a terribly troubling topic, yet the song is uplifting and serves as a tribute to the tenacity of the human spirit. Griggs continues to distinguish himself as one of the genre's most passionate new voices, and he proves himself a master storyteller as he spins this moving yarn. Country radio should readily embrace this.

**★ THE CLARK FAMILY EXPERIENCE**

**Meanwhile Back At The Ranch** (3:00)

PRODUCERS: Byron Gallimore, Tim McGraw  
WRITERS: G. Kennedy, W. Kirkpatrick  
PUBLISHERS: Universal-Polygram International Publishing Inc./Sondance Kid Music, ASCAP; Warner-Tamerlane Publishing/Sell the Cow Music, BMI

**Curb Records 1571** (CD promo)

The Clark Family Experience is a family act that has been generating conversation around Music Row. Comprising six performing brothers (from a family of 11, including two sets of twins) hailing from good ole Rocky Mount, Va., the act makes its bow with this frisky single penned by Wayne Kirkpatrick and Gordon Kennedy, two of the three Nashville tunesmiths who won a song of the year Grammy (along with co-writer Tommy Sims) for the Eric Clapton hit "Change The World." The lyric paints a picture of urban angst, then

contrasts all the hustle and bustle with the peace of mind found in a rural setting. It's an upbeat number that celebrates the joys of life far away from the fast lane. The record teems with energy and family harmonies that seem more earthy and organic, which is in appealing contrast to other smoothly polished, sometimes saccharine sibling outings. The sound is decidedly country, but with a fresh, contemporary edge that programmers should find easy to add.

## ROCK TRACKS

**FISHBONE The Suffering** (4:05)

PRODUCER: Steve Lindsey  
WRITERS: Fisher, Moore, Baerwald, Lindsey, Bennati  
PUBLISHERS: Nuttsactor 5 Music, BMI; Almo Music Corp. & Zen of Iniquity Songs/Johnny Vegas Music/Bennati Five Card Music, ASCAP

**Hollywood 11280** (CD promo)

The leadoff single from Fishbone's umpteenth album, "Fishbone & The Familyhood Nextperience Presents The Psychotic Friends Nuttwerx," "The Suffering" shows Los Angeles' genre-bridging collective returning to reggae/ska territory. The catchy, slow groove and tight horn licks make this a great summer single. And how can you go wrong with a trombone

## RAP

**ERICK ONASIS FEATURING DJ QUICK AND XZIBIT Focus** (3:46)

PRODUCER: Erick Sermon  
WRITERS: E. Sermon, D. Blake, A. Joiner, L. Troutman  
PUBLISHERS: Erick Sermon Enterprises/Q Baby Music/Warner-Chappell/Hennessey for Everyone/Voco Inc., ASCAP; Saja Music Co./Songs of Lastrada/Sony ATV Songs LLC, BMI

**DreamWorks 13524** (CD promo)

Erick Onasis (aka Erick Sermon) returns with "Focus," the second offering from his album "Def Squad Presents Erick Onasis." This time around, Onasis, with the help of Left Coast lyricists DJ Quick and Xzibit, offers a New Yorker's view of West Coast funk. Borrowing heavily from Larry & Roger Troutman's "I Play The Talk Box," Onasis & Co. counter the standard tales of money and materialism. Xzibit, who is quickly coming into his own as one of the hottest MCs around, outshines his compatriots with his witty lyrical jabs. The Troutman Brothers' sound has long been a staple of the West Coast sound, and Sermon makes the most of the funk, as always, crafting a definite party groove with serious bounce. "Focus" may not find itself in heavy rotation at radio, but look for mix show and club DJs to bang the track. Onasis proves that after several years in the game he hasn't lost his focus.

**MYSTIKAL Shake Ya Ass** (4:17)

PRODUCER: The Neptunes  
WRITERS: M. Taylor, C. Hugo, P. Williams  
PUBLISHERS: Zomba Enterprises/Boutit Music LLC/EMI Blackwood Music/Chase Chad Music, ASCAP; Waters of the Nazareth, BMI

**Jive 42704** (CD promo)

James Brown has been used over and over in hip-hop, but usually it's in the form of a sample alone. Here, Mystikal takes the Brown effect to another level by incorporating Brown's gritty and soulful vocal style in his rap. And it works. As funky as "Sex Machine" (and sounding very similar to that classic), "Shake Ya Ass" is a straight-up dance/hip-hop record, even though it's not a fast track by any means. And the song's lyric has a certain comical edge to it that makes it fun. At one time, radio was hesitant to play songs that contained "ass" in their lyrics, but now it's a hot trend. From Juvenile's "Back That Azz Up" to Trina's current "Pull Over," music about the booty is almost guaranteed to get people tuned in or on the dancefloor. For those who prefer not to have their "ass" out there, Jive offers a cleaner version of the song, titled "Shake It Fast." And it's just as hot. While more conservative radio stations may play "Fast," the clubs will certainly keep the booty in the mix.

**LIL' ZANE FEATURING 112 Callin' Me** (3:45)

PRODUCERS: Mista Fiss, Diggie Doms  
WRITERS: Z. Copeland Jr., I. Folmar, D. Warren, K. Jones  
PUBLISHERS: Kalinmia Music/Lil' Nettie Music, ASCAP; Mr. Fiss & Diggie Productions, BMI

**Priority 81358** (CD promo)

Atlanta-based Lil' Zane, who made his mark with "Money Stretch" off the "Next Friday" soundtrack, looks to really make some noise with the first single from his forthcoming album, "Young World: The Future." The 17-year-old MC spins an autobiographical tale of his crazy life in the music biz, all set against the spicy piano riff. Although much of Zane's lyrical content has been well traversed, the single is an impressive start for the rookie. 112's Q and Slim also check in, offering the track's hook. The song's R&B-influenced flavor is likely to catch on at radio and retail. Zane has also secured a role in Sean Connery's upcoming flick, "Finding Forrester," which stars Busta Rhymes. Look for this young gun to stick around.

## IN PRINT

**THE ESSENTIAL KLEZMER: A Music Lover's Guide To Jewish Roots And Soul Music**

By Seth Rogovoy  
Algonquin Books

**281 pages; \$15.95**

Although klezmer's big wave of exposure crested in the mid-1990s with star classical violinist Itzhak Perlman's "In The Fiddler's House" PBS-TV special, albums, concerts, and video, the tide of interest in the music is still high. Indeed, klezmer appears to have assumed a permanent place in popular music alongside other roots-oriented genres.

In his admirable guidebook "The Essential Klezmer," author Seth Rogovoy points out that the arc of the klezmer renaissance began back in the 1970s with the debut of pioneering band the Klezmorim and the early explorations of multi-instrumentalist Andy Statman, among others. Today, the music's influence can be heard on a broad range of acts, from Irish fiddler Kevin Burke to pop/rock group Ben Folds Five.

Klezmer—the Yiddish word for "musician"—refers to the style of instrumental music played at weddings and other celebrations by Yiddish-speaking Jewish people in villages throughout Eastern Europe in the 19th century. Although uniquely Jewish, klezmer bears the influence of many musical cultures, including Gypsy, Turkish, Romanian, and Ukrainian.

With the influx of immigrants to the U.S. around the turn of the last century, the Yiddish-speaking community naturally brought its musical traditions with it. Over time, these new, densely urban surroundings changed the color and focus of the music, and Rogovoy does a fine job of articulating these changes.

As new immigrants began to shy away from the old-country associations of the music (such as the elaborate religious rituals at weddings), musicians adapted by incorporating purely entertainment values and such American styles as swing and pop standards. But by the '50s, the traditional Yiddish folk music had slipped into a dormant phase that would last for decades.

"The Essential Klezmer" provides ample information about the music's history and development from the Old World to the New. The author's unabashed enthusiasm for the genre is apparent, which helps make his book useful for those just discovering the genre, as well as those for whom klezmer has an established home in their collection of roots and world music.

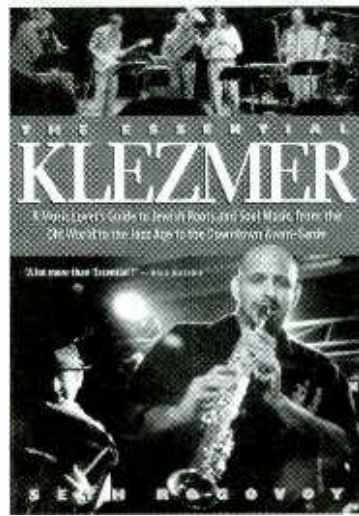
Rogovoy traces klezmer from the differing styles and contributions of clarinetists Naftule Brandwein and Dave Tarras (who emerged in the '20s and would eventually inspire musicians in

the current revival) up to the avant-garde expressions of saxophonist/composer John Zorn. In doing so, Rogovoy occasionally navigates some challenging territory, since any music that has a fairly well-defined traditional repertoire and instrumentation naturally attracts controversy within its ranks as to what (and who) does and doesn't belong. Rogovoy generally handles this well, articulating the complexities among the various sub-styles, interpretations, and external influences without getting too caught up in the argument.

In lengthy sections on individual artists, Rogovoy often offers some insight in addition to facts. One exception, though, is the passage on African-American jazz clarinetist Don Byron. After a seven-year tenure in the Klezmer Conservatory Band, Byron eventually recorded a tribute album to Jewish musical humorist Mickey Katz. Rogovoy cites a 1994 New York Times Magazine article that, he writes, "raised some ugly questions about the propriety of Byron's appropriation of Katz's material." But he doesn't elaborate sufficiently, so readers who want to learn about klezmer could be left wondering what to make of this issue, unless they are willing to go to the library (or search the Web) to locate the original article and the various responses to it.

The second half of the book is filled with additional information on the music, including a good annotated discography; a glossary of Yiddish terms; a bibliography; and directories of klezmer Web sites, films, specialty retailers, and festivals.

TERRI HORAK





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

Table of R&B Singles A-Z chart with columns for rank, title, artist, and publisher/licensing info.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table of Hot R&B/Hip-Hop Recurrent Airplay chart with columns for rank, title, artist, and publisher/licensing info.

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

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 of Hot R&B/Hip-Hop Singles Sales chart with columns for rank, title, artist, and publisher/licensing info.

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

Hot R&B/Hip-Hop Airplay

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

Table of Hot R&B/Hip-Hop Airplay chart with columns for rank, title, artist, and publisher/licensing info.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table of Hot R&B/Hip-Hop Recurrent Airplay chart with columns for rank, title, artist, and publisher/licensing info.

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



# Jamelia's U.K. Debut Sets Stage For U.S. Conquest

BY KWAKU

LONDON—After successfully plying their engaging brand of R&B on the U.K. market unchallenged, American teen divas like Brandy, Aaliyah, and Monica will have to get ready to share their spoils with 19-year-old singer/songwriter Jamelia. Although her U.S. debut isn't slated until early 2001, she's already forging an impressive run in London with her first Rhythm Series/Parlophone/EMI album, "Drama." Released June 26, the album mines the same musical pitch as that of her U.S. peers.

Among the key tracks are "Money," a top five hit earlier this year that features reggae singer/rapper



JAMELIA

Beenie Man, and "Call Me," which hit the top 20. Noncommercial single "So High," aimed at introducing her to the urban market,

was released last year, while first commercial single "I Do" made the top 40.

Jamelia feels that what sets her apart from her British competitors is the fact that she's been allowed to produce a "straight-up R&B album, not changing it or watering it down for the U.K. [pop mainstream] market." And she adds that being compared with the States' better-known young divas is an honor "because that's exactly the type of artist I want to be—the international face of R&B."

"I don't see many U.K. artists showing such diversity," says Jamelia's A&R manager, Lloyd Brown, a former Kiss FM/London and soul club DJ known as Daddy Bug. "Who else has fused reggae using Beenie Man, opera, R&B, and hip-hop beats? 'Money' is the most groundbreaking single in the last five years."

The album—which features up-and-coming British producers such as C-Swing, Prima, Linslee, and Jonus—is a well-rounded offering by a very competent artist equally at ease with party-jamming R&B cuts and with romantic, soulful ballads. Jamelia, who's published by BMG Music, co-wrote all the songs on the 14-track set, except the cover of the Barbra Streisand/Barry Gibb hit "Guilty."

Despite the positive buzz gen-

*'I don't see many U.K. artists showing such diversity'*

- LLOYD BROWN -

erated thus far, others are qualifying their assessments of the album's impact. Notes Colin "Bigger" Bartlett, a presenter on London's Active FM and Pan-European satellite radio station Solar FM, "Jamelia's an excellent artist who's got a good album, but it could have done with some stronger material." He nevertheless has been playing the album tracks "Guilty" and "Boy Next Door."

Tee, manager of East London specialty store Rhythm N Bass, believes the specialist stores will sell their share, but "the high-street stores are going to struggle, because there's not enough buzz behind the album."

Despite those criticisms, it's full speed ahead for Parlophone managing director Keith Wozencroft. "We're just not stopping," he counters. "We've got great reviews in the press, which we'll be highlighting in advertising. And we're relying on word-of-mouth to help build more awareness." Live performances will also be used to promote the singer—Jamelia will play both

(Continued on next page)



**CONDOLENCES:** I must take a moment to pay tribute to an industry veteran who paved the way for me and so many of us in the recording industry. **LeBaron Taylor** of Epic/Sony Records passed away July 19 (see story, page 10). The industry will miss his candor, foresight, and intelligence. His honesty and true love for the business made him irreplaceable in a time when nobody seems to be. He will be missed by us all.

**MAJOR PLAYAZ:** It was a big week for singles sales this issue, and **Major Figgas** won the big prize. Major Figgas' debut song, "Yeah That's Us" (RuffNation/Warner Bros.), starts at No. 2 on the Hot Rap Singles chart, at No. 6 on Hot R&B/Hip-Hop Singles Sales, and at No. 28 on Hot 100 Singles Sales. "Yeah That's Us" sold 7,000 singles in its first week, helping the Figgas gain the Hot Shot Debut at No. 42 on the Hot R&B/Hip-Hop Singles & Tracks chart, beating out such contenders as **Jay-Z's** "Hey Papi" (Def Jam/Def Soul) and **Carl Thomas' "Summer Rain"** (Bad Boy/Arista), which are at Nos. 63 and 73, respectively.

Erupting out of the Erie Avenue section of North Philadelphia, this group has been in the underground scene for years. There are those who say that Erie Avenue is like Harlem in New York and that, like Harlem, it is an epicenter for talent in the rap world. Major Figgas is definitely a part of this talent hub, having sold thousands of copies of a self-released album, "Figgas For Life," throughout the tri-state area and now having gained the backing of a major label. "Yeah That's Us" will be performed by the group at various jams and promotional dates during the rest of the summer.

**RETURN TO PHILLY:** Speaking of Philadelphia, how can we mention the City of Brotherly Love without mentioning **Boyz II Men**? Boyz II Men end their three-year hiatus from the record business with the track "Pass You By" (Universal). The song is the Greatest Gainer/Airplay, with a 69% rise over last issue's audience figures, moving 58-39 on the Hot R&B/Hip-Hop Singles & Tracks chart. "Pass You By" also moves 53-35 on the Hot R&B/Hip-Hop Airplay chart.

"Pass You By" finds Boyz II Men on a new label, Universal, after starting 10 years ago at Motown, where they coined the term "mottownphilly." The last time this R&B supergroup entered these charts was in 1998 with "Doin' Just Fine" (Motown). "Doin'" was the fourth single off their twice-platinum 1997 album, "Evolution." "Pass You By" has garnered airplay from R&B and crossover radio alike this issue. Such stations as WERQ Baltimore, WBLS New York, WPHI Philadelphia, KBXX Houston, and WBBM Chicago are on board. Look for the album "Nathan Michael Shawn Wanya" to hit retail Sept. 12.

Boyz II Men seem to be well-rested from the hiatus. Not only do they have energy for a planned summer tour, but they also performed all the stunts for the "Pass You By" video. In the clip, the Boyz stand on the edge of a high-rise building, pouring their hearts out to the world. I am sure the four were glad to have those safety lines in place. It's good to see such seasoned veterans back and supporting their project so fervently.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>					
▶ <b>No. 1/GREATEST GAINER</b> ◀					
1	1	1	3	<b>CALLIN' ME</b> (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112 3 weeks at No. 1
2	<b>NEW</b>	1	1	<b>YEAH THAT'S US</b> (C) (D) RUFFNATION 16854/WARNER BROS.	MAJOR FIGGAS
3	2	4	7	<b>FLOWERS FOR THE DEAD</b> (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
4	4	2	7	<b>FLAMBOYANT</b> (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
5	5	5	8	<b>SO FLOSSY</b> (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
6	3	3	8	<b>2 B*TCHES</b> (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
7	7	8	8	<b>HOT GAL TODAY (HAFFI GET DE GAL YAH)</b> (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
8	6	—	2	<b>WHOA! LIL' MAMA...</b> (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
9	22	14	5	<b>CHERCHEZ LAGHOST</b> (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
10	10	7	17	<b>I LIKE DEM GIRLZ</b> (C) (T) (X) BME 7777* †	LIL' JON & THE EAST SIDE BOYZ
11	<b>NEW</b>	1	1	<b>BALL BALL</b> (C) (D) LAY IT DOWN 2010	MURDA-1, NITTIE, LIL' GANGSTA, SHORT, HERON, V.S.
12	19	15	3	<b>BAD BOYZ</b> (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
13	26	25	11	<b>MAKE IT HOT</b> (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
14	9	6	4	<b>NO MATTER WHAT THEY SAY</b> (T) (V) QUEEN BEE/UNDEAS 84703*/ATLANTIC †	LIL' KIM
15	12	11	23	<b>WHISTLE WHILE YOU TWURK</b> (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
16	13	46	7	<b>TONGUE SONG</b> (T) (X) EPIC 79433*	STRINGS
17	11	10	21	<b>(HOT S**) COUNTRY GRAMMAR</b> (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
18	14	—	2	<b>OOOH,</b> (T) TOMMY BOY 2118* †	DE LA SOUL FEATURING REDMAN
19	27	12	4	<b>IT TAKES TWO</b> (T) INSTANT 147*/AV8	DJ KOOL FEATURING FATMAN SCOOP
20	16	13	4	<b>GOT IT ALL</b> (T) RUFF RYDERS 497360*/INTERSCOPE †	EVE & JADAKISS
21	<b>NEW</b>	1	1	<b>THE LIGHT</b> (T) MCA 155763*	COMMON
22	21	16	4	<b>IMAGINE THAT</b> (T) DEF JAM 562827*/IDJMG †	LL COOL J
23	8	9	7	<b>GET BUCK</b> (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	JOVISHES
24	15	26	12	<b>ONE FOUR LOVE PT. 1</b> (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
25	18	17	9	<b>THE NEXT EPISODE</b> (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
26	17	21	37	<b>HOT BOYZ</b> ▲ (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
27	25	24	6	<b>Y'ALL CAN'T NEVER HURT US</b> (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
28	34	35	6	<b>WHAT YOU WANT</b> (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
29	<b>NEW</b>	1	1	<b>HEY PAPI</b> (T) DEF JAM/DEF SOUL 562862*/IDJMG	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
30	23	23	14	<b>WE ARE FAMILY 2000</b> (D) CODE GREEN/TALON 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
31	28	50	17	<b>WOBBLE WOBBLE</b> (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
32	38	—	2	<b>IT DOESN'T MATTER</b> (T) COLUMBIA 79448*/CRG †	WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK
33	31	32	10	<b>THE REAL SLIM SHADY</b> (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
34	20	18	26	<b>BOUNCE</b> (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
35	<b>NEW</b>	1	1	<b>YOU KNOW MY NAME</b> (X) DOPEHOUSE 2001*	SPM
36	33	28	14	<b>SHUT UP</b> (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DJECE POPPITO, TRINA, CO
37	<b>RE-ENTRY</b>	2	2	<b>BOUNCE IT</b> (D) M.O.B. 1002	MOB SQUAD
38	29	48	3	<b>4 DA FAM</b> (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z
39	37	36	32	<b>G'D UP</b> (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
40	32	29	14	<b>DO IT</b> (C) (X) D-LG 130* †	RASHEEDA FEATURING PASTOR TROY & RE RE
41	36	31	25	<b>THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE</b> (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT
42	24	20	12	<b>ME WITHOUT A RHYME</b> (D) FADE ENTERTAINMENT 21971.447	BIG GANK FEATURING DJ SWAMP
43	<b>NEW</b>	1	1	<b>PHONE TIME</b> (T) TOMMY BOY 2140*	CAPONE -N- NOREAGA
44	39	37	48	<b>JIGGA MY N****</b> (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
45	35	40	24	<b>GOT YOUR MONEY</b> (X) ELEKTRA 67022*/EEG †	OL' DIRTY BASTARD FEATURING KELIS
46	47	43	24	<b>PARTY UP (UP IN HERE)</b> (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
47	<b>RE-ENTRY</b>	4	4	<b>SPECIAL FORCES</b> (T) GOODVIBE 2026*/ATOMIC POP	BAHAMADIA FEATURING PLANET ASIA, RASCO, CHOPS & DJ REVOLUTION
48	43	39	21	<b>ANYTHING/BIG PIMPIN'</b> (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
49	46	22	21	<b>HOW WE ROLL</b> (C) (D) DOC HOLLYWOOD 73333/HOME BASS †	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK
50	<b>NEW</b>	1	1	<b>CROOKED ANGELS</b> (T) HIERO IMPERIUM 230008*	PEP LOVE

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



**JAMELIA'S U.K. DEBUT SETS STAGE FOR U.S. CONQUEST**

*(Continued from preceding page)*

dates of the high-profile rock and dance V2000 festival Aug. 19-20 in Essex and Staffordshire, which precedes the release of the next single, "Boy Next Door."

Jamelia, who nabbed a best newcomer nomination at this year's Brit Awards and just came off Montell Jordan's European tour, has "been picked up for most of the key territories," adds Wozencroft. The plan is to first work Europe with staggered releases, particularly Scandinavia, France, Holland, Spain, and Italy, where promotional copies of the album have just been serviced to the media.

Although Jamelia's manager, Phil Byrne of Scotland-based Maxx Management, believes the

Los Angeles-mixed album will need a revamp for a possible early-2001 stateside release, the omens bode well. One of the two tracks recorded in America, "Boy Next Door," was produced by Rory Bennett, who wrote and produced K-Ci & JoJo's hit "All My Life." And Montell Jordan and Tyrese have offered to work with Jamelia on future projects.

"Without wishing to sound Dickensian, there's no substitute for hard work," says Lindsay Wesker, MTV Digital music programming manager. "Jamelia doesn't need to change her style for the American market—she just needs to be given a break by U.S. programmers. My advice to them is, 'Try it, you'll like it.'"



**Video Magic.** DMX's new single, "What They Want"—from the Ruff Ryders/Def Jam album "... And Then There Was X"—features Dragon/Def Soul's Sisqó and was produced by Sisqó's Dru Hill colleague Nokio, who also makes a cameo appearance in the accompanying Hype Williams-directed video along with LL Cool J. Pictured during the video shoot at Los Angeles' Paramount Studios, from left, are Williams, DMX, Sisqó, and Def Jam/Def Soul president Kevin Liles.



**'Life Gets Better.'** That was the theme of the Thurgood Marshall Scholarship Fund's recent fund-raiser at Los Angeles' Sunset Room. The evening—hosted by Michael Colyar of "BET Live" with a performance by singer Alyson Williams—paid tribute to producer Jimmy Jam, veteran record industry executive Larkin Arnold, and diabetes researcher Dr. Bill J. Releford. Pictured, from left, are Jam, Williams, Thurgood Marshall Scholarship Fund president Dwayne Ashley, actress Anna Maria Horsford, and dinner committee co-chair Maurice Bennett.

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/Hot Shot Debut ◀</b>					
1	NEW	1	SOUNDTRACK DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98) 1 week at No. 1	NUTTY PROFESSOR II: THE KLUMPS	1
2	1	50	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
3	2	2	NELLY FO' REEL 157743*/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	2
4	4	4	EMINEM ▲ WEBAFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
5	5	3	KELLY PRICE DEF SOUL 542472*/IDJMG (11.98/17.98)	MIRROR MIRROR	3
6	3	1	LIL' KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
7	6	6	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
8	7	5	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
9	9	11	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
10	8	7	NEXT ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
11	10	9	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
12	13	14	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
13	15	18	YOLANDA ADAMS ● ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	13
14	12	10	BIG TYMERS CASH MONEY 157673*/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
15	11	8	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
16	14	12	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
17	16	21	DMX ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
18	NEW	1	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
19	17	16	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
20	18	17	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
21	27	29	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
22	19	19	LUCY PEARL POKIEE 78059/BYOND (11.98/17.98)	LUCY PEARL	3
23	24	35	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	23
24	31	26	MC EIHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
25	20	20	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
26	21	25	SISQO ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
27	26	24	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
28	39	60	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98) HS	WAKE UP & BALL	28
29	32	32	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
30	23	23	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
<b>▶ Greatest Gainer ◀</b>					
31	49	55	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	31
32	29	27	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
33	25	22	WHITNEY HOUSTON ▲ ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
34	22	13	VARIOUS ARTISTS LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	THE MOTHERSHIP MO THUGS III: THE MOTHERSHIP MO THUGS	13
35	33	36	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
36	34	30	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
37	28	15	DEF SQUAD DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	15
38	30	28	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	28
39	38	34	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	34
40	35	31	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
41	37	37	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
42	41	38	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
43	36	33	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
44	62	63	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98) HS	FOR ALL THAT'S ENDURED	35
45	42	39	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
46	40	42	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
47	45	48	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
48	43	41	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4

49	46	47	15	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
50	44	40	9	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
51	50	51	12	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
52	48	46	17	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
53	47	43	48	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
54	52	45	16	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
55	54	52	24	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
56	53	57	17	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
57	51	44	26	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
58	69	90	3	CAMOFLAUGE PURE PAIN 61965/R N D (11.98/16.98) HS	I REPRESENT	58
59	63	59	17	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
<b>▶ Pacesetter ◀</b>						
60	91	—	5	VARIOUS ARTISTS THUMP 579995/UNIVERSAL (10.98/15.98)	TRIBUTE TO ROGER TROUTMAN	56
61	67	68	6	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE	54
62	57	62	73	EMINEM ▲ WEBAFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
63	59	49	4	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
64	60	61	10	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
65	56	53	7	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
66	64	65	23	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
67	71	56	4	VARIOUS ARTISTS SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000	36
68	61	58	20	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
69	55	54	8	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
70	70	64	16	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET	3
71	73	73	24	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
72	84	81	13	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
73	77	75	31	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
74	66	67	20	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
75	80	70	29	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
76	65	69	38	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	15
77	72	71	13	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
78	74	77	89	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
79	76	72	5	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2	55
80	78	85	43	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
81	NEW	1	1	DENGEE RONLAN 3770/K-TEL (11.98/16.98)	DENGEE LIVIN'	81
82	82	83	17	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
83	75	78	11	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
84	79	76	64	ERIC BENET ● WARNER BROS. 47072 (11.98/17.98)	A DAY IN THE LIFE	6
85	83	88	35	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
86	58	66	19	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
87	100	79	9	CAMEO BMD/PRIVATE I 417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	64
88	68	84	3	DJ SCREW AND THE SCREWED UP CLICK PRESENTS H.A.W.K. DEAD END 0002 (11.98/16.98) HS	UNDER H.A.W.K.'S WINGS	68
89	81	74	8	GEORGE BENSON GRP 543586/NG (11.98/17.98)	ABSOLUTE BENSON	24
90	RE-ENTRY	2	2	CAP ONE MOTOWN 157939/UNIVERSAL (11.98/17.98) HS	THROUGH THE EYES OF A DON	86
91	87	99	85	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
92	96	80	17	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
93	90	95	30	SOUNDTRACK ● PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
94	92	98	51	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
95	86	97	61	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
96	RE-ENTRY	41	41	ANGIE STONE ● ARISTA 19092 (10.98/17.98) HS	BLACK DIAMOND	9
97	RE-ENTRY	23	23	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
98	NEW	1	1	SEAN PAUL 2 HARD 1572*/VP (9.98/14.98)	STAGE ONE	98
99	93	87	10	KILLAH PRIEST MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
100	RE-ENTRY	16	16	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22

○ 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.

## DR. DRE SUES OVER SHOW

(Continued from page 10)

concert tour that couldn't even fill up a hockey arena, when 'N Sync can blow through town and draw 50,000 people."

King says that the Detroit suburb of Auburn Hills also tried to prevent the video in question from being shown during a July 7 concert at the Palace there. "When Detroit stopped the video, we called Auburn Hills, and they said, 'No problem,'" says King. "But the morning after [the Joe Louis Arena show], somebody from the city of Detroit called Auburn

Hills, who then said we couldn't show it."

A federal injunction procured by the promoters said otherwise. "The federal court judge described [the situation] as the most serious violation of the First Amendment she had ever seen," says King. The clip was included in the Palace concert, as it has been in some 20 other cities on the tour.

"This video is no worse than anything you'd see on 'The Sopranos' or some other HBO show," says King.

Meanwhile, Up in Smoke is turning out to be one of the top tours of the summer, averaging more than \$500,000 per night at the box office, with average attendance of more than 12,000. In addition to Dre and Snoop Dogg, the tour, produced by a promoter consortium known as Dream Team LLC, features Eminem, Ice Cube, and Warren G.

"The tour is very successful, very smooth, with no security problems whatsoever," says John Scher, president of Metropolitan En-

tertainment Group, one of the promoters. Scher, too, believes that Dre's case against Detroit is clear-cut. "This video is a creative expression by Dre and Snoop, and it's inappropriate for any government agency or facility to try and stifle First Amendment rights. This is one of the foundations of our society."

Historically, performers have fared well when invoking their First Amendment rights. For example, in May 1997, New Jersey government officials sought to keep shock rock

act Marilyn Manson from performing that June at Giants Stadium as part of the Ozzfest. Paul Cambria, Manson's attorney, said that to bar the group from performing would be a violation of its First Amendment rights.

"I sued them and got an injunction, and Marilyn Manson performed," Cambria says, adding that he thinks Dre has a good case. "I think he definitely should win, and he should be compensated. They don't have a right to censor his [video]."



# Dance

ARTISTS & MUSIC

## Chicane, Wash, Brown Excel At Billboard's Dance Summit

UPON WALKING INTO Webster Hall for the closing night party of the seventh annual Billboard Dance Music Summit, which was held July 12-14 in New York, it was difficult not to feel the electricity in the air—and for very good reason. This was the evening, after all, that Xtravaganza Records U.K./Columbia dance/pop act **Chicane** would make its U.S. debut in the form of a full-on live show. Of course, nothing prepared us for the sheer brilliance that soon followed.

Following stellar DJs sets from Xtravaganza founder **Alex Gold** and Groove Radio/Sirius Satellite Radio's **Swedish Egil** (both of whom deserve monthly residencies at New York's Twilo club à la **Sasha & Digweed**)—as well as feisty diva performances by



by Michael Paoletta

Jellybean Recordings' Afro-wearin' **Sandy B.**, who treated the crowd to something new ("Check It Out") and old (the indefatigable "Make The World Go Round"), and West End Records' **Taana Gardner**, who wrecked every clubgoer in the room with the nearly 20-year-old classic "Heartbeat"—Chicane took to the stage.

Armed with stunning visual effects, the six-piece band—group mastermind/keyboardist **Nick Bracegirdle**, keyboardist **Tom Jankiewicz**, percussionist **Karlos Edwards**, guitarist **Rob Bujakowski**, and singer **Justine Suissa**—presented a beat-intense musical soundscape that spotlighted many tracks from its sterling sophomore album, "Behind The Sun."

Highlights featured "Low Sun," "No Ordinary Morning," "Haleyon," "Autumn Tactics," the beautifully sweet "Saltwater," and the mid-'90s classic "Offshore." Performed live, the songs were taken to new, oftentimes exhilarating, heights. (Unfortunately, and due to a Webster Hall-induced glitch, the band never got around to performing its current hit, "Don't Give Up.")

Watching the dancefloor and stage action from the club's balcony, we could only smile as we noticed a clear connection between the band and punters.

Smiles could also be found on the faces of the industry players standing alongside me—folks like Third Millennium Entertainment's **Jimmy Folise**, Pro-Motion's **Brad LeBeau**, singer/songwriter **Jimmy James**, producer **Ellis Miah**, and Warner/Chappell Music's **Patrick Conseil**, among others.

Without question, everyone in that

room that night was on the same page—and in complete awe. This is a show that demands to tour throughout the U.S.

Ultra-talented, as well as incredibly photogenic, DJs **Skribble**, **Anthony Acid**, and **Richie Santana** finished off the night with a collective three-hour set that deftly intertwined progressive house and trance.

ALSO DELIVERING FULL-ON live shows were Strictly Rhythm's **Wamdue Project** and Vital Records' **Martha Wash**, who each mesmerized clubgoers at the summit's opening night party (July 12), which was held at Club New York.

Opening the live portion of the evening, **Wamdue Project** intrigued the crowd with a sound system-styled collective consisting of British song stylist **Santessa**, guitarist/percussionist **Ede Wright**, singer **Terrance Downs**, DJ/singer **Craig Alyas**, and keyboardist/programmer/group mastermind **Chris Brann**.

The five-piece band performed numerous **Wamdue** classics, including "Where Do We Go" and the global hit "King Of My Castle." In addition, we were treated to two songs ("Cascades Of Colour" and "Glory Glory") by Brann's alter ego, **Ananda Project**—as well as "Just When I Needed You," which is featured on **Santessa's** sublime U.K. debut, "Delirium."

The energy in the club's main room only intensified when clubland's very own **Wash** took to the stage. Complete with a four-piece band (guitarist **Greg Skaff**, bassist **Clyde Bullard**, drummer **Ismal Abraham**, and keyboardist **Tim James**) and three backing vocalists (**Michelle Weeks**, **Andre Ashby**, and **Damon Horton**)—**Wash** delivered a short, yet wholly satisfying, set that included "Catch The Light," "Carry On," and "Listen To The People."

A former background singer for **Sylvester** and member of such disco-era acts as **Two Tons O' Fun** and the **Weather Girls**—as well as the voice



**Musical Sisters.** The seventh annual Billboard Dance Music Summit boasted a stellar lineup of artists and DJs at its opening night party, which was held July 12 at Club New York. Vital Records' **Martha Wash** and Strictly Rhythm's **Wamdue Project** performed with bands, while Interscope's **Ann Nesby**, Star 69/Kult Records' **Dynamix Presents Tina Ann**, Strictly Rhythm's **Barbara Tucker** Featuring **Darryl D'Bonneau**, and **Definity Records' Moca** Featuring **Deanna** and **Bobby D'Ambrosio** Featuring **Kelli Sae** sang live to tracks. DJs for the evening included **Frankie Knuckles**, **David Morales**, **Joey Negro**, **Paola Poletto**, and **Susan Morabito**, among others. Shown, from left, are singer **Michelle Weeks**, **Wash**, and **Morabito**.

behind numerous hits by the likes of **Black Box** and **C+C Music Factory**—**Wash** proved, without a doubt, that she's still got it!

Watching **Wash** perform, one can't help but wonder how she makes it all seem so effortless. It's as if she simply opens her mouth and out comes *that* voice. And this wasn't lost on the many artists in the room, who appeared completely enthralled by her soulful set.

DITTO FOR **JOCELYN BROWN**, who on the following night, July 13, wowed the filled-to-capacity **CentroFly** club with an incredibly rousing set. Over the course of four songs, the legendary singer/songwriter majorly worked more than a few nerves.

From the opening bars of the **Todd Terry**-enhanced "Something Goin' On," it was very clear that **Brown** had everybody in the palm of her hand, and that she could do no wrong. There was clearly much love (and respect) in the room that night.

Of course, thunderous applause greeted the artist's classic anthem, "Somebody Else's Guy." A glance around the room revealed a massive throng of people singing right along with **Brown**. This only continued on songs like the **Dronez**-produced "Believe" and a special **Masters At Work** mix of "Always There."

Throughout **Brown's** performance, we noticed singer **Michelle Weeks** standing stage left, totally transfixed and in awe of the woman singing before her. It was like the student ferociously studying the teacher (or in this case, the master).

Of course, **Weeks** knows how to throw down, too. Prior to **Brown's** arrival on the stage, **Weeks** treated the crowd to such potent club jams as "Rejoice" and "Moment Of My Life" (which was a hit for **Inner Life** Featuring **Jocelyn Brown** in the golden disco era).

OTHER STANDOUT PERFORMANCES included **Definity Records' Bobby D'Ambrosio** Featuring **Kelli Sae** ("Here I Am") and **Moca** Featuring **Deanna** ("Higher"); Interscope's **Ann Nesby** ("Love Is What We Need") and a fierce cover of **Brainstorm's** "Lovin' Is Really My Game"; Strictly Rhythm's **Barbara Tucker** Featuring **Darryl D'Bonneau** ("Stop Playing With My Mind"); and Star 69/Kult Records' **Dynamix Presents Tina Ann** ("Don't Want Another Man").

IN THE DJ DEPARTMENT—and in addition to guys like **Alex Gold**, **Swedish Egil**, **DJ Skribble**, **Richie Santana**, and **Anthony Acid** already mentioned—the summit spotlighted a globally revered roster of talented  
(Continued on next page)

### The Dance TRAX HOT PLATE

• **Whitney Houston & Deborah Cox**, "Same Script, Different Cast" (Arista single). In 1979, **Donna Summer** and **Barbra Streisand** scored an international disco/pop hit with the duet "No More Tears (Enough Is Enough)." Now, 21 years later, **Houston** and **Cox** are poised to do the same with the equally powerful "Same Script, Different Cast." Supplying the supple and varied grooves are **Jonathan Peters**, **Mel Hammond**, **Friburn & Urik**, **Victor Romeo & Lee Marshall**, and Chicago house pioneer **Joe Smooth**.

• **Groove Factor 3**, "How Can I Save You" (unsigned). One of the most-heard jams at the seventh annual Billboard Dance Music Summit, "How Can I Save You" continues where **Pete Heller's** "Big Love" left off. The fierce vocalist (who is she, anyways?) wraps her lacquered lips around a disco-laced **Brinsley Evans** production that is further enhanced by the deft remixing skills of **Lenny Fontana**. Days after you first hear this potent gem, its incessant chorus remains locked in the brain. 'Tis a real shame it has no label to call home... yet. For info, contact 212-869-8440.

• **Kandi**, "Don't Think I'm Not" (Columbia single). Culled from former **Xscape** member **Kandi's** must-hear solo debut, "Hey Kandi" (due Sept. 12), "Don't Think I'm Not" has been seriously worked over by house legend **Maurice Joshua**. As on his remixes of **Destiny's Child's** "Bills, Bills, Bills" and "Bug A Boo," **Joshua** injects the song with flattering house beats without losing sight of the track's original R&B vibe. Lyrically, the song is more than spot-on, which only makes sense—Grammy Award-winner **Kandi** did co-write the above-mentioned **Destiny's Child** tracks as well as **TLC's** "No Scrubs."

• **Giorgio Moroder** Vs. **Danny Tenaglia**, "From Here To Eternity" (Logic single). Quite frankly, **Tenaglia** deserves a special award for these wildly delicious (and oh-so-faithful) remixes of **Moroder's** disco-era classic. 'Nuff said.

• **Tina Turner**, "Absolutely Nothing Changes" (Virgin Records advance). Production outfit **RH Factor** (aka **Michael Hacker** and **Michael Rosenman**) has re-tweaked this wicked **Turner** track into a peak-hour tribal-inflected houser. Although **Virgin** hasn't confirmed an official release date yet, many club jocks are already showering the song with major spins. We can already see it sitting pretty atop the **Billboard Hot Dance Music/Club Play** chart.



**The Men Behind The Beats.** The seventh annual Billboard Dance Music Summit, which was held July 12-14 at New York's Waldorf-Astoria Hotel, attracted an international contingent of dance music's savviest players, encompassing label executives, artists, DJs, producers, remixers, lawyers, radio programmers, managers, and booking agents, among others. Shown, from left, are West End Records' **David Morales**, and Jellybean Recordings' **John "Jellybean" Benitez**.

### Billboard Dance HOT Breakouts

JULY 29, 2000

#### CLUB PLAY

1. LET THE MUSIC PLAY SHANNON  
CONTAGIOUS
2. RISE GABRIELLE GO BEAT
3. BACK & FORTH SUPAKINGS  
EDEL AMERICA
4. I'LL FLY WITH YOU GIGI D'AGOSTINO  
ARISTA
5. WHO R U? OUTSIDERZ 4 LIFE  
BLACKGROUND

#### MAXI-SINGLES SALES

1. STRONGER KRISTINE W RCA
2. OUTA SPACE MELLOW TRAX RADIKAL
3. TURN IT OUT PETER BAILEY REDDITE
4. I THINK I'M IN LOVE WITH YOU  
JESSICA SIMPSON COLUMBIA
5. HIGHER & HIGHER DJ JURGEN G2

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	3	7	BINGO BANGO XL 38716/ASTRALWERKS	BASEMENT JAXX
2	1	2	8	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
3	11	22	4	I NEVER KNEW ARISTA PROMO	DEBORAH COX
4	10	15	6	HIGHER DEFINITY 009 DAVID MORALES & ALBERT CABRERA PRESENT MOCA FEAT. DEANNA	
5	3	1	9	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY ROSABEL FEATURING DEBBIE JACOBS-ROCK	
6	7	12	7	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
7	12	14	8	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
8	14	19	7	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
9	6	4	12	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
10	4	5	11	WOMAN IN LOVE XTREME 810	ARIEL
11	9	7	12	LOVE IS WHAT WE NEED PERSPECTIVE/A&M 497362/INTERSCOPE	ANN NESBY
12	25	43	3	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
13	19	21	7	CASCADES OF COLOR NITEGROOVES 120/KING STREET THE ANANDA PROJECT FEAT. GAELLE ADISSON	
14	18	23	5	TOCA'S MIRACLE ORBIT/GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
15	5	6	10	FILTHY MIND KINETIC 44855/WARNER BROS. †	AMANDA GHOST
16	20	24	5	PORCELAIN V2 PROMO †	MOBY
17	27	30	4	HOW'S YOUR EVENING SO FAR? OVUM PROMO	WINK FEATURING LIL' LOUIS
18	23	28	5	LOOKIN' 4 LOVE LOGIC 76488	LUCREZIA
19	28	37	3	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
20	17	16	7	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
21	13	8	10	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
22	8	9	10	I'M NOT IN LOVE MAVERICK 44866/WARNER BROS.	OLIVE
<b>◀ Power Pick ▶</b>					
23	35	41	3	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
24	31	35	4	I FEEL LOVE JELLYBEAN 2588	CRW
25	26	29	5	THEY JUST WANT STRICTLY RHYTHM 12590	A MAN CALLED QUICK
26	15	13	11	DREAMING NETTWERK 33105	BT
27	32	33	4	EVERYBODY FEELS IT JELLYBEAN 2591	RUDY WILBURN
28	37	45	3	THIS IS YOUR LIFE MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
29	34	32	4	PERFECT MOMENT CURB 73112/SIRE	MARY GRIFFIN
30	45	—	2	DESIRE STRICTLY RHYTHM PROMO	ULTRA NATE
31	36	40	3	SUNSHINE (DANCE WITH YOU) STRICTLY RHYTHM 12592	INFINITY FEATURING DUANE HARDEN
32	16	11	14	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
33	24	17	9	SET ME FREE JELLYBEAN 2579	HARD ATTACK
34	29	26	8	DR. FUNK MOONSHINE 88466	CARL COX
35	38	38	4	STRIPPED A45 007097/EDEL AMERICA	MONI B.
36	30	25	9	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
37	46	—	2	STRONGER RCA 60281	KRISTINE W
38	44	—	2	VIENNA ATLANTIC 84873	LINDA EDER
39	40	42	4	SUMMERFLING WARNER BROS. PROMO	K.D. LANG
40	41	48	4	STRANGELOVE ADDICTION PALM 2006	SUPREME BEINGS OF LEISURE
41	42	44	3	CORRUPT 550 MUSIC 49992/550-WORK	KARISSA NOEL
<b>◀ Hot Shot Debut ▶</b>					
42	NEW ▶	1	1	DOWN DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
43	33	27	8	SHAKE NERVOUS 20429	MIKE MACALUSO PRESENTS TRIBAL MAYHEM
44	22	18	12	CHOCOLATE SENSATION RIDES ON TIME SALSOL 9016	LOLEATTA HOLLOWAY
45	NEW ▶	1	1	CHECK IT OUT JELLYBEAN 2596	KARMADELICS FEATURING SANDY B.
46	47	—	2	THE HELLO TRACK RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJON
47	21	10	12	FLASH F-111 44853	GREEN VELVET
48	43	39	5	OFF THE WALL PLAYLAND 38686/PRIORITY	WISDOME
49	NEW ▶	1	1	GET UP TOMMY BOY SILVER LABEL 2101/TOMMY BOY	CHRIS THE GREEK
50	NEW ▶	1	1	HIGHER & HIGHER G2 003/STRICTLY RHYTHM	DJ JURGEN

## 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	12	DESERT ROSE (X) A&M 497321/INTERSCOPE †	9 weeks at No. 1 STING FEATURING CHEB MAME
2	2	2	14	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
<b>◀ GREATEST GAINER ▶</b>					
3	4	5	11	KERNKRAFT 400 (T) (X) RADIKAL 99027	ZOMBIE NATION
4	5	7	8	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
5	3	3	19	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
6	6	4	15	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
7	9	10	10	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
8	8	6	11	WHERE YOU ARE I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEATURING NICK LACHEY
9	7	8	14	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
10	11	9	8	CAN'T TAKE THAT AWAY (MARIAH'S THEME)/CRYBABY (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEATURING SNOOP DOGG
11	10	11	12	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
12	12	12	3	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
13	16	17	21	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
14	14	15	31	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
15	25	25	3	GET READY FOR THE RIDE (T) (X) FORBIDDEN 3234	ROBBIE TRONCO FEATURING DEE ROBERTS
16	17	16	26	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
17	19	21	4	TOCA'S MIRACLE (T) (X) ORBIT/GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
18	13	14	26	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
19	15	13	4	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
<b>◀ Hot Shot Debut ▶</b>					
20	NEW ▶	1	1	VIENNA (T) (X) ATLANTIC 84873/AG	LINDA EDER
21	18	18	39	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
22	22	20	9	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
23	20	19	32	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
24	40	—	13	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
25	21	24	14	DON'T STOP (T) (X) RADIKAL 99015	ATB
26	24	26	10	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
27	26	23	19	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
28	23	27	20	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
29	27	33	26	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
30	31	28	10	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
31	29	32	26	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
32	45	36	6	BACK 4 MY LOVE (T) (X) BLACKHEART 371708/IDJMG	PARADIGM FEAT. STEFANIE BENNETT
33	NEW ▶	1	1	IT'S GONNA BE ME (T) JIVE 42664 †	'N SYNC
34	35	39	21	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
35	30	22	10	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/WAAKO	CLASS 2000
36	28	31	14	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
37	37	29	15	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
38	34	30	7	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE (T) (X) SIRE 35021 †	PET SHOP BOYS
39	36	41	88	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
40	NEW ▶	1	1	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
41	NEW ▶	1	1	MOVIN' UP (T) (X) NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
42	33	42	6	DON'T YOU WANT MY LOVE (T) (X) TOMMY BOY SILVER LABEL 2111/TOMMY BOY ROSABEL FEATURING DEBBIE JACOBS-ROCK	
43	42	—	32	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RYKO	BOB MARLEY
44	41	50	18	NATURAL BLUES (X) V2 27639 †	MOBY
45	38	37	17	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
46	49	—	6	PICTURE PERFECT (T) (X) LAVA/ATLANTIC 84620/AG †	ANGELA VIA
47	RE-ENTRY	25	25	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
48	46	46	51	BODYROCK (T) (X) V2 27595 †	MOBY
49	RE-ENTRY	69	69	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
50	43	38	13	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA

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

## DANCE TRAX

(Continued from preceding page)

turntable manipulators. Representing Def Mix Productions were DJs/producers **Frankie Knuckles**, **David Morales**, and **Bobby D'Ambrosio**, who delivered quite the stellar opening set at the opening night party. After partying (hard) to their sets, one question remains: Why don't these legendary and talented guys have DJ residencies in their own (New York) backyard? Something is wrong here. Of course, the same can be said for **Tedd Patterson**, who turned more than a

few heads with his magical set. Also representing New York were DJs **Todd Terry**, **Harry "Choo Choo" Romero**, **Ray Velasquez**, **Craig Roseberry**, **Susan Morabito**, **June Joseph**, **George Calle**, and **Warren Carter**. From the U.K., we were treated to the nu-disco and soul-drenched sounds of DJs **Joey Negro** (aka **Dave Lee**) and **DJ Paulette** (aka **Paulette Constable**), as well as the sinewy, scintillating grooves of the Medicine Label's **Swayzak** (aka **James Taylor**

and **David "Broon" Brown**). Also injecting the summit with a European flair were Italy's **Joe T. Vannelli** and **Paola Poletto** and Switzerland's **Jamie Lewis**. From the many comments we were hearing, we wouldn't be surprised if **Negro**, **Constable**, **Vannelli**, and **Lewis** begin making regular New York club appearances in the very near future. Our fingers are crossed! **LASTLY**, thanks and applause must also be given to everybody (panelists,

moderators, keynote speakers, and registrants) who participated in the afternoon activities of this year's summit. Also, many thanks to Trend Influence's **Richard Leslie**; Oracle Entertainment's **Debra Eriksen**; and Billboard's **Michele Jacangelo**, **Phyllis Demo**, **Cebele Rodriguez**, and **Melissa Subatch**—all of whom contributed greatly to the success of the summit. A special thanks goes to the legendary **Jocelyn Brown**, who, in addi-

tion to performing Thursday evening, delivered one of the summit's keynote addresses and sat on the dais of the "Step Back In Time: The Pioneers & Innovators Of Dance Music" panel. Throughout, she expounded upon the importance of respect, integrity, and love of self. Hopefully, everybody was paying attention. I know I was. For additional news coverage of the seventh annual Billboard Dance Music Summit, see page 10; for photo spread, see page 100.



## KZLA Supporters Hope Emmis Will Keep The Country In L.A.

BY PHYLLIS STARK

NASHVILLE—In late 1995, the former WYNY New York became the subject of intense industry scrutiny after parent company Evergreen Media confirmed it was considering other format options. Fast-forward five years, and you'll find KZLA Los Angeles generating the same type of discussions.

Last month, Bonneville traded KZLA to Emmis for four stations in St. Louis. Emmis CEO Jeff Smulyan announced at the time, "Our first goal [for KZLA] is to maintain it country, but we're going to research it, and we may change it to something closer to [R&B sister KPWR] Power 106. We

think country should do better in L.A."

Like WYNY, KZLA is competing in a market that has, in recent years, been a tough sell for the country format. And like WYNY, KZLA has experienced multiple changes in ownership, management, and programming over its 20-year history. But while WYNY eventually did bail out of the format, the country music industry and the KZLA staff remain hopeful that the same will not happen in L.A.

Even if KZLA remains country, however, the market has already lost one outlet. On June 26, Astor Broadcasting's KIKF Anaheim, Calif., which served part of the L.A. metro, changed to hot AC after 20 years as a country

station. Other than KZLA, country listeners in the area are now served by Infinity's KFRG, which is consistently No. 1 in Riverside/San Bernardino but which has never targeted L.A., and by Astor's suburban AM, KIKA.

### A DOMINO EFFECT?

As the industry watches and waits to hear Emmis' as-yet-undecided plans for KZLA, there are fears that losing the dominant country station in a major media center like L.A. will have a domino effect on the format, since national media buyers and talk-show bookers will not have a station right under their noses to keep country on their minds.

WYNY's demise in 1996 was met with similar concerns, some of which proved valid. After it changed format, country album sales in the market fell by about 7,000 units a week. In both 1999 and year to date in 2000, L.A. represented 2.8% of the country albums registered by SoundScan as having sold.

While the old WYNY was eventually replaced with another country station with the same call letters, the newer station does not have full market penetration and, while it does well in surrounding areas, it does only about a 1 share in the New York Arbitron book. That adds to industry concerns that both major media centers may soon be without a strong country presence.

Current operations manager R.J. Curtis' fear is that if KZLA does change format—and he believes it won't—it would look to the rest of the country as though "a market with 12 million people in it can't support a country station," he says.

"People might look at that and say the format's in trouble even though it remains the most-programmed format nationally. The format would suffer an image crisis and a confidence crisis from people in the advertising community."

If KZLA flipped, agrees former assistant PD/music director Mandy McCormack, "the format would suffer" in both record sales and concert touring. "There would be nowhere to advertise these artists," she says. "Having New York and KZLA gone would send out a pretty scary message to the format in general. I would hate to see a domino effect across the country because of losing N.Y. and L.A."

But Warner/Reprise senior VP Bill Mayne disputes the domino theory. "If you have operators being successful [with country] in other markets, why would [a format change in L.A.] have any implication on your business? You're not giving business people credit for their acumen and proficiency in other markets."

Former PD John Sebastian believes country can be done successfully in both New York and Los Angeles "with a full-signal creative license to match the lifestyles of these areas and marketing and research support commensurate with other top stations in these two mega-markets."

The industry is now hoping Emmis will provide KZLA with those tools. More may be known of the station's fate after a meeting that, according to record label sources, has been scheduled for Thursday (27) at Nashville's Hermitage Hotel. At the meeting, Emmis executives are expected to ask the record label reps for their support of KZLA.

### NEVER A FIGHTING CHANCE

So why has country historically struggled in L.A.? Many people who have been associated with KZLA over the years say the format has never really been given a fighting chance.

Curtis says in KZLA's history it has

been through six owners. "With each of those transitions came a different management team who all had their own theories about how things should be done." And, Curtis adds, "a lot of these companies had exit plans."

Also in that 20 years, KZLA has had eight programmers and 11 morning shows. It will soon get its eighth GM in Emmis' Val Maki.

Those changes mean, on average, KZLA has had a new owner every 3.3 years, a new GM and PD every 2.5 years, and a new morning show every 1.8 years. "That's a prescription for inconsistency," Curtis says.

"When you think about [successful] stations, there is at least one personality, hopefully the morning show, that sticks around and is married to the market," says Curtis. "That is not something KZLA has had. If you were to look at some of the successful country stations around the U.S. you would see the exact opposite business plan. Has the

station ever really developed a brand or a personality? No. Not because it didn't try but because it didn't have a chance."

### THE VANILLA CHOICE

Then there is the marketing issue. McCormack says KZLA has been a hard sell because the station was "very bland" for a number of years, although, she adds, it recently "started to turn a corner." The limited marketing KZLA did, McCormack says, "wasn't enough to compete with everything that goes on in L.A." She says it was "not loud enough," making the station "kind of the vanilla choice."

Even Curtis says that "there has never been a really committed, long-term, external marketing campaign on the streets."

McCormack believes "there is a legitimate country audience" in L.A. and a potentially loyal one, but "they don't know where to go to get the music" because the station has been "invisible for the last few years."

Mayne programmed KZLA and country sister KLAC from 1981-83 during the post-"Urban Cowboy" boom, when the format was successful in the market. He says the biggest challenge in programming a country station in L.A. is "the marketing aspect. The audience is there and always has been. The challenge is to reach them in a marketplace that is so geographically diverse. You don't have the sense of local community in L.A. that you have" in other markets.

In recent months, McCormack says, KZLA has benefited from "grass-roots campaigning" and "getting the [jocks] back in the neighborhoods." Using a music analogy, McCormack says the station has been "acoustic for so long, and now it's just starting to get that electricity back."

Inconsistency and lack of marketing have not been country's only problem in L.A., where the format also had to contend with a large ethnic population and a geographically diverse landscape.

(Continued on page 97)

## Warner/Reprise Promotes Saporiti, Mayne; Overstreet Forms Scarlet Moon Label

**BUNNY HOP:** Bob Saporiti is promoted from senior VP to senior VP of global marketing at Warner/Reprise Nashville. Bill Mayne is upped from senior VP to senior VP/GM.

Look for former Atlantic Records VP/GM Bryan Switzer to return to the record business Oct. 1 as head of the promotion department at Gaylord Entertainment's new start-up country label, headed by former Arista/Nashville chief Tim DuBois. Switzer is expected to begin interviewing potential promotion staffers by Sept. 1. The as-yet-unnamed new label could have its first single out before the end of the year.

ASCAP director of membership relations Chris Neese exits to join Broken Bow Records as VP of A&R.

After 13 years with Starstruck Entertainment, VP of talent booking Mike Allen exits.

Tatum Hauk exits her position as promotion manager for Atlantic Records to join Lebanon, Tenn.-based management company the Equus Entertainment Group as VP of media, marketing, and promotion, effective Aug. 1. The company manages the Derailers and other acts.

After six years on the road with Tim McGraw, production manager Mark Russo resigns to join Nashville-based Production Impact as VP/creative director.

**FRANKLY, SCARLET:** Singer/songwriter Paul Overstreet has formed Kingston Springs, Tenn.-based Scarlet Moon Records, which seeks to sign former major-label artists who have also written a significant number of songs for other artists. The label will focus on the country and Christian markets but is open to signing artists of other genres in the future. It will release at least two projects a year. Overstreet has obtained secular distribution through Navarre and Christian distribution through New Day Christian Distributors.

Overstreet will serve as Scarlet Moon's president. Lisa Wysocky joins Scarlet Moon as GM. She had been president of public relations firm White Horse Enterprises. Julie Miller Overstreet is head of creative services. Steve Miller, president of Steve Miller & Associates and former GM of Polydor and A&M Records, is consulting the label.

**MANAGEMENT MOVES:** Lonestar has signed with Borman Entertainment for management. The group recently split from manager Bill Carter of William N.

Carter Career Management. Borman also manages Faith Hill, Dwight Yoakam, and Trace Adkins and non-country clients James Taylor and Garbage. Meanwhile, Lonestar and Lee Ann Womack will announce the nominees for the 34th annual Country Music Assn. Awards Aug. 1 in Nashville.

Mike Robertson Management and Ken Levitan's Vector Management will merge their country operations into a new company, effective Sept. 1. Staff and clients of both firms will join the new entity, to be known as Vector Management. Vector will move into new Music Row offices. The client roster will include former Robertson clients BlackHawk, Shannon Brown, and Neal Coty and Levitan clients Patty Loveless and the Warren Bros. Wade Hayes, who had been managed by Robertson, will not make the transition to the new company.

Bryan White and co-manager Marty Gambin of GC Management have parted ways. GC's Stan Schneider is now handling White's career solo. Gambin continues to manage South Sixty Five.

Sugar Hill Records act Nickel Creek has signed with the William Morris Agency for booking representation. The group will open for Lyle Lovett on 11 summer tour dates beginning Aug. 10 in Chicago. Comedian T. Bubba Bechtol has signed with Top Billing Inc. for management and booking.

**NEW ACM BOARD:** The Academy of Country Music has elected several new board members to two-year terms. They are Paige Sober (in the affiliated category), Pam Tillis (artist/entertainer), Jim Grant (club operator/employee), Jerry Fuller (re-elected in the composer category), Bob Kingsley (re-elected in the DJ category), Clarence Spalding (manager), Asleep At The Wheel's Ray Benson (re-elected in the musician/bandleader category), Jonathan Stone (re-elected in the music publisher category), Karen Oertley (publications), Debbie Gibson Palmer (publicity/PR), R.J. Curtis (radio), Bill Mayne (record company), Bob Romeo (talent buyer/promoter), and Fran LaMaina (TV/motion picture). A runoff election is planned in the talent agent category.

**ARTIST NEWS:** A Billy Gilman Christmas album, featuring a mix of standards and new material, is tentatively set for an Oct. 3 release. Asleep At The Wheel's Ray Benson produced several sides for the as yet untitled set.



by Phyllis Stark





COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	19	<b>No. 1</b> I HOPE YOU DANCE 4 weeks at No. 1 M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
2	3	4	16	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	2
3	5	6	22	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
4	7	9	14	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	4
5	4	5	20	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	4
6	8	8	23	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	6
7	2	2	24	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
8	9	7	16	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	7
9	10	11	11	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	9
10	11	13	11	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
11	12	15	29	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISSY LYRIC STREET ALBUM CUT †	11
12	6	3	29	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	3
13	14	16	23	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	13
14	17	18	20	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	14
<b>AIRPOWER</b>						
15	18	19	25	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	15
16	15	12	30	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
17	20	23	10	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	17
18	19	17	37	HOW DO YOU LIKE ME NOW? J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
19	16	14	33	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	3
<b>AIRPOWER</b>						
20	26	27	31	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	20
21	21	22	18	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	21
22	23	24	18	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	22
23	24	26	16	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (V) SPARROW 88644/CAPITOL/CURB †	23
24	22	21	12	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
25	27	28	10	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	25
26	28	29	12	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	26
27	30	30	11	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	27
28	31	33	10	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	28
29	29	31	19	THAT'S THE BEAT OF A HEART C. FARRIN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	29
30	32	32	15	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	30
31	33	34	15	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	31
32	34	36	10	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	32
33	37	38	8	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	33
34	36	37	18	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	34
35	35	35	18	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	34
36	38	39	11	STUFF M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	36
37	39	40	8	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	NEW	1	1	<b>HOT SHOT DEBUT</b> GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	38
39	40	42	6	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	39
40	44	47	5	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	40
41	41	44	5	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	41
42	42	45	5	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT	42
43	45	43	9	GOING NOWHERE J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYNNONNA (V) CURB 172155/MERCURY	43
44	48	57	4	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	44
45	43	41	15	IF YOU CAN B. CHANCEY (J. SWINEA)	TAMMY COCHRAN (C) (D) EPIC 79415 †	41
46	49	55	5	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	46
47	47	50	7	WHERE ARE YOU NOW G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172170 †	47
48	46	46	13	GOODYE IS THE WRONG WAY TO GO R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES (C) (D) MONUMENT 79414	45
49	51	51	5	THIS TIME AROUND R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT	49
50	52	52	8	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	50
51	57	61	4	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	51
52	56	58	6	PERFECT WORLD M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	52
53	63	68	3	NO PLACE LIKE HOME T. HASELDEN, R. ZAVITSON (K. ROCHELLE, A. J. MASTERS)	GEORGIA MIDDLEMAN (C) (D) (V) GIANT 16852	53
54	50	49	8	SHAME ON ME D. JOHNSON, R. ZAVITSON, T. HASELDEN (S. WILKINSON, G. BURR)	THE WILKINSONS GIANT ALBUM CUT	49
55	67	—	2	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK MERCURY ALBUM CUT	55
56	53	54	6	I DO NOW B. GALLIMORE (T. SNOW, F. GOLDE)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	53
57	59	62	4	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	57
58	60	73	5	TIRED OF LOVING THIS WAY D. HUFF, C. RAYE (G. LESAGE, A. MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	58
59	58	64	3	A LOVE LIKE THAT J. SCAIFE (M. BEESON, D. PFRIMMER)	TY HERNDON EPIC ALBUM CUT	58
60	61	60	5	TIME, LOVE & MONEY S. HENDRICKS (S. AUSTIN, W. RAMBEAUX, D. BEFG)	RONNIE MILSAP (V) VIRGIN 58853	57
61	54	53	8	SHE WENT OUT FOR CIGARETTES T. BROWN, B. CANNON, N. WILSON (R. GUILBEAU, J. MCELROY)	CHELY WRIGHT (V) MCA NASHVILLE 172161 †	49
62	68	70	12	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	62
63	69	66	4	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH BNA ALBUM CUT †	63
64	NEW	1	1	WAITIN' ON SUNDOWN D. MALLOY, J. G. SMITH (R. SMITH, G. NICHOLSON)	ANDY GRIGGS RCA ALBUM CUT	64
65	NEW	1	1	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE VIRGIN ALBUM CUT	65
66	NEW	1	1	YOU CALL THAT A MOUNTAIN B. LOGAN (M. GARVIN, B. JONES)	B. J. THOMAS KARDINA ALBUM CUT	66
67	NEW	1	1	I'M GONNA LOVE YOU ANYWAY B. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	67
68	65	56	4	I DON'T FEEL THAT WAY E. GORDY, JR., R. BENNETT (C. ROBISON)	DANNI LEIGH MONUMENT ALBUM CUT	56
69	71	69	12	SINNERS & SAINTS K. STEGALL (V. VIPPERMAN, J. B. RUDD, D. WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN	55
70	NEW	1	1	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	70
71	72	75	5	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	71
72	RE-ENTRY	3	3	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	67
73	RE-ENTRY	2	2	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	67
74	NEW	1	1	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, J. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727	74
75	64	63	4	BFD B. WISCH, K. MATTEA (D. HENRY, C. CAROTHERS)	KATHY MATTEA MERCURY ALBUM CUT	63

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

## Billboard® Top Country Singles Sales

JULY 29, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	<b>No. 1</b> ONE VOICE EPIC 79396/SONY 5 weeks at No. 1	BILLY GILMAN
2	2	3	6	THAT'S THE WAY CURB 73106	JO DEE MESSINA
3	3	2	24	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
4	4	6	12	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
5	6	5	21	GOODYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
6	5	4	17	YES! WARNER BROS. 16876/WRN	CHAD BROCK
7	15	—	2	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
8	8	7	18	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
9	7	9	22	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
10	9	11	13	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
11	10	8	17	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
12	12	12	7	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN
13	11	10	13	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	15	42	BIG DEAL CURB 73086	LEANN RIMES
15	13	14	3	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
16	18	21	23	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
17	16	13	23	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
18	17	16	47	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
19	22	22	162	HOW DO I LIVE ▲ <sup>3</sup> CURB 73022	LEANN RIMES
20	19	17	24	AMAZED ● BNA 65957/RLG	LONESTAR
21	21	19	15	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHE
22	20	18	20	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
23	23	23	9	GOODYE IS THE WRONG WAY TO GO MONUMENT 79414/SONY	WADE HAYES
24	24	20	13	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) GIANT 16971/WARNER BROS.	NEAL MCCOY
25	RE-ENTRY	17	17	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) MONUMENT 79361/SONY	WADE HAYES

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



# COUNTRY CORNER



by Wade Jessen

**COWTOWN COUNTDOWN:** With the year's high debut and the third-highest entry of his 20-year career on Hot Country Singles & Tracks, **George Strait** stampedes country radio with "Go On" (MCA Nashville), which grabs Hot Shot Debut honors at No. 38, with spins at 100 of our 154 monitored signals.

Strait notched his highest debut in autumn of 1983, more than six years before we began publishing monitored airplay charts, when "You Look So Good In Love" splashed onto the chart at No. 31. His second-highest entry is "One Night At A Time," which bowed at No. 37 three years ago, and the new single ties 1998's "I Just Want To Dance With You" for third place. Those three earlier titles peaked at No. 1, and the latter two reigned for five and three weeks, respectively.

"Go On" bests **Dixie Chicks'** "Cold Day In July" (Monument) for top-charting honors this year—it entered at No. 46 in the May 20 Billboard and rises 11-10 this issue.

The lead single from a self-titled set scheduled to start scanning Sept. 19, "Go On" is heard on such format giants as KNIX Phoenix, WMIL Milwaukee, KSOP Salt Lake City, and WDAF Kansas City, Mo.

**THAT'S MR. SHORTY, TO YOU:** Since young **Billy Gilman's** "One Voice" video and single hit the air nearly three months ago, his media itinerary reads like the verses of **Hank Snow's** 1962 hit "I've Been Everywhere"—you name the talk show, newspaper, or Web site, and chances are he's been there. And rightly so, since he's not just Nashville's retail story du jour; he also brings a message of hope to people everywhere—tall and small.

With Greatest Gainer honors, Gilman's "One Voice" (Epic) vies for top ink on Top Country Albums by gaining approximately 8,000 units to advance 4-2, leaping over **Faith Hill's** "Breathe" (Warner Bros.), which dips 2-3, and **Lee Ann Womack's** "I Hope You Dance" (MCA Nashville), nudged 3-4. On The Billboard 200, Gilman's package jumps 45-34. "One Voice" finishes with 41,000 units, while the Hill and Womack sets scan approximately 37,000 and 34,000, respectively. On Hot Country Singles & Tracks, Gilman's single gains 345 detections to step 27-25, while clinging to No. 1 on Top Country Singles Sales with more than 16,000 pieces. On The Billboard Hot 100, the single holds at No. 56.

**NAME DROPPING:** Twelve titles on this issue's Hot Country Singles & Tracks are by acts that built careers prior to the legendary Class of '89, which brought an exciting crop of new acts to country music (including **Alan Jackson**, **Clint Black**, and **Garth Brooks**). Aside from perennial chart-makers **Reba McEntire**, **George Strait**, **Vince Gill**, **Patty Loveless**, **Wynonna**, and **Steve Wariner**, titles by **Kenny Rogers**, **Ronnie Milsap**, **George Jones**, **Kathy Mattea**, and **Sawyer Brown** also dot the chart.

In this company, it's appropriate that **B.J. Thomas** visits the radio chart for the first time since 1986, as "You Call That A Mountain" (Kardina) bows at No. 66.

# Riders Deliver 'Toy Story'-Inspired Set

## 'Woody's Roundup' Will Coincide With Disney Sequel's Video Release

**BY DEBORAH EVANS PRICE**  
NASHVILLE—For nearly 23 years Riders In The Sky have been making music the cowboy way—that is, creating harmony-laden music that paints a vivid portrait of the characters and culture of the West. Their readily identifiable style was a perfect fit for Disney's "Toy Story 2," and the Riders' participation in the film has led to the upcoming release of "Woody's Roundup Featuring Riders In The Sky," a new album of songs from and inspired by the film.

Riders In The Sky members Ranger Doug, Woody Paul, and Too Slim have long been known for keeping the tradition of the singing cowboy alive. On "Woody's Roundup" the trio wrote and recorded original tunes as well as such covers as "Act Naturally," the Johnny Russell-penned classic that Buck Owens took to No. 1 for four weeks in 1963. The album's title cut was included in "Toy Story 2" and in the soundtrack to the film, which was issued last year in conjunction with the film's theatrical release.

Ranger Doug says, "We had a mole at Pixar," the animation company that created both "Toy Story" films. "There was a young man named Ash Brannon who is a fan of ours, and when it came time to do ["Woody's Roundup," written by Randy Newman], they wanted a real '40s or '50s feel to it, and he said, 'I know the guys for you.' That's how it happened. He brought it to [director] John Lasseter. He loved it, and history was made.

"Once we were there, they said, 'Let's not only have you guys on the soundtrack album—let's go ahead and do a whole album of songs about the characters. Do you guys have anything that might work there?' We said, 'Oh, yes, we do!' Slim wrote three of them. I wrote three of them, and [producer] Joey [Miskulin] wrote one. The rest are older things like 'Home On The Range.'"

In addition to Riders In The Sky, the album also features a guest vocal by Devon Dawson of the Texas Trail

Hands, who appears as Jessie the Yodeling Cowgirl. "We heard her yodel and thought she'd be a great Jessie, and she is," says Doug.

The album also includes Newman's "You've Got A Friend In Me," "Prospector Polka," written by Miskulin, and "The Ballad Of Bullseye," named for the horse in the film.



RIDERS IN THE SKY

"Woody's Roundup" is the Riders' 20th album. Their label history includes two stints at Rounder, for which they recorded 11 albums, as well as relationships with MCA (five albums) and Columbia (three). The trio, which is managed by New Frontier Management and booked by Buddy Lee Attractions, is no stranger to children's music. Their Rounder repertoire includes the "Saddle Pals" album, and they also recorded "Harmony Ranch" in conjunction with their CBS TV show, "Riders In The Sky Saturday Mornings."

In working on "Woody's Roundup," Doug says, "we were more than just hired guns to sing these songs. We were part of the whole creative process of bringing the album to realization."

Jay Landers, Walt Disney Records senior VP of A&R, is pleased with the results. "I think the Riders sleep in their spurs," he says. "They didn't need help from anyone in capturing that western sound."

He sees the album having broad-based appeal. "It should do exceptionally well," he says. "Toy Story

is really a film for children of all ages, not just a kiddie film. The album is the same. It's childlike but not childish."

The album is being released Aug. 29 in conjunction with the home video release of "Toy Story 2." "We want to take advantage of the excitement surrounding the video release," says Mike Bessolo, Walt Disney Records senior VP of marketing. "We want to let all the families who love 'Toy Story' know about this album."

To do that, Bessolo says, there will be consumer advertising, ads on the nationally syndicated Radio Disney format and ads included in the "Toy Story 2" video. There will also be a tie-in with Johnson & Johnson, which will be selling shampoo based on the Woody and Buzz Lightyear characters. Plans call for a cassette single featuring the cut "Act Naturally" to be included in the shampoo packaging. There will also be a coupon for a \$3 rebate from Disney when a consumer purchases the album.

The "Toy Story 2" home release will end with a videoclip featuring Riders In The Sky performing a medley of songs from the album interspersed with footage from the film. There will also be a rebate coupon packaged with the home video.

"It will not only advertise 'Woody's Roundup' but also the soundtrack," says Bessolo. "If the consumer buys one, they'll get \$3 off. If they buy both albums, they'll get \$5 off."

The video medley will also be aired in the Disney theme parks, in Disney stores, on United Airlines, on the Disney Web site, and at other retail outlets.

Jimbeau Erwin, music buyer at the Tower Records/Video/Books Opry Mills location in Nashville, thinks the project will have strong appeal in the children's section, which is where Disney plans to rack the release. "I think the tie-in with the movie will help," says Erwin, adding, "It will most likely sell best in rural markets."

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

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

- 22 ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Fun, BMI/Warner-Tamerlane, BMI/Manubri LA, ASCAP/EMI Blackwood, BMI) HL/WBM
- 40 BEST OF INTENTIONS (Post Oak, BMI)
- 75 BFD (Irving, BMI/Two Diggers, BMI/Bonny Black, BMI/Warner-Tamerlane, BMI) WBM
- 30 BLUE MOON (Acynon, BMI/WCR, BMI)
- 42 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
- 19 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 10 COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM
- 17 COUNTRY COMES TO TOWN (Tokoco Tunes, BMI)
- 27 FEELS LIKE LOVE (Vrmy Mae, BMI) WBM
- 6 FLOWERS ON THE WALL (Unichappell, BMI/Copyright Management International, BMI) HL
- 43 GOING NOWHERE (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM
- 48 GOODBYE IS THE WRONG WAY TO GO (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP)
- 38 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Gitterfish, BMI/Buna Boy, BMI)
- 46 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 18 HOW DO YOU LIKE ME NOW? (Tokoco Tunes, BMI/Wacissa
- 74 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Accuff-Rose, BMI/Mlene, ASCAP)
- 56 I DO NOW (Snow, BMI/Franne Gee, BMI/Warner-Tamerlane, BMI) WBM
- 68 I DON'T FEEL THAT WAY (Warner-Tamerlane, BMI/Bartex, BMI) WBM
- 45 IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL
- 1 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
- 73 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM
- 5 I'LL BE (Realsongs, ASCAP) WBM
- 67 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynson, BMI/Wrensong, BMI) HL
- 57 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 23 I NEED YOU (Aniose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/JesKar, ASCAP) HL
- 63 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL
- 4 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
- 15 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM

- 11 I WILL... BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 33 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 51 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Wariner, BMI) HL/WBM
- 28 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
- 20 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
- 55 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 32 LONELY (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM
- 59 A LOVE LIKE THAT (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Platinum Plo, ASCAP) HL/WBM
- 39 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Accuff-Rose, BMI) HL/WBM
- 35 LOVIN' UP AGAINST MY WILL (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 70 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Soundance Kid, ASCAP/Warner-Tamerlane, BMI/Seal The Cow, BMI) WBM
- 65 MY LOVE GOES ON AND ON (Caiber, ASCAP/WB, ASCAP/Platinum Plo, ASCAP) WBM
- 62 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 53 NO PLACE LIKE HOME (Warner-Tamerlane, BMI/Outchfield, BMI/MAS Venture, BMI) WBM
- 25 ONE VOICE (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL
- 50 PARADISE (Sony/ATV Tree, BMI/Triple Shoes, BMI/Coburn,

- BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM
- 52 PERFECT WORLD (Travelin' Zoo, ASCAP/No Man, BMI/Macissa River, BMI/MRB), BMI)
- 3 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sorntanner, BMI) HL/WBM
- 31 SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 71 SEVENTEEN (Careers-BMG, BMI/Silverkiss, BMI) HL
- 54 SHAME ON ME (Golden Phoenix, SOCAN/Kayasongs, SOCAN/Gary Burr, ASCAP/Universal-MCA, ASCAP) WBM
- 34 SHE AIN'T THE GIRL FOR YOU (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM
- 61 SHE WENT OUT FOR CIGARETTES (Gibron, BMI/Atlantic, BMI/Sony/ATV Tree, BMI/Cake Taker, BMI) HL
- 69 SINNERS & SAINTS (Vip Vipperman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 8 SOME THINGS NEVER CHANGE (Waltz Time, ASCAP/Rck Hall, ASCAP/EMI April, ASCAP) HL/WBM
- 36 STUFF (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
- 29 THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MizMo ASCAP/IFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
- 37 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curt, BMI/Diamond Storm, BMI) HL/WBM
- 9 THAT'S THE WAY (Almo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Plo, ASCAP) WBM
- 26 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM
- 49 THIS TIME AROUND (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 60 TIME, LOVE & MONEY (Reynson, BMI/Bayou Boy, BMI/Lucky Lady Bug, BMI/Wrensong, BMI/Starstruck Writers Group, ASCAP)

- HL
- 58 TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL
- 12 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
- 64 WAITIN' ON SUNDOWN (Fourth Floor, ASCAP/WB, ASCAP/Gary Nicholson, ASCAP) WBM
- 16 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 41 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 2 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/D-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
- 24 WHEN YOU COME BACK TO ME AGAIN (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM
- 21 WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Starstruck Angel, BMI) HL
- 47 WHERE ARE YOU NOW (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL
- 72 WITHOUT YOU (Scrappin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
- 7 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 66 YOU CALL THAT A MOUNTAIN (Bugle, BMI)
- 14 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Show-billy, BMI) HL
- 13 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Messire Bob, ASCAP) CLM/HL
- 44 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL





THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	1	46	DIXIE CHICKS ▲ <sup>6</sup>	MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY 1
<b>◀ GREATEST GAINER ▶</b>						
2	4	4	4	BILLY GILMAN	EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE 2
3	2	2	36	FAITH HILL ▲ <sup>3</sup>	WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE 1
4	3	3	8	LEE ANN WOMACK ●	MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE 1
5	5	5	141	SHANIA TWAIN ◆ <sup>17</sup>	MERCURY 536003 (12.98/18.98)	COME ON OVER 1
6	6	10	62	SHEDAISY ▲	LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG 6
7	7	7	63	TIM MCGRAW ▲ <sup>3</sup>	CURB 77942 (10.98/17.98)	A PLACE IN THE SUN 1
8	8	6	129	DIXIE CHICKS ▲ <sup>6</sup>	MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES 1
9	9	8	59	LONESTAR ▲ <sup>2</sup>	BNA 67762/RLG (10.98/17.98)	LONELY GRILL 3
10	10	9	19	GEORGE STRAIT ▲	MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS 1
11	12	14	62	KENNY ROGERS ●	DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES 6
12	11	11	37	TOBY KEITH ●	DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?! 9
13	16	15	34	REBA MCENTIRE ●	MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER 5
14	15	12	38	ALAN JACKSON ▲	ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE 2
15	14	13	72	KENNY CHESNEY ▲	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO 5
16	13	18	39	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD 4
17	17	16	6	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS 14
18	18	17	13	ERIC HEATHERLY	MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE 17
<b>◀ PACESETTER ▶</b>						
19	25	26	6	VARIOUS ARTISTS	UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS 19
20	19	19	27	MARK WILLS ●	MERCURY 546296 (11.98/17.98)	PERMANENTLY 3
21	20	20	6	STEVE EARLE	E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES 5
22	21	22	38	GARY ALLAN	MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK 9
23	27	31	24	KEITH URBAN	CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN 23
24	22	21	11	COLLIN RAYE	EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS 9
25	28	29	13	VINCE GILL	MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE 4
26	24	25	11	CHAD BROCK	WARNER BROS. 47659/WRN (11.98/17.98) HS	YES! 17
27	23	23	47	CLAY WALKER	GIANT 24717/WRN (10.98/17.98)	LIVE, LAUGH, LOVE 5
28	32	33	42	CLINT BLACK ●	RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED 7
29	29	32	87	GARTH BROOKS ◆ <sup>13</sup>	CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE 1
30	26	24	16	TRISHA YEARWOOD ●	MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN 4
31	31	28	44	MARTINA MCBRIDE ●	RCA 67824/RLG (10.98/16.98)	EMOTION 3
32	35	34	59	BRAD PAISLEY ●	ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES 13
33	30	27	58	ANDY GRIGGS	RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY 15
34	34	35	38	LEANN RIMES ▲	CURB 77947 (10.98/17.98)	LEANN RIMES 1
35	33	30	12	JEFF FOXWORTHY	DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY 15
36	37	37	12	ROY D. MERCER	VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA? 26
37	40	36	13	SOUNDTRACK	BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS 18

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	41	43	67	MONTGOMERY GENTRY ●	COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS 10
39	42	40	7	DWIGHT YOAKAM	REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET 24
40	38	39	13	VARIOUS ARTISTS	ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2 17
41	39	42	67	JOHNNY CASH	LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS 18
42	43	41	9	BLACKHAWK	ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS 18
43	49	46	15	VARIOUS ARTISTS	TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S 36
44	45	45	15	VARIOUS ARTISTS	TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S 37
45	47	44	15	VARIOUS ARTISTS	TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974 36
46	48	52	88	TOBY KEITH ●	MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE 5
47	46	47	25	ALECIA ELLIOTT	MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT 18
48	65	64	50	ALISON KRAUSS	ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT 5
49	44	50	10	THE JUDDS	CURB 170134/MERCURY (21.98 CD)	REUNION LIVE 16
50	53	55	58	CHRIS LEDOUX	CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS 17
51	51	51	99	ALABAMA ▲ <sup>3</sup>	RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS 2
52	55	71	18	HANK WILLIAMS III	CURB 77949 (10.98/16.98)	RISIN' OUTLAW 52
53	57	57	61	DWIGHT YOAKAM	REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S 10
54	56	59	21	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR 23
55	52	53	61	CHELY WRIGHT ●	MCA NASHVILLE 170052 (10.98/17.98) HS	SINGLE WHITE FEMALE 15
56	50	49	6	RONNIE MILSAP	VIRGIN 48871 (17.98/24.98)	40 #1 HITS 46
57	54	54	14	CLAY DAVIDSON	VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL 33
58	61	62	40	JEFF FOXWORTHY	WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS 17
59	66	61	63	JESSICA ANDREWS	DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD 24
60	68	70	24	TRACY LAWRENCE	ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED 9
61	62	58	37	TY HERNDON	EPIC 69899/SONY (10.98 EQ/16.98)	STEAM 14
62	59	48	24	WYONNA	CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING 5
63	64	66	13	VARIOUS ARTISTS	FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS 38
64	67	67	43	BROOKS & DUNN ●	ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE 6
65	70	72	6	TIM WILSON	CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS 48
66	71	65	9	KATHY MATTEA	MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS 35
67	63	63	56	GEORGE JONES ●	ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH 5
68	75	74	58	MARY CHAPIN CARPENTER ●	COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES 4
69	RE-ENTRY	62	TRACY BYRD	MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS 5	
70	RE-ENTRY	25	VARIOUS ARTISTS	UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS 21	
71	RE-ENTRY	65	TRACY LAWRENCE	ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE 13	
72	72	69	15	THE WILKINSONS	GIANT 24736/WRN (11.98/17.98) HS	HERE AND NOW 13
73	74	—	70	GEORGE STRAIT ▲	MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME 2
74	69	68	11	ROY ORBISON	LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS 68
75	RE-ENTRY	93	ALAN JACKSON ▲	ARISTA NASHVILLE/RLG 18864 (10.98/16.98)	HIGH MILEAGE 1	

## Billboard Top Country Catalog Albums



THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	2	TIM MCGRAW ▲ <sup>4</sup>	EVERYWHERE	163
2	1	JO DEE MESSINA ▲ <sup>2</sup>	I'M ALRIGHT	122
3	3	BROOKS & DUNN ▲ <sup>2</sup>	THE GREATEST HITS COLLECTION	148
4	5	FAITH HILL ▲ <sup>4</sup>	FAITH	117
5	4	JOHN DENVER	THE BEST OF JOHN DENVER	108
6	8	HANK WILLIAMS JR. ▲ <sup>4</sup>	GREATEST HITS, VOL. 1	319
7	7	ALAN JACKSON ▲ <sup>4</sup>	THE GREATEST HITS COLLECTION	247
8	9	PATSY CLINE ▲	HEARTACHES	83
9	10	SOUNDTRACK ▲ <sup>2</sup>	HOPE FLOATS	113
10	11	TIM MCGRAW ▲ <sup>3</sup>	NOT A MOMENT TOO SOON	329
11	—	WILLIE NELSON	16 BIGGEST HITS	101
12	6	THE JUDDS	NUMBER ONE HITS	19
13	21	GEORGE JONES ▲	SUPER HITS	441

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	14	THE CHARLIE DANIELS BAND ▲ <sup>3</sup>	A DECADE OF HITS	525
15	13	CHARLIE DANIELS ▲	SUPER HITS	285
16	12	SHANIA TWAIN ◆ <sup>11</sup>	THE WOMAN IN ME	284
17	17	PATSY CLINE ▲ <sup>3</sup>	12 GREATEST HITS	695
18	15	TRISHA YEARWOOD ▲ <sup>3</sup>	(SONGBOOK) A COLLECTION OF HITS	149
19	20	ALISON KRAUSS ▲ <sup>2</sup>	NOW THAT I'VE FOUND YOU: A COLLECTION	196
20	16	MARTINA MCBRIDE ▲ <sup>2</sup>	EVOLUTION	151
21	19	WILLIE NELSON ▲	SUPER HITS	303
22	18	THE JUDDS	GREATEST HITS	15
23	23	TIM MCGRAW ▲ <sup>2</sup>	ALL I WANT	129
24	24	DAVID ALLAN COE	17 GREATEST HITS	16
25	—	KENNY ROGERS ▲ <sup>4</sup>	TWENTY GREATEST HITS	210

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.



TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	NEW		ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
2	1	8	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
3	2	35	CHANT DOWN BABYLON TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	3	17	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
5	4	9	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
6	5	8	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
7	6	52	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
8	7	8	REGGAE XPLOSION 2000 JAMDOWN 40034	VARIOUS ARTISTS
9	8	54	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
10	10	33	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
11	15	48	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
12	12	21	JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL	JIMMY CLIFF
13	11	61	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
14	RE-ENTRY		STRICTLY THE BEST 24 VP 1570*	VARIOUS ARTISTS
15	14	17	PLANET REGGAE 2000 VP 1580*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

1	1	68	SOGNO ▲ <sup>2</sup> POLYDOR 547222	ANDREA BOCELLI
			NO. 1	
2	2	10	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG [CS]	OMARA PORTUONDO
3	3	11	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES [CS]	BEBEL GILBERTO
4	6	58	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [CS]	IBRAHIM FERRER
5	4	9	TARKAN UNIVERSAL LATINO 157978	TARKAN
6	5	25	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
7	7	19	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT [CS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
8	RE-ENTRY		O RCA VICTOR 63358	CIRQUE DU SOLEIL
9	12	23	HONEY BABY POI POUNDER 7002	THREE PLUS
10	8	21	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
11	10	71	THE IRISH TENORS ● MASTERTONE 8552/POINT [CS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
12	NEW		HEAR WE COME GALMICHE ENTERTAINMENT 81184/KANGA	B.E.T.
13	11	46	CAFE ATLANTICO RCA VICTOR 65401 [CS]	CESARIA EVORA
14	13	9	ISLAND FEELING MASS APPEAL 2000 [CS]	TEN FEET
15	9	13	ISLAND ROOTS QUIET STORM 1008	VARIOUS ARTISTS

TOP BLUES ALBUMS™

1	1	5	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
			NO. 1	
2	2	36	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
3	3	15	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	4	40	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
5	5	91	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
6	6	69	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	8	40	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 [CS]	SHANNON CURFMAN
8	7	10	CIRCLE PACHYDERM 8 [CS]	INDIGENOUS
9	10	54	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
10	11	12	MAKIN' LOVE IS GOOD FOR YOU MCA 112241	B.B. KING
11	13	21	THE BEST BLUES ALBUM IN THE WORLD...EVER! CIRCA 48428/VIRGIN	VARIOUS ARTISTS
12	RE-ENTRY		SHOUTIN' IN KEY - LIVE KAN-DU 1452/HANNIBAL	TAJ MAHAL & THE PHANTOM BLUES BAND
13	9	61	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
14	RE-ENTRY		GREATEST HITS MCA 111746	B.B. KING
15	12	44	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multi-plies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. [CS] indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Fleck Goes 'Outbound' In Sony Deal

**T**ONALITIES: There are not many artists who ink multi-album deals with a major label, and even fewer whose contracts allow them to record different projects for the label's various genre-specific imprints. However, when the artist in question is Béla Fleck, the rules are bound to change. Fleck, in conjunction with his band the Flecktones (bassist Victor Wooten, percussionist/vocalist Future Man, and saxophonist Jeff Coffin), has built a reputation upon seamlessly uniting musical genres while expanding the banjo well beyond its traditional role as a bluegrass instrument.

"Outbound," due Tuesday (25), is Béla Fleck & the Flecktones' first release for Columbia Records and the first in a series of recordings for the label that will include both group projects and Fleck solo efforts.

"Every one of our records has a concept, and the challenge was to make this one different from everything else we've done," says

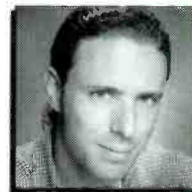


FLECK

Fleck. "In the early days, we would play everything live in the studio, and if there were extra instruments we would find ways to play them live. For 'Left Of Cool' [Warner Bros., 1998] we changed the rules and allowed overdubs, which allowed me to play guitar and banjo together and allowed Jeff to perform entire horn sections."

For "Outbound," the band again changed the rules, recording its basic tracks live in Fleck's home studio, then orchestrating the music with overdubbed vocals and instrumentation from a variety of musical guests. "The heart of this music is just the four of us playing together," says Fleck. "The record is a mix of honest live playing with a layered, produced thing."

The organic-meets-overdub concept is heard on the majestic "A Moment So Close," which pairs the voice of pop/folk songsmith Shawn Colvin with that of Jon Anderson, vocalist for the progressive rock group Yes. "Jon wanted us to open some shows for him, but our schedules wouldn't allow it," says Fleck. "I took a



by Steve Graybow

chance and asked him if he would sing on our record. It wasn't planned, it just happened." In addition to singing the lyric melody of "Moment," Anderson provides wordless stacked vocal lines on "Aimum."

Colvin, too, was enlisted to provide wordless vocals on "Hall Of Mirrors" and "Something She Said." "It has that Shawn Colvin sound, but without lyrics. It is up to the listener to interpret the music and draw meaning from it," says Fleck. Other "Outbound" guests include organist John Medeski, steel pan player Andy Narell, and eclectic rock guitarist Adrian Belew.

Fleck's unique Sony deal will allow him to record two albums for Sony Classical and three for Columbia, one of which will be specifically for the jazz division. Thus far, he is undecided as to which of these will be solo outings and which will be group efforts, although he allows that "there will be at least two Flecktones albums for sure."

The band has already performed a handful of live dates with the Boston Pops and the symphony orchestras in Atlanta and Reading, Pa. "We've written charts for some of our songs, and there are a few pieces that we only play with the orchestras," notes Fleck. A Flecktones classical project, he adds, "is a work in progress. We are pouring a little water on a seed and seeing how it will grow." Fleck also hints that a banjo concerto may be in the works.

"It's all just music to our audi-

ence, and they have no problem no matter how weird we get, no matter how many odd meters we throw into a song or how many unconventional harmonies we use," says Fleck. "There can be a tendency to underestimate the audience, and that is a mistake."

**A**ND: Former 32 Jazz maven Joel Dorn returns with Label M, which will release live recordings compiled by the record producer over the past two decades. The label bows Sept. 26 with unreleased live dates from Sonny Stitt and Stan Getz.

Speaking of Dorn's former label, 32 Jazz has named jazz producer Todd Barkan creative director, Phil Cassese director of publicity, and Frank O. Hendricks director of marketing and sales.

Smooth jazz band Pieces Of A Dream has signed with Heads Up International, with a new release expected in early 2001.

Trumpeter Terrence Blanchard has been appointed artistic director of the Thelonious Monk Institute of Jazz Performance at Southern California's Thornton School of Music. Blanchard, along with saxophonist David Sanchez, will lead off the fourth season of the Henry Mancini Institute's free summer concert series Saturday (29) at UCLA's Royce Hall. They will perform with 80 young musicians selected to receive free scholarships from the Institute.

FOR THE RECORD

The name of the photographer whose photos of the Billboard/BET on Jazz Conference & Awards appeared in the June 24 issue of Billboard was inadvertently omitted. He was Jeffrey Kliman.

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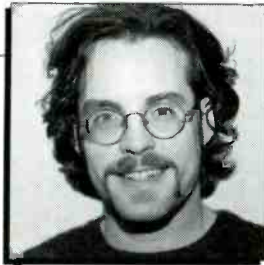
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## Classical KEEPING SCORE



by Bradley Bambarger

**STURM UND DRANG:** Or perhaps a tempest in a teapot. But when the word got out that the venerable **Berlin Philharmonic** would be collaborating with German heavy-metal veterans **the Scorpions** for an album and a high-profile concert, more than a few European cultural observers were up in arms. The higher-than-highbrow Berlin Philharmonic wasn't just stooping to make a crossover recording, it was doing so with a band considered by many to be regressive, even in its arena-filling heyday of 15 years ago.

Some complained about the overtly sexual content of some Scorpions material, pointing to one of their biggest hits, "Rock You Like A Hurricane," which features the couplet "The bitch is hungry/So give her inches." The historically sensitive objected to the new album's triumphal name, "Moment Of Glory." The title tune would serve as the single—and the theme song of the World Expo in Hannover, Germany, where the pairing would make its live debut. London's Guardian newspaper reported incoming Berlin music director **Simon Rattle** as calling the collaboration "a horrible idea." The orchestra's current music director, **Claudio Abbado**, went further, saying, "One ought to do all things with good taste, but I find that the Scorpions do everything with dreadful taste."

The Berlin Philharmonic doesn't answer to its music director, though, but to the Berlin Senate—which was obviously keen on having its hallowed orchestra team with the biggest German rock band ever in order to help generate media attention at the World Expo, one of the most important international events in Germany since World War II. The Philharmonic's manager, **Elmar Weingarten**, told the German media that he would resign his position early in protest of the Senate's pressure. Predictably, the various Scorpions' responses to Weingarten, Abbado, and company keep to their own rock'n'roll tradition: They are mostly of the four-letter variety.

The clumsy sexual content of the Scorpions' lyrics can be easily overlooked, and the song "Moment Of Glory" is just sentimental kitsch, not some retro *Über*-anthem. But the protestations aren't without merit. The point isn't that the Berlin Philharmonic shouldn't venture into collaborations with artists from the non-classical realm—only a hopeless snob would believe that—but that it should seek out more progressive partners, musically. (Contrary to the belief of many classical people, crossover needn't be lowbrow or nothing.) The world's greatest orchestra has less fiscal need to compromise than many of its London counterparts or, say, the **San Francisco Symphony**. The latter's members even have a more intuitive tie to rock music, but San Francisco's album with **Metallica**, "S&M" (on Elektra), is successful only in a commercial sense. Participants in both of these projects may trumpet their "groundbreaking" qualities, yet bands have been tacking on pretentious orchestral backing—and, let's be honest, that is all these discs do—since the early '70s, when musical social climbing became *de rigueur* in rock.

Likewise, it isn't that EMI Classics—which is issuing the studio album, due out Aug. 29 in the U.S.—shouldn't put out more populist-minded projects but that the label should protect its brand name (and those of its classical artists) via ventures a bit more in tune with its other high-toned offerings. Ten years ago, a Scorpions/Berlin album would have been laughed out the door at EMI. Just a couple of years back, the label even rejected violinist **Nigel**

**Kennedy's** infinitely more artful album featuring acoustic transcriptions of pieces by a true rock master, **Jimi Hendrix**; that recording, eventually released by Sony Classical, would have been an apposite addendum to Kennedy's sizable and ongoing EMI catalog. The Scorpions/Berlin disc will be forgotten by the next fiscal year.

As for the Scorpions/Berlin live premiere, held June 22 at Hannover's Preussag Arena on the grounds of the World Expo, the hyper-professional show-biz event was more family-friendly Las Vegas revue than transgressive rock show. The orchestra was conducted by Viennese arranger **Christian Kolonovits**, whose work is at least technically superior to Hollywood honcho **Michael Kamen's** on "S&M," in which the San Francisco players just saw along inaudibly under the band's monochromatic din. In a vintage Scorpions power ballad like "Still Loving You," you could actually hear some string filigree. Typical of the wide-demographic designs of the event (and album), there were several guest pop stars in tow, including Italian "bluesman" **Zucchero** and American musical-theater journeywoman **Lyn Liechty**. The latter sang a duet with Scorpions front man **Klaus Meine** on the treacly "Here In My Heart," penned by mallwise hired gun **Diane Warren**. It is probably the worst piece of music the Berlin Philharmonic has played in its 118-year history.

Still, the experience obviously impressed the Berliners. At the grand after-party, brass principal **Paul Hümpel** told Keeping Score (in an obvious retort to Abbado), "We haven't had this much excitement since the **Karajan** days." Veteran EMI A&R exec **Peter Alward** protested rather too much about how the Scorpions project didn't offend his musical sensibilities. But he did offer an eminently reasonable response to criticisms of his label going down a slippery slope by saying, "Let's make this clear: EMI is not doing projects like this instead of 'real' classical music. We are doing this in addition to—we are expanding our horizons in what is, for us, a new direction," he said. "All those who don't like the Scorpions record have the new **Mahler** 10 with Rattle and Berlin, as well as the **Schoenberg** 'Gurrelieder' next. And we just signed [violin virtuoso] **Maxim Vengerov**. No one is in the core classical business to a greater degree than EMI."

Asked about Rattle's obvious disdain for his new orchestra's partnership with the Scorpions, EMI Classics president **Richard Lyttleton** was unapologetic as he stressed the need to separate "art" from "entertainment." Most certainly unlike those in the higher echelons of EMI, I grew up with guys who bought Scorpions records, so I heard them all the time; the band's assets and liabilities aren't foreign to me. To be fair, the Scorpions catalog isn't without its relative charms—as far as '80s metal goes, of course. But those were the days lampooned by the classic "mockumentary" "This Is Spinal Tap," which depicted a hilariously clueless heavy-metal band; in one of the film's stranger-than-fiction episodes, **Spinal Tap** failed to see the line crossed by having the cover of its album "Smell The Glove" feature a prostrate young woman being forced to take a whiff of a black leather glove. The movie's creators were no doubt aware of the Scorpions' 1980 disc, "Animal Magnetism," whose cover pictured a moon-eyed young woman kneeling before a man holding the leash of a Doberman pinscher.

Despite their old-paradigm rock'n'roll trappings, the Scorpions are genuinely good-natured guys (and family men these days), and they modestly aim to please. Each of them professes to be in awe of the Berlin players, although they admit to having little familiarity with classical music, other than owning a couple of **Karajan** albums. But unlike, say, **Metallica**, they do have a sense of humor about themselves and their circuslike profession. That's why the best thing about "Moment Of Glory" is its cover, which aptly depicts, in Meine's words, "a dinosaur dressed up for a night at the opera."



## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	43	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/CHORDANT <b>HS</b>	NO. 1 MOUNTAIN HIGH...VALLEY LOW
2	NEW		<b>THIRD DAY</b> ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
3	2	7	<b>MARY MARY</b> C2/COLUMBIA 7602/WORD	THANKFUL
4	4	42	<b>P.O.D.</b> ● ATLANTIC 83245/CHORDANT <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
5	3	4	<b>VARIOUS ARTISTS</b> PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
6	7	8	<b>PLUS ONE</b> 143/ATLANTIC 83329/CHORDANT	THE PROMISE
7	5	39	<b>ANNE MURRAY</b> STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
8	6	16	<b>VARIOUS ARTISTS</b> ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
9	10	57	<b>VARIOUS ARTISTS</b> ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
10	8	9	<b>MXPX</b> TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
11	12	38	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
12	11	16	<b>SOUNDTRACK</b> SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
13	9	17	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
14	14	6	<b>VARIOUS ARTISTS</b> WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
15	13	57	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1695/CHORDANT	(SPEECHLESS)
16	15	10	<b>POINT OF GRACE</b> WORD 7572	RARITIES & REMIXES
17	17	73	<b>SONICFLOOD</b> GOTE 2802/CHORDANT <b>HS</b>	SONICFLOOD
18	16	4	<b>WATERMARK</b> ROCKETTOWN 7592/WORD <b>HS</b>	ALL THINGS NEW
19	19	39	<b>CECE WINANS</b> WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
20	21	5	<b>NICOLE C. MULLEN</b> WORD 6762 <b>HS</b>	NICOLE C. MULLEN
21	18	29	<b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD <b>HS</b>	SPIRITUAL LOVE
22	22	94	<b>KIRK FRANKLIN</b> ▲ <sup>2</sup> GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
23	23	20	<b>JENNIFER KNAPP</b> GOTE 2816/CHORDANT	LAY IT DOWN
24	20	34	<b>MICHAEL W. SMITH</b> ● REUNION 10041/PROVIDENT	THIS IS YOUR TIME
25	26	8	<b>NICHOLE NORDEMAN</b> SPARROW 1723/CHORDANT <b>HS</b>	THIS MYSTERY
26	25	44	<b>AUDIO ADRENALINE</b> FOREFRONT 5225/CHORDANT	UNDERDOG
27	RE-ENTRY		<b>MARK SCHULTZ</b> MYRRH 7002/WORD	MARK SCHULTZ
28	33	17	<b>GINNY OWENS</b> ROCKETTOWN 6262/WORD <b>HS</b>	WITHOUT CONDITION
29	29	11	<b>CRYSTAL LEWIS</b> METRO ONE 7452/WORD	FEARLESS
30	36	12	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2266/CHORDANT	MEMPHIS HOMECOMING
31	30	36	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
32	35	2	<b>SALVADOR</b> MYRRH 6862/WORD	SALVADOR
33	24	19	<b>FFH</b> ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
34	27	47	<b>THIRD DAY</b> ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
35	28	3	<b>PHIL JOEL</b> INPOP 1738/CHORDANT	WATCHING OVER YOU
36	32	7	<b>VARIOUS ARTISTS</b> SQUINT 7272/WORD	ROARING LAMBS
37	RE-ENTRY		<b>PASSION WORSHIP BAND</b> STAR SONG/SPARROW 0230/CHORDANT	PASSION: BETTER IS ONE DAY
38	38	52	<b>VARIOUS ARTISTS</b> ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
39	RE-ENTRY		<b>YOLANDA ADAMS</b> VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
40	39	36	<b>MXPX</b> TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN

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.



# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	43	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/EEG <b>RS</b>	<b>NO. 1</b> MOUNTAIN HIGH...VALLEY LOW 7 weeks at No. 1
2	2	11	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG	THANKFUL
3	3	18	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140	PURPOSE BY DESIGN
4	4	23	<b>VARIOUS ARTISTS</b> ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	6	40	<b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
6	5	30	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE <b>RS</b>	SPIRITUAL LOVE
7	7	94	<b>KIRK FRANKLIN</b> ▲ <sup>2</sup> GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
8	8	36	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 <b>RS</b>	FAMILY AFFAIR
9	9	38	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
10	21	32	<b>NORMAN HUTCHINS</b> JDI 1258 <b>RS</b>	BATTLEFIELD
11	11	13	<b>BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
12	10	13	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
13	20	16	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
14	13	20	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 <b>RS</b>	TRI-CITY4.COM
15	15	10	<b>VARIOUS ARTISTS</b> BELLMARK 75001/RYKO	GOSPEL GOLD
16	12	4	<b>TARRALYN RAMSEY</b> VERITY 43118	TARRALYN RAMSEY
17	37	6	<b>DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR</b> SOUND OF GOSPEL 2231/NINE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
18	19	51	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG <b>RS</b>	BRENT JONES AND T.P. MOBB
19	14	67	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/DJMG <b>RS</b>	SACRED LOVE SONGS
20	16	46	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC <b>RS</b>	WE GOT NEXT
21	22	22	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1626/MALACO	THE CONCERT
22	26	3	<b>BISHOP ANDRE WOODS AND CHOSEN</b> SOUND OF GOSPEL 228/NINE	BISHOP ANDRE WOODS AND CHOSEN
23	23	29	<b>THE MCCLURKIN PROJECT</b> GOSPO CENTRIC 490200/INTERSCOPE <b>RS</b>	THE MCCLURKIN PROJECT
24	18	78	<b>VARIOUS ARTISTS</b> MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
25	RE-ENTRY		<b>SAINTS WITH A VISION MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> MEEK 4004	CALLING ALL SAINTS
26	17	24	<b>VARIOUS ARTISTS</b> MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
27	27	73	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
28	25	18	<b>THE BROOKLYN TABERNACLE CHOIR</b> ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
29	30	60	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43119 <b>RS</b>	HEALING—LIVE IN DETROIT
30	28	73	<b>VARIOUS ARTISTS</b> ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
31	31	46	<b>THE MISSISSIPPI MASS CHOIR</b> MALACO 6031	EMMANUEL (GOD WITH US)
32	39	8	<b>DARWIN HOBBS</b> EMI GOSPEL 20252	VERTICAL
33	34	6	<b>MASQUE</b> MEEK 4008	THANK YOU
34	29	56	<b>GOSPEL GANGSTAZ</b> B-RITE 490096/INTERSCOPE <b>RS</b>	I CAN SEE CLEARLY NOW
35	40	37	<b>CARLTON PEARSON</b> ATLANTIC 46006/AG <b>RS</b>	LIVE AT AZUSA 3
36	32	13	<b>AL GREEN</b> HI/THE RIGHT STUFF 25282/EMI GOSPEL	GREATEST GOSPEL HITS
37	RE-ENTRY		<b>THE CANTON SPIRITUALS</b> VERITY 43135 <b>RS</b>	THE LIVE EXPERIENCE 1999
38	38	20	<b>COMMISSIONED</b> VERITY 43136 <b>RS</b>	TIME & SEASONS
39	36	63	<b>VICKIE WINANS</b> CGI 5325/PLATINUM <b>RS</b>	LIVE IN DETROIT II
40	RE-ENTRY		<b>GOD SQUAD</b> AMEN 1501	GOOD MORNING NEIGHBOR

○ 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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **RS** indicates past or present Heatseeker titles. © 2000, Billboard/BPI Communications.

## Artists & Music



by Lisa Collins

**TIME TO REJOICE:** Myrrh's Black Music Division (home to Shirley Caesar, Marvin Sapp, Winans Phase 2, and others) has partnered with UMI Music, a division of Urban Ministries Inc., to revive the Rejoice! Music label, which throughout the early '80s launched the careers of Caesar, the Mighty Clouds of Joy, and Al Green.

The goal is to take urban praise and worship music directly to the African-American church. Rejoice! is set to release four to six new live worship service recordings within the next 12 months, including sets by Luvonia Whittley & the Corinthian Temple Radio Choir and Mary Tiller & Nashville's Living Word Bible Church.

UMI is a 30-year-old Chicago-based print publisher that specializes in resources for the African-American church, such as Sunday school curriculum, books, and vacation Bible school resources, as well as videos and music. The company brings to the partnership a detailed database of 38,000 African-American churches, to which it will market the Rejoice! releases.

"UMI's involvement assures the audience that this is not just a commercial music message from the industry; it is genuinely from the church," says UMI music president Jeff Wright. "We believe that there is a phenomenal explosion of praise and worship going on in African-American churches around the coun-

try, and we want to capture that."

Jim Chaffee, VP/GM of Myrrh Records, says that the resurrection of Rejoice! was a natural progression, given the "current popularity of praise and worship music. God's people desire to praise their creator through music. Consequently, there is a huge appetite in churches [of all races] for praise and worship music, and that appetite has not yet been satisfied."

Independent A&R consultant Jackie Patillo, who will seek out which church worship services will be recorded live and help them through the recording process, stressed that the partnership was not about jumping on the praise and worship bandwagon.

"Gospel music is a true American music art form," she says. "Gospel music has evolved and is evolving, and we are capturing the African-American worship experience. We are hoping that we will be unveiling new songs and allowing the new songs taking place in the church to be heard nationally."

The first project from Rejoice! is slated for release in fourth quarter 2000.

**BRIEFLY:** Deitrick "the Hit Man" Haddon has signed on to host a new syndicated radio show, "The Weekend Praise Party." Currently airing on WMUZ Detroit and WYCA Chicago, Haddon's show is set to expand into the St. Louis and Denver markets with its contemporary, hip-hop-style format.

EMI Records is reportedly close to inking a deal with Brent Jones & the T.P. Mob.

Motown is gearing up for the release of "Coming Back Home," the latest project from BeBe Winans, who has been noticeably absent from the gospel scene for the past couple of years. Early buzz on the album—due in stores Sept. 12 and featuring R&B heavy hitters Brian McKnight and Joe—is that it is well worth the wait.



by Deborah Evans Price

**CBA WRAP-UP:** Attendance was down at the 51st annual International Christian Booksellers Assn. (CBA) Convention, held July 8-13 in New Orleans at the Morial Convention Center. According to the CBA's hard-working publicist, Nancy Guthrie, 11,916 people registered at this year's event, below last year's record attendance of 14,694.

As I walked the exhibit floor, there didn't seem to be any shortage of people or activity, since all the major Christian music labels and Christian book publishing houses were out in force. As a matter of fact, the number of exhibitors was up from 485 last year to 525, and there were representatives from 2,561 buying stores on hand to check out the wares. Participation on the international front was strong again this year, with 623 international representatives from 53 countries.

The convention's sessions examined a myriad of issues facing the industry, among them the proliferation of teen acts and how spiritually equipped they are to handle their music ministries, the possibilities available via E-commerce, sales strategies, and ways to grow business.

The convention also offered an opportunity for Christian retailers to revisit the success of the Impact X 2 campaign. CBA president Bill Anderson launched the campaign at the CBA's 1997 Atlanta convention, announcing the goal of increasing impact through dou-

bling sales by 2002. The campaign has become a rallying cry for Christian retailers focusing not just on sales but on ministry impact. In the first year, 1997, of Impact X 2, the average Christian store's sales grew at a rate of 13%. The second year, stores grew at an average rate of 10.25%. And in the most recent year, the average growth rate was 11%.

Another CBA-initiated campaign generating results is "What Goes Into The Mind Comes Out In A Life," a slogan that reminds consumers that the use of Christian products has a positive impact. "The main goal of the entire project is to raise awareness of Christian products and Christian stores," says CBA member development and marketing VP Mark Kuyper, who took time out during the convention to talk with Higher Ground.

"We know from the research we've done . . . that we are reaching 20% to 23% of the potential market for Christian product. What's important about that statistic is we're not talking about reaching that percentage of the church—it often gets confused as a percent of the church. This is the percent of people who said they'd be interested in buying our product, people who said they'd be interested in buying Christian music, Christian books, and Christian apparel."

Kuyper says research has shown that direct mail and Sunday newspaper inserts are among the most effective ways to reach those interested consumers. "Our industry has primarily set its advertising and promotion focus on current customers," Kuyper observes. "But we're looking at direct mail to potential consumers. In doing that, we need to know who those consumers are. The agency we've chosen to work with, Marks and Whetstone out of Chicago, has at its disposal demographics related to religious contributions, reading habits, and demographics relating to bookstore propensity—if they are already buying books at a Barnes & Noble or something."

(Continued on page 94)



# Songwriters & Publishers

ARTISTS & MUSIC

## Crawford Knows His Way With Ballads

R&B Songwriter Sees Success With Hits By Deborah Cox, Others

BY RASHAUN HALL

NEW YORK—Who says men have a problem expressing their emotions? Songwriter/producer Shep Crawford doesn't. As a result, Crawford's heartfelt ballads have made him one of the most sought-after writers in the industry today.

Crawford's first major success came as co-writer on Deborah Cox's record-breaking "Nobody's Supposed To Be Here."

"We always thought 'Nobody's Supposed To Be Here' was a great song, but we had no idea that it would do as well as it did," says Crawford, who co-wrote the song with Montell Jordan.

"For a long time we had a problem placing the song because a lot of people thought it was too gospel-influenced," Crawford says. "It wasn't until we took the song to [then Arista president] Clive Davis that it got placed. We never imagined that it would break the records it did, either. It was a true blessing what God did with that song."

The single went into the record books when it topped the Hot R&B/Hip-Hop Singles & Tracks chart for 14 weeks, becoming the longest-running No. 1 in R&B singles chart history. Crawford also scored another No. 1 with "We Can't Be Friends," which Cox recorded with R.L. of Next.

Anthony Schappell Crawford was born the seventh of eight children in South Central Los Angeles. His love of music began at Carver Missionary Baptist Church, where he and Jordan, then a childhood friend, began performing in the church together.



CRAWFORD

"We always said that whoever made it first would bring the other one in," says Crawford of Jordan.

Crawford was hesitant about doing R&B music. "I was only into gospel and the church," says Crawford. "So when Montell got his deal, he brought me on and I wrote 'Daddy's Home' for [Jordan's album] 'This Is How We Do It.' I never had any interest in performing. I prefer to be behind the scenes. I have been approached by people about a solo deal or joining certain groups, but I like to be the best at whatever I do. So I leave the singing up to the professionals."

Crawford credits the public's love of storytelling for his inspiration.

"America loves a good story," says Crawford, who is also inspired by relationships. "Whether its a story of heartbreak or a story of falling in

love. We love a good story. That's how our parents used to put us to bed at night—by telling us stories."

That knack for storytelling has been particularly fruitful of late, as Crawford currently has four songs on Hot R&B/Hip-Hop Singles & Tracks: Whitney Houston and Cox's "Same Script, Different Cast," Sisqó's "Incomplete," Kelly Price's "As We Lay," and Lil' Mo's "Ta Da."

But Crawford isn't resting on his laurels. In addition to having penned tunes for upcoming albums by Boyz II Men, Tamia, and Tyrese, he is slated to work with Faith Evans and Mary J. Blige on upcoming projects. He hopes to one day work with Mariah Carey and R. Kelly, whom he considers his idol.

Crawford also wants to spread his creative wings, venturing into other musical genres as well as other areas of the music business.

"Somewhere down the line, I'd like to start a label, but that's not my focus right now," says Crawford, who is published by Rondor Music Publishing. "I have a few songs coming out soon. I would also like to get into more pop stuff. I would love to work with Christina Aguilera. I would also like to get into country, because there are a lot of great country artists and songwriters."



**Studio Time.** Universal Music Publishing Group (UMPG) executives had occasion to visit k.d. lang in a Los Angeles studio as she put the finishing touches on her new album, "Invincible Summer," released June 21. Shown, from left, are Gary Gilbert, lang's attorney; David Renzer, worldwide president of UMPG; lang; and Tom Sturges, UMPG executive VP of creative affairs.



**Set For Success.** Composer John Griffin was honored recently with a BMI Film & TV Award for his music heard on ABC's "Who Wants To Be A Millionaire." Shown as he is presented with the BMI Crystal on the show's set in New York, from left, are Charlie Feldman, BMI VP of writer/publisher relations; "Millionaire" host Regis Philbin; Griffin; and Alison Smith, BMI VP of performing rights.



**The Winners Are . . .** Securitization bond specialist David Pullman, center, is flanked, from left, by Ron and Rudolph Isley as they note completion of a bond deal with the Isleys and the estate of O'Kelly Isley concerning the Isleys' publishing catalog.



**A 'Ride' To The Top.** Canadian rights group the Society of Composers, Authors, and Music Publishers of Canada (SOCAN) recently presented Kareem "Choclair" Blake with his first No. 1 plaque in recognition of his song "Let's Ride" reaching the top spot on the Much-Music Video Countdown last Jan. 21. The song was written with Kardinal Offishall, an ASCAP writer, and published by Warner/Chappell Music Canada Ltd. The song is from Choclair's debut album on Virgin, "Ice Cold." Shown, from left, at the Toronto presentation are Choclair; Pat Campbell, SOCAN board member and GM of Warner/Chappell Music Canada Ltd.; and Offishall.

## NO. 1 SONG CREDITS

THE HOT 100  
IT'S GONNA BE ME • Max Martin, Rami, Andreas Carlsson • Zomba/ASCAP

HOT COUNTRY SINGLES & TRACKS  
I HOPE YOU DANCE • M.D. Sanders, T. Sillers • Universal-MCA/ASCAP, Soda Creek/ASCAP, Choice Is Tragic/BMI, Ensign/BMI

HOT R&B SINGLES  
LET'S GET MARRIED • James Dupri, Brandon Casey, Brian Casey, Bryan-Michael Cox • So So Def/ASCAP, EMI April/ASCAP, Them Damn Twins/ASCAP, Babyboy's Little/SESAC, Noontime/SESAC

HOT RAP SINGLES  
CALLIN' ME • Z. Copeland, Jr., I. Folmar, D. Warren, K. Jones • Kalinmia/ASCAP, Lil' Nettie/ASCAP, Mr. Fiss & Diggle/BMI

HOT LATIN TRACKS  
A PPURO DOLOR • Omar Alfanno • EMOA/ASCAP

## Christmas In July: EMI's Warner Compiles List Of Biggest Yule Hits

**YULE COVERS:** If most folks aren't quite ready to count the days till the Christmas holiday season, that's not the case for those who toil at music publisher and music print companies.

Take, for instance, Alan Warner, the EMI Music Publishing man who is charged with taking catalog songs to renewed heights of industry attention.

His "Working List Of Christmas Songs—Year 2000 Update" lists more than 150 copyrights that fit the holiday season, even if they don't directly relate to the yuletide.

Words & Music looked over the selections and gleaned its own list of sorts, citing the biggest titles from a catalog represented in the Warner compilation: four songs that are familiar to a worldwide audience of pop Christmas song fans.

"Little Drummer Boy," since its big hit in 1958, has amassed hundreds of versions, 75 of which are in the Warner listing. It was written by Harry Simeone, whose chorale had the hit version in 1958; Henry Onorati; and Katherine Davis.

The oldest song of the bunch, John Frederick Coots and Haven Gillespie's "Santa Claus Is Comin' To Town," copyrighted in 1934, is listed with 66 versions, including "Santa Claus Is Skaing To Town," a 1964 rendition by the Granville Williams Orchestra.

A winter perennial perfectly suggesting the holiday season is "Sleigh Ride," originally a delightful instrumental pop "tone poem" by Leroy Anderson that was later fitted to an appropriately joyous lyric by Mitchell Parish. Warner lists 40 covers since its debut in 1949.

Last but certainly not least in terms of quality pop paeans to the Christmas season is 1944's "Have Yourself A Merry Little Christmas" by Hugh Martin and Ralph Blane, with 32 recordings listed by Warner.

While these songs are clear lead-

ers in terms of popularity and dollars earned from their various exposures, it's not likely that any surpass Irving Berlin's 1943 classic "White Christmas," which is said to have at least 500 cover versions. That song is published by Irving Berlin Music, which is administered by Williamson Music.

Another point to make: These songs and countless other yule standards in other publisher catalogs all have something wonderful in common—artists of all musical persuasions have connected to the beauty and joy these songs express for that once-a-year wake-up call.

**BMG REVAMPS TV-FILM UNIT:** BMG Music Publishing has reorganized its Los Angeles-based film and TV unit in the wake of the departure of Art Ford as its VP. Ford, who has been with BMG

Music for the past seven years, is understood to be setting up a music marketing and consulting company in Los Angeles.

Replacing Ford is Ron Breitman, formerly a director under Ford. In addition, Michelle Belcher has joined the company as Breitman's replacement as director; Stacy Wallen-McCarthy, previously manager of TV music licensing, has been promoted to manager of film and TV music; Renee Dabbah, formerly assistant to the president of BMG Songs—a slot yet to be filled with the recent departure of president Danny Strick to Maverick Music—has been named manager of TV music.

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

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



by Irv Lichtman



## Prairie Sun's Live Chambers Attract Acts To Sonoma County

RECENTLY I VISITED Sony Music Studios in New York and spoke with several engineers about the installation of the facility's second Sony Oxford digital console (Studio Monitor, Billboard, July 22). A huge enterprise serving diverse applications, Sony Music Studios provides one blueprint of the modern recording facility: several rooms stocked with state-of-the-art equipment offering a wide variety of services, enabling a thriving business in a competitive environment.

But the recording business is itself marked by diversity. A one- or two-room facility can defy conventional wisdom and flourish on the strength of its appeal in a particular musical genre or among a handful of successful artists.

An example of this niche-based success can be found in Sonoma County, Calif., where Prairie Sun Recording Studios is marking 20 years in business, not a small feat in an era of tighter recording budgets and the continued growth of the personal/home studio sector.

Just a few miles from the research station of horticulturist Luther Burbank—developer of many new fruits, vegetables, and flowers, including the Shasta daisy—Prairie Sun is a residential facility one hour's drive north of San Francisco. The two-room recording facility is located on a ranch, and its 12-acre rural setting offers a serenity that likely can't be attained in a metropolitan environment, a major selling point for most residential studios.



by Christopher Walsh

Complementing this pastoral setting, Prairie Sun emphasizes classic analog equipment and vintage microphones, though owner Mark "Mooka" Rennick does confess to owning two Pro Tools systems.

"It's a really beautiful place," says Rennick, a bass player in addition to producer/engineer, "similar to the wine country but not yet so horribly

overrun with people." Sonoma County, he adds, is fast becoming a "telecom valley," as technology and new-media start-ups search for space in the populous and costly Bay Area.

Prairie Sun's Studios A and B are connected to 2,500 square feet of live tracking space, comprising three rooms. Among them are the Prairie Room, the largest tracking room; and the Waiting Room (named for Tom Waits), the unique acoustic properties of which can be heard on Waits' Grammy-winning "Bone Machine" and "Mule Variations" albums.

"The live chambers have three different acoustic environments," Rennick explains. "[The Waiting Room] is all wood, there's a middle room, and there's the Prairie Room. The

Prairie Room is used for reverb for mixing and for tracking hard rock or alternative-style live-sounding drums or whatever. We have been doing tons of hard rock records in that room. That's what is unique about the studio—our live chambers."

It was that uniqueness of Prairie Sun's spaces, Rennick continues, that prompted producer Daniel Lanois to remark that 1992's "Bone Machine" was one of the more sonically interesting recordings he had heard.

"It had everything to do with those live rooms, [engineers] Tchad Blake and Biff Dawes, and Tom's vision of not using anything electronic, reverb-wise, but using the (Continued on next page)

## AKG Acoustics Finds Success Through Low-End Expansion

BY DAN DALEY

The professional audio industry has undergone a sea change in the past decade, with the base of the industry's metaphorical triangle growing exponentially as project and personal studios proliferate. Every company in the industry has responded in one way or another to this changing paradigm. How Austrian microphone maker AKG Acoustics, whose roots as a company go back as far as any other in the market, has addressed it provides a glimpse into a very complex process of which making a microphone has become but one small part.

In the case of AKG Acoustics, which has nurtured a high-end image and business model in professional studio microphones and headphones for more than half a century and which has aggressively entered the personal and entry-level music markets in the past three years, achieving a balance has taken a number of steps.

"It's been a challenge, to say the least," observes Doug MacCallum, VP/GM of AKG Acoustics U.S.A., based in Nashville. "It's required a number of simultaneous steps, from consumer education to analyzing our advertising to understanding a new and changing market to implementing new manufacturing technologies and utilizing material and human resources in new ways." In short, addressing all of the issues that face all industries in the world economic order.

One of the things that's changed is where the bar is that defines "high end," says MacCallum. AKG's relatively new C4000B condenser microphone, at \$848, is regarded by the company as where the high end is now. "But if you have been buying quality microphones for the last 25 years, you've probably never spent less than \$1,000," he says.

"The bar has moved, and so has the perspective," he adds. "But we

can achieve a higher-end product, just as good as or better than the microphones that have been coming out of Vienna for the last 50 years, at a lower price point because of the new technologies we've developed and because of the economies of scale that come into the picture because we've moved into more of a mass market."

That applies deeper into the product lines, to the AKG C3000B condenser microphone—now considered midline—and to the newer C2000B, which uses a new patent-pending technology that provides large-diaphragm condenser response in a small-diaphragm element, for a list price under \$400.

AKG jumped into the low end of the audio pool four years ago with the introduction of its Emotion entry-level musician line of dynamic microphones, priced at below \$200 and intended to compete with a flood of similar products coming from Asian manufacturers.

"We leveraged everything we knew about quality microphones and transducers and applied it to a much less expensive product," explains MacCallum. "Once the design was accomplished the really hard part came: We had to manufacture and market it." AKG researched new material resources and added manufacturing capability and personnel at its Vienna plant.

To help offset the cost of ramping up manufacturing, the company also put more effort behind expanding its original equipment manufacturer (OEM) business, in which it manufactures microphone and headset parts for some of the world's top telecommunications companies. That market sector, which was as little as a tenth of AKG's turnover three years ago, now accounts for upward of 45% of AKG's worldwide revenue (which jumped nearly 30% last year) and enabled AKG to more quickly amortize the cost of mass

manufacturing.

"It's a perfect example of how we were able to leverage our heritage of quality to help underwrite entering new markets," says MacCallum. "We can do as well as we do with OEM business because the industry knows as well as the studio business how good an AKG transducer is."

The next issue was to market the new lines, a process during which AKG brought in new marketing personnel to revamp its advertising campaigns and analyze the burgeoning entry-level and musician markets. Some of that market research showed up in new advertisements aimed at musicians rather than the studio owners and engineers who had been AKG's stalwart customer base for most of its existence, intertwining what MacCallum dubs a "lifestyle" approach to advertising, making the products integral with fashion and other elements of lifestyle.

Other results manifest themselves in features aimed at the market; small things, to be sure, but critical for the bottom of the pyramid. These included technology that enabled batteries in their new WMS-40 low-cost wireless systems to last longer, or new frequency-agile technologies allowing multi-channel operation in wireless systems that can now cost as low as \$400 retail.

"With so many more people coming to the musician market as hobbyists, we needed to make the systems as 'plug-and-play' as possible and remove any elements that could cause reluctance on the part of someone in that market to buy it," MacCallum says.

Putting a company on the line on two market fronts means balancing two images—in the case of AKG and microphones, one that attracts a new, cost-conscious, dilettante user for downmarket products and one that still maintains credibility with its

established user base at the high end. In many ways, says MacCallum, the two never meet, so the only real overlap becomes the cross-collateralization of technical efforts, the result of which is lower prices for high-end products that are benefiting from the work done to research new products for other markets.

"There's pressure on the high-end studio market, to be sure," MacCallum concedes. "But there will always be a market of high-end studios, and those studios will always look to high-end technology as one of the means of differentiating themselves from each other.

"By definition, they'll always market themselves as being able to offer superior services and equipment to their clients than home studios can," he continues. "And maintaining the emphasis on AKG's heritage of servicing that market is where our thrust is. That market is just going to get the added benefits of better manufacturing techniques and im-

proved materials, which wind up allowing us to make our existing line of high-end products more efficiently and cost-effectively."

Still, MacCallum acknowledges that the marketing aspect that drives the lower end of the industry will become more pervasive, affecting the higher echelons as well. In anticipation of that, he expects that AKG will revamp its existing high-end product lines, if for no other reason than to impart to them a sharper perceptual edge.

"I really do love the pro audio business, and quality microphones do fascinate me," says MacCallum. "But we have to acknowledge that we've reached a point in time where companies in this business have to put in as much time and effort into refining their marketing as they do their products. However, the key to long-term success is that the product still has to be of the highest quality. And that's never going to change for us."



To The 'Moon.' Duncan Sheik takes a moment to relax at Looking Glass Studios in New York while he mixes his upcoming Nonesuch Records release, "Phantom Moon." Pictured, from left, are assistant engineer Ryoji Hata, Sheik, engineer Kevin Killen, and studio manager Kara Bilof.



## STUDIO MONITOR

(Continued from preceding page)

acoustics of the room," Rennick recalls. "We just did a **John Hammond** record this spring for Point Blank. It was the same concept, and Tom Waits produced it."

Studio A features a Trident TSM with Flying Faders automation and Studer 24-track tape machines, as well as a Pro Tools 24 system and 16- and 20-bit Alesis ADAT XT digital

8-track recorders. Studio B hosts a Neve Custom 80 Series. Originally commissioned for **Pete Townshend's** Eel Pie Studios, the console has recently been restored with Mogami oxygen-free cable and a new patch bay. Studio B also includes Studer and Alesis tape machines and a Pro Tools rig. A second vintage Neve, Rennick reports, is being re-

built by **Geoff Tanner** of Los Angeles-based Phoenix Audio.

In addition to the vintage consoles, Prairie Sun is stocked with tube processing equipment and microphones. "Don't get me wrong," Rennick says. "If you're manipulating audio with a Studer tape machine, Pro Tools is most excellent. But you can see where our commitment is: real warm, analog-based stuff, but with all the amenities for a digital guy. Lately, we've done two or three projects where guys come in with their own Pro Tools and just use our boards."

Also on site at Prairie Sun is the Pro Tools-based mastering studio known as Mastering with Eugene Productions.

Prairie Sun's on-site accommodations for clients include two cozy, two-bedroom houses with full kitchens, baths, and cable TV. Also available is a cabin with efficiency kitchen and cable TV. Gourmet restaurants and classic wineries are near.

It is this beautiful setting, the unique characteristics of the recording rooms, the vintage gear, and a hearty dose of fiscal conservatism, Rennick explains, that have enabled Prairie Sun's long life. The equipment and atmosphere have attracted such artists as **Carlos Santana, Van Morrison, Booker T. Jones, and Gregg Allman**, among many

others, as well as producers including **Bryce Goggin, Matt Wallace, and Steve Albini**.

Fiscal responsibility has brought stability to a sometimes unstable business with often razor-thin margins.

"I'm taking what I have and upgrading," Rennick says. "We're also rebuilding and remodeling a little bit. It's not a real fancy place, but it's family-run. My wife does the care and upkeep. She's got tons of flowers growing everywhere. That's the whole vibe. The whole point is that artists with a lot of creativity seem to have worked here. They like the privacy, they like the rural setting yet access to the city. The technical people are really pleased with my choices of warm gear."

"I don't want to be known as some studio owner that has a Lamborghini and a Rolls," Rennick says. "I want to be known as a guy who, hopefully, recorded a few artists who made a difference, who in my own career can show some validity to what I do."

**SAE INSTITUTE** of Technology is the world's largest network of audio and multimedia education and training centers. SAE is affiliated with Middlesex University in England and Ramapo College in New Jersey and offers accredited degree and diploma programs in audio technology, recording arts, multimedia production, multimedia arts, and the music business.

A New York campus opened in 1999. Recently SAE New York completed a series of lectures by **Greg Calbi** of New York's Sterling Sound. The lectures were held at Calbi's newly refurbished downtown New York mastering studio. The school also announced an agreement with Sterling Sound to place SAE graduates as interns at the facility.

The lecture series involved an initial class by Calbi at SAE on the theory of mastering, followed by multiple small group sessions at Sterling Sound, where he explained the process in greater detail, giving demonstrations and insights into some of the iconic recordings he's been involved with. In SAE style, the hands-on sessions involved no more than seven students at any one time.

The lecture series was designed to give the students a perspective on mastering that would make them more effective mixing and recording engineers, according to Calbi.

"My goal in developing the lecture series was to give the students a broad introduction to mastering, with a hands-on demonstration of the process and what it contributes to the final product," Calbi says. "Because most of the students will graduate to different disciplines in audio engineering, we felt it would be of enormous benefit that they have a comprehensive grasp of the process. If students can anticipate the mastering engineer and understand what he or she is listening for, they will be much better engineers."



**Recording By Design.** Design FX recently recorded the annual Playboy Jazz Festival at the Hollywood Bowl. One of the featured acts was Big Bad Voodoo Daddy. Pictured in the Design FX Remote truck are Voodoo Daddy leader Scotty Morris, left, and Design FX Remote Recording president and mixer Gary Ladinsky. (Photo by David Goggin)

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 22, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	BENT Matchbox 20/ M. Serletic (Lava/Atlantic)	LET'S GET MARRIED Jagged Edge/ J. Dupri, B.M. Cox (So So Def/Columbia)	I HOPE YOU DANCE Lee Ann Womack w/ Sons of the Desert M. Wright (MCA Nashville)	KRYPTONITE 3 Doors Down P. Ebersold (Republic/Universal)	WITH ARMS WIDE OPEN Creed/ J. Kurzweg (Wind-Up)
RECORDING STUDIO(S) Engineer(s)	TREE SOUND (Atlanta) Noel Golden	KROSSWIRE (Atlanta, GA) Brian Frye	JAVELINA (Nashville) Greg Broman	ARDENT (Memphis, TN) Paul Ebersold Matt Martone	HOUSE ON BAUM RD. (Orlando, FL) John Kurzweg
CONSOLE(S)/ DAW(S)	SSL 64 G plus w/ Ultimotion	DDA	API	custom Neve 8038	Pro Tools
RECORDER(S)	Pro Tools	Sony	Studer	Ampex ATR 124	Pro Tools
MIX MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Ampex 499	Hard Drive
MIX DOWN STUDIO(S) Engineer(s)	EAST IRIS (New York) David Thoener	SILENT SOUND (Atlanta) Phil Tan, J.D.	THE SOUND KITCHEN (Nashville) Greg Broman	THE RECORD PLANT (Los Angeles) Toby Wright	TRANS CONTINENTAL (Orlando, FL) John Kurzweg
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 4064 G	Neve VR 72	SSL 4080 G plus	SSL 9000
RECORDER(S)	Genex M.O.	Studer A827	Ampex ATR 102	Pro tools/Sony 3348	Studer 1/2"
MASTER MEDIUM	HHB M.O. disc	Quantegy 499	Quantegy GP-9	GP-9	Ampex 499
MASTERING Engineer	STEPHEN MARCUSSEN Stephen Marcussen Stewart Whitmore	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	A&M MASTERING Stephen Marcussen	STERLING SOUND Ted Jenson
CD/CASSETTE MANUFACTURER	WEA	SONY	UNI	UNI	BMG

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# Artists & Music

## Universal Music Latino Lands De Vita

FOR ALL THE LAZINESS of the long days of summer, an interesting game of musical chairs is being played out among several big-name artists. Possibly the most significant is **Franco De Vita**, the Venezuelan singer/songwriter who was recently signed to Universal Music Latino.

The company snagged De Vita for a three-album deal and also obtained the rights to most of De Vita's beloved 15-year catalog, including his first two albums, released by indie Venezuelan



Universal Music Latino recently signed Franco De Vita to a recording contract. Pictured at the signing, from left, are Manolo Díaz, chairman of Universal Music Latin America; De Vita; Tere Batista, VP of legal and business affairs for Universal Music Latin America; Carlos Sanchez, president of Universal Music Latino; and Cesar Pulido, De Vita's manager.



by Leila Cobo

label Sonografica.

Talks are under way with **Juan Luis Guerra**, **Juan Gabriel**, and **Enrique Iglesias** to sing duets on De Vita's first Universal disc, due in the fall.

De Vita, 45, left Sony Discos amicably after a fruitful 10-year association that ended with 1999's "Nada Es Igual," an outstanding and eclectic album in which he experimented with a variety of rhythms that went beyond his usual power ballads.

But despite the largess afforded to him by Sony, De Vita—an extraordinary composer whose long roster of hits includes tunes like "El Buen Perdedor," "Te Amo," and "Luis"—felt overlooked.

"Sony has allowed me to work things my way and at my pace, and I'm very thankful for that," says De Vita, speaking from Venezuela. "From the very beginning, I was at liberty to propose what I wanted to do. But the company has its process, and so do artists

inside the company. Things change; they have other priorities. It's like a marriage. Everything begins well, but later, ideas change."

By the beginning of this year, De Vita and his manager, **Cesar Pulido**, were looking for other pastures. Universal became the most serious option through **Carlos Sanchez**, president of Universal Music Latino and a longtime friend of De Vita's. Seizing on the opportunity to work with De Vita's valuable catalog, Sanchez licensed the rights to the artist's two albums with Sonografica even before signing him.

"Those two albums have sold over a million copies each in Latin America," says Sanchez. "The catalog was important, but far more important is Franco's future and his sales potential. He has shown to be one of our great singer/songwriters."

De Vita has written for others, most notably **Ricky Martin**, whose albums "Vuelve" and "A Medio Vivir" carry De Vita-penned tracks. But De Vita's albums carry only his works, to the extent that he doesn't even co-write.

That may change for his first Universal album, where there's a possibility of co-writing with Guerra, according to Pulido. The disc is planned as a compilation of De Vita's hits plus at least three new tracks, including the duets with Guerra, Gabriel, and Iglesias.

In an unusual move, Sony gave Universal the rights to three songs from De Vita's last album—"Si Tu No Estas," "Te Veo En Mi Soledad," and "Traigo Una Pena"—which will also be included in the new release. It's uncertain if any, or all, of the songs will be remixed or rerecorded.

"There's markets, like Argentina and Mexico, where ["Nada Es Igual"] wasn't afforded a strong release," says De Vita. "In those places, we want to release the new album as soon as possible. If I were to record an entire album of new songs, it could take me a couple of years, and Universal doesn't want to wait that long."

De Vita is known as a recording artist who turns in albums as opposed to singles and who takes his time in doing so. Stacks of De Vita songs—unfinished because inspiration didn't strike right—are now being revised by the singer. That's OK with his new label, which hasn't set a time limit for De Vita's subsequent two albums of new material.

"They know [my composition] process can't be altered," says De Vita. "That's the secret of my longevity: take my time, take things easy, and be very certain of what I'm doing. I never go into the studio unless I have 10-12 songs ready to go."

MEANWHILE, on the India front, negotiations are ongoing for the salsa diva to sign with Sony Discos. According to RMM president **Ralph Mercado**, India still has one album pending with RMM, but, he adds, "we're trying to work it out amicably." Initially, India might record for Sony in English. She has long sung in both languages.

(Continued on next page)

THE Billboard Latin 50™					
SOUNDSCAN®					
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>▶ No. 1 ◀</b>					
1	2	22	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
2	1	8	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
3	3	4	JULIO IGLESIAS	COLUMBIA 61382/SONY DISCOS	NOCHE DE CUATRO LUNAS
4	5	10	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 79634S HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
5	4	36	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
6	6	12	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS
7	8	12	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
8	9	12	THALIA	EMI LATIN 26232 HS	ARRASANDO
9	7	69	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
10	10	4	LUIS FONSI	UNIVERSAL LATINO 159074 HS	ETERNO
11	12	20	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
12	13	8	LIMITE	UNIVERSAL LATINO 157887 HS	POR ENCIMA DE TODO
13	15	20	LOS TEMERARIOS	FONOVISA 0519	EN LA MADRUGADA SE FUE
14	11	6	GISSELLE	ARIOLA 74911/BMG LATIN HS	VOY A ENAMORARTE
15	14	20	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
16	16	32	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS
17	18	95	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
18	19	56	MANA	WEA LATINA 27864	MTV UNPLUGGED
19	21	25	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISA HS	MORIR DE AMOR
20	20	39	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
21	22	38	BANDA EL RECODO	FONOVISA 80769 HS	LO MEJOR DE MI VIDA
22	25	98	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
23	17	77	MARCO ANTONIO SOLIS	FONOVISA 0516 HS	TROZOS DE MI ALMA
24	24	10	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
25	26	51	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
<b>▶ GREATEST GAINER ◀</b>					
26	35	6	MELINA LEON	SONY DISCOS 83888	BANO DE LUNA
27	29	7	DLG	SONY DISCOS 83887	GREATEST HITS
28	23	59	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
29	34	58	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79632AG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
30	27	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1805	QUEMAME LOS OJOS
31	40	3	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
32	30	40	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
33	28	33	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
34	31	12	VARIOUS ARTISTS	UNIVERSAL LATINO 541596	BILLBOARD LATIN MUSIC AWARDS
35	33	45	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
36	41	4	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE
37	39	2	GRUPO BRYNDIS Y LOS ACOSTA	DISA 27284/EMI LATIN	LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE
38	36	3	JENNIFER	EMI LATIN 27073	ABRAZAME Y BESAME
39	37	44	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
40	32	5	FRANCISCO CESPEDES	WEA LATINA 82775	DONDE ESTA LA VIDA
41	46	24	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS HS	CIEGO DE AMOR
42	44	37	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
43	38	54	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
44	45	16	LOS ANGELES DE CHARLY	FONOVISA 9863	LA MAGIA DEL AMOR
45	43	5	GRUPO EXTERMINADOR	FONOVISA 0023	LOS CORRIDOS MAS TORONES
46	49	12	LIMI-T 21	EMI LATIN 25308	SABE A LIMI-T
47	RE-ENTRY	CONTROL	EMI LATIN 23554	CUMBIAS SIN CONTROL	
48	47	17	VICENTE FERNANDEZ	SONY DISCOS 83810 HS	LOBO HERIDO
<b>▶ HOT SHOT DEBUT ◀</b>					
49	NEW	▶	NEK	WEA LATINA 83658	LA VIDA ES
50	48	10	VARIOUS ARTISTS	SONY DISCOS 83869	LO NUESTRO Y LO MEJOR
<b>POP</b>			<b>TROPICAL/SALSA</b>		<b>REGIONAL MEXICAN</b>
1	JULIO IGLESIAS	COLUMBIA/SONY DISCOS NOCHE DE CUATRO LUNAS	1	SON BY FOUR	SONY DISCOS SON BY FOUR
2	ALEJANDRO FERNANDEZ	SONY DISCOS ENTRE TUS BRAZOS	2	GLORIA ESTEFAN	EPIC/SONY DISCOS ALMA CARIBENA...
3	THALIA	EMI LATIN ARRASANDO	3	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA...
4	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN AMOR, FAMILIA...	4	MARC ANTHONY	RMM/SONY DISCOS DESDE UN PRINCIPIO...
5	LUIS FONSI	UNIVERSAL LATINO ETERNO	5	GISSELLE	ARIOLA/BMG LATIN VOY A ENAMORARTE
6	SHAKIRA	SONY DISCOS MTV UNPLUGGED	6	CARLOS VIVES	EMI LATIN EL AMOR DE MI TIERRA
7	ENRIQUE IGLESIAS	FONOVISA THE BEST HITS	7	SOUNDTRACK	EPIC/SONY DISCOS DANCE WITH ME
8	SHAKIRA	SONY DISCOS DONDE ESTAN LOS LADRONES?	8	MELINA LEON	SONY DISCOS BANO DE LUNA
9	MANA	WEA LATINA MTV UNPLUGGED	9	DLG	SONY DISCOS GREATEST HITS
10	MARCO ANTONIO SOLIS	FONOVISA TROZOS DE MI ALMA	10	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA...
11	JUAN GABRIEL	ARIOLA/BMG LATIN QUERIDA	11	GILBERTO SANTA ROSA	SONY DISCOS EXPRESION
12	CHRISTIAN CASTRO	ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	12	LIMI-T 21	EMI LATIN SABE A LIMI-T
13	PAULINA RUBIO	UNIVERSAL LATINO PAULINA	13	VARIOUS ARTISTS	J&N/SONY DISCOS MERENHITS 2000
14	VARIOUS ARTISTS	UNIVERSAL LATINO BILLBOARD LATIN...	14	REY RUIZ	BOHEMIA/UNIVERSAL LATINO FENOMENAL
15	JACI VELASQUEZ	SONY DISCOS LLEGAR A TI	15	ELVIS CRESPO	SONY DISCOS PINTAME
1	JOAN SEBASTIAN	MUSART/BALBOA/CAIMAN SECRETO DE AMOR	1	CONJUNTO PRIMAVERA	G.M.P./FONOVISA MORIR DE AMOR
2	LIMITE	UNIVERSAL LATINO POR ENCIMA DE TODO	2	BANDA EL RECODO	FONOVISA LO MEJOR DE MI VIDA
3	LOS TEMERARIOS	FONOVISA EN LA MADRUGADA SE FUE	3	INTOCABLE	EMI LATIN CONTIGO
4	SELENA	EMI LATIN ALL MY HITS — TODOS MIS EXITOS VOL. 2	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE QUEMAME...
5	CONJUNTO PRIMAVERA	G.M.P./FONOVISA MORIR DE AMOR	5	PEPE AGUILAR	MUSART/BALBOA POR UNA MUJER BONITA
6	BANDA EL RECODO	FONOVISA LO MEJOR DE MI VIDA	6	LOS ANGELES AZULES	DISA/EMI LATIN UNA LLUVIA DE ROSAS
7	INTOCABLE	EMI LATIN CONTIGO	7	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA/EMI LATIN FRENTE A FRENTE...
8	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE QUEMAME...	8	GRUPO BRYNDIS Y LOS ACOSTA	DISA/EMI LATIN LOS DOS GRANDES...
9	PEPE AGUILAR	MUSART/BALBOA POR UNA MUJER BONITA	9	JENNIFER	EMI LATIN ABRAZAME Y BESAME
10	LOS ANGELES AZULES	DISA/EMI LATIN UNA LLUVIA DE ROSAS	10	LOS ANGELES DE CHARLY	FONOVISA LA MAGIA DEL AMOR
11	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA/EMI LATIN FRENTE A FRENTE...	11	GRUPO EXTERMINADOR	FONOVISA LOS CORRIDOS MAS TORONES
12	GRUPO BRYNDIS Y LOS ACOSTA	DISA/EMI LATIN LOS DOS GRANDES...	12	JENNIFER	EMI LATIN ABRAZAME Y BESAME
13	JENNIFER	EMI LATIN ABRAZAME Y BESAME	13	LOS ANGELES DE CHARLY	FONOVISA LA MAGIA DEL AMOR
14	LOS ANGELES DE CHARLY	FONOVISA LA MAGIA DEL AMOR	14	GRUPO EXTERMINADOR	FONOVISA LOS CORRIDOS MAS TORONES
15	GRUPO EXTERMINADOR	FONOVISA LOS CORRIDOS MAS TORONES	15	GRUPO EXTERMINADOR	FONOVISA LOS CORRIDOS MAS TORONES

Albuns 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 multiples shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.



# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	2	22	<b>SON BY FOUR</b> SONY DISCOS †	<b>A PURO DOLOR</b> A.JAEN (O.ALFANNO)
<b>▶ No. 1 ◀</b> 13 weeks at No. 1					
<b>▶ GREATEST GAINER ◀</b>					
2	3	4	8	<b>GISSELLE</b> ARIOLA/BMG LATIN †	<b>JURAME</b> K.SANTANDER, B.OSSA (K.SANTANDER)
3	2	1	15	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS †	<b>MUY DENTRO DE MI</b> C.ROONEY (M.ANTHONY, C.ROONEY)
4	5	5	13	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>SECRETO DE AMOR</b> J.SEBASTIAN (J.SEBASTIAN)
5	4	3	13	<b>THALIA</b> EMI LATIN †	<b>ENTRE EL MAR Y UNA ESTRELLA</b> E.ESTEFAN JR., M.FLORES (M.FLORES)
6	6	7	15	<b>BANDA EL RECODO</b> FONOVI SA	<b>YO SE QUE TE ACORDARAS</b> NOT LISTED (J.MARQUEZ)
7	10	13	6	<b>FRANCISCO CESPEDES</b> WEA LATINA †	<b>DONDE ESTA LA VIDA</b> D.FOSTER (F.CESPEDES)
8	7	10	36	<b>GILBERTO SANTA ROSA</b> SONY DISCOS †	<b>QUE ALGUIEN ME DIGA</b> J.M.LUGO, G.SANTA ROSA, A.JAEN (O.ALFANNO)
9	16	32	3	<b>LUIS FONSI</b> UNIVERSAL LATINO	<b>IMAGINAME SIN TI</b> R.PEREZ (M.PORTMANN, R.PEREZ)
10	14	35	3	<b>CHRISTINA AGUILERA</b> RCA/BMG LATIN †	<b>POR SIEMPRE TU</b> R.PEREZ, G.ROCHE (D.WARREN)
11	11	9	17	<b>ENRIQUE IGLESIAS</b> INTERSCOPE/UNIVERSAL LATINO †	<b>SOLO ME IMPORTAS TU</b> M.TAYLOR, B.RAWLING (E.IGLESIAS, P.BARRY, M.TAYLOR)
12	8	6	23	<b>LOS TEMERARIOS</b> FONOVI SA †	<b>TE HICE MAL</b> R.PEREZ (A.A.ALBIA)
13	12	14	13	<b>REY RUIZ</b> BOHEMIA/UNIVERSAL LATINO	<b>DESDE QUE NO ESTAS</b> O.PICHACO (O.PICHACO, E.GARCIA, J.PICOLE)
14	18	19	4	<b>CHARLIE CRUZ</b> WEACARIBE/WEA LATINA	<b>AMARTE ES UN PROBLEMA</b> S.GEORGE (C.GARCIA ALONSO, S.GEORGE)
15	27	—	2	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS †	<b>SI TE VAS</b> E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
16	25	16	10	<b>LIMI-T 21</b> EMI LATIN †	<b>COMO TU ME QUIERE' A MI</b> E.TORRES SERRANT (J.BERMUDEZ)
17	17	15	23	<b>PABLO MONTERO</b> RCA/BMG LATIN	<b>QUE VOY A HACER SIN TI</b> R.PEREZ (R.PEREZ)
18	28	29	11	<b>LIMITE</b> UNIVERSAL LATINO †	<b>ACARICIAME</b> J.CARRILLO (ALAZAN)
19	32	31	3	<b>JULIO IGLESIAS</b> COLUMBIA/SONY DISCOS †	<b>GOZAR LA VIDA</b> ESTEFANO (ESTEFANO, J.IGLESIAS)
20	22	23	9	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>LOBO HERIDO</b> NOT LISTED (A.MANZANERO)
21	15	30	6	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> EMI LATIN	<b>NO PUEDO OLVIDAR TU VOZ</b> NOT LISTED (NOT LISTED)
22	20	12	11	<b>EMMANUEL</b> UNIVERSAL LATINO †	<b>CORAZON DE MELAO</b> E.RUFFINENGO (J.A.RODRIGUEZ, M.TEJADA)
23	31	20	4	<b>MELINA LEON</b> SONY DISCOS †	<b>BANO DE LUNA</b> W.DRULLARD, A.JAEN, G.ARENAS (E.PATINO)
24	9	8	13	<b>GLORIA ESTEFAN</b> EPIC/SONY DISCOS †	<b>NO ME DEJES DE QUERER</b> E.ESTEFAN JR., G.NORIEGA, R.BLADES (G.ESTEFAN, E.ESTEFAN JR., R.BLADES)
25	30	24	5	<b>LOS TIGRES DEL NORTE</b> FONOVI SA	<b>PRISION DE AMOR</b> LOS TIGRES DEL NORTE (T.BELLO)
26	<b>NEW ▶</b>	1	1	<b>PAULINA RUBIO</b> UNIVERSAL LATINO	<b>LO HARE POR TI</b> ESTEFANO (ESTEFANO)
27	21	26	6	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b> ARIOLA/BMG LATIN	<b>ME CAISTE DEL CIELO</b> NOT LISTED (C.REYNA)
28	29	17	14	<b>BANDA MAGUEY</b> RCA/BMG LATIN	<b>QUE BONITO AMOR</b> NOT LISTED (J.A.JIMENEZ)
29	<b>RE-ENTRY</b>	26	26	<b>PEPE AGUILAR</b> MUSART/BALBOA †	<b>PERDONAME</b> PAGUILAR (FATO)
30	19	18	22	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN †	<b>VOLVER A AMAR</b> K.SANTANDER (K.SANTANDER)
31	23	25	19	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS †	<b>QUIEREME</b> R.BARLOW, G.NORIEGA, E.ESTEFAN JR. (R.BARLOW, A.CHIRINO, G.NORIEGA)
32	24	28	10	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE	<b>QUEMAME LOS OJOS</b> R.AYALA (J.R.MARTINEZ)
33	33	21	19	<b>LUIS MIGUEL</b> WEA LATINA	<b>AMARTE ES UN PLACER</b> L.MIGUEL (J.C.CALDERON)
34	36	34	7	<b>JYVE V</b> EMI LATIN †	<b>ENTRE TU Y YO</b> E.REYES, A.MONTALBAN (E.REYES, A.MONTALBAN)
35	26	33	6	<b>CHARLIE ZAA</b> SONOLUX/SONY DISCOS †	<b>POR TU AMOR</b> NOT LISTED (J.AVEDANO)
36	<b>NEW ▶</b>	1	1	<b>RIKARENA</b> J&N/SONY DISCOS	<b>CUANDO EL AMOR SE DANA</b> B.CEPEDA (B.CEPEDA)
37	34	36	7	<b>ROGELIO MARTINEZ</b> DISCOS CISNE	<b>Y SIGUES SIENDO TU</b> NOT LISTED (S.TWAIN, R.LANGE)
38	<b>NEW ▶</b>	1	1	<b>DOMINGO QUINONES</b> RMM	<b>DOMINGO BUSCA UN AMOR</b> NOT LISTED (NOT LISTED)
39	37	38	6	<b>BANDA LA COSTENA</b> RCA/BMG LATIN	<b>POR LA ESPALDA</b> NOT LISTED (P.SOSA)
40	<b>NEW ▶</b>	1	1	<b>VICTOR MANUELLE</b> SONY DISCOS	<b>COMO DUELE</b> S.GEORGE (A.JAEN)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
<b>24 STATIONS</b>	<b>15 STATIONS</b>	<b>57 STATIONS</b>
1 SON BY FOUR SONY DISCOS A PURO DOLOR	1 GISSELLE ARIOLA/BMG LATIN JURAME	1 BANDA EL RECODO FONOVI SA YO SE QUE TE ACORDARAS
2 GISSELLE ARIOLA/BMG LATIN JURAME	2 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	2 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
3 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	3 REY RUIZ BOHEMIA/UNIVERSAL LATINO DESDE QUE NO ESTAS	3 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON DE TU PELO
4 CHRISTINA AGUILERA RCA/BMG LATIN POR SIEMPRE TU	4 SON BY FOUR SONY DISCOS A PURO DOLOR	4 LIMITE UNIVERSAL LATINO ACARICIAME
5 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	5 CHARLIE CRUZ WEACARIBE/WEA LATINA AMARTE ES UN PROBLEMA	5 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN NO PUEDO...
6 CHAYANNE SONY DISCOS ATADO A TU AMOR	6 LIMI-T 21 EMI LATIN COMO TU ME QUIERE' A MI	6 LOS TIGRES DEL NORTE FONOVI SA PRISION DE AMOR
7 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	7 LUIS FONSI UNIVERSAL LATINO IMAGINAME SIN TI	7 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN ME...
8 LUIS FONSI UNIVERSAL LATINO IMAGINAME SIN TI	8 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN ME DIGA	8 BANDA MAGUEY RCA/BMG LATIN QUE BONITO AMOR
9 ALEJANDRO FERNANDEZ SONY DISCOS SI TE VAS	9 RIKARENA J&N/SONY DISCOS CUANDO EL AMOR SE DANA	9 CONJUNTO PRIMAVERA FONOVI SA MORIR DE AMOR
10 PAULINA RUBIO UNIVERSAL LATINO LO HARE POR TI	10 DOMINGO QUINONES RMM DOMINGO BUSCA UN AMOR	10 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME...
11 CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNA VEZ	11 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	11 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
12 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR	12 MELINA LEON SONY DISCOS BANO DE LUNA	12 VICENTE FERNANDEZ SONY DISCOS LOBO HERIDO
13 CHARLIE ZAA SONOLUX/SONY DISCOS POR TU AMOR	13 VICTOR MANUELLE SONY DISCOS COMO DUELE	13 BANDA LA COSTENA RCA/BMG LATIN POR LA ESPALDA
14 MELINA LEON SONY DISCOS BANO DE LUNA	14 JYVE V EMI LATIN ENTRE TU Y YO	14 BANDA EL RECODO FONOVI SA TE OFREZCO UN CORAZON
15 RICARDO ARJONA SONY DISCOS DESNUDA	15 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	15 PESADO WEACARIBE/WEA LATINA COMO LE HAGO

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.

## NOTAS

(Continued from preceding page)

Sony did not return calls for comment.

At the same time, RMM is working to expand its roster by signing a host of new and established artists. The Dominican Republic's **Fernandito Villalona**, one of that country's biggest merengue stars, is set to sign a five-album deal this Monday (24), according to Mercado.

On the new-artist front, the label's hopes are pinned high on **Kevin Ceballo**, who previously sang with **Isidro Infante Y La Elite** and whose first solo album is due Aug. 22. Ceballo, who has an R&B background, sings in both Spanish and English. He'll be joining the RMM roster at a Sept. 9 Madison Square Garden tribute in New York to the late **Tito Puente**, which is slated to become a television special.

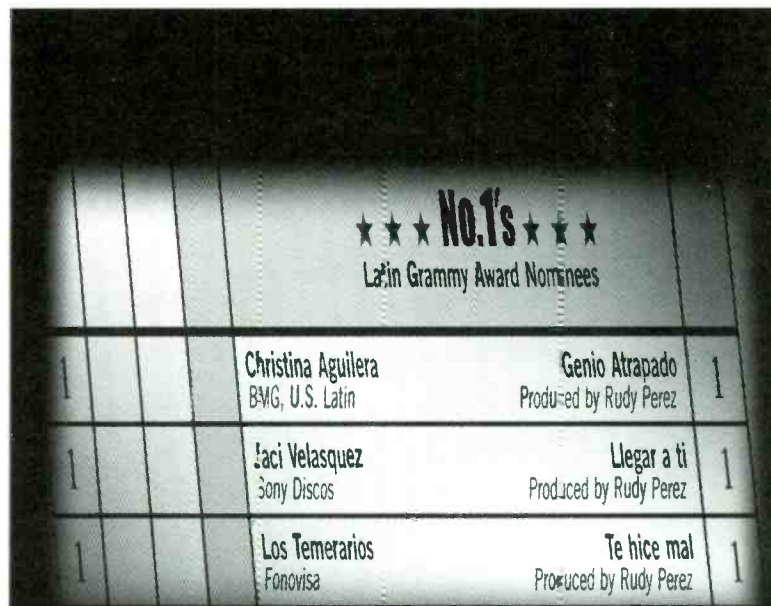
**GRAMMY NOD:** Among the well-deserved nominations for the first Latin Grammys is that of **Nydia Rojas** in the best *ranchero* performance category (see list on page 46). Overlooked in the general-market Grammys, Rojas—who is arguably the best female mariachi voice in the U.S.—may finally get her due.

Rojas, 20, straddles admirably two cultures and two languages while remaining true to the spirit of mariachi on "Si Me Conocieras," her Grammy-nominated third album with Hollywood Records.

*Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.*

## LATIN TRACKS A-Z

- TITLE (Publisher — Licensing Org.)
- A PURO DOLOR (EMOA, ASCAP)
  - ACARICIAME (W.B.M., SESAC)
  - AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
  - AMARTE ES UN PROBLEMA (Universal Musica, ASCAP/Hey Chubby, ASCAP/Sir George, ASCAP/WB, ASCAP)
  - BANO DE LUNA (Ventura, ASCAP)
  - COMO DUELE (Ventura, ASCAP)
  - COMO TU ME QUIERE' A MI (Not Listed)
  - CORAZON DE MELAO (Universal Musica, ASCAP)
  - CUANDO EL AMOR SE DANA (J&N, ASCAP)
  - DESDE QUE NO ESTAS (Maracas, BMI/Pichaco, BMI)
  - DOMINGO BUSCA UN AMOR (Not Listed)
  - DONDE ESTA LA VIDA (Warner/Chappell)
  - ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
  - ENTRE TU Y YO (Erami, ASCAP/WB, ASCAP)
  - GOZAR LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI)
  - IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
  - JURAME (F.I.P.P., BMI)
  - LO HARE POR TI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)
  - LOBO HERIDO (Manzmusic, SACM/O'Nico Intl, BMI)
  - ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP/Rightsong, BMI)
  - MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
  - NO ME DEJES DE QUERER (F.I.P.P., BMI)
  - NO PUEDO OLVIDAR TU VOZ (Not Listed)
  - PERDONAME (Vander, ASCAP)
  - POR LA ESPALDA (Edimall/Jam, BMI)
  - POR SIEMPRE TU (I TURN TO YOU) (Realsongs, ASCAP/WB, ASCAP)
  - POR TU AMOR (Copyright Control)
  - PRISION DE AMOR (Jam, BMI/TN Ediciones, BMI)
  - QUE ALGUIEN ME DIGA (EMOA, ASCAP)
  - QUE BONITO AMOR (Phamm/Peermusic, BMI)
  - QUE VOY A HACER SIN TI (JKMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
  - QUEMAME LOS OJOS (Marffe, BMI)
  - QUIEREME (Estefan, ASCAP/F.I.P.P., BMI)
  - SECRETO DE AMOR (Not Listed)
  - SI TE VAS (F.I.P.P., BMI)
  - SOLO ME IMPORTAS TU (BE WITH YOU) (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
  - TE HICE MAL (ADG, SESAC)
  - VOLVER A AMAR (F.I.P.P., BMI)
  - Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)
  - YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)



## Bullseye Entertainment Group

is Proud to Congratulate

# Rudy Perez

for his Nomination

as PRODUCER OF THE YEAR in

the First Annual

## LATIN GRAMMY AWARDS



Thank You

# LARAS

(Latin Academy of Recording Arts and Sciences)

For this Honor

It's great to know that

20 years of writing and producing hit songs

has not gone unnoticed.





## Complete List Of Nominations For First-Ever Latin Grammy Awards

Following is a listing of all the nominations for the Latin Grammy Awards.

**Record of the year:** "Dímelo (I Need To Know)," Marc Anthony, Columbia. Producer: Cory Rooney; "Tiempos," Rubén Blades, Sony Discos. Producers: Rubén Blades, Walter Flores, Edín Solís, and Carlos Vargas; "Livin' La Vida Loca" (Spanish version), Ricky Martin, Columbia. Producers: Desmond Child and Robi Rosa; "Corazón Espinado," Santana Featuring Maná, Arista. Producers: Fher Oivera and K.C. Porter; "Fruta Fresca," Carlos Vives, EMI-Latin. Producers: Emilio Estefan Jr. and Juan Vicente Zambrano.

**Album of the year:** "Ni Es Lo Mismo Ni Es Igual," Juan Luis Guerra 440, Karen. Producer: Juan Luis Guerra; "Amarte Es Un Placer," Luis Miguel, WEA Latina. Producer: Luis Miguel; "MTV Unplugged," Shakira, Sony Discos. Producers: Tim Mitchell, Shakira Mebarak, and Shakira; "Livro," Caetano Veloso, Nonasuch. Producers: Jaques Morelenbaum and Caetano Veloso; "El Amor De Mi Tierra," Carlos Vives, EMI-Latin. Producers: Emilio Estefan Jr. and Juan Vicente Zambrano.

**Song of the year:** "Al Lado Del Camino," Fito Paez, songwriter; "Dímelo (I Need To Know)," Marc Anthony, Robert Blades, Angie Chirino, and Cory Rooney, songwriters; "El Niágara En Bicicleta," Juan Luis Guerra, songwriter; "Fruta Fresca," Martin Madera, songwriter; "O Tu O Ninguna," Juan Carlos Calderón, songwriter.

**Best new artist:** Café Quijano, Ibrahim Ferrer, Amaury Gutierrez, Fernando Osorio, and Ivete Sangalo.

### POP

**Best female pop vocal performance:** "Genio Atrapado," Christina Aguilera, BMG U.S. Latin; "Meu Erro," Zizi Possi, Mercury; "Ojos Así," Shakira, Sony Discos; "Al Despertar," Mercedes Sosa, Mercury; "Llegar A Ti," Jaci Velásquez, Sony Discos.

**Best male pop vocal performance:** "Dímelo (I Need To Know)," Marc Anthony, Columbia; "Quiéreme," Alejandro Fernández, Sony Discos; "Bella (She's All I Ever Had)," Ricky Martin, Columbia; "Tu Mirada," Luis Miguel, WEA Latina; "Fruta Fresca," Carlos Vives, EMI-Latin.

**Best pop performance by a duo or group with vocal:** "Miénteme," Ketama!, Mercury Spain; "No Me Ames," Jennifer López & Marc Anthony, Work/Sony Discos; "Se Me Olvidó Otra Vez," Maná, WEA Latina; "Santo, Santo," Só Pra Contrariar & Gloria Estefan, RCA/BMG; "Cor Do Amor," Andreas Vollenweider & Milton Nascimento, Sony Classical.

**Best pop instrumental performance:** "El Despertar Escandaloso," Di Blasio, BMG U.S. Latin; "Dois Corregos," Ivan Lins, Velas; "Oh Havana, When I Think Of You," Frankie Marcos (duet with Arturo Sandoval), Max Music and Entertainment; "El Farol," Santana, Arista; "Luna Latina," Nestor Torres, Shanachie.

**Best pop album:** "Toma Ketama!,"

Ketama!, Mercury Spain. Producers: Ketama! & Cachorro López; "MTV Unplugged," Maná, WEA Latina. Producers: Alex González and Fher Oivera; "Amarte Es Un Placer," Luis Miguel, WEA Latina. Producer: Luis Miguel; "Vengo Naciendo," Pablo Milanes, Universal Music Latin America; "MTV Unplugged," Shakira, Sony Discos. Producers: Tim Mitchell and Shakira Mebarak.

### ROCK

**Best female rock vocal performance:** "Vete Destino," Erica Garcia, Universal Music Argentina; "Algo Natural," Alejandra Guzmán, RCA; "Jugar A La Locura," Rosario, Epic; "Octavo Día," Shakira, Sony Discos; "Como La Nada," Cecilia Toussaint, Opcion Sonica.

**Best male rock vocal performance:** "El Extranjero," Bunbury, EMI Spain; "Te Quiero Igual," Andrés Calamaro, DRO España; "Bocanada," Gustavo Cerati, BMG U.S. Latin; "Sweet Home Buenos Aires," Charly García, Interdisc; "Al Lado Del Camino," Fito Paez, WEA Latina.

**Best rock performance by a duo or group with vocal:** "Depende," Jarabe De Palo, Virgin Spain/EMI Latin; "La Vida," Fabulosos Cadillacs, BMG Ariola Argentina; "Fín," Jaguares, RCA; "Aquí," La Ley, Warner Music Mexico; "Corazón Espinado," Santana Featuring Maná, Arista.

**Best rock song:** "Al Lado Del Camino," Fito Paez, songwriter; "Aquí," Beto Cuevas and Aldo Nova, songwriters; "Fín," Saúl Hernández, songwriter; "Puente," Gustavo Cerati, songwriter; "Si Señor," Fermin Caballero, Raul Chapa, and Jason Roberts, songwriters.

**Best rock album:** "Revés," Café Tacuba, WEA Latina. Producers: Café Tacuba and Gustavo Santaolalla; "Bajo El Azul De Tu Misterio," Jaguares, RCA Records. Producers: Alfonso Andre, Jaguares, Greg Ladanyi, and Sabo Romo; "Leche," Illya Kuryaki & the Valderramas, Interdisc/Universal Music. Producer: Illya Kuryaki & the Valderramas. Producer: Humberto Gatica; "Abre," Fito Paez, WEA Latina. Producer: Phil Ramone.

### TROPICAL

**Best salsa performance:** "Celia Cruz And Friends: A Night Of Salsa," Celia Cruz, RMM; "La Formula Original," Oscar D'León, RMM; "Llegó... Van Van: Van Van Is Here," Los Van Van, Havana Caliente/Atlantic; "Expresión," Gilberto Santa Rosa, Sony Discos; "Son By Four," Son By Four, Sony Discos.

**Best merengue performance:** "Pntame," Elvis Crespo, Sony Discos; "Masters Of The Stage," Grupo Maná, Sony Discos; "Ni Es Lo Mismo Ni Es Igual," Juan Luis Guerra 440, Karen Records; "Bomba 2000," Hermanos Rosario, Karen Publishing; "Olga Viva, Viva Olga," Olga Tañón, WEA Latina.

**Best traditional tropical performance:** "En Sol Mayor," Joe Arroyo, Sony Music; "Cuba Linda," Cachao, CineSon/EMI Latin; "Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer, World Circuit/None-

such; "Mambo Birdland," Tito Puente, RMM; "El Amor De Mi Tierra," Carlos Vives, EMI-Latin.

**Best tropical song:** "A Puro Dolor," Omar Alfanno, songwriter; "Da La Vuelta," Emilio Estefan Jr. and Kike Santander, songwriters; "El Niágara En Bicicleta," Juan Luis Guerra, songwriter; "Fruta Fresca," Martin Madera, songwriter; "No Me Dejes De Querer," Robert Blades, Emilio Estefan Jr., and Gloria Estefan, songwriters.

### REGIONAL

**Best ranchero performance:** "Consentida," Antonio Aguilar, Musart; "Por Mujeres Como Tú," Pepe Aguilar, Musart/Balboa; "Mi Verdad," Alejandro Fernández, Sony Discos; "Vicente Fernández Y Los Más Grandes Éxitos De Los Dandy's," Vicente Fernández, Sony Discos; "Si Me Conocieras," Nydia Rojas, Hollywood.

**Best banda performance:** "Esperando Un Ángel," Arkángel R-15, Luna Music/Sony Discos; "Lo Mejor De Mi Vida," Banda El Recodo, Fonovisa; "Rancheras De Oro," Banda Machos, WEA Mex; "Mil Gracias," Banda Maguey, BMG U.S. Latin; "La Reina Del Pueblo Con Banda," Graciela Beltrán, EMI Latin; "El Rey Del Jaripeo," Joan Sebastián, Discos Musart.

**Best grupero performance:** "Tu Decisión," Ana Bárbara, Fonovisa; "Morir De Amor," Conjunto Primavera, Fonovisa; "Un Pedazo De Luna," Guardianes Del Amor, RCA; "Momentos," La Mafía, Sony Discos; "En La Madrugada Se Fué," Los Temerarios, Fonovisa/AFG Sigma.

**Best Tejano performance:** "Nadie Como Yo," David Lee Garza Y Los Musicales, Sony Discos; "Por Eso Te Amo," Los Palominos, Sony Discos; "Dulce Sensación," Stefani Montiel, Sony Discos; "El Cazador," Bobby Pulido, EMI Latin; "Amor, Familia Y Respeto..." A.B. Quintanilla Y Los Kumbia Kings, EMI Latin.

**Best norteño performance:** "¡Oh! Que Gusto," Grupo Atrapado, Freddie; "Contigo," Intocable, EMI Latin; "Herencia De Familia," Los Tigres Del Norte, Fonovisa; "Al Por Mayor," Los Tucanes De Tijuana, Cadena; "La Leyenda Continúa..." Cornelio Reyna Jr. Acompañado Por Ramon Ayala Y Sus Bravos Del Norte, Harmony/Epic.

**Best regional song:** "El Carretonero," Juan Carlos Medrano, songwriter; "Loco," Massias, songwriter; "Me Estoy Acostumbrando A Ti," Ricardo Ceratto, songwriter; "Mi Verdad," Kike Santander, songwriter; "No Debes Llorar," Edel Ramírez, songwriter.

### TRADITIONAL

**Best folk album:** "Tierra De Nadie," Hevia, Higher Octave World; "Nocheros," Los Nocheros, EMI Odeon SAIC-Argentina; "Os Amores Libres," Carlos Núñez, Ariola; "Misa Criolla," Mercedes Sosa, Mercury; "Pacantó," Totó La Momposina, MTM/Talento.

**Best tango album:** "Bien De Arriba," Nestor Marconi Trio, WEA Latina; "Eterno Buenos Aires," Rodolfo

Mederos, WEA Latina; "Nuevo Quinteto Real," Nuevo Quinteto Real, WEA Latina; "Tangos De Terciopelo," Quinteto Argentino De Cuerdas, WEA Latina; "Postales Del Alma," Lito Vitale & Juan Carlos Baglietto, Cielo 3.

**Best flamenco album:** "Gitana Soy," Remedios Amaya, EMI Odeon; "Paris 87," Camarón Con Tomatito, Mercury Spain; "De La Zambra Al Duende... Un Homenaje," Juan Habichuela, Mercury Spain; "Lágrimas De Cera," El Lebrijano, EMI; "Suena Flamenco," Miguel Poveda, Harmonia Mundi (Spain).

### JAZZ

**Best Latin jazz album:** "Spain," Michel Camilo & Tomatito, Polydor; "Tropicana Nights," Paquito D'Rivera, Chesky; "Las Tardecitas De Minton's," Adrian Iaias Trio, Acqua; "Heart Of A Legend," Chico O'Farrill, Milestone; "Latin Jazz Suite," Lalo Schiffrin, Aleph.

### BRAZILIAN

**Best contemporary pop album:** "Vo Imbola," Zeca Baleiro, MZA; "Ana Carolina," Ana Carolina, Ariola; "Crooner," Milton Nascimento, WEA Music Brasil; "Puro Prazer," Zizi Possi, Mercury; "Ivete Sangalo," Ivete Sangalo, Mercury.

**Best rock album:** "Com Você... Meu Mundo Ficaria Completo," Cássia Eller, Mercury; "Acústico—MTV," Legião Urbana, EMI Music; "Los Hermanos," Los Hermanos, Abril Music; "Acústico—MTV," Os Paralamas Do Sucesso, EMI Music; "Só No Forevis," Raimundos, WEA Music Brasil.

**Best samba/pagode album:** "Claridade," Alcione, Globo Polydor; "Lusofonia," Martinho Da Vila, Sony Music Entertainment; "Zeca Pagodinho Ao Vivo," Zeca Pagodinho, Mercury; "Tudo Azul," Velha Guarda Da Portela, Phonomotor; "Velha Guarda Da Mangueira E Convidados," Velha Guarda Da Mangueira, Nikita.

**Best MPB (musica popular brasileira) album:** "A Força Que Nunca Seca," Maria Bethânia, Ariola; "O Sol De Oslo," Gilberto Gil, Pau Brasil; "Astronauta—Canções De Elis," Joyce, Pau Brasil; "Na Pressão," Lenine, Ariola; "Livro," Caetano Veloso, Nonasuch.

**Best sertaneja album:** "Zezé Di Camargo & Luciano," Zezé Di Camargo & Luciano, Sony Music Entertainment; "Tempo," Leonardo, RCA; "Ao Vivo—A Majestade, O Sabiá," Roberta Miranda, Mercury; "Sérgio Reis E Convidados," Sérgio Reis, Sony Music Entertainment; "Nada Foi Em Vão," Wilson & Soraya, Som Livre.

**Best Brazilian roots/regional album:** "Tempo Destino: 25 Anos Ao Vivo," Nilson Chaves, Outros Brasis; "Você Vai Ver O Que É Bom," Dominginhos, Universal Music Brasil; "Sanfonemas," Toninho Ferragutti, Pau Brasil; "Carlos Malta E Pife Muderno," Carlos Malta E Pife Muderno, Rob Digital; "Pixinguinha," Paulo Moura E Os Batutas, Rob Digital.

**Best Brazilian song:** "A Força Que Nunca Seca," Chico Cesar and Vanessa da Mata, songwriters; "Acelerou,"

Djavan, songwriter; "Anna Julia," Marcelo Camelo, songwriter; "O Segundo Sol," Nando Reis, songwriter; "Suave Veneno," Cristovão Bastos and Aldir Blanc, songwriters.

### CHILDREN'S

**Best Latin children's album:** "A Mis Niños De 30 Años," Miliki, BMG U.S. Latin. Producers: Oscar Gómez and José Morato; "El Diario De Daniela," Daniela Luján, WEA Latina. Producer: Alejandro Abaroa; "Ellas Cantan A Cri Cri," Varios Artistas, Ariola. Producer: Chacho Gaytán; "Lullabies Of Latin America: Canciones De Cuna De Latinoamerica," Maria Del Rey, Music for Little People. Producer: Maria Del Rey; "Primavera," Eliana, RCA. Producers: Leandro Lehart, Lincoln Olivetti, and João Plinta.

### CLASSICAL

**Best classical album:** "La Dolores—Tomás Breton," Plácido Domingo, Decca Spain; "Música De Dos Mundos: Music From Two Worlds," Aldo Antognazzi, Paquito D'Rivera, and Brenda Feliciano, Acqua. Producers: Pablo Voitzuk and Diego Zapico; "Salmo De Las Américas," José María Vitier, Decca Spain. Producer: Enrique Pérez Mesa; "Sensamayá: The Music Of Silvestre Revueltas," Esa-Pekka Salonen, Sony Classical. Producer: David Mottley; "Twentieth Century Mexican Symphonic Music, Vol. 1," Eduardo Diazmuñoz, La Filarmonica De La Ciudad De Mexico, Prodisc Mexico. Producers: Eduardo Diazmuñoz and Ana Lara.

### PRODUCTION

**Best engineered album:** "Abre," Fito Paez, WEA Latina. Engineer: Frank Filipetti; "Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer, World Circuit/Nonasuch. Engineer: Jerry Boys; "João Gilberto Voz E Violão," João Gilberto, Mercury. Engineer: Moogie Canazio; "Ni Es Lo Mismo Ni Es Igual," Juan Luis Guerra 440, Karen. Engineers: Carlos Alvarez, Mike Couzzi, Bolívar Gómez, Miguel Hernández, Luis Mansilla, Carlos Ordehl, Eric Ramos, July Ruiz, and Eric Schilling; "Revés," Café Tacuba, WEA Latina/Warner Bros. Engineer: Joe Chiccarelli.

**Producer of the year:** Ry Cooder, Emilio Estefan Jr., Rudy Pérez, K.C. Porter, and Caetano Veloso.

### MUSIC VIDEO

**Best music video (one song):** "No Me Dejes De Querer," Gloria Estefan, Sony Discos. Douglas Friedman, producer, Emilio Estefan Jr., director; "La Vida," Los Fabulosos Cadillacs, BMG Ariola Argentina. Jose Luis Garcia and Padula, producers, Jose Luis Garcia, director; "Aquí," La Ley, Warner Music Mexico. Edy Enriquez, producer, Beto Cuevas and Gustavo Garzon, directors; "No Me Ames," Jennifer López & Marc Anthony, Sony Discos. Rhonda Vernet, producer, Kevin Bray, director; "Ojos Así," Shakira, Sony Discos. Nyenye Kitchings, producer, Mark Kohr, director.



**Fito Páez**  
*Al lado del camino*  
Song of the Year  
Best Male Rock Vocal Performance  
Best Rock Song  
*Abre*  
Best Rock Album  
Best Engineered Album

**Juan Luis Guerra**  
*El Niágara en bicicleta*  
Song of the Year  
*Ni es lo mismo ni es igual*  
Album of the Year  
Best Merengue Performance  
Best Engineered Album  
*El Niágara en bicicleta*  
Best Tropical Song

**Juan Carlos Calderón**  
*O tú o ninguna*  
Song of the Year

**Café Quijano**  
Best New Artist

**Ibrahim Ferrer**  
Best New Artist  
*Buena Vista Social Club*  
*Presents Ibrahim Ferrer*  
Best Traditional Tropical Performance  
Best Engineered Album

**Amaury Gutiérrez**  
Best New Artist

**Ketama**  
*Miénteme*  
Best Pop Performance by a  
Group with Vocal  
*¡Toma Ketama!*  
Best Pop Album

**Pablo Milanés**  
*Vengo naciendo*  
Best Pop Album

**Rosario**  
*Jugar a la locura*  
Best Female Rock Vocal Performance

**Bunbury**  
*El extranjero*  
Best Male Rock Vocal Performance

**Andrés Calamaro**  
*Te quiero igual*  
Best Male Rock Vocal Performance

**Jarabe de Palo**  
*Depende*  
Best Rock Performance by a  
Group with Vocal

**Los Van Van**  
*Llegó... Van Van: Van Van is Here*  
Best Salsa Performance

**Hevia**  
*Tierra de nadie*  
Best Folk Album

**Carlos Núñez**  
*Os amores libres*  
Best Folk Album

**Remedios Amaya**  
*Gitana soy*  
Best Flamenco Album

**Camarón con Tomatito**  
*París 87*  
Best Flamenco Album

**Juan Habichuela**  
*De la Zambra al duende...*  
*Un homenaje*  
Best Flamenco Album

**El Lebrijano**  
*Lágrimas de cera*  
Best Flamenco Album

**Miguel Poveda**  
*Suena flamenco*  
Best Flamenco Album

**Michel Camilo & Tomatito**  
*Spain*  
Best Latin Jazz Album

**Miliki**  
*A mis niños de 30 años*  
Best Latin Children's Album

**Tomás Bretón**  
*La Dolores*  
*Plácido Domingo (producer)*  
Best Classical Album

**José María Vitier**  
*Salmo de las Américas*  
*Enrique Pérez Mesa (producer)*  
Best Classical Album

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Bardot Seeks Global Fan Base Warner Australia Act & Its 'Popstars' TV Show Enter Asia

BY CHRISTIE ELIEZER

SYDNEY—Bardot, the Warner Music Australia teen phenomenon created by the TV series "Popstars," is poised to make its mark in Asia.

The Bardot phenomenon is estimated to have grossed \$25 million Australian (\$14.75 million) to \$30 million Australian (\$17.7 million), including sponsorship deals, record sales, and a clothing line, since the show launched just over five months ago. Its first single, "Poison," and self-titled album became the first debut releases by a new domestic act to enter the Australian Record Industry Assn. (ARIA) charts at No. 1, in April and May respectively.

However, there remained a question mark over whether the act could sustain its impact without the show, and if it could export its success. Chris Moss, managing director of WEA

Records, which released the album here on the East-West label, says the quality of the Bardot album has made it saleable abroad.

Warner Music Australia began negotiating for

Asian and European releases in June, says Moss. Even then, he says, "the most incredible thing about the project in total was how quickly and positively international markets responded—and this was without the television program."

A key date in the act's progress was June 18, when it performed at the Singapore Radio Awards alongside Aqua and CoCo Lee. That was followed the next day by a showcase at the Singapore Marriott Hotel for marketing executives of Warner's Southeast Asian affiliates. Response was swift and positive: "Poison" was quickly picked up for release through the region in July, with the album following a month after. The act is conducting promotion across the region from Sept. 2-22.

The Singapore visit also excited much interest in the "Popstars" show. Des Monaghan, managing director of the show's creator, Screentime Productions, tells Billboard that the show begins airing prime time in Singapore on the TCS network on Aug. 9. The series has now been picked up in a total of seven Asian territories—Singapore, Thailand, Hong Kong, Indonesia, Korea, the Philippines, and Malaysia—through satellite and cable networks, and it begins airing in those countries within the next few months.

"Poison" is being issued by Warner affiliates through Europe in September, and a stateside release is under consideration, adds Moss. Negotiations by Screentime are also being finalized for "Popstars" to be screened in



BARDOT

Europe. The band looks at promoting through Europe later in the year.

The "Popstars" concept was bought by Screentime from New Zealand TV. The show experiment of the same name followed the making of a five-piece all-

girl pop group from auditions, through grooming, recording, and a showcase. The resulting New Zealand act, TrueBliss, had a platinum album there (15,000 units); the project's original partner was the pre-Universal PolyGram NZ, but TrueBliss was subsequently picked up by and released through Sony Music NZ. Despite its success, there are no plans for a second album.

Auditions for the Australian group drew 2,500 applications. When the show screened beginning Feb. 7, it was the highest-rated show ever for the

(Continued on page 55)

## Cheung Switches Labels

### Universal's What's Music Gains Asian Star

This story was prepared by Winnie Chung in Hong Kong and Ning Chien in Taipei, Taiwan.

HONG KONG—Fans of Jacky Cheung can find colorful images of the Asian superstar on the Internet at polygram.com.hk/jacky. Trouble is, that's two record companies ago.

Cheung started his recording career with PolyGram Hong Kong in 1984. His subsequent region-wide success, with millions of albums sold, helped make the company one of the most-recognized brand names in entertainment in Asia. That identity was subsumed under the Universal Music identity after Seagram's 1998 purchase of PolyGram.

Now Cheung is taking his name and talent to What's Music, the Taiwan-based label that has developed from a spunky independent (in which PolyGram once held a minority interest) to

one fully owned by Universal Music, sharing key functions with other divisions of the major.

Cheung will record Mandarin repertoire for What's Music Taiwan, which is headed by managing director Sunny Chang, and Cantonese material for What's Music Hong Kong, which is helmed by managing director Paco Wong.

First up is Cheung's version—in Mandarin, Cantonese, and English—"That Something Only Love Can Do" from the Asian soundtrack to the Walt

(Continued on page 55)

## New Spanish Music Gets A Fresh Conduit

BY HOWELL LLEWELLYN

MADRID—Sello Autor, a "non-profit-making" record label run by Spanish authors and publishers' body SGAE, is to be reinvented as a talent scout for major labels.

In its new incarnation—effective in October—Sello Autor will widen its focus from producing only noncommercial, semi-obscure product to showcasing new talent from within the ranks of SGAE's 58,000 members. Sello Autor was set up three years ago, shortly after the creation of SGAE's promotional arm, the Fundación Autor.

Until now, the label has concentrated mainly on classical music, especially of Cuban origin, and singer/songwriter CD/book packages. Much of its output has been co-productions with such organizations as public broadcaster Radio Television Española. The book/disc packages, produced in cooperation with the upmarket arts magazine *El Europeo*, are financed by Sello Autor.

The new initiative has been taken by Sello Autor's recently appointed

## Sony Music Japan Gives Labels More Autonomy

BY STEVE McCLURE

TOKYO—Ahead of the news of Sony Music Entertainment's global staff cuts (see story, page 10) Sony Music Entertainment (Japan) (SMEJ) announced a series of structural and personnel changes designed to give its label groups more autonomy in advance of being spun off as separate companies in the near future.

Transferred to the newly established Sony Record Group—which will handle leading domestic acts such as Tube, Hiromi Go, and Tokio—are the labels Sony Records, SME Records, and So-ffio Records.

Ikuo Meguro, the SMEJ corporate executive responsible for those labels, becomes Sony Record Group president. SMEJ International will continue to handle foreign product on the Columbia and Epic labels. SMEJ corporate executive Shiro Ono will continue to be responsible for SMEJ International, but like Meguro, he will now have the title of president.

Epic Records and Ki/oon Records have been merged into the Epic Ki/oon Record Group, whose president will be Shunichi Takahashi, previously senior VP of SMEJ's corporate planning department. Indie-style labels such as Zone, NeoSite, and InDive will now be part of the

SMEJ Associated Records label group, home to domestic artists such as female singer Ami Suzuki and producer Tetsuya Komuro. Naoki Kitagawa was named president of SMEJ Associated Records.

In addition, a new label, Def Star Records, has been set up to handle domestic acts such as Ken Hirai and the Brilliant Green. Takashi Yoshida, chief producer of Sony Records act T Project, becomes president of Def Star Records.

A company spokesman says SMEJ will act as a "group headquarters," with the responsibility for setting its overall direction when the label groups become fully fledged companies. One industry source here says the changes amount to a return to SMEJ's structure before it became a publicly quoted company. SMEJ was delisted from the Tokyo Stock Exchange after becoming a wholly owned subsidiary of parent Sony Corp. on Jan. 1.

"It doesn't really change anything," says the source, noting that the new label-group companies will be wholly owned SMEJ subsidiaries. "They're going back to the way they operated before, with the different labels operating as separate profit centers."



MOSS



Jacky Cheung holds a special Chinese dish symbolizing friendship, harmony, and professional union with Sunny Chang, managing director of What's Music Taiwan, and Michael Hwang, chairman, Greater China, of Universal Music Taiwan. Asian superstar Cheung has joined the What's Music roster, for which he will record Mandarin, Cantonese, and English repertoire (see story, this page). Shown, from left, are Chang, Cheung, and Hwang.



# Label Group Makes Natural Evolution

## Canada's Solitudes Successfully Expands Beyond Nature Titles

BY LARRY LeBLANC

TORONTO—In just six short years, Canada's Solitudes Ltd. label group has spectacularly evolved from a peripheral "nature sounds and music" entity to a full-line label group, earning sales and plaudits internationally.

Worldwide sales of Solitudes Ltd.'s catalog of nearly 300 albums of nature, contemporary acoustic, children's, classical, jazz, and Celtic titles—much of them intended to relieve stress and insomnia—have jumped from 1 million units in 1993 to a current yearly level of 4 million to 5 million, company co-owner Gordon Gibson says. Estimated annual revenue today is \$30 million Canadian (\$20,257,678), compared with \$2 million Canadian (\$1,350,512) in 1994. Staff numbers in the same period grew from three to 85 full-time employees worldwide.

"Major labels don't know how big we are," jokes Solitudes Ltd. president Andrew Burgess, Gibson's partner in the Toronto-based firm. "We have a formula and an organization which is skilled at reaching a 30-plus predominantly female demographic under-served in music, and we make money doing it. We want to become the leading provider of music to non-record stores wherever we can."

Burgess concisely explains the specific reasons for the success of Solitudes Ltd. and its three labels—Solitudes, Avalon, and Reflections. "First, we produce high-quality product, which leads to repurchases," he says. "Secondly, we've got some marketing smarts. Thirdly, we're well-capitalized enough [to] make the capital investments that are required to be competitive."

To bankroll its growth, Solitudes Ltd. picked up a minority partner—Canadian merchant banking fund MWI & Partners—last year. "We were expanding at a tremendous pace, and it made sense to get capital to finance that growth," says Burgess, who declines to disclose the amount of the investment. "We were then able to clean our balance sheet up and have funding in place to make some acquisitions."

In 1994, Burgess and Gibson acquired Solitudes Ltd. from Gibson's filmmaker father Dan, who leases to the company exclusive rights to his immense nature audio library. One of their first moves was expanding the company's distribution in Canada to include traditional music retailers. In 1995, they made a distribution pact with Mercury/Polydor, which is now called Universal/Mercury.

"We knew consumers were looking for our product at retail," recalls Burgess, a former marketing executive with Canadian grocery chain Loblaw. "From a financial perspective, distribution via Universal/Mercury has been a good choice."

"It's an excellent marriage," agrees Randy Lennox, president of Universal Music Canada. "Andrew and Gordon are pure professionals who understand the market niche their company fills."

The overwhelming bulk of Solitudes Ltd.'s sales in Canada today (about 90%) is in the alternative market—spe-

cialty/gift shops. To serve that market, Solitudes Ltd. uses its own distribution staff of 18 sales reps nationally.

"Solitudes is a good brand that Canadians are quite familiar with," says Stewart Duncan, director of music at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario. "It has imitators, but there's



GIBSON, LEFT, AND BURGESS

nobody with its profile."

At the other end of the scale, Abby Little, saleswoman at Treasures & Trophies gift store in Huntsville, Ontario, says, "We do quite well with Avalon titles. People that come into our store just love them."

With only Holborne Distributing Co.—Solitudes Ltd.'s distributor until 1994—as a prime competitor in Canada, the company competes in the U.S. against such formidable operators as North Star Music, Sugo Music, North Sound Press, and Green Hill Music. Two years ago, to increase its market clout in the U.S., Solitudes Ltd.

*'[They] are pure professionals who understand the market niche their company fills'*

— RANDY LENNOX —

acquired distributor Direct Company in Connecticut.

The company utilizes a network of 130 reps on a commission basis to sell its music in the U.S. alternative market, but Solitudes Ltd. still lacks access to traditional music retail there. "One thing I have on my plate in the next six months is to identify a company that can distribute us to U.S. record stores," says Burgess.

Solitudes Ltd. currently has offices in the U.K. and France, with distribution in Germany by Sound + Vision, in Italy by Selegiochi, and in Spain by Niagara Commiccion. It relies heavily on in-store play in nontraditional outlets, using interactive listening kiosks. According to Gibson, the company has 1,200 kiosks in Canada, 3,000 in the U.S., and 1,500 throughout Europe.

Gibson says more than 80% of the company's catalog was created in-house at local studios. "We produced 65 albums last year, and I was probably in the studio for half of them," he says. His father began making sound recordings of nature in the late '40s for his nature-based films, followed in the '50s and '60s by the internationally televised nature series "Audubon Wildlife Theatre," "Wildlife Of Na-

ture," and "Wild Canada."

In 1981, Gibson senior launched Solitudes Ltd., named after his favorite recording, Duke Ellington's "Solitude." That year, it issued three albums of nature sounds: "By Canoe To Loon Lake," "Heavy Surf On Rock Point And Along Sand Spit," and "Among The Giant Trees Of The Wild Pacific Coast."

Initially, the company's albums were sold only at tourist outlets in Canada, but by the early '90s it had carved out a distinct market niche in North America with a catalog of 32 albums of nature sounds—with and without music—on the Solitudes label.

The company was transformed when Gordon Gibson, who began working there in 1986, began producing Solitudes recordings, combining nature sounds with music. The first album, "Harmony" (1989), has sold 800,000 units worldwide to date, Gibson says. Its follow-up, "The Classics" (1991), has achieved worldwide sales of 1 million units and "still sells 30,000 units a year in the U.S.," he claims proudly.

The Solitudes series now includes 65 titles and features music by such noted Canadian artists as Henny Becker, John Herberman, Claude Desjardins, Oliver Schroer, and David Bradstreet. Two sub-brand series—"Music Inspired By Nature" (20 titles) and "Music for Your Health" (six titles)—retain Solitudes' relaxation/rejuvenation approach.

The 2-year-old "Music for Your Health" series, created under the guidance of Lee Bartel—director of the Canadian Music Research Centre in Toronto—has been an unexpected hit. According to Gibson, the album "Natural Stress Release" has sold 350,000 units worldwide; "Natural Sleep Inducement," 300,000 units worldwide.

"The 'Natural Sleep Inducement,' and 'Natural Concentration' titles have done really well for us," says Duncan. "We put them up in listening posts, and we sell them in our gift side."

As Solitudes Ltd. expanded, two labels were developed to spotlight different musical genres and markets. Avalon—featuring jazz, classical, and big band music—was introduced in 1995 and now includes 100 titles. Budget-line Reflections, launched in 1997, has 100 titles featuring a mix of instrumental and nature sounds. Reflections targets mass retail outlets, including 500 of the 800 Shopper Drug Mart chain stores in Canada.

For Avalon, Solitudes Ltd. sources material from Universal Music Canada. "We prepare finished goods for them to release under Avalon," explains Heidi Knobovitch, director of special markets at Universal's strategic marketing division. "They sell to nontraditional stores—places where we are not—so it's not a conflict."

While Solitudes Ltd. has its own Web site, Burgess says its online sales are not impressive. "I'm not convinced the return on investment is there yet. However, downloading is something we have to take more seriously. It could be a key growth area for us."

# newsline...

**THE RECORDING INDUSTRY OF MALAYSIA (RIM)** expects important anti-piracy legislation to be passed imminently by the country's Senate. This follows approval of the proposed law, the Optical Disc Licensing and Control Act, July 13 in the lower house. RIM GM Sandy Monteiro says that the bill, which requires royal signature after its Senate passage, should become law Sept. 1. There follows a six-month amnesty period, during which optical disc manufacturers must register with the government to be compliant with the law. "Illegal plants are already packing up and preparing to relocate [from Malaysia] to Indonesia, the Philippines, and Burma," says Monteiro. He says RIM believes the supply-side crackdown will reduce piracy in Malaysia from its current 45%-plus rate to 20% or less over the next 18 months.

ADAM WHITE

**U.K. POLICE**, customs and excise officers, and trading standards officers teamed with investigators from the British Phonographic Industry's (BPI) Anti-Piracy Unit to seize over 20,000 pirate CDs, audiocassettes, and DVDs in a series of joint operations at Manchester Airport and at shops in east London. The combined haul has an estimated street value of over 100,000 pounds (\$150,000). The product at Manchester Airport, seized July 10, originated in Pakistan, where piracy levels soar above 50%. The London raids—which took place in the heavily Asian-populated Brick Lane area—took place July 13; seizures there were mostly of locally manufactured audiocassettes. According to the BPI, there were no arrests as a result of the raids, but the investigations continue. David Martin, BPI director of anti-piracy, says the body recently stepped up its activities against Asian music piracy in the U.K. This included hiring an Asian consultant to target importers and distributors. "His success rate is phenomenal," says Martin.

TOM FERGUSON

**CHAOSMUSIC**, Australia's largest online music merchant, has struck an equity deal with Singapore-based YCH Group, which will provide consulting services to Chaos in order to assist the Sydney-based E-tailer's expansion into the territory and other countries in the Southeast Asia region. Under the deal, YCH will purchase 1.68 million shares in Chaos at 62 cents Australian (36 cents) through holding company Rise Holdings. Payment will comprise \$756,000 Australian (\$444,437) in cash and \$252,000 Australian (\$148,146) worth of consulting fees. YCH is owned by billionaire Singapore businessman Robert Yap.

CHRISTIE ELIEZER

**BERLIN-BASED CONCERT PROMOTER** Deutsche Entertainment AG has acquired a 90% stake in Zurich-based concert promoter Good News Productions AG for an undisclosed sum. The latter company promotes around 100 annual events and had income of some \$24.3 million in the year ending Dec. 31, 1999. Andre Bechir, founder and managing director of Good News, remains managing director of the operating business; Bechir and Swiss publishing company Ringier Verlag each retain 5% of the Good News stock.

WOLFGANG SPAHR

**FRENCH INDIE LABEL** and distributor Naïve has signed a long-term exclusive distribution, marketing, and promotion deal with Hong Kong-headquartered classical budget label Naxos, effective immediately. Naxos was previously distributed in France by Musisoft. Judith Rabant, who was in charge of Naxos' catalog at Musisoft, will assume the same role at Naïve. "The signing of Naxos is a major step in the development of Naïve's classical operations," says Hervé Boissière, director of Naïve's classical unit. The Naxos deal adds more than 2,000 titles to Naïve's distribution catalog of 3,000 classical titles on its own three labels—Astrée for ancient music, Montaigne for 20th-century music, and Naïve for all other repertoire.

EMMANUEL LEGRAND

**HMV U.K.** has inked a promotional agreement with thisdayinmusic.com, a new music trivia-based Internet portal that links more than 250 artist sites, online radio stations, and related music sites. A banner on the music portal directs customers to HMV's Web site (hmv.co.uk); thisdayinmusic.com receives a fee from each record sold by HMV via that link. Co-managing director/founder John Wadlow says London-based thisdayinmusic.com currently receives 500,000 hits each month, a figure it aims to double by expanding into "major territories," including Germany, France, Japan, the U.S., and Canada.

LARS BRANDLE

**IMAN SASTROSATOMO** has been appointed managing director of Warner Music Indonesia, effective immediately. Formerly A&R/marketing director of Warner Music Indonesia, Sastrosatomo succeeds Sendjaja Widjaja, who retires from that role, although he retains his position as chairman of the Indonesian affiliate. In his new position, Sastrosatomo reports to Tony Fernandes, Warner Music International VP, ASEAN region.

TOM FERGUSON



# HITS OF THE



# WORLD

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JAPAN (Dempa Publications Inc.) 07/24/00			GERMANY (Media Control) 07/18/00			U.K. (CIN) 07/15/00 Supported by worldpop.com			FRANCE (SNEP/IFOP/Tite-Live) 07/18/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	JUICE B'Z ROOMS	1	2	AROUND THE WORLD ATC HANSA	1	NEW	LIFE IS A ROLLERCOASTER RONAN KEATING	1	1	CES SOIREES LA YANNICK EGP/SONY
2	NEW	TYPHOON GENERATION ARASHI JOHNNY'S ENTERTAINMENT	2	1	GROSSER BRUDER ZLATKO & JURGEN RCA	2	1	POLYDOR	2	2	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
3	NEW	NEVER END NAMIE AMURO AVEV TRAX	3	3	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	3	2	BREATHLESS THE CORRS 143/LAVA/EASTWEST	3	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
4	1	FOR YOU HIKARU UTADA TOSHIBA-EMI	4	4	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	4	3	THE REAL SLIM SHADY EMINEM INTERSCOPE	4	4	I'M OUTTA LOVE ANASTACIA EPIC
5	NEW	SUMMER TRIBE DRAGON ASH VICTOR/UNIVERSAL	5	5	TRY AGAIN AALIYAH VIRGIN	5	NEW	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE	5	5	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
6	NEW	PEARL THE YELLOW MONKEY BMG FUNHOUSE	6	10	LATINO LOVER LOONA UNIVERSAL	6	5	WHEN I SAID GOODBYE/SUMMER OF LOVE STEPS JIVE	6	7	EASY LOVE LADY EGP/SONY
7	6	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	7	8	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	7	6	WOMAN TROUBLE ARTFUL DODGER/R, CRAIG/C. DAVID FFRR	7	6	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
8	9	ESCAPE MISIA BMG FUNHOUSE	8	13	SUPERGIRL REAMONN VIRGIN	8	7	I'LL NEVER STOP 'N SYNC JIVE	8	10	FREESTYLER BOMFUNK MC'S EPIC
9	4	SEASONS AYUMI HAMASAKI AVEV TRAX	9	17	LOVE PARADE 2000 DR. MOTTE & WESTBAM RCA	9	9	MARC ET CLAUDE POSITIVA	9	9	MOI...LOLITA ALIZEE POLYDOR/UNIVERSAL
10	3	OTOME PASTA NI KANDO TANPOPO ZETIMA	10	11	IT FEELS SO GOOD SONIQUE UNIVERSAL	10	8	SANDSTORM DARUDE NEO	10	8	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
11	2	MIZU-RIKU-SORA, MUGENDAI 19 VICTOR/UNIVERSAL	11	11	ICH LEBE FUR HIP HOP D.J. TOMEKK FEATURING GZA ARIOLA	11	4	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR	11	NEW	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
12	5	ASHITA NO KAZE MASAYOSHI YAMAZAKI POLYDOR	12	14	I'M OUTTA LOVE ANASTACIA EPIC	12	NEW	SUNDAY MORNING CALL OASIS BIG BROTHER	12	NEW	BELUSION BREAKDOWN BOUGA VIRGIN
13	8	NUI NI NARITAI TUBE SONY	13	7	TAKE MY HEART BAND OHNE NAMEN EPIC	13	NEW	I NEED YOUR LOVIN' (LIKE THE SUNSHINE) MARC ET CLAUDE POSITIVA	13	NEW	NATURAL BLUES MOBY VIRGIN
14	NEW	MUSIC HOUR PORNO GRAFFITI SONY	14	9	THE RIDDLE GIGI D'AGOSTINO ZYX	14	12	WOMAN TROUBLE ARTFUL DODGER/R, CRAIG/C. DAVID FFRR	14	12	OOPS!...I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
15	NEW	GOOD TIME ASKA YAMAHA MUSIC COMMUNICATIONS	15	19	GEMMA BIER TRINKEN ANTON AXS TIROL FEATURING DJ OETZI EMI	15	14	SPINNING AROUND KYLIE MINOGUE PARLOPHONE	15	11	NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY
16	10	SAKURA ZAKA MASAHARU FUKUYAMA VICTOR/UNIVERSAL	16	NEW	TURLICH, TURLICH DAS BO ZOMBA	16	13	BABYLON DAVID GRAY EASTWEST	16	13	MAMBO MAMBO LOU BEGA BMG
17	7	HITOTSU DAKE JUDY AND MARY EPIC RECORDS	17	12	JUNIMOND ECHT EDEL	17	17	UNCLE JOHN FROM JAMAICA VENGABOYS	17	NEW	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
18	12	LOVE 2000 HITOMI AVEV TRAX	18	18	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL	18	11	VIOLENT/POSITIVA	18	14	HE WASN'T MAN ENOUGH TONI BRAXTON BMG
19	NEW	SYANHAI NO KAZE YUKO NAKAZAWA ZETIMA	19	15	ONE TO MAKE HER HAPPY MARQUE EDEL	19	17	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL	19	16	LE BILAN JACKY & BEN-J SMALL/SONY
20	16	HAPPY SUMMER WEDDING MORNING MUSUME ZETIMA	20	NEW	SEINE STRASSEN XAVIER NAIDOO EPIC	20	18	YELLOW COLDPLAY PARLOPHONE	20	19	HEY ARRIBA RAYDEL FTD/SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	YUZU YUZA MAN IN THE SUMMER SENHA & CO.	1	1	BON JOVI CRUSH MERCURY/UNIVERSAL	1	NEW	COLDPLAY PARACHUTES PARLOPHONE	1	2	MOBY PLAY VIRGIN
2	NEW	LUNA SEA LUNACY UNIVERSAL VICTOR	2	4	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	2	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	1	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
3	1	MAI KURAKI DELICIOUS WAY GIZA STUDIO	3	2	WOLFGANG PETRY KONKRET HANSA	3	2	DAVID GRAY WHITE LADDER EASTWEST	3	5	SANTANA SUPERNATURAL ARISTA/BMG
4	2	PUFFY THE VERY BEST OF PUFFY—AMIYUMI JET FEVER EPIC	4	3	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI	4	3	MOBY PLAY MUTE	4	4	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
5	3	KEN HIRAI THE CHANGING SAME SONY	5	NEW	ANASTACIA NOT THAT KIND EPIC	5	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	5	3	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
6	10	QUEEN QUEEN IN VISION TOSHIBA-EMI	6	10	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL	6	NEW	MORCHEEBA FRAGMENTS OF FREEDOM EASTWEST	6	7	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
7	8	LISA ONO PRETTY WORLD TOSHIBA-EMI	7	NEW	ZLATKO ICH BLEIBE WER ICH BIN HANSA	7	8	GABRIELLE RISE GO! BEAT/POLYDOR	7	10	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
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11	5	T.M. REVOLUTION DISCORDANZA TRY MY REMIX—SINGLE COLLECTIONS ANTINOS	11	NEW	SOUNDTRACK ROMEO MUST DIE VIRGIN	11	NEW	BRYAN FERRY SLAVE TO LOVE VIRGIN	11	NEW	MORCHEEBA FRAGMENTS OF FREEDOM WEA
12	19	BON JOVI CRUSH MERCURY	12	6	REAMONN TUESDAY VIRGIN	12	9	TRAVIS THE MAN WHO INDEPENDIENTE	12	12	SINSEMILIA TOUT C'QU'ON A DOUBLE T/SONY
13	14	TUBE TUBEST III SONY	13	9	RED HOT CHILI PEPPERS CALIFORNICATION WEA	13	15	STING BRAND NEW DAY A&M	13	13	VARIOUS ARTISTS SOLIDAYS BMG
14	NEW	VARIOUS ARTISTS STILL ECHO—CLASSICAL HEALING COMPILATION VICTOR	14	11	DIE LOLLIPOPS DIE LOLLIPOPS EDEL	14	14	SANTANA SUPERNATURAL ARISTA	14	17	SOUNDTRACK GLADIATOR PHILIPS/UNIVERSAL
15	17	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA/EMI	15	NEW	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	15	14	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE	15	14	ST. GERMAIN TOURIST EMI
16	12	MAX SUPER EUROBEAT PRESENTS HYPER EURO MAX AVEV TRAX	16	14	AYMAN HOCHZEUSLIV EASTWEST	16	RE	BRITNEY SPEARS OOPS!...I DID IT AGAIN JIVE	16	RE	PATRICK BRUEL JUSTE AVANT BMG
17	4	FUMIYA FUJII IN AND OUT SONY	17	18	HELMUT LOTTI 'OUT OF AFRICA' EMI	17	11	BON JOVI CRUSH MERCURY	17	19	BON JOVI CRUSH MERCURY/UNIVERSAL
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12	19	BON JOVI CRUSH MERCURY	12	6	REAMONN TUESDAY VIRGIN	12	9	TRAVIS THE MAN WHO INDEPENDIENTE	12	12	SINSEMILIA TOUT C'QU'ON A DOUBLE T/SONY
13	14	TUBE TUBEST III SONY	13	9	RED HOT CHILI PEPPERS CALIFORNICATION WEA	13	15	STING BRAND NEW DAY A&M	13	13	VARIOUS ARTISTS SOLIDAYS BMG
14	NEW	VARIOUS ARTISTS STILL ECHO—CLASSICAL HEALING COMPILATION VICTOR	14	11	DIE LOLLIPOPS DIE LOLLIPOPS EDEL	14	14	SANTANA SUPERNATURAL ARISTA	14	17	SOUNDTRACK GLADIATOR PHILIPS/UNIVERSAL
15	17	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA/EMI	15	NEW	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	15	14	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE	15	14	ST. GERMAIN TOURIST EMI
16	12	MAX SUPER EUROBEAT PRESENTS HYPER EURO MAX AVEV TRAX	16	14	AYMAN HOCHZEUSLIV EASTWEST	16	RE	BRITNEY SPEARS OOPS!...I DID IT AGAIN JIVE	16	RE	PATRICK BRUEL JUSTE AVANT BMG
17	4	FUMIYA FUJII IN AND OUT SONY	17	18	HELMUT LOTTI 'OUT OF AFRICA' EMI	17	11	BON JOVI CRUSH MERCURY	17	19	BON JOVI CRUSH MERCURY/UNIVERSAL
18	NEW	THE CORRS IN BLUE EASTWEST JAPAN	18	13	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	18	16	EMINEM THE SLIM SHADY LP INTERSCOPE	18	15	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
19	9	L'ARC-EN-CIEL ECTOMORPHED WORKS KI/OON	19	12	RICHARD ASHCROFT ALONE WITH EVERYBODY VIRGIN	19	12	DR. DRE DR. DRE—2001 INTERSCOPE	19	RE	LOUISE ATTAQUE COMME UN A DIT ATMOSPHERIQUES/SONY
20	NEW	SOUNDTRACK MISSION: IMPOSSIBLE 2 AVEV TRAX	20	16		20	13	TOPLADER ONKA'S BIG MOKA SONY S2	20	RE	TRACY CHAPMAN TELLING STORIES EASTWEST
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	YUZU YUZA MAN IN THE SUMMER SENHA & CO.	1	1	BON JOVI CRUSH MERCURY/UNIVERSAL	1	NEW	COLDPLAY PARACHUTES PARLOPHONE	1	2	MOBY PLAY VIRGIN
2	NEW	LUNA SEA LUNACY UNIVERSAL VICTOR	2	4	B.B. KING & ERIC CLAPTON RIDING						



# HITS OF THE WORLD

CONTINUED

## EUROCHART 07/28/00 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	THE REAL SLIM SHADY EMINEM INTERSCOPE
2	1	IT'S MY LIFE BON JOVI MERCURY
3	3	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
4	4	CES SOIREES LA YANNICK LA TRIBU/SONY
5	6	I'M OUTTA LOVE ANASTACIA EPIC
6	NEW	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
7	5	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE
8	NEW	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE
9	8	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
10	RE	L'ENVIE D'AIMER DANIEL LEVI MERCURY
<b>ALBUMS</b>		
1	1	BON JOVI CRUSH MERCURY
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	3	SANTANA SUPERNATURAL ARISTA
4	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
5	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE
6	5	MOBY PLAY MUTE
7	7	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
8	8	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT/VIRGIN
9	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS
10	9	WOLFGANG PETRY KONKRET NA KLARU/BMG

## SPAIN (AFYVE/ALEF MB) 07/12/00

THIS WEEK	LAST WEEK	SINGLES
1	3	IF YOU LEAVE ME NOW MONICA NARANJO EPIC
2	2	VAS A VERME POR LA TELE LOS PLANETAS RCA
3	1	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
4	8	I DISAPPEAR METALLICA EDEL
5	6	SUENO SU BOCA RAUL HORUS
6	NEW	IT FEELS SO GOOD SONIQUE UNIVERSAL
7	NEW	BREATHLESS THE CORRS 143/LAVA/DRO
8	NEW	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
9	NEW	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS COLUMBIA
10	5	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
<b>ALBUMS</b>		
1	1	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
2	NEW	LA UNION GRANDES EXITOS WEA
3	2	CAMELA SIMPLEMENTE AMOR HISPAVOX
4	4	MANA UNPLUGGED WEA
5	3	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
6	NEW	ISMAEL SERRANO LOS PARAISOS DESIERTOS UNIVERSAL
7	6	ESTOPA ESTOPA ARIOLA
8	5	RAUL SUENO SU BOCA HORUS
9	7	BON JOVI CRUSH MERCURY/UNIVERSAL
10	10	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA

## MALAYSIA (RIM) 07/04/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK MISSION: IMPOSSIBLE 2 SONY
2	2	WESTLIFE SPECIAL EDITION BMG
3	3	'N SYNC NO STRINGS ATTACHED JIVE/BMG
4	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
5	RE	BON JOVI CRUSH UNIVERSAL
6	4	VARIOUS ARTISTS FOREVERMORE WARNER
7	5	RAIHAN KOLEKSI NASYID TERBAIK WARNER
8	RE	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
9	NEW	MELLY MELLY PONYCANYON
10	NEW	AGU + AHUI WE'RE FAMILY ROCK

## HONG KONG (IFPI Hong Kong Group) 07/09/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANDY HUI PREVIOUSLY GO EAST
2	8	KELLY CHEN PAISLEY GALAXY GO EAST
3	7	KELLY CHEN KELLY CHEN COLLECTION 1995-2000 GO EAST
4	5	FLORA CHAN SHE IS FLORA CHAN CINEPLOY
5	3	NICHOLAS TSE ZERO DISTANCE EEG
6	2	CECILIA CHEUNG A BRAND NEW ME UNIVERSAL
7	NEW	O.S.T. NEEDING YOU WARNER
8	6	JOEY YUNG JOEY EP2 EEG
9	RE	BONDY CHIU THE MOST ENJOYABLE EEG
10	RE	L.M.F. LAZY CLAN DNA

## IRELAND (IRMA/Chart-Track) 07/10/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR
2	2	THE REAL SLIM SHADY EMINEM INTERSCOPE
3	1	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR
4	3	BREATHLESS THE CORRS 143/LAVA/EASTWEST
5	4	SANDSTORM DARUDE NED
6	8	IT'S MY LIFE BON JOVI MERCURY
7	6	SPINNING AROUND KYLIE MINOGUE PARLOPHONE
8	5	IT FEELS SO GOOD SONIQUE MCA
9	7	WHO'S IN THE HOUSE FATHER BRIAN & THE FUN LOVIN' CARDINALS FATHA
10	9	YOU SEE THE TROUBLE WITH ME BLACK LEGEND ETERNAL/WEA
<b>ALBUMS</b>		
1	1	DAVID GRAY LOST SONGS 95-98 IHT
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	4	DAVID GRAY WHITE LADDER IHT
4	3	MOBY PLAY MUTE
5	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
6	NEW	LOU REED TRANSFORMER RCA
7	RE	THE CORRS TALK ON CORNERS 143/LAVA/EASTWEST
8	7	TOM JONES RELOAD GUT
9	6	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT
10	NEW	COLDPLAY PARACHUTES PARLOPHONE

## BELGIUM/WALLONIA (Promuvi) 07/21/00

THIS WEEK	LAST WEEK	SINGLES
1	1	CES SOIREES LA YANNICK EPIC
2	2	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
3	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
4	4	AMIER CECILIA CARA & DAMIEN SARGUE MERCURY/UNIVERSAL
5	5	THONG SONG SISQO MERCURY/UNIVERSAL
6	NEW	I'M OUTTA LOVE ANASTACIA EPIC
7	9	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
8	NEW	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
9	6	ELLE, TU L'AIMES HELENE SEGARA WARNER
10	7	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
<b>ALBUMS</b>		
1	6	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
3	2	HELENE SEGARA AU NOM D'UNE FEMME WARNER
4	3	ERA ERA 2 MERCURY/UNIVERSAL
5	4	SANTANA SUPERNATURAL ARISTA/BMG
6	7	ST. GERMAIN TOURIST EMI
7	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
8	RE	BON JOVI CRUSH MERCURY/UNIVERSAL
9	10	VARIOUS ARTISTS LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
10	NEW	JULIO IGLESIAS NOCHE DE CUATRO LUNES COLUMBIA/SONY

## AUSTRIA (Austrian IFPI/Austria Top 40) 07/11/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	2	IT'S MY LIFE BON JOVI UNIVERSAL
3	3	SINGALONGSONG TIM TIM EMI
4	4	SUPERGIRL REAMONN VIRGIN
5	7	GROSSER BRUDER ZLATKO & JURGEN BMG
6	10	AROUND THE WORLD ATC BMG
7	NEW	I'M OUTTA LOVE ANASTACIA SONY
8	5	THE REAL SLIM SHADY EMINEM UNIVERSAL
9	8	YOU SANG TO ME MARC ANTHONY SONY
10	6	ONE TO MAKE HER HAPPY MARQUE EDEL
<b>ALBUMS</b>		
1	1	BON JOVI CRUSH UNIVERSAL
2	2	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
3	4	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL
4	6	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
5	3	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
6	8	KASTELRUTHER SPATZEN UND EWIG WIRD DER HIMMEL BRENNEN KOCH
7	9	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI
8	9	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
9	NEW	ANASTACIA NOT THAT KIND SONY
10	RE	SANTANA SUPERNATURAL ARISTA/BMG

## SWITZERLAND (Media Control Switzerland) 07/23/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	2	I'M OUTTA LOVE ANASTACIA SONY
3	5	THE REAL SLIM SHADY EMINEM UNIVERSAL
4	3	IT'S MY LIFE BON JOVI UNIVERSAL
5	4	CES SOIREES LA YANNICK SONY
6	9	LATINO LOVER LOONA UNIVERSAL
7	10	IT FEELS SO GOOD SONIQUE UNIVERSAL
8	8	THONG SONG SISQO UNIVERSAL
9	7	NEVER BE THE SAME AGAIN MELANIE C EMI
10	RE	GROSSER BRUDER ZLATKO & JURGEN BMG
<b>ALBUMS</b>		
1	2	ANASTACIA NOT THAT KIND SONY
2	1	BON JOVI CRUSH UNIVERSAL
3	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
4	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
5	4	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
6	5	SANTANA SUPERNATURAL ARISTA/BMG
7	NEW	MORCHEEBA FRAGMENTS OF FREEDOM WARNER
8	7	NEK LA VITA E WARNER
9	NEW	SOUNDTRACK MISSION: IMPOSSIBLE 2 PHONAG
10	9	REAMONN TUESDAY EMI

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**THE ODDLY NAMED** but hugely talented **Badly Drawn Boy** is being garlanded in the U.K. music press as having made the U.K. debut album of the year with "The Hour Of Bewilderbeast" (Twisted Nerve). The name conceals not a group but **Damon**



BADLY DRAWN BOY

**Gough**, a 30-year-old songwriter from Bolton, Lancashire, in England, who studied classical music at Leeds College of Music. The album was released in early July, and a series of five-star reviews made excited comparisons with **John Lennon**, **Bob Dylan**, **Brian Wilson**, **Beck**, and **Burt Bacharach**, among others. The favorable reviews followed a similarly impressive set of notices for his live performance at the Glastonbury Festival in June. "The Hour Of The Bewilderbeast" is an epic song cycle that charts an imaginary relationship. "Basically it's saying that we are all human and full of doubt, no matter how much you come across as confident and cocksure," Gough says. Eagerly anticipated appearances at the Reading and Leeds rock festivals Aug. 26-27 seem certain to cement his emergence as the most interesting new British singer/songwriter of recent years.

NIGEL WILLIAMSON

**A NEW SINGAPORE GIRL GROUP** has set its sights on Japan's lucrative pop music market. **Mirai** ("future" in Japanese) comprises **Roselin Ismail**, who is Malay, and **Elizabeth Tan** and **Brena Tan**, both of Chinese origin. The three teenagers were chosen from over 400 applicants in an intensive talent search by Japanese music company iNoks Productions. The girls sing in both Mandarin and English but are now taking Japanese lessons. Their self-titled debut album was released June 22 on Singapore label S2S and on Taiwan's Rock Records, and a Japanese release on iNoks Records is being readied. One of Mirai's songs, "Open Up Your Mind," is already being used as the theme for the TV Tokyo program "Genso Moden Saiyuki." Mirai was recently introduced at a showcase in Singapore, and press from Japan and Taiwan was flown in for the event. **NAZIR HUSAIN**

**FINLAND'S MUSIC SCENE** has undergone a makeover in recent months following Finnish acts' improved chart presence across Europe. **DaRude**, **HIM**, and **Bomfunk MC's** have all enjoyed impressive success outside the domestic market. The change has happened swiftly: When the **Crash's** debut set, "Comfort Deluxe," was released last summer, Finnish bands singing in English were not expected to succeed, even at home. But the record has defied expectations with its Scandinavian success. "In Finland, the Crash have a fanatic fol-

lowing. Gigs are sold out, and the crowd sings along to all their tunes. Their Web site has also gathered a strong community of fans," says Warner Music Finland promotion manager **Mark Fry**. Now the album has been released in Austria, and a fall release is planned in Germany. "The singles 'Sugar-ared' and 'World Of My Own' instantly impress people. They just show what a genius [front man] **Teemu Brunila** is at writing intelligent love songs," Fry adds. **JONATHAN MANDER**

**A RENEWED CONFIDENCE** within the music industry has led to the Musicians Union of Ghana (Musiga) initiating the Awards for Music Excellence. Its first ceremony takes place Aug. 26 in the capital city Accra and will honor Ghanaian musicians working at home and abroad. Meanwhile the Copyright Society of Ghana is working out a new public performance licensing and royalty collection structure after successfully appealing against a 1997 High Court decision that allowed bars not to pay for music played on their premises. **KWAKU**

**SASHA, THE 26-YEAR-OLD** German singer who has just been given a Platinum Europe Award in recognition of 1 million European album sales, has achieved gold status for his second album, "... You" (WEA). After entering the charts at No. 2, the album is now rapidly approaching platinum status (300,000 copies), further fueled by the single "Chemical Reaction," a reggae/pop song with a rap interlude by "Daddy" **Wayne Roach** that has received massive video play on Viva N1 and MTV's "Breakout." **Sasha**, who won an Echo Award as best newcomer male vocalist earlier this year, will perform Aug. 17 at the opening gala of the Popkomm music fair in Cologne, Germany, to be broadcast live on ARD (Germany's premier channel). He will also perform Sept. 29 at the Viva "Comet" Awards at the Expo 2000 fairgrounds in Hannover, Germany. An extensive fall tour will kick off in Oslo and take in nine European territories. The album has also been released in Latin America, South Africa, Malaysia, Taiwan, Korea, and Japan. A U.S. release on Reprise is pending. **ELLIE WEINERT**

**FORMER DIRE STRAITS GUITARIST** **Mark Knopfler** is joined by **Van Morrison**, **James Taylor**, and the ex-**Squeeze** pair of **Chris Difford** and **Glenn Tilbrook** on his forthcoming solo album. Due for release Sept. 25, "Sailing To Philadelphia" (Mercury) follows Knopfler's 1996 solo debut, "Golden Heart." The album is preceded by the single "What It Is" Sept. 18. Meanwhile Knopfler, whose previous soundtracks have included "Last Exit To Brooklyn," "Local Hero," and "Wag The Dog," is working on the music for "Road To Glory," a movie that stars **Robert Duvall** and **Michael Keaton** and marks the acting debut of Scottish former international soccer player turned TV pundit **Ally McCoist**. **NEVILLE KITSON**



# Industry Vet Deacon Departs U.K. Record Biz

## British Phonographic Industry Director General Bids Farewell After 21 Years

BY TOM FERGUSON

LONDON—British Phonographic Industry (BPI) director general John Deacon left the music industry 21 years ago.

For those who thought he actually departed on July 12 this year after the BPI's annual general meeting (Billboard, July 22), Deacon will recall the day he joined the trade group in 1979. At the time, he was working for A&M Records but had become a candidate to succeed BPI director general Geoffrey Bridge. The association's ruling council was considering the matter, and asked Deacon to leave the room.

The next thing he knew, council member Maurice Oberstein was telling him, "You've got it—welcome to leaving the industry." Deacon laughs and says, "I thought, 'Oh, Christ, what have I done?'"

What Deacon has, in fact, done for the British record industry is more than Oberstein and those other council members could have imagined. He has steered its trade association from youth to maturity, handled awkward periods of adolescence (a chart-hyping outbreak, for instance), and, most important, helped the BPI develop an adult relationship with successive U.K. governments. Today, the heads of BPI member companies are welcome in Whitehall's corridors of power.

It is no mean feat, considering that, for example, current BPI chairman Rob Dickins once signed a publishing deal with the Sex Pistols. Back in '79, the likes of Johnny Rotten would not have been considered suitable guests at No. 10 Downing St.

Deacon's love affair with the record business began in 1961 almost by chance. "While I was in the [Royal Air Force]," he recalls, "I'd done a Frank Sinatra discography. It transpired that Philips, which at that time distributed CBS in the U.K., wanted to do an album of Sinatra's '40s recordings, made when he was signed to Columbia. And someone told them that there was somebody called John Deacon who had all the information on recording dates. . . . So I went up to Philips with all the recording dates for an album—I think it was called 'Sinatra Plus'—and then I was interviewed as a management trainee. Which is how I came to join Philips.

"It was actually something I'd dreamed about, to be honest," he adds. "People often say to me now, 'You've worked hard to get where you are.' Well, yes, I'd wanted to get into the music business. I love it, but it just came about by pure luck."

In the '60s, the Philips Records group was home to Dusty Springfield; Cleo Laine; Dave Dee, Dozy, Beaky, Mick & Tich; the Pretty Things; and the Walker Brothers, among others. "Later the Mercury label came in," says Deacon, "and then they had some really nice exciting things, like the Riverside jazz label. . . . which was marvelous for me. I've still got the test pressings in the loft."

In 1969, another chance element led Deacon away from Philips. "We han-

dled the Island catalog, and Island were having terrible problems with Philips' quality control—either they had a quality control manager who was too disciplined and wouldn't let anything out, or they just weren't producing good enough records. Anyway, [one-time Island Records managing director] Dave Betteridge used to scream his head off at just about everybody except me."

Betteridge and Island founder Chris Blackwell had, it turned out, been talking with A&M co-founder Jerry Moss about his plans to open a U.K. operation. Betteridge invited Deacon to a pub on London's Edgware Road, but the Briton was indisposed.

"I had this flu and no voice, but [Betteridge] talked me into it," Deacon says. "So I went up there like death warmed up, and it transpired that he had Jerry Moss—who I didn't know then—with him. Out of the blue, here was this bloke who was dealing in comparative long-term planning and so on, and Jerry said, 'Well, we're going to open up an operation and wondered if you'd like to join.'"

"That was lovely," Deacon says. "I didn't know too much about A&M, other than Herb Alpert and his Tijuana Brass—but I guess that's all most people knew in those days. Otherwise, it was the Sandpipers, Sergio Mendes & Brasil '66. . . . It was obviously a very small, very sophisticated, middle-of-the-road label, and I obviously looked pretty middle of the road, I guess.

"Again, it was a time of change, with the American labels coming in. Ian Ralfini was just opening up the WEA label over here, for example," Deacon continues. "So A&M launched in 1969 on the first of April—an ominous date—with only four staff. When I left in 1979, the label in the U.K. had a staff of about 60 or 70."

At A&M, Deacon was initially GM, and when Derek Green came in as managing director from publishing arm Rondor in 1973, Deacon became commercial director. The two—who remain close friends—worked together until 1979. It was a period that saw A&M successfully move away from its MOR roots, with U.K. signings including Joan Armatrading, Rick Wakeman, and Supertramp. Deacon remembers the company's breakthrough success with the latter band especially fondly.

"That was a great thing for us," he says. "It took a while to take off, and then the 'Crime Of The Century' album [in 1974] arrived. I remember

Derek and I sitting there listening, and literally our hair just stood on end—it was so exciting."

Even then, Deacon was aware of the trade association that was to shape his future.

"I had attended the first BPI [annual general meeting] back around 1972, and there were only two or three independents there," he says. "It was decided to have a council of a dozen members. Geoff Bridge, who was the first [director general], was just about to join A&M, having been general manager of Pye, which had been A&M's U.K. distributor—so we knew each other and had tried to sort out some very tricky subjects."

Deacon adds, "I think he saw me and thought, 'He's an independent, we'll have him.' So somehow I ended up sitting there with some extremely wise people like John Fruin, who was chairman then—some big names."

Caricatures of Fruin and other past BPI chairmen can be found in a framed portrait given to Deacon on July 12, the day he officially retired from the association. While the drawing is affectionate, Deacon will concede there were some dark days for the BPI

and the U.K. record industry during his 21 years.

"The first couple of years were in the days of chart-hyping scandals. And that was a difficult time," he says.

Although those scandals over records being bought onto the U.K. charts drew considerable media-led opprobrium down upon the industry—and claimed a few scalps from within it—Deacon accents the positive in hindsight. "Good things came out of it. It meant that the chart became much more sophisticated and secure. At the time, we had about 250 shops [reporting sales to the chart compilers]—we very quickly realized that we'd need about 500. Now, we're round about the 5,000 mark. Looking back, there were enormous complaints about the chart being inaccurate; now, it's ironic that some people are complaining that it's too accurate."

Even so, internal BPI committees of inquiry into chart hyping, says Deacon, "tested one's friendship with people who were on the council, who you had to talk to about things and who—I think quite genuinely—didn't know about those specific incidents. But you had to go into all these things. I think they were of limited use, but you have to be whiter than white, and you want to be seen by the public to be looking into it."

Another significant moment for the BPI, in Deacon's opinion, was the 1980 appointment of Chrysalis co-founder Chris Wright as chairman. "Chris often gets forgotten within the BPI in many ways, but he really did an enormous amount in the three years he served and really put us on the map. He was a great spokesman for the industry, and it came from the heart. He certainly helped me enormously."

The U.K. government's Monopolies & Mergers Commission (MMC) inquiry on CD pricing in 1994 was another difficult time.

Deacon says, "People will argue that the MMC inquiry was unnecessary at the time, and I suppose in many ways, one should say, 'Yes, it was.' The worst thing about it was that the whole industry marked time—and the public's perception was that CD prices were actually too high, because there was a committee of inquiry going on."

Eventually, the industry received a clean bill of health from the inquiry. "The interesting thing was that once we were cleared, CD sales in the U.K. suddenly took off, because the public perception that CD prices were too high suddenly ceased," Deacon says.

The MMC affair also helped the U.K. industry grow up, Deacon suggests. "In some respects, it also helped our lobbying efforts. Some council members had acknowledged that we had to lobby for particular things, but lobbying has to be continuous. We had to look at young, up-and-coming backbenchers [members of Parliament] and deal with them so that when, hopefully they were promoted, they knew you, and when you wanted a meeting, they were happy to do so because of that.

"Afterwards, the whole industry agreed that we had to lobby continuously—and right now, probably even more so than ever," he says. "Legislation is happening all the time, and you've got to have ready access to ministers."

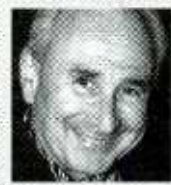
Another testing time was a Copyright Tribunal probe into mechanical royalty rates in 1991, "where we had the industry seemingly tearing itself to pieces," says Deacon. "Publisher vs. record company, with many of them under the same ownership. And I think both sides probably spent in the region of 2 million pounds [\$2.99 million] fighting each other on that.

"It became quite obvious afterwards that if the industry was going to succeed, or at least make a bigger impact, then we had to be on the same side," he says. "And out of that came the 'British Invisibles' report in 1995, which was very significant—it showed that we were exporting twice as much as we were importing. Not only that, the report was done by a reputable body which had been used to doing similar things for the banking and insurance industries, etc. Suddenly here was the music business with a grown-up report, and people in high positions read it. We were able to go along and say, 'We are important, and

(Continued on page 109)

At the conclusion of his 21 years at the helm of BPI, international colleagues of director general John Deacon, CBE, pay tribute to a remarkable career.

*"John Deacon is the consummate professional. He is the model for a national group director. The BPI is a great organization—made better by having had John Deacon as its director general."*



Joy Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI)

*"John has set the standard for service to the recording industry. He has always been a leader, and it is a standard that all of us running industry trade groups try and meet."*



Hilary Rosen, president/CEO of the Recording Industry Assn. of America

*"I am privileged to have enjoyed a 20-year relationship with John Deacon both as a business colleague and as a friend. How could we not admire his inherent sense of diplomacy, his management skills, his unique ability to walk the professional tightrope between often competing interests. . . . and of course the recurring thought that as a John Cleese clone he could just as easily have enjoyed a career in Monty Python! John has been a great ambassador for the recording industry in Britain."*



Brian Robertson, president of the Canadian Recording Industry Assn.

*"The record industry has been very fortunate to have had the benefit of John's talent for so long. For my part, I have been grateful for the time he has always spared me to talk about, and help me with, record industry matters. His unfappable demeanor in dealing with a multitude of difficult issues has led me, like many to wonder what, if anything, could rile this man! It is hard to imagine the industry without John."*



Emmanuel Cuneki, executive director of the Australian Record Industry Assn.

*"John Deacon is a true gentleman of clear integrity yet politically astute. The perfect front and foil for the occasionally unruly U.K. music industry. I shall miss him—and so will the music business."*



Paul Russell, chairman of Sony Music Entertainment Europe and of the IFPI's communications committee

*"The opportunity of working with John at the BPI during the last year has been an invaluable experience as a lead into succeeding him as director general. John's dedication and love of the business has been an infectious example for all here at the BPI—a great legacy for the BPI to build on in the future."*



Andrew Yeates, director general, British Phonographic Industry



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Web Promotions Help Push Matchbox Twenty Set To Success

BY ED CHRISTMAN

NEW YORK—Atlantic Records' efforts to use Internet promotions as a cornerstone of its marketing plans for matchbox twenty's "Mad Season By Matchbox Twenty" paid off in a big way, helping the album, which was released May 23, to debut at No. 1 on the Top Internet Album Sales chart. But more important, the Internet promotions helped create awareness that allowed the album to scan more than 1 million units in its first eight weeks of availability.

To date, the album has scanned about 1.1 million units, after scanning about 365,000 units in its debut week, while Internet sales totaled about 11,300 units so far, of which about 6,000 were sold in its debut week, according to SoundScan. Moreover, "Bent," the first single off "Mad Season," has just

hit No. 1 on The Billboard Hot 100, making it matchbox twenty's first-ever No. 1 single.

Atlantic Records partnered with America Online (AOL), using the Internet service provider's music-related products and marketing clout to promote the matchbox twenty album (Billboard, May 13). Among the promotions that were hooked up on the album's behalf was the creation of a band area, where fans could listen to music previews of the album, see video-clips, learn tour news, and link to the band's official Web site. Also, the band helped promote AOL's new "You've Got Pictures" service by judging a digital photo contest.

Moreover, each matchbox twenty CD was bundled with a dedicated Spinner player and a customized version of WinAmp, both AOL-owned. The former player offered

direct access to a band-designed Internet channel, dubbed matchbox twenty radio, and the latter gave users access to a live bonus track, "You And I And I."

Val Azzoli, co-chairman/co-CEO



AZZOLI

of the Atlantic Group, says that Atlantic relied so heavily on the Internet because marketing is about reaching the consumer. "It is our job to go where the consumers are, and a lot of [matchbox twenty] consumers are on the Internet."

On the other hand, Azzoli points out that the Internet promotions weren't something done in lieu of traditional marketing efforts. "We had a total marketing spend, and [the Internet piece] fell in place

and was part of it."

Moreover, Azzoli says, Atlantic worked very carefully to "cross-pollinate" the Internet marketing with the traditional marketing vehicles like radio, retail, and

*'It is our job to go where the consumers are, and a lot of [matchbox twenty] consumers are on the Internet'*

- VAL AZZOLI -

music magazines and newspapers. With retail in particular, he says, Atlantic worked closely with the online stores of its brick-and-mortar partners.

Azzoli says that the extent of Atlantic's commitment to Internet promotions for the matchbox twenty album would only work for big acts. "This is like television marketing," he explains, in that "if nobody knows an act, what are you advertising?"

At the end of the day, television

promotions and the huge AOL promotion for matchbox twenty only make sense when labels are dealing with big albums that can be marketed to the masses. In fact, Azzoli predicts that the wide range of Internet promotions that Atlantic entered into on behalf of matchbox twenty will be a common component of marketing big album releases in the future.

That doesn't rule out using the Internet for niche marketing, which many labels and bands are currently doing to reach the "rabid-fan bands," he adds.

Despite the sales success of "Mad Season," Azzoli says that Atlantic is still wrestling with how to measure the effectiveness of the various promotions. "We are really going into new, uncharted waters, and when you do something of this magnitude, you try to find ways of gauging it."

In the meantime, he says that while he may not be able to measure the effectiveness of every component of the Internet campaign, there is one thing he knows for sure: "AOL are great partners; they truly get it. They appreciate what one can do in marketing music."

## ElectricArtists Harnesses Internet's Marketing Power

BY STEVE TRAIMAN

NEW YORK—ElectricArtists (EA) is helping to redefine the way music, entertainment, and lifestyle properties are marketed and purchased on the Internet, guided by co-founders CEO Marc Schiller and president Ken Krasner.

Through numerous clients and strategic partnerships, the company is harnessing the Internet's vast community of music fans' grass-roots potential and championing the music industry's newest and most vital sales and marketing tool.

Two recent initiatives by the firm include Steely Dan's "Two Against Nature" on Giant Records, the duo's first album in 20 years, and Atlantic Records' "Mad Season by matchbox twenty," which hit No. 1 on Billboard's Top Internet Albums Sales chart its first week out of the box (see story, this page).

Schiller and Krasner say they understood early on, back in 1994, the power of the Internet—that the Web would soon become central to the setup of every entertainment property and consumer product. Krasner was head of RCA's new-media division, and Schiller guided the House of Blues' new-media properties. They

knew that to succeed in this new world you needed to understand the mind-set of consumers on the Internet as much as you understood the product.

Schiller and Krasner say that they believe the true power of the Internet is as a communication medium and not a broadcasting tool. "Community" is central to the company's successful strategies.

For their music projects, rather than focus their marketing efforts

solely around the periods of new releases, they say it is essential

to maintain an artist's visibility year round by staying in continuous contact with a growing fan base, in the case of matchbox twenty, or with an old fan base that has stayed loyal and added younger listeners all the time, as for Steely Dan. These fans can then join Internet street teams that spread the word-of-mouth as release dates approach.

"Our approach is to be sure that the fan communities feel that they are a part of the process every step of the way," Schiller explains.

"They really can make a difference," adds Krasner. "They call radio stations, they call MTV; in

(Continued on next page)

ElectricArtists

## Summit Draws Game Retailers, Vendors

NEW YORK—The first-ever Interactive Entertainment Merchants Assn. (IEMA) Executive Summit for video and computer game retailers and vendors was expected to draw about 250 leaders of the \$7.2 billion industry to Disney's Contemporary Resort in Lake Buena Vista, Fla., this month.

Sponsored by Cyberactive Publishing, which helped create the IEMA, the July 19-21 event has taken on what president Hal Halpin calls "a life of its own."

Noting that the other market segments—manufacturers and developers—each had associations representing respective wants and needs, he observes, "Due to substantial gains in annual sales, our industry has come of age, and the channel segment of this business is incredibly influential and important. By unifying the category's leading retailers, the organization has pulled together this segment's key merchants and, for the first time, been able to address issues that affect the business."

"The significance of the event is that it represents the first show that has been designed by and for retailers—in the setting, style, and timing of their choice," Halpin adds. "It is also the only industry event that pulls together

all of the industry's leading retail management teams and as such augments other trade shows."

The summit was expected to highlight industry issues. The six panels and participants included the following:

"The E-commerce Impact On Game Retailing," with Robert Freeman, iVendor; Mark Friedler, Gigex; Brian Jamison, Keane Interactive; Jay



Kerutis, Digital River; and moderator Steve Traiman, GameWEEK and Billboard contributing editor.

"Violence In Interactive Media," with Bo Anderson, Video Software Dealers Assn. (VSDA); Len Ciceretto, IEMA; Gail Markels, Interactive Digital Software Assn.; Arthur Pober, Entertainment Software Rating Board; and moderator Andy Eddy, GameWeek.com.

"PC Game Box Standardization," with Tom Cipolla, Electronic Arts; Cal Morel, Interplay; Ron Scott, Activision; Wim Stocks, Infogrames; and moderator Tim Lyon, CA Custom

Printing.

"Channel Marketing Techniques For The 21st Century," with Paul Baldwin, Eidos; Gary Dawson, Interplay; Tim Moore, LucasArts; and moderator Paul Palumbo, GameWEEK.

"Future Market Trending & Forecasting," with Erin Crawford, VSDA; Ilene Haase, NPD Group/TRYSTS; Ted Speck, Strategy Group; and moderator Bob Blandenburg, mmWire.

Among major brick-and-mortar and online retail groups registered for the summit were Babbages, Blockbuster, CompUSA, Electronic Boutique, Game Dealer, Half.com, Hastings, Kmart, Meijers, Shopko, Target, Toys "R" Us, Toysrus.com, Urbanfetch, Wal-Mart, and Warehouse.

Vendors represented at the event were Acclaim, Activision, Bam Entertainment, Bleem, Disney Interactive, Ditan Distribution, Eidos, Electronic Arts, GameSpy, Gigex, Gathering of Developers (G.O.D.), Havas, Infogrames, Interplay, LucasArts, Majesco, Mattel Interactive, Microsoft, South Peak, Take 2, Ubi Soft USA, and Vatical.

Sponsors of various summit events are Ditan Distribution, GameSpy, and Ziff-Davis Publishing.



## newsline...

**REALNETWORKS** reports increased pro forma net earnings that beat Wall Street's expectations and higher revenue for the second quarter that ended June 30, although the company's losses mounted on a consolidated basis. Pro forma earnings, which exclude acquisition and other charges, increased to \$10.6 million, or 6 cents per diluted share, from a net loss of \$500,000 in the second quarter of 1999. Wall Street analysts were expecting a profit of 5 cents.

Including acquisition expenses, Real posted a consolidated loss of \$27.2 million, or 18 cents a share, vs. a loss of \$1.1 million, or 1 cent per share, in the second quarter of 1999. Net revenue for the quarter increased 119% to \$62.7 million from \$28.5 million.

**ARTISTDIRECT** has filed a registration statement with the Securities and Exchange Commission to register options and underlying shares of common stock issuable in connection with certain stock option plans. The shares being registered will be issued by ArtistDirect when the options distributed under the plans are exercised.

**LIQUID AUDIO** has released the fifth generation of its music player software, the Liquid Player, which is available for free download at liquidaudio.com. Several retailers operating online—including Amazon.com, Barnes & Noble.com, Best Buy, CDnow, CDPlus, Chapters.ca, CheckOut.com, CIMS, Face the Music, Harmony House, HMV, J&R, Musicland, National Record Mart, Tower Records, and Virgin JamCast—have or will soon deploy the new Liquid Player for use with their own digital download sales efforts, the company said.

**TARGET STORES** says it plans to open 24 new stores in 16 states on March 11, 2001, with new superstores opening in Florida, Georgia, Nebraska, Texas, and North Dakota.



**BORDERS BOOKS & MUSIC** is partnering with Interscope Geffen A&M on promotions for the Sting summer concert tour. Throughout July and August, Borders will run a number of in-store promotions, including karaoke contests and ticket giveaways, in the 38 tour cities. Borders will also promote Sting on the front cover

of its in-store magazine and on the music page of its Web site.

**MP3.COM** reports that Rubio's Restaurants, a Mexican-food chain with more than 100 locations in California, Arizona, Nevada, Colorado, and Utah, has signed on the first participant in its "retail music program." Under a multi-year agreement, Rubio's will be able to play music from MP3.com artists in its restaurants.

**PREVIEW SYSTEMS** has released an updated version of its E-commerce infrastructure technology that supports Windows Media 7. The system, ZipLock for Music 2.0, also supports encoding formats and digital rights management from Lucent and Intel and jukeboxes from RealNetworks, MusicMatch, WinAmp, and Microsoft.

**AMERICA ONLINE (AOL)** and Citigroup have entered into a strategic alliance for online payment and financial services. As part of the arrangement, Citigroup will act as a clearinghouse for a wide range of online consumer transactions on AOL media, including purchases from E-tailers.

**AMPLIFIED.COM** will begin reporting the sale of digital downloads from its retail accounts to SoundScan. The deal is an extension of the company's 4-year-old agreement with SoundScan to report physical album sales. Reporting from participating E-tailers is beginning with the launch of EMI's digital download program.

In other news, Muze has agreed to add its song and artist database to the list of services offered by Amplified. The Web site is expected to launch a new store service to its accounts that will utilize the database.

**THE INTERNET UNDERGROUND MUSIC ARCHIVE** has announced that it will begin paying artists each time their songs are downloaded or streamed. Artists will be paid 1/4 of a penny per stream and download.

**MAGEX**, a digital rights management services company, is acting as the clearinghouse for a rights-protected Internet charity single. The track—a new version of Bob Marley's "Them Bely Full (But We Hungry)" featuring Sinéad O'Connor and Thomas Dolby, among others—will be sold online for 1 pound (\$1.50) with all artists' royalties going to War Child, a charity dedicated to children living in war zones. 100,000 CD-ROMs containing the Magex software and seven hours of dance tracks from Yesmate.com are being distributed as part of the promotion.

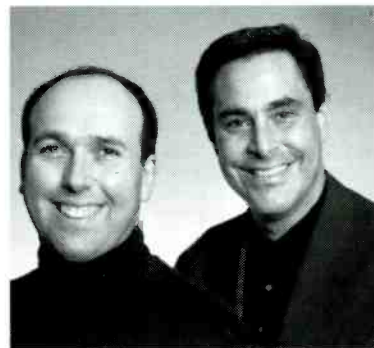
## ELECTRICARTISTS HARNESSES INTERNET'S MARKETING POWER

(Continued from preceding page)

short, they want to be the marketers.

"Labels have allowed us to work and partner with them," he says. "We provide a very specific set of services that adds value to their overall marketing plan for any new release."

"We've been working with EA since their launch a few years ago," notes Nikke Flight, new-media VP at Atlantic, "and we've done more than a dozen projects since they



KRASNER AND SCHILLER

handled the Tori Amos download on a2b Music, one of the first for a major artist.

"Internet marketing is a tremendously important component of most of our releases, and EA is essentially an extension of our team," she adds.

For Steely Dan, Giant Records GM Larry Jacobsen says, "we looked to ElectricArtists to generate grass-roots Internet marketing, reaching the vital sites and message boards as valuable tools. We're also strong believers in marketing outside of radio and feel strongly that the Internet is an essential element of any marketing plan today."

The EA plan involved using focus groups to identify demographics for the duo's first new album in two decades. Both EA and Jacobsen thought that Amazon.com could be a prominent player, as it is used

heavily by the same 30- to 50-year-old urban male group that makes up the band's old fan base.

This led to a major cross-promotion with Amazon across all storefronts, with EA credited for its creative, aggressive, and comprehensive multitiered plan. Elements included an E-mail "blast" to Steely Dan's list of about 20,000, a pre-order campaign with a contest entry for a Fly-Away for Two to the June 4 concert tour opener at the Portland (Ore.) Rose Garden, and an Amazon-created Steely Dan "store" that also promoted its catalog, merchandise, and books.

A separate campaign was designed for major click-and-mortar outlets, including Tower Records/Video/Books, Wherehouse/check-out.com, Trans World Entertainment Corp., Barnes & Noble, Borders Books & Music, Musicland, and Best Buy. On a pre-order program, each chain got a unique track from the album streamed from its respective site. Customers also got a Fly-Away contest entry, with nine winners—one from each participant.

"This was our first general Internet marketing campaign, and we credit EA for doing what they promised," Jacobsen says. "We've used niche firms like Band Bitch for Disturb at the House of Blues and Cornerstone for the Pat McGee Band in the college market, but EA has great contacts with the Internet music community, and they communicated the Steely Dan story exceptionally well."

Advance sales and Internet exclusives have proved quite substantial. In 1998 Depeche Mode used EA to offer fans who pre-ordered "The Singles '86-'98" over the Internet the opportunity to purchase concert tickets prior to general-public availability, resulting in more than \$1.7 million in advance ticket sales. The most notable new-artist campaign was for Christina Aguilera, with EA

building a massive community around the singer by targeting fans of established artists who would respond favorably to her music, seeding newsgroups and mailing lists with music samples and news of the upcoming release.

One-off promotions and targeted merchandising are aimed at achieving two goals for EA clients. They maintain visibility for an artist between releases and generate a steady stream of income. In con-

*'Our approach is to be sure that the fan communities feel that they are a part of the process every step of the way'*

- MARC SCHILLER -

junction with the multi-platinum-selling band Garbage, EA began marketing and overseeing the manufacturing of merchandise exclusive to its client's Web site. The initial Garbage Nail Polish endeavor was so successful that the band plans on making such offers a regular feature, the EA executives report.

Other acts that have benefited from EA services include Melissa Etheridge, Counting Crows, Foo Fighters, Lenny Kravitz, Lit, Megadeth, Godsmack, Bif Naked, Diana Krall, Linda Ronstadt and Emmylou Harris, Art Of Noise, Gus Gus, Jessica Simpson, Brian McKnight, DMX, Jay-Z, Sisqó, Goodie Mob, and Missy Elliott.

EA is teaming with state-of-the-art technology providers to keep its clients ahead of the competition. In addition to its two-year affiliation with AT&T, EA has signed agreements with iMedium, whose patent-pending technology allows consumers to interact with commerce and advertising links embedded in images, as well as Gizmo Broadcast Networks, a new company from industry veteran John Sculley.

The EA model is adaptable to corporate clients, which include Egreetings, one of the Web's leading E-card providers; Reflect.com, a personalized health and beauty Web site underwritten by Procter & Gamble; and Wishbox.com, an online teen gift registry. Ron Howard and Brian Grazer's Imagine Entertainment became the company's first major film client in 1999, with EA recently handling the Internet marketing of the Imagine/Universal summer release "Nutty Professor II: The Klumps."

"The music and broader entertainment industry is finally starting to understand that the Internet is a powerful, vital marketing tool," Krasner says.

## EXECUTIVE TURNTABLE

**DISTRIBUTION.** Image Entertainment Inc. promotes **David Borshell** to COO and **Barry Gordon** to VP of sales in Chatsworth, Calif. They were, respectively, senior VP of sales, marketing, and operations and director of business development.

**Sandra Newman** is promoted to director of national urban field sales and marketing for EMI Music Distribution in Woodland Hills, Calif. She was urban sales and marketing manager.

**NEW MEDIA.** **Robert Sigman** is named president/COO for AsSeenIn.com in Los Angeles. He was president/CEO of Republic Entertainment.

Jimmy and Doug's Farmclub.com names **Vanessa Benfield** VP of advertising sales and **Scott Loos** director of West Coast advertising sales in Los Angeles. They were,



BENFIELD

CANNELLI

respectively, Eastern region manager of advertising sales for Comedy Central and E! Entertainment Television and account executive, national advertising sales, for Comedy Central.

**John Cannelli** is named VP of music and talent for ClickRadio Inc. in New York. He was president of Rocket Records.

**MUSIC VIDEO.** **Eric Sherman** is promoted to VP at MTV/VH1 Digital Television in New York. He was director of operations.



**BARDOT SEEKS GLOBAL FAN BASE**

*(Continued from page 48)*

Seven network, with an average of 2.5 million viewers per episode. "Poison," released April 10, has sold 160,000 copies (double-platinum) to date, according to Warner, as has its self-titled debut album, issued May 1. Overnight, Bardot members Sophie Monk, Tiffany Wood, Sally Polihronas, Belinda Chapple, and Katie Underwood became household names.

Key to sustaining its success is the act's second single, "I Should've Never Let You Go," out May 29. It was No. 18 on the ARIA chart ending July 22.

Says Rachael O'Shea, music director of Tasmania's adult contemporary rock West Coast 7XS, "It's researching very well for us; we play it about twice a day, and it does well on our two requests shows per week. It's not going as well as 'Poison,' but that's to be expected. The album's pretty good, but we're only playing the singles at the moment."

However, Melbourne AC station 101.1 TTFM is only spinning "I Should've Never Let You Go" at nights. According to PD Mike Perso, "We're not researching the current single. 'Poison' we played for a while, but it didn't research all that well. We play a lot of tracks like it—I don't think 'Poison' was as good as a lot of tracks we play, but given it wasn't a bad song. It was Australian, and it was coming off the TV show; we thought it was worth giving a spin."

Perso says of Bardot's appeal, "It was more good planning than good luck. A tremendous amount of resources went into putting the whole 'Popstars' project together; and it was pretty much preordained it would be a reasonable song, even if [musically] it didn't set the world on fire."

The Australian project also brought in high-profile partners, including the Austereo radio network, the mass-market New Idea magazine, and Grant Thomas Management.

Says Bardot member Chapple, "I'd been working since I was 16, modeling, playing in bar bands. Normally I hate auditions, but when I saw the companies involved, I knew this had never happened before, and I had to be part of it. I remember looking at Grant Thomas' name—I mean, he managed Crowded House, and I knew he'd never be involved in something that wasn't good music."

Several major labels were approached by Screentime but apparently considered the project too risky. The eventual partner, Warner Music, was seen by some as an odd choice, as it does not have a strong pop image locally. Initially, Moss says, the company expected to sell up to 70,000 units of the album. Its success, he says, is as much an affirmation of Warner's ability to launch a pop act as of the ability of Bardot itself.

The high ratings of "Popstars" saw even those who failed the final auditions get an extra chance. Festival Mushroom Group signed the trio Tabu, while Ten network's entertainment show "Good News Week" enlisted another rejected group, Pop Tarts, as regular guests.

"Popstars" tapped an under-12 demographic, which labels and advertisers had not perceived before as record buyers, and although its run has finished in Australia, Bardot continues to hold momentum for now. Its first national tour of Australia and New Zealand,

through Michael Chugg Entertainment, runs Aug. 5-26. The 15 arena shows are virtually a sellout, reports Michael Naphali of Grant Thomas Management, who adds, "Unlike the U.S. and Europe, where there is a strong pop culture, Australians tend not to acknowledge you unless you've played live."

The Seven network is also working on projects to maintain the act's profile. It is using an album cut, "Higher Than Heaven," as the theme song for its Olympics coverage. It's also expected Bardot will appear on other high-rating entertainment events on the network, including the Australian Football League grand final in September and "Carols In The Domain" in December.

Says Moss, "We were well aware that once the TV series finished, the mind-set of the media and punters would be to say, 'Well, that was that,' and move on. We took the view that the show catapulted Bardot the act—but Bardot as an act has a future."

The company's marketing plans for the album extend to Christmas, while material is being collated for a second album. Demands from international affiliates for promo time will dictate when recording begins, says Moss, who anticipates sessions will start in January or February 2001.

**CHEUNG**

*(Continued from page 48)*

Disney/Buena Vista movie "Dinosaur." Later this year, according to What's Music executives, will be Cheung's first English-language album—a project that has been long in the making.

"This is something I've always wanted to do," says Cheung. "It will also be one of my greatest challenges, since English is not my mother tongue. But I like challenges."

The music executive most associated with Cheung's success is Norman Cheng, former president of PolyGram Far East who is now chairman of Universal Music Asia Pacific. Indeed, Cheung's switch to What's Music was accompanied by industry speculation that Cheng has an ownership stake in the label. Universal firmly denies this, and a spokesman says What's Music is fully owned by the major.

Cheung's arrival at What's Music certainly makes him the label's biggest star, whose last Universal release (titled "In 1999") sold more than 700,000 units and whose "Kiss And Goodbye" album in 1993 sold more than 4 million copies. In that year, he was among PolyGram's top 10 artists worldwide.

The success of Cheung's Mandarin repertoire has helped him forge a strong relationship with Chang and Universal Music Taiwan's chairman for Greater China, Michael Hwang. Cheng notes that the label executives "know Jacky very well, personally, socially, musically, and professionally."

Cheung, who turned 39 July 10, says, "As I'm about to become a father for the first time, I am entering a new phase of my personal life and would also like to see my career enter just as new a phase with my friends and the team at What's Music."

**Covert Is Good Example On Mini Fresh**

**FRESH START:** Chicago's Minty Fresh Records, the alternative rock label that broke Veruca Salt and the Cardigans, is taking its first foray into children's audio.

Founder and president Jim Powers says that a new Minty Fresh imprint, Mini Fresh, will bow this fall with a release by Chicago singer/songwriter Ralph Covert, formerly of local favorites the Bad Examples. Powers says the album, whose working title is "Goofemupalot," is currently being recorded at Chicago's Gravity Studios; it will likely hit stores in October.

Powers, who has a 2-year-old son, says that with all the children's music he'd encountered, "I



*by Moira McCormick*

was surprised by how little of it engaged both Brendan and myself—kids and parents together. I was introduced to Ralph, heard some of his kids' songs, and thought he'd be the perfect artist to launch Mini Fresh."

Covert began writing children's music "right after my daughter Fiona, now 5, was born," says

Covert. He'd been asked by Jacqui Russell of the Old Town School of Folk Music to teach some of its young children's music classes, called Wiggle Worms, and he found he had an affinity for performing to kids.

"A little boy came up to me one day and said, 'Spiders,' " says Covert. "I did 'Itsy Bitsy Spider,' put spiders in 'Old MacDonald,' sang 'The Spiders On The Bus,' until the only other spider song I could think of was David Bowie's 'Ziggy Stardust,' so I did that one. The parents all sang along, got up and danced.

"Jacqui came up to me the next day and said, 'I understand you did

*(Continued on page 57)*

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## Select-O-Hits Celebrates Its 40th Year; Caroline Pays Tribute To The Beach Boys

**SELECT-O-HITS AT 40:** The venerable Memphis distributor Select-O-Hits—probably the oldest indie operation in the country—is celebrating four decades in business with an invitational shindig for its friends and customers Aug. 25-27.

The company's history involves one of the best-known family names in the Memphis music industry. Select-O-Hits was incorporated in 1960 by **Tom Phillips**, father of the distributor's current senior managers, and Tom's brother **Sam**, founder of the Bluff City's legendary Sun Records.

According to Select-O-Hits VP **Johnny Phillips**, his father Tom was a believer in the future of one of Sam's best-known Sun acts—he served as road manager in the late '50s for **Jerry Lee Lewis**. However, Lewis' career flamed out in 1958 after he married his 13-year-old cousin, and, in Johnny's words, "the world came tumbling down" for Tom Phillips.

After working for a year in the Sun warehouse, Tom Phillips started a one-stop and began picking up records for regional distribution; the company operated out of a building owned by his brother Sam. Tom later founded two record stores that also bore the Select-O-Hits name. (One of those stores can be seen in a painting that runs regularly on the cover of the distributor's release book.)

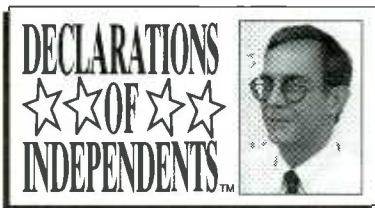
Tom Phillips bought out his brother's interest in Select-O-Hits in the early '70s and later exited the retail and one-stop businesses; in the '80s, he sold his interest in the company to Johnny and Johnny's brother **Sam**. (President of the company today, Sam is better known as **Skip**, to distinguish him from the elder statesman known as "Uncle Sam.")

Select-O-Hits continues as a family affair: Skip's daughter **Tiffany Phillips Couch** heads sales for the company. (Early this year, she married **Tommy Couch Jr.**, GM of Malaco Records in Jackson, Miss., which owns half of Select-O-Hits.) And Johnny Phillips notes that his 15-year-old grandson now works at the firm.

"We're in our fourth generation of kids working in the business," Johnny says. "You'd think, somewhere along the line, someone would have wanted to be a lawyer or a fireman."

Select-O-Hits kicks off its anniversary fete Aug. 25 with a party at Memphis' grand old Peabody Hotel; the **Bar-Kays**, **Jay Blackfoot**, and **Denise Lasalle** will perform, and Sam Phillips will give a keynote speech. Such honored guests as Stax Records co-founder **Jim Stewart** and producer **Willie Mitchell** are expected to attend.

On Aug. 26, the company will host a cruise on the riverboat **Mississippi Queen**, with a performance by **Wes Jeans**, a 19-year-old blues gui-



by Chris Morris

tarist who records for Select-O-Hits' label Icehouse Records. On Aug. 27, the company will sponsor tours for its guests at such local sites as Graceland, Sun Studio, and the newly opened Rock & Soul Museum at Gibson Guitars' downtown facility.

We'd like to send our best wishes to the Phillips family, which continues to operate Select-O-Hits in the tradition that has made the company a Mid-South institution.

**SONGWRITERS' CORNER:** A couple of forthcoming indie albums focus on the *oeuvre*s of some well-known rock songwriters.

On Aug. 15, Caroline Distribution will issue "Caroline Now! The Songs Of Brian Wilson And The Beach Boys," a unique tribute album produced by the Hamburg-based label Marina Records. The collection surveys some of the more rarely essayed compositions in the **Beach Boys** songbook, including tracks penned by **Dennis Wilson** and **Mike Love**, as well as big kahuna **Brian**. Among the contributors to this offbeat 24-track salute are **Alex Chilton**, **Kim Fowley**, **Norman Blake** of **Teenage Fanclub**, **Eugene Kelly** of **Eugenius** and the **Vaselines**, the **Aluminum Group**, **Eric Matthews**, **Saint Etienne**, the **Peter Thomas Sound Orchestra**, the **High Llamas**, and **Jad Fair** of **Half Japanese**.

On Sept. 5, Merge Records in Chapel Hill, N.C., will release "Hyacinths And Thistles," a new album by the **6ths**, a side project concocted by **Stephin Merritt** of the **Magnetic Fields**, whose Merge set "69 Love Songs" had critics turning cartwheels last year. (The label recently released "I'm Lonely And I Love It," an EP by another Merritt side project, **Future Bible Heroes**.) Like the 1995 6ths album, "Wasp's Nest," the new set will feature a number of guest vocalists interpreting Merritt's songs; the musicians include **Momus**, the **Mekons'** **Sally Timms**, **Bob Mould**, **Melanie**, **Gary Numan**, **Marc Almond**, **Odetta**, **Clare Grogan**, and **Miho Hatori**.

**FLAG WAVING:** Don't get the wrong idea from its name: **A Night Of Serious Drinking** isn't some debauched punk rock band but rather a sophisticated, very jazzy trio of musical impressionists, as the group's self-released album "One After Another" proves.

**Anthony Bonet**, singer/guitarist for the band, does note that his group has conventional modern rock roots. Bonet and bassist **Mark Yahnke** had performed together in the San Francisco unit **Portashrine**. "That was more conventionally in the alternative rock field—the progeny of **Bob Mould** and the **Replacements**," Bonet says.

Similarly, drummer **Bennett Green** had worked with the Bay Area modern rock units **Flophouse** and **Her Majesty The Baby**.

"I grew increasingly frustrated as a songwriter," says Bonet, who cites such stylistic forefathers as **Nick Drake** and such great authors of the standard songbook as **Harold Arlen** and **George and Ira Gershwin**. "We had to rock, as it were. To me, that was just one color in the palette... I wanted to explore a fuller dynamic."

So it was that **A Night Of Serious Drinking** (named after a work by French surrealist **Rene Dautmal**) was founded in 1997.

For "One After Another," its second self-issued set, the group decided to essay a thematically interlocking suite of nine songs—seven originals, a cover of a Brazilian song performed in Portuguese, and a tune by English eccentric **Ivor Cutler**. The basic tracks for the album were cut live at Bottom of the Hill, a well-known San Francisco club where Bonet works as a booker.

The album shows the group's dazzling facility in a variety of styles. "We wanted to explore all these different inter-sections,"

says Bonet. "I like Brazilian music, I like jazz, I like **Frank Sinatra**."

In addition to forging its own identity, **A Night Of Serious Drinking** has also worked recently as a backup unit for **Mark Eitzel**. Bonet, a self-confessed fan of the affecting singer/songwriter, notes that (like his own group) Eitzel "has this broad appreciation for the emotional content of music."

"One After Another" is currently being handled by the New York-based boutique distributor **Triage**, but Bonet says the band would welcome wider distribution. He can be reached at 510-658-6785.



A NIGHT OF SERIOUS DRINKING

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	<b>NO. 1</b> WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 5 weeks at No. 1
2	NEW		<b>ESTEBAN</b> DAYSTAR 0028 (11.98/14.98)	HEART OF GOLD
3	NEW		<b>ESTEBAN</b> DAYSTAR 0022 (11.98/14.98)	ALL MY LOVE
4	2	2	<b>JIMMY PAGE &amp; THE BLACK CROWES</b> TVT 2140 (24.98 CD)	LIVE AT THE GREEK
5	3	5	<b>VARIOUS ARTISTS</b> ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
6	5	27	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
7	4	3	<b>VARIOUS ARTISTS</b> LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	
8	7	4	<b>VARIOUS ARTISTS</b> EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
9	6	3	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 4321 (11.98/17.98)	EBK4
10	8	27	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
11	9	27	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
12	10	24	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
13	12	5	<b>NOFX</b> EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
14	13	8	<b>VARIOUS ARTISTS</b> VP 1599* (9.98/15.98)	REGGAE GOLD 2000
15	11	18	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
16	14	3	<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
17	28	22	<b>VARIOUS ARTISTS</b> LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	
18	15	6	<b>STEVE EARLE</b> E-SQUARE/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
19	18	13	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
20	16	13	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
21	NEW		<b>KANSAS</b> MAGNA CARTA 9050 (16.98 CD)	SOMEWHERE TO ELSEWHERE
22	20	27	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
23	17	4	<b>SASHA AND JOHN DIGWEED</b> KINETIC 5465 (19.98 CD) HS	COMMUNICATE
24	27	3	<b>LOUIE DEVITO</b> E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
25	21	4	<b>PAUL VAN DYK</b> MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
26	23	13	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
27	22	5	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
28	24	11	<b>YING YANG TWINS</b> COLLIAPARK 1006 (10.98/16.98) HS	THUG WALKIN'
29	19	27	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
30	25	4	<b>VARIOUS ARTISTS</b> SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000 SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	
31	33	20	<b>VARIOUS ARTISTS</b> TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1 LEGIT BALLIN' 5000 (11.98/16.98)	
32	29	27	<b>SEVENDUST</b> ● TVT 5820 (10.98/16.98)	HOME
33	30	11	<b>AIMEE MANN</b> BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO SUPEREGO 002 (16.98 CD)	
34	42	7	<b>SPICE 1</b> THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE
35	44	2	<b>CAMOFLAUGE</b> PURE PAIN 61965/R N D (11.98/16.98) HS	I REPRESENT
36	34	5	<b>POISON</b> CYNANIDE 6969/MAILBOAT (10.98/17.98)	POWER TO THE PEOPLE
37	26	6	<b>BELLE &amp; SEBASTIAN</b> FOLD YOUR HANDS CHILD, YOU WALK LIKE A PEASANT JEEPSTER 429*/MATADOR (16.98 CD)	
38	32	18	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
39	38	6	<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
40	36	12	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
41	NEW		<b>SOUNDTRACK</b> TVT SOUNDTRAX 6830/TVT (17.98 CD)	SCARY MOVIE
42	45	15	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
43	35	25	<b>VARIOUS ARTISTS</b> THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	
44	40	11	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
45	41	11	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
46	39	27	<b>VENGABOYS</b> ● GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
47	RE-ENTRY		<b>SEAN PAUL</b> 2 HARD 1572*/VP (9.98/14.98)	STAGE ONE
48	31	3	<b>DJ SCREW AND THE SCREWED UP CLICK PRESENTS H.A.W.K.</b> DEAD END 0002 (11.98/16.98) HS	UNDER H.A.W.K.'S WINGS
49	NEW		<b>WALTER BEASLEY</b> SHANACHIE 5071 (17.98 CD)	WON'T YOU LET ME LOVE YOU
50	RE-ENTRY		<b>ELWOOD</b> PALM 2047 (11.98 CD)	THE PARLANCE OF OUR TIME

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates 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.



## CHILD'S PLAY

(Continued from page 55)

Bowie in Wiggle Worms.' 'Well, yes.' She said, 'Excellent—that's why I hired you. Keep it up.'

Covert began writing his own material and "out of keeping myself engaged, wrote songs that interested me, and seeing what worked with kids. With the Bad Examples, I was always bridging the gap between what was musically satisfying to me and what engaged the audience. With kids, I'm searching for the same balance. What I've enjoyed most about doing children's music is bringing the same skills and interest I have as an adult artist into the family realm."

Powers describes the album in progress as "fun, warm, engaging, and not too preachy, with wonderful melodic hooks." Songs include "Freddie Bear The Teddy Bear," "All My Colors," "Seven Monkeys Up In A Tree," and more; Covert is also including some covers.

All parties involved are aware that children's music requires a different style of record production from what they're accustomed to.

"The concept," says Doug McBride, owner of Gravity Studios, "is to make it warm, clear, and comfy." Engineer Cartier, whom McBride terms "a prodigy," has "a knack for recording acoustic

instruments. Plus, we're using the Midwest's only vintage Neve console, which is known for its warmth and clarity. The production is all analog and no digital. There's a lot of digital production in pop today, and it gives records a sharp edge; they don't wrap around you. My own favorite records are warm, with a lot of dimension. We try to bring that to rock records, and it's essential for a children's album."

Powers says he's cognizant of the fact that marketing a kids' record is specialized as well.

"Children's music is not so dependent on radio time, and the burn is not as quick [as with a pop record]," he says. "We see ourselves working this record [for]

Billboard

JULY 29, 2000

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
◀ <b>No. 1</b> ▶				
1	1	20	<b>VARIOUS ARTISTS</b> WALT DISNEY 860980(9.98/12.98)	<b>RADIO DISNEY JAMS VOL. 2</b>
2	2	10	<b>VARIOUS ARTISTS</b> WALT DISNEY 860680(9.98/12.98)	<b>LA VIDA MICKEY</b>
3	3	188	<b>VARIOUS ARTISTS</b> ● <b>TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS</b> BENSON 84056(3.98/5.98)	
4	4	11	<b>READ-ALONG</b> WALT DISNEY 860469(6.98 Cassette)	<b>DINOSAUR</b>
5	5	237	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> <b>DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1</b> WALT DISNEY 860605(6.98/9.98)	
6	7	119	<b>VEGGIE TUNES</b> ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	<b>VEGGIE TUNES</b>
7	6	90	<b>VARIOUS ARTISTS</b> <b>TODDLER FAVORITES</b> MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	
8	8	256	<b>VARIOUS ARTISTS</b> ▲ <b>CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC</b> WALT DISNEY 860865(10.98/16.98)	
9	9	202	<b>VARIOUS ARTISTS</b> ● <b>DISNEY'S PRINCESS COLLECTION</b> WALT DISNEY 860897(9.98/12.98)	
10	10	171	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82220(3.98/5.98)	<b>SILLY SONGS</b>
11	11	21	<b>READ-ALONG</b> WALT DISNEY 860442(6.98 Cassette)	<b>TIGGER</b>
12	14	191	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82218(3.98/5.98)	<b>SUNDAY SCHOOL SONGS</b>
13	12	242	<b>BARNEY</b> ▲ <sup>3</sup> <b>BARNEY'S FAVORITES VOLUME 1</b> BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	
14	13	168	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> <b>DISNEY CHILDREN'S FAVORITES VOLUME 2</b> WALT DISNEY 860606(6.98/9.98)	
15	15	54	<b>BEAR</b> WALT DISNEY 860640(9.98 Cassette)	<b>BEAR IN THE BIG BLUE HOUSE</b>
16	16	200	<b>CEDARMONT KIDS CLASSICS</b> ▲ BENSON 82217(3.98/5.98)	<b>ACTION BIBLE SONGS</b>
17	17	220	<b>VARIOUS ARTISTS</b> ▲ <b>CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC</b> WALT DISNEY 860866(10.98/15.98)	
18	20	101	<b>VARIOUS ARTISTS</b> <b>VEGGIE TUNES 2</b> BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	
19	24	3	<b>KIDS PRAISE SINGERS</b> <b>TOP 25 KIDS PRAISE SONGS</b> MARANATHA! 35018/CORINTHIAN(7.99/11.99)	
20	19	56	<b>BARNEY</b> BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	<b>I LOVE TO SING WITH BARNEY</b>
21	<b>RE-ENTRY</b>		<b>VARIOUS ARTISTS</b> BENSON 83349(3.98/5.98)	<b>GOSPEL PRAISE SONGS</b>
22	18	36	<b>READ-ALONG</b> WALT DISNEY 860428(6.98 Cassette)	<b>TOY STORY 2</b>
23	22	16	<b>CEDARMONT KIDS CLASSICS</b> BENSON 83347(3.98/5.98)	<b>GOSPEL BIBLE SONGS</b>
24	21	65	<b>VARIOUS ARTISTS</b> WALT DISNEY 860642(9.98/12.98)	<b>RADIO DISNEY KID JAMS</b>
25	23	91	<b>VARIOUS ARTISTS</b> WALT DISNEY 860632(10.98/16.98)	<b>MORE SILLY SONGS</b>

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.



quite some time. We'll be launching a substantial publicity campaign; we anticipate doing a national tour with key retail chains, with Ralph performing in-store concerts. We'll also be pursuing talk shows.

"I love doing contemporary records with Minty Fresh," says Powers, who notes that current emphasis acts are Tahiti 80 (which he describes as "the Chemical Brothers meet the Cardigans") and Papas Fritas. "I also love the idea of working with music that appeals to kids and parents, and Ralph really connects with both."

**KIDBITS:** Music for Little People just released the lovely "Seal Maiden: A Celtic Musical," narrated by **Karan Casey**, former lead singer of acclaimed Irish band Solas. Based on the Celtic legend of the *selkie*—a seal that takes human form—"Seal Maiden" features an all-star Celtic music roster. Performers include **Mairead Ni Mhaonaigh** of Altan, **Iarla O Lionaird** of Afro-Celt Sound System, and instrumentalists **Martin Hayes** and **Dennis Cahill**... Kid Rhino will unleash "Crash! Bang! Boom! The Best Of WB Sound FX" on Aug. 15. It contains more than 100 sound effects from the Looney Tunes cartoons, along with effects from Acme commercials, and is bookended by the Looney Tunes theme and end theme. Plus, listeners are welcome to use an assortment of answering machine messages.

## Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>					
◀ <b>NO. 1</b> ▶					
1	1	34	<b>S &amp; M</b> ▲ Elektra Entertainment 40218-3	<b>Metallica</b>	19.95
2	2	34	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>3</sup> Jive/Zomba Video 41651-3	<b>Britney Spears</b>	19.98
3	<b>NEW</b>		<b>SPIT IN YOUR EYE</b> Artemis 751037	<b>Kitie</b>	14.98
4	3	3	<b>MTV'S TOTAL REQUEST LIVE</b> MTV Home Video Sony Music Entertainment 55381	<b>Various Artists</b>	12.98
5	4	226	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music & Video Dist. 39548	<b>Eagles</b>	24.99
6	9	12	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397	<b>Bill &amp; Gloria Gaither</b>	29.98
7	6	9	<b>WHITNEY: THE GREATEST HITS</b> Arista Records Inc. BMG Video 15746	<b>Whitney Houston</b>	15.98
8	7	88	<b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>5</sup> BMG Video 65000	<b>'N Sync</b>	19.95
9	11	12	<b>OH, MY GLORY</b> Spring House Video Chordant Dist. Group 44398	<b>Bill &amp; Gloria Gaither</b>	29.98
10	12	35	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65015	<b>Dave Matthews Band</b>	19.98
11	<b>NEW</b>		<b>HOUSE OF YES</b> Beyond BMG Video 78084	<b>Yes</b>	19.95
12	13	28	<b>DEATH ROW UN CUT</b> Death Row Ventura Distribution 66200	<b>2 Pac/Snoop Doggy Dogg</b>	19.98
13	5	5	<b>TALES FROM MARGARITAVISION</b> MCA Music Video Universal Music & Video Dist. 53211	<b>Jimmy Buffett</b>	19.98
14	15	36	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	<b>Slipknot</b>	9.98
15	14	5	<b>TWO AGAINST NATURE</b> Image Entertainment 9584	<b>Steely Dan</b>	15.98
16	26	83	<b>CUNNING STUNTS</b> ▲ <sup>2</sup> Elektra Entertainment 40202	<b>Metallica</b>	34.98
17	20	111	<b>ALL ACCESS VIDEO</b> ▲ <sup>3</sup> Jive/Zomba Video 41589-3	<b>Backstreet Boys</b>	19.98
18	10	8	<b>50 YEARS</b> Spring House Video Chordant Dist. Group 44404	<b>The Happy Goodmans</b>	29.98
19	19	64	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup> Jive/Zomba Video 41675-3	<b>Backstreet Boys</b>	19.98
20	22	62	<b>LIVE</b> ▲ <sup>3</sup> USA Home Entertainment 45059955	<b>Shania Twain</b>	19.95
21	23	7	<b>ONE LOVE: THE BOB MARLEY TRIBUTE</b> Palm Pictures 3016	<b>Various Artists</b>	19.95
22	25	149	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	<b>Fleetwood Mac</b>	19.98
23	27	32	<b>URETHRA CHRONICLES</b> MCA Music Video Universal Music & Video Dist. 53830	<b>Blink-182</b>	14.95
24	<b>RE-ENTRY</b>		<b>MOUNTAIN HOMECOMING</b> Spring House Video Chordant Dist. Group 44376	<b>Bill &amp; Gloria Gaither And Their Homecoming Friends</b>	29.98
25	24	31	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	<b>Christina Aguilera</b>	19.98
26	29	36	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951	<b>Shania Twain</b>	12.95
27	30	35	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	<b>Cher</b>	19.98
28	28	6	<b>25 YEARS OF #1 HITS: ARISTA'S 25TH ANNIVERSARY</b> Arista Records Inc. BMG Video 15748	<b>Various Artists</b>	19.98
29	32	225	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	<b>Stevie Ray Vaughan And Double Trouble</b>	19.98
30	16	31	<b>A FAREWELL CELEBRATION</b> Spring House Video Chordant Dist. Group 44379	<b>The Cathedrals</b>	29.98
31	8	54	<b>KENNEDY CENTER HOMECOMING</b> Spring House Video Chordant Dist. Group 42902	<b>Bill &amp; Gloria Gaither And Their Homecoming Friends</b>	29.98
32	33	61	<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	<b>The Rolling Stones</b>	19.98
33	35	79	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	<b>Bee Gees</b>	19.98
34	<b>RE-ENTRY</b>		<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> Epic Music Video Sony Music Entertainment 19V50160-3	<b>Rage Against The Machine</b>	19.98
35	17	21	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380	<b>Bill &amp; Gloria Gaither And Their Homecoming Friends</b>	29.98
36	<b>RE-ENTRY</b>		<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Entertainment 50138	<b>Michael Jackson</b>	19.98
37	31	30	<b>WOODSTOCK 99</b> ● Hybrid/Epic Music Video Sony Music Entertainment 50207	<b>Various Artists</b>	19.95
38	<b>RE-ENTRY</b>		<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video Sony Music Entertainment 50171	<b>James Taylor</b>	19.98
39	36	29	<b>LIVE ON VH-1</b> ● BMG Video 32121	<b>Weird Al Yankovic</b>	19.98
40	40	31	<b>RICKY MARTIN LIVE!-ONE NIGHT ONLY</b> ▲ Columbia Music Video Sony Music Entertainment 50209	<b>Ricky Martin</b>	14.95

○ 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.



## Will Compact Disc World's Move Spark Price War?

THAT'S WHAT I like about my job. I pretend to be a know-it-all who can predict the future of music retail, and as soon as I go out on a limb on a topic, almost every time somebody comes along and cuts off the branch, leaving me with mud on my face and clothes.

Last issue I wrote that I didn't think there would be a national price war but that there would be regional ones, which most likely would start in the Northeast and probably have Circuit City as their catalyst. But as I was writing that prediction—in case nobody noticed—I treated Circuit City in a kinder, gentler way than I have in the past, because executives there have been making an effort to be good corporate citizens for the past couple of years.

Anyway, no sooner do I predict the above than South Plainfield, N.J.-based Compact Disc World starts advertising the Billboard top 20 for \$10.99. So I was right about the market but wrong about the culprit.

I called **David Lang**, president of Compact Disc World and one of the most vocal supporters of minimum-advertised-price (MAP) policies, to ask him what the heck he thought he was doing. His response: "We don't discuss business practices."

But after checking around with suppliers familiar with the Northeast, here is what I pieced together: Compact Disc World already competes against Circuit City, but come September, it looks like there will be five Best Buy stores opening in its backyard—literally across the street from five Compact Disc World stores. In other words, Compact Disc World will soon experience firsthand the meaning of the expression "caught between a rock and

a hard place."

Apparently, Lang doesn't want to be the third merchant to loss-lead the hits in his hometown market. On the other hand, one observer familiar with Compact Disc World predicts that if Best Buy and Circuit City don't react, Lang will pull back on pricing.

Another thing to remember is that while Lang is advertising \$10.99 for the Billboard top 20, that price is only available to members of Compact Disc World's frequent buyer's club, which costs \$12 to join. If you are not a member, then the Billboard top 20 goes for \$13.99.

**SPEAKING OF** pricing, I would be remiss if I didn't mention that near the end of June, Sony Music Distribution increased the price on 17 titles, raising them mainly from the \$17.98 list price (but three of them from \$16.98) to \$18.98. Also, it raised the cassette versions of those albums from \$11.98 to \$12.98.

Among the titles getting a price increase are **Ricky Martin**, **Savage Garden**, **Destiny's Child**, **Macy Gray**, **Korn**, **Gloria Estefan**, and **Marc Anthony**.

Need I point out that, while small, this is the second price increase that has been made by a major since the Federal Trade Commission (FTC) said its action in eliminating MAP would result in lower prices. Earlier, Universal Music and Video took away 0.25% of a rebate on CDs.

As I have so often wrote, this only goes to prove yet again that the FTC really doesn't understand the music business and completely botched the MAP issue.

**AND SPEAKING OF** Sony Music Distribution, the company closed its Cleveland sales office as part of the overall Sony Music cutbacks (see story, page 10). That closing comes as no surprise, as the area no longer has a top 20 account, since Trans World Entertainment acquired Camelot Music.

Also, while the Cleveland closure resulted in layoffs, they were mainly of

the clerical and support staff, as many sales representatives there were reassigned to the Chicago branch. For instance, I hear that **Val Coorlas**, the Cleveland sales manager, will become sales manager in Chicago, and **Aaron Maruna**, the Cleveland marketing manager, will assume that position for Chicago. On the other hand, I hear that a couple of other senior branch executives, as well as some sales representatives, were offered buyout packages.

In total, I hear that about a dozen positions were eliminated from the field, with some more staffers cut from the national office in New York.

**HEY, DID I TELL YOU** that BMG honored BMG Distribution president **Pete Jones** for his 25 years of service with the company (in two stints) by throwing a grand soiree at the Rainbow Room in New York, a couple of

days before the BMG Distribution convention? It was a grand affair.

**MAKING TRACKS:** Boy, has it been a busy month. First off, I hear that **Christos Garkinos**, executive VP of the Virgin Entertainment Group, has resigned from the company to take a position as chief marketing officer with Icebox.com, a Los Angeles-based company that creates original animated entertainment programming for the Web. Also, sources say that **John Hogg**, VP of national store operations, is leaving Virgin as well.

In addition, **John Grandoni**, VP of purchasing at National Record Mart, called it a day there and is seeking opportunities. He can be reached at 412-279-6563.

At Universal Music and Video Distribution, the regional directors are undergoing a slight management shuffle. **Mike Farrell**, the New York regional director, will become the sales representative for Trans World Entertainment, replacing **Angelo Belli**, who will become the Midwest regional sales manager for Universal Records. Replacing Farrell will be **Mike Jones**, who had been the Seattle regional director. Jones in turn is replaced by **Bruce Bench**, who had been the marketing director in Detroit for the company.

And right before all of this went down, **Ted Higashioka**, who had been the San Francisco regional director, left the company, hoping to relocate back home in Southern California. He is seeking opportunities and can be reached at 925-979-1643 or at tedhig1@aol.com.



the clerical and support staff, as many sales representatives there were reassigned to the Chicago branch. For instance, I hear that **Val Coorlas**, the Cleveland sales manager, will become sales manager in Chicago, and **Aaron Maruna**, the Cleveland marketing manager, will assume that position for Chicago. On the other hand, I hear that a couple of other senior branch executives, as well as some sales representatives, were offered buyout packages.

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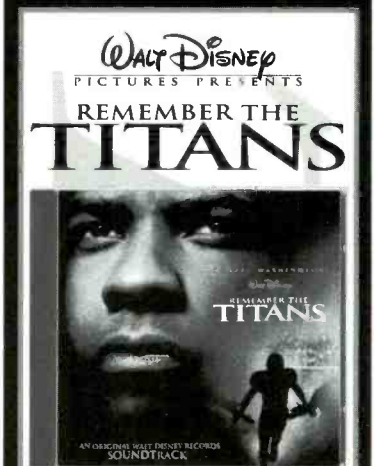
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E-COMMERCE  
UPDATE  
p64

# PLUG-IN

## The Future of Music

CONFERENCE COVERAGE p78

INTERNATIONAL  
MOBILE  
p68

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# GOING SOMEWHERE *FAST* Emerging Technologies Continue To Help The Digital Market Grow

BY JANE IRENE KELLY

Like so many things surrounding the Internet, the growth and success of the companies in the industry—from digital-music providers to wireless pioneers to interactive-TV developers—is at the whim of analysts' predictions, competing and emerging technologies, government regulations and the latest lawsuits—not to mention investors' reactions to any of those consistently dynamic factors.

But it is safe to say this much: There's a hell of a lot happening at a rapid pace. The entertainment industry and the Internet are definitely going somewhere together, and they're causing quite a stir along the way.

#### ATTRACTING CUSTOMERS FAST

Recently, Nielsen Media Research and NetRatings released Internet traffic statistics that showed strong growth in visitation to several music and entertainment-related Web sites. The big gainer was Planetofmusic.com, which promotes commercial music downloads and enables online shoppers to create custom music collections and CDs for an average of \$1 per track.

Nielsen/NetRatings reported that Planetofmusic.com's site received 2.5 million unique visitors during the month of May, which represents an increase of nearly 340% from the less than 600,000 visitors who went to the site in April.

Another big winner was the embattled Napster, which saw its traffic rise 77% during May to 2.8 million visitors. Nielsen/NetRatings attributes much of this growth to the recent media attention the MP3-swapping service has garnered due to lawsuits with music-industry powerhouses such as the Recording Industry Association Of America (RIAA). In addition, a separate survey conducted in New England by Webnoize.com revealed that more than half of college kids were using the music-service provider (MSP) on a weekly basis—and that was way back in April.

Other popular destinations, according to the Nielsen/NetRatings report, were "official" sites for artists, such as chart-toppers Britney Spears and Eminem.

#### CATCHING THE WIRELESS WAVE

Wireless may be the next frontier for MP3 companies as leading manufacturers rush to create mobile phones with the ability to download digital music files—likely through mini-players "bolted" to WAP-enabled (wireless application protocol) phones. Later, as the mobile-phone infrastructure improves, users should be able to download music to their phones faster than to their PCs, which rely on dial-up modems.

Expecting WAP-enabled mobile phones to do more than support conversation, receive E-mail or get stock quotes from the Web is not a new concept to users in ultra-wired wireless markets, such as Japan and Scandinavia—the latter being home to some of the world's leading mobile-phone manufacturers. Young people in these regions have especially high expectations for their phones—in fact, wireless services have become an integral part of their lives.

Digital music providers and other Internet companies are hoping mobile phones will soon catch on the same way in the U.S. and other emerging global markets—but they may not have to wait too long. The Yankee Group predicts there will be more than 200 million wireless phones in use around the globe by 2004. Other analysts expect 1 billion.

So, for now, the online entertainment industry is at the mercy of the evolution of technology, as well as the lukewarm response to next-generation wireless services by many consumers who haven't yet reached that I-don't-know-how-I-lived-without-it stage.

#### MELDING MEDIUMS

"Convergence" has been a buzz word in the Internet economy for a while now, and what it means, simply, is creating technology that blurs the lines among mediums such as TV, PCs, mobile phones and palm-held appliances.

Particularly, much attention—and energy—is being focused on the TV/PC marriage, aka "interactive TV." There's good reason for this. Statistics released in February by DataQuest showed that the number of adults surfing the Web while watching TV rose to 27 million in 1999, which is an increase of 19 million over 1998's estimates.

In addition, research firm Strategy Analytics projects that, by 2005, nearly 180 million homes worldwide will access the Web via their TVs. Jupiter Communications estimates that by that same year, approximately 35% of all households (about 38.5 million) will use interactive-TV services in the U.S. alone.

A first-mover in this space is MTV, which just renewed its interactive TV show, webRIOT, for a second season. The on-air/online music quiz show, created with "sync-to-broadcast" technology from Spiderdance in Los Angeles, enables TV viewers

to participate in real-time. If users are fast enough and amass enough points, their screen names are posted on MTV as the game airs. As of March, the site ([www.webRIOT.MTV.com](http://www.webRIOT.MTV.com)) was servicing more than 600,000 registered users.

In the TV/PC convergence space are also WebTV, an industry veteran by Internet time standards, and Microsoft, which is working with Matsushita Electrical Industrial Company Ltd. (which owns the Panasonic brand) to jointly develop the Microsoft TV Platform. Users of this set-top box will be able to access services such as video-on-demand and multiplayer gaming.

There's also America Online, which recently unveiled its much-anticipated AOLTV service. AOLTV allows users to surf the Web and chat online while watching TV programming. For now, the service is being offered only in select test markets, such as Baltimore. Since AOL is merging with multimedia giant Time Warner, it will be tough to compete with its wealth of content.

In general, leading Internet research firms are predicting that the market for interactive TV services could generate as much as \$7-10 billion in revenue by 2005, and that's not counting revenues from subscription-based services.

#### PROFITS STILL ELUSIVE

Despite all the projections for how huge and profitable these emerging Internet sectors are going to be, making money remains the biggest challenge for companies in the online entertainment industry.

In fact, at an industry gathering in June—the Streaming Media East 2000 conference held in New York—executives ranging from MP3.com's CEO Michael Robertson to RealNetworks' founder and CEO Rob Glaser focused on delivering one clear message: it's time to monetize, monetize, monetize. (The theme of the conference was "The Year Of The MSP.")

The recent stock market "correction" badly burned tech stocks and brought to light the ugly fact that many Internet firms don't have a viable business model. Some analysts have thrown more gasoline on the fire by predicting certain firms don't have enough financial resources to survive for the long-term, including online music retailer CDNow, custom-CD service MusicMaker.com and online music distributor Liquid Audio.

Generally, and unfortunately, profits have so far been elusive in the world of online entertainment—especially in the digital-music sector.

An estimated 13 million U.S. consumers have downloaded music from the Internet, but few have paid for it, according to the Pew Charitable Trusts' Pew Internet Project, which monitors the Internet's influence on society. Further, Pew's study

Continued on page 66





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# e-commerce on the move

## Companies Prepare For The Next Step In Online Music Sales

BY MARILYN A. GILLEN

Not too long ago, "e-commerce" was a relatively straightforward concept, signifying the sale of so-called hard goods to consumers via orders placed on Web sites that mimicked familiar retail environments. Hi-tech rubber quickly met the low-tech road as those CDs and DVDs were sent to buyers via mail services for arrival at doorsteps many days later. Payments were billed to traditional credit cards and acceptable customer service meant having someone reply to an E-mail query—eventually. The only "codec" anyone knew was a film company, and little did they know how lucky they were.

### THE EVOLUTION CONTINUES

Music e-commerce—which will claim 14% of an \$18.4 billion market in 2003, according to 1999 projections from Jupiter Communications—is not simple anymore. What felt so jarring to so many players in the music space at the time hardly seems radical in retrospect, although the long-term implications of that initial migration online are certainly staggering.

Now, however, the entertainment business is in the process of rethinking much about music commerce—from who the seller should be (retail, label, music portal or artist?) right down to the very concept of product itself (will the sale of items give way to the sale of access to music?).

The ways in which music will be sold—and the places in which buyers can acquire it—are also evolving, with such near-term factors as the rise of the digital download and the rollout of kiosks into brick-and-mortar stores and middle-distance initiatives such as access via wireless devices and interactive television. Another key arena being explored in earnest this summer is the concept of music subscriptions, along with the fast-developing business of streamed audio and personal digital lockers in which to store selections.

"I think you are going to find that people will be consuming music in remarkably innovative ways," predicts Jason Olim, founder of online retailer CDNow. "There are going to be a slew of things that we and the rest of the industry are going to be doing over the next few quarters and years that will provide the appropriate economic wrappings around totally new ways to consume music."

That's not to say that everyone is turning their backs on the sale of hard goods, which still account for the lion's share of online music sales and is predicted to retain that title for many years, according to Jupiter analysis that shows digital downloads claiming only 5.7% of total online music sales in 2003.

### MAKING IT MORE PRODUCTIVE

But that business, too, is caught in a time of rapid transition, as e-tailers

reconfigure their business models to fit the current Wall Street climate or to meet customers' shifting desires for entertainment and their spiraling expectations.

Some are seeking to stake claims via ever-higher levels of service. Jupiter analyst Ken Cassar says the emergence of instant-delivery companies like Kozmo.com, Urbanfetch and Webvan in urban markets like New York offers the

somebody knew what they wanted to buy and then they came online to buy it, very much like if they had just gone into a traditional store," says Andrew Nibley, president/CEO of GetMusic, the content/commerce site jointly owned by Universal Music Group and BMG. "But, today, the model is more that somebody is interested in a particular artist or genre, comes online to find out more about the artist, and, during that process, decides they

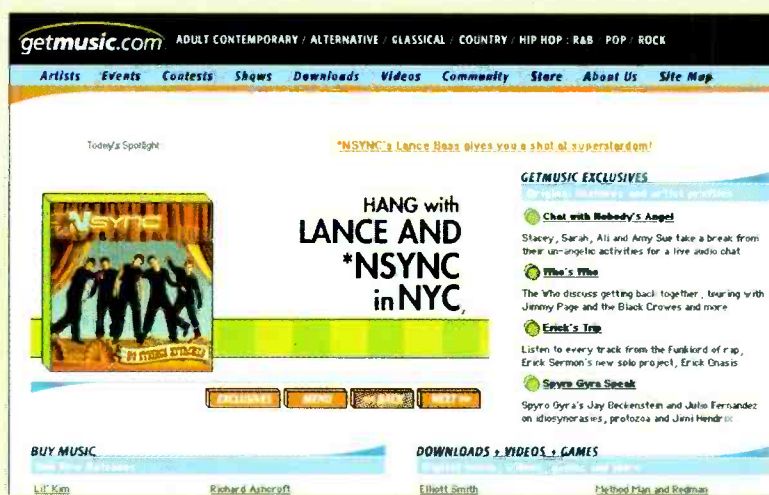
"If you had asked most of us at the technology companies, we would have predicted that digital downloads would have been much farther along than they are now," says Larry Miller, president of Reciprocal Music. "But, in this past year, we have seen the transition of the digital download go from being sort of a promotional curiosity to a commercial format. And, while that is still very much a transition that we are living through, the model is now well understood.

"But how you offer a digital download through a network of retailers—and, tangentially, what is a retailer?—is still very much under discussion," Miller adds.

Who can—and should—sell music online will be one of the touchstone issues for e-commerce moving forward.

Whether retailers of any stripe can ring up sales for a digital music file that many people have become accustomed to getting for free is another big "if" on the horizon.

CDNow's Olim says that research done by his company indicates that customers will pay, but they expect to pay less—even significantly less—than they would for the physical equivalent. He hopes to be able to offer them some



potential of real-world speed service to retailers. "I would become a partner with them before they became a competitor," Cassar warned retailers at the recent NARM convention. Earlier this year, Amazon.com invested \$60 million in New York-based Kozmo for a 23% equity stake. One of Amazon's main competitors, Barnesandnoble.com, has been testing a 24-hour messenger service in Manhattan.

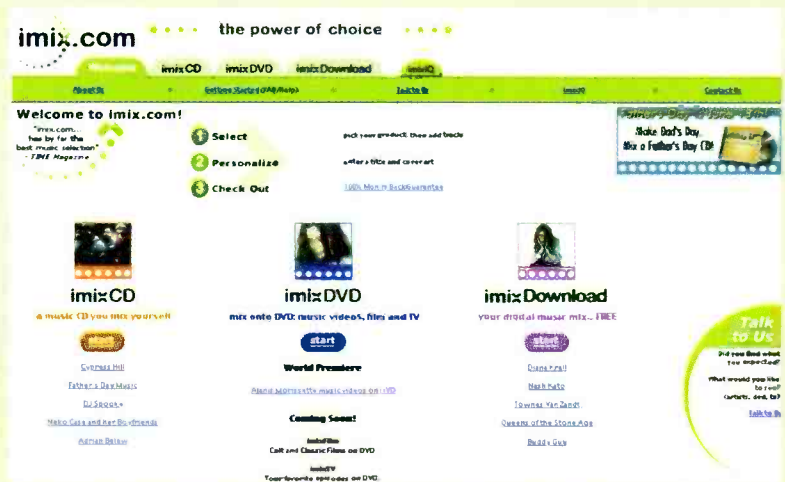
Many other companies are looking to stretch beyond the confines of the "pure-play" retail space, which analysts warn is a losing long-term proposition.

"Just selling product just doesn't cut it," says Olim, who has concentrated on refocusing the financially troubled CDNow—which, at press time, was seeking a buyer or partner—into a broader-based business.

"Right now, you are seeing a lot of those early online-retail companies dramatically and rapidly evolving their business models because, at least to date, the initial models [that] evolved don't seem to be valid," observes David Gould, CEO of Imix.com, which has branched out from its original custom-CD business to encompass videos, DVD and syndication streams. "So people are scrambling to come up with a business model that is viable."

GetMusic—which aims to blend e-commerce into its content in a seamless way—is indicative of one direction some e-tailers are taking in dialing down their reliance on sales as a revenue generator in favor of richer content sites that can draw in ad dollars or, potentially, provide enough value that a visitor might pay to hang out there.

"I think that, not too long ago, with online sales, the model was more that



want to buy music from that artist or artists who are similar."

### THE RISE OF THE DOWNLOAD

E-tailers who are prepping for the sale of digital downloads—Sony was already in the market at press time, with BMG and EMI slated to roll out digital content this month—are also scrambling to learn a new language that includes such foreign-sounding concepts as codec, SDMI and DRM.

According to Jupiter, only 3% of total online users in the U.S. will purchase digitally downloaded music in 2003, representing digital sales of \$147 million—only 5.7% of total online music sales that year.

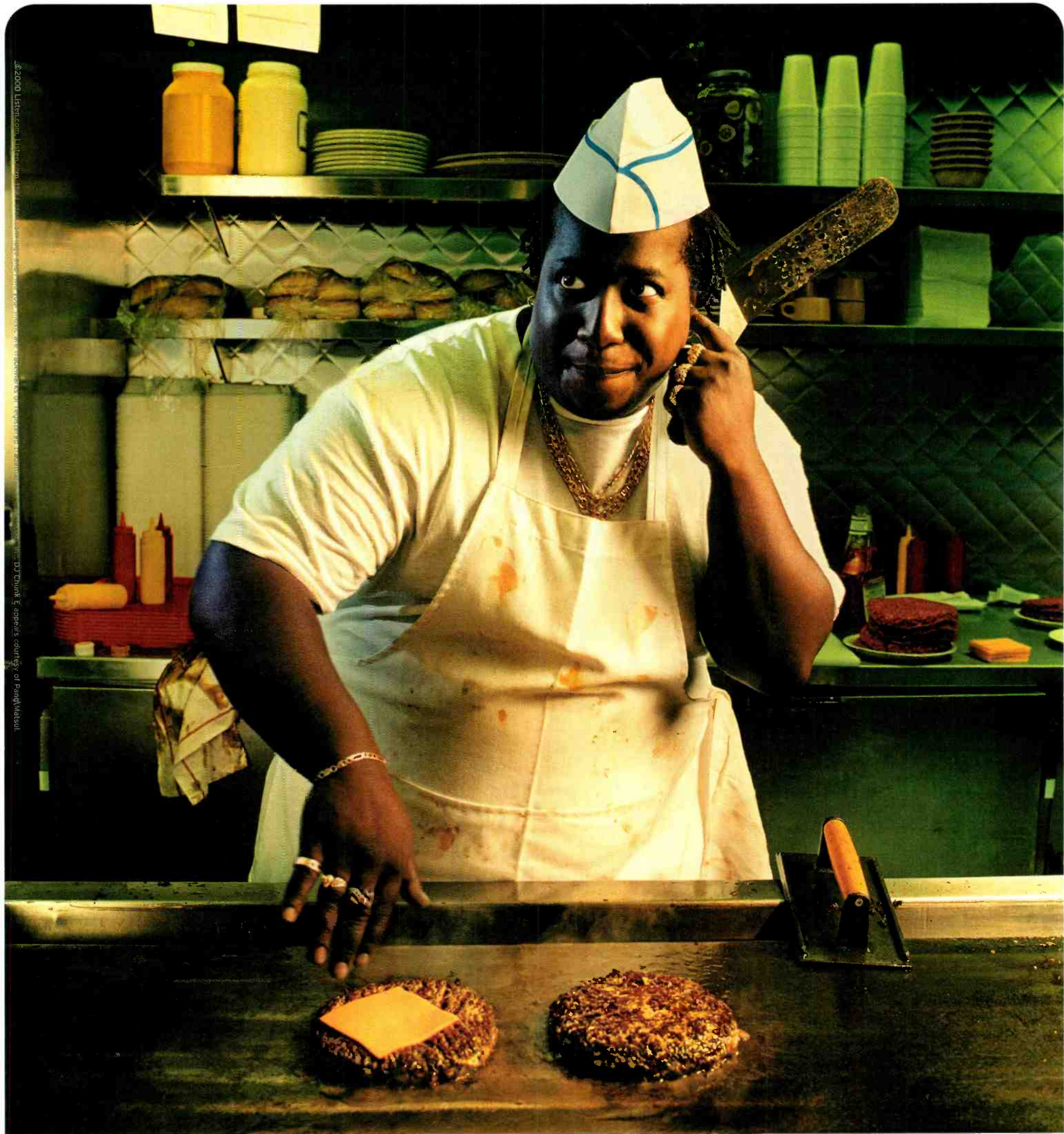
Nonetheless, the retail sector is ramping up for the arrival, which comes nearly a year later than many had expected and well after the Napster genie—granting customer wishes for free downloads—has been let out of the bottle.

savings, and adds that the absence of a delivery charge lowers the ultimate bottom line for customers, too.

As to the bottom-line impact on the overall music business of the rapidly shifting online-sales environment, many retailers and suppliers are optimistic that the widening base of ways in which music can be sold will expand the pie for everyone.

"There are a variety of different kinds of fans and consumers, with very different listening and buying habits," says Kevin Conroy, chief marketing officer and president of new technology for BMG. "It would be a mistake to offer only one model [of sales], physical or otherwise. As a result of this new media landscape, we should be able to offer different models and draw in a number of different audiences—including some new audiences that we have not been reaching effectively through traditional means." ■






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# SIX QUESTIONS

## Richard Parsons

PRESIDENT OF TIME WARNER

BY STEVE TRAIMAN

**P**resident of Time Warner Inc. since Oct. 1, 1994, Richard Parsons has been a member of the board of directors since January 1991. He is responsible for overseeing the company's music and filmed entertainment businesses, and for all corporate staff functions, including financial activities, legal affairs, public affairs and administration. Upon completion of Time Warner's planned merger with America Online, Parsons will become co-CEO of AOL Time Warner Inc. He will also become co-chairman of Warner EMI Music upon completion of that merger. He currently serves on a four-person integration committee, which is working to ensure a smooth and rapid combination of the companies. Before joining Time Warner, he was chairman and CEO of Dime Bancorp Inc.; managing partner of the New York law firm Patterson, Belknap, Webb & Tyler; and held various positions in state and federal service, as counsel for Nelson Rockefeller and as a senior White House aide under President Gerald Ford. Parsons is a keynote speaker at this year's Plug-In conference. This interview covers his views on some critical issues facing the music and entertainment industry.

**How would you define "the new music economy"?**

Today's music economy reflects the uses of the Internet to better promote, distribute and sell music. Time Warner, its Warner Music Group and WEA distribution organization have been doing a lot of thinking about how the Internet is starting to change the recorded music market. First, by defining and developing their artists, secondly by marketing and promoting demand for their creations and, finally, distributing their music in new formats to more prospective buyers.

While the new music economy is starting to have a major impact on the distribution side through the sale of CDs online and secure downloads, it is not as much a threat as an opportunity. The music business will be one of those that benefits the most as the new technology broadens distribution by getting releases to more people in more markets around the world who are not in the existing distribution loop. We will still need good people to find, nurture, develop, promote and market new talent in the new music economy.

**What are some of Time Warner's new marketing strategies for music and entertainment on the Internet?**

We were probably one of the first entertainment companies to launch a significant series of download promotions with a variety of Internet retailers, and we've certainly done more live Webcasts



than anyone else.

Up to now, it has been mostly promotional as we search for ways to define security and encryption techniques that will let us effectively engage in a digital-download business.

For example, the new matchbox twenty "Mad Season" CD enables fans to access special matchbox twenty content on AOL, including message boards, digital coverage of the U.S. tour and a live online chat with the band that was originally accessible through AOL in the U.S., Canada and Australia. The unprecedented Internet marketing campaign developed by Atlantic Records helped make the album No. 1 on the Billboard Internet Albums Chart the first week it was released.

Music marketing stands to be very positively impacted by the Internet. It is not just the ability to enable our customers to stream and download our music, but also to promote that music by creating a community of fans who are waiting out there to share in the success of their favorite band.

**How has the Internet changed artist, manager and label relationships from the Warner Music Group perspective?**

To be frank, my sense is that this evolving set of relationships is all so new that everyone is trying to figure it out, including all the labels that are part of the Warner Music Group.

Every label executive has to realize that they are full partners with the artists and managers in this new Internet enterprise that is taking shape.

As you know, the great preponderance of artists are young people who want to take ownership of the Internet as their music platform. The more that our label executives are literate with digital technology and the Internet, the more attractive our labels become to young artists who see this medium as their own.

**How is Time Warner leveraging the power of Webcasts as "big events"?**

Going back two years to MusicFest, Time Warner launched the first large-scale online music festival, which offered more than 30 Webcasts in 30 days and got a lot of attention. These are truly promotional, intended to put our artists before an online audience in a way that not only exposes viewers to their music but also helps the acts themselves, who want to create a sense of community with their fans.

T-commerce, or interactive TV, is still pretty embryonic but, ultimately, what you want in the age of the Internet is to give people the opportunity to act on an impulse to buy anything. Whether they see it on TV or stream it on the Internet, if they like it, they should be able to acquire it immediately.

**What are your views on intellectual-property rights in the light of recent My.MP3.com and Napster litigation?**

This is a much bigger issue than just music as we are a content company and foursquare believers in intellectual-property rights. The people who create intellectual property—words, music or images—have a right to benefit from their creations and share in any proceeds of usage by others.

There is no country in the modern world that has robust cultural life and does not have strong intellectual property protection. It's not just the protection against piracy of our music that we're concerned about, but the maintenance of a key fabric of our society. If you want to have a rich and diverse cultural experience, you need strong laws and regulations to protect the rights of the copyright owners in the creative community.

The recent MP3.com settlement [that provides payments to copyright owners each time a user stores a song using the service or the song is listened to from the site] is significant because it marks a turning point. It acknowledges that services like this have to recognize the rights of artists and other copyright owners.

**What is the future of music?**

We are very bullish on the future of music at Time Warner. In part, new technology is creating new formats for the distribution of music. We have always done best with more than one format, and now we have CD, DVD-Audio, streaming and downloading—lots of ways to reach the people who also are our customers.

When technology really kicks in over the next two to three years, past the hobbyists and early adopters, it will lift the whole music business as we know it today by truly expanding the global marketplace. ■

GOING SOMEWHERE FAST

Continued from page 62

indicates that "free" is exactly how these users want things to stay.

However, while most users aren't paying for these music files now, market-research firm CyberDialogue recently reported that 29% of people who download music would be willing to purchase entire albums off the Internet for as much as \$10 each. To top it off, the report indicates that nearly 11 million online-music fans would be interested in paying a monthly subscription fee.

Subscription-based services are exactly what MP3.com is exploring. Robertson has said that he believes subscription-based services may be the key to the future of the online music/entertainment industry and, of course, his company.

In addition, MP3.com also recently announced that it would become a music "infrastructure" company.

MP3.com's plan is to provide an "open" set of tools that enables hardware, software and Internet companies to link their services to MP3.com's databases and, thus, the end user can pull songs directly from the Web. This could include giving users access to MP3.com's database through a home stereo system.

The future for this plan could be brightening, since MP3.com recently settled its lawsuit with two record labels, Warner Music Group and BMG Entertainment. MP3.com has agreed to pay a 1.5 cent licensing fee for each song that users upload from MP3.com's database into their My.MP3.com storage locker.

POP REVOLUTION

Finally, point-of-purchase (POP) kiosks—the portals to the in-store digital distribution market—may be a solution for those downloadable-music firms looking for ways to "monetize," or for traditional music companies looking to cash in on the growing popularity of digital music.

However, the main purpose of kiosks is, in fact, to bridge the gap between the Internet and traditional retail outlets and provide the novice Web shopper a comfortable way to familiarize themselves with the e-commerce process.

Liquid Audio has been trying to build its market share with the Liquid Kiosk Network. The software enables in-store customers to preview and purchase digital music and create their own CDs. Liquid Audio introduced the concept to U.S. consumers in February, but the Liquid Audio Network was already in use by international retailers in Korea and England. The kiosks are designed to encourage consumers to experiment with digital music, while Liquid Audio acts as a subtle guide.

Other firms in the kiosk game include Alliance Entertainment Corp., New Media Network (which is working with distributor Valley Media) and RedDot Network. Virgin Megastores is also working to increase sales of digital music by promoting Diamond Multimedia's Rio 500 player in its stores and providing instructions to consumers via kiosks.

And, while POP kiosks may sound a bit bland, their multiplication throughout brick-and-mortar stores worldwide isn't expected to slow down anytime soon. Frost & Sullivan, a research firm based in Mountain View, Calif., forecasts in its "Introduction To The World Interactive Kiosk Market" study that retail-kiosk growth will average 41% by 2004.

Among those who are leading the pack? Entertainment companies, of course. ■



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# MOBILE COMMERCE

Forerunners In The Digital Revolution, Europe And Asia Embrace New Technology As The U.S. Anxiously Awaits Its Arrival

BY KAI R. LOFTHUS

Europe and Asia are leading the way in new technology to make entertainment sales more mobile than ever. And young people—

with their affection for technological gadgets—literally hold the future in their hands now more than ever.

The mobile phone is emerging as a soundcarrier in its own right, complementing the personal computer as a way to listen to the radio or streaming audio and to purchase CDs, music downloads or concert tickets.

In Europe, both current and forthcoming mobile phones from companies such as Espoo, Finland-based Nokia and Kista, and Sweden-based Ericsson are making all this possible, with additional features and standards to be added later this year. In Japan, mobile phones, keitai music kiosks and in-car navigation systems all promise to become music-distribution channels.

One factor driving the recent agreement of Vivendi S.A. of France to buy the Seagram Company, the parent of Universal Music, for \$34 billion is the belief that it will position the merged company to distribute films and music over Vivendi's mobile phone network, as well as other channels.

## ACCORDING TO THE KIDS

The role of a mobile phone in a young European person's day-to-day life is so exalted that it often becomes a symbol of prestige and personality. And, surprisingly, just as E-mails are key to computer use, the most frequently used feature on many new European phones is its short messaging service (SMS), in which subscribers can send text messages to each other. (Talking on the mobile would put too much pressure on the phone bill, teenagers say.)

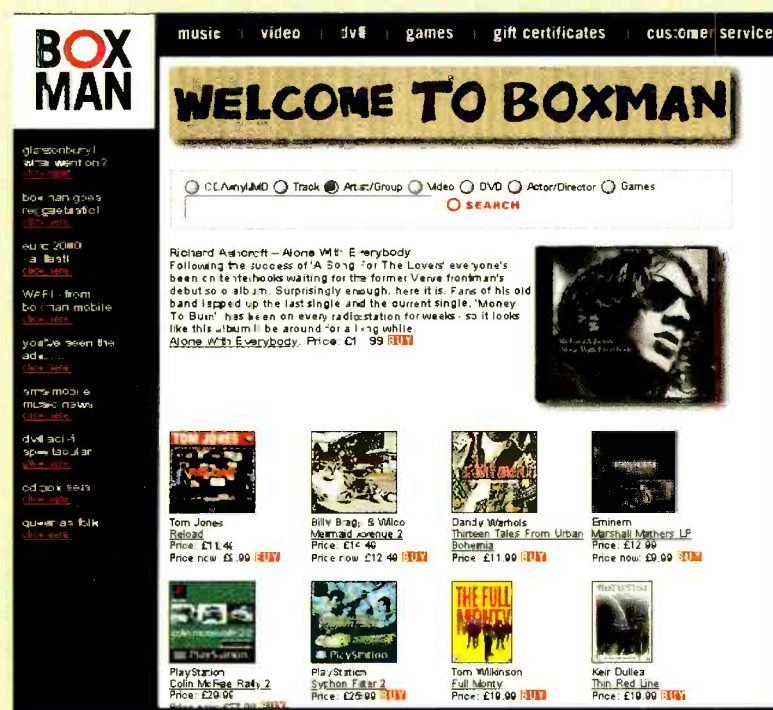
"They're carrying the mobile phone with them at all times and they're doing a lot of things to personalize it, like importing special logos on the display, adapting and composing ringing tones, and changing the color of the phone lid. They use it as a means of self-expression," explains Pekka Isosomppi, a communications officer with Nokia Mobile Phones.

That devotion to mobile phones is also evident in Japan, where a recent survey found that 90% of Japanese in their 20s own mobile phones. With CD sales dropping as mobile-phone use skyrockets, Sony Music Japan recently targeted those who use their mobiles to access the Internet, offering news about album and video releases for free through the i-mode service of the

telecommunications company NTT.

Scandinavia is home to some of the world's leading mobile-phone companies, and the music industry in Finland, for example, does everything it can to reach the mobile-phone user. Before

of the mobile phone is a technology standard known by the acronym WAP (Wireless Application Protocol). With less emphasis on graphics, and allowing online access on the display of regular mobile phones, it enables con-



Sony Music's hip-hop act Bomfunk MCs released "Freestyler" last year, a sneak preview was issued as a ringing tone available for downloads at 5 markka (80 cents) each. That particular ringing tone is still one of the most frequently used in Scandinavia, and this downloading phenomenon has become an important generator of revenue for the collecting societies in the Nordic region.

Another band, Nylon Beat—signed to the Finnish indie MTV Musiikki—has also released a ringing tone, which is so popular that it's being played concurrently by the audience at concerts performed by the band (with mobile phones swaying in the same way as lighters during slow ballads at other concerts). One of the group's songs even contains the verse "You stole my money/I stole your mobile phone."

## WAP ACROSS THE WORLD

Record companies looking at music sale prospects through the mobile phone are intrigued by the device's portability, immediacy, compatibility with other infrared-supported hardware and the ability to make a personal approach to diversified consumer segments.

What's responsible for the evolution



Ericsson's Chamberlain

sumers to exploit the basics of the Internet, such as accessing information as well as performing safe electronic transactions via their mobile phones.

Scandinavia and the U.K. are already leading the way in WAP, along with countries such as Germany, France, Italy and Spain.

Boxman.com is one of the first online

entertainment retailers in Europe to adopt WAP technology. The Boxman Mobile Music Store "opened" in August 1999, initially accessible only on Ericsson's portable organizers and now available on any WAP phone. Launched in English, Boxman has been developing WAP services for its seven European Web sites in France, Germany, Netherlands, Sweden, Denmark, Norway and Finland. The company has been striking partnership deals with phone manufacturers, network operators and other WAP service providers.

"Sales of WAP phones are spreading very fast," says Nokia's Isosomppi. "It's our understanding that WAP technology is spreading across the youth segment, not only to business people."

He explains that this technology hasn't been introduced at a larger scale in the U.S. or Asia yet, but adds, "It's not a technology that is being confined to GSM-supported networks. It's carrier-independent, which means that you can use WAP with other standards, including in the U.S. and Asia." Singapore and Hong Kong are the most receptive countries to this technology in Asia, says Isosomppi.

Neither Nokia nor Ericsson would disclose total sales figures for WAP phones so far. But the sales rate of such phones is expected to be boosted even further when the development of GPRS (General Packet Radio Services) is concluded. Within the course of less than a year, the data-transfer speed on mobile phones will subsequently increase from the current 9.6 kilobits per second (Kbps) to at least 115 Kbps.

## COMING TO AMERICA

Justin Chamberlain, head of corporate ventures at London-based Ericsson Ltd., who's also involved in global business development at the company, says, "With GPRS, it's possible to listen to the radio with stereo headphones. And with the so-called WTA [Wireless Telephony Application], which is part of the [forthcoming] WAP-standard [version 1.2], it's possible to communicate with the station's Web site, browse the playlist and even buy the record."

"Also with WAP version 1.2 [to be introduced later in 2000]," adds Chamberlain, "it will be possible for consumers to request information on a favorite band, and the information will later come automatically to them instead of them having to start a [new log-on] session. With WIM [a wireless identification module], which again is part of the WAP standard, it's possible to conduct automatic transactions, for example buying CDs."

Both Nokia and Ericsson are currently laying low in promoting any particular WAP phones, allowing the market to mature and new technologies to emerge before a full-scale launch is conducted.

At a recent convention in Singapore, Ericsson revealed the features of two potential bestsellers. The triple-band T36, which can be used in Europe, Asia and the U.S., will be launched this fall. The data transfer speed is only 28.8 Kbps. However, the R520, which also was disclosed at the convention, operates at a speed four times faster (115 Kbps) and will be launched in 2001. The latter phone also supports the wireless Bluetooth-technology, which makes cables redundant.

Nokia, on the other hand, is readying the launch of two WAP phones this fall. Their models 7190 and 7160 will also be the company's first WAP effort in the U.S. ■

Steve McClure in Tokyo and Thom Duffy in New York contributed to this report.





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# Subscription Commerce

Digital Companies Are Getting Ready To Allow Subscribers To Access And Store Downloads

**I**f anyone had remaining doubts that consumers enjoy accessing music digitally, the spiraling popularity of free file-sharing service Napster surely put them to rest. Now the pressing multi-billion-dollar question becomes, how can the music industry make money from that proven proposition?

## MORE DIGITAL SINGLES

Until only a few months ago, the most widely held answer to monetizing the move of music online seemed to lie in the commercial download, whereby singles and albums would be sold online at prices ranging from 99 cents on up to the traditional full-album list.

This "product" approach is being aggressively pursued by both labels and retailers, with at least three of the five majors expected to have a wide assortment of secure singles and albums available for purchase digitally this month via a variety of Web sites, and the other two—Universal Music Group and Warner Music—not far behind. Indie labels and unsigned acts have been ahead on this curve and have already sold millions of digital singles, according to online merchants.

It's a direction that many believe will lead to strong sales down the road, although the short-term speedbumps of competing approaches to everything from codecs and digital-rights management systems to pricing models and label/retail business relationships have kept that promised future on the distant horizon longer than many had anticipated.

The arrival in force this year of Napster and its free file-sharing spawn—such as Gnutella and Freenet, as well as another one-time industry nemesis, MP3.com and its My.MP3.com—have recently opened industry eyes to other business models, however, that hew more closely to a "services" approach: subscriptions offering access to a variety of music and other content for a monthly fee and ad- or fee-supported streamed-audio "lockers" that allow consumers to easily and instantly access and organize their music collections online.

In a recent report on the Napster phenomenon, Internet research company Jupiter Communications predicted that a subscription service to an online music community with high-quality digital music, virus protection and a wide variety of content could eventually be a more successful driver of revenues for recorded music than individual downloads sold through an online store.

## SELLING DOWNLOADS

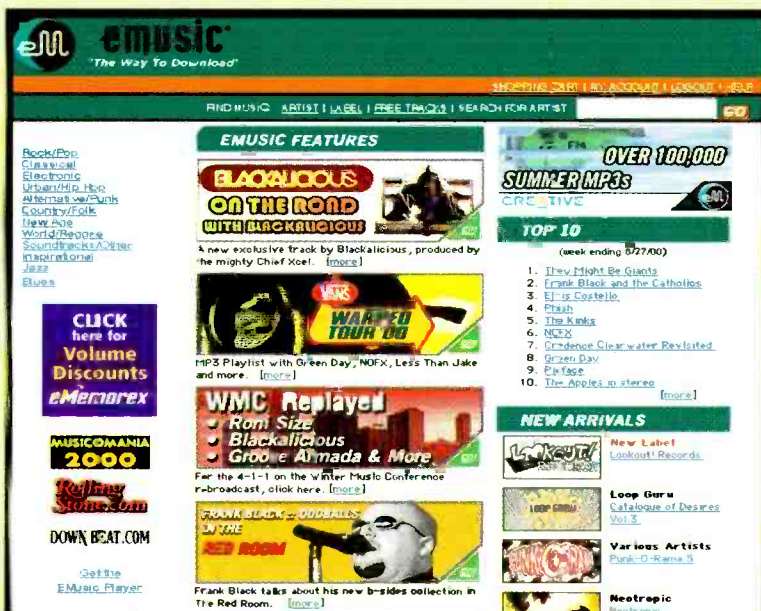
"There's no question that consumer use of online music is going to dictate the models that are successful in the

future, and, obviously, the incredibly rapid growth of Napster has demonstrated that there's a demand for a subscriptionlike service on the consumer end," says Aram Sinnreich, an analyst at Jupiter Communications. "The only question is how to make that happen on the intellectual-property end and how to build a revenue model out of it. And that's pretty much just a question of the devil being in the details."

"I think that 'paying as you go' right now is a very difficult business model," says Gene Hoffman, president of online

The other majors have not yet announced subscription plans, but are keeping an eye on its potential.

"It's a very real possibility, but it all depends on the value proposition," says Kevin Conroy, chief marketing officer and president of new technology at BMG. "The offering needs to be unique and appropriate for the target audience. It is also important that as new models are introduced, we offer several options designed to draw in different types of consumers, not one 'all you can eat' approach."



MP3 seller Emusic.com. "Having been the leader in this area, we've sold almost 2 million MP3s so far. But it's a hard business, because customers aren't yet, willing to part with the idea that owning music means owning a physical good. It will happen, but we're not there yet, and that makes selling a download very difficult today."

Therefore, Emusic is moving into the subscription arena, Hoffman says, whereby it will make available its entire catalog of licensed music from a variety of indie labels and artists for a flat monthly fee that had yet to be set at press time. Consumers will be able to keep whatever songs they choose to download, and move them onto portable devices, Hoffman adds.

The major labels are also eyeing this space. Sony Music Entertainment and Universal Music Group announced a joint venture in May that will see the two companies working together to develop a subscription-based service for music and video content across multiple platforms. Both companies say they have agreed to license content to the venture, whose launch date—and other details—are still pending.

Cautions Paul Vidich, executive VP of strategic planning and business development for Warner Music Group, "In a wired world in which so much music is free, you have to have an extremely compelling, unique and, possibly, exclusive proposition to get consumers to step up to a subscription service."

## KEEP THEM COMING BACK

Adds Andrew Nibley, president/CEO of GetMusic, a joint venture of Universal Music Group and BMG, "Subscription is a model that sometime in the future will be very viable. But to prosper, it's going to have to be more than just streaming music or streaming videos. I think you'll need to offer other content, which is constantly changing, and foster a real sense of community that people will want to keep coming back to."

MP3.com also announced in May that it had launched an on-demand music subscription service, the Classical Music Channel, offering streams and downloads for \$9.99 per month. The channel has more than 3,400 streamed tracks and more than 300 downloads, according to MP3.com director of channel programming Chris Montgomery, who

declines to divulge the number of subscribers signed up thus far.

The company followed with a children's music channel and an alternative channel. Montgomery says as more channels roll out in genres, including rock, jazz and world, MP3.com may explore different pricing schemes, including discounts for package deals. "This is a new area, and we will be experimenting with a number of models," he says.

One model not on tap for MP3.com is paid individual downloads, according to MP3.com chairman/CEO Michael Robertson. "People are not buying things for \$2 each on the Internet," he says. "What they will [pay for] is 'all-you-can-eat' buffets for \$5, \$10 and \$20."

Horsham, Pa.-based MusicChoice.com is also expanding its cable and satellite music-subscription model to the Internet by launching a subscription area on its Web site called "Backstage Pass."

"The promise of free content can only last so long," says president/CEO Dave Del Beccaro. "This is a viable business model that all sites will have to implement eventually in order to become profitable."

## DIGITAL LOCKERS FOR STORING

Another viable profit center, some contend, lies in so-called "digital lockers."

The Redwood City, Calif.-based Myplay was a pioneer in the space, offering online storage for music that consumers digitize themselves.

MP3.com followed with its My.MP3.com service, which tweaked the model by allowing customers instant streamed access to any albums already owned by them.

The company, which lost a suit filed by the major labels, recently struck settlement and licensing deals with BMG and Warner and is negotiating with the others. It intends to make money off the free service via advertising and promotional activities.

BMG has also licensed its content to San Francisco-based start-up MusicBank as part of a secure, on-demand streaming service similar to My.MP3.com that is slated to launch this fall.

MusicBank president/CEO Michael Downing says that the services "satisfy a clear desire among music fans to be able to enjoy their music in ways that only the digital format [online] offers them."

Other such services are expected. CDNow founder Jason Olim says he is keen on the idea of getting into the locker business, although he believes a fee-based approach may ultimately supplant the ad-supported one being taken now. "I mean, with those [label] licenses, you are talking about a lot of money [that needs to be paid out]," he says.

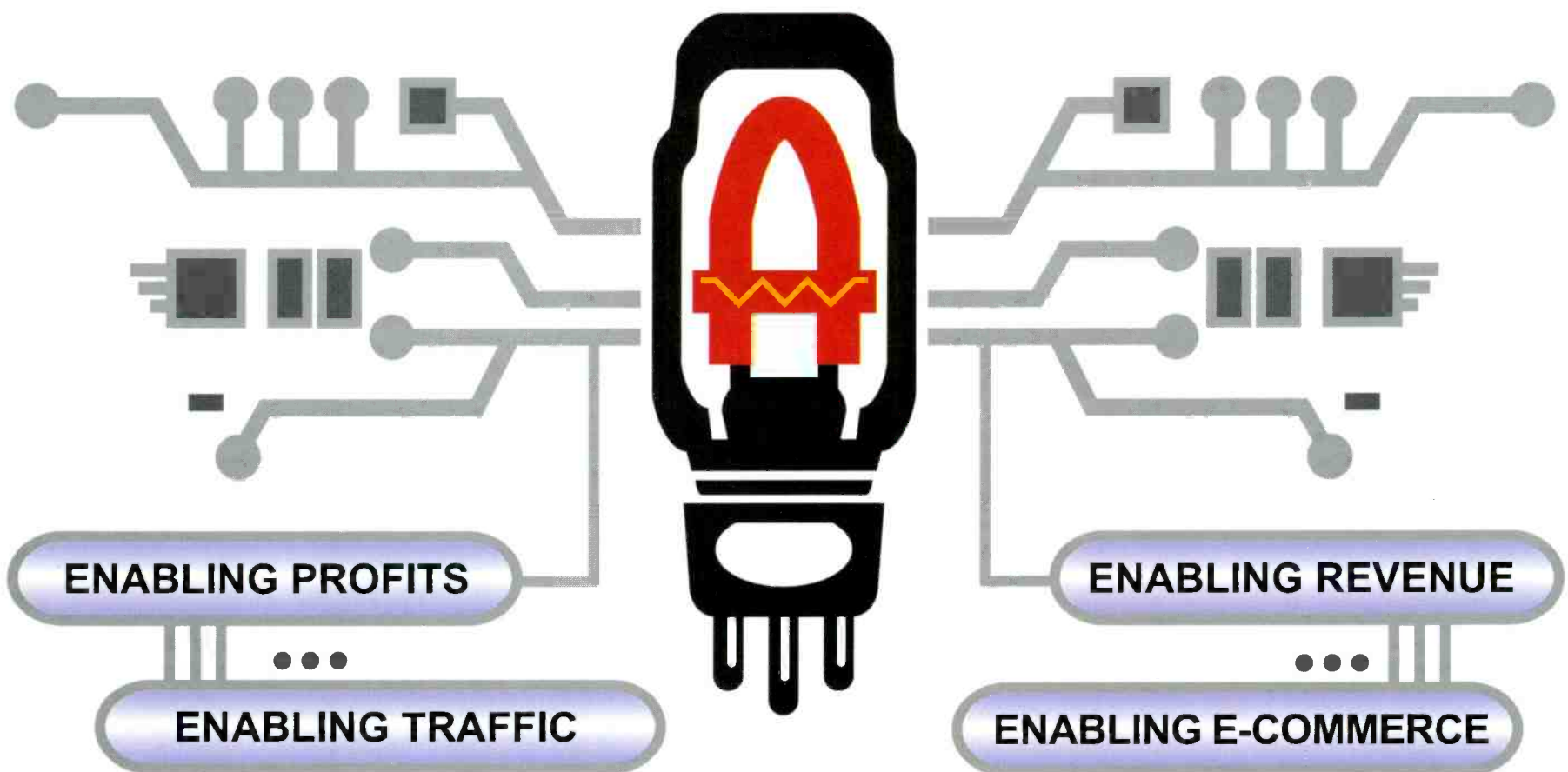
Indeed. The aggregate license fees to be derived by the major labels from simply licensing their catalogs for use in such services could approach \$1 billion annually as the streaming market develops over the next few years, according to a Bear Stearns report to investors issued June 12.

Sony Music intends to take a more direct stake in this evolving business. It is announcing this month that it will fold its Uville.com online music portal into a new West Coast-based company funded by Sony that is being formed around the online-locker model.

Launch date is set for late-summer/early fall, according to Fred Ehrlich, Sony Music president of new technology and business development, who says plans are to make the service free to consumers. —M.G.



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# Television Commerce

Interactive TV Promises To Open Up A Whole New World

**b**y 2005, 38.5 million, some 35%, U.S. households will use interactive TV (iTV) services, according to projections by Jupiter Communications. The iTV revenue mix, or "T-commerce," should reach a total of \$10 billion annually in the same time frame.

"More than half the revenue earned in today's iTV business is derived from advertising, and a third from consumer-paid subscriptions," observes David Card, Jupiter senior analyst and research director, who presented highlights of the company's "iTV Platforms" research this past May.

"The composition of that revenue mix just five years out will shift significantly," he points out, "with consumer shopping forming the bulk of the income."

Barry Diller's Home Shopping Network and other similar ventures were the first to dabble in T-commerce, offering music and video among other products, initially via cable TV and more recently on the Internet. Now, the entertainment business is getting some serious attention from online entities.

While revenue streams are just starting to produce a small return on investment, the bottom line is still mostly red ink, with promising growth in the future. Here's a look at some of the current approaches to T-commerce, all of which offer expanding opportunities for music, video and multimedia producers.

## ENHANCED PROGRAMMING

Wink Communications Inc., based in Alameda, Calif., provides a complete system for delivering low-cost T-commerce. The iTV service, called Wink Enhanced Broadcasting, gives viewers a free and convenient way to interact with programs and ads while they continue to watch TV. By clicking their remote control during an enhanced program or ad, the viewer can access program-related information such as weather, sports updates, trivia and play-along games, request product samples, coupons and other free offers from advertisers, and even make purchases instantly.

Wink's Enhanced TV has been available in Japan since October 1996 and was introduced in the U.S. in June 1998. The service is currently available to 200,000 households in about a dozen U.S. markets. As of May, Wink has distribution commitments for 10 million households, according to Allan Thygesen, senior executive VP of sales and business development. This number will grow as additional distribution partners are signed and as DBS/Cable grows its subscriber base.

T-commerce allows users to purchase movies offered on Wink-enhanced TV ads, purchase CDs on VH-1's "Behind The Music," purchase branded wrestling merchandise on TBS' "WCW Thunder"

and order free coupons, samples and brochures on Wink enhanced TV ads from brands like Clorox, Charles Schwab, Ford and DaimlerChrysler. Channel 100, an interactive guide to using Wink, is available around the clock.

## SHOW INTERACTION

Wink's technology enables programmers and advertisers to enhance TV with interactive overlays that appear as supplemental text and graphics on the TV screen, relating to the TV broadcast. When Wink is available to a TV viewer, a small symbol appears on the viewer's TV screen, indicating that the show or commercial is Wink-enhanced. The viewer can choose to interact with the show or ad by using his or her remote control. Wink is free to the user, requiring



Jupiter's Card

no infrastructure upgrades or additional hardware in the home for viewers with Wink-enabled advanced analog and/or digital cable boxes.

Wink's end-to-end system for enhanced TV provides software to create and deliver the interactive enhancements, and collect and route viewer requests through the Wink Response Network. Wink differs from Internet access on TV in that it enhances existing programs and commercials. Wink has agreements in place with major cable and satellite operators, manufacturers of consumer-electronics equipment, Microsoft and Liberate to distribute its enhanced TV feature to viewers across America.

Thygesen predicts that T-commerce will take off in the coming months. "Wink has placed its bet on enhanced TV being part of the familiar TV viewing experience," he says. "We are not trying to take eyes away from the TV, but rather enhance the entertainment that viewers already enjoy with just a bit more information. We believe the concept of 'impulse shopping' on the TV will be a big hit among TV viewers and serves as an extremely attractive alternative to expensive 800-number phone campaigns."

## LIVE AND ON DEMAND

Launched as a new division of privately held Riffage.com this past April, the new Riffage Live was set up to provide live-performance and programming opportunities for both major and independent artists worldwide. With investors that include AOL, Bertelsmann Ventures and BMG Entertainment, the company intends to become a full-fledged music media network.

"Since our launch in June 1999, Riffage has been at the forefront of delivering music by independent artists to fans via a powerful, personalized experience over the Internet," says



ZapMedia's Lipscomb

founder and CEO Ken Wirt. "The formation of Riffage Live is a very aggressive move to become a real player in both online and off-line music programming."

Initial services include production and delivery of live and on-demand Webcasts of high-profile music events and a new indie-artist live-concert series and TV program.

The company signed exclusive video Webcast deals with the New Orleans Jazz & Heritage Festival and BBC Music Live. In March, before the official launch, Riffage.com announced a new live concert series, "Riffage Live From The Great American Music Hall" [in San Francisco] that was taped for broadcast on cable TV and offered via live and on-demand Webcasts at live.riffage.com. More recently, Riffage acquired the venue as it continues to diversify its business and expand its revenue streams, including T-commerce (Billboard, June 10 issue).

"The music industry is intrigued with Webcasting and is still figuring out how to maximize the returns," observes Jason Rubinstein, Riffage Live VP and GM, whose background includes the Intel Content Group, Warner Music Group and CBS Records. "We've had a pretty fantastic level of support from both indie and major labels, and got all the necessary artist clearances for the 50 hours of the New Orleans 31st Annual Jazz Fest 2000 Webcasts [that ran from July 5-8, starting daily at 4 p.m. on the

West Coast]. This gave us the ability to sell advertising at a premium, and this is our major T-commerce revenue stream right now."

Featured artists included The Allman Brothers Band (Epic), The Neville Brothers (Sony), Walter "Wolfman" Washington and Boozoo Chavis (Rounder), Dirty Dozen Brass Band (Mammoth), John Hiatt (Capitol), Ani DiFranco (Righteous Babe), Anders Osborne (Shanachie), Better Than Ezra (Elektra/Asylum), Big Bad Voodoo Daddy (Interscope), Frankie Ford Review (Ace), The Radiators and The Funky Meters.

## AOL ON TV

Riffage Live partnered with Michael Murphy Productions, which has done the Jazz Fest video for many years, and shot this year's concerts in hi-def format. "This will offer a number of bonus T-commerce opportunities," Rubinstein says. "Two network specials are set for later this summer, and we have opportunities for hi-def DVD video releases as well. We really have the mother lode right here."

For the "Riffage Live From The Great American Music Hall" series, Rubinstein notes that the company co-produced the assets of the dozen bands. "We already have ad revenue from the live Internet Webcasts, will have TV episodes and have recorded in multitrack audio for five compilation CDs," he says.

He sees T-commerce, in the short term, dependent on the back-end companies that provide the streaming audio and video, such as Real Networks and iBeam Broadcasting.

"They hold the key and make it possible for companies like ours to enable our business model by dynamically inserting ads into both live Webcasts and archived, on-demand program-



Riffage Live's Rubinstein

ming," Rubinstein continues. "All of us should make a lot more money."

"In the set-top space, we're eyeing new platforms like AOLTV, TiVo and Replay that relate to us with a wide-open playing field for the next nine to 12 months. We see Riffage Live Webcasts moving from a computer base to the TV screen in the living room, but it's still not certain which 'pipes' will win, the computer or the TV, or maybe a converging combination," he adds.

Launched as a next-generation Internet entertainment company in Atlanta in June 1999, ZapMedia.com Inc. recently announced a partnership with Gannett Co. Inc./USA Today that will bring a \$270 million investment to help the new venture bow its four-tiered "ecosystem" this October for the holiday shopping season.

"The strategic alliance will enable ZapMedia to deliver and extend on the promise of an all-in-one, Internet-driven, interactive entertainment environment with a lot of T-commerce oppor-

Continued on page 74





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## Billboard Spotlights The Digital Music Revolution



# sites + sounds + starts

### TELEVISION COMMERCE *Continued from page 72*

tunities," says founder, chairman and CEO Ken Lipscomb.

### ALL ACCESS INTERNET PASS

The ZapMedia ecosystem delivers instant access to movies, music, videos and the Web, allowing consumers to access, stream, download and store digital video and audio content through existing TVs and stereo systems. Core features and functions include audio and video jukeboxes with remote and local storage, on-demand Internet TV and radio, E-mail, Internet access and Web surfing, and a built-in CD/DVD-ROM drive. The "architecture" supports connectivity to a wide array of devices and networks, and advanced functionality for all content management.

The ZapStation is a broadband-connected consumer-electronics device that allows consumers to connect to a ZapCentral portal to purchase and enjoy all the entertainment options. It features an MP3 jukebox and MP3 player, a streaming A/V player, CD/DVD player, storage for up to 10,000 MP3 songs or 20 hours of digital video and an easy-to-use remote control TV interface. Lipscomb says several major brands will be available with a target price of \$299, with 50,000 to 100,000 units available for sale at such outlets as Best Buy, Circuit City, Frye's and other major electronics chains.

The ZapMedia engine is a media software engine embedded in the ZapStation that enables consumers to connect to the portal for access to the world of multimedia entertainment. It is also designed to port over to other devices and systems, extending the ecosystem's reach.

The ZapCentral.com portal is the common point of access to the digital multimedia for which consumers have rented or purchased digital rights, with all royalties covered under existing SDMI standards, according to Lipscomb.

Once consumers enter ZapCentral, they can click on the multimedia content they want to view or hear and stream it to their ZapStation or other Zap-enabled devices. Closed Alpha-type trials started in early June, Lipscomb notes, with wider Beta testing in mid-July involving several hundred units nationwide.

ZapAccess is an extended service that allows consumers to access their stored media content from ZapCentral through a ZapStation or other Zap-enabled devices. It also allows consumers to synchronize their assets between the ZapStation and ZapCentral.com.

### WAITING TO EXPLODE

A \$50 million marketing and advertising program kicks off this fall, according to Lipscomb, focused on TV, radio, print and other formats. "Our marketing and ad group is pulling it together now," he says, "and the campaign will include a lot of creative and innovative consumer promotions."

T-commerce streams for ZapMedia include a piece of all ZapStation purchases, physical purchase transactions on ZapCentral, advertising revenue and subscription programs—perhaps \$9.95 a month for the service as part of the introductory program—Lipscomb says. Audio, video and multimedia fulfillment will be provided by the Alliance Entertainment Group and Valley Media, he adds.

Speaking for all new iTV services, Lipscomb observes, "T-commerce is going to explode in the next few years. There are so many touch points being made available to the consumer that it's just a question of how fast we can expand the networks." —S.T.



**CONSPIRACY**  
BY \_\_\_\_\_

Live365.com

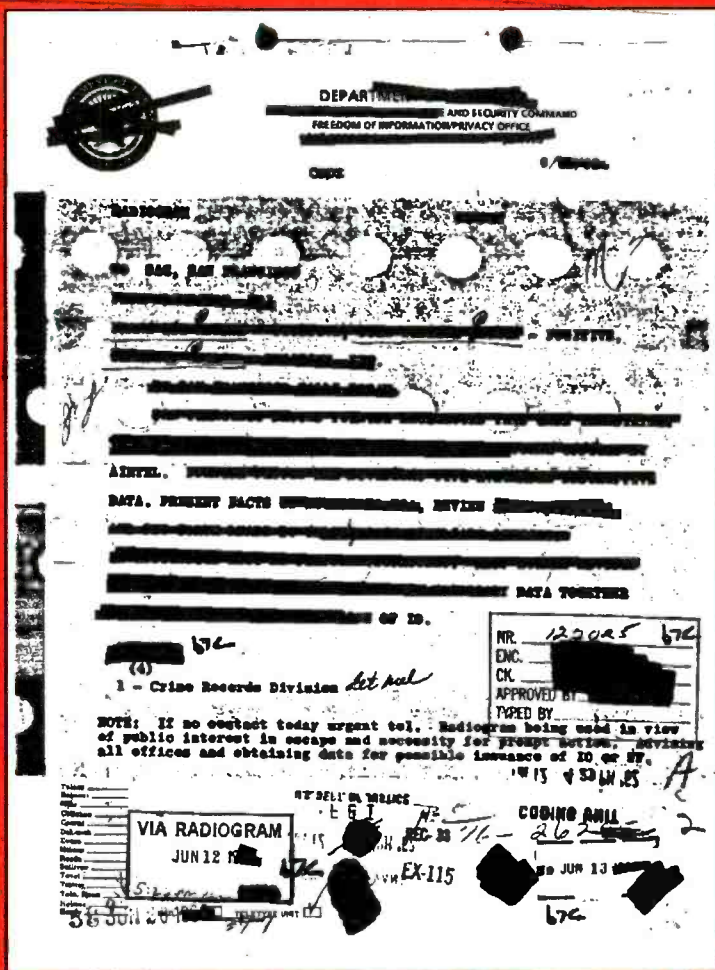
**CONSPIRACY**  
BY \_\_\_\_\_

# Internet Radio's "Dirty" Little Secret

**Unregulated  
Unformatted and  
Downright  
UN-AMERICAN**

**Attention upstanding citizens!!!**

Be warned that a new form of radio -- **digital crack** is more like it -- is about to be unleashed upon an unsuspecting nation. Called **Live365.com**, it is nothing less than a plot to lure an entire generation of young hearts and minds into an incredibly hypnotic world of sonic addiction. Once they've got us hooked, the powers-that-be will start pumping the happy juice into the water supply and using our fillings to manipulate our brain waves.



As this confidential document clearly shows, Live365.com's Internet radio scheme just may be the brainchild of the Freemasons (the government behind the government).

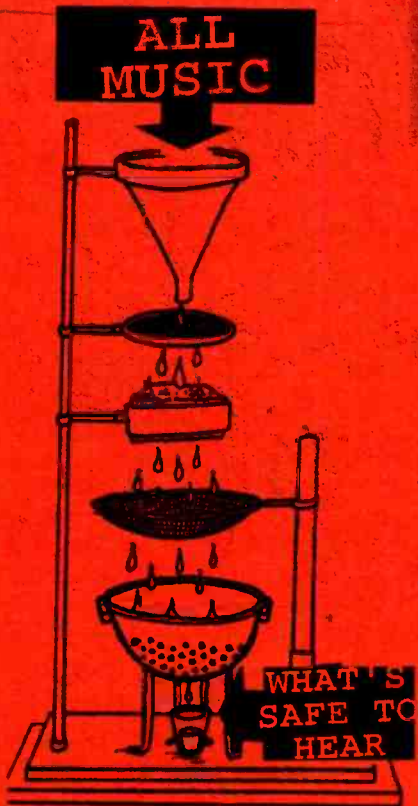
## FACT 1

**Live365.com is many times more powerful than regular radio!!!!!!!**

Regular radio plays the same music over and over and has big blocks of commercials to break everything up. There's no way you can listen to it for any extended period.

Live365.com, on the other hand, has a ungodly amount of stations with something for everyone. Any time, day or night. Plus, they even let you broadcast your own radio. With no license and no rules.

**Probability of moral decay??? 100%!!!**



## FACT 2

Live365.com is **FREE** to broadcasters and listeners alike. **Heeee**, can you think of any other place where everything is free? Say, Russia for example!!!!

## FACT 3

\*\*\*Live365.com begins with the word live and live spelled backwards is **evil!!!**

LIVE  EVIL

That's right, pure evil 365 days a year. And don't even get us started on the "com" part. Can you say Audio Abomination!?!?

**LIVE 365.COM** 

?????? coincidence??????  
Think again, comrades.

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\*\*\*\*\*  
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## Billboard Spotlights The Digital Music Revolution

# 3

# sites + sounds starts

## Kiosk Commerce

Brick-And-Mortar Retailers Take Digital Distribution Under Their Wings, And Roofs, With In-store Kiosks

BY EILEEN FITZPATRICK

**A**mong all the revenue models hoping to tap the great sales potential of the Internet, the kiosk is the only one that includes old-fashioned brick-and-mortar retailers as an integral part of the process. The idea is to deploy a network of in-store kiosks that allows customers to tap into a digital distribution system that delivers an album to a CD burner in the kiosk. The store benefits because it can offer a vast amount of product without having to physically stock the title. The kiosks can also be used for a variety of promotional and advertising efforts, and could be extended to include movies, video games and books.

#### GETTING STARTED

"There is a frenzied atmosphere out there about digital distribution of music on the Web," says Alliance Entertainment Corp. president and CEO Eric Weisman. "But 97-98% of music sales are still, and will be, in brick-and-mortar for quite a long time. It's where the action is right now."

In October 1999, Alliance acquired Digital On Demand's proprietary kiosk system, called the RedDot Network.

To date, the company has 108 kiosks in 36 stores. Best Buy is the latest retailer to sign up for the kiosks, and Weisman says plans call for five of the chain's stores to have the kiosks this year. The company also has licensing deals with Universal Music Group, EMI Music Distribution and Sony Music.

Installed kiosks have about 100 tracks, but no major label content. "We won't be burning major-label content until July," says Weisman.

RedDot Network president Tom Szabo says the division expects to have the kiosks installed in 500 locations by the end of this year. While the system will concentrate on music, Weisman says the kiosks will branch out into other product lines next year.

Other companies, including Liquid Audio, Musicmaker, Handleman Company, New Media Network and HitDisc.com, have also announced plans, but none have systems in place in the U.S.

However, Liquid Audio has been testing a number of kiosks in Japan, Korea and London. "International territories want it first," says Liquid Audio VP of corporate marketing Andrea Fleming. "U.S. retailers are concentrating on Web sites, so kiosks are not top of mind."

She says, though, that many U.S. retailers are carefully watching consumer reaction to the kiosks installed overseas. "People are interested in the pilots, but it's a new space here," says Fleming. New Media Network is expected to begin test-

ing its system this summer. NMN will get some help placing the kiosks in stores from distributor Valley Media. The two companies signed a marketing agreement in March to distribute the kiosks to Valley's account base of 6,400 companies, representing 40,000 storefronts.

#### LENDING A HELPING HAND

NMN's eGroove division will consist of a chain of stores that will carry both physical CDs and digitally downloaded albums delivered to the kiosks. Three to four test stores are expected to open this year. Handleman's kiosk system also lies in the concept stage. Announced in May, the Handleman kiosks will not only burn CDs but be specifically tailored to a store's demographic. Called the Globa.

Entertainment Utility, the kiosks will also assist the retailer in making buying decisions.

For example, if the kiosk gets a high number of orders for a title not on the store's shelves, the kiosk will "tell" the retailer it should order some physical copies for the store. A demographic reader and analyzer inside the kiosk tracks data and relays it back to the retailer.

Handleman says that kiosks targeted toward the specific demographic of the store will satisfy the needs of its

mass merchant accounts, which are not primarily music destinations.

Handleman has no major-label content available for the kiosks, but its subsidiary, Madacy Entertainment, will supply more than 100,000 tracks to be encoded by Sonic Foundry. Rimage Corp. will handle the manufacturing of the discs and Muzo will supply artist bios, music and video clips and other background information.

Another player on the kiosk front is the recently launched HitDisc.com, which offers a self-contained system that will offer a maximum of 7,500 tracks, customized to the store's demographic. The company has no major-label deals or retailers signed up for installation.

But the Irvine, Calif.-based company expects to launch two or three units in malls later this year as well as a national entertainment store, according to executive VP Steve Woo. The kiosks will include music from independent labels, audio books and games. A national rollout is planned for January, Woo says.

Like much of the Internet revenue model, kiosks are another idea that could offer a lot of potential revenue for retailers. "It's great to be able to offer streaming media into stores, and the kiosks can go far beyond the typical listening post," says Alliance's Weisman, "and there are a lot of aspects that go beyond just burning CDs. They all make kiosks an attractive digital commerce solution for both retailers and labels." ■



Liquid Audio Kiosk



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# PLUG.IN

THE FUTURE OF MUSIC  
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## The Conference Schedule

### MONDAY, JULY 24

Sheraton Hotel & Towers, New York

#### Breakfast: 8 a.m.

#### Opening Remarks: 9 a.m.

Gene DeRose, Chairman & CEO, Jupiter Communications

#### The Shift Towards A Services Economy: 9:10 a.m.

Aram Sinnreich, Analyst, Content & Programming, Jupiter Communications

#### Keynote: 9:30 a.m.

Richard D. Parsons, President, Time Warner Inc.

#### Defining The New Music Economy: 10 a.m.

The continuing momentum of MP3 and digital-distribution technology has spurred the music industry into a relentless transformation. The government has tagged the music industry "the canary in the coalmine" of the future of intellectual property. Where is the future of music headed? How must labels, artists, media companies and retailers evolve? Who will have the most leverage in this emerging environment where all players are predominantly in the same business?

Danny Goldberg, President, Sheridan Square Entertainment

Mark Cuban, Co-founder, Broadcast.com, Radical Investments & Owner, Dallas Mavericks

Larry Kenswil, President, Universal eLabs, Universal Music Group

Nicholas Butterworth, President & CEO, The MTVi Group

Adam Schoenfeld, VP & Senior Analyst, Jupiter Communications

Chris Blackwell, Chairman, Palm Pictures

Russell Simmons, Chairman, Def Jam Records and 360hiphop.com

#### Refreshment Break: 11 a.m.

#### Artist Spotlight: 11:30 a.m.

Mike D., Beastie Boys

#### Artist/Management/Label Relationships: The Next Generation: 12 p.m.

The Internet has enabled artists to become a potent force in the retailing and promotion of their own music. Major labels are writing contracts to lock in Web rights for newly signed bands, while fighting to retain control of their biggest artists. How have managers responded? Who will control digital rights in areas such as downloads, radio, retailing and consumer data gleaned from fan lists on these sites? Have artists gained additional power with the advent of this medium? Panelists discuss the ways in which the multi-faceted role of the label will evolve.

Michael Dorf, Chairman & CEO, Knit-Media

Marc Geiger, Chairman & CEO, Artist-Direct

Matt Farber, CEO, Tonos

Mark Mooradian, VP & Senior Analyst, Jupiter Communications

#### Luncheon: 1 p.m.

#### Trends In The Consumer Internet Economy: 3 p.m.

In roundtable format, Jupiter analysts discuss the latest research surrounding consumer interactivity and its strategic impact on consumer-oriented ventures online.

Patrick Keane, Director, Online Advertising

Fiona S. Swerdlow, Director, Digital Commerce

David Card, Director, Content & Programming

Zia Daniell Wigder, Director, Broadband & Wireless

Ken Allard, VP & Senior Analyst, Technology & Operations

Evan Neufeld, VP, International Research

Marc Johnson, VP & Senior Analyst, Marketing & Media

#### The Billboard Roundtable: 3:30 p.m.

Retail And Distribution—Driving Sales In A Digital Market  
The advent of buying music via both

digital download and deep promotional artist sites is causing concern among music retailers and off-line distributors alarmed by the ability for artists to sell to consumers directly. Will this trend have an impact on retailers? How can traditional retailers leverage off-line merchandising or performance revenues to pad the razor-thin margins that are the reality of the retail world? What impact will new online business models have on the retail scene? Will new subscription schemes make the role of the retailer obsolete?

Andrew Nibley, President & CEO, Get Music

Jason Olim, Chairman & CEO, CDNow  
Robert Goldman, Chairman & Founder, GetMedia

Larry Miller, President, Reciprocal Music

John Walden, President, E-commerce, Best Buy

Moderator: Marilyn Gillen, Executive Editor, New Media, Billboard

#### Refreshment Break: 4:30 p.m.

#### The Big Event: Leveraging The Power Of Webcasts: 5 p.m.

From concerts to award shows, big events are central to the music industry. However, proportionally, few Webcasts have seen dramatic success to date and the market for online performances remains relatively untapped. How can event-driven sites maximize revenue, merchandise, recordings, archives and pay-per-view? Who will exercise the most control over Webcasts' artists, labels or the venues themselves?

Marc Scarpa, President & CEO, Jump-Cut

Lou Mann, President, House Of Blues Media Properties

Andrew Rasiej, President, Digital Club Network

Felicia Palmer, SVP, The Urban Box Office Network

Anya Sacharow, Analyst, Content & Programming, Jupiter Communications

Pam Spevak, President, SFX Interactive

#### Cocktail Reception: 6 p.m.

### TUESDAY, JULY 25

#### Breakfast: 8 a.m.

#### Opening Remarks: 9:10 a.m.

Adam Schoenfeld, VP & Senior Analyst, Jupiter Communications

#### Keynote: 9:30 a.m.

Rob Glaser, Chairman & CEO, Real Networks

#### Beyond Downloads—New Models For Music Distribution: 10 a.m.

Other industries have proven that traditional off-line business models do not translate to the Internet directly. Why does the music industry remain reluctant to change? Will AOL's entry in the space change preconceived notions and encourage the industry to embrace the plethora of untapped ways to sell music? Panelists will examine key issues, including subscriptions, free promotional downloads, bundled media and access, discounted pricing, file sharing and new variations on radio.

David Pakman, Co-founder, MyPlay.com

Kevin Conroy, Chief Marketing Officer & President, New Technology, BMG Entertainment

Gene Hoffman, President & CEO, Emusic.com

Eric Weisman, President & CEO, Alliance Entertainment

Gerry Kearby, Co-founder & CEO, Liquid Audio

Robert Reid, Founder & CEO, Listen.com

Mark Mooradian, VP & Senior Analyst, Jupiter Communications

#### Refreshment Break: 11 a.m.

#### Back To Square One—Networked Music Sharing And MP3: 11:30 a.m.

Just when the recording industry more or less learned to live with MP3, along came Napster. Can the

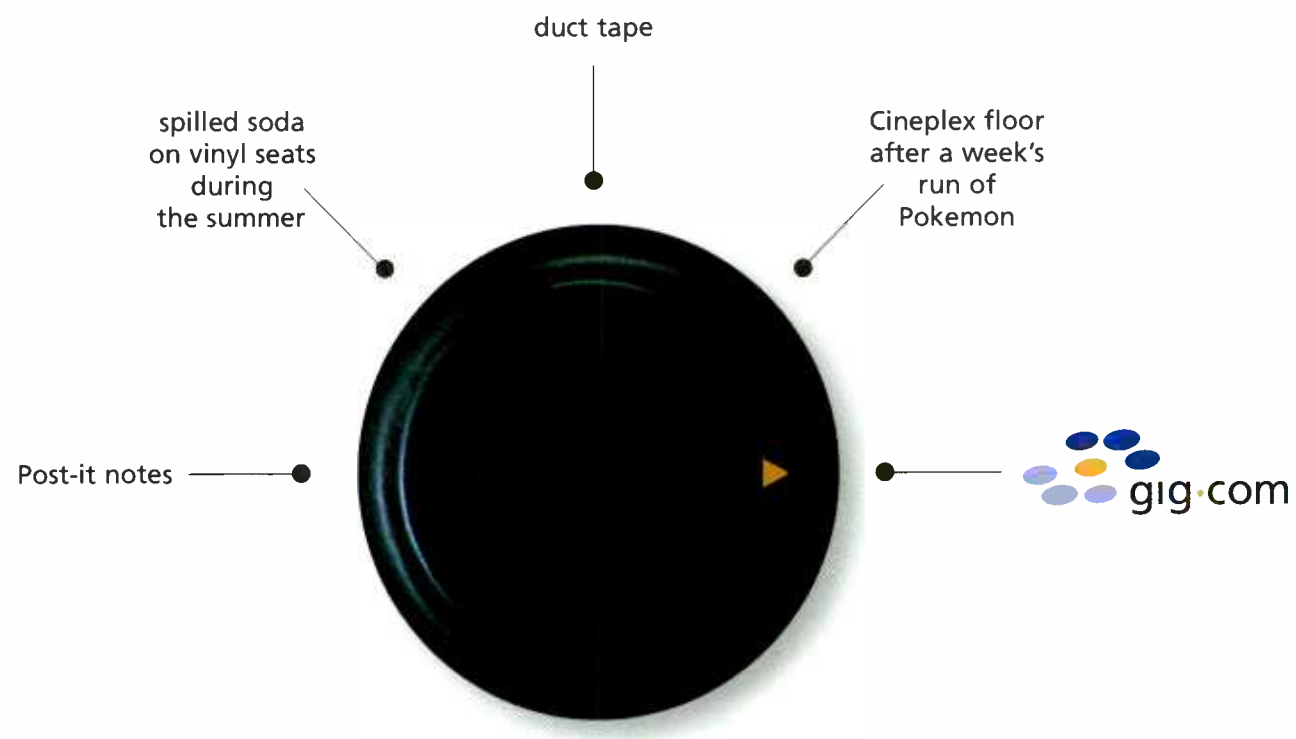
*Continued on page 80*

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## PLUG.IN SCHEDULE

Continued from page 78

industry litigate against sites that make file-sharing tools available, including those that are distributed without requiring a server? How should the industry turn these types of services into revenue-generating ventures? Should the industry appropriate this model or continue to try to

extinguish it?  
 Charles Jennings, Founder & CEO, Supertracks  
 Jonathan Zavin, Partner, Richards & O'Neil LLP  
 Ted Cohen, VP, New Media, EMI  
 Hank Barry, Interim CEO, Napster  
 Aram Sinnreich, Analyst, Content & Programming, Jupiter Communications

### Defining The Online Music User: 12:30 p.m.

Michael Saxon, Analyst, Data Research

### Luncheon: 1 p.m.

### Artist Spotlight: 2:30 p.m.

### Commerce, Content And Infrastructure Strategies: 3 p.m.

Ken Cassar, Analyst, Digital Commerce

Stacey Herron, Analyst, Content & Programming

Michele Rosenstein, Analyst, Commerce Infrastructures

Ken Allard, VP & Senior Analyst, Technology & Operations

### Refreshment Break: 3:30 p.m.

### Programming, Media And Radio—

#### What Do Users Really Want?: 4 p.m.

Perhaps more than any other segment of the music industry, online radio is flourishing. Nearly every major music-media site has a radio component. But some of the largest radio networks are notably

absent from the fray. What will drive these networks online? How will the industry deal with the potential for customizable programming to cannibalize sales? What are the latest developments in royalty payments that Webcasters are required to pay? Are the revenues of media sites augmented by affiliate commerce sufficient? Or should media sites attempt to sell directly?

David Goldberg, Chairman & CEO, Launch

Zack Zolan, GM, RadioFreeVirgin

Hank Williams, CEO, ClickRadio

Steve Marks, SVP, Business Affairs, RIAA

John Martin, President, Web site Services Group, Clear Channel Communications

Frances Preston, President & CEO, BMI

David Card, Director, Content & Programming, Jupiter Communications

### Out Of The Box: Online Music Off The PC: 5 p.m.

Portability is key to the success of online music distribution. What

are the latest technical developments in this space? Will copyright protection measures hamper the functionality of some devices? What is the key to providing a user-friendly experience for consumers? Will downloads remain a trend, or might smart phones move the idea of portability toward a customizable subscription scheme? How could such devices affect the future of music ownership?

Peter Beverley, CEO, Magex

Talal Shamoony, SVP, Media, InterTrust Technologies

Mike Reed, VP, Rio Audio Division, S3

Bob Nell, VP, Personal Audio, Sony Electronics

Michael Downing, President & CEO, MusicBank

Niko Bolas, Founder, President & CEO, Sonicbox

Billy Pidgeon, Analyst, Web Technologies, Jupiter Communications

Seamus McAteer, Director, Web Technologies, Jupiter Communications

### Conference Concludes: 6 p.m.

Schedule is subject to change.

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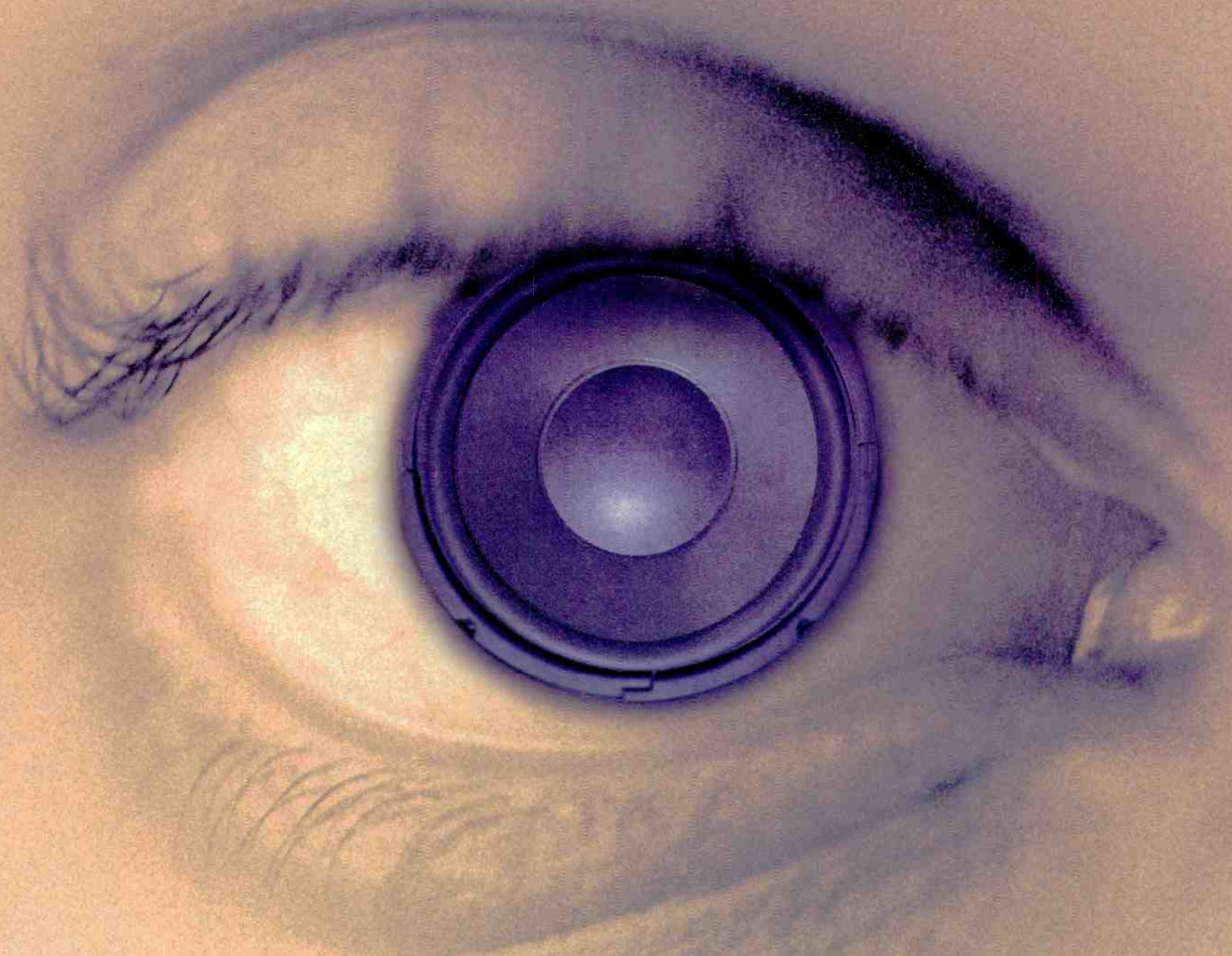
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# TAPPING INTO THE CONFERENCE A LOOK AT WHAT THIS YEAR'S PLUG.IN HAS TO OFFER

BY STEVE TRAIMAN

The Internet has served as the catalyst for changing how users consume music, leading to a litany of legal battles, failing players and overall industry unrest. This year's significant events have set the stage for Plug.In, the leading online music event produced by Jupiter Communications Inc., in conjunction with Billboard, July 24-25 at Manhattan's Sheraton Hotel & Towers.

With the fifth event on tap, Plug.In has a rich history as the platform to present, argue and announce market changes. Industry speakers have included Strauss Zelnick, president and CEO, BMG; Fred Siebert, president, MTV Networks Online; John Sykes, president, VH1; Bob Guccione Jr., editor and publisher, *Spin*; and Hilary Rosen, president and CEO, Recording Industry Assn. of America. Plug.In has also attracted leading artists in the digital space, such as Chuck D, Thomas Dolby and Laurie Anderson.

"For the past five years, Jupiter has been on the forefront of the Internet music space with both our research and Plug.In," explains Gene DeRose, Jupiter CEO, "putting us in an excellent position to address all of these recent market changes. Plug.In serves as an excellent platform for leading music executives to address the market's growth and discuss these changes with Jupiter analysts."

Attendees will get overviews from keynoters Richard Parsons, president of Time Warner Inc.; Rob Glaser, chairman and CEO of Real Networks; and several other industry leaders not available at press time.

A dozen panels, presentations and roundtables over the two days will touch on the critical areas of concern to all facets of the industry.

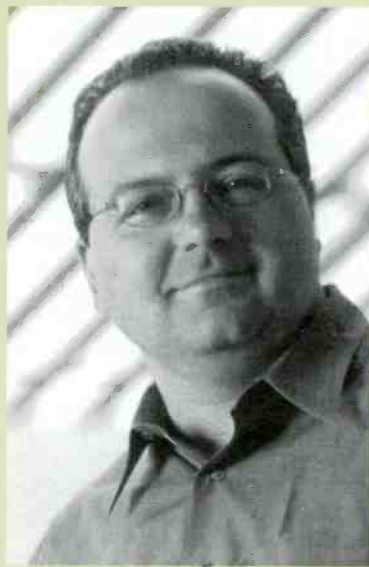
## ADDRESSING THE MARKET

Kicking off the Monday (24) program, Aram Sinnreich, Jupiter content and programming analyst, will highlight "The Shift Towards A Services Economy," followed by Parsons' keynote.

"Defining The New Music Economy" features Danny Goldberg, president, Sheridan Square Entertainment; Mark Cuban, co-founder, Broadcast.com, Radical Investments; Larry Kenswil, president, Universal elabs, Universal Music Group; Nicholas Butterworth, president and CEO, The MTVi Group; and moderator Adam Schoenfeld, VP and senior analyst, Jupiter.

The continuing momentum of MP3 and digital-distribution technology has spurred the music industry into a relentless transformation. The government has tagged the music industry "the canary in the coal mine sniffing out the deadly methane gas" of the future of intel-

lectual property. Where is the future of music headed? How must labels, artists, media companies and retailers evolve? Who will have the most leverage in this emerging environment where all players are predominantly in the same business? "Artist/Management/Label Relationships: The Next Generation" panel



Real Networks' Glaser

includes Michael Dorf, chairman and CEO, KnitMedia; Marc Geiger, chairman and CEO, ArtistDirect; Matt Farber, CEO, Tonos; and moderator Mark Mooradian, Jupiter VP and senior analyst.

The Internet has enabled artists to become a potent force in the retailing and promotion of their own music. Major labels are writing contracts to lock in Web rights for newly signed bands, while fighting to retain control of their biggest artists. How have managers responded? Who will control digital rights in areas such as downloads, radio, retailing and consumer data gleaned from fan lists on these sites? Have artists gained additional power with the advent of this medium? Which ways will the new multi-faceted role of the label evolve?

## CONSUMER TRENDS

"Trends In The Consumer Internet Economy" will feature a Jupiter analyst roundtable with Patrick Keane, director, online advertising; Fiona Swerdlow, director, digital commerce; David Card, director, content and programming; Zia Daniell Wigder, director, broadband and wireless; and Ken Allard, VP and senior analyst, technology and operations. Discussion highlights the latest research surrounding consumer interactivity and its strategic impact on consumer-oriented ventures online.

After lunch and the afternoon keynote presentation, a "Retail And Distribution: Driving Sales In A Digital Market" Billboard roundtable includes

Andrew Nibley, president and CEO, Get Music; Jason Olim, chairman and CEO, CDNow; Robert Goldman, chairman and founder, GetMedia; Larry Miller, president, Reciprocal Music; John Walden, president, e-commerce, Best Buy; and moderator Marilyn Gillen, Billboard executive editor, new media.

The advent of buying music via both digital download and deep promotional artist sites is causing concern among music retailers and off-line distributors alarmed by the ability of artists to sell to consumers directly. Will this trend have an impact on retailers? How can traditional retailers leverage off-line merchandising or performance revenues to pad the razor-thin margins that are the reality of the retail world? What impact will new online business models have on the retail scene? Will new subscription schemes make the role of the retailer obsolete?

Closing first-day session on "The Big Event: Leveraging The Power Of Webcasts" includes Andrew Rasiej, president, Digital Club Network; Marc Scarpa, president and CEO, JumpCut; Lou Mann, president, House Of Blues Media Properties; Felicia Palmer, senior VP, The Urban Box Office Network; and moderator Anya Sacharow, Jupiter content and programming analyst.

From concerts to award shows, big events are central to the music industry. However, proportionally, few Webcasts have seen dramatic success to date and the market for online performances remains relatively untapped. How can event-driven sites maximize revenue from merchandise, recordings, archives and pay-per-view? Who will exercise the most control over Webcasts—artists, labels or the venues themselves?

## DOWNLOADS AND DISTRIBUTION

The second day program leads off with remarks by Adam Schoenfeld, Jupiter VP and senior analyst, followed by the keynote presentation of Rob Glaser, Real Networks.

"Beyond Downloads: New Models For Music Distribution" panel features David Pakman, Co-founder, MyPlay.com; Kevin Conroy, chief marketing officer and president, new technology, BMG Entertainment; Gene Hoffman, president and CEO, Emusic.com; Eric Weisman, president and CEO, Alliance Entertainment; Gerry Kearby, Co-founder and CEO, Liquid Audio; Robert Reid, founder and CEO, Listen.com; and moderator Mark Mooradian, Jupiter VP and senior analyst.

Other industries have proven that traditional off-line business models do not translate to the Internet directly. Why does the music industry remain reluctant to change? Will AOL's entry in the space change preconceived notions and encourage the industry to embrace the

plethora of untapped ways to sell music? Key issues to be covered include subscriptions, free promotional downloads, bundled media and access, discounted pricing, file sharing and new variations on radio.

"Back To Square One: Networked Music Sharing And MP3" participants include Charles Jennings, founder and CEO, Supertracks; Jonathan Zavin, partner, Richards & O'Neil LLP; Ted Cohen, VP, new media, EMI; Hank Barry, interim CEO, Napster; and moderator Aram Sinnreich, Jupiter content and programming analyst. Just when the recording industry more or less learned to live with MP3, along came Napster. Can the industry litigate against sites that make file-sharing tools available, including those that are distributed without requiring a server? How should the industry turn these types of services into revenue-generating ventures—with consumers paying for value-adds such as album art or lyric sheets? Should the industry appropriate this model or continue to try to extinguish it?

A presentation on "Defining The Online Music User" by Michael Saxon, Jupiter data research analyst, will precede lunch, followed by an artist spotlight with a cross-section of today's top Internet music talent.

A Jupiter Communications analyst roundtable on "Commerce, Content And Infrastructure Strategies" includes Ken Cassar, digital commerce; Stacey Herron, content and programming; Michele Rosenstein, commerce infrastructures; and Ken Allard, VP and senior analyst, technology and operations.

## ONLINE RADIO PORTABILITY

"Programming, Media And Radio: What Do Users Really Want?" panel features David Goldberg, chairman and CEO, Launch; Zack Zolan, GM, RadioFreeVirgin; Hank Williams, CEO, ClickRadio; Steve Marks, RIAA senior VP, business affairs; John Martin, president, Clear Channel Communications Web site services group; Frances Preston, president and CEO, BMI; and moderator David Card, Jupiter director, content and programming.

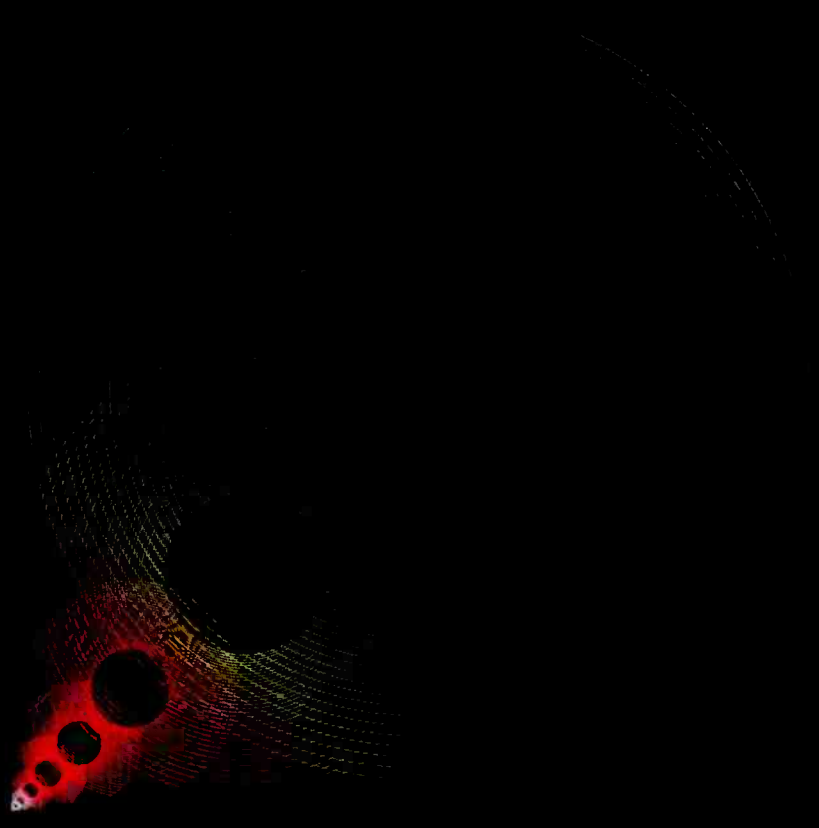
Perhaps more than any other segment of the music industry, online radio is flourishing. Nearly every major music media site has a radio component, but some of the largest radio networks are notably absent from the fray. What will drive these networks online? How will the industry deal with the potential for customizable programming to cannibalize sales? What are the latest developments in royalty payments that Webcasters are required to pay? Are the revenues of media sites, augmented by affiliate commerce, sufficient or should media sites attempt to sell directly?

The closing panel on "Out Of The Box: Online Music Off The PC" includes Peter Beverley, CEO, Magex; Mike Reed, VP, S3 Rio audio division, S3; Bob Nell, VP, personal audio, Sony Electronics; Michael Downing, president and CEO, MusicBank; Niko Bolas, founder, president and CEO, Sonicbox; and moderator Billy Pidgeon, Jupiter Web Technologies analyst.

Portability is key to the success of online music distribution. What are the latest technical developments in this space? Will copyright protection measures hamper the functionality of some devices? What is the key to providing a user-friendly experience for consumers? Will downloads remain a trend, or might smart phones move the idea of portability toward a customizable subscription scheme? How could such devices affect the future of music ownership? ■



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Mark Cuban, **Radical Investments** & Owner, **Dallas Mavericks**  
Larry Kenswil, President, Universal eLabs, **Universal Music Group**  
Nicholas Butterworth, President & CEO, **The MTVi Group**  
Hank Barry, Interim CEO, **Napster**  
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Andrew Nibley, President & CEO, **Get Music**  
Chris Blackwell, Chairman, **Palm Pictures**  
Robert Goldman, Chairman & Founder, **GetMedia**  
Larry Miller, President, **Reciprocal Music**  
John Walden, President & CEO, **BestBuy.com**  
Marc Scarpa, President & CEO, **JumpCut**  
Lou Mann, President, **House of Blues Media Properties**  
Felicia Palmer, SVP, **The Urban Box Office Network**  
Doug Camplejohn, Founder, President & CEO, **MyPlay.com**  
Kevin Conroy, Chief Marketing Officer & President,  
New Technology, **BMG Entertainment**  
Gene Hoffman, President & CEO, **Emusic.com**  
Eric Weisman, President & CEO, **Alliance Entertainment**  
Pam Spėvak, President, **SFX Interactive**  
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David Goldberg, Chairman & CEO, **Launch**  
Hank Williams, CEO, **ClickRadio**  
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Frances Preston, President & CEO, **BMI**  
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Bob Nell, VP, Personal Audio, **Sony Electronics**

## FEATURED KEYNOTE SPEAKERS:



**Richard D. Parsons,**  
President,  
**Time Warner Inc.**



**Rob Glaser,**  
Chairman & CEO,  
**RealNetworks**

## ARTIST SPOTLIGHT:

**Mike D,**  
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- **Beyond Downloads: New Models For Music Distribution**
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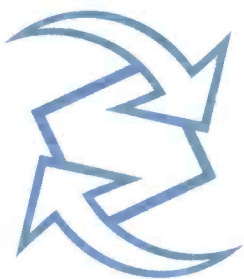
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# Metallica Enhances Sanitarium Tour With Marsmusic.com Site

This issue's column was prepared by Billboard contributor Steve Trainor.

**I**N SPITE OF the perception that Metallica is anti-Internet, the band's Summer Sanitarium tour that wound up July 16 at Queens Creek in Phoenix featured a major cyberspace element with online fan chats and a live Webcast through Marsmusic.com and TBA Entertainment Corp.

The band has been criticized for its ongoing copyright-infringement case against file-sharing software company Napster; but in conjunction with Marsmusic.com the tour was fully Web-enabled.

In addition to the chats and Webcast, the tour was supported by online promotional ticket giveaways, on-site radio broadcasts and radio promotions, in-store ticket sweepstakes at the Mars Music retail locations in tour markets, and Mars Music mini-store tents at some concerts, complete with four music stations and a stage where local bands performed.

One of this summer's most anticipated tours, Summer Sanitarium

kicked off June 30 at the Foxboro (Mass.) Stadium.

Also on the bill were **Korn** (Epic), **Kid Rock** (Atlantic), **Powerman 5000** (DreamWorks/SKG), and **System Of A Down** (American/Columbia).

TBA Entertainment Corp. also got involved with the tour due to its success with such events as the first Hard Rock Café Rockfest, NASCAR Rocks, and Country Fest events, according to **Brian Murphy**, executive producer for entertainment marketing.

"Our role was to put together the venue deals," he says. "We also developed the sponsorship and marketing programs, which led us to Mars Music. With them, we managed all aspects of the Web chats, live Webcast, and the radio promotions."

"Richard Bess of TBA got us connected to **Tony DiCioccio**, Metallica's manager, and we hit it off with the band," recalls **David MacBlane**, who joined Marsmusic.com as president after four years with WPP Group USA, a marketing, advertising,



and public relations company.

Launched in 1997, Marsmusic.com is a spinoff of the 37-store chain, which is based in Fort Lauderdale, Fla. The site relaunched earlier this year as an online destination for music enthusiasts, who can not only buy a guitar on the site but also take lessons from the site to learn how to play it.

"The Metallica tour was its first major music event," says MacBlane.

Prior to taking the stage in Atlanta, Metallica took an active role in the sponsorship through a variety of activities, including an online chat with fans July 7 featuring drummer **Lars Ulrich**.

The band also made on-site appearances at the Mars mini-store tents in Boston, Atlanta, Dallas, Denver, and Los Angeles, giving away a signed guitar at each site.

In addition, Marsmusic.com hosted an exclusive live Webcast of the band's July 14 San Francisco concert, produced by Yahoo!'s broadband group. Daily updates were provided on the Web site for each tour stop.

"The top rock station in each city created promotions to give away 75 tickets to the concert and passes to the VIP hospitality tent," notes **Bonnie Bernstein**, Marsmusic.com director of media and advertising, "and each hosted four hours of remote broadcasts from the venue."

Some of the participating radio stations were WAAF Boston; WBBB Raleigh, N.C.; WXTM St. Louis; WIYY Baltimore; WKLS Atlanta; WTFX Louisville, Ky.; KEGL Dallas; KBPI Denver; KSJO San Francisco; KROQ Los Angeles; and KUPD Phoenix.

"We were proud and excited to be partnering with such a high-profile summer tour," MacBlane adds. "Metallica's 20-year history in the business of making great music, their loyal fan base, and the inspiration they give music lovers around the world made them a perfect partner."

Metallica instruments and equip-

ment were also available for purchase on the Web site.

Marsmusic.com offers four interactive content areas—the Hangout, the Stage, the Lessons, and the Store—with reviews and comparisons, technical product information, customized search tools to help customers choose an instrument, a repair directory and troubleshooting capabilities, and online order tracking with E-mail confirmation of orders and shipments.

Interactive music lessons include specialized "how to" segments, mas-

ter classes, and professional courses in music theory, harmony, and composition, as well as accredited courses for sound engineers, recording specialists, teachers, and music business managers.

"The music industry is undergoing a revolutionary change, as E-commerce completely redefines the way we interact with our staff, our suppliers, and, above all, our customers," said Mars founder **Mark Begelman**. "With events like Summer Sanitarium, Marsmusic.com is positioned to play a leading role in this revolution."

Billboard

JULY 29, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL 97061	EVERCLEAR	9
2	1	5	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	11
3	3	2	NEW TATTOO MOTLEY 78120/BEYOND	MOTLEY CRUE	41
4	2	8	THE MARSHALL MATHERS LP ▲ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	1
5	6	30	HUMAN CLAY ▲ WIND-UP 13053*	CREED	6
6	4	9	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	2
7	5	9	MAD SEASON ▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	14
8	12	8	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL	3 DOORS DOWN	10
9	20	2	INFEST ▲ DREAMWORKS 450223/INTERSCOPE	PAPA ROACH	8
10	10	31	BRAND NEW DAY ▲ A&M 490443/INTERSCOPE	STING	20
11	7	2	POSITIVE FRICTION SUGAR HILL 3912	DONNA THE BUFFALO	—
12	16	35	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	23
13	NEW		SOMEWHERE TO ELSEWHERE MAGNA CARTA 9050	KANSAS	—
14	11	2	LIVE AT THE GREEK TVT 2140	JIMMY PAGE & THE BLACK CROWES	74
15	13	3	COUNTRY GRAMMAR FO' REEL 157743/UNIVERSAL	NELLY	3
16	8	5	CRUSH ISLAND 542474/IDJMG	BON JOVI	33
17	14	17	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	7
18	18	57	SUPERNATURAL ◆ <sup>13</sup> ARISTA 19080	SANTANA	28
19	19	9	WHITNEY: THE GREATEST HITS ▲ ARISTA 14626	WHITNEY HOUSTON	36
20	15	4	INVINCIBLE SUMMER WARNER BROS. 47605	K.D. LANG	93

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

## TRAFFIC TICKER: Top Online Retail Sites

### Unique Visitors From Home And Work (in 000s)

#### ALL AGES

1. amazon.com	14,040
2. barnesandnoble.com	5,167
3. cdnow.com	4,008
4. bmgmusic.com	2,986
5. buy.com	2,827
6. columbiahouse.com	1,934
7. walmart.com	1,378
8. bestbuy.com	1,317
9. musicmatch.com	540
10. towerrecords.com	343

#### 18-24

1. amazon.com	1,385
2. cdnow.com	679
3. barnesandnoble.com	525
4. bmgmusic.com	443
5. buy.com	307
6. columbiahouse.com	283
7. bestbuy.com	195
8. walmart.com	136
9. musicmatch.com	82
10. towerrecords.com	56

#### 25-34

1. amazon.com	3,757
2. barnesandnoble.com	1,312
3. cdnow.com	1,002
4. bmgmusic.com	975
5. buy.com	967
6. columbiahouse.com	615
7. walmart.com	522
8. bestbuy.com	499
9. musicmatch.com	138
10. towerrecords.com	124

#### 35-49

1. amazon.com	5,136
2. barnesandnoble.com	1,904
3. cdnow.com	1,149
4. buy.com	1,103
5. bmgmusic.com	1,082
6. columbiahouse.com	712
7. walmart.com	440
8. bestbuy.com	387
9. musicmatch.com	177
10. towerrecords.com	115

Source: Media Metrix, May 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



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## Film Directors Assess DVD Extras' Pros, Cons

BY EILEEN FITZPATRICK

LAS VEGAS—Fans couldn't understand why Academy Award-winning director Sam Mendes decided to hold back deleted scenes from the "American Beauty" DVD release, but a panel of directors gathered to discuss the format could relate to Mendes' concerns.

"If you deleted it in the first place, why would you want to see them again?" asked "Stuart Little" director Rob Minkoff. "But on the other hand, if they're not on the DVD they will likely be gone forever."

Minkoff, along with John Landis ("Animal House," "Kentucky Fried Movie"), David Zucker ("Airplane," "Naked Gun"), George Romero ("Night Of The Living Dead"), and John Waters ("Pink Flamingos," "Pecker"), discussed the advantages of DVD and their participation in creating special features for the discs at the Video Software Dealers Assn.'s "DVD Supersession." The panel discussion took place at the trade group's annual convention, held July 8-10 here.

Mendes, who did not participate on the panel, has stated that placing edited scenes back into "American Beauty" would detract from the film's integrity. The DVD will be released by DreamWorks Home Entertainment Oct. 24 with more than three hours of bonus features.

Directors on the panel said that putting edited scenes back into the movie can be difficult but tacking them on as a separate element of the DVD is less objectionable.

"A lot of times we took out gags when they didn't get a laugh at the preview," said Zucker. "I'd love to have a version of 'Top Secret!' with some of the edited scenes at the end. They still won't get a laugh, but it wouldn't be as embarrassing to me."

Zucker co-directed "Top Secret!" which is not available on DVD, with Jim Abrahams and Jerry Zucker.

Minkoff added that undiscovered footage that is included on DVD

releases of older films has fueled interest in having new films include the same type of bonus material.

"When I saw an edited version of 'If I Only Had A Brain' and the 'Jitterbug Song' from 'The Wizard Of Oz,' it only made me hungry for more," he said.

Waters agreed. "It's getting to the point where publishing the call sheets would be of interest to some people," he said.

Landis said that two musical numbers from "The Blues Brothers" were cut from the film and thrown away. "I would have loved to have those back, just for sentimental reasons," he said. "That's what's great about digital. You can restore things that are otherwise gone forever."

Waters said that many of his films don't have a lot of deleted scenes, mainly because he doesn't shoot any. "I learned not to have a lot of extra footage," he said, explaining that he basically shoots the script with little additions or changes.

All of the directors have done commentaries for the DVD versions of their films and were surprised about how popular the feature has become.

"For me it's a way to reminisce, but it's amazing that there's so much demand for it and that people are into it," said Romero.

Panel moderator Leonard Maltin noted that consumers are "being educated to be interested in commentaries" and other added features on DVD.

"Most of the time it's a great reunion, but I don't get why people are interested in five Jews sitting on a couch talking about their movie," said Zucker to howls of laughter from the audience. "Some of the comments are something like, 'Look there's my sister,' who might be in a party scene."

Zucker is prepping a commentary for "Airplane" and completed one for the "Naked Gun" series due Aug. 15 from Paramount Home Video.

Landis, who was at the show to pro-

mote "Kentucky Fried Movie" from Anchor Bay Entertainment, agreed with Zucker. "In a lot of commentaries the director comes off as pretentious," he said. "You have to be careful, but I always think, 'Who's going to want to listen to this?'"

Waters said that between laserdisc versions and new DVD releases of his films, he's done as many as three commentaries for the same film.

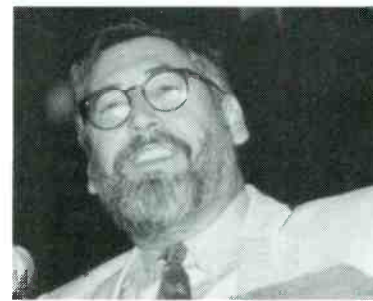
"DVD is sort of the hardback edition," he said. "And anything that tricks people into buying one of my movies three times, I'm all for it."

Each of the directors praised DVD for making his films look better and, in some cases, almost too good.

"The early prints of 'Night Of The Living Dead' were on toilet paper, and I'm used to seeing it all grainy," said Romero. "On DVD it's all cleaned up and somehow doesn't look as spooky anymore."

Landis agreed that some films are meant to look dark. "Sometimes the film looks too good on DVD," he said, adding that the DVD version of "Animal House" was "supposed to look dark."

Waters, though, welcomed the improvement of DVD. "My films look amazing, and I don't think it takes away the quality of the film," he said. "Besides, I need all the help I can get."



"Animal House" and "Kentucky Fried Movie" director John Landis gives an animated response to a question during the director's panel at the "DVD Supersession" at the Video Software Dealers Assn. Convention, July 8-10 in Las Vegas. Landis was one of five directors who participated in the panel, which discussed the benefits of the DVD format.

## Artisan Makes Noise During VSDA Confab; DreamWorks Tries Direct-To-Video Route

**HIGH PROFILE:** While the majors took a back seat at the recently completed Video Software Dealers Assn. Convention, Artisan Home Entertainment jumped right into the driver's seat for a joy ride.

Just before the show, the company held a screening of "The Way Of The Gun," which earned favorable reviews. Twelve hours later, at a two-hour press conference, Artisan president **Steve Beeks** introduced the people behind the company's latest acquisitions, which included **Denise Austin**, the Discovery Channel; **Cynthia Benson**, founder of fitness series "The Firm"; and **Julie Aigner Clark**, founder of the "Baby Einstein" video line.

To top it all off, Artisan chairman **Amir Malin** delivered the keynote address at the opening business session and blasted the majors for spending too much on movies that don't make any money.

Considering that Artisan is one of the few companies making news lately, all the attention isn't unwarranted. But it's also positioning for "Book Of Shadows: Blair Witch 2" (which, by the way, looks really bloody and gory), as well as for the company's public stock offering later this year.

"A lot of investors don't understand that Artisan has a 6,700-title library that produces a huge cash flow," Malin said following his speech. "Our biggest film is 'Blair Witch,' but if you take that out we're still incredibly successful." Even in a rather hostile financial environment, Malin said, Artisan's balance sheet is impressing Wall Street analysts.

Since taking the former Live Entertainment from a public to a private company in 1997, Artisan has changed from losing \$9 million a year to earning a \$40 million profit this past year. "Unlike a dot-com, we don't need the cash flow," he said. "What we're doing is creating a currency and market value." Malin said it's more difficult as a private company to acquire other companies.

The threat of new technologies possibly destroying the video industry isn't stopping anyone from investing in Artisan either. "There's been a lot of interest from technology companies for us to create content for them," he said, "but we're not big believers in broadband"—at least not for features. Instead, Malin said, video-on-demand technologies

may replace the video rental window for new releases, with Blockbuster becoming a supplementary market. But "with evergreen catalog titles people still buy now," he said, video-on-demand will barely make a dent—"even though films like 'It's Wonderful Life' are shown on television every year."

**DREAMWORKS DIRECT:** DreamWorks Home Entertainment will release its first direct-to-video title, due in the fourth quarter, which will be produced by the team behind "The Prince Of Egypt." Other than the title, "Joseph: King Of Dreams," there are no details.

"Even before 'Prince Of Egypt' was done, we started working on this," says DreamWorks head of domestic marketing **Kelly Sooter**.

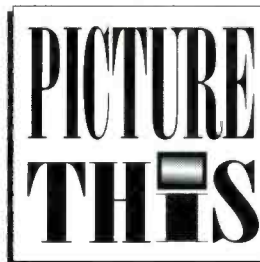
While the studio doesn't have a vault of product to spin off direct-to-video releases, Sooter says there are a few possible candidates, including "Small Soldiers" and the live-action comedy "Galaxy Quest."

The supplier's other news is that it will drop the price on a few of its DVD titles. Beginning with the Oct. 24 release of "American Beauty: Awards Edition," which has a low \$19.95 minimum advertised price (MAP), the supplier will reduce "Saving Private Ryan," "The Peacemaker," and "Amistad" to a \$19.95 MAP.

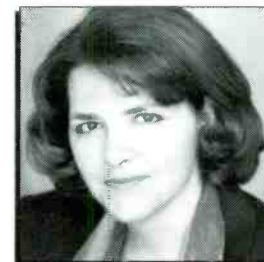
The winner of 1999's best picture Oscar as well as four other Oscars, "American Beauty" has more than 3½ hours of extras, including commentaries by director **Sam Mendes** and screenwriter **Alan Ball**; a separate storyboard commentary with Mendes and **Conrad L. Hall**, director of cinematography; Dolby Digital and DTS sound options; DVD-ROM elements; and the normal array of making-of features, production notes, cast bios, and trailers. A VHS version with the making-of featurette and storyboard commentary is available for \$24.99 suggested list.

"The overall strategy is to take a strong lineup of new releases and marry them with a catalog promotion," says Sooter.

A national advertising campaign for every new title will be part of DreamWorks' strategy as well.



by Eileen Fitzpatrick



## Hewitt Persevered To Play Hepburn

Even though Jennifer Love Hewitt is a talented and beautiful movie and television star, when it came to playing the legendary Audrey Hepburn, some, including Hewitt, doubted she could do her justice. But beyond the physical resemblance, both actresses share a girlish charm infused with sincerity and clinched with a thriller smile.

While it seems natural that Hewitt would play Hepburn in "The Audrey Hepburn Story," now available from Columbia TriStar Home Video, Hewitt first balked at the role.

**What kindled that self-doubt?**

When the casting was announced, some writers said they didn't think I was going to be able to pull it off—that I wasn't pretty enough, maybe

not a good enough actress yet. But then my Mom showed me in the script where Audrey says she's afraid of the same three things—that she's not talented enough, not pretty enough, and what people will say about her. So my Mom said, "You have to do it because you understand her." And in the end, critics said such wonderful things.

**Did you come to understand Hepburn any better making the film?**

If there is a life to live for six weeks, it is hers. I really grew up during this movie. I learned the kind of person I want to be. I hope I will be remembered not just for my movies but for how many people I helped. That seemed to give her

(Continued on page 90)



# 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
1	1	8	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
2	3	8	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999	R	19.98
3	2	9	<b>THE WORLD IS NOT ENOUGH</b>	MGM Home Entertainment	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
4	5	7	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
5	4	11	<b>GALAXY QUEST</b>	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
6	7	13	<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
7	6	14	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
8	8	17	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
9	9	30	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
10	17	10	<b>LIFE IS BEAUTIFUL</b>	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
11	11	10	<b>PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
12	12	15	<b>PLAYBOY'S SEX COURT</b>	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
13	14	33	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
14	18	5	<b>PLAYBOY'S LUSTY LATIN LADIES</b>	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
15	24	2	<b>PLAYBOY'S WET &amp; WILD-SLIPPERY WHEN WET</b>	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
16	10	31	<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
17	15	6	<b>DEEP BLUE SEA</b>	Warner Home Video	Samuel L. Jackson Brent Roam	1999	R	19.98
18	20	6	<b>THE SIMPSONS POLITICAL PARTY</b>	FoxVideo 00283	The Simpsons	2000	NR	24.98
19	26	34	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
20	21	24	<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
21	19	13	<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
22	13	29	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
23	33	2	<b>SHAFT</b>	MGM Home Entertainment	Richard Roundtree	1971	R	9.94
24	27	3	<b>PLAYBOY'S NO BOYS ALLOWED</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
25	22	6	<b>THE HAUNTING</b>	DreamWorks Home Entertainment	Liam Neeson Catherine Zeta-Jones	1999	PG-13	19.98
26	16	14	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
27	36	30	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
28	25	15	<b>JOSEPH AND THE AMAZING TECHNICOLOR COAT</b>	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
29	29	22	<b>DEATH ROW UN CUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
30	31	2	<b>RUN LOLA RUN</b>	Columbia TriStar Home Video	Franka Potente Moritz Bleibtreu	1999	R	19.95
31	<b>NEW</b>		<b>DETROIT ROCK CITY</b>	New Line Home Video Warner Home Video N4897	Edward Furlong	1999	R	19.95
32	32	18	<b>OFFICE SPACE</b>	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
33	23	8	<b>THE GREATEST HITS</b>	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
34	30	16	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
35	34	2	<b>THE POWERPUFF GIRLS: BUBBLEVICIOUS</b>	New Line Home Video Warner Home Video 1576	Animated	2000	NR	14.95
36	35	19	<b>AN EXTREMELY GOOFY MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
37	<b>NEW</b>		<b>THE SIXTH SENSE</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
38	40	14	<b>NEVER BEEN KISSED</b>	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
39	28	7	<b>MYSTERY MEN</b>	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
40	38	2	<b>RUNAWAY BRIDE</b>	Paramount Home Video 323843	Richard Gere Julia Roberts	1999	PG	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	3	4	<b>THE GREEN MILE (R)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
2	1	5	<b>GIRL, INTERRUPTED (R)</b>	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
3	5	3	<b>DUCE BIGALOW: MALE GIGOLO (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
4	2	9	<b>AMERICAN BEAUTY (R)</b>	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
5	4	8	<b>SLEEPY HOLLOW (R)</b>	Paramount Home Video 329623	Johnny Depp Christina Ricci
6	8	3	<b>ANNA AND THE KING (PG-13)</b>	FoxVideo 2000467	Jodie Foster Chow Yun-Fat
7	9	6	<b>MAN ON THE MOON (R)</b>	Universal Studios Home Video 84440	Jim Carrey
8	6	10	<b>BEING JOHN MALKOVICH (R)</b>	USA Home Entertainment 440059757	John Cusack Cameron Diaz
9	7	11	<b>FIGHT CLUB (R)</b>	FoxVideo 2000306	Brad Pitt Edward Norton
10	20	4	<b>BICENTENNIAL MAN (PG)</b>	Touchstone Home Video Buena Vista Home Entertainment 18303	Robin Williams
11	12	10	<b>DOGMA (R)</b>	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
12	10	3	<b>SWEET AND LOWDOWN (PG-13)</b>	Columbia TriStar Home Video 04962	Sean Penn Samantha Morton
13	14	5	<b>NEXT FRIDAY (R)</b>	New Line Home Video Warner Home Video N5034	Ice Cube
14	18	3	<b>GUN SHY (R)</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 4345	Sandra Bullock Liam Neeson
15	19	2	<b>THE TALENTED MR. RIPLEY (R)</b>	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
16	17	8	<b>THE WORLD IS NOT ENOUGH (PG-13)</b>	MGM Home Entertainment	Pierce Brosnan Sophie Marceau
17	13	7	<b>EYE OF THE BEHOLDER (R)</b>	Columbia TriStar Home Video 04953	Ashley Judd Ewan McGregor
18	<b>NEW</b>		<b>SCREAM 3 (R)</b>	Dimension Home Video Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
19	11	12	<b>BOYS DON'T CRY (R)</b>	FoxVideo 2000310	Hilary Swank Chloe Sevigny
20	16	2	<b>TOPSY TURVY (R)</b>	USA Home Entertainment 963060019	Jim Broadbent Allan Corduner

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# Top DVD Sales™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
1	<b>NEW</b>		<b>JAWS ANNIVERSARY COLLECTOR'S EDITION (DOLBY) (PG) (26.98)</b>	Universal Studios Home Video 20912	Roy Scheider Richard Dreyfuss
2	<b>NEW</b>		<b>THE HURRICANE (R) (26.98)</b>	Universal Studios Home Video 20719	Denzel Washington
3	1	3	<b>INDEPENDENCE DAY (PG-13) (34.98)</b>	FoxVideo 2000045	Will Smith Jeff Goldblum
4	3	5	<b>THE GREEN MILE (R) (24.98)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
5	2	3	<b>SCREAM 3 (R) (29.99)</b>	Dimension Home Video/Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
6	<b>NEW</b>		<b>BOILER ROOM (R) (24.98)</b>	New Line Home Video/Warner Home Video N5055	Giovanni Ribisi Vin Diesel
7	<b>NEW</b>		<b>MY DOG SKIP (PG) (24.98)</b>	Warner Home Video 18286	Frankie Munz Kevin Bacon
8	<b>NEW</b>		<b>JAWS ANNIVERSARY COLLECTOR'S EDITION (DTS) (PG) (26.98)</b>	Universal Studios Home Video 20913	Roy Scheider Richard Dreyfuss
9	5	43	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
10	<b>NEW</b>		<b>STAR TREK II: THE WRATH OF KHAN (PG) (29.99)</b>	Paramount Home Video 401180	William Shatner Leonard Nimoy
11	10	16	<b>THE SIXTH SENSE (PG-13) (29.99)</b>	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
12	7	6	<b>FIGHT CLUB (R) (34.98)</b>	FoxVideo 2000035	Brad Pitt Edward Norton
13	4	3	<b>THE TALENTED MR. RIPLEY (R) (29.99)</b>	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
14	12	6	<b>NEXT FRIDAY (R) (24.98)</b>	New Line Home Video/Warner Home Video N5036	Ice Cube
15	6	4	<b>DUCE BIGALOW: MALE GIGOLO (R) (32.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 20054	Rob Schneider
16	13	30	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
17	14	8	<b>SLEEPY HOLLOW (R) (29.99)</b>	Paramount Home Video 335647	Johnny Depp Christina Ricci
18	11	3	<b>HANGING UP (PG-13) (24.95)</b>	Columbia TriStar Home Video 4748	Meg Ryan Diane Keaton
19	18	16	<b>HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)</b>	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
20	16	9	<b>THE WORLD IS NOT ENOUGH (PG-13) (34.98)</b>	MGM Home Entertainment 908130	Pierce Brosnan Sophie Marceau

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### Amazon.com Celebrates Bezos' Win At Confab

While the honoree of the annual Billboard Video Person of the Year was virtual retailer Jeff Bezos, founder/CEO of Amazon.com, the reception to present the award offered a lot of real face time between Amazon video executives and home entertainment executives attending the 19th annual Video Software Dealers Assn. Convention. The event was held July 9 at the Venetian Hotel in Las Vegas.



The Amazon.com video team members hang onto the Billboard Video Person of the Year award for safe delivery to their boss, Jeff Bezos, who was unable to attend the event. Pictured, from left, are Mark Pendergrast, Joey Haag, Ann Hurley, Sandra Levin, Satvir Khanuja, Jason Kilar, Rebecca Redding, Sam Sutherland, and Bill Carr (kneeling).



Video Person of the Year reception sponsors David DelGrosso, director of marketing for DTS; Crest National president/CEO Ronald E. Stein; and Crest National executive VP of sales and marketing John Walker get a photo with the man of the hour, Amazon.com GM of video Jason Kilar, who accepted the award on behalf of Jeff Bezos. Pictured, from left, are DelGrosso, Stein, Kilar, Billboard digital entertainment editor Eileen Fitzpatrick, Walker, and Billboard associate publisher, worldwide sales, Irwin Kornfeld.



Ingram Entertainment president David Ingram and Artisan president of sales and marketing Jeff Fink congratulate Amazon's Jason Kilar and Bill Carr. Pictured, from left, are Ingram, Kilar, Carr, and Fink.



The members of the Motion Picture Assn. of America's legislation and legal team, from left, Jeff Hardee, Vans Stevenson, and Tom Molter, take a break from their Capitol Hill duties to celebrate Amazon's honor.



MGM Home Entertainment senior VP and managing director, Europe, Bruno Carlson, far left, and executive VP David Bishop, second from left, talk over better placement of MGM titles on the Amazon site with Amazon.com GM of video Jason Kilar as his wife, Jamie, looks on.



Crest National president/CEO Ronald E. Stein, right, plays host to Rentrak chairman Ron Berger.

### HEWITT PERSEVERED TO PLAY HEPBURN

(Continued from page 88)

life twice the value.

**Since you were one of the producers of the film, how did you decide what parts of her life to include?**

As co-executive producer, I helped develop which parts of the story we were going to tell and which to keep private for her. I hate television movies where you end up feeling sorry for somebody you used to look up to. We wanted to celebrate her life, not exploit it.

**How did you prepare for the role—anything like the method acting of Jim Carrey to play Andy Kaufman?**

Definitely no weird method stuff! I didn't want to copy Audrey Hepburn, because she was one of a kind. I just tried to capture what she gave me every time I watched her movies.

**Do you have a personal favorite?**  
"Sabrina," because it captures her personality best—that amazing light and sparkle but with a bit of inner sadness.

**And what did playing Audrey Hepburn mean to you?**

When I first met with Kimberly Rubin, who ended up being the executive producer of the film, we talked about our dreams. I said my dream project would be to play Audrey Hepburn. And she said that was unbelievable because she had been trying to make this movie for seven years. Seven days later, I had the part. And my biggest dream came true in one fell swoop!

**Most of the characters you play are sweet and wholesome; do you think you could play someone who's evil?**

I know I could do it; I just don't know if I'd want to. The character I'm playing now [in "Breakers" with Sigourney Weaver] is a sarcastic, firecracker kind of girl, and she's got a mouth on her. I think that's different enough for now.

CATHERINE CELLA  
and MATT NEAPOLITAN

### Billboard.

JULY 29, 2000

## Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					
1	1	13	<b>NO. 1</b> WWF: THE ROCK: THE PEOPLE'S CHAMP	World Wrestling Federation Home Video 254	14.95
2	2	12	WWF: EVE OF DESTRUCTION	World Wrestling Federation Home Video 256	14.95
3	NEW		2000 STANLEY CUP CHAMPIONSHIP	USA Home Entertainment 60034	19.95
4	3	57	WWF: THE ROCK-KNOW YOUR ROLE	World Wrestling Federation Home Video 234	14.95
5	4	34	WWF: AUSTIN VS. MCMAHON	World Wrestling Federation Home Video 240	14.95
6	5	9	JUGGALO CHAMPIONSH-T WRESTLING	Psychopathic Video 2200	19.95
7	7	13	WWF: MICK FOLEY-MADMAN UNMASKED	World Wrestling Federation Home Video 255	14.95
8	6	3	WWF: BACKLASH 2000	World Wrestling Federation Home Video 247	29.95
9	10	16	WWF: MOST MEMORABLE MOMENTS OF 1999	World Wrestling Federation Home Video 825	14.95
10	8	13	XTREME WRESTLING: HARDCORE CONCEPTION	DGD 001	14.95
11	9	13	NBA NOW!: SHOWMEN OF TODAY	USA Home Entertainment 9630600413	14.95
12	13	56	WWF: BEST OF RAW VOL. 1	World Wrestling Federation Home Video 236	14.95
13	11	56	WWF: COME GET SOME-THE WOMEN OF THE WWF	World Wrestling Federation Home Video 235	14.95
14	12	58	WWF: KING OF THE RING '98	World Wrestling Federation Home Video WWF10205	19.95
15	14	80	WWF: D-GENERATION X	World Wrestling Federation Home Video 212	14.95
16	18	96	MICHAEL JORDAN: THE ULTIMATE COLLECTION	FoxVideo (CBS/Fox) 4101090	24.98
17	16	57	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES	World Wrestling Federation Home Video 233	14.95
18	15	7	WWF: WRESTLEMANIA 2000	World Wrestling Federation Home Video 246	39.95
19	17	81	WWF: BEST OF WRESTLEMANIA I-XIV	World Wrestling Federation Home Video 214	14.95
20	19	31	WWF: IT'S OUR TIME: TRIPLE H AND CHYNA	World Wrestling Federation Home Video 239	14.95

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>					
1	1	81	<b>NO. 1</b> BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95
2	2	73	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98
3	3	54	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution TB2271	29.95
4	4	19	WEIGHT LOSS-YOGA	Living Arts 21	9.95
5	5	27	LIVING YOGA COLLECTION	Living Arts 61187	17.98
6	7	29	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK	Ventura Distribution 10013	49.98
7	6	57	DENISE AUSTIN: HIT THE SPOT (ABS)	Parade Video 183	9.98
8	8	59	DENISE AUSTIN: POWER KICKBOXING	Parade Video 832	14.98
9	9	88	TOTAL YOGA	Living Arts 1080	9.98
10	12	80	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95
11	11	90	DENISE AUSTIN: FAT BURNING BLAST	Parade Video 1933	12.99
12	10	300	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98
13	14	6	KAREN VOIGHT'S YOGA SCULPTURE	Karen Voight Video 1009	9.95
14	16	48	DENISE AUSTIN'S BOUNCE BACK AFTER BABY	Parade Video 963	14.98
15	15	48	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment SV10885	9.98
16	13	10	BILLY BLANKS: TAE-BO GOLD	Ventura Distribution 2276	24.95
17	18	28	KATHY SMITH: LATIN RHYTHM WORKOUT	Sony Music Entertainment 51594	14.98
18	17	28	THE CRUNCH: FAT BLASTER GOES LATIN	Anchor Bay Entertainment 10973	9.99
19	20	3	THE METHOD: PRECISION TONING	Parade Video 30572	12.98
20	19	69	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Entertainment 51564	14.98

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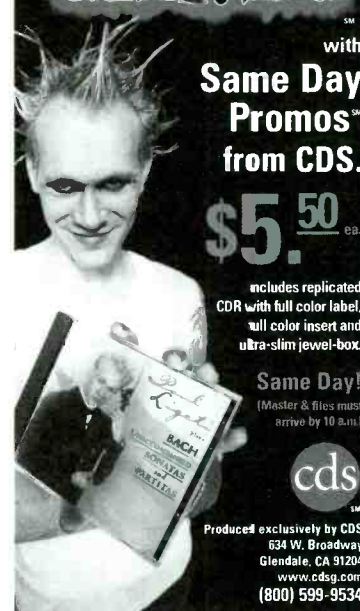
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## CALENDAR

### JULY

July 22-25, **Executive Development Program For Radio Broadcasters**, presented by the National Assn. of Broadcasters, Georgetown University, Washington, D.C. 202-775-3511.

July 24, **Third Annual Online Music Awards**, Studio 54, New York. 212-564-6367, ext. 20.

July 24-25, **Plug.In—Fifth Annual Jupiter Online Music Forum**, Sheraton New York Hotel and Towers, New York. 800-214-5952, ext. 6424.

July 26, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 26, **Third Annual Director's Cut Film Festival**, presented by the Music Video Production Assn., Writers Guild of America, Los Angeles. 323-469-9494.

July 27, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 27, **Second Annual Pearl Awards**, presented by the Faith-Centered Music Assn., David O. McKay Events Center, Orem, Utah. 801-355-1771.

July 28-30, **Winterhawk 2000**, Long Hill Farm, New York. 860-364-9396.

July 29-Aug. 6, **Sixth Annual North Beach Jazz Festival**, various venues, San Francisco. 415-241-9414.

### AUGUST

Aug. 4-5, **Play For Pay 2000**, presented by the Nashville Songwriters Assn. International, Club House Inn, Nashville. 800-321-6008.

Aug. 5, **The Official Producers Retreat**, Hyatt West Hollywood, Los Angeles. 213-484-2636.

Aug. 7, **10th Anniversary Team Challenge**, presented by the T.J. Martell Foundation, Ridgewood Country Club, Paramus, N.J. 212-757-1236.

Aug. 8, **Fourth Anniversary Songwriters In The Round**, Cafe Nostalgia, Miami Beach. 954-929-0982.

Aug. 9-12, **Atlantis Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 11-13, **11th Annual Bayou Boogaloo & Cajun Food Festival**, Town Point Park, Norfolk, Va. 757-441-2345.

Aug. 12-19, **Gospel Music Workshop Of America 33rd Annual Convention**, New Orleans Marriott, New Orleans. 317-925-1802.

Aug. 13, **The Indie Music Forum**, the Trocadero, Philadelphia. 215-627-1308.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Aug. 15-17, **NAB America's Radio And Television Conference For Latin America**, Loews Miami Beach, Miami Beach. 202-429-3191.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 646-654-4660.

Aug. 17-19, **Bandwidth Conference And Shindig**, North Beach district theater, San Francisco. 415-242-0648.

Aug. 18-19, **Country Radio Seminar Southwest**, Airport Hilton and Convention Center, San Antonio. 615-327-4487.

Aug. 18-19, **Music And Entertainment Media Online Conference**, ABC Radio Centre, Sydney. 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Sydney. 02-9557-7766.

### SEPTEMBER

Sept. 5-10, **Sixth Annual College Urban Music Fest**, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta, Canada. 615-269-7071, ext. 144.

Sept. 13, **Latin Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Sept. 13-15, **National Assn. Of Recording Merchandisers Fall Conference**, Coronado Island Marriott Resort, Coronado, Calif. 856-596-2221, ext. 25.

Sept. 15-16, **The Great Midwest Guitar Show**, Sheldon Concert Hall, St. Louis. 314-533-9900.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

### OCTOBER

Oct. 5-6, **IRMA 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 5-7, **Internet/Music/2000 Conference**, Fair Lakes Hyatt, Fairfax, Va. 909-986-7502.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-20, **International Children's Film Festival**, Media City Center, Burbank, Calif. 310-440-0184.

Oct. 16-19, **IBMA Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **IBMA World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 17, **British Music Industry Trusts' Award**, Grosvenor House Hotel, London. 44-207-851-4000.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 20, **Third Annual Vocal Group Hall Of Fame & Museum Induction**, Vocal Group Hall of Fame & Museum, Sharon, Pa. 310-860-9170.

Oct. 20-22, **Bluegrass Fan Fest**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 23-30, **SGA Week**, Wyndam Bel Age Hotel, Los Angeles. 323-462-1108.

Oct. 30, **Aggie Awards**, presented by the Songwriters Guild of America, Wyndam Bel Age Hotel, Los Angeles. 323-462-1108.

Oct. 30, **SGA West Coast Membership Meeting**, Wyndam Bel Age Hotel, Los Angeles. 323-462-1108.

### NOVEMBER

Nov. 8-10, **Billboard Music Video Conference & Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

*Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.*



**Bette-r Beat The 'Heat.'** Bette Midler recently recorded a track with Dan Hicks for the forthcoming Surfdog Records release "Beatin' The Heat," due Aug. 15. Midler is joined by other guests Tom Waits, Elvis Costello, Brian Setzer, and Rickie Lee Jones on the album. Shown are Hicks and Midler.

## HIGHER GROUND

(Continued from page 40)

From that data, Kuyper says, retailers can actually "zero in on a particular neighborhood that has a high propensity for being responsive." They will then be able to direct newspaper inserts and direct mail to those target areas.

Another method for raising awareness is the "What Goes Into The Mind Comes Out In A Life" credit card. "It reminds that consumer every time they use the card about the Christian store," Kuyper says, "and it asks a very pointed question every time they spend money: Are you spending money on what will make a positive difference in your life?"

The card was launched this spring, and 200 stores have signed up to distribute applications to customers, Kuyper says. "In the monthly statements people get with their credit cards, there will be specials, coupons, that kind of thing," he says. "So we're providing an incentive every month to drive them back in the store."

**CBA NOTES:** The CBA awarded Life

Impact Awards to Jarrell McCracken, who founded Word Records and Word Publishing in the early 1950s, and Ernie Owen, publisher emeritus for Word Publishing... Christian entertainer and legendary cowgirl Dale Evans Rogers was inducted into the CBA's Hall of Honor... Parables of Omaha, Neb., was named CBA store of the year, and Tyndale House Publishers was honored as supplier of the year at the CBA Impact Awards reception.

Spring Arbor Distributors created the Jim Carlson Christian bookstore manager of the year award and bestowed the honor on **Ken Reinford** of Provident Bookstores in Lancaster, Pa... CBA retailers and suppliers presented more than \$43,000 in cash and children's books, Bibles, videos, and educational resources to Desire Street Ministries, an organization dedicated to helping the residents of a New Orleans housing project... The 52nd annual International CBA convention will be held July 7-12, 2001, in Atlanta. In the year 2002, the convention will be July 13-18 in Anaheim, Calif.

## GOOD WORKS

**HOPE FOR DIABETES:** The Carousel of Hope, set to take place Oct. 28 in Los Angeles, will benefit the Barbara Davis Center for Childhood Diabetes. The ball will be hosted by **Barbara and Marvin Davis**, and the master of ceremonies will be **Jay Leno**. **Ricky Martin** will perform at the event, which also includes a silent auction and a dinner chaired by the **President and Hillary Clinton**. The **Vice President and Tipper Gore**, **President and Betty Ford**, and **President and Nancy Reagan** will serve as honorary co-chairpersons. Contact: **Brooke Primerio** at 310-274-7800.

**ALLEY OOP!** "Up Our Alley: The Second Annual Classical Action Benefit Bowling Bonanza" will take place July 31 at Bowlmor Lanes in Manhattan, N.Y. The event will raise money for Classical Action: Performing Arts Against AIDS. Teams will consist of colleagues from organizations such as management companies, public relations firms, record companies, and music publishers. Contact: **Denise Ranker** at 212-496-0112.

**CONCERT BENEFITS:** Jazz pianist **Joe Augustine** and vocalist **Jerry Sharell** will present "A Salute To The Great American Songbook" on Friday (28) at the Butler Institute of American Art in Youngstown, Ohio. The evening benefits the Velma and D.D. Davis Children's Cultural Enrichment Fund. Sharell will also join the **Mark III/2000**, featuring **Steve Novosel**, on Saturday (29) for the second "Sharell Salutes The Swingin' Songwriters." The show, which takes place at Buhl Park Casino in Hermitage, Pa., benefits the Buhl Farm Summer Children's Program. Contact: **Carole Dunkerley** at 724-962-9648.

## LIFELINES

### BIRTHS

Boy, Jackson William, to **Jennifer and Eric Ferris**, May 12 in Los Angeles. Mother is a senior account executive at Warner Bros. Father is director of product management for Virgin Records.

Boy, Tucker Jonathan, to **Anne Marie and John Shull**, June 28 in Torrance, Calif. Mother is the road manager for Burt Bacharach.

Girl, Lillian Jean, to **Susan Silver and Chris Cornell**, June 28 in Seattle. Mother is the head of Susan Silver Management. Father is the former lead singer of Soundgarden.

Boy, Levi Daniel, to **Aimee Mayo and Chris Lindsey**, June 29 in Nashville. Mother is a songwriter with BMG Music Publishing. Father is a songwriter with DreamWorks Music Publishing.

### MARRIAGES

**Michele Mena** to **Nick Cucci**, July 2 in Cold Spring, N.Y. Bride is VP of publicity at Capitol Records. Groom is VP of marketing at RCA Records.

**Toni Wine** to **Allan Rinde**, July 5 in Nashville. Bride is a singer/songwriter. Groom is a retired music industry executive.

### DEATHS

**Dick Glasser**, 67, of cancer, July 10 in Thousand Oaks, Calif. Glasser was a record producer and music industry veteran. He produced acts such as Johnny Cash, Dean Martin, Pat Boone, and the Osmonds. Glasser also worked in management as head of Metric Music. He later helmed the Warner Bros. A&R department. There, he worked with the Everly Brothers, the Marketts, and Jimmy Durante. Glasser had recently retired after 10 years as VP of Gari Communications. He is survived by his wife, a son, two daughters, a granddaughter, and two grandsons.



# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## newsline...

**CERIDIAN SPINS OFF ARBITRON.** Radio ratings company Arbitron will become an independent company. On July 18 its parent, Ceridian Corp., announced plans to split it from the rest of its businesses, which focus on human resource management. The split will result in two companies, with Arbitron taking Ceridian's seat on the New York Stock Exchange on Jan. 1, 2001. The deal will likely be tax-free, pending Internal Revenue Service (IRS) approval.

"Independence means greater flexibility to invest in new services like the personal people meter and Webcast ratings and not have to worry about how those affect Ceridian as a whole," says Arbitron president Stephen Morris.

With 1999 revenue of \$215 million, Arbitron has long been attractive to several potential buyers, and this move may increase the odds it will be swallowed by a larger research company, such as Taylor Nelson or VNU, parent company of Billboard. VNU agreed to buy the Nielsen ratings company last August. Under IRS law, Arbitron will be barred from speaking with potential suitors for six months, but after that all bets are off. Morris says that since Arbitron is a publicly traded company, the decision to sell would then be up to shareholders. Yet few expect one of the large radio groups to make a move for the company, even to cut costs. "I don't think a group owner could be Arbitron, [because] other groups would likely not use it," says Clear Channel CEO Randy Michaels.

Morris agrees. "It's very much in the interest of the industry not to have the ratings service owned by any one of its customers. I think the buying community would be uneasy with that, and I would be frankly against it." He says Arbitron will be on the hunt to buy other research operations. "We're not going into this with the intention of being acquisition bait."

## Developers Close Radio's Digital Divide

**BY FRANK SAXE**

**NEW YORK**—Two companies battling to have their digital radio technologies chosen as the standard have instead agreed to join forces. Doing so may cut as much as a year off the timetable for the rollout of digital radio technology.

Lucent Digital Radio and USA Digital Radio (USADR) will combine to form iBiquity Digital. Financial terms of the merger were not disclosed, although it will require Justice Department approval, meaning its value exceeds the department's \$15 million threshold.

"By combining the individual strengths of two leading developers of digital radio technology, we form an organization that will achieve dramatically more than what either of us may have achieved alone," says USADR president/CEO Robert Struble.



STRUBLE

Earlier this year, both Lucent and USADR submitted competing proposals to the Federal Communications Commission (FCC), offering different technical standards for digital radio. By merging, they will create a single hybrid system. "Each side has developed certain strengths in their systems, and combining these systems should without a doubt perform bet-

ter than either system can on its own," says Lucent Digital president/CEO Suren Pai.

The two companies have already met with the FCC to detail their merger. Struble described the commission's reaction as "very positive."

Pai agreed, adding that Lucent has met with federal regulators a number of times over the past few months, during which it received "encouragement and guidance from the commission to come back with a unified proposal, which is exactly what we're going to do here."

The merger may speed up the FCC's process of determining which system to use as the standard. "In the long run, we have essentially cut back the time that it's going to take to get these technologies out into the market by a year," says Pai. That could lead to radio stations flipping from analog to digital by the end of 2001. "In the near term, we may spend one to three months getting things integrated, but in the long run, it's going to accelerate the commercialization of the technology," he adds. The companies have also met with the National Assn. of Broadcasters and the Consumer Electronics Assn., both of which gave preliminary support to the merger.

Infinity chairman/CEO Mel Karmazin, whose company owns a stake in USADR, also hailed the move, say-

## Spanish Radio Gets Down To Specifics

### Clearly Defined Genres, Tighter Playlists Attract Advertisers

**BY FRANK SAXE**

**NEW YORK**—It is a sunny afternoon on the Fourth of July—Independence Day in the U.S., yet nearly as many Puerto Rican flags as American flags can be found in the crowd in Hartford, Conn.'s Bushnell Park.

More than 25,000 people pack into the park to hear music and soak up Latin culture. The sponsor of the event, called Mega Fest 2000, is a small-signal Spanish-language station, WLAT (Mega 1230). What's more, its annual fall festival could draw 70,000. That is the power of Spanish radio in 2000.

Spanish-language radio has long been a force in many communities. While Americans have grown accustomed to flipping on the television, many immigrants brought with them to the U.S. a greater proclivity to use the radio. Once here, the radio would tie together the community with a blend of music, news, and talk.

A 1998 Arbitron study found that while 59% of English-speaking Americans listen to the radio each week, 72% of Spanish speakers use the radio. It also found that Hispanics listen to the radio for an average of three more hours a week than non-Hispanics.

The radio industry, as a whole, has changed since the 1996 Telecommunications Act was passed, allowing fewer companies to own more stations. That has affected general-market stations, and so too has it reshaped the Spanish radio landscape.

Today, three companies—Hispanic Broadcasting Corp., Spanish Broadcasting Systems, and Mega Communications—have clustered stations in the largest Hispanic markets. As those companies buy more stations and flip them to Spanish-language programming, the format has exploded in influence, fueled by crossover acts and growing advertiser interest. Yet, at the same time it offers listeners greater choice on the dials, it has become more difficult for labels to get their artists onto Spanish stations.

### SIGN-ONS SIGNAL GROWTH

Fueling the growth in Spanish radio is the number of new stations coming into the format. According to *The M Street Journal*, there were 571 Spanish stations in the U.S. in June, up from 527 in June 1999. In 1990 there were 376; in 1980, a mere 67. This growth has led to a diversification of programming, with stations playing exclusively tropical, oldies, or Spanish-language talk radio.

"Five years ago, Spanish stations played a little bit of everything. You'd hear a ballad, then a *banda* song. Now, Spanish radio is very defined," says Arnulfo Ramirez, operations manager of two Houston stations, Spanish contemporary KOVE (K-Love 93.3) and regional Mexican KLTN (Estereo Latino 102.9), which Ramirez says is nar-

rowly focused on the music of northern Mexico, where a majority of Houston's immigrants came from.

Many programmers say what is happening in the Hispanic radio arena mirrors what has occurred at R&B radio and general-market radio before that. While the new stations siphon listeners from established stations, the total audience tuning to Spanish radio grows (see chart, below). Continued immi-



RAMIREZ

gration also helps stations maintain their listening levels.

"You're going to see more of the niche formats taking over," agrees Bill Tanner, VP of programming for Hispanic Broadcasting and its KLVE Los Angeles. "In due time, you will see a proliferation of formats, not unlike what we have on English [language] stations." He points to the growth of Spanish-language oldies stations, with stations such as KRCD Los Angeles and WCMQ Miami playing only older tracks.

While new stations sign on, existing operations are having a difficult time growing ratings and revenue. Earlier this month, Spanish Broadcast System (SBS) told Wall Street its revenue growth had slowed in its fiscal third quarter compared with the first half.

SBS chairman Raul Alarcon says the company is now focusing its attention on the Los Angeles market, where it recently changed management, hired more salespeople, and bought two new stations that it hopes to flip to Spanish by the end of the year. Investors have so far been unimpressed, with SBS stock losing nearly 40% of its value.

"These are things that can happen to any broadcasting company," says Nomar Vizcarrondo, GM of Mega Communications' stations in (Continued on page 98)

ing it "signals that an exciting transition to digital is fast approaching."

While the deal was characterized as a merger of equals, USADR had clearly pulled out in front, winning the investments of Clear Channel, Infinity, and nearly all the other major group owners. Last December it also formed a "strategic alliance" with Digital Radio Express, which was once also a competitor with both USADR and Lucent. It has also completed more field testing and submitted more of the necessary paperwork to the FCC than Lucent has. The naming of Struble as president/CEO of iBiquity, overseeing day-to-day operations, is seen as evidence of that.

Beyond better-sounding radio verging on CD sound quality, the digital conversion will allow stations to send along a data stream, which could be used for program-

ming announcements, contesting, promotions, and advertising sales, although as the amount of streamed data increases, the quality of the sound will go down.

The ultimate test for digital radio will come in early 2002, when consumers are asked to throw away their existing radios and replace them with digital receivers.

### SPANISH RADIO FORMAT TRENDS

	Winter 1999	Spring 1999	Summer 1999	Fall 1999	Winter 2000
Spanish Contemporary	2.2	2.2	2.1	2.4	2.4
Spanish Regional	2.0	2.1	2.1	2.3	2.2
Spanish Tropical	1.0	1.1	1.2	1.0	0.9
Spanish News/Talk	0.4	0.8	0.7	0.8	0.9
All Spanish Formats	6.5	6.8	6.8	7.2	7.2

Source: Arbitron. Represents persons 12+ Mon.-Sun., 6 a.m.-midnight



# Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	1	26	<b>BREATHE</b> WARNER BROS. 15884 †	FAITH HILL [4 weeks at No. 1]
2	1	2	21	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
3	4	4	17	<b>I NEED YOU</b> SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
4	3	3	12	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
5	5	5	46	<b>AMAZED</b> BNA 65957 †	LONESTAR
6	8	6	42	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
7	7	8	12	<b>I TURN TO YOU</b> RCA 60251 †	CHRISTINA AGUILERA
8	6	7	26	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
9	10	10	31	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
10	9	9	40	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
11	11	11	17	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
12	12	13	9	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
13	13	14	67	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
14	14	12	22	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 †	ELTON JOHN
15	15	15	13	<b>I WANT YOU TO NEED ME</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
16	16	18	8	<b>I WILL LOVE AGAIN</b> COLUMBIA 79375* †	LARA FABIAN
17	18	17	39	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
18	17	16	65	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
19	19	19	48	<b>I DO (CHERISH YOU)</b> UNIVERSAL ALBUM CUT †	98 DEGREES
20	20	20	64	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
21	22	22	5	<b>THE ONE</b> JIVE ALBUM CUT †	BACKSTREET BOYS
22	21	21	15	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
23	25	25	6	<b>HE'S MY SON</b> MYRRH/WORD ALBUM CUT/EPIC	MARK SCHULTZ
24	23	24	9	<b>IF YOU BELIEVE</b> REPRISE 16904	SASHA
25	24	23	11	<b>SWEAR IT AGAIN</b> ARISTA 13816 †	WESTLIFE

# Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	14	<b>BENT</b> LAWK 84704/ARLANTIC †	MATCHBOX TWENTY [4 weeks at No. 1]
2	1	1	34	<b>EVERYTHING YOU WANT</b> RCA 65981 †	VERTICAL HORIZON
3	3	3	16	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	4	14	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
5	7	7	23	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
6	5	6	16	<b>BROADWAY</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	6	5	30	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
8	9	9	29	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
9	8	8	26	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
10	10	10	56	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
11	13	14	8	<b>CHANGE YOUR MIND</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
12	11	11	40	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
13	12	12	20	<b>I THINK GOD CAN EXPLAIN</b> C2 ALBUM CUT †	SPLENDER
14	16	18	10	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
15	15	16	28	<b>AMAZED</b> BNA 65957 †	LONESTAR
16	14	13	15	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
17	17	15	15	<b>STEAL MY KISSES</b> VIRGIN ALBUM CUT †	BEN HARPER AND THE INNOCENT CRIMINALS
18	18	17	19	<b>OTHERSIDE</b> WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
19	19	19	52	<b>MEET VIRGINIA</b> AWARE ALBUM CUT/COLUMBIA †	TRAIN
AIRPOWER					
20	24	26	3	<b>WONDERFUL</b> CAPITOL ALBUM CUT †	EVERCLEAR
21	21	21	9	<b>SIMPLE KIND OF LIFE</b> TRAUMA 490365/INTERSCOPE †	NO DOUBT
22	22	22	5	<b>TONIGHT AND THE REST OF MY LIFE</b> WARNER BROS. ALBUM CUT †	NINA GORDON
23	20	20	17	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
24	23	24	12	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
25	31	—	2	<b>YOU'RE A GOD</b> RCA ALBUM CUT †	VERTICAL HORIZON

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 96 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. 1 Videoclip available © 2000, Billboard/BPI Communications

# Radio

## PROGRAMMING

# Radio's Dance Card Opens, Slowly

## Label, Station Execs Detail Obstacles Between Club Play & Airplay

BY FRANK SAXE

NEW YORK—Not since the days of disco divas like Donna Summer and Gloria Gaynor has radio embraced as much dance music as it does today. Yet some aficionados of dance say that for all the progress, radio still has a long way to go.

"We're at an all-time high for records that are coming out of clubs and making their way onto the radio," said Virgin Records VP of promotions Cary Vance to a panel at the Billboard Dance Music Summit, July 14 in New York (see related story, page 10).

Times are good for several labels pushing dance acts. Universal Records has charted success with acts like Eiffel 65, Alice Deejay, and Sonique. "We approach them as hit records," said Universal senior director of promotions David Nathan. "We like to exploit [them as if] they're gold around the world." For instance, on the Eiffel 65 project, the label pointed out that "Blue (Da Ba Dee)" had hit No. 1 in 16 countries

before hitting the U.S. shores.

However, the band's follow-up track, "Move Your Body," failed to gain radio airplay. "Radio stations don't stand for artists' development; they stand for a hit record," complained Nathan.

Rhythmic top 40 KYLD San Francisco music director Jazzy Jim Archer defended radio's wait-and-see approach, saying, "It takes time to develop artists with a cutting-edge sound." He said tracks by Basement Jaxx, which got airplay in Europe and U.S. clubs, failed to ignite Bay Area radio listeners. "It is very aggressive, and that rubbed people the wrong way."

Archer admits, however, that PDs are often at the mercy of corporate programmers and GMs, who are less embracing of dance music. What's more, he says, PDs are looking for "instant satisfaction" in terms of ratings—leading some to take fewer risks with dance product.

That means that oftentimes radio

will opt to play an uptempo remix of a top 40 track instead of something burning up the dancefloors at the city's hottest clubs. "We want to be as mass-appeal as possible. We can't be a nightclub on the radio. It won't work for us," said Geronimo, music director at rhythmic top 40 WKTU New York.



Archer sees it differently. He would rather play the album cut and "save" his dance tracks airplay slots for "a real dance record."

Yet for all the club-to-radio-to-chart success stories, it is still an uphill battle. Tommy Boy Music CEO Tom Silverman said it is more difficult to get radio to add songs today, even though his promotion staff has grown from 10 in the label's early days to more than 100. It took Tommy Boy more than a year for Amber's "Sexual (Li Da Di)" to build enough support from the club community to get it to radio and then for it to chart.

"We don't have any budget limitations, but we want to get the record, and yet there's walls everywhere," he explained.

Amber's current single, "Above The Clouds," is running into the same roadblocks despite the last single's success, said Silverman, although he believes the label's growing involvement in the dance music scene will help. "If you put enough records out there, you can break records because you're at the [radio] stations every week with great products."

Promotion staff aside, most programmers said they find new dance records by spending time in local clubs. Geronimo said he watched Jonah's "Ssst . . . (Listen)" build club support in New York-area clubs for six months. "I could see crowd reaction right off the bat." That positive reaction led to its being added to WKTU's playlist.

Vance agreed that the label's first line of offense is the dancefloor. "If a record is banging at a club, radio will pick up on it."

Yet Subliminal Records director of promotions Melvin Moore said programmers are lazily allowing European radio and club DJs to dictate what tomorrow's U.S. hits will be. "PDs need to get off their butts, research the music, and get it to their DJs."

For others, radio's acceptance of vocal-free tracks such as Jonah's "Ssst . . . (Listen)" and Zombie Nation's "Kernkraft 400" is frustrating. Elite/ADM VP George Hess feels dance music is slow to gain mass acceptance, partly because radio too often opts for instrumental tracks. "I'd like to see more vocals on radio, because I think that when it does, dance will come back," he said.



Pictured, from left, are Paul Simmons, Ministry of Sound Radio; Kelly Schweinberg, Logic Records; Richard Paton, WGTE Toledo, Ohio; and David Nathan, Universal Records.

# Minority Owners Chart Slow Progress

BY KATY BACHMAN

WASHINGTON, D.C.—Radio consolidation has been a good news/bad news situation for minorities, said broadcasters at a July 18 round-table discussion sponsored by the National Telecommunications and Information Assn. (NTIA).

"Consolidation is the worst thing that's ever happened to minorities and small-business owners," said El Dorado Communications senior VP Roel Campos.

The total number of minority owners has fallen, but there have been a handful of groups building national portfolios, such as Radio One and Blue Chip Broadcasting. Attorney Antoinette Cook Bush senses that "there is a lot of pressure on the [Federal Communications Commission] and Congress to further relax ownership regulations. We must be vigilant and keep current restrictions in place."

For many, ownership is critical because it is seen as having power and a voice in the community. Campos is among those, saying, "If you

own media, you have a disproportionate effect on the community."

For others, the issue is not race but sex. Fleischman & Walsh attorney Jenell Trigg says broadcasting is still an "old, white boys network." For that reason, she feels ownership restrictions should remain in place for the time being. "There is a need to stop and assess the impact of the 1996 Telecom Act before doing anything."

Minority Media Telecommunications Council director David Honig is lobbying for Congress to revive the system of tax breaks given to companies that sell radio and TV stations to minorities. In the meantime, he praises Clear Channel for spinning off a number of its stations to minorities as part of its merger with AMFM.

"They'll increase asset value of minorities by 22%," says Honig.

The NTIA will release its annual report on minority and women ownership levels later this year. Statistics released in 1998 found that minorities owned 2.9% of the country's radio and TV stations.



Chad Kroeger, Nickelback's lead vocalist/guitarist, proves that a drug-induced stupor can heighten creative abilities. While under the influence of magic mushrooms, Kroeger wrote "Leader Of Men," No. 26 on this issue's Modern Rock Tracks chart.

"The song starts off, 'Tell your friends not to think out loud until they swallow,'" Kroeger says. "What that line implies is that usually what you say after you start tripping is far more interesting than what you're going to say when you're dead straight. A lot of lines in the song are about what you're going through while you're zooming. One thing you find is that your brain forgets to breathe sometimes, so you have to refuel it."

He says that the lyrics "came spilling out at one time. I put a strange effect on my voice, and it just sounded really, really trippy. When I played it for our guitarist, Ryan Peake, the next day, he said it



'A lot of lines in the song are about what you're going through while you're zooming'

—Chad Kroeger, Nickelback

was just OK. I wrote it four years ago, and it wasn't until this latest effort that we recorded it."

The reason for the delay was lack of cohesion with other Nickelback songs. "It's not a good representation of what we honestly sound like. We are a little bit heavier. We rock a little bit harder. And I just didn't know that it would fit," Kroeger says. "But when I played it for Ryan's girlfriend, she said, 'You have to record that on the next album. It's a great song.'"

The process of creating this track and the other songs for "The State," Nickelback's first record on Roadrunner, usually started with basic song skeletons and vocals written by Kroeger. "After that, everyone just kind of chucked their sauce in," he says. "They all bring their own special spice to the spaghetti sauce. Everybody just started yanking songs in all different directions, which tends to give everything a unique feel."

KZLA SUPPORTERS HOPE

(Continued from page 33)

"Here's the reality of the situation for KZLA," says Sebastian. "It's been attempting to make the least-ethnic format—country—work in L.A., the most-ethnic major market in America."

The success of nearby KFRG seems unusual when viewed through that prism. But KFRG operations manager Ray Massie says, "L.A. and Riverside are similar only in that they are in the same state." While the Inland Empire also has a large Hispanic population, Massie says, there is a difference. "What you have in L.A. is a high Hispanic population which [speaks only Spanish]. In Riverside, less than 10% is Spanish-only," he says. "They are assimilated, second-generation Hispanics."

"It really comes down to demographics," he adds. "It's like trying to play polka music to people who speak French." Nevertheless, Massie and GM Tom Hoyt recently met with Nashville label executives in an effort to convince them that KFRG could fill the country hole in the L.A. market if KZLA went away.

Mayne says the challenge is not just Hispanics but "the ethnic factor overall." In L.A., Mayne says, a 5 share is comparable to a 10 share elsewhere, because "you really only have a shot at half the market."

Craig Powers, Astor Broadcasting VP of programming, says L.A. is a tough place to maintain a country station when country isn't hot. "Trends start in L.A. and move east," he says. "Orange County and L.A. are much [trendier] markets. In the '80s we had the 'Urban Cowboy' trend. In the 1990s, Garth came along with his big bang. Here we are in 2000. Garth's gone." He adds that Dixie Chicks are creating a stir, but "it's just not big enough."

Powers says KIKF's format change to hot AC was not about ratings; it was about revenue. "We just couldn't sell the format. We had too many people saying, 'I don't listen to country, and the people who buy my cars don't listen to country.'" Since the flip, Powers claims that "business [was] up 50% in just the first two weeks."

KZLA was the 10th-highest-billing country station (\$16.2 million) in the U.S. in 1999, according to Duncan's Radio Market Guide 2000, despite being the nation's No. 2-cuming country station. KZLA was ranked 19th in the market 12-plus in the winter Arbitrons with a 2 share.

Despite the revenue and ratings challenges, programmers past and present believe the country audience is out there. Mayne says, "In general, I found country music fans are country music fans everywhere, and they certainly exist in Southern California."

Curtis says there is a "viable" country audience in Los Angeles, "big enough that we can get a very competitive share and revenue numbers."

And despite his claims that the format is problematic, Powers is prepared to potentially go back to country if KZLA switches out of the format. "I can't say we'd never flip back to country. That would create a huge opportunity for us," he says. "I'll tell you this—I kept all the country music loaded in my computer."

Assistance in preparing this story was provided by Airplay Monitor's Angela King.

Billboard®

JULY 29, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	15	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
2	2	2	13	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
3	3	3	26	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	4	4	14	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
5	7	7	5	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
6	6	6	15	GODLESS NO PLEASANTRIES	U.P.O. EPIC
7	8	9	13	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
8	5	5	15	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
9	9	8	9	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
10	10	10	9	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
11	12	15	6	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
12	11	11	7	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
13	14	14	5	HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BEYOND †
14	13	17	47	HIGHER HUMAN CLAY	CREED WIND-UP †
15	15	16	10	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
16	17	18	37	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
17	27	37	3	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUM WITH OZZY DIVINE/PRIORITY
18	20	19	11	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
19	21	25	5	LIGHT YEARS BINAURAL	PEARL JAM EPIC
20	16	12	27	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
21	19	20	8	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
22	31	34	3	PAINTED PERFECT STRAIGHT UP!	ONE WAY RIDE REFUGE/MCA
23	32	32	4	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
24	22	22	24	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
25	25	30	5	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE
26	28	29	4	PAINTED ON MY HEART "GONE IN 60 SECONDS" SOUNDTRACK	THE CULT ISLAND/IDJMG †
27	34	40	3	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
28	30	31	7	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
29	23	21	22	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
30	<b>NEW</b>	1	1	LAST GOODBYE LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
31	24	24	12	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
32	36	38	3	PROMISE HORRORSCOPE	EVE 6 RCA †
33	26	26	7	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE †
34	<b>NEW</b>	1	1	SCUM OF THE EARTH "MISSION: IMPOSSIBLE 2" SOUNDTRACK	ROB ZOMBIE HOLLYWOOD
35	33	28	25	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/EEG †
36	29	23	12	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSSELL/RCA †
37	<b>NEW</b>	1	1	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
38	38	—	21	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
39	35	33	5	DRIFTERS ELECTRIC	PAUL RODGERS CMC INTERNATIONAL/SANCTUARY
40	<b>NEW</b>	1	1	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000. Billboard/BPI Communications.

Billboard®

JULY 29, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	19	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	2	15	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
3	3	7	7	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
4	4	3	9	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
5	5	5	14	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
6	7	6	15	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
7	8	8	7	PROMISE HORRORSCOPE	EVE 6 RCA †
8	9	9	10	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
9	6	4	17	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
10	10	11	14	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
11	12	13	10	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
12	11	10	20	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
13	15	17	5	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
14	14	12	13	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
15	13	14	38	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
16	16	15	13	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK WOPPITZER/FARMCLUB.COM/UNIVERSAL †
17	20	24	4	YOU'RE A GOD EVERYTHING YOU WANT	VERTICAL HORIZON RCA
18	19	20	17	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
19	17	16	12	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
20	25	30	6	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
21	18	18	12	PORCELAIN PLAY	MOBY V2 †
22	32	35	3	NEVER GONNA COME BACK DOWN MOVEMENT IN STILL LIFE	BT NETTWERK/CAPITOL
23	22	22	7	OVER MY HEAD "TITAN A.E." SOUNDTRACK	LIT JAVA/CAPITOL †
24	24	26	21	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
25	27	28	14	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
26	30	31	5	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
27	26	27	24	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
28	35	34	4	LIGHT YEARS BINAURAL	PEARL JAM EPIC
29	38	—	2	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
30	23	19	16	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
31	36	—	2	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
32	21	21	9	THE REAL SLIM SHADY THE MARSHALL MATHERS LP	EMINEM WEB/AFTERMATH/INTERSCOPE †
33	31	32	23	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
34	33	29	24	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
35	39	—	2	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
36	34	33	6	SUNDOWN THE PARLANC OF OUR TIME	ELWOOD PALM †
37	29	23	18	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSSELL/RCA †
38	40	38	4	HOW SOON IS NOW? SONIC JIHAD	SNAKE RIVER CONSPIRACY REPRISE
39	28	25	14	ALL MY FAULT FENIX TX	FENIX TX DRIVE-THRU/MCA †
40	37	37	4	PEACE NOT GREED HIGH SOCIETY	KOTTONMOUTH KINGS CAPITOL †



# Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	4	3	16	<b>TRY AGAIN</b> BLACKGROUND/VIRGIN	AALIYAH
No. 1					
2	1	1	13	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
3	5	5	14	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY
4	3	7	11	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
5	2	2	28	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
6	7	6	20	<b>HIGHER</b> WIND-UP	CREED
7	6	4	23	<b>THERE YOU GO</b> LAFACE/ARISTA	PINK
8	8	8	17	<b>I WANNA KNOW</b> JIVE	JOE
9	10	13	14	<b>JUMPIN, JUMPIN</b> COLUMBIA	DESTINY'S CHILD
10	17	16	11	<b>BACK HERE</b> HOLLYWOOD	BBMAK
11	13	14	13	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
12	15	18	6	<b>I THINK I'M IN LOVE WITH YOU</b> COLUMBIA	JESSICA SIMPSON
13	9	9	12	<b>THE REAL SLIM SHADY</b> WEB/AFTERMATH/INTERSCOPE	EMINEM
14	14	15	9	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
15	11	11	25	<b>I TRY</b> EPIC	MACY GRAY
16	18	19	9	<b>I WANNA BE WITH YOU</b> 550 MUSIC/550-WORK	MANDY MOORE
17	25	33	4	<b>DOESN'T REALLY MATTER</b> DEF SOUL/IDJMG	JANET
18	16	12	19	<b>BE WITH YOU</b> INTERSCOPE	ENRIQUE IGLESIAS
19	12	10	15	<b>OOPS!...I DID IT AGAIN</b> JIVE	BRITNEY SPEARS
20	22	30	10	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
21	19	17	21	<b>THONG SONG</b> DRAGON/DEF SOUL/IDJMG	SISQO
22	21	21	16	<b>BROADWAY</b> WARNER BROS	GOO GOO DOLLS
23	29	35	5	<b>I WILL LOVE AGAIN</b> COLUMBIA	LARA FABIAN
24	20	20	18	<b>BETTER OFF ALONE</b> REPUBLIC/UNIVERSAL	ALICE DEEJAY
25	40	—	2	<b>WONDERFUL</b> CAPITOL	EVERCLEAR
26	39	—	2	<b>(HOT S**T) COUNTRY GRAMMAR</b> FO' REEL/UNIVERSAL	NELLY
27	23	23	17	<b>CRASH AND BURN</b> COLUMBIA	SAVAGE GARDEN
28	34	38	4	<b>THE NEXT EPISODE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
29	27	24	24	<b>BREATHE</b> WARNER BROS	FAITH HILL
30	31	29	11	<b>I THINK GOD CAN EXPLAIN</b> C2	SPLENDER
31	36	39	4	<b>CHANGE YOUR MIND</b> UNIVERSAL	SISTER HAZEL
32	<b>NEW ▶</b>	1	1	<b>COME ON OVER (ALL I WANT IS YOU)</b> RCA	CHRISTINA AGUILERA
33	<b>NEW ▶</b>	1	1	<b>KRYPTONITE</b> REPUBLIC/UNIVERSAL	3 DOORS DOWN
34	33	34	14	<b>PARTY UP (UP IN HERE)</b> RUFF RYDERS/DEF JAM/IDJMG	DMX
35	32	28	26	<b>MARIA MARIA</b> ARISTA	SANTANA FEATURING THE PRODUCT G&B
36	35	37	6	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
37	30	27	11	<b>THE ONE</b> JIVE	BACKSTREET BOYS
38	<b>NEW ▶</b>	1	1	<b>FADED</b> MCA	SOULDECISION FEATURING THRUST
39	<b>NEW ▶</b>	1	1	<b>SIMPLE KIND OF LIFE</b> TRAUMA/INTERSCOPE	NO DOUBT
40	38	36	23	<b>YOU SANG TO ME</b> COLUMBIA	MARC ANTHONY

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### SPANISH RADIO GETS DOWN TO SPECIFICS

(Continued from page 95)

Worcester, Mass., and Hartford. "All formats and all types of stations have growing pains."

This diversification has led to tighter playlists, says Tanner. "Spanish radio has traditionally had a very long list of currents and a relatively few number of oldies an hour. In the larger competitive markets like New York, Los Angeles, and Miami, you see stations being guided more by what listeners want to hear, and what shows up [in research] is that listeners want what is familiar, and that is a limited base of records." He doubts, however, that is the case in smaller markets, where playlists are less research-driven.

It is that move toward call-out studies, whereby listeners are given the chance to rate records, that is frustrating many label executives.

"They're doing too much research, and we're seeing less and less new artists on the chart and on radio because of it," says BMG Latin managing director Francisco Villanueva, echoing a long-familiar complaint heard from general-market record promoters. "When stations do research and they just use name recognition, the artists that get the high scores are the same ones that have been around awhile, and that makes it hard trying to break a new artist."

Ramirez freely admits that research is keeping artists off his stations. In fact, his threshold for adding a song is so high, he frequently adds just one or two new songs to his stations a month. That's a far cry from the days when stations would add as many as 20 new records a week. The change, he says, is paying off.

"When you have ratings, you have a lot more clients. They see the difference, and they say, 'Wow, the Hispanic market is going up.' Five or 10 years ago, Spanish radio was not on that level. Now that we are doing research and we are defining the formats, the stations are having a lot of success, and that's why the major agencies are focusing on Hispanic radio," says Ramirez.

Many advertisers have purchased spots on Spanish radio to reach the Hispanic audience, but today, Vizcarrondo agrees that Spanish radio has become more ratings-driven, allowing it to sell its audience size.

Yet Villanueva believes the research is limiting listeners' choices and exposure to new artists. "In the mainstream market there are a lot of different radio stations for different types of music," he says. "But in the Latin world, we have a small number of stations for each market, and sometimes they compete among themselves." The upside, however, is when a hit

charts on one station, it often is picked up by other stations.

He points to BMG Latin's Diego Torres as an artist who has been largely overlooked. "When we get Torres onto the radio, people love it, but it's been really tough trying to convince new [PDs] to put the artist on the radio."

In the past, several Spanish-language labels have relied on pay-for-play scenarios, both legal and illegal, to get their songs added to radio stations. Yet a stepped-up crackdown by the U.S. attorney's office and the increasing corporate nature of Spanish radio has left that practice a road less taken.

"We don't do pay-for-play, because it will affect your product," says Ramirez. "It's better to focus your ratings and research and play what your listeners really want. When you start doing pay-for-play, you are ruining your product."

#### CROSSOVER'S A TWO-WAY STREET

Spanish-language radio has been growing, yet English-language radio has also been "living *la vida loca*," so to speak, as well. The past year and a half has been marked by crossover hits from such Latin artists as Ricky Martin and Enrique Iglesias, as well as state-side acts with a Spanish flair, such as Santana and Jennifer Lopez. It is a trend Spanish broadcasters say can only help them.

"It puts Spanish artists on the map," says Vizcarrondo.

Villanueva agrees, saying it can draw new listeners like his 13-year-old daughter to Spanish radio. "When an artist crosses over into the English market, sometimes young people want to listen to songs on a regular basis, and they can switch to Latin radio," he says.

A 1998 Simmons Media study found that 10% of top 40 listeners were Hispanic, the largest percentage for any non-Spanish-language format. (Rock was second at 6%). That said, Ramirez says that in Houston, 22% of top 40 listeners are Hispanic, so crossover tracks may help his competitor keep his listener tuned to top 40 longer.

"It's hurting us because a lot of Spanish people sometimes prefer to listen to the songs in English, and they go to a top 40 station, so right now we're competing," says Ramirez. To compete, he often adds the English or Spanglish versions of songs to the station's rotation.

It can be a two-way street, however. In Miami, rhythmic top 40 WPOW (Power 96) PD Kid Curry has been playing "booty music," or Spanish hip-hop, for the past five years. His current playlist includes Fragma's "Toca's Miracle," Son By Four's "A Puro Dolor," and Fiori's "If I."

"You have to believe when you

look out the window in south Florida that we're bilingual," says Curry. WPOW is a classic top 40 station, he says, playing tracks from each of the genres that appeal to his community. In Miami's case, that includes Spanish-language songs. "We assume people are going back and forth from all sorts of formats," he adds.

Although songs such as "A Puro Dolor" are available in both Spanish and English, Curry believes his listeners would be offended if he spun the English version. "You can make enemies because [a listener] would know if you blatantly chose to do something in English that was first in Spanish."

Tanner, however, is not worried that top 40 radio will raid his listener base. "They know where they can get English if they want it, and they come to us for Spanish," he says. "If you want to hear the depth of an artist like Ricky Martin or you want to hear him do his songs in Spanish, you're not going to get that on top 40 radio."

Vizcarrondo agrees, although his stations, as do those operated by Ramirez, spin the English versions.

Of course, songs crossing between formats is nothing new. Spanish artists have been rerecording English-language hits for decades. Today, such artists as Christina Aguilera are rerecording songs themselves. Her Spanish version of "Genie In A Bottle" hit No. 12 on the Hot Latin Tracks chart last November, and a newly recorded version of "I Turn To You" was last week's Greatest Gainer.

In September, Aguilera will release "Mireflejo" (Reflection), a 12-track CD featuring Spanish versions of six previously released tracks, including the title track, plus six new Spanish songs.

#### NEXT GENERATION

The sudden entry of Latin-influenced music into the mainstream has left many wondering whether the flood has turned out to be a trickle.

"It's called the availability of product," says Tanner, who believes language alone is not enough to create a chart-topper. "You can't just record a song in Spanish. It has to be a hit."

Villanueva concurs. "It's a matter of having the right artists. From now on, the talent is what will talk." He believes that the growing Hispanic population will also help Spanish language filter into the mainstream and thereby help Spanish radio.

The demographics are in Spanish radio's favor. In the coming years, the U.S. will no longer have a white majority, in part because of the large number of Spanish-speaking immigrants from Latin and Central America.

Tanner agrees. "It's just started," Tanner says of Spanish radio's growth. "It's a massive freight train that's hurtling down the track."



CURRY



VILLANUEVA



# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Lil' Kim, No Matter What They Say
- 2 Janet, Doesn't Really Matter
- 3 Nelly, (Hot S\*\*t) Country Grammar
- 4 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 5 Ideal Feat. Lil' Mo, Whatever
- 6 Jagged Edge, Let's Get Married
- 7 DMX Feat. Sisqo, What You Want
- 8 Da Brat Feat. Tyrese, What'Chu Like
- 9 Joe, Treat Her Like A Lady
- 10 Big Tymers, Get Your Roll On
- 11 Next, Wifey
- 12 Three 6 Mafia, Sippin' On Da Syrup
- 13 Lucy Pearl, Dance Tonight
- 14 Donell Jones, Where I Wanna Be
- 15 Toni Braxton, Just Be A Man About It
- 16 Avant, Separated
- 17 Eve & Jadakiss, Got It All
- 18 Lil' Bow Wow, Bounce With Me
- 19 R. Kelly, Bad Man
- 20 Ruff Endz, No More
- 21 LL Cool J, Imagine That
- 22 One Nation Crew, Nobody
- 23 Wyclef Jean, It Doesn't Matter
- 24 Kelly Price, As We Lay
- 25 Common, The Light
- 26 Ice Cube, Hello
- 27 Yolanda Adams, Open My Heart
- 28 Kurupt Feat. Daz, Who Ride Wit' Us
- 29 Destiny's Child, Jumpin, Jumpin
- 30 Aaliyah & DMX, Come Back In One Piece
- 31 Tony Touch, I Wonder Why (He's The Greatest DJ)
- 32 Carl Thomas, I Wish
- 33 Lil' Zane Feat. 112, Callin' Me
- 34 Big Pun, 100%
- 35 Macy Gray, Why Didn't You Call Me
- 36 Juvenile, I Got That Fire
- 37 Sammie, Crazy Things I Do
- 38 Trick Daddy, Shut Up
- 39 Gerald Levert, Baby U Are
- 40 Timbaland & Magoo, We At It Again
- 41 Stephen Simmonds, I Can't Do That
- 42 Torrey Carter, Take That
- 43 Lil' Mo, Ta Da
- 44 Busta Rhymes, Get Out
- 45 No Question, I Don't Care
- 46 Mya, Case Of The Ex
- 47 Lil' Jon, I Like Dem Girlz
- 48 Amil, I Got That
- 49 Toni Braxton, He Wasn't Man Enough
- 50 Carl Thomas, Summer Rain

NEW ON'S

- Destiny's Child, Jumpin, Jumpin (Remix)
- Busta Rhymes, Fire
- Carl Thomas, Summer Rain
- Cam'Ron, What Means The World To You
- Nature, Ultimate High
- Field Mob, Project Dreams
- Samantha Mumba, Gotta Tell You
- Eminem, The Way I Am



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Lee Ann Womack, I Hope You Dance
- 2 Darryl Worley, When You Need My Love
- 3 LeAnn Rimes, I Need You
- 4 Shedaisy, I Will...But
- 5 Rascal Flatts, Prayin' For Daylight
- 6 Jo Dee Messina, That's The Way
- 7 Faith Hill/W/Tim McGraw, Let's Make Love
- 8 Chad Brock, Yes!
- 9 Clay Davidson, Unconditional
- 10 Keith Urban, Your Everything
- 11 Reba McEntire, I'll Be
- 12 Garth Brooks, When You Come Back To Me Again
- 13 Joe Diffie, It's Always Somethin'
- 14 John Rich, I Pray For You
- 15 Lonestar, What About Now
- 16 Eric Heatherly, Flowers On The Wall
- 17 Travis Tritt, Best Of Intentions
- 18 Kenny Rogers, He Will, She Knows
- 19 Patty Loveless, That's The Kind Of Mood I'm In
- 20 Billy Gilman, One Voice
- 21 Aaron Tippin, Kiss This
- 22 Billy Ray Cyrus, You Won't Be Lonely Now
- 23 Allison Moorer, Send Down An Angel
- 24 Trisha Yearwood, Where Are You Now
- 25 Vince Gill, Feels Like Love
- 26 Lisa Angelle, A Woman Gets Lonely
- 27 Faith Hill, The Way You Love Me
- 28 Trent Sumner, New Money
- 29 Chely Wright, She Went Out For Cigarettes
- 30 Chuck Wagon & The Wheelz, Beauty's In The...
- 31 Collin Raye/W/Bobbie Eakes, Tired Of Loving...
- 32 Toby Keith, Country Comes To Town
- 33 Daryle Singletary, I Knew I Loved You
- 34 Clint Black/W/Sue Varner, Been There
- 35 Mark Wills, Almost Doesn't Count
- 36 Coley McCabe, Grow Young With You
- 37 Tammy Cochran, If You Can
- 38 Phil Vassar, Just Another Day In Paradise
- 39 Marty Raybon, Searching For The Missing Peace
- 40 Gary Allan, Lovin' You Against My Will
- 41 Warren Brothers/Sara Evans, That's The Beat...
- 42 The Kinleys, She Ain't The Girl For You
- 43 Kathy Mattea, Trouble With Angels
- 44 Mark Chesnut, Fallin' Never Felt So Good
- 45 Collin Raye, Couldn't Last A Moment
- 46 Diamond Rio, Stuff
- 47 Ricky Van Shelton, Call Me Crazy
- 48 Dixie Chicks, Goodbye Earl
- 49 Nickel Creek, Reasons Why
- 50 Jamie O'Neal, There Is No Arizona

NEW ON'S

- B.B. King & Eric Clapton, Riding With The King
- Craig Morgan, Paradise
- Sons Of The Desert, Everybody's Gotta Grow Up Sometime



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 Papa Roach, Last Resort
- 3 Korn, Somebody Someone
- 4 Aaliyah, Try Again
- 5 Lucy Pearl, Dance Tonight
- 6 Red Hot Chili Peppers, Californication
- 7 Jay-Z Feat. UGK, Big Pimpin'
- 8 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 9 Britney Spears, Lucky
- 10 BB Mak, Back Here
- 11 'N Sync, It's Gonna Be Me
- 12 3 Doors Down, Kryptonite
- 13 Toni Braxton, He Wasn't Man Enough
- 14 P.O.D., Rock The Party (Off The Hook)
- 15 Everclear, Wonderful
- 16 Matchbox Twenty, Bent
- 17 Janet, Doesn't Really Matter
- 18 Incubus, Stellar
- 19 Backstreet Boys, The One
- 20 Creed, With Arms Wide Open
- 21 Nine Days, Absolutely (Story Of A Girl)
- 22 Metallica, I Disappear
- 23 Deftones, Change
- 24 SR-71, Right Now
- 25 DMX Feat. Sisqo, What You Want
- 26 Kina, Girl From The Gutter
- 27 Hanson, If Only
- 28 Britney Spears, Oops!...I Did It Again
- 29 Kid Rock, American Bad Ass
- 30 No Doubt, Simple Kind Of Life
- 31 Da Brat Feat. Tyrese, What'Chu Like
- 32 Wyclef Jean, It Doesn't Matter
- 33 Nelly, (Hot S\*\*t) Country Grammar
- 34 Travis, Why Does It Always Rain On Me?
- 35 Bloodhound Gang, Mope
- 36 A Perfect Circle, Judith
- 37 Jessica Simpson, I Think I'm In Love With You
- 38 Lil' Kim, No Matter What They Say
- 39 Marty Raybon, Searching For The Missing Peace
- 40 Joe, I Wanna Know
- 41 Uncle Kracker, Yeah, Yeah, Yeah
- 42 Kittle, Charlotte
- 43 Mandy Moore, I Wanna Be With You
- 44 Busta Rhymes, Get Out
- 45 Next, Wifey
- 46 Destiny's Child, Jumpin, Jumpin
- 47 Dynamite Hack, Boyz-N-The Hood
- 48 DMX, Party Up
- 49 Elwood, Sundown
- 50 Third Eye Blind, 10 Days Late

NEW ON'S

- Wheaties, Teenage Dirtbag
- Big Tymers, #1 Stunna
- LL Cool J, Imagine That
- Sting Feat. Cheb Mami, Desert Rose
- Nickelback, Leader Of Men



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Creed, Higher
- 2 Matchbox Twenty, Bent
- 3 Sting Feat. Cheb Mami, Desert Rose
- 4 Red Hot Chili Peppers, Otherside
- 5 Vertical Horizon, Everything You Want
- 6 Nine Days, Absolutely (Story Of A Girl)
- 7 Jay-Z Feat. UGK, Broadway
- 8 3 Doors Down, Kryptonite
- 9 Bon Jovi, It's My Life
- 10 Don Henley, Taking You Home
- 11 Creed, With Arms Wide Open
- 12 No Doubt, Simple Kind Of Life
- 13 Janet, Doesn't Really Matter
- 14 Whitney Houston & Enrique Iglesias, Could I Have...
- 15 Red Hot Chili Peppers, Californication
- 16 Faith Hill, Breathe
- 17 Macy Gray, Why Didn't You Call Me
- 18 Metallica, I Disappear
- 19 Stone Temple Pilots, Sour Girl
- 20 Foo Fighters, Breakout
- 21 Enrique Iglesias, Be With You
- 22 Foo Fighters, Learn To Fly
- 23 Sinead O'Connor, No Man's Woman
- 24 Everclear, Wonderful
- 25 B.B. King & Eric Clapton, Riding With The King
- 26 Lenny Kravitz, Fly Away
- 27 Lara Fabian, I Will Love Again
- 28 Joe, I Wanna Know
- 29 Toni Braxton, He Wasn't Man Enough
- 30 Smash Mouth, All Star
- 31 Kina, Girl From The Gutter
- 32 Kid Rock, American Bad Ass
- 33 Sugar Ray, Someday
- 34 Splendor, I Think God Can Explain
- 35 Lucy Pearl, Dance Tonight
- 36 Lenny Kravitz, American Woman
- 37 Santana Feat. Rob Thomas, Smooth
- 38 Brian McKnight, 6, 8, 12
- 39 Celine Dion, That's The Way It Is
- 40 Various Artists, Desperate Measures
- 41 Santana F/The Product G&B, Maria Maria
- 42 Mariah Carey, Can't Take That Away
- 43 Milli Vanilli, Girl You Know It's True
- 44 Jennifer Lopez, If You Had My Love
- 45 AC/DC, Satellite Blues
- 46 Santana Feat. Everlast, Put Your Lights On
- 47 Goo Goo Dolls, Iris
- 48 Brian McKnight, Back At One
- 49 Backstreet Boys, I Want It That Way
- 50 Morcheeba, Rome Wasn't Built In A Day

NEW ON'S

- Vertical Horizon, You're A God
- Kenny Wayne Shepherd Band, Last Goodbye
- Live, They Stood Up For Love

# Music Video PROGRAMMING

## MTV, Refac Team To Create Consumer Electronics Line

**MTV'S CONSUMER PRODUCTS:** In a first for a music video network, MTV has teamed up with Refac Consumer Products to develop a consumer electronics line of MTV music products. The licensing agreement includes portable stereos, sport radios, shower radios, clock radios, headphones, ear buds, and portable CD players. The product line will launch in the fall of next year and is expected to be available at music retailers, electronics retailers, and department stores.

Samples of the new products will be on display at Refac's booth at the 2001 Consumer Electronics Show, to be held in January.

Refac CEO Robert Tuchman says of the deal, "This project represents our largest product development commitment to date. . . MTV is the world's leading multimedia brand for youth. We are delighted to become its exclusive U.S. licensee for this range of audio products."

**THIS & THAT:** Tracy Danielle Robinson, former head of production company Look Hear Sound & Vision, has started a new Los Angeles-based production company, Urban Warrior Films. She now goes by the name Tracy Danielle and has directed her first video, *Mo Thugs*' "Did He Really Wanna?"

Urban Warrior Films' roster includes directors Gobi Nejad (2Pac, Mack 10) and J. Jesses Smith

(Snoop Dogg, Killah Priest). Urban Warrior Films producers include Marlon Parry and Mark Richardson.

College Television Network (CTN) has entered into a deal with Jimmy and Doug's Farmclub.com to conduct joint marketing campaigns.

As part of the deal, Farmclub.com will provide programming to CTN, as well as artist segments and interviews for CTN's young-adult Web site, wetair.com.

MTV's "First Listen" show, in which artists preview songs from their new albums, will be made into a regular series beginning at the end of August.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on Newark, N.J.-based R&B/hip-hop show "Artist Corner."

TV affiliate: Various cable systems in northern New Jersey.

Time slot: Various.  
Key staffers: Matthew C. Kirkland, executive producer; Maury Winkler, executive producer; Louis Robinson, producer.

Following are the three videos from the episode that aired the week ending July 15:

1. Jermaine Dupri & Nas Featuring Monica, "I've Got To Have It" (So So Def/Columbia).
2. Amil, "4 Da Fam" (Roc-A-Fella/Columbia).
3. Da Brat Featuring Tyrese, "What'Chu Like" (So So Def/Columbia).



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 29, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOXTOPS

- Eminem, The Real Slim Shady
- Sammie, Crazy Things I Do
- Sisqo, Thong Song
- Next, Wifey
- Nelly, (Hot S\*\*t) Country Grammar
- 'N Sync, It's Gonna Be Me
- Juvenile, I Got That Fire
- Britney Spears, Oops!...I Did It Again
- Jermaine Dupri & NAS, I've Got To Have It
- Papa Roach, Last Resort
- Jessica Simpson, I Think I'm In Love With You
- Creed, With Arms Wide Open
- Lil' Bow Wow Feat. Xscape, Bounce With Me
- Destiny's Child, Jumpin, Jumpin
- MxPx, Responsibility
- A\*Teens, Dancing Queen
- R. Kelly, Bad Man
- Kelly Price, As We Lay
- Red Hot Chili Peppers, Californication
- DMX Feat. Sisqo, What You Want
- Ying Yang Twins, Whistle While You Twurk
- Ice Cube, Hello
- Lil' Kim, No Matter What They Say
- Janet, Doesn't Really Matter
- Toni Braxton, Just Be A Man About It
- Big Tymers, Get Your Roll On

NEW

- Avant, Separated (Remix)
- Amil, I Got That
- Billy Gilman, One Voice
- Black Eyed Peas, BEP Empire
- BT, Never Gonna Come Back Down
- Boyz N Girlz United, Messed Around
- Carl Thomas, Summer Rain
- Joe, My Name Is Joe
- Mya, Case Of The Ex (Whatcha Gonna Do)
- Mo Thugs, This Ain't Living
- Zoe Pound, Is It True
- SR-71, Right Now



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Slum Village, Climax
- Electrasy, Morning Afterglow
- Morcheeba, Rome Wasn't Built In A Day
- Eve 5, Promise
- Moby, Porcelain



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Love Inc., Here Comes The Sunshine (NEW)
- Headstones, Blonde And Blue (NEW)
- Moby, Porcelain (NEW)
- 11:30, Ole Ole (NEW)
- Finger Eleven, Drag You Down (NEW)
- Hampton The Hamster, The Hamsterdance Song (NEW)
- Nelly, (Hot S\*\*t) Country Grammar (NEW)
- Papa Roach, Last Resort (NEW)
- Britney Spears, Lucky
- Stone Temple Pilots, Sour Girl
- Rascalz, Top Of The World
- 'N Sync, It's Gonna Be Me
- Eminem, The Real Slim Shady
- 3 Doors Down, Kryptonite
- Tragically Hip, My Music
- Metallica, I Disappear
- Jacksoul, Can't Stop
- Our Lady Peace, Thief
- Aaliyah, Try Again
- Matthew Good Band, Strange Days



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Bloodhound Gang, The Bad Touch
- La Ley, Fuera De Mi
- Britney Spears, Oops!...I Did It Again
- Christina Aguilera, I Turn To You
- Toni Braxton, He Wasn't Man Enough
- M2M, Mirror Mirror
- No Doubt, Simple Kind Of Life
- Mandy Moore, Candy
- Blink-182, Adam's Song
- Aqua, Around The World
- Plastilina Mosh, Human Disco Ball
- Matchbox Twenty, Bent
- Bon Jovi, It's My Life
- Paulina Rubio, Lo Hare Por Ti
- Savage Garden, Crash And Burn
- Thalia, Entre El Mar Y Una Estrella
- Kabab, Antro
- The Corrs, Breathless
- Belle Perez, Hello World
- Ricky Martin Feat. Meja, Private Emotion



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- Beanie Man Feat. Mya, Girls Dem Sugar
- Dr. Dre Feat. Snoop Dogg, The Next Episode
- Janet, Doesn't Really Matter
- Major Figgas, Yeah That's Us
- Amil, Fo Da Fam
- Destiny's Child, Jumpin, Jumpin
- Lil' Kim, No Matter What They Say
- Common, The Light
- Mary J. Blige, Your Child
- Eve & Jadakiss, Got It All
- R. Kelly, Bad Man
- Wyclef Jean, It Doesn't Matter
- Ice Cube, Hello
- Livin', Girlfriend
- Cam'Ron, What Means The World To You



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- B.B. King & Eric Clapton, Riding With The King
- Duran Duran, Someone Else Not Me
- Red Hot Chili Peppers, Californication
- Everclear, Wonderful
- Kid Rock, American Bad Ass
- No Doubt, Simple Kind Of Life
- Macy Gray, Why Didn't You Call Me
- The Urge, Too Much Stereo
- R. Kelly, Bad Man
- AC/DC, Satellite Blues
- Toni Braxton, He Wasn't Man Enough
- Lit, Over My Head
- Bon Jovi, It's My Life
- Christina Aguilera, I Turn To You
- Savage Garden, Crash And Burn
- Leona Naess, Charm Attack
- Our Lady Peace, Thief
- Dixie Chicks, Goodbye Earl
- Foo Fighters, Breakout
- Hoku, How Do I Feel



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Vitamin C, Graduation (Friends Forever)
- 'N Sync, It's Gonna Be Me
- Sammie, Crazy Things I Do
- Destiny's Child, Jumpin, Jumpin
- Eminem, The Real Slim Shady
- Joe, I Wanna Know
- Nelly, (Hot S\*\*t) Country Grammar
- Jessica Simpson, I Think I'm In Love With You
- Santana Feat. Everlast, Put Your Lights On
- Britney Spears, Oops!...I Did It Again
- Mandy Moore, I Wanna Be With You
- Wheaties, Teenage Dirtbag
- Janet, Doesn't Really Matter
- Backstreet Boys, The One
- Mariah Carey Feat. Snoop Dogg, Crybaby

## PRODUCTION NOTES

LOS ANGELES

Lit filmed the "Over My Head" clip with director Mark Gerard.  
John Rich's "I Pray For You" video was directed by Shaun Silva.  
Dave Meyers directed Kottonmouth Kings' "Peace Not Greed."  
Nina Gordon's video "Tonight And The Rest Of My Life" was directed by Kate Garner.  
Cypress Hill teamed up with director Chris Hafner for the video "Can't Get The Best Of Me."  
Innosense filmed "Say No More" with director Kevin Bray.

OTHER CITIES

London was the location for Bentley Rhythm Aces' "How'd I Do Dat" (directed by Sophie Muller) and Chicane's "No Ordinary Morning," directed by John Hillcoat.  
Trisha Yearwood's "Where Are You Now" clip was directed by Gerry Wexler in the California cities of Dixon, San Rafael, and San Jose.

Chris Rogers directed the Derailers' "The Right Place" in Shelbyville, Tenn.

Tim Rushlow's "When You Love Me" was directed by David Malloy in Savannah, Ga.

New Divine Destiny teamed up with director Prentice Sinclair Smith for the "Be Ready" clip, filmed in Charlotte, N.C.

Collin Raye Featuring Bobbie Eakes filmed "Tired Of Loving This Way" with director Jon Small in Franklin, Tenn.

The Dandy Warhols' "Godless" video was filmed in Portland, Ore., with director Chris Anthony.

Kenny Rogers' video "He Will, She Knows" was directed by William Pay in Athens, Ga.

Guy Guillet directed Rebecca Lynn Howard's "Out Here In The Water" in Palmdale, Calif.

Cam'Ron's "What The World Means To You" video, was directed by Marc Klasfeld in Las Vegas.



# Net, Radio, Ads Are Talk Of Billboard Dance Music Summit



All smiles after "The Pioneers And Innovators Of Dance Music" panel, from left, are Azuli Records U.K.'s Paulette Constable, panelists Nile Rodgers and Jocelyn Brown, and Norma Jean Wright, a former member of Rodgers' disco group Chic, who now manages the career of singer Reina.

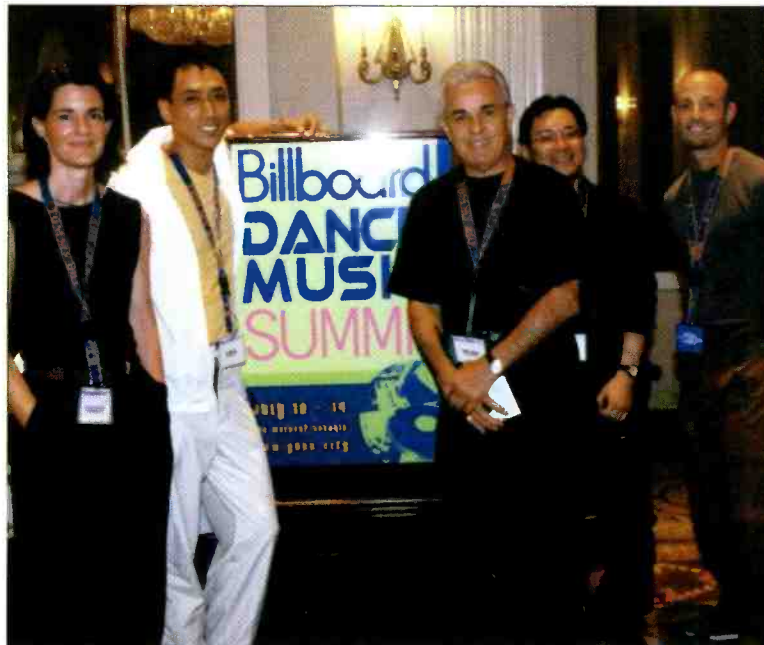
Held July 12-14 in New York, the seventh annual Billboard Dance Music Summit attracted an international contingent of some 500 dance music enthusiasts, encompassing label executives, artists, DJs, remixers, producers, radio programmers, independent promoters/publicists, lawyers, managers, booking agents, and Internet specialists. In addition to showcasing more than three dozen recording artists and DJs, the three-day event offered panels dealing with such topics as marketing dance music on the Internet, dance music and advertising, and the power of radio. (All photos by Chuck Pulin unless otherwise noted.)



Featured on the "DJs, Producers, And Remixers" panel, standing, from left, are Barry Harris and Chris Cox (aka Thunderpuss); Billboard's Michael Paoletta; New York magazine's Ethan Brown, moderator; Danny Tenaglia; Satoshi Tomiie; and Joey Negro (aka Dave Lee). Sitting, from left, are Richie Santana, Freddy Bastone (of production outfit Kung Pow), and Maurice Joshua. (Not pictured is panelist Peter Rauhofer, aka Club 69.)



The headline act for Friday's closing-night party at the Webster Hall club was U.K. outfit Chicane, which treated the packed club to a full-on live show, complete with visuals. Spotlighting numerous tracks from its new Xtravaganza/Columbia Records album, "Behind The Sun," Chicane mastermind, keyboardist/producer Nick Bracegirdle, shown, was assisted by keyboardist Tom Jankiewicz, percussionist Karlos Edwards, guitarist Rob Bujakowski, and singer Justine Suissa. (Photo: Richard Boswell)



The "Compilations, Licensing, And Madison Avenue" panel opened many registrants' eyes to the lucrative potential of dance music. Shown, center, is moderator Toby Pieniek of Tobias Pieniek P.C. Surrounding him, from left, are panelists Peggy O'Brien of Sound Advisors Inc., Victor Lee of Tommy Boy Records, Brian Chin of Spit & Shoelace Music, and David Steel of V2 Records.



International DJ Joe T. Vannelli, who hails from Milan, Italy, created turntable magic at Thursday night's artist/DJ showcase at the Centro-Fly club. (Photo: Richard Boswell)



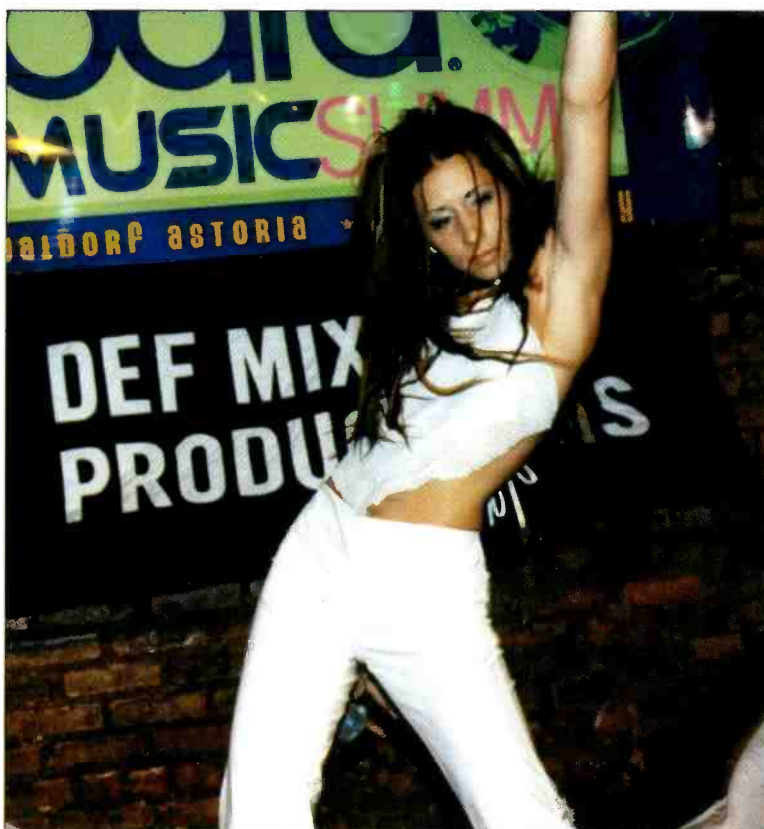
During her live set at the opening-night party, singer Martha Wash treated summit attendees to such gospel-etched dance tracks as "Listen To The People," which is featured on Vital Records' charity compilation "Sounds For A Better World—Small Voices Calling." Shown, from left, are Wash, Foundation for Small Voices' Jim Papoulis, Vital Records' Michéal Castaldo, songwriter Leo Schaff, and Vital Records' Liz Lowry and Kevin Goins.



Comprising the "Marketing Dance Music In The New Millennium" panel, standing from left, are Seth Neiman of Music Choice, Steve Lau of Kinetic Records, and Maurice Bernstein of Giant Step. Seated, from left, are Oracle Entertainment's Debra Eriksen, moderator; Azuli Records U.K.'s Paulette Constable; and Warner Music Group's Michael Cohen. (Not pictured is panelist Jackie McCloy of Long Island Record Pool.)



At the summit's closing-night party, held at Webster Hall, executives from Sirius Satellite Radio and Webster Hall announced the companies' marketing and programming alliance. Standing, from left, are Webster Hall Records' Tim Bauman; Webster Hall's Lon Ballinger; Sirius Satellite Radio's Maria Carchidi, Swedish Egil, and Cindy Sivak; and Webster Hall Records' Sean McGarr.



The opening-night party featured a who's who of today's hottest artists and DJs. Singer Tina Ann of Star 69/Kult Records act Dynamix whipped the crowd into a frenzy with the act's debut single, "Don't Want Another Man."



The Waldorf-Astoria conference room was SRO for "The Pioneers And Innovators Of Dance Music." Standing, from left, is Billboard's Michael Paoletta, moderator, and panelists Mel Cheren of West End, John "Jellybean" Benitez of Jellybean Recordings, and Nile Rodgers of Nile Rodgers Entertainment. Seated, from left, are DJ Nicky Siano, singer Gloria Gaynor, Wave Music's Francois Kevorkian, and Tommy Boy's Tom Silverman. (Not pictured is panelist singer/songwriter Jocelyn Brown.)





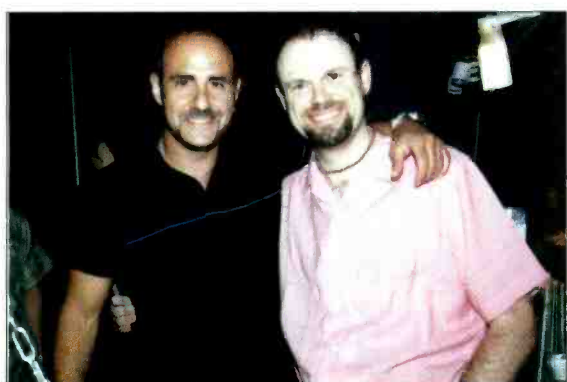
Giving food for thought on the "Booking Artists/DJs In The Club Community" panel, standing from left, are panelists George Dellinger of Madtizzy Productions, Paul Morris of AM Only, Ruben Martinez of Artist & Audience Entertainment, Gary Salzman of Big Management, and Michael Schweiger of Track Central Booking. Shown sitting, from left, are Kimco Entertainment's Kim Benjamin; Evolution Talent Agency's Marc Katz; DJ Times magazine's Jim Tremayne, moderator; Silver Worldwide Entertainment's Matt E. Silver; and Atlantic Records artist DJ Skribble.



Ain't nothing but a party was the overall vibe at Thursday night's event at the Centro-Fly club. Party people, from left, included Liquid Sound Lounge/WBAI New York's Jeannie Hopper, Billboard-reporting DJ Ray Velasquez, and Liquid Groove's Oliver Stumm.



For the "Marketing, Distribution, And Promotion On The Internet" panel, focus was kept on all matters online. Standing, from left, are panelists Chris Torella of Streetsound.com/Pseudo Online Network, Aram Sinnreich of Jupiter Communications, Tony Prince and Chris Kendall of Dmcworld.com, and Chris Bergen of Music.com. Seated, from left, are Takeoutmusic.com's Rich Pangilinan; Homebass.com's Jim Karasavvas; Andranigian Media's Shelli Andranigian, moderator; Mixman/Beatnik's Josh Gabriel; and Soninet.com's Eric Demby.



The opening-night party at Club New York featured an international roster of DJs, including Frankie Knuckles, David Morales, Bobby D'Ambrosio, Joey Negro, DJ Paulette, and Satoshi Tomiie, among others. Shown in the DJ booth, from left, are D'Ambrosio and Negro.



Taking a break between panels, from left, are Street Beat Records artist Robin Fox, Sony Tropical artist India, and the National Academy of Recording Arts and Sciences' Jon Marcus and Nadia Genc.



In support of its new album, "Himawari," on the Medicine Label, U.K. duo Swayzak, along with Billboard-reporting DJ Ray Velasquez, manned the turntables in Centro-Fly's Tapioca Room for the duration of the Thursday evening soiree. Shown, from left, are Swayzak's David "Broom" Brown and James Taylor.



In addition to DJs Swedish Egil, Richie Santana, Skribble, Anthony Acid, George Calle, and Warren Carter, Xtravaganza Records U.K. founder Alex Gold, shown, provided the deft trance-laced beats for the closing-night party at Webster Hall.



The summit's keynote addresses were provided by, from left, Astralwerks Records' Errol Kolosine and singer/songwriter Jocelyn Brown, who participated in a one-on-one interview with Billboard's Michael Paoletta.



The participants on the "Artists" panel gave new meaning to the word "diva." Standing, from left, are Logic's SK8, West End's Taana Gardner, Interscope's Ann Nesby, Groovilicious/Strictly Rhythm's Reina, and Jellybean Recordings' Sandy B. Seated, from left, are Groovilicious/Strictly Rhythm's Abigail; Tommy Boy's Amber; Billboard's Michael Paoletta, moderator; and RCA's Kristine W.



It's a small world, after all. Switzerland's Jamie Lewis, right, was one of the featured DJs on Thursday night's stellar lineup at the Centro-Fly club. Here, he's shown with Chicago house music pioneer Maurice Joshua.



The "Power Of Radio" panel remained on high wattage for its 90-minute duration. Shown here are co-moderators Cary Vance of Virgin Records (standing, third from right) and George Hess of Elite-ADM (far right). Also standing, from left, are panelists Paul Simmons of Ministry of Sound Radio Ltd.; Richard Paton of WGTE Toledo, Ohio; Kelly Schweinsberg of Logic Records; and Universal Records' David Nathan. Seated, from left, are WBAI New York's Jeannie Hopper, WKTU New York's Geronimo, Groove Radio/Sirius Satellite Radio's Swedish Egil, and KYLD San Francisco's Jim Archer.



Club New York was the place to be Wednesday night. Working overtime, from left, are Trend Influence's Richard Leslie, Netmix's Selma Idris, producer/remixer Steve "Silk" Hurley, and DJ June Joseph, who seriously worked the club's turntables later in the evening.



Networking and schmoozing are key ingredients of the Billboard Dance Music Summit. Wisely taking advantage of this was the omnipresent T\*H\*E\*M (aka Thee Human Ego Maniacs), a festive electro-dance duo comprising West Coasters Christiana Eastman and Justin Nylander. Shown at the Waldorf-Astoria Hotel, from left, are Warner/Chappell Music's Patrick Conseil, Eastman, Nylander, and Groovilicious/Strictly Rhythm artist Abigail.



Pictured at the opening-night party at Club New York, which featured full-on live performances by Vital Records' Martha Wash and Strictly Rhythm's Wamdue Project, from left, are Billboard's Michael Paoletta, Cebele Rodriguez, Howard Appelbaum, Howard Lander, Michele Jacangelo, and Phyllis Demo.



## STEPS TAKEN TOWARD REVERSAL OF NEW LAW

(Continued from page 1)

recordings a new status of "works made for hire" and was passed without hearings as part of a budget bill on Nov. 25, 1999, removed the rights of recording artists to employ a once-guaranteed termination clause that allowed them to recover the ownership of their recordings in the future, beginning in the year 2013.

When the provision was discovered too close to the end of session to have it removed, the artist community was outraged (Billboard, Jan. 22), and Congress responded by calling a hearing to air complaints on May 25.

At the July 19 meeting, the two lawyers, Recording Industry Assn. of America (RIAA) senior executive VP/general counsel Cary Sherman and Jay Cooper, a Los Angeles music attorney representing a large coalition of artists, met for three hours in a Judiciary Committee conference room to hammer out language.

At the meeting's end, they produced a draft document that would return the law to its previous status, with language added to ensure that neither Congress nor the courts draw any inference from the rollback action other than what was in the old law.

"It's a good first step," said Cooper after the meeting. "I first put down language that I'd proposed, and then Cary brought up things that concerned the labels, and we talked about that and added refinements, and it went back and forth like that."

"I'm hopeful," he said, "but don't forget that both of us have a lot of people to satisfy and sign off on this. So I'm taking it to all the artist groups this week for approval, and Cary is taking it back to the [RIAA member] labels. We're meeting [Monday (24)] in Los Angeles to see where we are."

"There was some progress," said Sherman. The day before the meeting, he said, "RIAA has repeatedly stated that it is willing to restore the law to its previous status, so long as it can be done without prejudice to anyone's legal position." He added, "RIAA has been exchanging language directly with a representative of the artists' community, with the hope that we can send agreed text to the Hill."

Sherman, however, did not bring written RIAA draft language to the meeting, according to Cooper.

Sherman and Cooper were invited to try to forge rollback language at the request of Rep. Howard Berman, D-Calif., one of several lawmakers from the Subcommittee on Courts and Intellectual Property who have stated that the law should be changed back to its pre-November 1999 incarnation. Two other members of that subcommittee, Rep. Rick Boucher, D-Va., and Rep. John Conyers, D-Mich., also said they would introduce legislation. Others, including Rep. Mary Bono, R-Calif., and Zoe Lofgren, D-Calif., support such a move.

Rep. Howard Coble, R-N.C., the chairman of the subcommittee, also sat in on the negotiations. Coble has said he wants the two parties to try

to work out an agreement "that everyone can live with," but he has stopped short of saying he would introduce or co-sponsor legislation. If Coble did so, it would stand a far greater chance of passage in the few post-recess weeks left in this election-year Republican-majority Congress. Target adjournment is set for Oct. 6 and certainly by the middle of the month.

According to sources, the language offered at the meeting was similar to draft language prepared by the artist community nearly a month ago at the request of the lawmakers. However, the RIAA failed to meet a June 29 deadline to reply to the contents of that draft.

Billboard has also learned that Universal Music Group (UMG), owned by Seagram, has been the driving force among the five major music companies in pushing hardest for the work-for-hire law, and that UMG officials have lobbied separately to keep the law intact—at least until the recent effort by Berman to return the law to what it was.

The top Seagram lobbyist in Washington, Matt Gerson, admits that UMG has lobbied on the issue since it became law but says he has not done so since Berman's suggestion for a rollback after the May 25 hearing at which artists' concerns about the new law were heard.

Gerson says he neither "denies nor confirms" that his company has been the force that drove the legislative effort to change the law. A company spokesman said UMG chairman/CEO Doug Morris was unavailable for comment on the subject due to travel.

### ARTISTS SPEAK OUT

As negotiations continue, several more prominent artists have spoken out for repeal of the work-for-hire law or have joined the Artists' Coalition. John Mellencamp and Dave Matthews are among those who recently signed on, taking to 44 the total number of artists committed to forming a full-time organization to represent their interests in D.C. on major issues.

Drummer/songwriter Steve Jordan, known for his work on hit albums by Aretha Franklin, Keith Richards, James Taylor, and Billy Joel, and most recently as co-producer of Robert Cray's Grammy-winning 1999 album "Take Your Shoes Off," says the loss of artists' ability to terminate their assignment of rights to record companies undermines basic citizens' rights.

"This is a civil rights issue," says Jordan, "and it has to be treated as a civil rights issue." For artists, he says, the change the amendment wrought "was like revoking the Bill of Rights or the Voting Rights Act

of 1965. We have to have a repeal of this amendment immediately, and the issue is beyond political affiliations or different livelihoods, because the amendment took away individual intellectual property rights as previously guaranteed by a law that was meant as legal reform.

"A lot of artists say they're worried about copyright theft or piracy from Napster, but they have to wake up," Jordan continues, "because these copyrights they're trying to defend are gone already—the work-for-hire amendment took creative artists' ownership of them away. And if we let them get away with this now, individuals will soon have no civil rights left in terms of owning any intellectual property."

Underscoring Jordan's observation, artists petitioning the government for protection from digital piracy of their copyrighted works are beginning to see a mounting irony in such efforts. As National Academy of Recording Arts and Sciences (NARAS) president Michael Greene noted in his May 23 testimony at the work-for-hire hearings before Congress, "The purpose of the [1976 Copyright Act], giving artists the ability to recapture their works in the year 2013, is to give them a so-called second bite of the apple."

In other words, to exercise the termination rights in a 35-year license grant so they may begin negotiating new deals.

Regarding such issues, two major recording artists who appeared at the July 12 Napster

hearing (Billboard, July 22) alongside the RIAA said after the proceedings that they also want repeal of the work-for-hire law. Kirk Hammett, the lead guitarist of Metallica, and Roger McGuinn, singer/songwriter and co-founder of the Byrds, said they oppose the new law.

"It isn't right when record companies or anyone else takes away somebody's rights," said Hammett.

"What do I think?" said McGuinn. "I think it's terrible. There should have been hearings. It should not have become law."

### 'A DISASTROUS SITUATION'

Artist negotiator Cooper made it clear after the meeting with the RIAA's Sherman that unless the record companies sign off on the draft language to have the law reversed, "the labels face a disaster—a disastrous situation. They are going to need artists to help on these other issues, such as online piracy, where the views of artists and the companies come together. They just won't get them otherwise."

Cooper, sources say, was chosen by Berman because his law firm, Manatt, Phelps & Phillips, is active in California Democratic circles. He came to the work-for-hire repeal movement as the lawyer for recording artist Sheryl Crow, co-founder, along with Don Henley, of the Artists' Coalition.

At the meeting, however, Cooper served as the representative of a larger coalition of artist groups and individuals, including the Artists' Coalition, NARAS, ASCAP, BMI, Amsong, the American Federation of Television and Radio Artists, the American Federation of Musicians, the National Songwriters Assn., the Music Managers Forum, and managers, lawyers, and copyright law professors.

Cooper says that in discussions last month between the artists' community and the RIAA, "we both agreed that the law should be returned to what it was. The problem is the language [to be employed in new legislation] to get us there, and that's what the discussion is about."

The difference in perspective in the language that would roll back the law is based on how the two sides believe future courts will interpret the implications of why the law was changed, then changed back. It's a situation in which every word carries import—for both sides.

Singer/songwriter Henley acknowledges to Billboard that at the negotiation table, the devil is in the details. "It's gotten down to the lawyers working over adjectives," he says.

According to a staffer in Berman's office, the congressman is adamant that the RIAA acquiesce on this issue or face a less-than-enthusiastic response from usual

(Continued on page 104)



BOUCHER



COBLE



JORDAN



HENLEY

## Seagram Contributes Big To Candidates

BY BILL HOLLAND

WASHINGTON, D.C.—No company among the entertainment-industry giants doles out more soft money, Political Action Committee (PAC) contributions, and individual donations to federal candidates than the corporate owner of the Universal Music Group (UMG), the Seagram Co. Ltd.

According to the Center for Responsive Politics, which last month analyzed Federal Election Commission data on this election cycle (1999-2000), the U.S. entertainment industry has contributed more than \$15.5 million to federal parties and election candidates. Seagram ranks No. 1 among the contributors; Time Warner, owner of Warner Music, is No. 2.

Seagram doled out far and away the most soft money, PAC, and individual contributions, with a total of \$1.095 million—\$794,170 to Democratic candidates and \$301,461 to Republicans. Time Warner shelled out \$887,345. Other contributors were broadcast, cable, telecommunications, and movie companies with no music interests.

The facts about Seagram's campaign-contribution largess become pertinent when considering the lobbying efforts by representatives of UMG in getting the work-for-hire provision signed into law.

UMG alone among individual record companies has lobbied alongside the Recording Industry Assn. of America (RIAA) for the law—and both, according to sources, are still lobbying in the Senate to keep it intact, even as House negotiations to roll back the law took place July 19.

In PAC contributions alone, Seagram contributed a total of \$149,942 to candidates. While this amounts to only half as much as contributions by broadcast and cable trade groups, the figure far outstrips the contributions from the other corporations that have music holdings: \$78,000 from Time Warner and \$44,750 from Sony Corp. of America. The RIAA's PAC contributions totaled \$19,861.

UMG chairman/CEO Doug Morris and president/COO Zach Horowitz were traveling and could not be reached for comment.

### TOP PAC PICKS

Of the top 10 Senate recipients of all this money, five members sit on the Judiciary Committee, which handles intellectual property issues. They are Sens. Edward M. Kennedy, D-Mass., with \$147,400 (No. 2); Dianne Feinstein, D-Calif., \$96,388 (No. 3); chairman Orrin Hatch, R-Utah, \$77,500 (No. 5); Charles S. Robb, D-Va., \$61,950

(No. 8); and Spencer Abraham, R-Mich., \$44,080 (No. 10). All are in the four-year Senate re-election cycle for this year.

On the House side, of 435 members, Rep. Howard Berman, D-Calif.—who sits on the Judiciary Committee and is the ranking minority Democrat on the Subcommittee on Courts and Intellectual Property—ranks as the No. 1 recipient of PAC and individual contributions from the entertainment industry. Contributions to his campaign are \$147,748—five times more than those contributed to the No. 2 House lawmaker.

Berman is the House lawmaker who set up the July 19 meeting between the RIAA and the artist community to try to forge language to return the law to its previous status (see story, page 1). He has strong ties to artists and the industry.

Three other Judiciary Committee members make the top 10 in the House: Reps. Bill McCollum, R-Fla., with \$34,391 (No. 6); James E. Rogan, R-Calif., \$34,015 (No. 8); and John Conyers, D-Mich., \$31,500 (No. 10). Rogan and Conyers also sit on the Subcommittee on Courts and Intellectual Property.

All House members are up for re-election every two years, including this year.



# RIAA'S INVOLVEMENT GOES BACK 10 YEARS

(Continued from page 1)

successful in securing undebated work-for-hire legislation, president/CEO Hilary Rosen has consistently made two points concerning the organization's involvement.

First, she says, the RIAA sought the legislation at the end of session only because it had to try to get work-for-hire status for sound recordings in order to gain protection for the domain names of artists, as part of an anti-cybersquatting measure that later became law.

Second, Rosen has been adamant in public statements that no one at the RIAA ever sought such legislation in the past. Indeed, she has asserted that "the RIAA has never before sought this change" on the RIAA Web site.

But the facts appear to present a different picture. RIAA executives first inquired about such legislation 10 years ago—specifically with an eye toward removing the threat of future artist-termination rights and the possible litigation resulting in efforts by artists to reclaim their assigned rights to recordings.

On Feb. 2, 1990, David E. Leibowitz, then RIAA senior VP/general counsel, wrote to then Register of Copyright Ralph Oman in regard to a pending work-for-hire bill, S. 1253, introduced in 1989 by Sen. Thad Cochran, R-Miss., and co-sponsored by Sen. Ted Stevens, R-Alaska.

That bill, which did not involve sound recordings, soon stalled in committee. Directed at creators of computer software, it would have amended the Copyright Act to redefine "joint work" and "work made for hire" to grant freelance creators authorship rights and copyright protection. However, Leibowitz wrote to Oman to suggest that sound recordings be added to the amendment.

The problem for the record industry at the time—and up until the sudden, undebated amendment last November to the 1976 Copyright Act—was that such a bill, if it became law, might end future termination rights for artists but would not prevent the termination rights for sound recordings released before the amendment took effect.

The Leibowitz letter is quoted in a 1993 article by Randy S. Frisch and Matthew J. Fortnow in Columbia University's Volunteer Lawyers for the Arts Journal of Law & the Arts. The piece was likely the first to spell out the ramifications for record companies of the Copyright Act's looming termination-rights deadline.

In the letter to Oman, which Frisch obtained from the Copyright Office at the time of the article's writing, Leibowitz got right to the RIAA's now-familiar point: "The work for hire doctrine already applies to sound recordings," he said.

Significantly, Frisch's article explained that the RIAA saw a way of using a "clarifying amendment" maneuver—by getting a law that would confirm the position that sound recordings were already considered works for hire—to circumvent the dreaded possibility of litigation when artists began to terminate their assignment of rights to record companies in the future, beginning in 2013. (Some copyright experts, however, argue today that the new law does not apply retroactively, because there is no language to that effect.)

*Following is the text of a formal letter of support by Artists' Coalition member and 1999 Billboard Century Award honoree Emmylou Harris, submitted to the House Courts and Intellectual Property Subcommittee and accepted by Chairman Howard Coble, R-N.C., for entry into the permanent record of the committee's proceedings at its hearing in May. Excerpts from the letter are published here for the first time.*

Last November, the House Subcommittee on Intellectual Property cast a new law, which affected myself and every other recording artist. It was an amendment to the Copyright Act of 1976, and it was secretly buried in an omnibus budget bill that was over 1,700 pages long. There was no hearing or discussion. No opportunity was given to any recording artist or their representatives to put forward a single witness to express their views and open this issue up for discussion. There was not one hearing within Congress that examined the implications of the amendment prior to its enactment.



HARRIS

This new amendment denies recording artists the right to recapture the ownership of their copyrights when their original copyright term expires. Now the works of any recording artist, which until recently were guaranteed by law to revert back to them or their heirs, forever remain the property of the record company. This, in essence, defeats the mandate of our Founding Fathers, as embodied in the Constitution, to promote the progress of the arts by developing incentives for creators to create.

Artists are not ensured of an income just because their picture appears on a CD cover. To paraphrase Donna Summer, "We work hard for the money," and sometimes that money only comes from our copyrights, especially after the salad days of any success are over. We are not an easy bunch to organize, except when it comes to helping others—i.e., Farm Aid, Live Aid, and countless charity events occurring every day somewhere in this country. We pretty much do what we do because we love it, and not for the financial rewards. That puts us in a position of weakness in the powerful world of politics. But just because you can take away our rights doesn't mean you should, and I urge you to follow your conscience in doing the just thing here.

*Emmylou Harris*

## ARTISTS' COALITION MEMBERS

Clint Black  
Jimmy Buffett  
Mary Chapin Carpenter  
Terri Clark  
Shawn Colvin  
David Crosby  
Sheryl Crow  
Pat DiNizio (Smithereens)  
Dixie Chicks  
Adam Duritz (Counting Crows)

Steve Earle  
Melissa Etheridge  
Ron Fierstein  
Nanci Griffith  
Hanson  
Emmylou Harris  
Don Henley  
Faith Hill  
Bruce Hornsby  
Luscious Jackson  
Billy Joel

Alan Koenig  
Peggy Lee  
Courtney Love  
Dave Matthews  
Tim McGraw  
John Mellencamp  
Joni Mitchell  
Stevie Nicks  
Q-Tip  
Bonnie Raitt  
R.E.M.  
Kenny Rogers

Linda Ronstadt  
Raphael Saadiq (Lucy Pearl)  
Carly Simon  
Paul Simon  
Ronnie Spector  
Bruce Springsteen  
Ren Stone  
Suzanne Vega  
Dar Williams  
Trisha Yearwood  
Dwight Yoakam

Leibowitz went on to write in his letter that an amendment adding recordings as a new category to the second definition of works for hire would be "warranted as a means of clarifying and confirming the status of these works under the work for hire doctrine."

While writing his article for the Columbia law journal in 1993, Frisch called Leibowitz to discuss the work-for-hire issue. He now tells Billboard, "He said just that: 'Sound recordings are already considered works made for hire.'"

Frisch says Leibowitz told him that until the publication of Frisch's article, lawyers in the industry had not considered putting forward any legislative remedy, "because the issue hadn't come up." When Frisch told him that his own analysis was that sound recordings were not works for hire and inquired why the issue hadn't been raised, Leibowitz told him, "Let sleeping dogs lie." Says Frisch, "The issue hadn't ripened yet."

The same article, slightly abridged and without mention of the Leibowitz letter, gained greater notoriety when it was republished in 1994 as "The Time Bomb In The Record Company Vaults" in the Entertainment, Publishing, and the Arts Handbook.

Frisch recalls that at the time of the republication, "people began telling me it had been 'circulated,' passed around around a lot, and discussed, for example, in a meeting in the BMG legal affairs office."

Despite Rosen's public denials to the contrary, the RIAA also brought the work-for-hire proposal to the attention of federal officials, specifically the Judiciary Committee, in the mid-'90s. According to a former senior committee staffer, an RIAA executive "float[ed]" the idea of an amendment but was

told by him that "it would not pass muster" (Billboard, May 20).

It is clear that by 1994 the RIAA had established its own policy view that sound recordings are works for hire, and its legislative plan emerged. By means of its November 1999 procedural coup, it was successful in its attempt to insert, without congressional debate, what it termed a "technical" clarification to the law, making sound recordings—already argued by them to have work-for-hire status—patently so.

When contacted by Billboard in January regarding the RIAA's decade-long lobbying and legislative initiatives regarding work-for-hire and sound recordings, Leibowitz, now co-CEO of Verance, a firm producing world-standard digital audio watermarking systems under Phase I of the Secure Digital Music Initiative, declined to comment on "anything dealing with the work-for-hire issue."

He did so again recently for this article. "As former RIAA general counsel," he said, "it would be inappropriate to delve into this subject, despite my strong opinions on a variety of fronts on it."

Meanwhile, Frisch's 1994 "Time Bomb" article had stayed on the mind of one industry legal executive who moved from BMG in 1996 to take a position as VP of business and legal affairs for MCA Music Entertainment Group in New York (which later became part of Seagram's Universal Music Group [UMG]).

"It was a couple years later," says Frisch, "maybe in '96 or in '97, I was on the phone with him on some other business, and he launched into my article and why he felt an album was a work for hire. He talked about it for quite a few minutes—he said he felt that it was [able to fit in the category of] a collective work."

Several sources representing artists' interests say that during the seven-month 1999-2000 effort to repeal the sound-recording amendment in the work-for-hire provisions of the Copyright Act, Seagram/UMG was the driving force behind the RIAA's effort to obtain a legislative remedy to the "problem." (A Seagram spokesman told Billboard that UMG executives Zach Horowitz and Doug Morris could not comment on these assertions, since both were traveling in France.)

Further, a senior staffer of the Senate Judiciary Committee has acknowledged to Billboard that both UMG and the RIAA were lobbying against a repeal of the work-for-hire amendment even as post-hearing negotiations to turn back the law—initiated by House lawmakers—continued between the RIAA and artists. Seagram's Washington lobbyist, Matt Gerson, denies this.

A staffer in another Judiciary Committee member's office says in February, a UMG lobbyist met with him to discuss the new law. "They were afraid somebody from the other side had gotten to us," he said.

Artists' reaction to the RIAA's recent Senate lobbying is split. Some feel that such activities are examples of bad-faith bargaining, in light of pro-artist congressional support at the May hearings and clear RIAA signals that it would consider negotiating a rollback bill with "neutral" language. But others deemed the lobbying tit for tat.

"I'm certainly not surprised," says Artists' Coalition co-founder Don Henley. "I would absolutely expect them to do that. That's simply part of the process. I don't see that as any aberration or highly unusual. These things often end up [on the Senate side]."

But subcommittee chairman Rep. Howard Coble, R-N.C., was not pleased to hear of the Senate-side RIAA lobbying. "I hope that's not the case," he said July 12, "but it may well be."

Coble added that in his requests to the two sides to sit down and negotiate, "I don't recall there was a prohibition against those folks doing anything [they want]—I didn't want to overreach my lines of propriety. But I did make it clear that it was my preference that they confine themselves to each other; talk it out thoroughly, deliberately, and then come back to us with something all of us can live with. That was my message." RIAA senior executive VP/general counsel Cary Sherman would not comment on whether the organization has been lobbying on the Senate side.

Gerson, Seagram's VP of entertainment public policy, is the company's top point man in D.C. with Congress and the administration. According to his Aug. 2, 1999, appointment announcement, Gerson's job is "setting [U.S.] public policy objectives and devising and implementing strategies that will allow Universal to succeed in the global marketplace." Seagram is the largest entertainment-industry campaign contributor in Washington (see story, page 102).

When asked July 13 whether UMG was lobbying for the work-for-hire issue on the Senate side, Gerson first denied that he or his staff had lobbied. Later in the interview, however, he said, "Everybody's up there on the issue. That's what we do for a living, represent our industry. But it would be incorrect to say it was just RIAA and UMG on the work-for-hire issue. That's just wrong. You can call around. There have been other labels, without question."

However, the only other labels with Washington representation are Warner Music (through Time Warner's office here), helmed by Capitol Hill veteran Tim Boggs, and Sony Music (through Sony Entertainment), represented by veteran music issue lobbyist Jim Free. Boggs and a Sony spokesman say that no one from their companies has lobbied on the work-for-hire issue.

In fact, many in the artists' community have repeatedly cited top Time Warner and Sony executives as being openly disapproving of the amendment and its anti-artist implications, particularly since the undebated issue was slipped into the law at the very point when the multi-national majors were desperately seeking artists' support on global piracy issues such as Napster.

As one top European Sony executive forcefully commented recently during a reception in Brussels for the IFPI Platinum Europe Awards, "The simple fact that the RIAA could not get a single artist in the United States of America to appear at those hearings in Washington in support of having their own copyrights taken away says it all: The law is wrong, and the artists know it. End of story."

Gerson states that "since the May 25 hearing, when we heard Mr. Berman's call for 'status quo ante without prejudice,' the entire industry, led by RIAA, has gotten behind the process organized by Mr. Berman, and we're committed to putting this behind us and turning our attention to the other pressing issues facing the industry."



## GUEST COMMENTARY

(Continued from page 6)

Instead, they channeled Congress' power under the Copyright Clause toward the public good by requiring that federal copyright law further the "progress of science [knowledge]." The public interest required more than just diffusion of control among authors themselves.

As the framers attempted to reduce the likelihood of tyranny, they expected that those holding power, even under the Constitution, would attempt to expand and abuse it. That insight applies peculiarly well to the copyright arena today, in which a shrinking number of multinational giants dominate an exploding marketplace in works. As a result, we have many legislative initiatives to benefit big business, backed by big money.

Two recent legislative initiatives bear close scrutiny under the Constitution.

The first is work-made-for-hire status for sound recordings. The Copyright Clause explicitly gives the power over copyright works to "authors." Thus, Congress has the power to grant copyright rights to authors and no others. Yet long ago, Congress created a category of "authors" that were not really authors: works made for hire. The theory was that employers should be able to claim rights to works for which they created the "instance and expense." In other words, they were the cause of the work.

This was a stretch of the Constitution's language, obviously, but not nearly as offensive to the constitutional design as the use of "work-made-for-hire" status for those that do not cause the works to be created but only commission them, some before and some after the fact of creation.

Just as the framers would have predicted, others sought the advantages of the work-made-for-hire designation originally granted to full-time employers. The 1976 Copyright Act codified an expanded definition of those who could be "authors" from actual authors and employers to authors, employers, and "commissioners." This incremental step opened a Pandora's box for industry to overreach the Constitution's limits.

The result is this era in which work-made-for-hire clauses appear in every industry contract, from freelance photography to journalism to sound recording. Even if a work does not fit into one of the categories of commissioned works under the 1976 Copyright Act, purchasers of copyright rights want all of the benefits accorded to the author, and they insert such phrases in the off chance that a future court might find that they deserve the legal status of author.

The entire "commissioned" category raises constitutional red flags, but none more so than the category for sound recordings inserted into the act in November 1999. Far from being the cause or the source of the "expense" for sound recordings, the recording industry has shaped the marketplace so that its investment risk is minimized, while the featured artists' is maximized. In most circumstances, the financing, the initiative, and the creative energy that go into a sound recording come from the

featured artist, not the recording industry.

The industry's claim to "author" status is a grab for power that would not have surprised the framers but that clearly contravenes their intent in the Copyright Clause. Congress would do well to repeal its unintentional, but plainly unconstitutional, extension of commissioned work-made-for-hire status to the recording industry.

The second recent initiative that bears examining is database protection. The recording industry is not the only copyright business that is overreaching today. The computer software industry has been laboring at the international, national, and state levels to expand its domain and, in particular, to obtain rights in databases. Actually, they have been seeking rights in data, because all of the proposals floated include a right to a "portion" of a database as small as two pieces of data.

The attempt to transform small portions of public-domain information into commodified property violates more than one constitutional principle, including the First Amendment's

free speech guarantee. Of course, the Constitution is of little concern to those who seek such rights. The hearings on database protection have been woefully inadequate on the constitutional score.

The work-made-for-hire and database examples bring to the fore the single largest threat to liberty in this era, from the framers' perspective: the concentration of power—both financial and lobbying—in a small number of multinational corporations and their ability to use their wealth to make the law. The prejudice against such power concentration is built into the fabric of the Constitution and is reflected in the country's antitrust laws.

The antitrust laws partake of the framers' spirit, but they cannot begin to check all abuses caused by accumulation of power by private groups that would turn to the government to expand their sphere. There are tools within the Constitution itself that check overreaching through the government, not the least of which is the fact that Congress' powers are enumerated and limited.

For example, the Copyright Clause

may not be employed to protect information but only original works of expression. Therefore, if copyright industries seek the creation of new rights in data, Congress may serve them only through the Commerce Clause, which limits federal legislation to activities that substantially affect interstate commerce and which may not be employed to create private rights of action against the states, under the 11th Amendment.

The First Amendment's free speech clause also places limits on the ability of the government to grant rights in the building blocks of expression, even if such rights are requested by powerful industry lobbyists. Thus, if Microsoft desired to protect the information on its software as well as the software itself—a power grab if ever there was one—individuals using bits of information in expression would likely have a First Amendment defense.

These may be more than enough to keep the current oligopolists in check: the Bill of Rights, the federal enumeration of powers, and the antitrust laws. The most important check, however, may well be the one the framers

sewed into the fabric of this country: distrust of every entity with power, because such entities will be tempted to abuse and enlarge it—and the greater the power, the greater the temptation. This society does not worship at the altar of big-is-better. Rather, the more power an entity accumulates, the more scrutiny it receives.

Americans' obsession with wealth, glamour, and power is not the servile attitude of the feudal subject but the nosy distrust of those who assume that power can be dangerous and that the powerful can fall.

There is no doubt that the framers would have counseled against the increasing monopolization of the copyright industry by multinational corporations and the move to make authors out of the recording industry. They would not have been surprised by the recording industry's overreaching last November. And they would have been delighted that the American legal and political system challenges those with power—including the copyright industries—to account for their actions.

## STEPS TAKEN TOWARD REVERSAL OF NEW LAW

(Continued from page 102)

industry friends on the subcommittee when other important issues arise next year.

As Rep. Boucher explained in a June 13 interview with Billboard, the rollback bill "will be neutral. We mean to repeal the law, in what is called a status-quo ante, to take the law back to what it was before November. This will be an unqualified restoration of the reversion [termination of label ownership of masters] right."

Such rollback language, if successfully crafted, would also return to artists their primary legal argument in the once-ambiguous debate about whether or not sound recordings can be considered works made for hire—namely, that sound recordings were never mentioned in the old law. So in future court cases, industry lawyers would still have to convince judges that any specific sound recordings fit one of the old existing work-for-hire categories, such as a compilation or a contribution to a collective work.

The rollback language also has enough neutrality—or ambiguity—to allow the record industry a little "wiggle room" in its often-repeated statement that some recordings, despite not being a listed category, can be considered works made for hire through contractual language or copyright-registration procedures. But many copyright law professors say this view would be tough to prove in court.

There are some copyright experts on the artist side who believe that no recording is a work for hire or believe that work for hire for sound recordings may be unconstitutional (see Commentary, page 6). Having Congress adopt that view, though, would require a thorough study of the entire work-for-hire provision of the law—a daunting task that would take

*'The work-made-for-hire doctrine serves as a limitation on the rights of authors generally. By eliminating the termination right, the amendment clearly takes power away from the performer(s) in relationship to the recording company'*

—FRANCES PRESTON—

years, as well as political might and considerable lobbying expense.

It is the consensus of all the major players in the Artists' Coalition that Congress should simply roll back the law to what it was before November, because this would at least restore the termination right and present the opportunity for a strong legal challenge in the future.

A spokesman for Conyers, who has said he would sponsor such legislation if the Berman-inspired negotiations fail, said during the meeting, "I hope it works out, but if it doesn't we're ready. [Conyers'] patience is growing thin."

Henley also expressed hopefulness before the meeting, but added, "If not, we've moved on. We're going to the Senate to get this thing rolled back after the August

recess. Sen. Hatch [chairman of the Judiciary Committee] understands this issue. He's a songwriter himself, and I think he is at least [sympathetic] to the problems of artists."

### BMI CALLS FOR REPEAL

In related news, BMI has taken an even stronger position opposing the new law than it did before the May 25 hearing. In a June 1 letter to the subcommittee, president/CEO Frances Preston wrote, "BMI would like to make four points about the work-made-for-hire amendment.

"First, the amendment became a part of a 'must pass' piece of legislation [the Satellite Home Viewer Improvement Act] late in the legislative process and was not subjected to public debate and discussion. We do not question the motives of those who drafted the amendment or ensured its enactment. We only note that many interested parties, including BMI, were not offered an opportunity to discuss the amendment's merits or to publicize its potential passage.

"Second, the amendment—by expanding the commissioned work-



PRESTON

for-hire categories to include 'sound recordings'—amounts to a substantive change in American copyright law. If the change is not a substantive one, there would have been no reasons for the amendment in the first place, and it can safely be repealed.

"Third, the amendment should be repealed for another reason: The amendment will have a deleterious effect on authors in their capacity as recording artists. BMI believes strongly in the rights of

composers, songwriters, and publishers to own the copyright in their works. BMI also believes that performers who create sound recordings are, in many instances, the authors of those recordings.

"The work-made-for-hire doctrine serves as a limitation on the rights of authors generally. By eliminating the termination right, the amendment clearly takes power away from the performer(s) in relationship to the recording company. This power shift could have serious financial repercussions for performing artists who in many cases transfer the rights to their copyrighted works early in their careers when the value of the recordings may not be fully realized.

"The amendment may also have unintended consequences. For example, the new digital economy is creating new means of distribution of albums and individual tracks that may not be part of a collective work. In any event, from a substantive perspective, the amendment modifies a key element in the 1976 Copyright Act: the performing artist's termination rights. As this committee noted in its report for the 1976 Act, 'A provision of this sort is needed because of an unequal bargaining position of authors, resulting in part from the impossibility of determining a work's value until it has been exploited.'

"Fourth, and finally, the most effective way for the Congress to proceed would be for the amendment to be repealed immediately, 'without prejudice.' The copyright law should be returned to what it was one day before enactment. Thereafter, the subcommittee could then continue its hearing process, and if the proponents of change satisfy their burden of persuasion, the subcommittee would be authorized to determine what further amendatory course to take."



## JUPITER TOUTS SUBSCRIPTION SERVICES

(Continued from page 1)

downloads, subscriptions, and physical product—is predicted to grow from \$836 million this year to nearly \$5.4 billion in 2005. Total online and offline music sales are predicted to hit nearly \$22 billion by then.

“Subscriptions are going to completely outpace the growth of à la carte downloads, so that by the time 2005 rolls around, we are talking about nearly a 2-to-1 ratio in terms of consumer dollars,” says Aram Sinnreich, a Jupiter analyst and the author of the report.

“The reason that will happen is the development of an online ‘digital music service provider’ species that is going to wrap a bunch of existing technologies—everything from digital rights management to Gnutella-style music distribution—around the core asset that doesn’t exist yet, which is a digitized database of licensed music,” Sinnreich adds.

The report’s projections are underscored by the findings of a consumer study conducted by Jupiter that found that file-sharing services such as Napster—even in their current unrestricted form—are already spurring music-industry growth, despite lack of participation by the major labels.

According to Jupiter’s survey of some 2,300 online music users across all demographics, Napster users are 46% more likely to have

increased their music purchasing habits than are online music fans who don’t use the service. Napster users are also 52% less likely to have decreased their music purchasing habits than are online music fans who do not use the service.

The Jupiter survey—which fur-

**‘Subscriptions are going to completely outpace the growth of à la carte downloads’**

— ARAM SINNREICH —

ther found that all types of music access online, from free downloads to online radio broadcasts and streaming samples, are more likely to spur than to hamper sales—is the latest salvo in the ongoing debate over how file-sharing services such as Napster affect music sales. (Napster and the Recording Industry Assn. of America, which contends that the service is hurting sales and is illegal to boot, will square off in court over the issue on Wednesday [26].)

“So even plain-vanilla Napster is a great thing for the music industry, and they should leave it alone,” Sinnreich says of the survey’s

findings. “But looking forward, when [the music industry] starts partnering with service companies that can take advantage of Napster and similar services as a marketing and distribution tool, then they will start to see even greater rewards.”

The key piece in putting together the subscription puzzle is creating that large database of material online. While the major labels have moved slowly thus far in making their catalogs available online—and have been hesitant to untether control—Sinnreich says that a number of factors, including political and marketplace pressures, will spur the shift of “the vast bulk of those libraries” to the Web by 2002 or 2003.

“And once you have those vast libraries of music online, and you have things like remote storage lockers, Gnutella-like distribution, and digital rights management, then sub services begin to make a lot more sense than à la carte downloads,” he says.

The reasons include ease of use for the consumer—“subscriptions are more transparent to the customer, and there is not that checkout process involved”—and the chance for volume discounts, he says.

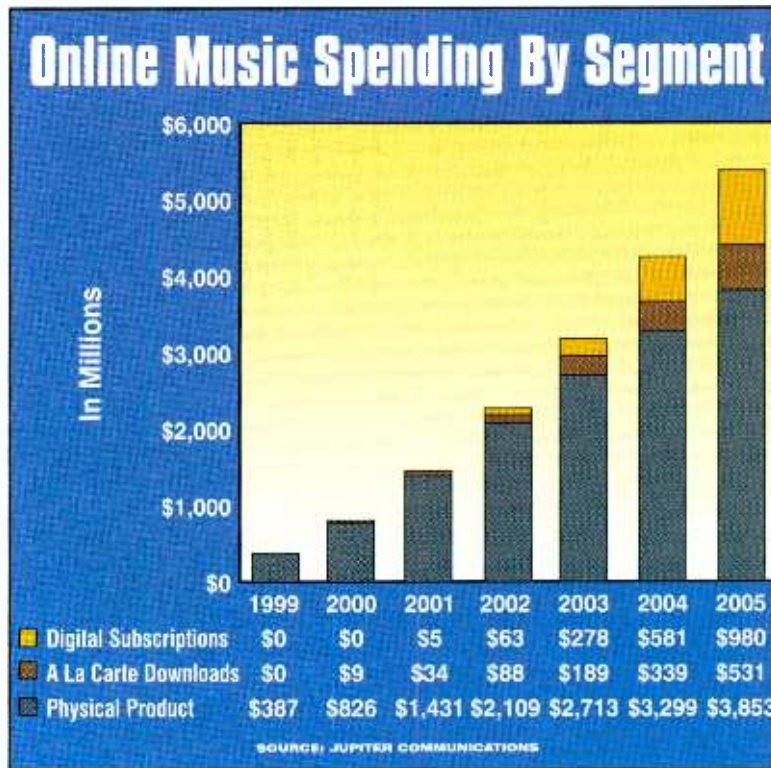
Guaranteed file quality and virus protection were among the most important factors cited by consumers surveyed in influencing their willingness to pay for a music

subscription service, Jupiter found.

For the labels, Sinnreich says, the upsides in subscriptions include increased revenue as well as the chance to build a longer-term, more in-depth relationship with customers—and mine valuable data about their music-use

habits.

“The real message here is that the record labels should back off, stop litigating, start partnering, start licensing their content, and let the market create the distribution channels in the way that the market is so good at doing,” Sinnreich says.



# Subscriptions, Lockers Will Make News At Plug.In

BY MARILYN A. GILLEN

NEW YORK—While there will be plenty of updates on commercial downloads—including announcements of technological and content initiatives—it is subscriptions and streaming services that promise to dominate the dialogue at the annual Plug.In conference, being held Monday-Tuesday (24-25) at the Sheraton New York Hotel and Towers.

Among news on the subscription side, EMusic.com will announce Monday (24) that it is launching its paid-access service, EMusic Unlimited, which will allow consumers to download all the songs they want for a set monthly fee.

According to Gene Hoffman, president of the publicly traded online company that currently boasts more than 120,000 tracks, pricing will be based on the amount of time a person is willing to commit to: \$19.99 per month for a one-month commitment, \$14.99 per month for a three-month commitment, and \$9.99 per month for a one-year commitment.

“Part of the reason for the tiers is that we are certainly doing a little bit of pricing experimentation,” Hoffman says, “and part is that we want to give people an easy way to test the waters with this without feeling committed for the long haul. I don’t think you’re necessarily seeing the final price we settle on, but I think we are right in the ballpark now.”

Consumers will be able to keep

whatever songs they choose to download and move them onto portable devices, Hoffman adds.

Elsewhere on the “services” front, more companies will be talking at the show about exploring “digital lockers,” with which online music fans can store their music collections for instant and on-demand streaming access from any computer.

Category creator Myplay.com is unveiling on Monday (24) version 2.0 of its service, which greatly extends the ease of use and functionality of the site and also builds in digital rights management (DRM) capability, allowing users to easily move DRM-wrapped tracks that they have acquired into their lockers, according to David Pakman, a Myplay founder. Myplay is also beginning to branch out into the wireless and car audio arenas, and it has added such features as top-ranked user-made playlists (or “mixes”) and celebrity playlists.

Although no official announcement is expected yet, Sony Music has also quietly begun moving into the nascent digital-locker arena with its funding of a separate company that will be focused on the category.

Fred Ehrlich, Sony Music president of new technology and business development, confirms that the new company, which will be dually based in San Francisco and Los Angeles, is being staffed up and is tentatively slated for launch in the late summer or early fall.

Among the new staffers are employees of Uville.com, the “online music portal” announced last year by Sony. Elements of that site—which never officially launched but has been quietly online since last fall with music news, charts, and more—are being folded into the new online venture, which has not yet been named, according to Ehrlich.

Plans are that the locker service will be free to consumers, Ehrlich says, with revenue coming from advertising and other ancillary streams. Despite its Sony backing, the company will be “label-agnostic,” Ehrlich says.

Sony is among the labels still embroiled in a suit with MP3.com over its My.MP3.com streaming service, which was judged to have violated label copyrights by not securing licenses before launch. MP3.com has settled with, and secured licenses from, only Warner and BMG. A hearing on the remaining label plaintiffs’ motions over damages and “willfulness” is set for Friday (28) in New York.

The Sony-backed locker company will be competing not only with Myplay.com and My.MP3.com but with the start-up Musicbank, which has \$20 million in funding from Bertelsmann Ventures, among others, and plans to launch this fall.

Musicbank has just inked its first retail partnership, with the Virgin Entertainment Group, according to its founder, CEO Michael Downing.

Under the pact, Musicbank’s members can have any purchase made at Virgin Megastores’ online or offline stores instantly made available for streaming access in their online Musicbank account, according to the companies.

Downing says his company—which has secured a streaming license from BMG and is in talks with the other majors—plans to integrate into Virgin’s point-of-sale system to accomplish the offline initiative; models for other real-world retailers that are expected to become part of the system could include ID cards to be given to store clerks or terminals within stores where buyers could update their locker accounts.

The “instant update” approach is one also used by MP3.com, which promises to make music purchased from on- and offline retail partners available instantly for streaming from customers’ free lockers, but differs from the model that Myplay has carved out.

Providing that access for customers requires securing licenses from the labels whose product is being made available, according to the New York court that ruled against MP3.com, and that doesn’t make good business sense, Pakman contends. Myplay customers digitize and move their personal music collections into their lockers on their own—or can access a growing collection of free digital tracks post-

ed on the site that Myplay has either licensed or gotten access to via marketing pacts with labels.

“We don’t charge the customer, and we don’t want to—we pretty firmly don’t believe that people will pay to listen to music that they already own,” Pakman says. And despite assertions by competitors that they can make up the license costs in ancillary revenue without having to charge customers, Pakman is skeptical.

“The pricing on those is so severe that you can’t subsidize it on these models—you will have to find other ways to do that, and we think ultimately that’s going to be charging the customer, and we don’t think that’s interesting,” he says. “So we have fought pretty religiously to make sure the site’s free and is subsidized through other forms of revenue: advertising, sponsorships, and direct marketing, which is really our lion’s share of the business.”

What Pakman does think is interesting is the subscription model. While customers may not pay for access to what they already own, he believes they will pay for access to music they don’t have yet. While Myplay hasn’t done any deals yet, Pakman believes the company would be a perfect depository for tracks that customers have subscribed to from other services.

Wayne Irving, president of Spin Records.com parent Solutions (Continued next page)



## SDMI MEMBERS CLAIM PROGRESS

(Continued from page 1)

erect a lasting framework for the secure delivery of music over not just the Internet, but over wireless devices and a fast-developing class of interactive home units. Meanwhile, they'll be pursuing individual business agendas that are sometimes wildly at odds with those of their SDMI colleagues.

It is, to put it mildly, a tall order. However, many participants in the ongoing process say they are making real progress toward their goals.

"I definitely think that the original ideas have been adhered to in spirit and that they've evolved appropriately as people have learned about each other," says Talal Shamoon, senior VP of new media at InterTrust Technologies and chairman of the SDMI's Perimeter Technologies Working Group, the committee charged with selecting a Phase II screening technology for the portables specification. "And as the relationships between the different camps have evolved, so have the set of prerogatives."

"I think some of us may have had preconceived notions based on other standards groups we've been involved in, but then I think we all found out pretty quickly that SDMI was pretty much a different animal," says Randy Cole, chief technologist for Texas Instruments' Internet audio business.

"Unlike the MPEG standards group, for instance, we found that SDMI was made up of companies with incredibly diverse interests—and boasted a lot of lawyers in addition to the usual engineers," Cole says. "So it's been a learning curve for everyone to figure out not only how to reach our goals but what our ultimate goals would be."

One early area of debate was whether the SDMI would aim for an "end-to-end" solution for secure music delivery or for what ultimately became the goal, a broad framework.

"I think early on there was a realization that the most we could hope for is these kind of 'good housekeeping tips' for people who want to play within the rules," says Shamoon. "And within that, there will be some specific pieces of single-use technology that would be outlined." He cites as an example the watermark by San Diego-based Verance Corp. that was selected for the Phase I specification.

Shamoon says that in the course of drafting the specification, decisions were made to leave out key portions, such as the choice of a digital rights management technology and an electronic music distribution technology.

"The challenge is to create a balance between interoperability and proprietary agendas," Shamoon says.

"It's like everyone stopping at the same stop signs or going at the same green light," says Vincent Pluvine, CEO of Preview Systems. "But it doesn't mean we all have to drive the same cars."

### PROGRESS IS MADE

"The initial objective was to achieve a standard watermark for CD and software players, and in that respect our initial objectives are close to being met," says Paul Vidich, executive VP of strategic planning and business development at Warner Music Group. "Phase II selection should be completed by the end of this year, and [Phase I] has been released and is working."

"We are very much on track accord-

ing to our plan to develop specifications," says Leonardo Chiariglione, executive director of the SDMI, which officially bowed in December 1998.

The progress is coming one rung at a time and amid much "spirited" debate.

"The meetings aren't always pleasant, but it's very much a vibrant discourse between parties of different sides," says Shamoon.

"The great thing about SDMI is that it's like a watering hole in the Sahara, and it brings everybody together from all walks of life who may not have crossed paths otherwise," says Charles Jennings, CEO of Supertracks.

"SDMI has accomplished a great deal in terms of getting several industries—and lots of companies—focused on the importance of creating secure technologies and supporting multiple platforms," says Kevin Conroy, chief marketing officer/president of new technology at BMG.

As to complaints that the process is

moving too slowly, Chiariglione says that is a matter of perspective.

"When you form something like this body, it must be a democratic one, it must find consensus, and consensus is not just to convince the other guy to change his side," he says. "It's to work professionally, find the best results, and after which there are no possible conflicts."

"What SDMI has done is solve real problems instead of posturing in the press," says Jay Samit, senior VP of new media at EMI. "Did we underestimate the time it would take? Yes. Can we see the finish line? Yes."

### THE NEXT PHASE

The finish line being targeted right now is implementation of the Phase II technology, which will put in place a "screen" to detect unauthorized content.

The portables specification, adopted in June, is to be rolled out in two phases. Verance's watermarking

system is part of the Phase I process; it will indicate when initial SDMI-compliant devices need to be upgraded to incorporate Phase II.

Until then, all music compatible with a particular device will be playable, be it in a protected or unprotected format, according to Verance. When Phase II is ready, detection of the watermark will automatically let consumers know that their software can be upgraded to play new SDMI-compliant music releases.

Upgraded SDMI-compliant portable devices will continue to play existing music, future unprotected music files, and new music released with SDMI technology.

On March 15, all five major record companies agreed to license the Phase I watermarking system for portable audio devices. Verance says that in addition to the majors, consumer electronics companies including Matsushita, Sony Corp., TDK, and Toshiba are taking licenses.

Meanwhile, submissions for Phase II have been received, and now the testing begins, Chiariglione says, although he declines to say when a decision might be reached.

"We now have 12 technologies on the table," he says. "I would love to give everyone a date and say this will be done then, but it is complicated, and the choice must be the right one. It's not going to take years, but it's not going to take weeks either."

In the meantime, the member companies of SDMI continue to move ahead with their own digital and device initiatives in advance of a full spec—something the participants agree is healthy.

"Unlike some other places where standards were set too early and then became obsolete or outdated, I don't think anyone can accuse SDMI of having set a standard too early," says TI's Cole with a laugh. "But that also means that as things prove out in the market, SDMI will be able to adapt and adopt the best capabilities."

## DUNGAN HEADS UP CAPITOL NASHVILLE

(Continued from page 1)

rumored to be the top replacement for Quigley since May (Billboard, June 3). He reports to Capitol Records Group president/CEO Roy Lott, with whom he previously worked at Arista for nine years.

Lott tells Billboard, "My mandate for [Dungan] is to have Capitol restored to its traditional heritage status in Nashville." Lott says his other goal for Dungan and Capitol Nashville is "while continuing the incredible success we've had with Garth [Brooks], to find and market and develop some other superstars."

Dungan was the right choice for the job, Lott says, because "he's been associated with finding and identifying and marketing and developing a long list of successful artists, most recently Brad Paisley. And I think he can do it for us at Capitol Nashville."

The hiring of Dungan, Lott says,

"reflects [parent] EMI's continued belief in the health and the future of country music."

Quigley, who headed the Nashville division for three years, was offered a post with EMI Music but, according to sources, declined that offer.

In a prepared statement, Lott says, "Under Pat's interim leadership, Capitol Nashville has had significant success. However, it was always understood that Pat was not the permanent president." Quigley could not be reached for comment.

Dungan says his first order of business at Capitol is to prioritize album and single releases. "The biggest problem is that we have a lot of projects on the table at the same time, and we can't possibly release all of these projects at the same time, or they will all lose."

While no release dates have been

moved as yet, Dungan says, "I'm having meetings constantly, trying to get as much information as possible, taking input from every direction."

Dungan says he plans no staff or roster changes at this time. In addition to Brooks, Capitol Nashville's artist roster is Trace Adkins, Susan Ashton, Deana Carter, Tyler England, Chris LeDoux, Mindy McCready, Allison Paige, Cyndi Thomson, Keith Urban, Steve Wariner, and comedians Rodney Carrington and Tim Wilson.

"We want to maintain Garth Brooks as the No. 1 act of his time, and we need to build the [rest of the] roster," Dungan says.

By his second day on the job, Dungan had already had conversations with all of the artists on the label, including Brooks, who has wielded considerable power there in the past. Dungan says of his conversation with Brooks, "I really liked his view of the landscape."

Under Quigley's regime, Capitol was often viewed by the industry as a label that let other acts languish while the focus was on Brooks. Dungan says he shared that view until he joined the company and realized that "the rank and file of people that do the job every day... care very much

about these other artists and work very hard on them. I am pleasantly surprised to find that the people that work here every day at every level have embraced and continue to work on every one of these projects."

Dungan says the biggest challenge now facing the country music business is to "escape this mediocrity that we seem to be mired in and also to get back to a point where we are exposing more music faster and where music is not presented in such a passive manner. This format needs to be an active, lifestyle radio format."

The other challenge, Dungan says, is overcoming a lack of passion for music among consumers. "I kind of came into my own musically at a time when music meant so, so much to people in their lives every day," he says. "To me, there's music out there that should have that same impact. [But] because people are more fickle and because the pace of life is so much faster, music just doesn't have the same impact. I really wish that it did."

Assistance in preparing this story was provided by Melinda Newman in Los Angeles.

## Nielsen Offers Phase II

NEW YORK—Among the companies that have submitted Phase II proposals to the Secure Digital Music Initiative (SDMI) is Nielsen Media Research. The New York-based company is probably best known for providing measures of TV audience derived from samples, technology, software, and strategic marketing intelligence.

Nielsen, which is owned by Billboard parent VNU, is taking a unique approach to the challenges outlined in the SDMI call for Phase II submissions. The company is proposing not just a screening technology but an overall business model that calls for the formation of a nonprofit joint venture with the SDMI to administer the watermark process, including license administration and management of an active code database, according to Nielsen consultant Mercedes Walton.

Nielsen would invest in the venture, which would build the infra-

structure required to run the business, Walton says; Nielsen would also license its watermark technology—the Nielsen Audio Encoding System—to the venture on a royalty-free basis.

Ed Aust, senior VP of strategic technology relationships/COO at Nielsen, says his company has been working for years on an audio encoding technique for its TV measurement business and felt that it would also meet SDMI's needs for the music arena. "We had a lot of the same requirements in mind, specifically things like audibility and survivability of code in the digital environment," Aust says.

Other companies that have submitted Phase II proposals are Blue Spike, Cognicity, CRL, EMI, ImageLock, M.ken, Phillips, Samsung, SealTronic, and Verance.

Verance's watermarking technology was chosen for the Phase I SDMI specification.

## SUBSCRIPTIONS, LOCKERS AT PLUG-IN

(Continued from preceding page)

Media, is equally bullish on subscription, having launched on July 15 an all-you-can-download model for \$4.95 per month. Nearly 10,000 customers have already signed up for the service, he says, which gives them access to the indie acts online.

SpinRecords, which is owned by Solutions Media Inc., currently sells single downloads from indie acts for about 99 cents each and will continue to do so, but it expects most customers to take the subscription offer. "It just makes more sense for them," Irving says.

For SpinRecords, the move into subscription also makes good business sense in the age of free file-sharing service Napster, Irving says.

While the site logged 70,000 downloads in May—both paid and promo, Irving says—"our sales were probably cut in half after Napster became so popular," he says.

Hoffman says that EMusic also will continue to sell individual downloads alongside its subscription service.

EMusic, which recently struck a \$3 million subscription deal with Hewlett-Packard allowing buyers of its CD-RW drives access to EMusic Unlimited, will split subscription income with artists on a 50% split after costs, based on the actual number of an act's downloads. SpinRecords artists share 60% of revenues, also keyed to the number of downloads.



## L.A. REID SELECTS ARISTA VP TEAM

(Continued from page 1)

Arista-distributed LaFace Records, took over the label July 1 from Arista founder Davis, who is expected to announce his new label deal with Arista parent BMG shortly. As part of the deal, LaFace is now a wholly owned BMG label and has been incorporated into Arista, although the logo will still be used for existing LaFace artists.

Instead of having one second-in-command, Reid has named three executive VPs, all of whom report directly to him and are based in New York.

As was announced July 10, former Palm Entertainment COO Larry Mestel has been named executive VP/GM. In his new position, Mestel will oversee business affairs, international, finance, production, special markets, administration, sales (noncreative), and the West Coast operation.

Former Columbia senior VP Jerry Blair has been named executive VP, overseeing non-urban promotion and marketing. Longtime Arista vet Lionel Ridenour retains his title as executive VP of black music, overseeing urban promotion and marketing.

Under that ring is a tier of senior VPs, whom Reid says will report directly to him; however, some of them will also have a dotted-line report to an executive VP.

Among them are senior VP of promotion Steve Bartels, who was Arista's senior VP of special projects, and former LaFace execs Mark Shimmel, now senior VP of artist relations, and Dorsey James, now senior VP of Arista Ventures. Recruited from BMG corporate's offices are Matt Flott, senior VP of finance and administration, and Steve Gawley,

senior VP of business and legal affairs.

The presence of Flott and Gawley indicates that Reid will work more closely with BMG Entertainment president/CEO Strauss Zelnick than did his predecessor.

"I do intend to work very closely with Strauss," says Reid. "I think he has proven he's a brilliant man, and I welcome the input, but that's not why these guys are here. They weren't placed at Arista. I was doing business with them and took a liking to them."

When putting together his staff, Reid says, he sought people "who really wanted to be part of this team. I didn't want to spend my time convincing people they should be here. I wanted people who were passionate about our artists and people who had the killer instinct to win."

Reid says he is on the verge of signing some new acts in both the rock and Latin areas—two genres in which he has stressed he would like to see Arista grow (Billboard, May 13). He declined to name the

artists.

Reid says that he is also reviewing Arista's current artist roster and that he does expect some changes to be made. "I'm going through it pretty extensively," he says. "I'm feeling pretty good about a couple of things that are here. The consolidation with the LaFace acts has strengthened the roster a lot."

He declined to address rumors that Davis will take a number of acts such as LFO or Deborah Cox with him to his new BMG-distributed label. "I can't speak about any acts going to Clive. I've [been] very supportive of Clive, and I hope he will be supportive of me." As BMG and Arista had always insisted, superstar artists groomed by Davis, such as Whitney Houston and Carlos Santana, are staying on Arista.

He stresses that he is also open to pursuing more joint-venture deals, such as the ones Arista already has with Puff Daddy's Bad Boy label, Matt Serletic's Melisma, and Jim Guerinot's Time

Bomb. However, he declined to comment on whether he is pursuing a new joint venture with former Work co-founder Jeff Ayeroff and Outpost co-founder Mark Williams. "The official answer is no comment," he says.

Reid says his new staff allows him to run the company but still focus on his A&R strengths. "I didn't come here to manage the business," he says. "I had a conversation with [DreamWorks principal] Lenny Waronker, I ran into him one night, and he said, 'Understand something about your job. You're going to think it's to manage the business. Your job is to find stars and make hits.' There are a lot more people who are more capable who can manage the business better than I can. My role is to find stars and make hits."

Despite indications that Reid intended to move Arista out of its space at 6 West 57th St. in New York, Reid says that he intends to keep the label where it is for now. "I tell you, I'm not concerned about moving. I'm concerned about winning."



by Silvio Pietroluongo

**SYNC SENSATIONAL:** 'N Sync lands its first No. 1 on The Billboard Hot 100, as "It's Gonna Be Me" (Jive) rises from No. 4. A full week of sales prompts a jump on the Hot 100 Singles Sales chart from No. 42, where "Gonna" debuted a week early due to street-date violations, to No. 1, with 91,000 units scanned. "Gonna's" move knocks **matchbox twenty's** "Bent" (Lava/Atlantic) down to No. 2 on both charts, although it keeps its bullet with a 23% gain in sales and a 2 million jump in audience.

Despite all the chart successes and media attention paid to Jive since 1999 regarding the label's record-breaking multi-platinum releases, this is its first No. 1 Hot 100 single since **Britney Spears** was at the top with her maiden single, "... Baby One More Time," in the Feb. 6, 1999, issue. This gap is not due to a lack of radio-friendly product, as Jive has had eight top 10 Hot 100 Airplay singles during this time span. It is just that "Gonna" is the only one of these hits besides "Baby" to be released as a CD or cassette single. So while Jive has enjoyed 24 weeks atop The Billboard 200 in the past year and a half with 'N Sync's "No Strings Attached," **Backstreet Boys'** "Millennium," and Spears' "... Baby One More Time" and "Oops! ... I Did It Again," this is only its third week atop the Hot 100.

**BACK AND FORTH:** Two songs reach new peaks after bouncing around the Hot 100 the past few weeks. **BBMak's** "Back Here" (Hollywood) reached No. 18 in the July 1 issue and had proceeded to yo-yo ever since, moving 18-19-15-18 and this issue to its new high at No. 13. "Back" gains 6 million listeners and makes significant strides on the radio charts, climbing 33-22 on Hot 100 Airplay and 17-10 on the Top 40 Tracks chart. ... St. Louis native **Nelly** originally peaked at No. 24 on the Hot 100 in the June 10 issue with "(Hot S\*\*t) Country Grammar" (Fo' Reel/Universal) on the strength of R&B radio airplay and retail sales. "Grammar" peaked at No. 2 on the sales chart that issue and has subsequently dropped off that chart as the limited allotment of units dried up. "Grammar" proceeded to dip as well on the Hot 100, bottoming out at No. 37 in the July 8 issue. With increased airplay at crossover (where it ranks No. 1 in sister publication Top 40 Airplay Monitor) and rhythmic top 40 stations and without the huge loss in retail points acting as an anchor, "Grammar" has rebounded nicely, moving 23-21 this issue.

**RIGHT DECISION:** **SoulDecision's** "Faded" (MCA) escapes the lower rungs of the Hot 100, moving 81-64 in its fourth week, as top 40 radio play is starting to kick in. "Faded," which features **Thrust**, reached No. 1 in the trio's native Canada earlier this year. Here in the States, the song is bubbling below the airplay chart, as it picks up 2.5 million listeners for a total audience of 18 million. Although available at retail for the past four months, sales have just started to increase in relation to its airplay. "Faded" debuted at No. 43 on the sales chart last issue and this issue soars to No. 25, more than doubling its sales for a total of 7,500 units.

## INDUSTRY VET DEACON DEPARTS U.K. RECORD BIZ

(Continued from page 52)

we're worth looking after."

The change of strategy proved to be providential. "We went to government with the position that we're a successful industry, we don't want handouts," Deacon says. "But we could be even more successful if we can have help in terms of copyright. That was a very distinct change of direction. We followed the example of what [the Recording Industry Assn. of America] was doing in the States. They'd had that very good relationship, which Jay [Berman, chairman/CEO of the International Federation of the Phonographic Industry] had perpetuated with Capitol Hill. So from then on it was a continuous lobbying process."

And so the BPI brought Deacon into the world of politics—"a different life,

in a strange way—and one which I've thoroughly enjoyed. [BPI chairman] Rob Dickins laughs at me because I'm always wandering around with a copy of the 'Parliamentary Companion' [book]—I'm now a walking encyclopedia of MPs' birthdates."

In 1999, Deacon was made a Commander of (the Order of) the British Empire; an honor—known as a CBE—bestowed by the queen. Typically, however, he praises the "many people who worked very hard" on his unknowing behalf to have him recognized, in particular his long-serving personal assistant, Maggie Crowe.

"Of course, it was a great honor, and—without being silly about it—probably good for the industry," Deacon says. "Hopefully it opens the way

for others, who have often worked very hard behind the scenes, being acknowledged."

One such other is BPI GM Peter Scaping, a 24-year veteran of the association. "It's been an ongoing highlight having a team that's really worked so closely together," says Deacon.

Even as he leaves the BPI, Deacon is clear about its value. "There is always a need for trade bodies. If the BPI had been a failure, they'd have had to have formed another one. I've got enormous confidence in the industry, and as long as there is one, there will be a future for the BPI. As the pressures get greater, so does the need for collective action."

The greatest challenge facing his successor, Deacon says, will lie in "knowing what to turn down—the difficulty is that people want the BPI to do everything." For that successor, Andrew Yeates, the biggest problem "will be in maintaining that sense of perspective; of what we can do that is right for the benefit of our industry, and what is better handled by individual companies.

"But the challenge remains exactly the same: supplying the needs of our members," he says. "And that's the same for [recently formed independent labels body] AIM. The worst thing that could happen is for our entire industry to start going off into little bits and pieces, fighting each other. The industry as a whole has to be a broad church. Government now as a whole demands that the whole music industry goes along to talk to it.

"Our enemies—the people who are going to be talking against rights owners—are very heavy people," he continues. "They are single companies who could probably eat our entire industry if they really wanted to. Compared to the telecom firms, who can lobby from a position of enormous strength, our industry is small. Unless we can go along collectively, we thin ourselves out too much."



**Scholarships For Young Musicians.** The Music for Youth Foundation recently awarded its first scholarship awards to two high school seniors who will pursue careers in music. Violinist Edith Emily Hines of Kalamazoo, Mich., and pianist Elizabeth Joy Roe of Glenview, Ill., each received \$25,000 and performed at a reception at New York's National Arts Club. The scholarships were made through a partnership with the National Foundation for Advancement in the Arts. Shown, from left, are Music for Youth president Larry Rosen, Roe, Hines, and National Foundation president Bill Banchs.



# THE Billboard 200

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

JULY 29, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	1	8	<b>EMINEM</b> ▲ <sup>5</sup> WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98) 8 weeks at No. 1	<b>THE MARSHALL MATHERS LP</b>	1
2	3	2	9	<b>BRITNEY SPEARS</b> ▲ <sup>5</sup> JIVE 41704 (11.98/18.98)	<b>OOPS!...I DID IT AGAIN</b>	1
3	4	3	3	<b>NELLY</b> FO <sup>2</sup> REEL 157743/UNIVERSAL (11.98/17.98)	<b>COUNTRY GRAMMAR</b>	3
<b>◀ Hot Shot Debut ▶</b>						
4	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> OF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	<b>NUTTY PROFESSOR II: THE KLUMPS</b>	4
5	2	—	2	<b>VARIOUS ARTISTS</b> RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	<b>RYDE OR DIE VOL. II</b>	2
6	6	6	42	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13053* (11.98/18.98)	<b>HUMAN CLAY</b>	1
7	5	7	17	<b>N SYNC</b> ▲ <sup>8</sup> JIVE 41702 (11.98/18.98)	<b>NO STRINGS ATTACHED</b>	1
8	8	9	12	<b>PAPA ROACH</b> ▲ DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	<b>INFEST</b>	8
9	<b>NEW</b>	1	1	<b>EVERCLEAR</b> CAPITOL 97061 (11.98/17.98)	<b>SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE</b>	9
<b>◀ Greatest Gainer ▶</b>						
10	11	13	23	<b>3 DOORS DOWN</b> ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	<b>THE BETTER LIFE</b>	10
11	10	10	5	<b>B.B. KING &amp; ERIC CLAPTON</b> ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	<b>RIDING WITH THE KING</b>	3
12	9	8	7	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	<b>THE HISTORY OF ROCK</b>	2
13	7	4	3	<b>LIL' KIM</b> QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	<b>THE NOTORIOUS KIM</b>	4
14	13	12	8	<b>MATCHBOX TWENTY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	<b>MAD SEASON</b>	3
15	14	18	51	<b>DESTINY'S CHILD</b> ▲ <sup>4</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	<b>THE WRITING'S ON THE WALL</b>	5
16	12	5	3	<b>KELLY PRICE</b> DEF SOUL 542472/IDJMG (11.98/17.98)	<b>MIRROR MIRROR</b>	5
17	15	19	35	<b>DR. DRE</b> ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	<b>DR. DRE — 2001</b>	2
18	16	14	13	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	<b>MY NAME IS JOE</b>	2
19	22	25	12	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	<b>THE HEAT</b>	2
20	23	22	42	<b>STING</b> ▲ <sup>2</sup> A&M 490443/INTERSCOPE (12.98/18.98)	<b>BRAND NEW DAY</b>	15
21	17	16	5	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	<b>WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1</b>	6
22	19	17	4	<b>NEXT</b> ARISTA 14643* (10.98/17.98)	<b>WELCOME II NEXTASY</b>	12
23	28	29	58	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>1</sup> WARNER BROS. 47386* (10.98/17.98)	<b>CALIFORNICATION</b>	3
24	20	21	7	<b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529*/EEG (12.98/18.98)	<b>TOTALLY HITS 2</b>	13
25	27	26	46	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	<b>FLY</b>	1
26	31	36	34	<b>JESSICA SIMPSON</b> ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	<b>SWEET KISSES</b>	26
27	29	31	30	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	<b>...AND THEN THERE WAS X</b>	1
28	24	23	57	<b>SANTANA</b> ▲ <sup>13</sup> ARISTA 19080 (11.98/18.98)	<b>SUPERNATURAL</b>	1
29	21	24	33	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	<b>UNLEASH THE DRAGON</b>	2
30	25	20	10	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162244 (12.98/18.98)	<b>MISSION: IMPOSSIBLE 2</b>	2
31	18	11	4	<b>BUSTA RHYMES</b> ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	<b>ANARCHY</b>	4
32	26	15	4	<b>DEFTONES</b> MAVERICK 47667/WARNER BROS. (9.98/17.98)	<b>WHITE PONY</b>	3
33	35	34	5	<b>BON JOVI</b> ISLAND 542474/IDJMG (11.98/17.98)	<b>CRUSH</b>	9
34	45	43	4	<b>BILLY GILMAN</b> ● EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	<b>ONE VOICE</b>	34
35	32	32	47	<b>CHRISTINA AGUILERA</b> ▲ <sup>6</sup> RCA 67690 (11.98/17.98)	<b>CHRISTINA AGUILERA</b>	1
36	30	27	9	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 14626 (19.98/24.98)	<b>WHITNEY: THE GREATEST HITS</b>	5
37	33	39	51	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) HS	<b>ON HOW LIFE IS</b>	4
38	36	35	29	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	<b>VOL. 3... LIFE AND TIMES OF S. CARTER</b>	1
39	34	30	9	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	<b>I GOT THAT WORK</b>	3
40	39	41	36	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	<b>BREATHE</b>	1
41	<b>NEW</b>	1	1	<b>MOTLEY CRUE</b> MOTLEY 78120/BEYOND (11.98/17.98)	<b>NEW TATTOO</b>	41
42	37	33	8	<b>DON HENLEY</b> ▲ WARNER BROS. 47083 (12.98/18.98)	<b>INSIDE JOB</b>	7
43	43	44	42	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	<b>MARC ANTHONY</b>	8
44	38	40	81	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	<b>DEVIL WITHOUT A CAUSE</b>	4
45	42	42	8	<b>LEE ANN WOMACK</b> MCA NASHVILLE 170099 (11.98/17.98)	<b>I HOPE YOU DANCE</b>	17
46	40	37	8	<b>A PERFECT CIRCLE</b> ● VIRGIN 49253* (11.98/17.98)	<b>MER DE NOMS</b>	4
47	44	38	12	<b>CYPRESS HILL</b> ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	<b>SKULL &amp; BONES</b>	5
48	46	48	15	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	<b>CAN'T TAKE ME HOME</b>	26
49	48	50	10	<b>MANDY MOORE</b> ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	<b>I WANNA BE WITH YOU</b>	21
50	54	67	18	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	<b>FROM THE BOTTOM TO THE TOP</b>	50
51	49	49	61	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)	<b>MILLENNIUM</b>	1
52	47	46	11	<b>504 BOYZ</b> ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	<b>GOODFELLAS</b>	2
53	<b>NEW</b>	1	1	<b>ESTEBAN</b> DAYSTAR 0028 (11.98/14.98)	<b>HEART OF GOLD</b>	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	<b>NEW</b>	1	1	<b>ESTEBAN</b> DAYSTAR 0022 (11.98/14.98)	<b>ALL MY LOVE</b>	54
55	41	28	5	<b>SOUNDTRACK</b> ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	<b>SHAFT</b>	22
56	51	54	34	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	<b>ENRIQUE</b>	33
57	70	66	9	<b>BBMAK</b> HOLLYWOOD 162260 (8.98/12.98) HS	<b>SOONER OR LATER</b>	57
58	52	47	26	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	<b>J.E. HEARTBREAK</b>	8
59	50	56	14	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	<b>RETURN OF SATURN</b>	2
60	56	55	56	<b>LIMP BIZKIT</b> ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	<b>SIGNIFICANT OTHER</b>	1
61	53	51	10	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	<b>MY THOUGHTS</b>	45
62	55	58	49	<b>MOBY</b> ▲ V2 27049* (10.98/17.98) HS	<b>PLAY</b>	48
63	57	52	35	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	<b>ALL THE WAY... A DECADE OF SONG</b>	1
64	62	77	19	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439*/EEG (11.98/17.98) HS	<b>MOUNTAIN HIGH...VALLEY LOW</b>	62
65	58	59	8	<b>LUCY PEARL</b> POOKIE 78059/BEYOND (11.98/17.98)	<b>LUCY PEARL</b>	26
66	<b>NEW</b>	1	1	<b>THIRD DAY</b> ESSENTIAL 10670/JIVE (10.98/16.98)	<b>OFFERINGS: A WORSHIP ALBUM</b>	66
67	79	84	12	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (11.98/17.98) HS	<b>THE SICKNESS</b>	67
68	<b>NEW</b>	1	1	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98)	<b>ART AND LIFE</b>	68
69	63	70	36	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98 EQ/17.98)	<b>AFFIRMATION</b>	6
70	59	60	14	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	<b>UNRESTRICTED</b>	5
71	67	75	9	<b>NINE DAYS</b> 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	<b>MADDING CROWD</b>	67
72	61	61	73	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	<b>THE SLIM SHADY LP</b>	2
73	66	68	79	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	<b>...BABY ONE MORE TIME</b>	1
74	64	—	2	<b>JIMMY PAGE &amp; THE BLACK CROWES</b> TVT 2140 (24.98 CD)	<b>LIVE AT THE GREEK</b>	64
75	69	64	40	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	<b>WHERE I WANNA BE</b>	35
76	71	80	9	<b>A*TEENS</b> STOCKHOLM 159007/MCA (11.98/17.98)	<b>THE ABBA GENERATION</b>	71
77	60	57	16	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49C52*/MIRGIN (11.98/17.98)	<b>ROMEO MUST DIE — THE ALBUM</b>	3
78	68	74	141	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	<b>COME ON OVER</b>	2
79	75	81	80	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	<b>GODSMACK</b>	22
80	73	71	19	<b>VITAMIN C</b> ● ELEKTRA 62406/EEG (11.98/17.98) HS	<b>VITAMIN C</b>	29
81	77	76	59	<b>BLINK-182</b> ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	<b>ENEMA OF THE STATE</b>	9
82	74	73	13	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)	<b>EMOTIONAL</b>	9
83	89	93	27	<b>IDEAL</b> NOONTIME 47882/MIRGIN (10.98/16.98) HS	<b>IDEAL</b>	83
84	82	72	4	<b>JURASSIC 5</b> RAWKUS 490664*/INTERSCOPE (8.98/12.98)	<b>QUALITY CONTROL</b>	43
85	65	62	5	<b>VARIOUS ARTISTS</b> ROADRUNNER 8536 (11.98/17.98)	<b>MTV: THE RETURN OF THE ROCK</b>	42
86	88	107	62	<b>SHEDAISSY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	<b>THE WHOLE SHEBANG</b>	70
87	81	85	28	<b>VERTICAL HORIZON</b> ● RCA 67818 (10.98/16.98) HS	<b>EVERYTHING YOU WANT</b>	40
88	93	98	16	<b>COMMON</b> MCA 111970* (11.98/17.98)	<b>LIKE WATER FOR CHOCOLATE</b>	16
89	83	82	11	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	<b>THANKFUL</b>	59
90	86	87	28	<b>STONE TEMPLE PILOTS</b> ● ATLANTIC 83255/AG (10.98/16.98)	<b>NO. 4</b>	6
91	80	78	7	<b>SOUNDTRACK</b> SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	<b>BIG MOMMA'S HOUSE</b>	41
92	92	101	33	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	<b>MAKE YOURSELF</b>	62
93	76	69	4	<b>K.D. LANG</b> WARNER BROS. 47605 (12.98/18.98)	<b>INVINCIBLE SUMMER</b>	58
94	78	63	3	<b>SISTER HAZEL</b> UNIVERSAL 157883 (11.98/17.98)	<b>FORTRESS</b>	63
95	90	90	53	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	<b>SLIPKNOT</b>	51
96	96	94	63	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	<b>A PLACE IN THE SUN</b>	1
97	72	45	3	<b>VARIOUS ARTISTS</b> LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	<b>THE MOTHERSHIP</b>	45
98	84	79	9	<b>PEARL JAM</b> EPIC 63665* (11.98 EQ/17.98)	<b>BINAURAL</b>	2
99	87	88	17	<b>ICE CUBE</b> ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	<b>WAR &amp; PEACE VOL. 2 (THE PEACE DISC)</b>	3
100	97	92	129	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	<b>WIDE OPEN SPACES</b>	4
101	98	96	59	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	<b>LONELY GRILL</b>	28
102	101	97	33	<b>EIFFEL 65</b> ▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (12.98/18.98)	<b>EUROPOP</b>	4
103	100	103	20	<b>BLOODHOUND GANG</b> ▲ REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	<b>HOORAY FOR BOOBIES</b>	14
104	94	83	4	<b>VARIOUS ARTISTS</b> EPITAPH 86588 (4.98 CD)	<b>PUNK O RAMA #5</b>	71
105	99	91	16	<b>ALICE DEEJAY</b> REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	<b>WHO NEEDS GUITARS ANYWAY?</b>	76
106	85	53	3	<b>DEF SQUAD</b> DEF SQUAD/DREAMWORKS 45014/INTERSCOPE (11.98/17.98)	<b>DEF SQUAD PRESENTS ERICK ONASIS</b>	53
107	95	65	3	<b>KOTTONMOUTH KINGS</b> SURBURBAN NOIZE 21480/CAPITOL (10.98/16.98)	<b>HIGH SOCIETY</b>	65
108	110	114	35	<b>KORN</b> ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	<b>ISSUES</b>	1
109	107	102	9	<b>PHISH</b> ELEKTRA 62521/EEG (11.98/17.98)	<b>FARMHOUSE</b>	12

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	105	109	12	MYA • UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
111	109	99	95	GOO GOO DOLLS ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
112	103	115	7	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98) <b>HS</b>	LARA FABIAN	101
113	112	111	28	P.O.D. • ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
114	119	108	4	MC EHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	95
115	111	133	4	VARIOUS ARTISTS WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S PROVIDENT 10533/JIVE (21.98/21.98)		111
116	116	119	47	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
117	113	104	22	TRICK DADDY • SLIP-N-SLIDE/ATLANTIC 83275/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
118	106	106	19	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
119	104	105	6	VARIOUS ARTISTS ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000	70
120	91	86	3	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	86
121	115	116	27	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) <b>HS</b>	SPIT	79
122	102	89	5	SOUNDTRACK ISLAND 542793/DJMG (17.98 CD)	GONE IN 60 SECONDS	69
123	114	100	15	BIG PUNISHER • LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
124	126	154	32	VARIOUS ARTISTS ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4
125	171	200	4	SR-71 RCA 67845 (10.98/13.98) <b>HS</b>	NOW YOU SEE INSIDE	125
126	117	130	15	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	117
127	108	95	5	SINEAD O'CONNOR ATLANTIC 83337/AG (11.98/17.98)	FAITH AND COURAGE	55
128	120	122	34	METALLICA ▲ <sup>2</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
129	118	117	8	DYNAMITE HACK WOPPITZER/FARMCLUB.COM 157884/UNIVERSAL (11.98/17.98)	SUPERFAST	84
130	125	137	43	KENNY ROGERS • DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
131	121	120	28	TOBY KEITH • DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
132	138	155	58	SMASH MOUTH ▲ <sup>3</sup> INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
133	156	151	10	HANSON • MDE/ISLAND 542383/DJMG (11.98/17.98)	THIS TIME AROUND	19
<b>▶ PACESETTER ◀</b>						
134	187	—	2	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) <b>HS</b>	MY LIFE	134
135	161	175	12	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98) <b>HS</b>	S CLUB 7	112
136	140	147	30	REBA MCENTIRE • MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
137	163	165	8	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
138	124	110	9	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
139	137	138	13	WESTLIFE ARISTA 14642 (11.98/17.98) <b>HS</b>	WESTLIFE	129
140	133	131	38	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
141	130	132	72	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
142	145	145	43	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
143	128	126	24	SNOOP DOGG & THA EASTSIDAZ • DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
144	123	113	20	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
145	131	123	48	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
146	127	186	6	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
147	134	129	19	GERALD LEVERT • EASTWEST 62417/EEG (11.98/17.98)	G	8
148	155	158	6	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) <b>HS</b>	RASCAL FLATTS	122
149	154	152	16	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
150	160	159	9	DIDO ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	144
151	122	112	25	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
152	139	141	89	JUVENILE ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
153	189	—	2	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98) <b>HS</b>	WAKE UP & BALL	153
154	146	146	34	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
155	132	128	23	DRAMA • TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	32

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 10  
504 Boyz 52  
AT/DC 157  
Yolanda Adams 64  
Christina Aguilera 35  
Alice Deejay 105  
Marc Anthony 43  
A\*Teens 76  
Avant 61  
B.B. King & Eric Clapton 11  
Backstreet Boys 51  
BBMak 57  
The Beach Boys 177  
Beenie Man 68  
Lou Bega 190  
Big Punisher 123  
Big Tymers 39  
The Black Crowes 194  
Mary J. Blige 145  
Blink-182 81  
Bloodhound Gang 103  
Andrea Bocelli 172  
Bon Jovi 33  
Bone Thugs-N-Harmony 144  
Toni Braxton 19  
Brotha Lynch Hung 120

Bumpy Knuckles 180  
Busta Rhymes 31  
Tracy Chapman 192  
Kenny Chesney 141  
Phil Collins 183  
Common 88  
The Comrads 153  
Creed 6  
Cypress Hill 47  
Da Brat 70  
D'Angelo 151  
Def Squad 106  
Deftones 32  
Destiny's Child 15  
Dido 150  
Celine Dion 63  
Disturbed 67  
DJ Quik 138  
DMX 27  
Drama 155  
Dr. Dre 17  
Dynamite Hack 129  
Eiffel 65 102  
Eminem 1, 72  
Esteban 53, 54

Gloria Estefan 168  
Everclear 9  
Lara Fabian 112  
Foo Fighters 156  
Billy Gilman 34  
Godsmack 79  
Goo Goo Dolls 111  
Macy Gray 37  
Hanson 133  
Ben Harper And The Innocent Criminals 149  
Eric Heatherly 170  
Don Henley 42  
Faith Hill 40  
Whitney Houston 36  
Ice Cube 99  
Ideal 83  
Enrique Iglesias 56  
Incubus 92  
Iron Maiden 166  
Alan Jackson 140  
Jagged Edge 58  
Boney James/Rick Braun 160  
Jay-Z 38  
Joe 18  
Donell Jones 75

Jurassic 5 84  
Juvenile 152  
Kid Rock 12, 44  
Kittie 121  
Korn 108  
Kottonmouth Kings 107  
k.d. lang 93  
Gerald Levert 147  
LFO 116  
Li'l Kim 13  
Limp Bizkit 60  
Lit 181  
Lonestar 101  
Lucy Pearl 65  
Ricky Martin 163  
Mary Mary 89  
matchbox twenty 14  
Dave Matthews Band 197  
MC Eht 114  
Reba McEntire 136  
Tim McGraw 96  
Brian McKnight 142  
Sarah McLachlan 164  
Metallica 128  
Methrone 134

Moby 62  
Mandy Moore 49  
Motley Crue 41  
Anne Murray 146  
MxPx 185  
Mya 110  
Nelly 3  
Next 22  
Nine Days 71  
No Doubt 59  
NOFX 174  
'N Sync 7  
Sinead O'Conner 127  
ORIGINAL SCORE  
The Patriot 191  
Jimmy Page & The Black Crowes 74  
Papa Roach 8  
Pearl Jam 98  
A Perfect Circle 46  
Phish 109  
Pink 48  
Plus One 137  
P.O.D. 113  
Kelly Price 16  
Queensryche 199

Rage Against The Machine 184  
Rascal Flatts 148  
Red Hot Chili Peppers 23  
Kenny Rogers 130  
S Club 7 135  
Sammie 50  
Santana 28  
Savage Garden 69  
SheDaisy 86  
Jessica Simpson 26  
Sisqo 29  
Sister Hazel 94  
Slipknot 95  
Smash Mouth 132  
Snoop Dogg & Tha Eastsidaz 143  
Son By Four 161  
Sonique 162  
SOUNDTRACK  
Big Momma's House 91  
Gladiator 175  
Gone In 60 Seconds 122  
Jesus — The Epic Mini-Series 196  
Me, Myself & Irene 189  
Mission: Impossible 2 30  
Nuttty Professor II: The Klumps 4  
Romeo Must Die — The Album 77

Shaft 55  
Tarzan 159  
Britney Spears 2, 73  
Splendor 200  
SR-71 125  
Staind 171  
Steely Dan 165  
Cat Stevens 126  
Sting 20  
Stone Temple Pilots 90  
George Strait 118  
Johnnie Taylor 179  
The Temptations 169  
Third Day 66  
Third Eye Blind 154  
Carl Thomas 82  
Three 6 Mafia 21  
Trick Daddy 117  
Trina 195  
Shania Twain 78  
VARIOUS ARTISTS  
Everlasting Love Songs 182  
The Family Values Tour 1999 167  
Layzie Bone Presents Mo Thugs III:  
The Mothership 97  
Love Serenade Body + Soul

Twenty-Four Sensual Grooves 187  
MTV: The Return Of The Rock 85  
Now 3 124  
Punk O Rama #5 104  
Reggae Gold 2000 178  
Ryde Or Die Vol. II 5  
Totally Hits 176  
Totally Hits 2 24  
Ultimate Dance Party 2000 119  
WoW 2000: The Years 30 Top  
Christian Artists And Songs 193  
WoW Gold: 30 Landmark Christian  
Songs Of The 70s, 80s And 90s 115  
WoW Worship Orange: Today's 30  
Most Powerful Worship Songs 158  
WoW Worship: Today's 30 Most  
Powerful Worship Songs 173  
WoW: World Wrestling Federation  
— Aggression 198  
Vertical Horizon 87  
Vitamin C 80  
Westlife 139  
Mark Willis 186  
Lee Ann Womack 45  
Neil Young 188

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	141	150	37	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
157	151	135	20	AC/DC • EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
158	158	161	16	VARIOUS ARTISTS • WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)		65
159	143	142	59	SOUNDTRACK ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
160	136	118	7	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	78
161	159	180	13	SON BY FOUR ▲ SONY DISCOS 83181 (10.98 EQ/15.98) <b>HS</b>	SON BY FOUR	94
162	165	181	22	SONIQUE FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) <b>HS</b>	HEAR MY CRY	67
163	147	148	62	RICKY MARTIN ▲ <sup>7</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
164	166	163	57	SARAH MCLACHLAN ▲ <sup>3</sup> ARISTA 19049 (11.98/17.98)	MIRROBALL	3
165	144	136	20	STEELY DAN • GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
166	162	157	7	IRON MAIDEN PORTRAIT/COLUMBIA 62208/CRG (11.98 EQ/17.98)	BRAVE NEW WORLD	39
167	135	124	8	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
168	142	139	8	GLORIA ESTEFAN • EPIC 62163 (11.98 EQ/17.98)	ALMA CARIBENA — CARIBBEAN SOUL	50
169	149	121	9	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54
170	168	177	10	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	157
171	152	153	51	STAIND ▲ FLIPI/ELEKTRA 62356/EEG (10.98/16.98) <b>HS</b>	DYSFUNCTION	74
172	167	—	61	ANDREA BOCELLI ▲ <sup>2</sup> POLYDOR 547222 (12.98/18.98)	SOGNO	4
173	200	—	52	VARIOUS ARTISTS ▲ WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)		70
174	150	125	5	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM	61
175	153	143	11	SOUNDTRACK DECCA 467094 (18.98 CD)	GLADIATOR	66
176	164	162	36	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
177	177	199	10	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95
178	173	176	8	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000	153
179	148	140	7	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	140
180	179	188	3	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) <b>HS</b>	INDUSTRY SHAKEDOWN	179
181	169	156	70	LIT ▲ RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
182	RE-ENTRY	2	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	182	
183	180	178	92	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
184	186	197	37	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
185	175	173	9	MPX TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	THE EVER PASSING MOMENT	56
186	178	194	27	MARK WILLS • MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
187	RE-ENTRY	8	VARIOUS ARTISTS LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)		92	
188	170	144	12	NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
189	157	134	4	SOUNDTRACK ELEKTRA 62512/EEG (12.98/18.98)	ME, MYSELF & IRENE	134
190	174	174	47	LOU BEGA ▲ <sup>3</sup> RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
191	129	190	3	ORIGINAL SCORE HOLLYWOOD 162258 (17.98 CD)	THE PATRIOT	129
192	RE-ENTRY	20	TRACY CHAPMAN • ELEKTRA 62478/EEG (11.98/17.98)	TELLING STORIES	33	
193	RE-ENTRY	34	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29	
194	182	166	4	THE BLACK CROWES GREATEST HITS 1990—1999: A TRIBUTE TO A WORK IN PROGRESS... AMERICAN/COLUMBIA 63666/CRG (11.98 EQ/17.98)		143
195	181	172	17	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
196	RE-ENTRY	14	SOUNDTRACK SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	79	
197	RE-ENTRY	20	DAVE MATTHEWS BAND ▲ <sup>2</sup> BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15	
198	183	169	17	VARIOUS ARTISTS • PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
199	185	149	3	QUEENSRYCHE EMI 49422/VIRGIN (16.98 CD)	GREATEST HITS	149
200	NEW ▶	1	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98) <b>HS</b>	HALFWAY DOWN THE SKY	200	



# newsline...

**BMG ENTERTAINMENT** reports that strong sales from proprietary and distributed artists, along with reduced operating expenses, fueled a 20% increase in profit for the fiscal year ending June 30. Revenue rose slightly to \$4.7 billion from \$4.6 billion in fiscal 1999.

"The real driving force in our profitability is clearly our hits," chief executive Strauss Zelnick tells Billboard.



Zelnick said the company also benefited from improved operating efficiencies and cost savings associated with more than 100 layoffs during the

period and from the consolidation of Windham Hill and BMG Classics into RCA.

Arista Records closed the year with a 30% increase in sales and profit up 45%; RCA saw sales rise 32% and profit rise 143%.

BMG Music Publishing reported a 10% revenue increase over last fiscal year, aided by the performance of its production music division, which saw a 70% gain in profit in the U.S. **BRIAN GARRITY**

**THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA)**, the Motion Picture Assn. of America, and the National Music Publishers Assn. (NMPA) have filed a copyright infringement lawsuit on behalf of their member companies against Scour.com. Similar to Napster, Scour provides exchange software that enables tens of thousands of users at a time to copy and download music and movies, including first-run films like "Gladiator" and "The Perfect Storm."

The suit, filed July 20 in New York Federal Court, charges that Scour is engaged in "large-scale Internet piracy and has built a business on copyright infringement." It seeks an injunction not to shut down Scour, but to stop further distribution of unauthorized copyright material. It also seeks either actual or statutory damages, which under law can be as much as \$150,000 per infringement.

RIAA executive VP/general counsel Cary Sherman says a fair-use defense such as that put forward by Napster would be "totally without merit." Scour did not return calls seeking comment by press time. **BILL HOLLAND**

**IN RELATED NEWS, NAPSTER**—barring last-minute postponements—will have its last chance on Wednesday (26) to convince a judge to deny a preliminary injunction request by the RIAA and the NMPA. If San Francisco U.S. District Court Judge Marilyn H. Patel grants the injunction, Napster will be forced to remove from its directories all songs that are allegedly violating RIAA and NMPA members' copyrights.



Patel is not expected to make her ruling the day of the hearing.

The RIAA and the NMPA filed for the preliminary injunction June 13, in conjunction with a copyright infringement lawsuit against Napster filed this past December. A court date for the suit has not been set.

Copyright attorney Fred von Lohmann of Morrison & Foerster predicts that whatever the outcome of the injunction hearing, an immediate appeal will be filed. If the RIAA loses its request, von Lohmann says, it will seek to overturn the decision. If Patel rules against Napster, the company will likely seek an emergency stay of the order until an appeal is heard in order to remain in business. "Napster will go to the judge and say that if the injunction goes into effect, then 'we're dead,'" von Lohmann says. **EILEEN FITZPATRICK**

**WARNER MUSIC GROUP** posted an 11% jump in second-quarter earnings. For the three months ending June 30, earnings before interest, taxes, and amortization (ebita) were \$109 million, vs. \$98 million in the same period a year earlier. Revenue rose 15% to \$956 million. Merrill Lynch analyst Jessica Reif Cohen says the results represent the group's first "material turnaround in several quarters."

In a meeting with analysts, Gerald Levin, chairman of parent Time Warner, said that despite concerns about Napster, the music group has significant revenue-enhancement opportunities via its pending merger with EMI and the rise of digital distribution. **WARNER MUSIC GROUP INC.**

Overall, Time Warner reports net earnings of \$75 million, or 5 cents per share, vs. \$593 million, or 43 cents per share, in the same period a year ago. Revenue increased to \$7.1 billion from \$6.5 billion.

Time Warner says it intends to complete its merger with America Online before the end of the year, despite public complaints by the Walt Disney Co. over the anti-competitive implications of the deal. Levin said he expects the combined entity to post first-year revenue of more than \$40 billion and ebta of more than \$11 billion. **BRIAN GARRITY**

**RON URBAN**, a senior VP at Sony Music, is leaving the company to join edel music as president of its North American operations, sources say. Urban has worked at Sony for seven years and has been a key player in the company's business development, including spearheading the sale of RED to edel. **ED CHRISTMAN**

## SONY CUTS

(Continued from page 10)

he says. "It will take a few days or a week." Denekamp says middle management-level personnel in areas such as marketing, promotion, and sales, as well as finance and administration, will be affected.

Denekamp says he arrived at a figure of 20-25 layoffs after doing his own assessment of Sony Music Asia's operations, then was given the green light to go ahead with the cuts. "I personally think it was the right decision at the right time," he says.

Sony Music Asia employs 750 people throughout the region.

In Europe, Sony Music for now appears largely unaffected by the job cuts. Germany could be a key territory for cutbacks, but sources there say this may have more to do with the reluctance of staffers to relocate from Sony's traditional Frankfurt base to a new Berlin complex. A restructuring of the Frankfurt distribution center may also be in the cards; more than 20 jobs could be affected.

No large-scale losses were evident in the U.K., although there have been departures this year.

Reaction to the layoffs from the financial community has been muted thus far. However, in a report to investors last month, Credit Suisse First Boston analyst Alan Bell noted that Sony overall finds itself in the midst of a "radical repositioning" into an E-commerce company and is moving to cut expenses and boost cash, in part, to help fund that effort.

He also noted that its music business—still facing a "difficult test" in a shift to an Internet strategy—has been producing "mediocre results" on the bottom line. And that's before accounting for the adverse effects of the appreciation of the Japanese yen and costs associated with digital music initiatives.

Indeed, in announcing its financial results for the 12 months that ended March 31, Sony acknowledged that its music business will post "relatively flat" results in this fiscal year, pointing to maturation of the CD configuration, the ongoing effects of worldwide piracy, the "continued diversification in customers' preferences," and pricing pressures. At that time, Sony said it was also anticipating global cost reductions for the business but cited only advertising expenses.

Operating income for worldwide music in the last fiscal year decreased 22.4% to 28.4 billion yen (\$268 million) from 36.5 billion yen (\$344 million) the year before, while music revenue decreased 6.8% to 707 billion yen (\$6.7 billion) from 759 billion yen (\$7.1 billion). U.S.-based SME reported higher sales and a decrease in profit due, in part, to digital media expenses but did not provide specific figures.

The company ranks third among the major labels in "current" U.S. album market share through the first half of 2000, according to SoundScan. While its rank is the same as a year ago, its share of that category has slipped to 15.6% from 16.2% in 1999.

*This story was prepared by Brian Garrity in New York, Melinda Newman in Los Angeles, Phyllis Stark in Nashville, Leila Cobo in Miami, Larry LeBlanc in Toronto, Steve McClure in Tokyo, and Gordon Masson in London.*



by Geoff Mayfield

**WHAT'S NEW:** Thanks in part to rookie artists, more albums have appeared in The Billboard 200's top 10 this year than did during the first seven months of 1999. From the start of the calendar year through the current issue, 75 different titles have resided in the top 10, compared with 66 during the same span last year. Of this year's top 10 crop, 22 were albums that were released in a prior year, compared with the 15 carryovers the top 10 had seen at this point in 1999.

With **3 Doors Down** (11-10, Greatest Gainer) joining No. 3 **Nelly** and No. 8 **Papa Roach** in the top 10, 15 of this year's top 10 titles are an act's first album, five more than what made the grade during the same period last year. Other rookies who reached the top 10 this year: **A Perfect Circle**, **Big Tymers**, **Drag-On**, **Tha Eastsidaz** (with **Snoop Dogg**), **Eiffel 65**, **504 Boyz**, **Macy Gray**, **Beanie Sigel**, and **Carl Thomas**. This year's batch of top 10 rookies also includes three first-time albums that had already reached the top 10 in 1999—those by **Britney Spears** and **Christina Aguilera**, as well as **Sisqó's** solo bow.

Of the nine rookie albums that were in the big chart's top 10 during the comparable weeks of 1999, one, the solo bow of **Lauryn Hill**, had already tasted the top 10 in the previous year. And, like **Dru Hill's** **Sisqó**, Hill had already been in the top 10 as a member of another act, **Fugees**, before her solo career commenced. Two others, **Backstreet Boys** and **'N Sync**, had already been in the top 10 in 1998. The other new acts who reached the top 10 in the first seven months of '99: **Jennifer Lopez**, **Eminem**, **Krayzie Bone**, **Ja Rule**, **Everlast**, and **Spears**. That year also saw **Kid Rock** and **Dixie Chicks** make their first appearances in the top 10, although both acts had previously released albums.

With the bows this issue by the "Nuttty Professor II: The Klumps" soundtrack (No. 4) and a career-high stand by **Everclear** (No. 9), more albums have started in the top 10 this year than did at this juncture in '99. To date, 52 albums have opened in the top 10, a count that includes six No. 1s and six rookie albums. By this time in '99, 44 albums had begun in the top 10, but last year's class included more No. 1s, 11. Five rookies were among '99's top 10 albums, including the chart-topping **Spears**.

**YESTERDAY ONCE MORE:** While a number of developing acts have taken wing this year, 2000's charts have also made room for bows by 18 acts who first reached The Billboard 200 during the '80s, including **Mötley Crüe**, which opens this issue at No. 41. That's far better than the No. 133 peak seen by the band's live 1999 album but shy of the No. 20 start in '98 by the Crüe's "Greatest Hits."

This year's '80s revival includes three who reached the top 20: **Whitney Houston** (No. 5), **Bon Jovi** (No. 9), and **the Cure** (No. 15). Bon Jovi and Houston are still on the chart, at Nos. 33 and 36, respectively. Another '80s-era act, **Red Hot Chili Peppers**, has also been hot since its title track, "Californication," hit radio and MTV. Released more than a year ago, the album bullets at No. 23.

**THROWBACK:** While many artists have been aided by the '90s innovation known as the Internet, an innovation of the '80s, shop-at-home TV channels, accounts for the ascent of one who dents The Billboard 200 for the first time ever.

If you've never heard of new age guitarist **Esteban**, then I'll bet you don't watch Home Shopping Network (HSN), which accounts for the Daystar artist's showing, at Nos. 53 and 54, on The Billboard 200. Those albums monopolize the first two slots on this week's unpublished Top New Age Albums list. Combined, the pair sold 56,000 units, with virtually all of that volume coming from the shopping channel. HSN was also responsible for placing his older "Flamenco Y Rosas" at No. 10 on last issue's Top Pop Catalog Albums chart.

**HIT PARADE:** The No. 9 start by **Everclear** is not just a career-high debut (107,000 units); it's also the band's highest Billboard 200 rank ever. Its 1996 debut peaked at No. 25, while its sophomore album opened at No. 33 a year later. Lead track "Wonderful" peaked at No. 3 on Modern Rock Tracks... **Eminem** (257,000 units) and **Britney Spears** (217,000 units) hold down the top two slots. There has yet to be a week when either album has sold less than 200,000 units, a particularly forceful tandem for these summer months. To date, Eminem is just shy of 5 million units at SoundScan, Spears has surpassed 4 million, while 'N Sync—which dips below the top five for just the second time in its 17 chart weeks—has moved 6.85 million... MTV's "Total Request Live," VH1's "The List," and a rerun of "The Rosie O'Donnell Show" help **Hanson** score a 20% gain (156-133), only the third time in 10 chart weeks the album has posted a gain... Give an assist to **Jay Leno** for the bullets earned by youthful country sensation **Billy Gilman** (45-34) and the teen heartthrobs of **BBMak** (70-57), while **Conan O'Brien** helps **Papa Roach** maintain its bullet. The honor of the big chart's largest unit increase shifts from one new rock act to another, as "FarmClubTV.com" guest **3 Doors Down** (11-10) succeeds **Papa Roach** for the Greatest Gainer claim with a surge of 9,000 units.



## OPTIMISM AND WEB TALK HEARD AT DANCE CONFAB

(Continued from page 10)

about, and they're also drawn into underground coverage."

Which, according to Rich Pangilinan of Takeoutmusic.com, "allows us to get to cool high school and college kids as gatekeepers, who spread the information almost instantly. It spreads the word."

Chris Cox, half of the remixing duo Thunderpuss, noted that the Internet is also an effective way to distribute music to DJs, further exposing the music to the masses.

"Labels don't put everything out, and even when they do, only the top 2% of DJs get it," he said. "Others want to play it too, which has added to the proliferation of downloading. You can't blame them. I look at downloading as promotion. Not everyone can get to New York record stores, so they're exposed to a lot of stuff they would otherwise never hear."

Jim Karasavvas of Homebass.com suggested that "the Internet will help sell more music because people can sample albums and make an educated buy."

### INTERNET AS A MARKETING TOOL

On the record company side, Chris Bergen of Music.com—which has a significant online dance music presence—said that labels are far behind in utilizing the Internet as a marketing tool.

"Dance music is consistently around No. 3 in terms of popularity for us, behind rap/hip-hop and rock. It's obviously a culture that many people are passionate about," he said.

From the indie outlook, the Internet is having a positive influence. Said Beatnik's Josh Gabriel, "Ten years from now, we will have to sell on the Internet to have a hit. Right now, the biggest out-

lets for music are radio and MTV, but things are clearly changing. Now is the time for people to stake their claim on the Internet."

Chris Torella of Streetsound.com/Pseudo Online Network countered, "I think it's misguided to think that the Internet will singlehandedly turn around dance music. Right now, it's still a little early to say that the Internet is the savior of dance."

Tony Prince, founder of the U.K.'s DMC, noted, "Over in Europe, 15-year-olds that look 18 are getting into the clubs. Over here, you have to be much older. The Internet is the only way for young people to be exposed to dance music in the U.S."

"Dance music in the U.K. is the hip-hop of the U.S. It gets so much radio support," added Paul Simmons of Ministry of Sound Radio in Europe. "Over one recent weekend, Radio One [in London] played 20 hours of dance, interviewing DJs and showing a hell of a lot of support. That just doesn't happen here."

Indeed, while most acknowledged a spate of recent support for dance music by U.S. radio, many refused to believe that programmers have opened their eyes to the genre for the long term.

### 'DANCE IS DISPOSABLE'

Singer/songwriter Amber suggested that dance is viewed in the U.S. as "a disposable product. I give 150% wherever I go, I never lip-sync, and yet I have to prove myself double and triple. 'Serious' artists have remixes coming out that get on radio, but what about us? When you perform at a club and have 3,000 people singing out your song, what's so hard for radio to get?"

When asked why top 40/dance-leaning WKTU New York doesn't play more dance remixes to differentiate itself from mainstream top 40 sister WHYZ (Z100), music director Gerónimo noted that the station "can't be a nightclub on the radio. The majority of our audience has never been to a club, so we try to keep it mass-appeal. As far as sounding like Z100, there's not much we can do, but we do play big club

records and some R&B and hip-hop."

Artist Ann Nesby suggested that radio play—and label attention—has as much to do with image as talent and good music and that those who don't look like today's sculpted youth artists are shunned.

"My label looked at my butt first, then my boobs," she said. "It's time for people to look from the heart first."

Amber added that during a meeting with label Tommy Boy, "they were actually discussing my body parts."

Both agreed that this kind of prejudice is more of an issue in the U.S. than overseas, where dance music remains a persistent cultural phenomenon.

"Dance music in Europe is so ubiquitous that what is considered underground here is to the point that it's not even cool anymore," said Kolosine of Astralwerks. "Dance music here still seems like an afterthought to the 'disco sucks' thing in the late '70s."

### COMPILATIONS AND LICENSING

Meanwhile, at a panel devoted to compilations and licensing, conversation was dominated by the benefits of compilations for the promotion of dance music and the prospects of the U.S. market becoming a more compilation-friendly environment like Europe.

However, the larger issue at play was finding alternate channels for dance artists to find an audience and compensation for their music, beyond traditional albums and radio.

"There are other people who are out there looking for music, want to buy music, and want use it. They're in advertising, in the movie business, and they're in TV," said Brian Chin of Spit & Shoelace Music.

They're also in the video game industry. But while all serve as potential licensers and, in turn, promoters of dance music, hit-anchored compilations continue to be viewed as the best opportunity for dance-oriented artists to break out commercially.

Still, such opportunities remain limited. "In Europe they use hit records, while they're still hits, to drive compilations, whereas here they tend to wait and use the hits to drive the individual artists' records. Then, afterward they use them in compilations," said Toby Pieniek of Tobias Pieniek PC.

While all involved in the discussion



AMBER

## MCDONALD'S FRIES UP ANOTHER CHEAP-CD DEAL

(Continued from page 12)

while Jive referred to to McDonald's. For his part, Koppelman says that McDonald's had already embarked on putting together the music campaign and then asked him to get involved. "Having had the experience of doing the one in 1994 with Garth Brooks and the other [acts], I knew what was needed to make this one work," he says.

The 1994 promotion featured specially compiled greatest-hits packages from Brooks, Tina Turner, and Elton John, as well as a new album from Roxette, with CDs selling for \$5.99 and cassettes selling for \$3.99. At the time sources said that the promotion moved about 10 million units.

McDonald's has in the past also done a video promotion, with Disney.

While music specialty merchants blasted the previous McDonald's music promotion, this time some retail-

ers are singing a different tune. Stan Goman, executive VP and COO of West Sacramento, Calif.-based Tower Records/Video/Books, says that "at least the promotion shows that music is in demand. Hopefully, there will be residuals for us."

Similarly, Mike Dreese, CEO of Boston-based Newbury Comics, says, "I don't think it is a cause for great concern. McDonald's brings so much marketing power to create demand for that kind of music."

In addition to the three CDs and video, McDonald's customers can get a free Tiger Micro Music HitClip with the purchase of a HitClips Micro Music Player, a new personalized micro-listening device from Tiger Electronics that plays one-minute samples of songs. McDonald's says in a press release that the player can be purchased for \$4.99.

agreed that a shift in U.S. promotion philosophy concerning compilations is possible, it is easier said than done.

Pieniek called the shift to a European artist-development model, where in dance acts are featured on several compilations, a "matter of education" for U.S. labels. But Victor Lee of Tommy Boy Records noted that a handful of the larger, brand-name compilations supported by major labels—including the "Now" series and "Totally Hits"—are taking the steam out of smaller compilation efforts produced by third parties.

### PLACEMENT OF ACTS

David Steel of V2 Records noted that the mix of compilations can affect the placement of acts. In the U.S., artists often have coupling clauses built into their contracts that allow them to control their involvement in compilations.

However, in Europe, Pieniek said, coupling is not a contractual standard. And even if the label and artist approval for participation in a compilation can be cleared, there is still the issue of publishing approval, which can often be a deal breaker.

What's more, Chin said, brisk U.S. album sales by acts like Eiffel 65, driven by the success of its hit "Blue (Da Ba Dee)," only reinforce the reluctance of U.S. labels to release current hits to the compilations.

But if sorting licensing rights for compilations is decidedly difficult, complications are the name of the game for the dance industry, according to a group of lawyers participating in a panel discussion devoted to dance music and the law.

In a practical, basic-information session, panelists stressed the importance of artists actively following their business dealings, consulting an attorney before signing contracts, and defining the work of individual contributors in the studio.

Ted Weis, an attorney with Serling Rooks Ferrara, noted that determining rights in dance music is particularly challenging, because the breakdown isn't just between words and music—it can also involve rhythms, beats, and samples.

"There's no science to determining who contributes what," adds attorney Kurosh Nasser. "Lawyers can't sort out what is going on in the studio."

### BOOTLEGGING IS TODAY'S DEMO TAPE

At a panel on the remixer/DJ business, a number of veterans gave advice to would-be jocks, saying that sending a demo to a label is no longer effective in the U.S.

"Bootlegging is like the demo tape now," said Thunderpuss' Cox. "Often, things that haven't been officially released become more popular because of the mystique."

Remixer Richie Santana of Third Millennium Entertainment said his door to the business opened after he created a home studio remix of Eurythmics' "Sweet Dreams." "That's how my name got established. I got a lot of work after that," he said.

Said Reuben Martinez of Artist & Audience Entertainment, "Take a record you like to your home studio and remix it, then send it to a record label and be aggressive."

On the other side, Cox warned, "There's a big misconception that you can become a millionaire being a remixer. But we are paid a flat rate, get no points, and no production credit. We're just doing a day job and getting paid for it. The hope is always that you'll start writing and producing."

Among other highlights of the conference was a Q&A with dance legend Jocelyn Brown, who talked of the old days when singing a song in the studio had nothing to do with vocal enhancers or punching in.

"Back in the day, we'd spend eight to 10 hours to get that song. We'd do it 25 times, and by the end, we'd all be crying because we gave it everything we had," she said. "Now, folks are singing into this electronic box and then do the same onstage. Things have gotten lazy."

As to her enduring career in clubland, Brown added, "I may not be rich and famous, but I'm still standing firm. I'm still here."

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

THIS WEEK @

Exclusive Album Reviews

Various Artists

"Ryde Or Die Vol. II"  
(Ruff Ryders/Interscope)

Ida

"Will You Find Me"  
(Tiger Style)

Process

"Shape Space"  
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## BET Joins BET On Jazz In Awards Show Telecast

The Billboard/BET on Jazz Awards are set to air on the BET and BET on Jazz networks on July 29th at 11pm EDT/8pm PDT. Thanks to the joint telecast, the ceremony will have a potential audience of more than 62 million homes.

Hosted by jazz great Herbie Hancock and singer/pianist Carol

Welsman, the awards will feature performances by Geri Allen, Eliane Elias, Kurt Elling, Allan Harris, Chuck Mangione, Ramsey Lewis, David Sanchez and a special appearance by Kenny G.

The 2 hour ceremony was taped on June 9th in Washington, D.C., as part of the Billboard/BET on Jazz Conference.



## New Name, New Look For Billboard Site

Billboard magazine is relaunching its popular Internet site with a new name, a new logo and a new streamlined look. The site, now called [Billboard.com](http://Billboard.com), will continue to offer both free and premium features for serious music fans and industry professionals.

"Our goal is always to provide Web readers with valuable information on music in the most user-friendly fashion," says Ken Schlager, VP of business development for the Billboard Music Group. "Now, the site's name and its URL are identical, making it easier to find and remember. At the same time, the site's layout has been simplified for easier navigation."

The site, at [www.billboard.com](http://www.billboard.com), has operated as Billboard Online since its launch in 1995. It has grown to be one of the best-read music destinations on the Web. Month after month it is among the



"stickiest" of music sites, with the average user-visit running close to 10 minutes, according to monthly data from Media Metrix.

Among the regular features on the site: Daily Music News, with updates throughout the day; exclusive album; weekly Hot Product reports and New Release schedules; a searchable database of artist tour dates; and an

early look at the Billboard charts. There's also plenty of multimedia content, including Billboard Radio, a unique weekly online chart countdown show; and Billboard Minutes, which provides streamed audio and video coverage of the week's biggest news stories.

Billboard.com's member service provides online access to the current issue of Billboard magazine and the daily Billboard Bulletin, as well as searchable archives of both publications.

## PERSONNEL DIRECTIONS

Melissa Subatch has been promoted to associate art director for the Billboard magazine promotions and marketing department in New York, where she will continue her role designing marketing materials for the publication and its special events.



SUBATCH

Subatch joined Billboard in 1988 as an assistant to the associ-

ate publisher. Following a promotion in 1990 to advertising services manager, she spearheaded Billboard's special events department for four and a half years. Subatch joined the marketing department as a senior designer in 1994. She has a degree in textiles and designs from FIT in New York.

# Ingredient For No. 1: Testosterone

THE JIVE LABEL COLLECTS its eighth No. 1 hit, as 'N Sync leaps into pole position with "It's Gonna Be Me." It's the boy band's first chart-topper, and it pips longtime rivals Backstreet Boys to the post by getting to No. 1 on The Billboard Hot 100 first. The biggest Backstreet hit to date is "Quit Playing Games (With My Heart)," which reached No. 2 in 1997. But 'N Sync is not the first boy band to reach the summit; aside from '80s sensations New Kids On The Block, 98° went to No. 1 in February, albeit as a featured act along with Joe on Mariah Carey's "Thank God I Found You."

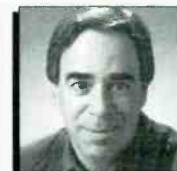
'N Sync follows Enrique Iglesias, Vertical Horizon, and matchbox twenty at No. 1. To find the last time there were four consecutive male acts at No. 1, you'd have to go back to the end of 1991. There were actually seven male acts in a row at the top of the chart, beginning with Michael Bolton ("When A Man Loves A Woman"). The reign continued with PM Dawn ("Set Adrift On Memory Bliss"), Michael Jackson ("Black Or White"), Color Me Badd ("All 4 Love"), George Michael & Elton John ("Don't Let The Sun Go Down On Me"), Right Said Fred ("I'm Too Sexy"), and Mr. Big ("To Be With You"). It was almost eight in a row, as Prince & The New Power Generation preceded Bolton with "Cream," but Rosie Gaines was the distaff member of the N.P.G.

You'd have to go back even further to find the last time there were three male groups in a row at the top of the Hot 100. In November 1988, the hat trick was performed by the Beach Boys ("Kokomo"), the Escape Club ("Wild, Wild West"), and Bon Jovi ("Bad

Medicine").

It may be a temporary setback, but after dominating the Hot 100 for most of the '90s, women have not been faring as well in 2000. Counting all of the songs that have advanced to No. 1 this year, women have ruled the chart for seven weeks, compared with 23 for the men.

Back to that Jive count for a moment: 'N Sync is only the second male group to take the label to No. 1 on the Hot 100. Billy Ocean gave the imprint its first three chart-toppers, followed by teen male quintet Hi-Five. R. Kelly was responsible for Jive's next two No. 1 singles, and then Britney Spears went to No. 1 in January 1999.



by Fred Bronson

ODE FROM BILLY JOE: That's what the "B.J." stands for in B.J. Thomas, and the Oklahoma-born singer is back on Hot Country Singles & Tracks for the first time in almost 14 years. "You Call That A Mountain" (Kardina) enters at No. 66, the first Thomas title to chart since "Night Life" peaked at No. 59 in the final quarter of 1986. Thomas' pop singles on the Scepter label did not chart country; his country run began in February 1975 with "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," which went to No. 1 at pop and country.

ADD SOME MUSIC TO YOUR DAY: William Simpson of Los Angeles notes that last issue's No. 1 act on the Hot 100, matchbox twenty, had the fourth-highest number in its name of any act to reach the top, after 112, Stars On 45, and UB40.

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
TOTAL	406,580,000	412,576,000 (UP 1.5%)	CD	301,502,000 337,712,000 (UP 12%)
ALBUMS	358,411,000	381,428,000 (UP 6.4%)	CASSETTE	56,086,000 42,829,000 (DN 23.6%)
SINGLES	48,169,000	31,148,000 (DN 35.3%)	OTHER	823,000 887,000 (UP 7.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,079,000	13,121,000	958,000
LAST WEEK	LAST WEEK	LAST WEEK
14,205,000	13,326,000	879,000
CHANGE	CHANGE	CHANGE
DOWN 0.9%	DOWN 1.5%	UP 9%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
14,751,000	13,126,000	1,625,000
CHANGE	CHANGE	CHANGE
DOWN 4.6%	NONE	DOWN 41%

	YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION			
	1999	2000	1999	2000
NORTHEAST	21,866,000	22,299,000 (UP 2%)	SOUTH ATLANTIC	76,942,000 78,856,000 (UP 2.5%)
MIDDLE ATLANTIC	57,045,000	58,109,000 (UP 1.9%)	SOUTH CENTRAL	64,285,000 64,563,000 (UP 0.4%)
E. NORTH CENTRAL	66,365,000	65,070,000 (DN 2%)	MOUNTAIN	26,982,000 28,364,000 (UP 5.1%)
W. NORTH CENTRAL	27,006,000	26,286,000 (DN 2.7%)	PACIFIC	66,088,000 69,030,000 (UP 4.5%)

ROUNDED FIGURES FOR WEEK ENDING 7/16/00

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

The Billboard/BET R&B/Hip-Hop Conference hotel rate deadline has been extended until July 30. To get the special conference room rate of \$200 per night, call the New York Hilton at 212-586-7000.

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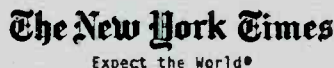
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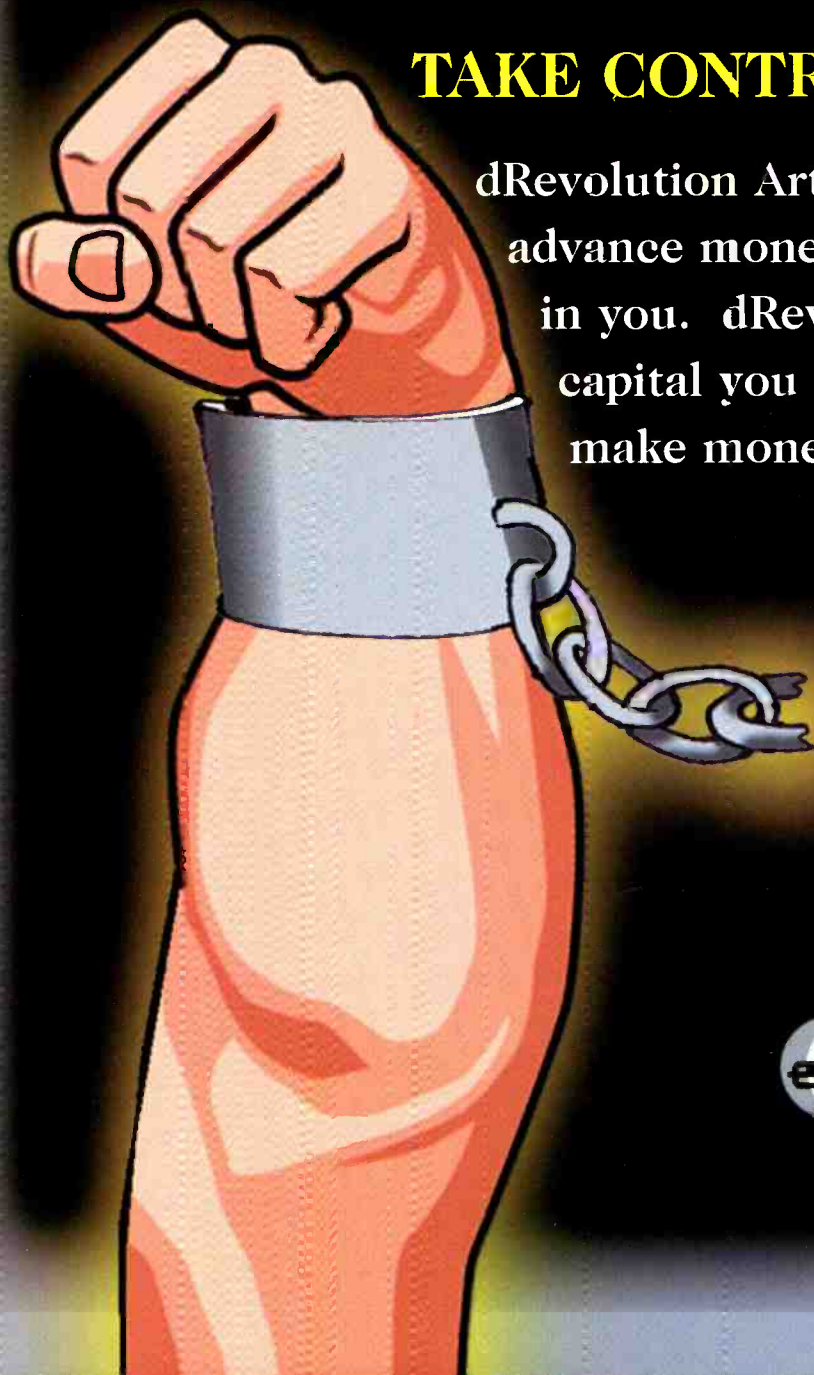
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