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JUNE 17, 2000

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A photograph of Dr. Robert Ossoff in an operating room. He is wearing a white lab coat and a blue surgical cap. He is smiling and holding a vintage-style silver microphone. In front of him is a white sign with the word 'WOW' written vertically in red letters. On his lab coat, his name 'Robert H. Ossoff, D.D., M.D.' and 'Otolaryngology' are printed. He has a name tag and pens in his pocket. The background shows surgical lights and medical equipment.

Dr. Robert Ossoff  
Vanderbilt Voice Center

"My father and I listened to the Grand Ole Opry when I was growing up in Massachusetts. Now I live in Nashville and go to the show whenever I can. It gives me a wonderful sense of well-being."

Robert H. Ossoff, D.D., M.D.  
Otolaryngology



A photograph of Anne Collie, a visual artist, in her studio. She is smiling and holding a vintage silver microphone. She is wearing a red and white checkered sleeveless top and a silver bracelet. In the foreground, she holds a white sign with the letters 'W S M' in red, with a 'G' partially visible below. The studio is filled with art supplies, including brushes, a palette, and framed paintings. A desk lamp is visible on the left side of the frame.

Anne Collie  
Visual Artist

"The Opry is an art form. It's filled with vibrant color and intriguing contrasts. And like the best art, it inspires me. It's one of those places I never go without my camera."



# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 17, 2000

## Analysts Grapple With Napster

### Wall Street Weighs Piracy's Impact On Music Companies

BY BRIAN GARRITY

NEW YORK—The rise of Napster and its clones, which allow for networks of Internet users to swap unencrypted music files without paying for them, has sparked a debate among music analysts on Wall Street over just how to account for piracy in future financial projections of the media companies that own the copyrights.

Thus far, popular sentiment in investment circles is to leave the piracy question alone until more concrete evidence emerges. But one leading music analyst, Michael Nathanson of

Sanford C. Bernstein & Co., is now figuring revenue losses from consumer use of services like Napster into his models for industrywide performance, as well as for the company



NEWS ANALYSIS

he tracks, EMI Group.

Nathanson projects that, should usage of Napster and Napster-esque programs go unchecked, by 2002 as much as 16% of all U.S. music sales, or \$985 million, will be lost to Web piracy. Meanwhile, he has reduced his 2001 price target for EMI by 58 pence (89 cents) per share to account for piracy risks.

"The industry has been and con-

tinues to be slow in bringing both encrypted CDs and digital music to market, while online piracy expands rapidly," Nathanson stated in a recent note to investors.

Nathanson expects industrywide piracy losses to decline to 2% of sales, or \$201 million, in 10 years, as the percentage of secure CDs on the market increases. (Nathanson estimates that 34% of all CDs sold will be encrypted by 2003 and will account for 96% of all sales in 2009, up from 0% today.)

But in the meantime, he expects revenue losses to mount. And should the industry actually lose its lawsuit against Napster, Nathanson says, the negatives of Internet piracy would outweigh the upside of profits derived from digital delivery.

(Continued on page 98)

## Puente's Life, Artistry Praised By Admirers

BY RAMIRO BURR

SAN ANTONIO—Tito Puente was undoubtedly one of the towering figures in the evolution of salsa and Afro-Cuban jazz music. But beyond his contributions, Puente is also being remembered by friends and admirers within the music industry as a sincere, dynamic individual who affected all those around him.

"Tito Puente, through his immortal music, his charming charisma, and service to others not only became a pioneer but was an inspiration for artists and music lovers alike," says producer/manager Emilio Estefan. "If anyone knew how to live life, it was Tito. What more wonderful way to live life than doing what you love."

"This certainly is a great loss to the world of music," says José Feliciano. "I personally have memories of listening to Tito Puente that are now



PUENTE

a cherished part of my childhood. We must try, at this time, to reflect on the joy that his music gave us, rather than of his passing."

"It will forever be painful knowing I will never see him walk through a door and fill up a room again," says salsa/pop singer Marc Anthony. "But at the

(Continued on page 99)

## Asian Confab Eyes Digital Future

BY STEVE McCLURE and ADAM WHITE

HONG KONG—The technological, commercial, and ethical issues swirling around music's future on the Internet dominated the third annual MTV/Billboard Asian Music Conference (AMC) June 2 in Hong Kong, but a mid-event assembly of four of Asia's most popular artists cut through the complexities in clear, compelling terms—and struck a hugely popular chord with the audience of 300-plus industry professionals.

In answer to a delegate's question about how the Internet provides new ways for artists to access music fans worldwide, Asian pop superstar Jacky Cheung declared, "It's not

(Continued on page 100)

## Young Black Blues Artists On The Fringes

### Traditional-Style Performers Find That Trends Are Against Them

BY CHRIS MORRIS

LOS ANGELES—Prevailing trends among contemporary blues record buyers—from teen fans of guitar-driven blues/rock to graying African-American consumers who favor soul/blues sounds—have apparently conspired to commercially marginalize a younger generation of black blues performers.

Billboard's 15-position Top Blues Albums chart this issue reflects a persistent picture of the genre. Most of the slots are filled by established icons like B.B. King (represented by three titles), the late Stevie Ray Vaughan (who also occupies three positions), Eric Clapton, and Etta James—or by young, white blues/rock phenoms such as Kenny Wayne Shep-

herd, Jonny Lang, and 14-year-old Shannon Curfman.

The late soul/blues star Johnnie Taylor, who died May 31, takes No. 1 with his last album, "Gotta Get The Groove Back." Another popular soul/blues act, Waldox's Mel Waiters, stands at No. 9 with "Material Things."

Not a single slot on the chart this issue is occupied by an African-American traditional blues performer under the age of 45. That case has held true for every Top Blues Albums chart published so far this year.

Stefan Koch, blues buyer at 300-store Borders Books & Music in Ann Arbor, Mich., says, "These younger, serious blues artists—like a Corey

(Continued on page 100)



COPELAND



HART



## New Devices Aim To ID Songs On Radio

BY MARILYN A. GILLEN

NEW YORK—A major consumer-electronics company and a venture-capital-funded San Mateo, Calif., start-up both plan to bring to the U.S. market in July palm-size devices designed to allow holders to "bookmark" songs heard on the radio.

Users later upload the data into their computers, where they are presented with the song and album title, artist, and audio sample—

SONY

as well the opportunity to purchase the song or album from participating online retailers.

Both Sony Electronics' eMarker and Xenote's iTag are aimed at bridging the offline and online worlds, their creators say, as well as solving a longstanding problem for music fans and music labels alike:

(Continued on page 99)

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IN THE NEWS

MTV Makes Executive Shifts; BMG Licenses Its Catalog To Online Firm  
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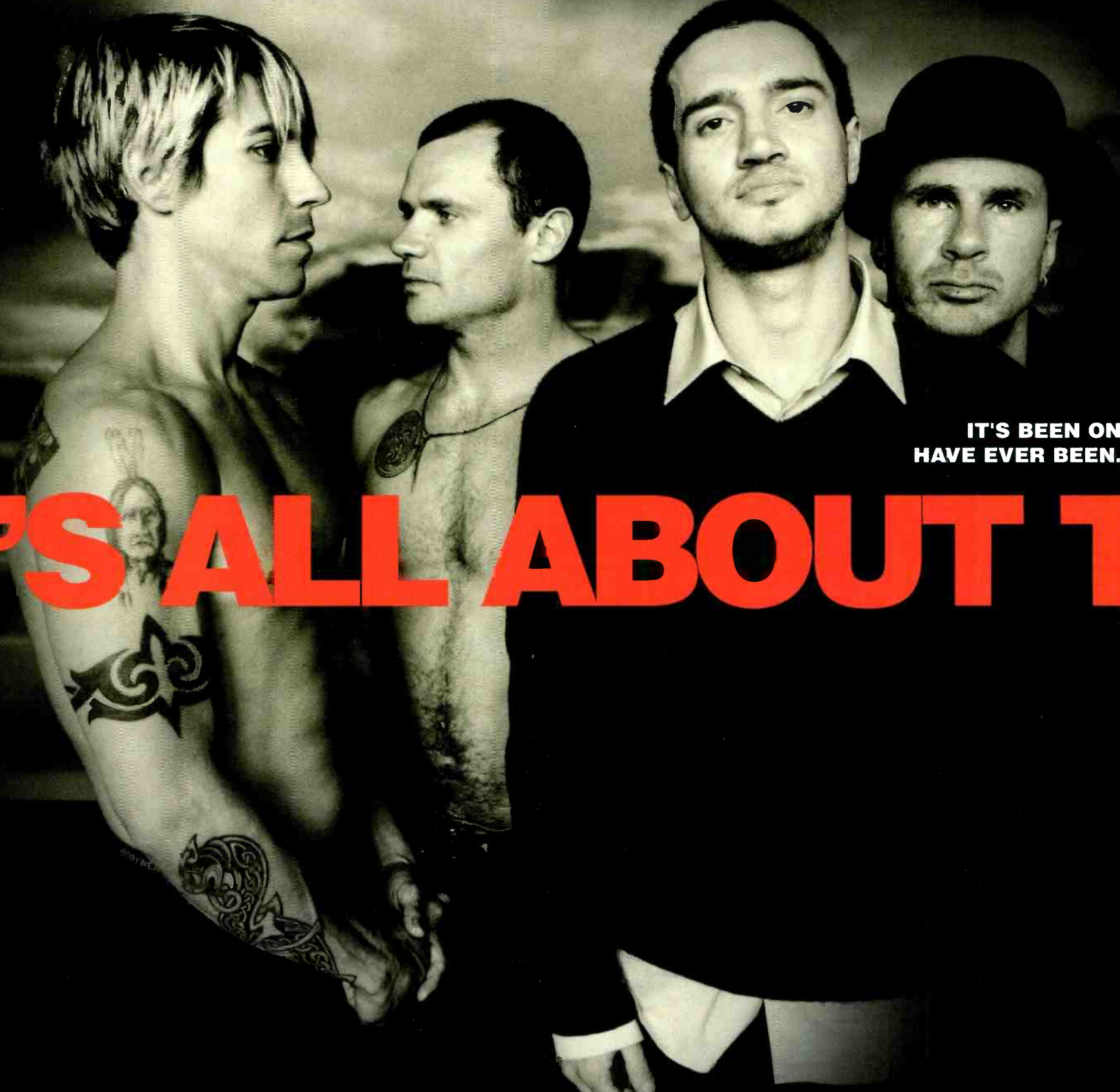
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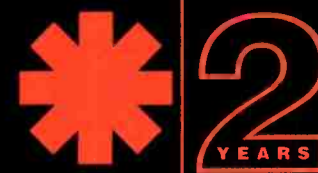


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- \* Californication's two singles, "Scar Tissue" and "Otherside," have combined for a record-breaking 29 weeks at #1 on Modern Rock Radio! That's more than half a year! "Scar Tissue" holds the all-time record with 16 weeks at #1! "Scar Tissue" also set the record for most weeks combined at #1 on the Modern Rock and Mainstream Rock monitor charts with 7 weeks. "Scar Tissue" went Top 10 on the Billboard Hot 100 Singles Chart, and "Otherside" went top 15.
- \* The Chili Peppers took home a Grammy® for Best Rock Song for "Scar Tissue" and won an American Music Award for Favorite Artist in the alternative music category!
- \* The Chili Peppers' tour has been sensational! They headlined Big Day Out in Australia and New Zealand, and the Reading and Leeds Festivals in Great Britain. They sold out their arena tour in South America, played in front of 200,000 people in Red Square and sold out their entire Japanese tour including three nights at the Budokan! The Chili Peppers will remain on tour in the US through 9/22!
- \* The Chili Peppers were just on the cover of Rolling Stone (April 27th issue).

Or deck: Look for the title track "Californication" going for adds June 13th. But in the meantime, check out the stations that couldn't wait: KROQ in Los Angeles, K-Rock in New York, LIVE 105 in San Francisco, KNDD in Seattle, Q101 in Chicago, WHFS in Washington D.C., 91X and KIOZ in San Diego, WMMR in Philadelphia and WXTM in St. Louis!

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6/20	Indianapolis, IN	Egyptian Room	WRZX
6/21	Cincinnati, OH	Bogart's	WEBN
6/22	Columbus, OH	Newport Music Hall	WAZU
6/23	Detroit, MI	St. Andrew's Hall	WRIF
6/25	Worcester, MA	Palladium	WBCN
6/27	New York City	Irving Plaza	WXRK
6/28	Washington, DC	9:30 Club	WHFS
6/29	Philadelphia, PA	Electric Factory	WYSP

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# Time Traveling With Robert Johnson & Son

Sometimes the history of the blues seems like the scattered remnants of a poker game after the players have made a sudden exit. In this instance, the chief wagerer was bluesman Robert Johnson, and what's left behind is diverse evidence of a bold gamble against time—including certain previously undiscovered bids for posterity.

"I've heard his music through the years, but I never knew him that well," says Claud Johnson, the 68-year-old son of the legendary Johnson, "because I had never seen him but twice, and that was at an early age; I was just a kid. He was a clean-cut guy; that's about all I can remember about him, but I didn't get the chance to be with him, because he and my mom wasn't married."

Johnson's mother was the late Virgie Jane Smith Cain, and Claud, a former truck driver who now resides in Crystal Springs, Miss., was legally recognized by Leflore County Chancery Court Judge Jon Barnwell in October 1998 as the bluesman's sole heir. "Over the years, I never did know very much about him," Johnson's son says sadly. "And he just went out of my life, and the next thing I heard he had gotten killed [Robert Johnson was poisoned in 1938]. And that's about it, but I've always listened to his music." And much like Claud himself, surviving aspects of Johnson's complex legacy continue to surface.

The latest artifacts in question are a half-dozen one-sided, untrimmed 10-inch 78-rpm discs made of laminated shellac. Dating from the mid-1940s, they have faded white labels affixed to their centers whose blue-printed words read "Test Pressing Property of Columbia Recording Corporation." Below that text are hand-scratched song titles: "Ramblin' On My Mind," "Drunken Hearted Blues," "Stop Breakin' Down," "Love In Vain Blues," "Milk Cow's Calf Blues," and "Travelin' Riverside Blues." Each of these aged lacquer documents weighs exactly 13 ounces, or roughly the heft of a deck of cards with all the deuces, jacks, and jokers removed.

Most intriguing of all, however, is the last of these worn discs, which in the upper left is missing a chunk that is about the size of guitarist Johnson's own distinctly slender thumb. Fortunately, the damage to the 78 long-player falls a hair's breath nigh of the lead-in grooves at the start of the recording itself. Thus no harm has been done to the music the rare disc preserves: a previously lost first take by Johnson of (as it's formally titled) "Traveling Riverside Blues" during his June 20, 1937, session in Dallas for the American Record Co.

This recently rediscovered first take, found on a set of reference pressings obtained on June 5, 1997, by the Library of Congress from the private collection of National Medal of Arts scholar/archivist Alan Lomax, can now be seen and heard today by visitors to the "American Treasures Of The Library Of Congress" exhibit at the library. And, of course, the existence of this earlier run-through of "Traveling Riverside Blues" (a song notorious for the salacious "You can squeeze my lemon/Til the juice run down my leg" passage that prevented its release at the time) means that "Robert Johnson: The Complete Recordings," the boxed set of 41 known tracks issued in 1990 as part of Columbia's excellent "Roots 'N' Blues" series, is historically obsolete, since it lacks this unique rendition of "Traveling Riverside Blues." However, the track was a bonus on the remastered "King Of The Delta Blues Singers" (Columbia/Legacy) issued in the winter of 1998, and a Columbia spokesman anticipates an update at some point of the boxed set itself. But how the track managed to endure at all requires explanation.

"The test pressing, we don't think that was pressed until [Alan] Lomax and [Columbia A&R executive/producer George] Avakian asked for them in the '40s," explains Samuel S. Brylawski, head of the recorded-sound section of the Library of Congress. "Basically, when you're of the stature of Avakian, who was a protégé of John Hammond and other legendary producers, you might be up at Columbia Records and you'd go through their index of what masters they made or might be storing. You'd get to a card that says, 'Robert Johnson. 'Traveling Riverside Blues.' Two Takes.' And you'd call up the pressing plant and say, 'Strike me some pressings of these recordings.' These guys were working for Columbia at the time, so they were under order to do it to find things for reissue."

It was by this means that Avakian and then Lomax came into possession of copies from the original masters of the aforementioned six tracks. But the master of the initial take of "Traveling Riverside Blues" vanished thereafter, so this reference pressing off the original stamper is all that appears to exist. Lomax himself, who has since suffered a debilitating stroke, had forgotten he owned a copy of the track, and its historic re-emergence wasn't ascertained until Anna Lomax Chairatakis, Lomax's daughter, sold the six pressings to the library for the modest fee of \$10,000, which was used to fund a formal inventory of Lomax's own career-long accumulation of field recordings, personally produced sessions, and acquisitions like the Johnson test pressings.

While visiting the basement archives of the Library of Congress in June, this writer was asked to put on white cotton protective gloves before physically handling the Johnson test pressings, and repeated listenings to a superb tape transfer of the first take of "Traveling Riverside Blues" (done in 1998 by library audio expert Michael Donaldson) reveal the unreleased rendition to be far more tentative in guitar technique and hesitant in vocal attack than one normally expects from a Johnson performance.

This first take opens with bleating melancholy notes akin to birds crying against the twilight, but this version is much less free in its guitar filigrees and overall confidence than the version available on "The Complete Recordings." The loud bluster; proud defiance, and synopated glide of the familiar second take are absent here,

and Johnson's meeker; more pensive reading features variant lyrics, with Robert singing, "She got a *lien* on my body, now, a *mortgage* on my soul"—metaphors he would later transpose on take No. 2. Also gone are Johnson's normally abundant flashiness and showmanship—qualities that distinguished him from less ambitious blues contemporaries who failed to grasp the possibilities of popular advancement via sound recording. Instead, one hears a more vulnerable Johnson, slightly anxious and uncertain, as he prepared his art for wider consumption.

Johnson's shy son evinces the same vulnerabilities as he explains himself to the world. "I was born on Dec. 16, 1931, in Lincoln County, Miss.," says Claud, who confesses he doesn't play any instruments, "but I have kids that do. I have five children, and I got a son, Gregory, who blows saxophone, and my grandson plays the keyboards.

"I was a truck driver, and I drove for 27 years, but I retired about 13 months ago," adds Johnson. This was at the point he was awarded \$1.3 million in his father's back royalties in a courtroom in Greenwood, Miss., the same town where his dad died. As for future recordings from the Johnson family, he says, "My grandson Kevin Johnson recently went to Chicago, three to four weeks ago, and recorded some music. "It was spiritual songs," Johnson emphasizes.



by Timothy White

## LETTERS

### MAP, FTC, AND INDIE RETAIL WOES

With record-breaking sales and tremendous amounts of cash available for billion-dollar acquisitions, labels had none available to lobby against the elimination of minimum advertised price (MAP) policies? The Federal Trade Commission's principal argument against MAP has been that it restrains trade and hinders competition. Did no one argue that the playing field in the music industry has never been level and is now fully weighted against the little guy? Recently the labels boosted strong-selling catalog titles from an attractive midline price point to a whopping \$17.98-\$18.98 list. Record clubs continue to drive home the impression that our product is worth only pennies. Packaged within music we sell are enticements for our customers to circumvent our stores. And how the track managed to endure at all requires explanation.

dollars from majors to help sell *their* titles, to get any new major-artist promos for in-store play, to obtain value-added items of limited-edition pieces like Borders gets, or to compete with Internet retailers who carry no on-hand inventory? Forget it!

Larry Cohen, president  
In One Ear Entertainment Ltd.  
Salem, Mass.

### MIAMI, NARAS, AND CUBAN MUSICIANS

Contrary to an article ("Greene Plans To Make Latino Grammys A Worldwide Event") in the April 22 issue of Billboard, the [National Academy of Recording Arts and Sciences] is not embarrassed by the Miami Cuban community. Rather we believe the actions of the Miami political community of not allowing Cuban artists to perform in Dade County are

an embarrassment to our strongly held belief that the arts are a bridge to unify people, not another tool of hatred and division.

Michael Greene, president/CEO  
National Academy of Recording Arts and Sciences  
Santa Monica, Calif.

### COPYRIGHT TO NOAH WEBSTER'S EARS

Timothy White's piece about artists and Noah Webster (Music to My Ears, Billboard, May 20) was top drawer, erudite, and right. The Recording Industry Assn. of America pulled a fast one, and it makes the industry look bad. We scream about digital piracy, and then we turn around and screw artists—the people who make the essential ingredients.

Ted Rosen, managing partner  
West Penn World Wide  
New York

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



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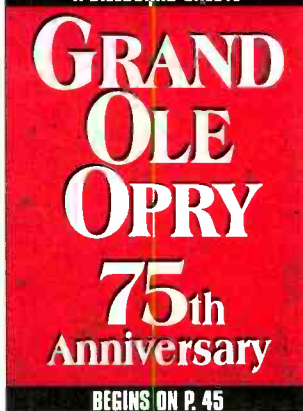
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**U.K.'s AIM Reaches Out To MP3.com, Napster**

**BY GORDON MASSON**

LONDON—The Assn. of Independent Music (AIM) has written to MP3.com and Napster in an effort to ensure that the interests of nearly 400 independent U.K. record companies are heard. The "without prejudice" letters were written to Hank Barry, interim CEO of Napster, and Michael Robertson, CEO of MP3.com, and are signed by AIM legal counsel Helen Smith on behalf of CEO Alison Wenham.

Wenham politely requests information about any activities involving AIM members' artists, but she also expresses an interest in using the two controversial Internet-enabled systems in future licensing deals. The letters name such indies as Beggars Banquet, Warp, V2, XL, Snapper, Gut, Mute, Ministry of Sound, and Telstar and states that AIM members are concerned that Napster and MP3.com may be infringing on the rights of the indies.

In the communiqués, AIM stresses that rights infringement is not just an issue that affects the major record companies but one that harms any rights owner, regardless of that label's size or nationality.



AIM asks MP3.com's Robertson to treat U.K. indies' repertoire the same way it treats that of the majors. A similar plea is made to Napster, as Barry is asked to apply guidelines to the U.K. indies similar to those now in place for Recording Industry Assn. of America members.

A list of AIM members also has been provided to Napster and MP3.com. Both Barry and Robertson have been asked to provide details of all tracks and acts that may have been distributed on their Internet-distributed services, to immediately remove any infringing material, to refrain from using any material without permission in the future, and to propose an offer of compensation for any AIM member's material that has already been used without authorization.

However, AIM suggests that the U.K. indies are ready to discuss the possibilities of using Napster and MP3.com for certain Internet-based licensing arrangements—without prejudice to those indies' rights in respect to any past, present, or future infringements.

At press time neither Robertson nor Barry had responded to inquiries on their views of the AIM missives.



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# EMI Holders Likely To OK Warner Deal

## Sticking Point Could Lie With European Competition Authorities

This story was prepared by Adam White and Gordon Masson in London and Kai R. Lofthus in Oslo.

This month's vote by EMI Group shareholders on the company's proposed merger with Time Warner will almost certainly go in favor of it, given the high proportion of institutional investors clamoring for the deal, according to analysts.

However, uncertainty remains over the European Commission's view of the merger, as the deadline for the first Warner EMI Music investigation looms large.

The commission's merger authority concludes its ongoing phase one review of the proposed deal June 14. That deadline will signify the end of a one-month probe into the transaction but most likely will trigger the start of a phase two review, which could take up to an additional four months.

Lorna Tilbian, media analyst for London-based WestLB Panmure, believes that the EMI shareholders vote is as good as rubber-stamped. "I think EMI has sold the idea of the special dividend, and beyond that there is a 250-million-pound [\$380.4 million] cost they can take out, so I think the vote will go through from an institutional point of view."

Michael Nathanson, research analyst with New York-based Sanford C. Bernstein & Co. Inc., agrees. "As of last year, 113 [shareholders] owned

76% of the company. Those owners mostly are large corporations, and there is a very low amount of small shareholder interest."



EMI shareholders will be asked to approve the Warner EMI Music merger June 26 at a general meeting at London's Le Meridien Waldorf Hotel (*Billboard* **Bulletin**, June 6). Investors received a 220-page document, in which EMI Group chairman Eric Nicoli declares that the formation of Warner EMI Music "is the best strategic route" for the British

company and contends that it creates more value for shareholders than "any other available options."

He also says it gives them an investment opportunity "as we enter potentially the most exciting and dynamic phase in the history of the music industry."

Nicoli also notes "the short- and long-term value" that the merger creates. He cites such benefits as the special cash payment of 1 pound (\$1.52) per ordinary share following closing of the deal; 50% of the value deriving from the 250 million pounds (\$380.4 million) of expected annual synergies; (Continued on page 109)

## Bertelsmann Launches Group To Focus On Global E-Commerce

BY WOLFGANG SPAHR

GUETERSLOH/HAMBURG—Bertelsmann AG is pooling its E-commerce activities and increasing its electronic trading efforts in a bid to become the global leader in this media. The new Bertelsmann E-commerce Group will be headed by president Andreas Schmidt, previously managing director of AOL Europe.

The new group, which will be headquartered in Hamburg and New York, is divided into five segments. The first three are E-commerce, M-commerce (mobile commerce), and B-commerce (broadband commerce)—which collectively are Barnesandnoble.com and Bertelsmann Online (BOL) and the Bertelsmann Broadband Group.

In addition, the E-commerce Group will invest in the development and expansion of new technologies and brands via its own venture-capital fund (BeCG Ventures). Finally, the global alliances among Bertelsmann and America Online (AOL) and TerraLycos will be bundled and further developed by the Strategic Alliances Division.

Thomas Middelhoff, Bertelsmann chairman/CEO, tells *Billboard*, "Today, Bertelsmann is one of the largest content providers of the analog media world. [We also have] one of the leading content providers in the digital media world. Bertelsmann is digitizing its content and offering it to customers through all available platforms all over the world. Our vision is to have Bertelsmann's content everywhere."

According to Bertelsmann's projections, four years from now 13% of all purchases of books, videos, and CDs in German households will be made through the Internet. By 2014, this number will have risen to almost one-third of all media purchases. In the U.S., approximately 28% of all media purchases will be made through the Internet as early as 2004. Ten years from now, this number will increase to 42%, Middelhoff adds.

E-commerce via the Internet, and in the future via mobile telephones and broadband technologies (e.g., TV cable networks), forms Bertels-

mann's strategic thrust. Middelhoff believes this sector will provide an opportunity to distribute the group's existing media content (books, music, film, newspapers, and literature) on a digital basis to optimum effect.

Bertelsmann already is second only to global market leader Amazon.com in the U.S., via its stake in Barnesandnoble.com, and is in the same position in Europe thanks to BOL, but Middelhoff's goal is to achieve global market leadership for media content.



Bertelsmann now has contact with 45 million customers via books and music clubs as well as subscriptions. The company also claims access to about 200 million customers via its alliance with AOL—the world's largest Internet service provider—and Internet provider TerraLycos. Bertelsmann decided to sell its share in AOL Europe to the U.S. parent in the spring and simultaneously agreed on a strategic alliance with AOL. This was followed in May by the partnership with TerraLycos to expand into the high-growth Latin American market.

The E-commerce Group is part of a planned Bertelsmann Direct division, in which multimedia, club, and direct-customer business will be pooled under the aegis of board member Klaus Eierhoff. Schmidt will become a member of the division board.

"The group is the only E-commerce business to cover all major distribution channels via the Web, wireless communications, and broadband/cable/TV," says Middelhoff. "Successfully setting up worldwide E-commerce operations over the Internet, wireless communications, and broadband technologies enjoys highest priority at Bertelsmann. To this end, we will resolutely set up new platforms, deploy and develop cutting-edge technologies, and build new brands."

A spokesman says there are no plans to float the new Bertelsmann E-commerce Group on the stock market.

## IFPI, MPA Join Forces To Fight Global Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI), and Jack Valenti, chairman/CEO of the Motion Picture Assn. (MPA), signed a landmark agreement June 6 to share resources in the fight against optical disc piracy.

In an exclusive interview June 5, Berman and Valenti told *Billboard* that it's just common sense to pool their anti-piracy programs.

"We've found that at any one time, pirates could be producing movies or could be producing recordings," says Berman. "We're fighting exactly the same group of increasingly sophisticated people, and they're producing products for export—it's been globalized. So it makes sense to work more closely together."

"One example of this," he adds, "would be in Estonia, where the MPA had opened an operation where we found—based on everything our Finnish national group was telling us—that there was a serious problem, where people would go to Estonia and into the marketplace and bring back thousands of pirate CDs on the ferry [to Finland]. So we decided, rather than going out and create our own operation there, we would co-fund the existing anti-piracy operation."

Says Valenti, "We sat down with our top people all over the world and

said, well, IFPI can do a better job in these certain countries and MPA can do a better job in these other countries, so then rather than doubling resources in places where there's a division of labor, we decided to pool them and make these efforts more efficient."

Both groups organize their anti-piracy efforts the same way—by regions. There are regional directors for Western and Eastern Europe, Latin America, and Asia, with deputies and teams of investigators working in each country, along with indigenous law enforcement officials.



BERMAN

The groups also both hire top people. For example, says Valenti, among the officials coordinating the regional international anti-piracy efforts of the two groups in 41 countries are former senior officials of Scotland Yard and of the Japanese and Hong Kong police departments. "Hardened career professionals," he says.

Berman and Valenti say that because the risks are low and profits big, organized crime is making inroads (*Billboard*, April 8).

"There's no question," says Berman. "We've increasingly found that (Continued on page 103)

## Labels, MP3.com May Soon Settle, Then Collaborate

BY EILEEN FITZPATRICK

LOS ANGELES—With the major labels and MP3.com apparently on the brink of settling the copyright-infringement lawsuit filed by the Recording Industry Assn. of America (RIAA) on the labels' behalf—and MP3.com close to two major licensing deals—the Web site is clearing some significant hurdles on the way to legitimacy.

Investors apparently thought so: MP3.com's stock closed at \$16.88 on June 7, the day news of the pending settlements broke, up more than 45% from the previous day's close.

Sources indicate that MP3.com will pay approximately \$100 million to settle the copyright-infringement charges, a figure originally rejected by the company last month. The damages will be distributed among the plaintiffs.

The figure would make a dent in MP3.com's cash reserve, which the company has said totals more than \$369 million.

"That will be an amazingly good deal for MP3.com," says Forrester Research music analyst Eric Scheirer of the reports of a settlement. "And it sets the stage for (Continued on page 103)

## Retail Awaits Page/Crowes

BY ED CHRISTMAN

NEW YORK—When the Jimmy Page & the Black Crowes live double-album was first released last February exclusively through online company Musicmaker.com and E-tail affiliates, most music specialty merchants were furious and said they wouldn't carry the album when it was released to stores.

Now, with TVT Records planning to release the album July 4 in North America and Australia through brick-and-mortar retailers (*Billboard* **Bulletin**, June 7), some of those merchants are beginning to rethink their positions, although it's clear they still harbor resentment for being cut out of the loop on the front end.

Dick Odette, senior VP of music merchandising at Minneapolis-based the Musicland Group, says he initially passed on buying the album. "But then I had discussions with TVT, and I told them if they gave me a different package than the one offered on the Internet, I would pick it up."

TVT has worked hard to come up with a different package for stores, according to Paul Burgess, senior VP of marketing at the New York-based label. The album, which is mainly live versions of Led Zeppelin classics and covers of chestnut blues

tracks (Music to My Ears, *Billboard*, Oct. 30, 1999), will have all-new artwork and one additional song, a cover of Willie Dixon's "Mellow Down Easy."

Moreover, it will be an enhanced CD with footage of the boys playing at the Greek Theater in Los Angeles last year, including rehearsal and backstage clips. It will also have an exclusive photo gallery.

The album—which will still carry the main title of "Live At The Greek" but will lose the "Excess All Areas" subtitle—will have a \$24.99 list price and a wholesale boxlot price of \$16.10. The label is offering merchandisers a 5% buy-in discount until street date.

Musicmaker.com, which released its version of the album Feb. 29, charges \$17.99 plus \$4.95 for shipping. The online company has consistently declined to reveal how many it has sold, but sources put the total in the 30,000- to 50,000-unit range.

Initially, Musicmaker was going to have the album exclusively through October; but in order to achieve the reported \$1 million advance sought by the Crowes and Page, the respective managers of the band and the guitarist apparently had to rethink (Continued on page 109)







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## Euro C'right Directive Accord Good News For WIPO Treaties

BY KAI R. LOFTHUS

OSLO—Long-awaited enhancements to European and international copyright legislation are on the horizon with European Union (EU) agreement on the substance of a directive on copyright. (*Billboard Bulletin*, June 8).

At a June 7 meeting of the EU's permanent representatives committee, the 15 member states established common ground on the Directive on Copyright and Related Rights in the Information Society.

That significant accord, which protects intellectual property rights in the digital arena, now opens the door to a speedy passage by Europe's Council of Ministers, who, because of the common position, now can simply adopt the legislation without debate.

If the political timetable holds water, the EU statute, also referred to as the Copyright Directive, may

become reality by year's end.

Moreover, and no less important, it paves the way for the ratification of the two Internet treaties of the United Nations' World Intellectual Property Organization (WIPO), scheduled for implementation before the end of 2001.

The exact structure of the legal provisions in the Copyright Directive was still being finalized at press time.

The International Federation of the Phonographic Industry (IFPI) declined comment, since no details could be retrieved from the EU. However, it is believed that the wording broadly reflects the intentions of the WIPO treaties.

An EU spokesman describes the directive as "an agreement of substance" and adds that "[it] is based on a high level of protection, where rights holders by means of technological measures are entitled to pro-

(Continued on page 108)



## Simmons Gears Up For Launch Of 360hiphop.com

BY GAIL MITCHELL

LOS ANGELES—With the lofty goal of becoming the ultimate "destination point on the Internet for all things hip-hop," entrepreneur Russell Simmons' 360hiphop.com officially launches June 20. Simmons is chairman of the new venture; overseeing the site's creative direction are chief creative officer Selwyn Seyfu Hinds and senior VP of creative technology Mark Hines.

During the last several months, a revamped BET.com, UBO.net (Urban Box Office), and other lifestyle-oriented sites have logged on to attract their share of the lucrative hip-hop audience. But Simmons—acknowledging the synergy his multifaceted Rush Communications empire brings to the table—has no fears concerning the competitively expanding Web-scape or 360hiphop.com's potential.

"The first thing is access," says Simmons when asked about the site's competitive advantage. "I have first-hand experience and relationships in every area where hip-hop has had a real effect: music, fashion, television, film, and advertising. We're in all the businesses that hip-hop affects in a serious way, which gives 360hiphop a greater opportunity.

"Add to that the fact that I've surrounded myself with people I feel are the brain trust in hip-hop. Among them are Selwyn Hinds and Mark Hines, who are two of the premier creative people in this industry, from the standpoint of content and technology. When you move through our site, it will be the most interactive and most fun, something you'll be able to feel and experience. 360hiphop.com has a lot of the best

talent, technology, and the most access. And that's how we're going to win."

The idea for the site was formed this past August by Simmons and an investor group that includes industry notables (Will Smith, Tyra Banks) and businesspeople. In the weeks leading up to its official launch, 360hiphop.com has announced two major alliances.

HomePage.com will be the exclusive provider of personal home pages for the site's audience. And 360hiphop.com and Brilliant Digital Entertainment—a Los Angeles firm that specializes in 3D animation software and interactive broadcasting—are financing the establishment of a joint-venture studio that will develop hip-hop content for the Internet. Based in Los Angeles, the venture



tells *Billboard*. "At that time I was not really missing [the music industry] and the offers were not so appealing, but the Startle offer was a blend of the [future] and still the brick-and-mortar business—a good strategy—so that excited me."

*'The benefit that Jan gives us is that he has actually run a major global record company'*

— BARRY WATTS —

Meeting with Startle CEO Barry Watts and fellow board members Jeff Heath and Tony Prior, Cook says he was impressed that people from the music industry, and in particular music publishing, were involved with the company.

Watts explains that Startle's main business at the moment involves digitizing music and storing it in a library system for easy retrieval. The company's clients include EMI, Universal, and BMG, as well as Amazon.com, Jungle.com, nme.com, supermarket chain Tesco, mobile telephone giant Vodafone, and the BBC.

"Record companies are now dealing with brand-new retailers—people like Internet retailers, [wireless application protocol] telephones, interactive broadcasters—and there are now many different ways of selling music to a consumer other than just traditional brick-and-mortar retailers," says Watts.

"Then you also have the digital delivery of music, where record companies are going to need to outsource an element of the production in digitizing and creating the archives to allow them to actually deliver that music securely," he adds. "Startle is building a management team that will work with the record companies and work with the content owners to help them develop the right systems to deliver music in digital form."

Startle plc was formed in December 1999 following a management buyout from Telstar with 30 million pounds (\$45.8 million) in venture capital from 3i and Botts & Co. Startle already claims a turnover of 65 million pounds (\$99.2 million). Other Startle products and services include a digital jukebox, a digital radio, and online delivery of library music to the broadcast and media industry. The company plans to open an office in New York this year and also, with Cook's help, has ambitions to expand globally.

"On the physical delivery side," Watts says, "we see that record companies are going to have to think about how they are delivering to Internet retailers. That's a very complex process—the record companies are dealing with individual orders of single lines in very low quantities—so we are talking with the major record companies at the moment about how Startle may become an

(Continued on page 98)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Rodolfo Lopéz Negrete is promoted to senior VP of Latin for BMG Entertainment in Miami. He was managing director of BMG Mexico.

Jeb Hart is promoted to senior VP of worldwide marketing for Sony Classical in New York. He was senior VP of U.S. marketing.

Sharon S. Tunstall is named senior VP of human resources, North America, for the Universal Music Group in Los Angeles. She was VP of human resources for the Times Mirror Co.

Harris Sterling is promoted to senior VP of Madacy Entertainment Group in Springfield, N.J. He was VP of sales and marketing.

Fred Croshal is promoted to GM of Maverick Recording Co. in Los Angeles. He was head of sales and



HART



TUNSTALL



CROSHAL



IMBER



EVANS



QUOCK



BEN-MEIR



TORCHIA

marketing.

Mitchell Imber is named VP of sales for the Island/Def Jam Music Group in New York. He was VP of sales at Universal Special Markets/Polymedia.

Patrick Edmonds is named VP of special projects for SFX Alphabet City/Madacy Entertainment in New York. He was A&R for special projects and soundtracks for Tommy Boy Music.

Nu Gruv Alliance promotes Ciara Stephens to VP of marketing and promotions and Cory Brown to VP of sales and distribution in San Francisco. They were, respectively, director of marketing and promotions and director of sales and distribution.

Camille Evans is named director of marketing for Jive Records in New York. She was director of marketing for Interscope Records.

Robert Gurich is named director of national sales for Madacy Christian Music Group in Nashville. He was VP of sales for Integrity Music.

Wendy Quock is promoted to manager of international for Universal/Motown Records Group in New York. She was assistant to the chairman.

Lexi Ben-Meir is promoted to manager of artist development for MCA Records in Santa Monica, Cal-

ifornia. She was an assistant in the publicity department.

Karen Naff is promoted to manager of creative services for Mercury Nashville in Nashville. She was coordinator of creative services.

**PUBLISHERS.** Andrea Torchia is named creative director, West Coast, for Zomba Music Publishing in Los Angeles. She was creative director at Rondor Music.





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will download music  
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MUSIC PUBLISHING - Issue Date: Aug 5 • Ad Close: July 11

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# Artists & Music

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

## Minogue Travels 'Light Years' On EMI Globe-Trotting Artist Returns To Dance/Pop Sound

BY LARRY FLICK

NEW YORK—With the June 19 release of her hotly touted new EMI/Parlophone U.K. single, "Spinning Around," Kylie Minogue ends a brief modern-rock flirtation and revisits the infectious dance/pop sound of her '80s heyday.

Produced by up-and-coming Viennese production team 7th District, the disco-inflected jam was written by fellow late-'80s/early-'90s pop star Paula Abdul with tunesmiths Osborne Bingham, Kara DioGuardi, and Ira Shickman (Stevie Wonder, Chaka Khan). It precedes Minogue's full-length label debut, "Light Years," which is due in September in the U.K. and continental Europe.

"When I sat down with the people from the label to discuss what this album should be, we all agreed that I should do what I do best—a pop record," Minogue says. "It's the kind of music that people want from me, and I've learned over time that it's music that makes me happy."

This project marks the Australian-born singer's first recorded effort since her 1998 Deconstruction set, "Impossible Princess," which was marked by rock-edged collaborations with Manic Street Preachers and the Grid. Although it spawned the modest hit "Breathe," which peaked at No. 14 in the U.K., the album broke Minogue's singles hot streak—which included 13 consecutive top 10 hits.

The artist admits to being "a little disappointed" by the response to "Impossible Princess." "The press had a bit of a field day with it, calling me 'Indie-Kylie' and such, which I think scared people off," she says.

In many ways, she views that project as "a bit of a purge," following her split with Svengali-like production team Stock Aitken Waterman and their label, PWL, several years earlier. While with PWL, Minogue was famed for such sugary dance ditties as "The

Loco-Motion," "I Should Be So Lucky," and "Better The Devil You Know."

"My writing was all from the gut, very stream-of-consciousness," she adds of "Impossible Princess." "I think I've gotten stronger and more focused since that album."

Although the label is still confirming the track listing for "Light Years,"



MINOGUE

the 14-cut set is expected to feature Minogue collaborations with label-mate Robbie Williams, famed songwriter Guy Chambers, and Johnny Douglas (George Michael, All Saints). Spice Girls and Five collaborators Biff Stannard and Julian Gallagher also surface as co-writers on the title track, while the team of Brian Rawling and Mark Taylor (Cher, Ricky Martin) contribute the energetic "On A Night Like This."

String arranger Will Malone, famous for his work with Massive Attack and the Verve, is also featured on the album.

"Everything about this record was light and fun," Minogue says. "It was like being on summer holiday."

With the recording complete, the singer says she's ready to "work like mad" to promote the project. She'll spend much of June and July doing television appearances in the U.K. and throughout continental Europe in support of "Spinning Around," which is already receiving active airplay on

BBC Radio 1 and Radio 2 since promos of the track were shipped May 14.

The commercial pressing of the single will feature the non-album cuts "Cover Me With Kisses" and "Paper Dolls." "It's a single that fans are truly clamoring for," says Rob Glendale, manager of Blue, an indie retailer in London. "The song shows Kylie back in perfect form."

That is precisely the intention of EMI/Parlophone, which has the project for the world—excluding Australia, where Minogue is signed to Mushroom Records.

Parlophone managing director Keith Wozencroft says neither "Spinning Around" nor "Light Years" is intended to be a disco record, a club record, or "a return to the great years with PWL. We weren't looking for anything light and sugary or a throwaway pop record." Instead, he says that the intention was to create "quality pop" with contributions and collaborations "with great songwriters."

With the ball rolling in nearly every corner of the world, the only territory Minogue has yet to reconquer is the U.S. In fact, she hasn't released a record here in nearly 10 years. "And it doesn't really bother me," she says.

Although there is a possibility that an EMI-affiliated label might issue "Light Years," she remains ambivalent. "If something happens there, great. But I'm honestly not sure that I have the energy or desire to start from scratch there."

As for her future elsewhere, the singer says that she found herself putting her life and career into perspective shortly after she completed recording "Light Years."

"I faced myself in the mirror; shook hands with myself, and said, 'You're OK.' You embarrass me sometimes, but you're cool. That was a big moment for me—one that's allowed me to move forward and feel really good about my past."

## Love Leaps From Major Label To Rounder's Zoë For '14 Days'

BY JIM BESSMAN

NEW YORK—Where other artists might regret losing a major-label deal, Seattle singer/songwriter Laura Love, who was signed to Mercury Records after winning a loyal fan base with her self-described "Afro-Celtic" self-released albums, is more than happy to have hooked up with Universal-distributed Rounder.

"It's great. They gave us hardly any money at all," says Love, whose Rounder debut, "Fourteen Days," comes out June 27 on the label's pop-oriented Zoë imprint.

She proudly goes on to explain that the production budget for her Zoë album was less than a third of that of her last Mercury album.

"They gave me \$50,000—and I could have done it on \$5, because I could get fabulous musicians with their home studios," she says. "And I feel less obligated with a smaller amount of money: It's great to sell a million-bazillion albums—and more power to the people who are doing it—but I don't feel I've failed if I don't."

The eclectic, folk-style artist, whose music shows a novel mix of African and Celtic flavorings, fully realizes that her brief major-label stay was curious, at best.

"I don't know why in hell they even did the second record [1998's "Shum Ticky"], because after the first they said they were having a hard time categorizing me and getting radio placement—a not so subtle way of saying I wasn't selling as many records as Hanson," she says.

"So I said, 'Maybe I'm not a hit-maker and don't write for the mass-

es,'" she continues. "But they went ahead and put it out, even while heads were rolling around [during the Universal restructuring], and three months later they let us go. I think they felt like they were giving us a soft landing—when I don't give a shit."

Love notes that she did just fine putting out her own three albums prior to Mercury. "I don't have a high overhead. I live with other people. An '87 Astrovan carries us to the airport and back—no huge payroll to meet with travel by bus with an entourage," she says.

"If the goal is to get on the radio and sell a million, go ahead and follow your bliss, and maybe we meet in the middle," she adds. "But with Rounder, there's a smaller budget and less hysteria and agonizing over what the single is, what's radio-friendly, what appeals to the biggest group of people, which I have no idea about."

Produced by Love and Joe Chicarella, "Fourteen Days" employed Love's local Seattle musical friends, along with Los Lobos sax player Steve Berlin, who guests on "Way Off The Hook," a "crudely egomaniacal, 'I'm Too Sexy For My Cat' song," says Love, referring to the Right Said Fred hit. Other songs, however, reflect the Painted Desert Publishing (ASCAP) writer's long-term sociopolitical commitments.

Love says she was deeply affected by last November's riotous World Trade Organization gathering in Seattle, and she points specifically to the tracks "In Seattle" and "Hey Bigelow." "Seattle got shut down," (Continued on page 103)



LOVE

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# YOU ARE THE RHYTHM OF TODAY

## TOP R&B/HIP-HOP SONG

### "No Scrubs"

Writers: Kandi Burruss, Tameka Cottle  
Publishers: Air Control Music Inc., EMI Music Publishing, Kandacy Music, Tiny Tam Music, Sony Mercedes Music, Warner/Chappell Music, Inc.

### "Chante's Got A Man"

Writers: Jimmy Jam, Terry Lewis, Big Jim Wright  
Publishers: EMI Music Publishing, Flyte Tyme Tunes, Ji Branda Music Works, Minneapolis Guys Music Inc.

### "Nobody's Supposed To Be Here"

Writers: Shep Crawford, Montell Jordan  
Publishers: Almo Music Corp., Famous Music Corp., Hudson Jordan Music

### "These Are The Times"

Writer: Damon Thomas  
Publishers: Demis Hot Songs, E Two Music, EMI Music Publishing

## TOP RAP SONG

### "Who Dat?"

Writers: Diandre Davis, Tonya "Sole" Johnston, Trabiso Tab' Nkhereanye, Christopher "Tricky" Stewart  
Publishers: Dre All Day Music, Famous Music Corp., Hitco South, Honey From Missouri, Mo Better Grooves Music, Tabulous Music, Tunes on the Verge of Insanity

### "Did You Ever Think?"

Writer: Tone  
Publishers: Jelly's Jams, LLC, Slam U Well

### "So Anxious"

Writers: Benjamin Bush, Stephen "Static" Garrett, Timbaland  
Publishers: Black Fountain Music, Blazalicious, Herbicious Music, Virginia Beach Music, Warner/Chappell Music, Inc.

### "Faded Pictures (From Rush Hour)"

Writers: Joe, Joshua Paul Thompson  
Publishers: 563 Music Publishing, Tallest Tree Music, Warner/Chappell Music, Inc., Zomba Enterprises Inc.

## TOP DANCE SONG

### "Believe"

Writers: Paul Barry (PRS), Brian Thomas Higgins (PRS), Steve Torch (PRS)  
Publishers: Right Bank Music, Warner/Chappell Music, Inc.

### "Happily Ever After"

Writers: Case, Christopher Henderson  
Publishers: Baby Sp ke Music, EMI Music Publishing, Gifted Source Music

## TOP SOUNDTRACK SONG OF THE YEAR

### "Wild, Wild, West (From Wild, Wild, West)"

Writers: Robert Fusari, Will Smith, Stevie Wonder  
Publishers: Black Bull Music, EMI/Jobete Music Publishing, June Bug Alley, Treyball Music, Warner/Chappell Music, Inc.

## TOP ASCAP REGGAE ARTISTS

Beenie Man - Top Reggae Artist of the Year  
Banto Metro & Devonte  
Bob Marley  
Bounty Killer  
Ziggy Marley & The Melody Makers

## R&B/HIP-HOP SONGS

### "All Night Long"

Writers: Sean "Puffy" Combs, Todd Gaither, Galen Underwood  
Publishers: EMI Music Publishing, Justin Combs Publishing, September 6 Music, Universal Music Publishing Group

### "All That I Can Say"

Writer: Lauryn Hill  
Publishers: Obverse Creation Music Inc., Sony/ATV Tunes LLC

### "Angel Of Mine"

Writers: James "Rhett" Lawrence, Travon Potts  
Publishers: Rhettrhyme Music, Travon Music, Universal Music Publishing Group, Warner/Chappell Music, Inc.

### "Anywhere"

Writers: Jason "PD" Boyd, Zane Copeland, Jr., Daron Jones, Michael M. Keith, LaMont Maxwell, Quinnes Parker, Marvin Scandrick  
Publishers: C Sills Publishing, EMI Music Publishing, Justin Combs Publishing, Kalinmia Music Inc., Lette Nette Publishing, Stro's Music

### "Beauty"

Writers: Guy Roche, Tamir Ruffin, Phil Weatherspoon  
Publishers: Manuiti L.A., North Avenue Music, PCW Music

### "Bills, Bills, Bills"

Writers: Kevin "She'kspere" Briggs, Kandi Burruss, Beyonce Knowles, LeToya Luckett, Kelendria Rowland  
Publishers: Air Control Music Inc., Beyonce Publishing, EMI Music Publishing, Hitco South, Kandacy Music, Kelendria Music Publishing, LeToya Music Publishing, SHEK' EM Down Music

### "Heartbreak Hotel"

Writer: Tamara Savage  
Publishers: EMI Music Publishing, Girl Wonder

### "If You Lovin' Me"

Writers: Darrell "De ite" Allamby, Lincoln "Link" Browder, Kenneth Dickerson, Antoinette Roberson  
Publishers: 2000 Watts Music, KennyFlav Music, Toni Robi Songs, Warner/Chappell Music, Inc.

### "Lately"

Writer: Tyrese  
Publishers: BMG Songs, Inc., Zovektion Music

### "Love Like This"

Writer: Sean "Puffy" Combs  
Publishers: EMI Music Publishing, Justin Combs Publishing

### "Never Gonna Let You Go"

Writer: Damon Thomas  
Publishers: Demis Hot Songs, E Two Music, EMI Music Publishing

### "Sweet Lady"

Writers: Johntá Austin, Charles Farrar, Troy Taylor  
Publishers: B. Black Music, Chrysalis Music, Kharatroy Music, Naked Under My Clothes Music, Warner/Chappell Music, Inc.

### "We Can't Be Friends"

Writers: Shep Crawford, Jimmy "Professor" Russell  
Publishers: Almo Music Corp., Hudson Jordan Music, Professor Funk Music

## SONGWRITER OF THE YEAR

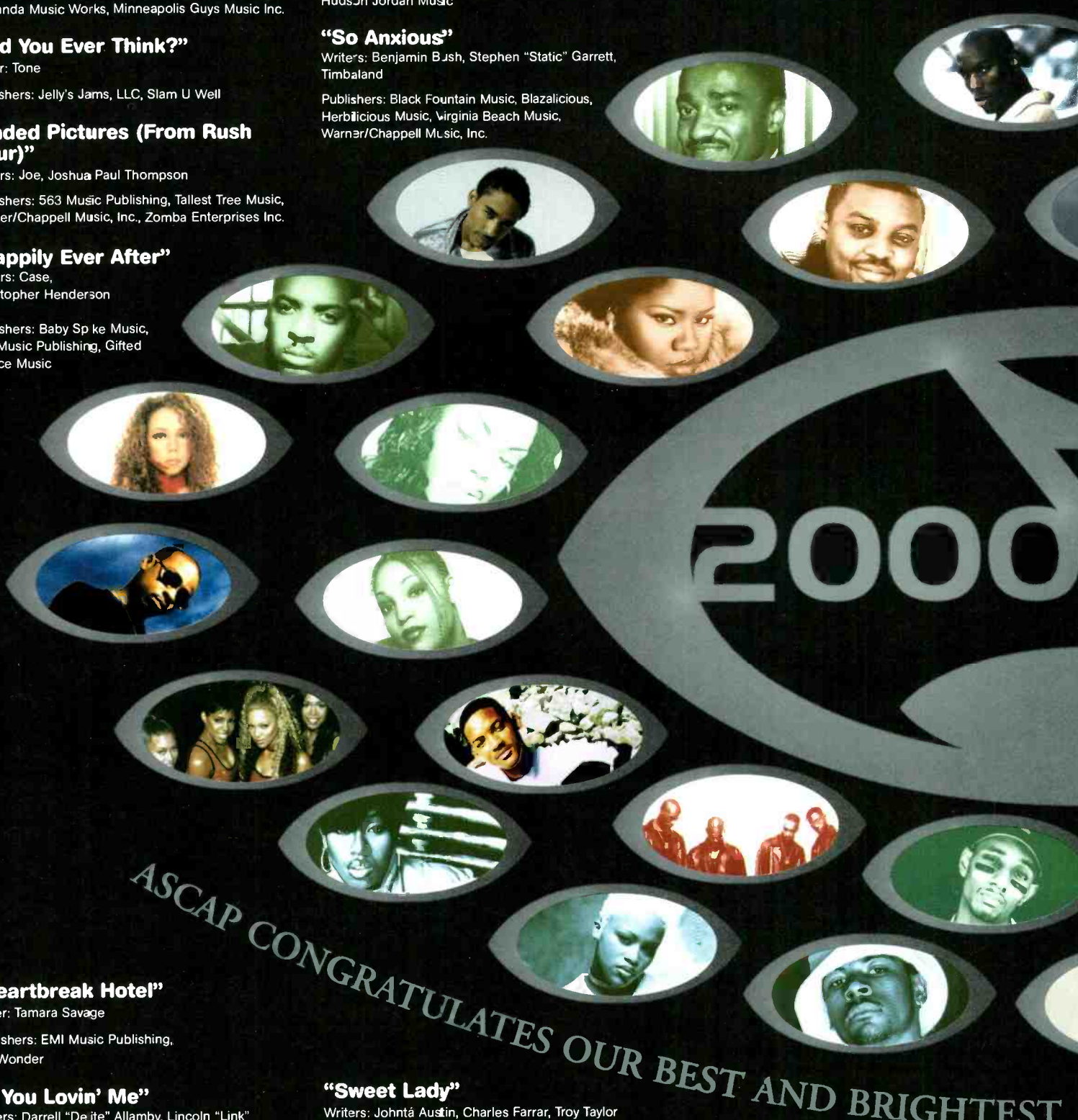
### Sean "Puffy" Combs

"All Night Long"  
"Love Like This"  
"Satisfy You"

## SONGWRITER OF THE YEAR

### Kandi Burruss

"Bills, Bills, Bills"  
"No Pigeons"  
"No Scrubs"



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# AND THE SOUL OF TOMORROW.

## "What Y'all Want?"

Writers: Darrin Dean, Eve, Swizz Beatz  
Publishers: Blondie Rockwell, Ruff Ryders Entertainment Inc., Swizz Beatz

## "Where My Girls At?"

Writers: Missy "Misdemeanor" Elliott, Eric Seats, Rapture Stewart  
Publishers: E Beats Music, Mass Confusion Music, Rap Tracks Publishing, Warner/Chappell Music, Inc.

## "Body"

Writer: Oscar Gaetan  
Publisher: Murk Publishing

## "You Don't Know Me"

Writers: Kossi Gardner, Duane Harden  
Publishers: Rocedu Publishing, Sony/ATV Tunes LLC

## "You"

Writer: Carl Roland, Jr.  
Publisher: EMI Music Publishing, Ya Digg Muzik

## "I Will Go With You (Con Te Partiro)"

Writers: Lucio Quarantotto (SIAE), Francesco Sartori (SIAE)  
Publishers: Double Impact Edizioni Musical (SIAE), Insieme Edizioni Musical SR (SIAE), Sugar-Melodi Inc.

## RAP

## "Ghetto Cowboy"

Writers: Ray "Romeo" Antonio, Krayzie Bone  
Publishers: EMI Music Publishing, Nicos World

## "Hard Knock Life (Ghetto Anthem)"

Writers: Martin Charnin, Mark "45 King" James, Charles Strouse  
Publishers: Charles Strouse Publishers, Edwin H. Morris & Company, Instantly Published, LLC, Warner/Chappell Music Inc.

## "I'm Beautiful Dammit"

Writer: Orville Brinsley Evans  
Publisher: Class Clown Music

## "My Love Is Your Love"

Writer: Wyclef Jean  
Publishers: Huss-Zwingli Publishing, Sony/ATV Tunes LLC

## "Holla Holla"

Writer: Taiwan Green  
Publisher: Mr. Fingaz Music

## "I Want It All"

Writers: El DeBarge, William DeBarge, Warren G, Bunny DeBarge, Mack 10  
Publishers: EMI/Jobete Music Publishing, Real an Ruff, Warner/Chappell Music, Inc., Warren G Publishing

## "Jamboree"

Writers: Vincent "Vinny" Brown, Anthony "Treach" Criss, Kier "Kay Gee" Gist  
Publishers: Naughty Music, Warner/Chappell Music, Inc.

## "No Pigeons"

Writers: Kandi Burruss, Tameka Cottle  
Publishers: Air Control Music Inc., EMI Music Publishing, Kandacy Music, Tiny Tam Music, Tony Mercedes Music, Warner/Chappell Music, Inc.

## "Pushin' Weight"

Writers: Lionel "Mr. Short Khop" Hunt, Jr., Ice Cube  
Publishers: Always Thinkin', Gangsta Boogie Music, Kockhound Music, Warner/Chappell Music, Inc.

## "Satisfy You"

Writers: Sean "Puffy" Combs, Kelly Price, Jeffery "J-Dub" Walker  
Publishers: Big Beautiful One, Dut's World Music Inc., EMI Music Publishing, Justin Combs Publishing, Sony/ATV Tunes LLC, Universal Music Publishing Group

## "Watch For The Hook"

Writers: Andre "Dre" Benjamin, Erin "Witchdoctor" Johnson, Antwan "Big Boi" Patton  
Publishers: Chrysalis Music, DEZONLY 1, Snat Booty Music

## "What's It Gonna Be?!"

Writers: Darrell "Delite" Allamby, Antoinette Roberson  
Publishers: 2000 Watts Music, Toni Robi Songs, Warner/Chappell Music, Inc.

## "Wild, Wild, West (From Wild, Wild, West)"

Writers: Robert Fusari, Will Smith, Stevie Wonder  
Publishers: Black Bull Music, EMI/Jobete Music Publishing, June Bug Alley, Treyball Music, Warner/Chappell Music, Inc.

## "Nothing Really Matters"

Writers: Patrick Leonard, Madonna  
Publishers: Lemonjello Music, No Tomato Music, Warner/Chappell Music Inc., Web0 Girl Publishing Inc.

## "Red Alert"

Writers: Felix Buxton (PRS), Simon Ratcliffe (PRS)  
Publisher: Universal Music Publishing Group

## "Sexual (Li Da Di)"

Writers: Marie Claire Cremers (GEMA), Richard Nowels, William Steinberg  
Publishers: EMI Music Publishing, Future Furniture, Jerk Awake, Marie Claire Music

## DANCE

## "All Or Nothing"

Writers: Paul Barry (PRS), Mark Taylor (PRS)  
Publisher: Right Bank Music

## "What's It Gonna Be?!"

Writers: Darrell "Delite" Allamby, Antoinette Roberson  
Publishers: 2000 Watts Music, Toni Robi Songs, Warner/Chappell Music, Inc.



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AT THE RHYTHM AND SOUL MUSIC AWARDS.



# John Doe Set Defines 'Freedom'

## X Bassist Cut SpinART Release With A Top Pop Producer

BY CHRIS MORRIS

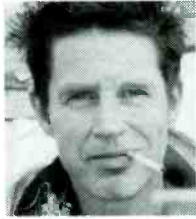
LOS ANGELES—On "Freedom Is . . .," his new solo album due July 18 from spinART Records, X bassist John Doe takes on an unlikely collaborator who has worked with some high-profile pop acts.

But X once shared the same management company, Shankman-DeBlasio-Melina, as the well-known producer/mixer Dave Way, and veteran punk rocker Doe wound up hitting it off with Way.

Doe says, "I got to be pals with Dave, and he's got a beautiful studio in his house. So any time I had some songs, we'd get together. If he had the time, not mixing the Spice Girls and Christina Aguilera and all these hit pop bands, he'd do the John Doe thing."

Though a couple of songs on the new album date back to band sessions for Doe's 1998 Kill Rock Stars EP "For The Rest Of Us," most of the material was cut solely by co-producers Doe and Way over a period of months in 1999.

"It's really liberating and sort of iconoclastic," Doe says, "in that you only have to deal with one person's



DOE

contribution, in addition to your own. I'm pushing the buttons, and he's playing piano, and I'm playing guitar, and he's pushing the buttons, and then, 'Oh, well, we need one more thing, let's call up [guitarist] Mike Ward.' It was very home-style. Elliott Smith does that all the time.

"It's frightening, though, because you hear all the eccentricities in your own playing, and you're very critical of that . . . When you pile four or five things that you've done on top of each other, you hear all the minor flaws, and think, 'This is *shit*.' And then somehow, magically, it comes together, and you come to accept it."

After the collection was finished, Doe shopped it to a number of labels, of which, in his words, spinART was "the best of the people that were truly interested. I'm sort of grateful that it's not a major label, because they're so backward now. They seem

to be concerned with form, not content, and youth and things that I'm not part of."

Doe calls his new material (published by Verelia Music [BMI]) "hopeful—[it's about] wishing that things were easier but accepting the struggle."

He says of the album title, "Freedom is the moment before death, when you are truly free. Freedom is not another word for nothing left to lose—freedom is the moment of clarity." (Continued on page 26)



**Moby Likes To Play.** V2 artist Moby recently celebrated the Recording Industry Assn. of America's platinum certification of his current album, "Play." Pictured at V2's New York office, from left, are Barry Taylor of MCT Management; Rachel Mintz, V2 product manager; Richard Sanders, V2 president; Moby; Kate Hyman, V2 A&R; Marci Weber of MCT Management; Matt Pollack, V2 head of promotion; and (front row) Jim Kelly, V2 head of sales.

# Taj Mahal's Live Blues Album Launches Joint Venture Label

BY JIM BESSMAN

NEW YORK—Fresh off 1999's acclaimed "Kulanjan," an exploration of his West African heritage, the legendary Taj Mahal returns to his American blues roots with "Shoutin' In Key," a live set recorded with his Phantom Blues Band.

The June 20 release is on Kandu/Hannibal, Mahal's new joint venture label with Joe Boyd's Ryko-distributed Hannibal Records.

"It's an opportunity to showcase this great orchestra that I've been playing with since I did a solo live album in 1993," says Mahal, who has now recorded 39 albums since his self-titled debut in 1968. "Kulanjan" was issued on Hannibal following a stint with Private Music.

"In starting my own record company, I thought I should give people a chance to hear a great band playing and doing music that people really like," Mahal says.

Recorded at the Mint in Los Angeles in November 1998, "Shoutin' In Key" features Mahal on guitar, harmonica, dobro, and percussion. He's supported by keyboardist Mick Weaver, guitarist Denny Freeman, bassist Larry Fulcher, drummer Tony Braunagnel, saxophonist Joe Sublett, horn player Darrell Leonard, and MC Carey Williams.



MAHAL

"We recorded 140 songs over three nights," says Mahal, who eventually pared them down to the album's 13 cuts. "We wanted some songs that people always ask for, like 'Mailbox Blues' and 'Corrina,' and some new songs, like 'Cruisin',' 'Woulda Coulda Shoulda,' and 'Stranger In My Own Home Town.'"

In forming his own label, Mahal says, he decided to join with Hannibal because "Joe Boyd is a music person." Boyd says that the venture is "kind of

a hybrid between a production and distribution and a licensing" deal in the U.S. and a "straight license" in Europe.

Boyd says "Shoutin' In Key" will be worked at non-commercial, blues, triple-A, and rock radio formats. The album's release coincides with the artist's summer tour schedule of the States and Canada. "[The album] sounds great, and Taj's personality really comes across—not like a lot of live records that are kind of like documents," notes Boyd, adding that the label will revisit "Kulanjan" in conjunction with the live set's release. "It keeps selling consistently, so we hope the two titles will be racked together and emphasized at retail."

Mahal is managed by Bill Graham Management, booked by Monterey Peninsula, and published by EMI Music (BMI).

# Steve Greenberg, Edel Form S-Curve Records; Goo Goo Dolls Take A Breather From Touring

**CURVE-ACIOUS:** Veteran A&R executive Steve Greenberg has formed S-Curve Records, a new worldwide joint venture with German-based edel music. His first act is **Baha Men**, whom Greenberg signed to Atlantic Records in 1992 and took with him to Mercury Records, where he also signed **Hanson**. Greenberg, who had long been rumored to be headed to London/Sire as head of A&R, instead opted to form his own label at edel after being wooed by edel music chairman **Michael Haentjes**. However, he did work with London long enough to executive-produce the new "Sex And The City" soundtrack.

"Having already been head of A&R at a major label, the prospect of starting my own label and overseeing every aspect of its development ultimately seemed much more exciting than taking another job similar to the last one I held at Mercury," says Greenberg. "The offer from edel was completely unexpected, but once it was presented, I realized this was a once-in-a-lifetime chance. I was tremendously impressed with edel's plans for establishing itself in America, and it's thrilling to get to be part of that effort in the early stages."

Greenberg, who plans to hire seven A&R and product development staffers, is looking for office space in Manhattan, N.Y.; S-Curve will run independently of edel's U.S. label, Edel America. Promotion, sales, and marketing for S-Curve will be handled through Artemis Records, the growing indie run by Greenberg's former Atlantic and Mercury boss **Danny Goldberg**; distribution will go through RED. "Over the years no one in the business has been more supportive of the records I've made than Danny, and it's exciting to be in business with him once again. I think his staff can do a job that rivals any major." In a separate deal, edel is considering making a multimillion-dollar investment in Artemis (**Billboard Bulletin**, May 16).

Baha Men's first single, "Who Let The Dogs Out," goes to radio this month and will be followed by a midsummer album release.

**BYE-BYE GOO:** Look for **Goo Goo Dolls** to disappear through mid-July and take a much-needed break, according to leader **Johnny Rzeznik**. "We've got two dates we're doing, but otherwise, I'm taking a month off because it's just been totally crazy," says Rzeznik. "I don't know where I'm going, but I do know the only person I'm giving my pager number to is my sister." It's been nonstop recording and touring for the band since the release of "Dizzy Up

The Girl" more than a year and a half ago. Rzeznik sees the success of the album, which has sold 3.1 million units, according to SoundScan, as a result of changes the band has made since recording 1995's "A Boy Named Goo," including switching labels from Metal Blade to Warner Bros. "Our career was completely fucked until 'A Boy Named Goo,'" says Rzeznik. "There was so much turmoil, we couldn't tour, there were problems in the band." (The Goos ultimately brought in a new drummer after "Goo" was recorded.) As "Goo" soared on the strength of the single "Name," Rzeznik says, "the dog finally got off the leash and could run."

Rzeznik says he hasn't written a note for "Dizzy's" follow-up, adding, "I'm one of those terminal study-the-exam-the-night-before types. I'm best under pressure."

**CH-CH-CHANGES:** **Adam Sexton**, VP of product management for Arista Records, is leaving the record company

June 9 to become chief marketing officer for digital rights management company Supertracks. He will be based in the company's Los Angeles office . . . **Steve Karas** left his post at Interscope Geffen A&M June 9 to become senior VP at ACTV's HyperTV. He will be head of music for the New York-based company that links Internet and broadcast media. He will also handle independent publicity for **Creed**.

**SHORT TAKES:** **Sammy Hagar**, whose contract with MCA expired last October, has formed Cabo Wabo Records, a joint venture with Beyond Records. According to Hagar's manager, **Kenny Puvogel**, the original idea was for Hagar's label debut to be a greatest-hits double collection. "We were going to do two new songs on the anthology; then we decided to do a whole new studio album. Sammy's writing the best stuff." The album, which is due around Hagar's Oct. 13 birthday, is being produced by **Mike Clink** . . . **Ford Models** has started a new division dedicated to placing artists in fashion and advertising media. Ford Music has already matched **Lisa Loeb** with Priceline.com, **Hoku** with Twix, and **Tyrese** with Guess Jeans. "It works both ways in that the advertisers come to us and the artists come to us," says **Sharon Ainsberg**, who heads Ford Music with **Julie Levine**. "We're looking for any and all artists." As you may recall, another modeling agency, **Wilhelmina**, struck a similar arrangement with Atlantic Records; that deal was responsible for **Brandy's** Cover Girl campaign.

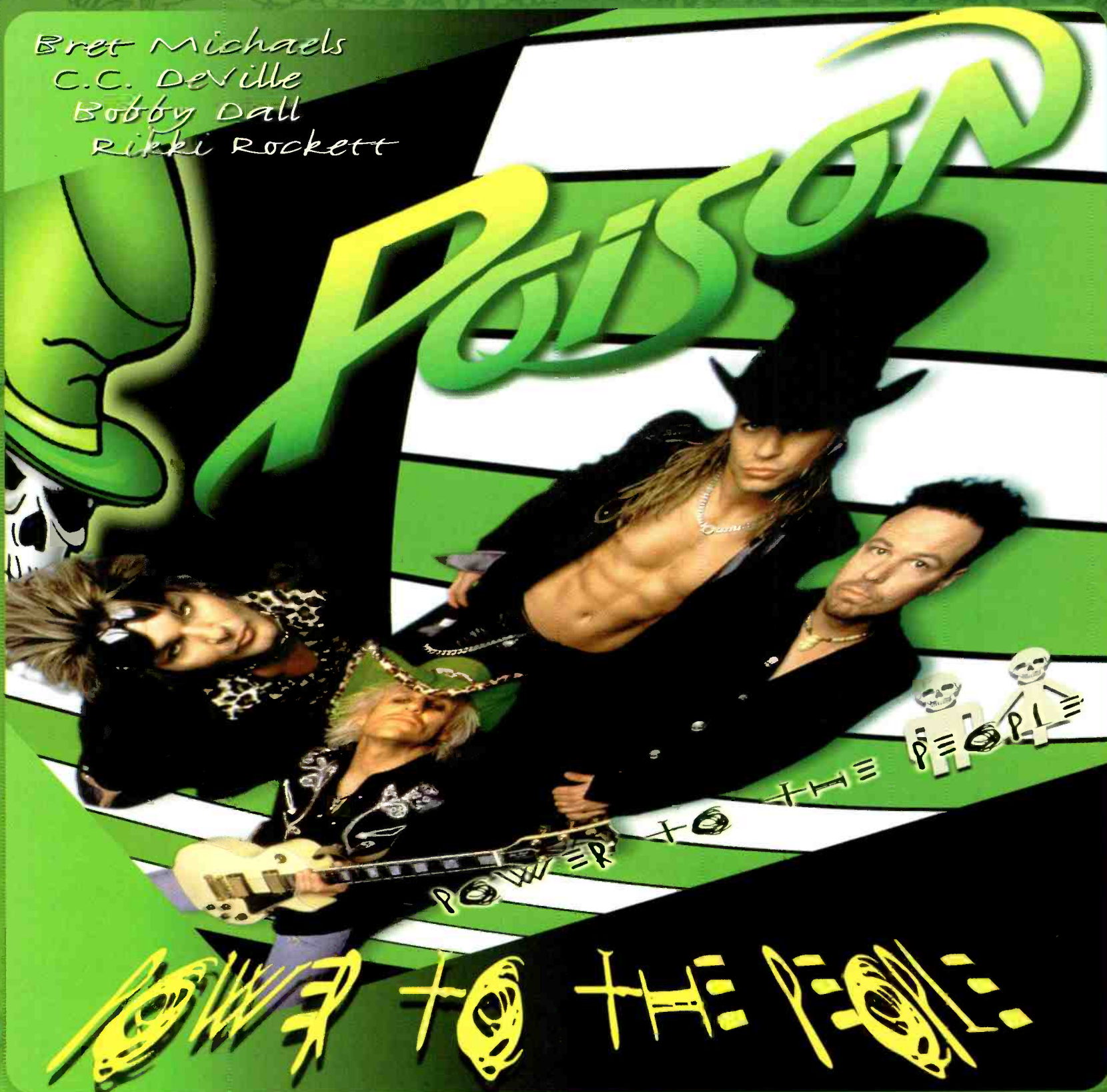


by Melinda Newman



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- 6/27 Rochester, NY Fingers Lake P.A.C.
- 6/28 Toronto, CAN Molson Amphitheatre
- 6/30 Cuyahoga Falls, OH Blossom Music Center
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- 7/4 Wilmington, DE Kahuna Concert Hall

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- 7/7 Gilford, NH Meadowbrook
- 7/8 Boston, MA Tweeter Center
- 7/9 Bristow, VA Nissan Pavilion
- 7/11 Virginia Beach, VA GTE Virginia Beach Amphitheatre
- 7/12 Raleigh, NC Walnut Creek Amphitheatre
- 7/13 Charlotte, NC Blockbuster Pavilion
- 7/15 West Palm Beach, FL Mars Music Amphitheatre
- 7/16 Tampa, FL Ice Palace
- 7/18 Atlanta, GA Lakewood Amphitheatre
- 7/19 Nashville, TN First American Music Center
- 7/21 Chicago, IL New World Music Theatre
- 7/22 Milwaukee, WI Marcus Amphitheatre
- 7/23 Cadott, WI Chippewa Valley Music Festival
- 7/25 t.b.a.
- 7/26 Oklahoma City, OK All Sports Stadium
- 7/28 Dallas, TX Starplex Amphitheatre
- 7/29 Houston, TX Cynthia Woods Mitchell Pavilion
- 7/30 San Antonio, TX Sunken Gardens Amphitheatre

- 8/1 Albuquerque, NM Mesa Del Sol
- 8/2 Phoenix, AZ Blockbuster Desert Sky Pavilion
- 8/3 Los Angeles, CA Universal Amphitheatre
- 8/4 San Bernardino, CA Blockbuster Pavilion
- 8/5 San Diego, CA Coors Amphitheatre
- 8/7 Las Vegas, CA The Joint
- 8/9 Reno, NV Reno Amphitheatre
- 8/10 Sacramento, CA Sacramento Valley Amphitheatre
- 8/11 Mountain View, CA Shoreline Amphitheatre
- 8/13 Seattle, WA The Gorge
- 8/15 Boise, ID Idaho Center Amphitheatre
- 8/16 Salt Lake City, UT E Center
- 8/17 Denver, CO Fiddler's Green Amphitheatre
- 8/19 Omaha, NB Levi Carter Park
- 8/20 Davenport, IA LeClaire Park
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- 8/29 Augusta, ME Augusta Civic Center
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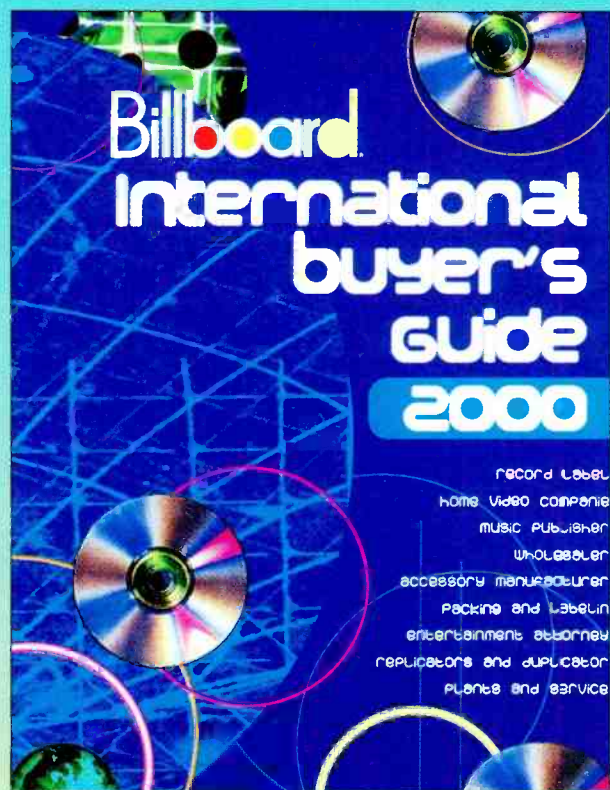
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## Artists & Music

# Metal Blade's Fates Warning Issues 9th

BY CLAY MARSHALL

LOS ANGELES—Though it clocks in at roughly 50 minutes, Fates Warning's ninth studio album, "disconnected," has only seven tracks. Still, that's six more than the veteran progressive-rock outfit included on its last record, 1997's "A Pleasant Shade Of Gray," which featured a single 50-minute song divided into 12 parts.

"To do something similar would have been an easy way out," says guitarist Jim Matheos of the set, to be released July 25 by Metal Blade Records. "The best thing for me to do, and the biggest inspiration, is to say, 'Let's do something different now and stretch ourselves in the other direction.'"

To that end, vocalist Ray Alder takes a more active role in the writing process for this album. Matheos, who writes the group's music, has served as Fates Warning's primary lyricist for years, but on "disconnected" Alder pens the words to two songs, including the first single, "One." Another "disconnected" track, "Pieces Of Me," is the first lyrical collaboration between Alder and Matheos.

Matheos says Alder's more active involvement helped to lessen creative pressure and strengthen the album's material. "I didn't want to fill up pages [with] words that really meant nothing to me," he says.

Another area in which he believes "disconnected," which features two songs that top the 10-minute mark, stands out from the group's other releases is its engineering. "The way the guitars were recorded was completely different than anything we've ever done before," he says.

The album's five vocal tracks—an eerie, two-part instrumental bookends the set—contain recurring images of separation and incompleteness reflective of the album's title. "A lot of the songs we did try to tie together, keeping that 'disconnected' theme," Matheos says.

Charlie Silecchia, metal director at WCWP Long Island, N.Y., anxiously awaits the album's shipment to radio in early July. "I can't wait to hear what the new one is like," he says, noting that the group's 1998 live double-album, "Still Life," was well-received at the station. "Our listeners really dig bands like Fates. I've seen lists of requests from over 10 years ago that list them as one of our most-requested bands."

"Disconnected," like "Pleasant Shade," sees Fates Warning collaborate with ex-Dream Theater keyboardist Kevin Moore, as well Armored Saint's Joey Vera, described by Matheos as Fates Warning's "permanent temporary bass player."

Matheos says the self-managed group is tentatively slated to tour in support of "disconnected" for six to eight weeks in the U.S. and for six weeks in Europe. The band toured extensively in support of "Pleasant Shade," documented on "Still Life" and two live home videos. Matheos says there are "real solid plans" for



FATES WARNING

another Fates Warning home video this fall, with "studio footage, some live shows we did from Greece last year, and a lot of old footage of different eras [of the band]."

Before beginning work on "disconnected," Matheos and Alder released solo albums on Metal Blade in the fall. Matheos' "Away With Words" gave the guitarist his second opportunity to make an acoustic in-

strumental record, while on Alder's "Engine" project—on which Vera handled bass and production duties—the singer tackled a heavier sound.

J.J. Caitheart, owner/operator of Vancouver's Scrape Records, thinks the side projects, like the involvement of Moore, help the band's audience grow. "It shows that they're a hit varied and diverse," he says, adding that "disconnected" is a priority release for the store.

Matheos, whose music is published through Matheos Music (BMI), believes "disconnected" benefited from the solo projects as well. "I don't know if it's just because of us both doing solo records, or if it's just a conscientious effort on our part to do something different, [but] I certainly think the record is a fresh sound for us."

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC, SISQO, PINK	Ice Palace Tampa, Fla.	May 24-25	\$1,404,387 \$48.95/\$38.95	30,332 two sellouts	SFX Music Group, Fantasma Productions
'N SYNC, SISQO, PINK	National Car Rental Center Sunrise, Fla.	May 22-23	\$1,346,058 \$49.75/\$39.75	28,476 two sellouts	SFX Music Group, Fantasma Productions
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Bradley Center Milwaukee	May 24	\$853,893 \$79/\$35	14,023 17,784	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Conseco Fieldhouse Indianapolis	May 26	\$803,000 \$79.25/\$55.25/ \$35.25	12,871 13,460	SFX Music Group
RED HOT CHILI PEPPERS, FOO FIGHTERS	The Gorge George, Wash.	May 27	\$719,045 \$43.35/\$32.85	20,000 sellout	House of Blues Concerts
KISS, TED NUGENT, SKID ROW	Post-Gazette Pavilion at Star Lake Burgettstown, Pa.	May 26	\$614,934 \$88.50/\$35	14,946 23,212	SFX Music Group
X FEST: EVERCLEAR, CYPRESS HILL	Post-Gazette Pavilion at Star Lake Burgettstown, Pa.	May 29	\$604,969 \$30	24,894 25,046	SFX Music Group, WXDX
THE CURE	Greek Theatre Los Angeles	May 30-31	\$528,266 \$46.50	12,324 two sellouts	Nederland Organization
ROCKFEST 2000: 311, STONE TEMPLE PILOTS, GOODSMACK, INCUBUS, 3 DOORS DOWN	Westair Amphitheatre Council Bluffs, Iowa	June 4	\$433,788 \$42.50/\$35	12,110 sellout	Jam Productions, Brian Productions
CREED	Hersheypark Stadium Hershey, Pa.	May 21	\$419,488 \$28.50/\$25	15,942 sellout	Electric Factory Concerts, SFX Music Group

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# Epic To Mine Indie Base For Modest Mouse Set

BY JONATHAN COHEN

NEW YORK—After a successful seven-year reign in the U.S. rock underground, Modest Mouse makes its major-label debut June 27 with the Epic set "The Moon & Antarctica."

The Issaquah, Wash.-based trio has spent much of its seven-year history constantly touring and issuing a host of eclectic releases for Up Records—the most recent of

time getting crazy sounds than making things sound polished."

Indeed, "The Moon & Antarctica" continues to revel in the bewildering stylistic blend that Modest Mouse fans have come to appreciate. From the spastic, Talking Heads-ish funk of "Tiny Cities Made Of Ashes" and the pretty, acoustic-based "3rd Planet" and "Gravity Rides Everything" to epics such as "The Cold Part" and "The Stars Are Projectors," the album strikes a unique balance between emotional extremes.

Although previous Modest Mouse recordings have possessed certain thematic similarities (driving, the western U.S.), Brock begs off explaining the connection in the astronomy-leaning concepts on the new set.

"I don't actually ever say what the songs are about," he says. "For the most part, I like leaving it up to everyone's imagination. I think it makes the record a lot more fun to listen to, and it gives it a lot longer life span. I find that I enjoy music longer the less I know about what it exactly means, because then it can keep changing."

Epic has no delusions about Modest Mouse's hitmaking potential, according to Matt Marshall, the label's VP of A&R, who signed the band. Instead, the label will aggressively market "The Moon & Antarctica" toward the band's fervent fan base, as well as work college and modern rock radio, where the album arrives June 27.

"I think it's an incredibly fun, amazing record," Marshall says. "It's really a full album. Depending on when you listen, a different track stands out. It gets better

every time you listen to it."

"The Moon & Antarctica" has been licensed to Matador for European distribution, and Epic has teamed with Up to release two four-track 12-inch singles June 20. Each will have an alternate version of an album cut as well as three previously unreleased songs.

"It helps us really go at the supreme independent base they have," Epic marketing director Jock

*"I look at them as an act that's going to have a 10- or 15-record career if they want it. They are very special"*

— MATT MARSHALL —

Elliott says of the partnerships. "It especially makes sense for us to have Up involved, and it's definitely a mutually beneficial arrangement."

Up gave Modest Mouse added exposure in January when it issued the singles compilation "Building Nothing Out Of Something." The set has sold 30,000 copies, and it peaked at No. 13 on Billboard's Top Independent Albums chart.

Coupled with the fact that nearly every show on the band's current U.S. tour—which wraps with a two-night stand in Seattle Friday and Saturday (16-17)—has sold out in advance, Epic is excited about Modest Mouse's potential. "I look at them as an act that's going to have a 10- or 15-record career if they want it. They are very special," Marshall says.

"I'd say they're definitely on the upswing," says Erik Carter of the Bay Area's Amoeba Records chain. "The compilation sold very well on CD and vinyl at our stores. I think the new album will do real well for them, because it wasn't too long ago that they were just another band playing every month around here."

Modest Mouse has always been something of a press darling, despite the trio's aversion to standard promotional tools such as in-store appearances and autograph signings. Features are set to appear in Spin, Paper, Pulse, Revolver, Guitar World, The Rocket, and The Washington Post, and the band will remain in the public eye by touring through most of the summer. Modest Mouse is booked by Inland Empire Touring.

Epic hopes to capitalize on the band's Internet following with the late-May launch of ModestMouseMusic.com. "There's a couple thousand people a week going to it, and we have 1,000 people signed up on the E-mail list," Elliott reports. The new site will feature Brock's photography in its design scheme and will offer sound samples from the new album.



MODEST MOUSE

which, 1997's "The Lonesome Crowded West," has sold 60,000 copies in the U.S., according to SoundScan.

Although the band's jump to Epic puzzled many of its hardcore fans, Modest Mouse front man Isaac Brock says hardly anything has changed for him and his bandmates, bassist Eric Judy and drummer Jeremiah Green, who remain largely self-managed and still drive themselves across the country on tour.

"I don't think the new album is at all overpolished or anything," Brock says, allaying fears that a major-label contract would, by definition, rob Modest Mouse of its signature sound. "We spent more



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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		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	<b>CREED</b> ▲ W/RS-DF 33049 (11.98/17.98) HS	<b>MY OWN PRISON</b> 20 weeks at No. 1	140
2	2	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	460
3	3	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	572
4	4	<b>MATCHBOX 20</b> ◆ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	170
5	5	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	293
6	7	<b>BACKSTREET BOYS</b> ◆ <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	147
7	9	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	115
8	8	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1211
9	10	<b>DEF LEPPARD</b> ▲ <sup>2</sup> MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	187
10	6	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	321
11	11	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	116
12	13	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	499
13	20	<b>SANTANA</b> ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	31
14	17	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	55
15	12	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	105
16	15	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) HS	ROMANZA	131
17	18	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	468
18	16	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	361
19	14	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	32
20	19	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	526
21	22	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	192
22	23	<b>MILES DAVIS</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	72
23	21	<b>METALLICA</b> ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	437
24	24	<b>CAROLE KING</b> ◆ <sup>10</sup> EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	427
25	29	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	211
26	47	<b>SAVAGE GARDEN</b> ▲ <sup>6</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	154
27	26	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	308
28	28	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	347
29	25	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/IDJMG (10.98/16.98)	LICENSED TO ILL	427
30	38	<b>SOUNDTRACK</b> ▲ <sup>7</sup> COLUMBIA 65554/CRG (7.98 EQ/11.98)	TOP GUN	267
31	30	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	98
32	27	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	471
33	33	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	156
34	35	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	118
35	34	<b>JOHN MELLENCAMP</b> ▲ MERCURY 536738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	72
36	39	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	241
37	43	<b>BARRY WHITE</b> ▲ MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	60
38	44	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	148
39	46	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	149
40	37	<b>TOOL</b> ▲ <sup>2</sup> VOLCANO 31087* (11.98/17.98)	AENIMA	160
41	36	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup> COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	88
42	49	<b>SANTANA</b> ▲ <sup>7</sup> COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	91
43	41	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	399
44	—	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	4
45	—	<b>MAXWELL</b> ● COLUMBIA 68515/CRG (7.98 EQ/11.98)	MTV UNPLUGGED EP	16
46	50	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	116
47	31	<b>NIRVANA</b> ◆ <sup>10</sup> DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	274
48	45	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	470
49	32	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	165
50	—	<b>EAGLES</b> ◆ <sup>26</sup> ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	292

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). 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. 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.



## Garth Live Set Ties Springsteen Live Set In May Certifications

BY JILL PESSERNICK

LOS ANGELES—The Capitol Nashville two-CD Garth Brooks set "Double Live" tied the three-CD Bruce Springsteen collection "Live 1975-1985" (Sony) as the highest certified live album in history, after being certified for sales of 13 million copies by the Recording Industry Assn. of America (RIAA) this May. The Brooks catalog has now been certified for a total of 93.5 million.

George Strait's MCA Nashville boxed set, "Strait Out Of The Box" (1995), reached the 7 million level, which matches Led Zeppelin's 1990 self-titled boxed set (Atlantic) as the highest-certified boxed set released in the 1990s.

The certification of Santana's "Supernatural" (Arista) at 12 million made the disc one of the four best-selling albums in Arista Records' 25-year history. The album joins the soundtrack to "The Bodyguard" at 17 million, Whitney Houston's self-titled debut album at 13 million, and Kenny G's "Breathless" at 12 million. Additionally, the top-selling 'N Sync album "No Strings Attached" (Jive) continued to rack up sales and was certified at 8 million.

This month multi-platinum certifications were awarded to five Rolling Stones albums from the '70s and '80s: "Some Girls" (6 million), "Tattoo You" (4 million), "Sticky Fingers" (3 million), "Goats Head Soup" (3 million), and "Emotional Rescue" (2 million). AC/DC received its 18th gold album for sales of 500,000 with the Elektra disc "Stiff Upper Lip."

Also this month, two Arista acts received their first multi-platinum certifications. Next's "Rated Next" and 112's "Room 112" each reached the 2 million mark. Several other acts were granted their first platinum or gold awards. Platinum awards were granted to Jagged Edge, Bloodhound Gang, Donell Jones, Fuel, 3 Doors Down, and Slipknot, and gold honors were awarded to NoFX, Oleander, the Corrs, Pink, the Wilkinsons, Monifah, Carl Thomas, Papa Roach, and Vitamin C.

A complete list of May RIAA certifications follows.

### MULTI-PLATINUM ALBUMS

Garth Brooks, "Double Live," Capitol Nashville, 13 million.

Backstreet Boys, "Backstreet Boys," Jive, 13 million.

Santana, "Supernatural," Arista, 12 million.

Matchbox 20, "Yourself Or Someone Like You," Atlantic, 11 million.

Patsy Cline, "Greatest Hits," MCA Nashville, 9 million.

'N Sync, "No Strings Attached," Jive, 8 million.

George Strait, "Strait Out Of The Box," MCA Nashville, 7 million.

Michael Jackson, "Dangerous," Epic, 7 million.

Pearl Jam, "Vs.," Epic, 7 million.

The Rolling Stones, "Some Girls," Rolling Stones Records, 6 million.

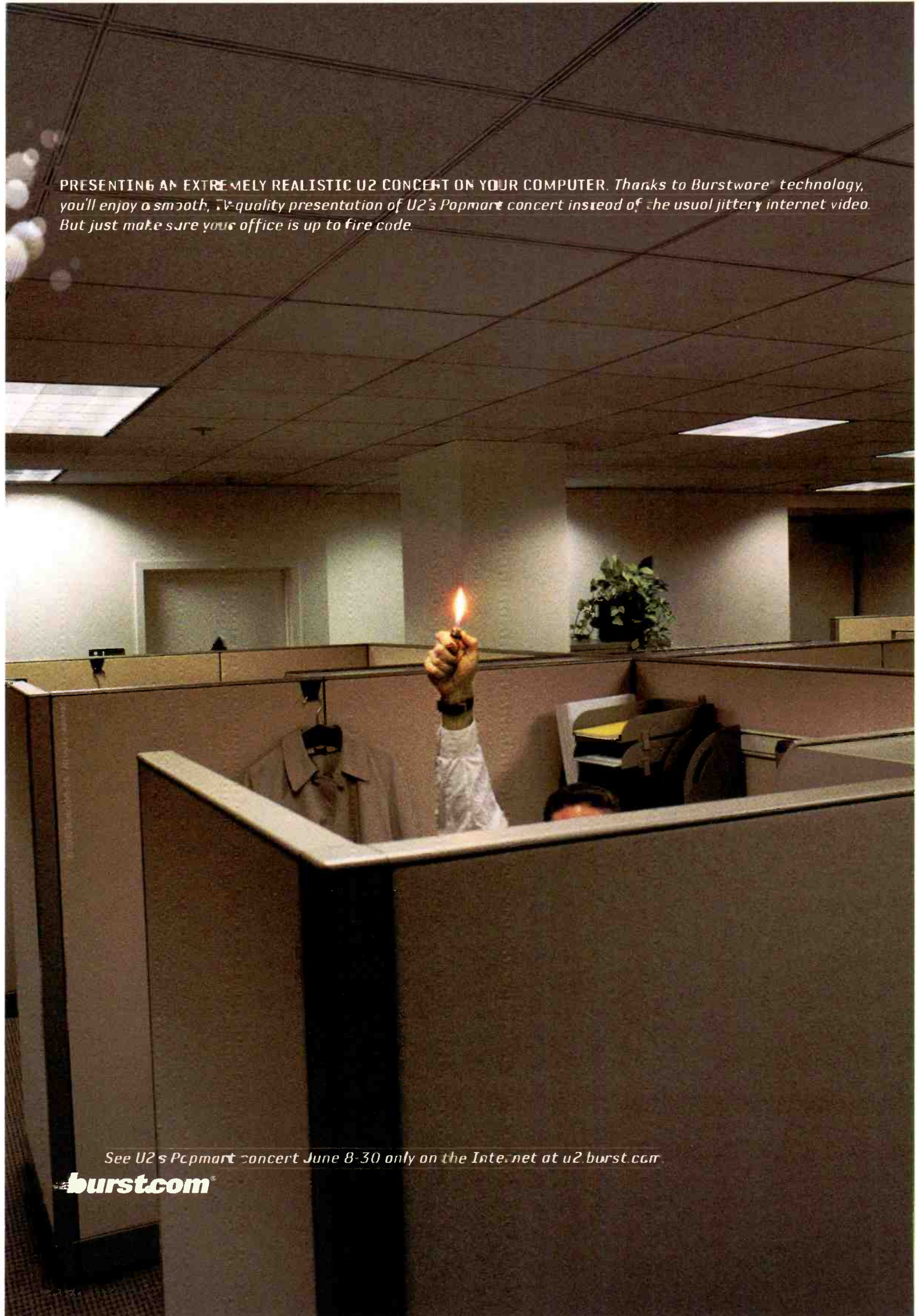
Limp Bizkit, "Significant Other," Flip/Interscope, 6 million.

Usher, "My Way," LaFace/Arista, 6 million.

R. Kelly, "R.," Jive, 6 million.

(Continued on page 69)

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## JOHN DOE SET DEFINES 'FREEDOM'

(Continued from page 20)

ity, the moment of truth, as it were. I totally believe that you have to suffer in some way to get to the truth. That moment that you're truly contemplating ending your life, or when your life is about to end—that is a moment that leads to something incredible... I embrace that."

Doe cut "Freedom Is..." with a collection of top L.A. musicians, including Joey Waronker and Smokey Hormel (formerly with Beck's band), Money Mark Nishita (of the Beastie Boys), Tony Marsico (formerly with the Plugz and Matthew Sweet), and two of his X colleagues, drummer D.J. Bonebrake (who is now in Doe's touring band as well) and vocalist (and ex-wife) Exene Cervenková.

X, which re-formed two years ago with original guitarist Billy Zoom back in the fold, continues to play reunion shows, performing its old material.

Doe says of the possibilities for an album of new X songs, "You never know. Actually, Exene and I have been talking about writing some songs together, so we'll see if they become X songs. You know, just writing is rewarding. Writing for something can be stifling. And sometimes, what's expected of X is a bit much."

In addition to gigging with X and his own band (which also includes

Drew Ross of Aimee Mann's group on bass), Doe has continued to pursue a burgeoning acting career. His 1999 film credits included "Sugar Town," "Forces Of Nature," and "Brokedown Palace"; he also took a recurring role on the WB TV series "Roswell."

Jeff Price, president of spinART, describes the target demographic for Doe's album as "the 30-plus person that's got money, that's heard of the band X, who's into more intelligent songwriting, who's not running after [Britney Spears'] 'Oops!... I Did It Again.'"

Marketing Doe may take spinART's campaign into unusual territory, according to Price. "Perhaps [into] print advertising through non-traditional outlets—maybe we don't go to Alternative Press, maybe we go to Harper's, as an example. In addition, [we might do] direct mailings—we have a pretty extensive list of Pixies fans through our Frank Black affiliation, and John Doe and Frank Black have toured together."

The Internet will also be utilized extensively to promote "Freedom Is..."

"We intend to do an incentivized 'Buy the John Doe album for download' program through EMusic," Price says. "You purchase a John Doe album for paid download, and

you get a free, limited-edition Frank Kozik poster mailed to you. That promotion, tied in with a RollingStone.com contest, gives us a lot of prime positioning on some seriously trafficked Web sites."

Noting that the Web has been a boon in the promotion of spinART's current Apples In Stereo album, Price adds, "It's been a very effective tool for us and a very cheap tool to use. I view the Internet as very niche-marketed. People go to things that they're interested in... Not everyone that picks up The Village Voice is interested in music, but everyone that goes to EMusic.com or to RollingStone.com is interested in music."

Doe—who is managed by Zeitgeist Artist Management and booked by Stormy Shepherd of Leave Home Booking—plans to tour this summer.

Price says spinART will tie that roadwork into the "Freedom Is..." campaign. "We're also going to be doing an acoustic in-store tour. We view places like Barnes & Noble and Borders as prime candidates for John Doe fans. Newbury Comics as well... We'd like to hit the 30-plus clientele. Simultaneously we tie that in with a triple-A acoustic radio tour, so we're getting double penetration at the retail and the radio level"

# SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**J**UST WHEN YOU THOUGHT it was safe to go back to the record stores: The summer of 1975 is remembered for arguably being the first to launch the now-exalted summer blockbuster film.

That year, **Steven Spielberg** released "Jaws," and a phenomenon was born. Now, 25 years later, Universal Home Video and Decca Records is reissuing a special collector's edition of both the movie and the soundtrack, with the latter boasting 20 minutes of previously unreleased music. The July 11 release of a 25-year-old record could present new marketing challenges to Decca.



COVER OF "JAWS" ALBUM.

"We're not marketing a 25-year-old record; this is a brand-new record that builds upon the original but is set apart by the 20 minutes of unreleased music," says **Randy Dry**, director of marketing and artist development, crossover music, for Universal Classics Group. "There's an extensive collector's edition package with bonus material, as well as music that never appeared in the film."

The appeal of this collection is the near star power of composer **John Williams**. One of the most identifiable pieces of music, the "Jaws" soundtrack set the stage for blockbuster albums to accompany blockbuster films.

"We're marketing this right along side the movie, make no mistake," says Dry. "But this time, we've got the Internet on our side. Microsoft and MSN feature a 'Jaws' Media Player, which allows people to hear streaming audio from the soundtrack and watch film clips. There's also hundreds of soundtrack-themed shows on classical and public radio, which are showing great enthusiasm for the project. Then there's the thousands of Internet sites that specialize in the music of movies. The core base of fans, coupled with the new ones waiting in the video stores and on the Net, is really going to boost the marketing."

**T**HE PERFECT SCORE: Grammy-, Golden Globe-, and Oscar-winning composer **James Horner** can't seem to stay away from the water. After cleaning up with the "Titanic" score album, he has now helmed the June 20 release of "The Perfect Storm" soundtrack (Sony Classical). The film, re-teaming **George Clooney** and **Mark Wahlberg** of "Three Kings" fame, lends itself well to what Horner does best: blending lush orchestrations with electronic and even ethnic sounds. What makes the score album stand apart from others is the inclusion of the theme song from the film, **John Mellencamp's** "Yours Forever."

Due to the nature of the film, Sony Classical is taking an adventurous path to marketing the soundtrack, including a heavy Internet presence and utilizing outlets not formally thought of for music advertising, such as the Weather Channel.

While it is questionable that this release will reach the epic financial proportions of "Titanic," it should further cement Horner's position as Hollywood's golden composer.

**MUSIC FOR THE MASSES:** For independent labels and artists, having a song placed in a feature film can often be the escalator to the top of the recording industry. Many unknown or cult artists have launched major recording careers off a successful soundtrack, transforming that success into the ever-elusive major-label deal.

Former Rhino Movie Music GM **Julie D'Angelo** has taken a step to get those artists in front of soundtrack coordinators by launching Music for the Masses (MFTM) in Los Angeles. The company's sole purpose will be to represent music from indie artists and labels that seek placement in movies, television, interactive media, and commercials.

"I serve those artists who don't have a direct conduit to get their music in visual media," says D'Angelo.

MFTM has already signed several artists and record labels in hopes of finding their work a home in visual media. The rollout includes Grammy nominee **Caravana Cubana**, Texas guitar slinger (and former new wave hero) **Gary Myrick**, '60s rocker and eclectic musician **Ian Whitcomb**, mid-Atlantic rock legend **Joe Grushecky**, modern rock artist **Jonny Polonsky**, and British folk icon **Roy Harper**.

MFTM has inked deals with Pinch Hit Records (**Gifthorse**, **Shapeshifter**, **Munkafust**, **the Tearaways**); Multitask Records and Management (**weaklasyliar**, **Paul Melancon**, **Underwater**); singer/songwriters **Wendie Colter**, **Renee Stahl**, and **Teal Thompson**; and a handful of composers.

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**MONTECINO JAZZ**

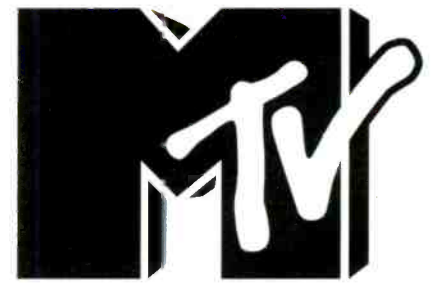
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
JUNE 17, 2000				
1	NEW		<b>LARA FABIAN</b> COLUMBIA 69053/CRG (11.98 EQ/17.98)	LARA FABIAN
2	2	37	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH... VALLEY LOW
3	1	3	<b>BBMAK</b> HOLLYWOOD 162260 (8.98/12.98)	SOONER OR LATER
4	3	11	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
5	13	8	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
6	6	9	<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
7	7	39	<b>DIDO</b> ARISTA 19025 (10.98/16.98)	NO ANGEL
8	11	8	<b>FENIX TX</b> DRIVE-THRU 112013/MCA (8.98/12.98)	FENIX TX
9	4	9	<b>TRAVIS</b> INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
10	5	61	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
11	10	7	<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
12	9	35	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
13	8	50	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
14	NEW		<b>F.A.T.E.</b> GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED
15	14	5	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
16	12	6	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
17	15	44	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
18	20	9	<b>SPLENDER</b> C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
19	16	5	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
20	33	14	<b>NOBODY'S ANGEL</b> HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
21	26	5	<b>HOKU</b> GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
22	24	4	<b>OMARA PORTUONDO</b> WORLD CIRCUIT/ONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
23	23	2	<b>LIMITE</b> UNIVERSAL LATINO 157887 (8.98/13.98)	POR ENCIMA DE TODO
24	34	23	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
25	19	22	<b>KELIS</b> VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE

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	21	36	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
27	NEW		<b>U.P.O.</b> EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
28	NEW		<b>OLIVE MAVERICK</b> 47709/WARNER BROS. (17.98 CD)	TRICKLE
29	38	5	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (9.98/16.98)	SECRETO DE AMOR
30	29	61	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
31	18	65	<b>SONICFLOOD</b> GOTEE 2802 (15.98 CD)	SONICFLOOD
32	NEW		<b>NASHVILLE PUSSY</b> TVT 3340 (10.98/16.98)	HIGH AS HELL
33	30	14	<b>SHAKIRA</b> SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
34	41	4	<b>THALIA</b> EMI LATIN (10.98/15.98)	ARRASANDO
35	37	5	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
36	22	5	<b>KATHIE LEE GIFFORD</b> ON THE LAMB 15115/VALLEY (10.98/17.98)	BORN FOR YOU
37	35	3	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/12.98)	THE STATE
38	27	5	<b>CRYSTAL LEWIS</b> METRO ONE/WORD 490686/INTERSCOPE (11.98/17.98)	FEARLESS
39	40	52	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
40	43	5	<b>DWAYNE WIGGINS</b> MOTOWN 157594/UNIVERSAL (8.98/12.98)	EYES NEVER LIE
41	42	8	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98)	MY LIFE
42	17	2	<b>NICHOLE NORDEMAN</b> SPARROW 51723 (15.98 CD)	THIS MYSTERY
43	31	35	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
44	45	30	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
45	47	26	<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
46	36	3	<b>KEOKI</b> MOONSHINE 80128 (17.98 CD)	DJMIXED.COM
47	RE-ENTRY		<b>GROOVE ARMADA</b> JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
48	RE-ENTRY		<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (15.98 CD)	MAKE IT PHAT, BABY!
49	RE-ENTRY		<b>JESSICA ANDREWS</b> DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
50	44	55	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE

## POPULAR UPRIISINGS

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

**MAD DOG ON THE LOOSE:** Cypress Hill member **Sen Dog** is aiming to step out of the shadow of his multi-platinum hip-hop group with his solo act, **SX-10**, whose



**Slumming It.** Detroit rap group Slum Village is currently on a North American tour in support of its debut album, "Fantastic, Vol. 2" (Goodvibe Music/Atomic Pop). Group member T3 says, "We try to make music that other musicians respect because a lot of the music you hear today you can't respect." Guests on the album include D'Angelo, Questlove from the Roots, Kurupt, and Jazzy Jeff. Slum Village tour dates include July 3 and 4 in New York (see review, page 30).

debut album, "Mad Dog American," is due July 4 on Latin Thug/X-Ray Records.

The music on the album combines rock and rap, and guest artists include **Everlast**, **DJ Muggs** and **Bobo** of Cypress Hill,

**Kottonmouth Kings**, and **Mellow Man Ace**.

"Mad Dog American" features the track "Goin' Crazy," which was on the "Mod Squad" movie soundtrack album. SX-10 was also featured on the current Cypress Hill album, "Skull & Bones."

SX-10's album is one of the first albums from Latin Thug Records, which was formed by the Los Angeles-based Sen Dog. He says, "I started Latin Thug Records because I wanted to make a record which I felt was 100% me. Lyrically and musically, ["Mad Dog American"] is the best record I've ever done in my life."

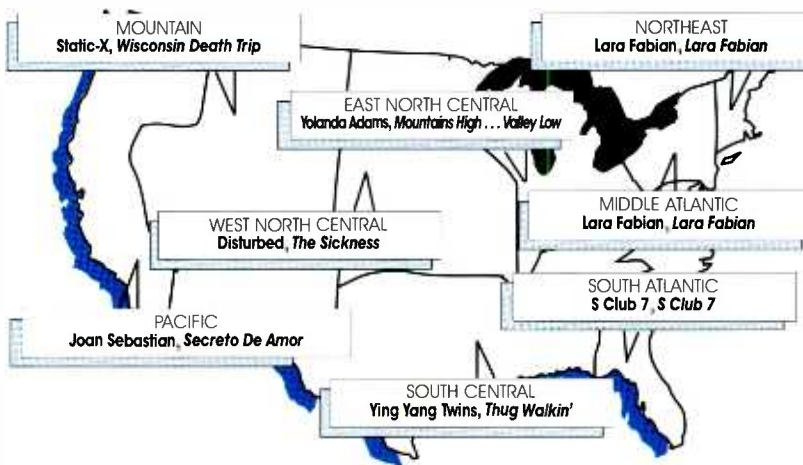
Sen Dog will be touring with Cypress Hill this summer, but he plans to take SX-10 on the road later this year.

**JAZZ HUNTER:** Respected jazz musician **Charlie Hunter** has returned with a self-titled album on Blue Note Records—his first album to be credited solely to his



**Country Comedy.** Chuck Wagon & the Wheels bring their style of comedic country to the album "Off The Top Rope," due Tuesday (13) on Lyric Street Records. Group member Sid Sequin says of the band's satirical approach, "We were prepared to envision ourselves as being against the grain."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. Static-X Wisconsin Death Trip
  2. Blue Man Group Audio
  3. Lara Fabian Lara Fabian
  4. Disturbed The Sickness
  5. BBMAK Sooner Or Later
  6. Fenix TX Fenix TX
  7. System Of A Down System Of A Down
  8. Eric Heatherly Swimming In Champagne
  9. U.P.O. No Pleasuries
  10. Chad Brock Yes!

- NORTHEAST**
1. Lara Fabian Lara Fabian
  2. S Club 7 S Club 7
  3. F.A.T.E. For All That's Endured
  4. Disturbed The Sickness
  5. BBMAK Sooner Or Later
  6. Dido No Angel
  7. Fenix TX Fenix TX
  8. Westlife Westlife
  9. Guster Lost And Gone Forever
  10. Travis The Man Who

name. Hunter has previously released albums as part of a duo or group, many of which were jazz hits.

Previous albums of Hunter's that were hits on the Top Jazz Albums chart are **Charlie Hunter/Leon Parker's "Duo"** (which peaked at No. 9 last year) and **Charlie Hunter & Pound For Pound's "Return Of The Candyman"** (No. 4 in 1998), **Charlie Hunter Quartet's "Natty Dread"** (No. 5 in 1997), and **Charlie Hunter Quartet's "Ready... Set... Shango!"** (No. 9 in 1996).

Hunter is currently on a U.S. tour with dates that include June 29 in Boston, Aug. 1 in Seattle, and Sept. 5 in Philadelphia.

**CANADIAN CREW:** Pop act **D-Cru** has already experienced a hit in its native Canada with its self-titled debut album.

The album is set for a U.S. release Tuesday (13) on Elektra Records and features the first

U.S. single, "I Will Be Waiting," which has already hit the top 10 in Canada. D-Cru has received early airplay on



**Aurora Rising.** Christian music trio Aurora consists of three sisters, two of whom are twins. The sisters—Lauren, Rachel, and Racquel Smith—grew up in Georgia and have been singing together since childhood. Says Lauren, "I don't think we'd want to sing with anyone else." Aurora's self-titled debut album is scheduled for release Aug. 22 on Red Hill Records. Lauren notes of the album's direction, "First and foremost, we're Christian. Christianity doesn't have to mean 'boring.'"

top 40 stations **WDRQ** Detroit and **WKSE** Buffalo, N.Y. (see review, page 31).



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5. Bassic	\$15,729.49
6. Killer Spam's Comedy Stuff	\$12,203.38
7. Paul Cooper	\$11,224.56
8. BENTFRAME	\$ 7,529.17
9. trance [] control	\$ 7,325.29
10. Daniel Cox	\$ 6,276.43

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ★ SAINT ETIENNE

**Sound Of Water**  
 PRODUCERS: Saint Etienne, Gerard Johnson  
 Sub Pop 509

Throughout the '90s, U.K. trio Saint Etienne was responsible for injecting dance-floors and top 40 radio with infectious melodies, buoyant rhythms, and melancholic tales. Tracks like "Nothing Can Stop Us," "Who Do You Think You Are," "He's On The Phone," and a wicked cover of Neil Young's "Only Love Can Break Your Heart" sound as fresh today as they did upon their original release. On its latest offering, "Sound Of Water," Saint Etienne—Bob Stanley, Pete Wiggs, and diva supreme Sarah Cracknell—delivers a wonderfully ambient collection of 10 songs. Decidedly more stripped-down and less effervescent than past recordings (and with some Burt Bacharach touches), "Sound Of Water" finds the threesome receiving a little musical augmentation from the likes of To Rococo Rot, Sean O'Hagen, and Eric Kupper. If past Saint Etienne albums were primed for peak club action, this one's definitely for those *apres* club moments. Highlights include "Heart Failed (In The Back Of A Taxi)," "Don't Back Down," "Sycamore," and "How We Used To Live."

#### ★ ROYAL TRUX

**Pound For Pound**  
 PRODUCERS: Adam and Eve  
 Drag City 188

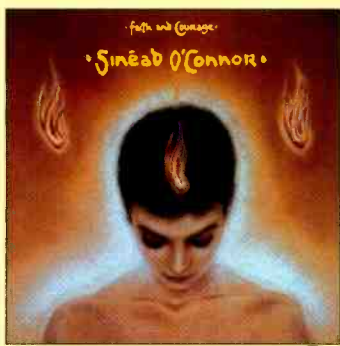
Royal Trux specializes in a unique brand of rock that bridges trashy '70s guitar sounds with the lo-fi noise experimentalism of Sonic Youth. On "Pound For Pound" the Chicago five-piece is decidedly more grit than art with a nasty, blues-infused collection that highlights the band's muscle and proves itself to be a thoroughly enjoyable roots romp. The fronting duo of Neil Hagerty and Jennifer Herrema roll up their sleeves and pump up the swaggering bravado in trading signature vocal rasps and snarls, declaring "The doctor is in but it ain't no sin" on the album's finest moment, "Dr. Gone." Just as with fellow Pussy Galore alum Jon Spencer of Jon Spencer Blues Explosion, Hagerty toes the line of parody with the Royal Trux's messy, larger-than-life arrangements and embrace of the absurd. But when the results are this much fun and the underlying musicianship is so appealing (as evidenced on tracks like "Deep Country Sorcerer" and "Call Out The Lions"), it can only be called seedy goodness.

#### VARIOUS ARTISTS

**Adler, Bock, Coleman**  
 PRODUCERS: Denny Diantle, David Galligan, Richard Loring, Ron Abel  
 LML 201

Three fine melody men—Richard Adler, Jerry Bock, and Cy Coleman—were saluted at a benefit concert in Los Angeles in February 1999 for S.T.A.G.E. 15, an AIDS benefit charity. As in past songwriter salutes by the organization, an assemblage of

### SPOTLIGHT



#### SINÉAD O'CONNOR

**Faith And Courage**  
 PRODUCERS: various  
 Atlantic 83337

After spending considerable time with O'Connor's newest album (and Atlantic Records debut), it becomes mighty clear that she has spent the past 13 years simply warming up. No disrespect to her sublime back catalog—"The Lion And The Cobra," "I Do Not Want What I Haven't Got," "Am I Not Your Girl?," "Universal Mother," and "Gospel Oak"—but "Faith And Courage" is head and shoulders above what came before it. In fact, it is brilliant. The self-assured singer/songwriter's angst of yesterday has been replaced with a poignant sweetness. For this album, she wrote or co-wrote 10 of the 13 tracks and collaborated with an extensive lineup of producers and musicians, including Adrian Sherwood, Dave Stewart, Wyclef Jean, Kevin "She'kspere" Briggs, and Brian Eno, among others. Already, the set's first single—"No Man's Woman," a tale of celibacy—has been embraced at triple-A as well as hot and modern AC stations. With "Faith And Courage," it appears that this mother of two and archdeacon (her priest name is Mother Bernadette Mary) has discovered that nothing compares to a lil' soul searching.

strong talent gives its considerable all. On board are Lucie Arnaz, Nancy Dussault, Davis Gaines, Betty Garrett, Michele Lee, Hal Linden, and Maureen McGovern, among others. In one memorable duet, Sheldon Harnick—the lyricist partner of Bock—and Charlotte Rae deliver a touch-

#### EMMYLOU HARRIS

**Cimarron**  
 PRODUCER: Brian Ahern  
 Eminent 25030

#### EMMYLOU HARRIS

**Last Date**  
 PRODUCER: Brian Ahern  
 Eminent 25040

Harris has always transcended her country music roots, deftly injecting elements of folk, rock, and even pop into her wonderfully complex compositions. "Cimarron," first issued in 1981, brilliantly captures this unique stylistic blend. Given its creative weight and significance in Harris' career, it boggles the brain that this collection has never been available on CD before now. Well, the patience of her fans is repaid with a package that offers a nicely remastered version of the original 2-track recording, as well as a lovely (and rare) bonus cut, "Colors Of Your Heart," written by Rodney Crowell. Upon re-examination of this set, Harris' impact

### SPOTLIGHT

**NEXT**  
**Welcome II Nextasy**  
 PRODUCERS: various  
 Arista 07822-14643

R.L. and brothers Tweety and T-Lo go all the way this time, further massaging the fine line between sexual and sensual—the musically erogenous zone they began rubbing on 1997's double-platinum "Rated Next." Working again with Naughty By Nature's KayGee and others, Next goes for more originality vs. samples and tackles subjects both provocative and real. The lead single "Wifey"—about finding the right woman—features Lil' Mo. Things get racier thanks to steamy tracks like "Cybersex" ("Download All Over Me") and the controversial "Jerk" (with rapper 50 Cent), which covers the subject of



masturbation. From there, the socially conscious midtempo jam "Beauty Queen" asks women why they settle for less. Those who like their R&B/hip-hop naughty—but still nice—won't be disappointed by this sophomore effort.

ring rendition of "Do You Love Me?" from Bock and Harnick's "Fiddler On The Roof." The two-disc set covers 33 songs, many of which were show-stoppers. These gatherings, with all their diverse talent and repertoire, always seem to come together gloriously.

### R & B / HIP - HOP

#### VARIOUS ARTISTS

**Shaft**  
 PRODUCERS: various  
 LaFace 26081

"A hero always needs his theme music."

### VITAL REISSUES®

on current female artists in both rock and country sectors is undeniable—and, alas, those youngsters really haven't created comparable magic. That becomes even more apparent



after exploring 1982's "Last Date," another Harris gem that is also being offered for the first time on CD. Performing with her famed Hot Band,

### SPOTLIGHT



#### KOKO TAYLOR

**Royal Blue**  
 PRODUCER: Koko Taylor, Criss Johnson, Bruce Iglauer  
 Alligator Records ALCD 4873

On the heels of her unprecedented 20th WC. Handy Award (traditional blues female artist of the year, presented May 25), Koko Taylor has released her first studio album since 1993's "Force Of Nature." For the most part, "Royal Blue" finds the reigning Queen of the Blues working the bruising Chicago sound that took her to the top of her genre, but as we hear on "The Man Next Door," a Koko/Keb' Mo' acoustic outing, Taylor can negotiate the road less traveled (in her case) with great feeling (she also wrote the song). Her singing is no longer as explosive as it once was, but tunes like "Blues Hotel" with guest B.B. King, "But On The Other Hand," "Ernestine," and "Save Your Breath" indicate that Taylor has irrefutable resources that compensate for the inevitable loss of brute power. She is so deep in the blues that she could've talked the songs on this a bum and made us believe it.

So says Keenen Ivory Wayans' character, Jack Spade, in the blaxploitation spoof "I'm Gonna Get You Sucka." The sentiment similarly applies to "Shaft." The remake of the 1971 film offers a variety of hip-hop and R&B sounds. Part of the success of the original "Shaft" was attributed to its inspired theme song by Isaac Hayes, which won an Oscar and two Grammys. This time around, the soul man is back with a reworked "Theme From Shaft." The track stays true to its original form, right down to its trade-

Harris brings immeasurable depth to tunes like "I'm Movin' On," "Restless," and "Devil In Disguise." Acrid pleasure is derived from the rare bonus cuts "Another Pot O' Tea" and "Maybe To-



night." A pair of CDs that are essential not only for Harris disciples but for anyone with a passion for finely crafted songs and heartfelt performance.

### SPOTLIGHT

**BELLE & SEBASTIAN**  
**Fold Your Hands Child, You Walk Like A Peasant**

PRODUCERS: Belle & Sebastian, Tony Doogan  
 Matador/Jeeper OLE 429  
 Given the recent pace at which Scottish indie rock ensemble Belle & Sebastian has been rereleasing its previously under-appreciated back catalog, it's hard to believe more than two years have passed since the band actually put out something new. In fact, on its latest outing, B&S must contend with its own daunting shadow more than ever; with the likes of its first album, "Tigermilk," and the early "Lazy Line Painter Jane" EP still fresh in the minds of fans. This is especially so, now that the band's AM radio sound is firmly established, and "Fold Your Hands . . ." lacking the



immediate charm of past works, is the most restrained and quiet record it has ever released. However, repeated spins also find this wonderful, soul-influenced collection to be one of slow, flowering appeal that ultimately ranks among the Glasgow septet's most rewarding efforts. While almost all the band members take turns at the mike this time, front man Stuart Murdoch again proves himself B&S' greatest asset on highlights like "Don't Leave The Light On Baby" and the shimmering "Nice Day For A Sulk."

mark guitar licks and blaring horns. R. Kelly offers two soul-filled tunes, "Bad Man" and "Up And Outta Here." Both are classic Kelly, as the former brings that gritty edge to soul music as only he can. For the hip-hoppers, OutKast's "Tough Guy" featuring UGK brings home the goods with a Southern hip-hop funk jam that keeps things bouncing. The soundtrack also offers sonic treats from Alicia Keys, Angie Stone, Donell Jones, and Too Short.

#### ★ SLUM VILLAGE

**Fantastic, Vol. 2**  
 PRODUCERS: Jay Dee, Pete Rock, D'Angelo  
 GoodVibe/Atomic Pop 2025

"Fantastic, Vol. 2," the debut release from this Detroit-based trio, sounds a lot like recent offerings from both Common and Busta Rhymes. The reason is simple enough: Slum Village's own Jay Dee is also a well-known beatsmith who has crafted some of hip-hop's biggest tracks as of late (witness: Q-Tip's "Vivrant Thing"). He's also the lead producer on this set. Dee, along with T3 and Baatin, offers a laid-back alternative to mainstream hip-hop. Slum Village employs the talents of Jazzy Jeff on the eclectic "I Don't Know." Jeff drops samples precisely interspersed between the group's verses and then is allowed to shine on his own as he works the turntables. The offbeat "Jealousy" is a head-nodder—that is, if you can keep up. The 19-track set also features appearances from D'Angelo

(Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to 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)

("Tell Me"), Busta Rhymes (disco-influenced "What It's All About"), and Pete Rock ("Once Upon A Time").

## DANCE

★ BT

**Movement In Still Life**

PRODUCER: BT

Netwerk America 30153

In the five years he's been making music, trance pioneer BT (aka Brian Transeau) has issued two groundbreaking albums ("Ima" and "ESCM") and scored two No. 1 hits on Billboard's Hot Dance Music/Club Play chart ("Remember" and the Tori Amos-fueled "Blue Skies"). He's also scored films like "Go," provided music for the Sony PlayStation video game "Die Hard," and remixed for superstars like Madonna, Seal, and Sarah McLachlan. On "Movement In Still Life," BT beautifully blurs the borders between alternative and electronica; the resulting soundscape is as commercial as it is underground. On guitar-drenched, beat-savvy tracks like "Satellite" and "Shame," BT delivers full-on vocals. On the big-beat flavored "Never Gonna Come Back Down," vocal chores are handled by Soul Coughing's M. Doughty. For pure gorgeousness, go directly to the tech-n'bass rhythms of "Dreaming," the drum'n'bass antics of "Running Down The Way," and the trance workout that is "Mercury And Solace"—all three tracks feature the celestial voice of Opus 3's Kirsty Hawkshaw.

★ VARIOUS ARTISTS

**Ultimate Dance Party 2000**

PRODUCERS: various

Arista 07822-14647

Ain't no doubt about it, the latest installment in Arista's dance music series needs to be taken seriously. Encompassing 18 tracks and as many artists, "Ultimate Dance Party 2000" effortlessly spotlights the many colors of clubland, including trance (BT's remix of Sarah McLachlan's "I Love You"), underground club (Joe Claussell's soulful mix of Beth Orton's "Central Reservation"), and commercial pop ("Thunderpuss' feisty restructuring of Amber's "Sexual [Li Da Di]"). Also adding spice to the set are brand-new jams like La Rissa's "I Do Both Jay & Jane" and Gigi D'Agostino's "I'll Fly With You (L'Amour Toujours)." Hani's uptempo remix of Deborah Cox's "I Never Knew" needs to be elongated for dancefloors. Arriving midway through the collection—and offering a downtempo break—is TLC's "Unpretty," complete with *that* sublime "Don't Look Any Further" sample. Quite the timely dance compilation!

## COUNTRY

RICKY VAN SHELTON

**Fried Green Tomatoes**

PRODUCER: Steve Gibson

Audium 84038

Ricky Van Shelton's return to the studio, this time on the new Audium label, should meet with welcoming ears from both long-time fans and country airwaves. "Fried Green Tomatoes" finds RVS confident and relaxed, easily wrapping his supple baritone around a mostly first-rate collection of songs. Much of it, unfortunately, is probably too country for country radio but nonetheless highly enjoyable, including "You Go Your Way (And I'll Go Crazy)," "I Was Losing You," and "Foolish Pride." The latter is as traditional as it gets, right down to the regretful recitation. Probably more accessible are such winners as the amiable "I Think I Like It Here," the Roy Orbison-esque "I'm The One," or the good-vittles imagery of "From The Fryin' Pan." Maturity has brought RVS subtlety and perspective, and he has never sounded better. Welcome back.

## CLASSICAL

REEL LIFE: Private Music Of Film Composers, Vol. 1

Music Amici, Marti Sweet

PRODUCERS: Charles Yassky, Jonathan Schultz

Arabesque Z6741

It was an enterprising idea to solicit some rare pieces of non-screen music from some of Hollywood's most active film composers, even if the overall result is less than satisfying. Performed by New York chamber group Music Amici, this first volume in a series features works by Bob James, Howard Shore, Michael Kamen, Rachel Portman, Bruce Broughton, and David Raksin. Shore (composer of dramatic, diverse scores for "Crash" and "Silence Of The Lambs") contributes two pieces, with the haunting, minimalist solo "Piano Four" serving as the album's highlight. Raksin—esteemed veteran of "Laura" fame—contributes a slice of nostalgic Americana with the clarinet quintet "A Song After Sundown." Another standout, Broughton's virtuoso chamber set "Primer For Malachi," offers the most piquant sounds. The rest of the program is always pleasant, if rarely memorable; still, this album should appeal to a broad spectrum of cinephiles and bodes well for a sequel.

## CONTEMPORARY CHRISTIAN

★ WAYNE KIRKPATRICK

**The Maple Room**

PRODUCER: Wayne Kirkpatrick

Rocketown Records 7012713267

The fact that Wayne Kirkpatrick's debut album is brilliant shouldn't come as a surprise to anyone. "The Maple Room" may be Kirkpatrick's first album as an artist, but the gifted singer/songwriter is hardly an industry novice. He co-wrote (with Tommy Sims and Gordon Kennedy) Eric Clapton's Grammy-winning hit "Change The World," as well as many of the cuts on Garth Brooks' Chris Gaines album. For years, he's been a creative force in the Nashville music community—writing and/or producing songs for Faith Hill, Amy Grant, Michael W. Smith, and Wynonna, among others. An outstanding collection of songs, "The Maple Room" includes such nuggets as "It's Me Again," a confessional about the insecurities of being a songwriter and his appreciation for his wife's loving support; "That's Not New Age," which chastises those who condemn things they disagree with as "new age"; and "My Armageddon (Part 2)," probably the most beautiful, poignant song ever written about death.

## NEW AGE

★ SOUNDS FROM THE GROUND

Terra Firma

PRODUCERS: Elliot Morgan, Nick Woolfson

Waveform 99103-2

Recalling William Orbit's Strange Cargo, Sounds From The Ground is a British duo operating at the edges of ambient and dance and providing as much for the mind as the body in this electronica journey. From the opening "Treasure," Sounds From The Ground brings a coolly distant ear, mixing and matching familiar elements but in consistently engaging and surprising ways. Mysterious spoken voices, sampled gospel, trip-hop dub grooves, and filter-swept synth lines shift the focus along an arc described as much by mood as by melody. Minimalism meets dub on the tropical cycles of "Bodega Bay," while "Drugstore," which marches to a groove of doom, is a piece of resigned heroism. "Rye" traverses a dark, voodoo trance vamp laced with Terry Riley-like organ cycles. The roller-rink organ refrain and horn bursts of "Marshmello" circumscribe a hallucinogenic ballroom. Sounds From The Ground may be on terra firma, but its music is flying high. Contact 619-276-8989.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

★ THE GETAWAY PEOPLE **Six Pacs** (3:54)

PRODUCERS: Nicholas Sansano, the Getaway People

WRITERS: Boots, Leroy

PUBLISHERS: Twenty Seven Songs/EMI Blackwood

Music/Digdog Music, BMI

Columbia 12588 (CD promo)

The Getaway People are set to break bad with this cool, crisp track from their upcoming "Turnpike Diaries"—and the theme to the new WB television show "Young Americans" due this summer. The song sports a hip-hop-flavored beat, groovy guitars, freewheeling ad libs, and a positive lyric about sharing the love on the road with fans: "Six packs and Big Macs keep us rolling down the road/Cigarettes and coffee, wherever we go/Cramped in a van, we do the best we can on the journey filled with tears and laughter/People all around us, they shower us with love/You better keep it coming, cause we just can't get enough." The chorus, somewhat reggae-flavored, is anthemic, almost chantlike, ensuring that it will be on the lips of anyone who hears it even once. Radio will find a cool secret-weapon record with this fun summer song. Should be investigated promptly.

★ TARA MACLEAN **Divided** (3:24)

PRODUCERS: Malcolm Burn, Bill Bell

WRITERS: T. MacLean, B. Bell

PUBLISHER: not listed

Network/Capitol 7087 (CD promo)

It's always disheartening to see songs that deserve widespread acclaim fizzle at radio, thus never reaping the opportunity to reach the public at large. Tara MacLean's recent "If I Fall" was just such a sad story. Its follow-up, "Divided," while not as immediately compelling, is another track with the smarts and production savvy to potentially ring the bell at adult top 40 and modern adult, if only given props by programmers who "get" this deserving singer/songwriter. "Divided" is a midtempo shuffle about the challenges of faith, marked with some groovy instrumental breakdowns, including plucky guitarwork, brushed percussion, and a light hip-hop beat to keep the tempo moving along. As fine a song as this is, MacLean is an artist who absolutely flourishes in a live setting, and the opportunities to see her are ample: She's currently in the midst of a two-year tour to help get the word out. Want more? Check out her current album "Passenger"—it's well worth the ride.

3-BELOW **Falling** (3:48)

PRODUCER: Mr. Mig

WRITERS: S. Migliore, G. Judenic, B. Rubens

PUBLISHERS: Finger Lickin' Good Music/A Priori Music/

Rykomatic, ASCAP, San Donato Music, BMI

Q Records/Atlantic (CD promo)

The latest in the boy-band brigade is Chicago-based 3-Below, which garnered label attention after an appearance on the "Jenny Jones" show. Now signed to Q Records/Atlantic, the trio has a refreshingly ethnic anti-98° look—and it appears to be genuine. Just read their names: Dino Cardone, Dominic Amoroso, and T.J. Scatchell. The first single,

"Falling," is pretty standard 'N Sync-branded fare, sporting a ballad-with-a-beat vibe, orchestral hits, and a sugary sweet theme about falling in love after being hurt the last time around. This group may find its initial appeal in more urban markets, where the squeaky clean look of Backstreet Boys is perhaps less appealing than that of these bejeweled young men.

MYTOWN **Lifetime Affair** (3:10)

PRODUCER: Wanya Morris

WRITERS: M. Sheehand, D. O'Donoghue, T. Daly, W. Morris, W. Guice

PUBLISHERS: Mytown's Own Music/EMI Blackwood

Music, BMI/IMRO, Aynaw Publishing/Ensign Music, BMI

Cherry/Universal 20214 (CD promo)

Its previous single, "Now That I Found You," should have been the one to break quartet Mytown, but unfortunately the song was never exposed to a national audience. "Lifetime Affair," co-written and produced by Wanya Morris of Boyz II Men, is certainly a pleasant enough ballad, but nothing about it makes it stand above the pack. We all know that boy bands really have to shine these days to get their shot at radio, and it's still possible—look at the current success of Brit bands Westlife and BBMak—but this track just doesn't have that breakout sheen about it. Universal is trying its best to get this band the necessary props to get noticed—they have an upcoming half-hour Nickelodeon TV special and will be touring with Christina Aguilera—but it's doubtful this is the one to push it through. Perhaps a renewed marketing push for "Now That I Found You" would do the trick?

## R & B

► DONELL JONES **Do What I Gotta Do** (4:19)

PRODUCERS: Eddie F, Darren Lighty

WRITERS: E. Ferrell, D. Lighty, C. Lighty, B. Muhammad,

J. Wilson, B. Bacharach, H. David

PUBLISHERS: Eddie F Music/Sharay's Music/Wamer

Chappell Music/IWantMyDaddyRecords/Publishing

Designee/Famous Music/Corp/Colgems-EMI Music, ASCAP,

Jahque Joints, SESAC

LaFace 4473 (CD promo)

On the heels of two smash singles, "You Know What's Up" and "Where I Wanna Be," LaFace Records showcases Jones on its soundtrack to the movie "Shaft" with the single "Do What I Gotta Do." An uptempo, lighthearted summer song, this is the type of track that you hum along to and bob your head with, even if you never quite figure out what's being said. On his previous single, Jones sounded eerily like a young Stevie Wonder, but on this song, he comes across as a little disinterested, maybe even bland. It's almost as if he sang one take and left it at that. It's not bad vocally, just not moving. The song has to stand on its merit as a track, which it does with its hummable vibe and sunshine feel. For those who are big fans, Jones also has a song featured on the soundtrack to the movie "Love And Basketball" (Overbrook Records), called "I'll Do Anything," which is truly slamming.

PINK **Most Girls** (4:10)

PRODUCER: Babyface

WRITERS: Babyface, D. Thomas

PUBLISHERS: 2000 Ecaf Music/Sony/ATV, BMI; Demis-

songs/E2Music/EMI April, ASCAP

LaFace 4469 (CD promo)

LaFace artist Pink follows gold-selling

(Continued on next page)

## NEW & NOTEWORTHY

BILLY GILMAN **One Voice** (3:59)

PRODUCERS: David Malloy, Don Cook, Blake

Chancey

WRITERS: D. Malloy, D. Cook

PUBLISHERS: Starstruck Angel Music/Malloy's Toys

Music/Sony/ATV Songs/Tree Publishing/Don Cook

Music, BMI

Epic Nashville 12682 (CD promo)

"One Voice" is one of those songs

whose socially conscious message so

hits a nerve that airplay becomes a

requirement and reaction from listen-

ers is instantaneous and passionate.

This values-oriented track, penned by

Nashville mainstays Don Cook and

David Malloy, broke into the top five

on singles sales before airplay even

began, but radio is now quickly catch-

ing up. At the ripe age of 12, Gilman

sings of the days when cities were safe

and life was without so much fear: "A

house, a yard, a neighborhood/Where

you can ride your new bike to school/A

perfect world where Mom and

Dad/Still believe the golden rule/Life's

not that simple down here on Earth."

Epic Nashville has high hopes for this

youngster, who has edged out Brenda

Lee as the youngest singer to ever

reach Billboard's Hot Country Singles

& Tracks chart; the label set him up

with producers Malloy (Reba McEntire,

Eddie Rabbit), Cook (Brooks &

Dunn), and Blake Chancey (Dixie

Chicks) for his upcoming debut album,

gles chart with first single "Show Me."

For its U.S. debut, this Boyz II Men-

akin track could fight the way for some

serious action south of the border.

Harmonies among members Tanessa

Tompkins, Tito Chipman, and Craig

Smart are tight as a tick, while the

lyric tugs hard on the heartstrings,

proclaiming all the things a man would

love to do for his special lady. This

song, while produced ever-so-subtly

(by Canadian indie superheros John

Dexter and Mike James of Dexter

Entertainment), ranks up there with

tracks by crooners like Brian Mc-

Knight and K-Ci & JoJo. R&B radio,

this could turn out to be the newcomer

smash of the summer. Please give it a

mindful listen.



**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Michael Paoletta (N.Y.)



## SPOTLIGHT



**TRISHA YEARWOOD** *Where Are You Now* (3:09)

PRODUCERS: Gary Fundis, Trisha Yearwood  
WRITERS: K. Richey, M. Chapin Carpenter  
PUBLISHERS: Mighty Nice Music/Walt No More Music, BMI; Why Walk Music, ASCAP

MCA 02050 (CD promo)

The second single from Yearwood's stunning "Real Live Woman" album is a brilliant treatise on the demise of a relationship. Penned by two of contemporary music's finest singer/songwriters—Kim Richey and Mary Chapin Carpenter—the lyric bemoans the solitude in the wake of a breakup with the lines, "I'm one of a kind, but I would rather be two/I still speak my mind, but I miss talking with you." It's a vulnerable, poignant lyric, but the inventive production and Yearwood's gutsy performance don't let this slip into a pity party by any means. Yearwood's vocal echoes wistful regret but demonstrates the resilience of a woman who might rather be part of a couple but can definitely stand strong on her own. There's a decidedly more country feel to the instrumentation than on some of Yearwood's previous outings. The track sounds vibrant, and Yearwood's vocals absolutely soar. She nails this great song to the wall in one of the best performances country radio will have the privilege of playing this year. When you add the fact that she and Richey are currently burning up the road on one of the year's best tours, that should just throw fuel on this already electrifying fire.

(Continued from preceding page)

breakout single "There You Go" with another TLC-flavored track co-written and produced by Babyface. This midtempo chugger walks the center line of what much of R&B radio sounds like these days, with its harpsichord-enhanced effects and breathy bass leading the way. Pink sings about being less interested in a man who's successful than one who understands her and offers real love. "Most Girls" is certainly catchy and stands a good chance at furthering this artist's burgeoning career; but like so much of what's out there on the female front, there's nothing here that raises her above the crowd other than her pink coif. Sadly, this is little more than assembly-line, paint-by-numbers fare.

**METHRONE** *Loving Eachother 4 Life* (no timing listed)

PRODUCER: Methrone  
WRITER: Methrone  
PUBLISHER: not listed

Clatow/Capitol 7087 (CD promo)

Originally starting as a regional hit on independent label Clatow Records, Methrone's "Loving Eachother 4 Life" was picked up by major Capitol not long after the song received considerable airplay on radio throughout the Midwest, particularly in the Chicago and Detroit markets. The ballad is heavily laden with R. Kelly-like melodies on a drop-dead, slow track. But while others often copy Kelly's vocal style and phrasing, Methrone retains much of his own sound

while reaching many of the high notes Kelly doesn't even attempt. On the remix of the song, the tempo picks up considerably, adding a much-needed brightness and energy. Additional drum tracks and background vocals also add depth and texture that were lacking in the original radio edit. Methrone even redoes the vocals for the mix, sounding much more professional and polished. While it's hard to predict the future of an artist on one song, radio's response and support thus far is a good sign that we'll be hearing Methrone at least through the summer of 2000.

## COUNTRY

**TY HERNDON** *A Love Like That* (3:35)

PRODUCERS: Joe Scaife, Jim Cotton, Anthony Martin  
WRITERS: M. Beeson, D. Pfrimmer  
PUBLISHERS: EMI April Music/K-Town Music/WB Music/Platinum Plow Music, ASCAP  
Epic 12841 (CD promo)

The latest single from Herndon's "Steam" album has heavy airplay written all over it. Herndon turns in his usual compelling vocal delivery—a combination of sultry persuasion and jubilant celebration. The song, penned by Marc Beeson and Don Pfrimmer, boasts an upbeat lyric about how great it feels when true love arrives. The melody has an infectious groove, and by the time the song hits the bridge, there's almost a religious fervor to the production that matches the passion in Herndon's delivery. It pushes all the right buttons and has all the sounds of a summertime hit.

**★ ALLISON MOORER** *Send Down An Angel* (3:47)

PRODUCERS: Kenny Greenberg, Doyle Primm, Allison Moorer  
WRITERS: A. Moorer, D. Primm  
PUBLISHERS: Louise Red Songs/Songs of Windswept Pacific/Full Pull Music, BMI  
MCA 02061 (CD promo)

Why Allison Moorer's well-written and brilliantly performed debut album wasn't a tremendous success is one of those baffling Music Row mysteries. Her performance during last year's Academy Awards of "Soft Place To Fall" (which was featured in Robert Redford's "The Horse Whisperer") was a spectacular moment that made the Nashville community proud and should have helped break her on a major level. Hopefully, Moorer will get her due with this stunning single from her forthcoming MCA sophomore album. The talented redhead (and sister of Shelby Lynne) absolutely simmers on this sultry ballad she co-wrote with husband Doyle Primm. The production gives the melody a shimmering, ethereal quality and builds nicely, complementing Moorer's emotional intensity note for note. Her vocal resonates with hurt and bewilderment as the opening lines find her alone at 3 a.m., wondering where her man is. You can hear her heart aching in the lines "Lord, I don't understand why I stand by my man/All he's ever done is break my heart." It's a raw, emotional performance that brings to life the pain and desperation in the lyrics. The song is absolutely one of the best ballads to come out of Nashville in recent memory. This could and should be Moorer's breakthrough single. Country radio, take note and give this talented artist the attention she deserves.

**RAY HOOD** *Critical List* (2:59)

PRODUCER: not listed  
WRITER: R. Hood  
PUBLISHER: Ray Hood Music, ASCAP  
Platinum/Capitol 5J3 (CD promo)

Hood is an Alabama native who won the Big Break contest at Nashville's legendary Stockyard Restaurant and Bull Pen Lounge, then proceeded to hone his skills with a yearlong stint at the venue. He has been paying his dues and writing songs (he co-wrote the Doug Stone hit "Addicted To A Dollar") and is now releasing a collection of tunes on the indie Platinum/Capitol label. Independent records always fight an uphill battle at radio, but

this one deserves a shot. Hood has an impressive, barroom-seasoned baritone that works effectively on this uptempo number about heartache placing this good ole boy on the critical list. The song is highly listenable, and Hood's performance is packed with personality. The track features some wonderfully ingratiating guitar work and lively fiddle accents. It may be an indie record, but this has a lot going for it—good song, radio-ready tempo, and a tour-de-force performance. Here's hoping this talented Music City veteran gets the break he deserves.

## ROCK TRACKS

**▶ BETH HART** *Delicious Surprise (I Believe)* (3:25)

PRODUCER: Oliver Leiber  
WRITERS: B. Hart, G. Burtnik  
PUBLISHERS: Jezebel Blues, BMI; Warbride/Chrysalis Music, ASCAP

143 Records/Lava/Atlantic 300093 (CD promo)

Talk about a slow grow. Beth Hart's debut, "L.A. Song," took much of 1999 to reach various pockets of the U.S., but wherever it played, it struck a resonant chord. While that ballad hinted at the grit behind this astonishingly frank singer/songwriter, its follow-up, "Delicious Surprise," truly shows the dirt beneath Hart's fingernails. The female rock front has been all but barren of late, and Hart's voice and lyrical wisdom are like red stripes painted across a black wall. Here, she talks about the need for faith to make good things happen: "I guess it's all there for the takin'/I think it's all yours and mine/My preacher says I got to see it to believe it and I believe." Add to that Hart's voice, just aching with vulnerability and raw emotion, and the skilled organic production of Oliver Leiber, and radio's got a hot tamale to throw in the mix. Hart's got the stuff of icons. Here's hoping that radio recognizes the treasure it's got in its hands.

**THE DANDY WARHOLS** *Bohemian Like You* (3:31)

PRODUCERS: Sardy, Taylor-Taylor  
WRITER: Taylor-Taylor  
PUBLISHERS: not listed  
Capitol 15142 (CD promo)

The Dandy Warhols have long provided a glimpse into the free-wheeling world of those who take a more organic approach to life. On their upcoming album, "Thirteen Tales From Urban Bohemia," due Aug. 1, the quartet serves up a few slices of life in its world. Starting things out is the revved-up first single, "Bohemian Like You," which tells the story of meeting a girl with all the right traits: "So what do you do?/Oh, yeah, I wait tables, too/No, I haven't heard your band, cause you guys are pretty new/But if you dig vegan food, well, come over to my work/I'll have them cook you something that you really love." Great stuff, huh? As usual, the Dandys deliver an ample dollop of humor in their lyrics, while the instrumentation and production are pleasingly organic, too. Modern rock programmers could have a ball with this super-sunny track that's as clever as it is catchy.

**★ IAN MOORE** *Magdalena* (4:51)

PRODUCERS: Joe Chiccarelli, Mark Addison, Ian Moore  
WRITER: I. Moore  
PUBLISHER: landme, ASCAP

Koch Records 8062 (album track)

The second single from Seattle-based Ian Moore's satisfying "And All The Colors" opus slows the tempo to a bluesy jam, with all the colorings of a live, after-midnight performance in a lazy tavern. Tempered with a theme of losing the perfect love, "Magdalena" is among the finest moments on Moore's latest effort and should encourage radio to acquaint itself with this credible artist. Moore is currently working the radio summer-tour circuit, including a recent gig with Stone Temple Pilots, Godsmack, and 3 Doors Down. A possible European tour is also in the works for late summer. Let's hope it all comes together for this fine talent and this wonderful song.

## ON ★ STAGE

### THE FANTASTICKS

Written by Tom Jones and Harvey Schmidt  
Directed by Word Baker  
Sullivan Street Playhouse New York

Try to remember what life was like in spring 1960—if your memory stretches back that far. Dwight Eisenhower was in the White House. Songs like Percy Faith's "Theme From 'A Summer Place'" and the Everly Brothers' "Cathy's Clown" were playing on AM radios, while shows like "Father Knows Best" and "Leave It To Beaver" were showing on the nation's black-and-white TVs. Men's hair was short, women's skirts were long, and Chevrolet was selling a hot new car called the Corvair.

While all that was happening, a little musical called "The Fantasticks" opened off-Broadway at the Sullivan Street Playhouse in Greenwich Village in New York. Chevy

halted Corvair production more than three decades ago, and little Beaver Cleaver would be eligible to join the American Assn. of Retired Persons today if he hadn't left the airwaves during the Kennedy administration. But "The Fantasticks" is still going strong at the same 150-seat theater where it premiered 40 years ago. It is the world's longest-running musical, lasting longer than "A Chorus Line" and the soon-to-close "Cats" combined.

Tom Jones and Harvey Schmidt based their "The Fantasticks" on Edmond Rostand's play "Les Romantiques," focusing on a simple story: A young man falls in love with the girl next door, despite their fathers' family feud. By the end of Act I, the lovers are united, and the fathers' hatchets are buried. But the lesson of "The Fantasticks" is that the heart must hurt a little before it can love. Act II witnesses a split in the couple, and a truly happy ending is allowed only after each character has endured a measure of pain.

There are a few difficult moments: The boy is abducted and physically beaten by traveling actors; the girl falls in love with her would-be rapist. (Was this any less problematic in pre-feminist 1960?) But there is nothing here too graphic for young eyes—nothing worse than what kids have already seen in "The Lion King" or even "Bambi." Indeed, the clear plot, broad physical comedy, and youthful protagonists are the ideal trappings of a family-friendly show.

A good match for this low-tech production, the music is the epitome of simplicity, using only a piano and

a harp to create a lush, varied score. Although a few of the numbers stand out—the boy's rousing anthem "I Can See It" and the fathers' comic lament "Plant A Radish, Get A Radish"—the majority are little more than pleasant confections. It's no surprise that the two songs audiences walk out singing are the same pair they walked in singing with anticipation: "Soon It's Gonna Rain" and the classic "Try to Remember."

A host of famous actors has graced the production over the years, including Liza Minnelli, Glenn Close, Elliott Gould, Richard Chamberlain, and original cast member Jerry Orbach. The current crop of competent but relatively unknown players lists the bulk of its credits in regional theater. The most remarkable cast résumés include long runs in this show—

including that of Bryan Hull, who has played the Old Actor for 20 years, and the Girl's Father, William Tost, who performed in the original one-act production at New York's Barnard College in 1959.

Obviously, the secret to the show's enduring

success isn't a surprising script, a daring score, or big-name actors. The key to "The Fantasticks" is its old-fashioned charm—the sincere emotions its characters wear on their sleeves. It is romantic without being too corny, amusing without being too cruel, honest without ever losing its playful fairy-tale nature.

"The Fantasticks" today is like a peek into a more earnest dramatic era—before shows like "Hair" and then "Rent" put new sociopolitics on stage, before spectacles like "Phantom Of The Opera" and "Sunset Boulevard" used technological gimmicks to get patrons into their seats, and before Stephen Sondheim's razor wit and Frank Wildhorn's melodramatic pap defined the extremes of musical theater's emotional spectrum. And that earnestness is what keeps people coming back.

"The Fantasticks" has now been produced more than 12,000 times the world over, often as a favorite of high school theatrical directors. This fall, after a five-year delay, a film adaptation will hit movie theaters, starring Joel Grey and a former New Kid On The Block, Joey McIntyre. But there is nothing like seeing the original production on the original stage to take you back in time to another age—a time, as the narrator sings in the opening number, "when life was slow and, oh, so mellow." WAYNE HOFFMAN



Cast of "The Fantasticks."





**On The Money.** U.K. recording artist Jamelia has signed a worldwide publishing agreement with BMG Music Publishing's U.K. affiliate. Her single "Money" will be released in the U.S. later this year and included on her forthcoming debut album. Jamelia, center, is shown with her supporting cast, from left, VP of BMG Music Publishing Intl. Andrew Jenkins; Rhythm Series/Parlophone/EMI A&R man Lloyd Brown; her manager, Phil Byrne; managing director of BMG Music Publishing Ltd. Paul Curran; and director of A&R at BMG Music Publishing Ltd. Ian Ramage.

## Ruff Endz Aims For Smooth Debut Duo's Struggles Reflected In Music On Epic's 'Love Crimes' Set

BY JEFF LOREZ

NEW YORK—Epic Records R&B duo Ruff Endz (David "Davinch" Chance and Dante "Chi" Jordan) has a simple explanation behind its choice of a name.

"Man, we went through such a hard time struggling, trying to get a deal," recalls Chi. "It was literally rough making ends meet."

The pair's perseverance can be heard on their powerful debut album, "Love Crimes," scheduled for release July 25. The set features the infectious first single "No

More," produced by Eddie F. and Darren Lighty. It was shipped to radio April 25.

Ruff Endz did indeed graduate from the school of hard knocks. The duo's formative years in its rough-and-tumble West Baltimore neighborhood were spent juggling school and musical ambitions while fending off the brutal street life.

"When I came to high school, I was coming from some crazy times in the streets," says Chi, whose raspy baritone has drawn comparisons to K-Ci, Bobby Womack, and fellow Baltimore native Sisqó. (The two singers used to compete in talent contests and even worked at the same local sweet shop, the Fudgery.)

"That meant I missed a year and had to make it up," Chi says. "Davinch and I made a deal that we'd

put our education first and graduate from high school. Then we'd get our singing thing happening."



RUFF ENDZ

"It was always about church for me," says Davinch. "My father was a preacher. I'm the youngest of 10 brothers, and all of us were into music. It was all around me."

Davinch and Chi were originally part of a four-member group, but they soon found they had a special chemistry.

"We really grew when we got together," Davinch notes. "We listened to a lot of old classic stuff by James Brown, Womack, and Stevie Wonder."

Adds Chi, "We made an agreement that nothing would stop us. There's a lot of adversity in urban Baltimore; it's like the wild West. People we grew up with were getting shot, and we had to deal with

(Continued on page 35)

## Jill Scott Set Coming In July; Ware Plans Instrumental Version Of Gaye's 'I Want You'

**HIDDEN LAUNCH:** Hidden Beach/Epic artist Jill Scott's long-awaited "Who Is Jill Scott?" set bows July 18. The songstress had a hyped crowd testifying about her awesome talent at the label's official launch party on June 1 at the Santa Monica (Calif.) Studios. Hidden Beach chief **Steve McKeever** and crew played host to some 1,600 partygoers who were treated to food and drink, celebrity and executive sightings (including Hidden investor **Michael Jordan**, DreamWorks' **Jheri Bushy**, "Politically Incorrect" host **Bill Maher**, DJ **Jazzy Jeff**, manager **Herb Trawick**, Arista artist **Kenny Lattimore**, and **Malcolm-Jamal Warner**, who has a forthcoming album of his own on his independent label the wonder factory), and, of course, plenty of music. In addition to Scott, Hidden Beach saxophonist **Mike Phillips** and singer **Brenda Russell** performed for the enthusiastic audience. Russell's label debut, "Paris Rain," is also being released July 18.

to record more MODO albums—always done live—that will feature two to three regular band members and rotate in other notable session players.

Adds Ware, "My mission is—and always has been—very clear: to see and do with my music the most I possibly can."

**MORE MUSICAL NOTES:** Über-producer **Timbaland** is on track to release his own album—"Indecent Proposal"—later this year via Blackground/Virgin. In the meantime, he's been getting busy on various projects: producing cuts on the "Nutty Professor II" soundtrack, including "Mi Papi" with **Jay-Z**; working on upcoming projects by **Ginuwine** and "Romeo Must Die" star **Aaliyah**; and gearing up for performances at the WQHT New York and WDTJ Detroit summer jams. Also on Timbaland's plate: executive-producing "30 To Life," a movie with **Snoop Dogg** that's in the early stages of production... Eighties techno-funk duo **the System**—**David Frank** and **Mic Murphy**—are dropping a new album, "ESP" in July. It's being released on Orpheus/Avex USA. During their heyday, the pair scored several hits, including the R&B No. 1 "Don't Disturb This Groove." In the interim, Frank has been writing songs for **Christina Aguilera** ("Genie In A Bottle") and others... Loud artist **LV's** "How Long" debut is now set for Aug. 29... **Boyz II Men's** first single in three years, "Pass You By," made its way to radio on June 9. The quartet's new Universal album, "NathanMichaelShawnWanya," lands in stores this September. The foursome's upcoming appearances include a June 22 concert at Anaheim, Calif.'s Sun Theater.

On the heels of receiving gold certification for his "Emotional" debut, **Bad Boy R&B** crooner **Carl Thomas** joins **Mary J. Blige** on her 47-city national tour, beginning Thursday (15) in Oakdale, Conn., and finishing Aug. 27 in Los Angeles... **Boyz II Men** will share the stage with **Smokey Robinson**, **Chaka Khan**, and **Eric Benét** when **KPRS** Kansas City, Mo., celebrates its 50th anniversary July 22.

**Al Jarreau**, **Roberta Flack**, **David Sanborn**, **Joe Sample**, and the **George Duke All-Star Band** make up the lineup for the General Motors/Montreux Jazz Festival. It kicks off Aug. 4 in Chicago and wraps Sept. 30 in Verona, N.Y.... **Alyson Williams**, **Freda Payne**, **Tony Terry**, **Vesta**, and **Dawnn Lewis** are among the

(Continued on next page)



by Gail Mitchell

**GOT MY MODO WORK-**

**IN:** Singer/songwriter/producer **Leon Ware**, who composed and produced **Marvin Gaye's** 1976 love-in "I Want You," hopes to re-create that magic with a live, instrumental performance of music from the album along with other key Ware tunes. The concert takes place June 20 in Los Angeles at Arcadia on the Santa Monica Pier.

Ware will be leading an all-star band called **MODO** (a takeoff on the Brazilian word for mood), comprising drummer **James Gadson**, percussionist **Bobby Hall**, guitarists **Ray Parker Jr.** and **Wah Wah Watson**, bassist **James Jamerson Jr.**, keyboardists **Jerry Peters** and **Wayne Linsey**, and background vocalists **Lynn Fidmont Linsey & Friends**. Ware then plans to release a live recording of the concert via his own label, Kitchen Records. A late-summer release is slated.

"I've wanted to do an instrumental of this album for many years," says Ware. "I have an ongoing love affair with this particular project, and I feel people still have a genuine love for this music. Plus I've also wanted to put an instrumental group together. So this facilitates several dreams."

The man behind such songs as "If I Ever Lose This Heaven" (recorded by **Quincy Jones**), "Inside My Love" (**Minnie Riperton**), and "Sumthin' Sumthin'" (**Maxwell**) recorded his own last project, "Taste The Love," in 1994—also on Kitchen. Currently wrapping projects with **Keb' Mo'** and **Don Grusin**, Ware wants

## Ala. Hip-Hop Museum Will Offer Music, Education, Youth Outreach

BY GAIL MITCHELL

LOS ANGELES—The cultural contributions of R&B and hip-hop music, coupled with educational and other youth outreach programs, will be the focus of Birmingham, Ala.'s Hip Hop Museum of Art.

Slated to open in spring 2001 with groundbreaking set for Sept. 3, the museum will be part of the Magic City's burgeoning 4th Avenue historical district—currently home to the Alabama Jazz Hall of Fame, the Birmingham Civil Rights Institute, the Southwest Athletic Conference (and its anticipated Black College Museum), the Eddie Kendricks Monument, and the 16th Street Baptist Church, which is the site of the '60s bombing that killed four young girls.

In development since January 1997, the ambitious project has progressed from the "crawl to the walk stage," says A. Yvette Byrd, who serves as co-founder/co-curator with Charlena M. Leonard. "And within the next month we'll be running."

Byrd is referring to the museum's major kickoff event next month: the first Hip Hop Peace Festival Week (July 25-30). Events will include a walk for peace, a celebrity golf tournament, a block party, a voter registration drive, a youth sports clinic, and the museum's first benefit gala/launching party at the Sheraton Civic Center Hotel. Proceeds from these various activities will benefit Mothers Against Violence and

the Deneidra Foundation, an Alabama nonprofit organization dedicated to helping children with disabilities.

The six-level museum is soliciting artifacts and donations. It will feature three exhibit halls, an internationally themed restaurant, six state-of-the-art recording studios, a high-tech music library/archives, and a retail area. With music as the unifying force, the museum's proposed educational programs include computer/Web training and the

Off the Hook Assn. (OTHA). Targeting youth 11-18 and young adults 18-24, OTHA will offer small-group instruction in various subjects, ranging from alcohol/drug abuse and gender issues to conflict resolution/stress management, AIDS/sexually transmitted disease/breast cancer awareness, and cultural diversity. Future plans include the development of a book series for children 5 years and younger. The museum, which can be reached at 800-673-7200, is also having a Web site designed.

While initial support for the Hip Hop Museum of Art has come from Operation New Birmingham and other city-funded organizations, curators Byrd and Leonard are in the process of securing national sponsors. The pair also double as COO and CEO, respectively, for the museum's operating entity, L&B International Holdings.

"It hasn't been easy," says Byrd. "But with the city behind us, it's getting easier."





THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	78	3	<b>EMINEM</b> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) 2 weeks at No. 1	THE MARSHALL MATHERS LP	1
2	2	1	3	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
3	5	4	7	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
4	4	2	5	<b>504 BOYZ</b> NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
5	3	—	2	<b>LUCY PEARL</b> POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
6	9	8	4	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
7	12	13	29	<b>DR. DRE</b> ▲ <sup>2</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
8	7	6	6	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
9	10	11	20	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
10	11	9	34	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
11	8	7	8	<b>CARL THOMAS</b> ▲ BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	2
12	6	3	3	<b>WHITNEY HOUSTON</b> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
13	13	10	8	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
14	17	12	27	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
15	14	14	25	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
<b>▶ Hot Shot Debut ◀</b>						
16	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	16
17	15	15	23	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
18	18	17	11	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
19	16	5	3	<b>DJ QUIK</b> ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
20	20	16	3	<b>THE TEMPTATIONS</b> MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
21	25	21	16	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
22	22	23	45	<b>MARY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	9
23	28	25	5	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
24	24	22	6	<b>MYA</b> UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
25	23	19	10	<b>BIG PUNISHER</b> LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
26	31	26	13	<b>GERALD LEVERT</b> ● EASTWEST 62147/EEG (11.98/17.98)	G	2
27	19	—	2	<b>SAUCE MONEY</b> PRIORITY 24031* (10.98/16.98)	MIDDLE FINGER U.	19
28	21	18	6	<b>CYPRESS HILL</b> ● COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
29	29	24	4	<b>MIRACLE</b> SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
30	26	20	7	<b>SOUNDTRACK</b> OVERBROOK 39001*/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
31	39	35	42	<b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)	MARY	1
32	<b>NEW</b>	1	1	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
33	27	40	12	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	27
34	30	—	2	<b>DILATED PEOPLES</b> ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
35	34	34	45	<b>DESTINY'S CHILD</b> ▲ <sup>4</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITINGS ON THE WALL	2
36	36	27	13	<b>BLACK ROB</b> ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	1
37	38	32	10	<b>RAH DIGGA</b> FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	3
38	32	28	67	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
39	42	44	37	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	39
<b>▶ Greatest Gainer ◀</b>						
40	93	100	27	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	40
41	40	29	11	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
42	37	33	14	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
43	35	31	11	<b>ICE CUBE</b> ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
44	41	36	17	<b>DRAMA</b> ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
45	<b>NEW</b>	1	1	<b>F.A.T.E.</b> GHETTO WORKS 47591/WARNER BROS. (11.98/17.98) <b>HS</b>	FOR ALL THAT'S ENDURED	45
46	46	42	18	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
47	43	45	9	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23

48	45	38	20	<b>D'ANGELO</b> ▲ CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO	1
49	49	41	10	<b>COMMON</b> MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
50	48	39	14	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
51	50	46	18	<b>GHOSTFACE KILLAH</b> ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
52	47	37	11	<b>DRAG-ON</b> RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
53	33	—	2	<b>EN VOGUE</b> EASTWEST 62416/EEG (12.98/18.98)	MASTERPIECE THEATRE	33
54	52	47	58	<b>ERIC BENET</b> ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
55	44	30	4	<b>KILLAH PRIEST</b> MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
56	53	48	32	<b>KEVON EDMONDS</b> RCA 67704 (10.98/16.98)	24/7	15
57	54	—	2	<b>GEORGE BENSON</b> GRP 543586/VG (11.98/17.98)	ABSOLUTE BENSON	54
58	59	52	83	<b>JUVENILE</b> ▲ <sup>2</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
59	51	43	7	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
<b>▶ Pacesetter ◀</b>						
60	76	68	25	<b>JUVENILE</b> ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
61	55	50	11	<b>THE MURDERERS</b> MURDER INC/DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
62	57	59	11	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
63	63	55	29	<b>NAS</b> ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
64	56	49	36	<b>ANGIE STONE</b> ● ARISTA 19092 (11.98/17.98) <b>HS</b>	BLACK DIAMOND	9
65	58	58	5	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) <b>HS</b>	THUG WALKIN'	54
66	62	57	19	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
67	74	56	19	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
68	69	66	8	<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (15.98 CD) <b>HS</b>	MAKE IT PHAT, BABY!	56
69	71	62	24	<b>2PAC + OUTLAWZ</b> ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
70	66	88	3	<b>CAMEO</b> BMD/PRIVATE 1417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	66
71	64	60	13	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98) <b>HS</b>	MY LIFE	55
72	75	71	37	<b>BRIAN MCKNIGHT</b> ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
73	80	64	23	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98) <b>HS</b>	SPIRITUAL LOVE	41
74	67	77	22	<b>KELIS</b> VIRGIN 47911* (11.98/16.98) <b>HS</b>	KALEIDOSCOPE	23
75	81	73	38	<b>EVE</b> ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
76	61	51	11	<b>VARIOUS ARTISTS</b> ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
77	70	65	45	<b>HOT BOYS</b> ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
78	79	63	7	<b>69 BOYZ</b> JAKE/DOC HOLLYWOOD 490636/HOME BASS (11.98/17.98)	2069	55
79	78	79	6	<b>VARIOUS ARTISTS</b> RAWKUS 25608*/PRIORITY (10.98/16.98)	EGO TRIP'S THE BIG PLAYBACK: THE SOUNDTRACK TO EGO TRIP'S BOOK OF RAP LISTS	74
80	68	67	27	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
81	77	61	12	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
82	82	69	5	<b>DWAYNE WIGGINS</b> MOTOWN 157594/UNIVERSAL (8.98/12.98) <b>HS</b>	EYES NEVER LIE	48
83	73	53	4	<b>VARIOUS ARTISTS</b> SHEPPARD LANE/PRIVATE 1417106/UNIVERSAL (10.98/16.98)	SUGA FREE... MAUSBERG... THE KONNECTED PROJECT VOL. 1	51
84	86	87	79	<b>2PAC</b> ▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
85	84	85	37	<b>METHOD MAN/REDMAN</b> ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
86	83	76	29	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
87	65	54	36	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98) <b>HS</b>	SKIN DEEP	27
88	89	70	14	<b>J-SHIN</b> SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
89	88	74	29	<b>YOUNGBLOODZ</b> GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
90	<b>RE-ENTRY</b>	55	55	<b>SNOOP DOGG</b> ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
91	72	81	7	<b>VARIOUS ARTISTS</b> THUMP 571103 (10.98/15.98)	LOWRIDER SOUNDTRACK 13	65
92	87	72	54	<b>DAVE HOLLISTER</b> ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	5
93	96	84	31	<b>LIL' WAYNE</b> ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
94	90	75	30	<b>MONTELL JORDAN</b> ● DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	3
95	<b>RE-ENTRY</b>	11	11	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98) <b>HS</b>	FAMILY AFFAIR	72
96	<b>RE-ENTRY</b>	9	9	<b>NUWINE</b> REAL DEAL 0795 (10.98/16.98)	GHETTO MISSION	75
97	95	86	31	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
98	91	80	34	<b>SOUNDTRACK</b> ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
99	<b>RE-ENTRY</b>	31	31	<b>IDEAL</b> NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	19
100	<b>RE-ENTRY</b>	6	6	<b>WILLIAM BECTON AND FRIENDS</b> CGI 5370/PLATINUM (10.98/16.98)	B2K: PROPHETIC SONGS OF PROMISE	59

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

**THE RHYTHM & THE BLUES**  
(continued from preceding page)

vocal lineup for Tuesdays on the Mezzanine, a weekly showcase staged by veteran publicist Kenneth Reynolds at Los Angeles' Cicada Restaurant... Nelson George, former Billboard black music editor and author of "Hip Hop America" and other music-related books, explores the male psyche in his third novel, "One Woman Short." The Scribner/Simon & Schuster paperback is due June 19.

**SOUL GEMS:** Brunswick Records is launching a new series, "Original

Soul Classics." The first five memory-evoking releases are now in retailers' hands: the Chi-Lites ("A Lonely Man"), Tyrone Davis ("Turn Back The Hands Of Time"), the Artistics ("I'm Gonna Miss You"), Barbara Acklin ("Love Makes A Woman"), and Jackie Wilson ("At The Copa").

**NET ESCAPES:** Flavajams.com, the indie site catering to fans of underground/mainstream R&B, rap, and hip-hop, has acquired 2-year-old

HipHopNow.com. The latter site's founder, Chris "Cartel" English, is now music director of Flavajams.com, which is one of 50 music genre-targeted Web sites that will make up the BreakAwayMusic.com network. BreakAwayMusic was founded by Mark Rechler and partner Larry Feldman... The Chuck D- and Gary G-Whiz-founded BringTheNoise.com has added WRKS New York DJ Chuck Chill Out to its show lineup; he airs weekly on Sunday nights from 11 p.m.-1 a.m. EST.

**WHO'S MAKING HITS:** Over the course of his long career, Johnnie Taylor—nicknamed "The Soul Philosopher"—stacked up an enviable array of top 10 and top 20 hits that embraced his gospel, R&B, and blues roots: "Who's Making Love," "Take Care Of Your Homework," "Hijackin' Love," "I Believe In You (You Believe In Me)," "Cheaper To Keep Her," and the signature "Disco Lady." Whether recording for Sam Cooke's SAR Records, Stax, Columbia, Beverly Glen, or

his most recent label, Malaco ("Gotta Get The Groove Back"), Taylor never compromised on his special brand of soul. Though the 62-year-old's untimely death by heart attack on the eve of Black Music Month marks yet another closing chapter in R&B history (see obituary, page 91), his music is a testament to his enduring legacy. Funeral services for Taylor, who's survived by wife Gerlean and four adult children, were held June 7 in Dallas.



# Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	<b>NO. 1</b> I WISH CARL THOMAS (BAD BOY/ARISTA) 8 wks at No. 1	
2	3	11	LET'S GET MARRIED JAGGED EDGE (SO SO DEF/COLUMBIA)	
3	2	15	WHERE I WANNA BE DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)	
4	4	15	TRY AGAIN AALIYAH (BLACKGROUND/VIRGIN)	
5	7	13	SEPARATED AVANT (MAGIC JOHNSON/MCA)	
6	5	12	BIG PIMPIN' JAY-Z FEAT. UGK (ROC-A-FELLA/DEF JAM/IDJMG)	
7	6	40	I WANNA KNOW JOE (JIVE)	
8	8	16	HE WASN'T MAN ENOUGH TONI BRAXTON (LAFACE/ARISTA)	
9	9	9	DANCE TONIGHT LUCY PEARL (OVERBROOK/POOKIE/BEYOND)	
10	10	7	THE REAL SLIM SHADY EMINEM (WEB/AFTERMATH/INTERSCOPE)	
11	14	6	WIFEY NEXT (ARISTA)	
12	18	6	SAME SCRIPT, DIFFERENT CAST WHITNEY HOUSTON & DEBORAH COX (ARISTA)	
13	12	12	WOBBLE WOBBLE 504 BOYZ (NO LIMIT/PRIORITY)	
14	19	8	WHAT'CHU LIKE DA BRAT FEAT. TYRESE (SO SO DEF/COLUMBIA)	
15	13	12	BEST OF ME MYA FEAT. JADAKISS (UNIVERSITY/INTERSCOPE)	
16	11	20	PARTY UP (UP IN HERE) DMX (RUFF RYDERS/DEF JAM/IDJMG)	
17	15	25	THONG SONG SISQO (DRAGON/DEF SOUL/IDJMG)	
18	21	19	YOU OWE ME NAS FEATURING GINUWINE (COLUMBIA)	
19	22	8	THE NEXT EPISODE DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)	
20	20	15	IT'S SO HARD BIG PUNISHER FEAT. DONELL JONES (LOUD/COLUMBIA)	
21	17	8	WHATEVER IDEAL FEATURING LIL' MO (VIRGIN)	
22	32	2	DOESN'T REALLY MATTER JANET (DEF SOUL/IDJMG)	
23	28	9	INCOMPLETE SISQO (DRAGON/DEF SOUL/IDJMG)	
24	16	17	MARIA MARIA SANTANA FEAT. THE PRODUCT G&B (ARISTA)	
25	23	14	SHACKLES (PRAISE YOU) MARY MARY (C2/COLUMBIA)	
26	27	8	GET YOUR ROLL ON BIG TYMERS (CASH MONEY/UNIVERSAL)	
27	30	39	YOUR CHILD MARY J. BLIGE (MCA)	
28	25	13	SHUT UP TRICK DADDY FEAT. DUECE POPPIO, TRINA CO (SLIP-N-SLIDE/ATLANTIC)	
29	29	11	(HOT S**T) COUNTRY GRAMMAR NELLY (FLO/REEL/UNIVERSAL)	
30	24	24	I DON'T WANNA AALIYAH (BLACKGROUND/PRIORITY)	
31	34	19	NO LOVE (I'M NOT USED TO) KEVON EDMONDS (RCA)	
32	36	7	NO MORE RUFF ENZ (EPIC)	
33	40	7	OPEN MY HEART YOLANDA ADAMS (ELEKTRA/EEG)	
34	37	8	SEND IT ON D'ANGELO (CHEEBA SOUND/VIRGIN)	
35	39	8	TREAT HER LIKE A LADY JOE (JIVE)	
36	41	29	SAY MY NAME DESTINY'S CHILD (COLUMBIA)	
37	33	5	GET OUT BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)	

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

# HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	1	2	UNTITLED (HOW DOES IT FEEL) D'ANGELO (CHEEBA SOUND/VIRGIN)
2	—	1	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
3	3	5	CHIN CHECK N.W.A. FEAT. SNOOP DOGG (PRIORITY)
4	6	4	HE CAN'T LOVE U JAGGED EDGE (SO SO DEF/COLUMBIA)
5	17	33	WHERE MY GIRLS AT? 702 (MOTOWN)
6	5	6	NO MORE RAIN (IN THIS CLOUD) ANGIE STONE (ARISTA)
7	4	10	BACK THAT THANG UP JUVENILE (CASH MONEY/UNIVERSAL)
8	7	5	LEFT, RIGHT, LEFT DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
9	—	1	MR. TOO DAMN GOOD GERALD LEVERT (EASTWEST/EEG)
10	2	3	I NEED A HOT GIRL HOT BOYS (CASH MONEY/UNIVERSAL)
11	15	10	GOT TO GET IT SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
12	14	13	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)
13	10	18	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/IDJMG)

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

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

79	100%	(Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/For My Son, ASCAP/Warner-Tamerlane, BMI/Fox Fanfare, BMI) WBM
57	2 B*TCHES	(Zomba, BMI/Butter Jinx, BMI/Noontime Tunes, BMI)
55	6, 8, 12	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Universal-Songs Of PolyGram, BMI/Brandenburg, BMI)
43	AS WE LAY	(Troutman, BMI/Saja, BMI)
46	BAD MAN	(R. Kelly, BMI/Zomba, BMI)
18	BEST OF ME	(Art Of War, BMI/Warner-Tamerlane, BMI/Swizz Beatz, ASCAP/Syveeda's, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Jae'wons, ASCAP/Kanma, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
8	BIG PIMPIN'	(I I Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/Love K!, ASCAP/Zomba, ASCAP/Pimp My Pen International, ASCAP) HL/WBM
52	BOUNCE	(Cal-Rock, ASCAP/EMI Virgin, ASCAP)
72	BREAK FOOL	(Rah Digga, ASCAP/Pete Rock, ASCAP/Danya's Day, BMI)
49	CHERCHEZ LAGHOST	(Warner-Tamerlane, BMI/Browder And Darnell, BMI) WBM
53	COME BACK IN ONE PIECE	(Boomer X, ASCAP/Six Shot, BMI/Inr, BMI/Famous, ASCAP/Herbolicious, ASCAP/Black Fountain, ASCAP/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI)
59	CRAZY THINGS I DO	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/Hale Yeah, SESAC) HL
76	CRYBABY	(Sony/ATV Songs, BMI/Rye Songs, BMI/WB, ASCAP/Howie Herst, ASCAP/Sony/ATV Tunes, ASCAP/Smitty's Soul, BMI/H Bomb, BMI/ASCAP/Zomba, ASCAP/Donril, ASCAP/Cat-Gen, BMI/EMI Virgin, BMI/Cal-Rock, ASCAP/EMI Virgin, ASCAP) HL/WBM
98	DA BADDEST B***H	(Ms. Trina, BMI/First N' Gold, BMI)
81	DAILY	(Strictly To Go, ASCAP/Sony/ATV Tunes, ASCAP/Baby Re, BMI/H Bomb, BMI/ASCAP/WB, ASCAP) HL/WBM
10	DANCE TONIGHT	(Ugmo, ASCAP/Cool Abdul, ASCAP/Watermelon Girl, BMI/Ensign, BMI/Universal-PolyGram International, ASCAP/Topi Toni, Tanel, ASCAP) HL/WBM
26	DOESN'T REALLY MATTER	(EMI April, ASCAP/Flyte Tyme, ASCAP/Black Ice, BMI) HL
85	EVERYDAY	(Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/Universal-PolyGram International, ASCAP/Ah-choo, ASCAP)
78	FEELIN' SO GOOD	(Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nyocan, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Songs Of Universal, BMI/Second Generation Rooney Tunes, BMI) HL/WBM
97	F**K YOU	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/In The Water, ASCAP/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
40	FLAMBOYANT	(Flamboyant, ASCAP/Itica Street, ASCAP)
86	FLOWERS FOR THE DEAD	(Warrior, ASCAP/Joe Cartagena, ASCAP/Universal, ASCAP/Screen Gems, BMI/Columbia, BMI)
61	GET ALONG WITH YOU	(EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
48	GET IT ON TONITE	(Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Toback, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edith Lollipop, GEHA/Warner-Tamerlane, BMI) HL/WBM
38	GET OUT	(T'zang's, BMI/Warner-Tamerlane, BMI) WBM
29	GET YOUR ROLL ON	(Money Mack, BMI)
58	GIVE ME YOU	(Realsongs, ASCAP) WBM
62	GOT BEEF	(My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP)
63	GOT IT ALL	(Blondie Rockwell, ASCAP/Dead Game, ASCAP/Jae'wons, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP) HL
71	HELLO	(Gangsta Boogie, ASCAP/Universal, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/MC Ren, ASCAP)
5	HE WASN'T MAN ENOUGH	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/T And Me, ASCAP) HL
89	HOT GAL TODAY	(Haffi Get De Gal Yah) (Deadly, ASCAP/Greeneleaves, PRS/EMI April, ASCAP) HL
6	(HOT S**T) COUNTRY GRAMMAR	(Jackie Frost, BMI/Careers, ASCAP/Music Of Windswept, ASCAP/Universal, ASCAP/Basement Beats, ASCAP) HL/WBM
95	HOW (I I) Taylor Made	(BMI)
96	HOW LONG	(Yellow Man, BMI/Butter Jinx, BMI/Hicklo, ASCAP/Soldeas, BMI/Hitco, BMI/Voca, ASCAP/Merokee, ASCAP/Large Variety, ASCAP)
31	I DON'T WANNA	(Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scanz, SESAC/Noontime South, SESAC/KDH, ASCAP/Butta Gee, BMI/Noontime Tunes, BMI) WBM
94	IF YOU DON'T WANNA LOVE ME	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Juicy Tyme, ASCAP) HL
69	I GOT THAT FIRE	(Money Mack, BMI)
70	I LIKE DEM GIRLZ	(Swole, ASCAP/STD, ASCAP)
41	I'M HERE	(EMI April, ASCAP/Sharlo's Dream, ASCAP) HL
27	INCOMPLETE	(Montell Jordan, ASCAP/Famous, ASCAP/Hudson Jordan, ASCAP) HL
100	IS THIS PAIN OUR PLEASURE	(EMI April, ASCAP/Mint Factory, ASCAP) HL
22	IT'S SO HARD	(Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Young Lord, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Firm Body, BMI) HL
93	IT WASN'T ME	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Honey From Missouri, ASCAP/Orental "O.J.", Harper, ASCAP/Kendacy ASCAP/Air Control, ASCAP/Music Of Windswept, ASCAP) HL
67	I'VE GOT TO HAVE IT	(Real World, BMI/EMI April, ASCAP/So So Def, ASCAP) HL
9	I WANNA KNOW	(Zomba, ASCAP/Kelly, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
1	I WISH	(Tom, ASCAP/Mike City, BMI)
60	JUMPIN, JUMPIN	(All Black Music, SESAC/353 Music Publishing, SESAC/Beyonce, ASCAP/Universal-PolyGram International, SESAC/Universal-PolyGram International, ASCAP/Back 2 Da Getto, ASCAP/All Blac, ASCAP)
77	JUST BE A MAN ABOUT IT	(Braxton, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Black Baby, SESAC/Noontime, SESAC)
3	LET'S GET MARRIED	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC) HL
91	THE LIGHT	(EMI Blackwood, BMI/Sin-Drome, BMI/Bendand, ASCAP/Universal-PolyGram International, ASCAP/E.P.H.C.Y., ASCAP/Songs Of Universal, BMI/Senseless, BMI)
84	LISTEN TO YOUR MAN	(Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Multisongs BMG, SESAC/Zomba, ASCAP/Femac, ASCAP)

51	LOVE SETS YOU FREE	(Big Beautiful One, ASCAP/Sony/ATV Songs, BMI/Ninth Street Tunnel, ASCAP/EMI April, ASCAP/Phinix, ASCAP/Universal, ASCAP) HL/WBM
54	LOVING EACH OTHER 4 LIFE	(Loncia, BMI)
12	MARIA MARIA	(Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL/WBM
45	MONICA	(Big On Blue, BMI/WB, ASCAP/Mo Loving, ASCAP/E Jaaz, ASCAP/Penn. State, BMI) WBM
16	THE NEXT EPISODE	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Workin Black Folks, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
32	NO LOVE (I'M NOT USED TO)	(Warner-Tamerlane, BMI/Bobbie And DJ, BMI) WBM
42	NO MATTER WHAT THEY SAY	(Notonous K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/No Gravity, BMI/Touched By Jazz, ASCAP/EMI April, ASCAP/Feliciano, BMI/Fania, BMI/Eric B & Rakim, ASCAP/Robert Hill, BMI/Bridgeport, BMI/Special Def, BMI/Sugarhill, BMI)
33	NO MORE	(Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP) HL
56	ONCE UPON A TIME	(Montell Jordan, ASCAP/Famous, ASCAP/Shep And Shep, ASCAP/Hudson Jordan, ASCAP) HL
1	ONE FOUR LOVE PT. 1	(Enterring, BMI/Allville, ASCAP/Rah Digga, ASCAP/Sporty, ASCAP/Shal Callas, ASCAP/Medina Sound, BMI/Synsta Vibe, BMI/Genesis, BMI/Pan Skids, BMI/Tresadecapohiba, BMI/Cnckst Spt, BMI/Copyright Control)
34	OPEN MY HEART	(EMI April, ASCAP/Flyte Tyme, ASCAP/Mnneapolis Guy, ASCAP/Ibranda, ASCAP/Jamyo, BMI) HL
19	PARTY UP (UP IN HERE)	(Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
87	PITCH IN DA PAR	(Way 2 Quik, ASCAP/Protons, ASCAP)
11	THE REAL SLIM SHADY	(Light Mile Style, BMI/Famous, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/Strawberry Blonde, BMI/Music Of Windswept, ASCAP/Bug, BMI/Windswept II, ASCAP) HL/WBM
82	REMEMBER THEM DAYS	(Blondie Rockwell, ASCAP/Shakur

# 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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	<b>NO. 1</b> (HOT S**T) COUNTRY GRAMMAR NELLY (FLO/REEL/UNIVERSAL) 3 wks at No. 1	
2	4	20	MARIA MARIA SANTANA FEAT. THE PRODUCT G&B (ARISTA)	
3	—	1	FLAMBOYANT BIG L (RAWKUS/PRIORITY)	
4	2	8	SEPARATED AVANT (MAGIC JOHNSON/MCA)	
5	5	13	SHACKLES (PRAISE YOU) MARY MARY (C2/COLUMBIA)	
6	3	9	HE WASN'T MAN ENOUGH TONI BRAXTON (LAFACE/ARISTA)	
7	6	6	MONICA BEFORE DARK (RCA)	
8	7	2	2 B*TCHES TOO SHORT (SHORT/JIVE)	
9	8	8	LOVE SETS YOU FREE KELLY PRICE & FRIENDS (DEF SOUL/IDJMG)	
10	9	17	WHISTLE WHILE YOU TWURK YING YANG TWINS (COLLIPARK)	
11	10	6	ONE FOUR LOVE PT. 1 HIP HOP FOR RESPECT (RAWKUS/PRIORITY)	
12	11	6	FEELIN' SO GOOD JENNIFER LOPEZ FEAT. BIG PUN & FAT JOE (WOR/EPIC)	
13	13	20	BOUNCE MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA/UNIVERSAL)	
14	15	27	I LIKE IT SAMMIE (FREEWORLD/CAPITOL)	
15	12	15	SAY MY NAME DESTINY'S CHILD (COLUMBIA)	
16	14	11	I LIKE DEM GIRLZ LIL JON & THE EAST SIDE BOYZ (BME)	
17	30	2	HOT GAL TODAY (HAFFI GET DE GAL YAH) SEAN PAUL & MR. VEGAS (2 HARD/VP)	
18	17	29	GET IT ON TONITE MONTELL JORDAN (DEF SOUL/IDJMG)	
19	16	10	WOBBLE WOBBLE 504 BOYZ (NO LIMIT/PRIORITY)	
20	20	7	HOW JT TAYLOR WITH MELISSA MORGAN (TAYLOR MADE)	
21	19	15	I LEARNED FROM THE BEST WHITNEY HOUSTON (ARISTA)	
22	22	20	THANK GOD I FOUND YOU MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)	
23	24	3	THE NEXT EPISODE DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)	
24	25	33	ONE NIGHT STAND J-SHIN FEAT. LATACHA SCOTT (S.I.P.-N.S.L/DE/ATLANTIC)	
25	—	1	GET BUCK JOVISHES (BONAFIDE/GROUND LEVEL)	
26	18	4	THE REAL SLIM SHADY EMINEM (WEB/AFTERMATH/INTERSCOPE)	
27	26	11	HOW LONG LV FEAT. SHARI WATSON (LOUD/COLUMBIA)	
28	33	2	SO FLOSSY MIDWEST MARIA FEAT. PHATTY BANKS (BUCHANAN)	
29	23	15	READY N-TOON (DREAMWORKS)	
30	21	14	IF YOU DON'T WANNA LOVE ME TAMAR (DREAMWORKS)	
31	29	31	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	
32	27	6	ME WITHOUT A RHYME BIG GANK FEAT. DJ SWAMP (FADE ENTERTAINMENT/447)	
33	28	17	THONG SONG SISQO (DRAGON/DEF SOUL/IDJMG)	
34	45	2	WIFEY NEXT (ARISTA)	
35	35	17	STILL IN MY HEART TRACIE SPENCER (CAPITOL)	
36	38	27	DANCIN' GUY (MCA)	
37	—	1	FLOWERS FOR THE DEAD CUBAN LINK (ATLANTIC)	

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

38	51	8	DO IT RASHEEDA FEAT. PASTOR TROY & RE RE (D-LO)
39	36	5	MAKE IT HOT LEGEND (DEH TYME/DIRON/ORPHEUS)
40	34	2	I'VE GOT TO HAVE IT JERMAINE DUPRI & NAS FEAT. MONICA (SO SO DEF/COLUMBIA)
41	47	14	ANYTHING/BIG PIMPIN' JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
42	44	4	CROOKED I ANTHEM-RIDAZ PROFIT FEAT. C-LOC (KEEP-N IT REAL/MADDVIBES)
43	31	3	QUALITY CONTROL JURRASSIC 5 (INTERSCOPE/RAWKUS)
44	57	7	SHUT UP TRICK DADDY FEAT. DUECE POPPIO, TRINA CO (SLIP-N-SLIDE/ATLANTIC)
45	39	17	WHOA! BLACK ROB (BAD BOY/ARISTA)
46	41	9	I WISH CARL THOMAS (BAD BOY/ARISTA)
47	40	17	THERE YOU GO PINK (LAFACE/ARISTA)
48	—	1	TAKE THAT "TORY" CARTER FEAT. MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
49	61	21	WHISPERS IN THE DARK PROFYLE (MOTOWN)
50	43	18	PARTY UP (UP IN HERE) DMX (RUFF RYDERS/DEF JAM/IDJMG)
51	73	2	CRYBABY MARIAH CAREY FEAT. SNOOP DOGG (COLUMBIA)
52	48	4	BREAK FOOL RAH DIGGA (FLIPMODE/ELEKTRA/EEG)
53	56	28	CAUGHT OUT THERE KELIS (VIRGIN)
54	53	18	GOT YOUR MONEY LOU DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
55	—	1	ROLL WIT ME CO-ED (RUBICON)
56	50	29	24/7 KEVON EDMONDS (RCA)
57	46	7	WE ARE FAMILY 2000 TRIG FEAT. FUNKADELIC (CODE GREEN/TALON/GROUND LEVEL)
58	58	43	JIGGA MY N****R JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
59	49	26	G'D UP SNOOP DOGG PRESENTS THE EASTS DAZ (DOGG HOUSE/TY) T
60	37	29	HE CAN'T LOVE U JAGGED EDGE (SO SO DEF/COLUMBIA)
61	52	19	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE DA BRAT (SO SO DEF/COLUMBIA)
62	71	4	THE ULTIMATE HIGH NATURE FEAT. NAS (TRACK MASTERS/COLUMBIA/RCG)
63	60		



## Republic/Universal Imports Brit Cousins' 'Killing Time'

**PRAYIN' FOR LOVE:** After having successfully proved herself throughout Europe via such buoyant hits as "Killin' Time," "Pray," and "Forever," British dance/pop ingénue **Tina Cousins** is prepared to do the same in the U.S. On June 6 Republic/Universal Records issued the singer/songwriter's irresistible debut album, "Killing Time"; it was preceded by the hugely anthemic single "Pray."

On June 19 Cousins is scheduled to embark on a two-week promotional tour of the U.S.

"I'm so glad the album's finally out in the U.S.," says Cousins. "At one

point, I thought I wouldn't be given the opportunity to share my music with people in the U.S."

Cousins is, of course, referring to the amount of time it took to find a U.S. label to call home. Jive Records U.K., the label to which she's directly signed, released the 11-song set—which was produced by **Pete Waterman** (Kylie Minogue, Jason Donovan) and **Sash!**, among others—nearly two years ago. "I just thought that Jive Records in the U.S. would also release it," Cousins says. "I thought it was pretty much a no-brainer." One would think.

Apparently, the suits at Republic/Universal heard what their counterparts in Jive's U.S. office didn't: hook-laden songs overflowing with vibrant beats, uplifting melodies, smart lyrics, and the singer's sweet, sometimes soulful, voice.

"It's amazing what this label [Republic/Universal] is doing to elevate dance/pop music in the U.S.," notes the 26-year-old Cousins, who is very aware of the label's success with other dancefloor-friendly acts such as **Eiffel 65**, **Sonique**, and **Alice Deejay**.

Weaned on the soulful sounds of **George Benson** and **Freddie Jackson**, Cousins says she began to take herself seriously as a singer in the early '90s when she joined a '40s-style big band. "It proved to be a good training ground," Cousins recalls.

Other bands that went nowhere fast followed, as did a short stint (as a songwriter) with U.K. dance independent **Strawberry Records**, which, according to Cousins, is how she met the influential **Waterman**.

"The label sent Pete a photo of me looking like a dragon," says the singer, laughing. "At the time, we were



by Michael Paoletta

looking for a production deal. To make a long story short, Pete had us audition and apparently liked what he heard."

When talk turns to her music, Cousins is brutally frank. "People tend to bad-mouth dance music too much, which is really unfair," she says. "To be taken seriously as an artist, I always thought I had to sing ballads, but when I recorded the first song for my album [the title track], I immediately realized that there was much to be said for dance music. It's very uplifting and

spiritual. And people seem to be connecting to it." Indeed.

**ALL I WANT:** With virtually no fanfare at all, V2 Records issued the absolute must-have "Various: 01." Subtitled "Dance Music: Modern Life," the multi-artist compilation includes such tasty morsels as **Underworld's** "Push Upstairs" (**Roger S.' Blue Plastic People** mix), **Moby's** "Natural Blues" (**Paul Oakenfold** and **Steve Osborne's** Perfecto remix), **Mercury Rev's** "Delta Sun Bottleneck Stomp" (**the Chemical Brothers** remix), **Ian Pooley's** "What's Your Number" (**Jazzanova's** Renumber mix), and **Angelmoon's** "He's All I Want" (**the Kapperi Boys' Cappery** mix).

For the past three years, Manchester's **Mark Rae** and **Steve Christian**—a.k.a. **Rae & Christian**—have effortlessly blurred the bor-

ders between gritty hip-hop, sweet soul, and late-night jazz. On their new CD, "Blazing The Crop" (DMC/Moonshine), the duo sees no reason to stop. U.K. acts like **Aim** ("Just Passin' Through") and **Mr. Scruff** ("Spandex Man") are saddled alongside such U.S. acts as **DJ Spinna** ("Rock") and **Constant Deviants** ("Can't Stop"). The set's crowning glory—**Young-Holt Unlimited's** "Young And Holtful"—sounds as good today as we're sure it did 25 years ago, when it was first issued on Brunswick Records. Out Tuesday (13).

Fans of the very British 2 Step sound shouldn't ignore "Black Market Presents 2 Step: The Best Of Underground Garage, Vol. 2." Arriving via Azuli Records U.K. in conjunction with dance specialty retailer **Black Market Records**, the 20-song set, beat-mixed by **Groove Chronicles**, spotlights the current (**Gabrielle's** "Rise," **Bini & Martini's** "Happiness," **True Steppers' "Buggin'")** and the classic (**Another Level's** "Bomb Diggy," **Glammy Kid's** "Why," **N & G's** "Right Before My Eyes").

From **Barely Breaking Even Records U.K.** we have the following compilations: the **Masters At Work**-compiled two-disc set "Stop And Listen 5"; the **Joey Negro**-compiled two-disc retro set "Disco Spectrum 2"; the **Stuart Patterson**-mixed, **Paradise Garage**-etched two-disc set "Soulsonic Volume One"; the two-disc set "Beats & Pieces Volume One," subtitled "Music Constructed For A More Discerning Dancefloor"; the **Kenny Dope**-compiled three-disc set "Strange Games & Funky Things Volume 3"; and the **Hector Torres**-compiled "Latin Spectrum 2." Due from the label on June 26 is the "Masters At Work 10th Anniversary" collection.



COUSINS

### The Dance Trax HOT PLATE

• **Ultra Naté.** "Desire" (Strictly Rhythm single). Although Ms. Naté's new album—the sterling "Stranger Than Fiction"—won't be out till fall, card-carrying members of the club community will have this savory **Nick Nice/Anders Barren** production to tide them over. With additional production by **Robert Clivilles**, the soul-drenched track covers all musical bases (commercial, nu-disco, Brazilian, 2 Step, U.K. Garage) with remixes supplied by **Thunderpuss**, **Joey Negro**, **Kerri Chandler**, **Dubaholics**, and **Pussy 2000**. Out June 27.

• **Bob Sinclar.** "I Feel For You" (Subliminal single). Already a chart-topping dance track throughout Europe—and one of the hot properties of the recent Winter Music Conference—Sinclar's "I Feel For You" has been completely revamped for its U.S. release. If filtered disco and diva wailings are what ya crave, well, look no further than **Erick Morillo's** ferocious edit. Available June 20.

• **Billie Myers.** "Am I Here Yet (Return To Sender)" (Universal single). It's been a couple years since Myers invaded clubland with the now-classic "Kiss The Rain," which was wickiedly re-tweaked by **Thunderpuss 2000**. Now, armed with a fab new album, "Vertigo," and this catchy single—with a handful of powerful mixes by **Junior Vasquez**—Myers is poised to, once again, wreak havoc on dancefloors. Out June 27.

• **Gambafreaks.** "Down, Down, Down" (Strictly Rhythm single). Licensed from Milan's revered Energy Records, the infectious disco-splashed "Down, Down, Down" has already proven itself to be a European dancefloor smash. Here's hoping it'll repeat the process in the U.S. In stores June 20.

• **Artful Dodger U.K. Featuring Craig David.** "Re-Rewind" (Republic/Universal Records single). The latest dance act to emerge from way-hot Republic/Universal is **Artful Dodger U.K.** As pioneers of England's underground 2 Step sound (think **Timbaland** or **Rodney Jerkins** crossed with house undercurrents), **Artful Dodger U.K.** is well poised to break the booty-shakin' sound into the U.S. market. DJs who need something a bit more straight-up house should give a listen to the **Sharp Club Vocal** remix.



**Say Their Names.** Destiny's Child is no stranger to clubland. The Columbia Records R&B diva outfit has scored numerous dancefloor hits, including "Bills, Bills, Bills," "Bug A Boo," and "Say My Name," which were all remixed by Chicago house pioneer **Maurice Joshua** and appear on the act's multi-million-selling sophomore album, "The Writing's On The Wall." Clubland is now awaiting the set's recently completed **Joshua** remixes of "Jumpin, Jumpin." Shown standing at **Digital Recordings** in Houston, from left, are **Joshua** and engineer **Larry Sturm**. Shown seated, from left, are **Destiny's Child** members **Farrah Franklin**, **Kelly Rowland**, **Beyoncé Knowles**, and **Michelle Williams**.

## Swayzak Goes Deep On Medicine Set

BY CRAIG ROSEBERRY

**NEW YORK**—London-based duo **Swayzak** (**James Taylor** and **David "Broom" Brown**) is underground dance music's unsung hero. Subtle and sublime innovators, Taylor and Brown have masterminded their own blueprint for success that boldly walks the road less traveled.

With the July 11 release of the pair's sophomore release, "Himawari," on New York-based the **Medicine Label**, the up-and-coming DJs/producers/remixers are poised to take center stage.

In the U.K., **Higher Ground/Sony** will issue the set Aug. 7.

**Swayzak's** critically lauded 1998 debut, "Snowboarding In Argentina," explored serene and deep tech-house poly-rhythms interwoven with elements of breakbeat. Featuring such now classic songs as "Speedboat," "Fukamachi," and "Low-Rez Skyline," the album established the relatively obscure duo as an integral part of the burgeoning deep, minimal, and soulful tech/house scene.

On "Himawari," **Swayzak**, whose songs are published by **Swayzak Music/Westbury Music Ltd.**, embarks on a

more expansive musical journey. The largely uptempo opus sculpts a broad soundscape rich in dub, electro, techno, and deep, minimal house. Inspired heavily by the duo's international travels as DJs, the album represents a new chapter in the group's development.

The album features various vocal contributions, including dub poet/author **Benjamin Zephaniah** on the prophetic opening track "Illegal," **Opus 3** vocalist **Kirsty Hawkshaw** on the '80s electro-driven "State Of Grace," and **JB Rose** on the seductive "Caught In This Affair." It also contains such signature-sounding shimmering epic workouts as "Floyd" and "Betek."

"Compiling this album was a challenge for us," says Taylor. "It was a long journey that came together over a 18-month period of recording, tweaking, and re-tweaking."

"Himawari" was a natural progression for us," he continues. "We didn't want to make 'Snowboarding Part Two.' Any artist interested in longevity has to grow and experiment. We wanted our new album to be interesting, intriguing, and to capture many different moods. We didn't want

(Continued on page 40)



SWAYZAK

### Billboard. Dance HOT Breakouts

JUNE 17, 2000

#### CLUB PLAY

1. HIGHER DAVID MORALES & ALBERT CABRERA PRESENT MOCA FEAT. DEANNA DEFINITY
2. LOOKIN' 4 LOVE LUCREZIA LOGIC
3. THEY JUST WANT A MAN CALLED QUICK STRICTLY RHYTHM
4. STRIPPED MONI B. A45/EDEL AMERICA
5. OFF THE WALL WISDOME PLAYLAND

#### MAXI-SINGLES SALES

1. BYE BYE BYE NU STYLZ TURN UP THE MUSIC
2. PLAN B BLUE HARVEST JELLYBEAN
3. I CAN'T TAKE THE PRESSURE MADD MYLES GROOVILICIOUS
4. TAKE ME HIGHER MIKE TAKEOVER REDDLITE
5. AND THAT'S SAYING NATURAL CALAMITY NUPHONIC

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



# Billboard

## DANCE MUSIC SUMMIT

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- MICHELLE WEEKS
- TAANA GARDNER
- SANDY B.
- KELLI SAE
- DEANNA
- TINA ANN

#### Confirmed DJs (so far) . . .

- Grammy Award-winning  
**DJS FRANKIE KNUCKLES,**  
**DAVID MORALES &**  
**PETER RAUHOFFER**
- DJ Skribbles
- DJ Joey Negro
- DJ Dave Ralph
- DJ Richie Santana
- DJ Joe T. Vannelli
- DJ Tedd Patterson
- DJ Satoshi Tomiie
- DJ Bobby D'Ambrosio
- DJ Hector Romero
- DJ Danny Krivit
- DJ Jamie Lewis
- DJ Paulette Constable
- DJ Susan Morabito
- DJ Jeannie Hopper
- DJ June Joseph
- DJ Paola Poletto
- Swayzak (aka James Taylor  
and David "Broom" Brown)
- The Dronez (aka Erick Morillo,  
Harry "Choo Choo" Romero,  
and Jose Nunez)
- DJ Ray Velasquez

**REVOLUTION**  
presents 2nd night party

**CENTRO-FLY**



**SAFARI!**  
presents closing night party  
at Webster Hall

An international assembly of dance music's savviest players participating in panels encompassing the Internet, marketing, promotion, publicity, distribution, producers/remixers/DJs, legal issues, licensing, radio, pioneers of clubland, merchandising, artist/ DJ bookings & management, and sponsorships, among other topics.

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**To register** ★ [www.billboard.com](http://www.billboard.com) or cut out form and mail to: Michele Jacangelo, Billboard Dance Music Summit, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400. Make checks payable to Billboard Magazine. This form may be duplicated. Please type or print clearly.

	REGULAR	BILLBOARD DJs & RECORD POOL DIRECTORS
Pre Registration - received between May 27 and June 16	<input type="checkbox"/> \$345	<input type="checkbox"/> \$205
Full Registration & Walk-up - after June 16	<input type="checkbox"/> \$375	<input type="checkbox"/> \$235

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_  
 Company: \_\_\_\_\_ Title: \_\_\_\_\_  
 Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Phone: \_\_\_\_\_ Fax: \_\_\_\_\_ E-mail: \_\_\_\_\_

Paying by:  check  Visa/MC  AMEX  money order  
 Credit card #: \_\_\_\_\_ Exp. Date: \_\_\_\_\_ Signature: \_\_\_\_\_  
(charges not valid without signature)

Cancellations must be received in writing. Cancellations received before June 16 are subject to a \$150 administrative fee. No refunds will be issued after June 16.



## 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	4	8	SHOW ME JELLYBEAN 2585 1 week at No. 1	ANGEL CLIVILLES
2	3	8	6	FLASH F-111 44853	GREEN VELVET
3	4	7	8	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
4	10	19	4	I'M NOT IN LOVE MAVERICK PROMO/WARNER BROS.	OLIVE
5	1	3	9	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
6	8	15	6	LOVE IS WHAT WE NEED A&M PROMO/INTERSCOPE	ANN NESBY
7	12	17	6	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
8	15	21	5	DREAMING NETTWERK 33105	BT
9	5	1	9	FEELIN' SO GOOD WORK 79388/550-WORK † JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
10	6	6	8	THE BEST THINGS F-111 44857/REPRISE †	FILTER
11	13	20	6	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
12	9	5	11	I WILL LOVE AGAIN COLUMBIA 79375 †	LARA FABIAN
13	18	24	5	WOMAN IN LOVE XTREME 810	ARIEL
14	20	26	6	CHOCOLATE SENSATION RIDES ON TIME SALSOL 016	LOLEATTA HOLLOWAY
15	7	2	10	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE 35021 †	PET SHOP BOYS
16	22	33	4	FILTHY MIND KINETIC 44855/WARNER BROS.	AMANDA GHOST
17	27	42	3	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
18	26	35	4	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
19	16	18	8	REJOICE RAMPAGE 0118	MICHELLE WEEKS
20	24	31	7	GET ALONG WITH YOU VIRGIN PROMO †	KELIS
21	25	37	5	TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM	ZHANA
<b>▶ POWER PICK ◀</b>					
22	38	—	2	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
23	19	13	10	NATURAL BLUES V2 27639 †	MOBY
24	14	11	9	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
25	17	10	13	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
26	23	14	12	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
27	11	9	11	I'M IN LOVE JELLYBEAN 2584	VERONICA
28	35	41	3	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
29	33	38	4	ANGELFALLS EDEL IMPORT	AYLA
30	37	39	4	CONGRATULATIONS ELEKTRA PROMO/EEG	TOWA TEI
31	30	32	7	BE STRONG JELLYBEAN 2581	BORIS & BECK
32	40	46	3	SET ME FREE JELLYBEAN 2579	HARD ATTACK
33	21	12	12	SHARE MY JOY AVEX 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
34	29	28	6	SHUT THE F*** UP + DANCE TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
35	43	—	2	SHAKE NERVOUS 20429	MIKE MACALUSO PRESENTS TRIBAL MAYHEM
<b>▶ HOT SHOT DEBUT ◀</b>					
36	<b>NEW</b>	1	1	BINGO BANGO XL 38716/ASTRALWERKS †	BASEMENT JAXX
37	28	22	11	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER
38	34	36	5	IF YOU DON'T WANNA LOVE ME DREAMWORKS PROMO †	TAMAR
39	45	—	2	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
40	39	29	7	THE GHETTO (EL BARRIO) GRP 561788/VERVE	GEORGE BENSON FEATURING JOE SAMPLE
41	<b>NEW</b>	1	1	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
42	31	25	12	STOP 550 MUSIC PROMO/550-WORK	JON SECADA
43	<b>NEW</b>	1	1	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
44	47	—	2	DR. FUNK MOONSHINE 88466	CARL COX
45	41	44	4	GET UP 550 MUSIC 79280/550-WORK †	AMEL LARRIEUX
46	46	—	2	DON'T BE AFRAID XTREME 811	MIKE SKI
47	<b>NEW</b>	1	1	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
48	<b>NEW</b>	1	1	CASCADES OF COLOR NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON
49	48	—	2	RISE UP YELLOWORANGE 1013/STRICTLY RHYTHM	SUNKIDS FEATURING CHANCE
50	<b>NEW</b>	1	1	MY HOUSE OVUM 128	AARON CARL

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

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	1	6	DESERT ROSE (X) A&M 497321/INTERSCOPE †	3 weeks at No. 1 STING FEATURING CHEB MAMI
2	2	2	13	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
3	3	6	9	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
4	4	3	8	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
<b>▶ GREATEST GAINER ◀</b>					
5	9	9	8	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
6	5	4	5	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
7	6	5	6	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
8	7	7	20	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
9	8	8	4	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
<b>▶ HOT SHOT DEBUT ◀</b>					
10	<b>NEW</b>	1	1	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE (T) (X) SIRE 35021 †	PET SHOP BOYS
11	10	—	2	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
12	11	10	4	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/WAAKO	CLASS 2000
13	12	11	25	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
14	15	15	20	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
15	14	14	26	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
16	13	12	15	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
17	18	17	33	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
18	22	21	8	DON'T STOP (T) (X) RADIKAL 99015	ATB
19	16	16	4	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
20	20	28	6	KERNKRAFT 400 (T) (X) SPECTRA 91007/SAIFAM	ZOMBIE NATION
21	17	13	4	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
22	<b>NEW</b>	1	1	OOPS!...I DID IT AGAIN (T) JIVE 42700 †	BRITNEY SPEARS
23	19	—	4	IF IT DON'T FIT (T) (X) GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
24	28	19	15	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
25	21	18	7	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
26	32	29	14	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
27	26	23	12	NATURAL BLUES (X) V2 27639 †	MOBY
28	31	24	20	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
29	24	22	17	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
30	25	26	13	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
31	23	20	8	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
32	30	27	22	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
33	38	32	20	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
34	27	—	2	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
35	39	35	3	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
36	35	33	82	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
37	29	25	9	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
38	36	41	43	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
39	33	30	45	BODYROCK (T) (X) V2 27595 †	MOBY
40	34	38	11	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
41	41	34	21	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
42	46	—	2	KOOCHY (T) ARMED 013 †	ARMAND VAN HELDEN
43	40	—	2	OOPS!...I DID IT AGAIN (X) PURE 9920/WAAKO	LUTICIA
44	42	36	27	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
45	37	31	11	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
46	47	45	9	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
47	<b>NEW</b>	1	1	FILTHY MIND (T) (X) KINETIC 44855/WARNER BROS.	AMANDA GHOST
48	<b>NEW</b>	1	1	WELCOME TO THE CLUB (T) JELLYBEAN 2592	PLASMIC HONEY
49	<b>RE-ENTRY</b>	88	88	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
50	<b>RE-ENTRY</b>	28	28	NEW YORK CITY BOY (T) (X) SIRE 35014 †	PET SHOP BOYS

## SWAYZAK GOES DEEP ON MEDICINE SET

(Continued from page 38)

it to be so predictable. We're not interested in being so obvious."

Unlike many of their contemporaries, the reclusive duo maintains a low-key profile as well as a basic DIY philosophy: They are self-managed, self-financed, and own all of their material, which they license exclusively to other labels via their own Swayzak Recordings imprint.

Taylor and Brown also design their album and ad artwork, oversee their marketing and promotion, and manage their Web site (swayzak.com).

"Prior to this, both Broom and I worked in the industry at Island Records and at various record shops," explains Taylor. "We understand how the industry works—the pitfalls and the successes—and realize how important it is to be informed and understand all sides of the business."

Already, the Medicine Label has serviced club DJs and industry tastemakers with a four-track 12-inch vinyl sampler. The label also instituted aggressive street team marketing campaigns in major markets such as

New York, San Francisco, and Los Angeles.

The Medicine Label, along with Cornerstone Promotions, has also serviced radio and various promotional outlets with an enhanced five-track CD sampler, which includes the video of "Speedboat," a track from the duo's debut album.

According to the Medicine Label's label manager, David Stokamer, Swayzak's marketing strategy will rely heavily on the group's strong underground base with DJs, dance

music-oriented press, and college radio.

"We're very excited about this release, and Swayzak is a massive priority for us," says Stokamer. "Our plan is to heighten their awareness through the underground electronic/dance community, combining press, radio [college, specialty, and mix show], lifestyle retail accounts, touring, and the Internet."

Booked by Caroline Hoste of Vancouver-based Music2 Productions for North America and Jennifer Wilson of

London-based MPI for other territories, Swayzak is scheduled to embark on a North American tour June 21.

Sponsored by new dance music/club culture magazine Revolution, the 20-date tour includes stops in San Francisco; Los Angeles; San Diego; Las Vegas; Austin, Texas; Atlanta; Hartford, Conn.; Detroit; Chicago; St. Louis; Boulder, Colo.; Vancouver; Seattle; and Portland, Ore.

On July 13, Swayzak is confirmed to DJ at the seventh annual Billboard Dance Music Summit.





**Grammy Block Party.** The Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) recently hosted its second Grammy Block Party & Member Fair. More than 1,000 Music Row professionals turned out to enjoy the event, which featured performances by Big Tent Revival, Mandy Barnett, Harold Bradley, Ricky Skaggs, Susan Tedeschi, and Wynonna. Pictured, from left, are Tony Brown, president of MCA Nashville and of the Nashville chapter of NARAS; Wynonna; and Nancy Shapiro, NARAS executive director.

## Wagoner, Anderson, Russell Return

### Three Albums From Traditionalists Will Be Marketed Nontraditionally

BY JIM BESSMAN

NASHVILLE—Although their commercial recording careers seem long past, three venerable Grand Ole Opry stars have released new albums, two of which will be accompanied by up-to-date marketing strategies for this most traditional country music.

Bill Anderson's self-released "A Lot Of Things Different" is available through his Web site, [billanderson.com](http://billanderson.com), as well as through Nashville's Ernest Tubb Record Shops chain.

Porter Wagoner's "The Best I've Ever Been" on Shell Point Records is up on his Web site, [porterwagoner.com](http://porterwagoner.com), as well as in the Tubb stores, the Grand

Ole Opry, the Ryman Auditorium, the Country Music Hall of Fame, and the Bass Pro Shops outlet at the new Opry Mills mall. The project will be available nationally at retail in July via a new distribution deal.

The third Opry star with a new album is Johnny Russell, whose "Act'n Naturally" came out in April on OMS Records. It features a star-studded lineup, including Dolly Parton, Crystal Gayle, Buck Owens, Earl Scruggs, Marty Stuart, Bobby Osborne, and the Whites.

Anderson says of his new album, "I wrote or co-wrote all the songs, and they're some of the best I've come up with in the last few years."

The set includes two older Anderson classics: "When Two Worlds Collide," which he wrote with Roger Miller; and "A Death In The Family," which Little Jimmy Dickens recorded. The rest are new songs, co-written with such luminaries as Sharon Vaughn, Dean Dillon, Chuck Cannon, and Steve Wariner. Wariner both sings and plays guitar on "Love Is A Fragile Thing," and Vaughn sings harmony on "When A Man Can't Get A Woman Off His Mind."

For the time being, Anderson says, his album will remain primarily Internet driven. "I may let someone have distribution later on, but there are new vistas opening up out there for people like us, and the Internet is the key to it," he says. "The major labels understand but one way to sell: Get it on the radio and put it in the stores. But today, with changes in the marketplace and technology, there are other avenues that I intend to explore."

While Anderson's last album came out two years ago with Reprise Nashville's "Fine Wine," Wagoner has been absent from the recording side of the business for what seems like an eternity. "I figured the other day that it's been 25 years since my last solo album," says Wagoner, citing his 1980 "Making Plans" duet album with Dolly Parton as his last. "I like music and singing as well as ever; and Dolly and I have talked about doing another duet, but I never had anything that turned me on until I got these songs."

The songs on "The Best I've Ever Been" were submitted by Damon Black, a Missouri farmer who wrote them for Wagoner after selling his farm. "They just absolutely hit me in the heart," says Wagoner, putting them up there with his major hits "Green, Green Grass Of Home" and "Carroll County Accident." "I didn't have a label, but they were too good to pass up, so I learned them all by heart and recorded them when I really felt like it, and when I finished up I thought, 'Man, this is the best stuff I've ever done, musically and lyrically.'"

Wagoner singles out "I Knew This

Day Would Come," which is about the inevitable end of a May/December romance, and, especially, lead track "Brewster's Farm." The latter tune talks about a government foreclosure and offers Wagoner cause to promote the album to a rural audience.

According to Shell Point president Randy Harrell, the limited release of Wagoner's disc was timed to coincide with the Opry Mills mall's recent grand opening since Wagoner, an avid outdoorsman, is a spokesman for Bass Pro Shops. "It's a great record and good to hear him sing again with fire in his belly," says Harrell. He adds that the album is slated to be nationally distributed July 4 through Select-O-Hits.

Russell, like Wagoner, has been absent from recording for years. "I'd decided I wasn't going to ever do a record again," says Russell, who "can't remember" when he last recorded. "I didn't want to get involved in all the hassle you go through in getting records played."

But after Russell participated on bluegrass fiddler Benny Martin's OMS album from last year, "The Big Tiger Roars Again, Part One," he warmed to the idea. "I'd always wanted to do 'Act Naturally' with a banjo, because it was written as a bluegrass song," says Russell, co-author of the '60s hit for Buck Owens and the Beatles.

Russell's "concern that radio stations would not remember me" have proved unfounded. "I called a lot of stations, and they were very nice," he says.

Grand Ole Opry announcer and WSM Nashville air personality Hairl Hensley says, "I love 'Act Naturally' and the treatment Johnny gave it, and Bill Anderson's writing better now than he ever has. Porter worked on Dolly's career more than his, so he's now able to do stuff on his own that he wants to and can get some play on stuff like [his album's] 'I'd Like To Make That Same Mistake Again'—which is a good old-fashioned shuffle."

David McCormick, who heads the six-store Nashville-based Ernest Tubb chain, is "tickled to death to have product like this, of course, especially the acoustical things they're doing. These are our meat-and-potatoes artists." He feels there's still a viable market for the Grand Ole Opry generation of country stars.

"It's been fun to take [the new songs] on the road," says Russell, just back from two sellout performances in Michigan. "I was talking to Porter, who's gone back to working the road, and it's exciting to him, too, because of the reaction of the people. We got to thinking they'd forgotten us, and we're having bigger crowds than ever."

## The Kinleys Expand Sound On Epic's 'II'

BY RAY WADDELL

NASHVILLE—The sophomore effort of country sibling duo Heather and Jennifer Kinley offers up the same watertight harmonies and contemporary country soul as its predecessor, but it also showcases the twins in a more confident and adventurous mode. "II," in stores July 18, is Epic's follow-up to the Kinleys' gold-certified debut "Just Between You And Me" in 1998. The new album presents a dichotomy of production styles; the duo of Tony Haselden and Russ Zavitsion helmed the boards on about half of the songs, and Radney Foster produced the other half.

For the singers, the second album shows the growth they've encountered since first entering the studio. "We consider this second project to be a step up," says Heather Kinley, who handles the bulk of the lead vocal duties. "It's still the Kinleys' sound, but a lot has happened since the first record. There has been a lot of growth for us both personally and musically, and we wanted that to come through on the record."

Jennifer Kinley agrees. "There was a time when we were concerned about making sure we stayed true to what we were musically," she says. "There were times when we strayed and brought it back, but we feel the final product is where we need to be right now."

### DOUBLE DUTY

After the duo of Haselden and Zavitsion produced the first half of the project, Foster was brought in to take a different approach. The Kinleys feel each of the producers brought a lot to the party.

"We love them all," says Jennifer Kinley. "What made this album different from probably a lot of other albums, not just ours, is [that] combining all their work [made] for a dif-

ferent sound, with more variation."

Heather, too, likes the effect. "All of the producers were very good in their own way," she says. "I think we needed Radney and his way of doing things to give us that extra push. He knew how to get the vocals out of us. What I liked about Radney is he let you do the performance, sing the whole song through, instead of singing pieces of a song."

Foster says he became involved in the project through "a happenstance set of circumstances" and admits it was a somewhat risky move on the label's part. While Foster has produced his own records as well as those for his duo with Bill Lloyd, this was his first venture in such a highly commercial, contemporary country project.

"Blake Chancey [senior VP of Sony Music Nashville A&R] was very good at directing traffic. He helped me figure out the financial ins and outs, and musically he gave me very good feedback," says Foster. He adds that he feels he brought to the record a "live" feel on the Kinleys that had not yet been captured.

"Russ and Tony did an excellent job of producing hits on these girls, but I felt like we needed to capture the moment of performance," Foster says. "Singers are about communicating emotion, and that's why people buy records."

Foster says the Kinleys' vocals were "bone chilling" in the studio. "Every single player came up to me at some point and said, 'These girls are swingin' for the bleachers,'" he recalls.

### THE SONGS

The songs on "II" run the gamut from the pop-leaning, uptempo contemporary country nuggets like "Yeah, Yeah, Yeah" and "Lovers" to the gospel-tinged soul of "You're Still Here" and the swampy first single "She Ain't The Girl For You."

"I totally feel each song on the

album is intense in its own way and personal to Heather and I," says Jennifer. "We love [the Foster composition] 'I'm In,' which kind of got us all together."

Jennifer is also excited about "I Need You Now," her first in-studio lead vocal. For Heather, "If I Ever Needed You" is a standout cut that she says belongs on a movie soundtrack at some point.

"That's Gonna Mess You Up" attracts attention for its "no holds barred" attitude and wild arrangement. Foster categorizes it as "country meets hip-hop with a dobro and twang guitar."

The tune in question was penned by the Kinleys, along with Jennifer's husband, Adam Hughes, and Hughes' duo partner, Sarah Majors. "I was worried the label would be scared of that song, but it's probably my favorite song on the album," says Heather. "I hope it gets on the radio."

Mike Kraski, Sony Music Nashville senior VP of sales and marketing, says the label is high on the record. "We wanted to make sure the second album was a positive progression artistically," he says. "When you listen to the music you can hear a maturation in the vocals and performances."

Kraski says Epic will be "especially aggressive on the video front" in promoting "II," as well as utilizing in-store displays and other visuals. "The images of two beautiful, blond, 20-something-year-old twins certainly won't hurt," he says. "As far as the setup goes, there has been a great deal of effort put forth by them to get out in the face of radio to re-acquaint themselves with the gatekeepers."

No release at Epic has more potential than "II," Kraski adds. "We've felt from the beginning that they have superstar potential," he says. "They were always progressive and in front of the curve. Now country radio and the marketplace has caught up to where the Kinleys are musically."

The Kinleys are managed by Bill Simmons at the Fitzgerald Hartley Co. and booked by William Morris Agency.



THE KINLEYS



ANDERSON



WAGONER



RUSSELL

## TO OUR READERS

Nashville Scene will return in next week's issue.



# Billboard HOT COUNTRY SINGLES & TRACKS

JUNE 17, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 155 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
<b>◀ No. 1 ▶</b>						
1	3	4	18	<b>YES!</b> N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
2	2	2	25	<b>SHE'S MORE</b> D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	2
3	4	3	27	<b>THE CHAIN OF LOVE</b> D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	3
4	1	1	24	<b>THE WAY YOU LOVE ME</b> B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
5	5	5	20	<b>COULDN'T LAST A MOMENT</b> D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	5
6	7	8	13	<b>I HOPE YOU DANCE</b> M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	6
7	6	6	23	<b>UNCONDITIONAL</b> S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	6
8	8	9	22	<b>WHAT I NEED TO DO</b> B. CANNON, N. WILSON (B. LUTHER, T. DAMPIER)	KENNY CHESNEY (V) BNA 65964	8
9	11	13	10	<b>SOME THINGS NEVER CHANGE</b> J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	9
10	10	12	21	<b>MORE</b> T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS (V) CAPITOL 38701 †	10
11	14	14	14	<b>I'LL BE</b> T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	11
12	15	15	16	<b>PRAYIN' FOR DAYLIGHT</b> M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	12
13	9	11	31	<b>HOW DO YOU LIKE ME NOW?</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
14	12	10	25	<b>THE BEST DAY</b> T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
15	16	19	17	<b>FLOWERS ON THE WALL</b> K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	15
16	17	20	10	<b>WHAT ABOUT NOW</b> D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212	16
17	13	7	34	<b>BUY ME A ROSE</b> K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	1
<b>◀ AIRPOWER ▶</b>						
18	20	25	8	<b>IT MUST BE LOVE</b> K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	18
19	18	22	17	<b>YOUR EVERYTHING</b> M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	18
<b>◀ AIRPOWER ▶</b>						
20	21	27	5	<b>COLD DAY IN JULY</b> B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	20
21	24	26	23	<b>I WILL... BUT</b> D. HUFF (K. OSBORN, J. DEERE)	SHEDAISSY LYRIC STREET ALBUM CUT †	21
22	28	32	5	<b>THAT'S THE WAY</b> B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA CURB ALBUM CUT	22
23	26	28	14	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 131198	23
24	25	23	41	<b>COWBOY TAKE ME AWAY</b> B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS (V) MONUMENT 79352 †	1
25	22	16	34	<b>CARLENE</b> B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	5
26	27	29	19	<b>IT'S ALWAYS SOMETHIN'</b> D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	26
27	31	36	6	<b>WHEN YOU COME BACK TO ME AGAIN</b> A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	27
28	29	31	14	<b>FAITH IN YOU</b> S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	28
29	33	33	12	<b>WHEN YOU NEED MY LOVE</b> J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	29
30	32	34	12	<b>ALMOST DOESN'T COUNT</b> C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	30
31	34	35	10	<b>I NEED YOU</b> B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (V) SPARROW 88544/CAPITOL/CURB †	31
32	38	39	9	<b>BLUE MOON</b> W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	32
33	36	38	13	<b>THAT'S THE BEAT OF A HEART</b> C. FARRIN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	33
34	41	47	4	<b>COUNTRY COMES TO TOWN</b> J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	34
35	37	40	12	<b>LOVIN' YOU AGAINST MY WILL</b> T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	35
36	30	21	19	<b>ME NEITHER</b> F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	18
37	39	41	9	<b>SELF MADE MAN</b> J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	37
38	43	51	5	<b>FEELS LIKE LOVE</b> T. BROWN (V. GILL)	VINCE GILL MCA NASHVILLE ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	44	53	6	<b>THERE YOU ARE</b> M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	39
40	40	44	12	<b>SHE AIN'T THE GIRL FOR YOU</b> R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	40
41	35	30	16	<b>STUCK IN LOVE</b> G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	26
42	47	59	4	<b>ONE VOICE</b> D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	42
43	54	64	4	<b>LONELY</b> F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	43
44	42	42	14	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY (C) (D) (V) GIANT 16871	38
45	49	65	5	<b>STUFF</b> M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	45
46	52	60	25	<b>LET'S MAKE LOVE</b> B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	46
47	51	57	4	<b>KISS THIS</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT	47
48	48	50	9	<b>BREATHLESS</b> J. NIEBANK, T. BRUCE (N. THRASHER, K. SHIVER, K. BLAZY)	RIVER ROAD VIRGIN ALBUM CUT	48
49	45	46	12	<b>DO I LOVE YOU ENOUGH</b> D. MALLOY (R. FAGAN, L. PALAS)	RICOCHET (C) (D) COLUMBIA 79379	45
50	53	52	9	<b>IF YOU CAN</b> B. CHANCEY (J. SWINEA)	TAMMY COCHRAN (C) (D) EPIC 79415 †	50
51	55	58	7	<b>GOODBYE IS THE WRONG WAY TO GO</b> R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES (C) (D) MONUMENT 79414	51
52	65	—	2	<b>JUST ANOTHER DAY IN PARADISE</b> B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	52
53	46	43	16	<b>I NEED YOU ALL THE TIME</b> B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	40
54	62	71	3	<b>GOING NOWHERE</b> J. STROUD (K. FLEMING, P. BEGARD, V. CORISH)	WYNONNA CURB ALBUM CUT/MERCURY	54
55	59	—	2	<b>THAT'S THE KIND OF MOOD I'M IN</b> E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS EPIC ALBUM CUT	55
56	60	55	6	<b>SINNERS &amp; SAINTS</b> K. STEGALL (V. VIPPERMAN, J. B. RUDD, D. WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN	55
57	63	69	4	<b>GOOD TIMES</b> J. E. NORMAN, A. COCHRAN (A. COCHRAN, B. DIPIERO)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16872/WRN †	57
58	50	45	17	<b>SOMETHING TO WRITE HOME ABOUT</b> B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN (D) ATLANTIC 84669 †	38
59	57	56	15	<b>MURDER ON MUSIC ROW</b> T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
60	56	61	8	<b>A LITTLE LEFT OF CENTER</b> J. STROUD, B. GALLIMORE, R. TRAVIS (S. D. JONES, B. HENDERSON)	RANDY TRAVIS DREAMWORKS ALBUM CUT	54
61	58	54	9	<b>FALLIN' NEVER FELT SO GOOD</b> M. WRIGHT (S. CAMP, W. SMITH)	MARK CHESNUTT (V) MCA NASHVILLE 172162 †	52
62	66	49	15	<b>CHANGE</b> J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
63	74	—	2	<b>PARADISE</b> B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT	63
64	68	—	2	<b>SHAME ON ME</b> D. JOHNSON, R. ZAVITSON, T. HASELDEN (S. WILKINSON, G. BURR)	THE WILKINSONS GIANT ALBUM CUT	64
65	70	63	14	<b>YOU ARE</b> G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	48
66	64	—	2	<b>SHE WENT OUT FOR CIGARETTES</b> T. BROWN, B. CANNON, N. WILSON (R. GUILBEAU, J. MCELROY)	CHELY WRIGHT (V) MCA NASHVILLE 172161 †	64
<b>◀ Hot Shot Debut ▶</b>						
67	<b>NEW ▶</b>	1	1	<b>WHERE ARE YOU NOW</b> G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD MCA NASHVILLE ALBUM CUT †	67
68	<b>NEW ▶</b>	1	1	<b>THAT'S WHEN YOU CAME ALONG</b> J. LEO (T. L. HART, S. MOCCIO)	TARA LYN HART COLUMBIA ALBUM CUT	68
69	<b>NEW ▶</b>	1	1	<b>PERFECT NIGHT</b> J. STAMPLEY (T. STAMPLEY, T. DAE)	BILLY HOFFMAN CRITTER ALBUM CUT	69
70	73	74	6	<b>YOU WANNA WHAT?</b> T. BROWN, J. TEAGUE (A. ELLIOTT, A. BOHATUK, B. TERRY)	ALECIA ELLIOTT (V) MCA NASHVILLE 172159 †	70
71	<b>RE-ENTRY</b>	2	2	<b>WHAT IF IT'S ME</b> R. BYRNE (A. KASET, R. BYRNE)	JENNIFER DAY BNA ALBUM CUT	70
72	72	73	5	<b>THE END OF THE WORLD</b> C. HOWARD (S. DEE, A. KENT)	ALLISON PAIGE CAPITOL ALBUM CUT	72
73	71	67	8	<b>YOU AIN'T HURT NOTHIN' YET</b> B. CHANCEY, P. WORLEY (A. ANDERSON, B. LAWSON)	JOHN ANDERSON (C) (D) EPIC 79413	56
74	61	48	12	<b>LOVE, YOU AIN'T SEEN THE LAST OF ME</b> B. J. WALKER, JR., T. BYRD (K. FRANCESCHI)	TRACY BYRD (V) RCA 60210	44
75	<b>NEW ▶</b>	1	1	<b>KATIE WANTS A FAST ONE</b> S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	75

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

# Billboard Top Country Singles Sales

JUNE 17, 2000

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



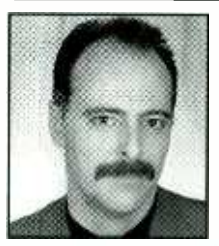
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	18	<b>BREATHE</b> WARNER BROS. 16884/WRN 11 weeks at No. 1	FAITH HILL
2	3	4	6	<b>ONE VOICE</b> EPIC 79396/SONY	BILLY GILMAN
3	2	2	15	<b>GOODBYE EARL</b> ● MONUMENT 79352/SONY	DIXIE CHICKS
4	4	3	11	<b>YES!</b> WARNER BROS. 16876/WRN	CHAD BROCK
5	5	5	11	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
6	6	7	7	<b>PRAYIN' FOR DAYLIGHT</b> LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
7	8	10	12	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
8	9	12	6	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
9	10	9	17	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	THE WILKINSONS
10	12	11	16	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
11	7	6	18	<b>AMAZED</b> ● BNA 65957/RLG	LONESTAR
12	11	8	14	<b>COULDN'T LAST A MOMENT</b> EPIC 79353/SONY	COLLIN RAYE
13	14	14	7	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	15	41	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
15	16	16	9	<b>DO I LOVE YOU ENOUGH</b> COLUMBIA 79379/SONY	RICOCHET
16	18	18	36	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
17	13	13	20	<b>NO MERCY</b> EPIC 79345/SONY	TY HERNDON
18	17	17	23	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	JENNIFER DAY
19	19	20	7	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> GIANT 16871/WARNER BROS.	NEAL MCCOY
20	20	19	3	<b>GOODBYE IS THE WRONG WAY TO GO</b> MONUMENT 79414/SONY	WADE HAYES
21	21	21	13	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> MONUMENT 79361/SONY	WADE HAYES
22	22	22	157	<b>HOW DO I LIVE</b> ● CURB 73022	LEANN RIMES
23	23	24	42	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
24	<b>NEW ▶</b>	1	1	<b>IF YOU CAN</b> EPIC 79415/SONY	TAMMY COCHRAN
25	25	23	26	<b>A COUNTRY BOY CAN SURVIVE (Y2K VERSION)</b> WARNER BROS. 16895/WRN	CHAD BROCK

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

**HILLBILLY FEVER:** Although he reveled in the barefoot culture and did as much as any performer on WSM Nashville's "Grand Ole Opry" to draw attention to the venerable broadcast, the great **Red Foley** was one country entertainer who also campaigned tirelessly for the music industry to call rural music "country" instead of "hillbilly." "Tennessee Saturday Night," one of his biggest hits of 1948, perhaps best embodies the spirit with which the show was created, as it vividly tells of a backwoods spasm of weekend fun. The last line in the chorus qualifies the neighborly mayhem and slyly calls for the respect that country music still clamors for today: "Civilized people live there, all right/But they all go native on Saturday night."

As the "Opry" celebrates its 75th anniversary, its artists and management welcome the inherent and constant struggle of striking the balance between uptown and back road that keeps the crowds coming. In the "Opry's" modern era, the challenge of ensuring its continued relevance is a subject of much speculation and fiery conviction in and beyond Nashville.

Not unlike Music Row's own inherent and constant debate over style and authenticity, the "Grand Ole Opry's" similar state of flux has been along for the ride since "Opry" creator/announcer **George D. Hay** brought the first performers on the air with his trademark call, "Let 'er go, boys!" Continually presenting fresh sounds while staying in step with Hay's original mission statement ("Keeping it close to the ground") should guarantee the aging show the same zest it was born with. It's hard to argue with those who truly love the "Opry." The deep love and reverence for the show is expressed by veteran and newcomer performers alike.

As a lifelong lover of the show and a member of the WSM staff for more than seven years before joining the Billboard family in 1994, the best personal tribute I could give this great American cultural institution would be to offer an encore of **Conway Twitty's** 1978 tribute single, "The Grandest Lady Of Them All," written by **Mel McDaniel** and **Bob Morrison**.

She's never in the spotlight, but everybody knows that she's the star  
And once she shines upon you, she'll make you truly proud of where you are.  
She'll wipe away the pain of all the dues you had to pay when the curtain to her world starts to unfold,  
With mother-tender hands she will applaud and feed the hunger in your soul.

And she's known as the Grand Ole Opry, where the legends come to call.  
She's the Queen of Country Music. She's the grandest lady of them all.

She sings of desperadoes, the lonesome whistle of a midnight train  
And the coal mines of Kentucky, and how it feels to be out in the rain.  
She sings of Texas cowboys, of hobos and of heroes, and the loneliness of wearing prison blues.  
But most of all, she sings about the common people just like me and you.

And she's known as the Grand Ole Opry, where the legends come to call,  
She's the Queen of Country Music. She's the grandest lady of them all.

Lyrics printed with permission of EMI Music Publishing Co.

## Fan Fair Eyes Three Options For Relocation

BY DEBORAH EVANS PRICE

**NASHVILLE**—This year's Fan Fair signals the passing of an era. After 18 years at the Tennessee State Fairgrounds, this will be the last year Fan Fair will be held at that venue. After a decade at Nashville's Municipal Auditorium, Fan Fair moved to the state fairgrounds in 1982, but next year's event will head to a new location.

"With the venue being at the State Fairgrounds [there are] various limitations, including the quality of the venue and the seating capacity," says Country Music Assn. (CMA) executive director Ed Benson. "It may have the potential to grow larger and more representative of the state of our industry [if we] take it to a different setting."

After eight straight years of sold-out crowds, last year's event wasn't a sellout, a fact many attribute to the closing of the Opryland theme park. Some feel the dip in Fan Fair's attendance is a reflection of the country music industry's overall slump. Many are hoping a new venue will foster renewed interest.

According to Benson, the committee exploring the options for Fan Fair 2001 is primarily considering three venues—Nashville's Adelphia Coliseum (home of AFC champions the Tennessee Titans), the Gaylord Entertainment Center, and the new speedway, opening spring 2001, east of Nashville between Murfreesboro and Lebanon, Tenn.

"There doesn't appear to be any other local alternatives on the board at this time," says Benson, who admits that of the three options, none are ideal. "Nothing is perfect: the ideal location or the ideal configuration of parking," says Benson.

There are pros and cons to each venue. The Gaylord Entertainment center offers a controlled environment, but Benson says it can only seat 15,000, which would limit Fan Fair's attendance. Gaylord also has certain dates blocked out for sporting events, and Fan Fair might have to be moved to the end of June.

Both Gaylord Entertainment Center and Adelphia Coliseum would present problems in terms of where the

booths would be located. "There's no place to put the exhibits over there," Benson says of Adelphia, "and how practical would it be to have the exhibits across the river in another building? Another thing you have to look at is on-site parking. There probably wouldn't be enough to accommodate people."

The drawback to the speedway is that it is outside of Nashville and not as conveniently located. On the upside, "they have 3,800 acres of land out there," Benson says. "Parking, camping, and a lot of things aren't an issue at all... There are lots of things you could do out there. You could have a carnival, a chili cook-off, a flea market, and they do have tracks in addition to the main speedway—a short track and a legends track and a drag-racing track. So you could see some fun events with the artists going on there."

Benson says they had offers from other cities, but those involved feel Fan Fair should remain a Nashville event. "We've had interest from Charlotte [N.C.], people from the Houston Livestock Show, [and] we've had peo-



BENSON

ple from Santa Barbara [Calif.] wanting to do a Fan Fair West," he says of the event, which is co-sponsored by the CMA and the Grand Ole Opry. "Nashville is the home of Fan Fair; and Nashville is the mecca of country music. So people come here, to some extent, to experience the pilgrimage-type mentality of going to the home of country music."

Benson had hoped to make an announcement at this year's Fan Fair as to where the event would be held next year, but the decision was still pending. In examining options for a new location, Benson says they are also considering other changes.

"We've heard from people that they couldn't come for the whole week—[but] could [they] buy one or two days? That started us thinking about the way tickets are made available and ticket packages," he says. "Each year we research the event—whether indoor or outdoor, what they like and don't like—and recently the desire for a different kind of ticketing has gotten more and more support."

Other options under consideration are having fewer shows each day and possibly making Fan Fair a three-day instead of a four-day event.



**Hazzard Comes To Nashville.** Some of Music City's top talent recently combined forces to create the musical score for "The Dukes Of Hazzard: Hazzard In Hollywood," the CBS-TV movie that aired May 19. The project was produced by Warner-Reprise Nashville president Jim Ed Norman, and the original score was written by Emmy Award nominee David Hoffner, noted for his work on such projects as National Geographic TV specials, "Lonesome Dove," and the Arnold Schwarzenegger film "End Of Days." The entire score was recorded with four musicians—Mark Casstevens on guitars, fretted dobro, banjo, harmonicas, and jaw harp; Sam Bush on fiddle, mandolin, and mandobro; Sonny Garrish on pedal steel and dobro; and Hoffner on piano, synthesizers, and created bass, drum, and percussion "dance loops." Pictured, from left, are Bush, "Dukes" CBS-TV producer Bob Clark, Norman, and Hoffner.

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

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

- |  |   |   |   |
|--|---|---|---|
| 30 <b>ALMOST DOESN'T COUNT</b> (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuelli L.A., ASCAP) HL/WBM        | 61 <b>FALLIN' NEVER FELT SO GOOD</b> (Universal-MCA, ASCAP/NB, ASCAP) WBM   | 12 <b>PRAYIN' FOR DAYLIGHT</b> (Warner-Tamerlane, BMI/Careers-BMG, BMI/Santanner, BMI) HL/WBM                                       | 4 <b>THE WAY YOU LOVE ME</b> (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL                    |
| 14 <b>THE BEST DAY</b> (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM    | 38 <b>FEELS LIKE LOVE</b> (Vinnny Mae, BMI) WBM   | 37 <b>SELF MADE MAN</b> (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL   | 16 <b>WHAT ABOUT NOW</b> (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM     |
| 32 <b>BLUE MOON</b> (Acrynon, BMI/WCR, BMI)  | 15 <b>FLOWERS ON THE WALL</b> (Wallflower, BMI/Copyright Management International, BMI)   | 64 <b>SHAME ON ME</b> (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Gary Burr, ASCAP/Universal-MCA, ASCAP)                                | 71 <b>WHAT IF IT'S ME</b> (Purple Sun, SESAC/Red Dove, SESAC/Ten Ten, SESAC/Sugar Beach Burn, ASCAP) WBM  |
| 48 <b>BREATHLESS</b> (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL/WBM                                    | 44 <b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM | 40 <b>SHE AIN'T THE GIRL FOR YOU</b> (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM                         | 8 <b>WHAT I NEED TO DO</b> (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL   |
| 17 <b>BUY ME A ROSE</b> (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL                       | 54 <b>GOING NOWHERE</b> (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM                 | 2 <b>SHE'S MORE</b> (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Cutchfield, BMI) HL/WBM                | 27 <b>WHEN YOU COME BACK TO ME AGAIN</b> (No Fences, ASCAP/Major Bob, ASCAP/My Dreams, ASCAP) WBM   |
| 25 <b>CARLENE</b> (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL            | 51 <b>GOODBYE IS THE WRONG WAY TO GO</b> (Shawn Camp, BMI/Farshadow, BMI/Will Smith, ASCAP)   | 66 <b>SHE WENT OUT FOR CIGARETTES</b> (Gibron, BMI/Atlantic, BMI/Hamstein Cumberland, BMI)  | 29 <b>WHEN YOU NEED MY LOVE</b> (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL   |
| 3 <b>THE CHAIN OF LOVE</b> (Pugwash, BMI/Bairner, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM                         | 57 <b>GOOD TIMES</b> (Warner-Tamerlane, BMI/Chenoweth, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM                                | 56 <b>SINNERS &amp; SAINTS</b> (Vip Vipperman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL                                   | 67 <b>WHERE ARE YOU NOW</b> (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL   |
| 62 <b>CHANGE</b> (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis, BMI/Estes Park, BMI) HL/WBM                                | 13 <b>HOW DO YOU LIKE ME NOW?</b> (Tokoco Tunes, BMI/Wacissa River, BMI/EMI, BMI)   | 9 <b>SOME THINGS NEVER CHANGE</b> (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM                                      | 1 <b>YES!</b> (McSpadden-Smith, ASCAP/CCG, ASCAP/EMI Blackwood, BMI/Singles-Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL                           |
| 20 <b>COLD DAY IN JULY</b> (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM                               | 50 <b>IF YOU CAN</b> (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL   | 58 <b>SOMETHING TO WRITE HOME ABOUT</b> (Stewart Warner, BMI/Triples Shoes, BMI/Acuff-Rose, BMI) HL                                 | 73 <b>YOU AIN'T HURT NOTHING YET</b> (Mighty Nice, BMI/Al Ander-songs, BMI/Blue Water, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP) HL                         |
| 5 <b>COULDN'T LAST A MOMENT</b> (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM | 6 <b>I HOPE YOU DANCE</b> (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM                           | 41 <b>STUCK IN LOVE</b> (Gary Nicholson, ASCAP/King Lizard, BMI)  | 65 <b>YOU ARE</b> (Mr. Noise, BMI/Skill Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Will Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM |
| 34 <b>COUNTRY COMES TO TOWN</b> (Tokoco Tunes, BMI)  | 11 <b>ILL BE</b> (Realsongs, ASCAP) WBM   | 45 <b>STUFF</b> (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL  | 23 <b>YOU'LL ALWAYS BE LOVED BY ME</b> (Sony/ATV Tree, BMI/Showbilly, BMI) HL   |
| 24 <b>COWBOY TAKE ME AWAY</b> (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL                      | 31 <b>I NEED YOU</b> (Anose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jes'kar, ASCAP) HL   | 33 <b>THAT'S THE BEAT OF A HEART</b> (Kodeko, ASCAP/MizMo, ASCAP/ITC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM | 19 <b>YOUR EVERYTHING</b> (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yesiree Bob, ASCAP) CLM/HL   |
| 49 <b>DO I LOVE YOU ENOUGH</b> (Of Music, ASCAP/The Music Palas, ASCAP)  | 53 <b>I NEED YOU ALL THE TIME</b> (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL  | 55 <b>THAT'S THE KIND OF MOOD I'M IN</b> (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/MiVe Curb, BMI/Diamond Storm, BMI) HL       | 70 <b>YOU WANNA WHAT?</b> (Zach N Will, ASCAP/Andy Bo, ASCAP/Tenpoint, BMI)   |
| 72 <b>THE END OF THE WORLD</b> (Edward Proffitt, ASCAP/Music Sales, ASCAP/Keith-Valerie, ASCAP)                          | 18 <b>IT MUST BE LOVE</b> (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM   | 22 <b>THAT'S THE WAY</b> (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Flow, ASCAP) WBM   |   |
| 28 <b>FAITH IN YOU</b> (Steve Warner, BMI/Mr. Bubba,   |   | 68 <b>THAT'S WHEN YOU CAME ALONG</b> (S.I.P., SOCAN/Sony/ATV Canada, SOCAN/Sony/ATV Tree, BMI) HL                                   |   |
|  |   | 63 <b>PARADISE</b> (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL                          |   |
|  |   | 69 <b>PERFECT NIGHT</b> (Pans Landing, BMI)   |   |



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	2	1	40	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	1	—	2	<b>LEE ANN WOMACK</b> MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
3	3	2	30	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	4	4	135	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
5	5	3	13	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
6	6	5	53	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (11.98/17.98)	LONELY GRILL	3
7	7	6	57	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
8	8	7	123	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
9	9	9	31	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
10	10	8	56	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
11	11	10	56	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
12	13	12	32	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
13	12	13	66	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
14	14	14	28	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
15	15	11	10	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
16	16	17	5	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
17	18	20	41	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
18	22	23	21	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
19	17	15	7	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
20	23	26	7	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	20
21	21	21	52	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
22	24	24	6	<b>JEFF FOXWORTHY</b> DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
23	19	19	7	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
<b>▶ HOT SHOT DEBUT ◀</b>						
24	<b>NEW</b>	1	1	<b>DWIGHT YOAKAM</b> REPRIZE 47714/WARNER BROS. (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
25	20	18	3	<b>BLACKHAWK</b> ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	18
26	28	28	32	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
27	26	22	38	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
28	29	29	5	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98) <b>HS</b>	YES!	17
29	27	25	7	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
30	30	27	53	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
31	25	16	4	<b>THE JUDDS</b> CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
<b>▶ GREATEST GAINER ◀</b>						
32	38	37	33	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
33	32	32	32	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
34	31	30	36	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
35	33	33	6	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS	31
36	35	34	81	<b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
37	34	31	61	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	36	40	61	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
<b>▶ PACESETTER ◀</b>						
39	47	46	50	<b>GEORGE JONES</b> ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
40	37	38	95	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	29
41	39	44	18	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	37
42	40	41	31	<b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
43	43	48	57	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (10.98/16.98) <b>HS</b>	HEART SHAPED WORLD	24
44	41	42	55	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98) <b>HS</b>	SINGLE WHITE FEMALE	15
45	49	47	19	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18
46	42	35	3	<b>KATHY MATTEA</b> MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS	35
47	46	36	9	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
48	51	55	18	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
49	45	45	9	<b>THE WILKINSONS</b> GIANT 24736/WARNER BROS. (11.98/17.98) <b>HS</b>	HERE AND NOW	13
50	53	51	82	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
51	48	43	4	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
52	54	52	52	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
53	50	49	8	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98) <b>HS</b>	UNCONDITIONAL	33
54	55	53	9	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
55	44	39	18	<b>WYNONNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
56	57	54	9	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
57	64	63	44	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
58	59	56	15	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98) <b>HS</b>	PHIL VASSAR	23
59	52	50	7	<b>VARIOUS ARTISTS</b> FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
60	56	57	93	<b>ALABAMA</b> ▲ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
61	60	58	55	<b>DWIGHT YOAKAM</b> REPRIZE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
62	68	68	62	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
63	61	61	34	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
64	65	71	63	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
65	62	62	31	<b>TRACE ADKINS</b> CAPITOL 96618 (10.98/16.98)	MORE...	9
66	63	60	37	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
67	58	59	41	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98) <b>HS</b>	RIDE WITH BOB	24
68	73	73	15	<b>HANK WILLIAMS III</b> CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
69	70	67	57	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
70	66	64	66	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
71	71	70	99	<b>VARIOUS ARTISTS</b> ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
72	<b>RE-ENTRY</b>	53	53	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
73	75	72	60	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
74	69	65	37	<b>YANKEE GREY</b> MONUMENT 69085/SONY (10.98 EQ/16.98) <b>HS</b>	UNTAMED	41
75	74	69	92	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1

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

## Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	116
2	2	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	157
3	3	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	142
4	5	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	102
5	4	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	111
6	7	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	313
7	8	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	241
8	9	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	77
9	6	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	13
10	11	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	279
11	10	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) <b>HS</b>	THE WOMAN IN ME	278
12	15	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	143
13	14	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	297

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14	12	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	323
15	13	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	145
16	16	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	107
17	17	<b>PATSY CLINE</b> ▲ <sup>9</sup> MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	689
18	19	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/IDJMG (11.98/17.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	190
19	23	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	435
20	18	<b>DAVID ALLAN COE</b> COLUMBIA 40185/SONY (9.98 EQ CD)	17 GREATEST HITS	11
21	22	<b>GEORGE STRAIT</b> ▲ <sup>6</sup> MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)	391
22	20	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	519
23	25	<b>JOHNNY CASH</b> ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	131
24	21	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	92
25	—	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	139

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.



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## GRAND OLE DAYS

# *A Heritage Worth Preserving*

From its humble beginning in the middle of the Roaring '20s to its potent star-making muscle during radio's golden age and beyond, the Grand Ole Opry's contemporary challenges and triumphs often mirror those faced by its creator and other former administrators. On the job about one year, current Opry manager Pete Fisher says, "What makes the show tick is also its greatest challenge." In reflecting upon the Opry's monumental heritage, Fisher says his job is to "facilitate diversity," a diversity that has kept the revered institution in a glorious state of flux since the first fiddle lick hit the airwaves some 75 years ago.

**BY WADE JESSEN and CRAIG HAVIGHURST**

**T**he Grand Ole Opry may be the most influential and inspirational program in the history of American music. Through its nationwide reach, its 75 continuous years of broadcasting and its always extraordinary levels of musical and comic talent, the Opry sparked not only the sale of millions upon millions of records but the imagination of countless young fans who heard Roy Acuff or Uncle Dave Macon or Ricky Skaggs and said to themselves, "I can do that; I've got to do that." Today's Opry stars are yesterday's Opry fans, and it's been that way for generations.

The origins of the Grand Ole Opry are familiar to almost every country-music fan. Nashville's National Life And Accident Insurance Co. launched radio station WSM as a promotional venture and hired renowned broadcaster George D. Hay from Chicago to be WSM's first host and program director. Hay, a lover of folk and old-time fiddle music, put several local string bands on the air soon after taking the station over in October of 1925. The Opry's first broadcast is generally acknowledged as having occurred Oct. 25 of that year, when a 78-year-old fiddler named Uncle Jimmy Thompson played for an hour on a Saturday night.

### FRUIT JAR DRINKERS

The WSM Barn Dance, as it was known for its first year or so, became a Saturday night fixture, originating from WSM's Studio A on the fifth floor of the National Life Headquarters. Drawn by the radio broadcasts, listeners began turning up in ever larger numbers at the WSM studios to watch the show through a hallway window. Hay, recognizing the vibrancy a live audience brought to the show, moved into a larger studio and began dressing up his bands in rustic costumes and lending them quaint names like the Possum Hunters, the Gully Jumpers and the Fruit Jar Drinkers. Hay also gave the Grand Ole Opry its name one evening as a witty commentary on the show's contrasting

style to the "grand opera" that preceded the barn dance over the feed from NBC in New York. "For the past hour, we have been listening to the music taken largely from Grand Opera, but from now on we will present the Grand Ole Opry," deadpanned Hay.

The show was loose, friendly and a little wild from the beginning—for the audience and the performers alike. Former WSM engineer Aaron Shelton remembers Grandpappy George Wilkerson leading the Fruit Jar Drinkers in their theme song "with an abandonment that undoubtedly was generated by their nipping from their fruit jars." Shelton also vividly recalls the appeal of the Opry's first major star, Uncle Dave Macon, a banjo player who drove a wagon team in his home of Murfreesboro, Tenn. In an unpublished memoir, Shelton wrote that "Uncle Dave had a mouth full of capped teeth, long sideburns and hardly any other hair except a well-trimmed goatee, which he pulled with one hand while twirling his banjo with the other, as he jumped up and down invoking the audience to respond with claps, whistles and shouts of approval."

The Opry broadcast from WSM's studios from 1925 to 1934, when a larger venue became necessary. The show moved four times over the next eight years, from the his-

toric Hillsboro Theater (still in operation as the Belcourt Theater near Vanderbilt University) to a wooden tabernacle in East Nashville, to the War Memorial Auditorium and finally to the famed Ryman Auditorium around the end of 1942, though the exact date has eluded historians.

### BRIDGE-BUILDING MINNIE

Of course, the Opry wouldn't have been able to win over the hearts of millions of American from North and South if it hadn't been for the striking personalities and talents of the pre-war and war years. Chief among them was Acuff, a fiddler and singer from Maynardville, Tenn., who joined the Opry in 1938. On the strength of his hits "The Wabash Cannonball" and "The Great Speckled Bird," he became the anchoring personality for the Opry well into the 1980s. And he introduced the world to the Opry's leading comic and female personality, Minnie Pearl, a Nashville native whose real name was Sara Ophelia Colley and who built many social bridges between the Opry's hillbilly musicians and Nashville's polite society. Acuff and Minnie Pearl were together memorialized in bronze in the lobby of the restored



*Everybody went wild: Hank Williams*



*Social engineering: Minnie Pearl*



*Class of '89: Alan Jackson*

toric Hillsboro Theater (still in operation as the Belcourt Theater near Vanderbilt University) to a wooden tabernacle in East Nashville, to the War Memorial Auditorium and finally to the famed Ryman Auditorium around the end of 1942, though the exact date has eluded historians.

### HOW ACUFF ROSE

Nashville's middle and upper classes, while they were avid listeners to WSM's weekly fare of light classical music and jazz, often disdained the Opry as an uncultured blot on the city's "Athens of the South" image, but working and farming-class people from Tennessee and surrounding states claimed the Opry as a culture of their own and kept letters pouring into the station. Opry artists like Little Jimmie and Asher Sizemore sold thousands of songbooks by mail order over the air, hinting at the business opportunities that were to flow from the regular appearances of increasingly popular stars such as Roy Acuff, who acted on response to his own songbooks—eventually forming Nashville's first music-publishing company. WSM even set up an Artists Service Bureau to book road shows for Opry stars, and those personal appearances further bolstered the show's appeal.

The Opry solidified itself as a national institution in the 1930s, when radio became a national balm for the agonies of the Depression. WSM boosted its own power in 1932 to 50,000 watts, the legal maximum, over what was then the

Ryman Auditorium.

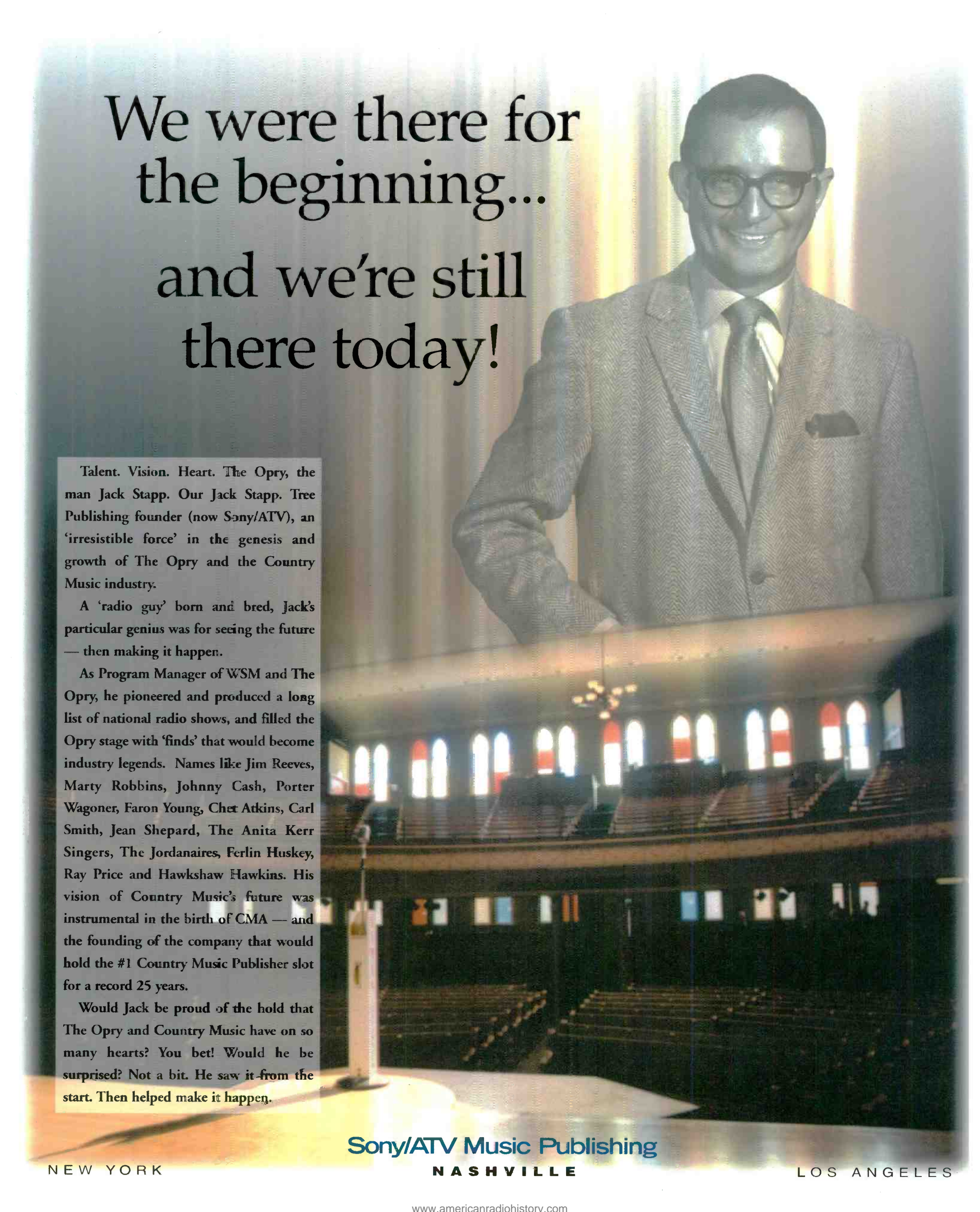
There were many others too: Arthur Smith and the Dixieliners, the Vagabonds, Curly Fox, Pee Wee King and the Golden West Cowboys, Sam and Kirk McGee, Bill Monroe, Ernest Tubb, Eddy Arnold, Bradley Kincaid, Grandpa Jones, Red Foley and, of course, Hank Williams, who made his thrilling Opry debut June 11, 1949. An Opry cast member since 1948, Little Jimmy Dickens recalls Williams' first appearance. "'Lovesick Blues' was already at the top of the charts," he says. "Nobody knew much about this boy or how he would do, but when he hit that stage and started singin' and movin' and bucklin' those knees, everybody went wild."

### HONKY TONKIN'

The dawn of the 1950s touched off one of the Opry's most prodigious periods for signing new talent. Honky tonkers were in great demand, particularly during the first half of the decade. Hank Snow made his debut in January of 1950, Lefty Frizzell visited for the first time the following summer, and Webb Pierce and Marty Robbins came along in 1953. Elvis Presley's only Grand Ole Opry performance came and went in the autumn of 1954, and The Louvin Brothers debuted in early 1955. Others who associated themselves with the Opry during the 1950s include Jim Reeves, Jean Shepard, Johnny Cash, Jimmy C. Newman, George Jones,

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75  
**GRAND OLE OPRY**  
*Since 1925*

**GRAND OLE DAYS**  
*Continued from page 46*

Stonewall Jackson, Porter Wagoner, Carl Smith and the Everly Brothers. Also added to the cast were Don Gibson, Roy Drusky and Skeeter Davis.

After a brief decline in Opry attendance once Elvis Presley tore open the rock 'n' roll flood gates and Nashville's country-record sales and radio acceptance hit an all-time low, RCA hired Chet Atkins to lead the label into the impending 1960s and former WSM music director Owen Bradley to run Decca's country operations. The pair set about to redefine commercial country music. Likewise, the Opry responded by bringing along another formidable crop of artists to represent the new "Nashville sound." Country and pop sensation Patsy Cline joined in 1960, followed by Billy Walker, George Hamilton IV and Bill Anderson.

**COUNTRY GOES TO TOWN**

In November 1961, a group of Grand Ole Opry stars took country music to Carnegie Hall. Cline, Reeves, Bill Monroe and Minnie Pearl played to a sold-out hall. Tragedy struck the Opry cast several times during 1963, when Patsy Cline, Hawkshaw Hawkins and Cowboy Copas perished in a plane crash. Other stars who died tragically included Jack Anglin (half of the duo Johnny & Jack, in an auto accident) and former Opry performer Texas Ruby Owens, who died in a house fire. Willie Nelson, Dottie West, the Osborne Brothers, Jim & Jesse and Tex Ritter all joined the Opry cast before the 1960s came to a close.

The only time the show has been cancelled in its 75-year history came on the Saturday evening of April 6, 1968, two days after the fatal shooting of Dr. Martin Luther King, Jr. Officials in Nashville imposed a 7:00 p.m. curfew following race riots in Memphis, Cincinnati, Washington D.C. and Baltimore.

The 1970s was a decade full of events important to the show's history, including its 1974 move from the old Ryman to new headquarters at the Opryland theme-park complex. The inaugural show featured a visit from President Richard Nixon, who took yo-yo lessons onstage from Roy Acuff and played "My Wild Irish Rose" on the piano. The event coincided with Pat Nixon's birthday, and the commander in chief serenaded the First Lady with "Happy Birthday."

In the early 1980s, a wave of new traditionalism in country music helped bury the memory of the recent "Urban Cowboy" craze. The Grand Ole Opry stepped in sync with the new movement and picked up bluegrass-disciple-turned-mainstream-country-hitmaker Ricky Skaggs in 1982. In 1986, Reba McEntire and Randy Travis joined the Opry family. In 1985, the newly created Nashville Network began airing a half hour of the Opry, marking the first time in the show's history that it was available to viewers on a weekly basis.

**'89 AND AFTER**

The storied "Class of '89" brought along a new batch of young, video-ready stars to country music and the Opry, including Clint Black, Alan Jackson, Garth Brooks and Vince Gill. Brooks' highly commercial recording career blossomed throughout the first half of the 1990s and attracted many new fans to the music.

After being handed the reigns of Opry management, Pete Fisher says one of the most challenging aspect of maintaining the bigger than life history of the show is striking the proper generational balance of performers: "Obviously, the Opry family comes with a lot of different opinions and passionate responses to whatever choices we make for the show. The diversity and the passion of the people who come there each week to offer their unique perspectives on the world through their music is what ensures the show's future." Fisher says he's charged with the responsibility of "looking after the Opry's best interests."

In achieving just the right mix of new and old, Fisher concludes that the most gratifying part of his job is watching the generations come together onstage. "To see Brad Paisley bring roses to Loretta Lynn onstage for her [Opry] anniversary, or to watch Trace Adkins standing next to Jimmy Dickens...that's about as close to the finish line as it gets."

Still vibrant in its 75th year, the finish line for the Grand Ole Opry appears to be nowhere in sight. ■

# Opry Legends Keep Classic Country Alive

BY RAY WADDELL

While being a performer on the Grand Ole Opry can be an all-encompassing endeavor, many Opry regulars are finding alternative avenues to explore, and most still find time to satisfy demand for live performances outside of Nashville.

And the demand for performances by Opry legends is definitely still out there. Ed Gregory of United Shows Of America has found success booking Opry and other veteran country performers en masse at such events as the Florida State Fair in Tampa. It's billed as Grand Ole Opry Day at the Fair through a licensing agreement, and it's a popular day.

"If somebody wants a group of Grand Ole Opry stars, we can supply them with a minimum of 20 artists," says Gregory. He booked 33 for Grand Ole Opry Day at the Fair in Tampa, including stalwarts Little Jimmy Dickens, Bill Anderson, Jim Ed Brown, Connie Smith, Jeannie Seely and Jean Shepard. Gregory says attendance topped 5,000 for each of two sold-out shows. Other fairs hosting a Grand Ole Opry Day include the Arizona State Fair in Phoenix, the Wisconsin State Fair in West Allis and the South Florida Fair in West Palm Beach.

"They put on a tremendous show," says Gregory. "The senior members of the Grand Ole Opry are such showmen."

**MOVING FORWARD**

Individually, Opry members are finding plenty to keep them busy in their respective careers. With Loretta Lynn, it's a renewed love affair with concert audiences. "Loretta is as busy as all get-out," says Lane Cross, Lynn's manager.

"I've been on the road a lot," admits Lynn, adding she's been playing to SRO crowds. "We've been turnin' them away, and I hate to turn 'em away." Lynn says she has always enjoyed the live-performance part of her career but still gets butterflies prior to a performance. "Five minutes before I go on and for five minutes after I get off, you don't want to talk to me," she says.

Lynn stayed off the road to be with her husband Mooney Lynn for the last five years of his life, returning to touring only a couple of years ago. She now plays about 70 dates a year after unsuccessfully "trying to cut back," she says. "I like to play fairs, but I like playing honky tonks better than anything," she says. "That's where I get a lot of my ideas. All you got to do is just look at 'em."

In addition to her touring efforts, Lynn has a new record deal with Audium Entertainment, with a single and album due this summer. She also has completed a book with Tom Carter, due later this year from Hyperion Books. "My last book came out when I was still in my 30s, and even at the time I thought that was too young," notes Lynn. "I've lived a lot since then."

**WHISPERIN' BILL**

Longtime Opry member Bill Anderson, who joined in 1961, finds his career in full swing. "I'm busier than I've ever been in my life," says Anderson. "You'd think somebody who has been doing this for 40 years would find a way to slow down."

Anderson hosts a "Backstage At The Grand Ole Opry" television show "every Saturday night I'm in town," he says. "I still work all the dates I want to on the road, about 65-70 dates a year." Anderson is booked by Carrie Moore at Third Coast Talent.

Whisperin' Bill recently completed a new album, which he will release initially on his own TWI Records while shopping for distribution. "I wrote or co-wrote every song on it," Anderson says. In fact, he has approached writing with renewed vigor over the past several years and is co-writing frequently now after years of going solo. "I'm writing with

everybody that's got a guitar and a pencil," Anderson says. He's enjoyed success writing with Steve Wariner, with the pair having penned Wariner's No. 1, Grammy-nominated hit "Two Teardrops."

**IT TAKES TWO**

Anderson says he tries to stay contemporary by writing with new and different songwriters. "I love writing—that's what brought me to Nashville in the first place," he says. "I wrote by myself until I discovered co-

writing in 1994 with Vince Gill. I wasn't sure I could write with other writers, and I wondered who would want to write with an old dinosaur like me, but I've really enjoyed it. It keeps you fresh." Young writers like to hear how it was in the 1950s and '60s, Anderson says. "One problem you run into with us old guys writing songs for 20-year-olds is they ain't lived enough to sing what we write," he says with a laugh.

Jeannie Seely says she still loves to play the Opry "every time the doors are open and they'll let me in. The Opry has always seemed like my second home, and when I'm gone, I get as homesick for the Opry and my extended family there as I do my own."

Seely has been away from the Opry more lately, taking the stage for a different type of art. "This year, I decided to play Louise in 'Always, Patsy Cline,' because I always thought that would be a fun part to play," she says. "I just completed nine weeks at the Claridge Hotel & Casino in Atlantic City."

On April 24, Seely began an eight-week run of the play at the New Yorker Theatre in Toronto; both productions were produced by Barry Singer and both feature Terri Williams in the role of Cline. Seely is no stranger to the theater. She played Miss Mona in "Best Little Whorehouse In Texas" at the Tennessee Performing Arts Center in Nashville in 1986-87 and the lead role in "Everybody Loves Opal" at the Barn Theatre in Nashville.

"I loved the role in 'Opal' because it was straight comedy, with no music," Seely says. She still plays concert dates but likes to intersperse touring with acting. "What's good about doing theater every so often is it gives you discipline, because everything has to be timed perfectly," she says. "At concerts, I work so much off the top of my head."

The challenge isn't the only reason Seely likes acting. "As you grow older, people tend to date you in the music industry, which is uncalled for," she says. "The theater world

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*Audience love affair: Loretta Lynn*



*Still Bill: Anderson's busier than ever.*



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**A YEAR-LONG BIRTHDAY BASH AND BIG PLANS FOR TOMORROW**

*The Opry Vision*

BY DEBORAH EVANS PRICE

**A**s the Grand Ole Opry prepares to celebrate its 75th anniversary with more than a year's worth of festivities, Opry leaders are not only looking to salute past achievements, but also to share the vision for the future.

According to Opry GM Pete Fisher, there are numerous activities planned to commemorate the Grand Ole Opry's landmark anniversary. "We've expanded our birthday celebration into 14 months of events and activities," says Fisher of the festivities that were to kick off June 10 with a "public press conference" prior to that evening's first Opry show. Following the Opry, plans call for a 75th Anniversary Kick Off Party in the Opry Plaza, outside the Grand Ole Opry, adjacent to the Acuff Theater.

The 14 month-long celebration includes a full slate of events. "Throughout the summer, beginning Friday night, June 16, every night until Aug. 4, we are going to have parties in the Plaza," Fisher says. "We have booked BR5-49, the Derailers, Dale Watson, Asleep At The Wheel, all to be part of our Friday night Party in the Plaza season. There will be music, dancing, fun, fireworks, food and drinks. With the opening of Opry Mills [the newly opened mall near the Opry House], we think it's going to be a very dynamic place."

Fisher says in selecting the artists for the Opry Plaza parties, he was looking for acts with broad appeal. "We selected artists that fit our Opry format, which really embraces artists of all musical styles under the country umbrella—from traditional to contemporary alternative—and the Opry also features bluegrass, western and Cajun music," Fisher says. "I see these artists being very traditional artists, who appeal to the elder audience of the Opry, but also, because of their raw kind of traditional style, they appeal to the younger audience, as well. We are partnering with the Nashville Scene on these Friday night parties. It's going to be an audience in their 20s and 30s, as well as 50s and 60s."

**OUTDOOR WEEKENDS**

On July 15, the 75th-anniversary celebration shifts into an even higher gear with Opry Fest, three weekends of outdoor festivals. "The second week of July [15, 16], we are going to have the Southern Gospel Jubilee," says Fisher. "The third week [July 22, 23] will be a bluegrass weekend, and on the fourth weekend [July 29, 30], we are going to have the Grand Ole Clogging competition. We are bringing together two national clogging organizations and having a competition. The winners of the competition will be able to perform on the Opry that weekend. The square-dancing segment on the Opry is one of the best-received performances on the Opry, so we thought it would be natural to use the Opry as a forum to bring these two organizations together [America's Clogging Hall of Fame and Clogging Champions of America], to identify the best of their groups and feature them on the Opry."

The fun continues into the fall as more events are

planned. "We'll have the CMA [Country Music Association] Awards, and just a couple weeks after that we'll have our big birthday bash, which will feature four Opry shows. Last year, we sold out all four shows, and this year we plan to do the same," says Fisher. "We've already confirmed artists like Vince Gill, Trisha Yearwood, Travis Tritt, Steve Wariner and Loretta Lynn for the birthday weekend. In addition to two Friday night shows and two Saturday nights shows, we are going to be having our Bill Monroe Bluegrass Celebration, as well as we are reviving the Grand Master's Fiddling Championships, which is something that was really a mainstay when the park was open. So we are bringing that back."



Opry GM Pete Fisher

**OPRY IN THE HOT AFTERNOON**

According to Fisher, there are plans for a CBS-TV special on the Opry's 75th anniversary, which will be produced by television veteran Walter Miller. On the live-music front, the Opry will also schedule matinee performances. "Starting June 20, every Tuesday afternoon at 3 p.m. until Aug. 8, we will have Opry matinees," says Fisher. "This will not only give fans the chance to come see the Opry the first half of the week, but it also gives artists an opportunity to come to the Opry, instead of trying to find those difficult Friday and Saturday nights to make an appearance. We already confirmed Loretta Lynn to be at our first Opry matinee on June 20. It's going to be a real exciting time."



Trisha Yearwood



Vince Gill

The multiple events that make up the 75th-anniversary celebration encompass many styles of country music and are geared to have appeal to both traditional and more progressive country fans. "We all take our hits as we undergo change," says Fisher, who was in artist management before taking over the helm as Opry GM a year ago, "but our best response to the criticism is really results, the fruits of our labor." Fisher confesses to some growing pains in the past year. Many in the Nashville community were not happy with the decision to tear down the Opryland theme park in favor of building Opry Mills, and changes in the Opry Band and cast have drawn fire. "I think what folks will see with Opry Mills is an exciting entertainment and shopping experience. And I think folks have noticed at the Opry some of the changes we've made have been necessary changes and certainly in line with what the Opry has done to survive for 75 years, and that is evolve with the times."

**DIVERSITY AND PASSION**

In steering the Opry into the new millennium, Fisher says he's looking to strike a balance between country music's traditions and its future, and showcase the diversity in the country music community. "I get excited about facilitating diversity, and the Opry certainly has no shortage of diversity and passion," he says. "And I want to be a facilitator of that because that's what makes the Opry show tick. When

*Continued on page 56*

**Strong support system:  
 Opry Band, Singers And Dancers Think And Play On Their Feet**

By Ray Waddell

**T**he key for the Opry backing band and other performers is flexibility. Not only do they play with the Opry regulars each weekend, they also have to be able to back up guests in a wide range of styles. Many times they have to make adjustments on the fly. "It's amazing what all goes on that people watching on TV and listening on the radio have no idea about," says Jimmy Capps, band leader and member of the Opry staff band since 1974. "We've had artists change what songs they play as they're walking out onstage. We have to start hollering at each other across the stage and say, 'Good luck!'"

Typically, Capps will get a phone call that tells him who's going to be on the Opry as a guest and which two or three songs they might play. "We make up the chord charts and usually have a rehearsal on Friday or Saturday afternoon or on the day of the Opry," says Capps. "There's no telling how many chord charts we have—every artist has a folder." The Carol Lee Singers, the Opry's vocal group, has to be similarly versatile. The group includes Nora Lee Allen (alto), Dennis McCall (tenor), Rod Fletcher (bass) and soprano Carol Lee, who was inducted into the Opry in 1957 at 14, still the youngest member ever brought into the Opry fold.



Key players: the Carol Lee Singers

Lee says she and her group must think on their feet. "I learned early on that you have to have a way to communicate with your group while you're onstage," she says. "I came up with different hand signals for 'oohs' and 'aahs,' words, unison, suspension, diminished, etc. Hand signals carry us through every live performance."

Sometimes, there is no opportunity for rehearsals. "As long as I can hear the key, we can do it," says Lee. "We just have to know the register we want to start on. My left hand is for the bass, and my right hand is for the trio. It looks so easy, but it's actually very involved. If it's an artist or a song we've never heard, we do the 'oohs' and 'aahs' on the first chorus, and by the next chorus we're singing the words."

**WATCHING THE CHARTS**

John Gardner joined the opry as the staff band's drummer in January of this year, and it has been an educational experience. He was recommended by steel player Tommy White. Other Opry staff band members include Spider Wilson (guitar), Kerry Marx (guitar), Billy Linneman (bass), Tim Atwood (piano) and Hoot Hester (fiddle).

Opry performances are broken down into 30-minute segments, and Gardner says the band typically plays one or two songs per segment. "We spend a lot of time looking at charts," says Gardner. "Sometimes, if it's somebody new, we

*Continued on page 56*



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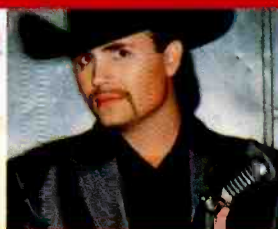
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# The rewards of membership

*Veterans and young hopefuls alike cherish the Opry as a living link to a rich heritage. Which is what makes being asked to join the organization the most prestigious invitation a country-music performer can receive.*

**BY PHYLLIS STARK**

Members of the Grand Ole Opry's cast—and some artists who want to be—say that playing the Opry has been a highlight of their careers, but achieving Opry membership was, or will be, the pinnacle. According to those artists, the rewards of Opry membership are immeasurable. Little Jimmy Dickens says, "belonging to the Opry is the highlight of your career. To the country-music entertainer, the Opry is like an actor going to Hollywood."

Loretta Lynn says the Opry is the "biggest show there is" for a country artist. "Even if you've had a hit, if you haven't played the Opry, you haven't quite made it yet."

Ricky Skaggs echoes the sentiments of many artists when he says, "The Opry is an anchor for those of us who love traditional country and bluegrass music."

Both longtime and newer members agree that the Opry has been a vital part of their careers.



*Little Jimmy Dickens*

"Becoming a member of the Opry is the greatest professional honor I've received," says Garth Brooks. "It means more to me than any of the awards I've been given, because it's about things that last. The Opry is about tradition and respect for where our music came from. It's about being part of a family, and that family has welcomed and supported me throughout my career."

"Out of all the things I've enjoyed the most, it's not so much the music of all the artists from the Opry but the friendships," says Vince Gill. "It's a given that I love the songs of Little Jimmy Dickens and Roy Acuff and the jokes of Minnie Pearl and on and on down the list, but once you get past that and have an actual relationship with the person, it means

light years more than the music ever could. That's just from a personal standpoint. Then, from a professional standpoint, to actually get to be a part of that legacy is kind of historical, and it has so much more depth than being an artist who has

a current record on the charts or a hit here or a hit there. It's kind of timeless. Being out there you feel timeless."

## VALIDATION OF A DREAM

Steve Wariner says, "Becoming a member of the Opry was definitely a career highlight for me. It's such a thrill and an honor to be recognized as part of a tradition and a group of performers I grew up listening to. And being a member is validation of the dream I had to come to Nashville and be part of the community here."

Dickens says being an Opry member for the past 51 years has meant "everything" to his career. "The Opry has been my life," he explains. "I'm dedicated to the Opry, and I appreciate what they've done for me in past years. I just retired from the road three years ago, and [now] I don't do anything but the Opry on Friday and Saturday, and each week I look forward to Friday and Saturday coming around. Every time I go on the Opry stage, it is sort of a new experience for me."

Bill Anderson made his Opry debut in 1961. "I feel so fortunate to have been a part of it," he says. "And I hope to be a part of it as long as they'll have me. The Opry is like Yankee Stadium to a baseball player. It's the pinnacle. And I feel very excited about the future of the Opry."

Jeannie Seely appeared on the Opry for the first time in June of 1966 and joined in September of '67. The Opry gave Seely's career a real shot in the arm. "Back then, being on the Opry had a lot more influence on you career-wise because country didn't have as many radio outlets as today, especially in the metropolitan areas," she says. "The Opry was very important to your career."

Seely grew up listening to the Opry on WSM-AM Nashville as a child in Titusville, Penn. "Being on the Opry meant the world to me and was absolutely one of my goals when I started out," she says. "To me, a hit record was just a way to be a member of the Grand Ole Opry."

## MEMBERS IN WAITING

There's no shortage of young, vital artists currently making hits who have expressed their desire to someday join the venerable Opry institution. Among those artists are MCA Nashville's Chely Wright and Arista Nashville's Brad

*Continued on page 58*

# 75 YEARS YOUNG

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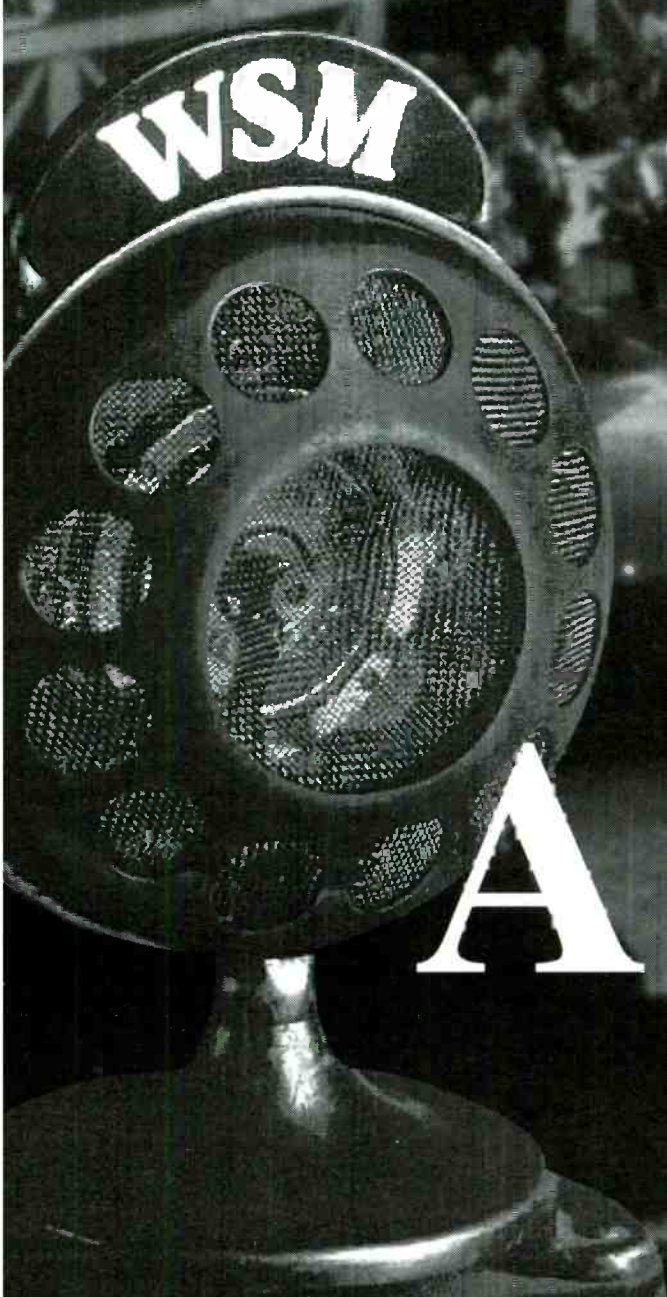




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**THE OPRY VISION**  
*Continued from page 52*

people walk across that stage, they come to express what they have in common and that is the love for country music, and the love for the Grand Ole Opry, and respect for what all the artists do."

Martina McBride is among the Opry members with a reverence for the institution. "I was asked by Bob Whitaker to join the Opry," says McBride, who was inducted in 1995. "He asked me to lunch and said he felt I had a respect for

the tradition of country music and the tradition of the Opry. I felt like that was a great compliment, and I remember being happy that he saw that in me."

**SECOND-GENERATION MEMBER**

Diamond Rio's Dana Williams is an Opry member with especially close ties to the Mother Church of Country Music. The famed Osborne Brothers, members since 1964, are Williams' uncles, and he grew up in the wings watching his uncles Bobby and Sonny make country-music history. His first Opry appearance was as a member of Jimmy C. New-

man's Cajun Country Band. He became an Opry member when Diamond Rio was inducted in 1998, the first band inducted since 1984.

"I love the Grand Ole Opry, and I have all my life," says Williams. "Ever since I was a little bitty kid, I've been a fan and thought the Opry was just it. To come along and get to be a member of it years later is pretty staggering. [Being inducted] was an absolutely wonderful night. It was an incredible feeling. Being a member of the Opry is good for my soul. It brings me such pleasure to go there and play."

Fisher says more artists are actively supporting the Opry these days. "When I look back at the last four months of Opry shows, we've had appearances by Vince Gill, Alan Jackson, Reba McEntire and Garth Brooks," he says. "That's exciting." He also notes that he and his staff have taken a "proactive" approach to enlisting talent to appear on the Opry. "We pick up the phone," he says. "We call the agents. We call the managers. We call the publicists, and we invite people to be on the show. Historically, it's been less proactive. It's been about folks calling the Opry, but we are striving to make the Opry an inclusive institution, as opposed to an exclusive institution."

**INTERNET AND SATELLITE BROADCASTING**

One of the ways management plans to keep the Opry relevant to today's artists and audiences is by upgrading production values. "We want to create an environment at the Opry that is really able to serve all those generations and all those perspectives that come to the stage [the Opry's new stage was unveiled June 10]. So we are making significant investments in upgrading the sound, lighting and staging of the show," says Fisher.

According to Fisher, the festivities celebrating the Opry's anniversary will wind down sometime in 2001. "We are partnering with the Country Music Hall Of Fame and the CMA as it relates to Fan Fair 2001—to really bring a great deal of attention to Nashville," he says. "I really see a bright future. I see the world's longest-running radio show being Webcast over the Internet, possibly videocast over the Internet. I see us offering our program over satellite radio. I see us having a television audience which extends all over the world. I see all of this in the next three to five years, and some of these will be a lot sooner. I'm encouraged by our new crop of artists who have discovered the magic of the Opry." ■

**OPRY BAND**

*Continued from page 52*

make our charts and then go onstage and wing it. This band is really great, and everybody knows what to do." Gardner says he has the "utmost respect" for the Opry and enjoys playing there more than he ever thought he would. Highlights are numerous. "Working with Gene Watson was incredible," says Gardner. "Probably my favorite artist out there is Ray Pillow. He comes out and sings his tail off."

**LOVE OF THE DANCE**

The Melvin Sloan Dancers have performed at the Opry since 1980 and were preceded since 1952 by the Ralph Stanley Dancers, headed by Melvin's brother. "We never missed a scheduled performance in all those 48 years," says Sloan. He says he and his eight dancers (11 total in the troupe) perform Tennessee-style square dancing. "It's dancin' from the heart," says Sloan.

The Melvin Sloan Dancers work two spots per show at the Opry. "When the curtain goes up, we're the first thing you see," Sloan says. "We enjoy it very much. We love dancin' just like the singers like singin'."

In addition to leading the troupe, Sloan says he keeps up with more than 600 pieces of clothing, the Melvin Sloan Dancers' stage costumes. "I've got gobs of 'em here at the house, and all the dancers have their costumes," he explains. "There are 120 sets of costumes, and then you've got your pieces. The shoestrings match the ladies' skirts, and all the men's belt buckles are the same."

All the regulars agree that playing the Opry is more than just a gig. "I can't wait to get to work because every weekend is different," says Capps. "It is fulfilling both personally and financially. And it lets you stay home and raise your family."

Those new to the group are quickly embraced. "Everybody's been so nice and helpful," says Gardner. "It can be very high-pressure, but everybody's been very gracious."

Opry relations are long-lasting. "Herman Harper was my bass singer and stood by my side for 21 years," says Carol Lee. "He was like a brother to me, and when he died it was quite a blow."

"It's very much like a family," says Sloan. "And the fans' love of down-home country music is what's kept it alive for 75 years." ■

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Faith Hill

A handwritten signature in white ink that reads "Faith" in a cursive, flowing script.

Tim McGraw

A handwritten signature in white ink that reads "Tim McGraw" in a stylized, cursive script.



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**REWARDS OF MEMBERSHIP**

*Continued from page 54*

Paisley. Both have played the Opry numerous times.

Paisley has made about 30 Opry appearances since May 1999; after his first appearance, Opry GM Pete Fisher extended an invitation for him to return. And, although Paisley says, "I think they extend that [invitation] to everybody that ever plays it, I took them up on it. [If] they said I can play here any time, I'm gonna." Now, he says, "Any time I have a Friday or Saturday night off, I go play there even if I'm burnt, because, to me, that recharges me. Something about being there and singing there and just walking out on that stage, I just love doing it and love being there."

Like many artists, Paisley grew up listening to the Opry. "Back in high school, after I'd be done with a date and would be on my way home, I'd always go to 650 [WSM-AM]," he says.

Chely Wright has been playing the Opry ever since moving to Nashville in 1989 and says, "That's the pinnacle of a country-music performer's performance venue. Nothing tops that."

**COUNTRY SPOKEN HERE**

Growing up on a farm in the Midwest virtually ensured that Wright would have an early familiarity with the Opry. "I've known about the Grand Ole Opry as long as I've known my name," she says. "It's such a big part of my childhood. In my family, the language we spoke was country music, and I was brought up holding this institution in high regard," Wright continues. "So, if I could in any way be a part of a long standing tradition like the Opry [by] being a member, that would be great. But simply having played it, I already am part of the history. Whether I'm made a member some day or not, I still feel the kinship with the older artists and some of the younger ones that love it, because it's done more to maintain the integrity of country music than any other institution. From the deepest part of my heart I love it."

Paisley agrees that Opry membership is something "I don't expect and I don't need [although] I would love to be [a member] someday. The greatest compliment for me in being asked to be a member [would be] that those people that run the Opry and are Opry members and have anything to do with what I think is the best place in the world would see fit to call what I do country music. It's almost like you're ordained at that point." But, Paisley adds, "This isn't why I do it. I don't have to be a member to play here."

**THE FIRST TIME**

For most artists, the first time they played the Opry is a memory that remains vivid.

Lynn's first appearance came in 1961, after she signed with Decca. "All I remember about it is Doo [husband Mooney "Doolittle" Lynn] pushin' me and then nothing else but tappin' my foot to the music," Lynn says. "Then, when I was done, I went runnin' to Doo sayin, 'I've been on the Grand Ole Opry! I've been on the Grand Ole Opry!' It's still my favorite place to play, especially at the old Ryman Auditorium, the Opry's former home.

"One of my fondest memories of the Opry was playing it for the first time, at the Ryman, when I was playing bass for Dottie West," says Wariner. "I'll never forget what it felt like walking out on that stage, and I get that same feeling every time I play the Opry."

Dickens joined the Opry after first playing there twice as a guest performer. He'd been performing for 10 years before he made it to the Opry stage and says, "I thought I was ready for it. But when I sat in the wings of the Opry looking around and seeing all my idols sitting there looking at me, I did feel like starting over again. When I went out there, I was scared to death."

**FLASH OF THE UNREAL**

Paisley describes his first Opry appearance as "unreal."

There's flash bulbs going off when you walk out on that stage," he says. "The crowd is attentive, and yet you get the sense that they are just as aware as you are of the history of this place. The fact that they bought a ticket to see it means they respect it too, so everybody in that building loves this place, and you totally feel that love from onstage. Then you're standing there with one one foot in the historic circle [a piece of the old Ryman stage], and it's an unimaginable feeling to know that this is something that every major country-music performer over the last century has really done."

**FOND MEMORIES, AND THOSE NOT SO FOND**

Gill says his Opry memories and the stories other artists have shared with him there are "the things that you're going to carry with you more than knowing that person sang this song and that person wrote this song. The fact that Roy Acuff pulled me aside for a few hours and told me road stories that I'll never repeat but that I got to hear from him is priceless. It's not because I know something and now I'm going to go enlighten the world with Roy Acuff road stories, because I'm not. I'm honored by the fact that he told them to me in confidence. That's the beauty of it, especially for a younger artist, to get a sense of respect for where you came from. Everybody needs that in whatever they do—whether they're a golfer or a doctor or whatever—to have some reverence for who worked hard to get it started and teach it to you."

Wright has a less happy memory of her first solo performance on the televised portion of the Opry, which quickly turned into a nightmare. "We were going to do two songs," she says. "The band and I rehearsed it back in one of those little dressing rooms. Then they call me out there, and as I walk out half the band begins to play one song and half the band is playing another. Right before then, I wasn't nervous because there is something really calming about the Opry, then I got out there and heard this train wreck happening. I can't tell you how embarrassing it is every time that video gets played back. You can see me mouthing the words 'What's wrong?' It took me that entire song to recover. My legs turned to Jell-O, and I couldn't control my voice.

"When I walked off stage everybody there knew something had gone terribly wrong, and [Opry announcer and WSM-AM-FM operations manager] Kyle Cantrell put his arm around my shoulder and said, 'That's all right, kiddo. That stuff happens. It's the Opry.' Jeannie Seely did the same, and Porter Wagoner shot me a look that conveyed the same message." And that, Wright says, is the beauty of the Opry. "Where else can you go out and fall completely on your face and they ask you back because they know you love it so much?" ■

*Assistance in preparing this story was provided by Ray Waddell.*

**OPRY LEGENDS**

*Continued from page 48*

seems to know there's a place for everybody and everybody's needed. The music industry seems to think everybody wants bubblegum. The whole music industry could take a lesson from the theater industry."

Which is not to say Seely doesn't still love singing and music. "At this point in my career, I enjoy singing the classic songs rather than some new thing, even if it might be a hit," she says. "We're classics at the Opry."

Seely says she hasn't written a book about her Opry years yet, but she will when she's through with it. "I'm so glad I got to share 33 years at the Opry, and I truly hope the next generation—both in management and artists—will appreciate the tradition and carry it on," she says. "Going through the back door of the Opry should be required education for young entertainers. If that doesn't teach you humility, nothing will."

**STANLEY AT THE CAPITOL**

Bluegrass legend Ralph Stanley first performed on the Opry in 1970 but wasn't named a member until Jan. 15 of this year. "I guess after Bill Monroe passed away they probably decided to put me in as another old-timer," says Stanley. "I'm proud to be a member after all these years. I'm really tickled about it." Stanley still tours hard, playing two to four dates a week, mostly bluegrass festivals in the summer and schools, theaters and auditoriums in the winter. He also keeps a consistent recording schedule, having recently played with Melba Montgomery, Dolly Parton, Patty Loveless, Linda Ronstadt and Gillian Welch for an upcoming release on Rebel Records, his 32nd for the label. On April 24, Stanley went to Washington to accept a Living Legend medal from the Library of Congress. Stanley and his Clinch Mountain Boys performed that same day at the Library's National Birthday Party and Concert on the East Lawn of the U.S. Capitol. ■

trisha yearwood

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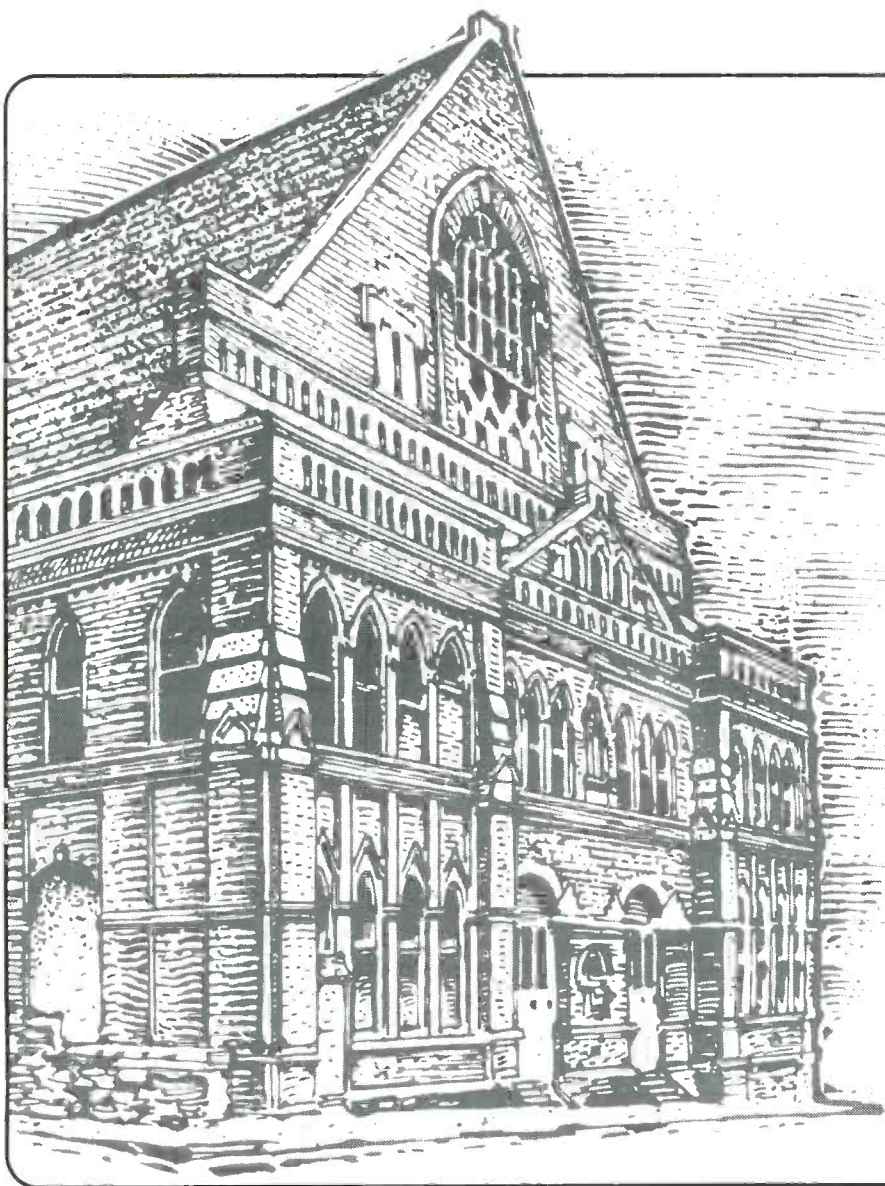
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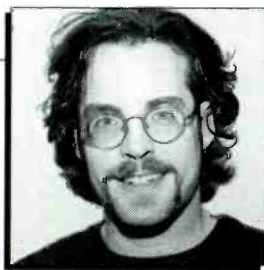
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## Classical KEEPING SCORE



by Bradley Bambarger

**ONE-WORLD MUSIC:** Whenever a classical artist reaches out to incorporate sounds beyond the Western classical tradition, the result has often been thought of as exotic. Yet the sounds of, say, Asia or Africa are by now probably just as familiar a point on most Americans' internal sonic compasses as those of age-old Vienna. In our multicultural times, it is more likely that Haydn and Bruckner sound strange and exotic. Still, it took devoted efforts by the likes of the **Kronos Quartet** (and its broad-minded partner Nonesuch) to help instill a greater classical enthusiasm for the wider world.

In 1992 Kronos managed the unique feat of topping Billboard's classical and world music charts with a single album: "Pieces Of Africa," a collaboration with such composer/performers as **Foday Musa Suso** and **Hamza El Din**, who stretch the boundaries of their own classical traditions. Also to the quartet's credit are the hugely influential "Five Tango Sensations" with **Astor Piazzolla** and the oriental showpiece "Ghost Opera" with **Tan Dun**. Since those milestones, Kronos—led by the indefatigable violinist **David Harrington**—has looked east and west, north and south, in its quest for novel sounds. One of its most inspired conceptions is the current hit "Kronos Caravan," which traces the centuries-old course of Gypsy-inflected rhythm and tune.

"Kronos Caravan" features new works rooted in ancient traditions, such as young Russian composer **Aleksandra Vrebalov's** scene-setting "Pannonia Boundless" and Persian virtuoso **Kayhan Kalhor's** "Gallop Of A Thousand Horses." There are also re-settings of old pieces that gained currency in modern guise: the Hungarian dirge "Gloomy Sunday," immortalized in a Tin Pan Alley incarnation by **Billie Holiday**, and the Lebanese tune "Misirlou," hot-wired by surf-guitar god **Dick Dale**. The arranger for the latter two pieces and more was Argentine composer **Oswaldo Golijov** (who previously collaborated with Kronos on the klezmer-accented "Dreams And Prayers Of Isaac The Blind").

Other highlights of "Caravan"—the first disc to feature new Kronos cellist **Jennifer Culp**—include romances by Portuguese guitarist **Carlos Paredes** and a pairing with Romanian Gypsy band **Taraf De Haidouks**, as well as an excerpt from **Terry Riley's** Requiem Quartet and a twist on a Bombay *filmi* with percussionist **Zakir Hussain**.

Kronos' globe-trotting muse stems from Harrington's deep-seated belief that "people are basically curious... You know, 'Who lives next door?' and 'Who lives over the next hill?' Learning new things is a basic human need," he says.

Another theory Harrington has come up with as he has pored over so many far-flung scores is that music is a form of evolution. "You begin to see music as variations—songs from all over have common roots. Whether it's a Korean lament or a Terry Riley quartet or a Bollywood tune, music is a vessel for memory; it's a way of encoding human experience in sonic stories."

Kronos has been touring with soprano **Dawn Upshaw** in a program featuring several items from "Caravan," as well as new works based on folk tunes by Golijov and Mexican composer **Gabriela Ortiz**. And on a rare moonlighting job away from Nonesuch, the quartet will appear on Golijov's soundtrack to the film

"The Man Who Cried," to be issued by Sony Classical in the fall. Kronos just premiered "Shadow Chasing" by Korean composer **Jang Won Gook**, and further compositions by **Kalhor**, **Vrebalov**, and **Hussain** are in the works for the group.

Other recent classical albums with a cross-cultural theme include **Yo-Yo Ma's** hit "Solo," a marvelous Sony disc in which the cellist manages to find common cause among **Kodály's** Sonata, **Bright Sheng's** "Seven Tunes Heard In China," and **Mark O'Connor's** "Appalachian Waltz" theme (which is, after all, 'world music' for the world beyond the States), among other works. Deeper in the racks but no less enterprising is Indonesian pianist **Esther Budiardjo's** shimmering Pro Piano disc of **Leopold Godowsky's** "Java Suite," which the golden-age virtuoso based on gamelan music.

The most notable new disc in the Kronos tradition, though, is cellist **Maya Beiser's** Koch International Classics album "Kinship." Born to a French mother and Argentine father, Beiser was raised on an Argentine kibbutz in Israel—



BEISER

so she grew up not only to the strains of vintage tango and **Mercedes Sosa** records but to the aural arabesques of muezzins from the Arabic village nearby.

She followed the classical path from Israeli conservatory to Yale University and then New York, where the Brooklyn resident has

been a member of the genre-bending **Bang On A Can All-Stars** for eight years. "Kinship"—her third Koch album, after the Piazzolla-themed "Oblivion" and a disc of **Gubaidulina** and **Ustvolskaya**—sees Beiser looking back east.

Bookending "Kinship" are two beautiful works by Palestinian composer and oud master **Simon Shaheen**: the solo "Desert Mist" and "Samai Nahawand," an ensemble piece with Beiser, Shaheen, and percussionist **Glen Velez**.

As a composer, Velez also contributed the album's title track. There are also pieces by Brazilian percussionist/vocalist **Nana Vasconcelos** and Cambodian composer **Chinary Ung**, whose long lament is the disc's emotional fulcrum. Beiser's **Bang On A Can** mate **Evan Ziporyn** transcribed some Georgian plainchant that has Beiser play and sing (as she does on several other tracks). Ziporyn, a gamelan scholar, also composed the astounding "Kebyar Maya," in which Beiser simulates a gamelan orchestra via multitracking and extended playing techniques.

Unlike the violin, the cello has been mostly bound to the Western classical tradition, so Beiser strives to "expand the territories" for her instrument. She has been able to explore the progressive rock that captured her imagination as a youth through **Bang On A Can's** definitive take on **Brian Eno's** ambient "Music For Airports," among other ventures. Now "Oblivion" and "Kinship" have enabled her to investigate the music she loved but wasn't able to play in school. "There is a beautiful Western classical repertoire for the cello, but how many times can you play the same thing?" Beiser says. "Really, Arabic music is closer to me, spiritually and geographically, than **Bach** or **Brahms**. And Arabic music, like Simon's, is classical music. It's just a different kind of classical."

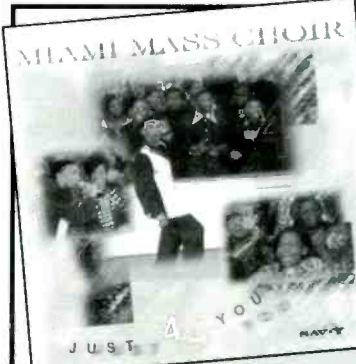
Striving to create a new repertoire for the cello, Beiser will premiere pieces written for her by **Steve Reich** and **Bang On A Can** composer **David Lang** next season; she is also playing a new **John Zorn** work and will soon participate in large-scale debuts by **Dun** and **Golijov**. "Kinship"-themed concerts with **Shaheen** and **Velez** are also part of her schedule.

With record racks groaning from standard-repertoire overkill, more musicians are "being driven into looking beyond the usual," Beiser says. "But that search has to be sincere. The music has to come from a deep, personal need, not a desire for a crossover gimmick. I think it's obvious when it isn't for real, and people won't buy it for long."

## Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	MARY MARY	C2/COLUMBIA 63740/CRG	THANKFUL
No. 1					
2	2	37	YOLANDA ADAMS	ELEKTRA 62439/EEG	MOUNTAIN HIGH...VALLEY LOW
3	3	12	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140	PURPOSE BY DESIGN
4	4	17	VARIOUS ARTISTS	EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	5	24	TRIN-I-TEE 5:7	B-RITE 490359/INTERSCOPE	SPIRITUAL LOVE
6	6	34	CECE WINANS	WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
7	7	30	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43132	FAMILY AFFAIR
8	9	88	KIRK FRANKLIN	GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
9	8	7	THE BROOKLYN TABERNACLE CHOIR	M2 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
10	11	7	BISHOP CLARENCE E. MCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR	INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
11	14	26	NORMAN HUTCHINS	JDI 1258	BATTLEFIELD
12	13	14	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	EMI GOSPEL 20251	TRI-CITY4.COM
13	15	4	VARIOUS ARTISTS	BELLMARK 75001/RVKO	GOSPEL GOLD
14	10	58	VICKIE WINANS	CGI 5325/PLATINUM	LIVE IN DETROIT II
15	12	32	YOLANDA ADAMS	VERITY 43144	THE BEST OF YOLANDA ADAMS
16	21	7	WILLIAM BECTON AND FRIENDS	CGI 5370/PLATINUM	B2K: PROPHETIC SONGS OF PROMISE
17	19	40	WINANS PHASE2	MYRRH/WORD 69881/EPIC	WE GOT NEXT
18	23	10	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS	JDI 1259	SING IT ON SUNDAY MORNING!
19	20	72	VARIOUS ARTISTS	MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
20	17	18	VARIOUS ARTISTS	MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
21	22	62	DOTTIE PEOPLES	ATLANTA INT'L 10250	GOD CAN & GOD WILL
22	18	61	T.D. JAKES	ISLAND INSPIRATIONAL 524630/IDJMG	SACRED LOVE SONGS
23	40	23	THE MCCLURKIN PROJECT	GOSPO CENTRIC 490200/INTERSCOPE	THE MCCLURKIN PROJECT
24	31	40	THE MISSISSIPPI MASS CHOIR	MALACO 6031	EMMANUEL (GOD WITH US)
25	25	28	DOC MCKENZIE	FIRST LITE 4016	LIVE
26	16	12	THE BROOKLYN TABERNACLE CHOIR	ATLANTIC 83297/JAG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
27	NEW		DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR	SOUND OF GOSPEL 2231/INE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
28	33	32	GOD SQUAD	AMEN 1501	GOOD MORNING NEIGHBOR
29	26	15	COMMISSIONED	VERITY 43136	TIME & SEASONS
30	27	67	VARIOUS ARTISTS	VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
31	35	54	RICHARD SMALLWOOD WITH VISION	VERITY 43119	HEALING—LIVE IN DETROIT
32	39	3	DARWIN HOBBS	EMI GOSPEL 20252	VERTICAL
33	32	67	VARIOUS ARTISTS	EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
34	28	4	SAINTS WITH A VISION MUSIC & ARTS SEMINAR MASS CHOIR	MEEK 4004	CALLING ALL SAINTS
35	RE-ENTRY		THE WILLIAMS BROTHERS	BLACKBERRY 1626/MALACO	THE CONCERT
36	24	45	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
37	RE-ENTRY		VARIOUS ARTISTS	GOSPO CENTRIC 490575/INTERSCOPE	M2K GOSPEL 2000
38	RE-ENTRY		AL GREEN	HIT/RIGHT STUFF 25282/EMI GOSPEL	GREATEST GOSPEL HITS
39	38	50	GOSPEL GANGSTAZ	B-RITE 490096/INTERSCOPE	I CAN SEE CLEARLY NOW
40	RE-ENTRY		VARIOUS ARTISTS	EMI GOSPEL 20247	J2K JESUS 2000

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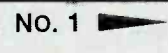
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June 6th.**

**VIDEO  
includes the MEGA Hit  
"It Is For Me"**

SAVOY RECORDS INC.



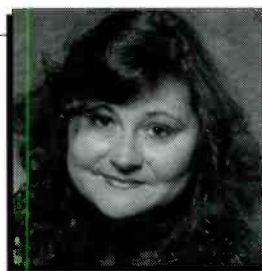
# Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				
				
1	NEW		<b>MARY MARY</b> C2/COLUMBIA 76024WORD	THANKFUL
2	1	2	<b>PLUS ONE</b> 143/ATLANTIC 83329/CHORDANT	THE PROMISE
3	3	36	<b>P.O.D.</b> ● ATLANTIC 83245/CHORDANT <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
4	6	37	<b>YOLANDA ADAMS</b> ELEKTRA 62439/CHORDANT <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW
5	2	10	<b>VARIOUS ARTISTS</b> ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
6	5	10	<b>SOUNDTRACK</b> SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
7	4	3	<b>MXPX</b> TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
8	8	11	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
9	7	4	<b>POINT OF GRACE</b> WORD 7572	RARITIES & REMIXES
10	9	32	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
11	10	51	<b>VARIOUS ARTISTS</b> ▲ MABANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
12	22	33	<b>ANNE MURRAY</b> STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
13	20	23	<b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD <b>HS</b>	SPIRITUAL LOVE
14	11	51	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1695/CHORDANT	(SPEECHLESS)
15	NEW		<b>VARIOUS ARTISTS</b> SQUINT 7272/WORD	ROARING LAMBS
16	14	14	<b>JENNIFER KNAPP</b> GOTE 2816/CHORDANT	LAY IT DOWN
17	13	67	<b>SONICFLOOD</b> GOTE 2802/CHORDANT <b>HS</b>	SONICFLOOD
18	16	5	<b>KATHIE LEE GIFFORD</b> ON THE LAMB/VALLEY 15115/DIAMANTE <b>HS</b>	BORN FOR YOU
19	23	33	<b>CECE WINANS</b> WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
20	15	28	<b>MICHAEL W. SMITH</b> ● REUNION 10041/PROVIDENT	THIS IS YOUR TIME
21	17	5	<b>CRYSTAL LEWIS</b> METRO ONE 7452/WORD	FEARLESS
22	12	2	<b>NICHOLE NORDEMAN</b> SPARROW 1723/CHORDANT <b>HS</b>	THIS MYSTERY
23	26	88	<b>KIRK FRANKLIN</b> ▲ <sup>2</sup> GDSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
24	30	30	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
25	35	11	<b>GINNY OWENS</b> ROCKETOWN 6262/WORD <b>HS</b>	WITHOUT CONDITION
26	19	13	<b>FFH</b> ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
27	32	38	<b>AUDIO ADRENALINE</b> FOREFRONT 5225/CHORDANT	UNDERDOG
28	21	41	<b>THIRD DAY</b> ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
29	25	7	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2 COMMUNICATIONS 7312/WORD	GOD IS WORKING — LIVE
30	18	12	<b>PASSION WORSHIP BAND</b> STAR SONG/SPARROW 1740/CHORDANT <b>HS</b>	PASSION: THE ROAD TO ONE DAY
31	24	6	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2266/CHORDANT	MEMPHIS HOMECOMING
32	31	5	<b>VARIOUS ARTISTS</b> PAMPLIN 2150	BEST OF 2000 — DOVE AWARD NOMINEES & WINNERS
33	RE-ENTRY		<b>DC TALK</b> ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
34	36	2	<b>THE HAPPY GOODMANS</b> SPRING HOUSE 2271/CHORDANT	50 YEARS: CELEBRATING 50 YEARS OF MARRIAGE, MINISTRY AND MUSIC
35	28	46	<b>VARIOUS ARTISTS</b> ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
36	34	51	<b>PASSION WORSHIP BAND</b> STAR SONG/SPARROW 0230/CHORDANT	PASSION: BETTER IS ONE DAY
37	29	6	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2267/CHORDANT	OH, MY GLORY!
38	37	29	<b>NEWSBOYS</b> SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
39	38	6	<b>FIVE IRON FRENZY</b> 5 MINUTE WALK 2401/CHORDANT <b>HS</b>	ALL THE HYPE THAT MONEY CAN BUY
40	39	63	<b>AVALON</b> SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT

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

# Artists & Music

## HIGHER GROUND



by Deborah Evans Price

**'WOW' GOLD:** I confess I'm one of those people who didn't even realize there was a contemporary Christian music industry until I moved to Nashville in the early '80s. In recent years, I've discovered there is a lot of great music I missed in the preceding years. Well, on June 20, a new project hits the street that will shine a spotlight on some of those great early recordings. "Wow Gold," the latest offering in the multi-platinum "Wow" series, will feature some of Christian music's early hits from the 1970s and continuing through the 1990s.

Among the tracks featured on the 30-song, two-CD collection are Kirk Franklin's "Stomp," Michael W. Smith's "Friends," Larry Norman's "Why Should The Devil Have All The Good Music," Petra's "Beyond Belief," Rich Mullins' "Awesome God," Stryper's "To Hell With The Devil," Bob Carlisle's "Butterfly Kisses," and Second Chapter Of Acts' "The Easter Song." The set will be marketed and distributed by Provident Music Distribution with a suggested retail price of \$21.98 CD and \$19.98 cassette.

"Wow Gold" is just the latest installment of the popular "Wow" series, a collaboration between Christian music's three largest companies—Word Entertainment, EMI Christian Music Group, and Provident Christian Music Group. The series bowed with "Wow 1995" and now encompasses yearly collections through 2000, as well as "Wow Gospel" compilations for 1998, 1999, and 2000. There have also been two "Wow Worship" collections. The series thus far includes eight Recording Industry Assn. of America-certified platinum albums and three gold-certified projects.

According to Provident Music Distribution senior VP

Don Noes, an aggressive campaign is being launched to reach a sales goal of 500,000 units (gold status) in the first 90 days. There will be "Wow, What A Saturday!" events during street week and a big push during the KLTY/Provident Celebrate Freedom event in Dallas in July. Retail efforts will include coupons, bag stuffers, bookmarks, and co-op advertising. There will be "Win 'Em Before You Can Buy 'Em" contests at radio, as well as a radio special featuring retrospectives from participating artists. There will also be a Wowgold.net Web site.

A percentage of proceeds from "Wow Gold" will benefit victims of the severe flooding in Mozambique. Additionally, Provident Music Group, in partnership with UPS, has been collecting and sending donations for the relief effort to benefit families ravaged by the flood.

**NEWS NOTES:** **Forty Days**, the band that was leading worship during the Sept. 15, 1999, shooting tragedy at Wedgewood Baptist Church in Fort Worth, Texas, has signed a deal with Benson Records. The act is working on its debut album, with **Third Day's** lead vocalist, **Mac Powell**, producing. The not-yet-titled album will be released Oct. 10 and features "I Run," a song inspired by the Fort Worth tragedy. . . Essential Records hip-hop act **KJ-52** is participating in the Summer 2000 Extreme Event tour throughout the Pacific West Coast. The free evangelistic tour will hit 15 cities in 30 days. The tour kicks off July 12 in Black Foot, Idaho, and continues through Oregon's Salem and Portland, Washington state's Tacoma and Spokane, and other cities.

"What wonderful music! No wonder it's called Music City," said veteran evangelist **Dr. Billy Graham** during his June 1-4 crusade at Nashville's Adelphia Coliseum. **Charlie Daniels, Point Of Grace, Steven Curtis Chapman, Marty Stuart, Jars Of Clay, Connie Smith, Ricky Skaggs, dc Talk, CeCe Winans, and Michael W. Smith** were among the acts that provided music during the event. It was Dr. Graham's first crusade in Nashville in more than 20 years (his last crusade was in 1979), and Music City was glad to have him back. For the 227,000 people in attendance those four days, it was a blessing we won't soon forget.

## In the SPIRIT



by Lisa Collins

**JUST FOR YOU:** **Marc Cooper** started playing the piano before his feet could touch the pedals, and the career of this musician extraordinaire, choir director, and songwriter hasn't touched ground since.

These days, Cooper is best known for the choir he started in February 1995, when more than 100 of Miami's top gospel singers answered the call to organize a choir that would embody the city's own rich and multifaceted brand of gospel. Like Cooper, the **Miami Mass Choir** took off on Billboard's Top Gospel Albums chart with its 1997 debut, "It's Praying Time," subsequently earning the Savoy Records artist and his 70-member choral unit a Stellar Award for choir of the year. On June 6, the cutting-edge choir returned with its sophomore offering, "Just 4 You."

"It's a real nice mix," says the 28-year-old Miami native. "There's a contemporary arrangement of 'Yes, Jesus Loves Me.' Then 'Kum Ba Ya' showcases the cultural Miami sound, so it has an island Caribbean vibe. And 'Lift Him Up' has a **James Brown/Parliament** funky groove. Then we have the down-home, traditional—what I call the 'Savoy Sound'—with 'God's Been Good,' which is led by **Virginia Bostick**, one of the singing veterans of the city [lead singer of their 1997 hit single "It's Praying Time"].

"I believe we were able to stretch out a little," Cooper adds. "There's a bit more intricacy in the arrangements, and because this is a ministry, we've put our all into it."

Indeed, the choir is a family affair for Cooper: His wife,

**Joy**, sings with the choir; and she also penned "What God Has For Me Is For Me" (another choir favorite).

The new album has Cooper praying even more "to reach the No. 1 spot on the charts and to take home another Stellar, possibly a Grammy. Most of all," he says, "we just want to be a blessing."

**ALL IN THE FAMILY:** **John P. Kee** has had a hand in a great many of gospel's present successes and success stories. But the June 20 release from **New Divine Destiny** represents yet another chapter for the man once dubbed "the crown prince of gospel"—one whose success he has a stake in both personally and professionally.

Led by his brother, **Alphonso Kee**, **New Divine Destiny** is a choir composed of Kee's own siblings, aged 16 to 30. And the choir's 14-track debut, "Be Ready" (from **Tommy Boy Gospel**), is characteristic of Kee's trademark gospel blend of hip-hop/R&B with "traditional church sounds." It is already generating a great deal of buzz among announcers all too ready to put Kee's bloodlines to the gospel test.

In other gospel news, **Yolanda Adams** is set to host a series of music specials on the Odyssey Network, the first of which is slated to air on July 15. The first two specials—taped recently at the Disney/MGM Studios in Orlando, Fla.—will feature interviews with and performances by such special musical guests as **Deborah Cox, Shirley Caesar, and Dottie Peoples**, in addition to performances by Adams. . . Finally, **Twinkie Clark, Monique Walker, Marvin Sapp, Men Of Standard, and Nancey Jackson** were among those lending vocal support to the Rev. **Robert Lowe's** debut release, "Total Experience." Lowe, pastor of the Queens, N.Y.-based Mount Moriah AME Church (and formerly of the Queens Community Choir), will release the CD on his church's newly launched record label, **Moriah Music Group**.



TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	2	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
2	2	29	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
3	3	11	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
4	4	3	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
5	5	46	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
6	6	48	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
7	11	2	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
8	9	2	REGGAE XPLOSION 2000 JAMDOWN 40034	VARIOUS ARTISTS
9	7	27	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
10	10	82	PURE REGGAE POLYGRAM TV 565122/DJMG	VARIOUS ARTISTS
11	13	15	JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL	JIMMY CLIFF
12	8	55	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
13	15	19	THE JOURNEY GEE STREET 32527/N2	KY-MANI
14	12	12	PLANET REGGAE 2000 VP 1580*	VARIOUS ARTISTS
15	14	29	STRICTLY THE BEST 24 VP 1570*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	62	SOGNO A² POLYDOR 547222	ANDREA BOCELLI
2	2	4	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG	OMARA PORTUONDO
3	3	5	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
4	4	52	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
5	6	15	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
6	9	13	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
7	8	7	ISLAND ROOTS QUIET STORM 1008	VARIOUS ARTISTS
8	RE-ENTRY		DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
9	7	3	ISLAND FEELING MASS APPEAL 2000	TEN FEET
10	10	14	O RCA VICTOR 63358	CIRQUE DU SOLEIL
11	5	21	MELELANA PUNA HELE 13956	KÉALI'Í REICHEL
12	11	65	THE IRISH TENORS ● MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
13	13	2	RIVERDANCE ON BROADWAY DECCA 157824/UNIVERSAL CLASSICS GROUP	BILL WHELAN
14	14	3	TARKAN UNIVERSAL LATINO 157978	TARKAN
15	12	17	HONEY BABY POI POUNDER 7002	THREE PLUS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	6	30	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
2	1	9	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
3	2	34	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	3	6	MAKIN' LOVE IS GOOD FOR YOU MCA 112241	B.B. KING
5	4	4	CIRCLE PACHYDERM 8	INDIGENOUS
6	5	63	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	7	85	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
8	9	34	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
9	8	39	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
10	12	42	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
11	11	48	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
12	14	55	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
13	10	15	THE BEST BLUES ALBUM IN THE WORLD...EVER! CIRCA 48428/VIRGIN	VARIOUS ARTISTS
14	13	47	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
15	RE-ENTRY		GREATEST HITS MCA 111746	B.B. KING

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 1.0 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro); ▲ Certification of 200,000 units (Platino); ◆ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. † indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

Turre Spans 3 Genres On Telarc Debut

Trombonist Uses Blues, Modal Jazz & Latin Jazz Quartets On 'Spur'

THE POWER OF THREE: Why utilize a single quartet when you are recording an album that encompasses three distinct musical genres? That was the question on trombonist Steve Turre's mind while making preparations for his Telarc debut, "In The Spur Of The Moment" (June 27). Dividing his project into three segments, each dedicated to a different facet of his musical personality, Turre assembled three different quartets: one to play the blues, one for modal jazz, and one for Latin jazz.

"I've always played a wide palette of music, which covers a lot of territory," explains Turre. "In a quartet, the piano traditionally leads the rhythm section, so I decided that to get the best performance in each genre I would build a rhythm section, based around the piano, that specializes in that kind of music." Turre notes that the only side of his musical personality not represented is the avant-garde, a form he hopes to explore on a future project.



TURRE

A longtime member of the "Saturday Night Live" band, Turre has a résumé that includes stints with Dizzy Gillespie, McCoy Tyner, and Lester Bowie. Although he is an accomplished trombonist, Turre may best be known for adding the conch shell to the jazz lexicon.

"I kind of became known for playing the shells, because I guess I brought that instrument to jazz as an instrument for soloing," he says. "For this album, I do play the shells, but I wanted to put my trombone front-and-center. I am first and foremost a trombonist, and this album makes that statement."

While Turre's 'bone is the album's centerpiece, "Moment's" greatest pleasure is the inclusion of Ray Charles as the pianist on the three tracks composing its "Blues In Jazz" section. Charles, who employed Turre in the early 1970s, plays earthy, blues-drenched lines that are easily his most honest and emotive recorded works in many a moon.

"Ray can swing, man; he's got that authenticity," Turre exclaims, noting that it was Charles who

brought him to New York for the first time in 1972 to play the Newport Jazz Festival.

Bassist Peter Washington and the trombonist's brother, drummer Peter Turre, round out the quartet.

The album's second section, "Modern And Modal," features



by Steve Graybow

pianist Stephen Scott, who composed the album's title track; bassist Buster Williams; and drummer Jack DeJohnette. Included is "Something For John," which Turre composed over the changes to John Coltrane's "Lazy Bird," and a Duke Ellington medley.

"I saw Ellington perform when I was young, and it changed my life," says Turre. "Coleman Hawkins was the guest soloist, Ella Fitzgerald was the guest vocalist, and Clark Terry was in the trumpet section. It was at the Oakland [Calif.] Auditorium in 1957. I was just starting to play music and didn't really know what they were doing, but it blew my mind."

"Afro-Cuban Sounds," the album's final segment, features a rhythm section built around Cuban pianist Chucho Valdes. "In December of 1998, I took my sextet to Havana on Chucho's invitation, and I've been eager to work with him ever since," says Turre. "I perform his tune 'Claudia' regularly and thought it would make it special to record it along with the composer." Turre wrote an additional string section for the tune, performed by wife Akua Dixon's Quartette Indigo.

"Music is like a conversation," says Turre, who refers to his shell solo on the album's title track as

being his most adventurous ever. "The people you are talking to often dictate what comes up in the conversation. If people bring up interesting ideas, the conversation can go to unexpected places."

HOME SWEET HOME: Jazz at Lincoln Center announced plans for a new \$103 million home overlooking New York's Central Park, to be opened in autumn 2003. It will be the first performing arts facility built specifically for jazz. Named after the philanthropist Fredrick P. Rose, J@LC's new home will include a concert theater that seats up to 1,300 patrons, a 600-seat performance atrium, a jazz cafe, an educational center, and a multi-

*'I decided that to get the best performance in each genre I would build a rhythm section, based around the piano, that specializes in that kind of music'*

- STEVE TURRE -

dia hall of fame. Artistic director Wynton Marsalis is quoted as saying that "the whole space is going to be dedicated to the feeling of swing, which is a feeling of extreme coordination."

AND: Pianist and educator Dr. Billy Taylor will be honored with the first Brooklyn (N.Y.) Conservatory of Music Award at a Sept. 18 fund-raiser, with proceeds going toward student scholarships at the conservatory's schools. Call 718-622-3300 for information.

IMPORT & EXPORT

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# Pro Audio

ARTISTS & MUSIC

## Some Engineers Turn Field Recording Into Art

**R**ECORDING ENGINEERS are used to controlling their acoustic environment by isolating instruments in order to separate them from one another in the mix. Even in live applications, engineers try to simulate, as closely as circumstances will allow, the studio experience.

The opposite is the case when it comes to field recording. Those who make careers out of capturing natural soundscapes don't pretend to control their environment as much as they resign themselves to working around it. And, since virtually all of their recordings go live to a two-track format—DAT being the preferred medium—the notions of isolation and

separation of sonic elements are meaningless.

That's not to say that field recordists do not engage in the art of careful microphone selection for the recording itself, and the subtle editing, mixing, processing, or otherwise manipulating of captured sounds in post-production. In other words, despite the obvious differences between recording a rare species of bird in the Amazonian wilderness and recording a jazz quar-



by Paul Verna

ter, there are more similarities than meet the ear.

In the past few years, a new generation of recordists has been transforming what had been a document-

tary-like discipline into a lively art, with a seemingly endless array of soundscapes that range from mountains and streams to villages and cities.

Many of these artists are featured on a compilation titled "The Dreams

Of Gaia." Released independently on the Santa Fe, N.M.-based EarthEar label, it features such groundbreaking artists as **Sabine Breitsameter**, **David Dunn**, **Lang Elliot**, **Joel Gordon**, **Ruth Happel**, **Jean-Luc Herelle**, **Bernie Krause**, **Ted Levin**, **Francisco Lopez**, and **David Lumsdaine**.

The brainchild of former journalist **Jim Cummings**, EarthEar is committed to exposing established and up-and-coming talent in the rarified area of environmental recording.

"I discovered that there were a handful of people doing something more interesting than the mike-by-the-stream routine," he says. "I got excited about the quality and the variety of what they were doing."

Another notable Gaia release is "Before The War" by **David Rothenberg** and **Douglas Quin**. It features the two musicians and three others improvising on such instruments as clarinets, keyboards, guitars, bass, and percussion over what they call "earth jazz."

Quin says his interest in field recording started early.

"When I was younger, I admired **John Cage** and **Jane Goodall**," he says, adding with a laugh, "I suppose you're vocationally challenged when those are the people you think are cool as a kid."

Quin considers microphone selection critical to his art, comparing himself with a photographer choosing the right lens for the right subject.

"I use a variety of techniques, from mid-side to XY and ORTF—a technique that uses a 110° angle and cardioid microphones," says Quin.

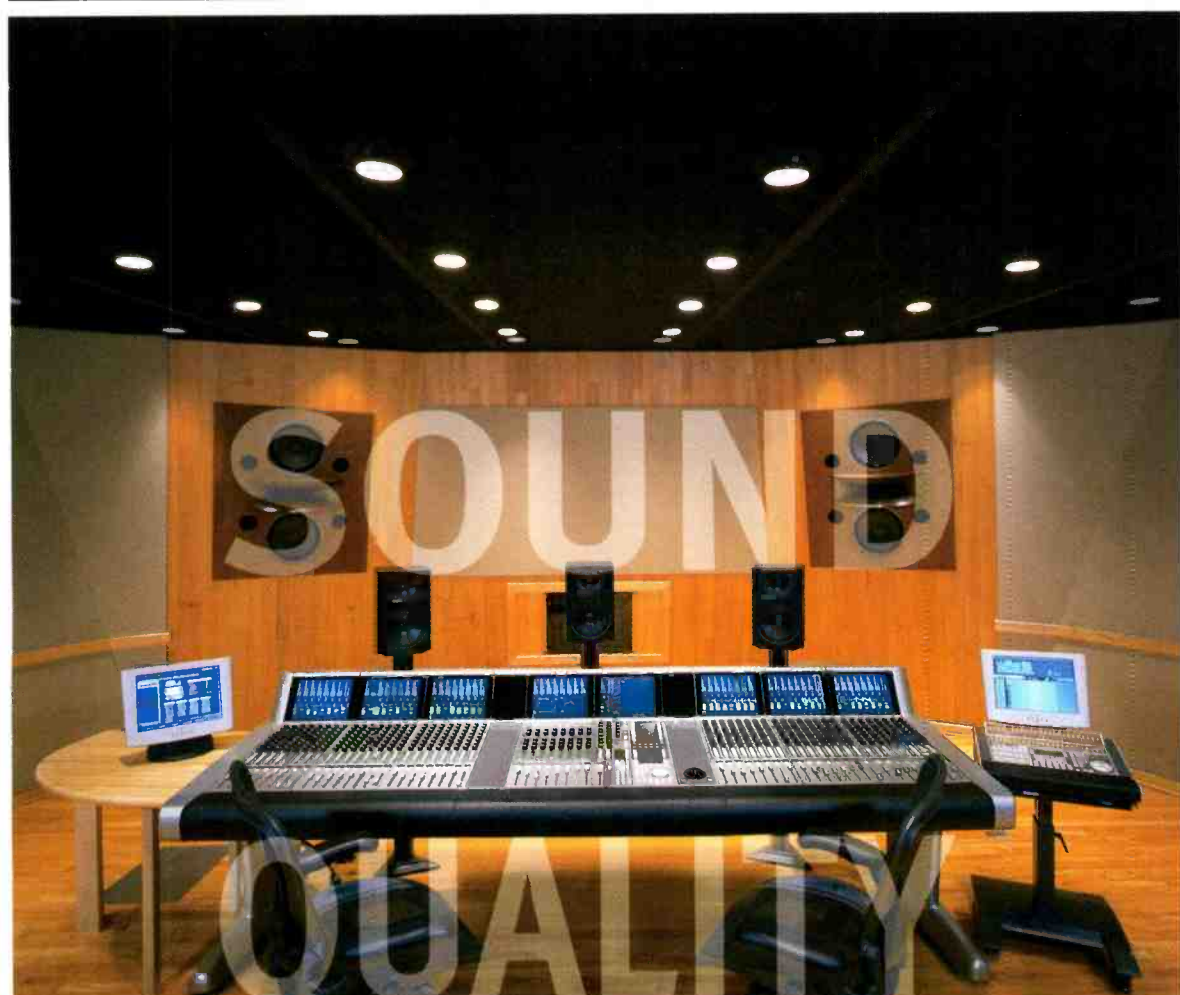
He makes generous use of condensers, hydrophones, and contact microphones, mostly from Sennheiser and Schoeps. For preamplification, he uses battery-powered Beyer preamps, which feed his portable DAT recorder. Once he captures sounds, he edits and mixes them in a 24-bit Pro Tools workstation at his studio in Petaluma, Calif.

Similarly, veteran field recordist and composer Lumsdaine employs a wide range of techniques, based on the subject at hand, and insists on post-production in a high-resolution workstation.

Quin and Lumsdaine, like other environmental recording engineers, are excited about the prospect of 24-bit digital recording and surround sound. However, neither of those areas has evolved to the point where it makes sense to take mobile systems on the road, they say.

That's just as well for Cummings, who contends that fans of field recordings are not quite ready for the multichannel revolution.

"For a mass audience, the market is premature for 5.1-channel environmental recordings," says Cummings. "It still seems like an audio-ophile thing at this point. It's not something we're actively looking at ourselves."



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# U.K. Design Firm Recording Architecture To Expand To U.S.

BY DAN DALEY

As Yogi Berra might have said, "It's a global world out there."

With audio facilities such as the Hit Factory, Quad Recording, and Metropolis following the larger business trends of opening satellite locations in new markets, it's not surprising that designers of those facilities are following suit. For instance, Walters-Storyk Design Group, based in Highland Falls, N.Y., has had associate offices in Switzerland and Argentina for several years.

The first instance of a major non-U.S.-based design firm coming to the States, though, took place this month with the opening of an office by London-based Recording Architecture (RA) in Richmond, Va. While Richmond is hardly a major entertainment center, and the office is relatively small, RA's move underscores the increasingly global and mobile aspect of the audio industry and could signal a new round of competition in the design field.

Recording Architecture principals Roger D'Arcy and Nick Whitaker expect to man their new U.S. office personally for about a week per month while marketing their firm's design services to North American clients.

The company, founded in 1987, has always been global in its reach, with more than 300 studios at more than 200 facilities built at sites from War-

saw and Tel Aviv, Israel, to Bombay, India, and London, where the company has managed to crowd some 40 studios into the few square blocks of SoHo that make up the U.K. audio post-production industry. From Richmond, RA hopes to crack the world's largest producer and consumer market of entertainment products and the rest of the Western hemisphere, as well.

D'Arcy says, "We've done about a half-dozen facilities in the U.S. over the years," including the newly redesigned Rainmaker post facility in Richmond—in the same building as their office—and recording artist Lenny Kravitz's new private studio in Miami. "Interestingly, we've never gotten as much as an inquiry for a brochure out of South America, so we're hoping that this office in the States acts as a kind of gateway for us into that market, as well."

D'Arcy and Whitaker, who incorporated under the rubric "Recording Architecture of Europe" in the U.S., are putting their marketing emphasis on the European nature of their designs; for instance, they emphasize masonry construction as opposed to timber and frame. It's an approach that extends to the decor component of their work, which integrates form and function in items like overhead diffusion.

In fact, says D'Arcy, this approach

could act as an alternative to what he calls the "ideology of American studio construction," which he says tends to go with U.S. designers when they go overseas as well. "I always wonder why U.S. designs don't incorporate more natural light and windows, as ours do very often in the rest of the world," he observes.

"I think what sets us apart is the same thing that defines the difference between this generation of designers and the last," says Whitaker. "We work for a balance, using as many methodologies as we think we need. We don't build rooms that are all based on any single, all-encompassing fashionable theory."

However, RA is not out to fight a market share war with U.S. designers. A broadened industry that ranges from music and post-production to multimedia and corporate designs has a lot of room for competition, according to D'Arcy. Yet, he adds that the number of clients willing to "properly" fund new acoustic installations is still limited.

"That's what we're going after," he says. "We'd be happy with 1% to 2% of the U.S. market, as long as it was at that level. The U.S. is the world's biggest market and the last big one we've entered. We're not here to fight it out with the Storyks and studio bau:tons of the industry, who are already established here. But to find

the level of work we always look for, we've had to troll the world."

The choice of Richmond makes sense from a purely economic perspective, and again shows how more universal business criteria are being applied to the professional audio industry. Just as companies from other fields look for low overhead and central locations, RA chose Richmond for its rents, its availability of office space, and its situation relatively close by several major cities, including New York, Boston, and Washington, D.C. Also, D'Arcy and Whitaker did not want to arrive in the U.S. in the shadow of other U.S. design firms.

Another reason for choosing an office in the U.S. is to facilitate the growth of RA's nascent product line, currently composed of a series of speaker stands. "It makes it a lot easier to sell things like that when we can allow people to pay in dollars and promise them overnight delivery," D'Arcy says. "These are very fundamental business considerations that any company would have moving into a new market."

And that goes to the heart of RA's decision to move. "It's the same as in any industry," D'Arcy says. "To grow a company, you have to find new markets. It's normal, everyday thinking in electronics and automotive manu-

facturing. Now, it's starting to become that way in the business of entertainment technology."

## OTHER MOVES

In related news, Miami-based John Arthur Design Group (JADG) is searching for its own first satellite office in the Chapel Hill, N.C., area, where JADG has already done the design for recently opened the Kitchen Mastering, which is about to expand further. Company owner/designer John Arthur's logic is similar to that of Recording Architecture.

"It's becoming important to have locations in specific areas you want to work in, because [clients] want to feel like you're accessible and that you're making an investment in their area," he explains. "A client will actually go with a designer who may not necessarily be as talented or experienced if they feel he's going to be more accessible to them."

From the perspective of global geography, Chapel Hill is nearly a suburb of Richmond. However, RA's principals feel that JADG's move only reinforces their own decision. "It's not a problem if other designers come to the area," says D'Arcy. "What that does is gets more people thinking more seriously about using real designers in general."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 10, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	I WISH Carl Thomas/ M. City, C. Thomas (Bad Boy/Arista)	THE WAY YOU LOVE ME Faith Hill/ B. Gallimore, F. Hill (Warner Bros.)	BREATHE Faith Hill/ B. Gallimore F. Hill	KYRPTONITE 3 Doors Down/ P. Ebersold (Republic/Universal)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	SOUND ON SOUND (New York) Ben Allen	OCEANWAY (Nashville) Julian King	OCEANWAY (Nashville) Julian King	ARDENT (Memphis, TN) Paul Ebersold Matt Martone
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	Neve VR/SSL 9000J	Neve V	Neve 8078	custom Neve 8038
RECORDER(S)	Studer A827	Studer A827	Studer A827	Sony 3348	Ampex ATR 124
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) Prince Charles Alexander Paul Logus	STARSTRUCK (Nashville) Mike Shipley	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McKonkey	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9000J	SSL 9000	SSL 9000	SSL 4080 G plus
RECORDER(S)	Sony 3348 HR	Pro Tools	Sony 3348	Sony 3348	Pro Tools Sony 3348
MASTER MEDIUM	Quantegy 467	Quantegy 499	Ampex 467	Ampex 467	GP-9
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers Jr. David Kutch	THE MASTERING LAB Doug Sax	THE MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	UNI

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# Songwriters & Publishers

ARTISTS & MUSIC



**Showcased.** Warner/Chappell Music recently hosted a writer showcase in Los Angeles featuring the songs of Jude Cole, Jamie Houston, and Wayne Kirkpatrick. Shown in front, from left, are Cole; Judy Stakee, Warner/Chappell VP of creative services; and Houston. In the back row, from left, are Brad Rosenberger, Warner/Chappell VP of film and TV; Rick Shoemaker, Warner/Chappell president; and Kirkpatrick.



**'Saturday Night' Session.** Nonesuch Records plans to release on June 20 an original-cast recording of Stephen Sondheim's early musical "Saturday Night," which played a 10-week run at the Second Stage Theater in New York recently. Shown at the recording session at the Hit Factory, from left, are Robert Hurwitz, president of Nonesuch; Sondheim; musical director Rob Fisher; orchestrator Jonathan Tunick; and producer Tommy Krasker.



**Going West.** Sony/ATV Music Publishing has inked a global co-publishing agreement with producer/writer Al West to administer his past, present, and future copyrights. West has written songs for R. Kelly, Mary J. Blige, Nas, Jennifer Lopez, Kelly Price, and Sisqó, as well as an upcoming release by Columbia act the Product. Shown, from left, are Scott Francis, VP of business affairs at Sony/ATV Music; Jody Graham Dunitz, executive VP; Erica Grayson, senior director of A&R at Sony/ATV Music; Richard Rowe, president; and, seated, West.



**Making It Happen.** Shown, from left, are Swedish writers/producers Jörgen Elofsson, Johan Åberg, and Anders Hansson, who are responsible for the first single, "It Happens Everytime (Down on Dreamstreet)," by teen pop act Dreamstreet (Lava/Atlantic), which is to be released June 26. The song, written by Elofsson and produced by Elofsson, Åberg, and Hansson, will appear on an upcoming album and in a planned Broadway musical of the same title, which will tell the story of a teen band. Through BMG Music Publishing Scandinavia's operations, Elofsson, Åberg, and Hansson have worked with such teen acts as Britney Spears, Christina Aguilera, Jessica Simpson, Westlife, and Pretty Young Things.



**We Got Gotti.** Irv Gotti, a hip-hop/R&B producer, has signed an exclusive deal with Famous Music Publishing (*Billboard* **Bulletin**, May 31). Shown at Famous Music's New York offices, from left, are Ira Jaffe, Famous Music president; Gotti; Irwin Robinson, chairman/CEO; Brian Postelle, senior creative director, urban; and Tanya Brown, creative director, urban.



**Office Party.** Celebrating the recent official opening of performance right group SESAC's West Coast office in Santa Monica, Calif., from left, are SESAC president/COO Bill Velez, senior VP of writer/publisher relations Pat Rogers, and SESAC composer Christophe Beck.

## NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER

**THE HOT 100**  
TRY AGAIN • Timothy Mosley, S. Garrett • Virginia Beach/ASCAP, WB/ASCAP, Herbilicious/ASCAP, Black Fountain/ASCAP

**HOT COUNTRY SINGLES & TRACKS**  
YES • Chad Brock, Stephony Smith, Jim Collins • McSpadden-Smith/ASCAP, ICG/ASCAP, EMI Blackwood/BMI, Singles Only/BMI, Starstruck Angel/BMI, Makeshift/BMI, Cuts R Us/BMI

**HOT R&B SINGLES**  
I WISH • Carl Thomas, Mike City • Tom/ASCAP, Mike City/ASCAP

**HOT RAP SINGLES**  
(HOT S\*\*T) Country Grammar • Nelly Jason 'Jay E' Epperson • Jackie Frost/BMI, Careers-BMG/BMI, Publishing Designee/BMI, Universal/ASCAP, Basement Beatz/ASCAP

**HOT LATIN TRACKS**  
ENTRE EL MAR Y UNA ESTRELLA • Marco Flores • Estefan/ASCAP, Mas Sa de C.V./ASCAP

## Jack Raymond Unearths Treasures With Latest 'Gramophone' Volumes

**BROADWAY REVISITED, 1:** Producer Jack Raymond proved there was a vital original Broadway cast life on recordings before Decca Records' acknowledged pioneer release in 1943 of "Oklahoma!" with his extensive four-volume (three discs each) series on Koch-distributed Pearl Records, "Music From The New York Stage From 1890-1920."

Raymond's most recent project, "Broadway Through The Gramophone," has just reached its third and fourth volumes (two discs each), one covering 1914-20 and the other spanning 1920-29. Each volume offers performances of songs from 32 shows!

Though the recordings don't feature original-cast soloists as the "New York Stage" volumes do, they are delightful medley appraisals by two well-known recording ensembles of that era, the Victor Light Opera Company and the Columbia Light Opera Company. No identities are given to the conductors or vocal soloists.

These volumes—there were two previous sets of even earlier productions—do the job, however, of being vastly entertaining with surprisingly listenable sound throughout. They also cover a period when the modern musical was being brought by such young stalwarts as Irving Berlin and Jerome Kern to its greatest flowering in the '20s, when they and such younger talents as George and Ira Gershwin, Oscar Hammerstein, Rodgers and Hart and Cole Porter were adding immeasurable treasures to the Broadway canon.

For worthy scores of the season, the ensembles' consistent approach was to do four or five songs in medley fashion at a brisk pace, including the ballads.

The 1914-20 years on volume three are particularly useful from a scholarly point of view. The 1920-29 period produced many scores that are still known today. The ear-

lier period includes a wonderfully healthy amount of early shows by Kern and Berlin, among others, offering up a few of their great standards and, more important, many long-forgotten tunes that may not have transcended their times but surely serve to mark the writers' emerging talents.

These charming volumes are, in a way, equivalent to the New York City Center "Encores!" series since they recall an era whose show songs were music to the ears of theatergoers.

**BROADWAY REVISITED, 2:** The reissues of important musicals by the Columbia/Legacy and RCA Victor brands continue, as per the recently debuted packages from a revitalized Decca Broadway (Billboard, May 20).

For Columbia/Legacy, a new batch of albums brings the number of reissues since June 1998 to 24, including "extras" in the form of cut songs and tracks, writer demos, and interviews.

It has just released Richard Adler and Jerry Ross' 1954 "The Pajama Game"; Robert Wright and George Forrest's 1953 adaptation of the music of Borodin for 1954's "Kismet"; a studio recording of "Show Boat" starring Barbara Cook; and Burton Lane and E.Y. Harburg's 1947 "Finian's Rainbow."

RCA Victor is putting out its first CDs on Harold Arlen and Johnny Mercer's 1959 "Saratoga" and David Heneker's 1965 "Half A Sixpence," an import from London.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Corp.:

1. "Pat Metheny Songbook."
2. Creed, "Human Clay."
3. Red Hot Chili Peppers, "Californication."
4. Sting, "Brand New Day."
5. Dixie Chicks, "Fly."

## Words & Music



by Irv Lichtman



# Billboard Bulletin®

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

## Gassner To Assume Key Role At Edel

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

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

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

## ARTIST DEVELOPMENTS

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

## Handleman To Bow Network Of Market-Tailored Kiosks

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

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

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

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

## Zomba Adds Euro Affiliates

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

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

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

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

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

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

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

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

—Melinda Newman, L.A.

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

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# Rubén Blades' Salsa Provokes Thought; Santana/Gray/Everlast Team For Tour

This issue's column was prepared by Ramiro Burr.

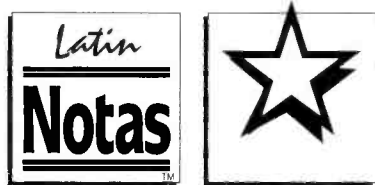
**BLADES' MUSIC FOR THE MIND:** Most salsa/Caribbean music is known for its ability to move the feet, but the music of Rubén Blades is more often geared for the mind, as on his most recent Grammy-honored album, "Tiempos," which won for best Latin pop performance.

"The instrumentation is different. There's no emphasis on strident horn sections or fiery percussion solos," says Blades. "The lyrics seek to provoke thought, and this means to confront issues. Generally, salsa music serves as a way to escape reality through dancing."

The Panamanian singer/songwriter says "Tiempos" is a mix of sounds and influences. "'Tiempos' is an effort to integrate different sounds from Latin America to serve as a background for stories related to our everyday life," he says. "The songs were written by me and another Panamanian singer/songwriter named Romulo Castro."

"There are three instrumental songs by Costa Rican composers—Walter Flores, Fidel Gamboa, and Carlos Vargas," he continues. "The range of themes goes from the coldness of hired killers ["Sicarios"] to the hope for a better future ["Enerucijada"]."

The 14-track CD is contemplative, thoughtful, and enchanting. Blades is in his familiar stance—decrying social decay in "Hipocresia," then questioning personal faith in "Creencia" and aching for a lost love in "Día A Día."



All 14 tracks were written by Blades in the style he long ago called "music journalism." And he supplements the traditional salsa instruments of percussion and horns with violins, violas, and cellos to produce new textures. He's been called a salsa singer, but a more apt description of his music, especially on this set, is political and philosophical folk/salsa ballads.

But he hates labels. "Basically, the songs on 'Tiempos' are descriptive of everyday realities, some of which are difficult to confront by society, as in 'Sicarios,'" he says. "I refuse to be labeled, because it locks you into a specific category and prevents growth."

"My music is about the city, about people, about what we do, what we don't do, and what I hope we can do together to build a more just society and a better world," he continues. "I guess my CD will be placed under salsa because of my past association with Willie Colon and because there's really no definition for my type of fusion of rhythms and lyrics. The radio stations' format will determine whether or not my music is played."

Blades' music is reflective of his earliest musical influences. "My generation began to participate in music through rock'n'roll," he

says. "It was young, different, and exciting. Frankie Lyman & the Teenagers, Orquesta Aragon, and Frank Sinatra were early influences, as diverse as they are. I don't remember what album I first bought, probably a Joe Cuba or a Brazilian album. My first concert was when my father took me to see Ismael Rivera and Cortijo Y Su Combo when I was about 12 years old, in Panama."

And though he's acted in movies and been involved politically, music remains his ultimate challenge.

"There are always more possibilities than one can fathom," he says. "People will find purpose according to their own sphere of interest. There's not just one direction to go toward. Some think music is only for entertainment. I believe it is also a way to communicate ideas; to confront our failings, collective and/or individual; to document our actions and hopes; and to present possibilities for change."

Blades is working on his next album, and one of the guest musi-

(Continued on page 70)

## LATIN TRACKS A-Z

TITLE (Publisher — Licensing Org.)	2	A PURO DOLOR (EMOA, ASCAP)
24 ACARICIAME (Warner/Chappell)	15	AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
23 COMO TU ME QUIERE' A MI (Not Listed)	26	CORAZON DE MELAO (Universal Musica, ASCAP)
36 DA LA VUELTA (F.I.P.P., BMI)	21	DE CREER EN TI (ON MY KNEES) (Seat Of The Pants, ASCAP/Word, ASCAP/OchSongs, BMI)
17 DESDE QUE NO ESTAS (Maracas/Pichaco)	1	ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
32 ENTRE TU Y YO (Erami, ASCAP/Warner/Chappell)	22	FALSAS ILUSIONES (Garmex, BMI)
18 FRUTA FRESCA (Gaira Producciones)	40	INVENTAME (Not Listed)
16 JURAME (F.I.P.P., BMI)	12	EL LISTON DE TU PELO (Not Listed)
19 LOBO HERIDO (Manzmusic, SACM)	13	MORIR DE AMOR (Seg Son, BMI)
38 MUJER, MUJER (Leo Musical/Universal, ASCAP)	10	MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
3	3	NO ME DEJES DE QUERER (F.I.P.P., BMI)
39	39	OOPSI!...I DID IT AGAIN (Zomba, ASCAP)
35	28	PERDONAME (Vander, ASCAP)
31	31	PORQUE TE QUIERO (Not Listed)
34	34	PORQUE TE QUISE (Not Listed)
11	11	QUE ALGUIEN ME DIGA (EMOA, SESAC)
20	20	QUE BONITO AMOR (Phamm/Peermusic, BMI)
25	25	QUEMAME LOS OJOS (Not Listed)
30	30	QUE SERA (Not Listed)
14	14	QUE VOY A HACER SIN TI (JKMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
7	7	QUIEREME (Estefan, ASCAP/F.I.P.P., BMI)
6	6	SECRETO DE AMOR (Not Listed)
33	33	SI LA VES (Not Listed)
5	5	SOLO ME IMPORTAS TU (BE WITH YOU) (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
9	9	TE HICE MAL (ADG, SESAC)
29	29	TUS REPROCHES (Promosongs, BMI)
4	4	VOLVER A AMAR (F.I.P.P., BMI)
37	37	Y SIGUES SIENDO TU (Not Listed)
27	27	YA ESTOY CANSADO (Ser-Ca, BMI)
8	8	YO SE QUE TE ACORARAS (Maximo Aguirre)



**Bolero Queen.** Olga Guillot recently signed a worldwide exclusive recording contract with Warner Music. In a career that has spanned 50 years, Guillot has recorded over 58 albums and earned more than 10 platinum and 20 gold certifications. Guillot will return to the studio, after a 12-year hiatus, this August to record her new album. Shown at the signing, from left, are Inigo Zabala, president of Warner Music Mexico and WEA Latina (U.S.); Guillot; and George Zamora, managing director of WEA Latina.

# Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 92 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	3	2	8	<b>THALIA</b> EMI LATIN †	<b>ENTRE EL MAR Y UNA ESTRELLA</b> E.ESTEFAN JR., M.FLORES (M.FLORES)
2	2	1	16	<b>SON BY FOUR</b> SONY DISCOS †	<b>A PURO DOLOR</b> A.JAEN (O.ALFANNO)
3	1	3	7	<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)
4	8	8	16	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN †	<b>VOLVER A AMAR</b> K.SANTANDER (K.SANTANDER)
5	4	4	11	<b>ENRIQUE IGLESIAS</b> INTERSCOPE/UNIVERSAL LATINO †	<b>SOLO ME IMPORTAS TU</b> M.TAYLOR, B.RAWLING (E.IGLESIAS, P.BARRY, M.TAYLOR)
6	7	9	7	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>SECRETO DE AMOR</b> J.SEBASTIAN (J.SEBASTIAN)
7	5	5	13	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS †	<b>QUIEREME</b> R.BARLOW, G.NORIEGA, E.ESTEFAN JR. (R.BARLOW, A.CHIRINO, G.NORIEGA)
8	9	7	9	<b>BANDA EL RECODO</b> FONOVI SA	<b>YO SE QUE TE ACORDARAS</b> NOT LISTED (J.MARQUEZ)
9	6	6	17	<b>LOS TEMERARIOS</b> FONOVI SA †	<b>TE HICE MAL</b> R.PEREZ (A.A.ALBIA)
10	10	15	9	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS †	<b>MUY DENTRO DE MI</b> C.ROONEY (M.ANTHONY, C.ROONEY)
11	13	11	30	<b>GILBERTO SANTA ROSA</b> SONY DISCOS †	<b>QUE ALGUIEN ME DIGA</b> J.M.LUGO, G.SANTA ROSA, A.JAEN (O.ALFANNO)
12	11	14	31	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN †	<b>EL LISTON DE TU PELO</b> J.MEJIA AVANTE (J.MEJIA AVANTE)
13	12	13	21	<b>CONJUNTO PRIMAVERA</b> FONOVI SA †	<b>MORIR DE AMOR</b> J.GUILLEN (R.GONZALEZ, MORA)
14	15	10	17	<b>PABLO MONTERO</b> RCA/BMG LATIN	<b>QUE VOY A HACER SIN TI</b> R.PEREZ (R.PEREZ)
15	14	12	13	<b>LUIS MIGUEL</b> WEA LATINA	<b>AMARTE ES UN PLACER</b> L.MIGUEL (J.C.CALDERON)
16	30	—	2	<b>GISELLE</b> ARIOLA/BMG LATIN †	<b>JURAME</b> K.SANTANDER (K.SANTANDER)
17	19	16	7	<b>REY RUIZ</b> BOHEMIA/UNIVERSAL LATINO	<b>DESDE QUE NO ESTAS</b> O.PICHACO (O.PICHACO, E.GARCIA)
18	16	18	30	<b>CARLOS VIVES</b> EMI LATIN †	<b>FRUTA FRESCA</b> E.ESTEFAN JR., J.V.ZAMBRANO (C.VIVES)
19	25	29	3	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>LOBO HERIDO</b> NOT LISTED (A.MANZANERO)
20	20	20	8	<b>BANDA MAGUEY</b> RCA/BMG LATIN	<b>QUE BONITO AMOR</b> NOT LISTED (J.A.JIMENEZ)
21	18	21	4	<b>JACI VELASQUEZ</b> SONY DISCOS †	<b>DE CREER EN TI</b> R.PEREZ (D.MULLEN, N.COLEMAN-MULLEN, M.OCHS)
22	22	22	9	<b>LOS HURACANES DEL NORTE</b> FONOVI SA	<b>FALSAS ILUSIONES</b> NOT LISTED (M.FLORES)
23	24	23	6	<b>LIMI-T 21</b> EMI LATIN †	<b>COMO TU ME QUIERE' A MI</b> E.TORRES SERRANT (J.BERMUDEZ)
24	23	25	5	<b>LIMITE</b> UNIVERSAL LATINO †	<b>ACARICIAME</b> J.CARRILLO (ALAZAN)
25	32	28	4	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE	<b>QUEMAME LOS OJOS</b> R.AYALA (R.AYALA)
26	21	17	6	<b>EMMANUEL</b> UNIVERSAL LATINO	<b>CORAZON DE MELAO</b> E.RUFFINENGO (J.A.RODRIGUEZ, M.TEJADA)
27	28	27	12	<b>INTOCABLE</b> EMI LATIN †	<b>YA ESTOY CANSADO</b> NOT LISTED (L.PADILLA)
28	35	—	2	<b>MILLY QUEZADA</b> SONY DISCOS	<b>PIDEME</b> NOT LISTED (NOT LISTED)
29	37	26	24	<b>LOS SEMETALES DE NUEVO LEON</b> SONY DISCOS	<b>TUS REPROCHES</b> NOT LISTED (B.CORPUZ)
30	<b>NEW ▶</b>	1		<b>Diego Torres</b> RCA/BMG LATIN	<b>QUE SERA</b> NOT LISTED (E.SERICCOLI, C.PES, MIGLIACC, J.GRECO)
31	26	39	3	<b>ROCIO DURCAL</b> ARIOLA/BMG LATIN †	<b>PORQUE TE QUIERO</b> B.SILVETTI (J.SALINAS)
32	31	40	3	<b>JYVE V</b> EMI LATIN †	<b>ENTRE TU Y YO</b> E.REYES, A.MONTALBAN (E.REYES, A.MONTALBAN)
33	<b>RE-ENTRY</b>	9		<b>VICTOR MANUELLE</b> SONY DISCOS	<b>SI LA VES</b> NOT LISTED (O.ALFANNO)
34	<b>RE-ENTRY</b>	11		<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>PORQUE TE QUISE</b> J.SEBASTIAN (J.SEBASTIAN)
35	38	—	23	<b>PEPE AGUILAR</b> MUSART/BALBOA †	<b>PERDONAME</b> PAGUIJAR (FATO)
36	33	31	12	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS	<b>DA LA VUELTA</b> M.ANTHONY, K.SANTANDER, E.ESTEFAN JR. (E.ESTEFAN JR., K.SANTANDER)
37	<b>NEW ▶</b>	1		<b>ROGELIO MARTINEZ</b> DISCOS CISNE	<b>Y SIGUES SIENDO TU</b> NOT LISTED (NOT LISTED)
38	29	37	15	<b>LOS TRAVIEZOS DEL NORTE</b> SONY DISCOS	<b>MUJER, MUJER</b> NOT LISTED (J.SCOTT)
39	<b>NEW ▶</b>	1		<b>BRITNEY SPEARS</b> JIVE †	<b>OOPSI!...I DID IT AGAIN</b> M.MARTIN, RAMI (M.MARTIN, RAMI)
40	40	—	2	<b>MARCO ANTONIO SOLIS</b> FONOVI SA	<b>INVENTAME</b> M.A.SOLIS (M.A.SOLIS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	16 STATIONS	58 STATIONS
1 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	1 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	1 BANDA EL RECODO FONOVISA
2 SON BY FOUR SONY DISCOS A PURO DOLOR	2 SON BY FOUR SONY DISCOS A PURO DOLOR	2 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON ...
3 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	3 GLORIA ESTEFAN EPIC/SONY DISCOS NO ME DEJES DE QUERER	3 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
4 GLORIA ESTEFAN EPIC/SONY DISCOS NO ME DEJES DE QUERER	4 REY RUIZ BOHEMIA/UNIVERSAL LATINO DESDE QUE NO...	4 CONJUNTO PRIMAVERA FONOVISA MORIR DE AMOR
5 ALEJANDRO FERNANDEZ SONY DISCOS QUIEREME	5 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN...	5 BANDA MAGUEY RCA/BMG LATIN QUE BONITO AMOR
6 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO SOLO...	6 GISELLE ARIOLA/BMG LATIN JURAME	6 LOS HURACANES DEL NORTE FONOVI SA FALSAS...
7 MARC ANTHONY COLUMBIA/SONY DISCOS MUY...	7 LIMI-T 21 EMI LATIN COMO TU ME QUIERE' A MI	7 LOS TEMERARIOS FONOVISA TE HICE MAL
8 CHAYANNE SONY DISCOS ATADO A TU AMOR	8 MARC ANTHONY COLUMBIA/SONY DISCOS MUY...	8 LIMITE UNIVERSAL LATINO ACARICIAME
9 RICARDO ARJONA SONY DISCOS DESNUDA	9 ALEJANDRO FERNANDEZ SONY DISCOS QUIEREME	9 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME...
10 JACI VELASQUEZ SONY DISCOS DE CREER EN TI	10 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO SOLO...	10 VICENTE FERNANDEZ SONY DISCOS LOBO HERIDO
11 PABLO MONTERO RCA/BMG LATIN QUE VOY A HACER SIN TI	11 MILLY QUEZADA SONY DISCOS PIDEME	11 INTOCABLE EMI LATIN YA ESTOY CANSADO
12 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	12 VICTOR MANUELLE SONY DISCOS SI LA VES	12 LOS RIELEROS DEL NORTE FONOVISA TE QUIERO
13 EMMANUEL UNIVERSAL LATINO CORAZON DE MELAO	13 MARC ANTHONY COLUMBIA/SONY DISCOS DA LA VUELTA	13 LOS SEMETALES DE NUEVO LEON SONY DISCOS TUS...
14 LOS TEMERARIOS FONOVISA TE HICE MAL	14 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	14 BANDA EL RECODO FONOVISA TE OFREZCO UN CORAZON
15 CARLOS VIVES EMI LATIN FRUTA FRESCA	15 BRITNEY SPEARS JIVE OOPSI!...I DID IT AGAIN	15 JOAN SEBASTIAN MUSART/BALBOA PORQUE TE QUISE

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.



# Artists & Music

## GARTH LIVE SET TIES SPRINGSTEEN

(Continued from page 25)

The Offspring, "Smash," Epitaph, 6 million.  
**Bruce Springsteen**, "Born To Run," Columbia, 6 million.  
 Jay-Z, "Vol. 2... Hard Knock Life," Roc-A-Fella/Def Jam, 5 million.  
 Vince Gill, "I Still Believe In You," MCA Nashville, 5 million.  
**The Rolling Stones**, "Tattoo You," Rolling Stones Records, 4 million.  
**Ozzy Osbourne**, "No More Tears," Epic, 4 million.  
**Glória Estefan**, "Greatest Hits," Epic, 4 million.  
**Alice In Chains**, "Dirt," Columbia, 4 million.  
**Whitney Houston**, "My Love Is Your Love," Arista, 4 million.  
**Creed**, "Human Clay," Wind-Up, 4 million.  
**Sisqo**, "Unleash The Dragon," Dragon/Def Soul, 4 million.  
**Destiny's Child**, "The Writing's On The Wall," Columbia, 4 million.  
**The Rolling Stones**, "Sticky Fingers," Rolling Stones Records, 3 million.  
**The Rolling Stones**, "Goats Head Soup," Rolling Stones Records, 3 million.  
**Rage Against The Machine**, "Evil Empire," Epic, 3 million.  
**Rage Against The Machine**, "Rage Against The Machine," Epic, 3 million.  
**Neil Diamond**, "Greatest Hits 1966-1992," Columbia, 3 million.  
**Cypress Hill**, "Black Sunday," Columbia, 3 million.  
**Michael Bolton**, "Greatest Hits 1985-1995," Columbia, 3 million.  
**Jennifer Lopez**, "On The 6," Work/Epic, 3 million.  
**The Rolling Stones**, "Emotional Rescue," Rolling Stones Records, 2 million.  
**Cypress Hill**, "Cypress Hill," Columbia, 2 million.  
**Mary Chapin Carpenter**, "Stones In The Road," Columbia, 2 million.  
 112, "Room 112," Bad Boy/Arista, 2 million.  
 Next, "Rated Next," Arista, 2 million.  
 Original cast, "A Chorus Line," Sony Classical, 2 million.  
**Marc Anthony**, "Marc Anthony," Columbia, 2 million.  
**George Strait**, "One Step At A Time," MCA Nashville, 2 million.

### PLATINUM ALBUMS

**Pink Floyd**, "The Wall Live 1980-81: Is There Anybody Out There?," Columbia, its 14th.  
 Soundtrack, "Romeo Must Die," Black-ground.  
**Slipknot**, "Slipknot," I Am/Roadrunner, its first.  
**Third Eye Blind**, "Blue," Elektra, its second.  
 Soundtrack, "Love Jones," Columbia.  
**Kenny Loggins**, "Yesterday, Today & Tomorrow," Columbia, his fifth.  
**Jagged Edge**, "J.E. Heartbreak," So So Def/Columbia, its first.  
 Soundtrack, "Jerry Maguire: Music From The Motion Picture," Epic.  
**Boston**, "Greatest Hits," Epic, its fifth.  
**Bloodhound Gang**, "Hooray For Boobies," Republic/Geffen, its first.  
 Original cast, "A Chorus Line," Sony Classical.  
**Joe**, "My Name Is Joe," Jive, his second.  
**Fuel**, "Sunburn," Epic, its first.  
**Donell Jones**, "Where I Wanna Be," Untouchables/LaFace/Arista, his first.  
**Toni Braxton**, "The Heat," LaFace/Arista, her third.  
**Jimmy Buffett**, "Christmas Island," Margaritaville, his seventh.  
**Mark Chesnut**, "Greatest Hits," MCA Nashville, his fourth.  
**No Doubt**, "Return Of Saturn," Trauma/Interscope, its second.  
**The Rolling Stones**, "Exile On Main Street," Rolling Stones Records, their 25th.  
**The Rolling Stones**, "Goats Head Soup," Rolling Stones Records, their 26th.  
**The Rolling Stones**, "It's Only Rock 'N' Roll," Rolling Stones Records, their 27th.  
**The Rolling Stones**, "Made In The Shade," Rolling Stones Records, their 28th.  
**The Rolling Stones**, "Sticky Fingers," Rolling Stones Records, their 29th.  
**The Rolling Stones**, "Still Life," Rolling Stones Records, their 30th.  
**Raffi**, "Baby Beluga," Rounder, his second.  
**3 Doors Down**, "The Better Life," Republic/Universal, its first.

### GOLD ALBUMS

**Simon & Garfunkel**, "Old Friends," Columbia, its 10th.  
**Meat Loaf**, "The Very Best Of Meat Loaf," Epic, his fourth.  
**Pink Floyd**, "The Wall Live 1980-81: Is

There Anybody Out There?," Columbia, its 17th.  
 Various artists, "Wow Worship Orange," Integrity.  
**Billy Joel**, "2000 Years—The Millennium Concert," Columbia, his 17th.  
 Soundtrack, "Romeo Must Die," Black-ground.  
**Gerald Levert**, "G," Elektra, his fourth.  
**AC/DC**, "Stiff Upper Lip," Elektra, its 18th.  
**Pantera**, "Reinventing The Steel," Elektra, its sixth.  
 Soundtrack, "A Night At The Roxbury," DreamWorks.  
**Incubus**, "Make Yourself," Epic, its first.  
**Tracy Chapman**, "Telling Stories," Elektra, her fourth.  
**Vitamin C**, "Vitamin C," Elektra, her first.  
**NoFX**, "Punk In Drublic," Epitaph, its first.  
**Trisha Yearwood**, "Real Live Woman," MCA Nashville, her ninth.  
**Oleander**, "February Son," Universal, its first.  
 Various artists, "WWF Aggression," Priority.  
**Master P**, "Only God Can Judge Me," Priority, his fifth.  
**The Corrs**, "Forgiven Not Forgotten," Atlantic, their first.  
**Trick Daddy**, "Book Of Thugs," Slip N Slide/Atlantic, his second.  
**Pink**, "Can't Take Me Home," LaFace/Arista, her first.  
**Conjunto Primavera**, "Morir De Amor," Fonovisa, its second.  
**Da Brat**, "Unrestricted," So So Def/Columbia, her third.  
**The Wilkinsons**, "Nothing But Love," Giant, their first.  
**Bloodhound Gang**, "Hooray For Boobies," Republic/Geffen, its second.  
**Rusted Root**, "Remember," Island/Def Jam, its second.  
**Monifah**, "Mo'Hogany," Uptown, her first.  
**Carl Thomas**, "Emotional," Bad Boy/Arista, his first.  
 Various artists, "All Time Greatest Movie Songs," Epic.  
 Various artists, "Tribute To Stevie Ray Vaughan," Epic.  
**Joe**, "My Name Is Joe," Jive, his second.  
**Sevendust**, "Home," TVT, its second.  
**Mary Chapin Carpenter**, "Party Doll And Other Favorites," Columbia, her sixth.  
**Stevie Ray Vaughan**, "Live At Carnegie Hall," Epic, his second.  
**Duran Duran**, "Greatest," Capitol, its 10th.  
**Toni Braxton**, "The Heat," LaFace/Arista, her third.  
**Cypress Hill**, "Skull & Bones," Columbia, its sixth.  
**Michael W. Smith**, "This Is Your Time," Reunion, his eighth.  
**Leonard Cohen**, "The Best Of Leonard Cohen," Columbia, his second.  
**Papa Roach**, "Infest," DreamWorks, its first.  
**No Doubt**, "Return Of Saturn," Trauma/Interscope, its second.  
**Ice Cube**, "War & Peace Vol. 2 (The Peace Disc)," Lench Mob/Best Side/Priority, his seventh.  
**The Rolling Stones**, "Rewind," Rolling Stones Records, their 38th.  
**Raffi**, "More Singable Songs," Rounder, his seventh.  
**Raffi**, "Rise & Shine," Rounder, his eighth.  
**Raffi**, "Raffi's Christmas Album," Rounder, his ninth.

**GOLD SINGLES**  
**Vicki Sue Robinson**, "Turn The Beat Around," RCA, her first.  
**Toni Braxton**, "He Wasn't Man Enough," LaFace/Arista, her seventh.

**LATIN CERTIFICATIONS**

**PLATINUM ALBUMS**  
**Gilberto Santa Rosa**, "Expression," Sony Tropical, his first.  
**Son By Four**, "Son By Four," Sony Tropical, its first.

**GOLD ALBUMS**  
 Various artists, "Grammy Nominados 2000 Latino," BMG U.S. Latin.  
**Gilberto Santa Rosa**, "Expression," Sony Tropical, his first.  
**Son By Four**, "Son By Four," Sony Tropical, its first.  
**Gisselle**, "Gisselle," BMG U.S. Latin, her fourth.  
**Gisselle**, "A Que Vuelve," BMG U.S. Latin, her fifth.  
**Gisselle**, "Quiero Estar Contigo," BMG U.S. Latin, her sixth.

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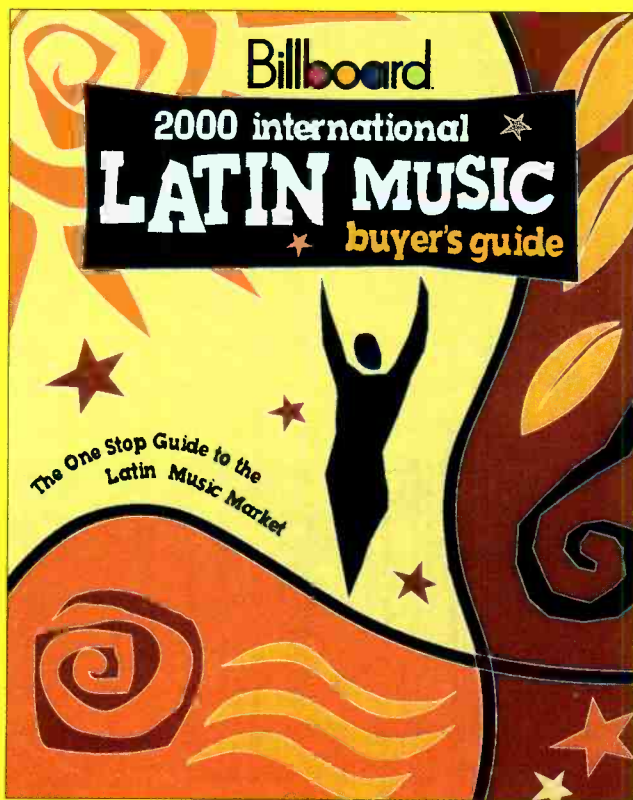
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### LATIN NOTAS

(Continued from page 68)

cians he says he would like to invite is five-time Grammy winner **Flaco Jiménez**. Blades' management agency, Martinez, Morgalo & Associates, will have a grand opening for its new offices June 21 in New York at an industry-only reception.

**LATINO ROCK:** Santana is teaming up with soul singer **Macy Gray** and folk-rapper **Everlast** on his upcoming summer/fall U.S. tour.

Gray will open the first leg of the tour, which begins July 20 in West Palm Beach, Fla., and runs through Aug. 22, ending in Minneapolis. Everlast will be part of the second leg, starting Sept. 28 in Englewood, Colo., and running through Oct. 26, with the final stop in Vancouver.

Santana's "Supernatural" album has generated two No. 1 singles, grabbed nine Grammys, and sold more than 14 million copies worldwide.

The Watcha 2000 tour, a rock en español caravan, will kick off Aug. 11 at Universal Amphitheatre in Universal City, Calif. Among the bands on the 18-city tour are **Ozomalli**, **Aterciopelados**, **Café Tacuba**, **Molotov**, **Enanitos Verdes**, **A.N.I.M.A.L.**, and **Maldita Vecindad**. Vans Warped tour producer **Kevin Lyman** has teamed up with rock manager **Jorge Mondragon** and Creative Artists Agency's **Darryl Eaton**.

Producers of the upcoming Latin Alternative Music Conference (LAMC) in New York have added a Battle of the Bands contest. Actually, it is more like a battle of the demo tapes.

Interested bands should send a copy of their material (CDs preferred), along with a brief biography and contact information, to LAMC Battle of the Bands Contest, 5631 Willowcrest Ave., North Hollywood, Calif. 91601. Deadline is June 30.

According to spokesman **Josh Norek**, the LAMC and conference sponsors **ElSitio.com** will fly the winning group to New York in August to perform at La Banda Elastica Magazine Awards Show, which will be part of the LAMC activities Aug. 13-15.

**TIDBITS:** Tex-Mex/pop singer **Ricardo Castillon** has opted out of his contract with **BMG U.S. Latin**. "One of my heroes has always been **Luis Miguel**, and it has always been my dream to pursue a pop/ballad type of music," said Castillon. "It didn't work out with **BMG**, but I still hope we can find the right label."

Castillon is best known for his R&B-flavored stylings on the hit *cumbias* "Si Lo Quieres," "Antonietta," and "Linda Chaparrita" from the mid-'90s, when he and **La Diferenzia** were among the market's top groups.

Castillon's manager, **Jesse Martinez**, says they are talking with producer **K.C. Porter** (**Ricky Martin**, **Bon Jovi**, and **Boyz II Men**), hoping to enlist his help on Castillon's next album.

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE			
<b>▶ No. 1 ◀</b>								
1	1	2	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	2 weeks at No. 1 ALMA CARIBENA — CARIBBEAN SOUL			
<b>▶ GREATEST GAINER ◀</b>								
2	2	16	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR			
3	3	6	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS			
4	5	4	OMARA PORTUONDO	WORLD CIRCUI/T/NONESUCH 19653/46 HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO			
5	4	2	LIMITE	UNIVERSAL LATINO 157887 HS	POR ENCIMA DE TODO			
6	6	30	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING			
7	8	6	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR			
8	7	14	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED			
9	10	6	THALIA	EMI LATIN 26232 HS	ARRASANDO			
10	9	63	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...			
11	12	14	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2			
12	11	71	MARCO ANTONIO SOLIS	FONOVISIA 0516 HS	TROZOS DE MI ALMA			
13	16	89	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?			
14	14	14	LOS TEMERARIOS	FONOVISIA 0519	EN LA MADRUGADA SE FUE			
15	17	26	ENRIQUE IGLESIAS	FONOVISIA 0518	THE BEST HITS			
16	15	33	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA			
17	19	50	MANA	WEA LATINA 27864	MTV UNPLUGGED			
18	18	19	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISIA HS	MORIR DE AMOR			
19	23	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1805	QUEMAME LOS OJOS			
20	20	6	VARIOUS ARTISTS	UNIVERSAL LATINO 541596	BILLBOARD LATIN MUSIC AWARDS			
21	21	53	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR			
22	22	27	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS			
23	27	32	BANDA EL RECODO	FONOVISIA 80769 HS	LO MEJOR DE MI VIDA			
24	24	52	IBRAHIM FERRER	WORLD CIRCUI/T/NONESUCH 19532/46 HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER			
25	29	45	INTOCABLE	EMI LATIN 21502 HS	CONTIGO			
26	26	38	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER			
27	13	10	VARIOUS ARTISTS	LIDERES 950016	GUERRA DE ESTADOS PESADOS			
28	33	4	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA			
29	28	39	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI			
30	35	31	LOS TRI-O	ARIOLA 70326/BMG LATIN HS	MI GLORIA, ERES TU			
31	30	34	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA			
32	25	9	ANA GABRIEL	SONY DISCOS 83817	ETERNAMENTE			
33	32	11	VICENTE FERNANDEZ	SONY DISCOS 83810 HS	LOBO HERIDO			
34	31	7	LIMI-T 21	EMI LATIN 25308	SABE A LIMI-T			
35	42	48	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION			
36	41	2	TIGRILLOS	WEAMEX 82952/WEA LATINA	QUE SE MUERAN LOS FEOS			
37	37	28	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000			
38	36	25	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES			
39	44	18	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS HS	CIEGO DE AMOR			
40	43	10	LOS ANGELES DE CHARLY	FONOVISIA 9863	LA MAGIA DEL AMOR			
<b>▶ HOT SHOT DEBUT ◀</b>								
41	<b>NEW</b>		DLG	SONY DISCOS 83887	GREATEST HITS			
42	40	19	GRUPO BRYNDIS	DISA 24663/EMI LATIN HS	POR EL PASADO			
43	45	5	VARIOUS ARTISTS	SONY DISCOS 83869	LO NUESTRO Y LO MEJOR			
44	39	31	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO			
45	46	14	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 74430/BMG LATIN	HOMENAJE A RAMON AYALA 25 ANIVERSARIO			
46	48	93	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME			
47	<b>NEW</b>		CONTROL	EMI LATIN 23554	CUMBIAS SIN CONTROL			
48	50	64	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS			
49	47	56	ELVIS CRESPO	SONY DISCOS 82917	PINTAME			
50	38	2	CHRISTIAN CASTRO	ARIOLA 75302/BMG LATIN	RE-MIXES			
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>			
1	ALEJANDRO FERNANDEZ	SONY DISCOS 83812	1	GLORIA ESTEFAN	EPIC/SONY DISCOS 83812	1	LIMITE	UNIVERSAL LATINO 157887
2	SHAKIRA	SONY DISCOS 83775	2	SON BY FOUR	SONY DISCOS 83181	2	JOAN SEBASTIAN	MUSART/BALBOA/CAIMAN 2280
3	THALIA	EMI LATIN 26232	3	OMARA PORTUONDO	WORLD CIRCUI/T/NONESUCH 19653/46	3	SELENA	EMI LATIN 99189
4	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	4	MARC ANTHONY	RMM 83580	4	LOS TEMERARIOS	FONOVISIA 0519
5	MARCO ANTONIO SOLIS	FONOVISIA 0516	5	CARLOS VIVES	EMI LATIN 22854	5	CONJUNTO PRIMAVERA	G.M.P. 9926
6	SHAKIRA	SONY DISCOS 82746	6	IBRAHIM FERRER	WORLD CIRCUI/T/NONESUCH 19532/46	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1805
7	ENRIQUE IGLESIAS	FONOVISIA 0518	7	LIMI-T 21	EMI LATIN 25308	7	LOS ANGELES AZULES	DISA 23516
8	MANA	WEA LATINA 27864	8	GILBERTO SANTA ROSA	SONY DISCOS 83016	8	BANDA EL RECODO	FONOVISIA 80769
9	VARIOUS ARTISTS	LIDERES 950016	9	VARIOUS ARTISTS	J&N/SONY DISCOS 83527	9	INTOCABLE	EMI LATIN 21502
10	CHRISTIAN CASTRO	ARIOLA 66275	10	DLG	SONY DISCOS 83887	10	VARIOUS ARTISTS	LIDERES 950016
11	LUIS MIGUEL	WEA LATINA 29288	11	SOUNDTRACK	EPIC/SONY DISCOS 68905	11	PEPE AGUILAR	MUSART/BALBOA/CAIMAN 2280
12	JUAN GABRIEL	ARIOLA 75837	12	ELVIS CRESPO	SONY DISCOS 83622	12	VICENTE FERNANDEZ	SONY DISCOS 83810
13	JACI VELASQUEZ	SONY DISCOS 83212	13	ALBITA	TIMES SQUARE SON	13	TIGRILLOS	WEAMEX/WEA LATINA 82952
14	LOS TRI-O	ARIOLA 70326	14	TITO PUENTE	RMM MAMBO BIRDLAND	14	LOS ANGELES DE CHARLY	FONOVISIA 9863
15	ANA GABRIEL	SONY DISCOS 83817	15	DOMINGO QUINONES	RMM POETA Y GUERRERO	15	GRUPO BRYNDIS	DISA/EMI LATIN 24663

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). Name(s) following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.



# LATIN MUSIC 6 PACK

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

1 2 3 4 5 6

## The Web Goes South

The Latin Music Market Hits The Net And Hopes To Grow

BY JAMES ZOLTAK

Web sites catering to Hispanics and those offering Latino culture to non-Spanish speakers are in full bloom and, for most, music and recording artists play a major role in the strategy to lure eyeballs, advertising dollars and e-commerce.

Growth prospects are heady as the U.S. Hispanic population and vast markets in Mexico and South and Central America remain largely untapped as far as potential online users are concerned. As computer technology extends its reach into the Spanish-speaking world, opportunities will continue to grow and the space already occupied by long-standing players like [LatinO.com](#), [Lamusica.com](#) and [StarMedia Networks](#), as well as a host of newcomers, vie for cyber success.

In the U.S. alone, where an existing Hispanic population of 31 million grows at a rate of 2% per year (higher than the peak baby-boom growth rate), Hispanics are targeted to become the largest minority by 2010, according to the 1996 U.S. Census.

The Wirthlin Report estimates 1999 Internet usage in Brazil (where Portuguese is the dominant language) at 2.7 million. That figure was 500,000 for Mexico and 350,000 for Colombia. By all accounts, Internet use south of the U.S. border is growing at a rate faster than that among the English-speaking U.S. population. Emarketer puts Web usage among

Hispanics in the U.S. and Latin America at 14 million, with nearly half of those in the U.S. alone. StarMedia estimates the worldwide online Hispanic community at 20 million, a mere 5% of the potential market.

Small wonder that companies are trying to seize the opportunity to cater to this burgeoning market.

### STARS AND SITES

Among the Internet portal companies, one of the largest and best-established is New York-based StarMedia, launched in 1996, which has a pan-regional approach targeting Spanish and Portuguese speakers worldwide. The company operates a network of sites in virtually all Latin American countries, including several in Brazil.

"We are aggressively moving into audio programming as part of our broadband play," says Francisco Loureiro, chief operating officer at StarMedia.

The portal is offering a service called PC DJ that allows users to mix their own CDs and MP3 files.

StarMedia has also partnered with Billboard, offering Web sites such as [Billboard en Español](#) and [Billboard Brazil](#), and in April did a Webcast of Billboard's Latin Music Awards ceremony in Miami.

"We are experimenting with the technology to come up with services that allow users to have different experiences on the Net," says Loureiro. "For example, we are combining chats with audio and Webcasts and bringing new artists and

*Continued on page LM-3*

## Going Cyber In Spain

A Look At Some Noteworthy Spanish-Music Web Sites

BY HOWELL LLEWELLYN

MADRID—As Spain joins the cyber age, numerous Spanish music companies and organizations are building a presence on the Internet. These Web sites are serving the Spanish and Latin music communities worldwide. Here's a brief sample of some notable Spanish music Web sites.

**SDAE (Society Of Digital Authors And Publishers)**, which was created by SGAE, the Spanish authors' and publishers' society.

*Web address: [www.portalatino.com](#)*

This is the flagship of Latin American music portals, with more than 2.5 million visitors since its launch in Jan-

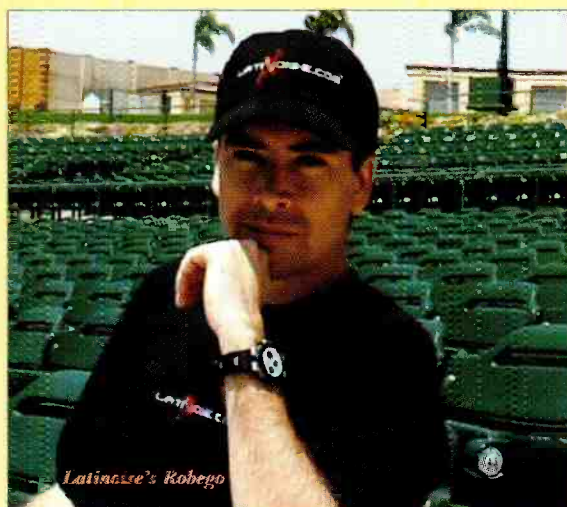


uary, a majority of them from the U.S. Essentially, the Web site is for authors and composers in particular, and the Ibero-American (including Spain/Portugal) cultural community in general.

The site offers all the professional tools necessary in their work and sells repertoire from labels with which it reaches an accord. At present, only independent labels are represented.

"We provide anything that might interest a professional, from musical scores to instruments, 30-second sound bites to downloadable material that is protected by inaudible and invisible water marks that protect the com-

*Continued on page LM-6*



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Son By Four.....	LM-6





El sitio profesional del internet más visitado, [ascap.com](http://ascap.com) le provee a Enrique Iglesias la mayor fuente de información musical.



Olga Tañor se beneficia del "Sistema Triple de Monitoreo de Radio". El sistema de inspección de más precisión en la industria

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Para Más Información, llamar a  
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## WEB GOES SOUTH

Continued from page LM-1

groups online. At the Billboard Awards, we did a series of chats with popular artists such as La Ley, Soraya and Maná."

StarMedia has an e-commerce alliance with CDNow and recently inked a deal with Musimundo, which Loureiro describes as the Tower Records of Argentina. The network also has alliances with merchants in various Latin American countries, he says.

StarMedia was recently faced with a major challenge to its posi-



tion in the U.S. as Spain-based Terra Networks announced it would buy U.S. portal Lycos. Other portals operating in the U.S. are Phoenix-based QuePasa.com, which recently signed Gloria Estefan as its spokesperson, and Miami-based Yupi.com.

A plethora of other sites seek to carve out more specific niches among U.S. Hispanic Internet users and those in Latin America.

San Francisco-based Latino.com, for example, was founded by Lavonne Luquis in 1995 as Latino-Link, an online newsmagazine. "There was nothing out there for Latinos in the U.S. But, last year, we did a big first round of financing and launched Latino.com," explains VP of business development Paulo Lemgruber. The company has a pact with Amazon.com but is in the process of developing its own e-commerce platform. It has also signed Thalia as its

spokesperson, the popular singer/actress from Mexico who is engaged to Tommy Mottola. Latino.com has also signed an agreement with Internet music directory Dgolpe.com.

"We don't want to compete with Yahoo! and the other mainstream Web sites. We want to be the site of choice for Latinos in this country," Lemgruber says.

Another one of the established players in Latino music sites is New York-based Lamusica.com, which also went live in 1995.

"This was a fan site, started as Little Judy's Wipeout Page," explains founder Little Judy. "It was a calendar and directory of events in the [New York] area. Interest grew, and we started doing a lot of artist coverage beyond just tropical rock. We try to have a comprehensive approach to music that is very content focused."

Two years ago, Little Judy formed a company, Jujumedia, with Juan Esteban that aimed to make Lamusica.com commercially viable. Last year, 80% of the operation was sold to the Spanish Broadcasting System, which operates radio stations in the U.S. and Puerto Rico.

"It has become a major component of their Internet strategy," she explains. "Our content is tied into the radio stations' content, and Lamusica.com is now the hub of all the radio stations' sites, but we have never lost the connection to our viewers. Our focus is on entertainment and the fans and what they want."

The site sells music through various vendor alliances and also offers legal MP3 downloads from established and up-and-coming artists.

"We never post anything illegally," says Little Judy. "We were the first Latin music site to get an ASCAP license."

New York-based Latinodirect.com, a largely e-commerce site that offers exclusively licensed CDs and videos, went live in 1998.

"The site doesn't specifically target Spanish speakers; it's geared more toward anyone who likes [Hispanic] culture and music," says founder Fabian Villegas. "I have people of Anglo descent buying albums, and it's really geared toward that."

Villegas says the explosion of popularity of artists like Enrique Iglesias, Ricky Martin and Marc Anthony has made it easier to move product, not just contemporary artists but older ones as well.

"It's opened more doors as far as distribution goes. Three years ago, when I started knocking on doors, they said there is no market out there. Now they see there is and that has helped, substantially," adds Villegas.

## DOWNLOADABLE MUSIC

Latinoise.com, based in San Diego, launched in April. The

Continued on page LM-8

# Los Hermanos ROSARIO

## Still The Masters Of Merengue After 20 Years

BY KARL ROSS



Los Hermanos Rosario

**M**IAAMI—In the two-plus years since their last disc, Los Hermanos Rosario, members of Karen Record's venerated merengue crew, have marveled at the success of younger artists who have embraced their infectious "bomba"-style merengue and converted this tropical subgenre into one of Latin music's top money-makers.

Unthinkable at the time was the possibility that a little-known merengero such as Sony Discos' Elvis Crespo could sell more than a million units and make the playlists on U.S. "Anglo" stations, as he did with his 1998 debut album, "Suavemente."

Prior to going solo, Crespo was a vocalist for Sony labelmates Grupomanía, the top-selling U.S.-based tropical act that has inspired frequent remarks about the similarity in sound and style to Los Hermanos Rosario (The Rosario Brothers).

When Grupomanía began selling hundreds of thousands of units dating back to their 1994 release, "Explotó El Bombazo," dozens of copycat acts followed suit.

bomba sound."

Oscar Serrano, lead singer for Grupomanía, takes it a step further, "The rhythm is only called 'bomba' because that's the slogan of Los Hermanos Rosario. The rhythm we play is merengue, Hermanos Rosario-style. We're big fans of theirs."

After more than 20 years, the Rosarios continue to be one of the hottest club tickets on the merengue circuit, with crowds regularly exceeding capacity.

## HOT HIPS ON THE CHART

"When the Rosarios come to town, the club owners have to barricade the doors to keep people out," says Miami-based promoter José Lopez. Lopez adds

that, of his company's 50 or so Latin acts, the Rosarios are the easiest to book. "The club owners prefer them over other acts because they save on promotional expenses."

The success of Crespo and others has raised expectations for Los Hermanos Rosario's latest disc, "Bomba 2000," which went to retail last November and charted on Hot Latin Tracks with its lead-off single, "Siento" (I Feel) for 20-plus weeks on the tropical/salsa chart. The follow-up single, "Cintura De Fuego" (Hot Hips), is gaining airplay in key Latin markets.

*"Nobody can deny their paternity of the merengue-bomba sound."*

register. Executives at Miami-based Sony Discos, the dominant tropical label, say that merengue-bomba accounts for roughly 70% of record sales in this market.

"Without a doubt, Los Hermanos Rosario are the most imitated group," says the band's manager Rene Solís. "Nobody can deny their paternity of the merengue-

Though flattered by the merengue-bomba boom, the Rosarios are not content to sit idle while others cash in on the trend they started more than 20 years ago.

"We've worked hard on this new production," says lead singer Rafa Rosario, whose werewolfish croon-

Continued on page LM-14



# LATIN MUSIC 6 PACK

## Year-To-Date Charts

Most of the recaps in this Spotlight represent a year-to-date look at the races in some of Billboard's Latin categories. The 2000 chart year started with the Dec. 4, 1999 issue of Billboard and these recaps end with the May 20 issue. The exceptions are the 40-position airplay charts for Latin Pop, Tropical/Salsa and Regional Mexican, which reflect activity from the April 8-May 20 issues. Expanded to 40 positions in the first Latin Six Pack spotlight of 2000, the three radio format recaps will be an ongoing component in each future edition of this Spotlight series.

Both the year-to-date and the April-May airplay charts are compiled using gross impressions (total listeners) as calculated by Broadcast Data Systems (BDS). Each title receives credit for the number of impressions for each week it appears on the chart.

The sales charts are compiled using point-of-sale data as compiled by SoundScan. While the sales charts appear bi-weekly in Billboard, they are compiled weekly by SoundScan and are available each week through the Billboard Information Network (BIN). As with the airplay charts, titles accumulate points for each week they appear on the chart, including weeks the chart does not appear in Billboard.

The recaps are compiled by Latin charts manager Ricardo Companioni and recaps manager Anthony Colombo with assistance from Michael Cusson and Keith Caulfield.

- 10 LLEGAR A TI—Jaci Velasquez—Sony Discos
- 11 EN LA MADRUGADA SE FUE—Los Temerarios—Fonovisa
- 12 MI GLORIA, ERES TU—Los Tri-O—Ariola/BMG Latin
- 13 RICARDO ARJONA VIVO—Ricardo Arjona—Sony Discos
- 14 MTV UNPLUGGED—Shakira—Sony Discos
- 15 BAILAMOS—Enrique Iglesias—Fonovisa
- 16 THE REMIXES—Elvis Crespo—Sony Discos
- 17 MORIR DE AMOR—Conjunto Primavera—G.M.P./Fonovisa
- 18 ALL MY HITS — TODOS MIS EXITOS VOL. 2—Selena—EMI Latin
- 19 EXPRESION—Gilberto Santa Rosa—Sony Discos
- 20 SON BY FOUR—Son By Four—Sony Discos
- 21 TROZOS DE MI ALMA—Marco Antonio Solis—Fonovisa
- 22 PINTAME—Elvis Crespo—Sony Discos
- 23 MASTERS OF THE STAGE: 2000 VECES MANIA—Grupomania—Sony Discos
- 24 MERENHITS 2000—Various Artists—J&N/Sony Discos
- 25 LO MEJOR DE MI VIDA—Banda El Recodo—Fonovisa
- 26 ALL MY HITS TODOS MIS EXITOS—Selena—EMI Latin
- 27 LATIN MIX USA—Various Artists—Columbia/Sony Discos
- 28 MI VIDA SIN TU AMOR—Christian Castro—Ariola/BMG Latin
- 29 CONTIGO—Intocable—EMI Latin
- 30 LOS GRANDES EXITOS EN ESPANOL—Cypress Hill—Ruffhouse/Columbia/Sony Discos
- 31 POR UNA MUJER BONITA—Pepe Aguilar—WEA Latina/Balboa
- 32 DANCE WITH ME—Soundtrack—Epic/Sony Discos
- 33 OLGA VIVA, VIVA OLGA—Olga Tanon—WEA Latina
- 34 DISTINTO DIFERENTE—Afro-Cuban All Stars—World Circuit/Nonesuch/AG
- 35 UNA LLUVIA DE ROSAS—Los Angeles Azules—Disa/EMI Latin
- 36 INCONFUNDIBLE—Victor Manuelle—Sony Discos
- 37 ATADO A TU AMOR—Chayanne—Sony Discos
- 38 LATIN GOLD—Various Artists—Beast/Simitar
- 39 TODO LO QUE SOY—Carlos Ponce—EMI Latin
- 40 CIEGO DE AMOR—Charlie Zaa—Sonolux/Sony Discos
- 41 LATIN CLUB MIX 2000—Various Artists—Cold Front/K-Tel
- 42 GUERRA DE ESTADOS PESADOS—Various Artists—Lideres
- 43 SOLA—India—RMM
- 44 LATIN MIX USA 2—Various Artists—Columbia/Sony Discos
- 45 POR EL PASADO—Grupo Bryndis—Disa/EMI Latin
- 46 Y LOS MAS GRANDES EXITOS DE LOS DANDY'S—Vicente Fernandez—Sony Discos
- 47 VUELVE—Ricky Martin—Sony Discos
- 48 HERENCIA DE FAMILIA—Los Tigres Del Norte—Fonovisa
- 49 OTRA VEZ A LA CANTINA—Michael Salgado—Joey/Sony Discos
- 50 ROMPIENDO EL MILENIO—Los Sabrosos Del Merengue—Caiman

## Hot Latin Tracks Titles

Pos. TITLE—Artist—Imprint/Label

- 1 FRUTA FRESCA—Carlos Vives—EMI Latin
- 2 QUE ALGUIEN ME DIGA—Gilberto Santa Rosa—Sony Discos
- 3 EL LISTON DE TU PELO—Los Angeles Azules—Disa/EMI Latin
- 4 DESNUDA—Ricardo Arjona—Sony Discos
- 5 DIMELO—Marc Anthony—Columbia/Sony Discos
- 6 A PURO DOLOR—Son By Four—Sony Discos
- 7 ALGUNA VEZ—Christian Castro—Ariola/BMG Latin
- 8 SI NO TE HUBIERAS IDO—Marco Antonio Solis—Fonovisa
- 9 TE OFREZCO UN CORAZON—Banda El Recodo—Fonovisa
- 10 TE QUIERO MUCHO—Los Rieleros Del Norte—Fonovisa
- 11 MORIR DE AMOR—Conjunto Primavera—Fonovisa
- 12 TE HICE MAL—Los Temerarios—Fonovisa
- 13 ATADO A TU AMOR—Chayanne—Sony Discos
- 14 RITMO TOTAL—Enrique Iglesias—Interscope/Universal Latino
- 15 SOLO TU—Jaci Velasquez—Sony Discos
- 16 PERO DILE—Victor Manuelle—Sony Discos
- 17 BAJO LA LLUVIA—Grupomania—Sony Discos
- 18 ESCUCHAME—Carlos Ponce—EMI Latin
- 19 VOLVER A AMAR—Christian Castro—Ariola/BMG Latin
- 20 DONDE ESTA EL AMOR—Charlie Zaa—Sonolux/Sony Discos
- 21 SENTIRME VIVO—Emmanuel—Universal Latino
- 22 TUS REPROCHES—Los Sementales De Nuevo Leon—Sony Discos
- 23 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin
- 24 PERDONAME—Pepe Aguilar—Musart/Balboa
- 25 QUIEREME—Alejandro Fernandez—Sony Discos
- 26 BUSCA OTRO AMOR—Polo Urias Y Su Maquina Nortena—Fonovisa
- 27 NO LE RUEGES—Conjunto Primavera—Fonovisa
- 28 LLEGAR A TI—Jaci Velasquez—Sony Discos
- 29 ANILLO GRABADO—Tiranos Del Norte—Sony Discos
- 30 SOLO ME IMPORTAS TU—Enrique Iglesias—Interscope/Universal Latino
- 31 DORMIR CONTIGO—Luis Miguel—WEA Latina
- 32 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- 33 LAS HELADAS—Los Tucanes De Tijuana—EMI Latin
- 34 NO CREO—Shakira—Sony Discos
- 35 SIENTO—Los Hermanos Rosario—Karen
- 36 EL PODER DE TU AMOR—Ricardo Montaner—WEA Latina
- 37 ANDO AMANECIDO—Los Tigres Del Norte—Fonovisa
- 38 O TU O NINGUNA—Luis Miguel—WEA Latina
- 39 MUJER, MUJER—Los Traviezos Del Norte—Sony Discos
- 40 SUFRO—El Coyote Y Su Banda Tierra Santa—EMI Latin



Carlos Vives

## Latin Regional Mexican Airplay Titles

Pos. TITLE—Artist—Imprint/Label

- 1 MORIR DE AMOR—Conjunto Primavera—Fonovisa
- 2 EL LISTON DE TU PELO—Los Angeles Azules—Disa/EMI Latin
- 3 TE HICE MAL—Los Temerarios—Fonovisa
- 4 BUSCA OTRO AMOR—Polo Urias Y Su Maquina Nortena—Fonovisa
- 5 TE QUIERO MUCHO—Los Rieleros Del Norte—Fonovisa
- 6 TE OFREZCO UN CORAZON—Banda El Recodo—Fonovisa
- 7 YO SE QUE TE ACORDARAS—Banda El Recodo—Fonovisa
- 8 YA ESTOY CANSADO—Intocable—EMI Latin
- 9 TUS REPROCHES—Los Sementales De Nuevo Leon—Sony Discos
- 10 MUJER, MUJER—Los Traviezos Del Norte—Sony Discos
- 11 FALSAS ILUSIONES—Los Huracanes Del Norte—Fonovisa
- 12 TUS CADERAS TE TRAICIONAN—Los Originales De San Juan—EMI Latin
- 13 PARA PODER LLEGAR A TI—Julio Preciado Y Su Banda Perla Del Pacifico—Ariola/BMG Latin
- 14 AMIGA MIA—Limite—Universal Latino
- 15 EL ULTIMO BESO—Rayito Colombiano—Disa/EMI Latin
- 16 PORQUE TE QUISE—Joan Sebastian—Musart/Balboa
- 17 TE SUPLIQUE MUCHAS VECES—Arkangel R-15—Sony Discos
- 18 POR QUE ME ENAMORE?—Grupo Bryndis—Disa/EMI Latin
- 19 POR UNA MUJER BONITA—Pepe Aguilar—Musart/Balboa
- 20 QUE BONITO AMOR—Banda Maguey—RCA/BMG Latin
- 21 SUFRO—El Coyote Y Su Banda Tierra Santa—EMI Latin
- 22 NO SE LO DIGAS A ELLA—Cuisillos De Arturo Macias—Musart/Balboa
- 23 A MEDIAS PAREJO—Los Rieleros Del Norte—Fonovisa
- 24 SE FUE MI AMOR—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 25 Y SIGUES SIENDO TU—Rogelio Martinez—Discos Cisne
- 26 LA PALMA—Ezequiel Pena—Fonovisa
- 27 ANILLO GRABADO—Tiranos Del Norte—Sony Discos
- 28 AMOR SECRETO—Los Angeles De Charly—Fonovisa
- 29 LAMPARITA—Vicente Fernandez—Sony Discos
- 30 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- 31 LA LIEBRE—Los Tigres Del Norte—Fonovisa
- 32 QUEMAME LOS OJOS—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- 33 ANDO AMANECIDO—Los Tigres Del Norte—Fonovisa
- 34 ES MAS FACIL—Liberacion—Disa/EMI Latin
- 35 TE CREO TODO—Los Tucanes De Tijuana—EMI Latin
- 36 ACARICIAME—Limite—Universal Latino
- 37 SONADOR ETERNO—Intocable—EMI Latin



Christian Castro

- 38 EN TODA LA CHAPA—Banda Machos—WEAMex/WEA Latina
- 39 MI GUSTO ES—Ezequiel Pena—Fonovisa
- 40 INVENTAME—Marco Antonio Solis—Fonovisa

## Latin Pop Airplay Artists

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

- 1 CHRISTIAN CASTRO (3) Ariola/BMG Latin
- 2 RICARDO ARJONA (2) Sony Discos
- 3 LUIS MIGUEL (3) WEA Latina
- 4 JACI VELASQUEZ (3) Sony Discos
- 5 CARLOS VIVES (2) EMI Latin

## Latin Pop Airplay Titles

Pos. TITLE—Artist—Imprint/Label

- 1 A PURO DOLOR—Son By Four—Sony Discos
- 2 VOLVER A AMAR—Christian Castro—Ariola/BMG Latin
- 3 QUIEREME—Alejandro Fernandez—Sony Discos
- 4 SOLO ME IMPORTAS TU—Enrique Iglesias—Interscope/Universal Latino
- 5 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- 6 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin
- 7 ATADO A TU AMOR—Chayanne—Sony Discos
- 8 TE HICE MAL—Los Temerarios—Fonovisa
- 9 NO CREO—Shakira—Sony Discos
- 10 DESNUDA—Ricardo Arjona—Sony Discos
- 11 SENTIRME VIVO—Emmanuel—Universal Latino
- 12 ALGUNA VEZ—Christian Castro—Ariola/BMG Latin
- 13 DONDE ESTA EL AMOR—Charlie Zaa—Sonolux/Sony Discos
- 14 AYUDAME DIOS MIO—Tamara—Universal Latino
- 15 FRUTA FRESCA—Carlos Vives—EMI Latin
- 16 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- 17 LA RAZON DE MI SER—Carlos Ponce—EMI Latin
- 18 QUE ALGUIEN ME DIGA—Gilberto Santa Rosa—Sony Discos
- 19 TU AMOR ETERNO—Carlos Vives—EMI Latin
- 20 ENTRE EL MAR Y UNA ESTRELLA—Thalia—EMI Latin
- 21 SOLO TU—Jaci Velasquez—Sony Discos
- 22 BYE BYE BYE—'N Sync—Jive
- 23 SOY UN SABORDIN—Marco Hernandez—Ariola/BMG Latin
- 24 NO ME DEJES DE QUERER—Gloria Estefan—Epic/Sony Discos
- 25 IT FEELS SO GOOD—Sonique—Farmclub.com/Republic/Universal
- 26 CORAZON ESPINADO—Santana Featuring Mana—Arista
- 27 OJOS NEGROS—Ricardo Montaner Con La London Metropolitan Orchestra—WEA Latina
- 28 DE CREER EN TI—Jaci Velasquez—Sony Discos
- 29 SI NO TE HUBIERAS IDO—Marco Antonio Solis—Fonovisa

Continued on page LM-12

## The Billboard Latin 50 Titles

Pos. TITLE—Artist—Imprint/Label

- 1 DESDE UN PRINCIPIO — FROM THE BEGINNING—Marc Anthony—RMM/Sony Discos
- 2 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 3 EL AMOR DE MI TIERRA—Carlos Vives—EMI Latin
- 4 THE BEST HITS—Enrique Iglesias—Fonovisa
- 5 DONDE ESTAN LOS LADRONES?—Shakira—Sony Discos
- 6 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- 7 AMOR, FAMILIA Y RESPETO...—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 8 SUAVEMENTE—Elvis Crespo—Sony Discos
- 9 MTV UNPLUGGED—Mana—WEA Latina



Marc Anthony



A photograph of Gisselle acting as the background for the album cover. She is wearing a shiny, bright blue leather jacket with long sleeves, a matching choker necklace, and large dark sunglasses perched on her head. Her hands are raised to her face, holding the sunglasses. She is also wearing a silver sequined skirt. The background is a plain, light-colored wall.

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## Son By Four

### Turning Hard Work Into Gain With "A Puro Dolor"

**MIAMI**—Sony Disco's smooth-singing salsa quartet Son By Four—whose eponymous label debut is performing feverishly on charts—is more than the sum of its parts.

Several years back, brothers Georgie and Javi Montes returned from Orlando to their native Puerto Rico, itching to get into the

Rojas. But after eight years in Orlando—now an industrywide incubator for youthful pop acts—the Montes brothers were pitching a more pop-oriented brand of salsa, a salsa crafted around harmonies along the lines of Boyz II Men or the Bee Gees.

"We just started knocking on

the cornerstone of Son By Four with his soulful voice and inspirational delivery. After two solo albums that hadn't quite elevated him to prominence, Lopez withdrew to his recording studio in the mountain hamlet of Las Piedras, where he was working on third-party projects.



Son By Four

**"Whatever we do, we have to do it with a tropical flavor. Otherwise, we'll be just another cheesy band."**

recording business. Along with their cousin, Pedro Quiles, who spent his adolescence as a metal-head, they formed a cover band and played in hotel lounges along the San Juan-Isla Verde tourist strip. They sang mostly tropical favorites but dabbled in pop, rock or whatever the occasion called for.

The salsa market in Puerto Rico was swamped at that time by male solo artists like Sony's Gilberto Santa Rosa, labelmate Victor Manuelle and MP's timeless Tito

doors," Georgie says. It was when they got inside the office of Panamanian producer and songwriter Omar Alfanno that their idea began to gain some viability. Alfanno's impressive list of credits includes artists such as Santa Rosa, Manuelle, Marc Anthony and Ruben Blades. "We knew what we wanted to do, but we were missing an ingredient—and that ingredient was Angel."

Born in Puerto Rico and raised in Chicago, Angel Lopez became

#### AN ANGEL OF A VOICE

Alfanno, searching for the right equation, tossed Angel in a studio with Georgie, Pedro and Javi to try out the combination. The result was "magic," Georgie recalls. "The first time we played together, where we added his voice to our harmonies, everybody in the studio was like, 'They belong together.'"

Alfanno also coined the name Son By Four, which suggests the marketing appeal of a sports utility vehicle with a chassis of Cuban-roots salsa, derived from the rhythm known as "son." The group's 1998 effort, recorded on Alfanno's RJO Records, earned enough airplay in Puerto Rico to post two singles on Hot Latin Tracks ("No Hay Razon" and "Nada"). Then Sony Discos came court-

ing. "When we signed with Sony we knew we were going to have some success," Georgie says. "But this much, this fast? Never."

The group's lead track, "A Puro Dolor" (Purest Pain), went to radio in February and raced to the pinnacle of Hot Latin Tracks. Like other recent chart-toppers, "A Puro Dolor" was released in salsa and ballad versions. Not only did it capture the poll position on the tropical/salsa genre chart; it did the same on the pop chart, as well. Its 23.4 million audience impressions, as measured by BDS, set a record.

Reaction to "A Puro Dolor" has been so intense in the Latin market that the band was asked to record an English-language version on Columbia Records/C2. "Purest

*Continued on page LM-14*

#### CYBER IN SPAIN

*Continued from page LM-1*

poser," says Portalatino marketing director Mario Rigote.

The Web site claims to have the world's largest online archive of Ibero-American audio-visual information and documentation.

**Subterfuge Records**, an independent record label.

**Web address:** [www.subterfuge.com](http://www.subterfuge.com)

"Although the site is ours," says Subterfuge founder and director Carlos Galán, "it is a reference point for all Spanish indie labels." The site of Spain's most ambitious and successful indie was, since its creation in 1995 until this May, essentially informative. "Now it is fully interactive," says Galán.

It includes detailed listings of new releases, artists' e-mail addresses, chat lines, acoustic and video access and even artists' musical scores. The site is visited by at least 15,000 people a month, of which some 65% are from abroad, mainly South America—especially Argentina and Brazil—and the U.S.

**Zona De Obras**, an alternative music magazine published in the northern city of Zaragoza. It also includes a graphic design section that has designed CD covers for top artists, and has an alternative indie label called Plan B.

**Web address:** [www.esquinalatina.com](http://www.esquinalatina.com)

"Esquina Latina" means Latino Corner, and this site offers what *Zona de Obras* editor Ruben Scaramuzzino describes as "the most complete online guide available for Spanish and Latin American pop/rock and related genres from the '60s to today."

This includes details of brick-and-mortar outlets, labels, recording studios, biographies, 30-second music segments of artists and videos. The site does not sell anything, nor can you download. Within the portal, there are specific pages on Spain, Argentina, Panama, Chile, Uruguay and Brazil.

#### Loquesea Internet Inc.

**Web address:** [www.loquesea.es](http://www.loquesea.es) (and Catalan language version: [www.elquesigui.com](http://www.elquesigui.com))

This is a pure fan site and 100% Spanish production of New York-based parent company Loquesea Internet. It offers news features on some 100 artists through a series of online fan clubs, of which some 40 are Spanish artists.

Although the Web site does not sell anything, it offers MP3 downloading possibilities—but only of "legal" artists who are not signed to any label. Even so, it claims to have the largest collection of Latin American artists of any portal. It includes links to a Catalan-language music Web site.

#### Nubenegra, an indie label.

**Web address:** [www.labandane-gra.com](http://www.labandane-gra.com)

Nubenegra has always specialized in various forms of world

music and lately has turned its attention to the growing number of African musicians living in Madrid. Bear in mind that Spain is Europe's southern-most country, the last before crossing to Africa.

This Web site has been created as a promotional platform for various artists signed to Nubenegra and whose native countries are Sudan, Sierra Leone and Senegal. The site relates the story of how La Banda Negra (The Black Group) was formed, the story of each artist and sound segments of between 20-40 seconds for each artist's music.

An important detail is that the site is bilingual, in Spanish and English. Nothing is sold directly, but it gives access to other sites where Nubenegra material can be bought.

**Cadena SER**, Spain's largest private radio group.

**Web address:** [www.cadena40.es](http://www.cadena40.es)

Cadena SER owns four of Spain's five most popular music networks, and the leader is top-40 hit radio station Los 40 Principales with 2.8 million listeners daily. Los 40 has its own Web site with 800,000 visitors a month and attempts to give an image of what the network is about.

It includes programming, the Los 40 charts (which are taken as seriously in Spain as the official sales chart), photos, details and e-mail addresses of DJs, updated news on the pop-music world and important tours in Spain, chatlines and 30-second fragments of that week's selected new records.

**Gar Music Productions, Girona, Catalonia.**

**Web address:** [www.musicaalacarta.com](http://www.musicaalacarta.com)

Spain's only Web site that is probably of as much use to the majors' A&R teams as it is to fans, although it receives 50,000 visitors a month. The site's most important section gives labels the chance to distribute songs digitally via systems such as Liquid Audio or Windows Media Player. Virgin Records España is a client.

Another section sells digitally archived songs, although not CDs, to fans. Visual information includes images of the CD cover and information on each song, such as who plays what instrument, lyrics, where it was recorded and so on.

#### EMI Music Spain

**Web address:** [www.emimusic-spain.com](http://www.emimusic-spain.com)

Thirty-second samples of music from EMI artists are offered on this site, which was designed by EMI in Spain. It has no downloading and no e-mail addresses.

There are separate sections on musical genres such as flamenco, Cuban music (EMI Spain has signed many Cuban artists), as well as the regular domestic and international pop/rock repertoire.

There is information on the labels and the artists incorporated into EMI Spain, including EMI itself, Hispavox, Chrysalis and EMI Classics. ■



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# LATIN MUSIC & PACK

## In The Field

### Profiles Of Some Of The Players In The Online Latin Music Game

Players in the Latin music Internet space range from well-established recording-industry veterans to tech mavericks to those who've been involved with the genre in one way or another for years. One thing they all have in common, however, is a belief in the opportunity inherent in a rapidly growing market that finds itself at the intersection of proliferating high technology and a culture that has captured the imagination of Latinos and non-Latinos across the globe. Following is a brief look at some of the people adding Latin spice to the Internet mix.

**Francisco Loureiro, chief operating officer, StarMedia Interactive Group:** Oversees day-to-day operations at a company that boasted 2.1 billion page views in the first quarter of the year. Prior to joining StarMedia, he was president of AOL Brazil, where he was charged with leading the online giant's initial foray into South America's most populous nation. His past experience also includes stints as CEO of Brazilian mobile-services provider Global Telecom and president and general manager of the Southern Cone for Global One, a telecommunications services joint venture of Sprint, Deutsche Telecom and France Telecom. Prior to that, he was Brazil's general manager of Sprint International. He studied at Pontificia Universidade Catolica

and the Instituto de Administracao e Gerencia in Rio de Janeiro and George Washington University in Washington, D.C.

**Adriana Kampfner, president of StarMedia, Mexico, and senior VP of global sales and strategy, StarMedia Network:** Part of the founding team of StarMedia, she was responsible for global sales. She initiated and consolidated business in Mexico and made the company, perhaps, the most important in the country. She has served as StarMedia's director of North American sales and today, in addition to heading up the company's Mexico offices, Kampfner is responsible for sales and business development throughout the entire Latin American region. Prior to joining StarMedia, she was senior

financial analyst at Chase Securities Inc. The Mexico native studied at the University of Michigan.

**Larry Rosen, co-founder, Aplauso.com:** The co-founder and past chairman, CEO of N2K Inc. and past presi-



dent, CEO of GRP, Rosen built N2K into one of the Internet's earliest music e-commerce and content sites. He has also launched Larry-

Rosen.com, an Internet consulting boutique that advises companies in the area of e-business. He led N2K to its Initial Public Offering in 1997 and, in 1999, was architect of the plan to merge N2K with CDNow. *Forbes* magazine dubbed him an "Internet icon" in 1998. A year earlier, he earned Ernst & Young's Entrepreneur Of The Year award for his leadership in the new media and entertainment fields. With Dave Grusin, Rosen co-founded the contemporary jazz record label GRP, which was named Billboard's top label in the category five years running. In 1990, GRP was sold to MCA for \$40 million.

**Julio Iglesias, co-founder, Aplauso.com:** An avid soccer player who studied law in hopes of becoming a career diplomat, the popular Spanish singer actually won the position of goalkeeper on club team Real Madrid before a near-fatal car accident left him partially paralyzed for two years. His time recuperating led him to music and now he has sold over 250 million records, which Billboard recognizes as the most by any artist. He is expected to release a new record, "Noche de Cuatro Lunas," this summer.

**Mario Kreutzberger, co-founder, Aplauso.com:** The Chilean-born television industry veteran who conceived the hugely popular variety show "Sabado Gigante" also goes by the moniker Don Francisco.

**Sergio Rozenblat, co-founder, Aplauso.com:** Most recently, Rozenblat was executive director of the Latin Academy Of Recording Arts And Sciences. His recommendation that the Grammys book Ricky Martin for its 41st awards telecast is credited with helping fuel the current Latin music craze. Rozenblat has also served as VP/GM of WEA Latina and was director of A&R and marketing for CBS Records International. He has also practiced entertainment law in Miami, counting as clients Gloria and Emilio Estefan.

**Ney Pimentel, CEO and creative director, Latinflava.com:** Prior to founding the company, he led his own design company, DesigNey Inc. A long-time designer for Wu-Tang, he created CD covers, posters, logos and ads for the group. He's also worked with clients such as Avirex, A&E, Warner Bros., Sony Records, Disney, HBO and FUBU. He studies

*Continued on page LM-10*

#### WEB GOES SOUTH

*Continued from page LM-3*

e-commerce site offers CDs and MP3s as well as streaming interviews, chats and concert information, all geared toward the U.S. and Latin American populations. It has affiliate relationships with Liquid Audio and HOB.com and registered hundreds of users in less than a month. "We are in the process of getting [approvals] from ASCAP, BMI and others to put concert footage online," says CEO Javier Robago.

Ritmoteca.com in Hialeah, Fla., is the largest online retailer dedicated to downloadable live music, with over 110,000 available tracks licensed exclusively from some 30 independent Latin labels, says president and CEO Ivan Parron.

The site went live in December and traffic has been doubling monthly ever since, he says, noting



that Ritmoteca is averaging about 1 million downloads per month. Parron is careful to note that royalties are being paid to labels and publishing companies.

"We just provide a real unique retail venue for the Latin music industry and we're working hand-in-hand with the RIAA and SDMI and making sure we follow the progress of the industry online," Parron says.

Another new site that aims to capitalize on downloadable music is Aplauso.com, which was founded by N2K founder and former GRP CEO Larry Rosen, Julio Iglesias, Sergio Rozenblat and Mario "Don Francisco" Kreutzberger. The site, which will sell both digital tracks and CDs in the U.S., Latin America and Spain, is under construction and expected to go live in August, says Rozenblat.

Recently launched bilingual online magazine Latinflava.com targets Hispanics 18-35 years old with music and animation, online radio and an insider's view of emerging trends in Latin music and entertainment.

Dgolpe.com, with headquarters in New York and offices in Brazil, has created the largest Spanish and Portuguese guide to online music. The site went live in August. "We are a directory," says Esteban Apraez, Dgolpe's director of artist and label relations. "Our model is to aggregate all of the music content out there. We believe in legality. Whenever we promote Dgolpe, we call it the largest site that aggregates music in a region famous for piracy."

The site has alliances with independent artists and was the first to offer secure downloads in Brazil. "We have established deals with many of the most highly trafficked sites in Latin America and we have over 160,000 legal music downloads licensed," says Apraez. ■

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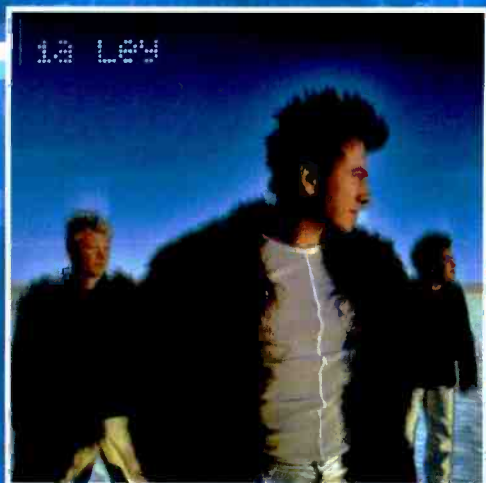
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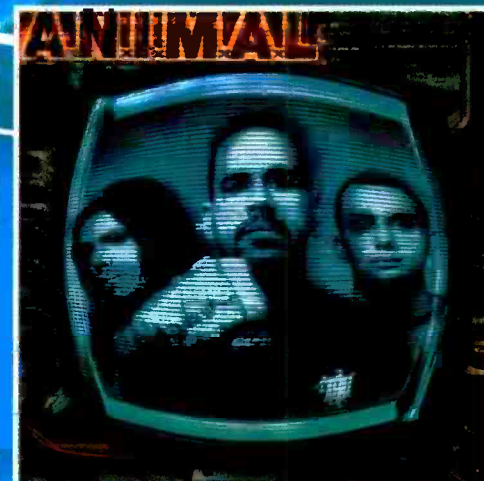
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### IN THE FIELD

Continued from page LM-8

at Montclair State University in New Jersey.

**Tony Martinez, president, Latinflava.com:** Previously, he generated revenue and raised the profile of New York-based urban lifestyle/hip-hop title *Stress Magazine*, where he served as advertising and marketing director. He established *Stress* as a sponsor of New York's Puerto Rican Day Parade and helped create Black August, a charity that raises money for music equipment and art supplies for youth in Cuba. He studied at Syracuse University.

**Israel Cancel, COO, editor-in-chief, host of Latinflava.com:** A six-year veteran of PaineWebber, he heads up business operations and editorial content. As one of the first hosts of the online channel, he interviews celebrities and writes content for the site. He studies at Rutgers University.

**Fabian Villegas, founder, Latinodirect.com:** A 15-year direct-marketing veteran, Villegas executive produced such compilation records as "Remembering the '80s" and "The Love Collection." He has also created direct-marketing campaigns for records by Santana, Neil Dia-

mond, John Denver and Julio Iglesias. He is currently founder/president of DigitalWorks Production.

**Lavonne Luquis, president, CEO and founder, Latino.com:** A leading force in building an electronic community for Latinos in the U.S. and beyond, Luquis spent seven years with the *San Juan Star*, beginning her career as a reporter before being promoted to assistant managing editor of features. Prior to launching LatinoLink.com in early 1995, she served for one year as city editor of *The Olympian* in Olympia, Wash. Luquis has won numerous honors, including recently being named among the "100 Most Influential Hispanics" by *Hispanic Business*, 1998 National Hispanic Businesswoman Of The Year by the U.S. Hispanic Chamber Of Commerce and 1998 Hispanic Achievement Award winner. She has served as a board member of the Northern California Chapter of the Society Of Professional Journalists and the National Association Of Hispanic Journalists.

**Paulo Lemgruber, VP of business development, Latino.com:** Lemgruber joined Latino.com in 1999. His focus has been to develop corporate and strategic partnerships and new business development focused on content, promotion and investment for the

U.S. Latino and Latin American markets at large. Previously, he was the VP of business development of Sony Pictures Entertainment in Latin America, where he expanded business by identifying, evaluating and negotiating corporate joint ventures and partnership transactions and new business opportunities and investments (including broadcast, cable TV and Internet-related properties) for Sony in Latin America. He was also responsible for development and implementation of operational plans for Sony Pictures' film and TV production efforts in the region. Prior to his Latin American assignment, he was a director of corporate development at Sony Pictures' studios in Los Angeles. He studied finance and business at Harvard.

**Ivan Parron, founder and CEO, Ritmoteca.com:** Parron strives to forge strategic partnerships and agreements with major independent Latin labels for the distribution of Latin music via the site. In seven years of Internet work, he has launched several online initiatives targeting Spanish and Portuguese speakers. He founded Internet Marketing Consultants in South Florida and, as president and CEO led the development and launch of the MTV Latin America Web site. He studied at Florida International University. —J.Z.

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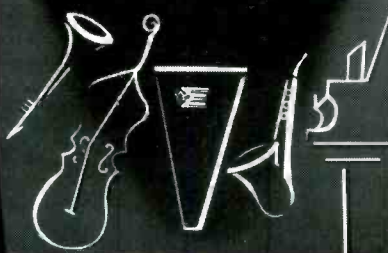
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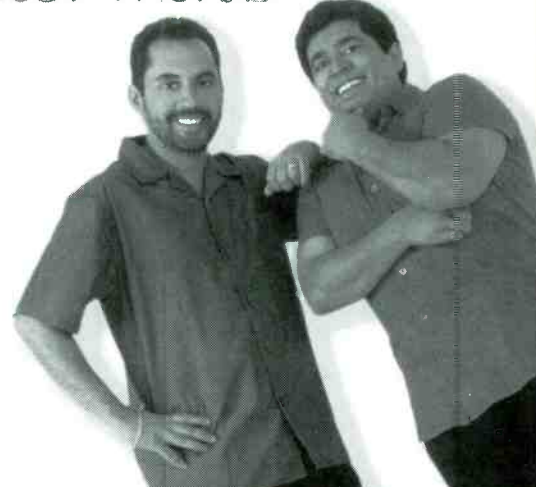


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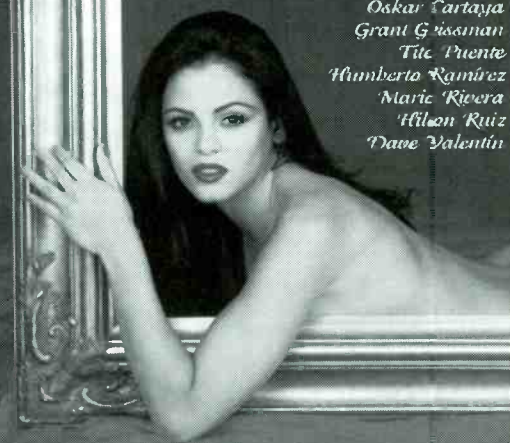


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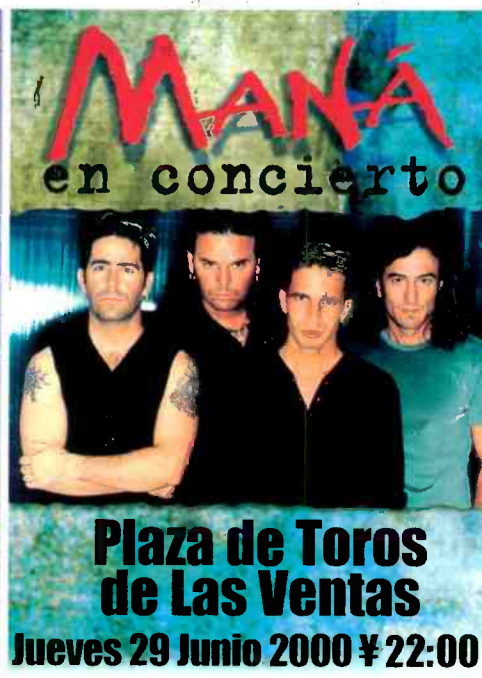
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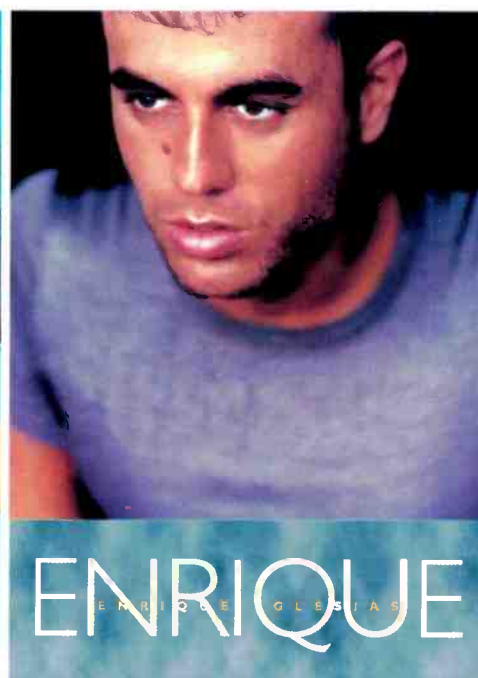
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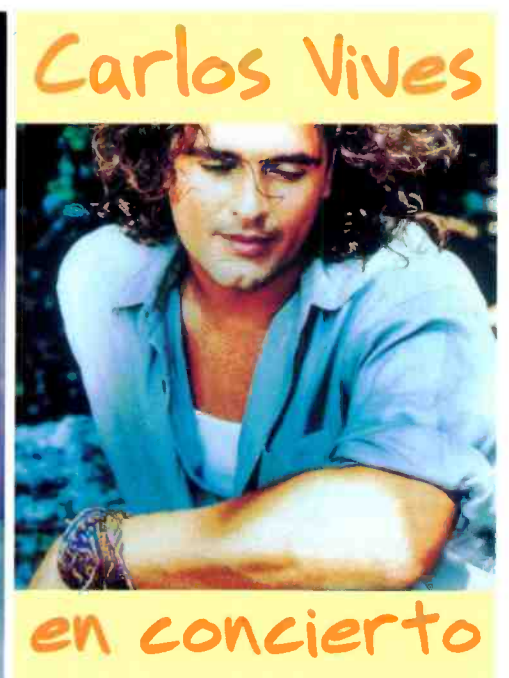
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- 31 **I TRY**—Macy Gray—*Epic*
- 32 **CACHITO**—Mana—*WEA Latina*
- 33 **SOLAMENTE**—Fiel A La Vega—*EMI Latin*
- 34 **COME BABY COME**—Gizelle D'Cole  
Con Elvis Crespo—*Sony Discos*
- 35 **MARIA MARIA**—Santana  
Featuring The Product G&B—*Arista*
- 36 **COMO TU ME QUIERE' A MI**—*Limi-t 21*—*EMI Latin*
- 37 **SEXO, PUDOR Y LAGRIMAS**—*Aleks Syntek*—*EMI Latin*
- 38 **ME SOBRA EL AGUA**—*Vivanativa*—*RMM*
- 39 **LLAMARADA**—Pepe Aguilar—*Musart/Balboa*
- 40 **LA ULTIMA NOCHE**—Diego Torres—*RCA/BMG Latin*

## Latin Tropical/ Salsa Airplay Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **A PURO DOLOR**—*Son By Four*—*Sony Discos*
- 2 **QUE ALGUIEN ME DIGA**—*Gilberto Santa Rosa*—*Sony Discos*
- 3 **ENAMORADO DE TI**—*Frankie Negron*—*WEAcaribe/WEA Latina*

- 4 **VOLVER A AMAR**—*Christian Castro*—*Ariola/BMG Latin*
- 5 **SOLO ME IMPORTAS TU**—*Enrique Iglesias*—*Interscope/Universal Latino*
- 6 **SI LA VES**—Victor Manuelle—*Sony Discos*
- 7 **QUIEREME**—*Alejandro Fernandez*—*Sony Discos*
- 8 **NO CREO**—*Shakira*—*Sony Discos*
- 9 **AMARTE ES UN PLACER**—*Luis Miguel*—*WEA Latina*
- 10 **FRUTA FRESCA**—*Carlos Vives*—*EMI Latin*
- 11 **COME BABY COME**—*Gizelle D'Cole*  
Con Elvis Crespo—*Sony Discos*
- 12 **TE ESPERARE**—*Grupo Mateo's*—*Universal Latino*
- 13 **DA LA VUELTA**—*Marc Anthony*—*Columbia/Sony Discos*
- 14 **BYE BYE BYE**—*'N Sync*—*Jive*
- 15 **TU AMOR ETERNO**—*Carlos Vives*—*EMI Latin*
- 16 **QUE VOY A HACER SIN TI**—*Pablo Montero*—*RCA/BMG Latin*
- 17 **ESTAS ENAMORADA**—*Patrick Shannon*—*Hardball/Universal Latino*
- 18 **NO ME DEJES DE QUERER**—*Gloria Estefan*—*Epic/Sony Discos*
- 19 **CARITA DE SOL**—*Tony Vega*—*RMM*
- 20 **QUIEREME**—*Edwin*—*Edwin Rivera*
- 21 **SOY UN SABORDIN**—*Marco Hernandez*—*Ariola/BMG Latin*
- 22 **IT FEELS SO GOOD**—*Sonique*—*Farmclub.com/Republic/Universal*

- 23 **LA LADRONA**—*Ilegales*—*Ariola/BMG Latin*
- 24 **LA RAZON DE MI SER**—*Carlos Ponce*—*EMI Latin*
- 25 **MUY DENTRO DE MI**—*Marc Anthony*—*Columbia/Sony Discos*
- 26 **DESDE QUE NO ESTAS**—*Rey Ruiz*—*Bohemia/Universal Latino*
- 27 **DONDE ESTA EL AMOR**—*Charlie Zaa*—*Sonolux/Sony Discos*
- 28 **TE HICE MAL**—*Los Temerarios*—*Fonovisa*
- 29 **SENTIRME VIVO**—*Emmanuel*—*Universal Latino*
- 30 **SIENTO**—*Los Hermanos Rosario*—*Karen*
- 31 **DIMELO**—*Marc Anthony*—*Columbia/Sony Discos*
- 32 **I TRY**—*Macy Gray*—*Epic*
- 33 **PERO DILE**—*Victor Manuelle*—*Sony Discos*
- 34 **COMO TU ME QUIERE' A MI**—*Limi-t 21*—*EMI Latin*
- 35 **AQUI, PERO ALLA**—*Pena Suazo Y Su Banda Gorda*—*MT&VI*
- 36 **EL APARTAMENTO**—*Willie Rosario*—*J&N/Sony Discos*
- 37 **MARIA MARIA**—*Santana*  
Featuring The Product G&B—*Arista*
- 38 **POETA Y GUERRERO**—*Domingo Quinones*—*RMM*
- 39 **MENOS QUE NADA**—*Los Toros Band*—*Universal Latino*
- 40 **AYUDAME DIOS MIO**—*Tamara*—*Universal Latino* ■

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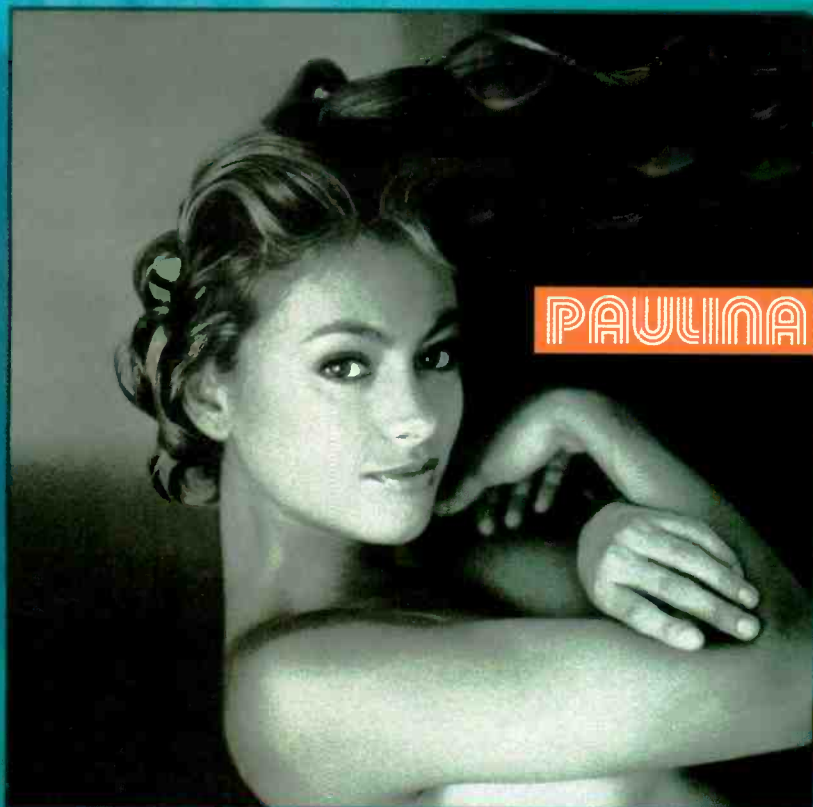


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# LATIN MUSIC 6 PACK

## SON BY FOUR

Continued from page LM-6

Pain" was serviced to Anglo radio in early May. "When they told us we were going to be signed by Columbia for the single, we flipped," Angel says. "That's humongous; that's where Ricky [Martin], Marc Anthony and all those people are."

Angel cautions that the band doesn't intend to sacrifice its integrity. "We're not in a rush to make a mistake," he says. "Whatever we do, we have to do it with a tropical flavor. Otherwise, we'll be just another cheesy band."

Asked to account for the success of "A Puro Dolor," Angel, who sings lead on the track, says: "As artists, we're in love with our songs. But 'A Puro Dolor' is something everybody

can relate to. We're all adults; we've all been through that [rejection]. The way this song reaches out to people is outstanding."

Alfanno wrote the lyrics and music to the tune. But anchored by Angel's R&B-heavy vocals, the song takes on a soulful dimension few tropical acts can emulate.

Angel's mother belonged to a troop of Puerto Rican folkloric performers named "Flamboyan" after the colorful flower-bearing tree found in the rugged countryside. As a child, he learned to sing and dance to *bomba y plena*, a musical style originating with the island's black slaves and preserved by their descendants. A typical troop performs to the Spartan beat of single-headed drums that serves as a backdrop for call-and-response vocals—music and dance stripped

to the essence and intertwined.

### FROM AFRICA TO SALSA

After moving to Chicago at age 8, Angel's musical education took him back to Africa but this time by a different vehicle, a Pentecostal church. "I used to go to school and when I came back there was a church choir practicing," he says. "I used to sneak in and watch, and when somebody saw me I'd run out."

Angel says he discovered parallels between Puerto Rico's "bomba y plena" and Chicago's blues, gospel and the old Negro spirituals. These music forms, he says, "were another way for the slaves to cry. The slaves couldn't say 'ouch' when you beat them, so they sang it. That's why it touches the soul the way it does."

Another item on Angel's musical résumé worth mentioning is his work with "rap en español" icon Vico Angel—whose earlier albums were laced with hip-hop, reggae and rap—who sang back-up for Vico on the album "Hispanic Soul." Like Vico, who found religion after a near-fatal heroin overdose, Angel professes deep Christian beliefs.

And also like the fabled rapper, Angel is looking for ways to make Christian music socially acceptable to trouble-bound teens. As Sony was cooking up Son By Four's label debut last year, Angel was producing a local Christian act, VDA ("Voces Del Alma"/Voices Of The Soul) that produced a sleeper hit in Puerto Rico with the single "Te Cantaré" (I Will Sing To You). Distributed by Sony, VDA boasts sales of 50,000.

Georgie, Javi and Pedro were not idling about either. They formed a publishing and production company and put out a merengue disc by a local artist named Luey.

Clearly, versatility is a term that fits Son By Four and its multi-talented members. "We've leapt from being a salsa band to a pop band," Angel says. "The best thing about Son By Four is we can do salsa, we can do pop and we can do it all in English. That's what Sony's so excited about, they can take us anywhere." —K.R.

## LOS HERMANOS ROSARIO

Continued from page LM-3

ing is one of the band's hallmarks. "The markets are more open than ever, and our goal is to sell more than a million copies."

Over the years, Los Hermanos Rosario have been outsold in the tropical music realm only by their standout labelmate Juan Luis Guerra and his group, 440, according to the label. But unlike the polished Guerra—who studied at Boston's renowned Berklee College Of Music—the earthy sound of Los Rosario is a product, Rafa says, of "the entrails" of the Dominican Republic.

The group hails from the rural town of Higuey, about 70 miles east of the capital city, Santo Domingo.

"Dad and mom were musicians" and singers at afro-Caribbean religious ceremonies known as fiestas de palo, Rafa says. "And they always let us play instruments or sing along at the palo wakes. When somebody dies in the countryside, where I come from, we make music and celebrate for nine days."

Seven of Rafa's 14 siblings played in the band at one time or another, including one sister, Francis, who left the band years ago and joined the Evangelical church. Fans from the band's early years recall her sensual dances in which she appeared to move only her belly-button in a motion her brothers later dedicated a song to, "Rompecintura" (Hip-buster).

Another brother, Toño, who is affectionately known as *el Cuco*, or "the Bogeyman," because of his unorthodox looks, left to launch a solid solo career and is now a tropical standout at WEA Latina. His impromptu 1999 hit "Alegria" (Happiness)—based on a bootleg recording by a Dominican DJ—became a second national anthem.

### FROGGIE STYLE BEATS

Still, the Rosarios' driving force in the early years and chief architect of the merengue-bomba sound was brother Pepe, who was stabbed while on tour in 1981 by a female acquaintance and bled to death on

the long road to the nearest hospital.

Sans its leader and main vocalist, the band was released by its original label, Kubaney, the next year. With no label support, the group's father, a shoemaker, sold the family home in order to raise money for a comeback.

Ten years and dozens of hits later, his children rewarded him with a far bigger house in their hometown of Higuey. Ironically, it was after Pepe's passing that the band enjoyed its first merengue-bomba success with hits such as "Adolescente" (Adolescent), "Luna Coqueta" (Flirtatious Moon) and "Ingrata" (Ingrate).

The group's manager Solís recalls that the bomba sound was an attempt by Pepe for the band to put its own stamp on a traditional two-count merengue beat called a caballo, or "horsie style." Pepe would urge brother Tony, who played a double-headed drum called the tambora, to "Give it some guaychipa" and turbo-charge the cadence.

Tony obliged by removing one drumstroke, inserting a pause for syncopation and capping it with a dry, popping slap with the palm of the hand. The beat is also known as a lo maco, or "froggie style"—because the beat skips along like a frog on lily pads, some say, while others say, less flatteringly, because of the brothers' bulging eyes.

"What they did was simulate the rhythm from the palo parties played to a merengue beat," Solís says.

Raldy Vázquez—a former merengue singer and a top tropical songwriter who has penned hits for Olga Tañon, Crespo and Domingo Quiñones, among others—credits Los Hermanos Rosario with starting the "bomba" craze.

"I remember back in Santo Domingo when the people would complain if you tried to play that [bomba] at a dance," Vázquez says. "But they defended the rhythm through the years, and look at the extreme they've taken things to now. Now you can't play anything else." ■

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Japanese Downloads A Call Away

### Labels Look To Mobile Phones, New Media To Boost Music Sales

BY STEVE McCLURE

TOKYO—The personal computer is facing stiff competition in Japan as a new way of distributing music, thanks to challenges from mobile phones, music kiosks, and even in-car navigation systems.

"While in the U.S. digital downloads will first take off through PCs, I think Japan will skip that stage," says Alex Abramoff, president of Tokyo-based entertainment consultancy AIA. "Almost every kid has a *keitai* [mobile phone] these days."

The numbers speak for themselves. Of Japan's population of 126 million, 27 million people (or 19% of all households) had Internet access as of March, according to the Posts and Telecommunications Ministry.

By comparison, users of mobile phones totaled 56.8 million, of whom an estimated 10 million use their phones to connect to the Internet. In other words, just over one-third of Japanese Internet users access the Net via mobile phones.

While posing various challenges to Japan's music industry—especially retailers—these new media could also help it reconnect with a youth market

*'While in the U.S. digital downloads will first take off through PCs, I think Japan will skip that stage'*

— ALEX ABRAMOFF —

that in the past couple of years has gone keitai-crazy. According to a recent survey conducted for Sanyo, 90% of Japanese in their 20s own mobile phones. Keitais are seen as a key reason for the country's falling music sales as young people spend their money on mobile phones instead of CDs.

A growing number of Japanese music companies are already using keitai Internet access services as a promotional tool. Japan's biggest label, Sony Music Entertainment (Japan) (SMEJ), recently became the first Japanese record company to target keitai owners who use their phones to

log on to the Internet. SMEJ offers information about new music and video releases free of charge through telecommunications company NTT's popular i-mode service.

Members of the official fan club of pop/rock group L'Arc-En-Ciel (signed to SMEJ label Kioon Records) can use the tiny LCD screen on their mobile phones to read the latest information about the group, look at pictures of the band while in "waiting mode," and download call melodies (which play instead of a phone's standard ringing tone) based on L'Arc-En-Ciel tunes.

Also, DJ/producer Towa Tei's latest single, "Kasei" (Mars), has been available free since May 25 (via major retail chain Tsutaya's Web site) to the first 100,000 i-mode subscribers who take advantage of the offer. A spokesman for Tei's label, Akashic Records (distributed by eastwest japan/Warner Music Japan), claims this is the first time a Japanese artist has authorized a free download. The single comes out on CD June 21.

First out of the starting gate in the keitai music-download sweepstakes is Air Media, a joint venture between

(Continued on page 78)



'Notre' Rights. EMI Music Publishing U.K. has secured the rights to the English version of the international hit musical "Notre Dame De Paris." The rights are worldwide except for Belgium, Luxembourg, Switzerland, France, French-administered territories, Egypt, and Lebanon. Shown after completing the deal, in the back row from left, are Terry Foster-Key, EMI Music Publishing European finance director; Fabrice Thire, consultant; Simon Tahar, lawyer; J.P. Iliesco, consultant; and Chris Mileson, legal director, EMI Music Publishing. In front, from left, are Charles Talar, show producer; Luc Plamondon, writer of the book and lyrics; and Peter Reichardt, managing director, EMI Music Publishing U.K./president, continental Europe.

## Zomba Opens In Korea

### Indie Applies Int'l Model To Difficult Market

BY GORDON MASSON

LONDON—Its ravenous appetite for global expansion is taking Zomba Records Group into one of the most difficult markets in the world as it readies the launch of a new company in Korea.

Due to debut July 1 (*Billboard-Bulletin*, June 5), Zomba Records

Korea Ltd. will be headed by managing director Chang-Hak Lee, former marketing director of Warner Korea. He will report to Singapore-based Ryan Wright, marketing director of Zomba Asia-Pacific, regarding marketing issues. In all other day-to-day operations, Lee will report to Zomba International Record Group's managing director Stuart Watson in London.

Based in Seoul, Zomba Records Korea will be the group's fourth stand-alone affiliate in the Asia-Pacific region and follows the opening of wholly owned companies in Australia, New Zealand, and Singapore during the past year. The Korean operation will continue to use Zomba's current licensee, Rock Records, for sales and distribution.

Wright hushily describes Zomba front-line pop imprint Jive as "the world's hottest label" and says it "continues to increase its market share and recognition in Korea." He adds, "The timing for Zomba Records Korea is perfect."

Wright was instrumental in helping Zomba set up the new affiliate in what Watson describes as "probably the most difficult country in the world to operate in." He explains, "Very few people speak English in Korea, but Ryan speaks Korean, so that's one of the main reasons we were able to put together the company. He was able to cherry-pick the

(Continued on page 75)



LEE



WRIGHT

## Bloodhounds Sniff Out IFPI Platinum Europe Award

BY PAUL SEXTON

LONDON—Three majors and two prominent indie labels shared the spoils in May's International Federation of the Phonographic Industry (IFPI) Platinum Europe Award certifications on a mixed musical bill incorporating a bawdy rock/hip-hop hybrid, antipodean pop, and Gallic balladeering.

Universal Music scored three of the month's awards, given in recognition of album sales of at least 1 million units across Europe. André Rieu, the Dutch-born conductor known as the Waltz King of Europe, mined platinum with "Fiesta/Das Jahrtausendfest" (Polydor), thanks chiefly to strong sales in France, Germany, and Switzerland. With album sales estimated by the label at 10 million worldwide, Rieu is due to make his U.K. concert debut June 26 at London's Royal Albert Hall.

Meanwhile, evergreen French vocalist Johnny Hallyday reached 1 million sales of "Sang Pour Sang." Released locally by Mercury last September, the album spent five straight weeks at the top of the French sales chart and also reached No. 1 in Belgium.

The most Pan-European of Universal's three platinum successes was that of the Bloodhound Gang, whose irreverent mixture of rock and hip-hop

reeled in its first award in May for its album "Hooray For Boobies." The band from Pennsylvania has used its European achievements as a platform for greater success back home, where "Boobies" is now also certified platinum, on Republic/Geffen/Interscope.

"Initially the American label was not that interested," says Jurgen Grebner, VP marketing in London for Interscope Geffen A&M. The act had built a solid fan base in Germany with its previous album, "One Fierce Beer Coaster," and, as Grebner recounts, the campaign for "Boobies" began there, spreading throughout Europe in two distinct phases, pre- and post-Christmas.

"It was [at first] an international release only," he says, "and because they were touring [in Europe] in July and August last year, we put out the single 'Along Comes Mary' in Germany, Switzerland, and Austria. It became a hit and set up the album nicely; then we followed up with 'The Bad Touch.' The next step was to expand to Scandinavia, where [the single] became a huge hit, and we've seen gold or platinum [album] sales in most of Scandinavia."

This year, the label started working

the U.K., Italy, Spain, and France, achieving major British singles success with "The Bad Touch," which was a top 10 resident for two months. "Hip-hip/rock crossover acts have a harder time in Italy and Spain," says Grebner; "but having a pop hit made it much easier to work them there." The label will now start working "Mope" as the album's next single, with remixes by the Pet Shop Boys and others and a European tour running from June 12 into August.

European sales of "Boobies" have already climbed to 1.2 million, according to Grebner, who says, "We want to do at least 2 million in Europe."

Sony Music Europe pitched in with a brace of European million-sellers in May. Australian pop outfit Savage Garden's "Affirmation" reached the plateau with strong sales in such markets as Sweden, Denmark, the U.K., and Ireland. Columbia is now working the album's title track as its next single, and the act was named best Australian artist at the recent World Music Awards in Monte Carlo, Monaco.

Bob Dylan was platinum again in May, thanks to his "Best Of, Volume 1" compilation, which wins its IFPI recognition just as Sony is rolling out





## Def Jam Germany Takes 'Semi-Indie' Path Head Of Universal Affiliate Will Report To U.S. Executive

BY WOLFGANG SPAHR

BERLIN—Four weeks before Sony Music was to relocate all of its labels in the new German capital of Berlin—the first of the German affiliates of the multinational major record companies to do so—Universal's Def Jam stole just a little of its thunder by setting up its own operation in the metropolis May 23.

However, the new German operation will function semi-independently of Universal in Germany, with its head reporting directly to Island/Def Jam chairman/CEO Jim Caparro in the U.S.

The Berlin company launched with a party on the former U.S. air base at Tempelhof, attended by Caparro and other key executives from the Def Jam team, including Kevin Liles, president of Def Jam/Def Soul Records, and Lyor Cohen, president of Island/Def Jam Music Group.

The executives were also celebrating German chart success with

Berlin-based hip-hop act Spezialist and its single "Tut Was Ihr Nicht Lassen Koennt" (Do It If You Don't Want To Stop It). The release of the act's album "GBZoholika II" was timed to mark the opening of the Berlin office.

According to Cohen, Def Jam had been planning for quite some time to set up in Berlin. But, he says, "we were 'the barbarians.' No one wanted to touch us with a barge pole. But now we've found another 'barbarian' in [Hamburg-based Universal Music Group Germany president] Tim Renner, who is also a businessman who understands what we have experienced to build up a lifestyle company."

Cohen says he sees Def Jam as more of a lifestyle company than a record company, adding, "We just happen to also sell records."

Def Jam, he adds, is making Germany its highest priority territory outside the U.S. Affiliates elsewhere in Europe may follow the German example. Notes Cohen, "People have suddenly become interested. Poland, Japan, France, and the U.K. also want to open offices."

Def Jam aims to break up to seven acts a year in Germany, a goal that requires considerable investment, notes Boris Loehe, managing director of Mercury Germany, which will handle the label's financial affairs.

"For Mercury," he says, "this is a 'belief' deal, with no room for trial and error. It's all go for the next two years."

"The first step will be to establish the label through strong local signings," Loehe continues. "By achieving that goal, we will also have a better platform to promote the U.S. signings. On top of that, we expect interesting joint activities between both [U.S. and German] cultures. In the end, it's all about the vibe."

Liles says, "As our [hip-hop] culture continues to grow, strategic globalization steps will be our focus over the next five years. Domestically, we have built a brand that has been sometimes compared to the Microsoft of the hip-hop culture. Internationally, our vision and commitment will be the same."

Caparro says, "The opening of Def Jam Germany is representative of Def Jam's aggressive efforts to expand urban culture around the world. Our expectations for the global expansion of Def Jam's cutting-edge music and lifestyle are unlimited. This is just the beginning of many steps for Def Jam to reach consumers everywhere."

A&R consultant Andreas "Baer" Laesker has been hired as chief executive consultant and reports directly to Caparro. Baer remains the manager of German hip-hop acts Die Fantastischen Vier (Columbia), Fury In The Slaughterhouse (EMI), and Prinzen (BMG Berlin), as well as a partner in Columbia-affiliated label Four Music in Stuttgart.

Says Cohen, "The truth is that Baer sought us out. You would normally never get Baer to work at a company. This is why he insisted on a number of conditions, which Tim Renner had to digest and submit to top management."

Baer notes, "I think that it is very healthy for the people in New York and Hamburg to have someone who's not interested in internal company politicking. I can tell the Def Jam people things that Universal in Hamburg cannot tell them and vice versa."

The three staffers at the Berlin office are Oliver Dallmann (marketing/product manager), Natascha Nopper (assistant marketing/product manager), and Marius Herz (A&R).

Renner says he finds the new form of semi-independent local "partnership" for Def Jam particularly attractive. "An idea such as Def Jam on local territory is incredibly appealing," he notes. "After all, the company has a vision independent of the market, and this is something from which Universal can also benefit."



CAPARRO

## Mainland China Bans Taiwan's A-mei For Anthem Performance

This story was prepared by Jerry Chan in Beijing and Gavin Phipps in Taipei, Taiwan.

Taiwanese singer A-mei has reportedly denied that politics were behind her performance of the Republic of China (Taiwan)'s national anthem at Taiwanese President Chen Shui-bian's inauguration May 20. The performance led to her being unofficially banned in mainland China, which views Taiwan as a renegade province.

A-mei is signed to Taipei-based indie label Forward Music and appears on Feghua Records in China. She was recently quoted in the Taiwanese media as saying she was proud of her participation in the ceremony.

"I'm primarily a singer. This thing shouldn't be politicized," she was quoted as saying.

While Chinese authorities have not officially announced a ban on A-mei, word of the decision was leaked in time-honored fashion through China's state-owned media. The ban means that lucrative TV ads that the popular 27-year-old singer had recorded for the soft drink Sprite will be pulled from Chinese television

after running for the past month.

Several Taiwan legislators have jointly sent a letter of protest to Chinese President Jiang Zemin requesting that the ban be lifted.

"It is not a crime for A-mei to sing the national anthem of the Republic of China at the inauguration," the letter

states. "A-mei's performance during the ceremony had been highly praised by Taiwan's public, but mainland authorities ordered her CDs and TV commercials banned on grounds that she is a supporter of Taiwan's independence."

The letter also states that China's ban on A-mei and her music contradicts a May 26 statement by Chinese Vice Premier Qian Qichon in which he expressed his desire to "win the hearts" of the Taiwanese people. However, mainland industry sources say Beijing's decision to impose the ban is not surprising.

"She should have known better—it's foolish to play politics in such a high-stakes industry," says Kaiser Kuo, English content editor at Beijing-based entertainment/lifestyle portal Chinanow.com and a founding member of popular Chinese rock band Tang Dynasty. "I suppose now she'll have to face the music."

**'I'm primarily  
a singer.  
This thing  
shouldn't be  
politicized'**

— A-MEI —

## Japan Entertainment Co. Amuse Opens In S. Korea

BY STEVE McCLURE

TOKYO—Major movie and music production company Amuse has become the first Japanese production company to establish a subsidiary in South Korea.

Seoul-based Amuse Korea's business strategy is to help Japanese entertainment companies enter the Korean market, where there has long been a ban on Japanese product. Named as president of Amuse Korea is Kim Young Bum, formerly planning/A&R director at Korean production company Music Mountain, who will report to Tokyo-based Amuse chairman Yokichi Osato. Amuse Korea is capitalized at 30 million yen (\$284,000) and will have a staff of four, besides Kim.

Among the major Japanese recording acts managed by Amuse are veteran rock group the Southern All Stars and singer/songwriter Masaharu Fukuyama. Kim says part of Amuse Korea's mission is to find licensing deals for its artists with Korean labels. "We've just started, so we haven't

made any deals yet," says Kim. He says Amuse Korea is currently holding discussions with Japanese label Teichiku to act as its agent in South Korea.

Among Japanese record labels, only Pony Canyon currently has a Korean subsidiary. Pony Canyon Korea was set up following the closure of joint venture Sampony Distribution (Billboard, Jan. 17, 1998).

Once the ban on Japanese product is lifted—possibly as early as this month (Billboard, April 29)—South Korea is expected to become a key source of revenue for the Japanese entertainment industry.

Estimated sales in Korea of pirated Japanese product vary widely. Japan's Ministry of International Trade and Industry says sales in the territory of pirated Japanese music software may account for 10% of total music sales in South Korea. Legitimate music sales totaled \$236 million at retail in 1999, according to the International Federation of the Phonographic Industry.

### ANNOUNCEMENT

The SOCAN Board of Directors is pleased to announce the appointment of André LeBel as Chief Executive Officer for SOCAN, the Society of Composers, Authors and Music Publishers of Canada, effective May 15, 2000.

Mr. LeBel comes to SOCAN following a successful career in the telecommunications services industry, where he most recently provided strategic management consulting advice to both national and international carriers. From 1996 to 1999 he led an international carrier doing business in some 18 countries. Mr. LeBel was President and CEO of Teleglobe Canada from 1992 to 1996. Previously he held a senior executive position at an international diversified financial services conglomerate. Prior to that, Mr. LeBel was associated with the BCE group of companies for 19 years which included a term as President of Telebec Limitée.

Mr. LeBel represented Canada on the World Telecommunications Advisory Council, which he chaired from 1995 to 1999. He also brings a lifelong interest in music and is a former director and chairman of the board of I Musici de Montréal, one of Canada's leading chamber music orchestras.

SOCAN is a performing rights society run by Canadian composers, lyricists, songwriters and music publishers. We license the public performance and communication of the world's repertoire of copyright musical works in Canada and distribute the royalties collected to our members and international affiliated societies. We also distribute the royalties that we receive from our affiliated international societies that are collected for the performance of Canadian musical works around the world. SOCAN has offices in Toronto, Montreal, Vancouver, Edmonton and Dartmouth.



André LeBel



Society of Composers, Authors and Music Publishers of Canada  
Société canadienne des auteurs, compositeurs et éditeurs de musique



# HITS OF THE WORLD



**JAPAN** (Dempa Publications Inc.) 06/12/00      **GERMANY** (Media Control) 06/06/00      **U.K.** (CIN) 06/03/00 Supported by **worldpop**      **FRANCE** (SNEP/IFOP/Tite-Live) 05/28/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	AA SEISYUN NO HIBI YUZU SENHA & CO
2	2	SAKURA ZAKA MASAHARU FUKUYAMA VICTOR/UNIVERSAL
3	1	MAY B'Z ROOMS RECORDS
4	3	HAPPY SUMMER WEDDING MORNING MUSUME ZETIMA
5	NEW	MINNA DE WA HA HA! TOKIO SONY
6	NEW	CHICKEN GUYS YAEN AVEX TRAX
7	5	FAR AWAY AYUMI HAMASAKI AVEX TRAX
8	6	SECRET OF MY HEART MAI KURAKI GIZA STUDIO
9	NEW	HELLO ANOTHER WAY THE BRILLIANT GREEN SONY
10	8	AJIYO YUKI KOYANAGI EASTWEST JAPAN
11	7	WAIT AND SEE HIKARU UTADA TOSHIBA-EMI
12	9	RAKUEN KEN HIRAI SONY
13	10	WHY KEN HIRAI SONY
14	14	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL
15	12	VOGUE AYUMI HAMASAKI AVEX TRAX
16	NEW	MIDNIGHT BLUE NANASE AIKAWA CUTTING EDGE
17	16	SEISYUN THE HIGH LOWS KITTY
18	4	HEAT CAPACITY T.M.REVOLUTION ANTINOS RECORDS
19	20	LIFE MONDO GROSSO SONY
20	11	TONIGHT LUNA SEA VICTOR/UNIVERSAL
		<b>ALBUMS</b>
1	NEW	MAYO OKAMOTO RISE 1 TOKUMA
2	1	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT
3	2	YUKI KOYANAGI KOYANAGI THE COVERS
4	3	PRODUCT 1 EASTWEST
5	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG FUNHOUSE
6	5	BON JOVI CRUSH MERCURY
7	6	TUBE TUBEST III SONY
8	8	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI
9	7	SUGAR SOUL UZU WARNER
10	15	NORIYUKI MAKIHARA 10.YO. THE ANNIVERSARY COLLECTION WARNER
11	12	BOYZ II MEN END OF THE ROAD—BOYZ II MEN BALLAD COLLECTION POLYDOR
12	14	ANRI ANRI THE BEST FOR LIFE
13	11	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI
14	16	MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE
15	10	RINGO SHEENA SHOUSHO STRIP TOSHIBA-EMI
16	17	VARIOUS ARTISTS PUTTI BEST—KI AO AKA ZETIMA
17	17	KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE
18	NEW	IRON MAIDEN BRAVE NEW WORLD TOSHIBA-EMI
19	18	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/AVEX TRAX
20	NEW	HAZIME MIZOGUCHI ESPACE VICTOR
21	9	HIDEAKI TOKUNAGA REMIND KING

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA
2	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
3	3	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO HANSA
4	5	THE RIDDLE GIGI D'AGOSTINO ZYX
5	4	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
6	6	SUPERGIRL REAMONN VIRGIN
7	7	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
8	9	FLY ON THE WINGS OF LOVE OLSEN BROTHERS EMI
9	8	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
10	11	TAKE MY HEART BAND OHNE NAMEN EPIC
11	12	BON VOYAGE DEICHKIND FEATURING NINA WEA
12	NEW	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT/EMI
13	10	LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION RCA
14	13	BAYERN DIE TOTEN HOSEN EASTWEST
15	16	THONG SONG SISQO MERCURY/UNIVERSAL
16	14	RING OF FIRE H-BLOCKX VS. DR. RING-DIN EPIC
17	NEW	I'M YOUR PUSHER SCOOTER EDEL
18	NEW	ONE TO MAKE HER HAPPY MARQUE EDEL
19	18	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
20	17	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL
		<b>ALBUMS</b>
1	NEW	BON JOVI CRUSH MERCURY/UNIVERSAL
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
3	NEW	IRON MAIDEN BRAVE NEW WORLD EMI
4	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
5	NEW	REAMONN TUESDAY VIRGIN
6	6	SANTANA SUPERNATURAL ARISTA/BMG
7	3	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL
8	2	MICHAEL MITTERMEIER BACK TO LIFE B4M/BMG
9	NEW	FURY IN THE SLAUGHTERHOUSE HOME INSIDE EMI
10	5	GUANO APES DON'T GIVE ME NAMES BMG KOLN
11	9	PEARL JAM BINAURAL EPIC
12	8	A-HA MINOR EARTH MAJOR SKY WEA
13	NEW	HELMUT LOTTI OUT OF AFRICA EMI
14	7	TONI BRAXTON THE HEAT ARISTA/BMG
15	NEW	OLSEN BROTHERS WINGS OF LOVE EMI
16	NEW	BOMFUNK MC'S IN STEREO SONY MUSIC MEDIA
17	10	REINHARD MEY EINHANDSEGLER EMI
18	NEW	DEICHKIND BITTE ZIEHEN SIE DURCH WEA
19	13	ERA ERA II MERCURY/UNIVERSAL
20	12	SASHA... YOU WEA

THIS WEEK	LAST WEEK	SINGLES
1	1	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
2	2	REACH S CLUB 7 POLYDOR
3	NEW	NEW BEGINNING/BRIGHT EYES STEPHEN GATELY A&M
4	NEW	ON THE BEACH YORK MANIFESTO
5	NEW	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
6	NEW	THERE YOU GO PINK LAFACE/ARISTA
7	NEW	FORGET ABOUT DRE DR. DRE FEATURING EMINEM INTERSCOPE
8	3	IT'S MY LIFE BON JOVI MERCURY
9	6	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE
10	5	DON'T CALL ME BABY MADISON AVENUE VC RECORDINGS
11	4	DAY & NIGHT BILLIE PIPER INNOCENT
12	NEW	HANDS UP TREVOR & SIMON SUBSTANCE
13	NEW	YOU'RE MY ANGEL MIKEY GRAHAM PUBLIC
14	7	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT
15	9	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL
16	8	MASTERBLASTER 2000 DJ LUCK & MC NEAT RED ROSE
17	NEW	WE'RE REALLY SAYING SOMETHING BUFFALO G EPIC
18	10	TAKEN FOR GRANTED SIA LONG LOST BROTHER
19	16	THONG SONG SISQO OEF SOUL/UNIVERSAL
20	12	HEART OF ASIA WATERGATE POSITIVA
		<b>ALBUMS</b>
1	NEW	BON JOVI CRUSH MERCURY
2	1	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
3	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
4	4	TOM JONES RELOAD GUT
5	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
6	6	MOBY PLAY MUTE
7	NEW	IRON MAIDEN BRAVE NEW WORLD EMI
8	5	TOPLADER ONKA'S BIG MOKA SONY S2
9	8	DR. DRE DR. DRE—2001 INTERSCOPE
10	RE	SIMPLY RED GREATEST HITS EASTWEST
11	7	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER BROS./WEA
12	NEW	HEATHER SMALL PROUD ARISTA
13	10	TRAVIS THE MAN WHO INDEPENDIENTE
14	13	GABRIELLE RISE GO! BEAT/POLYDOR
15	9	SANTANA SUPERNATURAL ARISTA
16	NEW	DAVID GRAY WHITE LADDER EASTWEST
17	NEW	HANS ZIMMER & LISA GERRARD GLADIATOR SOUNDTRACK DECCA
18	11	SHANIA TWAIN COME ON OVER MERCURY
19	20	S CLUB S CLUB 7 POLYDOR
20	12	ENGBELT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV

THIS WEEK	LAST WEEK	SINGLES
1	1	CES SOIRES LA YANNICK LA TRIBU/SOY
2	2	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
3	3	EASY LOVE LADY DANCEPOOL/SOY
4	6	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
5	4	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
6	9	NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY
7	5	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
8	7	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
9	10	12/0013 MATT BARCLAY/UNIVERSAL
10	11	SAY MY NAME DESTINY'S CHILD COLUMBIA
11	8	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
12	12	THE RIDDLE GIGI D'AGOSTINO EMI
13	19	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA COLUMBIA/SOY
14	13	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
15	NEW	CETTE CHANSON-LA MICHEL SARDOU VIRGIN
16	17	AMERICAN PIE MADONNA MAVERICK/WEA
17	14	JEUNE ET CON SAEZ ISLAND/UNIVERSAL
18	16	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
19	18	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA/BMG
20	NEW	QUE TU REVIENNES PATRICK FICRI EPIC/SOY
		<b>ALBUMS</b>
1	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
2	3	ERA ERA II MERCURY/UNIVERSAL
3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	4	MOBY PLAY VIRGIN
5	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
6	7	FRANCOISE HARDY CLAIR OBSCUR VIRGIN
7	6	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
8	8	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
9	16	PATRICK BRUEL JUSTE AVANT RCA/BMG
10	9	TRACY CHAPMAN TELLING STORIES ELEKTRA/WARNER
11	15	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
12	NEW	AKHENATON COMME UN AIMANT VIRGIN
13	19	MICHEL JONASZ POLE OUEST EMI
14	18	LYNDA LEMAY LIVE WEA
15	NEW	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
16	11	EAGLE-EYE CHERRY LIVING IN THE PRESENT FUTURE POLYDOR/UNIVERSAL
17	13	ETIENNE DAHO CORPS ET ARMES VIRGIN
18	RE	LES ENFOIRES LES ENFOIRES EN 2000 BMG
19	17	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUES/SONY
20	NEW	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	1	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG
2	3	THERE YOU GO PINK LAFACE/ARISTA/BMG
3	2	AMERICAN PIE MADONNA MAVERICK/WARNER
4	5	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL
5	NEW	STAND BY ME JANN ARDEN A&M/INTERSCOPE/UNIVERSAL
6	8	A SONG FOR THE LOVERS RICHARD ASHCROFT VIRGIN/EMI
7	14	AMAZED LONESTAR BNA/BMG
8	7	LEGAL MAN BELLE & SEBASTIAN FEATURING THE MAISONNETTES JEEPSTER/MATADOR
9	10	MEGAMIX VENGABOYS DEP INTERNATIONAL
10	20	SHALALA LALA VENGABOYS DEP INTERNATIONAL
11	17	THONG SONG SISQO DRAGON/DEF JAM/UNIVERSAL
12	6	ONE FOUR LOVE PT. 1 HIP HOP FOR RESPECT RAWKUS/PRIORITY/EMI
13	9	LAST KISS PEARL JAM EPIC/SONY
14	12	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
15	RE	IT FEELS SO GOOD (PART 2) (IMPORT) SONIQUE FARM CLUB.COM/REPUBLIC/UNIVERSAL
16	11	MAMBOLEO ELISSA POPULAR/EMI
17	NEW	IT'S MY LIFE BON JOVI ISLAND/UNIVERSAL
18	13	THE BAD TOUCH (PARTS 1 & 2) (IMPORT) BLOODHOUND GANG REPUBLIC/GEFFEN/UNIVERSAL
19	RE	YOU SANG TO ME MARC ANTHONY COLUMBIA/SONY
20	15	I'M OUTTA LOVE ANASTACIA DAYLIGHT/EPIC/SONY
		<b>ALBUMS</b>
1	1	EMINEM THE MARSHALL MATHERS LP WEB/AFETERMATH/UNIVERSAL
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
3	NEW	KID ROCK THE HISTORY OF ROCK LAVA/ATLANTIC/WARNER
4	4	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL
5	3	MATCHBOX TWENTY MAD SEASON LAVA/ATLANTIC/WARNER
6	NEW	VARIOUS ARTISTS PURE DANCE VOLUME 5 UNIVERSAL
7	7	'N SYNC NO STRINGS ATTACHED JIVE/BMG
8	16	VARIOUS ARTISTS REGGAE HITS VOLUME 1 UNIVERSAL
9	9	VARIOUS ARTISTS GROOVE STATION 6 BMG
10	14	SANTANA SUPERNATURAL ARISTA/BMG
11	8	MACY GRAY ON HOW LIFE IS EPIC/SONY
12	10	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE
13	NEW	IRON MAIDEN BRAVE NEW WORLD PORTRAIT/COLUMBIA/SONY
14	15	TONI BRAXTON THE HEAT LAFACE/ARISTA/BMG
15	5	A PERFECT CIRCLE MER DE NOMS VIRGIN/EMI
16	6	PEARL JAM BINAURAL EPIC/SONY
17	18	MARC ANTHONY MARC ANTHONY COLUMBIA/SONY
18	12	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
19	11	DON HENLEY INSIDE JOB WARNER
20	17	BLOODHOUND GANG HOORAY FOR BOOBIES REPUBLIC/GEFFEN/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	2	JJJ BENT DE ZON JOP SONY MMM
2	1	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
3	4	TRY AGAIN AALIYAH VIRGIN
4	6	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
5	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
6	9	YOU SANG TO ME MARC ANTHONY COLUMBIA
7	5	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
8	7	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT
9	8	KERNKRAFT 400 ZOMBIE NATION LUBE
10	10	WILL I EVER ALICE DEEJAY VIOLENT
11	12	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL
12	13	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
13	11	FREESTYLER BOMFUNK MC'S EPIC
14	15	1-2-3-4 DENNIS BIER HARRY VERMEEGEN WVS MUSIC
15	16	ONCE UPON A TIME MONTELL JORDAN MERCURY
16	14	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG
17	20	GET UP!! DA CLOOT EMI
18	17	THONG SONG SISQO MERCURY/UNIVERSAL
19	NEW	EEN BOSSIE ROOIE ROZEN ALEX MULTIDISK
20	19	FORGET ABOUT DRE/STILL DRE DR. DRE POLYDOR/UNIVERSAL
		<b>ALBUMS</b>
1	10	BON JOVI CRUSH MERCURY/UNIVERSAL
2	2	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
3	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
4	4	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
5	3	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
6	8	RENE FROGER ALL THE HITS DINO
7	5	SANTANA SUPERNATURAL ARISTA/BMG
8	11	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
9	12	VENGABOYS THE PLATINUM ALBUM VIOLENT
10	14	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
11	6	DOE MAAR KLAAR v2
12	13	TONI BRAXTON THE HEAT ARISTA/BMG
13	16	JOE MY NAME IS JOE JIVE/ZOMBA
14	9	TOOTS THIELEMANS THE VERY BEST OF UNIVERSAL CLASSICS
15	7	PEARL JAM BINAURAL EPIC
16	NEW	IRON MAIDEN BRAVE NEW WORLD EMI
17	15	ANDRE HAZES WANT IK HOU VAN JOU EMI
18	NEW	MOBY PLAY PIAS
19	18	TQ THE SECOND COMING EPIC
20	17	KREZIP NOTHING LESS WARNER

THIS WEEK	LAST WEEK	SINGLES
1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
2	3	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
3	2	SAY MY NAME DESTINY'S CHILD COLUMBIA
4	4	THERE YOU GO PINK BMG
5	6	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG
6	10	THONG SONG SISQO POLYDOR/UNIVERSAL
7	5	SHINE VANESSA AMOROSI TRANSISTOR/BMG
8	8	HOLIDAY NAUGHTY BY NATURE ARIOLA/BMG
9	9	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
10	13	FREESTYLER BOMFUNK MC'S EPIC
11	16	DAY & NIGHT BILLIE PIPER VIRGIN
12	20	RIP IT UP 28 DAYS MUSHROOM/FESTIVAL
13	7	ADELANTE SASH! SHOCK
14	NEW	ROCK ME ALL NIGHT KAYLAN WEA
15	NEW	I SHOULD'VE NEVER LET YOU GO BARDOT WEA
16	12	EX-GIRLFRIEND NO DOUBT UNIVERSAL
17	19	MAMBO ITALIANO SHAFT UNIVERSAL
18	15	WHY DOES IT ALWAYS RAIN ON ME TRAVIS EPIC
19	11	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS EPIC
20	NEW	TOCA'S MIRACLE FRAGMA SONY
		<b>ALBUMS</b>
1	NEW	BON JOVI CRUSH UNIVERSAL
2	1	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
3	4	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
4	6	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
5	11	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL
6	5	BARDOT BARDOT WEA
7	3	PEARL JAM BINAURAL EPIC
8	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
9	9	MOBY PLAY MUSHROOM/FESTIVAL
10	12	BLINK-182 ENEMA OF THE STATE UNIVERSAL
11	8	KILLING HEIDI REFLECTOR ROADSHOW/WARNER
12	2	A PERFECT CIRCLE MER DE NOMS VIRGIN
13	10	MACY GRAY ON HOW LIFE IS EPIC
14	17	RED HOT CHILI PEPPERS CALIFORNICATION WEA
15	15	SOUNDTRACK ROMEO MUST DIE VIRGIN
16	14	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
17	13	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
18	16	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL
19	RE	SANTANA SUPERNATURAL ARISTA/BMG
20	RE	TOM JONES RELOAD MUSHROOM/FESTIVAL

THIS WEEK	LAST WEEK	SINGLES
1	1	TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO
2	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
3	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
4	5	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
5	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
6	13	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
7	7	IO CI SARO' PIERO PELLU WEA
8	NEW	THE WICKER MAN IRON MAIDEN EMI
9	19	CI SEI TU NEK WEA
10	6	AMERICAN PIE MADONNA MAVERICK/WEA
11	9	THE GREAT BEYOND R.E.M. WEA
12	10	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
13	8	DESERT ROSE STING & CHEB MAMI UNIVERSAL
14	NEW	CRIME OF PASSION BAMBLE B EXE
15	NEW	ME CAGO EN EL AMOR TONINO CAROTONE VIRGIN
16	NEW	PRIVATE EMOTION RICKY MARTIN COLUMBIA
17	NEW	UP & DOWN BILLY MORE TIME
18	14	ALL THE SMALL THINGS BLINK-182 MCA/UNIVERSAL
19	12	A SONG FOR THE LOVERS RICHARD ASHCROFT VIRGIN
20	NEW	TI AMO TI AMO ALEXIA EPIC
		<b>ALBUMS</b>
1	1	SANTANA SUPERNATURAL ARISTA/BMG
2	NEW	BON JOVI CRUSH MERCURY/UNIVERSAL
3	NEW	RENATO ZERO TUTTI GLI ZERI DEL MONDO FENOPOLI/SONY
4	10	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
5	NEW	IRON MA



# HITS OF THE WORLD

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART		MUSIC & MEDIA	
06/05/00			
THIS WEEK	LAST WEEK	SINGLES	
1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	
2	2	IT'S MY LIFE BON JOVI MERCURY	
3	3	FREESTYLER BOMFUNK MC'S EPIDROME/SONY	
4	4	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	
5	NEW	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL	
6	7	CES SOIREES LA YANNICK LA TRIBU/SONY	
7	8	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	
8	6	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO ARIOLA	
9	5	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/2	
10	10	AIMER CECILIA DARA & DAMIEN SARGUE BAXTER/UNIVERSAL	
		ALBUMS	
1	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	
2	3	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	
3	2	SANTANA SUPERNATURAL ARISTA	
4	NEW	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	
5	4	PEARL JAM BINAURAL EPIC	
6	6	MOBY PLAY MUTE	
7	5	TONI BRAXTON THE HEAT LAFACE/ARISTA	
8	7	TOM JONES RELOAD GUT/2	
9	9	ERA ERA 2 MERCURY	
10	8	GUANO APES DON'T GIVE ME NAMES GUN/BMG	

SPAIN		(AFYVE/ALEF MB) 05/31/00	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SEX MACHINE TONY SWEAT BLANCO Y NEGRO	
2	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	
3	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN	
4	4	NO ME DEJES DE QUERER GLORIA ESTEFAN EPIC	
5	9	SUENO SU BOCA RAUL HORUS	
6	6	BOMBA KING AFRICA VALE	
7	5	THE WICKER MAN IRON MAIDEN EMI	
8	7	SOBREVIVIRE MONICA NARANJO EPIC	
9	8	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	
10	RE	MAMMA MIA AZUCAR MORENO EPIC	
		ALBUMS	
1	3	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	
2	1	GLORIA ESTEFAN ALMA CARIBENA EPIC	
3	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN	
4	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	
5	5	TOM JONES GOLD UNIVERSAL	
6	NEW	RAUL SUENO SU BOCA HORUS	
7	6	THALIA ARRASANDO EMI	
8	8	MONICA NARANJO MINAGE EPIC	
9	7	SANTANA SUPERNATURAL ARISTA/BMG	
10	RE	MANA UNPLUGGED WEA	

MALAYSIA		(RIM) 05/30/00	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	WESTLIFE SPECIAL EDITION BMG	
2	NEW	BRITNEY SPEARS OOPS!... I DID IT AGAIN BMG	
3	1	'N SYNC NO STRINGS ATTACHED BMG	
4	7	VARIOUS ARTISTS MTV NONSTOP HITS EMI	
5	4	RAIHAN KOLEKSI NASYID TERBAIK WARNER	
6	NEW	PEARL JAM BINAURAL SONY	
7	9	DANIEL CHAN BE HAPPIER THAN ME UNIVERSAL	
8	NEW	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	
9	NEW	NO ODUBT RETURN OF SATURN UNIVERSAL	
10	3	XPOC UN'METAL LIFE	

HONG KONG		(IFPI Hong Kong Group) 05/28/00	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	LEON LAI BEIJING STATION SONY	
2	1	NICHOLAS TSE ZERO DISTANCE EEG	
3	NEW	KELLY CHEN PAISLEY GALAXY GO EAST	
4	4	ANJOY LAU JUST FOR YOU BMG	
5	NEW	L.M.F. LAZY CLAN DNA	
6	2	JOEY YUNG JOEY EP2 EEG	
7	NEW	DAYO WONG I WANNA BE A LITTLE STRONGER DNA	
8	NEW	ANITA MUI I'M SO HAPPY CAPITAL ARTIST	
9	3	SAMMI CHENG TO LOVE WARNER	
10	5	CANDY LO EMISSION OF COLOURS SONY	

IRELAND		(IRMA/Chart-Track) 05/29/00	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL	
2	2	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	
3	9	IT FEELS SO GOOD SONIQUE MCA	
4	5	WHO'S IN THE HOUSE FATHER BRIAN & THE FUN LOVIN' CARDINAL FATHA	
5	4	DON'T CALL ME BABY MADISON AVENUE VC RECORDINGS	
6	8	IT'S MY LIFE BON JOVI MERCURY	
7	3	MANIAC 2000 MARK MCCABE ABBEY DANCE	
8	NEW	NEW BEGINNING STEPHAN GATELY POLYDOR	
9	NEW	REACH S CLUB 7 POLYDOR	
10	6	AMAZED LONESTAR BNA	
		ALBUMS	
1	1	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	
2	2	MOBY PLAY MUTE	
3	NEW	BON JOVI CRUSH MERCURY/UNIVERSAL	
4	4	TOM JONES RELOAD GUT	
5	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	
6	5	DAVID GRAY WHITE LADDER IHT	
7	7	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER BROS./WEA	
8	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	
9	8	SANTANA SUPERNATURAL ARISTA/BMG	
10	6	PAUL BRADY OH WHAT A WORLD RYKODISC	

BELGIUM		(Promuvi) 06/09/00	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WALK ON WATER MILK INC. ANTLER-SUBWAY/EMI	
2	2	FREESTYLER BOMFUNK MC'S SONY	
3	4	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	
4	3	GET UP AAH! DRIVE BY SHOOTERS ANTLER-SUBWAY/EMI	
5	7	AL WIE DA NI SPRINGT T'NT RAM	
6	5	WHEN THE MORNING COMES LA LUNA ANTLER-SUBWAY/EMI	
7	10	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	
8	9	ZUIPE! KATASTROOF ARS/SONY	
9	6	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	
10	8	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	
		ALBUMS	
1	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	
2	2	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	
3	NEW	BON JOVI CRUSH MERCURY/UNIVERSAL	
4	4	PARELS 2000 K3 BMG	
5	6	SANTANA SUPERNATURAL ARISTA/BMG	
6	3	ST. GERMAIN TOURIST EMI	
7	NEW	LISA DEL BO BEST OF THE FIFTIES PIET ROELEN/UNIVERSAL	
8	7	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL	
9	RE	LIVE THE DISTANCE FROM HERE UNIVERSAL	
10	8	PRAGA KHAN MUTANT FUNK ANTLER-SUBWAY/EMI	

AUSTRIA		(Austrian IFPI/Austria Top 40) 06/01/00	
THIS WEEK	LAST WEEK	SINGLES	
1	2	IT'S MY LIFE BON JOVI UNIVERSAL	
2	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	
3	1	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO BMG	
4	4	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	
5	7	FREESTYLER BOMFUNK MC'S SONY	
6	5	BONGO BONG MANU CHAO VIRGIN	
7	8	YOU SANG TO ME MARC ANTONY SONY	
8	6	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	
9	9	DESERT ROSE STING & CHEB MAMI UNIVERSAL	
10	10	BLA BLA BLA GIGI D'AGOSTINO ZYX	
		ALBUMS	
1	NEW	BON JOVI CRUSH UNIVERSAL	
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	
3	2	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	
4	4	SANTANA SUPERNATURAL ARISTA/BMG	
5	3	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	
6	5	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	
7	9	STING BRAND NEW DAY UNIVERSAL	
8	RE	HELMUT LOTTI OUT OF AFRICA EMI	
9	8	PEARL JAM BINAURAL SONY	
10	NEW	IRON MAIDEN BRAVE NEW WORLD EMI	

SWITZERLAND		(Media Control Switzerland) 06/11/00	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FREESTYLER BOMFUNK MC'S SONY	
2	2	IT'S MY LIFE BON JOVI UNIVERSAL	
3	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	
4	4	NEVER BE THE SAME AGAIN MELANIE C EMI	
5	6	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	
6	5	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO BMG	
7	9	HE WASN'T MAN ENOUGH TONI BRAXTON BMG	
8	8	DESERT ROSE STING & CHEB MAMI UNIVERSAL	
9	NEW	I'M OUTTA LOVE ANASTASIA SONY	
10	NEW	YANNICK CES SOIREES LA SONY	
		ALBUMS	
1	NEW	BON JOVI CRUSH UNIVERSAL	
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	
3	3	SANTANA SUPERNATURAL ARISTA/BMG	
4	2	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	
5	4	ERA ERA 2 UNIVERSAL	
6	6	EAGLE-EYE CHERRY LIVING IN THE PRESENT FUTURE UNIVERSAL	
7	5	TONI BRAXTON THE HEAT ARISTA/BMG	
8	7	MICHAEL MITTERMEIER BACK TO LIFE BMG	
9	NEW	IRON MAIDEN BRAVE NEW WORLD EMI	
10	NEW	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	

EDITED BY NIGEL WILLIAMSON

**BACK HOME IN ISRAEL** she's known as Achinoam Nini. Abroad she's known simply as Noa. She's currently on a 150-date European tour to support her new album, "Blue Touches Blue," issued with staggered release dates this summer by Polydor/Mercury. Written with longtime collaborator Gil Dor, the album is sung entirely in English as a mark of her determination to reach an international audience. Born in Israel to Yemenite parents, she spent her teen years in the U.S. but later returned to Israel to complete her army service. "The record is a fusion of jazz and soul with ethnic elements. She's an amazing live performer, and we're very proud of her," says Moshe Morad, CEO of NMC Music, distributors of the disc in Israel. The biggest local hit has been "Beautiful That Way," the theme to Roberto Benigni's movie "Life Is Beautiful," which she sang in front of the pope to mark this year's Holocaust Day.

SASHA LEVY

**FEMALE SINGER/SONGWRITERS** working in a folk idiom have enjoyed great crossover success in the U.K. of late. In the past three years, mainly acoustic albums by Eliza Carthy, Kate Rusby, and Beth Orton have all found room alongside top rock groups such as Blur and the Chemical Brothers on the short-list for the prestigious Technics Mercury Music Prize. This year's model looks set to be 25-year-old Kathryn Williams, whose second album, "Little Black Numbers," is released Monday (12). Like Rusby and Carthy, she has little to do with the London metropolitan music scene and hails from the north of England (in her case, it's Newcastle). The album is released on her own Caw Records, although a single will be licensed to the larger independent Domino. Her appeal lies in a quiet, emotional voice accompanied by her simple acoustic guitar, although her new album advances from her debut with some lovely understated string arrangements. "I want to present my music as honestly as I can. Major labels always want to polish you up," she says.

NIGEL WILLIAMSON

Colby de la Calsada, and pianist Bond Samson. Also appearing is Aves' wife, vocalist Grace Nono. Aves also runs the label Tao Music, dedicated to preserving indigenous music.

DAVID GONZALES

**IRISH SINGER Juliet Turner** was seen on TV around the world when she performed Julie Miller's "Broken Things" during the open-air memorial service for the victims of the Omagh bombing in August 1998. She later recorded the song for the charity album "Across The Bridge Of Hope," on which U2, Van Morrison, the Corrs, and Sinéad O'Connor all donated tracks, with proceeds going to the Omagh fund. Her new album, "Burn The Black Suit," has entered the Irish album chart at No. 15. The set, which is released on her this! Records and distributed by Sony Music Ireland, includes 10 of her own compositions and a cover of Tom Waits' "Hope I Don't Fall In Love With You," sung as a duet with Brian Kennedy. Turner, 25, was born near Omagh and graduated from Trinity College, Dublin, in 1997. This is her second album, and it confirms her reputation as a heartfelt performer of potent songs. She was chosen to sing with U2 when the band received the freedom of Dublin City honor March 18.

KEN STEWART

**SENEGALESE GROUP Touré Kunda**, fronted by brothers Ismaila and Sixu Tidiane Touré, has found an eager audience for its brand of African pop during its support slot on Santana's European tour. They play U.K. arenas Monday-Wednesday (12-14), including London's Wembley Arena. Edel released the group's "Terra Saabi" album Monday (12). "Terra Saabi" means 'the beautiful land,' says Sixu, who hails from Casamance in southern Senegal. "Today people are spoiling this beautiful land, so the music we're making is about that [ecological] problem." The album includes "Nobel," a cover of Phil Collins' "In The Air Tonight" sung in the Wolof language.

KWAKU

**RESPECTED PHILIPPINE** musician/producer Bob Aves has recorded what's being described as the first jazz album to use indigenous Filipino instruments. Titled "Inner City," the album was released by BMG Records Philippines last month. "Inner City" features such instruments as the *kulintang* (eight brass gongs arranged in a row), the *kudlong* (a lute-like instrument with two strings), and the *gabbang* (a xylophone-like instrument made of bamboo). When they are blended with conventional instruments such as electric guitar, saxophone, and drums, the result is an intriguing ethnic pop/jazz fusion. Top Filipino musicians on the album include saxophonist Tots Tolentino, bassist

**DUTCH SINGER Fleurine** is no stranger to American jazz, having recorded her first album, "Meant To Be" (Blue Music), in New York with trumpeter Tom Harrell, saxophonist Ralph Moore, and bassist Christian McBride. A fortuitous meeting with pianist Brad Mehldau in Europe three years ago has led to a musical partnership, captured on her major-label debut, "Close Enough For Love" (Verve). Songs ranging from Supertramp's "The Logical Song" and Jimi Hendrix's "Up From The Skies" to tunes by Jobim and Johnny Mandel are transformed by Fleurine's cool vocals and Mehldau's classically tinged playing. The album also features three of Mehldau's own compositions.

TERRY BERNE



# Universal's Berg Marks 25 Years

## Executive Perfects Art Of Selling Compilations, Best-Ofs

BY PAUL SEXTON

LONDON—As the compilation market continues to be one of the international industry's most lucrative cash cows, a key executive in its development has celebrated his own 25 "golden greats" by helping some venerable British artists to new chart glories.

Brian Berg, managing director of Universal Music TV (UMTV), recently marked 25 years in the industry—not to mention his 50th birthday—on a commercial hot streak. The label is enjoying its customary substantial share of the multi-artist compilation market in the U.K., with such albums as "Dave Pearce Presents 40 Classic Anthems 3," "Kiss Smooth Grooves 2000," and "The Sound Of Magic," via branded deals respectively with BBC Radio 1 and EMAP Radio Group stations Kiss (dance) and Magic (soft AC).

Its "Top Of The Pops" series, in conjunction with the long-running BBC TV chart show, continues to thrive. Universal is co-releasing with EMI and Virgin the grand dame of U.K. compilations, the "Now" series—the 45th edition of which was released in April and has reached its customary U.K. status of double-platinum (600,000 sales).

But in the first months of 2000, Berg and UMTV have also maneuvered returns to the top 20 of the artist album chart that some would have considered impossible for three veteran acts: the Moody Blues, Status Quo, and Engelbert Humperdinck. In all three cases, the label has used its main marketing tool, TV advertising, and backed it with such

components as major television appearances and touring. This gave new life at retail to these acts, which started their chart careers in the mid- or late 1960s.

Humperdinck is past 200,000 U.K. sales of "At His Very Best," which combines eight new recordings with a dozen of his most familiar hits. Status Quo and the Moody Blues both recently reached No. 19 on the Chart Information Network sales survey; Quo with a new set of rock'n'roll covers, "Famous In The Last Century," and the Moodies with a double-pack that twinned



To help Universal Music TV managing director Brian Berg, center, celebrate 25 years in the record industry, artists such as Michael Ball and Jane McDonald, together with his fellow U.K. music executives, turned out May 11 at a reception in London. Shown, from left, are Universal Music CFO Peter Thompson, Mercury Records managing director Howard Berman, Telstar Records chairman Sean O'Brien, and Universal Music chairman John Kennedy.

their 1996 "Very Best Of" (already a 250,000-seller) with the band's previously overlooked late-1999 release "Strange Times."

"It's the traditional lapsed record buyer [market], people that are stimulated by TV advertising," says Berg, explaining his target audience for such releases. While multi-artist compilations continue to be his "bread and butter," Berg is looking forward to further success this year with easy listening favorites Jane McDonald and Michael Ball.

"They tend to be MOR not by a specific objective, but that's the area where we can get people to sing and promote familiar songs to a market that wants to buy them, and you can sell them in a TV commercial," he says. "You have to be quite brave to go for that market, because it's not a hip area to go into."

Berg has been at Universal and its predecessor, PolyGram, for almost 15 years, and he recalls that he released just three albums in his first year. "We're releasing over 60 records a year now. If you look at the figures for last year, combining artist and compilation activity, we were the fourth-biggest label [in the U.K.] and No. 1 in the compilation [market]."

UMTV has a major June push behind the official album of the Euro 2000 soccer championship, which is being released in seven different versions internationally to accommodate musical tastes among competing countries (*Billboard* Bulletin, June 1). It has also enjoyed U.K. and international success with its dance

(Continued on page 95)

# Domestic Acts Boost Toshiba-EMI Sales

BY STEVE McCLURE

TOKYO—Buoyed by strong sales of domestic product, Toshiba-EMI's sales for the business year ending March 31 rose 2.4% over the previous year to 78.5 billion yen (\$744 million).

It was the second straight annual sales increase for the label, which experienced a long hitless drought before new top-selling domestic acts such as Utada Hikaru and Ringo Sheena put Toshiba-EMI back on track.

Although the label, of which 55% is owned by EMI and 45% by Japanese electronics company Toshiba, does not release profit figures, an industry source tells *Billboard* that Toshiba-EMI's profits for the year could be in the region of 13 billion yen (\$123.3 million), with 3 billion yen (\$28.4 million) coming from last year's sale of part of its 2.5% stake in independent label Avex. Toshiba-EMI thus continues to be one of the most profitable EMI group companies, if not the most profitable.

On paper, Toshiba-EMI's audio software sales for the year actually fell 4.4% to 62.2 billion yen (\$590 million), but Kei Nishimura, executive GM of Toshiba-EMI's president's office, says that is largely due to the fact that Toshiba-EMI's distribution deal with the Avex label cutting edge ended in February 1999. Strong sales of video software—up 44.2% to 3.6 billion yen (\$34.1 million)—and products and services (such as studio rentals and mail-order distribution) in the "other" category—up 35.2% to 12 billion yen (\$113.6 million)—caused Toshiba-EMI's overall sales to rise.

Noting that in previous years distribution of product from other labels accounted for a significant proportion of Toshiba-EMI's annual sales, Nishimura says ending the cutting edge deal reflects the label's strategy of placing more emphasis on developing a strong roster of its own domestic acts. That has certainly succeeded with the debut albums from 17-

year-old singer/songwriter Utada and rocker Sheena, whose "Muzai Moratorium" has shipped 800,000 copies since its February 1999 release.

Other big-selling releases by domestic acts were Dreams Come True's "The Monster," Tomoyasu Hotei's "Greatest Hits 1990-1999," and Yumi Matsutoya's "Frozen Roses." Sales of domestic CD albums and singles were up 3.6% to 43.3 billion yen (\$410.7 million). Sales of international product fell 18.8% to 19 billion yen (\$178.8 million).

Toshiba-EMI's biggest-selling international release in the past business year was the compilation "Dance Dance Revolution," which has sold 500,000 units since its April 26, 1999, release. But the label emphasizes that it has recently begun to rack up with strong sales of international compilations such as "Classical . . . Ever" put together by its strategic marketing division. Toshiba-EMI has an estimated market share of 12%-13%.

# newsline...

**PUBLICLY HELD SWEDISH INDIE** label group MNW Records is changing its name to Music Network Group AB, effective immediately. The decision was made May 24 at a board meeting in Stockholm. According to Music Network Group deputy managing director Niklas Nyman, "The name change reflects the new direction we want to take, which has a more international and 'virtual' flavor than before." Nyman says a new online presence is being mapped out in order to promote the name change, although he declines to elaborate.

KAI R. LOFTHUS

**U.S. DANCE ARTIST MOBY** led the winners of the U.K.'s inaugural DanceStar Awards, presented June 1 in London. Moby won in the best album of the year category with "Play" (Mute) and took the DanceStar of the year title. William Orbit was named best producer; and Basement Jaxx won best house act. Frankie Knuckles and David Morales were honored for, respectively, lifetime achievement and outstanding contribution to dance music. Worldonline, the event's main sponsor, offered a live Webcast of the show; Channel 4 broadcast the awards on national TV June 4. Negotiations are under way to sell broadcast rights abroad. With the exception of three categories, consumers voted for the winners. DanceStar 2000 is a division of MOBO Holdings (U.K.), which organizes the U.K.'s annual Music of Black Origin Awards.

LARS BRANDLE

**LONDON-BASED NUDE RECORDS** has confirmed the termination of its international licensing deal with Sony Music (*Billboard* Bulletin, March 7). In 1992, Nude became the first label to ink a deal with Sony's licensing arm Sony Independent Network Europe. Nude managing director Saul Galpern tells *Bulletin* that the label is in talks for a new international agreement. He says the label will continue to work with Sony outside the U.K. on its biggest act, Suede, which recently re-signed with Nude for future albums.



GORDON MASSON

**EMI RECORDS' PARLOPHONE LABEL** will launch a U.K. dance imprint, Credence, in early July with the single "What A Night" by Vienna-based 7th District Inc. A two-CD album, "Dedicated Followers Of Passion," compiled in conjunction with U.K. club Passion, will follow in late August. Parlophone A&R director Miles Leonard becomes manager of Credence, Passion DJ Mark D. Brown is named A&R manager, and Parlophone senior product manager Gareth Currie is marketing manager. EMI plans to run the imprint in a similar fashion to its dance outlet Positiva, which recently generated the U.K. No. 1 single "Toca's Miracle" by Fragma.

PAUL SEXTON

**STOCKHOLM-BASED** downloadable music Web site popwire.com has set up an office in Madrid and launched a localized site, spain.popwire.com. Heading the office as GM is Cristina de La Torriente Gila, who joined the company June 2 from a position as management consultant with Ernst & Young. Gila reports to Popwire's New York and Stockholm-based CEO, Anders Andersson, who says Gila will be responsible for all Spanish-language markets.

KAI R. LOFTHUS

**EMI MUSIC ASIA** has named Bryan Low to the new position of VP of new media, effective immediately. Based in Hong Kong, he reports to president/CEO Matthew Allison. Low was Singapore-based regional director for U.S. hardware company Diamond Multimedia Systems.

GORDON MASSON

**UNIVERSAL MUSIC TV**, the compilations division of the major's U.K. operating company, is planning the Monday (12) release in Europe of "Euro 2000—The Official Album." The set, tied to the June 10-July 2 soccer tournament, is a collaboration with football governing body UEFA. Featuring a total of 33 acts, the album will be released in seven versions, tailored to local markets for Scandinavia, Germany, Benelux, the U.K., France, and Italy, plus a "rest of the world" version. All will feature Sash!, Dario G., Paul Van Dyk, and Republica, as well as the "sonic logo" of the event, "Campione 2000" by Sweden's E-Type. The latter track will be released as a single the same day and is expected to be featured at all the tournament's matches. Sponsors utilizing the music for their own Euro 2000 promotions include MasterCard, McDonald's, Coca-Cola, Hyundai, Philips, and Pringles.

PAUL SEXTON

**UNIVERSAL MUSIC GERMANY** has named Henning Zimmermann as senior VP/general counsel, effective July 1. He is currently EMI's VP of business and legal affairs. Based in Hamburg, Zimmermann will report to Universal Music Germany chairman/CEO Wolf-D. Gramatke. He replaces Burkhard Rochlitz, who will exit at the end of June.

WOLFGANG SPAHR

**JACQUES CAMPET**, senior VP of finance, administration, and operations for Sony Music France, has been promoted to senior VP of Sony Music Europe (SME). In his new, London-based post, he reports to SME executive VP Paul-René Albertini, who is based in Paris. Campet replaces Phil Murphy, on whose departure Sony would not comment.

LARS BRANDLE



# A Revival At Top 40 Radio Brings Wave Of New Teen Acts In Canada

BY LARRY LeBLANC

TORONTO—If you listen to Canadian radio, you've heard them. If you watch Canadian video channels, you've certainly seen them.

A wave of domestic teen-pop acts, led by b4-4, Soul Decision, Edwin, Choclair, McMaster & James, Rascalz, jacksoul, and D-Cru, is reshaping Canada's domestic music market. This wave, which also includes the Moffatts (a Canadian act signed to EMI Germany), Prozzak, Bran Van 3000, Len, Boomtang Boys, Serial Joe, the Philosopher Kings, and Love Inc., is unprecedented.

Aside from isolated successes, Canadian labels have traditionally ignored the teen pop genre. "We love the new wave of Canadian pop, but it took so long for it to get here," says Denise Donlon, VP/GM of the MuchMusic and MuchMoreMusic music-TV channels.

"Finally, some great Canadian pop acts have come along," says DJ Carter Brown of top 40 station CKIK Calgary, Alberta. "It's about time, because many of our big Canadian acts of the '90s are now starting to burn out."

"I'm not sure if there's more Canadian pop acts now available, but the style certainly has changed, and artists are more focused," says Drew Keith, music director of top 40 CISS Toronto.

Obstacles that long held back domestic pop in Canada included a lack of top 40 radio airplay—until recently—and the enormously high costs in developing such acts. By the mid-'90s, the top 40 format—then primarily composed of AM stations—had virtually disappeared from Canadian radio. Despite FM radio coming to nationally dominate radio listening, only a handful of FM stations in Vancouver, Edmonton (Alberta), and Montreal chose to work around the restrictive regulations of the Canadian Radio-television and Telecommunications Commission, which required FM stations to play 51% "non-hit" music (i.e., anything that hadn't reached the top 40) and to rotate their hits no more than 18 times a week.

Those regulations were intended to protect Canada's top 40 AM stations. But by the early '90s, most of those outlets, which had survived a decade longer than their American counterparts, had disappeared. The relaxation of the federal government's FM radio regulations in 1997 led to a rebirth of the repetition-heavy, hits-driven top 40 format on Canadian radio. This, to the relief of the industry, included Canada's biggest record market, Toronto. The city finally attained its own top 40 voice in February 1999 when, following its sale by Rawlco Communications to Rogers Broadcasting, CISS switched to the format from country.

While Canadian executives are

exhilarated about riding atop the teen-act bandwagon, they are fidgety about the costs associated in creating globally competitive products. Given the size of the Canadian market, they stress, such costs limit a significant return on many recordings.

"You certainly have to step up to the plate [financially] to make a great pop record," says Michael Roth, co-head of A&R at Sony Music Entertainment (Canada). "To compete, it has to be as good as what you are hearing from the U.S. It has to be in the same league."

"We're now doing videos at Canadian \$100,000 [\$67,664] or more, where we used to do them only a few years ago for Canadian \$35,000 [\$23,682]," complains one Canadian label executive. "In the U.S., a label can have an artist who never breaks internationally make money. That doesn't work here. With our recording, video, and marketing costs, we

*'We have great songwriters here, but we certainly don't have a history of pop songwriting. Our songwriters tend to be unique and quirky'*

- DENISE DONLON -

have to now seek a global release."

But Randy Lennox, president of Universal Music Canada, says the cost of launching new acts had been escalating even before teen-oriented pop exploded. "To work on the world stage, you have to spend more on production and more on videos than before," he says.

Despite the rebirth of top 40 on Canadian radio and strong pop music airplay by video channels MuchMusic and MusiquePlus, industry figures emphasize that the lack of a strong domestic touring circuit makes it costly to break domestic pop in Canada.

"There's no tour infrastructure yet available for Canadian pop acts," says Steve Hoffman of S.R.O. Management, which handles Columbia Records' new teenage pop trio b4-4. "Acts have to play in every nook and cranny to build an awareness. To launch its album, b4-4 is first doing radio promotion dates, and then we'll try to get them on Canadian tours with international acts. They are also doing a half-dozen in-store dates for Wal-Mart."

According to some, an impediment to Canada becoming a major pop music center is that there is a significant lack of experience and expertise in producing such music.

"Canada is not well-positioned to take advantage of the pop revolution," claims Michael McCarty, president of EMI Music Publishing Canada. "Pop is just not the type of music this country has been good at. There are few producers good at recording this music."

"We have great songwriters here, but we certainly don't have a history of pop songwriting," concedes Donlon. "Our songwriters tend to be unique and quirky. There's no history of songwriters getting together and writing a song for an artist. It's not been our way."

Citing current albums by b4-4, Soul Decision, and McMaster & James—which each pooled the resources of numerous producers and outside songwriters—several industry figures say things are changing. Roth describes the recording of b4-4's self-titled debut, released in Canada June 6, as "a free-for-all."

"It was like going back to the Motown style of making records," he says. "It was about, 'Here are some great songs; let's put them with some great producers.' We had three sets of producers working with the group in studios at the same time. The group was going from one studio to another studio."

"There is now more demand for experienced writers who have expertise in the pop area," says John Redmond, VP of Universal Music Publishing. "In some cases, songs are almost there, and labels feel they need help in fine-tuning them to record. Many artists, however, still look down on [commercial] songwriters who are asked to come in to work with them. It's frustrating for the act sometimes."

"Labels are now beginning to look [at using] outside songwriters for their pop projects," says McCarty. "As a result, I am now more interested than ever in having more pop songwriters on my roster. We're also redoubling our efforts in pitching our back catalog to pop acts."

"More than ever, there are opportunities for covers," says Redmond. "Often, with some of these new artists, their artist ability is at one stage, and their songwriting ability is at another stage. For that reason, a lot of labels today are looking at using covers."

Some contend that Canadian labels' commitment to teen pop is a matter of getting on an industrywide bandwagon. "If labels off-balance their rosters with pop acts now, they'll have to restructure their rosters later on," cautions Hoffman.

Universal's Lennox agrees. "Our roster is 15 acts, and we only have three acts in the pop vein. We have classical and jazz artists, and we are keeping our rock bands in the hope that the genre will evolve."



**Jive Talkin'.** R&B vocalist Joe was presented with a special award by local Zomba executives during his recent promotional visit to the Netherlands. The award marked 40,000 sales there of his Jive album "All That I Am." Joe was in the country to push his current Dutch top 40 single, "I Wanna Know." Shown, from left, are Zomba Records Holland GM Florent Luyckx, Joe, and Zomba Records Holland managing director Bert Meyer.

## ZOMBA OPENS IN KOREA

(Continued from page 70A)

MD and negotiate the deal with Rock Records.

"Also, having lived in Korea for so many years before he came into the business and when he was at Samsung—our previous licensee out there—his knowledge of the Korean market is second to none," continues Watson.

Watson says that despite the difficulties associated with Korea—especially the language barrier—Zomba is determined to capitalize on its foothold in the country. "We think [Korea] is a big, big market and a very underestimated market," says Watson.

Zomba's success so far in Korea has been courtesy of acts on Jive. In fact, the situation is posing an enviable problem for the label. "We're not competing against the majors; we're competing against ourselves," says Wright. "Britney Spears, 'N Sync, R. Kelly, and the Backstreet Boys are all competing for No. 1's at the same time . . . It's a juggling act that requires careful timing, ingenuity and a determination that only a full-time, Jive-focused marketing company can achieve."

Backstreet Boys' "Millennium" was the best-selling international album in Korea last year, with 250,000 sales taking it quadruple-platinum. Swedish starlet Jessica is double-platinum in Korea and has recently recorded a duet with million-selling domestic Korean artist Kim Min Jong that Zomba believes will reach multi-platinum status. Britney Spears and 'N Sync also are selling well and are expected to go multi-platinum.

"Jive's repertoire has dominated Korea's international sales over the past year, so we all knew that this opening [of the new affiliate] would be an eventuality," comments Lee.

Adds Watson, "We're ahead of the game in Korea because there are only really two independent compa-

nies that have strong international repertoire—one is Rock Records, who thrive more on compilations stuff and, until now, on the Jive stuff—and the other will be us. So being with Rock makes a lot of sense."


However, Zomba will not rely solely on Jive. Says Watson, "Primarily the focus will be to fully exploit the international acts, but there is no point in opening a company in any territory where domestic repertoire means 40% to 50% without having a long-term goal to try to develop local acts as well."

The new affiliate highlights Zomba's rapid expansion in the Asia-Pacific region over the past year. The company's new operation in New Zealand also opens July 1, and Singapore opened July 1 last year, two months after the Australian company started up. Watson is first to admit that the latest addition to the Zomba family could prove to be the most difficult sibling, but he is confident of nurturing greater success.

"Korea will be a bit of an anomaly because of the reasons of communication," Watson admits. "But as I've stressed before, [Zomba] does not have a structure that has been fixed historically, and therefore by grouping Australia and New Zealand together—having New Zealand report to Australia—and by grouping Singapore and Malaysia together and having Malaysia report to Singapore, we are actually cutting the reporting lines to London."

Zomba employs the same strategy elsewhere, with Scandinavia reporting throughout Holland and Austria and Switzerland through Germany. Watson explains, "That's the way we are structuring things, because we don't want 34 or 46, or whatever the number of countries is, coming into London on a day-to-day basis. It's easier to manage it in similar market groups."





# Billboard®

## SPOTLIGHTS

# Sites + SOUNDS III

## PLUG.IN



The third edition in our Sites + Sounds Quarterly series hits Billboard's July 29 issue. Editorial features an overview of new ways the music and entertainment biz is selling its products—from online sites to futuristic new wireless devices, to interactive television and kiosks.

In addition we check out new developments in the "maturing" e-commerce sector and the key players in the field.

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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Distributor MAD Stays Lean, Focuses On Regional Labels

BY CHRIS MORRIS

LOS ANGELES—Recent history has not been kind to independent distributors in Chicago, where such well-established firms as M.S. Distributing and Cargo Records have closed their doors.

However, Rolling Meadows, Ill.-based Midwest Artists Distribution (MAD) has managed to steadily develop its business into its sixth year by staying small and focusing on serving a constituency of regional labels, many of them artist-operated.

President Dave Slania, who runs the company in partnership with his significant other, Rocio Almeida, saw a need for a firm like MAD in 1994, when he was director of purchasing at Rose Records, a then prominent Chicago retail chain that was beginning to go into eclipse.

Slania recalls, "If you think back, in '94, the technology made it affordable for people to start putting out their own CDs. We were just inundated with too many people... Especially because Rose Records had more downtown city locations, they were really coming to us left and right.

That's when I thought, 'There has to be a company, just one company, that will bring me all this product, instead of all these individual bands.' So the light bulb went on one Saturday, as I'm looking at all these returns. [I said,] 'Why don't I do this?' And it just worked."

Slania hatched the idea of MAD with Almeida, who had just relocated to the Chicago area from L.A., where she had worked for eight years as a retail research specialist with Album Network. Another co-founder was Chicago WEA salesman Scott Cameron, who moved on after a year to become the Minneapolis-based national accounts manager at Distribution North America.

Originally, Slania thought that MAD would be a sideline: "I didn't expect Rose Records to disappear. I really thought that I'd be there, and every time these bands wanted to come up... that I'd just be able to shoot them off to my side company, and it'd be done that way." However, the chain soon shut its doors, and MAD became a full-time concern.

The firm has kept its operations modest. Besides Slania and Almeida, the only other executive based in Rolling Meadows is head of sales and marketing Steve Glos, who joined early this year after M.S.,

where he had worked for years, closed its doors. Two warehouse employees are the other main-office staffers at MAD's 5,000-square-foot facility.

The company employs seven field sales staffers, in Cleveland, Seattle, San Francisco, Dallas, Minneapolis, St. Louis, and Los Angeles. (The latter salesman was just hired.)

Just as MAD has been conservative about its staffing, it has kept its product list lean. Says Slania, "When we sat down with [the Musicland Group] people regionally, we promised them 50 acts, just to get everything going. So we did. We supplied them with 50 artists, and probably by the end of year one we were close to 100. Right now I'd say that we have between 300 and 400 active titles."

He estimates that several hundred other titles have been handled by MAD during the life of the company but that, given the short life cycles of some regional bands, these have been deleted from the catalog.

Incredibly, MAD sold all its product on a consignment basis during its first year in business. But that had to change, says Slania: "We were driving people absolutely insane."

As the name of the company suggests, much of MAD's product is drawn from the Midwest. Slania adds, "We're [also] doing a lot of stuff [out of] the Northeast, with Boston, upper New York, etc."

The company's best-selling titles include early albums by blues guitar phenoms Susan Tedeschi and Jonny Lang, on Minneapolis-based Oarfin Records; catalog releases by Chicago's Poi Dog Pondering, on its own PlateTeeTonic Records; an indie release by hard rock act Powerman 5000, from Boston-based Wonderdrug Records; Bloomington, Ind.-based band the Why Store's Blee-Hee-Hee Records releases; and albums by Genesis guitarist Daryl Stuermer, on his Milwaukee-based Urban Island Music imprint.

Slania says that 85% of MAD's product is distributed exclusively. "We try to get as much stuff exclusive as we can," he says. "If we don't, one of the things we've found is, it gets confusing... As a buyer, I didn't like a lot of people coming from various companies and trying to undercut somebody else to get into my stores."

MAD is now open with all the major national accounts. "Tower was the last one to fall, and we're

*'Nowadays, the majors don't know how to develop [regional acts] anymore'*

- DAVE SLANIA -

supposed to be getting the official word [we're open with them]," Slania says.

Growing slowly but surely, and benefiting to some extent from

M.S.' fallout, the company is looking at what should be a healthy jump in sales.

"This year, we'll probably do in gross billing between \$2.5 million and \$3 million," Slania says. "This will be up from last year—we did \$1.7 million."

Slania believes that, as the major labels devote less and less attention to stoking talent on a regional level, more and more openings are left for a company like MAD, which helps artist-run regional labels help themselves.

"Nowadays, the majors don't know how to develop [regional acts] anymore. All they can do is hop on

somebody else's bandwagon who's already built in their crowd and [say], 'Let's throw some money, let's get 'em out on tour, let's do this, let's do that.' In the meantime, you've got all these other [regional] bands.

"The record business right now is all about survival... Look at Springsteen. Before 'Born To Run,' he had to go through some slim times. Now, the industry doesn't allow you to go through those. So all these people are doing it on their own... We've always had to think like a label. We've always had to do their thinking for them."

## RCA Plans Push For Presley Reissue MGM Soundtrack, Now 3-CD Boxed Set, To Get Multimedia Promos

BY JIM BESSMAN

NEW YORK—Never at a loss for new ways to repackage its Elvis Presley catalog, RCA Records this year is reissuing "That's The Way It Is," originally a single-disc soundtrack to the MGM movie commemorating Presley's 1970 concerts at the MGM International Hotel in Las Vegas. But the new version will be a \$49.98 three-CD box (\$39.98 for three cassettes) and will be marketed with the full-out international push traditionally given the



OMANSKY

label's franchise rock'n'roll artist. According to RCA senior VP of strategic marketing Mike Omansky, the package, which streets worldwide July 11, will include everything Presley recorded in Vegas between June and August 1970, "the peak of his career as a vocalist and in popularity—while he was alive."

The first disc will "upgrade" the original release with seven added tracks, while the second disc will contain a complete concert performance, far and away "the best we've ever released," says Omansky. The third disc contains previously unreleased material that could be described as "the making of" the concert, including rehearsal performances.

All in all, 44 of the 66 total tracks are new, says Omansky, who notes that the slipcase box will be offered in a slightly smaller double jewel box "keeper box" configuration to rack accounts, to better fit into their keeper fix-

tures.

Major marketing efforts supporting the set, six months in the planning, begin this month with pre-promotion on Presley Web sites throughout the world; the main page on BMG's GetMusic site will feature an interview with Omansky about marketing Presley's music.

*'I did QVC three times last year for the "Elvis—Artist Of The Century" three-disc box and sold 17,164 sets with zero returns'*

- MIKE OMANSKY -

"We know how to get the toms beating very quickly to get information out," says Omansky, who will also pre-sell the set with two appearances on the QVC home shopping channel on Thursday (15). The first, at 1 a.m. Eastern, reaches the West Coast at the prime-time hour of 10 p.m. The second, at 10 p.m. Eastern, offers excellent timing for both coasts. Orders taken during Omansky's appearances—which will include debuting the product—will be fulfilled in July.

"I did QVC three times last year for the 'Elvis—Artist Of The Century' three-disc box and sold 17,164 sets with zero returns," says Omansky. "But it's good for retail because it creates tremen-

dous awareness: A huge number of people will watch but not order and go to retail. Most accounts recognize this and appreciate it." Omansky will return to QVC on Aug. 16, the anniversary of Presley's death.

On July 11, a six-week TV campaign begins targeting women 18-54 on such programs as "Wheel Of Fortune," "Jeopardy," and the daytime talk shows. Also in July and running through August is a Turner Classic Movie Channel (TCM) promotion, in conjunction with RCA, the Presley estate, Gibson Guitars, and Musicland.

TCM will run "Elvis Moments" promotional spots in July, tying in with a consumer contest run by the Musicland Group that will award private Graceland tours, Gibson guitars, and boxed sets; the channel will then air Presley movies every Sunday night in August. Musicland will also heavily display the new Presley box and other Presley product, and the RCA sales team will highlight the 15 top Presley catalog pieces.

July will also see the start of a publicity push, as well as a preview party, which is slated for July 10 in New York for winners of a contest on country station Y107.

In August, "That's The Way It Is" becomes the theme for Memphis' annual "Elvis Week" commemoration of Presley's death. As part of Elvis Week, the recut version, featuring added footage, of  
(Continued on next page)





## newsline...

**MUSICLAND STORES CORP.** reports comparable-store sales increased 4.7% for the four weeks that ended May 27, thanks to strong releases by Britney Spears and Eminem. Comparable-store sales at its mall stores division (Sam Goody and Suncoast Motion Picture Company) increased 4.8% for the month, while comparable-store sales for the superstores division (Media Play and On Cue) increased 4.4%. During the four-week period, the company's total sales increased 5.8% to \$118.1 million, vs. \$111.7 million a year ago. Total sales for the mall stores division in May increased 3.3% to \$75.7 million, vs. \$73.3 million a year ago; total sales for the superstores division increased 10.6% to \$42.4 million, vs. \$38.4 million last year. For the 21 weeks that ended May 27, Musicland's comparable-store sales are up 4.1%; total sales are up 5.1% at \$666.1 million, vs. \$633.5 million in the comparable period last year.

**CDNOW SAYS** that it has had discussions with five different groups about a possible investment or merger transaction and that it has requested final proposals from interested parties in order to reach an agreement on a transaction by the end of June.



However, the company backed off of a June 2 announcement that it would deliver a new strategic partner by month's end after its stock more than doubled on the news. "There can be no assurance that proposals will be submitted or that a transaction will be consummated prior to June 30 or at any time," CDnow said in a statement on June 5.

**CDNOW AND BUY.COM** rank among a number of cash-strapped Internet retailers that are "less likely to be successful as stand-alone companies" and need to figure out how to raise funds by the end of 2000, according to a recent report by Goldman Sachs' electronic commerce analyst Anthony Noto. Noto states that among those in the position of CDnow and Buy.com, raising money "could prove challenging for some with unproven business models and lack of category leadership." Noto projects that CDnow will have a negative cash position of \$4.6 million by the end of the third quarter and negative \$18.2 million by the fourth quarter. Meanwhile, Buy.com cash reserves, while positive, are expected to sink from a first-quarter level of \$144.5 million to \$57.8 million by the end of the fourth quarter. On the other hand, Amazon.com is expected to have more than \$714 million in cash on hand by the year's end.

**INGRAM MICRO INC.**, a technology product and services company, says it has formed a logistics division to cater to E-commerce and traditional retailers in addition to product manufacturers. The new unit, known as IM-Logistics, will offer customer care, information technology system support, warehousing, transportation management, reverse logistics, and other customized businesses. Coinciding with the announcement, IM-Logistics said it will provide order management, logistics, and transportation management for consumer electronics products sold through Buy.com.

**BEST BUY CO.** reports that it expects strong music sales, along with robust sales of movie digital products and personal computers, to spur a 24% increase in first fiscal quarter sales, a 9.5% increase in comparable store sales, and earnings of 34 cents per share for the three-month period that ended May 27. The company, which will release complete first-quarter results June 13, also said it plans to launch E-commerce site BestBuy.com within the next few weeks.

**LIQUID AUDIO** is teaming with Screen Gems/Sony Pictures and Milan Entertainment to distribute the soundtrack to the new film "Time Code" as a commercial full-album download over the Internet. The "Time Code" soundtrack is available for download exclusively via Liquid Audio through its network of more than 800 affiliate Web sites. The full-album download will be available only as a bundle of 11 tracks for a suggested retail price of \$13.98.

**AMERICA ONLINE** says it has entered into a three-year alliance with DealTime.com, the Bertelsmann-backed online comparison-shopping engine. Under the agreement, DealTime—which in May acquired Bertelsmann's music, book, and movie shopping engine evenbetter.com—will collect price information from Shop@AOL merchant partners to enhance AOL's own shopping search option. In addition, users will have the opportunity to link from the Shop@AOL search results page to a co-branded AOL/DealTime site.

**SIRIUS SATELLITE RADIO**, a satellite radio broadcaster, said it has received a \$150 million credit facility from Lehman Commercial Paper Inc., a subsidiary of Lehman Brothers Inc. Loans under the credit facility will bear interest at the London inter-bank offered rate plus 5%. As part of the financing, Lehman will also receive warrants, exercisable under certain conditions, to purchase approximately 1.5% of the company. Sirius may draw funds under this facility following the successful launch of two of its satellites and demonstration of its transmission system. Proceeds will be used to support the company's operations and marketing initiatives. The company expects to begin broadcasting nationally at the end of this year.

## JAPANESE DOWNLOADS A CALL AWAY

(Continued from page 70A)

NTT Mobile Communication Network (NTT DoCoMo) and Matsushita Communication Industrial (Billboard, Feb. 12). Starting this autumn, users of Air Media's Mobile Media Distribution (MMD) service will be able to download music onto memory cards inserted in specially designed mobile phones and play it back through their handsets or memory card-compatible portable players.

Air Media hopes to sign up 2 million subscribers in the next five years. Trials of the system took place this spring. NTT DoCoMo, which has already played a key role in popularizing the concept of using keitais to send and receive E-mail through its i-mode service, is set to introduce wideband code division multiple access (W-CDMA) technology next April, which will boost data transmission speeds from the current maximum of 64 kilobytes per second to a maximum of 64 megabytes per second.

Last December, Sanyo Electric, Hitachi, and Fujitsu announced a tech-

nology standard for mobile phone music downloads called *keitai de myujikku* (music on your mobile). The standard is based on UDAC-MB, a general-content protection technology developed by the three companies.

As with the MMD device, users of the music-on-your-mobile service will be able to play back downloaded music through portable audio players or



home stereos. Users will also be able to play back downloaded music during phone conversations as background music, receive calls while listening to music, and read lyrics displayed on the device's tiny screen. A Sanyo spokesman says that the three companies are holding discussions with various keitai network operators and adds that the service should be launched sometime this year.

Among Japanese record labels, BMG Funhouse has taken the lead in

exploring the opportunities presented by the new media now coming on-stream in Japan. In January the label, along with several Japanese firms, announced the Millennium Big Bang (MBB) Project, which will look into the potential of sourcing, developing, and marketing entertainment content via media such as the Internet, mobile phones, and satellites. Besides BMG Funhouse, companies taking part in the MBB Project are NTT Data, Lycos Japan, Liquid Audio Japan, Dai Nippon Printing, RealNetworks, and Excite JPN.

The project has a Web site (j-mom.com), dubbed Mother of Music (MOM), containing music-related information that is accessible through NTT DoCoMo's i-mode service. Tei-ichi Takenaka, manager of the MBB Project, says he expects the MOM site to begin offering downloadable music files once W-CDMA broadband services become available next spring.

Coinciding with the takeoff in mobile phone music-download services in Japan is the burgeoning popularity of music-download kiosks, which are targeting MiniDisc (MD) users. Users can download individual tracks either onto their own blank MD discs or can purchase blank discs at the kiosks.

One of the first companies in Japan to offer kiosk download services is Tokyo-based V-Sync, which began placing its Music Pod terminals in CD stores in April. The company hopes to have 6,000 Music Pods operating throughout Japan by the end of the year and 50,000 in three years' time.

V-Sync director Daizo Murata says the company is working closely with Japanese retailers' body the Record Store Trade Organization. "It's a very powerful group, with a big voice," notes Murata. "And we're cooperating with them. If we don't do that, the record companies will be frightened."

Murata says V-Sync, which uses a dedicated fiber-optic system to deliver content to individual Music Pod units, plans to start distribution over the Internet in about a year's time. It costs 300 yen (\$2.80) to download a song on a Music Pod unit. Most of the material currently available through the service is Japanese catalog material.

Other music kiosk services entering the fray in Japan are Japan Telecom's Media Cocktail, Media Lag's Music Deli, and Enter-Muse's Music Gate. Another new way for gadget-happy Japanese to download music is through increasingly popular car-navigation (known as *car-navi*) systems.

Pioneer Corp.'s Carrozeria series of car-navi products, for example, enables users to connect to mobile-phone networks and the Internet from their cars—and, potentially, to shop for music as they drive.

The industry consensus, meanwhile, is that all these new means of distributing music will help expand the market instead of taking revenue away from brick-and-mortar retailers.

Tom Yoda, chairman of Avex, Japan's biggest independent label, says his company plans to make more of its content available through media such as keitais and kiosks. "This is the way to go," he says.

## RCA PLANS PUSH FOR PRESLEY REISSUE

(Continued from preceding page)

the MGM movie "That's The Way It Is" will be previewed. Omansky expects one of the Turner cable stations to air the film sometime in the fall—with attendant CD box re-promotion—and for MGM Home Entertainment release on videocassette and DVD to follow, again with a fresh CD box push.

But as big as the domestic campaign is for "That's The Way It Is," the title may be the centerpiece of an even bigger Presley promotion in foreign BMG territories. BMG U.K., Omansky says, will return to QVC U.K., which was used successfully in selling "Artist Of The Century" last year. Additionally, four new Presley genre titles—"Gospel," "Lovin'," "Blues," and "Rockabilly"—will go to "alternative" accounts, such as supermarkets, one week ahead of the new box. The label projects sales of 240,000 units on the

four titles, Omansky says, adding that they'll remain in the market for only 15 months.

BMG Australia will add a three-CD box titled "Legendary Elvis Presley" to its "Legendary" Presley catalog series on Sept. 1, with 50,000 units projected to be sold through December. On Sept. 1 in Sweden, "Elvis Presley—Sweden Top 20" will be released and backed by a TV campaign. And Germany will follow "That's The Way It Is" with a special additional three-disc set in August, which is expected to move 160,000-200,000 units that month via super-market-only sales.

"But 'That's The Way It Is' is the primary focus everywhere," says Omansky, who nevertheless looks ahead to a Las Vegas Presley boxed set to be released on the second Tuesday of July 2001.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Columbia TriStar Home Video promotes **Joel Goldman** to executive director of sell-through sales in Philadelphia. Columbia TriStar also promotes **Michael Dawson** to executive director of sell-through sales in Oklahoma City. They were, respectively, director of traditional sales, East Coast, and director of sell-through sales.

**DISTRIBUTION.** EMI Music Distribution promotes **Andrew Boughton** to director of finance and **Derek Avdul** to director of corporate development in Woodland Hills, Calif. They were, respectively, manager of finance and manager of corporate development.

**RETAIL.** Owen Husney is named president/CEO of First American Entertainment in Minneapolis. He was GM of K-tel International USA.



HUSNEY

KOHL

**NEW MEDIA.** Tonos names **Justin Herz** executive VP/GM and **Holly Browde** senior VP of business and legal affairs in Culver City, Calif. They were, respectively, senior VP/GM of SonicNet.com and a consultant for Musichall Worldwide Ltd.

**David Kohl** is named executive VP of advertising sales for Jimmy and Doug's Farmclub.com in Los Angeles. He was VP of online advertising sales and new media for Comedy Central.



# Blues/Hip-Hop Blend, Scott Dunbar Rerelease On Tap From Fat Possum

**P**LAYING (FAT) POSSUM: Declarations of Independents made a pilgrimage down to House of Blues in West Hollywood, Calif., on June 1 to catch Fat Possum Records' Juke Joint Caravan.

The touring show, which will be playing U.S. dates through Saturday (17), features three wonderful talents from Tennessee and Mississippi: **Robert Belfour** (whose label debut, "What's Wrong With You," we raved about here back in March), **Paul "Wine" Jones**, and the redoubtable **T-Model Ford**. The label's major star, **R.L. Burnside**, was scheduled to headline the show that evening, but he wound up checking into a Mississippi hospital the day before the gig after suffering a sudden dizzy spell just before he was scheduled to board his plane.

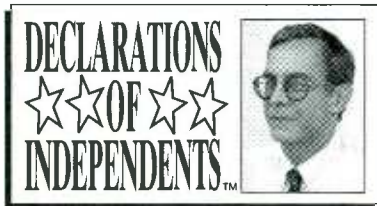
Despite Burnside's absence, the show was a joy, and we also got to chew the fat with Fat Possum partners **Matthew Johnson** and **Bruce Watson**, who flew into town from Oxford, Miss., for the show and laid a couple of advances of their forthcoming releases on us.

The most intriguing of these is "New Beats From The Dirty South," a melding of North Mississippi blues and hip-hop set for September release. The project is not unlike a harder-edged, rap-oriented version of Fat Possum's very successful R.L. Burnside remix album "Come On In." "New Beats" blends snatches of tunes by bluesmen **Ford**, **Johnny Farmer**, **Cedell Davis**, and the late **Asie Payton** and **Junior Kimbrough** with raps and production by **Organized Noize**, **Go Gitas**, **Shrive Alive**, **Big OOMP**, and **Jon Spencer Blues Explosion** mix maestro **Jim Waters**. Like the Burnside record and another recent cross-pollination, **Moby's** "Play," this collection works in unexpected ways.

On Aug. 8, Fat Possum will issue a set that should find a home with those who were knocked out by Belfour's debut: "From Lake Mary" by Woodville, Miss., artist **Scott Dunbar**, a delightful acoustic bluesman who played in a style reminiscent of **Skip James** and **Mississippi John Hurt**. This rerelease of an obscure 1970 album is very welcome exposure for this little-known talent.

Finally, in what may have been the best news of the night, Johnson said that the label will soon begin recording a new album by Burnside's estimable guitar player **Kenny Brown** (Billboard, June 20, 1998).

**SOME ZIGABOO FOR YOU:** Even though his boss didn't make it to Los Angeles, **Kenny Brown** played an impromptu set at the end of the Juke Joint Caravan show, backed by a band that included the



by Chris Morris

damn-near-legendary New Orleans drummer **Zigaboo Modeliste**.

Modeliste was in town to appear in a film starring his sometime boss, martial arts star (and aspiring musician) **Steven Seagal**. But he also took the opportunity to get in touch with Declarations of Independents to push his new album, "Zigaboo.com," which he has released on his own Oakland, Calif.-based imprint, **JZM Records**.

"I just wanted to give myself a fair shake," Modeliste says of his decision to start a label. "The idea was to be in control of the creative process. If nothing else, it would be another tool to learn."

Modeliste's smokin' little slab of nouveau funk will appeal to those who've been digging Sundazed Records' reissues of the classic sides by Zig's old band, the mighty **Meters**. As its title suggests, the album is being distributed online at [zigaboo.com](http://zigaboo.com), but Modeliste is also looking for wider distribution. He can be E-mailed via his site or contacted at 510-763-9763.

**FLAG WAVING:** As soon as it hit our desk, we tossed on our copy of **Terri Hendrix's** new album, "Places In Between," out now on her own San Marcos, Texas-based label, **Wilory Records**. For, you see, Hendrix's reputation had preceded her.

For the past two years, Hendrix has been one of the top honorees at the Austin Music Awards and a new standout in an already talent-rich musical community. At this year's ceremony, she was named best singer/songwriter, while her group grabbed best new band honors in 1999.

The course that Hendrix's career has taken is surprising when you consider that as a college student, she majored in opera. However, she shifted gears, moved into pop music, and never looked back. "It's like I didn't have a choice," Hendrix says. "I knew I didn't want to do opera, and there's no major for what I do."

She credits **Marion Williamson**, a Texas philanthropist, with setting her on her musical path; Williamson taught Hendrix virtually everything about the music business before her death from cancer in 1987. (In her honor, Hendrix rechristened her label, **Tycoon Cowgirl Records**, as **Wilory Records** after Williamson's **Wilory Farm** in Hye, Texas.)

These days, Hendrix has another important musical partner: the noted Texas guitarist/producer **Lloyd Maines** (who is also the father of **Dixie Chicks' Natalie Maines**). He produced "Places In Between" as well as Hendrix's 1999 live album and the '98 set "Wilory Farm." He also is a member of her band and performs management duties.

"I completely trust him," Hendrix says of Maines. "It's a really wonderful thing. He's respectable, he's respected." She adds that the two musicians complement each other fairly well, temperamentally speaking. "I'm the less sensible; he's the more sensible."

Well, we don't know about that. Hendrix comes on like a very self-aware, self-assured, and sharp young woman with a strong interest in directing her own fate in the music business. She cites such other take-charge musicians as **Loreena McKennitt**, **Jerry Jeff Walker**, and **Ani DiFranco** as influences.

She says of operating her label, "To do this, it's meant sacrificing. I'm not married. I can't even have a relationship because of the hours I work... but it's so rewarding."

So's her music. "Places In Between" showcases a brace of tuneful, sharply observed roots/pop songs that cheerfully defy easy stylistic pigeonholing. There's even one song that's partially sung in Gaelic.

"I don't know what we are," Hendrix says. "I always tell people we're roots music... In retail, I tell people to take me out of [the] country [section]."

Hendrix, who maintains a busy touring schedule, will be playing some East Coast dates in June and a couple of special Texas shows on Friday and Saturday (16-17) in Austin and Dallas with singer/songwriter/artist **Terry Allen**. She says she'll play some West Coast openers for **Joe Ely** later in the year.

"Places In Between" is currently being carried by such one-stops as Southwest Wholesale and Valley, and it is being sold direct to Coalition of Independent Music Stores outlets, but Hendrix is also seeking wider distribution. She can be contacted at 512-353-2536 or via E-mail at [office@terrihendrix.com](mailto:office@terrihendrix.com).

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	21	<b>SLIPKNOT</b> I AM BEGS/ROADRUNNER (11.98/16.98) <b>HS</b> 5 weeks at No. 1	SLIPKNOT
2	2	7	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
3	3	21	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) <b>HS</b>	SPIT
4	4	18	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
5	5	21	<b>KENNY ROGERS</b> DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
6	8	2	<b>VARIOUS ARTISTS</b> VP 1599* (9.98/15.98)	REGGAE GOLD 2000
7	7	7	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
8	RE-ENTRY		<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
9	6	2	<b>XTC</b> IDEAL 3260*/TVT (16.98 CD)	WASP STAR (APPLE VENUS VOLUME 2)
10	11	19	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
11	9	2	<b>WIDESPREAD PANIC FEATURING THE DIRTY DOZEN BRASS BAND</b> WIDESPREAD 0012 (17.98 CD)	ANOTHER JOYOUS OCCASION
12	12	5	<b>AIMEE MANN</b> SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
13	10	21	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME
14	14	5	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) <b>HS</b>	THUG WALKIN'
15	13	12	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
16	15	21	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
17	19	21	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
18	22	6	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (9.98/16.98) <b>HS</b>	SECRETO DE AMOR
19	NEW		<b>VARIOUS ARTISTS</b> SQUINT 86029 (10.98/16.98)	ROARING LAMBS
20	NEW		<b>NASHVILLE PUSSY</b> TVT 3340 (10.98/16.98)	HIGH AS HELL
21	17	5	<b>KATHIE LEE GIFFORD</b> ON THE LAMB 15115/VALLEY (10.98/17.98) <b>HS</b>	BORN FOR YOU
22	20	7	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/12.98) <b>HS</b>	THE STATE
23	23	11	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98) <b>HS</b>	MY LIFE
24	25	21	<b>VENGABOYS</b> GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) <b>HS</b>	THE PARTY ALBUM!
25	26	20	<b>MARCO ANTONIO SOLIS</b> FONOVI 0516 (10.98/16.98) <b>HS</b>	TROZOS DE MI ALMA
26	21	4	<b>KEOKI</b> MOONSHINE 80128 (17.98 CD) <b>HS</b>	DJ MIXED.COM
27	28	8	<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (15.98 CD) <b>HS</b>	MAKE IT PHAT, BABY!
28	27	5	<b>SLEATER-KINNEY</b> KILL ROCK STARS 360* (11.98 CD) <b>HS</b>	ALL HANDS ON THE BAD ONE
29	43	5	<b>VARIOUS ARTISTS</b> COLD FRONT/BMG SPECIAL PRODUCTS 6477/K-TEL (13.98/18.98)	THE BEST OF CLUB MIX
30	24	6	<b>JERRY GARCIA/DAVID GRISMAN/TONY RICE</b> ACOUSTIC DISC 41 (16.98 CD)	THE PIZZA TAPES
31	36	9	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
32	37	21	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98) <b>HS</b>	AMBER
33	32	14	<b>LOS TEMERARIOS</b> FONOVI 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
34	29	5	<b>SUPREME BEINGS OF LEISURE</b> PALM 2006 (11.98 CD) <b>HS</b>	SUPREME BEINGS OF LEISURE
35	18	2	<b>PETE TOWNSHEND</b> REDLINE 70001 (17.98 CD)	LIFEHOUSE ELEMENTS
36	38	21	<b>JIM JOHNSTON</b> KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
37	RE-ENTRY		<b>THE JOHN TESH PROJECT</b> GARDEN CITY 34580 (11.98/16.98)	PURE MOVIES 2
38	40	21	<b>ENRIQUE IGLESIAS</b> FONOVI 0518 (10.98/16.98)	THE BEST HITS
39	39	16	<b>SOUNDTRACK</b> TVT SOUNDTRAX 6800*/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
40	33	9	<b>VARIOUS ARTISTS</b> WEBSTER HALL NYC 16 (16.98 CD)	TRANZWORLD 3
41	50	20	<b>EVERLAST</b> TOMMY BOY 1236 (11.98/17.98) <b>HS</b>	WHITEY FORD SINGS THE BLUES
42	35	2	<b>DROPKICK MURPHYS</b> HELLCAT 80428/EPITAPH (14.98 CD)	THE SINGLES COLLECTION
43	34	6	<b>SEAN PAUL</b> 2 HARD 1572*/VP (9.98/14.98)	STAGE ONE
44	NEW		<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
45	RE-ENTRY		<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
46	RE-ENTRY		<b>VARIOUS ARTISTS</b> WARLOCK 2818 (11.98/17.98)	DANCE HITS SUPER MIX 2000
47	RE-ENTRY		<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
48	41	19	<b>CONJUNTO PRIMAVERA</b> G.M.P. 9926/FONOVI 0517 (7.98/11.98) <b>HS</b>	MORIR DE AMOR
49	46	17	<b>VARIOUS ARTISTS</b> TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
50	30	4	<b>INDIGENOUS</b> PACHYDERM 8 (10.98/17.98) <b>HS</b>	CIRCLE

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **HS** Albums with the greatest sales gains this week. **RE** Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). **▲** RIAA certification for net shipment of 1 million units (Platinum). **◆** RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. **○** Certification for net shipment of 100,000 units (Gold). **△** Certification of 200,000 units (Platinum). **◇** Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



## Give Tape Another Year In Most Chains' Inventory

LAST ISSUE, I reported that while the cassette format continues to weaken, some sectors of the industry are seeking to extend its life span (Billboard, June 10). After press time, I heard from another account that is moving out of the format.

Christos Garkinos, executive VP of the Santa Monica, Calif.-based Virgin Entertainment Group, reports that the chain is

getting set to discontinue carrying cassettes. He says the format accounts for less than 2% of the chain's sales. While he used the word "discontinue," he adds that the chain isn't going to completely deep-six cassettes: Virgin will continue to carry hits on tape.

So far, the accounts moving away from tape—Best Buy and Virgin—were the ones that



never gave it much support to begin with. So it looks like the format will be able to eke out another year in the inventory of most chains. But when the cassette's percentage of album sales dives under the 10% mark, as it is expected to do either later this year or early next year, then look for more withdrawals.

Meanwhile, SoundScan shows some interesting data on how the cassette is doing at different store types. At the chains, cassette albums are down 30.7% for the year to date as of June 4, which is well above the industry's average decline of 22.4% from last year's sales for the corresponding period. At mass merchants, cassette sales are down 20.8%, but at independent accounts, tape is down only 4.8%.

As an interesting side note that likely will be music to the ears of Sony Music Entertainment, Garkinos reports that the chain is doing a "huge business" with MiniDiscs, even in stores that aren't dependent on the tourist trade.

**NEW DAY:** Owen Husney, formerly GM of K-tel International,

has formed his own company in Minneapolis—First American Entertainment—which will offer marketing consulting among other services.

According to a company press release, First American Entertainment will be involved in the creation of specialized promotions for record labels and retail chains. Also, it intends to create customized compilation samplers to retail chains, including music, fashion, and food outlets.

Husney, who also was a former executive at the Musicland Group, says his company will include a "financial division supported by a group of media investors looking to purchase and/or infuse capital for 'non-start-up' music companies," according to the press release.

**BRANCHING OUT:** Schwann Publications, the music database division of Valley Media, will offer its data products online on a subscription basis.

Among the products available from Schwann Online, which will be integrated and located at schwannonline.com, are Schwann Opus, which covers classical titles; and Schwann Spectrum, which includes rock, jazz, new age, and world music data.

The company plans to initially target libraries and universities before making the product available to individual subscribers.



**Jerry, Isaac At HMV.** Talk show host Jerry Springer joined WBLS New York's Isaac Hayes to help officially open the 15,000-square-foot HMV record store, which is across from the Apollo Theatre on 125th Street in Harlem, N.Y. Hayes was also there to promote his "Kissing After Dark" album on Lightyear. Pictured, from left, are Eden Yariv, marketing manager at HMV USA; Roberto Gooden, HMV store manager for the Harlem outlet; Springer; Hayes; Fazal Mohamed, regional manager for HMV USA; and Ken Feldman, marketing director for HMV USA.

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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
			<b>NO. 1</b>		
1	1	3	<b>THE GREATEST HITS</b> Arista Records Inc. BMG Video 15746	Whitney Houston	15.98
2	3	28	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>2</sup> Jive/Zomba Video 41651-3	Britney Spears	19.98
3	2	2	<b>50 YEARS</b> Spring House Video Chordant Dist. Group 44404	The Happy Goodmans	29.98
4	4	6	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.98
5	6	220	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
6	5	6	<b>OH, MY GLORY</b> Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.98
7	7	22	<b>DEATH ROW UNCUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
8	10	82	<b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>5</sup> BMG Video 65000	'N Sync	19.95
9	8	29	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65015	Dave Matthews Band	19.98
10	9	30	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	9.98
11	15	105	<b>ALL ACCESS VIDEO</b> ▲ <sup>3</sup> Jive/Zomba Video 41589-3	Backstreet Boys	19.98
12	17	58	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>1</sup> Jive/Zomba Video 41675-3	Backstreet Boys	19.98
13	12	56	<b>LIVE</b> ▲ <sup>2</sup> USA Home Entertainment 45059955	Shania Twain	19.95
14	<b>NEW</b>		<b>ONE LOVE: THE BOB MARLEY TRIBUTE</b> Palm Pictures 3016	Various Artists	19.95
15	11	6	<b>SILVER &amp; GOLD</b> Warner Reprise Video 3-38521	Neil Young	19.98
16	18	77	<b>CUNNING STUNTS</b> ▲ <sup>2</sup> Elektra Entertainment 40202	Metallica	34.98
17	20	30	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951	Shania Twain	12.95
18	13	28	<b>S &amp; M</b> ▲ Elektra Entertainment 40218-3	Metallica	19.95
19	14	23	<b>LIVE ON VH-1</b> BMG Video 32121	Weird Al Yankovic	19.98
20	<b>NEW</b>		<b>ONE WORLD</b> GTSP Video Universal Music & Video Dist. 4003300	John Tesh	14.95
21	22	29	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
22	24	25	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	Christina Aguilera	19.98
23	23	143	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
24	25	30	<b>THE VIDEO COLLECTION 93-99</b> Warner Reprise Video 38506	Madonna	19.98
25	<b>RE-ENTRY</b>		<b>KENNEDY CENTER HOMECOMING</b> Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
26	30	26	<b>URETHRA CHRONICLES</b> MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
27	16	3	<b>LIVE IN DETROIT</b> Image Entertainment 8816	Peter Dinklage	19.99
28	27	73	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
29	29	25	<b>RICKY MARTIN LIVE! ONE NIGHT ONLY</b> ▲ Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
30	26	219	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
31	21	16	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.98
32	31	26	<b>MARIAH #1'S</b> ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
33	36	56	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Entertainment 50138	Michael Jackson	19.98
34	28	26	<b>WOODSTOCK 99</b> ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
35	19	4	<b>LIVE IN CHICAGO</b> Columbia Music Video Sony Music Entertainment 50216	Jeff Buckley	14.98
36	35	34	<b>THE OFFICIAL VIDEO COLLECTION</b> ▲ Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	14.98
37	32	29	<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 3-38510	Eric Clapton	19.98
38	37	119	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> Epic Music Video Sony Music Entertainment 19V50160-3	Rage Against The Machine	19.98
39	38	53	<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	19.98
40	33	34	<b>MIRRORBALL</b> ▲ BMG Video 15740	Sarah McLachlan	24.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

# Merchants & Marketing

## Sellers Brace For Potter's Magic

### Book/Audio Sequel Coming Simultaneously To U.S. & U.K.

**J**UST WILD ABOUT HARRY: It was a simple yellow cardboard lighting bolt with nothing on it but four numbers: 7-8-00. But the standee adorning Scholastic Inc.'s booth at Book Expo America (BEA), held June 2-4 at McCormick Place in Chicago, said it all.

On July 8, the fourth Harry Potter book will be released, sure to unleash sheer pandemonium at the nation's bookstores. For the first time, the latest in the series of insanely popular children's novels by J.K. Rowling will come out simultaneously in the U.S. and in Rowling's native Britain (where the publication date for new Potter tomes has always preceded the American date by six months). Too many American fans, it seems, were buying the British versions over the Internet, thus depriving American book-



by Moira McCormick

and-date release, it's the beginning of a new era for the company. Ditlow said that 35% of Listening Library's fall list will come out the same day as the corresponding books. This way, the audiobook can be in on the

book's marketing campaign from the beginning, including "trade-show appearances, author tours, contests, Web site promotions," said Ditlow. "We'd be crazy not to take advantage of it."

Included in the upcoming day-and-date book/audio releases is another potential blockbuster, Philip Pullman's "The Amber Spyglass," third in a fantasy series that began with the acclaimed "The Golden Compass" (it and its first sequel, "The Subtle Knife"—both full-cast recordings—are best sellers for Listening Library). (Continued on page 91)

*“Potter” mania is helping drive sales of other Listening Library fantasy recordings’*

- TIM DITLOW -

sellers of a significant amount of Potter income.

Just as significant as the Yank-Brit simultaneous publication is the fact that "HP IV," as it's currently known (the title won't be revealed until July 8), will come out the same day as its audiobook version on Listening Library (Billboard, Oct. 9, 1999).

Child's Play caught up with Tim Ditlow, publisher of Listening Library (an imprint of Random House), at BEA to get the details on what will most likely be the biggest audiobook title of the year, period. That's no exaggeration: The American Booksellers Assn. reports in its year-to-date Book Sense Bestsellers list dated June 5 that Listening Library's three unabridged Harry Potter audiobooks—"Harry Potter And The Sorcerer's Stone," "Harry Potter And The Chamber Of Secrets," and "Harry Potter And The Prisoner Of Azkaban"—collectively rank No. 1, over audiobooks by such behemoths as John Grisham, Stephen King, and Frank McCourt. The Harry Potter series is the only children's audiobook product on the list. According to Ditlow, the three titles together have sold almost a half million copies.

Ditlow reported that the simultaneous book and audio release was driven by retailer demand. "Accounts like Barnes & Noble and Wal-Mart informed us they wanted the audio out the same day," he said. "The marketing campaign is being driven by the fact that it's a simultaneous release."

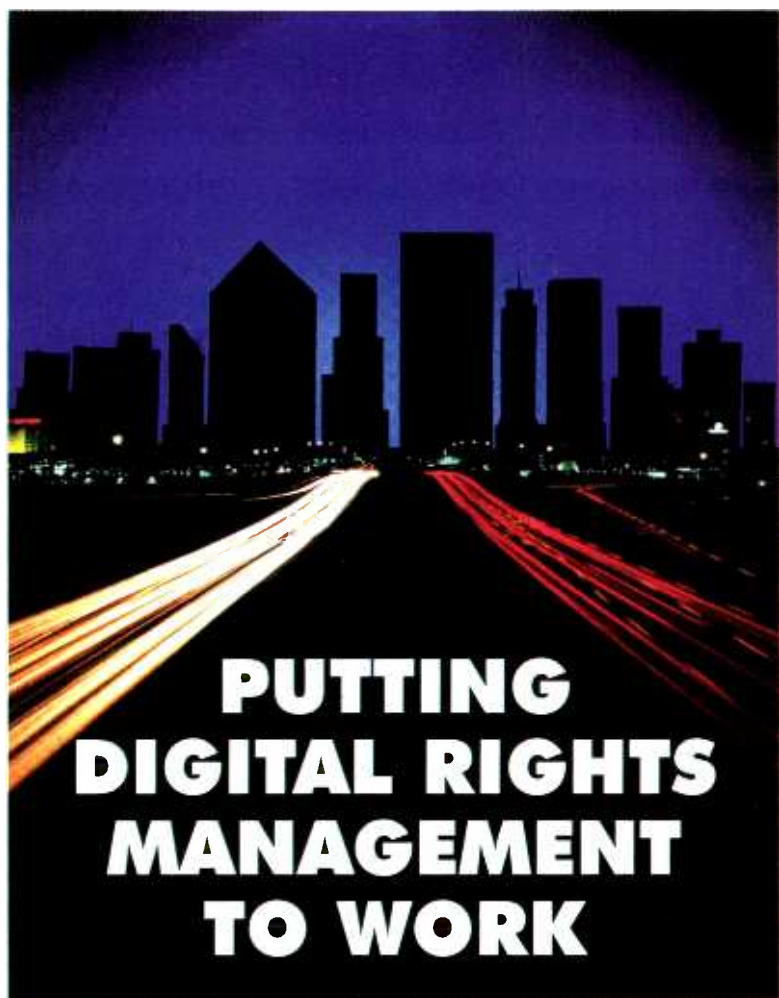
While this is the first time Listening Library has done such a day-

# Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			<b>NO. 1</b>	
1	1	14	<b>VARIOUS ARTISTS</b> WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
2	2	5	<b>READ-ALONG</b> WALT DISNEY 860469(6.98 Cassette)	DINOSAUR
3	3	182	<b>VARIOUS ARTISTS</b> ● BENSON 84056(3.98/5.98)	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS
4	5	231	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	4	4	<b>VARIOUS ARTISTS</b> WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
6	<b>RE-ENTRY</b>		<b>LARRY-BOY</b> BIG IDEA 60012/WORD(6.98/10.98)	VEGGIE TALES-LARRY-BOY: THE SOUNDTRACK
7	8	250	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
8	7	84	<b>VARIOUS ARTISTS</b> MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
9	6	113	<b>VEGGIE TUNES</b> ● BIG IDEA/WORD 9451/LYRIC STUDIOS(6.98/10.98)	VEGGIE TUNES
10	9	196	<b>VARIOUS ARTISTS</b> ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
11	10	165	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82220(3.98/5.98)	SILLY SONGS
12	11	15	<b>READ-ALONG</b> WALT DISNEY 860442(6.98 Cassette)	TIGGER
13	13	185	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
14	15	10	<b>CEDARMONT KIDS CLASSICS</b> BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS
15	21	50	<b>BARNEY</b> BARNEY MUSIC 9463/LYRIC STUDIOS(8.98/11.98)	I LOVE TO SING WITH BARNEY
16	12	194	<b>CEDARMONT KIDS CLASSICS</b> ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
17	14	10	<b>VARIOUS ARTISTS</b> BENSON 83349(3.98/5.98)	GOSPEL PRAISE SONGS
18	18	214	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 860866(10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
19	16	236	<b>BARNEY</b> ▲ <sup>1</sup> BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
20	19	162	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
21	17	30	<b>READ-ALONG</b> WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
22	22	18	<b>VARIOUS ARTISTS</b> BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
23	24	59	<b>VARIOUS ARTISTS</b> WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS
24	<b>RE-ENTRY</b>		<b>BEAR</b> WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
25	20	95	<b>VARIOUS ARTISTS</b> BIG IDEA/WORD 9451/LYRIC STUDIOS(6.98/10.98)	VEGGIE TUNES 2

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.





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## New Media

MERCHANTS & MARKETING

# Audio 'Jukeboxes' Cut The PC Cord; Napster Skirts Flap Over T-Shirts

This issue's column was prepared by Marilyn A. Gillen.

**W**HILE A DIZZYING array of hardware products has sprung up to serve the computer-centric cult of MP3, a few forward-looking new audio units are being marketed around the existing CD culture—which even the boldest E-biz bulls allow won't fade for a few ticks yet—and the seemingly old-fashioned delights of the home stereo system.

There are 21st-century twists, of course. The systems may take the PC out of the music picture, but they leave computer-music formats and their functionality as part of the new mix. They are also designed to connect with the Internet via existing phone lines, blurring the distinction between computer and audio component.

Among the handful of forthcoming players likely to inspire hardware envy among audio enthusiasts whose homes are chockablock with CD stacks is the new Lydstrom SongBank SL CD Memory System, which its developer says can store 7,000 songs—and make them instantly and easily accessible, with no sorting or digging through dusty boxes required.

Creative Labs makes a similar promise with its Nomad Jukebox, which bowed earlier this year at about \$600. The player, about the size of a standard portable CD player, boasts six gigabytes of built-in storage that can hold more than 100 hours of CD-quality music, which can be played back via existing stereo systems. The unit is still PC-centric, however; requiring owners to copy over their CDs via computer for storage on the Jukebox.

The SongBank and other new decks cut that PC cord.

"I developed this product as a music lover for music lovers and not as a technology product," says Ashwin Philips, director of advanced research and co-founder of the Boston-based Lydstrom, which launches the SongBank on Thursday (15). "I had hundreds of CDs, but like most people I was listening to only a few of them, and the rest were stacked up somewhere. You tend to forget what you have, or you can't find it when you want it, and so you end up not really taking advantage of your collection."

Thus with the mantra "Get more from your music with less effort," Philips designed the SongBank. The unit connects to TV sets via a cable. CDs are inserted in the unit's tray and are copied—or "ripped"—at about one-fourth real-time, Philips says. The SongBank uses the Lucent Technologies codec Enhanced Perceptual Audio Coder, which pledges CD-quality sound.

Once tracks are stored, users can organize them onscreen in any number of ways for playback through their speaker system. Choosing, say, the Grateful Dead cues up all tracks by that act in the system, for example. Users can also choose playback by genres, mood, or preset playlists, among other options. Music can be burned onto a CD-R but cannot be exported to



portable players.

The price for this functionality? Just under \$800, which marketing VP Dwight Griesman believes will allow it to appeal to a wider base than just hardcore audiophiles.

"We want to reach music fans, not just the gadget geeks," Griesman says. Argues Philips, "That \$800 allows you to unlock the value of the thousands of dollars you may have already invested in your CD collection."

Since the unit was showcased at the Web site Lydstrom.com, the company has taken 500 pre-orders, Griesman says. The product is currently available only on the site.

While Griesman believes that the initial selling point will be "unlocking the value" in traditional CDs customers already have, Lydstrom—which is venture-capital-funded—is also positioning itself to be a bridge to the future of online downloads. The company plans to use its site as a platform for the sale of music to SongBank owners.

The sales would be rung up by channel partners, Griesman says, from labels to retailers to artists; none are yet on board. Future upgrades to the SongBank will also track users' music habits, Philips says, allowing targeted marketing by those partners.

ReQuest Multimedia is already targeting the same space with its AudioReQuest, a stand-alone MP3 digital jukebox that lets owners record, store, and organize 300 hours of music, also sans PC and also for about \$800. Like the SongBank, it can be connected to a TV or can be used with a built-in LCD screen.

Unlike Lydstrom, the Troy, N.Y.-based ReQuest has already struck music-content deals with EMusic.com and others. On June 7, MP3.com announced that it had signed a deal to provide its digital music through the unit, which is being sold online. Details are due at MP3.com's MP3 Summit, to be held June 20-21 in San Diego.

"Together, we are liberating digital music from the confines of the PC," says ReQuest Multimedia CEO Steven Vasquez of the MP3 pact.

**NAPSTER COVERS ITS ASSETS:** The seemingly bizarre showdown that (Continued on page 86)

Billboard

JUNE 17, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	2	2	<b>THE MARSHALL MATHERS LP</b> WEA/AFTERMATH 490629/INTERSCOPE	EMINEM	1
2	1	3	<b>MAD SEASON</b> LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	4
3	3	3	<b>OOPS!...I DID IT AGAIN</b> JIVE 41704	BRITNEY SPEARS	3
4	10	3	<b>PURE MOVIES 2</b> GARDEN CITY 34580	THE JOHN TESH PROJECT	—
5	<b>NEW</b>		<b>THE HISTORY OF ROCK</b> LAVA/ATLANTIC 83314*/AG	KID ROCK	2
6	4	2	<b>INSIDE JOB</b> WARNER BROS. 47083	DON HENLEY	12
7	7	3	<b>WHITNEY: THE GREATEST HITS</b> ARISTA 14626	WHITNEY HOUSTON	11
8	6	3	<b>BINAURAL</b> EPIC 63665*	PEARL JAM	26
9	12	4	<b>MISSION: IMPOSSIBLE 2</b> HOLLYWOOD 162244	SOUNDTRACK	6
10	16	51	<b>SUPERNATURAL</b> ♦ <sup>12</sup> ARISTA 19080	SANTANA	8
11	13	11	<b>NO STRINGS ATTACHED</b> ▲ <sup>8</sup> JIVE 41702	'N SYNC	5
12	<b>NEW</b>		<b>AIDA</b> WALT DISNEY 860671	ORIGINAL BROADWAY CAST	—
13	<b>NEW</b>		<b>BRAVE NEW WORLD</b> PORTRAIT/COLUMBIA 62208/CRG	IRON MAIDEN	39
14	5	2	<b>MER DE NOMS</b> VIRGIN 49253*	A PERFECT CIRCLE	10
15	14	24	<b>HUMAN CLAY</b> ▲ <sup>4</sup> WIND-UP 13053*	CREED	7
16	17	20	<b>ON HOW LIFE IS</b> ▲ <sup>8</sup> EPIC 69490* [HS]	MACY GRAY	17
17	<b>RE-ENTRY</b>		<b>PLAY</b> ▲ V2 27049* [HS]	MOBY	55
18	8	6	<b>SILVER &amp; GOLD</b> REPRISE 47305/WARNER BROS.	NEIL YOUNG	91
19	<b>RE-ENTRY</b>		<b>THE BETTER LIFE</b> ▲ REPUBLIC 153920/UNIVERSAL [HS]	3 DOORS DOWN	19
20	18	25	<b>BRAND NEW DAY</b> A&M 490443/INTERSCOPE	STING	37

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



## PC-Friendly Vid Browser Makes Entertainment Interactive

BY STEVE TRAIMAN

NEW YORK—With more than 150 Web-connected DVDs in the market, InterActual Technology's PC-Friendly video browser is connecting consumers to more than just an Internet site. The feature enables users to control and display Web pages while watching a movie or listening to music.

In addition to shifting between viewing a movie and interacting with its Web site, the technology allows a real-time chat while viewers are simultaneously watching a synchronized video presentation.

"We see it as the cornerstone of next-generation, high-impact DVD products that combine superior video presentations with the World Wide Web," says InterActual co-founder Chris Brown. "The technology offers

a new standard for interactive entertainment that seamlessly combines home theater-quality video with the Internet and beyond."

Hollywood has been taking advantage of these capabilities by adding the unique features to a wide variety of movies and music videos.

Elektra's "Metallica: Cunning Stunts" was the first DVD music video to use InterActual's video browser; and the label will incorporate the feature again with the summer release of "Metallica: S&M." Brown says the company is talking with a number of other major labels as well.

Some of the DVD titles equipped with InterActual's technology are "The Matrix," "The Blair Witch Project," "American Pie," "Stuart Little," "Tarzan," "The Abyss," "Austin Pow-

ers: The Spy Who Shagged Me," and "Lost In Space."

When an InterActual DVD-ROM disc is placed into a PC with a DVD-ROM drive, the video browser will take full advantage of the computer's increased processing power. Games, interactive screenplays, and biographies (which can be updated periodically) are some of the enhancements possible using InterActual technology.

"The PC-Friendly software let us come up with an incredibly creative interface that made the best use of the movie's themes," says Warner Home Video DVD programming director Paul Hemstreet regarding the DVD-ROM enhancements for "The Matrix."

"We were able to take the full script, 800 storyboards, and the specific movie scenes and make them instantly avail-

*'We see it as the cornerstone of next-generation, high-impact DVD products that combine superior video presentations with the Web'*

- CHRIS BROWN -

Sven Krong, developer/programmer Scott Bates, designer Kendra Flaherty, and programmer Chuck Ivy.

"The ability to control a DVD in a Web environment takes us well beyond what you can currently achieve with streaming video," says Click Active's Bates, "and the difference is really noticeable to the consumer."

InterActual works with Web-based development software such as Shockwave and Flash to create features that would be impossible to view on a typical browser from a set-top DVD player, says Bates. "InterActual enables the best of both worlds."

But Brown acknowledges that there were some compatibility problems when consumers tried to play some of their enhanced discs in older DVD players. (DVD-ROM discs are compatible with set-top devices, even though many of the features cannot be accessed.)

The company experienced some complaints with "The Matrix" but provided a quick technical fix via its Web site and a toll-free number. Brown adds that there are relatively few compatibility problems from the PC side.

Looking ahead, Fox's Davison says InterActual's technology only furthers the technology convergence with entertainment. "Technology like this gives consumers a chance to interact a lot more with the film, the actors, and the creative team. It really broadens the horizons of filmmaking for all of us," he says.

The convergence also extends to marketing new products to an established fan base. "We get a lot more links to the Internet that let us build a community of 'Matrix' owners, for example," Hemstreet says. "Then we have the opportunity to interface with them for upcoming sequels."

able side by side on one screen, which you can't do with set-top box menus," he says.

Consumers who watch "The Matrix" on their DVD-ROM computer drive are also able to play "The One Game" with others on the Internet.

20th Century Fox Home Entertainment enlisted InterActual for "The Abyss Collectors Edition." While the VHS version of the film performed well, the enhanced DVD received excellent reviews and was on VideoScan's top 10 DVD sales list for three weeks.

"One of the coolest features was the ability to access the screenplay, the storyboards, and the film scenes all on the same [Web] page," says Fox DVD manager Sven Davison. "InterActual also allowed us to build three neat Shockwave games, including 'Sonar Spy,' 'Valve Control,' and 'ROV Pilot.'"

The disc links to "The Abyss" Web site, which contained updated information on the DVD release.

"The Abyss" DVD-ROM was developed by Click Active Media producer

## Extras, Extras: 'Spinal Tap' DVD Getting Special Edition, 'T2' Gets Ultimate Edition

DVD ON 'TAP': Without a doubt, "This Is Spinal Tap" is one of the best-selling catalog titles of all time, and this fall it's getting some special DVD treatment that's fitting for the rock film classic. The hilarious spoof of a heavy metal band will arrive as a special-edition DVD Sept. 12. It will be priced at \$29.98 and include more than 100 minutes of extras.

About one hour of never-before-seen footage has been taken from more than 30 hours of outtakes stored in a storage facility by the film's rights owner, StudioCanal.

Spinal Tap bandmates David St. Hubbins (Michael McKean), Nigel Tufnel (Christopher Guest), and Derek Smalls (Harry Shearer) will also do an audio commentary.

Other extras include rarely seen music videos ("Hell Hole," "Listen To The Flower People," "Big Bottom," and "Gimme Some Money"), a "Flower People" press conference, an interview with director and co-star Rob Reiner, three theatrical trailers, three television spots, three rare "Rock 'N' Rolls" commercials, and a seldom-seen appearance on the campy talk show "The Joe Franklin Show."

For the first time, the film will be available in Dolby Digital surround sound. The VHS, priced at \$14.95, has five minutes of rare outtakes and the banned MTV music video "Bitch School."

MGM, in association with StudioCanal, will reissue a remastered print to theaters Sept. 8. The film will be shown in select markets as well as 30 college campuses. Universal Music will rerelease the soundtrack.

Web activities will focus on an extensive online auction of "Spinal Tap" memorabilia as well as the chance to attend the "This Is Spinal Tap" movie screening and the band's performance at the House of Blues in West Hollywood. To enter the contest, which will be advertised in an upcoming issue of Rolling Stone, consumers must write an essay explaining why they should be the band's next drummer (Spinal Tap's drummers tend to die).

Online music directory Listen.com will conduct the contest on a dedicated "Spinal Tap" site and will hold additional contests awarding "Spinal Tap" product.

Other promotional activities are an appearance by the band on the VH1 show "The List" June 22. The show will be hosted by the band's A&R rep Bobbi

Flekman (Fran Drescher). There will be a special appearance by Mick Fleetwood, who will be filling in due to the untimely and tragic death of the band's last drummer.

THE ULTIMATE 'T2': Just three years on the market, "Terminator 2: Judgment Day" is already getting a reissue on DVD. On Aug. 29, Artisan Entertainment will release the "T2: The Ultimate Edition" DVD, priced at \$39.98.

The film was originally released as a special-edition DVD in 1997 and has consistently appeared in VideoScan's weekly list of 100 top-selling titles.

This souped-up version will contain more than six hours of content:

the film; sections highlighting the stunts, visual effects, and weapons; 700 original storyboards; and behind-the-scenes materials. The enhanced DVD-ROM disc will also connect to a Web site about the movie.

The film contains 15 additional minutes, as well as five minutes of hidden footage not found on any other version. Star Arnold Schwarzenegger and director James Cameron provide audio commentary.

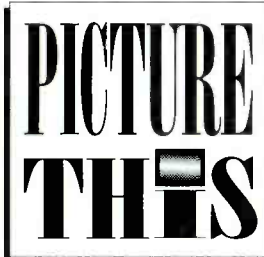
Artisan will replicate the package using the DVD-18 technology. The dense disc will come packaged in a metal case and includes a 32-page collector's booklet.

SOUND INVESTMENT: For the first time, the Lucasfilm THX sound system will begin showing up on DVD releases this summer. The first title to incorporate the system is the recently released "Fight Club" from 20th Century Fox Home Entertainment.

According to the company, the system, called THX Optimode, allows consumers to fine-tune the components of their home theater setups to levels that most closely duplicate the mastering process.

Other titles expected to carry the THX feature are Artisan's "T2: The Ultimate Edition" and Anchor Bay's "Repoman," "Hellraiser," and "Hellbound: Hellraiser II."

Rival sound system Digital Theater Systems (DTS) has inked deals with Warner Home Video and Columbia TriStar Home Video to encode their DVDs with its digital surround-sound technology. Universal Studios Home Video and Image Entertainment recently incorporated DTS on their releases.



by Eileen Fitzpatrick

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	6	3	<b>THE WORLD IS NOT ENOUGH</b>	MGM Home Entertainment Warner Home Video M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
2	1	8	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
3	3	7	<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
4	2	5	<b>GALAXY QUEST</b>	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
5	12	2	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
6	5	4	<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
7	7	9	<b>PLAYBOY'S SEX COURT</b>	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
8	4	4	<b>LIFE IS BEAUTIFUL</b>	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
9	8	8	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
10	9	11	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
11	10	24	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
12	14	18	<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
13	17	10	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
14	21	28	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
15	18	2	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999	R	19.98
16	16	27	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
17	19	9	<b>JOSEPH AND THE AMAZING TECHNICOLOR COAT</b>	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
18	23	2	<b>THE GREATEST HITS</b>	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
19	24	24	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
20	11	23	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
21	37	2	<b>GANGSTRESSES</b>	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
22	26	7	<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
23	<b>NEW ▶</b>		<b>MYSTERY MEN</b>	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
24	15	6	<b>NOTTING HILL</b>	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
25	28	4	<b>CINDY CRAWFORD: A NEW DIMENSION</b>	GoodTimes Home Video 79908	Cindy Crawford	2000	NR	14.98
26	13	12	<b>OFFICE SPACE</b>	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
27	20	7	<b>ANALYZE THIS</b>	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
28	33	2	<b>WALKING WITH DINOSAURS</b>	BBC Video FoxVideo 2000090	Various Artists	2000	NR	24.98
29	27	13	<b>AN EXTREMELY GOOFY MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
30	29	27	<b>THE IRON GIANT</b>	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
31	31	8	<b>MONSTER RANCHER: LET THE GAMES BEGIN</b>	A.D.V. Films 001D	Animated	2000	NR	14.98
32	<b>NEW ▶</b>		<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
33	34	8	<b>NEVER BEEN KISSED</b>	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
34	32	19	<b>DEATH ROW UN CUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
35	30	31	<b>BIG DADDY</b>	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
36	36	2	<b>BURN THE FLOOR</b>	Universal Studios Home Video 85714	Various Artists	2000	NR	19.98
37	22	8	<b>ENTRAPMENT</b>	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
38	35	30	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
39	40	21	<b>SHAKESPEARE IN LOVE</b>	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
40	25	15	<b>PLAYBOY: MARDI GRAS</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	1	3	<b>AMERICAN BEAUTY (R)</b>	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
2	2	5	<b>FIGHT CLUB (R)</b>	FoxVideo 2000306	Brad Pitt Edward Norton
3	4	4	<b>DOGMA (R)</b>	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
4	3	4	<b>BEING JOHN MALKOVICH (R)</b>	USA Home Entertainment 440059757	John Cusack Cameron Diaz
5	20	2	<b>SLEEPY HOLLOW (R)</b>	Paramount Home Video 329623	Johnny Depp Christina Ricci
6	6	4	<b>GALAXY QUEST (PG)</b>	DreamWorks Home Entertainment	Tim Allen Sigourney Weaver
7	5	7	<b>THREE KINGS (R)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
8	16	3	<b>BRINGING OUT THE DEAD (R)</b>	Paramount Home Video 335643	Nicolas Cage Patricia Arquette
9	8	7	<b>THE INSIDER (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
10	9	6	<b>BOYS DON'T CRY (R)</b>	FoxVideo 2000310	Hilary Swank Chloe Sevigny
11	11	6	<b>END OF DAYS (R)</b>	Universal Studios Home Video 85240	Arnold Schwarzenegger
12	14	2	<b>THE WORLD IS NOT ENOUGH (PG-13)</b>	MGM Home Entertainment Warner Home Video	Pierce Brosnan Sophie Marceau
13	7	9	<b>THE SIXTH SENSE (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
14	<b>NEW ▶</b>		<b>EYE OF THE BEHOLDER (R)</b>	Columbia TriStar Home Video 04953	Ashley Judd Ewan McGregor
15	13	3	<b>ANYWHERE BUT HERE (PG-13)</b>	FoxVideo 2000378	Susan Sarandon Natalie Portman
16	10	11	<b>THE BONE COLLECTOR (R)</b>	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie
17	<b>RE-ENTRY</b>		<b>THE STRAIGHT STORY (G)</b>	Walt Disney Home Video Buena Vista Home Entertainment 10454	Richard Farnsworth Sissy Spacek
18	17	3	<b>FLAWLESS (R)</b>	MGM Home Entertainment Warner Home Video M907297	Robert De Niro Philip Seymour Hoffman
19	19	2	<b>MYSTERY ALASKA (R)</b>	Walt Disney Home Video Buena Vista Home Entertainment 18291	Russell Crowe
20	18	2	<b>THE END OF THE AFFAIR (R)</b>	Columbia TriStar Home Video 03631	Ralph Fiennes Julianne Moore

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	1	2	<b>SLEEPY HOLLOW (R) (29.99)</b>	Paramount Home Video 335647	Johnny Depp Christina Ricci
2	2	3	<b>THE WORLD IS NOT ENOUGH (PG-13) (34.98)</b>	MGM Home Entertainment/Warner Home Video 908130	Pierce Brosnan Sophie Marceau
3	<b>NEW ▶</b>		<b>MAN ON THE MOON (R) (24.98)</b>	Universal Studios Home Video 20720	Jim Carrey
4	6	37	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
5	5	10	<b>THE SIXTH SENSE (PG-13) (29.99)</b>	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
6	7	5	<b>GALAXY QUEST (PG) (26.99)</b>	DreamWorks Home Entertainment 86017	Tim Allen Sigourney Weaver
7	3	7	<b>END OF DAYS (R) (26.98)</b>	Universal Studios Home Video 20721	Arnold Schwarzenegger
8	8	5	<b>DOGMA (R) (24.99)</b>	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck
9	9	8	<b>THREE KINGS (R) (24.99)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
10	11	24	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
11	15	11	<b>HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)</b>	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
12	4	2	<b>EYE OF THE BEHOLDER (R) (24.95)</b>	Columbia TriStar Home Video 05052	Ashley Judd Ewan McGregor
13	<b>NEW ▶</b>		<b>SNOW FALLING ON CEDARS (PG-13) (24.98)</b>	Universal Studios Home Video 20558	Ethan Hawke
14	<b>RE-ENTRY</b>		<b>HEAT (R) (24.98)</b>	Warner Home Video 14192	Robert De Niro Al Pacino
15	10	5	<b>BEING JOHN MALKOVICH (R) (24.99)</b>	USA Home Entertainment 59757	John Cusack Cameron Diaz
16	<b>NEW ▶</b>		<b>CONAN THE BARBARIAN: COLLECTOR'S EDITION (R) (29.98)</b>	Universal Studios Home Video 20564	Arnold Schwarzenegger
17	<b>RE-ENTRY</b>		<b>THE SHAWSHANK REDEMPTION (R) (19.98)</b>	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
18	<b>RE-ENTRY</b>		<b>SAVING PRIVATE RYAN (R) (34.99)</b>	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
19	12	2	<b>SEX AND THE CITY (NR) (39.98)</b>	HBO Home Video/Warner Home Video 99300	Sarah Jessica Parker Kim Cattrall
20	16	12	<b>THE BONE COLLECTOR (R) (26.98)</b>	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie

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## Tone Loc's Take On Cartoon Series

When rapper Tone Loc decided to become involved in a children's animated series, he lent not only his voice but his management skills as well. The rapper, whose hits include "Wild Thing" and "Funky Cold Medina," voices the character C-Bear in the Fox Children's Network series "C-Bear And Jamal" and serves as its executive producer. It is due on video from Xenon Home Video June 20.

**Why get involved in a children's project?**

Basically, there were no black cartoons out at the time. You mention a black cartoon, and people say, "Fat Albert." That was on in the '70s when I was little—that's ridiculous!

**Jamal is black, but overall the cast is pretty diverse.**

We have Asian, Caucasian, and Latino figures in there as well, which is kinda cool. But I didn't want to get into the race thing. I wanted to have issues that might occur in any child's life.

**Like what?**

Well, like sports and getting cut from the team. And how clothes don't make the person.

**Are these some of your ideas as executive producer?**

Absolutely. I just have a little chat with the writers. The clothes thing is big with kids today—what they're going to wear, whether they're hip or not.

**Speaking of hip, where does the humor come from?**

The writers are brothers (Earl and Todd Jones), and they're quite funny. With kids you have to have some sort of humor in there. If all you have is a message, they'd be going like, "Yeah, right." There always has to be something funny going on, because otherwise I wouldn't want to watch it!

**Are you concerned with the media's influence on your children?**

Not really. If you're involved in your child's life, the media can't do that much.

**Is it a coincidence that Jamal is raised by his father?**

No, I basically modeled the show after my lifestyle as a single father. I have a 10-year-old and a 2-year-old. I've always felt like a kid myself, but when you get that responsibility, reality slaps you in the face. Basically, we want to show a positive father figure.

**And what would you say C-Bear's basic message is?**

That's a difficult question because it has so many different things—like to have morals and study hard. But I think the biggest message is to be a real person and enjoy life.

**Has being a single father kept you too busy to get in the studio?**

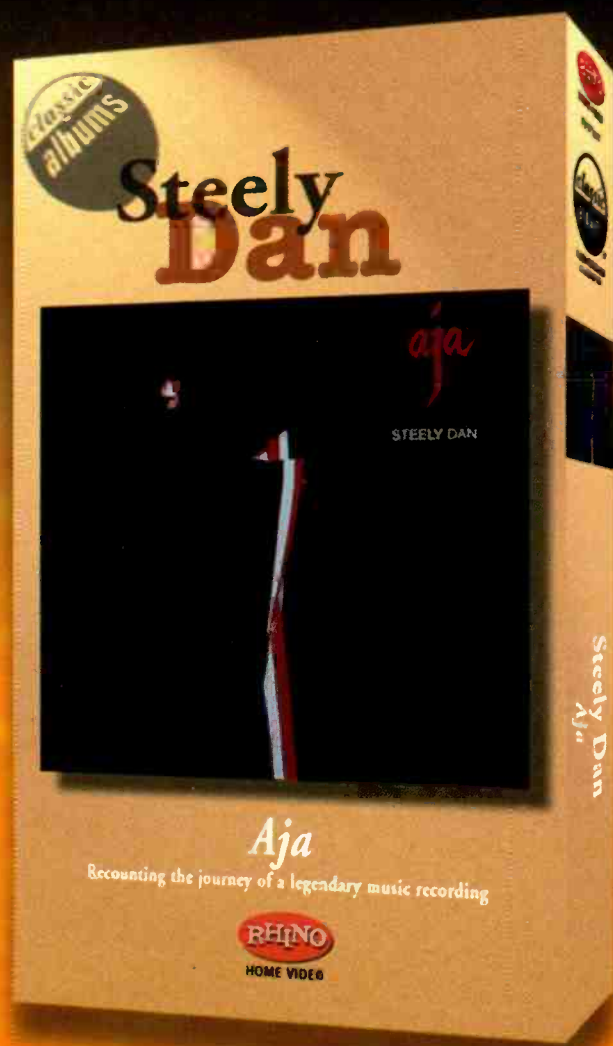
Yeah, I do a lot of shows, though, and people kept asking, "What the hell is wrong with you, Tone? How come you haven't made any records?" Well, I am about to get back in the studio. It should come out in about a year.

**And will it be rap?**

It will, but not in my old style or today's style of rap. I'm going to have my own type of realm... a smoother, jazz type. But it's gotta be rap because I can't sing!

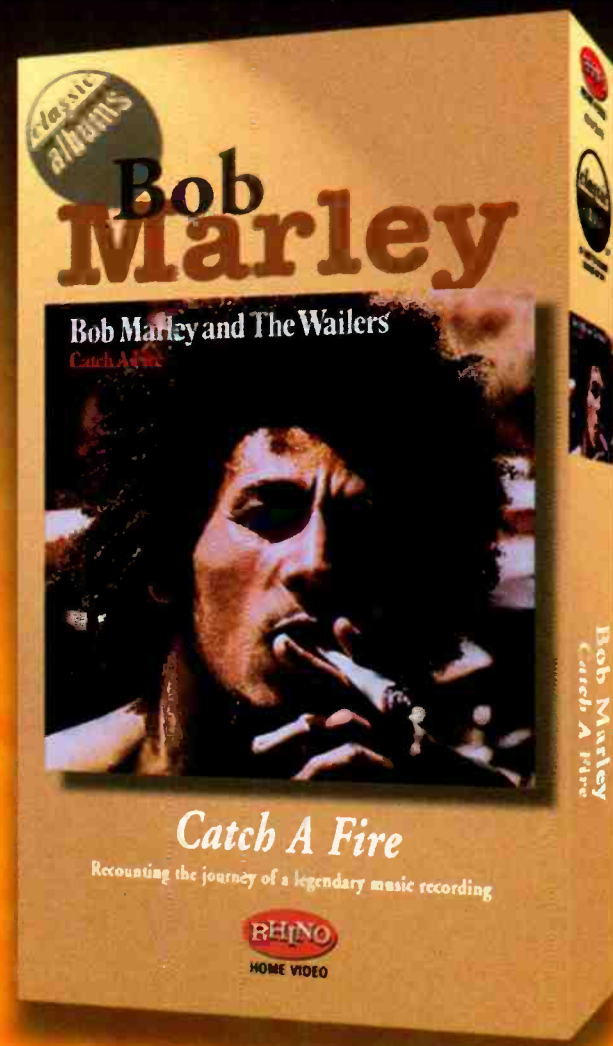
CATHERINE CELLA

# Their Music Altered Our Senses



- Grammy® award-winning album.
- *Aja* was the biggest selling album of Steely Dan's career.
- Reached #3 on *Billboard*.
- Over a year in the Top 40.
- Their new, best-selling album, *Two Against Nature*, has received rave reviews and renewed interest in the band.
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- Features rare interviews with Bob Marley, Bunny Wailer, and Peter Tosh.
- Includes never-before-seen home movies of The Wailers.
- Includes performances of "Stir It Up," "Stop That Train," and "Kinky Reggae."
- "...lilting tunes of remarkable character ... fully realized sound with a beautiful lyric sensibility."

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R3 972698/Color/±60 minutes/Stereo/\$14.98 srp

- Previous videos in this series are on *Billboard's Music Video* chart.

- Available for the first time ever on video!



Street: 7/25/00



### SITES + SOUNDS

(Continued from page 82)

found file-sharing service Napster in the ticklish position of *plaintiff* in a dispute over protection of intellectual property has been resolved.

Napster and rock band **the Offspring** said June 5 that they will work together to develop a "more complete" line of Napster-branded merchandise for sale online. Profits will go to an as-yet-unspecified charity, the parties said in a joint statement. It remained unclear at press time if the goods would be sold on both sites or only on the band's.

During the week of May 29, the act—which proclaims itself a supporter of Napster—began offering on its Web site shirts (\$10), hats (\$10), and stickers (\$1) emblazoned with the Napster logo.

The band had not, however, secured permission from the San Mateo, Calif.-based Napster, which has trademarked the logo and copyrighted "all Napster Web site design, text, graphics... and all Napster software," according to its Web site.

A Napster representative fired off a cease-and-desist E-mail to the band June 2.

Alleged misuse of copyright, of course, is at the heart of several suits pending against Napster, which is being sued for copyright infringement by the Recording Industry Assn. of

America (RIAA), Metallica, and Dr. Dre. Arguments in the RIAA case are slated to begin Monday (12).

While Napster will not make any money from the T-shirts being sold in conjunction with the Offspring, the free service—which has no discernible revenue streams—is apparently gearing up to develop a more, well, *rounded* business model under the direction of new interim CEO **Hank Barry**. Barry joined from venture-capital company Hummer Winblad, which recently invested \$15 million in the company and can be expected to seek some return on that investment.

Among 16 job openings listed on Napster's site are a business development manager and a director of label promotions and marketing.

The latter will be "responsible for innovating and structuring promotion and marketing programs within the Napster community for major and independent labels and artists," according to the posting.

Among other desired attributes, the posting says, is "grace under pressure."

**DAVID BOWIE** will be honored as online pioneer of the year at the third annual Yahoo! Internet Life Online Music Awards, to be held July 24 at Studio 54 in New York and cybercast live on VH1.com. **Bowie** will also be competing in the category of best artist site for BowieNet (davidbowie.com), alongside fellow nominees **Beck** (beck.com), **Björk** (bjork.com), **Red Hot Chili Peppers** (redhotchilipeppers.com), and **Kiss** (kissonline.com).

**Jimmy Page & the Black Crowes'** "Live At The Greek," meanwhile, is up for honors as best Internet-only album via Musicmaker.com, even as word comes down that it is being released to stores via TVT Records. Other nominees in the category are **Reeves Gabrels'** "Ulysses" (Della Notte) at reevesgabrels.com; **They Might Be Giants'** "Long Tall Weekend" at EMusic.com/albums/2353; the **Who's** "The Blues At The Bush" at Musicmaker; and **Aimee Mann's** "Bachelor No. 2" at aimeemann.com.

Nominees in other categories—which were chosen by the magazine's editorial staff in conjunction with votes compiled from the publication's readers—include the following:

**Best overall music site:** Live365.com, Net4music.com, SonicNet.com, MP3.com, and Wall of Sound.

**Best music news site:** Billboard, MTV, Yahoo! Music, AOL Music, and Spin.com.

**Best label online:** Astralwerks, TVT Records, ColumbiaRecords.com, UniversalMusic.com, and Atomic Pop.

**Best Internet-only single:** **Nine Inch Nails'** "The Fragile" at nin.com, **Prince's** "One Song" at love4oneanother.com, **Elliott Smith's** "Division Day/No Name #6" at EMusic.com/albums/16799, **Alanis Morissette's** "These Are The Thoughts" at artists.mp3s.com/artists/15/alanis\_morissette.html, and **Jimmy Page & the Black Crowes'** "What Is And What Should Never Be" at Musicmaker.

Winners will be selected by music, online, and other industry executives.

**UPGRADE:** The MTVi Group has promoted **Fred Graver** to senior VP/GM of SonicNet.com. Graver had held that title at VH1.com. The New York-based Graver reports to MTVi president/CEO **Nicholas Butterworth**.

**QUICK BYTES:** Amplified has signed with Preview Systems to use its E-commerce infrastructure as a "preferred technology" for the digital distribution of music; Preview will also be one of Amplified's partners in integrating digital rights management into its network of online retail affiliates, the companies say. EMI recently tapped Amplified as one of the companies it will work with to provide digital distribution services for EMI's paid-download test, slated to begin July 1... EMusic has begun offering digital downloads from the Koch Entertainment catalog, under an exclusive partnership. Acts include **the Kinks**, **Judas Priest**, and **Lucinda Williams**.



**Pokémon Payday.** Six-year-old Pokémon fan Alex Bywater, center, from Granite City, Ill., stopped by his local Warner Bros. Studios Store to show off his winning ticket from the Pokémon Golden Ticket game conducted by Warner Home Video. Bywater was the first winner to find a golden ticket, which was packed inside five "Pokémon: The First Movie" videos. Bywater's prize is a trip for two to Kyoto, Japan; a meeting with "Pokémon" co-creator Tsunekaz Ishihara; and a \$1,000 shopping spree at the Pokémon Center in Kyoto. Bywater is pictured with his family. Shown in the back row, from left, are sister Ashley, brother Andrew, father Richard and mother Pamela. Kneeling, from left, are WB Kids Club Crew members Gabe Crocker, George Wilburn, and Laura Albers.

### Billboard

JUNE 17, 2000

## Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>NO. 1</b>					<b>NO. 1</b>				
1	1	7	<b>WWF: THE ROCK: THE PEOPLE'S CHAMP</b> World Wrestling Federation Home Video 254	14.95	1	1	75	<b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution TB2274	39.95
2	3	6	<b>WWF: EVE OF DESTRUCTION</b> World Wrestling Federation Home Video 256	14.95	2	2	67	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
3	2	51	<b>WWF: THE ROCK-KNOW YOUR ROLE</b> World Wrestling Federation Home Video 234	14.95	3	3	48	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b> Ventura Distribution TB2271	29.95
4	4	28	<b>WWF: AUSTIN VS. MCMAHON</b> World Wrestling Federation Home Video 240	14.95	4	4	23	<b>BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK</b> Ventura Distribution 10013	49.98
5	<b>NEW</b>		<b>WWF: WRESTLEMANIA 2000</b> World Wrestling Federation Home Video 246	39.95	5	5	54	<b>DENISE AUSTIN: POWER KICKBOXING</b> Parade Video 832	14.98
6	5	3	<b>JUGGALO CHAMPIONSH-T WRESTLING</b> Psychopathic Video 2200	19.95	6	7	52	<b>DENISE AUSTIN: HIT THE SPOT (ABS)</b> Parade Video 183	9.98
7	7	51	<b>WWF: BEST OF RAW VOL. 1</b> World Wrestling Federation Home Video 236	14.95	7	6	82	<b>TOTAL YOGA</b> Living Arts 1080	9.98
8	8	51	<b>WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES</b> World Wrestling Federation Home Video 233	14.95	8	8	5	<b>BILLY BLANKS: TAE-BO GOLD</b> Ventura Distribution 2276	24.95
9	6	7	<b>WWF: MICK FOLEY-MADMAN UNMASKED</b> World Wrestling Federation Home Video 255	14.95	9	9	74	<b>ABS AND BUNS: 2-PACK</b> UAV Entertainment 60115	9.95
10	9	7	<b>XTREME WRESTLING: hardcore CONCEPTION</b> DGD 001	14.95	10	10	294	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
11	10	7	<b>NBA NOW!: SHOWMEN OF TODAY</b> USA Home Entertainment 9630600413	14.95	11	11	23	<b>THE CRUNCH: FAT BLASTER GOES LATIN</b> Anchor Bay Entertainment 10973	9.99
12	13	8	<b>THE STORY OF GOLF</b> Ventura Distribution 148	49.98	12	12	58	<b>DENISE AUSTIN: SIZZLER</b> Parade Video 909	12.98
13	12	11	<b>WWF: MOST MEMORABLE MOMENTS OF 1999</b> World Wrestling Federation Home Video 825	14.95	13	14	15	<b>THE CRUNCH: THE JOY OF YOGA</b> Anchor Bay Entertainment 2853	9.99
14	11	74	<b>WWF: D-GENERATION X</b> ◊ World Wrestling Federation Home Video 212	14.95	14	15	13	<b>WEIGHT LOSS-YOGA</b> Living Arts 21	9.95
15	14	5	<b>WWF: NO WAY OUT</b> World Wrestling Federation Home Video 245	29.95	15	13	42	<b>BILLY BLANKS: CRUNCH MASTER BLASTER</b> Anchor Bay Entertainment SV10885	9.98
16	15	50	<b>WWF: COME GET SOME-THE WOMEN OF THE WWF</b> World Wrestling Federation Home Video 235	14.95	16	17	23	<b>THE CRUNCH: BOOT CAMP TRAINING</b> Anchor Bay Entertainment 10974	9.99
17	20	53	<b>WWF: KING OF THE RING '98</b> World Wrestling Federation Home Video WWF10205	19.95	17	18	85	<b>DENISE AUSTIN: FAT BURNING BLAST</b> Parade Video 1933	12.99
18	16	90	<b>MICHAEL JORDAN: THE ULTIMATE COLLECTION</b> FoxVideo (CBS/Fox) 4101090	24.98	18	16	22	<b>KATHY SMITH: LATIN RHYTHM WORKOUT</b> Sony Music Entertainment 51594	14.98
19	<b>RE-ENTRY</b>		<b>WWF: BEST OF WRESTLEMANIA I-XIV</b> ◊ World Wrestling Federation Home Video 214	14.95	19	20	43	<b>DENISE AUSTIN'S BOUNCE BACK AFTER BABY</b> Parade Video 963	14.98
20	19	28	<b>WWF: IT'S OUR TIME: TRIPLE H AND CHYNA</b> World Wrestling Federation Home Video 239	14.95	20	<b>NEW</b>		<b>KAREN VOIGHT'S YOGA SCULPTURE</b> Karen Voight Video 1009	9.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

### TRAFFIC TICKER

#### Top Retail Sites

#### Unique Visitors (in 000s)

TOTAL VISITORS AT WORK & HOME	
1. amazon.com	13,336
2. barnesandnoble.com	4,523
3. cdnow.com	3,791
4. bmgmusic.com	3,085
5. buy.com	2,529
6. columbiahouse.com	2,065
7. walmart.com	1,105
8. bestbuy.com	888
9. musicmatch.com	443
10. towerrecords.com	273

#### HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. amazon.com	2,815
2. barnesandnoble.com	1,067
3. cdnow.com	881
4. bmgmusic.com	797
5. buy.com	564
6. columbiahouse.com	545
7. walmart.com	261
8. bestbuy.com	161
9. musicmatch.com	102
10. towerrecords.com	54

#### HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. amazon.com	4,614
2. barnesandnoble.com	1,464
3. cdnow.com	1,276
4. bmgmusic.com	1,102
5. buy.com	832
6. columbiahouse.com	721
7. walmart.com	438
8. bestbuy.com	305
9. musicmatch.com	135
10. towerrecords.com	102

Source: Media Metrix, April 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.





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**Hardiman Deals With Decca.** Universal Classics recently celebrated the exclusive signing of Irish composer Ronan Hardiman to a worldwide recording deal with Decca U.S. Hardiman, known as the composer of the music for "Lord Of The Dance," is preparing for the release of his new album, which is due in the fall. Shown, from left, are Eric Calvi, director of A&R for Decca U.S.; Hardiman; Chris Roberts, chairman of Universal Classics Group; Peter Bardon, Hardiman's manager; and Denis McNamara, senior VP of Decca U.S.

## CHILD'S PLAY

(Continued from page 81)

Library, and "The Golden Compass" won an Audie Award this year).

"If 'Harry Potter IV' weren't coming out this year, the most-discussed book in children's literature would be 'The Amber Spyglass,'" Ditlow said. "This third sequel's been building for 2½ years. It's good that 'Potter' is out in July and 'The Amber Spyglass' comes out Oct. 11; kids will be well ready for the next work of fantasy. In fact, 'Potter' mania is helping drive sales of other Listening Library fantasy recordings, such as **Madeleine L'Engle's** 'A Wrinkle In Time,' **Louis Sachar's** 'Holes,' and **Edward Eager's** 'Half Magic.'"

According to Ditlow, "HP IV" will "hold the record for running time for a children's audiobook—20½ hours, which will encompass 17 CDs [at \$69.95] and 12 cassettes [at \$39.95]. We've had to create a whole new package for the CDs," he noted. "It's a thumb-pull box holding five wallets, each holding three or four CDs." As the package is "no thicker" than other Listening Library boxes, Ditlow doesn't anticipate display problems.

The fact that the title is a secret until publication day has also presented a challenge: the CDs themselves won't have the title printed on them, but they will feature artwork from "HP IV." Ditlow said the title won't be spoken on the beginning of the recording, either.

"HP IV" was recorded over 10 straight days in New York by British stage actor **Jim Dale**, who read the other two as well, and "we've got editing teams working around the clock right now," said Ditlow.

Other significant fall releases for Listening Library include "Nory Ryan's Song" by **Patricia Reilly Giff**, **Lois Lowry's** "Gathering Blue," "Matilda Bone" by **Karen Cushman**, E.L. **Konigsburg's** "Silent To The Bone"—all from Newbery-winning authors—and "The Graduation Of Jake Moon" by **Barbara Park**.

**MORE MOZART:** The Children's Group of Toronto, represented at BEA by its book-industry wholesaler Children's Bookstore Distribution, had big news as well. Due for an August release is a pair of albums in a new series by sensational kids' duo **Judy & David**. Called "Once Upon A Time," the series kicks off with "PigMania" and "Goldi-

Rocks." Both are enchanting remakes of classic fairy tales, and they're fresh, funny, and dazzlingly original. Child's Play will report on them in depth in an upcoming column.

Plus, president **Michelle Henderson** said that five new titles in the Children's Group's baby- and toddler-targeted series "The Mozart Effect" will be released Sept. 5. They include four single titles—"The Mozart Effect: Music For Newborns," "Music For Babies," "Music For Children," and "Music For Moms & Moms-To-Be"—and a boxed set, "Music For Little Ones."

The audio line is based on the work of author **Don Campbell**, whose book series "The Mozart Effect" explores the link between classical music and increased brain power; Campbell himself compiled the boxed set, which is priced at \$39.98 for CD and \$23.98 for cassette.

Added Henderson, "Public Radio International is producing four one-hour radio specials based on 'The Mozart Effect,' which will air on PBS stations in September. And Discovery TV is doing two hourlong documentaries, which are filming in July and will be hosted by Don Campbell. They'll hit TV in spring 2001."

Campbell, she noted, has been tying in the audio series whenever he makes personal appearances and interviews. His new HarperCollins book, "The Mozart Effect For Children," reaches bookstores in August.

**KIDBITS:** Kid Rhino was showing its upcoming audio titles, including the first audio release spun off gentle Nickelodeon preschool series "Franklin." The song-filled "Hey, It's Franklin" streets Oct. 3. Kid Rhino's potentially biggest fall titles, "Blue's Big Music Movie Soundtrack" and its corresponding playset, were prominently displayed. The package opens into a triangular 10-inch by 10-inch stage, with cutout characters from smash Nick Jr. preschool show "Blue's Clues" and two different scenes. The soundtrack includes 17 tracks of new music, plus a **Ray Charles** track called "There It Is" ... Rounder Kids let it be known that a new **Sugar Beats** album is shortly due. This time, the retro-popsters, led by **Sherry Goffin Kondor** (daughter of **Carole King** and **Gerry Goffin**), take on "Travel Songs."

## LIFELINES

### BIRTHS

Boy, Castor Virgil, to **James and Francesca Hetfield**, May 18 in San Francisco. Father is a member of Metallica.

### MARRIAGES

**Thom Donovan to Madeline Ferrer**, May 6 in St. Louis. Groom is the lead guitarist in Fono.

**Chad Kasse to Lydia Tan**, May 28 in Salinas, Kan. Groom is president of APO Records, Analogue Productions, and Blue Heaven Studios.

### DEATHS

**Benjamin "Buzzy" Drootin**, 80, of cancer, May 21 in Englewood, N.J. Drootin was a Dixieland drummer who played with many jazz legends. He began playing drums as a teenager and was touring with the Jess Stacy All-Stars by 1940. The band included Buck Clayton and Lee Wiley. He was the house drummer at Eddie Condon's club in New York from 1947 to 1951. In the 1950s and '60s, he made recordings with Tommy Dorsey, Bobby Hackett, and the Dukes Of Dixieland. Drootin formed the Drootin Brothers Jazz Band with his brother Al, a clarinet player, in 1973. In addition to his brother Al, Drootin is survived by two other brothers, two sons, and a daughter.

**Johnnie Taylor**, 62, of a heart attack, May 31 in Dallas. Taylor was a versatile R&B artist who recorded gospel, pop, blues, doo-wop, Memphis soul, and disco tunes. He first

recorded in the early 1950s as part of the doo-wop group Five Echoes. Taylor worked with the Highway Q.C.'s, a gospel act, and contributed to "Somewhere To Lay My Head." In 1957, he took Sam Cooke's place in the Soul Stirrers and later signed to Cooke's SAR label. He recorded "Rome Wasn't Built In A Day" in 1962. After Cooke's death, he signed with Stax Records and released "I

Had A Dream," "I've Got To Love Somebody's Baby," and "Who's Making Love," which sold more than 2 million singles. Taylor moved to Columbia after Stax folded and recorded the 1970s hit "Disco Lady." By 1984, he had signed with Malaco Records and released albums including "Wall To Wall," "Crazy 'Bout You," and "Good Love!" Services were held June 7 in Dallas.

## GOOD WORKS

**RAISING AWARENESS:** **Howie Dorough of Backstreet Boys** will host "Lupus 2000" on June 25 at Universal Studios City Walk in Orlando, Fla. The fund-raiser will feature a celebrity auction and performances by Dorough and other artists and will benefit the Caroline Dorough-Cochran Lupus Memorial Foundation, named after Dorough's late sister. The event will raise money for lupus research, education, and financial assistance for individuals living with the disease who cannot afford treatment. Attendees will include country artist **John Michael Montgomery**. Contact: **Angie Herring** at 321-725-8599.

**LIPSTICK FUND-RAISER:** As the spokeswoman for M.A.C. Viva Glam lipsticks, **Mary J. Blige** will be presenting half a million dollars to nine AIDS charities nationwide on behalf of the M.A.C. AIDS Fund. Sales of the lipsticks go directly to the AIDS Fund, which helps supply daily essentials to individuals living with AIDS. Blige

kicked off her 33-city tour by delivering \$50,000 to Los Angeles' Project Angel Food charity on June 9. She will personally visit eight other AIDS charities throughout the course of the tour. Contact: **Theano Apostolou** at 212-685-4300.

**ONLINE AUCTION:** The Rape, Abuse & Incest National Network (RAINN) is organizing an online auction of recording-industry memorabilia with Yahoo!. Taking place Monday (12) through June 26, the auction already includes an autographed piano bench from RAINN founder **Tori Amos**, original artwork from **Joni Mitchell**, a harmonica from **Alanis Morissette**, an autographed guitar from **matchbox twenty**, and an autographed concert outfit from **Shania Twain**. All proceeds will benefit RAINN's national hotline for victims of sexual abuse. Contact: **Dorian Walsh** at 212-877-9631.

**FOLK FUND-RAISER:** On Wednesday (14), **Oscar Brand**, **Judy Collins**, **Odetta**, **John Sebastian**, and **Josh White Jr.** will participate in a concert to support the Folk Music Museum of Greenwich Village in New York. Funds will go toward designing the museum facility, staffing and maintaining the collection, and archival research. The performance will take place in the Great Hall at Cooper Union in New York. Tickets are \$30. Contact: **Village Music World** at 212-674-5463.

**SALE ITEMS:** The Les Turner ALS Foundation and WXRT Chicago will be collecting donations for the 23rd annual Music Mart for Lou Gehrig's Disease through Aug. 25. Music Mart is seeking donations of CDs, records, cassettes, videotapes, video laserdiscs, musical instruments, sheet and book music, DVDs, and audio and video equipment. The items will be sold at the "Turning Music Into Miracles" fund-raising event taking place Sept. 14-24 at the Old Orchard Center in Skokie, Ill. Proceeds from Music Mart will directly benefit the fight against amyotrophic lateral sclerosis (ALS), better known as Lou Gehrig's disease. Merchandise drop-off sites are located at LaSalle Banks throughout the Chicago area and at select locations in several Illinois cities. Contact: **Jennifer Topolewski** at 312-751-5540.

## CALENDAR

### JUNE

June 9-10, **International Assn. Of African-American Music 2000 Celebration**, Park Hyatt Hotel, Philadelphia. 215-732-7744.

June 11, **10th Annual Softball Challenge**, presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville. 213-202-5735, ext. 6540.

June 11, **David Cassidy Celebrity Golf Tournament**, presented by KidsCharities.org, Rio All-Suite Casino Resort, Las Vegas. 702-450-9073.

June 12-13, **StudioPro2000: Audio Production For Music, Broadcast, And The Web**, presented by Mix magazine, New York Hilton and Towers, New York. 510-653-3307.

June 12-16, **Fan Fair 2000**, Tennessee State Fairgrounds, Nashville. 877-813-3267.

June 13, **BMI 101 Workshop**, BMI Los Angeles office. 310-659-9109.

June 13, **Songwriters In The Round**, Power Studios, Miami. 305-899-7346.

June 14-17, **Promax And BDA 2000, Ernest N. Morial Convention Center**, New Orleans. 323-965-1990.

June 15, **How To Buy And Sell Web Ads**, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

June 15, **Membership Awards Luncheon**, presented by the Los Angeles Chapter of the National Academy of Recording Arts and Sciences, Beverly Hills Hotel, Los Angeles. 310-392-3777.

June 15, **Songwriters' Hall Of Fame Annual Awards Dinner And Induction Ceremony**, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 16, **How To Build Internet Revenue And Busi-**

ness Plans For Advertising And Sponsorship-Based Sites, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

June 16, **How To Measure, Research And Target Internet Ads And Audiences**, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

June 19, **Mix L.A. Open Golf Tournament**, presented by the Mix Foundation for Excellence in Audio, Malibu Country Club, Malibu, Calif. 925-939-6149.

June 22, **DJ Hall Of Fame**, presented by Country Radio Broadcasters, Sheraton Music City, Nashville. 615-269-7071, ext. 144.

June 23-29, **L.A. Music 2000**, sponsored by SpinRecords.com, the University of Southern California, the Key Club, and the Palace, Los Angeles. 323-653-1588.

June 24-25, **Fourth Annual Urban Focus Music Conference And UrbanFest LA**, sponsored by Warehouse Music and the University of Southern California (USC), USC campus, Los Angeles. 213-740-8748.

June 28-30, **EMediaEntertainmentWorld**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812.

June 29, **L.A. Weekly Music Awards**, Henry Fonda Theatre, Los Angeles. 323-653-1588.

### JULY

July 10-13, **SGA Week**, Songwriters Guild of America, Nashville. 615-329-1782.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.



# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## When Locally Owned Stations Thrive

This story was prepared by Airplay Monitor's Angela King.

NASHVILLE—It's a fact of life. When big dogs are in the area, you lead, follow, or get out of the way. Radio groups like AMFM, Cox, Citadel, and Clear Channel flex their promotion muscle, giving away millions of dollars; they throw their weight around, buying out competition at prices too large to turn down.

With the big dogs in town, are the mom-and-pop radio stations being forced to tuck their tails and run? Not all of them.

Despite the ongoing consolidation of radio owners, the majority of country stations remain locally owned. While the largest number of those stations are in markets well below Arbitron's radar, there are still mom-and-pop owners succeeding in larger markets, too.

Those who own and work for mom-and-pops offer these tips for competing in the world of big dogs: Stay local, with live personalities; keep those personalities for a long time; be proactive with promotions; maintain one-on-one relationships with the boss; and be passionate about radio.

To remain viable, KSOP Salt Lake City president/GM Greg Hilton says the key is the personal touch. "We have loyal listeners, and we give them personal service. When you call here, you don't get voice mail—you actually get to talk to somebody." Often, Hilton himself is the one picking up the office phone.

One of the biggest strengths of mom-and-pops is the simple fact of

being local. PD Evan Bridwell of Owens Broadcasting's KUZZ Bakersfield, Calif., says his staff works at "super-serving our local people. We use a five-person research team. That's unheard-of in a market the size of Bakersfield," he says.

WQMX Akron, Ohio, operations manager (OM) Kevin Mason works for the Rubber City Radio Group, which recently purchased three new stations in Lansing, Mich., including country WXIK. Mason says listeners always know the difference between local service and formula radio.

"You have to focus on being local, while [group-owned stations] are voice-tracking and syndicating. We focus on being live and local 365 days a year, 24 hours a day," he says. "It's the way to survive."

### DIFFERENT TOOLS

While mom-and-pops are local and know their markets, big stations have different tools, according to Tim Closson, VP of country programming for AMFM and PD at WUBE Cincinnati. That includes multi-market "collective contesting." "It's a large advantage for a mid-market radio station now to have a \$1 million giveaway," Closson says.

Hilton admits, "It's the only thing we can't compete against. I can't give away \$5,000 a day."

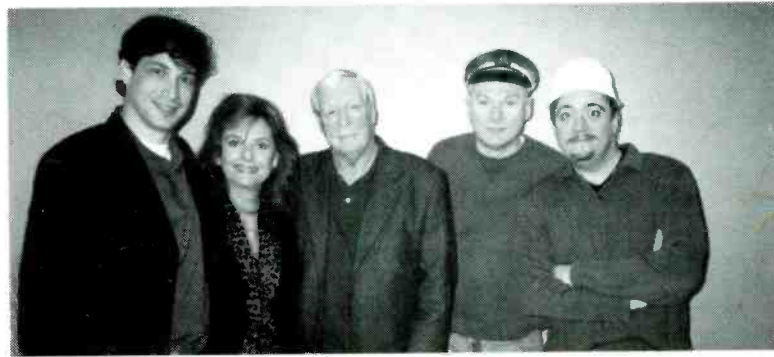
WQMX's Mason downplays the impact of these promotions. "No, we can't have million-dollar multi-market contests," he says. "But we can give away a trip a day in May, give away money in the high-low game, give away a truck, World Series tick-

ets. I haven't seen that [big-group] contesting hurts us."

And the debts that large groups carry can be a hindrance in the promotion arena. Mom-and-pop radio stations are often debt-free.

"We can reinvest in ourselves," says KIIM Tucson, Ariz., PD Herb Crowe, whose stations have no debt service. "We don't have shareholders. There's a mandate to be profitable, and we are, but if we need to open the war chest, we do what we need to do."

(Continued on next page)



**A Three-Hour Tour.** Classic hits WMGK Philadelphia recently hosted a promotion featuring Dawn Wells, who played Mary Ann on "Gilligan's Island," and Russell Johnson, who played the Professor. Staffers got into the act, dressing as Gilligan and the Skipper. Shown, from left, are WMGK operations manager Dan Michaels, Wells, Johnson, and the Catfish and Allen of the station's "More Music Morning Show."

## Philly Tests Nielsen's Portable People Meters

This story was prepared by Airplay Monitor's Frank Saax.

With two field tests of its Portable People Meter (PPM) in Manchester, England, proving successful, Arbitron will bring the ratings-generating technology stateside later this year, when it begins testing the PPM in Philadelphia.

The tests will take place in two phases. The first will use 300 PPMs in Wilmington, Del., part of the Philadelphia designated market area, followed by a larger sample covering more of the market in late 2001.

The technology has been under development since 1992 and collects not only radio-listening data but broadcast and cable TV as well. For that reason, Nielsen Media Research is teaming with Arbitron to conduct the testing. Nielsen (owned by Billboard parent VNU) is paying Arbitron an undisclosed sum to take part and has the option of continuing the agreement.

"They're fighting a losing battle to get people to fill out diaries, and the PPM is going to be the savior of radio ratings," says Jerry Lee, president of AC WBEW Philadelphia, who also was a founder of the Arbitron Advisory Council.

New Northwest Broadcasters CEO Michael O'Shea says, "If the new People Meter actually works consistently and Arbitron is able to convince respondents to carry the device, then this is a major breakthrough in the issue of accuracy."

David Pearlman, who represents Infinity on the Arbitron Advisory Council, says the jury is still out on whether American listeners will cooperate at the rate of the British, whose compliance rates topped 80%.

"Until we get to see a market or two, it's very early in the process to say it works," he says.

Clear Channel, which will own the Philadelphia stations adult top 40 WLCE, top 40 WIOQ, R&B WUSL, adult R&B WDAS-FM, and gospel WDAS-AM, as well as classic rock WRDX Wilmington, Del., will participate, says chairman/CEO Randy Michaels.

"No question that Arbitron must do something about declining cooperation rates," he says. "But our industry is built not around who really listens but who Arbitron reports as listening. It will be interesting to see how much this methodology changes the answer."

Cox Radio president/CEO Robert Neil calls PPM "one of the great

scams of all time" since Arbitron engineers did not take several listening methods into account, such as headset usage. "Unless people plug in their Walkmans to the unit, all Walkman listening would fail to be captured. It is a joke. God help radio if this ever becomes the standard."

While the teaming of Arbitron and Nielsen will likely speed PPM deployment to other markets, some worry it will mean a single system with higher rates for subscribers.

"Will they charge more for it than if they were competing against another company? I'm sure they will," says Dave Allen, GM of WUSL (Power 99). "We're paying a lot to Arbitron right now, and if it can be more accurate, we would feel better about what we're paying."

Allen also believes that if the two companies had competing systems, the race to be first on the market would speed deployment even more than a cooperative agreement.

O'Shea, however, doesn't expect any significant price increases. "If their prices become too difficult to digest, that will open the door for new competition." He adds that the shared costs and potentially reduced overhead could produce rates lower than expected.

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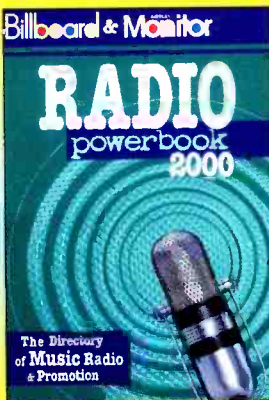
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# Adult Contemporary

T. WK.	L. WK.	WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	20	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL 9 weeks at No. 1
2	4	2	40	<b>AMAZED</b> BNA 65957 †	LONESTAR
3	5	5	15	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
4	3	4	36	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
5	2	3	20	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
6	8	9	11	<b>I NEED YOU</b> SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
7	7	7	34	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
8	9	11	6	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
9	6	6	16	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 †	ELTON JOHN
10	10	8	25	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
11	11	10	61	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
12	13	14	7	<b>I WANT YOU TO NEED ME</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
13	16	18	6	<b>I TURN TO YOU</b> RCA ALBUM CUT †	CHRISTINA AGUILERA
14	12	12	11	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
15	17	13	33	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
16	14	15	42	<b>I DO (CHERISH YOU)</b> UNIVERSAL ALBUM CUT †	98 DEGREES
17	15	16	59	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	18	17	58	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
<b>AIRPOWER</b>					
19	21	23	3	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT	WHITNEY HOUSTON & ENRIQUE IGLESIAS
20	19	20	52	<b>I COULD NOT ASK FOR MORE</b> LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
21	23	22	9	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
22	24	24	5	<b>SWEAR IT AGAIN</b> ARISTA 13816 †	WESTLIFE
23	22	21	12	<b>WHEN SHE LOVED ME</b> GARDEN CITY ALBUM CUT	JOHN TESH FEATURING RICHARD PAGE
24	30	—	2	<b>I WILL LOVE AGAIN</b> COLUMBIA 79375* †	LARA FABIAN
25	27	28	3	<b>MR. TOO DAMN GOOD</b> EASTWEST ALBUM CUT/EEG †	GERALD LEVERT

# Adult Top 40

T. WK.	L. WK.	WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	28	<b>EVERYTHING YOU WANT</b> RCA ALBUM CUT †	VERTICAL HORIZON 9 weeks at No. 1
2	2	2	24	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
3	3	3	20	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
4	4	5	8	<b>BENT</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	5	4	23	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
6	6	8	10	<b>BROADWAY</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	7	6	50	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
8	10	16	10	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
9	8	7	34	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
10	9	9	17	<b>HIGHER</b> WIND UP ALBUM CUT †	CREED
11	11	11	13	<b>OTHERSIDE</b> WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
12	12	10	22	<b>AMAZED</b> BNA 65957 †	LONESTAR
13	16	19	8	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
14	14	15	9	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
15	17	17	9	<b>STEAL MY KISSES</b> VIRGIN ALBUM CUT	BEN HARPER AND THE INNOCENT CRIMINALS
16	19	18	14	<b>I THINK GOD CAN EXPLAIN</b> C2 ALBUM CUT †	SPLENDER
17	13	12	10	<b>MARIA MARIA</b> ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
18	15	14	46	<b>MEET VIRGINIA</b> AWARE ALBUM CUT/COLUMBIA †	TRAIN
<b>AIRPOWER</b>					
19	21	21	11	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
20	18	13	19	<b>TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN)</b> ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
21	22	22	13	<b>BYE BYE BYE</b> JIVE 42681* †	'N SYNC
22	26	28	4	<b>TAKING YOU HOME</b> WARNER BROS. †	DON HENLEY
23	28	—	2	<b>CHANGE YOUR MIND</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
24	23	24	21	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
25	25	25	17	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA ALBUM CUT/ATLANTIC †	KID ROCK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 87 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 not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

## WHEN LOCALLY OWNED STATIONS THRIVE

(Continued from preceding page)

Closson remembers his start at mom-and-pop WBER River Falls, Wis., where the owners lived in half a duplex and the station was located in the other half. "I came up through mom-and-pop radio, and you learn to do a lot with very little," he says. "You use a lot of smoke and mirrors. Now it's come full circle. Larger corporate stations are highly leveraged, and you have to fall back on that mom-and-pop training."

### GROW YOUR PEOPLE

A benefit to working in large corporate radio, Closson says, is the chance to educate employees and grow talent within the company. "We have employee seminars," says Closson. "Smaller stations, if lucky, send people to a regional convention."

But Mason says that small owners help grow talent through their commitment to high-profile personality. Even when there's not multi-market "virtual radio" automation involved, "some [jocks] at major companies feel like autobots. They can't talk more than three times an hour," he contends.

Bridwell says people tend to stay longer at mom-and-pops. "I've been here 17 years, 14 years as PD. We don't see a lot of turnover in staff. Other than the overnight person I hired a year ago, our morning person is the rookie on staff—he's been here 11 years."

Hilton tells a similar story. "Our morning man, Country Joe, has been here almost 30 years. Our newcomer on staff has been here 14 years," he says.

### KNOW YOUR INTERNS

It may be that personal touch from owners that keeps people around longer. "Both big companies and small ones have unique positives and negatives. But if I want something or need something, I go two floors down and say, 'Tom, can I have it?' I don't have 10 layers of management to go through to get a decision," Mason says.

That one-on-one relationship helps people feel secure in their jobs. "I talk to people at mega-stations who don't know if they have a job day to day," says Hilton.

"At the risk of sounding sappy," says Crowe, "I think I have the best job in America. I talk to my friends who are out there. Most of them have changed jobs three times in the six years since I've been here. Most of them have been bought and sold."

### SURVIVING THE TRANSITION

Despite the stats, consolidation has seen many local owners selling to bigger groups. PD John Crenshaw experienced that kind of sale when a mom-and-pop dealt WCMS Norfolk, Va., to Barnstable Broadcasting.

"[Longtime owner Marjorie Crump] said at the announcement of the station sale, 'You can't have a hardware store next to Wal-Mart. I think that's a poignant and very true statement,'" Crenshaw says. "[Clusters] can acquire products and serv-

ices and offer ad time cheaper via economy of scale."

Crenshaw says his adjustment to working for Barnstable has been simple. "I've found that budgets are a little more predictable the larger the company is, both in their timeliness and amount," he says.

Some people who work at mom-and-pop operations worry about being sold to the big dogs, but many mom-and-pop owners who are still in the game are too passionate about radio to sell out.

Crowe says part of what keeps him happy is the sheer devotion to radio he sees in his owners, Slone Broadcasting. Jim Slone is founder and owner of KIIM, where his son Jamie is VP/GM; Fred Slone is national

sales manager; and Mary Slone is half of the morning team.

"This is a family-owned business in every sense of the word. It's not about selling. It's about passion for radio," Crowe says.

Hilton says he never wants to sell out to a big corporate owner. In Salt Lake City, he's up against Clear Channel and Citadel, but he doesn't want to do business with them.

"I don't understand greed, the attitude of some of the big companies—screw the employees and the public as long as the bottom line looks good," Hilton says. "My father built this station 45 years ago. I don't see the next generation taking over, so I'll be looking for another entrepreneur" to sell to someday.

# newsline...

**FCC'S KENNARD CLEARED.** The U.S. inspector general has cleared Federal Communications Commission (FCC) Chairman Bill Kennard and other senior-level commission staff members of any wrongdoing relating to charges brought forward by former Mass Media Bureau Chief Richard Lee, accusing the FCC of allowing a Texas racetrack owner to do low-power broadcasts in violation of the agency's rules. The inspector general was "unable to find any evidence of misconduct," according to its report.

**NETRADIO.COM LINKS WITH DON HENLEY TOUR.** NetRadio.com will be a co-sponsor of Warner Bros. recording artist Don Henley's Inside Job Tour this summer. The Web radio site will host a number of special events and promotions, including a NetRadio.com music channel programmed by Henley, featuring his music and music by his friends and influences; an interview with Henley; concert ticket giveaways over the site; and sale prices and promotion on Don Henley and Eagles titles at the NetRadio.com music store.

**COX BUYS WALR?** A complicated purchase and trade offer could give Cox Radio adult R&B WALR Atlanta and a new Houston FM. The deal was apparently triggered by Emmis, which made an offer for WALR, prompting Cox to exercise its right of first refusal. Yet because Cox expects the FCC to block it from buying another station in Atlanta, it will keep only the programming of WALR, which will replace its jazz-formatted WJZF. WALR's signal, 104.7 megahertz, would be swapped to Salem Communications. Salem would also get Cox AMs KLUP San Antonio and WSUN-AM Tampa, Fla. Cox gets Salem's religious KKHT Houston, where Cox is getting three other FMs from the Clear Channel spinoffs. Midwestern Broadcasting is still reviewing Cox's offer.

**VOYEURDORM.COM SUES VIACOM/INFINITY.** The operator of VoyeurDorm.com and other sex sites has filed suit against Viacom and Infinity Broadcasting for allegedly stealing its Web strategies and secrets and using them to create a program planned for the CBS-TV network this fall. Entertainment Network Inc. (ENI) is asking a judge to block the broadcast of "Big Brother" and pay an unspecified amount of damages.

According to court documents filed in U.S. District Court for the Southern District of New York, Russell Bruno, sales manager for CBS/Infinity rhythmic top 40 WLLD (Wild 98.7) Tampa, Fla., met with ENI in July 1999 and says the radio station was interested in forming DJDorm.com, a partnership with ENI to create an Internet voyeurism site and accompanying radio show featuring live video feeds over the Net from a house. A group of WLLD jocks would live in the house, and listeners would vie for a chance to live in DJDorm as well. According to court papers, former WLLD GM Harvey Pearlman told ENI that if the project was successful in radio, it would be adapted to TV, perhaps with modern rock WXRK New York morning host Howard Stern.

After three weeks of discussions, CBS/Infinity apparently pulled out of the project when corporate officers said ENI's connections to the adult-entertainment industry "would be damaging to CBS' public relations." WLLD also scrapped its plans to create a DJDorm-like site. The TV network, meanwhile, paid a Dutch production company \$20 million in licensing fees to use its "Big Brother" show. An Infinity executive declined to comment, as did a CBS spokesman.

FRANK SAXE



# Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	22	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
2	2	2	9	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
3	5	5	13	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
4	3	3	19	I TRY EPIC	MACY GRAY
5	6	14	7	IT'S GONNA BE ME JIVE	'N SYNC
6	7	9	17	THERE YOU GO LAFACE/ARISTA	PINK
7	4	4	15	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
8	8	10	14	HIGHER WIND-UP	CREED
9	10	15	10	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
10	15	17	8	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
11	14	19	6	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
12	11	13	10	I TURN TO YOU RCA	CHRISTINA AGUILERA
13	18	18	11	I WANNA KNOW JIVE	JOE
14	16	11	18	BREATHE WARNER BROS.	FAITH HILL
15	13	7	21	BYE BYE BYE JIVE	'N SYNC
16	9	6	20	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
17	12	8	21	IT FEELS SO GOOD FARMCLUB.COM/REPUBLIC/UNIVERSAL	SONIQUE
18	17	12	22	SAY MY NAME COLUMBIA	DESTINY'S CHILD
19	20	21	10	BROADWAY WARNER BROS.	GOO GOO DOLLS
20	23	27	5	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
21	19	16	12	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
22	24	25	5	THE ONE JIVE	BACKSTREET BOYS
23	22	24	11	GRADUATION (FRIENDS FOREVER) ELEKTRA/VEEG	VITAMIN C
24	21	20	11	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
25	25	22	21	NEVER LET YOU GO ELEKTRA/VEEG	THIRD EYE BLIND
26	26	23	17	YOU SANG TO ME COLUMBIA	MARC ANTHONY
27	31	31	5	BACK HERE HOLLYWOOD	BBMAK
28	27	29	9	OTHERSIDE WARNER BROS.	RED HOT CHILI PEPPERS
29	30	30	8	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
30	32	33	7	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
31	29	28	22	AMAZED BNA	LONESTAR
32	33	35	5	I THINK GOD CAN EXPLAIN C2	SPLENDER
33	35	38	3	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
34	38	36	4	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
35	28	26	17	ONLY GOD KNOWS WHY TOP DOG/LAVA/ATLANTIC	KID ROCK
36	36	39	3	I WANNA BE WITH YOU 550 MUSIC/550-WORK	MANDY MOORE
37	34	37	8	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/IDJMG	DMX
38	39	32	25	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
39	37	34	24	ALL THE SMALL THINGS MCA	BLINK-182
40	40	—	3	SWEAR IT AGAIN ARISTA	WESTLIFE

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. 247 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

# A More Confident Billie Myers Returns With Second Universal Album, 'Vertigo'

**C**UTTING EDGE: When Billie Myers released her debut album in 1997, she was still uncertain of herself, her career, and how much of a voice she wanted to reveal in her song lyrics. The telling name of the project: "Growing, Pains."

Three years later, one bears witness to an evolved artist, one still growing but perhaps without so much of the pain.

"I was so much out of my element then," Myers says. "I didn't feel confident because everything was so new, and I didn't want to be too experimental or out there; I just didn't know if I could carry it. I had never performed onstage, and nobody knew if I'd be a wallflower. It turns out that my nervous energy propelled me from one side of the stage to the other."

On her upcoming Universal Records sophomore effort, "Vertigo," and first radio release, "Am I Here Yet? (Return To Sender)," the British-born Myers has obviously taken bold and oftentimes playful strides forward, stepping out into a realm that is much more revealing.

"This time around, I wanted to be a sounding board for ideas. There are so many people working extraordinarily hard on my behalf that it was important for me to offer a reflection of who I am. I'm not hiding behind metaphors anymore," she says. "I don't know if that's better, but I'm happy with the album. I also understand that without 'Growing, Pains,' I never could have gotten to this point."

That initial effort fostered the international sleeper hit "Kiss The Rain," a track so off the beaten path that radio at first didn't understand what to do with it. Eventually, it peaked on The Billboard Hot 100 at 15 and No. 6 at adult top 40, but it took the dedicated support of VH1 and some determined radio outlets to get the record fully exposed to the public.

With "Return To Sender," again a song that's far more complex and compelling than the average pop fare, early reaction at adult top 40 radio is promising. Its immediate hook comes through the clever use of Hot Chocolate's timeless "You Sexy Thing," a top three hit on the Hot 100 in 1975.

"To us, it was a no-brainer," says Michelle Matthews, PD of KTOZ Springfield, Mo. "It's a total female-appeal song, and we've had so many inquiries about it." Since adding it, the station has drawn top 10 phones, with top five reaction in the last few weeks. "It's already got that familiar chunk with 'You Sexy Thing' that leads you right into it, so there's instant appeal. But the song itself is so strong. We've had so much luck with it, and we've barely begun."

"For me, right away it was the sampling of the Hot Chocolate song," says Bob Walker, PD of KQMV Salt Lake City. "That made it stand out

instantly from Vertical Horizon and the Goo Goo Dolls, which brings the station good balance. It seems to have more of an upper-end appeal, because I don't think a lot of 18-year-olds know 'You Sexy Thing.' We've also been using the hook as a morning-show bed."



by Chuck Taylor

For Myers, the universal message breaks down to "a time where I was waking up in the morning unsure of my success, even in the midst of 'Kiss The Rain,' and comparing my accomplishments to someone else's. When I'd finished touring and 'Kiss The Rain' was over, my personal life was a complete mess. It was nonexistent, and I felt like a failure because my second single [the spirited "Tell Me"] didn't take off. I spent two weeks walking around my house crying.

"But now I realize that if you get up with a smile and you're happy with what you're doing, it doesn't matter; you don't have to be president of the United States or Janet Jackson," she says. "It's enough to be someone's wife, mother, or husband, even if you're just walking down to the corner store and getting milk every day."

According to Derek Simon, director of marketing for Universal, "Vertigo" represents a "tremendous transformation over the first record. She's really found her artistic voice. I think 'Growing, Pains' was a much more introverted record that showed one side of Billie's personality. The new project shows the depth of her emotions—all aspects of Billie, musically and lyrically.

"I think it will not only appeal to those that really dug 'Kiss The Rain,' but to those who like Chrissie Hynde, Joni Mitchell, and Joan Armatrading; artists who really spoke for their time," Simon says.

Themes on "Vertigo," produced by David Tyson (Amanda Marshall, Tina Arena, Alannah Myles), include such universal issues as unrequited love on the title track, but also more pointed topics like slavery, sexism, and religion.

"My approach was a lot different this time. I was a lot more assertive," Myers says. "I went in straightaway with a lot to say and knew what kinds of sounds I wanted to use. 'Vertigo' contains hints of '60s music, of

the Beatles, of soul, while I was adamant to talk about things like slavery and oppression. We haven't come that far when people are still being killed because of their color and sexuality. We still have a problem out there."

The experience of putting together the project was a far cry from her first time out, working with producer Desmond Child, which she admits was sometimes a contentious ordeal.

"For my peace of mind, I thanked him on this album, because I thought I owed him an apology. On 'Growing, Pains,' I was so wrapped up in seriousness and everything being life and death that I reflected that on Desmond," she says. "He's such a perfectionist, and he saw something and wanted to keep pushing me to that place. I couldn't see that. I can be really hardheaded, and it may take me a long time to recognize the truth, but I'm the first to apologize when I do."

With Tyson, "I realized how much I had learned from Desmond. I was able to have particular conversations about what I wanted. It was almost like graduating."

Myers began her publicity push for "Vertigo" with some early summer radio shows in Greensboro, N.C., and Spokane, Wash., which she says were freewheeling fun. "I actually had a great time at the radio shows. I started with 'Kiss The Rain,' so people knew what to expect from me," she says. "Onstage, I take the music seriously, but not myself. I'm certainly not the type to go in demanding my Evian in crystal and only green M&Ms."

"I don't think people knew what to expect when she got onstage," says Beau Richards, PD of KCDA Spokane, where Myers headlined a May 7 show following a town race that draws some 41,000 runners each year. "But as soon as they heard 'Kiss The Rain,' she had the whole audience on their feet, and she really worked the crowd. She was jumping off the stage with lots of audience participation and was completely personable. I really think it's time for this gal to come of age. She's one of those artists that makes it worthwhile to have these shows."

Coming up, Myers will head to Canada, then Europe, Japan, and Australia, as the global push ensues. But in the off-chance that "Vertigo" doesn't take flight, Myers insists she's now gained the fortitude to take it all in stride.

"If it doesn't work out, I'm OK. I don't know that I'll ever be considered cool, but people will either take me for who I am or they won't. I'll always be a writer, and I hope to always be a singer. But I can't control it; that's up to the public. I'm in a good place, an honest place, and I'm confident that I've made a good album. I know now that that is what is most important."



MYERS



SR-71 lead singer/guitarist Mitch Allan turned a dead-end relationship into a breakout hit with a great one-liner.

He says, "You know when you're dating somebody, and things are good, but they're not great, and they're pressuring you for more? You're not unhappy or anything, but at the same time, you don't want to end the relationship, and you've just begun to realize that you're not in it for the same reasons they are."

Allan had been trying to decide what to do about this relationship when he woke up one morning with the line "She may not be Miss Right, she'll do right now" stuck in his head. He wrote it down in a notebook and later used it as the basis

for "Right Now," No. 23 on this issue's Modern Rock Tracks chart.

"It's a great summer song," says Allan. "I can see it playing in a convertible going down the high-



way. I think that good-time rock is coming back. I just remember growing up as a kid in the '80s, and there was so much expression on all the records. We've never left what we grew up on."

The single is the first release off of SR-71's debut RCA album, "Now You See Inside." Allan's approach to writing songs for the disc first involved putting a simple chord and melody together. He says, "I'll take a tape recorder and play these raw elements into it while singing some 'da das' or 'la las.' The song will then usually write itself, and if it doesn't, most of the time it won't work well.

"I constantly write lyrics down," he continues. "Somebody will say something, and I'll think it's cool and write it down. I have notebooks full of sentences, and I'll look for something that matches the melodies I'm working on. I'll grab that line, and the song just wraps around it."

Billboard®

JUNE 17, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	2	7	<b>I DISAPPEAR</b> "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
2	2	1	20	<b>KRYPTONITE</b> THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
3	3	3	9	<b>WITH ARMS WIDE OPEN</b> HUMAN CLAY	CREED WIND-UP †
4	5	7	8	<b>JUDITH</b> MER DE NOMS	A PERFECT CIRCLE VIRGIN †
5	6	6	9	<b>SOUR GIRL</b> NO. 4	STONE TEMPLE PILOTS ATLANTIC †
6	4	4	8	<b>NOTHING AS IT SEEMS</b> BINAURAL	PEARL JAM EPIC
7	7	5	21	<b>OTHERSIDE</b> CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
8	8	8	16	<b>LEADER OF MEN</b> THE STATE	NICKELBACK ROADRUNNER †
9	9	13	9	<b>GODLESS</b> NO PLEASANTRIES	U.P.O. EPIC
10	10	9	18	<b>MAKE ME BAD</b> ISSUES	KORN IMMORTAL/EPIC †
11	11	10	31	<b>VOODOO</b> GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
12	12	18	6	<b>BREAKOUT</b> THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
<b>◀ AIRPOWER ▶</b>					
13	19	34	3	<b>SATELLITE BLUES</b> STIFF UPPER LIP	AC/DC EASTWEST/EEG
<b>◀ AIRPOWER ▶</b>					
14	20	25	7	<b>LAST RESORT</b> INFEST	PAPA ROACH DREAMWORKS †
15	17	14	41	<b>HIGHER</b> HUMAN CLAY	CREED WIND-UP †
16	16	15	29	<b>NO LEAF CLOVER</b> S & M	METALLICA ELEKTRA/EEG †
17	14	12	29	<b>PARDON ME</b> MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
18	15	16	12	<b>SILVER FUTURE</b> "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
19	23	31	3	<b>CHANGE (IN THE HOUSE OF FLIES)</b> WHITE PONY	DEFTONES MAVERICK
20	13	11	19	<b>HOME</b> DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
21	18	21	6	<b>WARM MACHINE</b> THE SCIENCE OF THINGS	BUSH TRAUMA †
22	24	22	6	<b>AMERICAN BAD ASS</b> THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
23	25	23	12	<b>NOW YOU KNOW</b> FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/IDJMG
24	21	17	24	<b>WHAT IF</b> HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
25	31	35	4	<b>TAKE A LOOK AROUND</b> "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
26	28	33	5	<b>STUPIFY</b> THE SICKNESS	DISTURBED GIANT/REPRISE †
27	22	19	16	<b>BREAK STUFF</b> SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
28	27	24	7	<b>BENT</b> MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
29	26	20	18	<b>STIFF UPPER LIP</b> STIFF UPPER LIP	AC/DC EASTWEST/EEG †
30	32	—	2	<b>THE WICKER MAN</b> BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
31	29	27	26	<b>ONLY GOD KNOWS WHY</b> DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
32	33	37	4	<b>FIRST TRIP TO THE MOON</b> LATEST THING	THE NIXONS KOCH
33	<b>NEW ▶</b>	1	1	<b>BAD RELIGION</b> GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
34	<b>NEW ▶</b>	1	1	<b>RIDING WITH THE KING</b> RIDING WITH THE KING	ERIC CLAPTON & B.B. KING DUCK/REPRISE
35	30	30	17	<b>SLEEP NOW IN THE FIRE</b> THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
36	37	40	3	<b>BASIC BREAKDOWN</b> HALLUCINATING	APARTMENT 26 HOLLYWOOD
37	<b>NEW ▶</b>	1	1	<b>MAINLINE</b> FOOT FETISH	JESSE JAMES DUPREE V2
38	<b>NEW ▶</b>	1	1	<b>WONDERFUL</b> SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
39	34	28	11	<b>WORKIN' IT</b> INSIDE JOB	DON HENLEY WARNER BROS.
40	40	36	17	<b>WAFFLE</b> HOME	SEVENDUST TVT †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will 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®

JUNE 17, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	1	13	<b>KRYPTONITE</b> THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	3	3	11	<b>WITH ARMS WIDE OPEN</b> HUMAN CLAY	CREED WIND-UP
3	2	2	14	<b>ADAM'S SONG</b> ENEMA OF THE STATE	BLINK-182 MCA †
4	4	4	9	<b>SOUR GIRL</b> NO. 4	STONE TEMPLE PILOTS ATLANTIC †
5	7	24	3	<b>WONDERFUL</b> SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
6	8	9	8	<b>JUDITH</b> MER DE NOMS	A PERFECT CIRCLE VIRGIN †
7	5	6	32	<b>PARDON ME</b> MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
8	6	5	25	<b>OTHERSIDE</b> CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
9	9	8	12	<b>BREAKOUT</b> THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
10	12	18	4	<b>CHANGE (IN THE HOUSE OF FLIES)</b> WHITE PONY	DEFTONES MAVERICK
11	18	20	9	<b>LAST RESORT</b> INFEST	PAPA ROACH DREAMWORKS †
12	10	7	18	<b>MAKE ME BAD</b> ISSUES	KORN IMMORTAL/EPIC †
13	11	10	10	<b>ABSOLUTELY (STORY OF A GIRL)</b> THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
<b>◀ AIRPOWER ▶</b>					
14	20	21	6	<b>SIMPLE KIND OF LIFE</b> RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
15	16	22	8	<b>TAKE A LOOK AROUND</b> "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
16	15	15	7	<b>I DISAPPEAR</b> "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
17	14	16	7	<b>BOYZ-N-THE HOOD</b> SUPERFAST	DYNAMITE HACK FARMCLUB.COM/UNIVERSAL †
18	13	12	11	<b>SO SAD TO SAY</b> PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/IDJMG †
19	21	17	8	<b>BENT</b> MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
20	19	11	18	<b>VOODOO</b> GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
21	22	23	7	<b>10 DAYS LATE</b> BLUE	THIRD EYE BLIND ELEKTRA/EEG †
22	17	14	17	<b>SLEEP NOW IN THE FIRE</b> THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
23	28	33	4	<b>RIGHT NOW</b> SR-71	SR-71 RCA
24	26	26	6	<b>PORCELAIN</b> PLAY	MOBY V2
25	23	13	8	<b>NOTHING AS IT SEEMS</b> BINAURAL	PEARL JAM EPIC
26	24	25	15	<b>BREAK STUFF</b> SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
27	29	28	8	<b>ALL MY FAULT</b> FENIX TX	FENIX TX ORIVE-THRU/MCA †
28	27	27	9	<b>LETTERS</b> NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
29	30	30	6	<b>TOTALIMMORTAL</b> "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/EEG
30	31	34	11	<b>(ROCK) SUPERSTAR</b> SKULL & BONES	CYPRESS HILL COLUMBIA †
31	34	40	3	<b>THE REAL SLIM SHADY</b> THE MARSHALL MATHERS LP	EMINEM WEB/AFTERMATH/INTERSCOPE †
32	<b>NEW ▶</b>	1	1	<b>PROMISE</b> WWW.EVE6.COM	EVE 6 RCA
33	32	29	16	<b>HOME</b> DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
34	33	35	5	<b>AMERICAN BAD ASS</b> THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
35	36	—	2	<b>WHY DOES IT ALWAYS RAIN ON ME?</b> THE MAN WHO	TRAVIS INDEPENDIENTE/EPIC †
36	<b>NEW ▶</b>	1	1	<b>OVER MY HEAD</b> "TITAN A.E." SOUNDTRACK	LIT JAVA/CAPITOL
37	<b>NEW ▶</b>	1	1	<b>CALIFORNICATION</b> CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
38	<b>NEW ▶</b>	1	1	<b>WARM MACHINE</b> THE SCIENCE OF THINGS	BUSH TRAUMA †
39	39	38	6	<b>BROADWAY</b> DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
40	37	—	3	<b>SPARKS ARE GONNA FLY</b> WISHVILLE	THE CATHERINE WHEEL COLUMBIA

BERG

(Continued from page 74)

imprint Wonderboy, notably with the act Shaft.

With the "Now" series belatedly established as a major U.S. commercial success 17 years after its U.K. debut, Berg can take pleasure in the trans-Atlantic achievements of the man who brought him into the record business.

Berg, an ex-media buyer, was hired in 1975 by then EMI Records managing director Bob Mercer, who now is the Los Angeles-based senior VP of UTV Records. According to Mercer, UTV is now celebrating U.S. sales of the first three American "Now" compilations of almost 6 million copies, with "Now 4" set for release July 18.

Under Mercer's wing at EMI's then newly established TV division, Berg enjoyed spectacular success with "20 Golden Greats" compilations by such artists as the Beach Boys, Glen Campbell, and the Supremes, all of which topped the U.K. charts in 1976 and 1977. Mercer recalls that when he hired Berg, "I wanted to find some way of being able to use television as an advertising medium. Given its cost structure at that time, I needed someone who knew more about it, and Berg was hot to trot.

"Berg is unique in the sense that this is pretty much what he has done for 25 years. I have never heard him say the dreaded words 'I want my own label,' and I think that's a very good thing. When he speaks about this business, you'd better listen, because there isn't anybody that comes close to his experience and feel for it, and the feel element is considerable. It's not the research-based business everybody seems to think."

As Berg recalls, EMI did not start releasing the multi-artist compilations in earnest until 1978, when its dance collection "Don't Walk Boogie" reached No. 1. He acknowledges that majors were persuaded to go into that market by the huge U.K. success in the early 1970s of such companies as K-tel, Arcade, and Ronco.

"They certainly paved the way," he says. "Now the majors are pretty much dominant, although [indies like] Ministry of Sound have found their own niche. Telstar [is] still in the marketplace—[it owns] some good repertoire now. We're always aware of the competition."

He is also pleased that the U.S. industry is shrugging off its traditional wariness of compilations, which, says Berg, could not be more misplaced. "We've got all the proof under the sun to say that the punters, not just in the U.K. but various other territories like Germany, regard compilations as samplers.

"In dance, for example, if you've got a track in a major TV campaign that's out [as a single] that week, sales increase." He adds, "You've got two markets: kids buying the single and others buying the album."

"It's the old image of traditional American TV ads, which a lot of the artists, managers and label executives don't like," he continues. "When they look at what we do over here and how sophisticated we are, they're fine, but it's trying to get over that block. Maybe some of them are beginning to see it, which is why 'Now' has been such a success."



THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

# Metallica Performs At MTV Movie Awards And Dishes Backstage

**MTV'S 2000 MOVIE AWARDS:** This year's MTV Movie Awards won't go down in history as an outstanding event. There were no shocking or outrageously funny occurrences during the show, although some people onstage predictably uttered curse words that were censored from the telecast. But the awards show was still a step up from last year's uneven event, whose unfortunate choice of host was the ditzzy **Lisa Kudrow** from "Friends."

This year's show—which took place June 3 at the Sony Pictures Studios in Culver City, Calif., and premiered June 8 on MTV—was hosted by **Sarah Jessica Parker**, who brought consistent lighthearted humor to the occasion. But she couldn't quite carry off the cutting-edge bite that one expects from a major MTV event. The best jokes were in the pre-taped awards show skits, which featured, among others, Parker, **Jimmy Fallon** of "Saturday Night Live," **Ben Stiller**, and **Tom Cruise**. There was also a "South Park" parody of recent movies.

Missing in action this year were MTV Movie Awards favorites **Jim Carrey** and **Will Smith**, who both can be counted on to bring refreshing and

shortage of Metallica albums in the last four years," Ulrich said sarcastically.

He added that doing singles and videos for feature films won't necessarily become a regular gig for Metallica. "We waited 19 years to do it for the first time [for "Mission: Impossible 2"], so there's no rush to do it again."

R&B singer **D'Angelo** was another artist who discussed one of his memorable videos backstage. On his revealing clip for "Untitled (How Does It Feel)"—which consists solely of an above-the-waist closeup of a naked D'Angelo—the singer noted, "Making that video was a whole statement. It was about doing a video with just me and the song."

He also said of the **Paul Hunter**-directed clip, "The reaction I've received from the video has been all positive."

D'Angelo, who performed "Devil's Pie" from his current "Voodoo" album, added, "Even though it's not a single, I chose to perform the song because it has an important message that needed to be said, and this was the place to do it."

Multi-platinum pop group 'N Sync did a high-energy rendition of its current single "It's

## THE EYE



by Carla Hay

Gonna Be Me" on the show, and the tightly choreographed performance elicited the most enthusiastic response from the audience. 'N Sync had barely finished its performance before having to hop a plane to its next public appearance. It's called cramming as much as you can into your 15 minutes of fame.

The MTV Movie Awards are voted on by MTV viewers by phone or online at [mtv.com](http://mtv.com). According to MTV, more than 8 million votes were cast for this year's awards.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Birmingham, Ala.-based pop program "Star TV."

TV affiliate: **WBXX** Knoxville, Tenn.

Time slot: 6-7 p.m. Saturdays.  
Key staffers: **Mike Ousley**, executive producer; **Brad Jeffries**, assistant PD; **Marc Ward**, director.

E-mail address: [mobrother@freei.net](mailto:mobrother@freei.net).

Following are five of the videos from the episode that aired May 20:

1. **Christina Aguilera**, "What A Girl Wants" (RCA).
2. **Fatboy Slim**, "Rockafeller Skank" (Skint/Astralwerks).
3. **Britney Spears**, "Oops! ... I Did It Again" (Jive).
4. **702**, "Where My Girls At" (Motown).
5. **Alice Deejay**, "Better Off Alone" (Republic/Universal).



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 504 Boyz, Wobble Wobble
- 2 Mary J. Blige, Your Child
- 3 Jagged Edge, Let's Get Married
- 4 Mya Feat. Jadakiss, Best Of Me
- 5 Avant, Separated
- 6 Lucy Pearl, Dance Tonight
- 7 Eminem, The Real Slim Shady
- 8 Da Brat Feat. Tyrese, What'Chu Like
- 9 Toni Braxton, He Wasn't Man Enough
- 10 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 11 Carl Thomas, I Wish
- 12 Donell Jones, Where I Wanna Be
- 13 Three 6 Mafia, Sippin' On Da Syrup
- 14 Jay-Z Feat. UGK, Big Pimpin'
- 15 Aaliyah, Try Again
- 16 Juvenile, I Got That Fire
- 17 Busta Rhymes, Get Out
- 18 Kelly Price, As We Lay
- 19 Eve Feat. Jadakiss, Got It All
- 20 Ideal Feat. Lil' Mo, Whatever
- 21 Ice Cube, Hello
- 22 Jermaine Dupri, I've Got To Have It
- 23 Sisqo, Thong Song
- 24 Big Punisher, It's So Hard
- 25 Big Tymers, Get Your Roll On
- 26 Nelly, (Hot S\*\*t) Country Grammar
- 27 Trick Daddy, Shut Up
- 28 Mary Mary, Shackles
- 29 Kelis, Get Along With You
- 30 DMX, Party Up
- 31 Lil' Wayne, Respect Us
- 32 Ghostface Killah, Cherech LaGhost
- 33 Timbaland And Magoo, We At It Again
- 34 Common, The Light
- 35 Lil' Mo, Ta Da
- 36 Wyclef Jean, Thug Angels
- 37 Beanie Sigel Feat. Eve, Remember Them Days
- 38 Amil Feat. Beanie Sigel, 4 Da Family
- 39 En Vogue, Riddle
- 40 D'Angelo, Send It On
- 41 Sammie, Crazy Things I Do
- 42 Sam Salter, Once My Sh..
- 43 Ruff Endz, No More
- 44 Brian McKnight, 6, 8, 12
- 45 DJ Quik, Pitch In On A Party
- 46 Miracle, Bounce
- 47 Torrey Carter, Take That
- 48 Tha Eastsidaz, Got Beef
- 49 Rah Digga, Break Fool
- 50 Cuban Link, Flowers For The Dead

NEW ONS

- R. Kelly, Bad Man  
Lil' Zane Feat. 112, Callin' Me  
Macy Gray, Why Didn't You Call Me  
Amel Larrieux, Sweet Misery  
Pharaohe Monch, The Light  
Dilated Peoples, The Platform  
Cap One, They Luv Dat  
Stum Village, Climax



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Reba McEntire, I'll Be
- 2 Dixie Chicks, Goodbye Earl
- 3 Lee Ann Womack, I Hope You Dance
- 4 Clint Black W/Steve Wariner, Been There
- 5 Trisha Yearwood, Real Live Woman
- 6 Chad Brock, Yes!
- 7 Ty Herndon, No Mercy
- 8 Faith Hill, The Way You Love Me
- 9 Collin Raye, Couldn't Last A Moment
- 10 Eric Heatherly, Flowers On The Wall
- 11 Diamond Rio, Stuff
- 12 Trace Adkins, More
- 13 Clay Davidson, Unconditional
- 14 Toby Keith, Country Comes To Town
- 15 Rascal Flatts, Prayin' For Daylight \*
- 16 Phil Vassar, Just Another Day In Paradise \*
- 17 Keith Urban, Your Everything
- 18 Tammy Cochran, If You Can \*
- 19 Chely Wright, She Went Out For Cigarettes \*
- 20 Mark Chesnut, Fallin' Never Felt So Good \*
- 21 Kathy Mattea, Trouble With Angels \*
- 22 Sheldaisy, I Will...But \*
- 23 Warren Brothers/Sara Evans, That's The Beat... \*
- 24 The Kinleys, She Ain't The Girl For You \*
- 25 Garth Brooks, When You Come Back To Me Again \*
- 26 LeAnn Rimes, I Need You \*
- 27 Billy Gilman, One Voice \*
- 28 Brad Paisley, Me Neither
- 29 Toby Keith, How Do You Like Me Now?!
- 30 Sawyer Brown, 800 Pound Jesus
- 31 Steve Wariner, Faith In You
- 32 Merle Haggard, Motorcycle Cowboy/Blue Yodel #13
- 33 Mark Wills, Almost Doesn't Count
- 34 Anita Cochran, Good Times
- 35 Nickel Creek, Reasons Why
- 36 Gary Allan, Lovin' You Against My Will
- 37 Craig Morgan, Something To Write Home About
- 38 Coley McCabe, Grow Young With You
- 39 Joe Diffie, It's Always Somethin' \*
- 40 Alecia Elliott, You Wanna What? \*
- 41 Darryl Worley, When You Need My Love
- 42 River Road, Breathless
- 43 Sons Of The Desert, Change
- 44 Jeff Foxworthy, Blue Collar Dollar
- 45 Tara Lyn Hart, That's When You Came Along
- 46 Andy Griggs, She's More
- 47 Charlie Major, Right Here Right Now
- 48 Blackhawk, I Need You All The Time
- 49 Clay Walker, The Chain Of Love
- 50 Martina McBride, Love's The Only House

NEW ONS

- Allison Moorer, Send Down An Angel  
Marty Raybon, Searching For The Missing Peace  
Trisha Yearwood, Where Are You Now



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 'N Sync, It's Gonna Be Me
- 3 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 4 Sisqo, Thong Song
- 5 Kid Rock, American Bad Ass
- 6 Backstreet Boys, The One
- 7 Christina Aguilera, I Turn To You
- 8 Metallica, I Disappear
- 9 Britney Spears, Oops!...I Did It Again
- 10 Papa Roach, Last Resort
- 11 Matchbox Twenty, Bent
- 12 Nine Days, Absolutely (Story Of A Girl)
- 13 Toni Braxton, He Wasn't Man Enough
- 14 Joe, I Wanna Know
- 15 Dynamite Hack, Boyz-N-The Hood
- 16 Nine Inch Nails, Starf\*\*kers, Inc.
- 17 No Doubt, Simple Kind Of Life
- 18 Jay-Z Feat. UGK, Big Pimpin'
- 19 Santana Feat. Everlast, Put Your Lights On
- 20 Limp Bizkit, Break Stuff
- 21 A Perfect Circle, Judith
- 22 Vitamin C, Graduation
- 23 Mandy Moore, I Wanna Be With You
- 24 Blink-182, Adam's Song
- 25 Carl Thomas, I Wish
- 26 Foo Fighters, Breakout
- 27 DMX, Party Up
- 28 Fenix TX, All My Fault
- 29 Moby, Bodyrock
- 30 Travis, Why Does It Always Rain On Me?
- 31 Mighty Mighty Bosston, So Sad To Say
- 32 Kina, Girl From The Gutter
- 33 3 Doors Down, Kryptonite
- 34 Enrique Iglesias, Be With You
- 35 Goo Goo Dolls, Broadway
- 36 Mya Feat. Jadakiss, Best Of Me
- 37 Da Brat Feat. Tyrese, What'Chu Like
- 38 Korn, Make Me Bad
- 39 BBMak, Back Here
- 40 Aaliyah, Try Again
- 41 504 Boyz, Wobble Wobble
- 42 Cypress Hill, Superstar
- 43 Jessica Simpson, I Think I'm In Love With You
- 44 Cult, Painted On My Heart
- 45 M2M, Mirror Mirror
- 46 Stone Temple Pilots, Sour Girl
- 47 Vertical Horizon, Everything You Want
- 48 Third Eye Blind, 10 Days Late
- 49 Blaque, I Do
- 50 Sole, It Wasn't Me

\*\* Indicates MTV Exclusive

NEW ONS

- Busta Rhymes, Get Out  
Kittie, Charlotte  
Creed, With Arms Wide Open  
Lit, Over My Head  
Red Hot Chili Peppers, Californication  
Next, Wilfy



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Faith Hill, Breathe
- 3 Vertical Horizon, Everything You Want
- 4 Creed, Higher
- 5 Red Hot Chili Peppers, Otherside
- 6 Goo Goo Dolls, Broadway
- 7 Enrique Iglesias, Be With You/Portas Tu
- 8 Matchbox Twenty, Bent
- 9 Bon Jovi, It's My Life
- 10 Santana Feat. The Pro, Maria Maria
- 11 Don Henley, Taking You Home
- 12 Christina Aguilera, I Turn To You/For Siempre Tu
- 13 Nine Days, Absolutely (Story Of A Girl)
- 14 Backstreet Boys, The One
- 15 Sting Feat. Cheb Mami, Desert Rose
- 16 Mariah Carey, Can't Take That Away
- 17 Stone Temple Pilots, Sour Girl
- 18 No Doubt, Simple Kind Of Life
- 19 Savage Garden, Crash And Burn
- 20 Macy Gray, I Try
- 21 Toni Braxton, He Wasn't Man Enough
- 22 Lenny Kravitz, I Wasn't To You
- 23 Foo Fighters, Breakout
- 24 Sinead O'Connor, No Man's Woman
- 25 Destiny's Child, Say My Name
- 26 Celine Dion, I Want You To Need Me
- 27 Sugar Ray, Someday
- 28 Tracy Chapman, Telling Stories
- 29 Foo Fighters, Learn To Fly
- 30 Celine Dion, My Heart Will Go On
- 31 Sinead O'Connor, The Richer, Kiss Me
- 32 Lenny Kravitz, Fly Away
- 33 Ricky Martin, Livin' La Vida Loca
- 34 Jennifer Lopez, Waiting For Tonight
- 35 Joe, I Wanna Know
- 36 Mariah Carey, Heartbreaker
- 37 Third Eye Blind, Semi-Charmed Life
- 38 Sugar Ray, Every Morning
- 39 Len, Steal My Sunshine
- 40 Madonna, Beautiful Stranger
- 41 Enrique Iglesias, Bailamos
- 42 Travis, Why Does It Always Rain On Me? \*
- 43 Smash Mouth, All Star
- 44 Shania Twain, Man! I Feel Like A Woman!
- 45 Christina Aguilera, Genie In A Bottle
- 46 3 Doors Down, Kryptonite
- 47 Guster, Fa Fa (Never Be The Same Again)
- 48 Madonna, Ray Of Light
- 49 Barenaked Ladies, One Week
- 50 Lenny Kravitz, American Woman

NEW ONS

- Fiona Apple, Paper Bag  
Counting Crow, Mr. Potter's Lullaby  
Creed, With Arms Wide Open  
Macy Gray, Why Didn't You Call Me  
Isaac Hayes, Theme From Shaft  
Red Hot Chili Peppers, Californication

# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 17, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOXTOPS

- Eminem, The Real Slim Shady  
Sammie, Crazy Things I Do  
Jagged Edge, Let's Get Married  
Backstreet Boys, The One  
Britney Spears, Oops!...I Did It Again  
Big Tymers, Get Your Roll On  
Nelly, (Hot S\*\*t) Country Grammar  
Papa Roach, Last Resort  
A Perfect Circle, Judith  
Aaliyah Feat. DMX, Come Back In One Piece  
Vitamin C, Graduation (Friends Forever)  
Da Brat Feat. Tyrese, What'Chu Like  
Metallica, I Disappear  
Kid Rock, American Bad Ass  
Donell Jones, Where I Wanna Be  
3 Doors Down, Kryptonite  
Eve & Jadakiss, Got It All  
Christina Aguilera, I Turn To You  
Busta Rhymes, Get Out  
En Vogue, Riddle  
DMX, Party Up (Up In Here)  
Avant, Separated  
Mariah Carey Feat. Snoop Dogg, Crybaby  
Bone Thugs-N-Harmony, Can't Give It Up  
A\*Teens, Dancing Queen  
Sisqo, Thong Song  
Dr. Dre Feat. Snoop Dogg, The Next Episode

NEW

- Common, The Light  
D'Angelo, Send It On  
Drama, Double Time (Drama's Cadence)  
Eric Sermon, Focus  
Everclear, Wonderful  
Gerald Levert, Baby U R  
Juvenile, I Got That Fire  
Madison Avenue, Don't Call Me Baby  
Mudkidds, The Ecosystem  
MxPx, Responsibility  
R.O.D., Rock The Party



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Fiona Apple, Paper Bag  
Red Hot Chili Peppers, Californication  
Macy Gray, Why Didn't You Call Me  
MxPx, Responsibility  
Common, The Light  
Lit, Over My Head  
Groove Armada, At The River  
Creed, With Arms Wide Open



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Matthew Good Band, Strange Days (NEW)  
Creed, With Arms Wide Open (NEW)  
Nickelback, Leader Of Men (NEW)  
S Club 7, You're My Number One (NEW)  
Busta Rhymes, Get Out (NEW)  
Common, The Light (NEW)  
Joe, I Wanna Know (NEW)  
Lit, Over My Head (NEW)  
eels, Mr. E's Beautiful Blues (NEW)  
Britney Spears, Oops!...I Did It Again  
Edwin, Alive  
Christina Aguilera, I Turn To You  
Toni Braxton, He Wasn't Man Enough  
Jacksoul, Can't Stop  
Backstreet Boys, The One  
Kid Rock, American Bad Ass  
McMasters & James, Thank You  
Rascalz, Top Of The World  
Sisqo, Thong Song  
Hanson, If Only



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Britney Spears, Oops!...I Did It Again  
Savage Garden, Crash And Burn  
Ricky Martin Feat. Meja, Private Emotion  
Toni Braxton, He Wasn't Man Enough  
Hanson, If Only  
Oasis, Who Feels Love  
Aqua, Around The World  
Eiffel 65, Move Your Body  
Moenia, Regreso A Casa  
No Doubt, Simple Kind Of Life  
Shakira, No Creo  
Madonna, American Pie  
The Cranberries, You And Me  
La Ley, Aqui  
'N Sync, Bye Bye Bye  
Paulina Rubio, Lo Hare Por Ti  
Thalia, Entre El Mar Y Una Estrella  
Bloodhound Gang, The Bad Touch  
Filter, Take A Picture  
Blink-182, All The Small Things



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- Aaliyah Feat. DMX, Come Back In One Piece  
Beanie Sigel Feat. Eve, Remember Them Days  
Ghostface Killah, Cherech LaGhost  
Sisqo, Thong Song  
Major Figgas, Yeah That's Us  
Kid Rock, American Bad Ass  
Da Brat Feat. Tyrese, What'Chu Like  
En Vogue, Riddle  
Def Squad, Why Not  
Mariah Carey, Can't Take That Away  
Eminem, The Real Slim Shady  
Jagged Edge, Let's Get Married  
Cuban Link, Flowers For The Dead  
Kelis, Get Along With You  
Mo Thugs, Did You Really Wanna



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Don Henley, Taking You Home  
Britney Spears, Oops!...I Did It Again  
Dixie Chicks, Goodbye Earl  
Kid Rock, American Bad Ass  
No Doubt, Simple Kind Of Life  
Fiona Apple, Paper Bag  
The Temptations, I'm Here  
Nine Days, Absolutely (Story Of A Girl)  
Third Eye Blind, 10 Days Late  
Toni Braxton, He Wasn't Man Enough  
Stir, New Beginning  
The Smashing Pumpkins, Stand Inside Your Love  
Christina Aguilera, I Turn To You  
Metallica, I Disappear  
Primus, Lacquer Head  
Leona Naess, Charm Attack  
LeAnn Rimes, I Need You  
Hanson, This Time Around  
Stone Temple Pilots, Sour Girl  
Elliott Smith, Son Of Sam

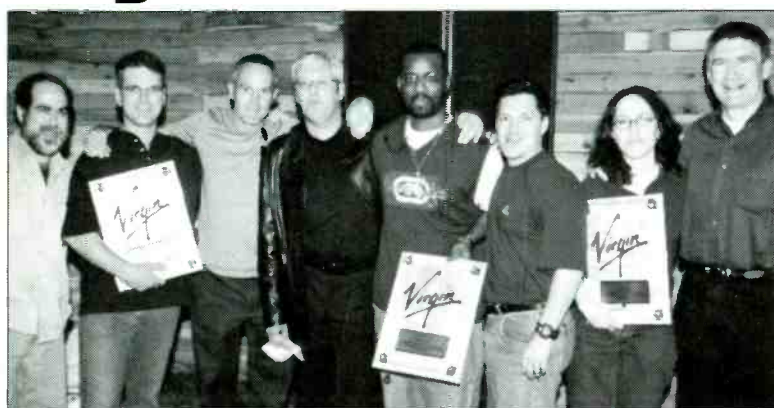


15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Eminem, The Real Slim Shady  
Joe, I Wanna Know  
Vitamin C, Graduation (Friends Forever)  
Aaliyah, Try Again  
Christina Aguilera, I Turn To You  
Britney Spears, Oops!...I Did It Again  
Mya Feat. Jadakiss, Best Of Me  
Mandy Moore, I Wanna Be With You  
Ideal, Anything  
Backstreet Boys, The One  
Mariah Carey Feat. Snoop Dogg, Crybaby  
Vertical Horizon, Everything You Want  
Lucy Pearl, Dance Tonight  
Melanie C, Never Be The Same Again  
Red Hot Chili Peppers, Otherside



# Virgin Records Staff Honored, Serenaded At Conference

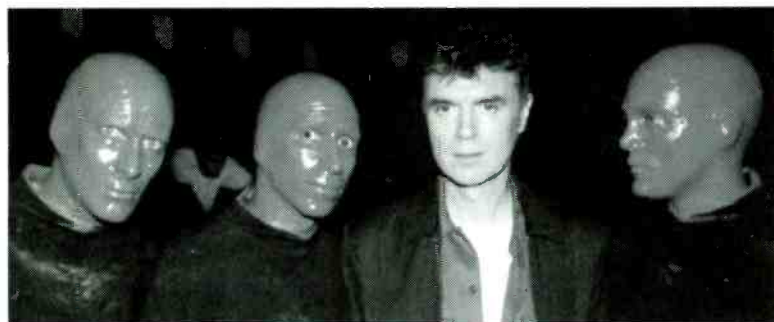


**Virgin Honors Its Own.** Virgin Records honors some of its own with three awards of special recognition for outstanding service this year. Shown, from left, are Michael Plen, senior VP of promotion for Virgin Records; Kevin Young, Virgin Records promotion representative for Cleveland; Ashley Newton, co-president of Virgin Records and senior VP of A&R for Virgin Music Group; Ray Cooper, co-president of Virgin Records; Jimmy Avant, Virgin Records urban promotion representative for Atlanta; Tom Bracamontes, senior VP of promotion for Virgin Records Urban; June Kosloff, manager of Northeast retail marketing for Virgin Records; and B.J. Lobermann, senior VP of sales for Virgin Records.

LOS ANGELES—Virgin Records America recently hosted a three-day label conference for its national and regional staffs at the Standard Hotel in West Hollywood. The theme of the conference was the company's newly revitalized A&R focus. Over 100 associates from across the country gathered for performances, presentations, and creative company planning.



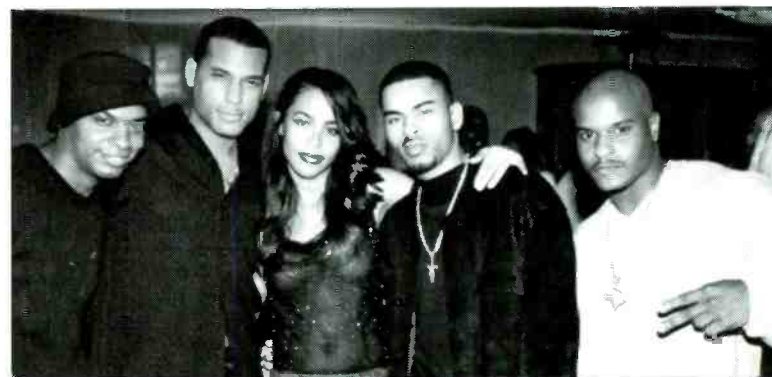
**Immortality's Urge.** Immortal recording act the Urge strikes a pose with Virgin Records and Immortal executives. Shown, from left, are Piero Giramonti, senior VP of marketing at Virgin Records; Keith Wood, executive VP of A&R at Virgin Records; Dana Millman, general office manager at Immortal Records; Ashley Newton, co-president of Virgin Records and senior VP of A&R for Virgin Music Group; Happy Walters, president/CEO of Immortal Records; the Urge's Steve Ewing; Ray Cooper, co-president of Virgin Records; the Urge's Karl Grable; B.J. Lobermann, senior VP of sales for Virgin Records; Carl Stubner, manager for Eagle Cove/Deluxe Entertainment; Damon Futterman, manager for Eagle Cove/Deluxe Entertainment; Tony Berg, executive VP of A&R for Virgin Records; and Michael Plen, senior VP of promotion for Virgin Records.



**Feelin' Blue.** The original Blue Man Group gave a special presentation for conference attendees. Their first album, "Audio," was released in December 1999. Shown with members of the Blue Man Group is Virgin recording artist David Byrne.



**Shake It Up.** Virgin Urban recording artist Crystal Sierra fights up the stage with her dance moves at the Virgin Records Urban Night at S.I.R. Studios in Hollywood.



**Urban Hitmakers.** Virgin recording acts Ideal and Aaliyah are two of Virgin Urban's brightest talents. Shown, from left, are Ideal's PZ and Maverick, Aaliyah, and Ideal's J-Dante and Swab.



**Say Cheese.** Executives and artists alike were all smiles at the conference. Shown, from left, are Nancy Berry, vice chairman of Virgin Music Group; Virgin recording artist Perry Farrell; and Nellee Hooper, producer and founder of Meanwhile . . . Records.



**Virgin's Power Players.** Virgin executives enjoy each other's company at the conference. Shown, from left, are B.J. Lobermann, senior VP of sales for Virgin Records; Richard Cottrell, president of EMI Music Distribution; Ray Cooper, co-president of Virgin Records; Gene Rumsey, executive VP of sales and marketing for EMI Music Distribution; and Barry Hankerson, CEO of Blackground Entertainment.



**Caught Out There.** Virgin recording artist Kelis performs her hit "Caught Out There" for the conference attendees on Virgin Urban Night.



**Sonja Blading.** Virgin Urban recording artist Sonja Blade gives it to the audience during her showcase.



**Tom Green Special.** Comedian Tom Green, right, makes a surprise appearance during a special presentation about his upcoming project. Shown with Green is David Wolter, senior director of East Coast A&R for Virgin Records.



## WALL STREET ANALYSTS GRAPPLE WITH NAPSTER

(Continued from page 5)

This is hardly common thinking on Wall Street, however. Such influential media watchers as Jessica Reif Cohen at Merrill Lynch and Kathy Styponias at Prudential Securities say that, while they are keeping an eye out for an online piracy drag on music earnings, they are not accounting for losses to the likes of Napster in their performance models at this point.

The piracy question is not a new one for media analysts. They have long had to deal with lost-revenue issues in everything from music to video to cable and historically have kept such considerations at arm's length in their financial projections.

Prudential's Styponias says that it is still too tough for Wall Street to try to assess whether Internet piracy is having any worse of an impact on music sales than it has in the past. "You hear a lot anecdotally, but it's difficult to quantify," she adds.

In fact, Styponias says that with new music often leaking onto the Net ahead of commercial release, it can be argued that services like Napster have a promotional power that is helping to drive new sales.

Indeed, Merrill's Reif Cohen points to strong sales of new releases by 'N Sync and Britney Spears as anecdotal evidence that the core audience for Napster usage is still turning out in droves to purchase CDs.

"When you have something people really want to own, for whatever reason—and there is almost no explaining it—the unit volume is very strong, despite Napster," says Reif

Cohen. "So I think [electronic piracy] is something the industry is, at least for now, living with."

That's not to say that Internet piracy isn't a concern for the industry—or for most analysts. "You cannot ignore it and say that it is something that eventually goes away," Styponias cautions.

The challenge is being able to accurately measure such losses. A recent study by digital rights management company Reciprocal and VNU Entertainment Solutions, a sister company of SoundScan, found that first-quarter album sales in 9,000-plus SoundScan-reporting stores within a five-mile radius of more than 3,000 colleges declined by 4% over the past two years.

Sales in stores near the 67 schools that had banned Napster by late February—and thus likely had substantial Napster activity before access was barred—were down 7% in the same period, according to the report (*Billboard Bulletin*, May 24). National sales, by contrast, were up nearly 12% in the same two-year comparison period, the report showed.

To be sure, the major labels themselves are still grappling with the issue of what all this means: Are Napster users people who wouldn't be buying music anyway? Given the growth rate of the U.S. music market, does Napster actually have a beneficial promotional aspect to it? Or does it mean that the industry would have been growing at twice the rate at which it has been had there not been a Napster, because many of

### 'Napster has demonstrated beyond a shadow of a doubt that the public wants music over the Net'

- PHIL LEIGH -

those users would have turned into buyers?

"Those are all good hypothetical questions that no one really knows the answer to," says an EMI spokeswoman. "All you can point to is that this market is growing." (Overall album sales in the U.S. market are up more than 8% this year, according to SoundScan.)

But Nathanson says that the industry is currently shielded from the real pinch of online piracy because the number of Internet users with high-speed connections is still low and the economy is extremely strong.

"You're not seeing the effects of it because this is a great, great economic time," he says. "But let's see

what happens when the economy slows down and when there is more broadband out there."

Sources say that some media executives view Nathanson's projections as overly aggressive. Certainly, publicly traded music companies don't want too much bad news on the piracy front for fear of other analysts following his lead and a stock-market backlash.

Stocks in the parent companies of Sony, Warner, EMI, and Universal are all off in the last three months—led by Universal parent Seagram, which is off roughly 20% for the period, and U.S.-listed shares of Sony, which are down 34%—but any connection between those dips and investor concerns over Internet music piracy is highly debatable.

Analysts say that many of the legal tussles going on between the major labels and such music service providers as MP3.com and Napster over such issues will not be pure win/loss scenarios for parties on either side. Both groups ultimately will be willing to work together in the name of economic opportunity, they contend.

Such thinking is already evident in pending suit-settlement talks between MP3.com and some of the major labels over its My.MP3.com

service; the discussions are reported to include a chance to license the labels' catalogs (see story, page 12).

"The record labels have come to the realization that it is in their own best interests to come to a settlement," says Phil Leigh, an analyst covering the digital music industry for Raymond James & Associates. "Napster has demonstrated beyond a shadow of a doubt that the public wants music over the Net, and if the industry doesn't provide some kind of legitimate alternative to the consumer, then the consumer is going to go to the illegitimate option."

Prudential's Styponias says that she expects companies like Napster to shift to license content from the major labels and work under either a subscription- or ad-driven revenue model in order to stay in business.

"At the end of the day I think what's eventually going to happen is that the record companies will offer a Napster-like service themselves," says Styponias. "You have seen it happen over and over in the entertainment industry, where there is a new technology that comes out that is initially faced with fear and trepidation and lawsuits—and then eventually it becomes a profit center for these companies."

## COOK RE-ENTERS INDUSTRY VIA STARTLE

(Continued from page 14)

aggregator on physical content."

Expanding on this, Watts says, "We believe there is a better, more efficient way of delivering music in Europe, by opening a warehouse and putting different record companies' product on the shelf next to each other.

"If you are the likes of Amazon.com, you have to get your stock from all these different countries," he says. "Meanwhile, the consumer may want to buy four albums—one from America, one from the U.K., one from Germany, one from France—it's a very expensive fulfillment process if you have to source this product from all these different countries. So at the moment we are looking to open a new distribution center in mainland Europe [likely to be Holland] to serve that fulfillment need."

Startle is counting on Cook to help the company get a foot in the door at the record companies. Says Watts, "We want to work with the record companies, and the benefit that Jan gives us is that he has actually run a major global record company. He is known to the industry, and we want the industry to understand who we are and what we can do. The best way of doing that is to work with someone of Jan's caliber so that people can understand that [Startle] is not going to do anything in an anarchic way."

"My immediate priorities with Startle are to help the management and help Barry to get to know the captains in our industry, not only in the U.K. but also in the United States and in Europe," says Cook. "I'll be speaking to some of my former music industry colleagues and explaining to them what Startle can do for them."

"During my PolyGram days I

was responsible for manufacturing and logistics, so I know that [Startle] will be of interest to the management in that traditional business—the wholesale and the export business," he adds.

Another key lure for Cook was Startle's plans for the digital era. However, far from wanting to get into the controversial area of downloading, Startle will market itself as a facilitator.

"We are not talking about digital downloads; we are talking about the whole complexity of delivering the music industry's commercial music in digital form," says Watts. "The record companies' issue at the moment is that people keep talking about digital delivery, but nobody has digitalized the main catalogs, and if they have, how are they all going to work together?"

Watts uses George Michael as an example; some of his catalog is at

Sony, while more recent work is at Virgin and DreamWorks. "We are saying that this is probably going to have to be aggregated," adds Watts. "I'm not looking to say that Startle is going to be all things to all men in the music industry, but we believe that there is going to have to be some aggregation, and we'd like to be a company servicing that need."

Cook's chairmanship should tie him up with Startle duties about two days a month, but he confesses, "At the moment, it's more like three days a week." He says he also will consider other such appointments, in addition to the consultancy work that he undertakes both in and outside of the music business, but adds that for the time being he is concentrating on Startle as his only board assignment. "I'm not actively looking for anything else."



**Veloso Sings For 'Orfeu.'** Mercury recording artist Caetano Veloso recently provided new music for the film "Orfeu." Directed by Carlos Diegues ("Bye Bye Brazil"), it retells the story of the Orpheus and Eurydice myth by using Marcel Camus' classic 1959 film "Black Orpheus" as a model. The soundtrack was released earlier this year, and the film will be released theatrically by New Yorker Films in September. Pictured, from left, are Veloso and composer Philip Glass.

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## PUENTE'S LIFE, ARTISTRY Praised by Admirers

(Continued from page 5)

same time, I thank God for giving me the opportunity to know and care for one of the most amazing men ever to walk the earth."

Like the deaths of Afro-Cuban music giants Mario Bauza and Perez Prado before him, Puente's death is another major signpost in the long history of salsa. He was prolific (recording more than 100 albums), influential, and ultimately a critical player responsible for shaping the growth and development of the tropical/Caribbean genre.

For his contributions as a percussionist, bandleader, and dazzling performer, Puente will be noted in history books as one of the fundamental and influential figures in salsa music.

Salsa legend Celia Cruz, who was in Buenos Aires when she heard the news, said that Puente "was more than family. I knew him in Havana in 1952, and from that moment he was like a brother, and when I arrived in New York [at the start of the Castro era] he was still my brother. Our world is in mourning because one of the souls of Latino music has died."

In a prepared statement, President Clinton said Puente "was more than a musician—he was a trailblazer."

"In 1997, I was honored to welcome Tito Puente to the White House and present him with the National Medal of the Arts," Clinton added. "At that ceremony, I said, 'Just hearing Tito Puente's name makes you

want to get up and dance.' With his finger or the pulse of the Latin American musical tradition and his hands on the *timbales*, he has probably gotten more people out of their seats and onto the dancefloor than any other living artist.

"This is truly his legacy—music that brings joy to young and old, to people of any background and in many nations, all around the world."

Puente, 77, who was recently treated for a heart problem, died June 1 at the New York University Medical Center. He had canceled a month of scheduled appearances after his May 2 release from a San Juan, Puerto Rico, hospital following two days of treatment for an irregular heartbeat.

Thousands of friends and fellow musicians turned out to mourn him June 4 and 5 outside a Manhattan funeral chapel. Puente was laid to rest June 6 in Nanuet, N.Y.

Over five decades, Puente became an international icon of salsa music, mostly through his constant touring and longevity but also through his flashy and flamboyant stage manner.

In typical fashion, during most of his performances, Puente was a whirlwind behind his semicircle of brightly colored timbales, tom-toms, cowbells, and cymbals. His arms flying over the percussion instruments, his face a gaggle of silly looks, grimaces, and smiles—this is the lasting

image many will always remember.

He won his fifth Grammy in February for best traditional tropical Latin performance for "Mambo Birdland" on longtime label RMM and has been nominated for the award 10 times. In 1995, Puente received the El Premio Billboard award, which recognizes those who have made invaluable contributions to the Latino music industry.

A veteran bandleader and timbale virtuoso, remained fresh and popular over the decades, eventually earning the nickname King of the Mambo.

"Tito Puente was a great musician with great musical styling," says Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences. "As an ambassador he provided the world with a window of access to Latin culture and put a face on Latin music.

"He actively participated in the Grammy Foundation's programs for children and was one of the founders of the Latin Academy of Recording Arts and Sciences," Greene adds. "Tito lived a life full of music and mischief and meaning right up to the end. He will be missed."

"So many young musicians talked about the kind of mentor he was to

them," says Little Judy, executive producer of the New York-based LaMusica.com, one of the largest and oldest Latino Web sites. "What struck me was that they all said that Tito would speak well of them to other people, and what he said always boosted their careers.

"That told me two things," she adds. "How much influence he had, but also how much he cared about all those younger musicians."

Born Ernest Anthony Puente Jr. to Puerto Rican immigrants in 1923 in New York, he was nicknamed Tito—short for Ernestito ("Little Ernest")—by his mother. He initially studied piano beginning at age 7 and later studied drums and his signature instrument, timbales.

He began his professional career as a drummer in Noro Morales' orchestra. After serving in the U.S. Navy, Puente took advantage of the G.I. Bill to hone his conducting, orchestration, and theory skills at the Juilliard School of Music.

Puente's career high point came during the late '50s and early '60s, when he produced landmark albums such as "Cuban Carnival" (1956), "Dance Mania" (1958), "Pachanga Con Puente" (1961), and "El Rey Bravo" (1962). The latter featured

the song "Oye Como Va," later turned into a No. 13 pop hit by Santana in 1971.

In Detroit, where Puente had been scheduled to play Orchestra Hall on June 8, Jill Woodward, Detroit Symphony public relations director, said Puente left a big legacy. "He was such a wonderfully talented musician, such a legend in jazz. He really brought percussion to the forefront of the music."

Woodward said Paquito D'Rivera would conduct Puente's orchestra for the performance. "I think it will be a fitting tribute to Puente, who had given us so much."

For his artistic integrity, his tireless dedication, and unending enthusiasm for Afro-Cuban music, Puente will remain a constant source of admiration and inspiration for people throughout the world.

"With the passing of Tito Puente, the world lost one of the greatest musicians of all time," says Henry Cárdenas, president/CEO of the Chicago-based Cárdenas/Fernández & Associates, the largest Hispanic special-events agency in the country.

"An entire era has come to an end," says actor Edward James Olmos.

## NEW DEVICES AIM TO ID SONGS ON RADIO

(Continued from page 5)

the inability for listeners to always recognize—and later remember—the songs that they have heard, and liked, on the radio.

"You can pretty much buy whatever album you like online today," says Woody Deguchi, project leader for Sony Electronics' eMarker division. "It's just a matter of knowing what you've heard and liked—and remembering that at the time you want to actually go and get it. So we wanted to create a solution for current music listeners that will enable them to get to their music a lot easier without having to know the name of the artist or the song, or without having to remember that [information] in their minds at the time they feel like buying or getting more information on that music."

"We don't all listen to the radio in front of the computer—in fact, most of us don't—and it can be very frustrating to hear something you like and then not be able to get more information about it, because broadcast radio by definition is a one-way medium," says Mark Kaufmann, Xenote co-founder and VP of marketing.

The eMarker terminals—about the size of a lighter and designed to be hooked onto a key chain—will be sold by Sony online beginning in July, with a brick-and-mortar retail rollout expected to follow. The company declines to discuss pricing yet, but a source says the units will be very low-cost—something that students will be able to buy.

The similarly sized iTags will be free to consumers, Xenote says. The company plans to make its money instead via click-through fees and partnerships with retailers and radio stations (which can offer co-branded units to their customers), as well as advertising agencies (the iTags also

allow users to bookmark radio advertisements), among others.

Once they own an eMarker, consumers will be asked to register at the eMarker Web site and provide the name of their favorite radio stations. When set up, they are able to push a button on the terminal whenever they hear a song on the stations they want more information on.

Each eMarker can "tag" up to 10 songs before the data will need to be uploaded into a computer. There is no limit to the amount of information that can be stored for any user online, however.

eMarkers connect to a computer's Universal Serial Bus port either directly or with a cable (depending on the type of computer). Once connected, they hook the user into the eMarker Web site, where the song information and audio samples for the tagged items are provided. Links to music retailers to purchase titles will also be offered; Sony has not yet specified who its retailer partners for the project will be.

To provide the radio stations' information, Sony is using the services of Broadcast Data Systems (BDS), which electronically monitors more than 1,000 stations nationwide. The Billboard Music Group has been using BDS information in Billboard since 1988. BDS is a division of VNU Inc., which also owns Billboard.

Deguchi emphasizes the near-real-time nature of the data eMarker plans to offer its customers. For example, he says that in the major cities in which eMarker will first be launched, if a song by the Goo Goo Dolls plays on a BDS-monitored station, users who have tagged that song will have that information available some five minutes later.

Deguchi says that while Sony will launch eMarker around the markets

and stations covered by BDS—which takes in most major markets and stations—it also expects to establish direct relationships with interested stations that may not be included.

Xenote, which launched trials of the iTag with several thousand consumers in six U.S. cities earlier this year, is using data supplied by the Sherman Oaks, Calif.-based Mediabase 24/7, which provides monitoring technology based on human-gathered airplay information.

Kaufmann says that early feedback from the trial, which has just concluded, was eye-opening. "The most interesting statistic from radio's perspective is that 32% of our survey said they actually were listening more to the radio, given the fact that they could now tag it, that they could be more interactive," he says.

iTags can store up to 40 tags. They also connect to computers via cable, and they take consumers into the xenote.com Web site, where the information and song samples are provided. Tags for songs also offer links to retailers—Xenote is currently linking to CDnow and Amazon.com but expects to add others—while ad tags send users to the companies' own Web sites.

Kaufmann expects radio executives, retailers, and labels to take an interest in the "bookmarking" concept. "Labels and stations can see what new songs are generating interest and which aren't," he says.

The iTags will launch officially with one radio station in San Francisco in July and ramp up into more markets from there, Kaufmann says.

Sony, meanwhile, is looking at widening its eMarker initiative by including the "tag" button function in other audio and portable products that it manufactures.

## MTV Execs Get New Titles

BY CARLA HAY

NEW YORK—In a move designed to bolster its recent expansion, MTV Networks has restructured, resulting in several executive changes.

The New York-based company has promoted Judy McGrath to president of the MTV Group (encompassing MTV, MTV2, and other MTV-related properties) and chairman of MTV Networks' Interactive Music, which includes the MTVi Group.

McGrath was previously MTV/MTV2 president and is replaced in that position by Van Toffler, who was upped from MTV GM; he continues to report to McGrath.

Under the new structure, MTVi Group president/CEO Nicholas Butterworth—who previously reported to MTV Networks chairman/CEO Tom Freston—now reports to McGrath.

In addition, VH1 president John Sykes adds the title of CMT president. Former CMT president David Hall will retain the title of TNN president.

Nashville-based CMT and TNN, formerly owned by CBS, were merged into MTV Networks earlier this year after CBS was acquired by MTV Networks parent Viacom.

On the international front, Bill Roedy has been promoted from MTV/VH1 International president to MTV Networks International president. In his new position, Roedy will oversee the company's international operations, including

those for MTV, VH1, Nickelodeon, and the Box. Roedy, Sykes, and McGrath will continue to report to Freston.

Explaining McGrath's expanded role at the company, Freston says, "It's clear that the TV networks and online properties will be converging. Judy brings a strong focus, and the restructuring is so that we will be at a competitive advantage."

Freston notes that Toffler, who was also president of MTV Productions (which includes MTV's feature films), "will still be involved with MTV Productions, but he'll now have more responsibilities in overseeing the MTV channel."

As for the changes at CMT, Freston says, "CMT is basically in the same business as VH1. John is very smart and has proven to be adept at overseeing a music channel. He'll be based in New York, but the staff will still be running operations through Nashville. CMT isn't moving to New York."

Freston notes that there will also be changes in CMT's programming. "We don't intend to keep it as a video jukebox channel," he says. "It's fair to say that you're going to see more specials and longform programming about artists on CMT. It will still be, first and foremost, a music channel."

Regarding MTV Networks' international restructuring, Freston says, "Our growing international operations were decentralized, and now we have one person [Roedy] guiding those operations."



## ASIAN CONFAB EYES DIGITAL FUTURE

(Continued from page 5)

[online] technology that can break you into new markets. It's you."

The statement prompted immediate applause from the crowd at the Hong Kong Convention Centre, which had already heard earlier, Netsavvy comments from Cheung and fellow artists Nicholas Tse, Kelly Chan, and Lee-Hom Wang. They spoke about MP3, Napster, the proliferation of music Web sites (Chan calculated that there were 6,000 sites related to her), and writing songs with online input from fans.

Wang said, "It's hard to take a stand against Napster. They're cleverly able to wash their hands of what happens on [the file-sharing service]. If we try to take them down, tomorrow there'll be another Napster."

Yet the Sony Music artist also stressed positive aspects of the Internet as it related to his activities, explaining how he posted a song title on his Web site and asked fans to write lyrics. He received input from fans in 15 countries, then recorded and released the resulting work, "Frozen Dreams." By submitting suggested lyrics, the singer explained, fans were advised that they would be assigning their copyright in any resulting song.

Tse also spoke about Napster dur-

Blackwell, warned that Metallica was risking damage to its fan base by its action. He said it was up to the industry, not artists, to pursue Napster, which he called an attractive challenge to music consumers. "It's a really exciting game, like, 'How can you get around the system?'"

During the same panel at which Blackwell spoke, Nic Garnett, senior VP of digital rights management company InterTrust Technologies and a former IFPI director general, cautioned that consumers do not think Internet-spawned home copying of music carries anything like the stigma of other, more traditional forms of intellectual property theft.

Larry Lieberman, president of global marketing for Musicmaker.com, said that he had discussed the issue with Pete Townshend (Musicmaker is scheduled to release an exclusive Who album soon). "Townshend feels strongly about Napster; that starving artists will continue to starve" if the service prevails and prospers, said Lieberman. "It means there's no end game for artists [in terms of rewards for their creativity]."

Another central theme emerging from the conference's speeches and panels was Asia's take on the digital era—one that differs in many important respects from that of the West. Asia, where much cutting-edge technology originates, is very receptive to alternative delivery models such as wireless platforms, said several AMC participants.

Mauro Montanaro, Asia-Pacific director of strategy for Finnish cell phone company Nokia, noted that cell phone penetration in 1999 in Asia was three times that of PC penetration, and he estimated that by 2003 there will be five times as many mobile phones as PCs in the region. "It appears that the digital world in Asia will develop differently than in Europe and America," said Montanaro. "The Internet may not go through the same type of PC stage as is happening elsewhere. It is a different model."

Technology aside, many attending the conference cited the need for better understanding between Asian labels and the new breed of dotcom music portals and download sites before online music distribution comes into its own in the region.

In addition to those cited above, this year's Asian Music Conference heard from such speakers as Les Bider, chairman/CEO of Warner Chappell Music, and Jay Samit, senior VP of new media at EMI Recorded Music.

Samit, during a presentation titled the "10 Myths" of the digital delivery era, said, "Music is the canary in the mine shaft of intellectual property."

Without metaphor, he also urged the record industry "to make buying music [online] easier than stealing music." Samit drew parallels with the stock photography business, where the unfettered, free availability of photo images online and via CD-ROM brought about the decline of that business and reduced income for photographers.

At the AMC's close, Tom Yoda, chairman of leading Japanese label Avex, was presented with the MTV/Billboard Pioneer Award for out-

standing contribution to the Asian music industry. Yoda has overseen Avex's growth from its beginnings as a dance-music importer in 1988 to its current status as Japan's biggest independent label, with considerable influence in the rest of the region. Accepting the award on behalf of Yoda, who could not attend the conference, was Avex Asia managing director Hiro Saito.

Full coverage of the MTV/Billboard Asian Music Conference will appear in a forthcoming issue of Billboard.



Sharing their views at a panel titled "The Music Makers" were, from left, artists Jacky Cheung, Kelly Chan, Nicholas Tse, and Lee-Hom Wang. Each is holding an erhu, a traditional Chinese stringed instrument, which they were presented with for participating in the conference.

## YOUNG BLACK BLUES ARTISTS ON THE MARGINS

(Continued from page 5)

Harris or a Shemekia Copeland or Deborah Coleman, Alvin Youngblood Hart, I would put Guy Davis in there—they haven't reached classic status yet or they haven't crossed over; they haven't tried to cross over, they don't want to cross over, outside of the core [festivalgoing] record-buying blues audience."

Throughout the history of the Top Blues Albums chart, which was instituted in September 1995, the only young African-American blues artist to enjoy significant success has been singer/guitarist Keb' Mo', whose

three pop-savvy OKeh/550 Music/Epic albums have been commercial mainstays.

"He mixes in what I would call real straight-ahead blues with some softer, acoustic-

sounding, radio-friendly, tuneful, basically pop songs," Koch says of Keb' Mo'. "His records are a combination of blues and pop songs... It's like a reenactment of the blues, but he does it in a very interesting way. I don't think he even calls himself a bluesman."

Koch and other observers—including many of the artists themselves—believe the young breed of blues performer has been effectively marooned by a move away from more traditional blues styles.

Edward Chmielewski, the San Francisco-based co-owner of indie blues label Blind Pig Records, notes, "Now, after the Stevie Ray thing, blues in general has evolved more towards a rock'n'roll space, obviously away from the countrified, down-home stuff they were playing in the '50s and '60s. As it's gravitated more towards rock'n'roll, the white artists have become more acceptable."

Memphis-based singer/guitarist Alvin Youngblood Hart, who recently released his second Hannibal Records album, "Start With The Soul," says the blues/rock style is "pretty much the thing. I've been on shows with [veteran bluesman Clarence] Gatemouth Brown where there'd be white people in the audience my age—I'm 37—and they would be sort of expecting that Stevie Ray sort of thing and were disappointed because it wasn't."

Alligator Records artist Shemekia Copeland, the 21-year-old daughter of the late blues guitarist Johnny Clyde Copeland, notes, "These young people, they're the ones that are buy-

ing the [blues/rock] albums—young boys who want to be Jonny Lang and young girls who want to be [singer/guitarist] Susan [Tedeschi]."

"I think it's cool that they have somebody to look up to," she says. "Hopefully, through that, they will go back to the roots of things."

At the same time that youthful consumers are gravitating to this new clan of guitar heroes (and heroines), African-American record buyers are looking elsewhere for their entertainment.

Making an observation echoed by others, singer/guitarist Bernard Allison, son of the late guitarist Luther Allison, says, "Most of the blacks around my age—I'm 34—are either into rap music or the hip-

hop thing or the real R&B-ish type of thing. I don't feel that we have the urban support to even know who a Bernard Allison is or a Shemekia Copeland is. If you ask the average black person our age, they won't know who we are, and very seldom they'll know who our fathers were."

Chmielewski notes, "If you go to a blues festival or a club and you look around, there's a very small percentage of black people there, a very limited African-American audience, for whatever reason."

According to Bruce Iglauer, president of Chicago-based blues indie Alligator Records, older African-American consumers have also abandoned more traditional guitar-based blues for soul/blues vocals by artists like Taylor, Waiters, Bobby Bland, and Bobby Rush.

Iglauer says, "In the African-American market, blues is still about songs, vocal performance, groove, and emotional impact of the words. That's why Bobby Bland doing something that most Stevie Ray Vaughan fans would consider to be a schlocky sentimental ballad would be considered by most black blues fans to be hardcore blues, because it's all about the story."

### TRADITIONAL OR CROSSOVER?

In the belief of some developing African-American blues artists, the pursuit of success in this confounding marketplace entails pursuing a sound that can find favor among today's predominantly white audience for the music.

The legendary Muddy Waters' 43-

year-old son, Big Bill Morganfield—who made his recording debut last year with the Blind Pig set "Rising Son" and won this year's W.C. Handy Award as best new blues artist—believes a more rocking sound could win him younger fans.

"If I wanted to touch the masses," Morganfield says, "I probably could—all I would need to do is bring a distortion pedal and put it on my guitar and make it a little bit more rock'n'rollish and kind of gear the music a different way."

Deborah Coleman, the 42-year-old singer/guitarist who released her third Blind Pig album earlier this year, says certain marketplace concessions will have to be made if black blues performers are to win listen-

ers. She says, "The only way to do that is to interject more of other genres into the music—just make the blues new, give it some freshness, so that the younger audiences will listen... I love the traditional stuff, believe me, but I'm also trying to attract listeners."

Though Blind Pig's Chmielewski bemoans the traditional fate of blues at commercial radio (Billboard, Aug. 22, 1998), he says the label is now working "Confused," a track from Coleman's album "Soft Place To Fall," to rock radio.

Bernard Allison describes his new album, "Across The Water," due Aug. 8 from Tone-Cool Records, as "a really crossover blues/rock type of thing. Maybe that's what it's gonna take—for us to go ahead and record something like that and not lose our roots, where it came from, as well."

Some performers, on the other hand, resist changing their music to fit today's trends.

Alligator Records artist Corey Harris says, "For someone who plays this type of music, it is a bit unrealistic to try to attack the marketplace on its own terms. Not all of us are going to be a Jonny Lang—not all of us are going to be someone who just blows up tomorrow, playing blues."

Says Shemekia Copeland, "I'm right where God wants me to be, and if I make a difference in 2,000 people's lives and not in 2 million, so what? So what? I will be remembered, and 50 years from now, I'm still gonna be here, talkin' junk and doin' the thing and singin' these blues."



Palm Pictures chairman Chris Blackwell addresses the conference.

ing the panel, titled "The Music Makers." He said, "If we don't do something, we won't be sitting on a [conference] panel like this in the future." He called the online service "convenient, cheap—and wrong." Wang made a similar point. "It's just like shoplifting," he said of the free but unauthorized downloads facilitated by Napster. "You probably won't get caught, but it's not right."

At the start of the one-day conference, keynote speaker Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI), commented on Metallica's lawsuit against Napster during a hard-hitting speech about the music industry's future in an online world.

"We crossed a major, major divide when Metallica stepped forward and spoke up in its own behalf. It absolutely changed the dynamic [of the Napster issue]," said Berman.

However, another AMC participant, Palm Pictures chairman Chris

## FOR THE RECORD

Contrary to the Executive Turntable in the May 27 issue, Windswept Holdings' Cecil Chambers is based in Los Angeles and New York.

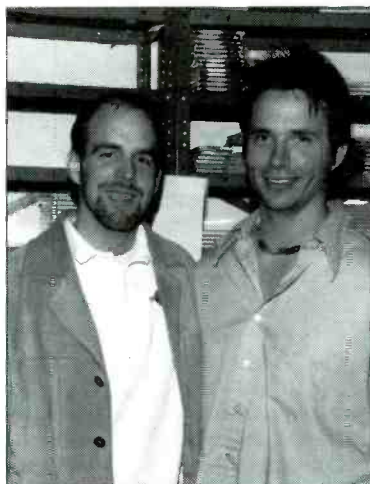




**New Kings On The Block.** A.B. Quintanilla Y Los Kumbia Kings recently inked a deal to release their second album on Capitol Records. The band's debut set, "Amor, Familia Y Respeto . . ." won a Grammy this year for best Tejano performance. Shown standing, from left, are Roy Ramirez, Jessie Martínez, and Cruz Martínez of Los Kumbia Kings; Roy Lott, president/CEO of Capitol Records; and A.B. Quintanilla, Francisco Bautista, and Jason Cano of Los Kumbia Kings. Kneeling, from left, are Alex Ramirez and Andrew Maes of Los Kumbia Kings.



**No Doubt Live.** Interscope's No Doubt recently performed songs from its second album, "Return Of Saturn," and its debut record, "Tragic Kingdom," at SIR Studios in New York. Artistdirect broadcast the event on the Web. Shown standing, from left, are Steve Rennie of Artistdirect; Tom Whalley, president of Interscope Geffen A&M; No Doubt's Gwen Stefani; Jimmy Iovine, chairman of Interscope Geffen A&M; and Tony Kanal of No Doubt. Kneeling, from left, are Tom Dumont and Adrian Young of No Doubt and Jonathan Troen of Artistdirect.



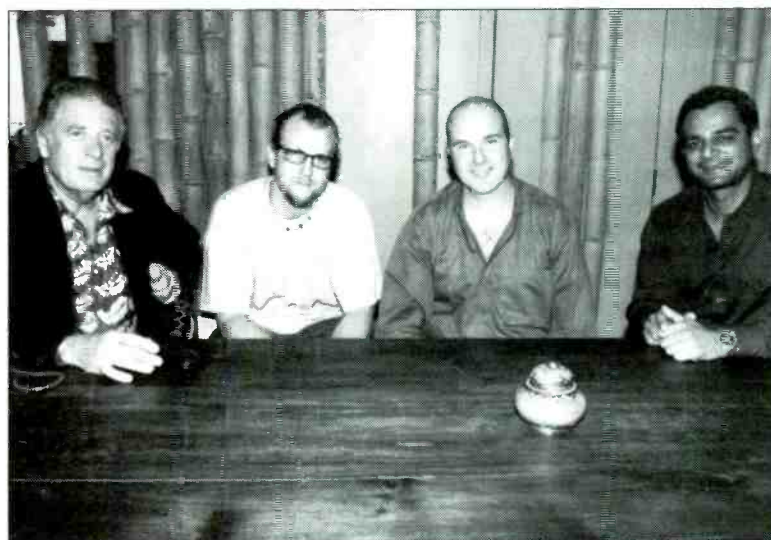
**Moore For Koch.** Koch Records' Ian Moore recently released his debut album, "And All The Colors . . ." Shown, from left, are Bob Frank, president of Koch Records, and Moore.



**Honored.** At a recent radio conference in San Francisco's Bay Area, Tony Bennett, who performed at the event, congratulated Chris Jonz on receiving the Duke DuBois Jazz Person of the Year Award and for being named urban adult contemporary promotion person of the year. Shown, from left, are Jonz, a promotion executive at Earner Jazz, and Bennett.



**Hits And Misses.** The Chicago chapter of the National Academy of Recording Arts and Sciences recently hosted a discussion, "Song Writing: Hits And Misses," which was part of the Midwest Professional Education Series. Pictured, from left, are Frank Orrall of Poi Dog Pondering, Jay Bennett of Wilco, Louise Post of Veruca Salt, Ralph Covert of Bad Examples, and Nash Kato, former member of Urge Overkill.



**Palm Deal.** Elwood recently signed a deal with Palm Pictures to release his debut album, "The Parlance Of Our Time." Pictured, from left, are Chris Blackwell, founder and chairman of Palm Pictures; Elwood; manager Sam Kling of Madgroove Entertainment; and Faisal Durrani, head of music at Palm Pictures. (Photo: Gary Gershoff)



**Look No Further.** Universal's 98° contributed a song, "The Love That You've Been Looking For," to the soundtrack to the recent CBS-TV miniseries "Jesus." Pictured, from left, are Jeff Timmons and Justin Jeffre of 98°; album producer Evan Lamberg; and Nick Lachey and Drew Lachey of 98°. (Photo: Chuck Pulin)



# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 859 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 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
			<b>TRY AGAIN</b>	MARC ANTHONY (COLUMBIA) 1 wk at No. 1
1	2	14	EVERYTHING YOU WANT	VERTICAL HORIZON (RCA)
2	6	22	THE REAL SLIM SHADY	EMINEM (WEB/AFTERMATH/INTERSCOPE)
3	4	7	THONG SONG	SISQO (DRAGON/DEF SOUL/IDJMG)
4	1	21	BE WITH YOU	ENRIQUE IGLESIAS (INTERSCOPE)
5	3	12	BREATHE	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
6	5	33	I WANNA KNOW	JOE (JIVE)
7	10	25	OOPS!...I DID IT AGAIN	BRITNEY SPEARS (JIVE)
8	9	9	I TRY	MACY GRAY (EPIC)
9	8	18	HIGHER	CREED (WIND-UP)
10	11	33	THERE YOU GO	PINK (LAFACE/ARISTA)
11	12	16	MARIA MARIA	SANTANA FEAT. THE PRODUCT G&B (ARISTA)
12	7	19	BENT	MATCHBOX TWENTY (LAVA/ATLANTIC)
13	13	8	IT'S GONNA BE ME	N SYNC (JIVE)
14	15	7	HE WASN'T MAN ENOUGH	TONI BRAXTON (LAFACE/ARISTA)
15	19	14	I TURN TO YOU	CHRISTINA AGUILERA (RCA)
16	14	10	BIG PIMPIN'	JAY-Z FEAT. UGK (ROC-A-FELLA/DEF JAM/IDJMG)
17	20	9	YOU SANG TO ME	MARC ANTHONY (COLUMBIA)
18	16	17	SAY MY NAME	DESTINY'S CHILD (COLUMBIA)
19	17	26	I WISH	CARL THOMAS (BAD BOY/ARISTA)
20	23	13	AMAZED	LONESTAR (BNA)
21	22	46	BYE BYE BYE	'N SYNC (JIVE)
22	18	21	ABSOLUTELY (STORY OF A GIRL)	NINE DAYS (550 MUSIC/550-WORK)
23	30	7	SMOOTH	SANTANA FEAT. ROB THOMAS (ARISTA)
24	24	47	OTHERSIDE	RED HOT CHILI PEPPERS (WARNER BROS.)
25	26	19	BROADWAY	GOO GOO DOLLS (WARNER BROS.)
26	25	9	LET'S GET MARRIED	JAGGED EDGE (SO SO DEF/COLUMBIA)
27	36	7	IT FEELS SO GOOD	SONIQUE (FARMCLUB.COM/REPUBLIC/UNIVERSAL)
28	21	20	YES!	CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)
29	31	10	PARTY UP (UP IN HERE)	DMX (RUFF Ryders/DEF JAM/IDJMG)
30	27	16	CRASH AND BURN	SAVAGE GARDEN (COLUMBIA)
31	29	11	WHERE I WANNA BE	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
32	35	9	THE WAY YOU LOVE ME	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
33	32	15	SHE'S MORE	ANDY GRIGGS (RCA (NASHVILLE))
34	33	15	BETTER OFF ALONE	ALICE DEEJAY (REPUBLIC/UNIVERSAL)
35	28	11	THE CHAIN OF LOVE	CLAY WALKER (GIANT (NASHVILLE))
36	34	10	WIFEY	NEXT (ARISTA)

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

## HOT 100 RECURRENT AIRPLAY

1	---	1	I NEED TO KNOW	MARC ANTHONY (COLUMBIA)
2	1	2	I KNEW I LOVED YOU	SAVAGE GARDEN (COLUMBIA)
3	---	1	SHOW ME THE MEANING OF BEING LONELY	BACKSTREET BOYS (JIVE)
4	---	1	HOW DO YOU LIKE ME NOW??	TOBY KEITH (DREAMWORKS (NASHVILLE))
5	---	1	THE BEST DAY	GEORGE STRAIT (MCA NASHVILLE)
6	2	4	THAT'S THE WAY IT IS	CELINE DION (550 MUSIC/550-WORK)
7	3	6	BACK AT ONE	BRIAN MCKNIGHT (MOTOWN)
8	5	8	THEN THE MORNING COMES	SMASH MOUTH (INTERSCOPE)
9	7	6	BRING IT ALL TO ME	BLAQUE (TRACK MASTERS/COLUMBIA)
10	4	6	ALL THE SMALL THINGS	BLINK-182 (MCA)
11	11	18	WHERE MY GIRLS AT?	702 (MOTOWN)
12	6	3	GET IT ON (TONITE)	MONTELL JORDAN (DEF SOUL/IDJMG)
13	8	10	MEET VIRGINIA	TRAIN (AWARE/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	41	6	I HOPE YOU DANCE	LEE ANN WOMACK (MCA NASHVILLE)
39	46	6	SEPARATED	AVANT (MAGIC JOHNSON/MCA)
40	37	10	COULDN'T LAST A MOMENT	COLLIN RAYE (EPIC (NASHVILLE))
41	38	22	NEVER LET YOU GO	THIRD EYE BLIND (ELEKTRA/VEG)
42	42	4	THE ONE	BACKSTREET BOYS (JIVE)
43	39	10	GRADUATION (FRIENDS FOREVER)	VITAMIN C (ELEKTRA/VEG)
44	45	11	KRYPTONITE	3 DOORS DOWN (REPUBLIC/UNIVERSAL)
45	51	6	JUMPIN', JUMPIN'	DESTINY'S CHILD (COLUMBIA)
46	49	8	UNCONDITIONAL	CLAY DAVIDSON (VIRGIN (NASHVILLE))
47	50	5	DANCE TONIGHT	LUCY PEARL (COVERBROOK/POOKIE/BEYOND)
48	58	3	WHAT'CHU LIKE	DA BRAT FEAT. TYRESE (SO SO DEF/COLUMBIA)
49	48	12	WHAT I NEED TO DO	KENNY CHESNEY (BNA)
50	55	4	THE NEXT EPISODE	DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)
51	---	1	DOESN'T REALLY MATTER	JANET (DEF SOUL/IDJMG)
52	56	6	SOME THINGS NEVER CHANGE	TIM MCGRAW (CURB)
53	64	3	BACK HERE	BBMAK (HOLLYWOOD)
54	54	10	BEST OF ME	MYA FEAT. JADAKISS (UNIVERSITY/INTERSCOPE)
55	61	6	I'LL BE	REBA MCENTIRE (MCA NASHVILLE)
56	59	7	WOBBLE WOBBLE	504 BOYZ (NO LIMIT/PRIORITY)
57	60	8	MORE	TRACE ADKINS (CAPITOL (NASHVILLE))
58	63	4	I NEED YOU	LEANN RIMES (SPARROW/CAPITOL/CURB)
59	65	5	PRAYIN' FOR DAYLIGHT	RASCAL FLATTS (LYRIC STREET)
60	52	18	ONLY GOD KNOWS WHY	KID ROCK (TOP DOG/LAVA/ATLANTIC)
61	67	3	DESERT ROSE	STING FEAT. CHEB MAMI (A&M/INTERSCOPE)
62	66	11	PUREST OF PAIN (A PURO DOLOR)	SON BY FOUR (SONY DISCOS/COLUMBIA)
63	62	6	WITH ARMS WIDE OPEN	CREED (WIND-UP)
64	---	1	SAME SCRIPT, DIFFERENT CAST	WHITNEY HOUSTON & DEBORAH COX (ARISTA)
65	72	2	WHAT ABOUT NOW	LONESTAR (BNA)
66	68	8	SHACKLES (PRAISE YOU)	MARY MARY (C2)
67	---	1	(HOT S**T) COUNTRY GRAMMAR	NELLY (FO' REEL/UNIVERSAL)
68	73	2	FLOWERS ON THE WALL	ERIC HEATHERLY (MERCURY (NASHVILLE))
69	57	15	BUY ME A ROSE	KENNY ROGERS (DREAMCATCHER)
70	71	2	I THINK GOD CAN EXPLAIN	SPLENDER (C2)
71	---	1	I WANNA BE WITH YOU	MANOY MOORE (550 MUSIC/550-WORK)
72	75	5	I DISAPPEAR	METALLICA (HOLLYWOOD)
73	69	2	WHATEVER	IDEAL FEAT. LIL' MO (VIRGIN)
74	---	1	COULD I HAVE THIS KISS FOREVER	WHITNEY HOUSTON & ENRIQUE IGLESIAS (A&M/INTERSCOPE)
75	74	7	IT'S SO HARD	BIG PUNISHER FEAT. DONELL JONES (LOUD/COLUMBIA)

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

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
39	3 LITTLE WORDS (Hit Boy, BMI)	
26	ABSOLUTELY (STORY OF A GIRL) (HazelSons, ASCAP)	
22	AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM	
95	ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM	
98	BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM	
21	BACK HERE (Strongsongs, BMI/BMG, BMI) HL	
87	BEEN THERE (Blackened, BMI/Steve Warner, BMI) WBM	
16	BENT (EMI Blackwood, BMI/Bidnis, BMI) HL	
61	BEST OF ME (Art Of War, BMI/Warner-Tamerlane, BMI/Swiss Beat, ASCAP/Siyeda's, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Jae/wons, ASCAP/Karima, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM	
36	BETTER OFF ALONE (Molij, SESAC/Kalberg, SESAC/Universal-PolyGram International, ASCAP) WBM	
4	BE WITH YOU (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP) HL	
20	BIG PIMPIN' (Li Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/Love KJ, ASCAP/Zomba, ASCAP/Pimp My Pen International, ASCAP) HL/WBM	
2	BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) HL/WBM	
29	BROADWAY (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL	
73	BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Trapp, BMI/Blue Plate, BMI/Bug, BMI) HL	
27	BYE BYE BYE (Zomba, ASCAP/Grantsville, ASCAP) WBM	
84	CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL	
45	THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM	
74	COULD I HAVE THIS KISS FOREVER (Realsongs, ASCAP) WBM	
44	COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM	
34	CRASH AND BURN (Rough Cut, ASCAP/WB, ASCAP) WBM	
55	DANCE TONIGHT (Ijgmo, ASCAP/Cool Abdul, ASCAP/Watermelon Girl, BMI/Ensign, BMI/Universal-PolyGram International, ASCAP/Toni! Toni!, ASCAP) HL/WBM	
52	DESERT ROSE (EMI, PRS/Magnetic, PRS) HL	
59	DOESN'T REALLY MATTER (EMI April, ASCAP/Flyte Tyme, ASCAP/Black Ice, BMI) HL	
3	EVERYTHING YOU WANT (Mascan, ASCAP/WB, ASCAP) WBM	
82	FEELIN' SO GOOD (Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tree, BMI/STO, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Songs Of Universal, BMI/Second Generation Rooney Tunes, BMI) HL/WBM	
67	FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI)	
100	GIVE ME YOU (Realsongs, ASCAP) WBM	
96	GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL	
42	GRADUATION (FRIENDS FOREVER) (Blanc E, BMI/Warner-Tamerlane, BMI/Big Black Jacket, BMI) WBM	
12	HE WASN'T MAN ENOUGH (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/T And Me, ASCAP) HL	
13	HIGHER (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)	
24	(HOT S**T) COUNTRY GRAMMAR (Jackie Frost, BMI/Careers-BMG, BMI/Publishing Designee, BMI/Universal, ASCAP/Basement Beat, ASCAP) HL/WBM	
76	I DISAPPEAR (Creeping Death, ASCAP) CLM	
47	I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM	
64	I'LL BE (Realsongs, ASCAP) WBM	
97	I'M OUTTA LOVE (Polo, ASCAP/EMI April, ASCAP/Universal, ASCAP/Breakthrough Creations, ASCAP/S.M.T., ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM	
63	I NEED YOU (Aniose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/JesKar, ASCAP) HL	
31	IT FEELS SO GOOD (BMG UFA, ASCAP/Copyright Control) HL	
66	I THINK GOD CAN EXPLAIN (Hit & Run, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM	
11	I TRY (Children Of The Forest, BMI/Mel-Boopie, BMI/EMI April, ASCAP/Oaky Spinalton, ASCAP/Jinsoo Lim, ASCAP/Roasttoasti, ASCAP/Wixen, ASCAP) HL	
15	IT'S GONNA BE ME (Zomba, ASCAP) WBM	
78	IT'S SO HARD (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Young Lord, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Firm Body, BMI) HL	
17	I TURN TO YOU (Realsongs, ASCAP/WB, ASCAP) WBM	
69	I WANNA BE WITH YOU (Yellow Elephant, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/Sushi Too, BMI/Hidden Pun, BMI/Copyright Control) HL	
10	I WANNA KNOW (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM	
80	I WILL LOVE AGAIN (Rive Droite, PRS) WBM	
23	I WISH (Tom, ASCAP/Mike City, BMI)	
50	JUMPIN', JUMPIN' (All Black Music, SESAC/353 Music Publishing, SESAC/Beyonce, ASCAP/Universal-PolyGram International Tunes, SESAC/Universal-PolyGram International, ASCAP/Back 2 Da Getto, ASCAP/All Blac, ASCAP)	
91	KRYPTONITE (Escatupa, BMI/Songs Of Universal, BMI) WBM	
33	LET'S GET MARRIED (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC) HL	
90	LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL	
8	MARIA MARIA (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL/WBM	
70	MIRROR MIRROR (Bubalas, BMI/Careers-BMG, BMI/Appletree, BMI/Warner-Tamerlane, BMI) HL/WBM	
77	MONICA (Big On Blue, BMI/WB, ASCAP/Mo Loving, ASCAP/E Jaaz, ASCAP/Penn. State, BMI) WBM	
65	MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Dei, ASCAP) WBM	
46	NEVER LET YOU GO (3EB, BMI/EMI Blackwood, BMI) HL	
53	THE NEXT EPISODE (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Hard Workin Black Flocks, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM	
91	NOTHING AS IT SEEMS (Scribing C-Ment, ASCAP)	
37	THE ONE (Zomba, ASCAP/B-ROK, ASCAP) WBM	
86	ONE VOICE (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Dan Cook, BMI) HL	
9	ONLY GOD KNOWS WHY (Thirty Two Mile, BMI/Gaje, BMI/Cradle The Balls, ASCAP/Warner-Tamerlane, BMI) WBM	
9	OOPS!...I DID IT AGAIN (Zomba, ASCAP) WBM	
9	OTHERSIDE (Moebotblame, BMI) HL	
35	PARTY UP (UP IN HERE) (Boomer X, ASCAP/Swiss Beat, ASCAP/Ruff Ryder-Dead Game, ASCAP)	
58	PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM	
48	PUREST OF PAIN (A PURO DOLOR) (EMOA, ASCAP)	
6	THE REAL SLIM SHADY (Eight Mile Style, BMI/Famous, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/Strawberry Blonde, BMI/Music Of Windswept, ASCAP/Bug, BMI/Windswept II, ASCAP) HL/WBM	
92	RIDDLE (2 Tuff-E-Nuff, BMI/EMI Blackwood, BMI/EV, BMI) HL	
71	SAME SCRIPT, DIFFERENT CAST (Shep And Shep, ASCAP/Rondor, ASCAP/Hudson Jordan, ASCAP/Shaee Shae, ASCAP/Dove Daniels, BMI/Montell Jordan, ASCAP/Famous, ASCAP/Almo, ASCAP) HL	
18	SAY MY NAME (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL	

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
			<b>YOU SANG TO ME</b>	MARC ANTHONY (COLUMBIA) 3 wks at No. 1
1	1	4	SWEAR IT AGAIN	WESTLIFE (ARISTA)
2	4	13	(HOT S**T) COUNTRY GRAMMAR	NELLY (FO' REEL/UNIVERSAL)
3	2	14	BACK HERE	BBMAK (HOLLYWOOD)
4	5	8	MIRROR MIRROR	M2M (ATLANTIC)
5	6	15	HE WASN'T MAN ENOUGH	TONI BRAXTON (LAFACE/ARISTA)
6	3	9	FROM THE BOTTOM OF MY BROKEN HEART	BRITNEY SPEARS (JIVE)
7	9	18	MONICA	BEFORE DARK (RCA)
8	12	6	MARIA MARIA	SANTANA FEAT. THE PRODUCT G&B (ARISTA)
9	8	19	SHACKLES (PRAISE YOU)	MARY MARY (C2)
10	10	13	OTHERSIDE	RED HOT CHILI PEPPERS (WARNER BROS.)
11	11	5	FEELIN' SO GOOD	JENNIFER LOPEZ (WORLD/550-WORK)
12	7	5	BREATHE	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
13	13	17	SEPARATED	AVANT (MAGIC JOHNSON/MCA)
14	14	8	PUREST OF PAIN (A PURO DOLOR)	SON BY FOUR (SONY DISCOS/COLUMBIA)
15	30	4	I DON'T WANNA KISS YOU GOODNIGHT	LFO (ARISTA)
16	18	11	DANCING QUEEN	A*TEENS (STOCKHOLM/MCA)
17	17	13	ONE VOICE	BILLY GILMAN (EPIC (NASHVILLE))
18	21	5	THIS TIME AROUND	HANSON (MOE/ISLAND/IDJMG)
19	16	9	LOVE SETS YOU FREE	KELLY PRICE & FRIENDS (DEF SOUL/IDJMG)
20	20	6	GOODBYE EARL	DIXIE CHICKS (MONUMENT)
21	19	14	FLAMBOYANT	BILLY (RAWKUS/PRIORITY)
22	---	1	YES!	CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)
23	25	10	2 B*TCHES	TOO SHORT (SHORT/JIVE)
24	26	2	SAY MY NAME	DESTINY'S CHILD (COLUMBIA)
25	22	14	SOMEDAY OUT OF THE BLUE	ELTON JOHN (DREAMWORKS)
26	15	9	DESERT ROSE	STING FEAT. CHEB MAMI (A&M/INTERSCOPE)
27	24	6	PICTURE PERFECT	ANGELA VIA (LAVA/ATLANTIC)
28	29	9	3 LITTLE WORDS	NU FLAVOR (REPRISE)
29	32	6	WHISTLE WHILE YOU TWURK	YING YANG TWINS (COLLIPARK)
30	23	16	I DON'T LOVE ME	KUMBA KINGS (EMI LATIN/CAPITOL)
31	34	16	ANOTHER DUMB BLONDE	HOKU (GEFFEN/INTERSCOPE)
32	31	20	GET IT ON TONITE	MONTELL JORDAN (DEF SOUL/IDJMG)



# THE Billboard 200

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	ISSUE DATE:
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			JUNE 10, 2000
				◀ No. 1/HOT SHOT DEBUT ▶			
①	NEW ▶	1	1	EMINEM	THE MARSHALL MATHERS LP	1	
BIGGEST SOLO DEBUT IN THE HISTORY OF SOUNDSCAN							

## Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	ISSUE DATE:
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			JUNE 10, 2000
				◀ No. 1/GREATEST GAINER ▶			
①	78	—	2	EMINEM	THE MARSHALL MATHERS LP	1	
BIGGEST SOLO DEBUT IN THE HISTORY OF SOUNDSCAN							

## Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION	ISSUE DATE:
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL		JUNE 10, 2000
				◀ No. 1 ▶			
1	1	1	23	THE WAY YOU LOVE ME	FAITH HILL	1	
4 weeks at No. 1							

## Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION	ISSUE DATE:
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL		MAY 20, 2000
				◀ No. 1 ▶			
1	1	1	12	HE WASN'T MAN ENOUGH	TONI BRAXTON	1	
4 weeks at No. 1							

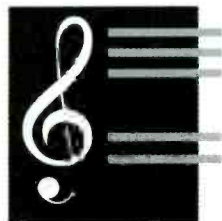
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION	ISSUE DATE:
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL		APRIL 1, 2000
				◀ No. 1 ▶			
1	1	1	18	SAY MY NAME	DESTINY'S CHILD	1	
3 weeks at No. 1							

# THE Billboard HOT 100

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION	ISSUE DATE:
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL		APRIL 1, 2000
				◀ No. 1 ▶			
1	1	1	15	SAY MY NAME	DESTINY'S CHILD	1	
3 weeks at No. 1							

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION	ISSUE DATE:
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL		MAY 13, 2000
②	2	3	9	HE WASN'T MAN ENOUGH	TONI BRAXTON	2	

it's  
easy  
to be  
famous  
when  
you're  
number  
one



FAMOUS  
MUSIC



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# 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



JUNE 17, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	2	<b>EMINEM</b> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) 2 weeks at No. 1	<b>No. 1</b> THE MARSHALL MATHERS LP	1
2	NEW	1	1	<b>KID ROCK</b> LAVA/ATLANTIC 83314*/AG (12.98/18.98)	<b>Hot Shot Debut</b> THE HISTORY OF ROCK	2
3	2	1	3	<b>BRITNEY SPEARS</b> JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
4	3	—	2	<b>MATCHBOX TWENTY</b> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
5	5	4	11	<b>'N SYNC</b> ▲ <sup>8</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
6	6	6	4	<b>SOUNDTRACK</b> HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
7	8	9	36	<b>CREED</b> ▲ <sup>4</sup> WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
8	12	8	51	<b>SANTANA</b> ◆ <sup>12</sup> ARISTA 19080 (11.98/18.98)	<b>Greatest Gainer</b> SUPERNATURAL	1
9	11	7	27	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
10	4	—	2	<b>A PERFECT CIRCLE</b> VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
11	9	5	3	<b>WHITNEY HOUSTON</b> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
12	7	—	2	<b>DON HENLEY</b> WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
13	14	10	7	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
14	NEW	1	1	<b>VARIOUS ARTISTS</b> WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	<b>NEW</b> TOTALLY HITS 2	14
15	10	3	3	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
16	16	17	29	<b>DR. DRE</b> ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
17	15	13	45	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	4
18	18	11	6	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
19	20	14	17	<b>3 DOORS DOWN</b> ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>	THE BETTER LIFE	14
20	21	16	45	<b>DESTINY'S CHILD</b> ▲ <sup>4</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
21	19	19	75	<b>KID ROCK</b> ▲ <sup>8</sup> LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
22	22	20	23	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
23	28	24	41	<b>CHRISTINA AGUILERA</b> ▲ <sup>8</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
24	27	23	40	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
25	24	22	24	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
26	13	2	3	<b>PEARL JAM</b> EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2
27	23	15	5	<b>504 BOYZ</b> NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
28	31	33	6	<b>PAPA ROACH</b> ● DREAMWORKS 450223/INTERSCOPE (8.98/12.98)	INFEST	28
29	30	29	13	<b>VITAMIN C</b> ● ELEKTRA 62406/EEG (11.98/17.98) <b>HS</b>	VITAMIN C	29
30	17	—	2	<b>LEE ANN WOMACK</b> MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
31	25	21	6	<b>CYPRESS HILL</b> ● COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
32	29	25	67	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
33	26	—	2	<b>LUCY PEARL</b> POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
34	35	26	30	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
35	34	27	36	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
36	33	30	52	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>3</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
37	36	34	36	<b>STING</b> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
38	40	37	8	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
39	NEW	1	1	<b>IRON MAIDEN</b> PORTRAIT/COLUMBIA 62208/CRG (11.98 EQ/17.98)	<b>NEW</b> BRAVE NEW WORLD	39
40	42	28	4	<b>MANDY MOORE</b> 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
41	37	39	50	<b>LIMP BIZKIT</b> ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
42	43	38	29	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
43	38	31	10	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
44	41	35	7	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	9
45	46	43	20	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
46	47	41	55	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
47	39	32	8	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
48	45	44	9	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
49	54	49	30	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
50	49	40	28	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
51	NEW	1	1	<b>SOUNDTRACK</b> SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	<b>NEW</b> BIG MOMMA'S HOUSE	51
52	51	42	34	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	32	—	2	<b>VARIOUS ARTISTS</b> FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
54	53	45	4	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
55	55	48	43	<b>MOBY</b> ▲ V2 27049* (10.98/16.98) <b>HS</b>	PLAY	48
56	48	36	14	<b>BLOODHOUND GANG</b> ▲ REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
57	57	50	53	<b>BLINK-182</b> ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
58	50	—	2	<b>GLORIA ESTEFAN</b> EPIC 62163 (11.98 EQ/17.98)	ALMA CARIBENA — CARIBBEAN SOUL	50
59	58	47	6	<b>MYA</b> UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
60	44	18	3	<b>DJ QUIK</b> ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
61	60	55	27	<b>EIFFEL 65</b> ▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
62	56	52	22	<b>VERTICAL HORIZON</b> ● RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
63	62	59	135	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
64	64	53	73	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
65	59	46	9	<b>BIG PUNISHER</b> LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
66	52	12	3	<b>PHISH</b> ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
67	61	58	74	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
68	69	65	5	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	62
69	63	51	13	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
70	71	83	12	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	70
71	77	68	5	<b>SOUNDTRACK</b> DECCA 467094 (17.98 CD)	GLADIATOR	66
72	68	62	53	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (11.98/17.98)	LONELY GRILL	28
73	65	60	14	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
74	78	70	16	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
75	66	67	47	<b>SLIPKNOT</b> ▲ I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	SLIPKNOT	51
76	70	63	11	<b>ICE CUBE</b> ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
77	73	64	17	<b>DRAMA</b> ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	32
78	NEW	1	1	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557 (11.98/17.98)	<b>NEW</b> SHAKE IT UP	78
79	79	54	3	<b>THE TEMPTATIONS</b> MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54
80	82	74	57	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
81	85	82	123	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
82	81	61	7	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	45
83	92	81	13	<b>GERALD LEVERT</b> ● EASTWEST 62147/EEG (11.98/17.98)	G	8
84	80	73	108	<b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)	5	28
85	87	76	10	<b>ALICE DEEJAY</b> REPUBLIC 157672/UNIVERSAL (11.98/17.98) <b>HS</b>	WHO NEEDS GUITARS ANYWAY?	76
86	94	92	89	<b>GOO GOO DOLLS</b> ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
87	83	66	13	<b>BLACK ROB</b> ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	3
88	NEW	1	1	<b>BILLY BRAGG &amp; WILCO</b> ELEKTRA 62522/EEG (11.98/17.98)	<b>NEW</b> MERMAID AVENUE VOLUME 2	88
89	91	77	4	<b>MIRACLE</b> SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	56
90	90	84	22	<b>STONE TEMPLE PILOTS</b> ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
91	75	57	6	<b>NEIL YOUNG</b> REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
92	88	79	29	<b>KORN</b> ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
93	93	126	21	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) <b>HS</b>	SPIT	79
94	99	88	18	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
95	89	75	14	<b>STEELY DAN</b> ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
96	110	96	42	<b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)	MARY	2
97	101	87	3	<b>NINE DAYS</b> 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	87
98	97	85	27	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
99	67	—	2	<b>EN VOGUE</b> EASTWEST 62416/EEG (12.98/18.98)	MASTERPIECE THEATRE	67
100	86	69	11	<b>VARIOUS ARTISTS</b> ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
101	NEW	1	1	<b>LARA FABIAN</b> COLUMBIA 69053/CRG (11.98 EQ/17.98) <b>HS</b>	<b>NEW</b> LARA FABIAN	101
102	95	80	28	<b>METALLICA</b> ▲ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
103	74	—	2	<b>DILATED PEOPLES</b> ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	74
104	102	89	19	<b>D'ANGELO</b> ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
105	72	—	2	<b>SAUCE MONEY</b> PRIORITY 24031* (10.98/16.98)	MIDDLE FINGER U.	72
106	105	104	22	<b>TOBY KEITH</b> ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	85

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
107	84	—	2	DYNAMITE HACK	WOPPITZER/FARMCLUB.COM 157884/UNIVERSAL (11.98/17.98) SUPERFAST	84
108	136	135	41	LOU BEGA ▲ <sup>3</sup> RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
109	107	93	83	JUVENILE ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
110	96	71	5	BILLY JOEL ● COLUMBIA 63792/CRG (19.98 EQ/29.98)	2000 YEARS — THE MILLENNIUM CONCERT	40
111	106	91	37	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
112	98	78	10	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
113	113	97	53	SOUNDTRACK ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
114	118	113	56	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
115	109	102	28	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
116	152	141	56	RICKY MARTIN ▲ <sup>2</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
117	146	151	41	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
118	123	117	32	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
119	132	133	30	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
120	100	90	3	CARLY SIMON ARISTA 14627 (11.98/17.98)	THE BEDROOM TAPES	90
121	76	—	2	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
122	121	94	11	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
123	122	121	66	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
124	133	120	4	SOUNDTRACK SONY MUSIC SOUNDTRAX 63969/EPIC (11.98 EQ/18.98)	CENTER STAGE	120
125	111	119	45	STAINED ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) <b>HS</b>	DYSFUNCTION	74
126	116	103	9	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	18
127	120	109	26	VARIOUS ARTISTS ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4
128	104	95	22	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
129	117	100	3	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	100
130	159	140	28	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
131	119	110	64	LIT ▲ RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
132	148	137	10	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
133	124	99	17	VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
134	129	125	52	SMASH MOUTH ▲ <sup>3</sup> INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
135	138	114	51	SARAH MCLACHLAN ▲ <sup>3</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
136	140	146	13	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) <b>HS</b>	MOUNTAIN HIGH... VALLEY LOW	112
137	131	123	24	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
138	130	118	3	BBMAK HOLLYWOOD 162260 (8.98/12.98)	SOONER OR LATER	118
139	126	106	16	SONIQUE FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) <b>HS</b>	HEAR MY CRY	67
140	125	101	16	TRACY CHAPMAN ● ELEKTRA 62478/EEG (12.98/18.98)	TELLING STORIES	33
141	127	122	6	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98)	NEW MILLENNIUM HIP-HOP PARTY	100
142	141	145	6	DISTURBED GIANT 24738/WARNER BROS. (7.98/11.98) <b>HS</b>	THE SICKNESS	141
143	RE-ENTRY	6	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98) <b>HS</b>	S CLUB 7	112	
144	103	116	10	VARIOUS ARTISTS ● INTEGRITYWORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
145	139	128	17	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
146	114	86	10	SOUNDTRACK SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	79
<b>▶ PACESETTER ◀</b>						
147	196	—	21	SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
148	115	72	4	HANSON MOE/ISLAND 542383/DJMG (11.98/17.98)	THIS TIME AROUND	19
149	151	138	37	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
150	134	124	14	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
151	137	115	10	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
152	145	136	64	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- 2Pac 199
- 3 Doors Down 19
- 504 Boyz 27
- AC/DC 150
- Yolanda Adams 136
- Christina Aguilera 23
- Alice Deejay 85
- Marc Anthony 35
- A\*Teens 129
- Avant 54
- Backstreet Boys 46
- BBMak 138
- Lou Bega 108
- Eric Benet 168
- George Benson 171
- Big Punisher 65
- Big Tymers 15
- Black Rob 87
- Blackhawk 197
- Blaque 200
- Mary J. Blige 96
- Blink-182 57
- Bloodhound Gang 56
- Bone Thugs-N-Harmony 73
- Billy Bragg & Wilco 88
- Toni Braxton 18
- Mariah Carey 165, 193
- Tracy Chapman 140
- Kenny Chesney 123
- Charlotte Church 152
- Phil Collins 183
- Common 132
- Creed 7
- Cypress Hill 31
- Da Brat 38
- D'Angelo 104
- Destiny's Child 20
- Dido 166
- Dilated Peoples 103
- Celine Dion 42
- Disturbed 142
- Dixie Chicks 24, 81
- DJ Quik 60
- DMX 25
- Drag-On 112
- Drama 77
- Dr. Dre 16
- Dynamite Hack 107
- Kevon Edmonds 188
- Eiffel 65 61
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- En Vogue 99
- Gloria Estefan 58
- Eve 182
- Lara Fabian 101
- Fenix 173
- Five 185
- Foo Fighters 161
- Jeff Foxworthy 191
- Ghostface Killah 145
- Vince Gill 184
- Godsmack 67
- Goo Goo Dolls 86
- Macy Gray 17
- Andy Griggs 187
- Fred Hammond & Radical For Christ 169
- Hanson 148
- Eric Heatherly 186
- Don Henley 12
- Faith Hill 34
- Whitney Houston 11
- Ice Cube 76
- Enrique Iglesias 50
- Incubus 98
- Iron Maiden 39
- Alan Jackson 118
- Jagged Edge 45
- Boney James/Rick Braun 78
- Jay-Z 22
- Joe 13
- Billy Joel 110
- Donell Jones 52
- Juvenile 109, 190
- Toby Keith 106
- Kid Rock 2, 21
- Kittie 93
- Korn 92
- Diana Krall 177
- Lenny Kravitz 84
- Gerald Levert 83
- LFO 117
- Limp Bizkit 41
- Lit 131
- Lonestar 72
- Jennifer Lopez 179
- Lucy Pearl 33
- M2M 154
- Ricky Martin 116
- Mary Mary 68
- matchbox twenty 4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
153	144	129	31	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
154	147	111	9	M2M ATLANTIC 83258/AG (10.98/16.98) <b>HS</b>	SHADES OF PURPLE	89
155	155	134	7	VARIOUS ARTISTS RAZOR & TIE 89028 (11.98/17.98)	MONSTER MADNESS	89
156	153	—	2	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000	153
157	112	56	3	MPX TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	THE EVER PASSING MOMENT	56
158	128	98	7	PINK FLOYD COLUMBIA 62055/CRG (20.98 EQ/34.98)	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE?	19
159	164	176	9	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	159
160	154	132	14	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98)	THE TRUTH	5
161	158	143	31	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
162	135	105	7	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	57
163	168	167	7	WESTLIFE ARISTA 14642 (11.98/17.98) <b>HS</b>	WESTLIFE	163
164	150	139	11	JONI MITCHELL REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	66
165	170	164	31	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
166	177	144	3	DIDO ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	144
167	NEW ►	1	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	167	
168	142	112	48	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
169	166	153	11	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
170	178	147	7	SON BY FOUR △ SONY DISCOS 83181 (10.98 EQ/15.98) <b>HS</b>	SON BY FOUR	94
171	156	—	2	GEORGE BENSON GRP 543586/AG (11.98/17.98)	ABSOLUTE BENSON	156
172	160	142	5	COLLIN RAYE EPIC (NASHVILLE) 69995/SONY (NASHVILLE) (10.98 EQ/17.98)	TRACKS	81
173	195	150	3	FENIX TX DRIVE-THRU 112013/MCA (8.98/12.98) <b>HS</b>	FENIX TX	150
174	149	130	11	PANTERA ● EASTWEST 62451*/EEG (11.98/17.98)	REINVENTING THE STEEL	4
175	172	160	19	CLAY WALKER GIANT (NASHVILLE) 24717/WRN (10.98/17.98)	LIVE, LAUGH, LOVE	55
176	165	155	9	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98) <b>HS</b>	THE MAN WHO	135
177	169	158	38	DIANA KRALL ● VERVE 050304/AG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
178	108	—	2	XTC IDEAL 3260/TVT (16.98 CD)	WASP STAR (APPLE VENUS VOLUME 2)	108
179	RE-ENTRY	52	JENNIFER LOPEZ ▲ <sup>3</sup> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8	
180	188	182	21	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
181	167	161	41	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) <b>HS</b>	WISCONSIN DEATH TRIP	107
182	180	175	38	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
183	181	177	86	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
184	162	127	7	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	39
185	163	108	3	FIVE ARISTA 14620 (11.98/17.98)	INVINCIBLE	108
186	193	200	4	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	186
187	187	179	15	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	142
188	176	163	30	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
189	192	—	11	VARIOUS ARTISTS WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	92
190	RE-ENTRY	22	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10	
191	198	195	6	JEFF FOXWORTHY DREAMWORKS (NASHVILLE) 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	143
192	191	181	43	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
193	RE-ENTRY	62	MARIAH CAREY ▲ <sup>4</sup> COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4	
194	175	157	6	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	126
195	NEW ►	1	DWIGHT YOAKAM REPRISE (NASHVILLE) 47714/WARNER BROS. (NASHVILLE) (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	195	
196	143	148	4	POINT OF GRACE WORD 63804/EPIC (11.98 EQ/17.98)	RARITIES & REMIXES	106
197	186	152	3	BLACKHAWK ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	152
198	199	194	27	STROKE 9 ● CHERRY 153157/UNIVERSAL (8.98/12.98) <b>HS</b>	NASTY LITTLE THOUGHTS	83
199	194	—	68	2PAC ▲ <sup>3</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
200	RE-ENTRY	52	BLAQUE ▲ TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53	

- Reba McEntire 137
- Tim McGraw 80
- Brian McKnight 149
- Sarah McLachlan 135
- Metallica 102
- Miracle 89
- Joni Mitchell 164
- Moby 55
- Mandy Moore 40
- MxPx 157
- Mya 59
- Nine Days 97
- No Doubt 47
- 'N Sync 5
- Pantera 174
- Papa Roach 28
- Pearl Jam 26
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- Reggae Gold 2000 156
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- Clay Walker 175
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- Mark Wills 180
- Lee Ann Womack 30
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- Neil Young 91



# newsline...

**BMG ENTERTAINMENT** said June 8 that it has struck a deal to license its catalog for on-demand online streaming to start-up company MusicBank, which will launch in August. The pact is expected to be the first of several such deals announced by the major, which sources say was expected to unveil terms of a settlement and licensing agreement with MP3.com as early as June 9.



"BMG has wanted to be involved in on-demand digital streaming for some time," says Kevin Conroy, chief marketing officer and president of new technology for BMG. "MusicBank's innovative service will provide fans with convenient access to their favorite music and meet our security requirements."

Under terms of its nonexclusive licensing pact, the San Francisco-based MusicBank has gained permission to use BMG's music as part of a secure, on-demand streaming service similar to MP3's My.MP3.com service. Unlike My.MP3—which did not secure label licenses before launch and was sued—MusicBank president/CEO Michael Downing says his company has been talking to the content companies about its plan since inception. Downing says licenses with the other major labels are imminent. MusicBank will pay an undisclosed royalty to participating labels each time a song is streamed.

According to Downing, MusicBank is also forging partnerships with on- and offline retailers. When registered users buy CDs at any partner's store, the music will be automatically made accessible to them on MusicBank for streaming and organizing into playlists. Users can also verify ownership of other CDs by placing them in the CD-ROM drive. The basic service will be free to consumers, although premium upgrades—such as access via a high-speed line—will carry fees, Downing says. Plans include expansion into video and DVD content, he adds.

Downing, who was a founder and COO of Sonique, co-founded MusicBank with Pierce Ledbetter, who founded E-tailer EveryCD.com, and others. The company's two primary investors are Atlas Ventures and Bertelsmann Ventures, Downing says.

MARILYN A. GILLEN

**INDIE LABEL** TVT Records has joined the major labels in filing a copyright-infringement suit against file-sharing service Napster. The action, filed June 7 in U.S. District Court for the Southern District of New York, also cites as defendants as-yet-unnamed universities—Does 1-5—that it says have participated in or contributed to Napster's alleged unlawful actions. Metallica, which is also suing Napster, originally also named three universities as defendants but dropped them when they blocked access. TVT last month filed a copyright-infringement suit against MP3.com (*Billboard Bulletin*, May 25), which is currently engaged in settlement talks with the majors after having lost a suit filed by them.

MARILYN A. GILLEN

**CONCERT PROMOTER** HOB Entertainment Inc., operator of House of Blues music clubs, has withdrawn its proposed initial public offering, citing poor market conditions. The company filed with the Securities and Exchange Commission in March to raise as much as \$100 million via underwriters Goldman Sachs and Merrill Lynch (*Billboard Bulletin*, March 16).

BRIAN GARRITY

**TOWER RECORDS** parent MTS Inc. reports that consolidated net revenue for the three months that ended April 30 increased 5.2%, while net loss almost doubled. Revenue increased to \$255 million from \$242.5 million in the same period a year ago. Same-store sales increased by 3.8% during the period, and two new stores opened, bringing the total to 182. Consolidated operating income increased 152.7% to \$4.7 million. Net loss increased to \$4.3 million from \$2.6 million.

BRIAN GARRITY

**THE LONDON-BASED** Virgin Entertainment Group (VEG) has, as expected, sold its operating companies Virgin Retail Belgium and Virgin Retail Netherlands to leading Dutch retail chain Free Record Shop (*Billboard Bulletin*, April 6). VEG CEO Simon Wright says the deal is valued at around 1.5 million pounds (\$2.3 million) and includes six Virgin Megastores—in Amsterdam, Rotterdam, the Hague, Antwerp, Brussels, and Liège—that had combined sales last year of around 25 million pounds (\$38 million).

"The sale is about refocusing the Virgin Megastore business worldwide on stores that can really live up to the brand credentials that we want to offer," says Wright. "It's no secret the businesses were losing money." However, he adds, "I don't discount us re-entering these markets at some point." Free Record Shop GM Juan da Silva says, "We are aware that Virgin had closed its operations in Germany, Spain, and Norway, due to disappointing results. However, we are convinced we can make the Megastores in the Netherlands and Belgium profitable."

The six stores will be renamed as Free outlets. Da Silva claims there will be no redundancies among the 160 staffers in the two countries. During the first six months of its current financial year (to March 31), total Free sales across its 200 outlets in Norway, Finland, and Benelux were 272.4 million guilders (\$119 million).

TOM FERGUSON, ROBERT TILLI

## COPYRIGHT DIRECTIVE

(Continued from page 14)

protect themselves against violations. But there are some exceptions."

As for private copying, he says that "authors are allowed to personally limit the number of copies that can be made by one person."

Technological measures and private copying are major concerns for the Brussels-based lobbying office of the IFPI. In a May 23 memo to the EU, the federation called for "strong protection of technological measures to develop more sophisticated technical alternatives to the present chaos of uncontrolled private copying."

The memo added, "We urge you to give the market time to mature by allowing us the discretion to use technological measures to protect and deliver our works."

On a global scale, the directive is believed to speed up the lengthy ratification process of WIPO's two December 1996 treaties: the WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT).

For the two WIPO treaties to go into effect, at least 30 countries must ratify them. By May 23, 16 countries had adhered to the WCT, while only 14 countries acceded to the WPPT. With the EU's 15 member states' acknowledgement of the WIPO treaties through the Copyright Directive, the WCT will materialize soon, and only one additional country is required for the WPPT to be embodied.

The original intention of the Copyright Directive was to echo the WIPO treaties while adding some provisions of its own. The WIPO treaties were designed to complement the historic intellectual-property rights legislation governing reproduction, public communication, and distribution—namely, the Berne and Rome conventions.

Jørgen Blomqvist, the Geneva, Switzerland-based director of the WIPO's copyright law division, says, "If the Copyright Directive goes through, it will strengthen the basis of our treaties. We have understood that all EU member states will accede to the treaties concurrently, and that is likely to take up to 1½ years."

Billboard has learned that the EU's representatives from Portugal have put their prestige on the line in forcing the directive through while Portugal holds the presidency of the EU. That term concludes at the end of June, when the presidency is handed over to France. But there's still some way to go before the legislation becomes effective, and the French representatives may also have some opinions of their own.

But it is believed that the lion's share of the work has been accomplished, because Coreper—the group comprising the permanent representatives of the EU's 15 member states—mapped out the details during the week ending June 9 and is the union's most important legislative body.

The common position will be formally adopted without debate at a council meeting in Brussels this month—possibly in the week ending June 17 or during the following week. No date has been scheduled, according to the EU spokesman.

Two to three weeks after that, the directive will be forwarded to the European Parliament for a routine second reading, which is expected to take between three and four months.



by Geoff Mayfield

**KIDS BUY THE DARNEST THINGS:** Even with a large and expected second-week decline of 55%, **Eminem** dominates The Billboard 200 with a whopping 794,000 units.

The sum keeps the rapper—who faced assault and weapons charges near his native Detroit less than a week after his "The Marshall Mathers LP" set SoundScan-era records for the biggest sales week by a solo performer or a rap act—in high terrain. His sophomore-week tally ranks as the 17th largest week since Billboard picked up SoundScan data in 1991. Following last issue's 1.76 million-unit opener, his accumulated 2.5 million units is the second largest two-week total in the SoundScan era, bettered only by 'N Sync's "No Strings Attached," which earlier this year piled through 3.2 million copies in its first two frames.

**Britney Spears'** "Oops! . . . I Did It Again," which topped the chart two issues ago with 1.3 million units, ranks third among two-week totals (1.9 million units), followed by **Backstreet Boys'** "Millennium" (1.75 million units, 1999), and **Garth Brooks'** "Double Live" (1.73 million units, 1998).

Eminem's large second week also keeps him well ahead of the first-week assault by fellow Detroit chanter **Kid Rock's** archival "The History Of Rock." Kid's 456,500 units would be enough to lead The Billboard 200 in most weeks; instead the set trails "Mathers" by a 74% margin.

Trailing Rock by a mere 3% gap is Spears, who carves out a new claim to fame. With 443,000 units, "Oops!" has the largest SoundScan-era total by a No. 3 album outside of a fourth-quarter month. In fact, the last time a No. 3 album sold this much was the week before Christmas, when Spears' rookie outing, ". . . Baby One More Time," racked up 444,000 pieces.

**COMMON DENOMINATOR:** **Eminem** and **Britney Spears** each recently enjoyed million-plus weeks, and both appeal to youthful shoppers. What else do they have in common? In three letters, the obvious answer is "MTV."

On May 16, the day her "Oops! . . . I Did It Again" hit stores, Spears appeared on the music channel's "Total Request Live," capping a tidal wave of MTV coverage that included a couple of specials—prime weapons in a media onslaught that also included "Saturday Night Live," a slew of talk shows, and a spate of magazine covers.

Just a few days after Spears' "TRL" stop, there might have been a few minutes during that weekend when **Eminem** wasn't seen on MTV—a marathon that included no less than four programs, each repeated ad infinitum, just ahead of "The Marshall Mathers LP's" May 23 bow.

Aside from the fact that the channel's tent posts are wide enough to accommodate both Spears' mostly wholesome persona and Eminem's angry-young-man snarl, the prominence each artist enjoys there shows how much MTV has changed since its launch almost 20 years ago. In the early days, acts like **A Flock Of Seagulls**, **Talking Heads**, and **the Pretenders** had MTV aiming for a slightly older audience than the channel that is now such a comfortable home for the likes of 'N Sync, **Backstreet Boys**, and Spears. Similarly, hip-hop's conspicuous role is amusing to those of us who are old enough to remember how much the still-young MTV resisted black music, to the point that CBS Records had to exert enormous pressure in 1983 to get the channel to add **Michael Jackson's** "Billie Jean"—a clip that not only redefined the music video medium but was also the spark plug that helped make "Thriller" one of the biggest-selling albums of all time.

MTV deserves to take a bow for helping to create a climate that opens the wallets of so many teen and preteen shoppers, making it possible for four different albums to score million-plus weeks in the past 15 months. Likewise, on this two-way street, the channel benefits from the labels' successful efforts to court young consumers: last year's Video Music Awards cablecast earned an impressive 11.2 rating/18 share, the best numbers in MTV's history.

Has MTV contributed to the success of young-appeal acts like Spears, Eminem, and 'N Sync? Absolutely. Can the channel work that same magic for every youth-targeted artist? Of course not—but that reality will hardly dissuade labels from continuing to beat a path to its door.

**REMEMBERED:** Following his May 31 passing, blues great **Johnnie Taylor** jumps 6-1 on Top Blues Albums, his second No. 1 on the 4-year-old chart. "Gotta Get The Groove Back" also re-enters Top Independent Albums at No. 8, by far its highest rank on that chart, and vaults 93-40 on Top R&B/Hip-Hop Albums, his highest rank on that list since 1996's "Good Love" hit No. 15. In his life, 25 of his albums hit the R&B chart, including 1976's "Eargasm," which spent two weeks at No. 1. Oddly, though some would argue he is the greater celebrity, Latin legend **Tito Puente**, who died the same day as Taylor, sees no action on either the week's unpublished Top Jazz Albums or our in-house Top Jazz Catalog Albums list . . . **Mary Mary's** "Thankful," which bowed on Top Gospel Albums during the week of our May 20 issue, now enters Top Contemporary Christian at No. 1. Gospel albums are not assigned to the latter chart unless the act receives considerable airplay from contemporary Christian radio outlets, a criterion the album has achieved after four weeks at No. 1 on the gospel list. The set also reached No. 22 on Top R&B/Hip-Hop Albums.



## RETAIL AWAITS PAGE/CROWES

(Continued from page 12)

the retail street date.

Burgess declines to reveal what TVT paid in order to get the album. But he says the label will heavily promote its launch.

"We are going to spend whatever it takes to make this album sing at retail, to get it on shelves, and to reach the consumer," Burgess says. "The message needs to be conveyed that this album is in stores. The fans already know it is a great album, but now we need to let them know that you can buy it at good ol' bricks-and-mortar."

Jerry Kamiler, division merchandise manager/music at Trans World Entertainment, says that in the past, the Albany, N.Y.-based chain hasn't carried titles that come out exclusively on the Internet first. But he says the company's management team has yet to discuss what it will do with the Page/Crowes album.

Mike Dreese, CEO of Boston-based Newbury Comics, knows exactly what it will do with the set, which he says violated the chain's level-playing-field policy. Since the album had exclusive material that was only available on the Internet, TVT must pay a penalty of double the cost of price-and-positioning.

Product in violation of the chain's policy is "put in the penalty box, and when they pay the ransom, we let it out," he says.

Apparently, TVT is paying the price, because Newbury is carrying the album, and Dreese says that "we are delighted to help TVT market this important project to our customers."

In Columbia, S.C., Carl Singmas-

ter, president of the seven-unit Manifest chain, initially was a big critic of the album's distribution strategy. "Do we have a memory? Of course we have a memory," he says.

Singmaster says that while the chain is leaning toward carrying the title, it doesn't plan to promote it. When retail promotes titles that come out first on the Internet, "you are helping build a model for someone else to have an exclusive," he says.

Furthermore, he suggests that demand for the album has declined because all the serious fans already have it, thanks to Musicmaker.com. "Now, in order for the album to sell, you need Joe Mainstream," he says. "Why should we go out and work hard to try to sell this record to Joe

Mainstream when we have so many big hit records we can easily sell [to him]?"

Newbury's Dreese speculates that the album is coming out early to conventional retail because the Web didn't meet the sales expectations of Page manager, Bill Curbishingly of Trinfold Management and the Crowes manager Angelus Entertainment.

"This shows that the Web at its current stage doesn't come close to exploiting the full potential of intellectual property," Dreese says.

Executives at Musicmaker, Trinfold Management, and Angelus Entertainment didn't return calls seeking comment.

TVT's Burgess says, "Musicmak-

er did a fantastic job of promoting [the album], but I don't think that delivery system filled demand."

TVT is hoping to ship 150,000 units. Just in case there is any confusion, Burgess says, TVT did its deal for the album with the acts' managers, not Musicmaker. "We had nothing to do with the album being available first on the Internet, and we didn't do a deal with Musicmaker," he says. "We want to deliver the album to retail."

Burgess says the label plans to capitalize on the Page/Crowes tour, which begins later this month and runs through October.

He says TVT plans to relaunch "Ten Years Gone," the current single, at rock and heritage rock radio

and adds that "What Is And What Should Never Be" is still getting airplay. Also, the label plans to do plenty of ticket giveaways with radio and will also hold a contest that will have the winners fly to Las Vegas to see the group's show at the Hard Rock Hotel and Casino.

In addition, TVT will employ TV to advertise the album, using VH1 as its main vehicle but also doing spot commercials. Furthermore, there will be a print campaign and radio advertisements, as well as street teams in the top 20 markets, Burgess says.

And, of course, TVT plans a big retail push, doing "price-and-position programs with everybody," he adds.

## EMI HOLDERS LIKELY TO OK WARNER DEAL

(Continued from page 12)

investment in "the world's premier music group"; and an income distribution policy that aims to provide EMI shareholders with dividends matching their current level.

He also envisages that Warner EMI Music will pay "80% of its combined profit" to its shareholders in financial years after 2002.

While confidence runs high among analysts that the companies have done enough to convince EMI's investors, question marks still remain over the competition authorities.

"The danger is whether the regulators force the [companies] to make some sort of disposals that they won't want to do. But the risk is regulatory rather than institutional," says Tilbian. She tells Billboard that she believes the poor performance of both companies in the U.S. has paved the way for regulatory approval there but adds that difficulties could arise in Europe. "In America they both have managed to lose market share, so they will be allowed to merge there," she says.

Tilbian says delays with the European process are denting investor confidence, however, leading to a sharp fall in EMI's share price on news that the European Commission is considering a phase two review. "The fact that the completion [now would] be at the end of the fourth quarter rather than the beginning of the third is [causing concern] among people who work out the

time value," she adds.

Speculation that the transaction will go to phase two caused nervous EMI investors to begin offloading shares June 6, resulting in a 4% decrease in the company's value. But a move to phase two should not come as any great surprise, because at the January announcement of the merger, executives said they expected the transaction to be finalized during the latter part of this year, by which time a phase two review would be completed.

Investors looking for a bargain June 7 snapped up EMI shares to boost the company's valuation up nearly 5%, wiping out the deficit of the previous day.

New York analyst Nathanson is not shocked that the European Commission will want to take a closer look at the merger, but he does admit to surprise at the 24-hour dip in EMI's share price.

"When companies of this level get together, people will want to take a closer look at things," he notes. "But I think [Warner EMI Music] is a really smart deal. In the recorded-music business, we are looking at a falling top-line demand and increasing costs, so this is a great way to achieve more profitability. I was surprised in the way that the market reacted as it did [with the 4% fall]."

However, the phase two review is by no means a foregone conclusion. The newly formed European independents

group Impala (Independent Music Publishers and Labels Assn.) has submitted comments about the deal (Billboard, May 27). It is expected that the remaining three majors—Sony, Universal, and BMG—also will have something to say about the merger.

Representatives of pop and classical composers in the Nordic region (Sweden, Norway, Denmark, Finland, and Iceland) already have met with the European Commission's merger task force in Brussels to instigate a counter-attack against the deal (**Billboard-Bulletin, June 6**).

The Nordic delegation branded the merger "an exact parallel to the Microsoft case." The executive chairman of Sweden's society of popular composers, Roger Wallis, says, "An anti-trust debate has to be provoked in the music industry, so that labels and publishers will have to divest parts of their business. The larger music publishers will demand more power within the performing right societies and subsequently demand higher discounts and lower commissions."

According to Wallis, in Sweden Warner/Chappell Music and EMI Music Publishing represent some 900,000, or 50%, of the works administered by performing right society STIM. A survey in Finland, carried out by STIM's equivalent, TEOSTO, shows that 80% of the most played works by Finnish composers in 1998 was represented by Warner/Chappell.

Those figures are disputed by the companies, with one EMI insider claiming that Warner/Chappell and EMI Music Publishing's combined total market share is nearer 20% in Finland and Sweden.

After considering all the comments from interested parties, the European Commission has three options when it

comes to a ruling on the merger: It can either clear the deal straightaway, give approval subject to conditions, or block the transaction. Sources tell Billboard that in the past decade only about 1% of all mergers have been prohibited by the commission.

If Warner EMI Music falls into the other 99%, the combined management team would slightly favor the Warner element. Nicoli and Time Warner president Richard Parsons would be co-chairmen, EMI's circular informs investors. Warner Music Group chairman/CEO Roger Ames would be CEO, and EMI Recorded Music president/CEO Ken Berry would be COO.

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A new **Billboard Challenge** begins every Thursday. This week's champ is John Robert Stanley from Charleston, Ill.

News contact: Jonathan Cohen  
[jacohen@billboard.com](mailto:jacohen@billboard.com)

## SIMMONS GEARS UP

(Continued from page 14)

the hip-hop generation," says Hinds, former editor in chief of The Source. "Featuring news and entertainment that's completely devoted to the hip-hop community, this will be a multimedia site with various interactive elements, E-commerce, and other attractions dedicated to providing 360 degrees of hip-hop."

Currently numbering 65, the staff comprises journalists from the print and broadcast arenas. Staffers include managing editor/director Chris Kaye and music editor Kris Ex.

To underscore its commitment to being more than just a fan site, 360hiphop.com recently joined forces with Rock the Vote to launch Rap the Vote 2000. Aimed at encouraging youths to vote, the campaign will

present political forums and fundraising events under the Web site's banner. Public service announcements featuring LL Cool J, Mary J. Blige, and Sean "Puffy" Combs will also air on the site, as well as on TV and radio.

In addition to founding Def Jam, Simmons is the creator/owner of apparel line Phat Farms and has produced films ("The Nutty Professor," "Krush Groove") and TV shows (HBO's "Def Comedy Jam," the syndicated "One World") and operates the Rush Philanthropic Organization. Earlier this year, Simmons partnered with the Deutsch advertising agency to establish dRush, which will develop ad campaigns targeting the 18-34 demo; clients include HBO and Coca-Cola.

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## Billboard Picks Bezos As Video Person Of The Year

Jeff Bezos, president and CEO of Amazon.com has been named Video Person of the Year by Billboard. Bezos will be honored at a Billboard reception during the Video Software Dealers Assn. convention in Las Vegas this July.

Bezos, who led Amazon.com to its \$250 million in video sales in 1999, has been chairman of the board of the company since founding it in 1994 and CEO since May 1996. From



BEZOS

December 1990 to June 1994, he was employed by D.E. Shaw & Co., a Wall Street investment firm, becoming Senior Vice President in 1992.

Prior to that, Bezos was employed by Bankers Trust Company, becoming Vice President in February 1990.

Bezos received his B.S. in Electrical Engineering and Computer Science, Summa Cum Laude, from Princeton University.

## Latin Buyer's Guide: Get Into It!

Space is still available to advertise in Billboard's 2001 International Latin Music Buyer's Guide. As the most accurate reference source available on the Latin music marketplace, the Guide features over 3,900 business-to-business contacts in 21 countries, including record company executives, music publishers, songwriters and composers, wholesalers and distributors, U.S. Latin music radio stations, clubs, artists, managers, and



agents. It is the only directory of its kind published in English.

Advertising in the Guide targets thousands of industry professionals who repeatedly consult this directory when making purchasing decisions all year long.

The advertising deadline is June 21, and the directory will be published on Aug. 9.

To advertise in the 2001 Guide contact Jeff Serrette at 800-223-7524 or 212-536-5174.

## PERSONNEL DIRECTIONS

Several key posts have been created in the Nashville office of Amusement Business. David Dykes has been named editor. He will oversee all editorial operations, and supervise the reporting and layout staff. Dykes reports to Karen Oertley, publisher and editor-in-chief.



DYKES

Previously Dykes worked at Columbus, Ga.'s Ledger-Enquirer as acting editor and metro editor as well as the Charlotte [N.C.] Observer.

He received his degree in journalism from the University of Arizona.

Also at AB, Jackson Vahaly has been named director of sales and marketing. He will manage the AB sales and marketing staff and all aspects of its operation. Vahaly also reports to Oertley.

Prior to joining AB, Vahaly was the director of sales and marketing for the Nashville Scene, owned by City Press Publishing, Inc. He has also worked as an account executive for Advantage Magazine in Nashville and Eason Publications in Atlanta.

He received his degree from the University of Tennessee.



VAHALY

The Billboard Music Group will be moving as of June 23. Our new address will be 770 Broadway, NY, NY 10003-9595. The main phone number will be 646-654-4400. Watch Homefront for more details.

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## 1st Airplay-Only Track Leads Hot 100

IT WAS INEVITABLE ONCE the chart policy was changed to allow airplay tracks on The Billboard Hot 100 that one day an airplay-only track—one that was not released as a commercial single—would lead the list. With this issue, that day has come. After 10 weeks "Maria Maria," by **Santana Featuring The Product G&B** (Arista), plunges to No. 8, and the new No. 1 song is, unexpectedly, "Try Again" (Blackground/Virgin) by **Aaliyah**.

Consumers who wish to purchase the No. 1 song in the U.S. have to buy the soundtrack album "Romeo Must Die." That set peaked at No. 3 in April but this issue tumbles 38-43. The strength of "Try Again" lies in its airplay, as it heads up Hot 100 Airplay for the first time. Right behind it on the airplay chart is "Everything You Want" (RCA) by **Vertical Horizon**. That album track leaps to No. 3 on the Hot 100, which means that had that cut been commercially released, it most likely would have been the No. 1 song in the nation this issue. Vertical Horizon's debut album slides 56-62 this issue, down from a peak of No. 40.

Does the first airplay-only No. 1 mean the death knell of the single is even closer? Not really. If you were an RCA exec, wouldn't you be sorry you didn't release "Everything You Want" as a single, thus giving one of your hot new bands its first No. 1 hit?

"Try Again" is the first song from a soundtrack to reach No. 1 in 2000 and is the first film tune to achieve pole position since **Enrique Iglesias'** "Bailamos" (from "Wild Wild West") went to No. 1 in the Sept. 4, 1999, issue. It is Aaliyah's first No. 1 song on the Hot 100; her personal best until now was her debut single,

"Back & Forth," which peaked at No. 5 in the July 2, 1994, issue. "Try Again" is the seventh No. 1 title of 2000, leaving us just five days behind last year's pace, when **Jennifer Lopez'** "If You Had My Love" became the seventh No. 1 hit of the year in the June 12 issue.

"Try Again" is the first Virgin-distributed title to reach No. 1 since the similarly titled "Together Again" by **Janet Jackson** reached the pinnacle in the Jan. 31, 1998, issue.

And one final note about "Maria Maria." It is only the third single of the rock era to complete its reign at the top after 10 weeks, and the first by a male act. The other two 10-weekers were **Debbie Boone's** "You Light Up My Life" in 1977 and **Olivia Newton-John's** "Physical" in 1981. And don't feel sorry that "Maria Maria" is no longer on top. It goes into the record books as one of only 15 singles to be No. 1 for 10 weeks or more.

**WHITNEY MUSINGS:** Her greatest-hits collection may have slipped out of the top 10 on The Billboard 200, but **Whitney Houston** triumphs on the Hot 100, as two tracks from that Arista double-CD make their debut the same issue. "Same Script, Different Cast," which partners Houston with **Deborah Cox**, is new at No. 71. Just a few rungs lower, at No. 74, Houston's collaboration with **Enrique Iglesias**, "Could I Have This Kiss Forever," makes its first appearance.

The Iglesias duet should end up ahead of the Cox track, because it is due for commercial release as a single.



by Fred Bronson

## 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	314,784,000	325,386,000 (UP 3.4%)	CD	231,801,000
ALBUMS	276,560,000	299,555,000 (UP 8.3%)	CASSETTE	44,103,000
SINGLES	38,224,000	25,831,000 (DN 32.4%)	OTHER	656,000

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,876,000	14,038,000	838,000
LAST WEEK	LAST WEEK	LAST WEEK
15,968,000	15,115,000	853,000
CHANGE	CHANGE	CHANGE
DOWN 6.8%	DOWN 7.1%	DOWN 1.8%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
14,130,000	12,608,000	1,522,000
CHANGE	CHANGE	CHANGE
UP 5.3%	UP 11.3%	DOWN 4.9%

	1999	2000	CHANGE
CHAIN	156,780,000	164,973,000	UP 5.2%
INDEPENDENT	42,542,000	47,393,000	UP 11.4%
MASS MERCHANT	73,103,000	81,806,000	UP 11.9%
NONTRADITIONAL	4,134,000	5,382,000	UP 30.2%

ROUNDED FIGURES

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



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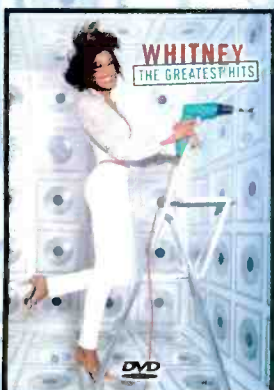
**IF I TOLD YOU THAT** (Duet with George Michael)

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"★★★★(Four Stars Out Of Four) Top Rating!" USA Today 5/9/00

"★★★★ No one of her generation sings with more  
character and conviction." Newsweek 5/29/00

"She exudes an erotic dynamism that no one else has the power to  
match. This isn't just an ecstatic piece of party music – it utterly  
redefines Houston as an artist." New York Daily News 5/16/00



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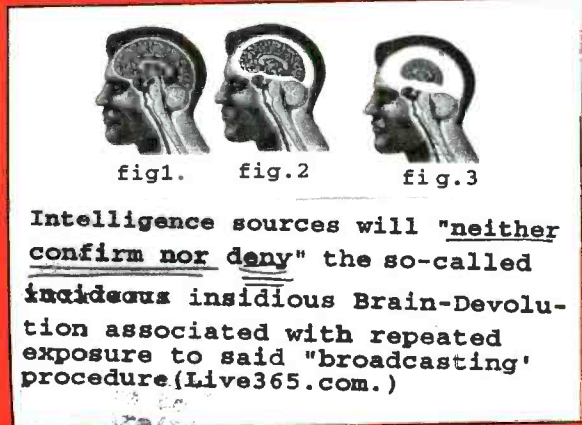
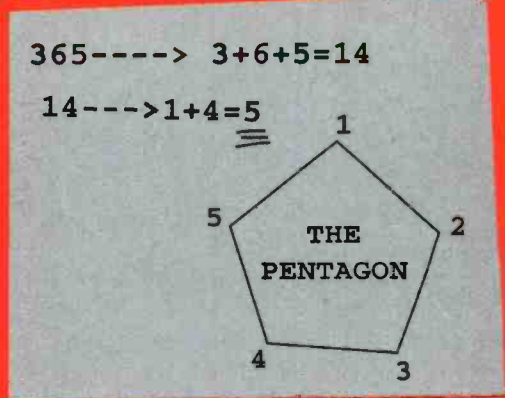
\*\*\*+\*\*Ignore the following at your own peril\*\*\*\*\*:

# MYTH 1

"All you're gonna feel is good." Sure, the "tunes" seem good, the DJs seem good, it's all good. **!!!!At FIRST!!!!** But then you're hooked and the turntables turn. Just how "good" are you gonna feel when you have to move what's left of your belongings into a box car?!!?

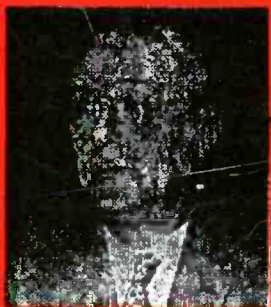
# MYTH 2

"I can quit listening any time I want." Nail biting, slouching, "close" dancing--these are things you can quit. Live365.com is not. Pretty soon, you'll be skipping work. Kids will be playing hooky. And who's that sitting in your barcalounger? Why it's Saddam Hussein!



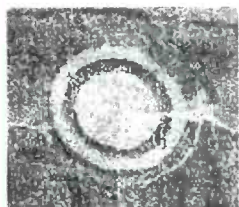
# MYTH 3

"Free music on the Internet is good." That's just what the Trilateral Commission (aka the Illuminati aka the Bilderbergers) wants you to believe. Wake up, Nancy! Free music leads directly to Free Love... and next thing you know you're keeping time to the music with a big dose of the Clap!



Darryl Jackson aka DJ Darryl aka

THE DOMIN-ATOR aka Rasta D This unlicensed DJ's (Death Jockey!) reggae show now has 100,000 desperate addicts.How many more must fall under his spell before we awaken from our slumber???



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