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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

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Broadcasters Sue RIAA Over Royalties

BY CHUCK TAYLOR
NEW YORK—The National Assn. of Broadcasters (NAB) has filed a lawsuit against the Recording Industry Assn. of America (RIAA), insisting that AM and FM broadcasters should not be subject to performance



right royalty payments for simulcasting their programming over the Internet.

The suit, filed March 27 in U.S. District Court for the Southern District of New York, comes in response to an RIAA petition for rule-making posted March 16 with the Copyright Office.

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Jive's 'N Sync Sales Roar On

BY ED CHRISTMAN and DON JEFFREY
NEW YORK—With record-breaking first-week sales of 2.4 million units, 'N Sync's "No Strings Attached" continues to be a strong sales driver for Jive Records at retail stores in its second week, despite a dramatic drop-off in volume anticipated by accounts.



BMG Distribution initially shipped 4.2 million units of the album, and, since street date March 21, accounts have ordered another 3 million units, which means that there are about 4.8

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The WHITE Paper

DON HENLEY'S 'INSIDE JOB' PONDERES LOVE, WORK, COPYRIGHTS & WRONGS

Exclusive: His Warner Debut Is Diary, Manifesto

An occasional feature column of analysis and opinion regarding music industry topics by Billboard's editor in chief.

BY TIMOTHY WHITE

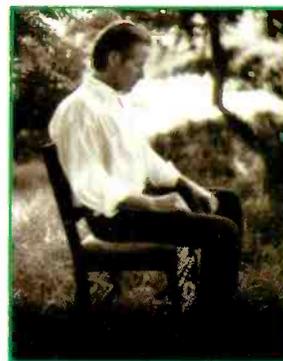
In 1791, the framers of the U.S. Constitution made it a vital tenet of the Bill of Rights that "a well-regulated militia being necessary to the security of a free state, the right of the people to keep and bear arms shall not be infringed."

Some 200 years later, our former frontier culture is drastically altered, with a mammoth infestation of private and often illicit firearms being grossly unnecessary to the security of a free state. Indeed, contemporary lawmakers should be just as concerned with safeguarding an equally vital tenet of citizens' personal dignity: the right of the people to keep and bear intellectual property.

As Don Henley sings on the fierce title track of his forthcoming fifth solo album, "Inside Job" (Warner Bros. Records, due May 23), "While we are dreaming/This little island disappears/While you are looking the other way/They'll take your right to own your own

ideas."

That Henley, a self-made man with savvy intellectual property-owning experience that parallels the freely acquired wealth of this nation's founders, is sounding an alarm about these issues is necessary and appropriate. As a former member of the Eagles, he's a key composer on "Eagles: Their Greatest Hits 1971-1975" (Elektra), certified by the Recording Industry Assn. of America (RIAA) as the best-selling album of all time.



HENLEY

Photo: Mark Walsh

Back in the 18th century, prominent American entrepreneur/leaders of post-Colonial America like George Washington, Thomas Jefferson, Noah Webster, and Thomas Paine were acutely aware in matters of public policy and private commerce that land would be the primary source of wealth in their new nation, and they believed the right to acquire and defend it had to be vigorously enforced.

But in the 21st century, the primary source of wealth will not be the land, the Internet, the stock market, or the music industry, but rather intellectual property—the so-called "content" that lends all of

(Continued on page 80)

Wall St. Cools Toward Web Cos.

BY EILEEN FITZPATRICK and BRIAN GARRITY

LOS ANGELES—Less than a year after clamoring to participate in the market debuts of start-ups like MP3.com, Musicmaker.com, and Liquid Audio, the Wall Street investment community is pulling out of its music holdings and cooling to deals from new players.

NEWS ANALYSIS

Doubts about the future of online music retailer CDnow, coupled with a weak initial public offering (IPO) from ARTISTdirect, may be signaling the industry's changing fortunes in the financial world.

Investors largely passed on the March 28 IPO from ARTISTdirect—a company with more valuable major-label backing than almost all of its

(Continued on page 76)

House Measure Cuts Back On LPFM

BY BILL HOLLAND and FRANK SAXE

WASHINGTON, D.C.—A measure passed March 29 by the U.S. House of Representatives' Commerce Committee will put the brakes on the Federal Communications Commission's (FCC) move to establish thousands of new low-power FM (LPFM) radio stations around the nation.

The bill effectively cuts by 70% the number of new low-power stations that can be added to the dial.

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IN THE NEWS

Upheaval For Asylum As Label Gets Change Of Venue

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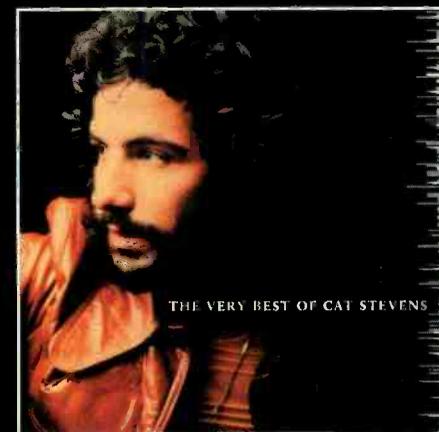
Currently his song THE WIND is featured in the Timberland TV advertisement as well as in the film RUSHMORE.

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Billboard Music Group

Isgro Pleads Not Guilty To Extortion Charges

BY CHRIS MORRIS

LOS ANGELES—Music industry veteran Joseph Isgro—who a decade ago was the focal point of a high-profile federal payola case that proved disastrous for U.S. prosecutors—has pleaded not guilty to new federal charges of extortion stemming from an alleged loansharking operation.

Isgro was arrested by FBI agents and Beverly Hills police on March 25 at Le Grand Passage, a shopping center in Beverly Hills that was the site of frequent meetings between the alleged extortionists and their victims. Valentino Bartolone, identified by the government as an employee at Isgro's label, Tarzana-based Private I Records, was also arrested.

A third defendant, Anthony Saitta, was arrested March 13. At his arraignment the week of March 20, Saitta was ordered held pending trial, based on a finding that he presents a danger to the community.

According to Assistant U.S. Attorney Terri Law, Isgro and Bartolone entered their not-guilty pleas at a March 27 hearing. They remained in custody after Isgro's attorney Donald Re (who also represented Isgro during his 1990 payola trial) requested a continuance to prepare for a discussion of bail issues. Another hearing was scheduled for March 31.

Law says the statutory maximum on the charges Isgro faces is 20 years in prison. She adds that the government will seek grand jury indictments against the defendants, who were jailed on criminal complaints.

According to an FBI affidavit filed in the case, agents executed a search warrant at Saitta's home on March 13 and seized "pay and owe sheets" allegedly documenting loansharking transactions dating back to 1994. Records for January-March 2000 alone "indicate Isgro withdrew a total of \$30,000 from the scheme."

FEDS: ISGRO WAS RINGLEADER

The affidavit identifies Isgro as the dominant figure in the extortion scheme. "Isgro exerted control in all meetings with victims in which he was known to have participated," the document claims. "Isgro's presence increased the level of threat experienced by these victims."

According to the affidavit, Beverly Hills police became aware of the operation on Jan. 4, when a Rancho Palos Verdes man named Bernard Beyda went to police and claimed he was an extortion victim. The FBI was brought into the case a week later.

Beyda claimed he had borrowed \$20,000 from a man he knew only as "Uncle Tony" (later identified as Saitta) and was obligated to pay 5% a week in interest on the "loan." Beyda estimated that he had so far paid "Uncle Tony" \$70,000 in interest and still

The FBI affidavit filed in the case identifies Isgro as the dominant figure in the extortion scheme

owed \$20,000 of the principal.

On Jan. 8, Beyda met with Saitta, his associate "Tino" (later identified as Bartolone), and the man Saitta called his "partner" (later identified as Isgro) at Le Grand Passage. Two other alleged victims, Alan Zullo and Beyda's friend Frank Arico, also met with the three men that day. The FBI affidavit says surveillance video of the meetings' aftermath shows Isgro "counting currency" and folding the money into "another roll of bills so substantial that Isgro needed a large rubber band to secure it."

On Feb. 23, during a call by Beyda recorded by police, Saitta allegedly told Beyda, "If you don't have fifty-two hundred dollars come fuckin' Tuesday, you got a fuckin' prob-

lem, pal."

On Feb. 24, Arico—who owed Saitta \$1,300 on a short-term "loan"—informed Saitta during a meeting at Le Grand Passage that he had no money for him. According to the affidavit, Arico told police that Saitta "reacted by taking 'a windup, like a baseball pitcher, and hit [Arico] on the left side of the face.'" Saitta then told Arico, "Next time I'll split your head open."

On the same day—after Beverly Hills detectives observed a confrontation between an angry Saitta and a shaken Arico on the street—Arico allegedly told Beyda and a Beverly Hills police sergeant that he was fleeing the state to avoid greater harm from Saitta and his associates.

In another phone call, recorded Feb. 29, Saitta allegedly told Beyda, who, like Arico, was unable to come up with the cash, "Between the two of youse, the both of youse gonna wind up in a fuckin' hospital, if you keep pullin' this fuckin' shit, pal."

On March 4, Beyda, who was wearing a transmitting device, attended a sit-down with Isgro, Saitta, and Bartolone. At the meeting, Isgro was accompanied by two men, "large in size," who "created an atmos-

(Continued on page 78)



Riverdancing. On St. Patrick's Day, Paul McGuinness, chairman of Celtic Heartbeat and manager of U2, presented Bill Whelan, composer/lyricist of "Riverdance," a platinum record commemorating sales of more than 1 million copies of the "Riverdance" album. Also, Decca Records recently announced both a new partnership with Celtic Heartbeat and the upcoming release of the "Riverdance On Broadway" recording. The album contains new music written for the Broadway production and will be out May 2. Shown, from left, are Dennis McNamara, senior VP of marketing and international marketing for Decca and Decca Broadway; Barbara Galavan, CEO of Celtic Heartbeat; McGuinness; Whelan; Lisa Altman, senior VP of crossover music at Universal Classics Group; Gerry Kopecky, senior VP of sales and marketing at Universal Classics Group; and Kevin Gore, GM of Universal Classics Group.

Stocks Rise & Fall On Seagram Speculation

BY DON JEFFREY

NEW YORK—Speculation about a possible \$100 billion merger involving Seagram's entertainment operations gave a quick boost to the company's stock, but sharp denials of a deal drove shares back down again, indicating that Wall Street was discounting an imminent bidding war for the parent of the world's largest music company.

It was reported that Seagram, the parent of Universal Music Group and Universal Pictures; France-based Vivendi, which has stakes in pay-TV company Canal Plus and satellite concern British Sky Broadcasting; and U.S.-based cable-systems

operator Cox Communications were in negotiations for a possible merger, with a value as high as \$100 billion.

The news, which broke in the U.K.'s Sunday Telegraph newspaper March 26, propelled Seagram's shares 8.7% the next day, to \$63, while Cox's stock went up 8%, to \$47.1875. By press time, though, Seagram had fallen to \$60.50, and Cox, to \$45.8125

There has been persistent speculation that Seagram will sell its entertainment businesses. Seagram president/CEO Edgar Bronfman Jr. was forced to tell investors and analysts recently that he had no intention of selling the assets and that

he intended to manage them for some time.

Some industry observers have said that the cash-rich German private company Bertelsmann, owner of BMG Entertainment, may be interested in acquiring Seagram's music business. But such a combination would likely attract strict scrutiny from government regulators, because its market share would exceed 40%.

A Seagram spokeswoman says the company doesn't comment on speculation. A Cox spokeswoman said that there was no truth to the merger rumor and that Cox had not held talks with Seagram. Vivendi similarly denied the report.

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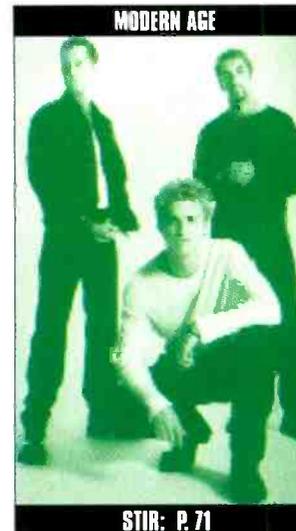


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Ian Dury Recalled As Musical Innovator

BY TOM FERGUSON

LONDON—The death of Ian Dury at the age of 57 following a long battle against cancer has robbed the British music scene of one of its most charismatic and best-loved talents.

The extensive media coverage of Dury's death on March 27 amply illustrated the vast affection in which the British public held this most individual of performers and songwriters. It was coverage perhaps more usually associated with the death of a leading politician or royalty rather than a former art lecturer who, in his own words, "chose to play the fool in a six-piece band" over an academic or painting career. Along the way, Dury became an influence on a string of U.K. bands, ranging from the Sex Pistols to Madness and Blur.

Virgin Records U.K. president Paul Conroy was GM at London-based indie label Stiff Records from 1977 to 1983, when Dury enjoyed his greatest success

with two top five U.K. albums and a No. 1 single, "Hit Me With Your Rhythm Stick" (1978).

Conroy says, "Ian certainly packed an awful lot into those 57 years, not just as a musician but as a painter and a poet. He was an intelligent, witty person, with great stories and anecdotes. Ian had the ability to do all sort of things. It's a shame he didn't live longer, because there are so many things he could have done. He's left behind an awful lot of great memories for an awful lot of people."



DURY

The son of a bus driver, Dury was born in 1942 in Harrow, just north of London, but moved to Upminster, Essex, east of London, after his parents split up. While living there, at the age of 7, he contracted polio. The disease left him with a withered leg and hand; in

later years, he would become a vociferous champion of disabled rights. His life in Essex would also become one of the constant themes of his musical career.

After leaving school, Dury attended the Royal College of Art and eventually took a teaching post at Canterbury art school. In 1970, however, he formed his first band, Kilburn & the High Roads, playing the pubs and clubs of London and its surrounding towns. Over the next five years, the band became recognized as one of the leading lights of the emerging pub-rock scene, along with such acts as blues-rockers Dr. Feelgood, the country-influenced Kursaal Flyers, and Brinsley Schwarz, the latter featuring Dury's future Stiff labelmate Nick Lowe.

Recalls Conroy, who at the time was running booking agency Charisma Artists, "I was dragged out to a pub gig in Islington [North London] by [broadcaster and owner of Oval Records and Kil- (Continued on page 85)]

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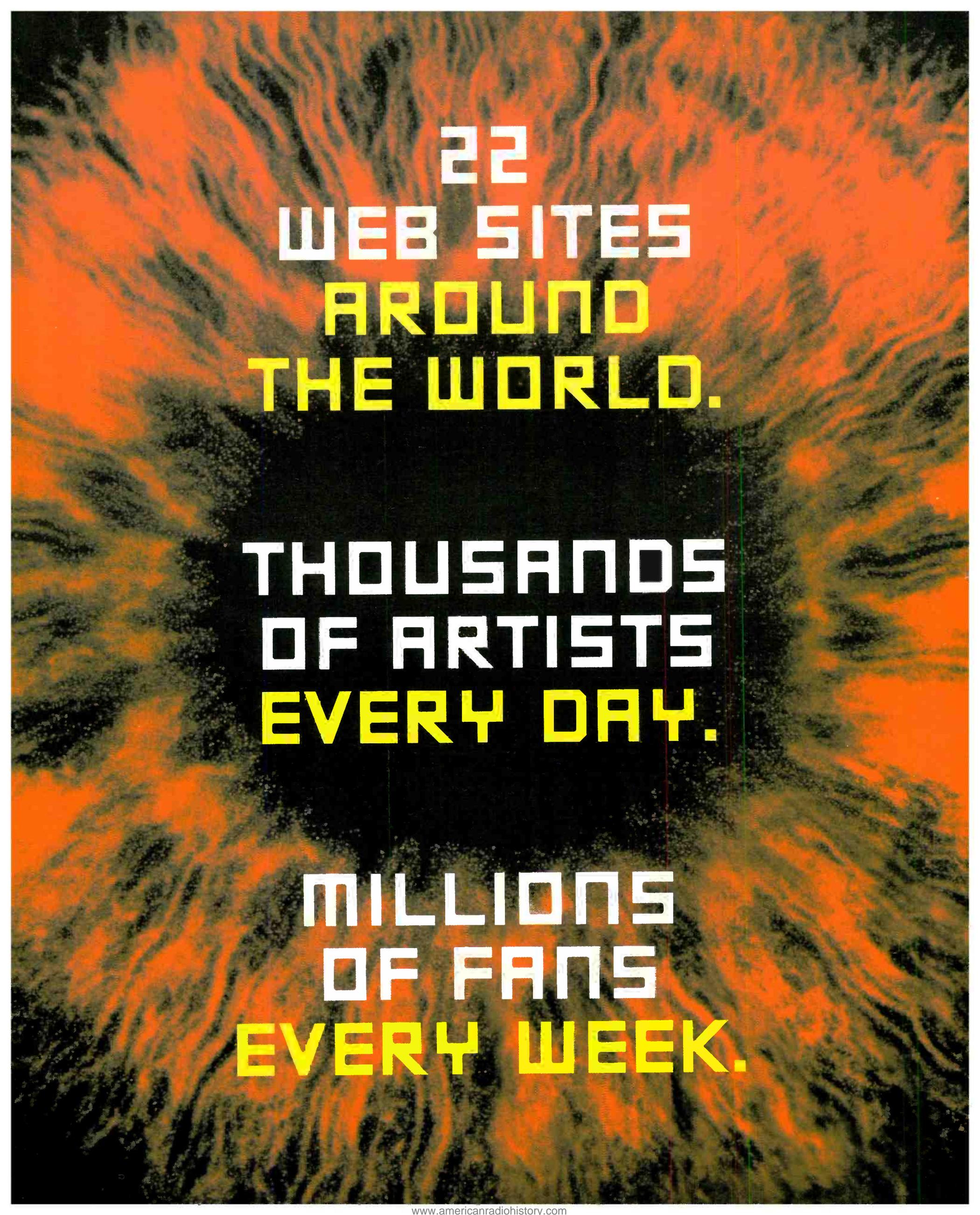
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Parents Split Uni Victor

Uni Music K.K. To Gain Market Share

BY STEVE McCLURE

TOKYO—The fate of Japanese label Universal Victor, the joint venture through which Universal Music did business in Japan before it merged with PolyGram, has finally become clear, with the announcement March 27 that the company's operations will be divided between its parent companies, effective May 1 (*Billboard Bulletin*, March 28).

Universal Victor (originally known as MCA Victor) was set up in 1991 as a 50/50 joint venture between MCA Music Entertainment Group and the JVC Group; 25.5% of the latter's half is held by Victor Co. of Japan and 24.5%, by Victor Entertainment. Universal Victor's continued existence as a separate company precluded full integration of Universal Music Group's Japanese operations.

"It's taken a long time for the Seagram tsunami to hit Japan," quips one industry source here, referring to Universal parent company Seagram.

Under a "strategic alliance" announced by Universal Music K.K. president Keiichi Ishizaka and Victor Entertainment president Motoo Nishimura, Universal Music will take over the joint venture's A&R and publicity and promotion activities, which will involve transferring some 40 of the joint venture's 70-plus employees to Universal Music.

Those moving to Universal Music K.K. include Universal Victor president Hiroyuki Iwata and other key executives from the joint venture. The rest of Universal Victor's staff, mainly administrative personnel, will be transferred to Victor Entertainment.

Terming it "most significant," Iwata says the announcement of the strategic alliance heralds the creation of a new power that will lead the way for the rest of the Japanese music industry.

Universal Victor is the Japanese licensee of such labels as Geffen, Inter-

scope, and MCA. Its sales for the year that ended March 31, 1999, were 17.4 billion yen (\$146.1 million), up 34% over the previous year, largely due to strong sales by domestic rock acts Luna Sea and Hide. Adding Universal Victor's foreign and domestic repertoire to Universal Music K.K.'s lineup will boost the latter's share of the Japanese market to around 15%.

For its part, from July 1 Victor Entertainment will take over Universal Music's on-the-ground sales activities, excluding imports and special-project releases. Some 40 members of Universal Music K.K.'s 130 sales staff will be transferred to Victor Entertainment in line with this change. The JVC Group will continue to handle

(Continued on page 85)



Envisioning A Brighter Future. BMG Entertainment, Neuberger Berman, and Gen Art recently kicked off the National Visual Art Search with a cocktail reception held at BMG's headquarters in New York. The National Visual Art Search will provide extensive exposure to emerging visual artists and is open to aspiring visual and commercial artists in the U.S. working in painting, drawing, photography, works on paper, prints, and sculpture. Shown, from left, are artist Peter Max; Strauss Zelnick, president/CEO of BMG Entertainment; singer/songwriter Kevon Edmonds; and Andrew Nibley, president/CEO of GetMusic. (Photo: Larry Busacca)

IFPI Seeks Law Enforcers' Aid On Piracy

BY GORDON MASSON

LONDON—The International Federation of the Phonographic Industry (IFPI) is stressing the links between music piracy and organized crime in an effort to urge law enforcement authorities to partner with the recording industry to stop the accelerating spread of CD and software piracy across the world.

The IFPI wants to bring about a change to the belief that music piracy is something that trading standards officials should handle. Earlier this year IFPI staff members were instrumental in bringing down a gang of alleged pirates who also are charged with high-level credit card fraud.

That investigation is exactly the kind of leverage that IFPI chairman Jay Berman used to try to convince the third International Conference of Criminal Intelligence Analysts (ICCIA), held March 21-23 in Edinburgh, Scotland, that a change in attitude toward piracy is needed. The conference marks the first time the music industry and law enforcement

have come together at such an event to publicly discuss their common concerns, the IFPI says.

Berman told the conference, "Intellectual property piracy is the big global growth crime of today. It is backed by sophisticated organized crime syndicates, it is nurturing the drugs trade and other forms of serious crime, it is robbing governments and economies, and it is undermining the belief in the rule of law."

ICCIA is organized by the U.K.'s National Criminal Intelligence Service and is the premier event for law enforcement agencies worldwide, attended by more than 600 professionals in the field. The event gives serious crime investigators a forum to examine potential problems in the future and to look at ways of combating the increasingly international operations of organized crime.

Making a play for more cooperation, Berman said, "The only possible way to fight it is to form a partnership between the recording industry and enforcement authorities, so informa-

Warner Licenses Sony's ATRAC3

BY ED CHRISTMAN

NEW YORK—In nonexclusively licensing ATRAC3, Sony Corp.'s audio-compression technology (*Billboard Bulletin*, March 30), the Warner Music Group (WMG) has begun to put in place the capabilities it will need to become a full participant in the digital distribution arena.

Paul Vidich, WMG executive VP, strategic planning and business development, says that WMG might support as many as three technologies.

He adds that WMG chose ATRAC3 because "it will clearly be one of the major" technologies in use in digital distribution. Also, he says, "our interest in it is largely due to Sony and the consumer electronic companies it has aligned to support [ATRAC 3] in their portable devices."

Sony's ATRAC3 compression tech-

nology, which is used in conjunction with Sony's OpenMG copyright-protection technology, allows labels to send music over the Internet in a secure environment.

Following downloading to personal computers, music in the ATRAC3 codec (multiple compression/decompression scheme) can be copied onto such portable devices as Sony's Memory Stick Walkman, VAIO Music Clip, and Network Walkman, as well as other devices that are compliant with the guidelines developed by the Secure Digital Music Initiative (SDMI).

In addition to portable devices, ATRAC3 is interoperable with various music distribution technologies such as Microsoft's Windows Media, IBM's Electronic Music Management System, and RealNetworks' RealSystem.

Vidich says WMG will sell digitally delivered music sometime in the second half of the year. The company will offer the digital format for CD

singles and albums. "We intend to make a meaningful launch," he says.

In picking ATRAC3, WMG gives a boost to Sony's digital technologies,

which recently came under attack in an article in *The Wall Street Journal*. The report charged, among other complaints, that the Sony Memory Stick Walkman, which supports ATRAC3, treats the consumer like a potential criminal.

Vidich dismisses those complaints, saying, "The rules that the Sony product is governed by have been defined by the SDMI process and are not particular to the Sony products."

On another note, Vidich cautions that while ATRAC3 will play in devices that are compliant with SDMI

guidelines, WMG won't allow it to play in those devices that trans-code the music into a second codec.

"We will discourage trans-coding because of quality degradation issues," Vidich says. "We want the best possible audio quality."

'The rules that the Sony product is governed by have been defined by the SDMI process and are not particular to the Sony products'

— PAUL VIDICH —

China's Web Anti-Piracy Policy Called Confusing

BY DAVENA MOK

HONG KONG—Industry sources say the Chinese government's announcement that, starting May 1, mainland-based Internet companies will need a license to sell music and videos online is ambiguous and "open to many different interpretations."

In the Chinese government's latest attempt to rein in the territory's booming Internet population—which increased fourfold in 1999 to nearly 9 million—the Ministry of Culture also announced that MP3 downloads will be banned, according to reports from China's official Xinhua News Agency.

"China will regulate the audiovisual business on the Internet so as to protect intellectual property and develop a healthy market," the ministry's announcement says. The policy is aimed at curtailing both the sales of "pirated, smuggled, or otherwise illegal" products and unauthorized music downloading.

The International Federation of the Phonographic Industry's (IFPI) Asia regional office in Hong Kong says the announcement is ambiguous. "With the Chinese [language], there's a high degree of uncertainty when it comes to interpretations," says Sean Mok (no relation to the author), the office's deputy director. "So we are not 100% sure what this new announcement means."

Another industry source believes Beijing's pronouncement is "an effort by the Chinese government to curtail non-state-owned companies publishing music in [the country]. In China, all companies who publish sound

recordings, whether it be selling a CD on the street or offering an MP3 download online, need to register with the Ministry of Culture to become a state company.

"This includes foreign companies, who can sell such products in China by [obtaining registration] through a Chinese music publisher first," says the source. "Yet online, such activities are harder to control."

Currently, the use of MP3 file format systems is not widespread in China. But with skyrocketing sales of pirated music and movie CDs, video CDs, and DVDs, there is growing concern that music downloads are the pirates' next target. Some industry sources say pirated product makes up as much as 90% of all entertainment software sales in China.

While not commenting on the means chosen by Beijing to combat Internet piracy, the IFPI welcomes the move. "Any regulations meant to restore order in the China market is good news," says Mok. "Current laws regarding the Internet are rather vague, so at least this is a solid step in the right direction."

The government has set a May 1 deadline for companies selling audio and visual products online to obtain a license. Offenders will be subject to as-yet unspecified penalties. Details concerning criteria for obtaining the licenses were unavailable at press time.

The Chinese government is known for its ambivalence toward the Internet, and it has set up a special police task force to monitor cyber activities.

AOL Users: You've Got Myplay

BY DON JEFFREY

NEW YORK—Myplay, the online music company that allows consumers to create digital "lockers" for their music collections that can be accessed anytime from any Internet connection, has signed a two-year deal with America Online that will make the service available to users of AOL's Winamp and Spinner music properties.

Myplay says it will pay America Online an undisclosed "compensation" for access to its subscribers and users. Taking all of its properties into account, AOL reaches nearly 80 million consumers.

"This is the fire hose we've been looking for," says David Pakman, a co-founder and senior VP of business development of Myplay. "It will take us from being a relatively small digital music player to one of the largest... This two-year deal will drive mil-

'This is the fire hose we've been looking for. It will take us from being a relatively small digital music player to one of the largest'

- DAVID PAKMAN -

lions of customers to us."

In a statement, Ted Leonsis, president of AOL's Interactive Properties Group, says that the growth of online music depends upon "ease of use" and that the Myplay deal will

"expand the market for digital music."

The Winamp digital music player is said to be downloaded 75,000 times a day. A co-branded Winamp/Myplay locker is expected to be available in the second quarter.

In addition, buttons saying "add to locker" will be located next to downloadable tracks listed on Winamp and on Spinner.com, a music Web-caster with more than 130 channels.

Under the deal, Myplay will be the exclusive online music locker service for AOL users. However, Pakman says, Myplay retains the right to seek partnerships with other companies. It now has arrangements with such online music companies as EMusic.com and Tunes.com.

Pakman indicates that Myplay, which is based in Redwood City, Calif., may file for an initial public offering of stock sometime this year.

Rock En Español Series Headed For U.S.

BY HOWELL LLEWELLYN

MADRID—The controversial decision by the Reed Midem Organisation to cancel this year's MIDEAM Americas Latino music fair in Miami has sparked plans for a more wide-ranging North American showcase for Latin music.

Determined to promote the genre in the world's largest music market, Spanish authors and publishers' society SGAE is organizing a series of summertime *rock en español* concerts in the U.S. and Mexico.

SGAE will hold the first Rock en N Week July 8-15, when free concerts will be staged in New York, Chicago, Los Angeles, and Mexico City. Along with those concerts, round-table debates and video projections will take place as part of SGAE's first important solo incursion into the U.S.

"Canceling MIDEAM Americas left a vacuum not just regarding rock en español but also in getting across that the term relates not only to the music in itself but to a whole manner

of expression and a vibrant cultural underground," says SGAE activities coordinator Javier Novaes.

The concerts will feature top Spanish stars Juan Perro and Enrique Bunbury, who were leaders of major 1980s Spanish rock bands Radio Futura and Heroes Del Silencio, respectively, and who are still key artists as solo performers. At each concert, local rock en español acts will appear in special showcases to promote new artists.

The title Rock en N was chosen because the letter N, which follows N in the Spanish alphabet and is pronounced "enye," has become a symbol of cultural identity in Spanish-speaking countries.

"We hope the project will reflect the importance both of rock en español as a communication tool among the Spanish-speaking population in the U.S. and as the world's only form of rock which has cultural roots outside Anglo-Saxon culture," says Novaes. "This is something that goes beyond a language difference.

Rock bands from Argentina or Mexico play sounds that reveal their cultural backgrounds."

Another SGAE-related event connected to the MIDEAM decision is the fourth Cubadisco music fair, set for May 24-28 in Havana. It was decided by SGAE and the Cuban Institute of Music at last year's Cubadisco that this year's event will be dedicated to the Dominican Republic, in recognition of that country's growing importance in the Latin music community.

The first two Cubadisco events were mainly national events, says Novaes, with a smattering of Spanish and U.S. independent labels present. Last year's event was dedicated to Spain to salute SGAE's centenary, and it was then decided that each year a Latino nation would be spotlighted.

This year's concerts include New York-based Dominican Latin jazz pianist Michel Camilo along with Spanish flamenco guitarist Tomati-

(Continued on page 85)

Former CMA Head Dies

Talbot Recalled As Country Music Advocate

BY PHYLLIS STARK

NASHVILLE—Former Country Music Assn. (CMA) chairman/president Joe Talbot, 72, died of lung cancer here on March 24. Talbot, a lifetime director of the CMA, was a former chairman of the Country Music Foundation, which operates the Country Music Hall of Fame and Museum.

In the early part of Talbot's career, he played steel guitar in Country Music Hall of Famer Hank Snow's band, touring and recording with Snow from 1950 to '54 while earning a law degree from Vanderbilt University.

In 1967 he established successful vinyl-disc manufacturer United Record Pressing and, the same year, became head of SESAC's Nashville operations, where he remained until 1971. His later businesses included



TALBOT

music publishing companies Harbot Music and Peer-Talbot. Most recently, he operated Joe Talbot & Associates, whose holdings included publishing companies and real estate.

During his career, Talbot also served on the boards of the National Academy of Recording Arts and Sciences (NARAS) and the Gospel Music Assn.

"He leaves a space in the music industry that cannot be filled," says BMI president/CEO Frances Preston. "His piece of the design in the tapestry of country music cannot be mended or reproduced. Only God can make a Joe Talbot, and it's very likely that when St. Peter sees a powder-blue Cadillac and a driver in an old yellow jump suit, he'll want to keep him forever and throw away the mold. We should all take a second look at ourselves when measured against his standard and strive to be more fully alive, productive, and caring, just like Joe."

Nancy Shapiro, senior executive director of Nashville operations for

NARAS, says, "I never heard anyone say an unkind word about Joe. He was one of the most honest and sincere people you could ever hope to meet. He always gave me terrific advice that has stood the test of time and continues to serve me well. Of course, it was always laced with expletives; he was a colorful man. He always made me laugh a lot. I could talk to Joe about anything, and I know a lot of people felt that way. For a lot of folks, being in Nashville's music business will never be the same."

"Joe Talbot's life was tightly woven through the fabric of country music," says CMA executive director Ed Benson. "He was one of those sturdy threads that holds the industry together, adding strength and texture with his unique and colorful personality. He

loved everything about the business and was most passionate about 'real' country music.

"In his role as a lifetime CMA board member—a title he earned after having served as president and twice as chairman—he brought a youthful appreciation and enthusiasm for many of today's newer artists performing his real country music," Benson continues. "He rarely missed a board meeting, and he always found a way to contribute his wonderful and profound perspectives and experience to the process."

Talbot is survived by his wife, Becky; daughter Jana Talbot, who works for his music publishing business; son Bryan, a studio engineer; and grandchildren Eric and Ellen Talbot.

Funeral services were held March 28 at Hillwood Presbyterian Church in Nashville. The Nashville Tennessean reports that Talbot asked for his ashes to be sprinkled on Music Square East from Music Circle South to Division Street.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Robert Beeson is promoted to president of Essential Records in Nashville. He was VP/GM.

The Island/Def Jam Music Group promotes Linda Lee to VP of recording and A&R administration in New York. The Island/Def Jam Music Group also names Nicole A. Jones manager of business and legal affairs in New York. They were, respectively, senior director of recording and A&R administration and coordinator of rights and clearances and video administration for the Universal Music Group.

Justin Walker is named VP of business affairs at Beyond Records in Los Angeles. He was counsel at Sony Music.

Gold Circle Label Group names Alison Taylor VP of marketing, Pete Spiegelman senior director



BEESON



JONES



WALKER



TAYLOR



PARISER



BUNT



RAMOS



MORGAN

of sales, and Sharon Liveten director of press and publicity in Santa Monica, Calif. They were, respectively, director of product management for Virgin Records, sales representative at BMG Distribution, and publicity strategist for Hot Topic Inc.

Sony Music Entertainment names Jennifer L. Pariser senior counsel and Bibi Khan associate director of accounts payable in New York. They were, respectively, a litigation associate at Patter-

son, Belknap, Webb & Tyler and manager of accounts payable for RED Distribution/Relativity Records.

Dana S. Renert is promoted to director of production and creative services for BMG Special Products in New York. She was associate director of production.

Ken Bunt is promoted to director of digital marketing at Hollywood Records in Burbank, Calif. He was director of video promotion.

Xavier Ramos is named national marketing director for Restless Records in Hollywood. He was national marketing director for Risk Records.

Devin Franchino is promoted to director of product planning at Capitol Records in Hollywood. He was associate director of product planning.

Julie Hughes is promoted to manager of creative services for Kid Rhino in Los Angeles. She was creative development coordi-

nator.

PUBLISHERS. Paul Morgan is promoted to VP of creative, East Coast, for EMI Music Publishing in New York. He was senior director of creative, East Coast department.

Kathy Botich-Alatan is named director of copyright for the Famous Music Publishing Companies in Los Angeles. She was director of mechanical licensing.

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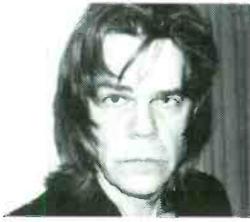
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Johansen Explores Smith's Folk On Chesky

BY JIM BESSMAN

NEW YORK—David Johansen, the chameleonlike New York rock artist whose legendary stint with the pre-punk-era New York Dolls has been followed by various solo activities, including the popular Buster Poindexter lounge lizard persona, has gone back to his blues roots with his latest album, "David Johansen & The Harry Smiths."

The album is due April 11 from Chesky Records.



JOHANSEN

As the title suggests, the mostly acoustic disc is a tribute of sorts to Harry Smith, the eccentric music archivist who put together the landmark 1952 "Anthology Of American Folk Music" boxed set for Folkways Records, which compiled deep country and folk blues recordings and heavily influenced the folk music boom of the 1950s and '60s.

"Maybe two or three songs are from the box," says Johansen, "but (Continued on page 88)

Carnival Crowns New Monarchs

T&T's Annual Competitions Honor Old-Timers & Upstarts

BY ELENA OUMANO

In Trinidad and Tobago (T&T) you can count on death, taxes, and Carnival, the annual festival season marked by countless masquerade and music competitions.

As the main events on these islands fuel a growing number of Carnival activities held worldwide throughout the year, the stakes are ever higher for the acts competing for such key titles as Soca Monarch, Road March, and Calypso Monarch.

The 24-hour events that make up T&T's two-month-long Carnival sea-

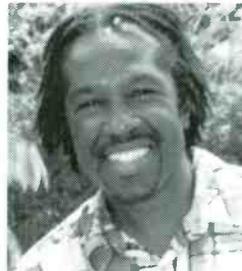
son range from masquerade parades to sound system competitions. It's a point of pride that "Trinibagons" (as they refer to themselves) think nothing of "liming" (partying) all night,

equipped with either a mobile disco or live band, only to attend or even perform at a dusk-to-dawn fete concert that night.

And so it goes, for weeks on end, until deliverance arrives in the form of Ash Wednesday, when it's all over... until the day after the next Christmas.

Before Fantastic Friday, the Soca Monarch competition concert March 3 that kicked off the final weekend of

Carnival 2000, soca singer Iwer George dubbed that race "the fairest" (Continued on page 77)



RUDDER



SUPERBLUE



SANDRA

spending all day under a broiling tropical sun "chipping" (rhythmically strolling) behind a sound truck

BR5-49 Is Emissary On Wheels With Hall Of Fame Deal

BY RAY WADDELL

NASHVILLE—Country neo-traditionalist act BR5-49 has teamed up with Jack Daniel's and the Country Music Hall of Fame and Museum for a unique promotional arrangement tied in with the band's touring efforts.

The deal connects BR5-49's desire to help promote the Hall of Fame with the band's need for tour sponsorship. "The concept was to find a tour sponsor to help market the band with tour support and promotion," says Mike Pontes, manager of BR5-49. "At the same time BR wanted to do something for the Hall of Fame to support it, but we couldn't just pull out the checkbook and write a big fat check. So we put together this deal with Jack Daniel's to help us on tour and help promote the Hall of Fame."



The new Country Music Hall of Fame and Museum is set to open in spring 2001 in Nashville as a \$37 million showplace for the genre. Financing comes from a capital fund-raising campaign, a bond issue, Country Music Foundation reserves, and a line of credit from Bank of America.

"One of the reasons Jack Daniel's wanted to do this was our relationship with the Hall of Fame," notes Pontes. "They have strong ties to Tennessee, and they like to promote that."

Jack Daniel's, a Lynchburg, Tenn.-based distillery, supplies the hard-touring BR5-49 with a bus for the next two years. The 45-foot black Prevost features the Jack Daniel's trademark logo and name, along with a reference to the Hall of Fame.

For its part, BR5-49, long a media

darling, will give the Hall a plug in all its press. The future could hold more high-profile events whereby the band could promote the Hall with live performances.

The bus itself will greatly help BR5-49's touring bottom line. "That's two



BR5-49

years that we don't have to pay for a bus," says Pontes. "We're un-recouped with Arista, so the only money we make is touring revenue. When you can knock off \$8,000-\$9,000 a week for a bus, that's a substantial chunk of

money."

The distillery also provides the band with tour support, as well as media support.

"Some people say when you get a sponsor, you're selling out," says Pontes. "But this is Jack Daniel's. They are a whiskey company, and for people who don't partake, they're still a whiskey company, but they have as good a reputation as you can find."

Meade takes a similar view. "I love Jack Daniel's," he says. "As far as corporate sponsors go, they're down-home people."

Meade also likes the Hall of Fame connection. "It's great to be ambassadors for country music—we've always felt like we were anyway," he says. "We tell people, 'If you've ever been to the Country Music Hall of Fame, it's time to come again in spring of 2001.' We can't wait for the new place to open."

Kyle Young, executive director of the Country Music Foundation, says BR5-49's involvement is another example of the support the museum project has seen from the Nashville music community. "Artist support for this project has been very, very good," Young says. "Personally, I'm a real fan of BR5-49, from their early days of playing at Robert's Western World" on lower Broadway in Nashville.

Young agrees that BR5-49 is a good fit with the Hall of Fame. "This place is about taking care of this part of our culture, and one thing we do is connect the present with the past," says Young. "BR5-49 is a good example of that. We really appreciate their help."

BR5-49's latest release is "Coast To Coast," a live set from last year's tour with the Brian Setzer Orchestra. It headlines through the spring and will open for Dwight Yoakam this summer, followed by dates at fairs and festivals.

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Kirkpatrick Plays 'The Maple Room'

'Change The World' Co-Writer Makes Debut On Rocketown

BY DEBORAH EVANS PRICE

NASHVILLE—For several years, Grammy-winning songwriter/producer Wayne Kirkpatrick has been churning out hits for such superstars as Eric Clapton, Garth Brooks, and Amy Grant. For just as long, he's been politely answering questions about his own long-promised recording debut. With "The Maple Room," due May 16 on Rocketown Records, the wait is finally over.

"It's hard to pinpoint why this is the right time, except everything just seemed to line up right—in terms of finding a record label that understood who I was as an artist," says Kirkpatrick. "That took a while—aside from the fact that I was staying really busy writing and producing."

Busy is an understatement. The Nashville-based Kirkpatrick's credits include co-writing the bulk of Brooks' "In . . . The Life Of Chris Gaines" collection, as well as singing background and playing guitar in Brooks' band. He's also written and/or produced songs for Faith Hill, Susan Ashton, Trisha Yearwood, Martina McBride, and Michael W. Smith. Among his credits are Smith's "Place In This World" and Grant's "Every Heartbeat." He and collaborators Gordon Kennedy and Tommy Sims won the 1997 Grammy for song of the year for the Eric Clapton hit "Change The World," from the movie "Phenomenon."

After helping so many other artists shape their music, just how did Kirkpatrick tap into his own artistic voice in recording his debut?

"After you write for so long and dabble in different styles of writing, you can kind of lose yourself as an artist a little bit," the Louisiana native admits. "As I would write songs through the years, I would write something and step back and think, 'This is not a pitch-able song. This is something I would do if I were an artist.'"

Those songs formed a private collection of material that would become "The Maple Room," which takes its title from an old English pub sign that hangs in his Franklin, Tenn., studio.

Although his work with others has encompassed country, pop, contemporary Christian, and a myriad of musical styles, the Warner/Chappell songwriter is reluctant to put a label on his own effort. Instead, he says it's a "singer/songwriter kind of approach to music. It's pop music with a little folk flavoring. It's introspective, lyrically somewhat vulnerable. It's really just become a vehicle for me to express my emotions and the way I feel about things . . . the way I look at life."

The songs on "The Maple Room" cover a wide range of emotional territory. Among the more poignant is

"My Armageddon, Part 2," which he began when Brooks requested Kirkpatrick write a song for the Chris Gaines project using the word "armageddon."

"We had written one song called 'My Armageddon,' and he didn't seem to respond to that," Kirkpatrick says. "So, we wrote another song called 'My Armageddon,' which is why it's called 'My Armageddon, Part 2.' As we got into writing the song—me and Gor-



KIRKPATRICK

don Kennedy—we forgot about the Chris Gaines project, and we just started writing the song the way it was taking us. At that point, it became very spiritual. Armageddon is the end of the world. And we each individually have the end of our world."

He adds, "In writing the song, it became a way to say, 'That's OK. I'm prepared for my end because I know where I'll be.' The song took on a life of its own beyond the Chris Gaines project. After it was done, I said, 'You know, this is something I would like to say on my artist record.'"

Delving further into the project, Kirkpatrick says that "It's Me Again" is "a really personal statement. I see that as a song about being a songwriter [and] dealing with the insecurities and the paranoia that comes along with being in a creative field—and trying to always analyze yourself. It's not on-

ly that aspect, but the people around you that have to deal with you dealing with that."

Kirkpatrick fans will get a chance to see the songwriter perform his compositions this spring on the A Night in Rocketown tour, a 15-city outing featuring Kirkpatrick and labelmates Chris Rice, Ginny Owens, and Watermark. Booked by the Creative Artists Agency, the tour includes stops in Atlanta; Tulsa, Okla.; Waco, Texas; Seattle; Sacramento, Calif.; San Jose, Calif.; and Phoenix.

"Our No. 1 objective is telling his story in the print media," Rocketown president Don Donahue says of the marketing plan for "The Maple Room." "This is not your typical new artist in our industry. Most people know his work, so we're trying to get as much coverage as we can. A lot of people have been waiting a lot of years to hear Wayne do a record, and we're shouting that story out proudly."

Retailers are responding favorably to "The Maple Room."

"Wayne is one of those artists where everyone has heard his songs but didn't realize he had written them," says Rick Anderson, senior music buyer at the Cincinnati-based Berean Christian Stores chain. "I do think that this project will do well. This album really has an amazing sound to it. When it was presented to us, I was challenged by the depth of his approach to lyrics. Wayne is truly an artist, and I do believe that this is a work of art."

Rocketown's initial focus will be on the Christian marketplace, and it has already released "Arms Of Love" as a single to Christian radio. "The original plan was 'Let's put it out in the mainstream market, because we were not sure there'll be a demand for it in the Christian market,'" Donahue says. "The more

(Continued on page 16)



Celebration. Epic artist Macy Gray is flanked by Bloodhound Gang members Jimmy Pop, left, and Q-Bell backstage at the recent Echo Awards in Hamburg. For both acts, the show was a pause from ongoing promotional tours. Gray is gigging in support of her Epic hit album "On How Life Is," while Bloodhound Gang is out supporting its Republic/Universal set "Hooray For Boobies."

'Lifehouse' Opera Is Revisited By Pete Townshend On Redline

NEW YORK—"Lifehouse Elements," a collection of highlights from Pete Townshend's "Lifehouse Chronicles"—the legendary rocker's much-touted follow-up to the Who's rock opera "Tommy"—will be released May 23 by the newly formed Redline Entertainment.

"Lifehouse Chronicles" was conceived by Townshend almost 30 years ago, and it was written between "Tommy" and "Quadrophenia." A number of the original "Lifehouse" songs were featured on the 1971 "Who's Next" album, among them "Baba O'Riley," "Behind Blue Eyes," and "Won't Get Fooled Again."

"Lifehouse Chronicles" evolved from Townshend's enduring fascination with the influence of technology on popular culture. The piece addresses the social and spiritual consequences of a move away from

human congregation to digital networking and the power of music.

Townshend says that "Lifehouse" was conceived as "an experiment in the relationship between the Who and its audience. I feed into a computer a person's height, weight, age, date of birth, likes, and dislikes and

create a form of music that reflects that person's personality. The synthesizer would then select notes from the pattern of that person. It would be like translating a person into mu-



TOWNSHEND AND ARNOLD

sic." Redline Entertainment's Gary Arnold says that "Lifehouse" is a "historic musical event and one which addresses issues which seem eerily more relevant today than when it was conceived in the 70s. I am delighted that this important CD is Redline's debut release and am confident it will be well-received by Townshend's loyal fans."

Retailers agree. "This is one of those projects that die-hard fans ask for every once in a while," says Gerald LeRoy, a buyer for Sam Goody in Greendale, Wis. "They know the tapes are out there, and they want to hear what's on them. This is going to be a very active release."

At this point, the label has no plans to issue the entire "Lifehouse" project on CD, although it's a possibility for later in the year or early 2001.

Townshend recently performed "Lifehouse" with the London Chamber Orchestra in England, where it drew critical accolades. He's considering doing performances of the project in the States during the late summer/early fall.

Townshend will also be featured on VH1's Storytellers show in May—as the show's 50th guest—and the first artist to be taped in London. The show will feature songs from the "Lifehouse Elements" CD.

LARRY FLICK

Indigo Girls Top GLAMA Nominees

BY LARRY FLICK

NEW YORK—Enduring acoustic-rock duo Indigo Girls lead a female-driven pack of multiple nominees for the 4th annual Gay/Lesbian American Music Awards (GLAMA).

The act racked up seven nods in categories that include album of the year, for their Epic opus "Come On Now Social," as well as outstanding duo or group.

Sonia of the act Disappear Fear earned six nominations, including female artist of the year and producer of the year for her solo debut, "Me, Too."

Also garnering multiple nominations were MeShell Ndegéocello, Luscious Jackson, Toshi Reagon, the original cast record-

ing of "Hedwig And The Angry Inch," the Aluminum Group, Mary Gauthier, and Meg Hentges.

Multiple GLAMA winner Catie Curtis (1996 Out song, 1996 Out



recording, 1998 album of the year) received three nominations for work on her Rykodisc set "A Crash Course In Roses," including a citation in the race for female artist of the year. Also running in that category are Gauthier, Hentges, Ndegéocello, Sonia, and Reagon.

Other notable nods include

Melissa Etheridge's "Scarecrow," a song inspired by the murder of Matthew Shepherd, which was nominated for outstanding Out recording. Previous GLAMA winner Fred Hersch (1998 instrumental recording, 1999 jazz recording) garnered two nominations, for male artist of the year and outstanding jazz recording for his album "Let Yourself Go."

"The growth of the out music community has been massive in the last several years, and GLAMA has been an integral part of that process," said Michael Mitchell, executive director of GLAMA. "This year's nominations span a diverse musical landscape and represent some of the best

(Continued on page 18)

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



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) [RS]	MY OWN PRISON 10 weeks at No. 1	130
2	3	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	106
3	2	BACKSTREET BOYS ◆ ¹² JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	137
4	7	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NOJESUCH 79478/AG (11.98/18.98) [RS]	BUENA VISTA SOCIAL CLUB	45
5	4	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) [RS]	ROMANZA	121
6	6	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	562
7	5	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	450
8	—	SANTANA ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	21
9	8	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	283
10	9	TRAIN ▲ AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) [RS]	TRAIN	37
11	10	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	311
12	12	BARRY WHITE ▲ MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	50
13	13	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1201
14	11	MATCHBOX 20 ◆ ¹⁰ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [RS]	YOURSELF OR SOMEONE LIKE YOU	160
15	14	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	177
16	16	AC/DC ◆ ¹⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	298
17	17	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	106
18	43	BEE GEES ▲ ² POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	74
19	18	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	88
20	20	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	351
21	15	JAMES TAYLOR ◆ ¹³ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	489
22	22	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) [RS]	THREE DOLLAR BILL, Y'ALL	106
23	24	LINDA RONSTADT ▲ ⁵ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	92
24	19	PINK FLOYD ◆ ¹⁵ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	570
25	23	SAVAGE GARDEN ▲ ⁶ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	144
26	21	METALLICA ▲ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	516
27	25	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	146
28	—	ELTON JOHN ◆ ¹⁵ ROCKET/ISLAND 512532/DJMG (6.98/11.98)	GREATEST HITS	456
29	40	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	182
30	28	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	108
31	26	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	141
32	32	METALLICA ▲ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	461
33	37	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	458
34	42	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	41
35	30	SANTANA ▲ ² COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	87
36	39	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	201
37	31	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	389
38	27	KORN ▲ ² IMMORTAL 66633/EPIC (11.98 EQ/17.98) [RS]	KORN	151
39	—	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	406
40	36	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	300
41	34	THE BEATLES ◆ ¹⁷ CAPITOL 46443 (15.98/30.98)	THE BEATLES	232
42	33	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	455
43	41	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	337
44	29	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	66
45	44	SADE ▲ ⁴ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	140
46	38	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	160
47	—	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	24
48	48	EAGLES ▲ ⁷ Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	235
49	46	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	462
50	45	FLEETWOOD MAC ▲ ⁸ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	87

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

Alt Rock Vets Travel Dusty Trails On Atlantic

BY CHRIS MORRIS

LOS ANGELES—The self-titled album by Dusty Trails, due May 9 from Atlantic, may not be exactly what you would expect from its two principal members, Vivian Trimble and Josephine Wiggs, who were, respectively, members of the hard-touring modern rock bands Luscious Jackson and the Breeders.

Atlantic VP of associated labels Steve DeBro says Trimble and Wiggs made it clear early on that their new project would be a change of pace.

DeBro recalls, "They were shell-shocked in some ways from their previous experiences from the groups they were in and the relentless touring that was done and being part of the rock'n'roll machinery—singles, videos, touring constantly, and the grind of doing that."

Trimble and Wiggs had been associated with each other on and off the road since the early '90s: Luscious Jackson opened for the Breeders on a 1993 European tour, and Wiggs co-produced the 1995 album by the Kostars, a side project by Trimble and her Luscious bandmate Jill Cuniff. When they banded together as Dusty Trails, they decided on a project that would involve less physical and mental wear and tear.

Trimble says, "We decided we'd like to really spend more time in a studio project situation, be able to spend more time in New York."

"Be careful what you wish for, though," Wiggs adds, "because we ended up spending two years in the studio."

Trimble says of Dusty Trails' musical orientation, "We talked about doing different things. One of them was to do sort of a concept album that was instrumentals written in homage to different types of film genres. Another thing we really wanted to do was actually get into scoring film, because the whole independent film scene is so interesting now. There are so many different people working, and there's a very strong film community in New York."

"Then we also had all sorts of music that had been written along the way and hadn't been recorded," Trimble continues. "We were covering a lot of bases, in a way."

The resultant album—split between subdued songs and impressionistic instrumentals (published by EMI-April Music/Love for Last Tango [ASCAP] and Naked Mole Rat Music [BMI])—was literally made at home, in a studio set up in Trimble's living room.

The two group members play most of the instruments on the album. Trimble supplies lead and backing vocals, keyboards, acoustic guitar, and accordion, while Wiggs plays bass and percussion and sings backing vocals.

A number of close friends lend support. Luscious Jackson's

Cuniff and Kate Schellenbach provide vocals, guitar, and drums on some tracks. Wiggs' English associate Jon Mattock plays congas and percussion. And 1999 Billboard Century Award honoree Emmylou Harris takes the lead vocal on the track "Order Coffee." Trimble says of Harris, "We got to know her through Luscious Jackson, because Daniel Lanois sort of invited her to participate in different ways on the last Luscious Jackson record that I was



DUSTY TRAILS

involved in [1996's "Fever In Fever Out"]. At one point, we were all staying in New Orleans . . . and Emmylou Harris would be practicing and singing on the top floor every day, and her voice would float down the stairs. It was such an incredible experience hearing her that I wrote that song very quickly on a guitar in my room and then asked her if she would sing it.

"Once we were set up in New York and under way and had our studio comfortably under control," she continues, "we asked if she would come and do a proper recording of it, and she did."

DeBro says Atlantic will service "Order Coffee" to triple-A radio and service the entire album to college radio.

He adds, "We will likely do 12-inch vinyl of some of the instrumental tracks, to service to clubs, lounges, that kind of stuff."

Reviews or features are set for such press outlets as Alternative

Press, CMJ Monthly, Flaunt, Jane, Magnet, Marie Claire, Out, Nylon, and Request.

The label showcases the cinematic quality of Dusty Trails' music on the group's Web site (dustytrailsmusic.com), which includes audioclips of two album cuts.

DeBro adds, "The EPK that they're just finishing is very much along those lines. We're gonna try to not just use it as an electronic press kit—we're going to try to get placement in theaters, maybe try to get some placement with contests on the Independent Film Channel, go in that direction."

Some Dusty Trails music will soon be heard in the independent feature "Happy Accidents." The film, which Wiggs describes drolly as "a romantic comedy with time travel," was directed by Brad Anderson and stars Marisa Tomei and Vincent D'Onofrio.

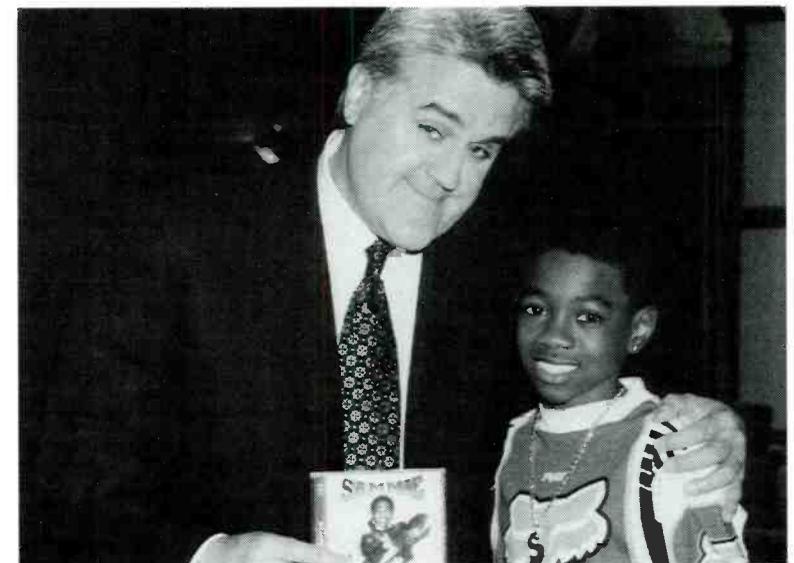
Wiggs says, "We were actually in kind of the final stages of finishing this album . . . I think it was at the beginning of November of last year that they finally said they would like us to do some film music. We actually had to put the album on hold for a month while we did the stuff for the movie."

"Which caused some consternation at Atlantic," adds Trimble with a chuckle.

Not unexpectedly, given the circumstances that led up to Dusty Trails' formation, live performances by the group, which is managed by Michael Murphy Management, will be limited.

"We're going to play a few shows," Wiggs says. "It's going to be like 'An Evening With Dusty Trails.' It's going to be less like a rock show."

Trimble continues, "We're going to do very special shows and really put some time into doing them in a high-end, elegant way . . . It's months and months away at this point. It won't be before the fall."



Sammie Likes Leno. Capitol artist Sammie, left, recently appeared on "The Tonight Show With Jay Leno," performing his rising R&B/hip-hop hit "I Like It." The teen artist is currently trekking across the U.S. promoting his debut album, "From The Bottom To The Top."

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As World Music Audience Grows, WMI Celebrates Its 15th Year

BY JIM BESSMAN

NEW YORK—From its humble beginning as an art gallery that had to borrow chairs from a nearby church, New York's nonprofit World Music Institute (WMI) has emerged as one of the leading presenters in the U.S. of traditional music from around the world.

Having just celebrated its 15th anniversary in February with a star-studded world-music benefit concert at Town Hall, the Institute has been awarded a challenge grant from the Robert Sterling Clark Foundation to facilitate putting its mail-order catalog of more than 5,500 CDs, videos, and books on the Internet.

Meanwhile, WMI is enjoying the increasing audience for world music—and the increasing respect it's been getting from a mainstream that's more aware of the world.

"They've been in front of the curve in terms of anticipating what we now see as an ever more viable part of the record business," says David Bither, senior VP at Nonesuch Records. "They've been supportive of artists we work with well ahead of the time they achieved commercial success, and we look to them for ideas because they've been the most consistent and vibrant source of world music for 15 years."

Bither even credits the institute with bringing the Buena Vista Social Club and its offshoots to Nonesuch, via a "Rube Goldbergian" route where Nonesuch licensed England's World Circuit label—home of Buena Vista—after he saw the label's Malian singer Oumou Sangare at a WMI concert

in New York.

"It's hard to imagine musical life in the city without it," he says.

But the institute has had a major impact on world-music artists' careers too. "Because of my association with it, I've seen and collaborated with many great artists—jazz, Latin, African, Indian," says Simon Shaheen, the Palestine-born New York violin and oud (Arabic lute) master who has performed for WMI since the '80s and was one of 11 renowned world-music artists participating at the organization's February benefit.

"But I've also expanded my audience because of it," Shaheen continues. "It was mostly an American audience in the beginning, but now, when I give a World Music Institute concert, at least 50% is Middle Eastern."

When Robert and Helene Browning founded WMI, international and American roots music was played in ethnic neighborhood cafes, not concert halls.

"Occasionally there was a big Irish concert at Town Hall or a Ravi Shankar concert or something at Japan House or the Asian Society," says Robert Browning, a former painter from England who first organized concerts in the mid-'70s at his small East Village alternative arts center. "There weren't even any blues clubs then, and a lot of the [blues] old-timers had never played in New York before."

Borrowing chairs from Washington Square Church, Browning began staging concerts by Andean musicians and classical Indian music players. Outgrowing the cramped space, the concerts moved in 1980 to the Alternative Museum

in Soho.

"We realized we were doing something people really wanted and needed," says Browning. "We were bringing people to music they



BROWNING AND DAS BAUL

hadn't heard before and also servicing [ethnic] communities by providing a place where they could come and feel at home—albeit in America."

With an increasing audience, the Brownings launched the World Music Institute in 1985, with a budget of \$100,000 funded by the Folk and Traditional Arts program of the National Endowment for the Arts and the newly established Folk Arts program of the New York State Council on the Arts. Thirty concerts were presented that first year, including the 12-concert series "Voices Of The Americas" at Washington Square Church—spotlighting Cajun, Tex-Mex, and other Native American musical styles—and the "Festival Of India" at the Triplex.

Fifteen years later, the institute has produced approximately 1,000 concerts, featuring some 800 acts from 76 countries—everyone from the late Pakistani Qawwali singer Nusrat Fateh Ali Khan to Louisiana Cajun accordionist Marc Savoy. It now presents 60-70 concerts a year, at venues ranging from the 275-seat Washington Square Church to the 4,000-seat Danny Kaye Playhouse at Hunter College.

WMI's \$2 million annual budget comes mainly from government funding, private foundations, and individual benefactors—and an increasing number of seasonal series subscribers and single-ticket buyers.

The institute also operates a program of international artists that tours throughout the U.S.; last year's "Gypsy Caravan" starred 33 artists and visited 16 cities.

But besides traditional music, WMI presents contemporary music by emerging and established composers. Its "Interpretations" series, now in its 11th year, recently showcased tenor saxophonist Yusef Lateef at Alice Tully Hall in Lincoln Center.

The big task for the institute now is to utilize its grant from the Clark Foundation to put its mail-order catalog onto its Web site and sell product online.

"We have a larger stock of traditional music product than any of the big three retailers [HMV, Tower, and Virgin] in New York," says Helene Browning, "and there

are many cities in the country that don't have even those outlets."

The catalog—via mail order or on-site sales at concerts and WMI's midtown Manhattan headquarters—accounts for \$100,000 a year in income, says Robert Browning, who feels that that total can eventually double or triple after going online.

Browning cites the growing interest in world music, as manifested by world music signings by such American record companies as Nonesuch, use of world music in U.S. feature films including "Buena Vista Social Club," increased press coverage, and more clubs booking world-music acts.

"More people are traveling and hearing music from other countries and wanting to hear it here," adds Browning, "and there's been a massive change in immigration: When

we started, there were 2,000 Indians in the community—and now there are well over 300,000. Same with West Africans. And there's been an influx of Jews from Russia and other former Soviet republics, as well as Dominicans, who are just getting into the concert market."

Most notably, the World Music Institute's audiences are expanding beyond its traditional base.

"A lot of 'upper echelon' people who normally only go to the opera or symphony attended the benefit," notes Browning, "and we're beginning to get people from one specific community coming to hear music from other ones."

Also boding well, Browning adds, is CNN coverage of the benefit. "Up until now, the only TV for world music has been public TV," he says, expecting further exposure from cable outlets.

KIRKPATRICK PLAYS 'THE MAPLE ROOM'

(Continued from page 12)

research we started doing, the Christian market said, 'We want this. This is something we want to support.'"

Donahue says that although Kirkpatrick is well-known and highly regarded in the Christian arena for his work with Grant, Smith, and Ashton, the label's initial hesitancy to work the project in the Christian market came from the fact that it isn't a "traditional" contemporary Christian music record. "We just want to make sure we distribute it to the right channels, but Wayne's name is known so prominently in our industry as a writing leader for the last 15 years that we ultimately decided to reverse our trend and release it to the Christian market first."

He adds, "We'll take it to the mainstream market probably later in the summer."

"I love guys like Wayne," says Jeremy Potter, senior music buyer at the Wheaton, Ill.-based Lemstone chain. "He is not afraid to take his talents beyond the Christian arena. I hope the album is a

great success. I honestly didn't think Wayne would ever do a solo project, but I am glad that he has."

Donahue says Rocketown is looking for a mainstream distribution partner to take the project to mainstream radio and retail. "It's not, Will anyone pick this up? It's, Who is going to pick it up? And who's the right partner?" says Donahue. "The first level of pitches we've made for partnership in the mainstream market, we've thought, 'Who are people who understand songwriters?'"

Capitalizing on Kirkpatrick's reputation as a writer, Donahue says, Rocketown wants to go beyond the traditional in-store appearances and are instead looking at organizing songwriter seminars that Kirkpatrick will speak at. "He's a songwriter, and he's someone who is thinking outside the box," says Donahue of the artist, who is not currently signed to a management company. "I'm thrilled with the record. It's something we've been talking about doing for five years."

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	National Car Rental Center Sunrise, Fla.	March 9-10	\$2,057,142 \$67.50/\$37.50	34,148 38,194 two shows	SFX Music Group
BACKSTREET BOYS, JUNGLE BROTHERS, WILLA	Conseco Fieldhouse Indianapolis	March 10-11	\$1,403,140 \$42.50/\$37.50	34,226 two sellouts	SFX Music Group
BRUCE SPRINGSTEEN	Ice Palace Tampa, Fla.	March 6	\$1,112,428 \$67.50/\$37.50	18,711 19,452	SFX Music Group
CROSBY, STILLS, NASH & YOUNG	National Car Rental Center Sunrise, Fla.	March 12	\$1,102,560 \$201/\$30.50	13,533 19,251	SFX Music Group
CROSBY, STILLS, NASH & YOUNG	Ice Palace Tampa, Fla.	March 11	\$1,067,366 \$201/\$76.80/ \$51.80/\$40.30	14,012 19,720	SFX Music Group
CROSBY, STILLS, NASH & YOUNG	Target Center Minneapolis	Feb 26	\$1,050,618 \$201/\$76/ \$51/\$40.50	12,778 sellout	SFX Music Group
BRUCE SPRINGSTEEN	Reunion Arena Dallas	March 13	\$1,026,638 \$67.50/\$37.50	15,967 16,025	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Palace of Auburn Hills Auburn Hills, Mich.	March 26	\$910,317 \$85.25/\$55.25/ \$35.25	15,177 sellout	Palace Sports & Entertainment Inc., SFX Music Group, Belkin Productions
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Allstate Arena Rosemont, Ill.	March 25	\$873,635 \$85/\$35	12,353 sellout	SFX Music Group
BRUCE SPRINGSTEEN	New Orleans Arena New Orleans	March 19	\$857,875 \$66.50/\$36.50	13,515 17,033	SFX Music Group

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INDIGO GIRLS TOP GLAMA NOMINEES

(Continued from page 12)

music being made today—gay or non-gay.”

With the addition of eight new categories this year, a total of 28 GLAMA trophies will be handed out April 24 at New York's Manhattan Center. Among the genres covered by new categories are country, contemporary spiritual, jazz, classical, rock/alternative, and acoustic/folk.

According to Mitchell, GLAMA received as many submissions for consideration this year as the first two years combined; 20 categories have been added since the initial ceremony in 1996. More than 300 entries were submitted for consideration by approximately 150 acts.

Indie retailers see the volume of applicants as proof that the gay/lesbian music market is growing. “It's not as much of a shock to be an ‘out’ artist anymore,” says Marlon Creaton, manager of Record Kitchen in San Francisco. “Part of that is due to the open nature of albums by Melissa Etheridge and Indigo Girls. They're major artists writing and performing songs about the gay and lesbian experience. They're paving the way for so many others.”

Creaton adds that the domination of female artists in the GLAMA field is also not a sur-

prise.

“Again, I believe it's a reflection of the world at large. At this point, there are no real strong ‘out’ male figures in the mainstream. As much as Elton John and George Michael should be applauded for their activism, they have not been particularly political or ‘out’ in their music—certainly not as much as their female counter-

parts.”

Nominees were chosen by judging panels that included industry executives, music and gay media personnel, and recording artists. All nominated recordings are by self-identified gay, lesbian, or bisexual artists and were commercially released in the U.S. between June 1, 1998, and Dec. 31, 1999.



Party Of Flies. Trauma/Delicious Vinyl band the Flies have begun a spree of promotion on behalf of their second set, “Outta My Way,” due in stores April 11. They appeared on the Feb. 22 episode of Fox TV's “Party Of Five,” on which they performed the tune “No Sad Story.” The Flies have also recorded a new version of ESPN's X-Games theme, which will air during the “Winter X-Games.” Pictured, from left, are band members James Book, Adam Paskowitz, Jack Holder, and Peter Perdichizzi.

SOUNDTRACKS

AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

HEAVIER ‘METAL’: It's been nearly 20 years since the musical tornado known as “Heavy Metal” burst into the popular culture in 1981. Now the film's sequel, “Heavy Metal 2000,” is headed to theaters accompanied by a testosterone-fueled soundtrack that Restless Records will release April 18.

Calling the project a “no-brainer” in terms of its appeal, Restless president **Joe Regis** says the label signed on before he knew whether the film—of questionable taste like its predecessor but also likely to generate strong support in selected camps—would actually see a broad theatrical release. “We bought in no matter what, because of our belief in the brand,” he says. “Regardless of how widely the film was distributed, we knew if we put together a great album, the fans would be there.”

Fans of the film, which sprang from the like-named magazine, gave “Heavy Metal” an impressive track record, indeed. Columbia TriStar Home Video sold more than 2 million copies when it released the original “Heavy Metal” on video and DVD in 1996, and Elektra saw sales soar with its simultaneous rerelease of the original soundtrack.

This time around, music supervisor **Bruce Berman** says, the intent was to build upon but not repeat the original aural experience. The new album's hard-jamming 18 tracks represent a smorgasbord of current rock sounds, including **Monster Magnet's** “Silver Future,” the album's first single, which was produced by **Bob Ezrin**. **Billy Idol's** scene-specific “Buried Alive” and tracks from **Sinistar**, **Pantera**, **Hate Dept.**, and **Zilch**, among others, contribute to the overall in-your-face attitude.

“As good as the first record was, it was all over the place,” says Berman, recounting a lineup that pingponged from **Black Sabbath** to **Devo**, and from **Journey** to **Donald Fagen**. “Back then, they could do that because radio was not so segmented. Today you have to go in a direction; we wanted to make a hard-rock, heavy music album.”

Fittingly, Berman says he never considered bringing back any of the original bands. “We wanted this record to be for the kids that are going to discover heavy metal the first time around, just like us old guys discovered it last time. We didn't want to use their father's music.”

The soundtrack's vibe was set in motion after Berman attended a **Monster Magnet** show and was mesmerized by the act's stage presence. “I felt like it was '79 and I was back in Indianapolis and **AC/DC** was opening for **Kiss**—it had that same kind of energy coming through the amps. I decided I was going to build the record around this feeling I have right now.”

A feeling of intensity permeates almost all of the songs, particularly **Days Of The New's** “Rough Day,” an existing song that front man **Travis Meeks** says he elected to rework to fit, as he puts it, a “**Conan The Barbarian**”-type vibe. The new “Rough Day” emerged from Meeks' studio in Louisville, Ky., with Berman in the producer's chair. “I can write to a scene, but I wanted to take this song I already had and mold it, put a new spice to it,” Meeks says. “What we ended up with is **Days Of The New** but with a progression. The big drum sound and ethnic sound was coming through on the second album, but now you can hear it work on a song from the first album, too.”

For Restless, “Metal” presents a rare, lengthier-than-usual sales window for a soundtrack. The film opens in April, a new video game is slated to debut in June, the premiere cable broadcast is set for July on Encore, and Columbia TriStar will release the video in December.

Additional visibility is being fueled with the existence of some 30 “Heavy Metal 2000” licensees that are planning to inundate vendors with everything from action figures to lighters to toy swords. “We expect the album to be platinum by the time the video comes out,” predicts Regis. Various retail-specific programs are in the works, such as a key-chain promotion Restless is doing with Best Buy, according to Regis.

To further sweeten the offering for core fans, Restless will release the soundtrack in four different packages, each designed by graphic artist **Simon Bisley**. The first 250,000 albums will contain a bonus interactive disc of visual material culled by director **Kevin Eastman**. All albums contain quotes from participating acts about what it meant to do the project.

On a nostalgic note, the release of “Heavy Metal 2000” denotes a passing of the torch of sorts from **Black Sabbath** member **Geezer Butler** to son **Biff Butler**, whose band **Apartment 26** contributes the song “Dystopia” to the film and soundtrack. Says Berman, “We obviously wouldn't have gone after them if their music didn't work for [the film], but how perfect that it did.”



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	4	40	SYSTEM OF A DOWN • AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	No. 1 SYSTEM OF A DOWN
2	NEW	▶	TAMAR DREAMWORKS 450110/INTERSCOPE (8.98/12.98)	TAMAR
3	3	51	STATIC-X • WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
4	5	4	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
5	1	3	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98)	THE IRISH TENORS LIVE IN BELFAST
6	7	13	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
7	14	3	M2M ATLANTIC 83258/AG (10.98/16.98)	SHADES OF PURPLE
8	2	2	PASSION WORSHIP BAND STAR SONG 51740/SPARROW (15.98 CD)	PASSION: THE ROAD TO ONE DAY
9	9	5	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
10	11	26	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
11	12	51	MONTGOMERY GENTRY • COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
12	19	22	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
13	18	25	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
14	26	3	SON BY FOUR SONY DISCOS 83181 (9.98 EQ/15.98)	SON BY FOUR
15	16	34	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
16	13	34	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
17	24	27	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
18	8	9	LINDA EDER ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
19	10	9	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
20	47	14	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
21	25	26	SOLE DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
22	22	45	CHELY WRIGHT • MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
23	NEW	▶	REVEREND HORTON HEAT TIME BOMB 43534/ARBERT (10.98/16.98)	SPEND A NIGHT IN THE BOX
24	21	42	IBRAHIM FERRER WORLD CIRCUI/TONESUCH 79532/AG (11.98/18.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
25	28	42	A.B. QUINTANILLA Y LOS KUMBIA KINGS • EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...

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

26	23	4	AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD)	THE VIRGIN SUICIDES (ORIGINAL SCORE)
27	15	4	BEELOW BALLIN/PRIVATE 1 417105/UNIVERSAL (10.98/16.98)	BALLAHOLIC
28	20	4	AUDRA MCDONALD NONESUCH 79580/AG (10.98/17.98)	HOW GLORY GOES
29	31	20	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
30	32	55	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
31	35	4	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 (10.98/15.98)	TRI-CITY4.COM
32	30	5	WILLIAM ORBIT MAVERICK 47596/WARNER BROS. (17.98 CD)	PIECES IN A MODERN STYLE
33	27	5	YO LA TENGO MATADOR 0371* (16.98 CD)	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
34	6	37	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
35	36	9	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVISIA (7.98/11.98)	MORIR DE AMOR
36	17	2	EELS DREAMWORKS 450218/INTERSCOPE (11.98/17.98)	DAISIES OF THE GALAXY
37	39	5	GROOVE ARMADA JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
38	38	5	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
39	29	5	D.I.T.C. TOMMY BOY 1304* (11.98/18.98)	D.I.T.C.
40	37	9	SHELBY LYNNE ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
41	44	79	SHAKIRA • SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
42	42	20	CARLOS VIVES • EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
43	45	3	FULL DEVIL JACKET THE ENCLAVE/ISLAND 546809/IDJMG (8.98/12.98)	FULL DEVIL JACKET
44	NEW	▶	CAT POWER MATADOR 426* (11.98 CD)	THE COVERS RECORD
45	49	15	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
46	33	4	FERNANDO ORTEGA MYRRH/WORD 63801/EPIC (11.98 EQ/16.98)	HOME
47	41	32	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
48	48	4	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
49	40	18	SPM DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
50	34	26	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE

POPULAR UPRIISINGS

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

SHEER JULES: Alternative singer/songwriter Jules Shear has released several critically acclaimed solo albums and was the original host of the "MTV Unplugged" series.



Renters, Beware. Heavy metal band Apartment 26 got some valuable exposure when it was part of the second-stage lineup on last year's Ozzfest tour. Currently on a North American tour, the band releases its major-label debut album, "Hallucinating," May 2 on Hollywood Records. Apartment 26 lead singer Biff just happens to be the son of Black Sabbath member Geezer Butler, but the band is downplaying the family connection.

Shear's latest album, "Allow Me" (due April 25 on Zoë/Rounder Records), reflects a more joyful mood than his previous work. Shear says, "I'm sure this is

a happier record than the last one, because I'm happier. But even when I'm happy, I'm still feeling like the ax is going to fall. It's harder to write positive songs, but I think it's a good thing to put out into the world."

He continues, "As I get older, I care more about the timeless aspect of making records and less about making my records sound 'current' or 'competitive.' I'm still always looking for that same thrill I got when I was a kid, when I'd hear something great and be completely blown away by it."

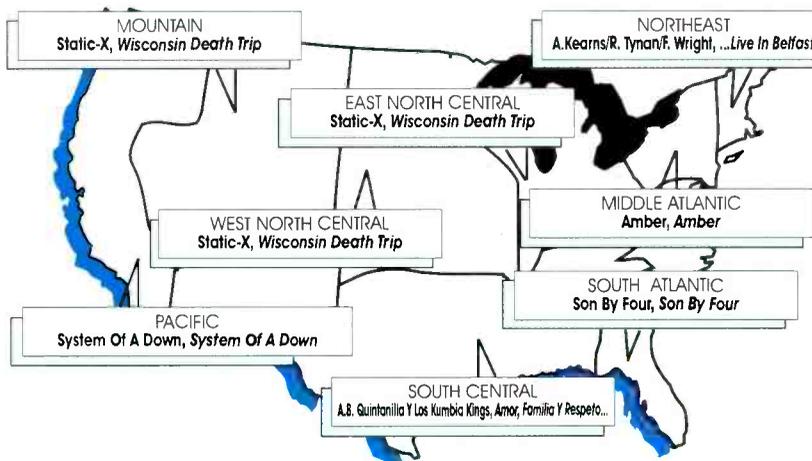
Shear is planning to do a tour of select cities. Upcoming dates include April 26 in New York and April 27 in Somerville, Mass.

RED HOT JAZZ: San Francisco-area band Lavay Smith & Her Red Hot Skillet Lickers have been a local favorite for years, but the band is starting to get national recognition for its music. The act's current album, "Everybody's Talkin' 'Bout Miss Thing!" (Fat Note Records), debuted in the April 1 issue at No. 22



Rockapella Returns. You may have seen pop vocal group Rockapella on TV commercials for Folger's coffee, Doritos, and Mounds/Almond Joy. Rockapella's second album, "Rockapella 2," has been released on J-Bird Records. The group is currently on a U.S. tour in support of the album.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Static-X Wisconsin Death Trip
 2. Tamar Tamar
 3. System Of A Down System Of A Down
 4. Trin-i-tee 5:7 Spiritual Love
 5. Vitamin C Vitamin C
 6. Montgomery Gentry Tattoos & Scars
 7. A. Kearns/R. Tynan/F. Wright ...Live In Belfast
 8. Sole Skin Deep
 9. Yolanda Adams Mountain High...Valley Low
 10. M2M Shades Of Purple

- SOUTH ATLANTIC**
1. Son By Four Son By Four
 2. Shakira MTV Unplugged
 3. Tamar Tamar
 4. Trin-i-tee 5:7 Spiritual Love
 5. Christian Castro Mi Vida Sin Tu Amor
 6. Carlos Vives El Amor De Mi Tierra
 7. System Of A Down System Of A Down
 8. Yolanda Adams Mountain High...Valley Low
 9. Montgomery Gentry Tattoos & Scars
 10. Andy Griggs You Won't Ever Be Lonely

on the Top Jazz Albums chart.

Upcoming concert dates for the act include April 9 in Santa Clara, Calif.; April 15 in Berkeley, Calif.; and April 11, 14, 18, 21, and 29 in San Francisco.

LEGENDARY TALES: At 21 years old, female hip-hop artist Legend has already performed on concert bills with LL Cool J, OutKast, and KRS-One. The Mississippi native, who is now based in Columbia, S.C., performs rap with a positive message, as evidenced in her Orpheus Music album, "Power To The People," due April 11. The first single from the album, "Make It Hot," has been serviced to R&B radio. Legend plans to go on a tour of U.S. colleges.

SHIFTING GEARS: British heavy metal band Pitchshifter launches a U.S. tour with Static-X April 14 in San Francisco. Pitchshifter's MCA Records album, "Deviant" (due May 23), is the follow-up to the band's 1998 EP "Www. Pitchshifter.com."

Other Pitchshifter tour dates include April 15 in Portland, Ore.; April 17 in Boise, Idaho; April 20 in Boulder, Colo.; April 21 in Lawrence, Kan.; April 22 in Minneapolis; April 25 in St.



Ribot's Entertainment. Marc Ribot and Los Cubanitos (The Prosthetic Cubans) had a No. 24 hit on the Top Contemporary Jazz Albums chart with their 1998 self-titled Atlantic Records debut album. The follow-up, "iMuy Divertido!" (Very Entertaining), is due April 25 on Atlantic. Ribot has been the guitarist for artists such as Tom Waits and Elvis Costello. The new album features keyboardist Anthony Coleman, who has collaborated with John Zorn and Gary Lucas.

Louis; April 26 in Chicago; and April 27 in Pontiac, Mich.

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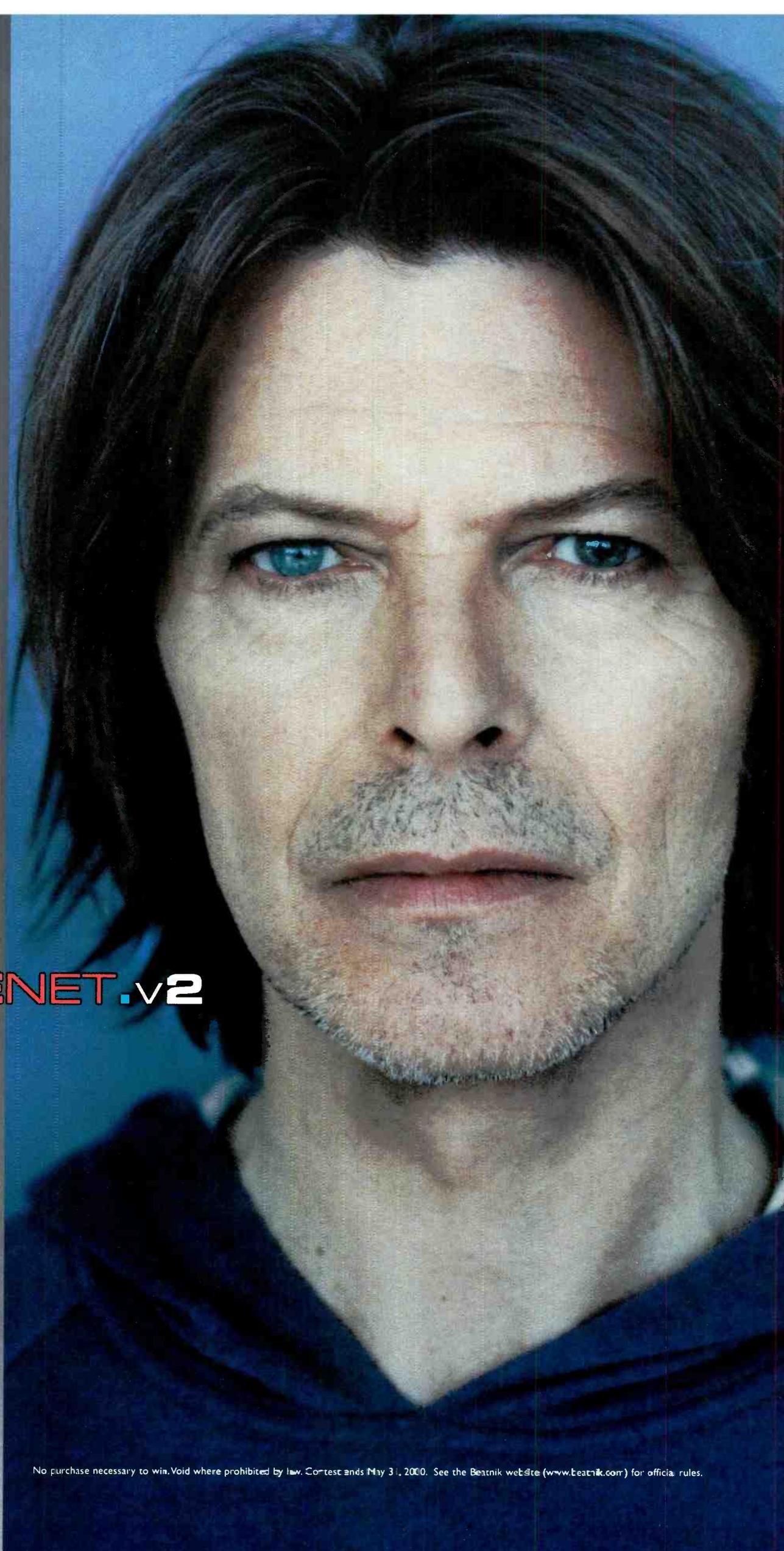
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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ G TOM MAC

G Tom Mac
 PRODUCERS: G Tom Mac, Tony Berg
 Edge Artists Records ED1228GE
 Helmed by pop/rock veteran and singer/songwriter Gerard McMahon, G Tom Mac deftly crisscrosses many musical borders on its eponymous debut album. The set opens with "Hall," a string-laden radio-friendly anthem that fondly recalls the days of Dexys Midnight Runners ("Come On Eileen") in the early '80s. It closes with the bittersweet "Life Is Too Short," which is steeped in alterna-leaning hip-hop beats. Nestled between these two tracks are gems like "Greatest Days On Earth," a tale of unrequited love; "Quiver Of 19," which revels in youthful innocence; and "Happy Time," a funky rocker that may sound familiar to some (it was recently featured on the WB network's "Jack And Jill"). The album's absolute high point, "Cry Little Sister," may also sound familiar. McMahon originally wrote and recorded the stadium-ready track, re-recorded here, for the film "The Lost Boys." And it still sounds mighty fine. Contact: Edgeartists.com.

QUICKSPACE

The Death Of Quickspace
 PRODUCER: Tom Cullinan
 Matador Ole 433
 Former Faith Healers front man Tom Cullinan—now working under the name Quickspace, along with bandmates Nina Pascale (guitar/vocals), Sean Newsham (bass), Paul Shilton (keyboards), and Steve d'Enton (drums)—serves up a manic collection of experimental indie rock that is both ominous in tone and strangely infectious. A bizarre semi-song cycle of fuzzed-out guitars and warbling strings that loops back on itself on multiple occasions, "The Death Of Quickspace" is anything but easily digestible. Rather, the album, with its decentralized structures, rewards repeated spins and is filled with sly hooks on tracks like "They Shoot Horse Don't They," the 11-minute epic "Climbing A Hill," and the bouncing "Lob-along Song." This is not for everyone, but Quickspace—which has been described as a rock equivalent to Stereolab—is nonetheless a welcome, quirky change of pace from tired guitar-band formulas.

BETTY BUCKLEY

Heart To Heart
 PRODUCERS: Betty Lynn Buckley, Kevin Duncan
 KO 0001
 While Betty Buckley can ably turn on the vocal generator with dramatic results, "Heart To Heart" finds the musical theater/concert star delivering an exquisitely intimate performance. That said, the mood here is one-on-one, with most of the backing by the artist's long-time keyboard accompanist Kenny Werner; the exceptions are two guitar stints by Blaise James. The songs—including two Buckley originals, a mixture of ven-

SPOTLIGHT



BR5-49

Coast To Coast
 PRODUCER: BR5-49
 Arista 07822
 This latest, liveliest, loudest effort from the beloved Nashville neo-traditionalists will likely be the most-played disc in Music Row execs' SUV CD players for the next couple of months. While virtually everybody loves BR5-49, nobody quite knows what to do with 'em. For the record, this collection—loaded with songs culled from the band's 1999 outing with the Brian Setzer Orchestra—kicks serious butt. What makes BR5-49 work as a group, aside from its obvious musicianship, is its ability to seamlessly blend original material with often-obscurer country chestnuts from a generation ago. Sequencing on this record is perfect, giving the impression of one raucous show where each band member shines. Every song is a joy, but since this is true (too) country, mainstream country radio is the last place it's gonna turn up. If these musicians had any help, they'd be dangerous.

erable show and film songs, and works by James Taylor ("Fire And Rain") and Mary Chapin Carpenter ("I Am A Town")—are presented with a new expressiveness. Buckley's debut on her own label is enchanting.

R & B / HIP-HOP

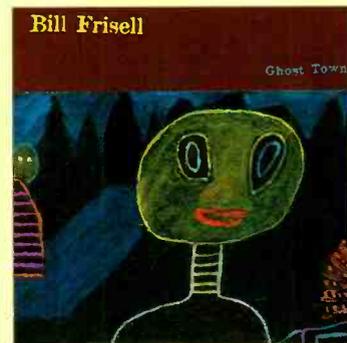
★ MARY MARY

Thankful
 PRODUCER: Warryn Campbell
 Columbia/C2 Records CK 63740
 Already known in industry circles for

SPOTLIGHT

BILL FRISELL

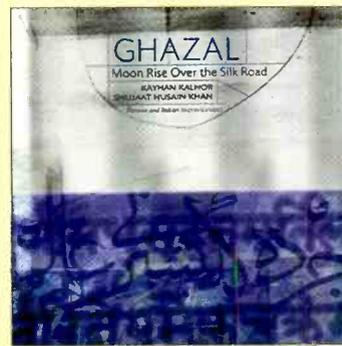
Ghost Town
 PRODUCER: Lee Townsend
 Nonesuch 79583
 Guitarist Bill Frisell has come a long way since his last fully solo album, 1983's "In Line." He has traveled from the cool abstractions of an ECM, avant-jazz sensibility toward a style suffused by the rich, warm sounds and good humor of vernacular Americana. In fact, though filed at retail with Frisell's other jazz-oriented work, the evocatively titled "Ghost Town" has more in common with folk music—even more so than his recent country-tinged masterpiece, "Nashville." Playing acoustic and electric guitars (as well as the occasional banjo) through an array of effects, Frisell conjures off-kilter prairie hymns and bent



Appalachian waltzes; in addition to new material, he reprises such original tunes as his theme to "Tales From The Farside" and essays vintage number's like "I'm So Lonesome I Could Cry" and "Wildwood Flower." One of the fastest-selling Frisell albums to date, "Ghost Town" sounds like a classic already.

their background vocals (Brandy, Eric Benét) and songwriting (702, Yolanda Adams), sisters Erica and Tina Atkins come into their own on "Thankful." Picking up the gauntlet thrown down by Kirk Franklin, Adams, and others, the sisters further break down the wall between gospel and contemporary music. Delivering inspirational messages wrapped around smooth-groovin' R&B/hip-hop beats, this dynamic duo exuberantly lets loose on the title

SPOTLIGHT



GHAZAL

Moon Rise Over The Silk Road
 PRODUCER: Kayhan Kalhor
 Shanachie 66024
 Ghazal is the ongoing summit between North Indian sitarist/vocalist Shujaat Husain Khan and Kayhan Kalhor, a Persian virtuoso of the *kamanchek* (spiked fiddle). "Moon Rise Over The Silk Road" is the duo's third Shanachie set, and it's the most poetic—which is saying something after the sensuous charms of "Lost Songs Of The Silk Road" and "As Night Falls On The Silk Road." There is a *raison d'être* here: "The Silk Road" represents the ancient connection between the musical traditions of India and Persia, and Ghazal comes from the *ghazal*, an Eastern song form that often blurs the lines between sacred and erotic love. Contemplative and ecstatic by turns, Kalhor and Khan's improvisations are steeped in a shared, deeply emotional language. Ghazal is one of the most vital acts in world music, for it is not merely channeling heritage; the duo draws on disparate traditions to create a bold new music for today.

track, as well as such foot-stomping numbers as "I Sings" and bouncy commercial single "Shackles (Praise You)"—the latter a very strong crossover candidate. Labelmate Destiny's Child raises its members' voices in harmony on "Good To Me," while the sisters give a nod to tradition with the spiritual "Wade In The Water." Listening to "Thankful" brings to mind an 11th commandment: Thou shalt listen—and enjoy.

JAZZ

★ EITHER/ORCHESTRA

More Beautiful Than Death
 PRODUCER: Russ Gershon
 Accurate 3282
 "More Beautiful Than Death" is the first offering from Boston's Either/Orchestra since 1995's 10th anniversary masterpiece "Across The Omniverse." It was worth the wait, as the new material shows saxophonist/composer Russ Gershon's 10-piece collective swinging as eclectically as ever. Three long tracks constitute the rich "Ethiopian Suite," with the original African compositions astutely arranged by the band. The rest of the tunes are by Gershon, who shows an increasing flair for making the fresh seem familiar and vice versa. The title number weaves a typically soulful tapestry, with shifting midtempo moods and groovy solos from Gershon and trumpeter Colin Fisher. The Monkian blues "All Those Sobs" is another highlight, as are "Slow Mambo For J.J." and the sweet, funky puns of "The Eighth Wonder." Hard to believe in this day and age, but ambitious large-ensemble jazz lives. Contact: 888-333-7358 or Accuraterecords.com.

LATIN

★ VARIOUS ARTISTS

Under Suspicion
 PRODUCERS: various
 EMI Latin 23642
 An array of Latin notables contribute a tasty blend of pulsating ballads and throbbing uptempo ditties to EMI Latin's first Spanish soundtrack to an English film. Alluring midtempo "Sueño Sensual," by stunning newcomer Nadine Renee, leads off an 11-song set that boasts appetizing numbers ranging from weepy, tropi-pop love song "Sola Voy," by Olga Tañón, to swaying ballad "Con El Tic Tac Del Reloj," by A.B. & Kumbia Kings, to feverish merengue stomp "Suerte," by Limite 21. José Feliciano's slinky remake of his classic "Light My Fire," which is flavored with hip-hop and jazz seasonings, is the soundtrack's musical centerpiece.

VANESSA

Una Nueva Ilusión
 PRODUCER: Isidro Infante
 RMM 40642
 This Cuban chanteuse makes her solo debut with a promising salsa disc dominated by big, brassy arrangements and her over-the-top delivery. Vanessa's big, vibrant

(Continued on page 24)

VITAL REISSUES®

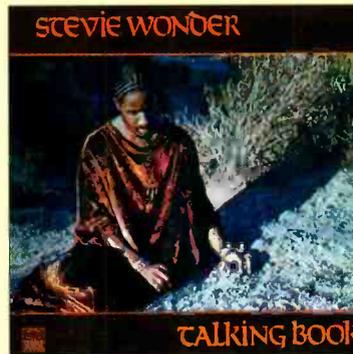
STEVIE WONDER

Music Of My Mind
 Talking Book
 Innervisions
 Fulfillingness' First Finale



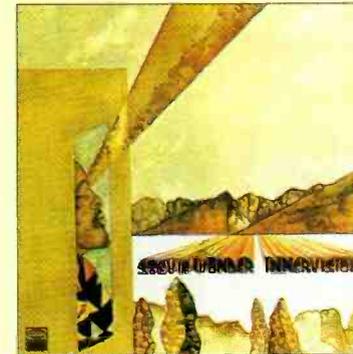
PRODUCERS: various
 Motown/UME 012 157 353, 012 157 354, 012 157 355, and 012 157 356
 Fresh on the heels of last year's four-

CD retrospective "At The Close Of A Century," Stevie Wonder's illustrious four-decade career (and counting) gets the once-over again with a two-phase reissue of six classic albums.



The first digitally remastered phase, spanning the eighth Wonder's prolific output between 1972 and '74, tracks the artist's rhythmic rite of passage

from R&B teen sensation to industry standard-bearer. All four albums reigned on both the R&B and pop charts, producing such hits as "Superstition," "You Are The Sunshine Of



My Life," "Superwoman (Where Were You When I Needed You)," "Higher Ground," "Living For The City," "Don't You Worry 'Bout A Thing,"

"Boogie On Reggae Woman," and "You Haven't Done Nothin'," as well as netting Wonder a raft of Grammys. On April 18, the second phase of the reissue project will commence with



the release of the still highly regarded double album "Songs In The Key Of Life" and "Hotter Than July." What a Wonder-full world, indeed.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Phyllis Stark, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamberger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age); Brian Garrity (pop/N.Y.).

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Reviews & Previews

(Continued from page 22)

to-drenched voice and insistent phrasing recalls the hefty stylings of her famed labelmate India. With half of the album sporting dramatic covers of such well-known ballads as "De Hoy En Adelante" and "Vida Loca," "Una Nueva Ilusión" is likely to score quick radio support. The most satisfying entries, however, are newer tracks, including "Si Llego A Ser Divina," "Soy Caramelo (Tierra, Mar Y Cielo)," and the title track, a steamy tropical ballad that could snare airplay on pop radio.

WORLD MUSIC

SAVOY-DOUCET CAJUN BAND

Sam's Big Rooster

PRODUCER: Savoy-Doucet Cajun Band
Arhoolie 481

The Savoy-Doucet Cajun Band—Marc Savoy (button accordion/vocals), Ann Savoy (guitar/vocals), and Michajou Doucet (fiddle)—is one of the best Cajun outfits in south Louisiana. Their repertoire represents the best in traditional and original Acadian music, and on this 19-song album, they give us the works. The infectious danceability of "Les Culottes A Lollypop," "Alton's Two Step," and "Si Tu Veux Amuser" is tempered by the simple elegance of waltzes like "La Valse D'Evia," "She Made Me Lose My Mind," and "J.B.'s Waltz." Ann's "Party Girl's Blues" is a spicy bit of country blues, and her sobering dirge, "C'Etait Dessus Un Triste Samedi," mourns the disaster of Hurricane Audrey in 1957. Cue up the live track "Amédé Two Step"—with Marc calling "Get down on it!"—Michael sets sail on the fiddle, building a monster groove, and then Marc comes on back with an accordion solo that should have Amédé Ardoin dancing in heaven. *Trop chaud.*

BLUES

JAMES COTTON

Fire Down Under The Hill

PRODUCER: Randy Labbe
Telarc Blues 83497

If you think James Cotton's getting old, you're right. If you think he's losing his voice, you're right again; he's battling throat cancer, though his vocals are still deeply moving. Maybe he opens this album with "Cotton Jump Boogie" to give us a message. By the time Cotton's finished slamming his blues harp into this boogie groove, it's evident that his engine's still running in overdrive. With pianist David Maxwell and guitarist Rico McFarland at his back and Darrell Nulisch, another stellar Windy City harmonica man, singing two songs, Cotton works a Chicago blues sound that's as deep and forceful as the sides he cut in his days with Muddy Waters. Listen to Cotton on "Lightning," then hang on as he digs into the title track. The fire isn't just down under the hill—it's in Cotton's soul. That passion still animates this legendary musician; everything he touches turns to blues.

CLASSICAL

★ GIDON KREMER/NAOKO YOSHINO

Insomnia

PRODUCER: Wilhelm Hellweg
Philips 289-456-016

"Insomnia" is the latest of violinist Gidon Kremer's border-bounding concept albums, recorded in 1996 in Japan while on tour with harpist Naoko Yoshino. The theme here is West meets East, with artful simplicity the common thread among pieces by Michio Miyagi, Yuji Takahashi, and Toru Takemitsu; Erik Satie and Jean Françaix; John Cage and Katja Saariaho; and Arvo Part and Alfred Schnittke, plus two wild-card inclusions—Nino Rota (a solo harp take on "The Godfather" theme) and Richard Strauss (the "Daphne" Étude for solo violin). The album revolves around the 15-minute ghost opera of Takahashi's title piece, written especially for the duo. Other highlights include Cage's "Six

Melodies" and Part's "Spiegel Im Spiegel," both of which are more compelling with the exotic harp supplanting the usual piano. Emblematic of the entire moonlit affair is Takemitsu's arrangement of Satie's "Le Filles Des Etoiles," a piece of entrancing beauty in which less is definitely more.

PETER BLANCHETTE/THE VIRTUAL CONSORT

Had Miles Met Maurice

PRODUCER: Peter Blanchette
Dorian 93198

The "Miles" of "Had Miles Met Maurice" is Miles Davis, and the "Maurice" is Maurice Ravel, giving an indication of the alchemical agenda of this odd but endearing album. Peter Blanchette plays the lutelike, 11-string alto arch-guitar, joined by Charlie Schneeweis on trumpet and Jean Chaine on tenor arch-guitar and electric bass. The instrumentation makes for a spare, sinewy sound, particularly persuasive with the jazzy impressionism of the title track (even though Schneeweis has a tone more akin to Mark Isham's sanguine lyricism than to Davis' plangent haiku). If the takes on Satie's Gymnopédies are too glib, the Renaissance pieces work especially well, as do the upbeat items from the Nino Rota book. Beyond its appeal to record buyers, the album's quiet dynamism seems like a gold mine for bumper and background music for public radio stations. Distributed in North America by Allegro and in the U.K. by Priory.

CONTEMPORARY CHRISTIAN

SHINE

Do It Right

PRODUCER: Zarc Porter
Reunion 02341-0066

With youth-oriented pop dominating the mainstream music market, it's only natural that Christian labels would want to serve up something that will grab the attention of young Christian listeners. This lively U.K. female pop act—comprising Natasha Andrews, Hanne Pettersen, Nicola Rodgers, and former World Wide Message Tribe member Loretta Andrews—fits the bill with a sound that combines pop hooks, danceable melodies, and energetic vocals. Among the standout cuts are the title track, tender ballad "More Than Words Can Say," the frisky "Do You Believe In Love?," and "Shine (For All The World)." The quartet even tackles a cover of Steve Winwood's "Higher Love" that on first listen seems like a misstep but after repeated listens becomes a winner. Though some might dismiss them as a Christian version of the Spice Girls, these girls serve up a solid collection of postive songs, performed with an infectious charm that will earn them their own legion of fans.

NEW AGE

▶ OTTMAR LIEBERT

Nouveau Flamenco 1990-2000 Special Edition

PRODUCERS: Ottmar Liebert, Randy Rand
Higher Octave 72438 48793 2 7

Ten years ago, guitarist Ottmar Liebert took a cassette he'd been selling at a Santa Fe, N.M., café where he played and turned it into a platinum-selling album that singlehandedly launched the nouveau flamenco genre. Nouveau flamenco's mix of Spanish exoticism, ear-grabbing melodies, and gentle textures have made it a crossover favorite. In the intervening 10 years, Liebert hasn't looked back. Instead he's stretched the parameters of his own creation, emerging with ambient and techno releases, as well as an orchestral recording. On this 10th anniversary edition, Liebert revisits his work, re-sequencing, remixing, and extending some tunes. He also includes some new pieces. A few tunes, like "Surrender 2 Love," have added improvisational endings that were faded out on the original. Melodies like "Barcelona Nights" and "Heart Still/Beating" are charged with imagery that makes Liebert's fusion sound as vibrant now as it did a decade back.

SINGLES

EDITED BY CHUCK TAYLOR

POP

VITAMIN C Graduation (Friends Forever) (4:23)

PRODUCERS: Joan Deutsch, Garry Hughes
WRITERS: Colleen Fitzpatrick, Josh Deutsch
PUBLISHERS: Blanc E Music/Warner-Chappell Music/Big Black Jacket Music, BMI
Elektra 1459 (CD promo)

Vitamin C, who added nourishment to the top 40 airwaves with her previous, gold-selling "Smile," aims to strike a weighty chord here with the graduating class of 2000 through this ultra-sentimental look at that fateful rite of passage that comes along each June. Indeed, C does create a wistful aura for both youngsters facing the big day and those of us who are long past the cap-and-gown phase but can still revel in its sheer innocence. There are two versions of this song making their way across the airwaves: One features a multitude of universal, conversational clips from graduating students at Lyndhurst (N.J.) High School, while the second offers Vitamin C alone. In both, her lyric tugs hard at the heartstrings, filled with the wonder and insecurity about what the times of change will bring ("So if we get the big jobs and we make the big money, when we look back now will our jokes still be funny?/Will we still remember everything we learned in school, still be trying to break every single rule?"). Instrumentally, this track is utterly mesmerizing, with a full orchestra (not ironically, sounding like your typical graduation march) set against a contemporary hip-hop beat. "Graduation" is no doubt a quick hit; the spoken-word passages irritate after just a few listens (though Elektra wisely included a version where radio stations can insert local students instead), and the concept is so very gooey. But every class needs its song, especially in this millennium year. So for the moment anyway, nothing could be more fitting.

MR. BIG Superfantastic (3:48)

PRODUCER: Pat Regan
WRITERS: Eric Martin, Andre Pessis
PUBLISHERS: Eric Martin Songs/EMI/Endless Frogs/Bob-A-Lew Music, ASCAP
Atlantic 300056 (CD promo)

The last time most of us heard from Mr. Big, it was sitting atop the Hot 100 with the 1991 metal ballad "To Be With You." Almost a decade later, the foursome returns with "Get Over It," an album that has already rung the No. 1 bell in Japan, in fact becoming Atlantic Records' biggest seller of the year there. Led by guitarist/vocalist Eric Martin, with bassist Billy Sheehan and drummer Pat Torpey—all original members—and new guitarist Richie Kotzen, the album primarily comprises bad-ass metal; on this first single, however, the vibe is again tagged under the ballad category. While it may remind some of Aerosmith in its quieter moments, sadly, the primary impression that most will get from this record is just how '80s it sounds, from the dated production and clichéd chanted bridge to Martin's vocals, which are intoned in the very fashion that most bands of the genre capitalized on way back when. Where to go with this one? Certainly not mainstream rock, but neither top 40 nor adult top 40. Looks like Mr. Big may have to stay that way only across the seas.

SPOTLIGHT



STIR New Beginning (3:38)

PRODUCER: Howard Benson

WRITER: Andrew Schmidt

PUBLISHER: not listed

Capitol 15105 (CD promo)

Whoa. The first single from Stir's sophomore release, "Holy Dogs," is already gaining legs at modern rock, but expect this "New Beginning" to catapult into a full-fledged sprint in the coming weeks as listeners grab hold of this spectacularly produced ear-snatching modern rocker—with the emphasis on modern, indeed. Take vocals with the potency of a white shark, add a ranting chorus that's wholly inclusive of the masses and a left-of-center midsection breakdown that pays off more than Regis Philbin, and, in itself, you've got a track that's insisting upon acceptance on today's finicky airwaves. But add a host of resourceful production accessories, from rap scratches and space-age blips to a blast of guitars as the song crescendos, and you've got one irresistible launching pad. Mighty high-fives to producer Howard Benson (Zebrahead, R.O.D.), mixer Chris Lord-Alge, songwriter/guitarist/vocalist Andrew Schmidt, drummer extraordinaire Brad Booker, and bassist Kevin Gagnepain for the best in-your-face anthem of the millennium. Whether you know it yet or not, these guys are stars.

ANIKA PARIS London Bridge (4:07)

PRODUCER: Dean Landon

WRITERS: D. Landon, A. Paris

PUBLISHERS: Alaya Productions/Songs of Edel USA, ASCAP; Oceanide Music, BMI

Edel America (CD promo)

Worldly travelers of the promising-new-artist circuit may have caught wind of Corpus Christi, Texas-born Anika Paris, whose late-1999 debut single, "It's About," was enough to blow up a mean dust storm or two. With a new alliance by Edel America and RED Distribution now in place, the label is relaunching the project; her debut album, "On Gardner Street," is due out May 9. Second radio release "London Bridge" showcases all the elements we saw the first time around: adept songwriting, conscientious production, and a singable chorus that ably demonstrates the artist's early influences, such as Carole King, James Taylor, and Billy Joel. Now based in Los Angeles, Paris got her start via an ASCAP songwriting scholarship, which led to her singing background vocals for Canadian superstar Roch Voisine, through whom she met current producer and co-writer Dean Landon. The new album and this single are the result of their inspired efforts, demonstrating just the type of new blood that might stir it up a little in an adult top 40 world where gifted female singer/songwriters are sadly becoming a rarity all over again.

R & B

NU FLAVOR 3 Little Words (3:57)

PRODUCER: Gary St. Clair

WRITER: G. St. Clair

PUBLISHER: Hit Boy Music, BMI

Reprise 100118 (CD promo)

A few years ago, California Latin quartet

SPOTLIGHT



MANDY MOORE I Wanna Be With You

(4:12)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

550 Music (CD promo)

Whatever impression you may have of youngster Mandy Moore from her girly, ultra-pop debut single, "Candy," might as well be digested and washed away with one listen to this stunning follow-up from the upcoming motion picture "Center Stage." Here, Moore is set against a slight shuffle, singing with all the poise and elegance of an established Lilith Girl. Who knew? Instrumentation brings the pace down to ballad tempo, with splendid mandolin accents, a cascade or two of strings, and a gentle ace-in-the-hole vocal, replete with the yearning that one might expect from the telling title: "I try but I can't get myself to think of anything but you/Your breath on my face, your gentle kiss I taste/The truth, I taste the truth." Top 40 programmers and listeners alike will love Moore more with this track, while detractors of "Candy" will do an instant double-take. No doubt, if radio reacts, this will be the one to elevate this charming newcomer to the heights shared by co-contenders Jessica, Christina, and Britney. Just delightful.

Nu Flavor issued one of the finer pop/R&B moments of its day in "Baby Be There" (following hits "Heaven" and "Sweet Sexy Thing"). Here, Frank, Jacob, Anthony, and Rico return with the latest cut from sophomore album "It's On!"—another graceful, soul-walloping performance that capitalizes not on the endless, tiring production gimmicks of so many R&B acts topping the charts today but on the vigor behind those stellar voices. Instrumentation, in fact, is fairly barren, save for a chugging ballad beat, a tinkle of bells here and there, and random blasts of flavor—a wise move on the part of songwriter/producer Gary St. Clair. Lyrically, this song conjures memories of Brian McKnight's "Back At One" with a kind of countdown to love, à la: "One look in your eyes, I knew we two would always be together/And there are three little words that say it all, I love ya." Ah, and then there are those lush voices that sound grand solo and unified, as if they've been together since time began. Adult and mainstream R&B outlets should open their hearts again to these able musicians, at once boosting the credibility of playlists.

★ KELIS Get Along With You (4:27)

PRODUCERS: Pharrell Williams, Chad Hugo

WRITER: not listed

PUBLISHER: not listed

REMIXER: David Morales

Virgin 14970 (CD promo)

Following the aggressive debut "Caught Out There," Kelis continues to concoct her mixture of funk, hip-hop, and R&B-hued tales of romance gone awry with "Get Along With You." Again, the 20-year-old breathes words of an unrequited love as sleek orchestral chords clash against a

(Continued on next page)

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

(Continued from preceding page)

booming backbeat. The songstress offers to give up every earthly possession for the love she cannot have. The Neptunes-produced track has a definite heavy drum'n'bass influence that gives the otherwise sullen love song a real bite. Radio seemed a little hesitant toward the alternative R&B stylings that pervaded "Caught Out There." The dark funk we experience here should turn ears to the many colors of Kelis' "Kaleidoscope." Also included on the promo single: a mix-show version and jacked-up remix from David Morales.

LATOCHA SCOTT Liar Liar (4:41)

PRODUCERS: Dent for State of Mind/NoonTime Music
WRITERS: A. Dent, K. Willis
PUBLISHERS: EMI April Music/Air Control Music/Sillwalk Music/Chase Muzic/Hitco South, ASCAP

Columbia 12566 (CD promo)
While some might recognize Latocha Scott as the primary voice from Jermaine Dupri's girl group Xscape or as a guest vocalist on the J-Shin single "One Night Stand," it's only recently that she's begun to stand out on her own. The debut solo single, "Liar, Liar," snagged from the soundtrack to the recent Taye Diggs vehicle "The Best Man," only hints at what's to come from her upcoming summer album, appropriately titled "Life Goes On." Scott was most often recognized as the sultry voice of Xscape, deep and resounding with emotion, with the rawness of Millie Jackson and texture of Randy Crawford. On "Liar, Liar," those vocal qualities give the song's lyric about untruths that much more depth. Even though the movie has long left theaters, several stations around the country picked up the song off the soundtrack without the label even working it. Now, they're behind it 100%. We'll see if the rest of radio feels the same.

COUNTRY

MARK CHESNUTT Fallin' Never Felt So Good (3:16)

PRODUCER: Mark Wright
WRITERS: S. Camp, W. Smith
PUBLISHERS: Universal-MCA Music Publishing/WB Music, ASCAP

MCA 02041 (CD promo)
The first single from Mark Chesnutt's forthcoming album, "Confessing My Love," is a rollicking update of Shawn Camp's 1993 top 40 hit. It's one of those solid songs that deserves to be a smash (it climbed to No. 39 for Camp, an engaging singer/songwriter who, for whatever reason, never quite broke through). Taking his turn at the tune, Chesnutt delivers the type of personality-packed performance that has marked some of his best work through the years. "Fallin' Never Felt So Good" has a radio-ready melody and catchy lyric that audiences will easily relate to, about the most universal feeling of all—falling in love. Production is taut and places the emphasis on Chesnutt's way with the lyric. It's a strong outing that should remind programmers what kind of magic Chesnutt can work when he gets his hands on the right song.

★ THE KINLEYS She Ain't The Girl For You (3:33)

PRODUCER: Radney Foster
WRITERS: Vince Melamed, Jon McElroy
PUBLISHERS: Warner-Tamerlane/Mother Tracy Music/Harstein Cumberland Music, BMI

Epic 12597 (CD promo)
Among the more compelling new country acts in the class of 1997 was sister duo the Kinleys, whose lovely "Please" gave the airwaves a good ole whitewashing. The ladies return with the first single from their upcoming sophomore effort—a song produced by maestro Radney Foster; a true-to-life, down-and-dirty countrified tune. Harmonies are tight as pigtailed here, with a sassy lyric from Vince Melamed and Jon McElroy aimed at teaching the man in question that the woman he wants

isn't the right girl at all—at least not when he could be with one of them. Driven by a web of electric and acoustic guitars, organic percussion, and vocals as country as Dixie Chicks', this track is already gaining favor among programmers who have about had it up to here with the continuing phenomenon of fare that leans hard to the pop side. Nice effort, and definitely worth letting listeners know about.

ROCK TRACKS

► DON HENLEY Workin' It (4:28)

PRODUCERS: Don Henley, Stan Lynch
WRITERS: D. Henley, F. Simes, S. Lynch
PUBLISHERS: Wisteria Music, BMI; Frank Simes Music/Matanzas Music, ASCAP

Warner Bros. 100124 (CD promo)
"Workin' It," the first single from Don Henley's new "Inside Job" opus, is an ambitious state-of-the-nation address—and from the sound of it, something is rotten in Denmark (that is, it's business as usual). Somehow, Henley manages to have his cake and eat it, too: a rich, middle-aged major-label pop star who can criticize the capitalist machine with something close to persuasive verity. It's down to his razor-sharp lyrical edge—delivered in that beautifully rough-and-tumble rock'n'roll voice. He co-wrote and co-produced "Workin' It" with ex-Heartbreaker Stan Lynch, and the track has the sexy growl of his classic "Building The Perfect Beast" tunes. The longer album track (5:36) is subtler and far more effective, allowing Henley to fully unfurl this flagship bitch session.

IAN MOORE Rollercoaster (2:40)

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

Koch Records 1022 (CD promo)
Austin, Texas-bred singer/songwriter Ian Moore, who scored a trio of modern rock/blues-hued hits in the early '90s, is a man free of the traditional constraints of today's highly manicured popular music scene. With lyrics that detail simple stories of universal life and love, his just-released "... and all the colors" paints the landscapes of life's lessons in clean, breezy strokes, utilizing an organic palette of greasy guitars, aggressive percussion, and nourishing bass. On the first single, "Rollercoaster," he couldn't sound more at ease, grinding forth a Southern rock manifesto that could easily do the trick at modern rock and triple-A radio. With a clever and hooky sound, and yet a far cry from the corporate-driven rhythms of Third Eye Blind or matchbox twenty, Moore is truly onto something here. And given the confidence he emits throughout his shimmering new project, he already knows something that many have yet to discover. Unlock that door for yourself at ianmoore.com, catch him on tour in small- to mid-sized markets through the end of April, or contact Koch at 212-353-8800, ext. 257.

MATTHEW SWEET Trade Places (2:57)

PRODUCERS: Jim Scott, Fred Maher, Greg Leisz, Matthew Sweet
WRITER: M. Sweet
PUBLISHERS: EMI Blackwood Music/Charm Trap Music, BMI

Volcano Entertainment 37236 (CD promo)
The ever-prolific Matthew Sweet follows up his tasty "What Matters" with a bona fide ballad—some surprise, huh? This bold, pop-driven number oozes cool, with a relaxed vocal, simple lyric of knowing better than a reluctant lover what's better for her, and production that walks the line between the best of retro British pop and '70s-bred roots music. In all, it's an atmospheric little number that does everything it sets out to do in the space of under three minutes, and it could turn out to be a crisp radio favorite for modern rockers and adult top 40s to usher in the transition from the cold, gray days of winter to the newness of a fresh season. From the album "In Reverse."

AC

ANNE COCHRAN Send A Message (3:20)

PRODUCER: Pete Tokar
WRITER: G. Borders, J. Borders, A. Grant
PUBLISHER: not listed

A&E Productions (CD promo)
Anne Cochran has been a favorite for years as the vocalist in Jim Brickman's live shows. The two stormed across AC airwaves last year in the duet "After All These Years." Here, the singer steps out on her own with a pleasant, midtempo ballad that pledges love and devotion: "Everyone every once in a while feels lost and alone sometimes/But you don't have to worry, baby, I'll be by your side." Notably, Amy Grant was among the writers here, adding to the appeal for AC. But on her own, Cochran has already warmed the hearts of programmers, giving this solid release a shot at taking her to the next step. From the album "Lucky Girl." For more information, visit annecochran.com or call 615-591-2047.

DANCE

TAYLOR DAYNE Planet Love (Friburn & Urik Radio Mix) (4:04)

PRODUCERS: Pete Lorimer, Taylor Dayne
WRITERS: B. Roberts, A. Willis
PUBLISHERS: Chalkboard Music/Tonepet, BMI

Jellybean Recordings 2578 (CD promo)
Taylor Dayne has been embraced far and wide by the dance community with her 1998 "Naked Without You" album on Jellybean Recordings. That accomplishment gets a justified payoff here with the inclusion of "Planet Love" on the soundtrack supporting the recent, moderately successful MGM motion picture "Flawless," which starred Robert De Niro and Phillip Seymour Hoffman. There's no question that those same pipes that propelled Dayne to fame in the '80s via "Tell It To My Heart" and "Prove Your Love" have never yet faltered, but thanks to a new remix from Friburn & Urik, the timeless diva is at last ready for radio. The original radio mix is certainly apropos for the dance clubs and weekend mix shows, but the refreshed version has the potential to spread love across dance-friendly top 40 outlets on a nationwide basis. It's true that the few uptempo stompers that make it onto pop radio seem to come from established pop acts, so who better than one of the originators of the dance movement of the '80s to mark a triumphant return? Production here is so on the mark with contemporary contenders, it'd be a shame to let this one slip through the cracks. C'mon, programmers; don't take this artist's jubilant return for granted. Let's see some action on this one.

RAP

BEENIE MAN FEATURING WYCLEF JEAN Love Me Now (3:13)

PRODUCER: Salaam Remi
WRITERS: S. Remi, W. Jean, M. Davis, A. Mizell, F. Perren, D. Richards, B. Gordy, A. Criss, K. Gist, V. Brown
PUBLISHERS: EMI April Music Inc./Salaam Remi Music/Sony/ATV Tunes LLC/Huss Zwingli Publishing, ASCAP; EMI Blackwood Music, BMI

Virgin Records 14935 (CD promo)
Reggae hero Beenie Man returns—but without the reggae beat—although you would never mistake his distinct vocal style for anything but dancehall. With the help of special guest Wyclef Jean, Beanie delivers a straight-up hip-hop record, sampling Naughty By Nature's "O.P.P." (which, in turn, was a sample of the Jackson 5's "ABC"). While the track may be a little recycled, the message truly lifts the song to new heights. Lyrically, "Love Me Now" is an anthem demanding respect for black culture and for one another: Breaking the song down into segments, you hear a distinct rock melody in the chorus, while Wyclef's mid-song rap, purposely smooth and calm with strategic pauses, arrives in stark contrast to Beenie Man's rapid-fire and hard-edged delivery. The song culminates in a gospel choir-like chorus of "We Shall Overcome."

ON STAGE

SELENA FOREVER

Starring: Veronica Vazquez, Daniel Valdez, Margo Reymundo
Director: William Alejandro Virchis
Producers: Tom Quinn, Jerry Frankel, Michel Vega, Peter Fitzgerald
Municipal Auditorium, San Antonio

By now, the story of Selena is a familiar tale of ambition, talent, and broken dreams, but the musical "Selena Forever" still managed to affect its first-night audience. The crowd gave rousing applause during the energetic concert numbers like "Bidi Bidi Bom Bom" and "I Will Survive," and it stayed noticeably hushed during the emotional scenes.

The two-hour musical premiered March 23 to a packed house at San Antonio's Municipal Auditorium; subsequent showings played to less-than-full houses. The musical moves

longing to the classic childhood wish-making tune "Over The Rainbow." In "Abraham's Dream," Selena's father (played by Daniel Valdez) asks why "Mexican-Americans are foreigners in two worlds." He sings, "Because we were born with two cultures, the world assumes we have none."

With her strong, blues-tinged vocals, Margo Reymundo gives a dazzling performance as Selena's mother, Marcella—especially on the catchy but lengthy "Living On A Bus," in which she details the hardships of a novice family band on the road. As Marcella sings, "Living on the bus is one step up from hell," video screens relay footage of Selena in various shows—a 1981 county fair, a 1985



Veronica Vazquez as Selena Quintanilla in "Selena Forever."

Dallas show, the 1987 Tejano Music Awards. Another scene shows Abraham pulling Selena of out school against her teacher's protests.

While the musical revealed no new facts, it did examine several issues hardly touched upon in the hundreds of news reports or the books and

movie produced since Selena died March 31, 1995. (Selena was shot and killed by Yolanda Salvidar, an ex-president of her fan club, who was accused, but never convicted, of embezzlement by Selena's father, Abraham Quintanilla. Salvidar was convicted of murder and is serving a life sentence.)

Theatergoers learn about the tensions between Abraham and his daughter and between Selena and her husband, Chris Perez, as well as about the family's struggle to survive.

The choreography, especially in scenes re-creating Selena Y Los Dinos in concert, provides the show's most captivating moments. Of the musical's 41 tunes, 11 are familiar hits that marked Selena's ascendancy, including "Bidi Bidi Bom Bom," "La Carcacha," "Como La Flor," "Amor Prohibido," and "Dreaming Of You." The additional, original songs by composer Fernando Rivas and playwright Eduardo Gallardo delivered the hardest blows through their frank lyrics and philosophical implications. The crossover dream is a recurring theme.

A powerful singer for her age, 11-year-old Denise Stefanie Gonzalez (as the young Selena) imparts

Abraham of being an overly demanding manager, cutting him with the warning that if he doesn't pull back on his overly ambitious goals, "your daughter will wind up just like you—a never was." Later we see another side of Marcella, as she pleads with Abraham that since she loved him enough to let him follow his dream, he should do the same for Selena.

Abraham blows a fuse when he sees Selena perform for the first time in a bustier. Selena (played nicely by Veronica Vazquez) begs for independence when she sings "I'm All Grown Up, Daddy," arguing that she can't compete with Madonna or Janet Jackson by being Abraham's daughter. In the melodic "If Tomorrow," Abraham tells Selena that he would still love her if she had never become a star. The moving number, which comes right before the finale, seems to be Abraham's way of finding peace with Selena.

The show ends anticlimactically—with a gunshot, police sirens, and the inevitable news of Selena's death. The audience is left with nothing except a reminder that a wonderful woman's life was cut short.

RAMIRO BURR

R&B/Hip-Hop Tours On A Roll

Big Business Expected, But Black Promoters Claim Exclusion

BY RAY WADDELL

NASHVILLE—2000 is shaping up to be a top-notch year for R&B/hip-hop tours. But African-American promoters remain upset that they're not getting a significant piece of that pie—much less a crack at white mainstream pop acts.

A crucial turning point in this ongoing controversy will take place April 11 in U.S. District Court in New York. That's when a defense motion will be heard to dismiss the \$700 million lawsuit filed by the Black Promoters Assn. of America (BPA) in November 1998 (Billboard, Nov. 20, 1999).

BPA attorneys are cautiously optimistic that the case—which names 11 major booking agencies and close to 30 promoters, including the SFX family—will move forward.

"We analyzed all the American concerts presented in the 12 months prior to the start of the lawsuit," says Robert Donnelly, a music attorney working on behalf of the BPA.

"We couldn't find one concert where a black promoter promoted a concert by a white performer. That is so damaging to [the defense's] case. If we were inaccurate, they certainly would have presented opposing evidence, and the fact is they did not."

"Black promoters are almost

extinct now," says Leonard Rowe, president of Atlanta-based Rowe Entertainment and one of the five promoters filing the suit. "Urban music is doing really well right now, but they're sidestepping us. They're denying us the right to feed our families. We can't sit back and let them treat our community like that. We have to fight."

Rowe cited the SFX-produced Tina Turner/Lionel Richie tour as one example. "There's not one black promoter involved," he says. "Look at Mariah Carey's tour [produced by Concerts West]. Her music is written and produced by black writers and producers. But when she tours, she takes the money and kicks it back to the white community."

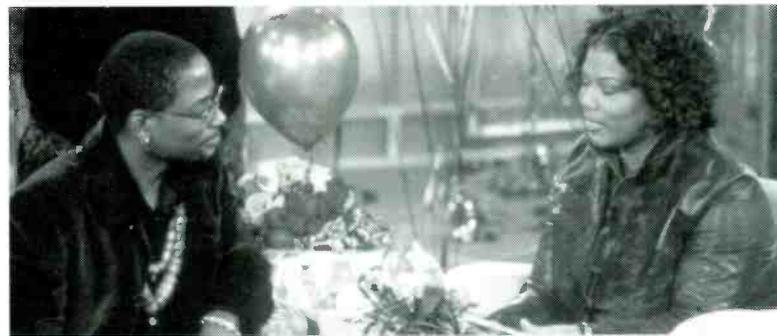
Rowe doesn't completely blame the acts. "Entertainers pay a lot of money to booking agencies to handle their business," he says. "They get 10% to handle that business. If I hired the William Morris Agency, I'd sit back, work on my show, and let them book me."

It's even worse with white entertainers, Rowe adds. "They won't even think about me working an Elton [John] date—but not because of my expertise or my ability to pay. It's because of my skin color."

Since the suit was filed, most pro-

motors have maintained that if this situation does exist, it's beyond the promoters' control as a talent buyer. "All I know is, I'm not part of any conspiracy," says Larry Magid, president of recent SFX acquisition Electric Factory Concerts. "In fact, when I took Bette Midler out last year, I offered dates to a black promoter, and he didn't take it. A lot of white promoters didn't take it, either, because they were scared of it. Now everybody wants a piece."

(Continued on page 30)



Birthday Bash. Queen Latifah was recently surprised during a taping of her show, when celebrity and personal friends appeared to celebrate her 30th birthday. Former "Living Single" castmates Kim Fields, T.C. Carson, and John Henton were on the set, while Rosie O'Donnell, Mary J. Blige, Regis Philbin, and others sent video greetings. Naughty By Nature and Pepa from Salt 'N Pepa performed a special birthday serenade. Also on hand were family members, neighbors, and Latifah's former basketball coach. Pictured, from left, are Carson and Latifah.

Turner, Puff Daddy, DMX, LL Cool J Among Top Artists Hitting The Road

NASHVILLE—In the past, R&B acts, particularly rap artists, were uncertain business on the road—despite ruling retail. But that scenario is rapidly changing, with several R&B/hip-hop artists poised to rack up major touring dollars this year.

Leading the way is Tina Turner, who kicked off her SFX-produced tour with Lionel Richie in support of her Virgin album "Twenty Four Seven" on March 23 at Minneapolis' Target Center. A March 26 date at the Palace at Auburn Hills, Mich., grossed \$910,317. This tour, billed as Turner's last, is projected to gross as much as \$45 million, and dozens of venues have sold out in advance.

Also strong out of the box is the hip-hop package featuring the Cash Money/Ruff Ryders rosters. This tour sports a lineup that includes DMX, Eve, the Lox, Drag-On, Swizz Beatz, Juvenile, B.G., Lil' Wayne, Turk, and Big Tymers (Billboard, March 4).

International Creative Management (ICM), talent agency for the Cash Money/Ruff Ryders tour, has Puff Daddy working Europe until April 17. The Bad Boy/Arista artist is then tentatively set to work U.S. amphitheaters beginning in mid-summer. ICM is also working on putting a package together for LL

Cool J and other artists, possibly including Lil' Kim.

A tour of Cash Money acts featuring DMX is being planned for Europe and Asia. In a separate tour, rapper Nas will work Europe, Asia, and North America with other artists on the package.

Among other acts making noise right now on the touring front are William Morris artists Brian McKnight and D'Angelo, both on separate theater tours of North America.

Additional tours that are close to being announced include Luther Vandross and Keith Sweat in separate summer outings.

ICM agent Phil Casey says R&B/hip-hop acts are increasingly playing outdoor sheds, thanks in no small part to SFX's rise in the industry. SFX owns dozens of amphitheaters across the country and is known to pay top dollar to acts in order to provide programming for SFX sheds.

"Before now, it was difficult for them to find these venues," notes Casey. "But to be honest, since [leading African-American promoter] Al Haymon made his SFX deal, we've started introducing our audiences to more outdoor venues."

RAY WADDELL

Former Destiny's Child Members Sue Group; Conference To Get Down In London

FINAL DESTINY? A spokeswoman for Columbia's **Destiny's Child** says the quartet is "saddened" by the recent lawsuit filed by former members **LeToya Luckett** and **LaTavia Roberson**.

Filed March 15 in Harris County District Court in Texas, the suit alleges that manager **Matthew Knowles** and members **Beyoncé Knowles** and **Kelly Rowland** breached their partnership and fiduciary duties. Unspecified damages are sought. The reconstituted group—with new members **Farrah Franklin** and **Michelle Williams**—is set to return to Europe on April 12.

In a statement released March 29 in Houston, the group said, "Destiny's Child has always been about honesty, respect, and being positive. Along with good music, friendship was at the heart of this group. We all wanted the same thing. When two people decide they want something that's against the philosophy of the group, that will ultimately cause problems. This lawsuit makes false accusations, and we're confident the truth will come out soon—either in court or in mediation."



by Gail Mitchell



INDUSTRY BRIEFS: R&B producer **Daryl Simmons** is the latest client addition to the Edmonds Management Group (EMG). Simmons—whose track record includes projects with **Johnny Gill** and **Bobby Brown**, co-writing and co-producing with **Kenneth "Babyface" Edmonds**, and new releases by LaFace/Arista acts **Toni Braxton** and **Pink**—was previously associated with Silent Partner Productions. He'll be represented by Edmonds Music Publishing and EMG senior VP **Randy Cohen** . . . Launch Pad Entertainment—the partnership between producer **Armando Colon** and his manager **Fred Crawford**—has signed a production/distribution deal with Qwest/Warner Bros. Initial releases by **Mark Middleton** and **the Incredible Siamese** are slated for this summer. Colon also recently signed a worldwide co-publishing pact with Edmonds Music Publishing.

Producer **Charles Wallert** (**George Benson**, **Dionne Warwick**) is the founding force behind New York-based Wave Entertainment. Following in the baby boomer footsteps of Windham Hill's Private Music (**Barry White**, **Jeffrey Osborne**, **Peabo Bryson**), the imprint—distributed by Uni-

versal Music and Video Distribution in association with film soundtrack company Varèse Sarabande—is targeting the adult niche through R&B, pop, and beach music. Working with Wallert are former Philadelphia International executive VP **Harry Coombs** and ex-Ventertainment Records/Elektra senior VP **Ray Daniels**. Wave Entertainment officially bows in late April with the album "I Give My Heart To You" by **O.C. Smith** (1968's "Little Green Apples") . . . With the help of **Lakeside** and **Atlantic Starr**, radio host **Tom Joyner** recently wrapped a 42-city campaign encouraging African-American participation in Census 2000.

GETTIN' 'DOWN': "One World, One Conference" is the theme for the seventh annual How Can I Be Down? conference being staged in London this year (May 11-14). U.S. chairpersons are Universal senior VP **Jocelyn Cooper**, Bad Boy president **Andre Harrell**, Def Jam

president **Kevin Liles**, Motown CEO/president **Kedar Massenburg**, and Loud Records president **Steve Rifkind**.

Acts slated to attend include **Doug E. Fresh**, **Common**, and **Jill Scott**. Urban Box Office is providing the official Web destination for prospective attendees (hcibd.com). Among the scheduled highlights: presentation of the **Jack "the Rapper" Gibson** special recognition music award to **RZA**.

THE NEXT PHASE: Bad Boy/Arista VP of publicity **Juanita Stephens** is hanging out her shingle as JKS Media Relations. She will continue to serve as an independent public relations consultant for Bad Boy, representing rapper **Black Rob** and singer **Faith Evans**. Stephens can be reached at 718-858-2814 or jsmediarel@aol.com . . . Former Sony Music executive **Janice Lythcott** is the new executive director for the International Jazz Academy and Hall of Fame. Ground-breaking for the Wilmington, Del.-based site takes place June 8.

Author **Karu Daniels** ("Brandy . . . An Intimate Look") joins former LaFace VP of marketing **Lisa Cambridge** and other media transplants at Volume.com, the fully funded HBO Internet portal that debuts in June. Daniels, formerly with Launch.com, assumes the post of entertainment news producer.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'I Wanna Know', 'Thong Song', 'I Don't Wanna Aaliyah', etc.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'Bring It All to Me', 'Back at One', 'Vibrant Thing', etc.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'Whistle While You Twurk', 'Baby Don't Cry', 'I Like It', etc.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'Stay the Night', 'Spend My Life with You', 'Another Sad Love Song', etc.

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

APRIL 8, 2000

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	ICE CUBE LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC) 1 week at No. 1	1
2	NEW	1	1	THE MURDERERS MURDER INC./DEF JAM 542258*/IDJMG (1.98/17.98)	IRV GOTTI PRESENTS...THE MURDERERS	2
3	3	5	17	SISQO ▲ ² DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
4	2	2	3	GERALD LEVERT EASTWEST 62147/EEG (11.98/17.98)	G	2
5	1	1	3	BLACK ROB BAD BOY 73026*/ARISTA (10.98/16.98)	LIFE STORY	1
6	7	7	15	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
7	4	3	4	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
8	6	6	19	DR. DRE ▲ ⁴ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
9	5	4	4	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
10	NEW	1	1	VARIOUS ARTISTS PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
11	NEW	1	1	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B**H	11
▶ GREATEST GAINER ◀						
12	14	10	13	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
13	8	8	10	D'ANGELO ▲ ² CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
14	9	9	10	JAGGED EDGE SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
15	10	11	35	MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	9
16	12	12	35	DESTINY'S CHILD ▲ ³ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
17	11	13	7	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	11
18	NEW	1	1	FRED HAMMOND & RADICAL FOR CHRIST FACE TO FACE 43140/VERITY (10.98/16.98)	PURPOSE BY DESIGN	18
19	17	22	24	DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
20	13	14	32	MARY J. BLIGE ▲ ² MCA 111929* (11.98/17.98)	MARY	1
21	15	19	30	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	2
22	19	16	8	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
23	16	15	9	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
24	18	18	6	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
25	22	—	2	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
26	21	21	15	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
27	20	17	26	ANGIE STONE ● ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	9
28	24	27	35	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
29	25	30	19	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
30	27	29	44	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 45004*/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	5
31	29	—	2	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	29
32	26	23	28	EVE ▲ ² RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
33	23	20	8	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
34	34	34	19	YOUNGBLOODZ GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
35	30	33	73	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
36	35	32	27	BRIAN MCKNIGHT ▲ ² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
37	28	25	15	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
38	33	28	14	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
39	31	31	24	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
40	32	24	9	GUY MCA 112054 (11.98/17.98)	III	5
41	41	48	48	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
42	NEW	1	1	TAMAR DREAMWORKS 450110/INTERSCOPE (8.98/12.98) HS	TAMAR	42
43	38	36	9	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
44	46	50	22	KEVIN EDMONDS RCA 67704 (10.98/16.98)	24/7	15
45	44	41	57	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
46	42	38	27	METHOD MAN/REDMAN ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
47	40	35	6	AMEL LARRIEUX 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	21

48	47	46	13	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
49	39	37	17	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
50	36	26	4	J-SHIN SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
51	43	39	21	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
52	37	—	2	LUKE LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000	37
53	49	45	43	BLAQUE ● TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	23
54	53	42	19	BOB MARLEY ● TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
55	48	44	20	MONTELL JORDAN ● DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	3
56	45	43	3	AL JARREAU GRP 547884/AG (11.98/17.98)	TOMORROW TODAY	43
57	57	62	8	TINA TURNER ● VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	29
58	50	40	54	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
59	51	47	4	BEELOW BALLIN/PRIVATE 1 417105/UNIVERSAL (10.98/16.98) HS	BALLAHOLIC	34
60	58	52	71	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
61	62	57	7	JEFFREY OSBORNE PRIVATE MUSIC B2170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE	50
62	59	64	43	JENNIFER LOPEZ ▲ ² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
63	54	53	16	FUNKMASTER FLEX & BIG KAP ● DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	3
64	63	63	22	CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
65	64	59	21	MARIAH CAREY ▲ ² COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
66	74	71	26	SOLE DREAMWORKS 450118/INTERSCOPE (11.98/17.98) HS	SKIN DEEP	27
67	56	56	27	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
68	70	77	27	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
69	68	60	40	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
70	69	61	19	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
71	55	49	8	YOUNG BLEED PRIORITY 50018* (10.98/16.98)	MY OWN	17
72	52	75	25	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
73	67	65	19	MINT CONDITION ELEKTRA 62353/EEG (10.98/17.98)	LIFE'S AQUARIUM	7
74	72	66	57	TLC ▲ ² LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
▶ PACESETTER ◀						
75	87	98	3	METHRONE CLATOWN 2000 (11.98/16.98)	MY LIFE	75
76	65	54	17	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
77	60	51	5	D.I.T.C. TOMMY BOY 1304* (11.98/18.98) HS	D.I.T.C.	31
78	61	—	2	CHAP CHEEZE PARLAY 3001/ALLIED ARTISTS (15.98 CD)	LIFE IZA GAMBLE	61
79	81	68	17	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	48
80	66	55	14	GOODIE MOB. ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
81	83	78	22	WARREN G ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
82	79	73	46	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
83	71	72	97	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	1
84	77	70	24	MOS DEF ● RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
85	75	79	70	2PAC ▲ ² AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
86	76	67	3	PHIL PERRY PEAK/PRIVATE MUSIC 82181/WINDHAM HILL (10.98/16.98) HS	MY BOOK OF LOVE	67
87	73	—	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98) HS	FAMILY AFFAIR	73
88	NEW	1	1	MAYSA RICE/N-CODED 4209/WARLOCK (16.98 CD)	ALL MY LIFE	88
89	NEW	1	1	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	89
90	84	76	67	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/IDJMG (12.98/18.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
91	80	80	49	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
92	85	74	19	WILL SMITH ▲ ² COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
93	82	69	5	EIGHTBALL & M.J.G. OTS 8881/TAM (11.98/16.98)	MEMPHIS UNDERWORLD	46
94	86	82	53	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	6
95	78	58	5	SOUNDTRACK PRIORITY 50118* (11.98/17.98)	3 STRIKES	52
96	NEW	1	1	SOUNDTRACK BLACKGROUND 49052/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	96
97	94	85	19	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
98	98	96	4	NUWINE REAL DEAL 0795 (10.98/16.98)	GHETTO MISSION	96
99	99	87	83	LAURYN HILL ▲ ⁷ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
100	100	91	17	VARIOUS ARTISTS UTV/DEF JAM 545440/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	

○ 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.

R&B/HIP-HOP TOURS ON A ROLL

(Continued from page 26)

Magid believes that any promoter who's responsible for helping to build an act should be able to promote dates once the act is established. "If it was a black promoter who built an act in a market, then that promoter should be included in the act's future, and it's up to management to keep that relationship in place," he says.

Magid adds that agents and managers decide who gets what dates on a tour. "Promoters are at the beck and call of the agents and managers," he says. "It hasn't been a buyer's market

for a long time."

Black promoters have not been completely shut out of tours. The current Cash Money/Ruff Ryders tour is being promoted on a national basis by SFX subsidiary Al Haymon Entertainment. Haymon, producer of the "Budweiser Superfest" series, was perhaps the most successful independent black promoter in the country before being bought up by SFX last year.

Haymon and SFX are cutting in local black promoters on the Cash Money/Ruff Ryders tour. This tour is

booked by International Creative Management (ICM), one of the few national booking agencies not named in the suit.

"Not only do [black promoters] have a shot, we use them on all our [R&B/hip-hop] tours," says ICM agent Phil Casey. "We work very closely with the BPA."

But not enough concert business is coming to black promoters, forcing them to diversify. "The way things are in the concert business, there aren't a lot of shows for me to do now," says

Fred Jones, president of Memphis' Summitt Management, who's also part of the BPA suit. "If it's a major tour, the chances of somebody like me being involved are slim to none."

Jones has survived by focusing on his event management business, which produces the annual Southern Heritage Classic football game between Tennessee State University and Jackson State University each fall in Memphis. "Focusing on the event business has been my saving grace," says Jones. "If not for that, I'd have

been out of business a long time ago."

Rowe has also diversified. He's producing a national tour of the play "Sugar Daddy."

Meanwhile, Donnelly says even if the suit is dismissed on April 11, much attention has been drawn to the issue.

"There have been some positive spinoff benefits," he says. "For one thing, one of the major agencies has hired a black agent. You'd hardly think one black agent would constitute progress, but the black promoters are thrilled."

Remixes Required For EMI Gospel's Tri-City Singers Set

PRRAISE YOU: After several listens to "tri-city4.com," the new EMI Gospel album by Donald Lawrence Presents the Tri-City Singers, we couldn't help but dig out our much-coveted copy of *Sounds Of Blackness*' now-classic 1991 debut album, "Evolution Of Gospel."

Back then, *Sounds Of Blackness* ably crossed many musical borders, scoring hits in the worlds of gospel, R&B, and dance. In fact, remixes of songs like "Optimistic" and "The Pressure, Pt. 1" still manage to incite hands-in-the-air excitement when played on dancefloors today. These were, and remain, powerful and timeless songs—much like the club remixes that accompanied them.

To that end, and with the abundance of equally uplifting and ferocious tracks on "tri-city4.com," the 35-voice collective Tri-City Singers is well poised to have a similar long-lasting effect on clubland; that is, if EMI Gospel realizes the dancefloor poten-

tial of several of the album's tracks and commissions some remixes—*pronto*.

For example, a full-throttle funk jam like "Testify," with lead vocals handled by diva-in-waiting **LeJuene Thompson**, has the built-in potential to be wickedly reconstructed into a peak-hour house anthem.

We can easily envision remixers like **Junior Vasquez**, **Jazz-N-Groove**, **Joey Negro**, **Davidson Ospina**, **Lenny Fontana**, or **Bobby D'Ambrosio** injecting this track with just the right amount of savvy beats.

Ditto for "Never Seen The Righteous" and "Uzziah," which rhythmically recalls **Stevie Wonder**'s early '70s hit "Don't You Worry 'Bout A Thing."

DIRTY HOUSE BEATS: For the past two years, DJ/producers like **Roger S.**, **Basement Jaxx**, and **Daft Punk** have championed the raw beats of the **Wackdaddies**, specifically such tracks as "Come Down On Me" and "Satisfaction Guaranteed."

Armed with a wicked sound that intertwines crunchy basslines, hip-hop beats, funk-up rhythms, and disco loops, the Wackdaddies—Sweden's **Tony Senghore** and **Paul Woolford**—continue to hone their daft style on their debut album, "Fear Of A Wack Planet," which is available from Under the Counter Records Scotland.

Of the 20 tracks, most delicious honors go to "A Walk In The Park" (*love* the **Talking Heads** nod), "Never Forget," "Toughlove @ The Old Folks Home," "Still Want Your Love," "Plastic," and "Would You."

Those who recently discovered **Groove Armada** via its sophomore project, "Vertigo," would do well to seek out a copy of the U.K. duo's beat-slick debut, "Northern Star," which Tummy Touch U.K. has reissued. New York-based Studio K7 is handling distribution for the U.S.



by Michael Paoletta

Tracks like "Captain Sensual," "Entrance To Zanzibar," "M2 Many," "Pressure Breakdown," and "Jeanerret's Groove" still sound rather fresh two years after the album's original release.

And the previously unreleased "Fireside Favourite," which replaces "At The River" (which is included on "Vertigo"), is a laid-back aural confection. Too sweet.

On April 18, 4AD/Beggars Banquet is scheduled to issue **Gus Gus**' third album, "Gus Gus Vs. T-World." But unlike the Icelandic act's last album, "This Is Normal," which featured creative input from nine individuals, "T-World" is the result of the act's core members—**Stephen Stephensen**, **Biggi Thorarinsson**, and DJ **Herb Legowitz**—and it displays their strong passion for instrumental dancefloor grooves.

It's as if this trio ferociously studied the handiwork of remixers like **Roy Davis Jr.** and **François K.**, who last year remixed Gus Gus' "Lady-shave" and "Very Important People," respectively.

In addition to featuring such familiar club favorites as "Anthem" and "Purple," both of which have never been available commercially, the seven-track set includes the **Farley & Heller**-hued "Northern Lights," the **Klein & MBO**-etched "Earl Grey," and the **Larry Heard**-shaded "Sleepytime." Quite the deep house excursion, if ya ask us!

And then there's **Green Velvet**'s wildly twisted eponymous U.S. debut on F-111/Warner Bros, which streets Tuesday (4). A quirky mix of trance, techno, electro, and house, "Green Velvet" finds the Chicago-bred artist—who has recorded under the **Cajmere** moniker—revisiting classic moments from Green Velvet's catalog ("Answering Machine," "The Stalker," and "Flash"), as well as delivering some new mind-altering tracks like "Abduction" and "Water Molecule."

"Flash" is the set's first single. Streeting April 18, it will feature new

remixes by **Danny Tenaglia** and **Timo Maas**.

ALSO ON F-111/WARNER BROS. is "DJ Feelgood Presents The F-111 House Session." Comprising singles from the label's ever-growing catalog and beat-mixed by Baltimore-based DJ **Charles Feelgood**, "House Session" spotlights many choice morsels, including **Moloko**'s "Sing It Back," **Faze Action**'s "Moving Cities," **Shaboom**'s "Sweet Sensation," **Hardy Hard**'s "Here Comes That Sound," **Orgy**'s "Blue Monday," and the **Jason Jinx** remix of DJ **Feelgood**'s "Fly," among others. Out Tuesday (4).

AND FROM LOGIC U.K., we have "Grant Nelson: In The Mix," a wickedly groovy two-disc set showcasing soulful house. Of the 30 tracks—lovingly mixed by DJ/producer **Grant Nelson**—we can't get enough of **MAW Featuring India**'s "To Be In Love," **Mistura**'s "Runnin'," **Angels Of Love**'s "One Night Love Affair," **Black Masses**' "My Heavenly Stars," **Donna Allen**'s "He Is The Joy," and **Ministers De La Funk**'s "Believe." This is essential stuff, kids.

The Dance Trax HOT PLATE

• **Stella Browne**, "Every Woman Needs Love" (Perfecto U.K. single). Stella Browne—comprising **Danny Harrison** and **Julian Jonah** (who have also collectively recorded as **Nu Birth**, **Gant**, and **187 Lockdown**)—offer a deliciously proper club song with "Every Woman Needs Love." With a summery disco sample (**Norma Jean**'s "High Society"), major vocals provided by the **London Community Gospel Choir**'s **Michelle Douglas**, and remixes by **Full Intention**, the powerful "Every Woman Needs Love" is destined for top-of-the-charts success. Out May 8. Now, where's that U.S. deal?

• **Amel Larrieux**, "Get Up" (Giant Step/550 Music/Epic single). The first single from Larrieux's sublime debut solo album, "Infinite Possibilities," has been significantly worked over by **Jephle Guillaume** and **Ron Trent**. Guillaume's horn- and guitar-fueled mix is awash in Latin-etched beats; Trent's 10-minute journey will surely please house music purists who are fond of live instrumentation. Thankfully, the singer's vocals are kept front and center—where they so belong.

• **Miz Gisele**, "In His Motion" (Liquid Groove single). Miz Gisele—as in **Gisele Jackson**, whose 4-year-old "Love Commandments" remains a dancefloor fave—returns with this **Louie "Balo" Guzman**-produced house jam. **Oliver Stumm** and **Domie** deliver the classic house grooves on the Liquid Groove Vocal mix, while Switzerland's **Saucermen** veer more to the left on the Blubb mix, which intertwines electro-colored big beats and percolating effects.

• **DJ Jean**, "Love Come Home" (AM:PM U.K. single). Unlike Jean's "The Launch," which was an immediate (and obvious) dancefloor smash, "Love Come Home"—originally recorded by **Rollo** in the late '90s—takes a few spins for listeners to appreciate its many fine layers. The DJ Jean/**Klubbheads**-produced track is fueled by soulful male vocals (**Johnny Kelvin**), a rubbery bassline, and squiggly synth lines.

• **Ronny Jordan**, "A Brighter Day" (Rawkus/Blue Note single). This slab of downtempo nirvana finds acid jazz pioneer **Jordan** collaborating with **Mos Def**, **DJ Spinna**, and **Jill Jones**, who's been missing in action way too long.

Ubiquity Aims To Build Trademark Of Label

BY AMANDA NOWINSKI

SAN FRANCISCO—Michael McFadin, president and co-founder of San Francisco-based Ubiquity Recordings, is hardly sentimental when describing the company's ride to success. "It's simple," he says. "We've worked harder than hell."

Currently one of the Bay Area's largest dance and mixed-genre music labels, Ubiquity Recordings is celebrating its 10th anniversary this year, a triumph McFadin attributes to the gradual buildup of the company's artist roster.



JERVIS

"From the very start we've always gone after music that we loved, never music we thought would sell," he explains.

Ubiquity Recordings is the umbrella for the three imprints overseen by McFadin and his wife and label co-founder, **Jody**—Ubiquity (dance and electronic), **Luv n' Haight** (rare groove and jazz re-issues), and **CuBop** (Latin, Brazilian, and Cuban rhythms).

Alternative Distribution Alliance handles domestic distribution; overseas, the company works with more

than 20 distributors.

Luv n' Haight was the first imprint launched by the McFadins, in



1990. Intended as a vehicle for hard-to-find funk, soul, and jazz classics, the **Luv n' Haight** catalog now totals 34 releases and includes rarities by **Longineu Parsons**, the **Sons & Daughters Of Lite**, and the **Turner Brothers**.

Three years later the pair delved into acid jazz with the launching of Ubiquity, which in its early days released numerous acid jazz compilations, including "Home Cookin'," "Mo' Cookin'," and "DJ Greyboy's Freestylin'."

Opening its doors in 1995, **CuBop** has released recordings by **conguero** **Francisco Aguabella** and trumpeter **Papo Vazquez**. Future releases include albums by **John Santos**, **Ray Armando**, and **Arturo Sandoval**.

By 1997 the Ubiquity label began to focus on new dance acts like New York-based drum'n'bass team **Wally & Swingset**, Los Angeles-based underground hip-hop crew **Dark Leaf**, and San Francisco-based beatmasters **Bugs**. In 1998 the label initiated such annually released compilations as "The New Latinaires" and "No Categories."

Both series use only original

tracks, a move that sets Ubiquity apart from many dance labels that often rely on licensing tracks from other labels for their compilations.

"We're not the sort of label that sits back and licenses tracks that are doing well for other labels," says Ubiquity VP **Andrew Jervis**, who is also one half of **Bugs**. "Our goal for Ubiquity and **CuBop** is to cultivate something new, to build a trademark out of our own albums and compilations."

"The New Latinaires" series focuses on melding Latin jazz with



MICHAEL & JODY MCFADIN

electronic dance music. Thus far, two volumes have been released. Both have featured a broad selection of talent, including **Jazzanova**, **Carl Craig**, **Capries**, **Joe Claussell**, and **Beatless**.

Released last year, "The New Latinaires, Volume 2" was one of the label's best-selling discs. According to Jervis, "We have sold over 35,000 12-inch singles of tracks culled from the two volumes of 'The New Latinaires.' Additionally, we've licensed numerous tracks from the series to

(Continued on next page)

Billboard Dance Breakouts

APRIL 8, 2000

CLUB PLAY

1. **WHEN I GET CLOSE TO YOU** JOCELYN ENRIQUEZ TOMMY BOY
2. **THE BAD TOUCH** BLOODHOUND GANG REPUBLIC/GEFFEN
3. **DU HAST ROCKSTAR** LOGIC
4. **SAME SMITH & MIGHTY** K7
5. **REJOICE** MICHELLE WEEKS RAMPAGE

MAXI-SINGLES SALES

1. **QUE TE VAS** GEORGE LAMOND SONY DISCOS
2. **RIDDLE EN VOGUE** EASTWEST
3. **PRECIOUS LITTLE FANTASY** PRECIOUS HYPE/SONIC GRUV
4. **DU HAST ROCKSTAR** LOGIC
5. **OPEN YOUR MIND** FUTURE PRIMITIVE JELLYBEAN

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

CLUB PLAY					ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
No. 1						
1	2	5	9	THINK IT OVER	JELLYBEAN 2556	JENNIFER HOLLIDAY
2	3	12	7	KING OF MY CASTLE	STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
3	1	2	7	AMERICAN PIE	MAVERICK PROMO/WARNER BROS. †	MADONNA
4	5	11	6	GIVE ME TONIGHT 2000	CONTAGIOUS 1013	SHANNON
5	6	9	8	THE RETURN OF NOTHING	BLUEPLATE 005/STRICTLY RHYTHM	SANDSTORM
6	10	19	5	MISSING YOU	NERVOUS 20271	KIM ENGLISH
7	7	10	8	RAINBOW COUNTRY	EDEL AMERICA 006919	BOB MARLEY VS. FUNKSTAR DE LUXE
8	12	18	6	DESERT ROSE	A&M PROMO/INTERSCOPE †	STING FEATURING CHEB MAMI
9	14	21	7	IT FEELS SO GOOD	FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
10	16	23	6	SENSE OF DANGER	PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
11	4	1	9	THE CHASE	LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
12	11	4	12	PLANET LOVE (FROM THE MOVIE "FLAWLESS")	JELLYBEAN 2578	TAYLOR DAYNE
13	20	29	4	BE WITH YOU	INTERSCOPE PROMO †	ENRIQUE IGLESIAS
14	8	7	9	JUMP FOR JOI (THE MILLENNIUM MIXES)	NERVOUS 20417	JOI CARDWELL
15	22	28	5	WHY CAN'T YOU BE REAL	NERVOUS 20411	BYRON STINGILY
16	9	3	11	WHEN THE HEARTACHE IS OVER	VIRGIN 38691 †	TINA TURNER
17	28	33	4	IF IT DON'T FIT	GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
18	19	27	8	LA LA LA	MOONSHINE 88467	THE FRESHMAKA
19	32	43	3	BETTER OFF ALONE	REPUBLIC PROMO/UNIVERSAL	ALICE DEEJAY
20	13	8	12	STOP PLAYING WITH MY MIND	STRICTLY RHYTHM 12585	BARBARA TUCKER FEATURING DARRYL D'BONNEAU
21	30	32	5	SHACKLES (PRAISE YOU)	C2 79347/COLUMBIA	MARY MARY
22	15	6	11	SSST...(LISTEN)	NERVOUS 20406	JONAH
23	18	16	10	THERE YOU GO	LAFACE PROMO/ARISTA †	PINK
24	17	14	10	BARBER'S ADAGIO FOR STRINGS	MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT
25	33	38	4	HARD NIGHT	EDEL IMPORT	PHUNKY DATA
26	37	45	3	RELEASE	REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
27	29	30	6	PRAISE THE DJ	TOMMY BOY SILVER LABEL 2024/TOMMY BOY	PUSAKA
28	34	41	4	HEAVEN'S EARTH	NETTWERK 33101	DELERIUM
29	25	17	11	MOVE YOUR BODY	JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUDY ALBANESE
30	21	20	9	WHAT A GIRL WANTS	RCA PROMO †	CHRISTINA AGUILERA
31	36	40	4	DRAMA ON THE DANCEFLOOR	NITEGROOVES TRACKS 116/KING STREET	HIDEKI FEAT. PAUL E. ALEXANDER
32	26	26	8	COMMUNICATION (SOMEBODY ANSWER THE PHONE)	TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUI
33	24	22	9	LET NO MAN PUT ASUNDER	MCA 155708	MARY J. BLIGE
34	39	49	3	I LOVE YOU	NETTWERK PROMO/ARISTA	SARAH MCLACHLAN
Power Pick						
35	46	—	2	SHARE MY JOY	AVEX 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
36	38	42	5	TURN ME OVER	JELLYBEAN 2573	WONDERBOX
37	42	—	2	IF YOU BELIEVE	REPRISE PROMO	SASHA
38	35	24	9	HERE I AM	DEFINITY 007	BOBBY D'AMBROSIO FEATURING KELLI SAE
39	43	—	2	STOP	550 MUSIC PROMO/EPIC	JON SECADA
Hot Shot Debut						
40	NEW	—	1	I WILL LOVE AGAIN	COLUMBIA PROMO	LARA FABIAN
41	31	25	12	STOP THE ROCK	550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY
42	23	15	12	UP IN FLAMES	C2 79308/COLUMBIA †	SATOSHI TOMIIE FEATURING KELLI ALI
43	45	—	2	BE ENCOURAGED	RAMPAGE 0111	DAWN TALLMAN
44	27	13	12	I LEARNED FROM THE BEST	ARISTA 13823 †	WHITNEY HOUSTON
45	NEW	—	1	I'M IN LOVE	JELLYBEAN PROMO	VERONICA
46	40	36	8	TAKE MY SOUL	JELLYBEAN 2567	PLASMIC HONEY
47	NEW	—	1	WORK THAT BODY (REMIX)	WEST END 1002	TAANA GARDNER
48	NEW	—	1	ALLELUIAS	MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
49	47	—	2	ALIVE	RCA PROMO	JENNIFER BROWN
50	41	31	10	LOVE WILL FIND YOU (LLEGAR A TI)	SONY DISCOS PROMO †	JACI VELASQUEZ

MAXI-SINGLES SALES					ARTIST	
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	
No. 1						
1	1	1	3	SAY MY NAME (T) (X)	COLUMBIA 79346/CRG †	DESTINY'S CHILD
2	2	2	10	MARIA MARIA (T) (X)	ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
3	3	3	5	I LEARNED FROM THE BEST (T) (X)	ARISTA 13823 †	WHITNEY HOUSTON
4	4	4	16	ABOVE THE CLOUDS (T) (X)	TOMMY BOY 2053	AMBER
5	5	6	15	I DO BOTH JAY & JANE (T) (X)	BADD KATA/AUREUS 431/WARLOCK	LA RISSA
6	6	5	7	FREAKIN' IT (T) (X)	COLUMBIA 79341/CRG †	WILL SMITH
7	7	—	2	NATURAL BLUES (T) (X)	V2 27639 †	MOBY
8	9	10	23	SUN IS SHINING (T) (X)	EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
9	8	8	11	TAKE A PICTURE (T) (X)	F-111/REPRISE 44788/WARNER BROS. †	FILTER
10	10	9	10	SHAKE YOUR BON-BON (T) (X)	C2/COLUMBIA 79334/CRG †	RICKY MARTIN
11	14	15	96	PUSSY (T) (X)	ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
12	12	12	10	PUSH IT (X)	WARNER BROS. 44782 †	STATIC-X
Greatest Gainer						
13	49	44	5	PLANET LOVE (FROM THE MOVIE "FLAWLESS") (T) (X)	JELLYBEAN 2578	TAYLOR DAYNE
RE-ENTRY						
14	RE-ENTRY	—	2	THINK IT OVER (T) (X)	JELLYBEAN 2556	JENNIFER HOLLIDAY
15	11	11	5	TEMPERAMENTAL (T) (X)	ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
16	18	20	12	I SEE YOU BABY (T) (X)	JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
17	13	7	46	SEXUAL (LI DA DI) (T) (X)	TOMMY BOY 381 †	AMBER
18	17	13	4	I'M OUTTA LOVE (T) (X)	DAYLIGHT 79354/EPIC †	ANASTACIA
19	15	14	3	MIXED BIZNESS (T) (X)	DGC/GEFFEN 497272/INTERSCOPE †	BECK
20	26	27	5	SHACKLES (PRAISE YOU) (T) (X)	C2/COLUMBIA 79347/CRG	MARY MARY
21	22	18	17	SUN IS SHINING (THE REMIXES) (T) (X)	TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
22	21	17	72	BELIEVE (T) (X)	WARNER BROS. 44576 †	CHER
23	19	39	3	THE LAUNCH/YOU GOT MY LOVE (T) (X)	GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
24	20	19	83	SUAVEMENTE (T) (X)	SONY DISCOS 82795 †	ELVIS CRESPO
25	16	16	3	MISSING YOU (T) (X)	NERVOUS 20271	KIM ENGLISH
26	37	—	2	STOP PLAYING WITH MY MIND (T) (X)	STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
27	33	25	33	9PM (TILL I COME) (T) (X)	RADIKAL 99004 †	ATB
28	29	37	4	WOKE UP THIS MORNING (X)	STREETBEAT 069	VINNIE PAULEONE & THE BA DA BING ORCHESTRA
29	25	23	22	ALL OR NOTHING/DOV'E L'AMORE (T) (X)	WARNER BROS. 44774 †	CHER
30	27	32	9	IT FEELS SO GOOD (T)	FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
31	23	22	17	HE'S ALL I WANT (T) (X)	BLACK MOON 97061/V2	ANGELMOON
32	34	28	79	MUSIC SOUNDS BETTER WITH YOU (X)	ROULE 38561/VIRGIN †	STARDUST
33	32	—	2	STILL IN MY HEART (T) (X)	CAPITOL 58807 †	TRACIE SPENCER
34	28	24	20	NEW YORK CITY BOY (T) (X)	SIRE 35014 †	PET SHOP BOYS
35	31	21	28	I NEED TO KNOW (T) (X)	COLUMBIA 79251/CRG †	MARC ANTHONY
Hot Shot Debut						
36	NEW	—	1	HOLE IN THE WALL (X)	WALDOXY 2386/MALACO	MEL WAITERS
37	35	31	60	BLUE MONDAY (T) (X)	F-111/REPRISE 44555/WARNER BROS. †	ORGY
38	36	41	10	SSST...(LISTEN) (T) (X)	NERVOUS 20406	JONAH
39	39	36	39	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X)	EPIC 79202 †	DONNA SUMMER
40	NEW	—	1	MIRROR MIRROR (X)	ATLANTIC 84666/AG †	M2M
41	41	33	37	BOOM, BOOM, BOOM, BOOM!! (T) (X)	GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
42	42	34	5	JUMP FOR JOI (THE MILLENNIUM MIXES) (T) (X)	NERVOUS 20417	JOI CARDWELL
43	47	29	4	SLIPPIN' INTO DARKNESS (T) (X)	AVENUE 74488/RHINO	WAR
44	RE-ENTRY	—	23	ALL IS FULL OF LOVE (X)	ELEKTRA 63723/EEG †	BJORK
45	NEW	—	1	WOMAN THAT ROLLS (T)	GEE STREET 33586/V2	APHRODITE
46	44	43	11	LOVER (T) (X)	ANTLER SUBWAY 6055/NEVER	LORDS OF ACID
47	RE-ENTRY	—	3	SOLA (T) (X)	RMM 840912	INDIA
48	RE-ENTRY	—	100	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X)	COLUMBIA 78822/CRG †	MARIAH CAREY
49	RE-ENTRY	—	36	BODYROCK (T) (X)	V2 27595 †	MOBY
50	45	26	4	CAN'T HELP IT (T) (X)	TWISTED 155682/MCA	FUNKY GREEN DOGS

○ 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.

UBIQUITY AIMS TO BUILD TRADEMARK OF LABEL

(Continued from page 31)

various international labels."

On March 21 Ubiquity issued "No Categories, Volume 3." The project highlights talent from the Ubiquity Recordings triumvirate and includes, among others, P'taah (masterminded by the Wamdue Project's Chris Brann), Cut Chemist & Mumbles, Francisco Aguabella, and Papo Vazquez.

On May 23 the label is scheduled to release the debut album from jazz and dance fusion act P'taah. "There's a huge buzz on this one," acknowl-

edges Jervis. "We've released several P'taah singles, all of which have been well-received by the likes of Kruder and Dorfmeister and Everything But The Girl's Ben Watt. All the right people are really paying attention to this project."

In addition to releasing numerous singles later this year, the label will also release full-lengths from artists like British Latin jazz drummer Snowboy, breakbeat balladeers Pura-cane, and left field hip-hop act No-body.

Jervis also confirms that "The New Latinaires, Volume 3" is scheduled to street in early October. He says it will be preceded by the release of several 12-inch singles of tracks culled from the volume. The first one, due in stores May 9, will include the DJ Venom remix of P'taah's "Uriel Bridge" and Maurice Felton & Jimi Tenor's "Tanya's Dancing Alone."

According to John Friend, buyer for San Francisco-based specialty retailer Open Mind Music, Ubiquity Recordings product sells extremely

well.

"While we always have their reissues in stock, it's their new discs that almost sell faster than we can reorder them," Friend says. "People come in asking for Ubiquity products by name."

In the near future, Ubiquity Recordings' online presence will increase. In addition to its Web site (ubiquityrecords.com), which is used for both informational and E-commerce purposes—and which was scheduled to receive a complete face

lift on Saturday (1)—the company has aligned itself with several MP3-downloadable Web sites, including Listen.com, Mjuice.com, and EMusic.com.

At the end of May, Jervis says, the label will launch Sampleking.com, a Web site that will feature "a huge library of new drum, percussion, and instrumental samples." Additionally, Jervis says the site will allow people to physically buy the various samples, as well as subscribe to get access to the samples online.

Collin Raye Lightens Up With New 'Tracks' Set On Epic

BY DEBORAH EVANS PRICE
NASHVILLE—When an artist finds a successful niche, it's often easy to just settle comfortably there and continue to make music in that certain vein. It's an attractive but dangerous trap, and it's one that Collin Raye proves he's avoiding on his forthcoming Epic release, "Tracks."

"It's quite a departure," says Raye. "I feel like a new artist. I haven't been this excited since my first album."

Raye co-produced two songs with Paul Worley and co-produced the rest with Dann Huff. "I wanted to make this album different and shake things up a bit," Raye says. "To have a long career in this industry, you have to reinvent yourself. That's one of the reasons Reba has had such success."

Raye says he's not totally abandoning serious, message-oriented songs, but for the most part this album is lighter than some of his previous efforts. "To me, Dann makes young-sounding records," says Raye, who is managed by Steve Cox of Scott Dean Management and is booked by William Morris. "And I think in some people's eyes, I'd gotten too serious. I'm proud of how we stretched country's borders by taking social issues and making hits out of them, but you can only go to that well so many times."

Scott Schuler, music director at KRKT Albany, Ore., thinks Raye's new project is a winner. "It definitely has a fresh sound, especially 'Couldn't Last A Moment.' I love it," Schuler says of Raye's new single, which is No. 19 on Billboard's Hot Country Singles & Tracks chart. "For us, he can't go wrong, and I think this will be another hit in his long string."

Raye classifies the song as one of the "most vulnerable" he's ever recorded. "The guy has his heart on his sleeve," he says. "Before, I would have been afraid to cut a song like that because it mirrored my life. Lyrically it's so vulnerable."

"Tracks," due out May 2, covers a lot of ground musically and lyrically, running the gamut from the buoyant "She's All That" to the gritty "Harder Cards." "It's about a woman who has killed her husband," Raye explains. "When the police officer arrives on the scene, it's obvious the husband has been beating her. The officer is bitter about his profession and the injustice he sees. He decides to let her go, feeling justice has been served."



RAYE

Another cut garnering strong reaction is "Loving This Way." Raye says his favorite duet has always been the Neil Diamond/Barbra Streisand classic "You Don't Bring Me Flowers," and he's searched 10 years to find a song he felt measured up to that standard. He recorded "Loving This Way" as a duet with Bobbie Eakes, an actress on "The Bold And The Beautiful" who has signed with Columbia.

"She's for real. When I heard her I thought, 'She's wonderful. She needs to be singing,'" Raye says. "I feel real good about her future."

In many ways, Raye feels closer to this album than to prior efforts. One reason is that the longtime Texas resident moved to Nashville last July. A divorced father of two, Raye had chosen to live in Greenville, Texas, because of his children and was surprised when they came to him and said they wanted to move to Nashville.

"Britanny loves it," he says of his 17-year-old daughter. "My son, Jake, had a hard time with it. Eighth-grade boys can be so clanish. So now he's back in Texas with his cronies. I miss him like crazy, but I'd rather have him be there and be happy."

Living in Nashville is affording Raye, who is signed to Britsar Publishing, more opportunity to write and record. In fact, earlier this year he released "Counting Sheep," a family-oriented record, on Sony Wonder.

"There's no way I could have made two albums at the same time while living in Texas," he says. "I co-produced my last album, 'The Walls Came Down,' but this time I was so much more hands-on. Dann was such a pleasure to work with, and I was so much more involved. I couldn't do that in Texas."

He's also relishing being part of the Nashville music community. "I think people always thought I was very unsocial," he says. "Now I show up at everything—concerts, fund-raisers, everything. I'm enjoying it."

Mike Kraski, Sony Music Nashville's senior VP of sales and marketing who oversees marketing of Raye's Epic album, says Sony is thrilled to have Raye in town, and he is enthusiastic about the music on "Tracks."

"I think it's extraordinary," says Kraski. "Collin has progressed every single album artistically, and this is a big step forward for him. I couldn't be more pleased with what he's given us. Now we just have to step up and deliver a plan that's equal to the quality of music he's given us, and I think we're set to do that."

Part of that campaign includes a strong push at retail. "The accounts

have been very, very supportive," says Kraski. "We'll have positioning everywhere out the door... And a nice thing to have in our pocket right at the very beginning was having Collin as the May showcase artist of the month for CMT. That gives a lot of additional impressions about a new artist hitting the marketplace."

Kraski says Sony is negotiating a deal with the PAX Network to prominently feature Raye in June. "In terms of consumer advertising, we're hitting a lot of the usual suspects," he says.

"We're throwing a lot of budget

into the video outlets, CMT, GAC, all the regional outlets as well. We're also hitting the country music magazines across the board and throwing in there, additionally, Soap Opera Weekly. He definitely has a lot of female fans, and that's a very well-targeted publication. And the duet with Bobbie Eakes gives us an additional reason to be targeting the soap opera magazines."

According to Kraski, the duet will be the second single from "Tracks." "They will perform it on 'The Bold And The Beautiful,'" Kraski says. "We don't have a date yet, but they will definitely be doing that. The

duet is such an event that it's going to garner for us a lot of television opportunities that we typically do not have with Collin."

Based on the strength of the album and the marketing campaign behind it, Kraski hopes to see multi-platinum with this release.

"This shapes up like an opportunity to take Collin to multi-platinum," he says, "and he's been consistently platinum. He has more platinum albums [five] than any other Epic Records artist in the history of Epic Nashville—more than Tammy Wynette, more than George Jones."

More Asylum Departures, And A Change Of Venue; 1st Music Marathon Concert Set

THE UPHEAVAL at Asylum Records continues. Eight more staffers have been let go as the label becomes a subsidiary of Warner Bros. Only six staffers now remain with the label, which had previously been part of Elektra (Nashville Scene, Billboard, April 1). Also, Asylum's planned March 29 move into a small Music Row office next to the Warner Bros. building was scrapped. The remaining staffers have, instead, moved into the WB building at 20 Music Square East.

Out are national field promotion manager **Nancy Tunick**; regional promoters **Ray Randall** and **Mike Chapman**; office manager and assistant to the president **Shanna Strassberg**; receptionist **Sherry Clardy**; and promotion coordinator **Kerry Stotler**, as well as former Capitol Records VP of national

promotion **Terry Stevens** and former Curb VP of promotion **Gerrie McDowell**, who had both been working with Asylum's promotion team as independent contractors. McDowell immediately reopened her Nashville-based company, Gerrieco Marketing and Consulting.

Remaining Asylum staffers are president **Evelyn Shriver**, senior VP of A&R **Susan Nadler**, VP of promotion **Stan Byrd**, director of publicity **Wes Vause**, and regional promotion managers **Lisa Strickland** and Georgia-based **Lee Durham**. Shriver broke the news at a March 27 staff meeting, armed with a bottle of tequila.

The new staff cuts follow the recent firings of VP of marketing/sales **Walt Wilson**, A&R manager **Anthony Van Dolen**, and A&R coordinator **Valerie Main**, plus the departures of three more staffers who left to take other jobs: **Michael Hagewood**, now with Electric Artists in New York, and regional promoter **Julie Dove** and A&R assistant **Nicole Tyree**, who both took jobs at local radio stations.

The label's two remaining regional promoters, Strickland and Durham, are expected to be folded into the Warner Bros. promotion staff, which will work Asylum records.

Asylum's roster has **George Jones**, **Bryan White**, **Lila McCann**, and **Chalee Tennison**, among other artists.

ON THE ROW: TNN director of communications

Wendy Pearl joins the Country Music Assn. (CMA) in the same capacity April 10. She will oversee communications, creative services, and industry relations for the CMA. Pearl handled publicity for Sony Music and Asylum Records prior to joining TNN. Also, **Sunny Hargis** joins the CMA as special projects manager. She had been senior event coordinator for the Nashville Arena/Gaylord Entertainment Center.

Judy Harris joins Big Picture Entertainment as VP. She previously was co-owner of Harris-Richard Publishing and, more recently, Harris Gordon Music.

Veteran Music Row song plugger **Steve Pope** joins **Eddy Raven's** publishing company, Great American Songs, as creative director. The company consists of Slick Puppy Music Inc. (ASCAP)



by Phyllis Stark

and Two Dimes (BMI). In his 20 years in the industry, Pope has worked songs for Pride Music, Malaco Music, and C&P Music.

Ben Vaughn, a three-year veteran of Big Tractor Music, is promoted to GM in charge of the company's publishing operations. Big Tractor recently signed songwriters **Kenny Beard** and **Dave Loggins**.

Steve Phillips joins Carnival Music as creative manager. He previously was creative director at Crutchfield Music.

ARTIST ACTIVITIES: **Kenny Rogers** will headline the inaugural Country Music Marathon concert April 29 at Nashville's Gaylord Entertainment Center. **Collin Raye** and **Linda Davis** will open the show. The concert concludes a weekend of running and music that is expected to attract 12,000 runners to Music City, with live country acts along each mile of the 26.2-mile marathon course.

John Michael Montgomery is the first artist lined up for CountryCool.com's new Webcast series, "In The Studio With . . .," debuting Monday (3). The 12-show series, hosted by former WKDF (Music City 103) Nashville midday host **Shannon**, features chats with artists about their lives and careers, as well as four or five songs performed acoustically. It is filmed at Nashville's Emerald Studios. Also lined up for the series are **Paul Brandt**, **the Wilkinsons**, and **Shedaisy**. Shows will run every three weeks through the end of the year.



Billboard **HOT COUNTRY** SINGLES & TRACKS

APRIL 8, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	1	1	21	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
2	2	2	15	THE BEST DAY T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	2
3	3	4	23	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	3
4	4	6	21	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	4
5	6	8	13	BEEN THERE C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	5
6	9	11	24	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	6
7	5	3	29	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT †	1
8	8	9	25	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	8
9	13	17	24	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	9
10	14	15	14	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	10
11	12	14	15	SHE'S MORE D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	11
12	7	5	23	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLIS (V) MERCURY 562530 †	2
13	15	16	27	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	13
14	10	7	30	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906 †	1
15	11	10	31	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS (V) MONUMENT 79352 †	1
16	17	20	12	WHAT I NEED TO DO B. CANNON, N. WILSON (B. LUTHER, T. DAMPIER)	KENNY CHESNEY (V) BNA 65964	16
AIRPOWER						
17	22	26	27	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS (C) (D) (V) MONUMENT 79352 †	17
18	16	13	27	BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. 16884/WRN †	1
19	23	25	10	COULDN'T LAST A MOMENT D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	19
20	19	21	13	REAL LIVE WOMAN G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	19
21	21	22	11	LET'S MAKE SURE WE KISS GOODBYE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172148	20
22	26	28	17	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	22
23	18	19	21	DADDY WON'T SELL THE FARM J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	17
24	24	24	18	UNBREAKABLE HEART B. GALLIMORE (B. TENCH)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 459042 †	24
25	27	27	13	ANOTHER NINE MINUTES R. E. ORRALL, J. LEO (T. DOUGLAS, B. CRAIN, T. BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	25
26	28	30	9	ME NEITHER F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	26
27	29	31	11	MORE T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS CAPITOL ALBUM CUT †	27
28	30	29	13	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	28
29	32	34	8	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	29
30	31	32	12	NO MERCY J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	TY HERNDON (C) (D) (V) EPIC 79345 †	29
31	33	33	19	THE FUN OF YOUR LOVE R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	31
32	25	18	15	DO WHAT YOU GOTTA DO A. REYNOLDS (P. FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT	13
33	39	45	6	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	33
34	35	41	7	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	34
35	36	40	7	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN CAPITOL ALBUM CUT †	35
36	41	52	4	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	36
37	38	37	14	JUST BECAUSE SHE LIVES THERE J. TAYLOR (D. DODSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN †	37
38	34	36	13	JIMMY'S GOT A GIRLFRIEND D. JOHNSON, R. ZAVITSON, T. HASELDEN (A. SMITH, R. HARBIN, R. MCDONALD)	THE WILKINSONS (C) (D) (V) GIANT 16887 †	34

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	37	39	8	THE BLUES MAN K. STEGALL (H. WILLIAMS JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	37
40	44	58	6	STUCK IN LOVE G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	40
41	42	42	5	MURDER ON MUSIC ROW T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	41
42	43	43	9	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	42
43	40	38	20	WHAT I NEED S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	38
44	50	54	4	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	44
45	54	56	3	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	45
46	45	47	11	800 POUND JESUS M. A. MILLER, M. MCANALLY (B. MADDOX, P. W. THORN)	SAWYER BROWN CURB ALBUM CUT †	45
47	49	51	6	I NEED YOU ALL THE TIME B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	47
48	52	53	7	SOMETHING TO WRITE HOME ABOUT B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN ATLANTIC ALBUM CUT †	48
49	55	59	5	CHANGE J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	49
50	53	50	6	GROW YOUNG WITH YOU T. BRUCE (H. LINDSEY, A. CUNNINGHAM)	COLEY MCCABE WITH ANDY GRIGGS RCA ALBUM CUT †	50
51	58	61	4	FAITH IN YOU S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER CAPITOL ALBUM CUT	51
52	47	35	13	ROCK THIS COUNTRY! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	30
53	56	69	4	FOREVER WORKS FOR ME E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY GIANT ALBUM CUT	53
54	66	75	4	YOU ARE G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	54
55	57	55	7	OUT HERE IN THE WATER M. WRIGHT (R. L. HOWARD, R. L. BRUCE, T. BRUCE)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 172120 †	54
56	48	46	12	I'VE FORGOTTEN HOW YOU FEEL V. GILL (S. ISAACS, K. SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	46
57	46	44	10	I THINK YOU'RE BEAUTIFUL D. HUFF (S. DIAMOND, M. DERRY)	SHANE MINOR (V) MERCURY 172151	44
58	51	48	10	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) R. DUNN, T. MCBRIDE (D. WELLS, J. WOOD)	WADE HAYES (C) (D) MONUMENT 79361 †	48
59	69	—	2	LOVE, YOU AIN'T SEEN THE LAST OF ME B. J. WALKER, JR., T. BYRD (K. FRANCISCHI)	TRACY BYRD RCA ALBUM CUT	59
60	59	—	2	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS EPIC ALBUM CUT	59
Hot Shot Debut						
61	NEW	1	1	IF YOU CAN B. CHANCEY (J. SWINEA)	TAMMY COCHRAN EPIC ALBUM CUT	61
62	63	60	5	KISS ME NOW M. SPIRO (M. SPIRO, G. BURR)	LILA MCCANN ASYLUM ALBUM CUT/WRN	60
63	65	57	3	THAT'S THE BEAT OF A HEART C. FARRIN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS BNA SOUNDTRACK CUT	57
64	62	68	13	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISSY LYRIC STREET ALBUM CUT †	61
65	68	—	2	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140	65
66	70	—	2	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY DREAMWORKS ALBUM CUT	66
67	NEW	1	1	POOR MAN'S SON L. MAINES, C. ROBINSON (B. ROBINSON)	CHARLIE ROBINSON COLUMBIA ALBUM CUT	67
68	60	—	2	WHEN YOU LOVE ME D. MALLOY (T. RUSHLOW, P. HOWELL, D. MALLOY)	TIM RUSHLOW ATLANTIC ALBUM CUT	60
69	64	—	2	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLIS MERCURY ALBUM CUT †	64
70	67	63	19	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
71	RE-ENTRY	2	2	ASKIN' TOO MUCH D. COOK, C. WATERS (S. TILLIS, R. DEAN, R. L. BRUCE)	TAMARA WALKER CURB ALBUM CUT †	65
72	RE-ENTRY	2	2	HONEY I DO E. GORDY, JR., R. BENNETT (S. D. CAMPBELL, A. ANDERSON)	DANNI LEIGH MONUMENT ALBUM CUT †	62
73	61	—	2	DO I LOVE YOU ENOUGH D. MALLOY (R. FAGAN, L. PALAS)	RICOCHEAT COLUMBIA ALBUM CUT	61
74	NEW	1	1	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	74
75	71	—	8	GOIN' UNDER GETTIN' OVER YOU B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	60

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**

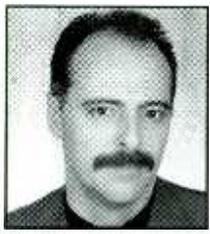
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	2	2	8	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
2	3	3	5	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
3	1	1	8	AMAZED ● BNA 65957/RLG	LONESTAR
4	4	5	4	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
5	5	4	7	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
6	6	6	13	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
7	8	10	10	NO MERCY EPIC 79345/SONY	TY HERNDON
8	9	8	26	BIG DEAL CURB 73086	LEANN RIMES
9	7	7	32	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
10	10	9	16	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS. 16885/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
11	12	11	6	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
12	11	13	3	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) MONUMENT 79361/SONY	WADE HAYES
13	NEW	1	1	YES! WARNER BROS. 16876/WRN	CHAD BROCK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW	1	1	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
15	13	14	147	HOW DO I LIVE ● CURB 73022	LEANN RIMES
16	24	—	2	I'VE FORGOTTEN HOW YOU FEEL LYRIC STREET 164038/HOLLYWOOD	SONYA ISAACS
17	15	16	53	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
18	14	15	19	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYONNNA
19	18	—	2	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
20	16	12	27	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
21	17	17	27	STEAM EPIC 79269/SONY	TY HERNDON
22	21	21	48	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
23	19	18	23	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
24	20	20	17	TWENTIETH CENTURY/NEW YEAR'S EVE 1999 RCA 65917/RLG	ALABAMA
25	22	19	21	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN

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

THE SPICE OF LIFE: Kenny Rogers takes the largest gain on Hot Country Singles & Tracks and scores his first top 10 radio hit in more than 10 years, as "Buy Me A Rose" with Alison Krauss and Billy Dean (Dreamcatcher) rises 13-9, up 407 detections. Not since "The Vows Go Unbroken" peaked at No. 8 in the Nov. 18, 1989, Billboard has Rogers appeared in that part of our airplay chart.

"Buy Me A Rose" spins on 152 monitored country signals, with heavy airplay (more than 35 plays) at 27 stations. With 64 detections, KKAT Salt Lake City is the weekly airplay leader, followed by 48 spins at WPOC Baltimore and 47 at WYNY New York. The Salt Lake City and New York stations are the overall airplay leaders, with 841 and 674 plays respectively.

WHERE THE BOYS ARE: "This may be an early signal that this format is turning around," says Scott Borchetta, senior promotion executive at DreamWorks' Nashville division, as Toby Keith's "How Do You Like Me Now?!" bullets atop Hot Country Singles & Tracks for a fourth week. Keith's male attitude song reigns amid a heightened effort by many country stations to attract more men to the format, but Borchetta says females are just as passionate about the song as males. "The [national audience] research is very revealing. We expected the connection with men, but high test scores among women is unbelievable," says Borchetta.

MOVIN' ON: Traditional country music never had a more passionate advocate or fierce defender than big Joe Talbot, a cornerstone of the country music industry who died March 24, about one month after being diagnosed with lung cancer (see story, page 9).

For more than 50 years, Talbot was one of a very select group of people whose face would undoubtedly be one of the first chiseled if the business of country music had a monument akin to Mount Rushmore. In fact, much of Talbot's contribution as a recording and touring musician happened before there was a Music Row.

As Hank Snow's steel guitar player, Talbot helped make history when Snow's "I'm Movin' On" was recorded in downtown Nashville on March 28, 1950, a golden anniversary that Talbot narrowly missed celebrating. "I'm Movin' On" continues its undisputed legacy as country music's biggest hit in terms of chart longevity, combined with the most weeks at No. 1 on Billboard's country singles charts. It spent 44 weeks on the charts (all inside the top 10) and 21 weeks at No. 1 in 1950.

I became acquainted with Joe a dozen or so years ago, as music director at WSM Nashville. His love of hillbilly music ran about as deep as it ever gets and will continue to inspire many of us who aspire to his level of appreciation and dedication.

MORE CHANGES: Effective this issue, Warner/Reprise Nashville assumes promotion duties for Asylum releases. Our chart listings on Hot Country Singles & Tracks are adjusted to reflect this change.

Rebel's Newton Honors Women Of Bluegrass

BY JIM BESSMAN

NASHVILLE—Bluegrass veteran Mark Newton, whose first solo album, "Living A Dream," gave tribute to his male bluegrass heroes, is honoring the genre's distaff side with the follow-up "Follow Me Back To The Fold."

Like its 1998 predecessor, the Rebel Records release due May 2, which is subtitled "A Tribute To Women In Bluegrass," pairs Newton with bluegrass luminaries on each of the album's tracks. This time, though, the accompanying voices are all female, specifically Gloria Belle, Dale Ann Bradley, Louisa Branscomb, Gina Britt, Kathy Chiavola, Kim and Barb Fox, Sally Jones, Laurie Lewis, Claire Lynch, Lynn Morris, Missy Raines, Kristen Scott, Valerie Smith, Rhonda Vincent, and Sharon and Cheryl White.

"When I was making 'Living A Dream,' I started thinking that a lady's harmony voice might sound cool on a particular song—and then it dawned on me that there were no women on the project," says Newton of the preceding disc, which included such male peers as Ralph Stanley, Jerry Douglas, Tony Rice, Lonesome River Band, and IIIrd Tyme Out.

"Then the idea hit me that the next record should be a tribute to the women of bluegrass, not just a marketing hook but as a legitimate project: Women are just as strong [as men] in bluegrass music and should be recognized for their contributions," he says.

Such recognition, according to Nashville-based Bluegrass Radio Network founder Terry Herd, is long overdue. "It's been a tough struggle through the years for the women in bluegrass to be acknowledged," Herd says, citing Dixie Hall, Tom T. Hall's wife and the writer of "Follow Me Back To The Fold's" title track—a tribute to the late Mother Maybelle Carter—as a relevant example.

Herd taped an interview last month with Newton and many of the women on the album for "Into The Blue," a weekly radio show that goes out to the 92 Bluegrass Radio Network station affiliates. Afterward, he brought Newton to meet the Halls.

Says Herd, "They got to talking about Mother Maybelle, who Dixie was close to, and how she was the

fiber that ran through this project—but hadn't been represented in it. So Dixie wrote the song, and even though the album was finished, Mark went back to Rebel and got it delayed so he could record the new song for it."

Newton miraculously got all the participants together to cut the album-closing new track, which also features Tom T. Hall, who had eulogized Carter.



NEWTON

"It was like a piece of history taking place and arguably the best piece of music I've ever been associated with," says Newton, who was raised in Fredericksburg, Va., where the self-managed, self-booked artist also operates a self-named booking agency. Prior to his "Living In A Dream" debut, the guitarist/mandolinist had been performing since age 14 with numerous regional and national groups, most notably Knoxville Grass and the Virginia Squires.

Newton's own substantial background is evoked by Rounder artist Claire Lynch, who joins Newton on

the new album's "The Day That Lester Died." She wrote the song to commemorate the death of bluegrass pioneer Lester Flatt, an event she learned of while actually attending a Knoxville Grass concert.

Lynch and the rest of the guest artists are set to join Newton's band on May 9 for Rebel's album kickoff bash at the Birchmere in Alexandria, Va. "It's one of the big releases of the year for us because of the concept, and it's a great album," says Rebel marketing director Greg McGraw.

The label is backing the album with print advertising in Bluegrass Unlimited, Bluegrass Now, No Depression, and Country Standard Time and is making posters available to retail coinciding with the May bluegrass program of its distributor, Distribution North America. "We're jumping on every opportunity they're presenting us with at retail and servicing the 'We Can't Go Wrong' cut with Rhonda Vincent on the 'Prime Cuts Of Bluegrass' radio sampler," adds McGraw.

Newton says, "I don't want to record records just for the sake of recording records. This album, coming out of the last one, feels like it has some substance there, that I'm actually bringing something special to our music."



Artists Gather For ACM Noms. Country artists gathered at the Nashville Convention Center during a recent press conference to announce the nominations for the 35th annual Academy of Country Music (ACM) Awards. The show will be broadcast live on CBS on May 3 from the Universal Amphitheatre in Los Angeles. Pictured, from left, top row, are Shedaisy's Kelsi, Cassidy, and Kristyn Osborn; Mark Willis; ACM president David Corlew; Jessica Andrews; and Martina McBride. In the bottom row, from left, are ACM chairman Scott Siman, Brad Paisley, Montgomery Gentry's Eddie Gentry, ACM executive director Fran Boyd, Montgomery Gentry's Troy Gentry, and awards show producer R.A. "Rac" Clark of dick clark productions inc.

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

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

- | | | | | | | | |
|----|---|----|--|----|---|----|--|
| 46 | 800 POUND JESUS (Illegal, BMI/Mo Man, BMI) | 73 | DO I LOVE YOU ENOUGH (Of Music, ASCAP/The Music Palas, ASCAP) | 7 | MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL | 39 | THE BLUES MAN (Bocephus, BMI) HL |
| 69 | ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuiti L.A., ASCAP) WBM | 32 | DO WHAT YOU GOTTA DO (Aimo, ASCAP/Craftworks, ASCAP) WBM | 74 | MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 22 | THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM |
| 25 | ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM | 51 | FAITH IN YOU (Steve Wariner, BMI/Mc Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM | 30 | NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Harstein Cumberland, BMI/Chrysalis, BMI) WBM | 31 | THE FUN OF YOUR LOVE (Aimo, ASCAP/BNC, ASCAP/Lilaly, ASCAP/Arwa, ASCAP) WBM |
| 71 | ASKIN' TOO MUCH (Warner-Tamerlane, BMI/Nomad-Norman, BMI/WB, ASCAP/Mavenick, ASCAP/Big Red Tractor, ASCAP) WBM | 34 | FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI) | 55 | OUT HERE IN THE WATER (Rebecca Lynn Howard, ASCAP/Tennessee Colonel, ASCAP/Mopan River, ASCAP/ICG, ASCAP/WB, ASCAP/Tractor Tracks, BMI/Pop-A-Wheelie, ASCAP/Big Red Tractor, ASCAP) WBM | 10 | THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Falazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL |
| 12 | BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM | 53 | FOREVER WORKS FOR ME (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM | 24 | UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM | 28 | UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM |
| 8 | BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM | 75 | GOIN' UNDER GETTIN' OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI) HL | 58 | UP NORTH (DOWN SOUTH, BACK EAST OUT WEST) (Irving, BMI/Aimo, ASCAP) WBM | 43 | WHAT I NEEDED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM |
| 15 | BEEHIVE (Blackened, BMI/Steve Wariner, BMI) WBM | 17 | GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL | 16 | WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL | 68 | WHEN YOU LOVE ME (For Ice Cream, ASCAP/Sir Russhakot, ASCAP/There's One, ASCAP/Starstruck Angel, BMI/Malloy's Toys, BMI) HL |
| 58 | BREATHE (Cali N, ASCAP/Universal-Songs Of PolyGram International, BMI/HogeChest, BMI) WBM | 50 | GOOD YOUNG WITH YOU (Song Matters, ASCAP/Famous, ASCAP) HL | 66 | WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL | 29 | YES! (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL |
| 9 | BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) | 72 | HONEY I DO (Sony/ATV Tree, BMI/SOC, BMI/Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI) HL | 54 | YOU ARE (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM | 44 | YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showbilly, BMI) HL |
| 6 | CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Fybridge, BMI/Rory Bourke, BMI) HL | 1 | HOW DO YOU LIKE ME NOW? (Toco Tunes, BMI/Wacissa River, BMI/EMI, BMI) | 44 | YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showbilly, BMI) HL | 35 | YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Tessie Bob, ASCAP) CLM/HL |
| 49 | CHANGE (Aimo, ASCAP/Daddy Rabbit, ASCAP/Bro N Sis, BMI/Estes Park, BMI) HL/WBM | 61 | IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL | 48 | SOMETHING TO WRITE HOME ABOUT (Stewart Warner, BMI/Triples Shoes, BMI/Acuff-Rose, BMI) HL/WBM | | |
| 19 | COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM | 45 | I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM | 60 | STUCK IN LOVE (Gary Nicholson, ASCAP/King Lizard, BMI) | | |
| 15 | COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL | 36 | I'LL BE (Realsongs, ASCAP) WBM | 43 | THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MzMo, ASCAP/TC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM | | |
| 23 | DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI) | 47 | I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL | 2 | THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM | | |
| | | 57 | I THINK YOU'RE BEAUTIFUL (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP) | | | | |
| | | 42 | IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM | | | | |
| | | 13 | IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM | | | | |
| | | 56 | I'VE FORGOTTEN HOW YOU FEEL (Miss Surrent, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM | | | | |
| | | 64 | I WILL... BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM | | | | |
| | | 38 | JIMMY'S GOT A GIRLFRIEND (WB, ASCAP/Mavenick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM | | | | |
| | | 37 | JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL | | | | |
| | | 62 | KISS ME NOW (Mark Spiro, BMI/Hidden Words, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM | | | | |
| | | 3 | LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL | | | | |
| | | 70 | LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM | | | | |
| | | 21 | LET'S MAKE SURE WE KISS GOODBYE (Vimy Mae, BMI) WBM | | | | |
| | | 59 | LOVE, YOU AIN'T SEEN THE LAST OF ME (W.B.M., SESAC) | | | | |
| | | 4 | LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL | | | | |
| | | 65 | LOVIN' YOU AGAINST MY WILL (Sony/ATV Tunes, ASCAP/Trick Knee, ASCAP) HL | | | | |
| | | 26 | ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL | | | | |
| | | 27 | MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunter Jam, ASCAP/Go-To-Del, ASCAP) WBM | | | | |
| | | 41 | MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI) | | | | |

Billboard TOP COUNTRY ALBUMS

APRIL 8, 2000

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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	2	2	30	DIXIE CHICKS ▲ ⁴ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	1	1	3	GEORGE STRAIT MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
3	3	3	20	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
4	4	4	125	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
5	5	5	43	LONESTAR ▲ ² BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
6	6	6	113	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
7	7	7	47	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
8	8	8	46	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
9	11	10	21	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
10	10	11	22	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
11	9	9	11	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
12	12	13	46	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
13	13	14	28	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
14	14	15	56	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	15	17	22	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
16	18	22	31	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
◀ GREATEST GAINER ▶						
17	26	28	18	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
18	16	16	8	WYNONNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
19	20	19	8	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
20	21	23	51	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
21	17	20	101	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
22	25	26	42	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
23	22	21	26	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
24	24	25	47	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
25	23	24	43	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
26	19	18	9	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
27	28	27	45	CHELY WRIGHT ● MCA NASHVILLE 170052 (11.98/17.98) HS	SINGLE WHITE FEMALE	15
28	31	30	22	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
29	29	32	71	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
30	30	39	97	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
31	33	35	21	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
32	32	31	23	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
33	34	34	5	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98) HS	PHIL VASSAR	23
34	27	29	5	LORRIE MORGAN BNA 67919/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION	21
35	35	33	40	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
36	37	37	34	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
37	36	40	99	MARK WILLS ▲ MERCURY 536317 (11.98/17.98) HS	WISH YOU WERE HERE	8

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
◀ PACESETTER ▶						
38	45	45	51	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
39	41	46	72	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
40	39	42	42	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
41	47	47	45	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
42	38	36	3	JENNIFER DAY BNA 67799/RLG (10.98/16.98) HS	THE FUN OF YOUR LOVE	36
43	43	41	85	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
44	42	43	23	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG A BOY ARE YA? VOLUME 6	16
45	44	49	83	ALABAMA ▲ ³ RCA 67633/RLG (11.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
46	40	38	31	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
47	46	44	56	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
48	51	51	24	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
49	48	50	21	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
50	57	54	27	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
51	55	55	21	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
52	49	56	28	JOHN PRINE OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
53	63	64	8	KEITH URBAN CAPITOL 97591 (10.98/16.98)	KEITH URBAN	53
54	50	53	6	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50
55	56	52	27	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
56	54	61	6	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
57	53	59	53	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
58	59	60	82	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
59	61	63	87	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
60	58	57	52	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
61	65	67	89	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
62	60	62	44	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
63	62	68	51	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
64	68	65	47	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
65	64	66	11	MINDY MCCREARY BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
66	69	70	25	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
67	67	58	22	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
68	66	69	44	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
69	52	48	5	CHET ATKINS RCA CAMDEN 6070/DELTA (14.98 CD)	GUITAR GENIUS/RELAXIN' WITH CHET/NASHVILLE GOLD	42
70	74	—	2	JULIE REEVES VIRGIN 33091 (10.98/16.98)	IT'S ABOUT TIME	70
◀ HOT SHOT DEBUT ▶						
71	NEW	1	1	GLEN CAMPBELL CAPITOL 22094 (10.98/16.98)	20 GREATEST HITS	71
72	72	72	30	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
73	RE-ENTRY	26	26	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
74	70	73	39	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
75	71	—	2	CHARLIE ROBISON LUCKY DOG/COLUMBIA 69327/SONY (7.98 EQ/11.98)	LIFE OF THE PARTY	71

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

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®**

APRIL 8, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	106
2	2	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	147
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	132
4	4	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	303
5	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	231
6	5	PATSY CLINE MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	67
7	7	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	268
8	8	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	135
9	10	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	92
10	9	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	313
11	11	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	240
12	14	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	133
13	12	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	679

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	269
15	17	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	130
16	16	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	180
17	15	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)	381
18	18	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	287
19	19	VINCE GILL ▲ ⁴ MCA NASHVILLE 111047 (11.98/17.98)	WHEN LOVE FINDS YOU	285
20	21	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	121
21	20	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	218
22	22	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	509
23	23	VINCE GILL ▲ ² MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	198
24	24	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	117
25	—	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	13

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

In the SPIRIT



by Lisa Collins

OUT ON TOP: Richard Smallwood swept the Gospel Music Workshop of America's (GMWA) 19th annual Excellence Awards with six trophies, including artist of the year, traditional male vocalist, traditional choir; and album of the year (traditional). After it was over, Smallwood, who triumphed with his current release, "Healing: Live In Detroit," pocketed awards in all but one of the categories in which he was nominated.

Held during the 33rd annual Gospel Music Workshop board meeting March 14-17 in Birmingham, Ala., the awards are the culmination of the three-day planning meeting for the group's annual summer convention, slated for Aug. 12-19 in New Orleans.

Ballots are distributed to the 1,500 voting announcers and chapter representatives of the GMWA (the world's largest gospel-based organization) and span 27 gospel categories. Newcomer **Deitrick Haddon** scored three awards, including urban contemporary male vocalist, tying him with veteran chart-topper **Hezekiah Walker**, who was named contemporary producer of the year. Dual winners included **Marvin Sapp**, **Yolanda Adams**, and **Brent Jones**, who along with his **T.P. Mobb** earned new artist of the year—urban contemporary.

STRETCHING OUT: Music One Records has taken

Jeff Majors' sophomore release, "Sacred 2000," independent, and as parent company Radio One's burgeoning radio empire expands, so too is the network of independent distributors being set up throughout the country to fulfill retail requests. The instrumental LP, which was initially released Jan. 15, has already exceeded initial sales logged by its predecessor, "Sacred," which scored up to 40,000 in sales in partnership with Universal, according to SoundScan.

The success of his latest venture is due in part to TV spots on cable stations—mostly in Washington, D.C., and the Carolinas, as well as increased radio play.

"Commercially, we're looking to double the numbers we did with 'Sacred,' and while we're experiencing a moderate buzz, the record is crossing to a larger demographic," notes the artist, who also heads up gospel programming for Radio One. "I found it very interesting that a lot of the secular audiences [AC] were attracted to a nontraditional gospel project. The traditional gospel listener had a familiarity based on the songs."

Musically, "Sacred 2000" is a continuation of the praise-and-worship instrumental stylings he forged with his debut two years ago. Its most requested cut, "Sweet Hour Of Prayer," picks up where his popular remake of "The Twenty-Third Psalm" left off, and **Albertina Walker** is featured on "Just Another Day."

IN THE GROOVE: Medium rotation on BET and the Box on his latest cut, "Let's Dance" (from his LP "Family Affair"), featuring **Dave Hollister** and new rapper **B.B. Jay**, has boosted the profile of **Hezekiah Walker**, who is now fielding more high-profile appearance requests than ever. Most recently, he's been added to the lineup of the highly coveted Essence Awards Show as well as BET's "L.A. Live."

HIGHER GROUND



by Deborah Evans Price

TAKIN' A BREAK: After months of rumors swirling around that **de Talk** members **Toby McKeehan**, **Michael Tait**, and **Kevin Max** were calling it quits, the band is breaking the silence and revealing its game plan. No, after more than a decade together, the three aren't going their separate ways, at least not permanently. They are, however, taking a sabbatical from their **de Talk** duties.

"We're just taking a year to a year and a half off and doing some solo records," says McKeehan. "Michael and Kevin right now are pursuing their efforts, and I'm still kicking around whether I want to or not. I'm enjoying Gotee Records. I love working with the artists there. It inspires me."

McKeehan says he's anxious to hear his bandmates' solo efforts and plans to plunk down the cash in support of his pals. "To be honest, I can't wait to walk in the store and buy one. I'm going to buy one, not have it given to me," he says. "I've been getting demos from them, and I think Mike wants me to executive-produce his record. It's awesome, and it's good to hear him."

McKeehan says the hiatus isn't a sign of friction. On the contrary, members of the trio continue to champion one another's projects. "We're really supportive of each other in these endeavors," he says, "and it's not like a weird thing. It's really a love thing. And to see them express themselves and me express myself through Gotee Records, we're just cheering each other on. But the break is good for us. We're a little burned out, and we didn't want to approach a record in that state. We didn't want to approach a new CD going, 'It's time to make a CD because our contract says we have to.' We're

going to take some time, and we're going to make a CD when it's bursting out of us, when we can be passionate about it."

McKeehan says they aren't attaching a specific time to this sabbatical but think it may just be a year to 18 months. A lot will depend on how the solo projects fare. "You never know what's going to happen. If Mike or Kevin's record really takes off, they are going to have to support that, obviously," he says. "I think we're just in a place where we're ready to be inspired and at the same time using this time as a creative outlet for some artistic statements that have been kind of welling up in Mike and Kevin that aren't quite right in the **de Talk** format. . . . It's going to be exciting to see what comes out of it."

DOVES TAKE FLIGHT: The Gospel Music Assn. (GMA), CCM magazine, and Parable Christian Stores' Web site, parable.com, are sponsoring a special in-flight audio channel on Delta Airlines. The program is entitled "CCM Magazine Presents The 31st Annual Dove Award Nominees Brought To You By www.pparable.com." Hosted by **Jaci Velásquez**, Parable's spokeswoman, the show will spotlight nominees for the Dove Awards, which will be presented April 20 in Nashville.

By the time the program finishes its two-month run on April 30, it's estimated that it will have been heard by more than 22 million people aboard Delta flights. In addition to being offered on the in-flight audio system, the Dove program will be featured in Delta's Inflight magazine, which has an estimated readership of 14 million. GMA president **Frank Breeden** is optimistic about the impact the campaign could have on potential listeners.

"We know that frequent fliers will become frequent listeners once they hear a sampling of the best Christian music of 2000," Breeden says.

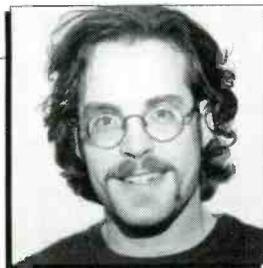
NEWS NOTES: Family Christian Stores is the lead sponsor of the **Third Day/Jennifer Knapp** tour. The 48-city outing is shaping up to be one of the summer's
(Continued on page 40)

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	26	2	FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN
			FACE TO FACE 43140/VERITY 1 week at No. 1	
2	1	7	VARIOUS ARTISTS	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
			EMI/WORD 43149/VERITY	
3	2	14	TRIN-I-TEE 5:7	SPIRITUAL LOVE
			B-RITE 490359/INTERSCOPE [S]	
4	3	27	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW
			ELEKTRA 62439/EEG [S]	
5	4	24	CECE WINANS	ALABASTER BOX
			WELLSPRING GOSPEL 51711/SPARROW	
6	5	20	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	FAMILY AFFAIR
			VERITY 43132 [S]	
7	6	4	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	TRI-CITY4.COM
			EMI GOSPEL 20251 [S]	
8	7	78	KIRK FRANKLIN	THE NU NATION PROJECT
			GOSPO CENTRIC 490178/INTERSCOPE	
9	11	13	THE MCCLURKIN PROJECT	THE MCCLURKIN PROJECT
			GOSPO CENTRIC 490200/INTERSCOPE [S]	
10	9	8	VARIOUS ARTISTS	CELEBRATE THE HERITAGE OF GOSPEL 2
			MALACO 1003	
11	8	35	BRENT JONES AND T.P. MOBB	BRENT JONES AND T.P. MOBB
			HOLY ROLLER 7012/MCG [S]	
12	12	5	COMMISSIONED	TIME & SEASONS
			VERITY 43136 [S]	
13	16	2	THE BROOKLYN TABERNACLE CHOIR	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
			ATLANTIC 83297/AG	
14	13	51	T.D. JAKES	SACRED LOVE SONGS
			ISLAND INSPIRATIONAL 524630/IDJMG [S]	
15	22	52	DOTTIE PEOPLES	GOD CAN & GOD WILL
			ATLANTA INT'L 10250 [S]	
16	15	30	WINANS PHASE2	WE GOT NEXT
			MYRRH/WORD 69881/EPIC [S]	
17	24	16	NORMAN HUTCHINS	BATTLEFIELD
			JDI 1258	
18	14	7	VARIOUS ARTISTS	M2K GOSPEL 2000
			GOSPO CENTRIC 490575/INTERSCOPE	
19	17	22	YOLANDA ADAMS	THE BEST OF YOLANDA ADAMS
			VERITY 43144	
20	18	62	VARIOUS ARTISTS	CELEBRATE THE HERITAGE OF GOSPEL
			MALACO 1002	
21	37	20	DOC MCKENZIE	LIVE
			FIRST LITE 4016	
22	35	5	VARIOUS ARTISTS	RAISE DA' ROOF 2 LIVE IN NEW ORLEANS
			CGI 5365/PLATINUM	
23	20	44	RICHARD SMALLWOOD WITH VISION	HEALING—LIVE IN DETROIT
			VERITY 43119 [S]	
24	19	57	VARIOUS ARTISTS	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
			VERITY 43125	
25	25	30	THE MISSISSIPPI MASS CHOIR	EMMANUEL (GOD WITH US)
			MALACO 6031	
26	27	41	GOSPEL GANGSTAZ	I CAN SEE CLEARLY NOW
			B-RITE 490096/INTERSCOPE [S]	
27	39	21	MIGHTY CLOUDS OF JOY	IT WAS YOU
			CGI 5362/PLATINUM	
28	23	57	VARIOUS ARTISTS	GREAT WOMEN OF GOSPEL VOLUME II
			EMI GOSPEL 20209	
29	NEW		CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS	SING IT ON SUNDAY MORNING!
			JDI 1259	
30	29	27	CARLTON PEARSON	LIVE AT AZUSA 3
			ATLANTIC 46006/AG [S]	
31	RE-ENTRY		LEXI...	AND THAT'S THE WAY IT IS
			REAL DEAL 0797	
32	40	89	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7
			B-RITE 490094/INTERSCOPE [S]	
33	28	28	THE CANTON SPIRITUALS	THE LIVE EXPERIENCE 1999
			VERITY 43135 [S]	
34	31	25	GOD SQUAD	GOOD MORNING NEIGHBOR
			AMEN 1501	
35	30	9	VARIOUS ARTISTS	GREAT MEN OF GOSPEL
			EMI GOSPEL 20245	
36	21	49	VICKIE WINANS	LIVE IN DETROIT II
			CGI 5325/PLATINUM [S]	
37	32	29	IYANLA VANZANT	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
			HARMONY 1799 [S]	
38	34	7	THE WILLIAMS BROTHERS	THE CONCERT
			BLACKBERRY 1626/MALACO	
39	RE-ENTRY		WANDA NERO BUTLER	FAMILY PRAYER
			NINE 227/SOUND OF GOSPEL	
40	RE-ENTRY		VARIOUS ARTISTS	DIVAS OF GOSPEL
			CGI 5333/PLATINUM	

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. [S] indicates past or present Heatseeker titles. © 2000, Billboard/BPI Communications.

Classical KEEPING SCORE



by Bradley Bambarger

FRÈRE PIERRE: When once **Pierre Boulez** had respect, he now has love. At the end of his extraordinary 75th birthday run with the **London Symphony Orchestra** at New York's Carnegie Hall a few weeks ago, the orchestra saluted the conductor by playing "Happy Birthday," with the audience singing along. Flowers in hand, he even joined in to signal the song to a close, as everyone cheered. Such affection was a long way from the frequently frosty relationship Boulez had with subscribers (and some musicians) when he ran the **New York Philharmonic** in the early '70s—and it isn't his manner of music-making that has changed. Rather, it's that the inherent good sense and generosity of spirit behind his forward-minded ways have become ever-more apparent to all concerned. And that is something worth celebrating.

Boulez turned 75 on March 26, so there were similar affectionate salutations for Boulez recently in London and Paris, as there will be elsewhere in Europe and America as the year goes on. Boulez is marking his jubilee season with special events revolving around the groups with which he is closest, such as the **Ensemble InterContemporain** of Paris, the **Cleveland Orchestra**, the **Chicago Symphony Orchestra**, and the **London Symphony Orchestra**. His 11-city world tour with the **London Symphony** is a banner for his view of the 20th century moving into the 21st, with premieres of works by **Peter Eötvös**, **Salvatore Sciarrino**, **George Benjamin**, and **Olga Neuwirth** and a survey of key 20th-century scores from **Stravinsky** and **Schoenberg** to **Berio** and Boulez himself.

On record, Deutsche Grammophon's efforts on behalf of "Boulez 2000" include several new releases, as well as a boxed set and an anthology. It would have been nice if the other labels long-associated with Boulez—**Sony Classical** and **Erato**—had taken this opportunity to refurbish some of their important recordings. And perhaps Deutsche Grammophon could have agreed to record the Eötvös, Benjamin, Sciarrino, and Neuwirth scores, as was proposed. Still, what Deutsche Grammophon does have in store is very attractive. Just out is the latest in Boulez's **Mahler** cycle, the **Symphony No. 4** with the **Cleveland Orchestra** and lovely Swiss soprano **Juliane Banse**. Also new is a gloriously played **Stravinsky** set with the **Berlin Philharmonic**, featuring the **Symphony of Psalms**, **Symphony in Three Movements**, and **Symphonies of Wind Instruments**.

Also new is a Boulez "Artist's Album," the most recent in Deutsche Grammophon's series of deluxe anthologies after similar sets devoted to **Anne Sofie von Otter**, **Herbert von Karajan**, and **Leonard Bernstein**. Beautifully packaged, the "Artist's Album" features many vintage photos (although the accompanying essay is sub-par). The track list includes a previously unreleased take on **Ravel's "Pavane Pour Une Infante Défunte"** with the **Cleveland Orchestra**, but the inclusion of an excerpt from

only one of Boulez's own compositions ("Rèpons") is unfortunate. Due out this month is a six-disc boxed set of Boulez's complete **Webern** recordings, following three separate acclaimed discs issued in the '90s.

Later in the year comes perhaps the most surprising item thus far in the Boulez discography: **Bruckner's Eighth Symphony**, recorded live with the **Vienna Philharmonic** at the composer's resting place, the **St. Florian monastery** in Austria. The ever-avuncular Boulez related in a New York reception prior to the Carnegie concerts that when he was invited to conduct **Bruckner**, the Vienna band asked him which symphony he would like to record. Boulez said he would like to do the Eighth, because he had seen **Otto Klemperer** conduct that symphony in late-'50s London, and it had made a great impression on him. After the **St. Florian** project, Boulez received a letter from **Klemperer's** daughter, saying that he couldn't have seen her father conduct the Eighth in London, because he never did so. It was **Bruckner's Fifth** that he saw him conduct. Laughing at himself as he told the story, Boulez said that after hearing of this, **Daniel Barenboim** told him that to set destiny right he now must come to Chicago to conduct **Bruckner's Fifth**.

This fall, Boulez the composer receives a great birthday present in the form of the premiere recording of his most sheerly beautiful score to date: "Sur Incises," a shimmering, **Debussyian** work for three pianos, three harps, and three tuned percussion instruments. Appearing in Deutsche Grammophon's "20/21" series (as did his "Rèpons" last year), "Sur Incises" will be joined by the concertante works "Messagesquise" and "Anthèmes," for cello and violin, respectively. Boulez leads members of **Ensemble InterContemporain**.

Boulez is currently completing the orchestration of his "Notations" series, originally for piano, and he has a piano piece commissioned by Carnegie Hall in the latter stages of completion. Boulez's tenure as Carnegie Hall's first composer's chair has been extended through the 2002-03 season, the first full season of programming in Carnegie's new multipurpose small hall (for which he serves as an adviser). In 2000-01 at Carnegie, Boulez will lead the **Vienna Philharmonic** for the first time in the U.S., with the concerts including not only **Debussy**, **Bartók**, and **Stravinsky** but **Bruckner's Symphony No. 9**.

In October, Boulez will be the subject of a special seminar series presented by the **Museum of Television & Radio** in collaboration with Carnegie, which will screen a BBC documentary on his career, rarely seen television clips of him conducting such operas as **Berg's "Lulu"** and **Wagner's "Tristan Und Isolde,"** and a CBS program from the '70s that profiled his work with the **New York Philharmonic**.

Future Boulez releases include **Mahler's "Das Lied Von Der Erde"** with the **Vienna Philharmonic**, already recorded. He also plans to record **Mahler's Third** in Vienna, along with much of the orchestral lieder. And in fall 2002, Boulez is scheduled to lead the **BBC Symphony Orchestra** in the final form of his vast "Le Visage Nuptial," which the composer says he hopes to record with the group.

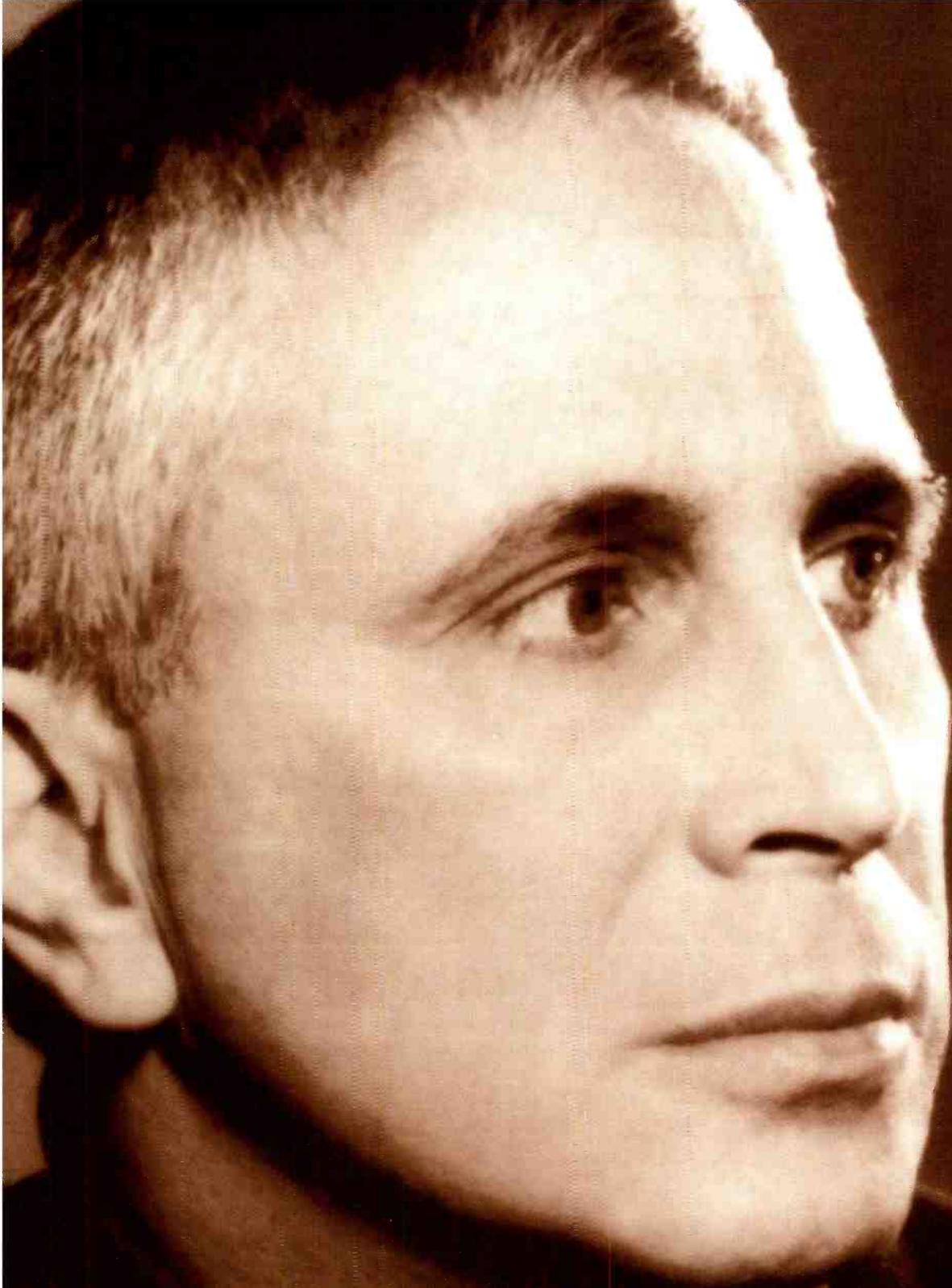


BOULEZ

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
NO. 1				
1	NEW		FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN
			FACE TO FACE/VERITY 43140/PROVIDENT	1 week at No. 1
2	1	26	P.O.D.	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
			ATLANTIC 83245/CHORDANT	HS
3	2	4	JENNIFER KNAPP	LAY IT DOWN
			GOTEE 2816/CHORDANT	
4	4	41	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
			MARANATHA/INTEGRITY 1583/WORD	
5	21	6	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GOOD NEWS
			SPRING HOUSE 2253/CHORDANT	
6	5	22	VARIOUS ARTISTS	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
			SPARROW 1703/CHORDANT	
7	7	13	TRIN-I-TEE 5:7	SPIRITUAL LOVE
			B-RITE 6952/WORD	HS
8	6	3	FFH	FOUND A PLACE
			ESSENTIAL 10529/PROVIDENT	
9	3	2	PASSION WORSHIP BAND	PASSION: THE ROAD TO ONE DAY
			STAR SONG/SPARROW 1740/CHORDANT	HS
10	9	18	MICHAEL W. SMITH	THIS IS YOUR TIME
			REUNION 10041/PROVIDENT	
11	11	27	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW
			ELEKTRA 62439/CHORDANT	HS
12	10	41	STEVEN CURTIS CHAPMAN	(SPEECHLESS)
			SPARROW 1695/CHORDANT	
13	12	23	CECE WINANS	ALABASTER BOX
			WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	
14	13	57	SONICFLOOD	SONICFLOOD
			GOTEE 2802/CHORDANT	HS
15	17	23	ANNE MURRAY	WHAT A WONDERFUL WORLD
			STRAIGHTWAY 0231/CHORDANT	
16	16	78	KIRK FRANKLIN	THE NU NATION PROJECT
			GOSPO CENTRIC/INTERSCOPE 490241/WORD	
17	14	20	JARS OF CLAY	IF I LEFT THE ZOO
			ESSENTIAL/SILVERTONE 10499/PROVIDENT	
18	18	19	NEWSBOYS	LOVE LIBERTY DISCO
			SPARROW 1720/CHORDANT	
19	15	4	FERNANDO ORTEGA	HOME
			MYRRH 6852/WORD	HS
20	8	19	THE CATHEDRALS	A FAREWELL CELEBRATION
			SPRING HOUSE 2223/CHORDANT	HS
21	19	31	THIRD DAY	TIME
			ESSENTIAL/SILVERTONE 10528/PROVIDENT	
22	24	12	THE MCCLURKIN PROJECT	THE MCCLURKIN PROJECT
			GOSPO CENTRIC 6612/WORD	HS
23	20	36	VARIOUS ARTISTS	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
			WORD 9776	
24	23	28	AUDIO ADRENALINE	UNDERDOG
			FOREFRONT 5225/CHORDANT	
25	26	5	COMMISSIONED	TIME & SEASONS
			VERITY 43136/PROVIDENT	HS
26	22	6	MICHELLE TUMES	CENTER OF MY UNIVERSE
			SPARROW 1696/CHORDANT	HS
27	NEW		ALVIN SLAUGHTER	RAIN DOWN
			HOSANNA/INTEGRITY 1674/WORD	
28	37	2	THE BROOKLYN TABERNACLE CHOIR	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
			ATLANTIC 83297/CHORDANT	
29	29	53	AVALON	IN A DIFFERENT LIGHT
			SPARROW 1687/CHORDANT	
30	RE-ENTRY		ELVIS PRESLEY	HE TOUCHED ME: THE GOSPEL MUSIC OF ELVIS PRESLEY
			COMING HOME/CA 2265/CHORDANT	
31	25	64	VARIOUS ARTISTS	SHOUT TO THE LORD 2000
			HOSANNA/INTEGRITY 1424/WORD	
32	NEW		ANDREW PETERSON	CARRIED ALONG
			WATERSHED/ESSENTIAL 10525/PROVIDENT	
33	28	5	VARIOUS ARTISTS	TOP 25 PRAISE SONGS
			MARANATHA/CORINTHIAN 1226/PAMPLIN	
34	31	41	PASSION WORSHIP BAND	PASSION: BETTER IS ONE DAY
			STAR SONG/SPARROW 0230/CHORDANT	
35	27	3	CLAY CROSSE	A DIFFERENT MAN
			REUNION 10064/PROVIDENT	
36	35	29	WINANS PHASE2	WE GOT NEXT
			MYRRH 6082/WORD	HS
37	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SWEET, SWEET SPIRIT
			SPRING HOUSE 2216/CHORDANT	
38	34	27	JACI VELASQUEZ	LLEGAR A TI
			MYRRH/SONY DISCOS 6682/WORD	
39	RE-ENTRY		PROJECT 86	DRAWING BLACK LINES
			BEC/ATLANTIC 7428/CHORDANT	HS
40	36	79	DC TALK	SUPERNATURAL
			VIRGIN/FOREFRONT 5195/CHORDANT	

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— *The New York Times*

“The Red Violin would be moving even if it had no dialogue or visuals. Music is at the heart of this movie and, just this once, to call the score conspicuous is not a slur.

Girard uses composer John Corigliano’s music not only as an expressive tool and as the instrument’s melancholy ‘voice’ but also as a unifying force... Though *The Red Violin* is intensely cinematic, it nevertheless is symphonic both in scale and concept.”

— *Los Angeles Times*

Original Motion Picture Soundtrack

THE RED VIOLIN

A Film by François Girard

Music Composed by John Corigliano

Joshua Bell, solo violin

Philharmonia Orchestra

Conducted by Esa-Pekka Salonen



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(SK 63010)

A 'Perceptual' Album From Brian Blade

Drummer's Fellowship, On Blue Note, Offers Melodies & Optimism

TOGETHER AS ONE: With its emphasis on cooperation and mutual expression, jazz inherently holds the idealistic promise of drawing people together and creating harmony in the world through music.

Brian Blade understands this possibility. The drummer's seven-piece ensemble, the **Brian Blade Fellowship**, carries with it a message of hope and togetherness, conveyed through uplifting melodies and preternaturally sympathetic group interaction. It is a message that they are, almost remarkably, able to translate through largely instrumental compositions.

"If there are any difficulties in what we are doing, [getting the messages across] may be one of them," says Blade. "In the end, you want people to be left with the joy that comes across in the music."

A native of Shreveport, La., the 29-year-old Blade began playing drums in his father's church at the age of 13. His résumé includes stints with **Joshua Redman**, **Kenny Garrett**, and **McCoy Tyner**; he has recorded and toured with **Joni Mitchell** and has performed in **Seal's** band. In 1998 Blade released the Fellowship's eponymous debut, a sprawling, ethereal work produced by **Daniel Lanois**, known for his atmospheric production work with **Bob Dylan** and **U2**.



BLADE

Both Lanois and Mitchell turn up on "Perceptual" (Blue Note, April 11), the sophomore release from the Brian Blade Fellowship, which is made up of Blade, saxophonists **Myron Walden** and **Melvin Butler**, pianist **Jon Cowherd**, pedal steel guitarist **Dave Easley**, guitarist **Kurt Rosenwinkel**, and bassist **Christopher Thomas**. Although Lanois appears solely as a guitarist (Blade and Cowherd co-produced), "Perceptual" builds upon the richly textured landscapes of the group's debut.

In addition, the album furthers the

Fellowship's themes of family, friendship, and unity. "There is emotion in the melodies and harmonies that represent the musicians in this band," explains Blade. "It tells the story of who I am, who the band members are, of the experiences we have had in our lives, both individually and collectively, and of the things that happen in the world at large that affect all of us."



by Steve Graybow

The theme of unity is felt strongly on "Variations Of A Bloodline," a three-part suite inspired by inter-ethnic animosity and unnecessary human suffering. "What it all comes down to is that, deep down, we are all the same," says Blade. "People fight over territory, or over beliefs, and they forget that we all come from the same place, from the same blood. The idea is that people should stop quarreling and remember that we are all brothers."

The feeling of a bond between people is reiterated on "Steadfast," which features Mitchell's haunting refrain of "Can you hear the baby crying from the other room." According to Blade, "the other room" can refer to an adjacent space or just as easily to another country.

"There are tragic things going on in the world, like kids running around with guns," he says, explaining that events both local and global ultimately have an impact upon everyone. "This song is meant to convey a sense of holding on, of optimism and hope that things can and will get better."

GOING BEYOND: On April 4, the street date of his new CD, "Beyond" (Warner Bros.), **Joshua Redman** will perform live at the Virgin Megastore in San Francisco. Three songs culled from that performance will be record-

ed by Liquid Audio and burned to CDs on the spot. "We hope to make a couple of dozen, which will make them extremely rare," says Warner Bros. Jazz VP of marketing and sales **Randall Kennedy**, explaining that contest winners at the in-store will be presented with the freshly minted discs.

"One additional song will be recorded but not burned on the disc," says Kennedy. "That song will be made available to retailers exclusively for use as an online download." Kennedy believes that the single-song download will create an awareness for "Beyond" that will translate into sales of the CD.

The San Francisco market has significance for the saxophonist, who was born and raised in Berkeley, Calif., and was recently named artistic director of the San Francisco Jazz Festival. "It is his first in-store in many years and his first ever in the market," says Kennedy. "It is a way to reach out to consumers, by bringing new listeners to Joshua's music and connecting with those who have followed him through his career."

Kennedy says that the download will be made available to all online retail outlets.

HIGHER GROUND

(Continued from page 37)

hottest tickets. As part of Family's sponsorship, the Grand Rapids, Mich.-based chain will be hosting after-hour, post-concert receptions with Knapp and the members of Third Day engaging in question-and-answer sessions with consumers... Southern gospel legends **the Hoppers** have signed to Spring Hill Music Group. Look for a new release in mid-to-late summer. They are the latest in a succession of signings to the label, which in the past year has expanded to include more than its usual Southern gospel fare by signing **Al Denson**, **Babbie Mason**, **Scott Krippayne**, and **Bonnie Keen**. "We want to be more of a full-bodied church label instead of genre-specific," says **Rodney Hatfield**, director of marketing... The Parable Christian Stores are releasing a worship CD made exclusively for their customers, titled "Great Is The Lord: A Parable Collection." The CD features such popular contemporary worship songs as "Shout To The Lord" and "Give Thanks." The CD will be given free to consumers with a \$40 purchase or can be bought separately for \$7.99. Additionally, the CD will come with \$45 worth of coupons. **Jeff Moseley's** M2.0 Communications selected, arranged, and recorded the CD exclusively for Parable member stores. It will be released on April 23... Christian Internet site **iBelieve.com** has launched **OnFaith.com**, a new Internet service provider with no monthly fee. It will provide consumers local dial-up access to the Net with filtering technology that protects users from objectionable content. A full range of services are available for a \$20 annual fee.

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	2	52	SO GNO ▲ POLYDOR 547222	ANDREA BOCELLI
2	1	5	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
3	3	3	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT HS	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
4	5	42	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG HS	IBRAHIM FERRER
5	4	55	THE IRISH TENORS MASTERTONE 8552/POINT HS	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
6	9	18	DISTINTO DIFERENTE WORLD CIRCUIT/NONESUCH 79501/AG HS	AFRO-CUBAN ALL STARS
7	7	43	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
8	6	3	HIGHLAND CATHEDRAL RCA VICTOR 63615	PHIL COULTER
9	15	13	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
10	14	33	CAFE ATLANTICO RCA VICTOR 65401 HS	CESARIA EVORA
11	NEW		VIVA LA MUSICA HOLLYWOOD LATIN 162182	GIPSYLAND
12	RE-ENTRY		HONEY BABY POI POUNDER RECORDS 7002	THREE PLUS
13	RE-ENTRY		O RCA VICTOR 63358	CIRQUE DU SOLEIL
14	13	14	MELELANA PUNA HELE 13956 HS	KEALI'I REICHEL
15	RE-ENTRY		ZYDECO PUTUMAYO 80160	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	24	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
2	2	75	WANDER THIS WORLD ● A&M 54098A/INTERSCOPE	JONNY LANG
3	3	53	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	4	20	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
5	5	24	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 HS	SHANNON CURFMAN
6	6	32	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
7	8	5	THE BEST BLUES ALBUM IN THE WORLD...EVER! VIRGIN 48428	VARIOUS ARTISTS
8	9	37	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
9	7	29	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
10	10	45	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
11	11	8	SUSPICION ALLIGATOR 4871	COCO MONTOYA
12	12	38	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
13	13	19	HEAVY PICKS — THE ROBERT CRAY COLLECTION MERCURY 546557/IDJMG	ROBERT CRAY
14	14	71	GREATEST HITS MCA 111746	B.B. KING
15	15	6	LOUISIANA GUMBO PUTUMAYO 161	VARIOUS ARTISTS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	19	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
2	NEW		STAGE ONE VP 1572*	SEAN PAUL
3	4	2	PLANET REGGAE 2000 VP 1580*	VARIOUS ARTISTS
4	2	36	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
5	3	45	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
6	6	38	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
7	5	17	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
8	10	72	PURE REGGAE POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
9	7	20	STRICTLY THE BEST 24 VP 1570*	VARIOUS ARTISTS
10	9	37	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
11	8	5	JAMDOWN RECORDS PRESENTS: THE ULTIMATE DANCEHALL MIX VOL. 2 JAMDOWN 40025	VARIOUS ARTISTS
12	12	78	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
13	11	36	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
14	13	21	STRICTLY THE BEST 23 VP 1569*	VARIOUS ARTISTS
15	RE-ENTRY		JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL	JIMMY CLIFF

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

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Issue Date: May 13

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Hit Factory Swells To 16 Studios In Digital Expansion

HERE'S the easiest trivia question you'll hear this year: Which studio is the only one in the industry that's in a position to offer its clients *seven* Solid State Logic (SSL) 9000J consoles and *five* digital boards from three different manufacturers (Sony, SSL, and Euphonix)?

Answer: Unquestionably, the Hit Factory.

The legendary complex was already far and away the biggest music studio operation in the world when its holdings included a "mere" 10 rooms in two locations in New York plus a world-renowned mastering division. However, when it acquired Miami's Criteria early last year, the Hit Factory brought its total of studios to an unprecedented 16, not counting mastering.

For those of you keeping score, here's how it breaks down: In the flagship building at 421 West 54th St. in Manhattan, N.Y., there are three SSL 9000Js, one SSL Axiom-MT digital desk, and a Sony OXF-R3 "Oxford" digital board. Nearby in the Hit Factory's Broadway location, there are two 9000Js, two Neve VRs, and a hard-disc editing room.

In Florida, there are two 96-input 9000Js, an SSL G+, a vintage Neve 8078, a Euphonix System 5 digital console, and a Sony Oxford.

Now, if you'll please check your scorecard, you'll find a discrepancy that I would be happy to clarify. You'll notice that I said "five digital boards," but the tally only brings up four: the Axiom-MT, the Euphonix, and the two Oxfords. The fifth console is another Euphonix that the Hit Factory has already acquired but has yet to decide where to place, according to Hit Factory VP Troy Germano.

"It made sense to do this now," says Germano of the studio's big digital expansion. "We got our first Oxford in January 1998 and created a 100% digital environment for it. Getting the clients to make the transition took time; the first three or four months of '98 were tough. So far with the Oxford room down in Miami, it's quicker, so I guess people are taking to the idea of working on digital consoles and understanding the ease of operation, the quickness, and the sound quality."

Of the Hit Factory's SSL Axiom-MT—which resides in Studio 4, a mix/overdub suite—Germano says, "The reason that this is going to do well for SSL and in turn for us is it works like a 9000. The fact that it looks like an analog console, for a lot of clients that are scared to work on a digital console, they're going to feel a little bit more comfortable on it."

Another key to the Axiom's success at the Hit Factory is the fact that four other studios in town—Quad, Avatar, Kampo, and Electric Lady—are using the board, resulting in an exclusive community of rooms that can share projects.

"You just don't want to have one or two studios have these consoles,"



by Paul Verna

says Germano. "You need all different types of studios. At the end of the day you can make a record anywhere, but you're going to make a record where you're comfortable, and the more places that have this technology, the better. It's going to make people say, 'I was just at Kampo, or I was just at Quad, or I was just at Avatar, and oh, you have an MT? That's great!' That's going to get the buzz going."

The Hit Factory's investment in three different digital consoles marks a first for the industry. While multi-room facilities have long prided them-

selves on offering vastly different types of analog boards—SSLs, Neves, APIs, Harrisons, Focusrites, etc.—those that have ventured into the digital realm have had to commit to a single platform, like the Oxford, Axiom-MT, Neve Capricorn, Studer D950, or the new Euphonix System 5.

However, with the luxury of 16 rooms at its disposal, the Hit Factory was in a unique position to offer a wide range of choices in the analog and digital domains.

Germano says, "I don't think there's going to be one digital console that's going to win. In the past, when you came into a studio like the Hit Factory you could work on a Neve VR or a vintage Neve 8078 or 8068, or an SSL G+ or a 9000. Now, you're going to have the same range of choices with digital consoles. There's going to be some things that one digital console is going to do better than another, and it's going to be a subjective decision for our clients. "It would be hard for a studio that



The Hit Factory's Studio 4 at the New York flagship location at 421 W. 54th St., featuring a new Solid State Logic Axiom-MT digital console.

doesn't have as many rooms to take a chance like that," he adds. "But I think it's important to let the clients know that we're looking at cutting-edge technology. We're very committed to the Sony 3348 HR [24-bit

DASH recorder]. We have quite a number of machines, because it's what the clients want. At the same time, we still do a lot of analog 2-inch, and I don't think that's going away

(Continued on next page)

Fingers Leads DVD Authoring Field In Buenos Aires

BY DAN DALEY

BUENOS AIRES—In this design-obsessed city, the Fingers Art Group building has a postindustrial sheen to it that would make it look at home in either Milan or South Beach, Fla. Or Architectural Digest, for that matter.

But high-tech is more than just a look at this facility. It's transformed itself into not only Argentina's first DVD authoring facility but Latin America's first independent one, as well.

Authoring is proliferating in the region as DVD ramps up here, but all the authoring capability for the continent exists as an adjunct to the three or four major disc replication facilities that can currently handle DVD manufacturing, all of which are in neighboring Brazil.

Originated as a recording studio that later added post-production, Fingers Art Group is now a joint venture between its founder, longtime Buenos Aires music recording and post-production entrepreneur Sergio Molho, and Highlands, N.Y.-based Walters-Storyk Design Group (WSDG). DVD authoring was added in July of last year, at a time when the format itself was virtually unknown in this country. And it's still embryonic throughout Latin America.

BUSINESS-TO-BUSINESS

Fingers—the name refers to the musical adroitness of Molho's cousin, a musician who lives in the U.S.—will apply DVD authoring to some film studio work. The group authored the first DVD of a domestically produced Argentine film, Pol-Ka Producciones' "Alma Mia" (Dear Alma), late last year and recently landed a deal to author the regional version of "The Blair Witch Project."

However, it is even more aggressively pursuing the business-to-business market for DVD, with four times as many corporate DVD production authorings as film productions thus far, a ratio expected to maintain itself even as volumes increase.

Says Molho, "DVD is providing his facility with a perceptual edge in a crowded corporate productions market by positioning Fingers as the state-of-the-art facility in Buenos Aires' post-production market.

"We started as a recording studio and became a post-production facility," he adds. "But now we're trying to reposition ourselves as a communications company, and DVD gives us the perception in the market here as being on the leading edge."

In fact, he adds, DVD authoring is profitable already, but even if it weren't, simply having added it as a service has enabled Fingers Art Group to raise its rates for most of the other audio services it has performed all along. It's also helped introduce the facility to a new stratum of client; Molho says he is currently in negotiations with Coca-Cola Argentina to do all of that company's DVD advertising authoring work at Fingers.

"Before DVD, we were one of dozens of service providers in Argentina," he says. "But now we're the only one with DVD authoring."

The Fingers Art Group facility occupies a compact but neatly designed warren of 1,000 square feet on two floors of a building Molho owns in Buenos Aires' Villa Crespo section. Fingers, founded by Molho in 1986, has been in this location since 1992, two years before he and WSDG joined forces on a range of fronts, including facility design throughout Latin America.

Fingers and WSDG have done 16 facility designs and constructions since then, including a \$2 million facility in San Jose, Costa Rica, slated to open later this year.

Authoring at Fingers' facility, redesigned by Molho and Storyk, is based around a Sonic Solutions DVD Creator system, supported by Sony Beta SP decks, Tascam digital audio storage systems (DA-30 DAT and DA-88 multitrack), a Digidesign Pro Tools system for surround mixing and digital-audio editing, and Fingers' other services, including music recording, animation, graphics, and video editing.

The second floor, accessed via a spiral staircase, holds the audio studio that was the original business at this location, fitted with a Soundcraft analog console and Panasonic digital mixer, as well as video editing and multimedia graphics suites using Adobe Photoshop and QuarkXpress and a small cafe and lounge.

The rooms are small but sound good and tight, helped by Storyk's placement of shallow RPG diffusers on the rear walls, creating an articulate and accurate surround audio playback environment. And while most of the audio components of DVD productions are created out of house and brought in by the client, Fingers uses a Digidesign Pro Tools system to create its multichannel mixes.

Despite its compactness, the entire facility has each media suite linked via Ethernet. However, much of the facility's audio services are being redirected to supporting the business-to-business applications for DVD as a corporate tool.

Nonetheless, DVD film authoring still plays a role in Fingers' strategic planning. Molho has established an

informal relationship with Argentina-based discmaker Laserdisc to do that company's authoring for theatrical releases as it ramps up its DVD manufacturing later this year.

"We are also in the process of contacting and establishing relationships with Hollywood and other foreign film studios about doing their authoring for Spanish, Portuguese, and English subtitles for their releases in this region," says Molho.

That networking is already paying off with "The Blair Witch Project," which will also constitute another milestone: the first Latin American DVD-ROM film feature containing Internet URL links on the disc.

Any field marshal will tell you he'd prefer not to fight wars on two fronts at the same time. But in the battle for new formats in an increasingly crowded field of formats, multiple fronts offer expanded opportunities.

"DVD will take some time to get to the mass market here with films," says Molho, noting that that situation is not helped by the duties and taxes imposed on consumer electronics, typical of heavily regulated South American economies; entry level DVD players cost around \$600 in Buenos Aires shops, and even a cheap VHS player will set you back \$250.

But DVD is quickly picking up business users who see it as a fashion-forward and highly interactive promotional and marketing tool, like Buenos Aires real estate developer Nordelta, which commissioned Fingers to make the DVD for their new community north of the city.

"I don't know if this is the way for everyone to go with DVD in the beginning," says Molho. "But it's the right way for us in BA."

STUDIO MONITOR

(Continued from precedign page)

any time soon, and I don't want it to go away."

With such a vast and far-flung empire, it was imperative for the Hit Factory to maintain monitoring consistency in all its rooms. To that end, the Germanos installed custom Augspurger speakers in every studio, including soffit-mounted surround speakers in select rooms (and surround capability in the rest).

"We have the same monitors in all 16 rooms, which makes it easy for our clients to move around and be familiar with what they're doing," says Germano.

Like all commercial studios, the Hit Factory has had to adapt to the rapidly changing landscape of professional recording, which includes a hefty share of home-based work done on high-end but not necessari-

ly high-budget gear. Accordingly, the Hit Factory has embraced the popular Digidesign Pro Tools platform, adding full-blown systems in many rooms and inviting clients to bring in their own rigs.

"We have quite a few Pro Tools systems in-house," says Germano. "It seems to be a staple at this point, and people are using it for various applications on a project. Our Oxford and Euphonix rooms are loaded with full-blown Pro Tools systems with every plug-in you can think of and all the storage options a client might need. We can also wheel our Pro Tools systems into our other rooms."

Far from being threatened by the profusion of recording options at a lower cost than the pricey Hit Factory rooms, Germano is optimistic about the future of the big studio industry.

"As technology changes and ways of recording change, recording artists, producers, and engineers are always going to need great-sounding rooms to make records in," he says. "I don't think that's ever going to change. Even if you could hook up an EDnet line or a T1 or ISDN and record people in different cities, they're still going to need the right rooms. Recording out of somebody's house you can make a great record, but not day in and day out. I think the studios will always be around."



Bonnie & Bill. Americana music icons Bill and Bonnie Hearne worked at Los Angeles' Ocean Way Recording's Studio B on a Backporch/Virgin project slated for summer release. Shown, from left, are producer John Wooler, Bonnie Hearne, producer/guitarist Randy Jacobs, Bill Hearne, engineer Sally Browder, Chris Hillman (mandolin and vocals), and Herb Pedersen (dobro, banjo, vocals). (Photo: David Goggin)

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 1, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN	MAINSTREAM
TITLE Artist/ Producer (Label)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)	HOW DO YOU LIKE ME NOW?!	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	STIFF UPPER LIP AC/DC/ George Young (EastWest/Elektra)
RECORDING STUDIO(S) Engineer(s)	PACIFIQUE (Los Angeles) Lashwan Daniels Brad Gilden	PACIFIQUE (Los Angeles) Lashwan Daniels Brad Gilden	LOUD (Nashville) Julian King	OCEANWAY (Los Angeles) Jim Scott	THE WAREHOUSE (Vancouver, BC) Mike Fraser
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	SSL 4000	SSL 6000	Neve 'Air' Custom
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A827	Studer A800
MIX MEDIUM	Quantegy 467	Quantegy 467	Quantegy 467	Ampex 499	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Franklin, TN) Jean Marie Hurout	PACIFIQUE (Franklin, TN) Jean Marie Hurout	BACKSTAGE (Nashville) Chuck Ainlay	THE VILLAGE (Los Angeles) Jim Scott	THE WAREHOUSE (Vancouver, BC) Mike Fraser
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	SSL Axiom	Neve 8048	SSL 4072 G plus
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A800	Studer A820
MASTER MEDIUM	Quantegy 467	Quantegy 467	BASF 900	BASF 900	BASF 900
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	Sony	Sony	UNI	WEA	WEA

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ARTISTS & MUSIC

Windswept Steps Up New Business

Company Moves Beyond Catalog Sale, Expands Signings

BY IRV LICHTMAN

NEW YORK—There's plenty of life and future left at Windswept Holdings L.L.C., which last July sold the bulk of its catalog to EMI Music Publishing for a reported \$200 million.

For one thing, says Los Angeles-based CEO Evan Medow, the company's Japanese parent, Fujipacific, has injected some \$50 million in new funding to the company. Along with new writer and catalog deals, there will be a broader relationship with Hitco, Windswept's joint venture with writer/producer Antonio "L.A." Reid.

Although Windswept sold many valuable early rock'n'roll copyrights from the '50s and early '60s—an in-demand commodity these days—Medow notes that in holding on to some 10,000 songs, "we retained a deep basket of really strong assets out of the sale, providing us with a strong foundation on which to build. We have been able to maintain a viable business and are not just a start-up company, with all the inherent problems that start-up companies have. Most importantly, we have a staff that built the old company who are looking forward to doing it again."

As part of its catalog sale to EMI Music, Windswept retained all of its active writer deals and their catalogs; all of Windswept's ventures, including Hitco; and all of the company's subpublishing and administration

deals in the U.S. and U.K. These include the catalogs of Burt Bacharach, Steve Miller, the Who's Pete Townshend, Mute Song (U.K.), and Gallo Music (South Africa), among others. Fujipacific was also appointed to manage the EMI catalog in Japan on a long-term basis.



MEDOW

As for staffers, Medow says the company is now one-third owned by its management team.

In addition to Medow, the management and creative team consists of Jonathan Stone, the newly appointed president of Windswept U.S. who was formerly senior VP/GM; Bob Grace, managing director of Windswept U.K.; John Anderson, VP of film/TV; Debby Gill, VP of creative affairs, domestic/international; Peter McCamely, VP of creative, Windswept U.K.; Steve Markland, senior director of creative, Nashville; and Cecil Chambers, senior director of creative, urban, who was previously a manager.

In addition, Atlanta-based Hitco extended its agreement with VP/GM Shakir Stewart.

Nashville is the source of several new deals as part of the expansion of operations there. Now under the

Windswept Nashville umbrella are David Corley's Kicking Bird Music and Bud Dog Music, which includes the catalog of Keith Follese, whose songs have been recorded by Lonestar, Martina McBride, Tim McGraw, and Faith Hill. In a co-publishing venture in Nashville, Windswept is now tied in with McGraw's and manager Scott Simon's publishing companies.

In pop, Windswept has made a North American administration deal with producer Steve Mac (Westlife, Boyzone) and publishing deals with Solé (DreamWorks), writer/producer Jimmy Thomas (Bone Thugs-N-Harmony), and Mike Elizondo (who is working with Eminem) and a joint venture with Grammy-winning writer/producer She'kspere (Kevin Briggs).

Also, producer John Atterberry has a joint venture with Windswept involving writers Heather Holley, Mischke Butler, and Jeremy Paul.

In the U.K., Windswept has signed Atomic Kittens, Craig David, Mereo, and Electrasy, heard on Arista Records in the U.S.

As for the rash of mega-publisher mergers that Windswept has itself helped along, Medow says, "They're not a bad thing for companies like Windswept. Our stock in trade is the kind of service that we can offer and provide—personal attention. I personally think this is a good time to be an independent publisher."



A Bug's Life At 25. Louie Perez of Los Lobos, second from left, and Kathy Valentine of the Go-Go's, third from left, were among the artist/writers who dropped by the 25th anniversary celebration of Bug Music in Los Angeles recently. They are flanked by Bug Music owner/operators Dan Bourgoise, left, and Fred Bourgoise.



They're The Tops. A recent gathering in New York brought together newly elected officers of the National Academy of Popular Music, parent of the Songwriters' Hall of Fame. Shown, from left, are Cy Leslie, chairman; Hal David, chairman/CEO; Al Feilich, president; and Ervin Drake, vice chairman.



Notting Hill Inks DuBerry. London-based Notting Hill Music has signed producer/songwriter Steve DuBerry, whose writing efforts have been recorded by Marvin & Tamara, Tina Turner, Cliff Richard, Lulu, and Joe Cocker, among others. He's currently working with Heather Small (M People) on her solo project for BMG. DuBerry is shown with Kate Sweetsur, professional manager of Notting Hill Music.

NO.1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MARIA MARIA	Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow	Sony/ATV Tunes/ASCAP, Huss Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP
HOT COUNTRY SINGLES & TRACKS		
HOW DO YOU LIKE ME NOW?	Toby Keith, Chuck Cannon	Tokeco Tunes/BMI, Wacissa River/BMI, CMI/BMI, CMI/BMI
HOT R&B SINGLES		
MARIA MARIA	Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow	Sony/ATV Tunes/ASCAP, Huss Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP
HOT RAP SINGLES		
WHISTLE WHILE YOU TWURK	D-Roc, Kane, Beat-In-Azz	Collipark/BMI
HOT LATIN TRACKS		
A PURO DOLOR	Omar Alfanno	EMOA/ASCAP

'Encores!' Series Revives 'Tenderloin,' One Of Many Shows To immortalize N.Y.

'TENDERLOIN,' the 1960 Jerry Bock and Sheldon Harnick show that was the second presentation in this season's City Center "Encores!" series of three concertized musicals, is one of many musicals that have used New York as a central theme.

Some of the important ones are Rodgers and Hart's "Dearest Enemy" in 1925; the Leonard Bernstein, Betty Comden, and Adolph Green show "On The Town" in 1944; Sigmund Romberg and Dorothy Fields' "Up In Central Park," introduced in 1945; and Irving Berlin's "Miss Liberty" in 1949. Others are another Bernstein, Comden, and Green effort, 1953's "Wonderful Town"—which will close out this season's "Encores!" presentations—and, of course, another Bernstein show (with lyrics by Stephen Sondheim), 1957's classic "West Side Story."

"Tenderloin," in fact, was Bock and Harnick's follow-up to their delightful "Fiorello!," the 1959 Pulitzer Prize winner about an outsized figure of the New York (and national) scene—Fiorello La Guardia, the mayor of New York.

"Tenderloin" centers on the notorious Tenderloin district in New York at the turn of the century. The decadence of the area, a dangerous, corrupt part of Manhattan, is symbolized by its bordellos.

In "Tenderloin," a minister at an upper-class church takes it upon himself, with little support from his flock, to rid the area of such services, which are protected by the police.

"Tenderloin" doesn't stray from most musicals of its time in depicting the sunny side of Sodom, namely the ladies themselves, who are visited by the minister and members of his flock on a fact-finding mission—you know the "troubles" they get into! The cops, needless to say, are merrymakers, too.

"Encores!" largely exists, as was reiterated in a post-performance discussion after a Saturday matinee—an "Encores!" legend in itself—to revive hidden treasures of words and

music. "Tenderloin," whose original run was a meager 216 performances, fits those demands nicely.

The Bock and Harnick score does not place the show above "Fiorello!," 1965's "Fiddler On The Roof," or 1963's "She Loves Me," which is probably the team's greatest triumph, this writer believes. But it does have some standout songs, most of which are performed in the first act because only three new songs are introduced in the second act. "Artificial Flowers," a charming, 1890s-like sad, sad tale of a flower girl, was its biggest hit, thanks to a Bobby Darin recording that was part of Darin's evolution from rocker to Sinatra-like swinger.

Three other songs have been unfortunately cast to the winds but are brought to life once more (the Capitol original-Broadway-cast album excepted), thanks in part to three wonderful singers. "Tommy, Tommy"

is a rushing, urgent ballad sung by Sarah Uriarte Berry and Patrick Wilson, who also does wonders with "Artificial Flowers." One of those second-act numbers is the moving "My Gentle Young Johnny," performed by the "madam" of the piece, Debbie Gravitte, a bubbly veteran of the show-revival scene on both stage and recordings. She also presents "How The Money Changes Hands." The part of the minister, originally played by the English acting great Maurice Evans, was played with solid mock seriousness by David Ogden Stiers.

DRG Records plans to release this version of the show.

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

1. **Tori Amos**, "To Venus And Back."
2. **Tom Waits**, "Mule Variations."
3. **Eddie Money**, "His Greatest Hits."
4. **Tori Amos**, "The Singles."
5. **Pink Floyd**, "The Wall" (guitar tablature edition).



by Irv Lichtman

Hot Latin Tracks



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1/GREATEST GAINER				
1	1	2	SON BY FOUR SONY DISCOS	A PURO DOLOR A. JAEN (O. ALFANNO)
2	3	7	CHARLIE ZAA SONOLUX/SONY DISCOS †	DONDE ESTA EL AMOR R. BLADES, J. A. MOLINA, E. ESTEFAN JR. (R. BARLOW, R. BLADES)
3	2	1	GILBERTO SANTA ROSA SONY DISCOS †	QUE ALGUIEN ME DIGA J. M. LUGO, G. SAN A ROSA, A. JAEN (O. ALFANNO)
4	6	5	LOS TEMERARIOS FONOVISIA †	TE HICE MAL A. A. ALBA (A. A. ALBA)
5	5	6	CONJUNTO PRIMAVERA FONOVISIA †	MORIR DE AMOR NOT LISTED (R. GONZALEZ MORA)
6	4	4	LOS ANGELES AZULES DISA/EMI LATIN †	EL LISTON DE TU PELO J. MEJIA AVANTE (J. MEJIA AVANTE)
7	7	14	CHRISTIAN CASTRO ARIOLA/BMG LATIN	VOLVER A AMAR K. SANTANDER (K. SANTANDER)
8	13	17	PABLO MONTERO RCA/BMG LATIN	QUE VOY A HACER SIN TI R. PEREZ (R. PEREZ)
9	16	20	SHAKIRA SONY DISCOS †	NO CREO S. MEBARAK R., L. F. OCHOA (S. MEBARAK R., L. F. OCHOA)
10	14	8	EMMANUEL UNIVERSAL LATINO †	SENTIRME VIVO E. RUFFINENGO (G. M. ZIGANCO)
11	10	9	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C. ROONEY (M. ANTHONY, C. ROONEY)
12	8	3	CARLOS VIVES EMI LATIN †	FRUTA FRESCA E. ESTEFAN JR., J. V. ZAMBRANO (C. VIVES)
13	12	10	RICARDO ARJONA SONY DISCOS †	DESNUDA R. ARJONA (R. ARJONA)
14	9	13	BANDA EL RECODO FONOVISIA	TE OFREZCO UN CORAZON NOT LISTED (G. ADOLFO)
15	11	12	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
16	21	24	LUIS MIGUEL WEA LATINA	AMARTE ES UN PLACER L. MIGUEL (J. C. CALDERON)
17	23	26	ALEJANDRO FERNANDEZ SONY DISCOS	QUIEREME NOT LISTED (NOT LISTED)
18	18	16	MARCO ANTONIO SOLIS FONOVISIA	SI NO TE HUBIERAS IDO B. SILVETTI (M. A. SOLIS)
19	17	15	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	ALGUNA VEZ K. SANTANDER (K. SANTANDER)
20	19	18	LOS RIELEROS DEL NORTE FONOVISIA	TE QUIERO MUCHO M. MORALES (J. GONZALEZ)
21	20	11	JACI VELASQUEZ SONY DISCOS †	SOLO TU R. PEREZ (R. PEREZ)
22	15	19	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA	BUSCA OTRO AMOR PURIAS (J. J. TORRES, P. BARRAZA)
23	25	38	CARLOS PONCE EMI LATIN †	LA RAZON DE MI SER F. PINERO JR., T. MITCHELL, E. ESTEFAN JR. (F. PINERO JR., T. MITCHELL, C. PONCE)
24	28	—	TAMARA UNIVERSAL LATINO †	AYUDAME DIOS MIO B. SILVETTI (M. DE JESUS)
25	30	31	GRUPO MATEO'S UNIVERSAL LATINO †	TE ESPERARE P. MATEO, R. SANTA PACHA (O. SERRANO)
26	22	27	LOS SEMENTALES DE NUEVO LEON SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
27	NEW	1	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	SOLO ME IMPORTAS TU M. TAYLOR, B. RAWLINC (E. IGLESIAS, P. BARRY, M. TAYLOR)
28	27	32	LOS TRAVIEZOS DEL NORTE SONY DISCOS	MUJER, MUJER NOT LISTED (J. SCOTT)
29	34	—	LIMITE UNIVERSAL LATINO	AMIGA MIA J. CARPILLO, G. PADILLA (L. HORACIO)
30	38	—	INTOCABLE EMI LATIN †	YA ESTOY CANSADO NOT LISTED (L. PADILLA)
31	NEW	1	FRANKIE NEGRON WEA CARIBE/WEA LATINA	ENAMORADO DE TI R. PEREZ, R. SANCHEZ (R. ORTEGA, CONTRERAS, M. CANCEL, J. GRECO)
32	24	22	LOS TIGRES DEL NORTE FONOVISIA †	ANDO AMANECIDO E. HERNANDEZ (F. QUINTERO)
33	26	25	MUSART/BALBOA PORQUE TE QUISE NOT LISTED (NOT LISTED)	
34	36	—	RAYITO COLOMBIANO DISA/EMI LATIN †	EL ULTIMO BESO NOT LISTED (W. COCHRAN)
35	33	30	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN	PARA PODER LLEGAR A TI M. A. SANCHEZ (L. OAN)
36	32	21	TIRANOS DEL NORTE SONY DISCOS †	ANILLO GRABADO NOT LISTED (R. MENDEZ DEL CASTILLO)
37	35	34	RICARDO MONTANER CON LA LONDON METROPOLITAN ORCHESTRA WEA LATINA	OJOS NEGROS B. SILVETTI (R. CELLAMARI)
38	31	28	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	SUFRO J. A. LEDEZMA (J. ZAZUETA)
39	29	33	GRUPO BRYNDIS DISA/EMI LATIN	POR QUE ME ENAMORE? NOT LISTED (G. GUEVARR)
40	NEW	1	PEPE AGUILAR MUSART/BALBOA	POR UNA MUJER BONITA P. AGUILAR (M. MONTERROSAS)

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/SPI Communications, Inc.

Artists & Music

Salsa Act To Spice Up Billboard Confab

SHOWCASING SON BY FOUR: Sony Discos' hot salsa crew Son By Four has been confirmed to perform at the Sony Discos showcase during Billboard's 11th annual International Latin Music Conference.

Son By Four currently has the No. 1 track on Hot Latin Tracks with "A Puro Dolor." In addition, its eponymous debut set on Sony has become a top 10 staple on The Billboard Latin 50.

The conference is slated to take place April 25-27 at the Sheraton Biscayne Bay Hotel in Miami. One day before, on April 24, ASCAP is hosting its "New Music Of The Millennium" showcase at Miami Beach nightspot Crobar. Scheduled to perform are **Don Pepe**, **Alina Broward**, and **Kevin Cavallo**.

Billboard also is featuring an expo area with exhibits from Intertrust, the Latin Academy of Recording Arts and Sciences, Latino.com, Latina magazine, Latin Style, Universal Latin Limo, and Billboard Live.

Latina magazine, by the way, will sponsor a breakfast on April 27. On April 26, Warner Music International will host a press conference with its rock megagroup **Maná**.

Son By Four, sassy *merengue* **Melina León**, and Mexican tropical band **Massiel** are booked to perform April 25 at the Sony Discos show-



by John Lannert

case. Fonovisa's sizzling pop act **El Símbolo** and Universal Latino's gringo *merengue* upstart **Patrick Shannon** have been confirmed to play the April 26 showcase. Sony's **Gilberto Santa Rosa** and Universal Latino's **Soraya** are no longer on the showcase bill.

As for industry panels, **Joe Zubizarreta**, executive VP of Zubi Advertising, is scheduled to appear on the "Stars On Teve" panel. Also confirmed for the panel is **María Morales**, senior writer at People En Español, who is replacing **Carlos Harrison**.

The deadline for hotel registration is Saturday (8). For more information, call Billboard's director of special events, **Michele Quigley**, at 212-536-5002.

NEW BLOOD AT TMA'S: **Elida Y Avante**, **Intocable**, and **A.B. Quintanilla Y Los Kumbia Kings** emerged as the new Tejano power-

houses at the 20th annual Tejano Music Awards, held March 11 at the Alamodome in San Antonio.

Tejano Records' **Elida Y Avante** and **EMI Latin's A.B. Quintanilla Y Los Kumbia Kings** each nabbed four awards, while **EMI Latin's Intocable** won the *conjunto* of the year honors with "Contigo."

Intocable's landmark album was released six months after the act lost two band members in a January 1999 car crash outside Monterrey, Mexico. Neither Intocable nor the Kumbia Kings were in attendance at the awards.

A big surprise was the first award won, finally, by singer **Jay Pérez**, who had been nominated for male vocalist for the last five years.

The house gave a rousing response to a cappella performances by the two young actresses who are to play **Selena** as a little girl in the current "Selena Forever" musical. **Denise Stefanie González** of Los Angeles performed "Ave Maria," and **Lorissa Chapa** of Corpus Christi, Texas, sang "Over The Rainbow."

Following is the complete list of winners.

Song: "Duele," **Elida Y Avante** (Tejano Records).

Most promising band: **A.B. Quintanilla Y Los Kumbia Kings** (Continued on page 48)

LATIN TRACKS A-Z

- 19 **ALGUNA VEZ** (F.I.P.P., BMI)
- 26 **AMARTE ES UN PLACER** (El Pedrosillo, ASCAP)
- 29 **AMIGA MIA** (Bright Morning, BMI)
- 32 **ANDO AMANECIDO** (TN Ediciones, BMI)
- 36 **ANILLO GRABADO** (Peer Int'l., BMI)
- 1 **A PURO DOLOR** (EMOA, ASCAP)
- 15 **ATADO A TU AMOR** (World Deep Music, BMI)
- 24 **AYUDAME DIOS MIO** (Not Listed)
- 22 **BUSCA OTRO AMOR** (Vander, ASCAP/EMI/LASA/Universal, ASCAP)
- 13 **DESNUDA** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 11 **DIMELO (I NEED TO KNOW)** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
- 2 **DONDE ESTA EL AMOR** (F.I.P.P., BMI)
- 6 **EL LISTON DE TU PELO** (Not Listed)
- 34 **EL ULTIMO BESO** (Warner-Iamerlane, BMI)
- 31 **ENAMORADO DE TI** (Warner-Iamerlane, BMI/Dustelli, BMI)
- 12 **FRUTA FRESCA** (Gaira Producciones)
- 23 **LA RAZON DE MI SER** (F.I.P.P., BMI/Pop Media, BMI)
- 5 **MORIR DE AMOR** (Seg. Son, BMI)
- 8 **MUJER, MUJER** (Leo Musical/Universal, ASCAP)
- 9 **NO CREO** (F.I.P.P., BMI/Sony/ATV Latin, BMI/Sonido Azulado, BMI)
- 37 **OJOS NEGROS** (Not Listed)
- 35 **POR PODER LLEGAR A TI** (EMI)
- 3 **POR QUE ME ENAMORE?** (Not Listed)
- 33 **PORQUE TE QUISE** (Not Listed)
- 40 **POR UNA MUJER BONITA** (Soc Edimusa, ASCAP)
- 3 **QUE ALGUIEN ME DIGA** (EMOA, SESAC)
- 8 **QUE VOY A HACER SIN TI** (KMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
- 17 **QUIEREME** (Not Listed)
- 10 **SENTIRME VIVO** (Taco Music/Universal)
- 18 **SI NO TE HUBIERAS IDO** (Crisma, SESAC)
- 27 **SOLO ME IMPORTAS TU (BE WITH YOU)** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
- 21 **SOLO TU** (Rubel, ASCAP/Universal, ASCAP)
- 38 **SUFRO** (Not Listed)
- 4 **TE ESPERARE** (Bombazo, BMI/Sony/ATV Latin, BMI)
- 5 **TE HICE MAL** (ADG, SESAC)
- 14 **TE OFREZCO UN CORAZON** (Universal, ASCAP)
- 20 **TE QUIERO MUCHO** (Copyright Control)
- 7 **TUS REPROCHES** (Not Listed)
- 2 **VOLVER A AMAR** (F.I.P.P., BMI)
- 30 **YA ESTOY CANSADO** (Ser. Ca. BMI)

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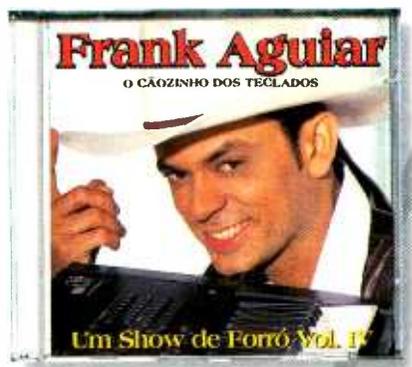
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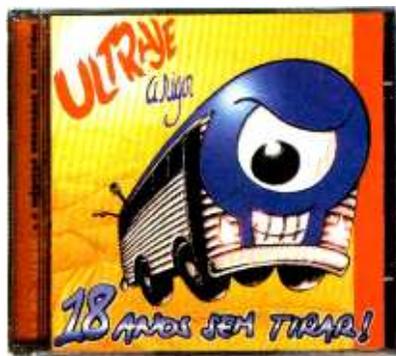
 **Gold**
100.000



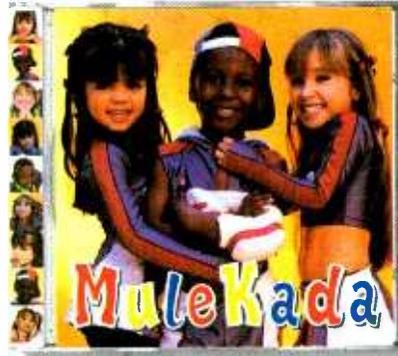
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Frank Aguilar 



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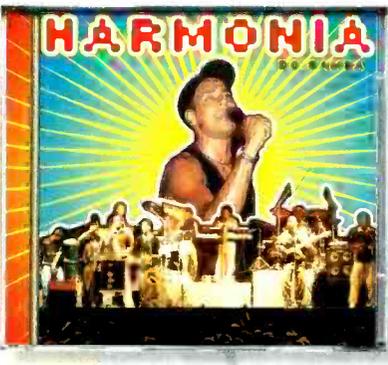
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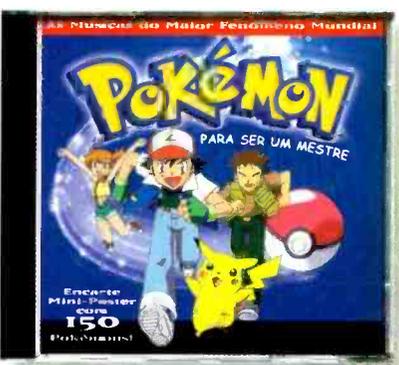
Platinum
Maurício Manieri



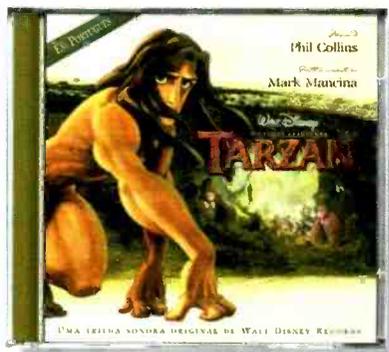
Platinum
Harmonia do Samba



Platinum
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Platinum
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Gold
Tarzan

Phil Collins
"You'll Be In My Heart"
#1 in Brazil

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THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	2	4	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
2	1	4	LOS TEMERARIOS	FONOVI SA 0519	EN LA MADRUGADA SE FUE
3	3	4	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
4	4	20	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
▶ GREATEST GAINER ◀					
5	7	6	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
6	5	16	ENRIQUE IGLESIAS	FONOVI SA 0518	THE BEST HITS
7	5	42	IBRAHIM FERRER	WORLD CIRCUIT/ONESUCH 79532AG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
8	8	53	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO
9	10	31	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
10	9	9	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVI SA HS	MORIR DE AMOR
11	12	79	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
12	11	23	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
13	13	102	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE
14	16	28	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
15	14	40	MANA	WEA LATINA 27864	MTV UNPLUGGED
▶ HOT SHOT DEBUT ◀					
16	NEW		VICENTE FERNANDEZ	SONY DISCOS 85816	LOBO HERIDO
17	15	43	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
18	17	61	MARCO ANTONIO SOLIS	FONOVI SA 0516 HS	TROZOS DE MI ALMA
19	20	21	LOS TRI-O	ARIOLA 70326/BMG LATIN HS	MI GLORIA, ERES TU
20	18	15	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES
21	21	8	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS HS	CIEGO DE AMOR
22	22	38	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
23	26	21	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
24	23	18	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000
25	24	56	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
26	19	6	VARIOUS ARTISTS	GRAMMY/RCA 74551/BMG LATIN	GRAMMY NOMINADOS 2000 LATINO
27	25	9	GRUPO BRYNDIS	DISA 24663/EMI LATIN HS	POR EL PASADO
28	29	17	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
29	27	35	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
30	33	18	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/ONESUCH 79501AG HS	DISTINTO DIFERENTE
31	31	47	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
32	37	24	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
33	34	83	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
34	38	44	ENRIQUE IGLESIAS	FONOVI SA 0517	BAILAMOS
35	31	6	LOS ACOSTA	DISA 25037/EMI LATIN	LOS CABALLEROS DE LA NOCHE
36	36	22	BANDA EL RECODO	FONOVI SA 80769 HS	LO MEJOR DE MI VIDA
37	28	29	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
38	40	77	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
39	32	16	CYPRESS HILL	RUFFHOUSE/COLUMBIA 63712/SONY DISCOS	LOS GRANDES EXITOS EN ESPANOL
40	39	5	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 7410/BMG LATIN	HOMENAJE A RAMON AYALA-25 ANIVERSARIO
41	43	2	LA LEY	WEA LATINA 81594	UNO
42	NEW		GIPSYLAND	HOLLYWOOD LATIN 162182	VIVA LA MUSICA
43	41	35	LOS TIGRES DEL NORTE	FONOVI SA 80761	HERENCIA DE FAMILIA
44	42	6	POLO URIAS Y SU MAQUINA NORTENA	FONOVI SA 80788	HISTORIA MUSICAL
45	48	26	CARLOS PONCE	EMI LATIN 21979 HS	TODO LO QUE SOY
46	49	24	VICTOR MANUELLE	SONY DISCOS 83310	INCONFUNDIBLE
47	44	33	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
48	35	2	WISIN Y YANDEL	FRESH 0183	LOS REYES DEL NUEVO MILENIO
49	46	18	MICHAEL SALGADO	JOEY 78575/SONY DISCOS	OTRA VEZ A LA CANTINA
50	47	20	VARIOUS ARTISTS	BEAST 5489/SIMITAR	LATIN GOLD

Albuns with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Dor). △ 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 Heatsseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

NOTAS

(Continued from page 45)

tanilla Y Los Kumbia Kings. (EMI Latin).

Male entertainer: Bobby Pulido. (EMI Latin).

Female entertainer: Elida Reyna (Tejano Records).

Male vocalist: Jay Pérez (Sony Discos).

Female vocalist: Elida Reyna (Tejano Records).

Album group: "Amor, Familia Y Respeto," A.B. Quintanilla Y Los Kumbia Kings (EMI Latin).

Album conjunto: "Contigo," Intocable (EMI Latin).

Mexican regional song: "Duele," Elida Y Avante (Tejano Records).

Show band: A.B. Quintanilla Y Los Kumbia Kings (EMI Latin).

Tejano crossover song: "Azúcar," A.B. Quintanilla Y Los Kumbia Kings.

VERÓNICA REIGNS OVER FIESTA: Sony Discos songstress Verónica Castro has been tapped as Queen of the Fiesta at the 11th Fiesta Broadway, set for April 30 in Los Angeles.

The 36-block music happening celebrating Cinco De Mayo also will feature performances by Ariola/BMG Latin star Christian Castro (Verónica's son) and his legendary labelmate José José; Hollywood Latin's Los Lobos, Nydia Rojas, and Gipsyland; Sony Discos' Grupomanía, Eddie Santiago, Tiranos Del Norte, and Tatiana Bolaños; WeaMex/WEA Latina's Banda Machos; EMI Latin's Gardito Fernández; and Mundo/Triloka's Charlie.

This year's edition of Fiesta Broadway, produced by All Access Entertainment, is dedicated to "Día De Los Niños," which is part of a national campaign to establish a national holiday for children.

GETTING CAUGHT UP: Latin music download seller Ritmoteca.com has signed a deal to be the first channel integrated into the Spanish and Portuguese versions of RealNetworks' RealPlayer (Billboard *Bulletin*, March 24). The "channels" are buttons embedded in the software that link to specified content.

Antoinette Zel has been promoted to executive VP and managing director of MTV Latin America. She previously was senior VP/GM.

Currently on tour in the U.S. until April 23 is Universal's **Illya Kuryaki & the Valderramas**. Their song "Coolo" is in the Mexican film "Amores Perros."

REGIONAL ROUNDUP: Warner's Mexican group **Maná** played two sold-out shows March 23-24 at the 7,000-seat Luna Park Arena in Buenos Aires. An April 28 concert is scheduled for Buenos Aires soccer stadium, Ferro Carril Oeste.

Also selling out at Luna Park from March 25-28 was Sony's **Shakira**. Both shows were promoted by Fénix Producciones.

Though Brazilian popular music

is not widely known in Chile, several albums of artists from Brazil appeared there during February. Universal released "João Voz E Violão," from bossa nova legend **João Gilberto**.

BMG Brazil has dropped three live sets from Brazilian stars: "Ao Vivo" by **Chico Buarque**, "Ao Vivo" by **Maria Bethania**, and "Gal Costa Canta A Tom Jobim" by **Gal Costa**.

Other recent Brazilian releases from Universal are "Travessia," a greatest-hits collection of **Milton Nascimento**, and "The Best Of Tropicalia," which gathers historical recordings of **Caetano Veloso**, **Gal Costa**, **Os Mutantes**, and **Gilberto Gil**.

Corporación Interamericana de Entretenimientos, S.A. de C.V. (CIE), has acquired an additional 40% of Brazilian entertainment venue operator Stage Empreendimentos. CIE now owns 70% of Stage.

MEXICO RELEASE UPDATE: EMI Mexico is scheduled to drop an array of product in the coming months from some of its top guns, including **Thalía**, **Plastilina Mosh**, **El Gran Silencio**, **Sentidos Opuestos**, **Litzy**, and **Aleks Syntek**.

Also due in the coming weeks from EMI are label bows from **Los Trileros Del Norte** and **Juan Carlos Lozano**, former **Moenia** lead vocalist.

EMI also is reaping large sales from soundtracks. Its 1999 blockbuster title "Sexo, Pudor Y Lágrimas" has sold 250,000 units. The January soundtrack "Todo El Poder" has rung up 100,000 pieces. Another soundtrack, to the movie "Piedras Verdes," is now in the works and will include previously unreleased cuts from a host of *roqueros*, including **Café Tacuba**.

Like EMI, Sony Mexico is revving up the release machinery with an April disc from **Ana Gabriel**, a May album from **Mónica Naranjo**, and June product from **Julio Iglesias** and **Gustavo Lara**.

Also due in June is a double-disc set from **Ricardo Arjona**. Both discs will contain the same songs, with one set featuring pop versions and the other sporting takes set to an assortment of genres, among them being *cumbia*, *bachata*, and rock.

New signee **Lucero** has just begun recording her label premiere, which will be produced by a cast of top-notch studio veterans, such as **Ric Wake**, **K.C. Porter**, and **Rafael Pérez-Botija**, the latter of whom helmed **Enrique Iglesias'** hit Spanish product.

CHART NOTES, RETAIL: In its fourth week of release, **Shakira's** "MTV Unplugged" (Sony Discos) eases into the throne of The Billboard Latin 50 on sales of 9,000 units, down 10% from last issue.

"MTV Unplugged," which remains atop the pop genre chart

for the fourth week running, is the second MTV disc to top The Billboard Latin 50. The first was **Maná's** "MTV Unplugged" (WEA Latina), now perched at No. 15 in its 40th week on the chart. Maná's acoustic hit set was recently certified platinum by the Recording Industry Assn. of America.

Marc Anthony makes it 20 straight weeks at No. 1 on the tropical/salsa genre chart, as his disc "Desde Un Principio—From The Beginning" (RMM/Sony Discos) moves 7,000 pieces, off 7% from last issue.

Despite falling from No. 1 to No. 2 on The Billboard Latin 50, **Los Temerarios'** "En La Madrugada Se Fue" (Fonovisa) rides high astride the regional Mexican genre chart for the fourth successive week with 8,000 units, a 23% swoon from last issue.

Son By Four continues its impressive climb up The Billboard Latin 50. Its eponymous bow on Sony Discos rises 7-5 on sales of 6,000 units, up a chest-pumping 20% from last issue.

An artist new to The Billboard Latin 50 this issue is Hollywood Latin's **Gipsyland**, whose **Gipsy Kings**-style set "Viva La Música" enters the chart at No. 42 on 1,500 units. Like the Gipsy Kings, Gipsyland hails from the south of France.

CHART NOTES, RADIO: **Son By Four's** "A Puro Dolor" (Sony Discos) rolls on at the top of Hot Latin Tracks with 18.8 million audience impressions, up a monstrous 3.1 million from last issue.

In addition, **Son By Four** achieves the exceedingly rare feat of topping both the pop and tropical/salsa genre charts. "A Puro Dolor" stays No. 1 on the tropical/salsa genre chart for the second straight week with 14.4 million impressions, up 1.8 million from last issue.

Also "A Puro Dolor" ascends to the top of the pop genre chart on 8 million impressions, up 1 million from last issue.

Conjunto Primavera's "Morir De Amor" (Fonovisa) retains top ranking on the regional Mexican genre chart with 10.4 million impressions, up 700,000 from last issue.

SALES STATFILE: The Billboard Latin 50—this issue: 140,000 units; last issue: 150,500 units; similar issue last year: 161,000 units.

Pop genre chart—this issue: 52,500 units; last issue: 56,500 units; similar issue last year: 67,500 units.

Tropical/salsa genre chart—this issue: 39,000 units; last issue: 41,500 units; similar issue last year: 34,000 units.

Regional Mexican genre chart—this issue: 41,000 units; last issue: 45,000 units; similar issue last year: 51,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, and Sergio Fortuño in Santiago, Chile.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Asian Acts Cross Cultural And National Boundaries

BY STEVE McCLURE

TOKYO—Asia is a bewilderingly rich collection of cultures and peoples, with perhaps more diversity than any other part of the planet, and nowhere is this more true than in the realm of music. And yet, industry insiders can see signs that a Pan-Asian music scene is now developing.

The seductive, Indian-influenced rhythms of Indonesian *dangdut*, the

hardcore sound of mainland Chinese punk bands, and the hip-hop-flavored music of the new wave of Korean bands are just some of the musical styles finding new audiences in Asian territories outside their home markets.

With the exception of Chinese pop, which has always found an audience in the region's many Chinese communities, the popularity of most Asian music has been limited to its specific local markets. But there are signs of the growing influence of mass media—such as music television and the Internet—as well as the increasing emphasis by labels on breaking acts regionally.

"The advent of music television and satellite television has opened up the

market and removed a lot of barriers," says Tony Fernandes, Assn. of Southeast Asian Nations region VP for Warner Music International. "Asian countries were quite insular and protectionist, but socially and culturally they've opened up."

Notes Harry Hui, Hong Kong-based managing director of MTV Mandarin: "If pop culture in Asia used to take its cues from Japan and then Hong Kong, now it's almost a 'DNA' model, where Korean music is selling in China and Taiwan, mainland Chinese artists are packaged in China like Taiwanese acts, Hong Kong artists are starting to package and position themselves as Japanese-looking acts—and let's not forget about the Bahasa [dialect] crossovers between Malaysia and Indonesia. This is something very, very exciting to watch.

"I think what we're really finding now is that all national boundaries for pop culture are melting in Asia, espe-

cially on the music side," states Hui.

Parallel to the way Japan has taken Asian by storm with its pop music (Billboard, Jan. 8, Jan. 15), South Korea and Malaysia are fast becoming subregional A&R powerhouses. In the



DENEKAMP

last couple of years, an increasing number of Korean acts have been successfully marketed in such Northeast Asian territories as Taiwan, Japan, and China, with Malaysia playing a similar role, as a subregional music culture develops in Southeast Asia.

Those two main subregional music cultures are reflected by Asia's two main music television outlets, MTV Networks Asia and Channel V, which broadcast separate northern and

southern strands.

South Korea's explosively energetic and vital pop culture exemplifies Korea's more liberal atmosphere, following decades of authoritarian military rule. Leading the way among Korean acts making an impact in the rest of Asia is hip-hop duo Clon, which has sold a total of 500,000 copies of two albums released in Taiwan on leading independent label Rock Records.

"This is not just one band's success story," says Kim Chang-Hwan, Clon's producer and music director. "What's important is that Clon cleared the way for a number of other artists to take their talent into Asia." Kim says it's now standard practice for up-and-coming Korean acts to set their sights on regional success instead of confining their ambitions to their home market.

Clon is now focusing on the mainland Chinese market, having performed a 10-city concert tour there in
(Continued on page 54)

Universal 'Cuts VAT' In France, Netherlands

This story was prepared by Emmanuel Legrand in Paris and Robert Tilli in Hilversum, Netherlands.

In the wake of initiatives from Universal Music in France and the Netherlands, the long-standing vexing issue of the value-added tax (VAT) rate on records is being pushed back into the spotlight.



NEGRE

Price-cutting campaigns by Universal in both countries aim to bring the attention of consumers and politicians to the apparent inconsistency of having a higher sales tax rate applied to recorded music than to other cultural goods. In both cases, Universal priced a selection of its top-line products (100 titles in France, 200 in the Netherlands), both domestic and international, as if a lower VAT rate

(Continued on page 51)

Spanish Figures Show Results Of Piracy Rise

BY HOWELL LLEWELLYN

MADRID—Latest sales figures show that the Spanish music industry contracted slightly in 1999 after two boom years, leading labels' body AFYVE to warn of the "grave dangers" of piracy.

Revenue in 1999 was 98.4 billion pesetas (\$568.7 million), a decline of 1.8% from 1998's 100 billion pesetas (\$578 million), despite 1999's 1% rise in unit shipments to 61.8 million. AFYVE president Jesús López says although unit sales increased, stiffer competition led to labels offering greater discounts.

Although the results are largely in line with the experience in most of the world's major markets—Spain is the eighth biggest—López is still concerned about the fall. In 1997, units rose by 15%, followed by 9% growth in 1998, while revenue those years was

up 21% and 13.5%, respectively.

"Annual music consumption is still too low in Spain, at 1.5 sound carrier units per capita, as opposed to as many as four in other territories," says López, who is also president of Universal Music Spain and Portugal. "There is plenty of room for growth in Spain, where consumption should be at least two units per capita, but we are suffering a serious increase in piracy."

Sales of domestic music dropped by 14.4% in 1999, while international sales rose 13.8%, accounting for 57.9% of sales. That meant the market share for each returned to 1996 levels.

However, López insists that "this is not a matter of concern to us. In 1997 and 1998, we had several big-selling local acts, with Alejandro Sanz [Warner], Rosana [Universal], and Mónica

Naranjo [Sony Epic] breaking the 1 million mark and other acts selling very well, such as Jarabe de Palo [Virgin], Dover [EMI Chrysalis], and Ella Baila Sola [EMI]."

Last year, López adds, the lack of major local success was compensated for by a surge in imported Latino sales. That year also saw a limited resurgence of Spain's tiny singles market, which increased to 2.4 million units from 1.2 million in 1998. López claims "this shows that Spain is normalizing itself and that labels are paying more attention to artist development, which in turn is grabbing consumers' attention."

CD sales continued to climb, with sales at a record 48.4 million, or 78% of total sound carrier sales, up from 76% in 1998. Cassette sales fell again,
(Continued on page 51)

Junos Boost Album Sales For Kreviazuk, Krall

BY LARRY LeBLANC

TORONTO—The rollicking two-hour, CBC-TV televised Juno Awards 2000 show, held March 12 at the SkyDome here, has proved to be a sales boon for several of its performers.

Among albums receiving sales boosts at Canadian retail in the week following the awards were those by Chantal Kreviazuk, Diana Krall, Our Lady Peace, Prozzak, and
(Continued on page 89)

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Warner/EMI Merger May Be Advantage In Exporting Talent, New Zealanders Say

This is the seventh in a series of reports about the Warner and EMI companies in different world markets, small and large, and the impact of their proposed merger.

BY DAVID McNICKEL

AUCKLAND, New Zealand—Staff in the respective New Zealand offices of Warner and EMI shouldn't have to change their commuting schedules when the merger is implemented. Both companies are already housed in



MOON

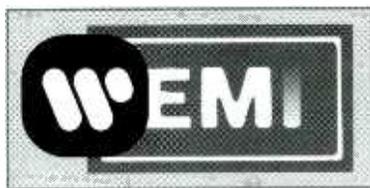
Auckland's new-tech Baycorp House, sharing panoramic views of the Hauraki Gulf as well as the city's trendy inner suburbs. (At present, they are on different floors.)

The connection doesn't end there. Warner and EMI share the same distribution firm and warehouse facilities—known as Music Distribution Group—in partnership with BMG. It is located in the Auckland suburb of Avondale.

Moreover, both record companies have roughly the same number of staff members—25—under managing directors James Southgate and Chris Caddick, of Warner and EMI, respectively.

In market share, the would-be partners were ranked third and fourth in calendar year 1999. The Recording Industry Assn. of New Zealand does not release figures, but industry sources indicate that EMI took an 18.2% share last year, followed by Warner's 15.4%. Ahead were market leader Universal with 26.4% and Sony with 19.7%. Fifth-ranked was BMG at 14%. At retail, the New Zealand music market is worth around \$200 million New Zealand (\$100 million).

The two companies diverge in repertoire terms, however. Where Warner Music has had considerable success with funksters Ardijah and



EMI Music NZ

Formed (as His Master's Voice): 1926

Managing director: Chris Caddick

Market share: 18.2% (estimated)

Employees: 25

Domestic acts: 10

Warner Music NZ

Formed: 1975

Managing director: James Southgate

Market share: 15.4% (estimated)

Employees: 25

Domestic acts: 7

strong Warner/EMI will be good for local acts. Rod Croon, director of 12-store ECM Music, says its size can only be beneficial for New Zealand music. "The positive thing behind the whole merger is that there's always been this threat of Australia thinking New Zealand is too small and choosing to run everything out of Australia," he says, "but EMI and Warners combined are big enough to warrant having a whole head office structure here—which means A&R people, so it helps local artists from that point of view."

At competitor Universal Music, sales manager Alister Cain affirms Croon's synopsis: "There will be a lot of people saying it's a bad thing for the [local] industry, but the resources of a combined company are such that they will definitely focus on local artists and make it happen, while in a smaller company, the local artist wouldn't be as important. We've come out of [the Universal/PolyGram merger] with a local A&R department which neither company had before. Consequently, we're even stronger than before on local acts."

At influential top 40 radio station More FM, PD Roger Clamp says that aside from receiving more releases from one company, he can't see too many downsides to the proposed merger. "If they take the lead of Universal and put a local A&R person in place, then it's going to be very good for local acts. They've both got a couple of really strong bands between them, and I certainly get the impression they're looking for new pop acts as well. The merger will mean that the local acts who are chosen will get a better chance."

Most representative of local A&R
(Continued on page 89)



CAMMICK

four-on-the-floor rockers the Feelers and Shihad, EMI's local roster is more eclectic. Singer/songwriter Greg Johnson and college-radio favorites the Stereo Bus are the only artists signed directly to the label; in addition, EMI has a licensing deal with rootsy independent imprint Pagan Records and its alt-rock offshoot Antenna Recordings.

Other New Zealanders have their recordings distributed locally through EMI, most notably Dame Kiri Te Kanawa, who is affiliated with U.K.-based EMI Classics, and former Crowded House front man Neil Finn.

Executives at the merging labels declined to talk to Billboard for this report, but the overall feeling from their competitors, radio programmers, and retail customers is that a

Japan's Avex Creates Online Subsidiary

BY STEVE McCLURE

TOKYO—Avex, Japan's biggest independent label, has announced the creation of a new subsidiary, Avex Network, to handle its online music download business, which will begin operating April 25.

Avex Network is 51% owned by Avex, with the rest of the new company's equity divided among 10 other firms. The Avex Network site (avexnet.or.jp) will offer downloadable files in Sony's ATRAC 3 and Liquid Audio formats for an average of 350 yen (\$3.30) per song. The service will be available only to residents of Japan.

Available on the site will be music by Avex domestic acts and international acts signed directly to the label. Avex chairman Tom Yoda says he expects Avex Network's music sales to be worth between \$1 million and \$2 mil-

lion by the end of March 2001.

Avex thus becomes the second leading Japanese label to launch Web-based music sales. The territory's biggest record company, Sony Music Entertainment (Japan), last Decem-



ber started its "bitmusic" online sales operation (Billboard, Dec. 11, 1999). Industry observers say the Avex move shows how Japanese labels, and not retailers, are taking the lead in pioneering Internet sales of music.

Meanwhile, another Japanese label, BMG Funhouse, will begin free-sample, 30-second downloads of material by some of its domestic acts this month

on its MOM (Mother of Music) Web site (bmgjapan.com/mom/). Online music sales are scheduled to begin in July.

Yoda says Avex's Web site now has 500,000-600,000 page views (hits followed by views of at least one other page on the site) daily. "We're trying to increase it to 5 billion page views annually within the next three years," he says.

Plans for Avex Network include making DVD, video, and game software available via the site. It will also feature an interactive service dubbed Infomate, which will allow users to gain access to personalized Web-based information through both the Internet and media such as cellular phones. Currently, Avex Network has 23 employees, which will increase to 45 to 50 within the next few months.

newslines...

hmvmedia

HMV MEDIA GROUP reported a sales increase of 7.1% to 482.5 million pounds (\$772 million) during its third fiscal quarter covering the crucial Christmas season. Comparable-store sales, however, were

down 0.9% in the quarter—which ended Jan. 22—with 0.9% growth at music retailer HMV offset by a 5.3% decline at bookseller Waterstone's. The company says trading at HMV "continued to be characterized by a weak music release schedule, and in the U.K., heavy competitor discounting." After Internet investment, earnings before interest, taxes, depreciation, and amortization at HMV increased 5.3 million pounds (\$8.5 million) to 49.3 million pounds (\$79 million). Total sales were 347.4 million pounds (\$555 million), up from 317.3 million pounds (\$508 million) in the same period last year. By region, sales were led by Europe, 215.6 million pounds (\$345 million), followed by Asia Pacific, 68.4 million pounds (\$109 million), and North America, 63.4 million pounds (\$101 million). GORDON MASSON

INDONESIAN SONGWRITER Dwiki Dharmawanon won top prize in the unpublished song category of the fifth annual Asia Song Festival on March 26 in Manila, Philippines. The power ballad "Biarlah Kusimpan Dalam Hati" (I Let It Keep Inside My Heart) was performed by Indonesian female vocalist Rita Effendy. Vietnamese female vocalist Duong Minh Anh took the best performance award. It was the first time Mongolia and Vietnam had taken part in the 12-nation competition. KATHA (Organization of Filipino Composers) and the Minoru Endoh Music Foundation organized the festival with support from the Nippon Foundation. STEVE McCLURE

SONY MUSIC U.K. has promoted Catherine Davies to VP of international. She was previously marketing director of Epic. Davies will be responsible for the international marketing and promotion of the U.K.'s Columbia, Epic, S2, and Classical units, reporting to chairman/CEO Paul Burger. The announcement follows the recent appointment of Brian Yates to VP of strategic marketing at Sony U.K. He held the international marketing position for five years. Among those now reporting to Yates are Sony classical and jazz director Chris Black and concept marketing director Kit Buckler.

U.K. ANTI-PIRACY FUND-RAISER Golf 2000 is set to take place Aug. 17 at the Foxhills Golf Course & Hotel in Surrey, England. The event is organized jointly by trade bodies the British Assn. of Record Dealers, the British Phonographic Industry (BPI), and the British Video Assn. It will be the fourth "golf tournament and country club day" organized by the three groups. The past three events have raised a total of 100,000 pounds (\$159,000) for anti-piracy action. Profits from Golf 2000 will go directly to the Anti-Counterfeiting Group, the BPI Anti-Piracy Unit, and the Federation Against Copyright Theft. TOM FERGUSON

U.K. RETAILING GIANT WHSMITH (WHS) is to link its Internet business with that of media group Carlton Communications Plc in a joint venture that will see WHS sell CDs, videos, and books through carlton.com and its related sites, while Carlton will use its television, cinema, and Internet channels to provide advertising worth around 15 million pounds (\$23.5 million) for the business. WHS, through its 700 stores, has 8% of the U.K. singles market and 9% of the albums market, according to the British Phonographic Industry, plus 10% of the U.K. sell-through video market, according to the British Video Assn. Carlton Communications owns 34% of U.K. commercial network ITV and broadcasts to 22 million people across London, the Midlands, and West Country regions. SAM ANDREWS

INVESTIGATORS FROM the U.K.'s Mechanical Copyright Protection Society (MCPS) Anti-Piracy Unit led a team of police and trading standards officers March 26 in the second raid in three weeks on Cross Green Sunday Market in Leeds, northern England. It resulted in 10 arrests and the seizure of an unspecified number of illegal CDs. According to MCPS, "The CDs seized were a mixture of counterfeit product copied via traditional methods and CDs in MP3 format, designed to play back on personal computers." Nick Kounoupas of the MCPS Anti-Piracy Unit says, "We will continue to prosecute those engaging in illegal activity. They will face potential imprisonment and heavy fines as a result."

PETER SWARTLING, who signed R&B singer Robyn to Stockholm-based BMG Sweden, will leave his role as head of A&R at the label in June. The move is the first major change at BMG following the recent exit of Nordic VP Hasse Breitholtz (Billboard Bulletin, March 6). Swartling, one of Sweden's most respected A&R executives, intends to concentrate on his involvement with Lifeline Management, the company he operates with Alex Strehl and Michael Henriksson and which counts Robyn, Jennifer Brown, and producers Christian Falk and Ekhé/Lindström among its clients.

Operator Of Vibe Channel Sold In Japan

BY STEVE McCLURE

TOKYO—Internet business holding company @japan.com has bought Music Channel Co., which operates leading Japanese satellite/cable music TV channel Vibe, for an undisclosed sum.

Music Channel, formerly MTV's Japanese licensee, had been 35%-owned by Pioneer Electronic, with the rest of its equity divided among various other companies. It is now 95%-owned by @japan.com, with the remaining 5% held by Pioneer.

@japan.com, which is part of San Francisco-based private equity group H&Q Asia Pacific (a unit of investment bank Hambrecht & Quist Group Inc.), purchased Music Channel through subsidiary VHC. Vibe currently has an audience of 2.5 million households in Japan. "The channel will be the cornerstone for

'For companies willing to invest in creating fresh and attractive online content for the Internet space, Japan presents an exceptional opportunity'

— JOSEPH KIM —

@japan.com plans to develop music portal Vibe Online into Japan's leading music entertainment Web site," @japan.com said in a statement.

Joseph Kim, senior managing director of H&Q Asia Pacific, says, "Music Channel is an important acquisition for @japan.com. For companies willing to invest in creating fresh and attractive online content for the Internet space, Japan currently presents an exceptional opportunity."

Notes Music Channel president Tetsuo Karasawa, "The combination of Vibe's brand, content, and creative talent with the content stream from other @japan.com companies adds up to a powerful new force in Japanese online entertainment."

Meanwhile, industry sources suggest MTV Networks Asia is getting ready to re-enter the Japanese market, where it has not had a presence since its deal with Music Channel expired at the end of 1998.

Disney Enjoys Success Of Universal Canada Deal

BY LARRY LeBLANC

TORONTO—One year into its licensing pact with Universal Music Canada, Joe Etter, VP of Walt Disney Records (Canada), is delighted to cite the benefits of being aligned with a multinational.

"Universal brought what we had hoped they would—their expertise at traditional record retail," says Etter, upped from director to VP this March. "We are now starting to get catalog into regular record retail, which we didn't have significantly before. At the same time we've been teaching Universal how to maximize sales in nontraditional retail areas."

"This deal has benefited both parties," says Randy Lennox, president of Universal Music Canada. "Disney brought new avenues of exposing some of our own musical titles, and we have introduced them to new ways of approaching retail."

Headquartered in Toronto, Walt Disney Records (Canada) has a three-person staff of Etter; Steve Runciman, manager of product development; and Sandra Wright, administrative manager. Etter reports to Russ Bach, president of Walt Disney Records Worldwide. Etter joined Walt Disney Co. in 1991 as national sales manager for Walt Disney Records, audio entertainment and computer software. He was promoted to director of sales for Walt Disney Records (Canada) in 1994.

Under the year-old licensing agreement, which began in February 1999 and runs through 2003, Universal Music Canada markets and distributes Walt Disney Records in Canada. Universal, through separate agreements with Buena Vista Music Group in the U.S., also handles the Hollywood, Mammoth, and Lyric Street labels in Canada. Previously, Walt Disney Records was assigned to the Walt Disney Co.'s Disney consumer products division in Canada.

The Canadian licensing agreement was prompted by Buena Vista Music Group's ending Walt Disney Records' longtime self-distributed status in the U.S. and signing a production and distribution deal with Universal Music and Video Distribution, also in February 1999. Unlike its American pressing-and-distribution setup, the Canadian agreement is a full licensing deal covering marketing, sales, promotion, and distribution.

While handling distribution of Disney titles to traditional music retailers, Universal completed a pact in March with distributor Trends International in Mississauga, Ontario, to distribute Disney titles to nontraditional accounts—including gift and toy stores—nationally.

With two sales forces distributing Disney audio products in Canada, Etter's role consists of both supervising product development at the company and overseeing marketing strategies for soundtracks, play-alongs, sing-alongs, and book/cassette combos with both distributors. He also seeks synergetic opportunities within the Canadian-based Disney family, including Buena Vista Home Enter-

tainment (Canada), Buena Vista Pictures Distribution (Canada), Disney Interactive, and Buena Vista Television.

Walt Disney Records (Canada) continues to operate out of Walt Disney Co. offices in the Toronto suburb of Etobicoke, which also house Disney Consumer Products and Buena Vista Television. "There are synergies being close to other Disney divisions we might not get if we moved away," explains Etter.

Walt Disney Records had significant success in Canada during the early '90s with its AC or pop-styled soundtracks and compilation albums, but prior to the Universal hookup, the label was largely shut out of marketing opportunities that major labels are able to negotiate with traditional music retailers.

Following the 1.2 million-unit sales—according to Etter—of its 1994 soundtrack to "The Lion King," Walt Disney Records (Canada), say several traditional retailers, was generally perceived as



ETTER

"autocratic" and "arrogant" in its retail dealings. "Disney is not a fun company to deal with," says one retailer. "They treat their product like everything is 'The Lion King.'"

"Disney had to get over the fact it doesn't carry any weight in our business," says Tim Baker, buyer with the 32-store, Toronto-based Sunrise Records chain. "They found they could not dictate how many units we are going to take or dictate what deal to give us. It was very difficult for them to learn that, not knowing the music industry. I don't care if I'm selling 'The Lion King' or Madonna as long as I'm selling something."

According to Etter, the soundtracks to "The Little Mermaid" and "Aladdin" each sold 300,000 units in Canada, "Pocahontas" sold 400,000 units, and "Beauty And The Beast" sold 200,000 units. But traditional retailers are quick to cite such recent sales disappointments as "The Hunchback Of Notre Dame" (50,000 units), "Toy Story" (78,000 units), and "Toy Story 2" (40,000 units) as evidence of the label's retail vulnerability.

"Disney is a very strong brand, but that doesn't mean much if the music isn't there," says Lane Orr, head buyer of Vancouver-based A&B Sound, which has 18 stores in western Canada.

"If the film does well, it follows that its soundtrack should do well, but only if the music is there," says Baker. "However, it hadn't been in the grooves for Disney for the past four or five films, until 'Tarzan.'"

In the past year, according to Etter, Disney's catalog sales in Canada had slipped to a low of 30% of its sales, down from a longtime 60%-70% level. That prompted an internal re-evaluation of the company's over-reliance on hit-driven product.

While acknowledging that Walt

Disney Records (Canada) products will continue to be licensed and event-driven, Etter says, "Predominantly, we are a catalog record label. I think we always will be, with the occasional hit record."

One such hit this past year was the soundtrack to "Tarzan," featuring five songs by Phil Collins, including the recent Oscar winner "You'll Be In My Heart." Etter says the album, released in May, has sold 169,000 units to date in Canada. "We had the extra added 'oomph' of having the Phil Collins tracks," he notes, "plus Universal's muscle at radio and in record

UNIVERSAL 'CUTS VAT' IN FRANCE, NETHERLANDS

(Continued from page 49)

applied.

In the Netherlands, Universal CDs were sold March 24-31 as if a VAT rate of 6% was in effect instead of the regular CD rate of 17.5%. In France, Universal is selling CDs from March 23-Tuesday (4) at the lower rate of 5.5% instead of 20.6%. In both cases, Universal will absorb the difference in costs.

Pascal Negre, president/CEO of Universal Music France, describes the move as "a rather expensive operation" but adds, "I think it is worth the price." Negre says his goal is to turn the spotlight on what he calls "a crucial issue." He notes, "The more you speak of the VAT problem, the better."

The French ad plan included a massive radio campaign on all the major national networks (NRJ, Cherie FM, Nostalgie, RTL2, Fun Radio, Skyrock, and RTL). It will also be promoted through billboards and press advertising. Overall, the investment in advertising is believed to be in the region of 3 million francs (\$460,000).

In the Netherlands, the campaign has been publicized via advertisements in national newspapers such as De Volkskrant and De Telegraaf and an across-the-board radio campaign. Universal Music Holland president/CEO Theo Roos describes the campaign as a "wake-up call" for politicians and a public awareness-raiser. He notes that CDs are relatively expensive in the Netherlands, costing consumers around 39.00-44.90 guilders (\$18-\$20), boosted by the high VAT rate.

"The VAT rate on CDs should be leveled with other cultural goods," says Roos. "As it stands, the lower VAT rate applies to Playboy and Penthouse, but for Beethoven it's the higher rate, as if the latter isn't culture."

In France, Universal's initiative has created some friction with other companies, who complain that Universal is transforming an issue of general interest into a sales operation. "Some of our members consider that, as VAT is a collective issue, seeing one company going solo was not ideal," admits Hervé Rony, director general of labels' body SNEP.

Ironically, Negre, one of the architects of the plan, is also president of SNEP. However, he is unrepentant, claiming that he had the idea last November; he was appointed president

stores. When the video was released [Feb. 1], we got another sales kick. The album will continue to be a good sales record through the summer."

Among the more challenging upcoming Disney (Canada) releases is the "Dinosaurs" collection of titles, including the soundtrack, book/cassette, and associated "Dinosaur Song Factory" album, due May 2. "With it being an instrumental score and without hit singles, we will be relying heavily on the marketing behind the film for sales," says Etter. "We are also selling the score, a read-along, and a film-inspired album."

of SNEP in January. "VAT is an important issue," he says. "As the [local] market leader, it is important for us to take a stand on such an issue." Negre adds that if his fellow SNEP members are interested in setting up a similar campaign later this year, he would be keen to join them.

Comments Paul Solleveld, managing director at Hilversum-based Dutch labels' body NVPI, "Through lobbying with our sister organizations [in the International Federation of the Phonographic Industry], there is already an industry campaign for a lower VAT rate. Universal's campaign, however, is effectively an individual sales campaign."

"Potentially, all Dutch companies could have joined in if they had wanted to, but such collective sales campaigns are beyond our [NVPI's] control," he says. "We understand that some of our members regret that they hadn't heard about Universal's one-off action beforehand, but they don't blame Universal for taking it."

SPANISH FIGURES

(Continued from page 49)

to 10.6 million, although they still represent a significant 17% of total sales.

According to López, the industry is concerned about three copying areas: sales of pirated copies in street markets, CD burning (he says 40 million blank CD-Rs were sold in Spain last year), and private copying.

He adds that "downloading is not a great problem yet because limited wide-band penetration means slow velocity. But piracy is a huge worry—before, it accounted for 2%-5% of [the] market and was under control. Now it's about 10% of the market, and if we do not check this, the industry could decline by as much as 20% in the future."

AFYVE director Carlos Grande says traditional cassette piracy had been checked in the mid-1980s when it represented a big threat, but CD piracy is a bigger danger. "The problem is spread all over the country, and we know there is a thriving business in schools, universities, and student halls of residence."

HITS OF THE



WORLD

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JAPAN		(Dempa Publications Inc.) 04/03/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL	JUDY AND MARY FRESH EPIC
2	1	STAY BY MY SIDE MAI KURAKI GIZA STUDIO	ETERNITY EVERY LITTLE THING AVEV TRAX
3	2	DEEP IMPACT DRAGON ASH FEATURING RAPPAGARIYA VICTOR/UNIVERSAL	AIKO SAKURA NO KI NO SHITA PONY CANYON
4	7	KIROI OSORADE BOOM BOOM BOOM KIROI 5 ZETIMA	TAMIO OKUNDA GOLDBLEND SONY
5	5	AKAI NIKKICYO AKAGUMI 4 ZETIMA	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC
6	6	SUKINI NATTEKU AISHITEKU KINKI KIDS JOHNNY'S ENTERTAINMENT	DO AS INFINITY BREAK OF DAWN AVEV TRAX
7	9	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	TAKAKO MATSU ITSUKA SAKURA NO AME NI POLYDOR
8	10	GOODBYE YESTERDAY MIKI IMAI WARNER MUSIC JAPAN	MASAYUKI SUZUKI MEDIUMSLOW EPIC
9	11	ANATONO KISS WO KAZOEMASYOU YUKI KOYANAGI EASTWEST JAPAN	VARIOUS ARTISTS ARIGATO 30 MILLION COPIES—BEST OF TK WORKS AVEV TRAX
10	8	AOI SPORTS CAR NO OTOKO AOIRO 7 ZETIMA	POCKET BISCUITS THANKS TOSHIBA/EMI
11	4	RED BEAT OF MY LIFE ERIKO WITH CRUNCH TOYS FACTORY	MARIKO TAKAHASHI THE BEST VICTOR
12	12	NANDA KANDA TAKASHI FUJII ANTINOS	PORNO GRAFFITTI ROMANTIST EGOIST SONY
13	13	RAKUEN KEN HIRAI SONY	B'Z B'Z THE "MIXTURE" FUNHOUSE/BMG
14	16	MAGO ITSURO OHIZUMI TEICHIKU	HIDE HIDE BEST—PSYCHOMMUNITY VICTOR/UNIVERSAL
15	14	KONYA TSUKINO MIERU OKANI B'Z ROOMS	RINA CHINEN PASSAGE—BEST COLLECTION SONY
16	15	KOINO DANCE SITE MORNING MUSUME ZETIMA	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA/EMI
17	NEW	WOH WOH KAZUMASA ODA FUNHOUSE/BMG	KAZUYOSHI SAITO COLD TUBE VICTOR/UNIVERSAL
18	18	MOTER MAN (AKIHABARA-MINAMI URAWA) SUPER BELLZ TOSHIBA/EMI	KAORI MURAJI CONCIERTO DE ARANJUEZ VICTOR/UNIVERSAL
19	19	YESTERDAY & TODAY DO AS INFINITY AVEV TRAX	STARDUST REVUE STARS ZETIMA
20	NEW	SIWASE NO KATACHI MARIKO TAKAHASHI VICTOR	AYUMI HAMASAKI AYU-MI-XII (VERSION US+EU) AVEV TRAX

GERMANY		(Media Control) 03/28/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIOLA	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN
2	3	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	SANTANA SUPERNATURAL ARISTA/ARIOLA
3	2	AMERICAN PIE MADONNA MAVERICK/WEA	AC/DC STIFF UPPER LIP EASTWEST
4	5	SHALALA LALA VENGABOYS BREAKIN'/EMI	STEFAN RAAB DAS TV-TOTAL ALBUM EDEL
5	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
6	7	BLA BLA BLA GIGI D'AGOSTINO ZYX	HIM RAZORBLADE ROMANCE BMG KOLN/BMG
7	6	MEIN STERN AYMAN EASTWEST	'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA
8	9	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL	TOM JONES RELOAD v2
9	8	BYE BYE BYE 'N SYNC JIVE/ZOMBA	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
10	NEW	BIG IN JAPAN GUANO APES ARIOLA	MODERN TALKING 2000—YEAR OF THE DRAGON HANSA
11	12	ALL THE SMALL THINGS BLINK-182 POLYDOR/UNIVERSAL	METALLICA S&M MERCURY/UNIVERSAL
12	11	WHERE ARE YOU PAFFENDORF EDEL	RED HOT CHILI PEPPERS CALIFORNICATION WEA
13	NEW	LET ME BE THE ONE SASHA WEA	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL
14	NEW	THE DARKSIDE HYPETRAXX EMI	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL
15	NEW	SEX BOMB TOM JONES FEATURING MOUSSE T. v2	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
16	10	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL	STING BRAND NEW DAY MOTOR/UNIVERSAL
17	13	LIEBESBRIEF THOMAS D. COLUMBIA	THE CORRS MTV UNPLUGGED 143/LAVA/EAST WEST
18	NEW	BONGO BONG MANU CHAU VIRGIN	SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
19	NEW	RISE GABRIELLE MOTOR/UNIVERSAL	OF GOD VIRGIN
20	16	DAS BOOT 2001 U 96 UNIVERSAL	RISE GABRIELLE MOTOR/UNIVERSAL

U.K.		(Copyright CIN) 03/25/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	SANTANA SUPERNATURAL ARISTA
2	NEW	THE TIME IS NOW MOLOKO ECHO	MOBY PLAY MUTE
3	NEW	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA	TOM JONES RELOAD GUT
4	1	BAG IT UP GERI HALLIWELL EMI	TRAVIS THE MAN WHO INDEPENDIENTE
5	3	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS XTRAVAGANZA	MACY GRAY ON HOW LIFE IS EPIC
6	2	ALL THE SMALL THINGS BLINK-182 MCA	SHANIA TWAIN COME ON OVER MERCURY
7	6	STILL DRE DR. DRE FEATURING SNOOP DOGG INTERSCOPE	SHANIA TWAIN THE WOMAN IN ME MERCURY
8	5	AMERICAN PIE MADONNA MAVERICK/WEA	GERI HALLIWELL SCHIZOPHONIC EMI
9	7	PURE SHORES ALL SAINTS LONDON	GABRIELLE RISE GO: BEAT/POLYDOR
10	4	KILLER ATB SOUND OF MINISTRY	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
11	NEW	REWIND PRECIOUS EMI	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
12	NEW	RIGHT BEFORE MY EYES N'N'G FEATURING KALLAGHAN URBAN HEAT	PATRICK BRUEL JUSTE AVANT BMG
13	8	SITTING DOWN HERE LENE MARLIN VIRGIN	AXELLE RED TOUJOURS MOI VIRGIN
14	NEW	CRASH AND BURN SAVAGE GARDEN COLUMBIA	TOM JONES RELOAD v2/SONY
15	NEW	FEELIN' SO GOOD JENNIFER LOPEZ COLUMBIA	113 LES PRINCES DE LA VILLE SMALL/SONY
16	NEW	DON'T SAY YOU LOVE ME M2M ATLANTIC/EASTWEST	M JE DIS AIME VIRGIN
17	10	SHALALA LALA VENGABOYS BREAKIN'/POSITIVA	SOUNDTRACK THE MILLION DOLLAR HOTEL ISLAND/UNIVERSAL
18	9	MAMA TOLD ME NOT TO COME TOM JONES & STEREOPHONICS GUT	LYNDA LEMAY LIVE WEA
19	12	MOVIN' TOO FAST ARTFUL DODGER & ROMINA JOHNSON LOCKED ON/KL	ALAIN SOUCHON AU RAS DES PAQUETTES VIRGIN
20	11	BYE BYE BYE 'N SYNC JIVE/ZOMBA	EFFEL 65 EUROPOP HOT TRACKS/SONY

FRANCE		(SNEP/IFOP/Tite-Live) 03/25/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	SEX BOMB TOM JONES FEATURING MOUSSE T. v2/SONY	LES ENFOIRES EN 2000 BMG
2	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN	SANTANA SUPERNATURAL ARISTA/BMG
3	4	LUCKY STAR SUPERFUNK VIRGIN	AC/DC STIFF UPPER LIP EASTWEST
4	5	MANI I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL	LES RITA MITSOUKO COOL FRENESIE VIRGIN
5	3	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
6	7	PURE SHORES ALL SAINTS EASTWEST	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	8	LES 3 CLOCHES TINA ARENA COLUMBIA	TINA ARENA IN DEEP COLUMBIA
8	6	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUES/SONY
9	9	TONTON DU BLEU 113 SMALL/SONY	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
10	NEW	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
11	11	AMERICAN PIE MADONNA MAVERICK/WEA	PATRICK BRUEL JUSTE AVANT BMG
12	17	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN	AXELLE RED TOUJOURS MOI VIRGIN
13	NEW	CES SOIRES LA YANNICK LA TRIBU/SONY	TOM JONES RELOAD v2/SONY
14	10	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIEN LORCA MERCURY/UNIVERSAL	113 LES PRINCES DE LA VILLE SMALL/SONY
15	12	SI LOIN DE TOI PIT BACCARDI HOSTILE/VIRGIN	M JE DIS AIME VIRGIN
16	16	STILL BELIEVE SHOLA AMA WEA	SOUNDTRACK THE MILLION DOLLAR HOTEL ISLAND/UNIVERSAL
17	13	PARCE QUE C'EST TOI AXELLE RED VIRGIN	LYNDA LEMAY LIVE WEA
18	15	LE FRUIT DEFENDU MYSTIC EPIC	ALAIN SOUCHON AU RAS DES PAQUETTES VIRGIN
19	19	ET SI...? LADY LAISTEE BARCLAY/UNIVERSAL	EFFEL 65 EUROPOP HOT TRACKS/SONY
20	14	WHAT A GIRL WANTS CHRISTINA AGUILERA BMG	R. KELLY R. JIVE/VIRGIN

CANADA		(SoundScan) 04/08/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	AMERICAN PIE MADONNA MAVERICK/WARNER	'N SYNC NO STRINGS ATTACHED JIVE/BMG
2	NEW	IT FEELS SO GOOD (PART 2) SONIQUE FARM CLUB/REPUBLIC/UNIVERSAL	SANTANA SUPERNATURAL ARISTA/BMG
3	3	BETTER OFF ALONE ALICE DEEJAY REPUBLIC/UNIVERSAL	MACY GRAY ON HOW LIFE IS EPIC/SONY
4	NEW	THERE YOU GO PINK LAFACE/ARISTA/BMG	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
5	5	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	VARIOUS ARTISTS GRAMMY NOMINEES 2000 GRAMMY/RCA/BMG
6	4	CARTOON HEROES AQUA UNIVERSAL	AQUA AQUARIUS MCA/UNIVERSAL
7	2	BYE BYE BYE 'N SYNC JIVE/BMG	M.C. MARIO M.C. MARIO MIXDOWN 2000 SONY
8	8	AMAZED LONESTAR BNA/BMG	PANTERA REINVENTING THE STEEL EASTWEST/WARNER
9	12	SAY MY NAME DESTINY'S CHILD COLUMBIA/SONY	JANN ARDEN BLOOD RED CHERRY A&M/INTERSCOPE/UNIVERSAL
10	7	BYE BYE BYE (IMPORT) 'N SYNC JIVE	VARIOUS ARTISTS YTV BIG FUN PARTY MIX UNIVERSAL
11	6	FADED SOULDECISION MCA/UNIVERSAL	VARIOUS ARTISTS MUCHDANCE 2000 SONY
12	RE	LAST KISS PEARL JAM EPIC/SONY	VENGABOYS THE PLATINUM ALBUM DEP INTERNATIONAL
13	19	RAINBOW COUNTRY (REMIX) BOB MARLEY VS. FUNKSTAR DE LUXE EDEL/ATTC	VARIOUS ARTISTS BIG SHINY TUNES 4 JVT/EMI
14	9	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	AC/DC STIFF UPPER LIP EASTWEST/WARNER
15	18	CAN'T STOP JACKSOUL VIK/BMG	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY
16	13	TAKE A PICTURE FILTER F-111/REPRISE/WARNER	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE
17	16	MOVE YOUR BODY EIFFEL 65 POPULAR	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
18	15	THANK GOD I FOUND YOU MARIAH CAREY FEATURING JOE & 98 COLUMBIA/SONY	S CLUB 7 S CLUB POLYDOR/UNIVERSAL
19	NEW	TWO TIMES ANN LEE NUMUZIK	KID ROCK DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/WARNER
20	10	POKEMON WORLD POKEMON SOUNDTRACK KOCH	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL

NETHERLANDS		(Stichting Mega Top 100) 04/01/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	FREESTYLER BOMFUNK MC'S EPIC	SANTANA SUPERNATURAL ARISTA/BMG
2	3	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	VENGABOYS THE PLATINUM ALBUM VIOLENT WARNER
3	6	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	ROWWEN HEZE VANDAAG RAM
4	2	ONDERWEG ABEL PIAS	ANDRE HAZES WANT IK HOU VAN JOU EMI
5	4	SHALALA LALA VENGABOYS BREAKIN'/VIOLENT	'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA
6	5	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL	ELIZABETH MUZIEK UIT DE MUSICAL POLYDOR/UNIVERSAL
7	10	SAY MY NAME DESTINY'S CHILD COLUMBIA	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
8	7	AMERICAN PIE MADONNA MAVERICK/WARNER	ABEL DE STILTE VOORBIJ PIAS
9	NEW	THONG SONG SISQO MERCURY	SISQO UNLEASH THE DRAGON MERCURY/UNIVERSAL
10	13	HIGHER & HIGHER DJ JURGEN DIGIDANCE	ILSE DELANGE WORLD OF HURT WARNER
11	17	MIJN LEVEN IS VAN MIJ PIA DOUWES POLYDOR/UNIVERSAL	MARCO BORSATO LUID EN DUIDELIJK POLYDOR/UNIVERSAL
12	12	SEX BOMB TOM JONES FEATURING MOUSSE T. v2	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
13	8	RE-REWIND THE CROWD SAY BO SELECTA ARTFUL DODGER EPIC	ANOUC URBAN SOLITUDE DINO
14	9	NO GOODBYES LINDA ABCD	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
15	11	BYE BYE BYE 'N SYNC JIVE/ZOMBA	SANTANA THE ULTIMATE COLLECTION SONY
16	NEW	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA	HELMUT LOTTI OUT OF AFRICA POLYDOR/UNIVERSAL
17	20	MOVIN' ON THE SUNCLUB EPIC	METALLICA S&M MERCURY/UNIVERSAL
18	NEW	LUV U MORE ROLLERGIRL MERCURY	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
19	14	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	KANE AS LONG AS YOU WANT THIS BMG
20	15	GET IT ON TONITE MONTELL JORDAN MERCURY/UNIVERSAL	

AUSTRALIA		(ARIA) 03/27/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BYE BYE BYE 'N SYNC JIVE/ZOMBA	KILLING HEIDI REFLECTOR ROADSHOW/WARNER
2	3	CANDY MANDY MOORE EPIC	REINVENTING THE STEEL PANTERA WEA
3	2	BLOKE CHRIS FRANKLIN EMI	SUPERNATURAL SANTANA ARISTA/BMG
4	5	PURE SHORES ALL SAINTS WEA	RED HOT CHILI PEPPERS CALIFORNICATION WEA
5	11	WHAT'S A GIRL TO DO S2S MUSHROOM/FESTIVAL	MOBY PLAY MUSHROOM/FESTIVAL
6	4	AMERICAN PIE MADONNA MAVERICK/WEA	AREA 7 BITTER & TWISTED TRAD/ZOMBA
7	6	S CLUB PARTY S CLUB 7 POLYDOR/UNIVERSAL	MACY GRAY ON HOW LIFE IS EPIC
8	7	MOVE YOUR BODY EIFFEL 65 SHOCK	BLINK-182 ENEMA OF THE STATE UNIVERSAL
9	14	IF ONLY HANSON UNIVERSAL	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
10	12	ALL THE SMALL THINGS BLINK-182 UNIVERSAL	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
11	10	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA	SOUNDTRACK THE BEACH WEA
12	8	MASCARA/LEAVE ME ALONE KILLING HEIDI ROADSHOW/WARNER	AC/DC STIFF UPPER LIP EMI
13	9	ABSOLUTELY EVERYBODY VANESSA AMOROSI TRANSISTOR/BMG	KASEY CHAMBERS THE CAPTAIN EMI
14	NEW	EX-GIRLFRIEND NO DOUBT UMA	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
15	NEW	DO YOU WANT MY LOVE COCO LEE EPIC	TRAVIS THE MAN WHO COLUMBIA/SONY
16	20	BRICK TRACK VS. GITTY UP SALT 'N PEPA WEA	THE CHEMICAL BROTHERS SURRENDER VIRGIN
17	13	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL	SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
18	17	PRAY TINA COUSINS JIVE/ZOMBA	SOUNDTRACK MILLION DOLLAR HOTEL ISLAND/UNIVERSAL
19	15	WHAT A GIRL WANTS CHRISTINA AGUILERA BMG	AQUA AQUARIUS UNIVERSAL
20	NEW	FEELIN' SO GOOD JENNIFER LOPEZ COLUMBIA	SUGAR RAY 14:59 EASTWEST

ITALY		(Musica e Dischi/FIMI) 03/28/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	SEX BOMB TOM JONES FEATURING MOUSSE T. v2/UNIVERSAL	SANTANA SUPERNATURAL ARISTA/BMG
2	1	AMERICAN PIE MADONNA MAVERICK/WEA	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY
3	5	PURE SHORES ALL SAINTS CGD/EASTWEST	STING BRAND NEW DAY A&M/UNIVERSAL
4	7	DESERT ROSE STING & CHEB MAMI A&M/UNIVERSAL	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
5	3	UN GIORNO MIGLIORE LUNA POP HITMANIA/UNIVERSAL	FRANCESCO GUCCINI STAGIONI EMI
6	10	THE GREAT BEYOND R.E.M. WEA	HEVIA NO MAN'S LAND EMI
7	14	LA TUA RAGAZZA SEMPRE IRENE GRANDI CGD/EASTWEST	AQUA AQUARIUS UNIVERSAL
8	4	CARTOON HEROES AQUA UNIVERSAL	BLINK-182 ENEMA OF THE STATE UNIVERSAL
9	18	BYE BYE BYE 'N SYNC JIVE/VIRGIN	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
10	6	WHAT'S MY AGE AGAIN BLINK-182 MCA/UNIVERSAL	SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
11	9	EPISODE 1/MOVE YOUR BODY EIFFEL 65 BLISS CO.	IRENE GRANDI VERDEROSSOEBLU (CON BRANO SANO REMO) CGD/EASTWEST
12	8	LA MOSSA DEL GIAGUARO PIOTTA ANTIBEMUSIC/UNIVERSAL	RENATO ZERO I MIEI NUMERI FONOPOLI
13	16	TUTTI I MIEI SBAGLI SUBSONICA MERCURY/UNIVERSAL	CARMEN CONSOLI STATO DI NECESSITA CYCLOPE/UNIVERSAL
14	12	GO LET IT OUT OASIS EPIC	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC
15	11	CAUGHT OUT THERE KELIS VIRGIN	AVION TRAVEL SELEZIONE 1999-2000 SUGAR/UNIVERSAL
16	13	SHE'S THE ONE ROBBIE WILLIAMS EMI	TOM JONES RELOAD v2/UNIVERSAL
17	NEW	LA BANANA MICHAEL CHACON DANCEWORK/VOLUMEX	GIANNI MORANDI COME FA BENE L'AMORE MORMORA/BMG
18	NEW	LET IT BE THE NIGHT KIM LUKAS EXE	RED HOT CHILI PEPPERS CALIFORNICATION WEA
19	NEW	OTHERSIDE RED HOT CHILI PEPPERS WEA	883 GRAZIE MILLE FRISONI
20	NEW	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	MAX GAZZE' MAX GAZZE' VIRGIN

HITS OF THE WORLD

CONTINUED

EUROCHART (04/01/00) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	AMERICAN PIE MADONNA MAVERICK/WARNER
2	2	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/V2
3	3	PURE SHORES ALL SAINTS LONDON
4	4	SHALALA LALA VENGABOYS VIOLENT/VARIOUS
5	6	BYE BYE 'N SYNC JIVE
6	NEW	ALL THE SMALL THINGS BLINK-182 MCA
7	NEW	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
8	7	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
9	NEW	BAG IT UP GERI HALLIWELL EMI
10	RE	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE
ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA
2	2	AC/DC STIFF UPPER LIP ELEKTRA
3	5	TOM JONES RELOAD GUT/V2
4	NEW	VENGABOYS THE PLATINUM ALBUM VIOLENT/VARIOUS
5	6	AQUA AQUARIUS UNIVERSAL
6	7	MACY GRAY ON HOW LIFE IS EPIC
7	4	SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
8	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
9	3	OASIS STANDING ON THE SHOULDER OF GIANTS BIG BROTHER/SONY
10	NEW	SOUNDTRACK THE MILLION DOLLAR HOTEL ISLAND

SPAIN (AFYVE/ALEF MB) 03/22/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SOBREVIVIRE REMIXES MONICA NARANJO EPIC
2	1	AMERICAN PIE MADONNA MAVERICK/WEA
3	2	FRUTA FRESCA CARLOS VIVES VIRGIN
4	NEW	BE WITH YOU ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
5	3	THE BAD TOUCH BLOODHOUND GANG POLYDOR/UNIVERSAL
6	NEW	OTRO AMOR VENDRA LARA FABIAN EPIC
7	4	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
8	6	CORAZON ESPINADO SANTANA ARISTA/ARIOLA
9	NEW	EX-GIRLFRIEND NO DOUBT POLYDOR/UNIVERSAL
10	5	CARTOON HEROES AQUA UNIVERSAL
ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA/BMG
2	3	BERTIN OSBORNE SABOR A MEXICO MERCURY/UNIVERSAL
3	4	TOM JONES RELOAD V2/UNIVERSAL
4	2	AC/DC STIFF UPPER LIP DRO
5	6	TAMARA GRACIAS DARS/MUSIC/UNIVERSAL
6	8	JUAN PERRO MR. HAMBRE DRO
7	5	AQUA AQUARIUS UNIVERSAL
8	7	M-CLAN USAR Y TIRAR DRO
9	10	MANA UNPLUGGED WEA
10	9	CARLOS VIVES EL AMOR DE MI TIERRA VIRGIN

MALAYSIA (RIM) 03/28/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 6 WARNER
2	2	WESTLIFE WESTLIFE BMG
3	7	MICHAEL & VICTOR GOODBYE ROCK
4	NEW	YUKI HSU LOVE ROCK
5	3	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
6	4	FAUZAH LATIF NO. 1S EMI
7	5	VARIOUS ARTISTS NOW CHINESE BEST EMI
8	9	AQUA AQUARIUS UNIVERSAL
9	NEW	VARIA IDEOLOGI KRU ROCK
10	10	AWIE RENTAP BMG

HONG KONG (IFPI Hong Kong Group) 03/19/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	LESLIE CHEUNG UNTITLED UNIVERSAL
2	NEW	WILLIAM SO BECAUSE I LOVE YOU GO EAST
3	2	GRACE YIP AMAZING GRACE EGG
4	4	MIRIAM YEUNG LIVE AT THE GALAXY HALL, HITEC CAPITAL ARTISTS
5	3	WANG CHIEH GIVING EGG
6	7	SANDY LAM SANDY LAM'S VIRGIN
7	9	LOUIS KOO BOY FRIEND CAPITAL ARTISTS
8	6	NICHOLAS TSE MOST WANTED EGG
9	5	JACKY CHEUNG JACKY CHEUNG 15 UNIVERSAL
10	RE	SAMMI CHENG THANK YOU—NEW SONGS & GREATEST HITS WARNER

IRELAND (IRMA/Chart-Track) 03/23/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MANIAC 2000 MARK MCCABE ABBEY DANCE
2	3	PURE SHORES ALL SAINTS LONDON
3	2	AMERICAN PIE MADONNA MAVERICK/WEA
4	NEW	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA
5	4	SHALALA LALA VENGABOYS BREAKIN'/POSITIVA
6	7	SITTING DOWN THERE LENE MARLIN VIRGIN
7	5	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA
8	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
9	9	BAG IT UP GERI HALLIWELL EMI
10	6	RISE GABRIELLE GO! BEAT
ALBUMS		
1	1	MOBY PLAY MUTE
2	2	SANTANA SUPERNATURAL ARISTA
3	3	VENGABOYS THE PLATINUM ALBUM BREAKIN'/POSITIVA
4	4	TRAVIS THE MAN WHO INDEPENDIENTE
5	6	DAVID GRAY WHITE LADDER IHT
6	8	SHANIA TWAIN COME ON OVER MERCURY
7	7	MACY GRAY ON HOW LIFE IS EPIC
8	10	TDM JONES RELOAD GUT
9	9	THIN LIZZY WILD ONE—THE VERY BEST OF MERCURY
10	RE	WESTLIFE WESTLIFE RCA

BELGIUM/WALLONIA (Promuvi) 03/31/00

THIS WEEK	LAST WEEK	SINGLES
1	1	PURE SHORES ALL SAINTS WARNER
2	5	LUCKY STAR SUPERFUNK VIRGIN
3	9	SILENCE DELERIIUM NETWORK/BMG
4	6	LES 3 CLOCHES TINA ARENA COLUMBIA
5	3	SEX BOMB TOM JONES FEATURING MOUSSE T. PIAS
6	2	IL Y TROP DE GENS QUI T'AIMENT HELENE SEGARA WARNER
7	NEW	JE NE VEUX PAS TRAVAILLER PINK MARTINI NAIVE/AMG
8	4	PARCE QUE C'EST TOI AXELLE RED VIRGIN
9	NEW	AMERICAN PIE MADONNA MAVERICK/WARNER
10	NEW	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
ALBUMS		
1	1	ENFOIRES ENFOIRES EN 2000 BMG
2	2	HELENE SEGARA AU NOM D'UNE FEMME WARNER
3	4	SANTANA SUPERNATURAL ARISTA/BMG
4	3	LOUISE ATTAQUE COMME ON A DIT DISTRI/SOUND
5	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
6	7	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
7	6	AXELLE RED TOUJOURS MOI VIRGIN
8	8	PASCAL OBISPO SOLEDAD EPIC
9	10	AQUA AQUARIUS UNIVERSAL
10	NEW	AC/DC STIFF UPPER LIP WARNER

AUSTRIA (Austrian IFPI/Austria Top 40) 03/23/00

THIS WEEK	LAST WEEK	SINGLES
1	1	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
2	3	SHALALA LALA VENGABOYS BREAKIN'/EMI
3	2	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
4	4	AMERICAN PIE MADONNA MAVERICK/WARNER
5	10	RISE GABRIELLE UNIVERSAL
6	8	LIEBESBRIEF THOMAS D. SONY
7	6	CARTOON HEROES AQUA UNIVERSAL
8	5	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/ZOMBA
9	NEW	ALL THE SMALL THINGS BLINK-182 UNIVERSAL
10	7	I TRY MACY GRAY SONY
ALBUMS		
1	1	SANTANA SUPERNATURAL BMG
2	NEW	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN
3	2	AC/DC STIFF UPPER LIP WARNER
4	4	DEAN MARTIN THE VERY BEST OF EMI
5	3	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
6	5	HIM RAZORBLADE ROMANCE BMG
7	RE	A*TEENS THE ABBA GENERATION UNIVERSAL
8	6	SOUNDTRACK POKEMON—SCHNAPP! SIE DIR ALLE KOCH
9	NEW	GIGI D'AGOSTINO L'AMOUR TOUJOURS #CHO-24X
10	8	BLINK-182 ENEMA OF THE STATE UNIVERSAL

SWITZERLAND (Media Control Switzerland) 04/02/00

THIS WEEK	LAST WEEK	SINGLES
1	2	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
2	1	AMERICAN PIE MADONNA MAVERICK/WARNER
3	5	SHALALA LALA VENGABOYS BREAKIN'/EMI
4	3	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
5	4	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/MUSIKVERTRIEB
6	NEW	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
7	9	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY
8	7	PURE SHORES ALL SAINTS WARNER
9	8	BYE BYE 'N SYNC JIVE/MUSIKVERTRIEB
10	6	BRING IT ALL BACK S CLUB 7 UNIVERSAL
ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA/BMG
2	2	AC/DC STIFF UPPER LIP WARNER
3	3	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
4	4	FLORIAN AST SPITZ BMG
5	5	TRACY CHAPMAN TELLING STORIES WARNER
6	10	MACY GRAY ON HOW LIFE IS SONY
7	NEW	'N SYNC NO STRINGS ATTACHED JIVE/MUSIKVERTRIEB
8	NEW	NATACHA NATACHA EMI
9	4	MODERN TALKING 2000—YEAR OF THE DRAGON BMG
10	NEW	S CLUB 7 S CLUB UNIVERSAL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

GERMAN REMIXER Mousse T. has teamed with Tom Jones to score the second big



JONES

chart hit from the veteran singer's current comeback album, "Reload," on V2 Records. "Sex Bomb" was written especially for Jones by Eroll Rennalls of Hannover, Germany-based Peppermint Jam Productions. The single remains in the top 10 in Germany after 10 weeks on the charts and has sold 250,000 units, and the album has sold 430,000 units. After a long absence from German stages, Jones was greeted by a standing ovation when he performed the song recently at the German industry Echo Awards; a tour of 11 German cities is currently in full swing.

ELLIE WEINERT

DIGITAL DOWNLOAD SITE Crunch.co.uk has inked a two-year exclusive deal with U.K. house act **Les Rhythmes Digitales** (LRD) for a live recording made at the Ancienne club in Belgium this past December. The eight-track album is priced at 6.99 pounds (\$11), and all but one of the songs, "My Beat-box," were previously released on LRD's 1999 album, "Darkdancer" (Wall of Sound/Virgin). "We have plans to license more live albums along the same lines as this one," says Crunch dance A&R executive **Kevin Griffiths**, who declines to reveal any names. Among Crunch's investors are AOL Europe and EMusic.com.

KAIR LOFTHUS

THE EAGERLY ANTICIPATED album "Klaar" (Ready), by seminal Dutch pop band **Doe Maar**, was played for retailers at a V2-staged listening session March 21 at Amsterdam's Planetarium. The band, which recently reunited after 15 years (Billboard, Dec. 4, 1999), has also released two simultaneous singles. "Watje" (Softy), sung by keyboardist **Ernst Jansz**, returns to the band's original pop sound with politically engaged lyrics about street violence. Vocals on the second single, "Als Niet Als" (If Not If), are by bassist **Hennie Vriente**. The self-produced album captures today's *Zeitgeist* without losing the group's own ska-tinged sound. Retailers at the playback agreed after hearing eight of the 18 tracks that the album "will sell itself."

ROBERT TILLI

IN A BID to counter the problems of piracy, leading Israeli record company Hed Arzi has launched a bold price-cutting experiment in the run-up to a peak Israeli record-buying season. It has slashed CD prices from 80 new shekels (\$20) and up to 59.90 new shekels (\$15) on a slate of 16 major releases due April 1, in time for the Passover

holiday period. Led by local star **Shlomo Artzi's** recording of favorite songs, "Ani Ahavati Oten" (I Loved Them), together with CDs from **Sarit Hadad**, **Eyal Golan** and **Hemi Rudner**, the albums are the first by major artists to be made available at a reduced price. Says **Daniel Weiss**, manager of the music department at Hed Arzi, "We are sending a message to the market that, despite the availability of pirated CDs, there is no need to buy phony product if the real thing is available at a reasonable price." The experiment has already seen sales rise by 40% over the last two months, as Hed Arzi cut prices on many catalog CDs.

SASHA LEVY

AFTER A DECADE AND A HALF attracting world famous artists, including the **Rolling Stones**, **Bob Dylan**, **James Brown**, and **Bruce Springsteen**, one of London's most popular venues, the Brixton Academy, celebrates its 15th anniversary this month with a 500,000 pound (\$750,000) refurbishment and a series of albums to mark the occasion.

The money raised by the local council English Heritage and owners McKenzie Group will transform the venue—a favorite port of call with touring American artists—back to its original 1920s art deco splendor. The celebrations begin April 6 with a two-night

stint by **Macy Gray** and continue through May. To celebrate the event U.K. independent label **Beechwood Records** will release a series of four compilation albums, separated by genre, featuring artists who have performed at the venue since 1985. The first album will target indie acts and is set for release April 24.



GRAY

THE VIRTUOSO Indian percussionist **Trilok Gurtu** has teamed with some of Africa's top female singers to create an extraordinary fusion between two of the world's oldest musical cultures. "African Fantasy," recently released on the German-based EFA label, features the voices of **Angélique Kidjo** from Benin and Malian recording star **Oumou Sangare**, among others. The album also sees **Gurtu**, once a member of the progressive jazz outfit **Oregon**, moving away from jazz and embracing a broader world beat sound. "I've learned that technique isn't everything, and I decided to go back to the roots and be more spontaneous. And the young kids seem to get that better than the jazz people to do," Gurtu says. Meanwhile, Sangare, whose voice featured tellingly in the **Jonathan Demme** movie "Beloved," has been in Paris recording her next album for World Circuit.

CHRIS BARRETT

NIGEL WILLIAMSON

LIFELINES

BIRTHS

Boy, Zakary Sutton, to **Brit** and **Dan Davis**, Jan. 20 in La Canada, Calif. Mother is VP of digital asset management for EMI Recorded Music. Father is director of special packaging for Warner Media Services.

Girl, Flannery Rose, to **Susan Apuzo** and **Paul Langton**, March 21 in New York. Father is head of promotion for RykoPalm.

DEATHS

Peter Freedman, 39, of acute bronchial pneumonia complicated by a staph infection, Feb. 21 in Miami. Freedman was the co-manager of the rock act Live. He began his career working in International Creative Management's mail room in the early 1980s and soon started his own artist management company. Early clients included Modern English, the Sharks, and the Ocean Blue. He teamed with David Sestak to manage Live in the late 1980s and also partnered with Steven Smith to manage such acts as Local H, Pound, and Strangefolk. Freedman is survived by his partner, his parents, a sister, and two brothers. Memorial services will be held April 14 at the Riverside Chapel in New York. In lieu of flowers, the family requests that donations be made to the Betty Finney House, P.O. Box 1526, Lancaster, Pa. 17608.

Tommy Collins, 69, of complications from emphysema, March 14 in Ashland City, Tenn. Collins, a singer/songwriter who was recently inducted into the Nashville Songwriters Hall of Fame, first recorded for Capitol in 1953. His band included Buck Owens as lead guitarist. Collins' solo career spawned such

top hits as "You Better Not Do That," which peaked at No. 2 on Billboard's country singles chart, and "Whatcha Gonna Do Now," which peaked at No. 4. Collins also wrote two No. 1 songs for Merle Haggard, "Carolyn" and "The Roots Of My Raising." Additionally, George Strait's version of Collins' "If You Ain't Lovin' (You Ain't Livin')" topped the country singles chart for 20 weeks. Collins is survived by his wife, two sons, three daughters, and nine grandchildren. Services were held March 16.

Gilbert "Speck" Rhodes, 84, of natural causes, March 19 in Nashville. Rhodes was a country comedian and bass player on the syndicated TV program "The Porter Wagoner Show." He began his career in 1932, when he performed in vaudeville shows with his family across the country. By 1937, he had started a radio career in Memphis. Rhodes moved into television in the late

1940s and began his 20-year stint on "Porter Wagoner" in 1962. He is survived by his wife, two daughters, two sons, three sisters, a brother, and 12 grandchildren. Services were held March 21 in Nashville.

Tom O'Grady, 73, of a stroke, March 20 in Westport, Conn. O'Grady co-founded Corlew-O'Grady Management and the music publishing company Kicking Bird Music/Bud Dog Music with partner David Corlew in 1992. He was also a board member of the Nashville Songwriters Foundation for more than eight years. O'Grady is survived by his wife, a son, two daughters, and four grandchildren. In lieu of flowers, the family requests that donations be made to the Thomas O'Grady Scholarship Fund at St. Martins College in Lacey, Wash., to the Young Composers Program at the New York Philharmonic Orchestra, or to Musical Theatre Development at Playwrights Horizons in New York.

CALENDAR

APRIL

April 9, **VH1 Divas 2000: A Tribute To Diana Ross**, Madison Square Garden, New York. 212-258-7800.

April 10, **Third Annual Golf Tournament**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Valencia Country Club, Valencia. 310-392-3777.

April 10, **Celebrity Golf Classic**, presented by Project A.L.S., Riviera Country Club, Pacific Palisades, Calif. 800-603-0270.

April 10-13, **NAB 2000: The Convergence Marketplace**, Las Vegas Convention Center, Sands Expo Center, Las Vegas Hilton, the Venetian, Las Vegas. 888-740-4622.

April 11, **VH1's "Men Strike Back"**, Madison Square Garden, New York. 212-258-7800.

April 12, **Alternative Careers**, ASCAP building, New York. 212-539-2689.

April 12, **45th Annual Genii Awards Luncheon**, Beverly Hilton Hotel, Beverly Hills, Calif. 310-821-6100, ext. 106.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissôtel, Boston. 617-357-6997.

April 17, **T.J. Martell B-Ball Classic**, Basketball City, New York. 212-833-4743.

April 18, **Follow The Money II: The Seminar For Understanding The Digital Distribution Of Music**, National Academy of Recording Arts and Sciences, Los Angeles. 310-309-6632.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

April 26-30, **Impact Super Summit XIV**, Opryland Hotel, Nashville. 646-654-4217.

April 27, **Esther Van Wagoner Tufty Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., chapter of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555.

April 27-28, **Marketing Conference**, presented by The Source, Loews Santa Monica Beach Resort, Santa Monica, Calif. 212-253-3714.

MAY

May 3, **35th Annual Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 323-931-8200.

May 3-7, **SunFest 2000**, Flagler Drive, West Palm Beach, Fla. 561-837-8065.

May 4-7, **5th Annual Key West Songwriters Fest**, Waterfront Playhouse, Key West. 941-775-3390.

May 8-10, **@d.tech.San Francisco**, San Francisco Hilton and Towers, San Francisco. 770-879-8970.

May 9, **Music Industry Networking Night**, One Night Stan's, Hollywood. 954-929-7566.

May 10, **12th Annual World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-13, **Electronic Entertainment Expo (E3 Expo)**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-14, **"How Can I Be Down?" Urban Music Convention**, Cumberland Hotel, London. 212-265-2221.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **T.J. Martell Foundation Annual Fundraising Gala**, New York Hilton, New York. 212-685-4300.

May 22, **59th Annual George Foster Peabody Awards**, Waldorf-Astoria, New York. 212-268-3080.

May 23, **Steven J. Ross Humanitarian Award Dinner**, presented by UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1853.

May 24, **The Internet**, ASCAP building, New York. 212-539-2689.

JUNE

June 1-2, **MTV/Billboard Asian Music Conference**, Hong Kong Convention Centre, Hong Kong. 852-85-212-85.

June 7-9, **Billboard/BET On Jazz Conference And Awards**, J.W. Marriott, Washington, D.C. 212-536-5002.

June 7-10, **Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival**, presented by SpinRecords.com, Rio Hotel, Las Vegas. 702-837-3636, EAT-M.com.

ASIAN ACTS CROSS BOUNDARIES

(Continued from page 49)

March. Another Korean hip-hop act, H.O.T., recently performed in Beijing. "Asian music fans seem to like hip-hop and dance tracks out of Korea," says Lee Soo Man, producer and chief executive at SM Entertainment, the label to which H.O.T. is signed.

Realizing "K-pop's" growing popularity in other Asian territories, Korea's Ministry of Culture and Tourism recently sponsored the release of a series of special promotional albums on which local acts sing in Chinese, Japanese, and English to boost regional awareness of Korea's rich music scene.

Leading Taiwan independent label Rock Records has played a crucial role in promoting Korean music in Taiwan. Rock first concentrated on cover versions by local artists, in much the same way Japanese pop was first introduced to Taiwan and Hong Kong.

In another sign of the increasingly borderless nature of the region's music business, Japanese label Avex's Taiwan subsidiary is also releasing Korean product in Taiwan. Clon, H.O.T., and other Korean acts doing well outside Korea are singing in Korean.

In Southeast Asia, Malaysian and Indonesian acts have recently been doing well in each other's countries. Malaysian female pop vocalist Siti Nurhaliza's self-titled 1997 album, released on Suriah Records, has reportedly sold more than half a million copies in Indonesia on the Blackboard label (distributed by Suara Sentral Sejati), for example, while Indonesian female singer Kris Dyanti's most recent album, "KD" (Warner Music Indonesia), has moved some 50,000 units on Warner's Malaysian affiliate.

Other Malaysian acts doing well in Indonesia include Sheila Mahjidi, Nora, Raihan, and Iklm, each of which are said to be enjoying album sales in the 150,000-unit range in Malaysia's southern neighbor.

And in nearby Singapore, Malaysian acts are big concert draws—Siti Nurhaliza recently sold out Singapore's 5,000-seat Harbour Pavilion. However, Malaysia's recent musical exports aren't confined to culturally Malay product, reflecting the fact that 35% of the country's population is ethnically Chinese.

Chinese-Malaysian acts, for example, are having an increasing impact in Taiwan. Michael and Victor Wong, a Chinese-Malaysian pop duo signed to Malaysian label B-One, relocated to Taiwan following the successes in that territory of their three albums ("Zhang Xin" [Palm Of The Hand], "Tuo Xin" [Worry Too Much], and "San Ren Xing," all released on Rock Records). The albums have each achieved double-platinum status in Taiwan (international albums go platinum once sales reach 50,000).

Brian Tan, co-owner of B-One, where he also works as a producer, believes that Taiwan "has reached its limits and is looking at Malaysia's fresh, young, high-register vocalists and musicians for a new trend."

One Asian territory where music

from other parts of the region remains a tough sell is the Philippines, whose culture is heavily influenced by the legacy of Spanish and American colonialism and thus less consciously "Asian" than other countries in the region.

"There is a very small market for regional Asian acts in the Philippines, because this market goes for Western acts," says Jim Baluyut, international marketing manager at Manila-based label OctoArts/EMI.

Another example of a Pan-Asian crossover is the recent success of Indian film music in such markets as Malaysia, Singapore, and Indonesia. In 1998, for example, Sony Music Indonesia sold 300,000 copies of the soundtrack to Indian movie "Kuch Kuch Hota Hai."

"Indian music is now crossing over to Southeast Asian countries where the Hindi language hardly exists and caters to the normal, local music customer," says Sony Music Asia president Richard Denekamp.

WMI's Fernandes says the next step is to break down the ethnic/cul-

'Indian music is now crossing over to Southeast Asian countries where the Hindi language hardly exists'

- RICHARD DENEKAMP -

tural perception barriers between Northeast and Southeast Asia. He sees Thailand and the Philippines, countries that both culturally and geographically straddle the boundary between Northeast and Southeast Asia, as playing a crucial role in developing a truly pan-Asian music culture.

"To me, the Philippines could easily be the Sweden of Asia," Fernandes says.

"They have great English-language pop music, but they have to get past their inferiority complex, the idea that they aren't as good as Americans."

Notes Alex Abramoff, president of Tokyo-based entertainment consulting company AIA International, "It will only be natural if very soon we see a successful Pan-Asian band made up of a Taiwanese vocalist, a Japanese guitar player, a Korean drummer, a Hong Kong keyboard player, and a Singaporean bass player, for example. The Internet will be an excellent tool to promote such acts across borders within the region. The industry in each country in Asia should be prepared and eager to cross borders to find and develop talent," Abramoff says.

But a lot of hard work remains to be done before that sort of scenario becomes a reality. "There has to be total commitment from local markets," says one label source in the region. "If not, the 'not invented here' syndrome starts to rear its ugly head. The bottom line is that this kind of crossover is happening, but it's in its early days and should have happened in a far bigger way by now. The key is why it's taken—and is taking—so long to happen."

Assistance in preparing this story was provided by Cho Hyun-Jin in Seoul, South Korea; Graeme Nesbitt in Kuala Lumpur, Malaysia; David Gonzales in Manila, Philippines; and Nazir Husain in Singapore.

GOOD WORKS

HABITAT BENEFIT: Sixpence None The Richer, Michael W. Smith, and Third Day will participate in the Habitat House Party benefit concert April 21 at Nashville's AmSouth Amphitheater. Proceeds will help build the first Habitat for Humanity home of the new millennium in Nashville. Contact: **Maggie Withrow** at 615-254-4663, ext. 23.

TEE OFF FOR RESEARCH: The fourth annual Skylar Neil Memorial Golf Tournament benefiting AIDS, cancer, and leukemia research at Children's Hospital Los Angeles will take place April 27 at Malibu Country Club in Malibu, Calif. The tournament will feature celebrity participants and will be hosted by **Motley Crue** front man **Vince Neil** in memory of his daughter **Skylar**. The entry fee per player is \$200. Contact: **Jeff Albright** at 818-508-6874.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Europe Gains Broadband Net Access

Peoplesound, Popwire Will Offer Music Content Over ISPs

BY KAI R. LOFTHUS

OSLO—European online consumers need no longer put their faith in 56K modems when they want to access the Internet to buy music, videos, or games. While major U.S. cities and academic circles have been treated to fixed-price, high-bandwidth Net access for some time, the corresponding penetration in Europe has been lacking—until now, that is.

A number of music sites, such as Peoplesound.com and Popwire.com, are beginning to ink pacts that will deliver their content to the consumer-oriented portals of Internet service providers (ISP) that offer broadband Web access.

In the U.K. Peoplesound, carrying music from new and emerging artists in genres from classical to hip-hop, recently announced that it would make available its MP3-based tracks free of charge to customers of Freeserve, a major ISP. Freeserve offers unlimited modem-based online access in exchange for a monthly charge of 10 pounds (\$16) and, from June, 6.95 pounds (\$11) in the eve-

nings and on weekends.

According to Bruno Heese, Peoplesound's VP of business development, international, the collaboration with Freeserve is only on a trial basis in the U.K. Peoplesound also has offices in Munich and Paris.

"The penetration of broadband technologies is still very low," says Heese. "When the trial phase is over, setting a price on the [currently free] downloads will be the next step. Now we just want to see how the trial goes and learn what we can from consumers' responses."

With several telecommunications operators gearing up to offer Asymmetric Digital Subscriber Line (ADSL) service, which transforms ordinary phone lines into high-speed digital lines (up to 8 million bits per second, compared with ISDN's 128,000 bits per second), modems will still have a function, but, needless to say, at an improved speed while allowing users to remain online indefinitely.

Says Freeserve CEO John Pluthero, "The Freeserve high-speed

access trial of ADSL with Peoplesound will demonstrate the speed and convenience it offers to our users."

Concurrently, various other ISPs are concentrating their efforts toward offering Internet via cable TV networks. Chello, a subsidiary of United Pan-Europe Communications, is offering round-the-clock access for between \$37 and \$50.

Chello, which has plans to list its shares on the Amsterdam Stock Exchange, operates offices in Europe, Latin America, and Australia. In early March, the Amsterdam-based company entered into a strategic content partnership with Stockholm-based Popwire, which has affiliates in Tokyo and London (with plans to open in New York).

"Our business philosophy is to offer free music of unsigned acts, specifically targeted at the record companies. By offering our content on Chello, it's an additional way for us and the labels of getting in touch with music-interested people," says Popwire CEO Anders Andersson.



Pulse Performance. Tuff Gong International act Steel Pulse made an in-store appearance at the Rhino Records store in the Westwood section of Los Angeles to promote its Grammy-nominated album "Living Legacy." Pictured, from left, are Steel Pulse members David Hinds, Steve "Grizzly" Nesbitt, and Selwyn Brown and Rhino book buyer and reggae assistant Peter Berkowitz.

Lynne Reborn On Island Debut, Thanks To Support From Indies

BY JIM BESSMAN

NEW YORK—Shelby Lynne's acclaimed Island Records album, "I Am Shelby Lynne," was released in January, but the marketing strategy commenced more than a year earlier, right at the formation of the Island/Def Jam Music Group, and is now hitting its full stride.

"The company was just a couple days old when we knew we wanted to do everything to break Shelby, and when our U.K. company heard the album, they decided to work it as well," says Island/Def Jam product manager Livia Tortella, who is charged with managing product for the Island imprint.

The international arm of the company, which is part of the Seagram-owned Universal Music Group, led the way.

"They released the album in October, and it got amazing press in [such U.K. publications as] Mojo and Dazed & Confused," continues Tortella. "That really fueled the press story here. Shelby did syndicated magazine-oriented radio programs like 'World Cafe,' which aired March 3, and 'E-Town' [April 29 nationally]. But the press here has been phenomenal too."

Tortella points to a sexy Details spread and features in Spin and Rolling Stone that hit in February, calling them "unprecedented for a new

artist."

Of course, Lynne, a hard-driving songstress with an equally hard life, previously released five country albums for three labels. But "I Am Shelby Lynne," her Island debut, is as much Memphis as Nashville.

"She's not 'new,' but we had to reinvent her with new imaging and the Internet and use the right kind of press out of the U.K. to help reposition her here," says Tortella.

Lynne's Internet story is "fabulous," Tortella continues. An October postcard campaign drove Web surfers to Lynne's site to download music. Additionally, an E-card featuring music

snippets went to a 40,000-name E-mail list of Lilith Fair attendees, with respondents receiving a three-song album sampler featuring the tracks "Your Lies," "Leavin'," and "Gotta Get Back."

Download promotions included a 30-day availability of album track "Life Is Bad" at Barnesandnoble.com, Best Buy.com, and other retailer sites; a Barnesandnoble.com chat; and a promotion with adult contemporary genre site Connect2Music.

Tortella adds that Amazon.com sold more than 2,000 pieces "just from press and hearing music online."

Also in October, a lifestyle marketing campaign commenced, consisting of album samplers

(Continued on page 57)

Film Site Eveo.com Expands To Music

BY EILEEN FITZPATRICK

LOS ANGELES—While Eveo.com describes itself as a distribution outlet for filmmakers, it is also setting out to attract musicians.

The site was launched as a place for indie filmmakers to submit their films, but it will debut a separate music area on the site within the next two months.

"We're providing a place for unsigned bands to create their own music video content," says Eveo.com VP of music Kimberly Knoller.

Bands and solo artists will be able to submit their own videos to the site. Or, through community bulletin boards and chat rooms, they will be able to find filmmakers to shoot their video.

To alert visitors to the new area, Eveo is conducting a contest in conjunction with ARTISTdirect.com.

Beginning on April 18, consumers will be able to make and submit a music video for the Counting Crows track "Mrs. Potter's Lullaby" from the band's new album, "This Desert Life."

The winning director will receive a digital video camera and television, and the clip will be featured on the ARTISTdirect and Eveo sites.

Knoller says that the site will also encourage musicians to submit songs that the company will attempt to sell.

"We'd like to provide songs for films, television shows, and other markets," she says.

Eveo used a similar contest to promote the formation of the company in January. To get filmmakers to submit their short films, the company offered \$100 just to enter a contest that will award \$10,000 to the

best short video.

The site is divided into categories such as true life, travel, adventure, comedy, fiction, animation, and documentary to make it easier to navigate.

Eveo is also listed on several portal sites, including Microsoft Network, Excite, and Roadrunner.

The company provides encoding services for each video, and if the filmmaker submits an E-mail list, Eveo will distribute the film to those on the list.

The company will also attempt to sell the films to television networks and studios and distribute them on DVD. The average film runs about three minutes.

"Our site allows anyone with a digital camcorder to be a filmmaker," says Sternfeld. "It's open to everyone, and it's 5 cents every time someone streams it."

Sternfeld says the company expects to conduct several contests within each of its categories, or channels, to build its content library.

Headquartered in San Francisco, Eveo is backed by several venture capitalist firms, including Media Technology Ventures.

Its music division is located in West Hollywood.

"We're providing a place for unsigned bands to create their own music video content"

—KIMBERLY KNOLLER—

best short video.

The winner will be selected this month by a panel of judges that includes "The Blair Witch Project" executive producer Kevin Foxe, who is also on the company's advisory board.

Three runner-ups will receive Sony computers.

The company's chief content officer, Alan Sternfeld, says the site has about 500 videos, each of which is licensed for a three-year nonexclusive term.

newsline...

MICROSOFT has unveiled its upgraded Windows Media Player 7, which will be available in computers by the summer. The player allows consumers to integrate multimedia activities in one system: listening to Internet radio stations, streaming and downloading audio and video, uploading music from CD collections, and downloading music onto portable flash-memory devices. Consumers can also choose from a number of customized "skins," or visualizations, for the player on their computer screens. Microsoft executive Dave Fester says the company is working on a Macintosh-compatible music player.

GETMUSIC, the E-commerce unit jointly owned by BMG Entertainment and Universal Music Group, has opened an office in Nashville to focus on country music. It also has named seven content producers for its site. Executive producers are Nicole Dollison, who is handling pop music; Mary Jo Heath, responsible for the recently launched classical channel; Dana Maslin, who oversees AC; Mike Rich, who manages the rock channel; and Aahmek Richards, who heads the R&B/hip-hop channel. Producers are David Krinsky, who oversees the alternative channel, and Kimmy Wix, who produces the country channel from Nashville.

REALNETWORKS has begun shipping international versions of its RealPlayer 7 and its RealJukebox players. These will feature native-language interfaces and music channels. The languages include French, German, Japanese, Spanish, Italian, Portuguese, and simplified and traditional Chinese.

JUPITER COMMUNICATIONS, the E-commerce research company, projects that the online retail market in Europe will grow to 14.7 billion euros by 2001, a 415% increase from 1999. Jupiter also says that Internet-only retailers have only a 51% market share of online sales in Europe and warns that they are under pressure from traditional retailers that can leverage their supplier and store-customer relationships.



WARNER HOME VIDEO plans to service video retailers directly with rental video releases starting in September. No changes are expected in the distribution of sell-through VHS and DVD products.

CUSTOMDISC.COM has entered into a partnership with CollegeClub.com that will allow users of the college Web site to create customized music collections from CustomDisc.com's library of more than 200,000 tracks.

EMUSIC.COM has signed a digital distribution deal with Relix Records, the label created as an outlet for Grateful Dead concert-tape traders. Downloads available for purchase include tracks by Dead members, Jefferson Airplane, the Flying Burrito Brothers, Savoy Brown, and other acts.

HANDLEMAN says that William J. Beckham, president/CEO of the Skillman Foundation, has been elected to the board of directors to fill the position held by Gilbert R. Whitaker, who chose not to run for re-election. The board is now searching for a director with "extensive experience in E-commerce and related disciplines."



IMAGE ENTERTAINMENT will release the DVD and videocassette of a recent Steely Dan concert on June 13—the date the act's U.S. tour kicks off at the Universal Amphitheatre in Los Angeles. The video, titled "2 Against Nature Plush TV Jazz-Rock Party in Hi-Fi Stereo," was filmed Jan. 28-29 at Sony Studios in New York.

MUSIC CHOICE, a provider of digital music over cable, satellite, and the Internet, says that SpikeRadio, a 24-hour Internet radio network, will sponsor Music Choice's programming for three months. There will be a 30-minute alternative/electronic/dance show airing twice daily in the U.S. and a 60-minute R&B/hip-hop show airing weekly in Europe.

MILLER PUBLISHING GROUP has taken three consumer music magazines that it publishes—Spin, Vibe, and Blaze—off the auction block after a six-month search for a buyer. Published accounts say Miller was seeking \$200 million.

LIBERTY MEDIA GROUP, a tracking stock of AT&T which contains stakes in many cable programming networks, including the Box and BET, is investing more than \$130 million for a 10% interest in IDT, a telecommunications and Internet-services company.

CANOE LIMITED PARTNERSHIP and Iceberg Media.com, two Canadian Internet companies, have entered into a deal to create a co-branded online music channel featuring Canadian artists only. The site, which is yet unnamed, is expected to be launched in May.

A Night & Day In The Life Of 'N Sync Fans

Promo Activities Attract A Horde Of Youngsters To N.Y.'s Times Square

This story was prepared by Ed Christman, Divine-Asia Planes, and Anna Berent.

NEW YORK—'N Sync's daylong visit to New York's Times Square on March 21, the street date for the band's record-breaking "No Strings Attached" album, left the Virgin Megastore there with a day the staff will long remember (Billboard, April 1).

In the morning, the five-man Jive act appeared on "Good Morning America," with its performance broadcast on the Jumbotron hanging from 1 Times Square. In mid-afternoon, the band appeared live on MTV's "Total Request Live." And in the early evening, the group wandered across the street for an in-store at the Virgin Megastore, the chain's No. 1 location in sales.

All day long the sidewalks between 43rd and 46th streets at Broadway and Seventh Avenue were impassable, with as many as 8,000 fans crowding Times Square to catch a glimpse of the band. More than 100 police officers watched the crowd to ensure that order was maintained. And all day long shrieks from the mainly female crowd echoed throughout the Times Square canyon (where Billboard's main offices are located).

In anticipation of the in-store, a line began forming on Sunday night—an estimated 250 slept outside the door—to wait for the chance to buy the album and thus get a pass to the Tuesday evening in-store. By Monday night, that line had grown to more than 600 people. On Tuesday, the line was augmented by the thousands of other fans who descended on Times Square for the 'N Sync events planned for the day.

The size and the enthusiasm of the crowd forced the Virgin Megastore in Times Square to alter its sales day. And many fans, including

some who were there overnight Monday, were disappointed because the in-store could accommodate only about 500 people.

On Tuesday, the Virgin Megastore opened at its usual time of 9

time," says Andy Moreno, Virgin's regional marketing manager.

At 1:30 the store opened up for normal business but closed back down at 3, in preparation for the 5 p.m. in-store.

Fans had come from all over the country, dragging their parents along as well, in hopes of meeting 'N Sync.

A boy from Baltimore traveled to Times Square with his sister and her friends the night before at 11. One of the girls had Band-Aids on her face with the names of 'N Sync's members written on them.

A parent from Massachusetts stayed in a hotel around the corner, while his daughter and some friends camped outside the Virgin Megastore, hoping to be among the first to receive the new CD and a pass for the signing. However, they were about 100 people short from getting a pass.

Similarly, three young girls with 'N Sync written all over their faces arrived in Times Square from New Jersey at 6 a.m. on Tuesday but found out they were too late as well.

Moreno says she regrets that the store couldn't let in everyone who wanted to get a signed CD by the band.

"So many mothers were upset that their teenager couldn't be accommodated," Moreno reports.

But the sheer numbers of fans who showed up determined that a lot of people would leave Times Square without meeting their heroes.

Moreno says it was the Internet that played a role in helping to create the pandemonium that visited Times Square that Tuesday.

"Many people heard about the event through Web sites and in chat rooms, where there was not a lot of real specific information on the in-store," she says.



'We attempted to open at 11, but when we opened the doors, the crowd rushed in and crashed through the barricades'

— ANDY MORENO —

a.m. but only to sell the 'N Sync albums and to distribute the premium of a pass for the band's in-store appearance. Store staffers let in only a few 'N Sync customers at a time—no other shoppers were allowed to enter—and closed the doors soon after the last pass was given out.

"We attempted to open at 11 [for normal business], but when we opened the doors, the crowd rushed in and crashed through the barricades, so we closed down and let a couple of hundred in a few at a

EXECUTIVE TURNTABLE

HOME VIDEO.

Artisan Home Entertainment promotes **Kurt Schroeder** to VP of national distribution and **Marie DiPerna** to director of national accounts in Santa Monica, Calif. They were, respectively, national director of sales and Eastern regional sales director.

DISTRIBUTORS. Alliance Entertainment Corp. names **Darren Karst** executive VP/CFO in Coral Springs, Fla. Alliance Entertainment Corp. also names **Sue D'Agostino** VP of public relations in New York. They were, respectively, a partner with the Yucaipa Companies and VP of entertainment for Rogers & Cowan.



KARST



D'AGOSTINO



ZEL

Tamayo Manzanedo is named manager of business systems and administration for BMG Direct in New York. She was affiliate sales marketing manager at Westwood One.

RETAIL. **Maureen O'Connell** is named CFO of Barnes & Noble Inc. in New York. She was CFO of Publishers Clearing House.

NEW MEDIA. **LeeAnne Stables** is named senior VP of marketing for

GameWorks in Universal City, Calif. She was VP of promotions for E! Networks.

MUSIC VIDEO. **Antoinette Zel** is promoted to executive VP/managing director for MTV Latin America in Miami. She was senior VP/GM.

FOR THE RECORD

A caption for a photo from the National Assn. of Recording Merchandisers Convention in the April 1 issue of Billboard incorrectly identifies Liza Minnelli as a Columbia artist on the first reference to her. She records for Angel Records, as the caption states later.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
NO. 1					
1	6	6	GOOD NEWS Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither	29.98
2	3	18	TIME OUT WITH BRITNEY SPEARS ▲ ² Jive/Zomba Video 41651-3	Britney Spears	19.98
3	4	12	DEATH ROW UN CUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
4	5	19	LISTENER SUPPORTED ▲ BMG Video 65015	Dave Matthews Band	19.98
5	18	72	'N THE MIX WITH 'N SYNC ▲ ³ BMG Video 65000	'N Sync	19.95
6	9	210	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
7	7	15	THE GENIE GETS HER WISH ▲ BMG Video 65006	Christina Aguilera	19.98
8	8	20	WELCOME TO OUR NEIGHBORHOOD ▲ Roadrunner Video 981	Slipknot	5.98
9	RE-ENTRY		SWEET SWEET SPIRIT Spring House Video Chordant Dist. Group 44370	Homecoming Friends	29.98
10	RE-ENTRY		HE TOUCHED ME: VOLUME 1 Spring House Video Chordant Dist. Group 44392	Elvis Presley	29.98
11	1	19	A FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
12	RE-ENTRY		HE TOUCHED ME: VOLUME 2 Spring House Video Chordant Dist. Group 44393	Elvis Presley	29.98
13	10	95	ALL ACCESS VIDEO ▲ ³ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
14	NEW ▶		FAMILY AFFAIR Verity Video BMG Video 43132	Hezekiah Walker & The Love Fellowship Crusade Choir	19.98
15	12	46	LIVE ▲ ³ USA Home Entertainment 45059955	Shania Twain	19.95
16	14	48	HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
17	16	16	URETHRA CHRONICLES MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
18	15	19	LIVE IN CONCERT HBO Home Video Warner Music Vision 91683	Cher	19.98
19	13	18	S & M ▲ Elektra Entertainment 40218-3	Metallica	19.95
20	20	20	THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506	Madonna	19.98
21	17	20	COME ON OVER: VIDEO COLLECTION USA Home Entertainment 440059951	Shania Twain	12.95
22	19	15	RICKY MARTIN LIVE! ONE NIGHT ONLY ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
23	22	16	MARIAH #1'S ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
24	23	2	ENDLESS HARMONY Capitol Video 92154	The Beach Boys	15.98
25	24	25	THE OFFICIAL VIDEO COLLECTION ▲ Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	14.98
26	26	133	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
27	27	67	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	34.98
28	25	16	WOODSTOCK 99 ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
29	38	24	MIRRORBALL ▲ BMG Video 15740	Sarah McLachlan	24.98
30	29	63	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
31	RE-ENTRY		IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510	Eric Clapton	19.98
32	2	12	FIFTY FAITHFUL YEARS Spring House Video Chordant Dist. Group 24602	The Cathedrals	29.95
33	28	7	WOW-GOSPEL 2000 Verity Video 43149-3	Various Artists	19.98
34	35	41	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Entertainment 50188	Various Artists	19.95
35	21	23	I'LL MEET YOU ON THE MOUNTAIN Spring House Video Chordant Dist. Group 44377	Bill Gaither	29.98
36	11	22	MOUNTAIN HOMECOMING Spring House Video Chordant Dist. Group 44376	Bill Gaither	29.98
37	39	18	LIVE ON VH-1 BMG Video 32121	Weird Al Yankovic	19.98
38	37	225	LIVE AT THE ACROPOLIS ▲ ³ Private Music BMG Video 82163	Yanni	19.98
39	33	45	AROUND THE WORLD Columbia Music Video Sony Music Entertainment 50184	Mariah Carey	19.98
40	31	72	NIGHT OUT WITH THE BACKSTREET BOYS ▲ ³ Jive/Zomba Video 41657	Backstreet Boys	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

SHELBY LYNNE

(Continued from page 55)

dropped off in hotel rooms, boutiques, restaurants, and "all sorts of funky places out there," says Tortella. "We had partnerships with Starbucks early on, and [album track] 'Lookin' Up' is now on their 'Sirens 3' sampler, along with songs by Nina Simone, Blossom Dearie, Billie Holiday, Ella Fitzgerald, and Patsy Cline."

A grass-roots campaign includes postcards containing rave review quotes, which were distributed at Fiona Apple, Macy Gray, and Aimee Mann shows.

"So we had a real street marketing approach," notes Tortella.

Retail efforts include listening posts, shelf talkers featuring highlighted review quotes, and plastic danglers hanging from listening posts.

"Everything was geared to the wonderful press we were getting," continues Tortella. "We ran radio spots on 'Acoustic Cafe' and 'Voice Of America' and worked with Cafe Network, a company that serves 350 cafes with play copies, which put her on one of their samplers. So did Patio Music, which works with hotels. The whole way the key was to get the music out there and have Shelby's audience grow."

Tortella notes that "I Am Shelby Lynne" represents a fresh start stylistically for the artist.

"The record is so different from her past ones, and she's on a pop label, so she's not pigeonholed as a country artist," she says.

"The album scanned close to 25,000 units in the first five weeks, which is incredible, and we'll be with her for a long, long time," adds Tortella.

The label is currently working "Life Is Bad" at triple-A, notes Tortella.

Meanwhile, the Coalition of Independent Music Stores, which has been working the album since November, has a "massive" campaign under way in its 70 affiliate stores involving displays, in-store play, listening booths, sale pricing, and counter positioning, according to coalition president Don Van Cleave.

"We love this record and think she'll be a superstar act," says Van Cleave, who also owns the Magic Platter store in Birmingham, Ala. "She captures the whole blue-eyed soul music of the '60s that a lot of us really love—the Dusty Springfield sound. My store's full of people, and I put the record on, and everybody wants it!"

The coalition targeted prospective album buyers with 20,000 CD samplers over the Christmas season, says Van Cleave, "and then we worked in our own communities, trying to get radio airplay and local excitement. Some markets were just rocking because of our efforts, and she debuted at No. 1 for a lot of us at street week. But it was a real labor of love, and we embraced it early because they got us music way in advance, without any fake label hype."

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Harmonia To Distribute APO Titles

IT'S A BLUE WORLD: In a deal that finds both sides branching out in unusual directions, Salina, Kan.-based Analogue Production Originals (APO) has inked an exclusive American distribution pact with Harmonia Mundi USA.

Even though APO has been in business since the early '90s and has issued several much-praised blues albums, you may not have heard of them—since none of the label's albums has been available in retail stores.

The company's parent firm, Acoustic Sounds, was founded in the '80s by **Chad Kassem**, a record collector who moved to Salina from Louisiana and began a mail-order record business out of his home. Over the years, Acoustic Sounds began licensing classic albums for reissue as audiophile LPs (as the late, lamented Mobile Fidelity did in its early days).

APO's LP catalog today includes titles by **Art Pepper**, **Duke Ellington**, **Chet Baker**, **Sonny Rollins**, **the Weavers**, **Doc & Merle Watson**, **Sonny Boy Williamson**, and boxed sets by **Miles Davis** and **Thelonious Monk**.

In 1993, APO diversified into recording its own albums with "Bluebird," an album by the late Chicago blues great **Jimmy Rogers**. The set won a W.C. Handy Award from the Blues Foundation. Kassem went on to release newly produced sets by former **Howlin' Wolf** guitarist **Hubert Sumlin**, Rogers' son **Jimmy D. Lane**, the little-recorded but marvelous Chicago blues guitarist **Jimmie Lee Robinson**, singer **Weepin' Willie Robinson** (who was accompanied on the album by a couple of fellow Bostonians, **Mighty Sam McClain**—who also produced the set—and **Susan Tedeschi**), and harp player **Little Hatch**.

Much like Santa Barbara, Calif.-based label **Water Lily Acoustics**—which has recorded its world music projects in a local church—APO bought an unused Salina house of worship, brought in state-of-the-art analog recording equipment, and rechristened the building **Blue Heaven Studios**. A number of the label's releases have been cut there.

Good stuff, to be sure, but unless you bought APO's releases out of the Acoustic Sounds catalog (which also features a variety of other companies' audiophile LP product), you had no access to the records, for Kassem until now has never had a conventional distribution deal.

Enter Harmonia Mundi. The Arles, France-based company, which has its U.S. offices in Los Angeles, is known internationally as a classical distributor (whose labels include its own like-named imprint), but the firm has recently started to bulk up its



by Chris Morris

jazz, pop, and world music release schedule. (If this scenario sounds a little familiar, you may recall that it wasn't too many years ago that Koch International, today one of the top indie distributors of pop product, was strictly a classical outlet in the U.S.)

APO's association with Harmonia Mundi will kick off in May. The timing is especially propitious, for CBS' "60 Minutes II" plans to air a feature on the label the same month.

The imprint is branching out into DVD and recently issued its first project in the format, Mississippi blues legend **David "Honeyboy" Edwards'** "Shake 'Em On Down." Kassem says the company has footage in the can for prospective DVDs by pianist **Henry Townshend**, vocalist/harp player **Wild Child Butler**, **Jimmie Lee Robinson**, and **Little Hatch**, among others. (At this point, Harmonia Mundi will be handling APO's audio product only, according to a spokesman.)

APO has also recorded extensively at concerts it has mounted in Kansas, and some of this material will be forthcoming from the label in CD or DVD form.

FLAG WAVING: We ain't just a-woofin': **Swamp Dogg** has got a new album coming.

The veteran R&B performer, who hasn't had a new album in the racks since Volt issued



SWAMP DOGG

"Surfin' In Harlem" in 1991, will drop "The Re-Invention Of Swamp Dogg" on April 25. The set is being released by the artist's own label, S.D.E.G. Records, through Ground Level Distribution in L.A.

The title of the new collection is no misnomer, for the power-packed vocalist's music takes an unexpected course—he has cut

his own typically off-center version of a calypso album. "Re-Invention" was cut in Trinidad with some of the genre's top musicians.

As **Swamp Dogg** (the artist known prior to 1970 as **Jerry Williams**) explains it, this project isn't as far out in left field as it may seem. He has a long history as a performer in the Caribbean.

He says, in his typically unexpurgated and expansive fashion, "I have been close to what you would consider a superstar in the Caribbean since 1971. They don't let their acts die down there... I'm among the top 10 most bootlegged motherfuckers over there."

(Apologies to our more sensitive readers, but **Swamp Dogg** talks that way *all the time*.)

In November, the mighty **Dogg** performed a sold-out concert in Trinidad that featured a version of "Sugar Bum Bum," a tune originally popularized in the region by the late calypso star **Lord Kitchener**. "They bootlegged it right off the stage," the singer says.

"My wife said, 'We need to record this before we leave,'" he recalls. "I gave a station a copy, and they started blasting it like the national anthem."

In February, **Swamp Dogg** returned to Trinidad to cut an entire album in the same vein. His collaborators included hot-shot steel pan player **Len "Boogsie" Sharpe**, drummer **Vonrick Maynard**, and bassist **Albert Bushé Jr.**; the arranger was **Pelham Goddard**, who has written charts for **Kitchener**, the **Mighty Sparrow**, and other calypso stars.

"It had to be authentic," the vocalist says. "I could not go into [L.A. studio] Cherokee or some shit and do some fake calypso."

The album has the same manic energy and unique observations that characterized such **Dogg**-gone classics as "Total Destruction To Your Mind," backed by an authentic island beat. A single listen to such **Williams**-penned tracks as "Artificial Insemination," "We Need A Change," and "Galactic Zoo" reveal his wholly original musical and philosophical sensibilities. For the **Dogg**, the album's stylistic shift was just what the doctor ordered.

"I'd been looking for a way to reinvent **Swamp Dogg**, and it hadn't hit me," he says.

At the moment, **Swamp Dogg** plans to support "Re-Invention" with a tour of the Caribbean. "It'll pop [there] and then bring me back in the U.S.—*maybe*."

In April, S.D.E.G. will also release "The Little Jerry Williams Anthology," a collection of his 1954-69, pre-**Swamp Dogg** R&B sides. "The album is a bitch," he says modestly.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	8	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040/TVT (10.98/17.98)	No. 1 SNOOP DOGG PRESENTS THA EASTSIDAZ 8 weeks at No. 1
2	2	11	SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
3	5	11	KITTIE NG 751002/ARTEMIS (16.98 CD) HS	SPIT
4	3	6	SOUNDTRACK TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
5	4	2	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
6	6	11	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
7	8	9	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
8	14	7	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
9	11	11	JIM JOHNSTON KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
10	10	4	LOS TEMERARIOS FONOVI 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
11	9	2	LUKE LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000
12	7	3	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST
13	NEW		DIO SPITFIRE 15020 (16.98 CD)	MAGICA
14	13	11	AMBER TOMMY BOY 1253 (11.98/16.98) HS	AMBER
15	15	11	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
16	16	11	ENRIQUE IGLESIAS FONOVI 0518 (10.98/16.98)	THE BEST HITS
17	18	11	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
18	22	11	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
19	17	4	AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) HS	THE VIRGIN SUICIDES (ORIGINAL SCORE)
20	21	11	SEVENDUST TVT 5820 (10.98/16.98)	HOME
21	24	11	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
22	19	5	YO LA TENGO MATADOR 0371* (16.98 CD) HS	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
23	12	11	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
24	23	9	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVI 0518 (7.98/11.98) HS	MORIR DE AMOR
25	20	5	D.I.T.C. TOMMY BOY 1304* (11.98/18.98) HS	D.I.T.C.
26	29	11	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
27	28	11	EVERLAST TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
28	NEW		CAT POWER MATADOR 426* (11.98 CD) HS	THE COVERS RECORD
29	30	6	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98) HS	BLUE (DA BA DEE) DANCE PARTY
30	25	11	SPM DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
31	27	10	OUTSIDAZ RUFFLIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)
32	35	4	VARIOUS ARTISTS SONY MUSIC SPECIAL PRODUCTS/COLD FRONT 6445/K-TEL (13.98/18.98)	DIGITAL EMPIRE 3: PHUTURISM
33	34	7	VARIOUS ARTISTS MALACO 1003 (3.98/4.98)	CELEBRATE THE HERITAGE OF GOSPEL 2
34	NEW		CRADLE OF FILTH METAL BLADE 14301 (11.98 CD)	FROM THE CRADLE TO ENSLAVE (EP)
35	32	5	PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK (16.98 CD) HS	UNDERCOVER
36	31	5	EIGHTBALL & M.J.G. OTS 8881/TAM (11.98/16.98)	MEMPHIS UNDERWORLD
37	33	10	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
38	26	11	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB
39	40	10	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
40	36	11	MARCO ANTONIO SOLIS FONOVI 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
41	39	11	SOUNDTRACK TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
42	RE-ENTRY		WARREN ZEVON ARTEMIS 751003 (16.98 CD)	LIFE'LL KILL YA
43	NEW		METHRONE CLATOWN 2000 (11.98/16.98)	MY LIFE
44	38	2	KINGPIN SKINNY PIMP BASIX (11.98/16.98)	BACK TO THA PLAYAZ BALL
45	48	2	FATBOY SLIM BROOKLYN MUSIC LIMITED 9590/PLATINUM (16.98 CD)	THE SIGNATURE SERIES VOLUME 1: FATBOY SLIM'S GREATEST REMIXES
46	NEW		PAUL OAKENFOLD KINETIC 47120/REPRISE (15.98 CD)	TRANCEPORT
47	42	11	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
48	NEW		VARIOUS ARTISTS VICTORY 0115 (4.98 CD)	VICTORY STYLE VOLUME 4
49	NEW		MAYSA RICE/N-CODED 4209/WARLOCK (16.98 CD)	ALL MY LIFE
50	45	11	THE COUNTDOWN SINGERS MADACY 0353 (3.98/7.98) HS	MAMBO #5

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **○** Albums with the greatest sales gains this week. **●** Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). **▲** RIAA certification for net shipment of 1 million units (Platinum). **◆** RIAA certification for net shipment of 10 million units (Diamond). 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 are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Music For Little People Remains True To Founder's Indie Vision

SWEET FIFTEEN: Music for Little People (MFLP), the groundbreaking independent children's label headquartered among the redwood forests of Redway, Calif., celebrates its 15th anniversary this year. It's quite a significant milestone for any label in the children's music business, much less an independent (MFLP operates as an indie and is distributed by WEA through Kid Rhino).

Under founder/CEO **Leib Ostrow** and president/COO **Sharon Sherman**, the label has managed to adapt to the changing parameters of the kids' industry while remaining true to Ostrow's vision.

Perhaps most significant, MFLP has been able to resist the siren call of licensed properties—the lodestone of



OSTROW

the children's entertainment business—and has remained a live-artist-driven label.

The company's revenue last year was up 46% over 1998's.

"I was part of a whole generation of baby-boomer parents not totally satisfied with limited choices of recordings available for their children, for whom music played an important part in their lives, and who wanted something more sophisticated and challenging for their young ones,"

recalls Ostrow.



SHERMAN

"Inspired by my own children [daughters **Iona** and **Fauna**, both now teens], I began a quest to create music that would bridge the generation gap, that parents would want to listen to with their children."

Already realizing that reaching those parents would be challenging, Ostrow set up a mail-order catalog, which went on to spawn an indie wholesale operation. The distribution arm would later be sold to Rounder Records and renamed Rounder Kids; it continues to operate today.

Right from the get-go, Ostrow says, he knew that MFLP's primary audience would be "more sophisticated, educated parents who, even in this media-driven time, would look for quality entertainment for their kids."

The first years of MFLP's life were devoted to "traveling all over the world, seeking out the most talented musicians and performers I could find, who could offer music that would teach families about the rich cultures on the planet and expose them to the real joys of music," says Ostrow, who continues to record in far-flung locales.

"This series of recordings brought me to exotic places like South Africa, the Louisiana bayou, and Ireland," he continues, "using the likes of **Lady-smith Black Mambazo**, **Taj Mahal**, **Los Lobos**, **Buckwheat Zydeco**, **Joanne Shenandoah**, and most recently **Karan Casey**, former lead singer of the Irish group **Solas**." (Casey will appear on "The Seal Maiden," based on

the Celtic legend of the *selkie*, this fall.)

MFLP has also done steady business with its compilation series, the first of which was "A Child's Celebration," launched a decade ago.

"I found that there was a wealth of songs already recorded over the last 50 years—many of them not specifically for children, by well-known musicians—that when brought together in thematic collections would introduce families to a wealth of musical styles,"



by *Moira McCormick*

says Ostrow. "This became our 'A Child's Celebration' series, which has

included songs by such diverse artists as **Paul Simon**, **Judy Garland**, **Pete Seeger**, **James Taylor**, **Lena Horne**, and **Kenny Loggins**."

The series, which now encompasses 12 titles, has sold "almost a million units," says Ostrow. Both it and the moonlighting-celeb album series, he adds, "were perfect for the new kind of retailers, such as **Borders**, **Barnes & Noble**, **Media Play**, **Zany Brainy**, and **Noodle Kidoodle**, springing up that

appealed to a more sophisticated parent in a more conducive environment for listening to and purchasing recordings."

In the early '90s MFLP's brisk business was noticed by Warner Bros., at a time when most of the major labels were rediscovering children's music. Warner entered into a joint venture with MFLP as a minority partner, which lasted four years.

"When they decided they couldn't
(Continued on page 61)

The recording industry is facing a **revolution** of new proportion. Retail and e-tail are facing off; distribution now comes in two flavors (digital and physical); and music is morphing into software. The Association For Independent Music Cleveland Convention is the **ONLY** forum for the independent community, bringing labels, retailers, distributors, and suppliers together in one place for a single purpose — to discuss the **future** facing all of us.

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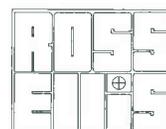
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Why Sony thinks NARM Suit Should Be Dismissed

ON MARCH 17, Sony Corp. of America and Sony Music Entertainment, defendants in the antitrust lawsuit brought by the National Assn. of Recording Merchandisers (NARM), responded to the trade association's complaint by filing a motion to dismiss the case.

The response—filed by the defendants' law firms of Cahill Gordon & Reindel, with offices in New York and Washington, and Rosenman & Colin LLP, with offices in New York—seeks to have the case dismissed in a number of ways.

Among the reasons why the NARM suit should be dismissed, according to the Sony response, is that NARM, in filing the lawsuit, is suing one of its own members—Sony—apparently on behalf of some subset of its other members, which effectively makes Sony a plaintiff and a defendant in the lawsuit. NARM's role is to advance the common interests of its members rather than to become involved in commercial disputes among its members by suing one member on behalf of other members, the response states.

It further argues that since interests represented in the lawsuit are not collective, NARM does not have associational standing to sue Sony, so the present dispute is outside of the court's jurisdiction.

Moreover, the response points out that a large part of the NARM lawsuit is based on action that the association anticipated would happen if the CDnow/Columbia House merger had been completed. Since that merger is terminated, and

NARM passed on the chance to amend its lawsuit to take the termination into consideration, many of NARM's claims are moot, which Sony says is another reason to dismiss the trade association claims.

Furthermore, because the NARM complaint is largely based on anticipated conduct, its claims "are not ripe for adjudication," the Sony response points out.

A fundamental flaw in the NARM lawsuit, the Sony response asserts, is that it doesn't prove that the company's actions cause injury to competition, an essential element of proving an antitrust claim. Antitrust laws are designed to foster competition, not to protect individual competitors. Increased competition from new competitors, including Sony, is not antitrust injury. Since the only injury the NARM complaint alleges is competition from Sony, that is also grounds for dismissing the lawsuit, Sony's response contends.

Another key component of the NARM lawsuit revolves around the issue of "tying," in which NARM alleges that Sony's use of blow-in cards and hyperlinks to Sony-controlled online stores are unwanted product that retailers are forced to take with albums issued in the enhanced form.

But since Sony doesn't sell the components separately or charge

for them separately, and there is no proof of consumer demand for the separated products, NARM has not proved the elements to establish tying, the response states. Without two separate products there can be no tying, so that claim should be dismissed, the

Sony response argues.

Alan Malasky of Jenkins & Gilchrist, the law firm representing NARM on the matter, says,

"We have carefully reviewed the Sony response, and we believed it to be without merit. We will file our response on behalf of NARM in the next several weeks."

SHUFFLING THE DECK: Tower Records/Video/Books is reorganizing its field management staff. The company is downsizing its 11 slot regional managers to four territorial directors, naming Steve Harman, based in New York, to oversee the East Coast; Bill Duffy, based in Chicago, to oversee the Midwest; Wayne Ennes, in San Francisco, to oversee the Northwest; and Bob Feterl, in Los Angeles, to oversee the Southwest, which mainly includes the Los Angeles area and Southern California, Hawaii, Phoenix, and Las Vegas.

In addition, the company will similarly restructure its loss-prevention staff going from the

regional set-up to the territorial set-up. But in addition to reducing staff, the reorganization will create new positions. Tower will now have 11 regional product managers who will oversee music and video, as well as four territorial book product managers who will oversee the book category in the chain's music stores.

Chairman Russ Solomon says the reorganization will "absolutely reduce overhead," which likely will be good news to bond holders, who recently saw Tower's debentures investment rating downgraded by Standard & Poor's (Billboard, April 1). But Solomon says the "main motivation is it will accomplish a much better system of management."

SHUFFLING THE DECK: In the Universal Music Group, a little game of musical chairs is being played out. Charmelle Gambill, VP of sales at the Island/Def Jam Music Group, will move back home to Florida to become Universal Music and Video Distribution (UMVD) regional director, replacing Rob Coble who moves back to Los Angeles to become the marketing manager there.

Of the changes, UMVD president Jim Urie says, "Coble is the best marketing executive among the regional directors, and Los Angeles is too crucial to not have a marketing manager."

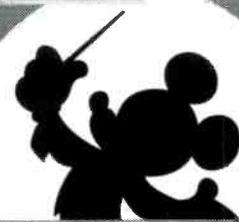
Coble replaces Jimi Wills, who left the company in December. No word yet on who will replace Gambill.

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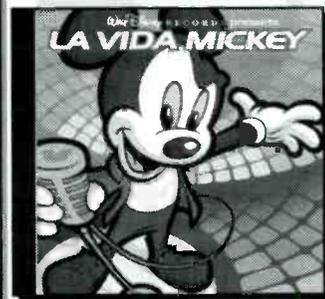
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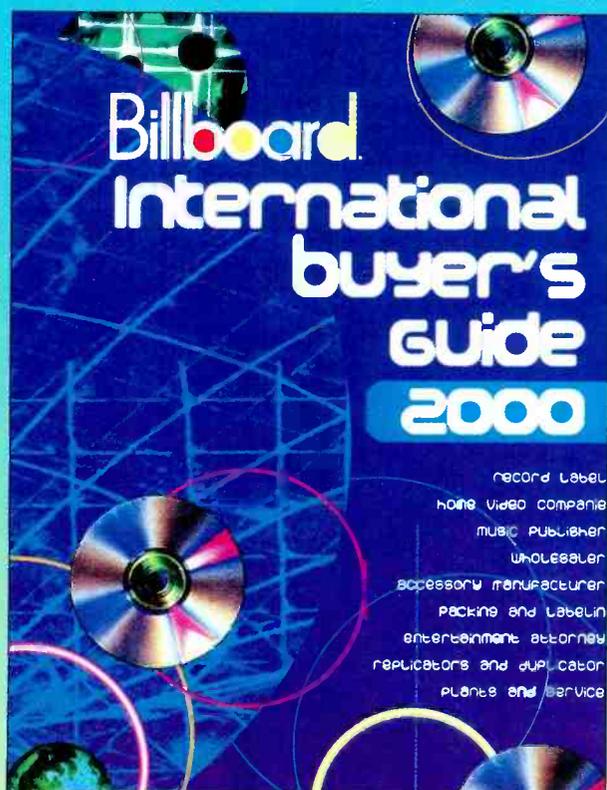
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CHILD'S PLAY

(Continued from page 59)

continue with children's music [a decision made by most of the other majors as well, when it became apparent that breaking unknown children's artists was too painstaking and costly for companies accustomed to quick turnaround], they returned their part of the company, then helped us set up our distribution through Kid Rhino. It allowed us to become an indie business [again] and stay sustainable."

Ostrow refers to Warner execs **Mo Ostin** (now with DreamWorks) and **David Altschul** as "angels along the way, who believed and supported our vision of a unique kind of music that was inspirational for families." (MFLP, which also divested itself of its catalog business at the same time it ended the Warner Bros. joint venture, got the mail-order arm back again two years ago.)

The company's fortunes took an upturn in 1995 when **Sharon Sherman**, former CFO/VP of finance for Christian company Benson Music Group, came on as president. Through Benson's hot-selling Cedar-



mont Kids line (a fixture on Billboard's Top Kid Audio chart), the creation of Benson executive **Mike Gay**, Sherman already had been exposed to the children's music business.

"I was part of the executive committee that formulated the strategy for CedarMont Kids," she says. Plus, Sherman had valuable experience working with a niche market: The fact that Benson was a Christian company meant "we had to be creative breaking into the secular market," she says.

Tiered pricing had worked well for Benson at the mainstream mass-market level, and that's what Sherman brought to MFLP.

"Before I came on, MFLP only had front-line product. We went on to introduce budget lines and midline product," she says.

Thus were born, among others, the "Toddlers Sing" series, in which real tots warble well-known kids' songs, and "Children's Favorites," thematically arranged collections of classic childhood tunes.

"We saw the so-called budget recording market as a way to reach parents we might not otherwise get to, in outlets such as Wal-Mart, Kmart, and Target," says Ostrow. "We felt like we could offer a quality of recording with real instruments and diverse styles of music, and it's done much better than we ever expected."

Sherman attributes MFLP's good fortunes to a team effort, from "our purchasing director, who worked hard to decrease our manufacturing cost per unit," to the publicity department. She also credits "a diversified revenue stream, via Internet and catalog sales" and says another significant factor has been visibility on Billboard's Top Kid Audio chart.

Coming up this fall, in addition to



"The Seal Maiden," are **Shelley Duvall's** "Song Of The Seven Seas," **Ted Jacobs'** "Songs Of The North American Poets," the **Elvis Presley** tribute "Blue Suede Shoes," "Tod-

dlers Sing #3," and "A Child's Celebration Of Soul."

"Catching the tween audience is a challenge," notes Sherman, "and it's one that we're working on. Their tastes have moved beyond 'kids' music,' but they still don't have a lot of discretionary income—their parents still do most of their purchasing... We want to start a teen label that offers something other than what 'N Sync does."

He adds, "Now that we're 15, in the next few years, we'll start dealing with new parents who grew up with our recordings, and I see many of them turning away from licensed product toward more experimental—and traditional—music."

Billboard®

APRIL 8, 2000

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	1	4	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
2	4	172	CEDARMONT KIDS CLASSICS ● BENSON 84056(3.98/5.98)	TODDLER TUNES
3	2	5	READ-ALONG WALT DISNEY 60442(6.98 Cassette)	TIGGER
4	6	50	VARIOUS ARTISTS WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS
5	3	221	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)	
6	5	103	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
7	7	74	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
8	8	20	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
9	9	240	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865(10.98/16.98)	
10	10	186	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
11	11	39	POKEMON ● KOCH 8901(11/98/16.98)	2.B.A. MASTER-MUSIC FROM THE TV SERIES
12	13	226	BARNEY ▲ BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
13	14	9	COLLIN RAYE SONY WONDER 63518/EPIC(9.98 EQ/16.98)	COUNTING SHEEP
14	12	45	READ-ALONG WALT DISNEY 860427(6.98 Cassette)	TARZAN
15	16	155	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
16	19	5	WONDER KIDS MADACY 1273(2.98/4.98)	KID'S SILLY SONGS
17	17	175	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
18	22	10	WONDER KIDS MADACY 1274(2.98/4.98)	TODDLER'S SING 'N LEARN
19	24	44	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
20	18	4	SING-ALONG MADACY 1280(2.98/4.98)	KINDERGARTEN SING & LEARN
21	20	184	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
22	15	154	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 2 WALT DISNEY 860606(6.98/9.98)	
23	RE-ENTRY		VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/15.98)	
24	25	84	VARIOUS ARTISTS WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS
25	21	88	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK 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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Euro Web Ventures Take Local Approach

Telecoms, Other Constrictions Hamper Pan-European Efforts

This week's column was prepared by guest columnist **Billboard Nordic bureau chief Kai R. Lofthus in Oslo.**

DOTCOM FEVER may be spreading across Europe, but the Continent's vast array of cultures, currencies, and musical tastes remains a barrier to creating a true single European online market. That, in turn, has obliged Pan-European online music providers to take a multifaceted approach to their businesses.

In the U.K., at London-based music download company **Crunch**, CEO **David Phillips**—a former senior VP of legal/business affairs at AOL Europe—notes that “there are still several serious constrictions to downloadable music in Europe.” Not least of those, he says, is the need for telecom companies to introduce “flat-rate pricing and high-speed connections.”

Despite such “constrictions,” **Crunch** and other European online music companies such as **Vitaminic**, **Deo**, and **Popwire** are making strenuous efforts to raise their visibility and attract investors and paying consumers alike across Europe. The companies have identified the need to establish their “brand names” in order to be accepted and trusted. Yet they are not primarily looking to create international portals but instead are

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launching localized sites in each country in which they've chosen to operate.

Crunch, for example, is relaunching its U.K. site (**Billboard Bulletin**, Feb. 18) and plans to open locations in France, Germany, Benelux, Scandinavia, Switzerland, Spain, and Italy between May and October. **Vitaminic** already has European affiliates in Cologne, Germany; Madrid; Paris; London; and Amsterdam, with an office set to open soon in Stockholm.

The “local” approach seems to be appreciated by the labels whose music the download providers are looking to put on the Web. **Tampere**, Finland-based independent label **Poko Rekords**, whose physical catalog is distributed by **BMG**, recently concluded a deal with Stockholm-based **deo.com** to put 200 **Poko** recordings online.

“Our music is on the [Deo] international site,” says **Epe Helenius**, **Poko** managing director. “But we must have a local site in order to reach a wider audience. The potential buyers of our music are Finnish people, either living in Finland or abroad.”

Some record labels are also using

“local” download providers for specific purposes with individual acts. **V2 Music Italy GM Alessandro Massara** inked a deal with **Vitaminic** for local act **SuperB**. **Massara** is looking to use the site to test the waters for the act's new material. “The track we gave **Vitaminic** is completely new,” says **Massara**. “It's a demo for the second album. We'll keep collaborating with **Vitaminic** to see what kind of reactions people have to new **SuperB** songs. The collaboration so far has been excellent.”

Music from the independent sector dominates Europe's online offerings, and **Gianluca Dettori**, CEO of **Turin, Italy-based Vitaminic**, concedes that there is “a lot of interest [in downloads] from indie labels” across Europe. But, he emphasizes, “we also want to work with major record companies when they have new acts or special products they want to break.”

An additional factor influencing the “local” philosophy toward online music business in Europe is the fact that, in terms of collecting artists' royalties and performing rights, there are as yet no standard Europe-wide rates. **Vitaminic** has an agreement with Italian performing rights society **SIAE**. “Europe is a very complicated marketplace in terms of per-

(Continued on page 65)

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. mp3.com	2,681
2. mtv.com	2,484
3. sonicnet.com	1,144
4. tunes.com	1,110
5. vh1.com	964
6. launch.com	937
7. ubl.com	737
8. ppeeps.com	731
9. backstreetboys.com	554
10. bmg.com	542

AT-HOME VISITORS

1. mtv.com	2,133
2. mp3.com	1,939
3. tunes.com	948
4. sonicnet.com	892
5. launch.com	733
6. vh1.com	693
7. ppeeps.com	665
8. ubl.com	600
9. nsync.com	454
10. backstreetboys.com	452

AT-WORK VISITORS

1. mp3.com	825
2. mtv.com	400
3. vh1.com	271
4. sonicnet.com	252
5. launch.com	204
6. tunes.com	198
7. ubl.com	166
8. musicmatch.com	159
9. bmg.com	146
10. ppeeps.com	136

Source: Media Metrix, February 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

APRIL 8, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		BILLBOARD 200 RANK
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	
			◀ NO. 1 ▶		
1	NEW▶		NO STRINGS ATTACHED JIVE 41702	'N SYNC	1
2	1	41	SUPERNATURAL ◆ ¹⁰ ARISTA 19080	SANTANA	2
3	2	4	TWO AGAINST NATURE GIANT 24719/WARNER BROS.	STEELY DAN	24
4	3	10	ON HOW LIFE IS ▲ EPIC 69490* [HS]	MACY GRAY	7
5	NEW▶		REINVENTING THE STEEL EASTWEST 62451*/EEG	PANTERA	4
6	NEW▶		LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUME TWO ATLANTIC 83278*/AG	LED ZEPPELIN	81
7	7	25	FLY ▲ ⁴ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	14
8	5	4	MACHINA/THE MACHINES OF GOD VIRGIN 48936	THE SMASHING PUMPKINS	41
9	RE-ENTRY		BOTH SIDES NOW REPRISE 47620/WARNER BROS.	JONI MITCHELL	89
10	NEW▶		CARRIED ALONG WATERSHED 10525/ESSENTIAL	ANDREW PETERSON	—
11	10	4	HOORAY FOR BOOBIES REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	17
12	8	24	CALIFORNICATION ▲ ³ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	27
13	16	3	LATEST GREATEST STRAIGHTEST HITS MCA NASHVILLE 170100	GEORGE STRAIT	18
14	14	18	ALL THE WAY... A DECADE OF SONG ▲ ⁵ 550 MUSIC 63760/EPIC	CELINE DION	21
15	6	15	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	49
16	15	44	MILLENNIUM ◆ ¹¹ JIVE 41672	BACKSTREET BOYS	20
17	NEW▶		WAR & PEACE VOL. 2 (THE PEACE DISC) LENCH MOB/BEST SIDE 50015*/PRIORITY	ICE CUBE	3
18	RE-ENTRY		BREATHE ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	26
19	NEW▶		EVERYTHING YOU WANT ● RCA 67818 [HS]	VERTICAL HORIZON	40
20	RE-ENTRY		MARC ANTHONY ▲ COLUMBIA 69726*/CRG	MARC ANTHONY	25

◆ 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.

Home Video

MERCHANTS & MARKETING



"Peter Pan's" High-Tech Look. A&E executive producer Kris Silva, center, towers over Peter Pan, played by Cathy Rigby, right, and the Lost Boys and pirates from the classic musical, before a taping of the show at La Mirada Theatre for the Performing Arts in La Mirada, Calif. The show was shot with eight cameras to utilize the multi-angle feature of DVD. It was directed by Gary Halvorson and produced by Marc Bauman of McCoy/Rigby Entertainment. Both DVD and VHS versions of "Peter Pan" with Rigby will be released on A&E during the fourth quarter.

Simitar Hopes Soccer Titles Score

VHS, DVD Highlight Programs Mark 1st Video Deal For MLS

BY EILEEN FITZPATRICK

LOS ANGELES—Millions of fans have embraced the 12 teams that make up the 5-year-old Major League Soccer (MLS) franchise, and Simitar Entertainment is counting on retail to welcome MLS videos and DVDs as well.

As part of a multi-year licensing agreement, Simitar will begin releasing MLS highlight videos on April 25. The move marks the first time the league has inked a video deal.

The first title, "MLS 1999: Year In Review," will be priced at \$19.95

(VHS) and \$24.95 (DVD).

"MLS is beginning its fifth season this year, and the league has reached a level of maturity," says Simitar director of sales Greg Glass. "It's enjoying its success and has proven its longevity."

Under terms of the agreement, Simitar can release up to seven programs a year, but Glass says only three will be released this year.

Two other titles, "100 Greatest Goals" and "Latin Superstars Of MLS," will be available later this year.

Glass points out that each of the videos will be produced as a complete show. "We're not just borrowing footage from MLS," he says. "This is a professional, quality show and not just another budget documentary."

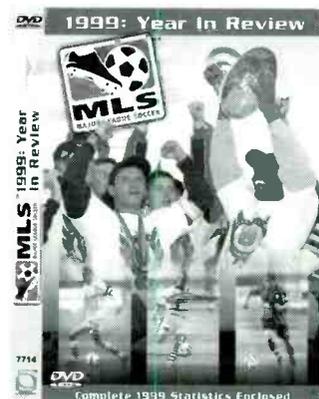
Each program will be hosted by ESPN commentator Rob Stone. A separate Spanish version, utilizing the same highlight clips but featuring a different script and host, will also be available.

"We wanted to make sure we developed a program specifically for the Spanish market," says Glass. "There are over 3 million Spanish-speaking MLS soccer fans, and they can't be treated as second-class citizens by just dubbing the English version."

The DVD includes both English and Spanish versions, chapter stops, and the league's All-Star game. DVD-ROM enhancements include downloadable screen savers of the 10 greatest goals of 1999 and a Web link to the MLS site.

In addition to appealing to the Spanish-speaking fans, the program features driving music and quick cuts to capture young soccer enthusiasts. Numerous close-ups of star players and plenty of statistics are included to satisfy older fans as well.

Other marketing elements will include a 35-page statistics booklet, in-store player appearances, Web advertising on MLSnet.com, and print ads in the game programs of all



12 teams.

Simitar has also scheduled ads for the program during "MLS Week In Review," a new highlight program airing on ESPN2 every Monday night. The new season kicked off March 18.

In May, Simitar will conduct a television direct-response campaign on Spanish-language stations.

If the campaign is successful, Glass says, it will be reworked in English.

Glass admits that sales for sports tapes have been on the decline and that convincing retail to carry the product hasn't been easy.

"Pro sports has been a weak category," he says, "but soccer is unlike any other sport."

It's different, he says, because of the 500 soccer specialty stores that exist across the country. "Once those stores support the tapes, others will carry it when they see the sales numbers," says Glass.

In addition, Simitar will be calling on major sporting store chains for placement.

On the video side, he says that Trans World Entertainment and the Wiz stores will be conducting in-store promotion to support the title.

Simitar is projecting sales of 30,000 units for the VHS format. The company has not set a goal for DVD, since sports programs in the format are not an established category.

Amazon Advantage Links With Internet Movie Database To Showcase Indie Films

INDIES GET BOOST: Films from Amazon.com's Advantage program will now be featured in a new independent film section on the Internet Movie Database (IMDB).

The IMDB is the Web's widely used database of more than 230,000 movies and entertainment programs. The site was acquired by Amazon in 1998.

Each week, IMDB's independent film area will highlight one film from Amazon's Advantage program. The films will be chosen by Amazon editors.

In addition, films in the Advantage program will be added into IMDB listings, movie matching, user recommendations, chat rooms, message boards, and other editorial features.

"This really combines the best elements of both sites," says IMDB managing director Colin Needham. "It's blending our 4.7 million users with more independent films."

About 20,000 titles will be listed in the section.

The marketing plan is the first direct-content cross-promotion for the two companies. Since Amazon acquired the popular site, titles listed have been accompanied with a buy button that links back to Amazon.

Amazon Advantage director Diane Zoi says linking member films to the IMDB is another way of hooking up movie fans and E-commerce.

"We're taking a person interested in indie films and broadening the exposure for the filmmaker," she says. "It's community and commerce working together."

Zoi would not disclose how many films are in the Advantage program, but most can be purchased for between \$15 and \$21. Anyone can enter the program for no charge, but entries must be approved by Amazon. Members receive 45% of the list price, which is determined by the filmmaker.

The IMDB launched its indie movie feature and its Amazon marketing program at the Yahoo! Internet Life Online Film Festival held March 22-23 Los Angeles.

In addition, Amazon announced that it will create a co-branded page within its Advantage program for Popfest, the short-film division of Pop.com, founded by Imagine Entertainment principals Brian Grazer and Ron Howard and DreamWorks co-founders Steven Spielberg, Jeffrey Katzenberg, and David Geffen.

The division was announced at the festival and is actively seeking submissions from the short-films community.

It is not known when product will enter Amazon's program.

DESTINATION OVERSEAS: The lack of DVD title availability will be alleviated a bit when newly formed Paramount Home Entertainment International begins operation.

The studio will begin distributing its first DVD titles in Europe and Japan this month. Initial titles are "The Truman Show," "The Rugrats Movie," "Top Gun," "Star Trek Insurrection," "Days Of Thunder," and "48 Hours."

Following the initial slate, Paramount intends to release titles day-and-date with their VHS release. Catalog titles will also be released to fill out the slate.

Prior to the formation of the international division, Paramount was part of CIC, a joint venture with Universal Pictures that dissolved last year.

ALL IN ONE: For consumers tired of buying a new set-top device every time a new technology hits the market, ZapMedia may have the answer.

The Web-based company is marketing the ZapStation, a box that can stream audio and video content from the Internet and play physical DVDs, MP3 CDs, and CDs.

ZapStation offers a connection to the Internet, storage of up to 7,000 MP3 songs and 14 hours of digital video, and E-mail access that can be viewed through your television set.

Atlanta-based ZapMedia is selling the machine this fall for \$300.

REEL MAG: Reel.com is debuting a monthly magazine to increase its brand awareness.

For the premiere issue, 200,000 copies will be distributed in Hollywood Video's 1,700 stores for a price of \$1. Hollywood is the parent company of Reel.com.

In addition, the magazine will be distributed for free in Landmark Cinema theaters across the country.

A three-month free trial subscription is available through the company's Web site. Following the debut, the cover price will be set at \$1.95.

The premiere issue focuses on—what else for this time of year—the Academy Awards.

PICTURE THIS

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	8	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
2	2	14	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	5	13	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
4	6	3	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
5	3	11	CNN MILLENIUM 2000	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
6	7	20	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
7	4	11	PLAYBOY'S WILDEWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
8	9	5	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
9	23	24	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
10	NEW ▶		THE POKEMON MOVIE	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
11	8	18	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
12	18	5	OCTOBER SKY	Universal Studios Home Video	Jake Gyllenhaal Chris Cooper	1999	PG	19.95
13	31	3	AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLAND	Universal Studios Home Video 83305	Animated	2000	PG	14.99
14	32	26	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
15	19	13	PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
16	25	21	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	19.98
17	39	16	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98
18	17	11	THE ADVENTURES OF ELMO IN GROUCHLAND	Columbia TriStar Home Video 04528	The Muppets	1999	G	21.96
19	15	9	DEATH ROW UN CUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
20	10	19	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
21	26	17	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
22	RE-ENTRY		DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
23	13	14	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
24	NEW ▶		ZALMAN KING'S RED SHOES DIARIES: GIRL ON A BIKE	Showtime 50042	David Duchovny	2000	NR	19.98
25	NEW ▶		CINDERELMO	Sony Wonder 55294	Sesame Street Muppets	2000	NR	12.98
26	12	3	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
27	37	10	CHRISTINA AGUILERA: THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	2000	NR	19.98
28	29	17	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
29	16	17	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
30	40	8	GO	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes	1999	R	19.98
31	24	21	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
32	NEW ▶		ZALMAN KING'S RED SHOES DIARIES: THE GAME	Showtime 50032	David Duchovny	2000	NR	19.98
33	NEW ▶		TEA WITH MUSSOLINI	MGM Home Entertainment Warner Home Video M207752	Cher Judi Dench	1999	PG	19.98
34	14	8	CHRIS ROCK: BIGGER & BLACKER	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
35	11	14	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
36	28	6	RUSHMORE	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray	1999	R	19.99
37	21	23	BELLY	Artisan Home Entertainment 10207	NAS DMX	1998	R	14.98
38	20	16	DAVE MATTHEWS BAND: LISTENER SUPPORTED ●	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
39	22	19	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
40	27	18	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	6	3	STIGMATA (R)	MGM Home Entertainment Warner Home Video 907269	Patricia Arquette Gabriel Byrne
2	1	4	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
3	2	13	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
4	5	9	BOWFINGER (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
5	8	3	RANDOM HEARTS (R)	Columbia TriStar Home Video 03899	Harrison Ford Kristin Scott Thomas
6	4	6	THE ASTRONAUT'S WIFE (R)	New Line Home Video Warner Home Video N4860	Johnny Depp Charlize Theron
7	7	6	BLUE STREAK (PG-13)	Columbia TriStar Home Video 03893	Martin Lawrence
8	3	7	STIR OF ECHOES (R)	Artisan Home Entertainment 10197	Kevin Bacon
9	9	5	THE STORY OF US (R)	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
10	16	13	SUMMER OF SAM (R)	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino
11	10	8	RUNAWAY BRIDE (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts
12	11	9	THE 13TH WARRIOR (R)	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas
13	NEW ▶		EYES WIDE SHUT (R)	Warner Home Video 17655	Tom Cruise Nicole Kidman
14	14	9	RUN LOLA RUN (R)	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu
15	12	5	THE MUSE (PG-13)	USA Home Entertainment 44004999	Albert Brooks Sharon Stone
16	19	8	AN IDEAL HUSBAND (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 18269	Rupert Everett Minnie Driver
17	13	10	MYSTERY MEN (PG-13)	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush
18	15	2	THE BEST MAN (R)	Universal Studios Home Video 20715	Taye Diggs Nia Long
19	17	25	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
20	NEW ▶		THE BONE COLLECTOR (R)	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		POKEMON: THE FIRST MOVIE (G) (26.99)	Warner Home Video 18020	Ikuo Ootani Veronica Taylor
2	1	2	THE BONE COLLECTOR (R) (26.98)	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
3	3	27	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
4	NEW ▶		THE ABYSS (SPECIAL EDITION) (PG-13) (34.99)	FoxVideo 3000008	Ed Harris
5	2	3	EYES WIDE SHUT (R) (24.99)	Warner Home Video 17655	Tom Cruise Nicole Kidman
6	4	4	STIGMATA (R) (24.98)	MGM Home Entertainment/Warner Home Video 907451	Patricia Arquette Gabriel Byrne
7	5	5	DOUBLE JEOPARDY (R) (29.99)	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
8	14	33	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
9	6	14	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
10	11	14	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
11	12	8	TARZAN (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18150	Animated
12	7	4	THE BEST MAN (R) (24.98)	Universal Studios Home Video 20715	Taye Diggs Nia Long
13	NEW ▶		CHILL FACTOR (R) (24.99)	Warner Home Video 18046	Skeet Ulrich Cuba Gooding, Jr.
14	9	7	BLUE STREAK (PG-13) (24.99)	Columbia TriStar Home Video 04011	Martin Lawrence
15	8	4	RANDOM HEARTS (R) (24.99)	Columbia TriStar Home Video 04000	Harrison Ford Kristin Scott Thomas
16	13	12	THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
17	NEW ▶		HOOK (PG) (24.99)	Columbia TriStar Home Video 03930	Dustin Hoffman Robin Williams
18	NEW ▶		HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
19	15	9	RUNAWAY BRIDE (PG) (29.99)	Paramount Home Video 323847	Richard Gere Julia Roberts
20	NEW ▶		THE LIMEY (R) (29.98)	Artisan Home Entertainment 60750	Terence Stamp Peter Fonda

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SITES + SOUNDS

(Continued from page 62)

forming rights," Dettori notes, "because there are several separate societies. With SIAE, we pay them, and then they distribute money to other respective [national] societies."

In the U.K., Crunch's Phillips says the company has agreements with local bodies Mechanical Copyright Protection Society and Performing Right Society, while in Sweden, Deo VP of music acquisitions Marc

Simon says the company has an agreement with Sweden's STIM and is negotiating a new deal. "We're interested in having as low rates as possible. There's a new set of rules, which the collecting societies need to adjust themselves to."

Sweden's Popwire.com has emphasized its role as an A&R source and has inked a co-publishing deal with Universal Music Publishing

Scandinavia.

"Other digital download sites are created to sell music to consumers," says Stockholm-based Popwire CEO Anders Andersson. "We want to discover the pop stars of tomorrow and direct them toward the record companies." Accordingly, many of Popwire's staffers have major-label backgrounds. Popwire has affiliates in London and Tokyo, with an office to

be added in New York in April.

Universal Music Publishing Scandinavia managing director Martin Ingeström says he's happy with the association so far. "We have signed a few acts to a co-publishing deal between Popwire and Universal," he notes. And Lasse Tengroth, Stockholm-based A&R manager of Play-ground Music Scandinavia, says he is following Popwire with great interest.

"If we eventually were to find an artist through Popwire, their Internet presence and vast user base would be a great advantage for our promotion work," he explains. "They function well as an A&R filter and find some interesting demos."

Stockholm-based MNW Records Group has financed Sweden's deo.com, and the company's main site is accessible in Swedish and international/English-language versions (both to be revamped soon). It features a mixture of tracks by MNW-affiliated acts and unsigned artists affiliated with Deo. Among the labels

represented by Deo are MNW, Poko, Jacky Boy Music, and Countdown Music.

In another reflection of European online operators' market-by-market approach, London-based former Sonet U.K. executive Rod Buckle, now VP of international at Deo, is overseeing pending launches of sites in Germany, France, the U.K., and two additional undisclosed countries.

Deo's business practice suggests how Europe's online operators might move closer to the "single market" ideal while maintaining the individuality so beloved of European markets: The company has adopted the much-maligned euro as its main currency. Each download carries a price of 1.7 euro (\$1.63).

Says Deo CEO Fredrik Sidfalk, "Our sales are still low, although we're above budget. But the response we have received is that our visitors are used to innovative features—and they think it's kind of cool to shop in euros."

WARNER DROPS RENTAL DISTRIBUTORS

(Continued from page 63)

keting programs that frequently confused retailers and distributors.

In fact, at last year's National Assn. of Video Distributors' annual confab, many distributors echoed Cardwell's observation that they spent more time trying to make sense of the plans than selling product into retail.

"They're complaining about something they started," said one distributor who asked not to be identified. "Retailers have always said they want a lower price, not programs."

Warner's new approach is likely to affect smaller retailers, since larger accounts such as Blockbuster Video and Hollywood Video already have rental product shipped direct from the supplier.

The new plan is expected to lower the price of product for retailers, al-

though Warner will set terms and credit lines.

Warner has a 21.5% market share, according to VidTrac estimates, and about half of its estimated \$150 million rental business is handled by traditional distribution.

The move comes within weeks of the closure of M.S. Distributing, and Sight & Sound Distributors and others question Warner's strategy.

"Obviously we hate losing the opportunity to represent anyone's line," says WaxWorks VP of sales Kirk Kirkpatrick. "The industry's job is to keep retail alive and thriving, and I don't know if this is a step in the right direction."

The supplier will continue to use multiple distributors to sell-in and ship sell-through video product and

DVD.

"We didn't have the same issues with sell-through product," says Cardwell.

But Kirkpatrick says distributors may balk at pushing Warner sell-through product in protest.

"They say they're in full support of us for DVD and sell-through product, but how much trust do they have in us at this point?" he asks.

EILEEN FITZPATRICK

Billboard

APRIL 8, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
1	1	41	NO. 1 WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	1	1	65	NO. 1 BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	18	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95	2	2	57	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	41	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	3	3	38	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
4	5	41	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95	4	4	44	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
5	NEW		WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825	14.95	5	5	13	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013	49.98
6	4	6	SUPER BOWL XXXIV 2000 USA Home Entertainment 4400616512	19.95	6	6	42	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
7	NEW		WWF: ROYAL RUMBLE 2000 World Wrestling Federation Home Video 244	39.95	7	8	13	THE CRUNCH: FAT BLASTER GOES LATIN Anchor Bay Entertainment 10973	9.99
8	7	18	WWF: IT'S OUR TIME: TRIPLE H AND CHYNA World Wrestling Federation Home Video 239	14.95	8	10	48	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
9	8	40	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	9	7	72	TOTAL YOGA Living Arts 1080	9.98
10	9	13	WWF: WRESTLEMANIA 15 World Wrestling Federation Home Video WWF10223	39.95	10	9	32	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
11	6	7	WWF: ARMAGEDDON World Wrestling Federation Home Video 243	29.95	11	14	12	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594	14.98
12	10	68	WWF: BEST OF WRESTLEMANIA I-XIV ◇ World Wrestling Federation Home Video 214	14.95	12	12	284	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
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continued on page 71

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

CLEAR CHANNEL 'COMMITTED' TO SFX. Although its stock price has fallen as much as \$19 a share since it announced a \$4.4 billion deal to buy concert promoter SFX Entertainment, a Clear Channel Communications representative says the deal will go through. "We are totally committed to the SFX merger. Any rumors to the contrary are just that—rumors," says Terri Hunter, VP of investor relations. Clear Channel's stock has had a rough ride since the deal was announced Feb. 28, including a loss of \$8.50 a share the day of the announcement. Shares also took a beating following a critical article published March 4 in Barron's.

THE TELECOMMUNICATIONS MINORITY MEDIA ADVOCACY CONFERENCE held March 27-28 in Washington, D.C., sponsored by the Citizenship Education Fund, an arm of the Rainbow/Push Coalition, welcomed Clear Channel chairman Lowry Mays and questioned the Department of Justice's (DOJ) ban on seller-financing, while the Rev. Jesse Jackson panned low-power FM.

In his opening remarks, Jackson cautioned that consolidation involves "tremendous risk for injury to consumers and entrepreneurs" and contrasted good and bad mergers. While he views the MCI Worldcom marriage as "bad," Jackson sees Clear Channel's acquisition of AMFM as largely positive, saying that while it does raise some concerns about concentration of ownership, it has opened the door for many minority owners to buy stations—"not as a matter of charity but a matter of good business." In a surprise announcement, Jackson came out against low-power FM, saying it may hurt minority station owners' efforts to raise capital and build their groups. "We want to play in the major leagues," he said.

Many participants spoke out in favor of a congressional effort to revive tax certificates, giving tax breaks to companies that sell to minorities and women. Others lamented the DOJ policy that bars seller-financing, the practice of helping the buyer of a station get financing from the seller. DOJ Assistant Secretary Joe Klein says that practice will likely remain off-limits for the foreseeable future, since regulators are afraid of giving sellers too much control over which company they sell a station to. The crowd, buoyed by recent success in gaining more stations from the Clear Channel spinoffs, gave Mays a standing ovation and showered both public and private praise on his decision to sell stations to minority groups, as well as his efforts to start the Prism Fund.

MORE CLEAR CHANNEL NEWS. Meanwhile, the Federal Communications Commission (FCC) wants a closer look at more Clear Channel spinoffs, such as the deals to sell WGNE Daytona Beach, Fla., to Mega Communications and WMJY/WKNN Biloxi, Miss.; KBRQ Waco, Texas; and WRFY Reading, Pa., to Chase Radio. Cumulus' proposed purchase of WNCE/WTPA/WNNK Harrisburg, Pa.; KMJJ/KRMD Shreveport, La.; and KHAK/KDAT/KRNA Cedar Rapids, Iowa, will also face additional scrutiny, as will Saga's deal to buy WHMP-AM-FM Springfield, Mass., and Barnstable's buy of WROQ Greenville, S.C., and KGGO Des Moines, Iowa. CBS/Infinity buys to be examined include WUBE Cincinnati and AC WDOK and WQAL Cleveland. In each case, the FCC says it is worried about concentration of local advertising revenue.

When Do Graphic Ads Overdo It? PDs Cite Those Commercial Spots That Go Over The Line

This story was prepared by Dana Hall, Marc Schiffman, and Jeff Silberman of Airplay Monitor.

Would you like to look better naked? Or would you just rather not have to hear copy like that in advertisements aired on radio stations?

In today's consolidating radio climate, where the bottom line rules, we asked PDs about the increasing number of potentially tasteless ads and what, if anything, they can do about them.

Top 40 WXKS (Kiss 108) Boston PD John Ivey says, "Some clients are pushing the limits. Short money can't compromise long-term listeners."

One consultant who spoke on condition of anonymity pins declining time spent listening on such spots. Listeners will "stick through the entertaining spots but hit the button as soon as something obnoxious hits. Listeners won't tolerate it. Why does radio continue to allow it?"



BROWN

Most PDs can cite examples of spots that give them pause. Album KDKB Phoenix PD Joe Bonadonna remembers one "for a medical-laboratory testing company. The description of the side effects was as sickening to listen to as they would have been to have. Nausea, vomiting, internal bleeding, bleeding from the gums, testicular irregularities, and unusual growth of hair. It reminded me of the movie 'Outbreak.'"

Modern rock KEDJ Phoenix PD Paul Kriegler decries a similar spot "that starts out, 'Do you know where your sperm are?' Really grabs ya."

Kathy Brown, operations manager of R&B WWIN-AM-FM Baltimore, talks of "a spot that I know is running in other markets for a sexual-potency

enhancer. A person who claims to be a doctor asks, 'Would you like to have sex more often? Do you have trouble having an erection? Or would you like a better orgasm?' I found this totally unacceptable for my station. My core listener is a 35-plus African-American woman. And we did get calls from listeners saying they couldn't tune in while at work because of the content of this spot."

ADULT BOOKSTORE SPOT

Former KDKB PD Tim Maranville, now at crosstown oldies KOOL, remembers an adult bookstore spot "where ladies were comparing the size, sound, and feeling of large sex toys to their mates." The spot had vibrator noises and moaning and ran for one day before it was pulled—no pun intended.

Album rock WTUE/modern rock WXEG Dayton, Ohio, PD Mike Thomas remembers a topless bar advertising a headlining artist who "called herself 'the Human Super Soaker.'" he says. "I yanked it immediately." Also, no pun intended.

On the other end of the spectrum was a spot airing on WBLI Long Island, N.Y., when Kelly Nash, now

headed to Universal Records, was at the station. "A church had bought time to announce that the end of the world was Aug. 1 of that year," says Nash.

"It started with a bell ringing and a very solemn older man saying, 'The bell tolls for thee,' and wind and organ music start as they announce there



NASH

are only a few days left till Christ returns to claim your soul or dismiss it to eternal damnation," Nash says. "Parents were calling and saying how their children were crying and afraid to listen to the radio."

Top 40 WKFR Kalamazoo, Mich., PD Dr. Dave Michaels may not be a real doctor, but he does know that ads for Addagan, "a breast-enhancement and penile-enhancement diet supplement, which will 'supposedly' add inches to your breasts or penis," were tasteless.

Top 40 KMXV Kansas City, Mo., PD Jon Zellner also cites a breast-enhancing pill spot, complete "with a jingle that said, 'We must, we must, we must.'"

(Continued on next page)

Cumulus Aims To Be A Player Again

After delayed earnings, several analyst downgrades, and a general loss of Wall Street confidence, Cumulus Media said it may be down, but it is not out.

CEO Richard Weening is on a two-week roadshow, meeting with analysts to sell them on the company and its stock and insisting the company is not for sale. Cumulus put out a statement saying it had closed on album rock WGLF (Gulf 104) Tallahassee, Fla. Although the buy was for a mere \$4 million, Cu-

mulus was sending a message that it was still a player. Investors apparently agreed, as its stock price recovered to \$17 a share, up from a low of \$10.25 a share one week earlier.

A First Union analyst calculates that Cumulus is \$160 million short in its efforts to close all of its announced deals. And more than a half-dozen law firms have filed class-action suits against the Milwaukee-based company.

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Adult Contemporary

T. WK	L. WK	2 WKS	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	25	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN 16 weeks at No. 1
(2)	4	4	10	BREATHE WARNER BROS. 16884 †	FAITH HILL
3	2	2	24	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
4	3	3	30	AMAZED BNA 65957 †	LONESTAR
(5)	6	5	10	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
6	5	6	15	BACK AT ONE MOTOWN 156501/UNIVERSAL †	BRIAN MCKNIGHT
(7)	8	9	6	SOMEDAY OUT OF THE BLUE DREAMWORKS SOUNDTRACK CUT †	ELTON JOHN
8	7	7	51	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
9	9	8	32	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
(10)	16	23	5	YOU SANG TO ME COLUMBIA ALBUM CUT †	MARC ANTHONY
11	12	10	34	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
12	10	11	48	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
(13)	11	15	23	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
14	15	14	49	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
15	13	13	42	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
16	18	19	117	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
17	19	17	55	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
18	17	18	73	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
19	20	16	36	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
20	14	12	36	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
(21)	23	24	7	PRIVATE EMOTION C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJA
22	22	20	20	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
23	21	22	7	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
(24)	NEW	1	1	I NEED YOU SPARROW/CAPITOL/CURB SOUNDTRACK CUT	LEANN RIMES
(25)	25	—	2	WHERE YOU ARE JESSICA SIMPSON FEATURING NICK LACHEY COLUMBIA ALBUM & SOUNDTRACK CUT †	JESSICA SIMPSON FEATURING NICK LACHEY

Adult Top 40

T. WK	L. WK	2 WKS	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	40	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 25 weeks at No. 1
(2)	2	3	18	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
(3)	4	4	13	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
(4)	5	5	10	BREATHE WARNER BROS. 16884 †	FAITH HILL
5	3	2	24	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
(6)	8	11	14	I TRY EPIC ALBUM CUT †	MACY GRAY
7	6	7	36	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
8	10	10	21	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
9	7	6	25	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
10	11	8	18	TAKE A PICTURE REPRISE 16889 †	FILTER
11	9	9	21	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
12	12	13	12	AMAZED BNA 65957 †	LONESTAR
13	13	12	42	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
(14)	16	19	9	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG	TRACY CHAPMAN
15	14	14	24	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
16	19	18	52	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
(17)	21	22	11	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
18	17	16	16	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
(19)	20	23	9	ENOUGH OF ME ISLAND ALBUM CUT/IDJMG †	MELISSA ETHERIDGE
20	18	17	42	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
(21)	24	25	7	I BELONG TO YOU VIRGIN ALBUM CUT †	LENNY KRAVITZ
(22)	25	27	7	HIGHER WIND-UP ALBUM CUT †	CREED
(23)	26	26	7	ONLY GOD KNOWS WHY TOP DOG/LAVA ALBUM CUT/ATLANTIC †	KID ROCK
24	23	24	22	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
(25)	27	35	3	OTHERSIDE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS

Computed from a national sample of airplay supplied by Broadcast Data Systems. Radio track service: 7/4 adult contemporary stations and 60 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (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.

Radio

PROGRAMMING

WHEN DO GRAPHIC ADS OVERDO IT?

(Continued from preceding page)

must increase our bust.' " Additionally, he remembers a Chinese restaurant spot spoofing old kung fu films, "where body parts of someone were being bashed and his eyes were being poked out because he wasn't eating at this restaurant."

Top 40 WRVW Nashville PD Jimmy Steele points to "most Nashville nightclub spots promoting wet T-shirt and 'show us your buns' contests. Needless to say, we do a lot of editing on these spots. The clients don't get it."

Then there's an old favorite. AC WSNY Columbus, Ohio, PD Chuck Knight calls "the numerous car-dealer commercials that yell and scream, insulting the intelligence of us and our listeners" the most offensive.

DEALING WITH COMPLAINTS

Despite the recent increase in ads for potency cures and graphic diet ads, Knight says his listeners primarily complain about those screaming car ads and spots for TV programming, especially when they become sexually oriented during sweeps months. His concern is that "listeners can't surgically remove the objectionable commercial; therefore, the most negative thing they hear is quite often what dominates their image of us."

Maranville agrees that listener complaints usually run to production and obnoxiousness rather than taste.

When KMXV's Zellner gets a complaint call, he "give[s] them the name of the client and a contact name of the advertiser or agency, and I discuss the matter with our general station manager, who usually agrees to call the client and explain to them that the creative on the spots is probably not working. Sometimes, this may be the only way clients know if their spots are successful."

Cromwell Group VP Brian Krysz says he gets no listener complaints, possibly because of the programming that surrounds spots. "It's difficult when you air five hours of Bob and Tom each day and have Beth Donahue on at night. Have you listened to the words on any of the songs lately?" he asks.

But Maranville agrees that bad commercial product contributes to the "mental tune-out" of breaks. He says, "The more we as an industry prove there is nothing compelling about commercials, the more the listeners

will believe it and act accordingly."

FIGHTING BACK

So what can a PD do? "You reflect your audience in the music you play. You should do the same in your commercials," says WWIN's Brown.

She spoke with her sales department about the sexual-potency spot, and while it was a battle at first, she eventually got the client to submit another spot, "which was still not appropriate. So I had my production person re-edit, and we sent it to the client for approval. Now it's on. The thing is, we are doing well in this market, so companies want to advertise with us. But it's our job as programmers to let advertisers know when the message they are sending out will not work for those very listeners they are trying to reach."

Top 40 WBTT Dayton, Ohio, PD Dino Robitaille says, "If it's in bad taste, we don't play it. We don't let ads that are questionable get on the air so someone has the chance to complain."

Modern AC KFMB-FM (Star 100.7) San Diego VP/GM Tracy Johnson agrees, saying, "We reserve the right to reject any commercial that is not up to our standards." Similarly, WKKS' Ivey doesn't "want a spot on the air that is more than I would allow a jock to say."

At WKFR, Michaels says, "We've pulled spots on a case-by-case basis." Michaels says most of the ads for supplements have little entertainment value, so he tries to bury them within spot breaks.

WSNY's Knight says his hands are tied when it comes to the screaming car-dealership ads, "so we'll bury those spots in the middle of a break," he says. "The [sex-oriented] sweeps TV commercials are more black and white. We've found that TV promotion people have families, too, and are very willing to let us snip out a piece of dialogue."

KDKB's Bonadonna says, "Trying to bury a bad commercial in a spot break doesn't really work; your listeners will still hear it. It would be best to work with your sales manager to avoid those type of advertisers—good luck."

Says Steele, "If I have to bury a spot, then I don't want it running. We never like to turn money away, but the spot must meet airworthy directives.

We will either edit or not accept it."

WHJY Providence, R.I., PD Joe Bevilacqua says, "Even if a spot does walk the line on taste or formatics, you can call the agency and ask for a spot more geared to your audience. But in most cases, you're interfering with their marketing plan, and it's run as is or pass on the buy."

But with smaller accounts like "the strip club that wants to advertise the amateur banana-eating contest," says Bevilacqua, the PD or GM can usually negotiate with a client for a change.



BONADONNA

OFFENSIVE BUT ENTERTAINING

But some PDs see a potential upside to tasteless spots, and it's not just what they contribute to the bottom line. "There's no question that the entertainment value is enhanced by a tasteless spot," KUPD Phoenix's J.J. Jeffries says, "although it is risky to embrace anything that could become a major negative to a P1. As if KUPD has never been tasteless."

Likewise, album WNOR Norfolk, Va., PD Harvey Kojan says that as an edgy active rocker with "a push-the-envelope morning show, 'tasteless' advertising isn't really a problem. We did edit copy we received for a product promising 'toe-curling sex,' but that had as much to do with truth in advertising as anything else.

"If we really started clamping down on potentially offensive spots, we'd have to start with our own promos," he says. "Taste isn't the issue for us—obnoxious is. We're far more concerned about some idiot yelling about a furniture sale than something sexually explicit."

RISKING STATION CREDIBILITY

Beyond the turnover potential, programmers had mixed views on whether they thought their stations' credibility was at risk by airing some of these spots.

WKFR's Michaels says, "Listeners are smart enough to realize that these [ads] are airing everywhere, so the ones we watch out for are the ones that want our jocks to endorse [their products]."

KDKB's Bonadonna says, "The listener is sophisticated enough to know that a commercial is a commercial and let the buyer beware." But modern WJBX Fort Myers, Fla., PD Lee Daniels disagrees. "Every spot you run represents the station."

And WSNY's Knight says it's not even the seemingly impossible breast-enlargement or sex-enhancement drugs that anger listeners. "I got a call yesterday from a listener who ripped a car dealer and our station for not getting fair treatment on an \$88-down, \$88-a-month offer that was advertised on our station," he says. "She was mad at the dealer and us. She even said the salesperson told her, 'As long as we pay them, they'll say whatever we want them to.' Unfortunately, there may be more truth in that statement than any of us would care to admit."



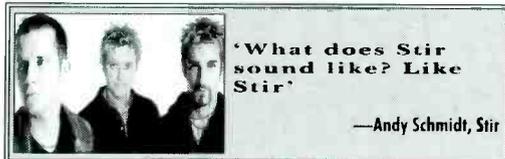
Hats Off. Arista recording artist Alan Jackson, in hat, was the featured performer at last month's Country Radio Seminar "Super Faces" show in Nashville, with United Stations "Super Country" hosts Ben Campbell and Brian Egan serving as MCs for the event. Pictured backstage, from left, are USRN executive VP Charlie Columbo, Campbell, Jackson, Egan, USRN managing director of affiliate relations Rob Pierce, and USRN VP of programming Andy Denmark.

It takes talent to play a keyboard with your feet while singing and strumming a guitar. But according to Stir lead vocalist/guitarist Andy Schmidt, this feat is an important part of putting on a good show.

"We want the live versions of our songs to sound just like the tracks on our record," he says. "We don't have any tapes playing. I have a 13-key organ at my feet, and there is a keyboard next to our bassist. On one song, he plays bass with one hand and keyboard with the other."

Stir's perfectionistic work ethic first came into play when the band recorded its first Capitol album, "Holy Dogs." "We had 40 songs to choose from for this record, and it was pretty tough to

narrow them down to 12. They all had to have a certain feel to them. We put pressure on ourselves to have a record that you could listen to from start to finish," Schmidt says.



The initial ideas for most of the songs, he adds, "came at the weirdest times. Sixty percent of the record came to me in the middle of the night. I would run over to the studio to work."

The inspiration for "New Beginning," the band's first single from its album and No. 26 on this issue's Modern Rock Tracks chart, stemmed from a real-life story. Schmidt comments, "I can't disclose exactly who it's about, but he is a friend of the band. He was married, and his wife left him, and then she moved in with another woman."

The tune's catchy and slightly poppy sound was exactly what Stir was trying to cook up. "The type of traffic that's on the radio out there is a lot of heavy rap and metal stuff. We think maybe it's time for a little breather. We're a little different, and we're hard to classify. What does Stir sound like? Like Stir."

Billboard®

APRIL 8, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	2	4	10	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
2	1	1	8	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG
3	3	3	11	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
4	5	5	14	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
5	4	2	19	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG †
6	6	6	21	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
7	7	7	31	HIGHER HUMAN CLAY	CREED WIND-UP †
8	8	8	16	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
9	9	10	9	STACKED ACTORS THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
10	12	14	19	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
11	13	13	6	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
12	14	15	8	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
13	10	9	11	WAS LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
14	11	12	28	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
15	18	20	9	HOME DYSFUNCTION	STAIN'D FLI/ELEKTRA/VEEG †
16	15	21	4	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM
17	17	17	9	RUN TO THE WATER THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
18	19	16	29	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
19	22	25	7	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
20	21	26	6	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER
21	16	11	11	WEAPON AND THE WOUND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
22	24	31	5	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
23	26	30	7	WAFFLE HOME	SEVENDUST TVT
24	23	22	26	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
25	27	28	6	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
26	NEW ▶	1		YOUNG LUST (LIVE) IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-81	PINK FLOYD COLUMBIA
27	25	23	22	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
28	33	—	2	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
29	34	36	5	SATISFIED IN MODERATION	8STOPS7 REPRISE
30	NEW ▶	1		WORKIN' IT INSIDE JOB	DON HENLEY WARNER BROS.
31	29	33	6	MISERABLE A PLACE IN THE SUN	LIT RCA †
32	32	39	3	REVOLUTION IS MY NAME REINVENTING THE STEEL	PANTERA EASTWEST/EEG
33	28	27	26	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
34	36	—	2	NOTHING TO PROVE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD
35	31	34	9	SOUTHTOWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
36	38	—	2	SPIDERS SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
37	39	—	2	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/MERCURY/IDJMG
38	35	24	23	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
39	30	29	9	IS ANYBODY HOME? HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
40	NEW ▶	1		PLAYING WITH FIRE LOUD GUITARS, BIG SUSPICIONS	SHANNON CUFMAN ARISTA

Billboard®

APRIL 8, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	15	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	4	4	7	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
3	2	2	10	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE †
4	3	3	17	MISERABLE A PLACE IN THE SUN	LIT RCA †
5	6	8	22	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
6	8	11	6	THE BAD TOUCH HOORAY FOR BOOBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE †
7	5	6	19	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
8	7	5	12	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
9	12	14	7	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
10	9	7	26	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
11	14	18	8	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
12	11	9	15	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/VEEG †
13	10	10	27	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
14	15	20	8	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
15	28	32	4	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
				AIRPOWER	
16	16	16	12	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
17	13	12	27	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL †
18	17	19	11	FLOWING SOUNDSYSTEM	311 CAPRICORN/IDJMG †
19	26	34	3	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
20	21	21	10	IS ANYBODY HOME? HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
21	23	28	5	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
22	22	22	11	SOMETIMES I DON'T MIND THE SUICIDE MACHINES	THE SUICIDE MACHINES HOLLYWOOD †
23	20	17	9	RUN TO THE WATER THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
24	25	26	6	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
25	19	15	26	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
26	27	30	4	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
27	31	—	2	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS RCA
28	18	13	10	MAYBE SOMEDAY BLOODFLOWERS	THE CURE FICTION/ELEKTRA/VEEG
29	38	—	2	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE
30	24	23	16	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
31	29	29	22	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
32	35	—	2	AUTOMATIC DIRTY WAKE	COLLAPSIDIS CHERRY/UNIVERSAL
33	36	38	4	SOUTHTOWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
34	32	31	18	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG †
35	NEW ▶	1		WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
36	NEW ▶	1		SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES ISLAND/IDJMG
37	NEW ▶	1		(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL SOUL ASSASSINS/COLUMBIA †
38	33	33	26	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
39	30	25	11	GO LET IT OUT STANDING ON THE SHOULDER OF GIANTS	OASIS EPIC †
40	NEW ▶	1		SPACESHIP THE AMERICAN	ANGIE APARO MELISMA/ARISTA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 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.

HELP WANTED

PRODUCTION COMPANY POSITIONS AVAILABLE

Fast paced Santa Monica based production company seeks the following:

Senior Accountant 50K-62K

Job Duties: Production/Job Actualizing, J/E's & billings. EGL reconciliation, issue PR, make PR tax deposits & prepare qtrly PR tax returns, review accounts payable prior to issuance, oversee all filing. Requirements: Production Experience, Excel, Peachtree, MicroWord.

Junior Accountant 33K-37K

Job Duties: Match invoices to PO's & process for approval, data entry invoices & check requests, cut & mail checks, correspond with vendors, filing. Requirements: Some Production Experience/ Peachtree, MicroWord.

Receptionist/Off.Asst. 26K-30K

Answer phones, send faxes, type letters, make copies, filing. Requirements: Micro Word, legible penmanship.

Email resumes to:
tmfanning@fmrocks.com

CURATOR/DIRECTOR

Smithsonian Folkways Recordings at the Smithsonian Institution's Center for Folklife and Cultural Heritage has posted details regarding the available position at:

<http://www.si.edu/folkways/curatorpos.htm>

Applications must be received by April 7, 2000.

COMEDIAN

To perform ethnic comedy routine w/asst. in Montclair, NJ on June 16, 17, 18, 23, 24, 25, 30 & July 1, 2, 2000. \$2000 per performance plus accommodations & food. Experience in Indian salutation, humor & comedy routines.

Call Matthew (201) 744-1909

COMEDY WRITER

Outrageously funny writer needed to write play. Scenario: Two married couples who in the past dated each other's partners are meeting after 15 yrs. Please submit character descriptions, 2-3 page sample scene, along with resume to: PO Box 9050, 1515 Broadway, NYC, NY 10036.

JAZZ WEBSITE

seeks General Manager. Expert knowledge of jazz music & industry required. Experienced dealmaker a plus.

Send resumes & salary requirements to:

coo@knitmedia.com

NYC DANCE LABEL

is looking for experienced person for licensing and promotion of singles. Wage commensurate with experience.

Please fax resume to:
(212) 614-0420

MUSIC PUBLISHING ADMINISTRATION MANAGER

International Music Publisher seeks an individual with at least five years of music publishing experience in the area of royalty/copyright administration. For a more detailed description of job and/or apply for the job, go to www.hotjobs.com and do a keyword search on "Publishing Admin. Manager"

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	11	BYE BYE BYE JIVE	'N SYNC
2	3	4	10	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
3	2	5	12	SAY MY NAME COLUMBIA	DESTINY'S CHILD
4	8	11	9	I TRY EPIC	MACY GRAY
5	4	2	15	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
6	5	8	11	IT FEELS SO GOOD FARM CLUB/REPUBLIC/UNIVERSAL	SONIQUE
7	11	13	8	BREATHE WARNER BROS	FAITH HILL
8	7	3	20	THAT'S THE WAY IT IS 550 MUSIC/550-WORK	CELINE DION
9	6	6	37	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
10	14	14	12	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
11	9	12	11	NEVER LET YOU GO ELEKTRA/EEG	THIRD EYE BLIND
12	10	10	12	AMAZED BNA	LONESTAR
13	12	7	25	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
14	15	15	27	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
15	13	9	20	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
16	19	28	5	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
17	17	18	7	YOU SANG TO ME COLUMBIA	MARC ANTHONY
18	16	16	24	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
19	21	22	7	ONLY GOD KNOWS WHY TOP DOG/LAVA/ATLANTIC	KID ROCK
20	18	17	34	I NEED TO KNOW COLUMBIA	MARC ANTHONY
21	23	27	9	GET IT ON TONITE DEF SOUL/IDJMG	MONTELL JORDAN
22	22	20	14	ALL THE SMALL THINGS MCA	BLINK-182
23	27	30	7	THERE YOU GO LAFACE/ARISTA	PINK
24	25	29	8	FORGOT ABOUT DRE AFTERMATH/INTERSCOPE	DR. DRE FEATURING EMINEM
25	24	25	14	FALLS APART LAVA/ATLANTIC	SUGAR RAY
26	31	38	3	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
27	30	32	7	FEELIN' SO GOOD WORK/550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
28	32	33	4	HIGHER WIND-UP	CREED
29	28	24	19	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
30	34	35	3	I BELONG TO YOU VIRGIN	LENNY KRAVITZ
31	36	39	3	WHERE YOU ARE COLUMBIA	JESSICA SIMPSON FEATURING NICK LACHEY
32	26	21	9	AMERICAN PIE MAVERICK/WARNER BROS	MADONNA
33	38	—	2	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
34	29	26	15	TAKE A PICTURE REPRISE	FILTER
35	NEW ▶	—	1	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
36	NEW ▶	—	1	I WANNA KNOW JIVE	JOE
37	35	34	23	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
38	33	31	19	SEXUAL (LI DA DI) TOMMY BOY	AMBER
39	37	36	5	HOT BOYZ THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
40	NEW ▶	—	1	GRADUATION (FRIENDS FOREVER) ELEKTRA/EEG	VITAMIN C

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. 244 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

Broadway, Carnegie Hall, & 'Rosie' Propelling Linda Eder Onto Playlists

BOTH SIDES NOW: For Linda Eder, whose career has primarily been earmarked by after-dark serenades, singing a recent early-morning gig at "The Rosie O'Donnell Show" was a mere matter of time.

"I haven't slept through a night in seven months because of the baby," she says of Jake Ryan Wildhorn, born Aug. 22, 1999. "So I just got up at 4:30 a.m., and that was the beginning of my day. To get warmed up, I sang my head off in the car. Commuters were driving past, wondering what was going on."

What's going on is a methodically unfolding phenomenon. Over the past decade, Eder has propelled her star onto Broadway, starring as barmaid Lucy in "Jekyll & Hyde," and into the pop charts, where she has recorded four solo albums, the last two on Atlantic.

More recently, she debuted in "An Evening With Linda Eder" at New York's Carnegie Hall, prompting a standing ovation for her song "Vienna," written by Gary Benson and husband/composer Frank Wildhorn and produced by Eder and Wildhorn (who commandeered Broadway's "Jekyll & Hyde," "The Scarlet Pimpernel," and "The Civil War").

The performance so impressed O'Donnell that she invited Eder to perform "Vienna" at the beginning of her show two days later, edging her in by scratching her standard opening monologue.

In hand with that, Atlantic has released "Vienna" as the latest single from Eder's current "It's No Secret Anymore." The emotional thunderstorm tells of better days in love, personified by a romantic moment at a small cafe, "the best time of my life."

"Gary wrote this amazing lyric, really like a mini-movie," Eder says. "You can see so much in it, and it's one of those where people can put their own visuals into it. My father is from Austria, so Frank suggested that the song be about Vienna."

It's actually the second time around for the track, which originally appeared on Eder's first album in 1991; it "was buried on the record. It's a staple in my act, and we reworked it so that it sounds like I had always envisioned it."

The buzz is just beginning at AC radio, where the original 6:02 joyous tour de force was first trimmed to 4:18, then given a new mix from Arif Mardin that eases the cut's symphonic feel and gives it more of a radio-friendly resonance.

"We started getting some calls and E-mails from listeners right after her appearance on 'Rosie,' and once the remix came out, we decided to give it some spins," says Bill Cahill, PD of WTVR Richmond, Va.

"Already, we've gotten a decent

response; I think it helps her that people are not only hearing it on the radio, but there are other sources helping Linda make a name for herself on this one. I expect to see her break out as a major artist," he says.

"Songs like this help with our sta-



by Chuck Taylor

tion identity," adds Gary Nolan, PD of WLTE Minneapolis. "Most of our playlist can be heard on two or three other stations in the market, but this makes us different. 'Vienna' has a huge appeal with our female audience because of the lyric, which women tend to pay more attention to. I don't even care how it does chart-wise—we're sticking with it."

Even so, Atlantic recognizes the challenge of breaking an artist who is rooted in turf not typical of the average radio-ready diva—but it's in for the long haul, according to label executive VP/GM Ron Shapiro.

"Linda Eder should break big, because she has one of the most powerful, nuanced, and emotionally evocative voices in the world today," he says. "Sometimes truly unique and gifted artists who don't fit in exactly to an existing radio format of the moment take time to prevail, and we have been committed for five years and will continue to be committed forever."

"Her triumphant turn at Carnegie Hall opened the doors to national television, thanks to Rosie and Kathie Lee Gifford, and now Atlantic has to break down the radio walls," Shapiro says.

Perhaps surprisingly, Eder's solo efforts mark more of a return to form than a departure from decades of Broadway lilting. She grew up in Brainerd, Minn., the daughter of her Austrian father and Norwegian mother. From an early age, she was mesmerized by both classical and popular music forms and particularly by the voices of singers like Judy Garland, opera virtuoso Eileen Farrell, and Barbra Streisand.

After high school, she ventured into the nightclub circuit, which led to an appearance on "Star Search," where she triumphed with a 12-week winning streak. While on the West Coast, she was introduced to Wildhorn, who was just beginning work on "Jekyll & Hyde." With their complementary aspirations as a launching pad, they soon fell in love. (They were married in 1998.)

"Jekyll" was first staged in Houston in 1990, followed by years of rewrites and, at last, its turn on Broadway in 1997 at the Plymouth

Theatre, where it recently began its third year (Eder has since departed the show).

The couple's union became even more fruitful with her pregnancy; in fact, she was eight months ripe during the recording sessions for "Secret."

"I was too big to stand, so there I was sitting on a high stool, with one leg up and my big old stomach," she says. "Breathing was a little weird, but fortunately my voice was in good enough shape to record it all very quickly."

The 14-track project abounds with a mixture of stylings that showcase her crisp, demonstrative vocals like sunshine during a shower, from the jazz/loungy vibe of the title track to the forlorn "Romancin' The Blues," the top 20 Hot Dance Music/Club Play romp "Never Dance," the Latin-hued "Havana," and a multitude of deliciously dewy love tomes.

"The first record was more of an MOR [adult standards] exploratory kind of album, while the second was about classic standards," Eder says. "When it came time to record the third record, I wanted to do something timeless and never try and chase the charts, and Frank was writing all of this great material. That was a big step for us."

"For this fourth record, we found a culmination of all of those things," she says. "It's a bit more jazzy, more musical, a little more cohesive in that there's a large stretch of songs that all fit together."

For Bob Bronson, PD of WRSN Raleigh/Durham/Chapel Hill, N.C., it's those mature overtones that make Eder's music so appealing to his listeners.

"With all the records coming down the pike for AC, from LeAnn Rimes, Christina Aguilera, and the Backstreet Boys, it's refreshing to offer an adult-sounding record," he says. "You're not going to hear this on hot AC or top 40, so we welcome it. She's got a powerful range, and the song is so picturesque. I want to hear her next record; can you imagine if they let Diane Warren get to her?"

For now, though, Eder is simply looking forward to the next organic step, enjoying time with her husband and son. After just finishing a two-week, sold-out revue at Michael Feinstein's club in New York's Regency Hotel, she'll continue TV appearances and public performances, but with her mind's eye directed on some downtime.

"Maybe most entertainers are really career-oriented, but I'm just not that ambitious now," she says. "I'm happy with what I've done and fulfilled a lifelong dream at Carnegie Hall."

"I never really thought I'd be a singer, so to have come this far is satisfying," she continues. "Sure, I'd like to do another show on Broadway, but right now, I want time to garden, ride my horse, and raise my kid. There's a reason why they call me the reluctant diva."

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Hot Boys, I Need A Hot Girl
- 2 Nas, You Owe Me
- 3 Toni Braxton, He Wasn't Man Enough
- 4 Dr. Dre, Forgot About Dre
- 5 Joe, I Wanna Know
- 6 Jay-Z, Anything
- 7 Sisqo, Thong Song
- 8 Da Brat, That's What I'm Looking For
- 9 Destiny's Child, Say My Name
- 10 Black Rob, Whoa
- 11 Mya Feat. JadaKiss, It's So Hard
- 12 Sammie, I Like It
- 13 Angie Stone, Everyday
- 14 Jagged Edge, He Can't Love U
- 15 Kevon Edmonds, No Love
- 16 Mary J. Blige, Give Me You
- 17 The Lox, Ryde Or Die, Chick
- 18 D'Angelo, Untitled (How Does It Feel)
- 19 Ice Cube Feat. Krayzi, Until We Rich
- 20 Drama, Left, Right, Left
- 21 Mya Feat. JadaKiss, Best Of Me
- 22 Tha Eastsidaz, G'd Up
- 23 Gerald Levert, Mr. Too Damn Good
- 24 Jay-Z Feat. Bun B & P, Big Pimpin
- 25 Avant, Separated
- 26 Tamar Braxton, If You Don't Wanna Love Me
- 27 Dave Hollister, Can't Stay
- 28 Blaque, I Do
- 29 Chico DeBarge, Listen To Your Man
- 30 Donell Jones, Where I Wanna Be
- 31 Method Man/Redman, Y.O.U.
- 32 Rah Digga Feat. Busta Rhymes, Imperial
- 33 Whitney Houston, I Learned From The Best
- 34 Sole, It Wasn't Me
- 35 Bone Thugs-N-Harmony, Resurrection
- 36 Brian McKnight, Stay Or Let It Go
- 37 Hezekiah Walker & The, Let's Dance
- 38 Mike E., Master Plan
- 39 Trina, Da Baddest Bitch
- 40 Beanie Sigel, The Truth
- 41 Eric Benet, When You Think Of Me
- 42 LV, How Long
- 43 Santana Feat. The Product G&B, Maria Maria
- 44 Carl Thomas, I Wish
- 45 Trin-I-Tee 5:7, My Body
- 46 Three 6 Mafia, Who Run It
- 47 Dwayne Wiggins, What's Really Going On...
- 48 Youngbloodz, 85
- 49 Macy Gray, I Try
- 50 Guy, Why You Wanna Keep Me From My Baby

NEW ONS

Da Brat F/Tyrese, What'chu Like
 Mary Mary, Shackles (Praise You)
 Tony Touch, Return Of The Diaz Brothers
 N-TooN, Ready
 504 Boyz, Wobble Wobble
 Kelis, Get Along With You



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Toby Keith, How Do You Like Me Now
- 2 Clint Black W/Steve Wariner, Been There
- 3 Andy Griggs, She's More
- 4 Martina McBride, Love's The Only House
- 5 Trisha Yearwood, Real Live Woman
- 6 Jessica Andrews, Unbreakable Heart
- 7 Montgomery Gentry, Daddy Won't Sell The Farm
- 8 Faith Hill, Breathe
- 9 Jo Dee Messina, Because You Love Me
- 10 Shadysai, I Will... But
- 11 Tracy Lawrence, Lessons Learned
- 12 Phil Vassar, Carlene
- 13 Kenny Rogers, Buy Me A Rose
- 14 Dixie Chicks, Goodbye Earl *
- 15 Collin Raye, Couldn't Last A Moment *
- 16 Reba McEntire, I'll Be
- 17 Brad Paisley, Me Neither *
- 18 Ty Herndon, No Mercy *
- 19 Chad Brock, Yes!
- 20 Rascal Flatts, Prayin' For Daylight *
- 21 Danni Leigh, Honey I Do *
- 22 Eric Heatherly, Flowers On The Wall *
- 23 Sawyer Brown, 800 Pound Jesus *
- 24 Mark Wills, Almost Doesn't Count *
- 25 Jeff Foxworthy, Blue Collar Dollar *
- 26 Gary Allan, Lovin' You Against My Will *
- 27 Sons Of The Desert, Change *
- 28 Chely Wright, It Was
- 29 Lonestar, Amazed
- 30 Shania Twain, Rock This Country!
- 31 Coley McCabe, Grow Young With You
- 32 Julie Reeves, What I Need
- 33 Rebecca Lynn Howard, Out Here In The Water
- 34 Chaele Temison, Just Because She Lives There
- 35 Clay Davidson, Unconditional
- 36 Asleep At The Wheel, Cherokee Maiden
- 37 Jennifer Day, The Fun Of Your Love
- 38 Yankee Grey, Another Nine Minutes
- 39 Cleudus T. Judd, Shania I'm Broke
- 40 Marty Raybon, Cracker Jack Diamond
- 41 Keith Urban, Your Everything
- 42 Wade Hayes, Up North (Down South...)
- 43 Tamara Walker, Asking Too Much
- 44 Craig Morgan, Something To Write Home About
- 45 Clay Walker, The Chain Of Love
- 46 Mark Wills, Back At One
- 47 Trace Adkins, More
- 48 The Wilkinsons, Jimmy's Got A Girlfriend
- 49 Shadysai, This Woman Needs
- 50 Darryl Worley, When You Need My Love

NEW ONS

Hank Williams, Jr., Naked Women And Beer
 Lee Ann Womack, I Hope You Dance
 Tim Rushlow, When You Love Me



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 'N Sync, Bye Bye Bye
- 2 Bloodhound Gang, The Bad Touch
- 3 Destiny's Child, Say My Name
- 4 Sisqo, Thong Song
- 5 Enrique Iglesias, Be With You
- 6 Dr. Dre, Forgot About Dre
- 7 Blaque, Bring It All To Me
- 8 No Doubt, Ex-Girfriend
- 9 Rage Against The Mach, Sleep Now In The Fire
- 10 Blink-182, Adam's Song
- 11 Hanson, This Time Around
- 12 Third Eye Blind, Never Let You Go
- 13 Santana Feat. The Product G&B, Maria Maria
- 14 Jay-Z, Big Pimpin
- 15 Aaliyah, Try Again
- 16 Limp Bizkit, Break Stuff
- 17 Lenny Kravitz, I Belong To You
- 18 Mya Feat. JadaKiss, Best Of Me
- 19 Vertical Horizon, Everything You Want
- 20 R.O.D., Southtown
- 21 Backstreet Boys, Show Me The Meaning...
- 22 Incubus, Pardon Me
- 23 Red Hot Chili Peppers, Otherside
- 24 M2M, Mirror Mirror
- 25 Lit, Miserable
- 26 D'Angelo, Untitled (How Does It Feel)
- 27 Jennifer Lopez, Feelin' So Good
- 28 Eve, Love Is Blind
- 29 Madonna, American Pie
- 30 Korn, Make Me Bad
- 31 Pink, There You Go
- 32 DMX, What's My Name
- 33 Hoku, Another Dumb Blonde
- 34 Jay-Z, Anything
- 35 Christina Aguilera, What A Girl Wants
- 36 Bush, Letting The Cables Sleep
- 37 System Of A Down, Spiders
- 38 Black Rob, Whoa
- 39 Creed, What If
- 40 Missy "Misdemeanor" Elliott, Hot Boyz
- 41 Whitney Houston, I Learned From The Best
- 42 Macy Gray, I Try
- 43 Jessica Simpson F/Nick Lachey, Where You Are
- 44 Keith Smith, Freakin' It
- 45 Ricky Martin, Livin' La Vida Loca
- 46 Destiny's Child, Bug A Boo
- 47 Godsmack, Voodoo
- 48 Britney Spears, From The Bottom Of...
- 49 Mandy Moore, Candy
- 50 Dope, Everything Sucks

NEW ONS

DMX, Party Up
 Fenix TX, All My Fault
 LFO, I Don't Wanna Kiss You Goodnight
 311, Flowing
 Cypress Hill, (Rock) Superstar
 Big Punisher, It's So Hard
 Groove Armada, I See You Baby



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Faith Hill, Breathe
- 2 Backstreet Boys, Show Me The Meaning...
- 3 Santana Feat. Rob Thomas, Smooth
- 4 Foo Fighters, Learn To Fly
- 5 Celine Dion, That's The Way It Is
- 6 Ricky Martin Feat. Meja, Private Emotion
- 7 Vertical Horizon, Everything You Want
- 8 The Smashing Pumpkins, Stand Inside Your Mind
- 9 Kid Rock, Only God Knows Why
- 10 Third Eye Blind, Never Let You Go
- 11 No Doubt, Ex-Girfriend
- 12 Santana Feat. The Pro, Maria Maria
- 13 Melissa Etheridge, Enough Of Me
- 14 Macy Gray, I Try
- 15 Mariah Carey, Thank God I Found You
- 16 Red Hot Chili Peppers, Otherside
- 17 Jennifer Lopez, Feelin' So Good
- 18 Christina Aguilera, What A Girl Wants
- 19 Creed, Higher
- 20 Madonna, American Pie
- 21 Filter, Take A Picture
- 22 'N Sync, Bye Bye Bye
- 23 Enrique Iglesias, Be With You
- 24 Tina Turner, Whatever You Need
- 25 Whitney Houston, I Learned From The Best
- 26 Lenny Kravitz, I Belong To You
- 27 D'Angelo, Untitled (How Does It Feel)
- 28 Sting W/Cheb Mami, Desert Rose
- 29 Brian McKnight, Back At One
- 30 Smash Mouth, Then The Morning Comes
- 31 Elton John, Someday Out Of The Blue
- 32 Marc Anthony, You Sang To Me
- 33 Lenny Kravitz, American Woman
- 34 Red Hot Chili Peppers, Scar Tissue
- 35 Lenny Kravitz, Fly Away
- 36 Lit, My Own Worst Enemy
- 37 Backstreet Boys, I Want It That Way
- 38 Jennifer Lopez, If You Had My Love
- 39 Christina Aguilera, Genie In A Bottle
- 40 Beck, Mixed Bizness
- 41 Goo Goo Dolls, Black Balloon
- 42 Train, Meet Virginia
- 43 Paula Abdul, Straight Up
- 44 Madonna, Burning Up
- 45 Foo Fighters, Big Me
- 46 The Smashing Pumpkins, Tonight, Tonight
- 47 Matchbox 20, Real World
- 48 Faith Hill, This Kiss
- 49 Ricky Martin, The Cup Of Life La Vida
- 50 TLC, No Scrubs

NEW ONS

Angie Aparo, Spaceship
 Supergrass, Pumping On Your Stereo

Music Video

PROGRAMMING

MTV Bulks Up '10 Spot' With Home Tour, Video Feud Shows

NEW MTV SHOWS: MTV is planning several new music shows for the network's "10 Spot," the block of MTV programming that begins at 10 p.m. (*Billboard Bulletin*, March 24). Two of the programs set to debut this summer are "MTV Cribs," in which music celebrities will give tours of their homes, and "MTV M.I.A.," which examines what happened to former MTV artists who have been "missing in action" and out of the limelight.

Other programs on MTV's "10 Spot" development slate include "Road Home," in which artists will return to their hometowns, and "Video Feuds," a viewer-request contest that pits videoclips against each other.

ON THE MOVE: Emily Wittmann has exited Island/Def Jam Music Group as VP of video promotion. No replacement has been named yet.

MTV Latin America has promoted Antoinette Zel to executive VP/managing director. She was previously senior VP/GM.

Interscope Geffen A&M Records in New York has appointed Hervé Romain to a video promoter position; he previously worked in the label's crossover radio promotion department. Romain will work with local music video programs; he replaces Noah Jolles, who is now director of video promotion at Priority Records in New York.

Independent video promotion company Hot Sauce Marketing has moved. The new address is 115 River Road, Suite 501, Edge-

water, N.J. 07020.

Production company Villains has added director Nathan Cox to its roster. He was previously with Squeak Pictures.

Van Nuys, Calif.-based R&B/hip-hop show "The Urb Spot" is now on KJLA-TV Los Angeles, where the show can be seen at 12:30 a.m. every Tuesday/early Wednesday. "The Urb Spot" will continue to be shown on Adelphia Cable, MediaOne Cable, and

Time Warner Cable in California's San Fernando Valley.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Oakland, Calif.-based R&B/hip-hop show "Soulbeat International."

TV affiliates: KSBT-TV Oakland, Calif.

Time slot: 12-6 p.m. Mondays through Saturdays.

Key staffers: Chuck Johnson, executive producer; Pamela Stern, executive VP/GM;

James Earl Rockefeller III, studio/program manager; Lucinda Carter, VJ.

Web site: soulbeat.com

E-mail address: soulbeat@soulbeat.com

Following are the show's top five videos for the week of March 20:

1. Beanie Sigel, "The Truth" (Roc-A-Fella/Def Jam).
2. Saafir, "Not Fa Nuthin'" (Qwest/Warner Bros.).
3. Destiny's Child, "Say My Name" (Columbia).
4. Will Smith, "Freakin' It" (Columbia).
5. Donell Jones, "Where I Wanna Be" (LaFace/Arista).

PRODUCTION NOTES

LOS ANGELES

Dixie Chicks filmed their "Goodbye Earl" video with director Evan Bernard. The clip features appearances by actors Dennis Franz, Lauren Holly, and Jane Krakowski.

Melissa Etheridge's "Enough Of Me" video was directed by Julie Cypher.

Sons Of The Desert teamed up with director Trey Fanjoy for the "Change" video.

Aaron Courseault directed Trin-i-tee 5:7's "My Body" clip.

Gary Allan's "Lovin' You Against My Will" was directed by Eric Welch.

NASHVILLE

Clint Black directed his video for "Been There."

Reba McEntire's "I'll Be" clip was directed by Deaton Flanigen.

Reno teamed up with director Eric Welch for the "Whole World" video.

OTHER CITIES

BlackHawk teamed up with director Richard Murray to film "Hole In My Heart" in Miami Beach.

Toronto was the location for the following videos: Jamie Shaw's "When You Believe," directed by Andrew MacNaughtan; One Minute Silence's "Holy Man," directed by Mark Hesselink; I Mother Earth's "When Did You Get Back From Mars?," directed by Noble Jones; Soraya's "I'm Yours," directed by Lisa Mann; and SoulDecision's "No One Does It Better," directed by Julian Gibbs.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 8, 2000.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOXTOPS

- Sisqo, Thong Song
- Bone Thugs-N-Harmony, Resurrection (Paper, Paper)
- 'N Sync, Bye Bye Bye
- Limp Bizkit, Break Stuff
- Mya Feat. JadaKiss, The Best Of Me
- Trina, Da Baddest B****h
- Bloodhound Gang, The Bad Touch
- Jessica Simpson Feat. Nick Lachey, Where You Are
- Hanson, This Time Around
- Toni Braxton, He Wasn't Man Enough
- Sole Feat. Ginuwine, It Wasn't Me
- Destiny's Child, Say My Name
- Rage Against The Machine, Sleep Now In The Fire
- Drama, Left, Right, Left
- Slipknot, Wait And Bleed
- Korn, Make Me Bad
- Joe, I Wanna Know
- Santana Feat. The Product G&B, Maria Maria
- Black Rob, Whoa!
- The Lox, Ryde Or Die, Chick
- Pink, There You Go
- Hot Boys, I Need A Hot Girl
- NAS Feat. Ginuwine, You Owe Me
- Donell Jones, Where I Wanna Be
- Jay-Z, Anything
- Dr. Dre Feat. Eminem, Forgot About Dre
- Ice Cube Feat. Krayzie Bone, Until We Rich
- Sammie, I Like It
- Enrique Iglesias, Be With You
- EVE Feat. Faith Evans, Love Is Blind
- Blaque, I Do

NEW

Anastacia, I'm Outta Love
 Da Wild Boyz, Drop The Soufja Rag
 Dialated Peoples, The Platform
 Hip Hop For Respect, One For Love
 Jay-Z, Big Pimpin
 Savage Garden, Crash And Burn
 The Donnas, Skintight



Continuous programming
 1515 Broadway
 New York, NY 10036

- The Candy Skins, Wembley
- Pet Shop Boys, West End Girls
- WC & The Maad Circle, West Up!
- TQ, Westside
- One Way, Whammy
- Christina Aguilera, What A Girl Wants
- Louis Armstrong, What A Wonderful World
- Heart, What About Love?
- 'Til Tuesday, What About Love
- Robbie Robertson, What About Now
- TLC, What About Your Friends
- Rod Stewart, What Am I Gonna Do
- Reba McEntire, What Am I Gonna Do About You
- Lary Gatlin/Gatlin Brothers, What Are We Doing Lonesome
- Dramarama, What Are We Gonna Do
- Ice Cube, What Can I Do?
- Biz Markie, What Comes Around Goes Around
- Sheena Easton, What Comes Naturally
- Stabbing Westward, What Do I Have To Do?
- Saga, What Do I Know



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Aqua, Around The World (NEW)
- Filter, The Best Things (NEW)
- Aaliyah, Try Again (NEW)
- Chicane Feat. Bryan Adams, Don't Give Up (NEW)
- Citizen Kane, Soldier Story (NEW)
- Headstones, Settle (NEW)
- Macy Gray, I Try
- 'N Sync, Bye Bye Bye
- S Club 7, S Club Party
- Red Hot Chili Peppers, Otherside
- Our Lady Peace, Is Anybody Home?
- Dr. Dre Feat. Eminem, Forgot About Dre
- Matthew Good Band, Load Me Up
- Filter, Take A Picture
- Souldecision, Faded
- Santana Feat. The Product G&B, Maria Maria
- Madonna, American Pie
- Hanson, This Time Around
- Sonique, It Feels So Good
- The Smashing Pumpkins, The Everlasting Gaze



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Blink-182, All The Small Things
- Red Hot Chili Peppers, Otherside
- Oasis, Go Let It Out
- Fito Paez, Dos En La Ciudad
- Christina Aguilera, What A Girl Wants
- Shakira, No Creo
- Robbie Williams, Angels
- Backstreet Boys, Show Me The Meaning...
- A*Teens, Super Trouper
- Enrique Iglesias, Be With You
- 'N Sync, Bye Bye Bye
- Luis Miguel, Amarte Es Un Placer
- Madonna, American Pie
- Mana, Perdido En Un Barco
- Santana & Mana, Corazon Espinado
- Aqua, Cartoon Heroes
- Ricky Martin Feat. Meja, Private Emotion
- Britney Spears, From The Bottom Of...
- Noelia, Tu
- Vengaboys, Kiss (When The Sun Don't Shine)



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- The Lox, Ryde Or Die, Chick
- Destiny's Child, Say My Name
- Beanie Sigel, The Truth
- D'Angelo, Untitled (How Does It Feel)
- Redman/Method Man, You
- Chico DeBarge Feat. Joe, Listen To Your Man
- Da Brat, That's What I'm Looking For
- Sisqo, Thong Song
- Dr. Dre Feat. Eminem, Forgot About Dre
- Big Punisher Feat. Donell Jones, It's So Hard
- Jay-Z, Anything
- Donell Jones, Where I Wanna Be
- Black Rob, Whoa!
- Trina, Da Baddest B****h
- NAS Feat. Ginuwine, You Owe Me



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Madonna, American Pie
- Third Eye Blind, Never Let You Go
- Aimee Mann, Save Me
- No Doubt, Ex-Girfriend
- Eurythmics, I Saved The World Today
- Red Hot Chili Peppers, Otherside
- Fiona Apple, Limp
- Mr. Ozizo, Flat Beat
- Crazy Town, Toxic
- Megadeth, Breadline
- Enigma, Gravity Of Love
- Lit, Miserable
- Kittie, Brackish
- Groove Armada, I See You Baby
- Live, Run To The Water
- Sting, Brand New Day
- 311, Flowing
- Sugar Ray, Falls Apart
- Chevelle, Point #1



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Destiny's Child, Say My Name
- 'N Sync, Bye Bye Bye
- Sisqo, Thong Song
- Jessica Simpson Feat. Nick Lachey, Where You Are
- Vertical Horizon, Everything You Want
- Third Eye Blind, Never Let You Go
- Ricky Martin Feat. Meja, Private Emotion
- Sugar Ray, Falls Apart
- Ice Cube Feat. Krayzie Bone, Until We Rich
- Lenny Kravitz, I Belong To You
- Britney Spears, From The Bottom Of...
- Pink, There You Go
- Savage Garden, Crash And Burn
- Marc Anthony, You Sang To Me
- Mya Feat. JadaKiss, The Best Of Me

(Continued from page 1)

million units in stores.

Based on the first two days of sales in the album's second week of availability, retail accounts predict second-week sales to range from 20% to 50% of first-week sales, with most saying it will probably be in the 30% range. Hit albums typically experience a 50% drop-off in sales in their second week in stores.

Even if the album experiences a 20% drop-off, it will still see an astounding second-week sales total of 480,000 units, which would give it one of the industry's best weekly sales totals for an album all year, based on past history. For instance, 480,000 units would be in the top 10 of weekly sales totals achieved by hit albums in both 1997 and 1999.

None of the retailers surveyed by Billboard viewed the 4.8 million copies in stores as a liability. According to one distribution executive, "It's not a matter of liability; it's now a question of how long it will take to sell off the inventory."

Tom Carrabba, senior VP/GM at Jive, says he feels that the second-week drop-off in sales could be about 68% of the first week's total, "but that is nothing to be sad about."

Moreover, he adds, "we are very confident that we will sell off the inventory. The record is very deep."

While sales of "No Strings Attached" are cooling down considerably, music merchants say the album is still bringing plenty of business through the doors of outlets across the U.S.

Larry Gaines, COO at Torrance, Calif.-based Warehouse Entertainment, says the album, which moved 97,000 units for the chain in the first week, created excitement in its stores. "What it really did was bring customers into the store [who] bought other music and videos," he says. "We had an incredible week on the 'Pokémon' movie, which I would attribute to the 'N Sync traffic."

In Carnegie, Pa., John Grandoni, VP of purchasing at 185-unit National Record Mart (NRM), says

The 'N Sync Way: 1 Mil. Tickets In 1 Day

BY RAY WADDELL

NASHVILLE—With Backstreet Boys, Britney Spears, and now 'N Sync on the touring circuit, along with a host of newcomers, the teen-pop explosion is showing no signs of abating and is expected to contribute well over \$120 million in revenues to the touring industry in 2000.

The most recent detonation is 'N Sync, which has quickly established itself as one of the most elite touring acts in the world by moving an unprecedented 1 million tickets on the first day of sales for its No Strings Attached tour.

That's a feat that can't even be claimed by the likes of such touring legends as the Rolling Stones or U2, which, while routinely selling out stadiums, never put so many shows on sale at one time.

'N Sync put up 52 shows and sold

out 51 of them, including 13 of 14 stadiums on the route (*Billboard-Bulletin*, March 25). The lone stadium with tickets remaining, prior to the standard production and other ticket releases at most venues, was Adelphia Stadium in Nashville, which was expected to go clean soon. Total first-day sales were in the \$40 million range.

The tour begins May 9 at the Mississippi Coast Coliseum in Biloxi. The first leg wraps July 30 at Hersheypark Stadium in Hershey, Pa. A second leg begins Nov. 2. 'N Sync manager Johnny Wright says the band will play Europe in October with Spears.

What makes 'N Sync's accomplishment even more remarkable is the fact that the band will be returning to some of these markets for the fourth time in a year. "That's what separates them from the rest

of the pack," says Bruce Kapp, president of SFX Touring, producers of the tour as well as of sold-out treks by Backstreet Boys (BSB) and Spears. "Of all the bands out there, there is only one other that can generate this kind of repetitive excitement."

Kapp was referring to the other top teen-pop sensation, BSB, which has made plenty of box-office noise on its own. Last Aug. 15, BSB put up 53 arena shows and sold them all out to the tune of \$30 million in gross and 750,000 in total sales. Since then, BSB has added a sold-out second leg and added stadiums to the route. Meanwhile, Spears is on her way to a \$30 million touring year.

David Zedeck, agent with Evolution Talent Agency, booking agency for BSB, 'N Sync, Spears, LFO, (Continued on next page)

the chain did an analysis and found that people buying the 'N Sync album averaged 1.7 items per transaction. "So it was a great boost to get traffic into the stores again," he says. "Hits are good for everything and everybody, and this was the biggest hit ever for NRM."

The No. 1 account selling "No Strings Attached" appears to have been Kmart, Wal-Mart, and other discount department store chains. At the stores it racks, "No Strings Attached" moved about 475,000 units in the U.S. and another 30,000 units in Canada, reports Pete Cline, president of Handleman Entertainment Resources, based in Troy, Mich.

Dick Odette, senior VP of Musicland Stores, says of 'N Sync's record-breaking sales, "The bar's gone up again." Warehouse's Gaines agrees, saying, "It will be interesting to see what [Backstreet Boys] do when they come out with

their next album."

Most retailers agree that the 'N Sync set enjoyed a perfect setup, with radio playing the new music nine weeks in advance of the album's release and MTV playing a prominent role in supporting the band.

"'N Sync has been a big part of MTV for almost two years and are incredibly popular with our audience, but we had an idea that this album was going to take them to a new level when almost 8,000 fans were outside our Times Square Studio the day the album came out," said Tom Calderone, MTV senior VP of music and talent, in a prepared statement. "Multiple appearances on ['Total Request Live'] and live performances during '@ MTV Week' and 'N Sync Live' provided the MTV audience with exciting programming and reached over 15 million fans leading up to the CD release."

Another factor in the album's

sales accomplishment was the pent-up demand for a band that has been in the public eye since last fall, when it began fighting to get out of its management arrangement and moved from RCA to Jive. During that controversy, fans were hearing that the band had an album ready for release.

"Since the lawsuit, it was in the public eye, [and] the fans rallied around the band," which helped in marketing the album, Jive's Carrabba says.

TIMELY FULFILLMENT

Another factor helping the band achieve its record-breaking week is that there was a low rate for stock-outs. BMG Distribution was widely praised for fulfilling multiple reorders from accounts during the first week in an extremely timely manner.

Joe Pagano, VP of music and video at Minneapolis-based Best Buy, which moved 170,000 units of

the album in the first week, says, "The initial sales rush was greater than anticipated, and BMG was very timely with response, beginning with fulfilling reorders on street date."

Across town, Musicland's Odette says there were no inventory problems with the title. "BMG came through in all of our programs," he says. "The stores were really behind this thing. And we did some early openings, which helped us a little."

Carrabba says it was a joint effort in keeping the inventory pipeline fulfilled. "We built enough inventory, and BMG [Distribution] did everything in its power to make sure there was no out-of-stock situations," he says. "It was a great collective effort by label and distribution company to fill the need."

In Ann Arbor, Mich., Borders Books & Music rock/pop buyer Andy Sibray says that the 285-store chain sold 36,000 copies of the album during its first week out, which set a record at Borders. In its stores, the title was price-and-positioned, featured in a new-release fixture, and placed in a display at the front of the stores with the act's catalog and import titles, along with books and magazines about the band. To help stretch out sales, BMG will provide dump bins for 'N Sync titles in April, Sibray says.

At Compact Disc World in South Plainfield, N.J., president David Lang reports that the chain did a mailing to 10,000 of its customers to alert them that the album was coming out. And in West Sacramento, Calif., Stan Goman, executive VP/COO of Tower Records/Video/Books, says the chain gave away a poster of the band with purchase on street date, which helped to move 48,000 units, a record for Tower.

While all accounts were relishing the business generated by the 'N Sync album, Best Buy's Pagano is looking forward to the rest of the year. "I hope we get to do this three or four more times this year," he says.

'N Sync Album Has Top 10 Debut In Germany, Switzerland

BY PAUL SEXTON

"Bye Bye Bye," the leadoff single from "No Strings Attached," has or recently had top 10 sales rankings in most European territories. Airplay is equally robust, and the track holds at No. 4 in Music & Media's European Radio Top 50 for the Saturday (8) issue.

The album, released internationally on Jive March 20, has had top 10 debuts in Germany and Switzerland, both at No. 7. In Holland, where the record appeared one chart week earlier, it climbed 47-6. More modest entries came in Norway (25), Austria (26), and Sweden (35).

The German success is particularly apposite, since that country played a key role in the act's creative development. The original

version of 'N Sync's previous, self-titled album, released in 1997, was a joint venture between the Orlando, Fla.-based Trans Continental Records and BMG Ariola Munich; it was A&R'd by BMG, and the group recorded it in Munich and Hamburg (*Billboard*, March 20, 1999).

BMG Ariola Munich had played a similar role in the early career of 'N Sync's now fellow multi-platinum labelmates Backstreet Boys.

First-week sales for "No Strings Attached" in the U.K. amounted to some 12,000 units, and the album was the highest new entry on the album chart for the week of April 1 at No. 14. On a chart where top five entries are customary and top 10 debuts almost obligatory as a benchmark of instant success, that

performance is seen by some retailers as relatively modest; in the same week, Santana's "Supernatural" (Arista) sold 42,000 to top the U.K. chart.

But 'N Sync's No. 14 debut represents a 16-place improvement over the peak U.K. position for the previous album, just as "Bye Bye Bye," a No. 3 British hit in March, was a new chart benchmark for the group; it improved on the No. 5 rating for the February 1999 reissue of "I Want You Back," a modest No. 62 entry on first release in November 1997.

Ian Dawson, head of rock and pop for HMV's U.K. retail chain, says that 'N Sync has yet to pull clear of its competitors in what has become one of the most crowded markets for boy bands in the

world, especially with the act having had less media exposure than many British rivals.

"If [consumers] are going to pick their two boy bands, the chances are they'll pick two that they read about every day," says Dawson. "While [the act is] selling that many in the States, that's going to be their priority, but it's one that will build, and there's life in the album."

Japan does not release "No Strings Attached" until Wednesday (5), but Joann Kaeding, New York-based VP of international for Jive, says that the album will ship "close to 70,000 records there. The last one did 10,000 in total."

The group arrived in Japan March 28 for an intense period of promotion for the Asian territo-

ries, including a showcase performance to which contest winners were invited. On the morning of March 29, U.S. time, 'N Sync conducted a "satellite media tour" from Japan, screened on such major TV outlets as "Good Morning America" and Canada's MuchMusic, in which the members fielded questions on the breaking news of their record-breaking SoundScan achievement.

Australian release of the album comes April 10, but anticipation is high after "Bye Bye Bye" debuted at No. 1 there on the Australian Record Industry Assn. sales chart for March 13. It currently is in its third week on top. The single has also been No. 1 in Singapore and in the top 10 in Hong Kong and Thailand.

HOUSE MEASURE CUTS BACK ON LOW-POWER FM STATIONS

(Continued from page 1)

The House Commerce Committee elected to hold the FCC to current, stricter third-adjacent channel interference standards, at least in the short term. Its primary concern, and one shared by many in the industry, including the National Assn. of Broadcasters (NAB) and National Public Radio, is that the new stations, to be assigned at power levels between 10 and 1,000 watts, would create interference for established stations.

The original proposal, called the Radio Broadcasting Preservation Act of 2000 (H.R. 3439) and sponsored by Rep. Michael G. Oxley, R-Ohio, would have delayed the establishment of LPFM and was passed by the House Subcommittee March 23.

But the version passed by the full House Commerce Committee, amended by Reps. John D. Dingell, D-Mich., the ranking Democrat on the committee, and Heather Wilson, R-N.M., allows the FCC's low-power FM plan to continue, although at a slower pace.

It also proposes a pilot program, in which the FCC is to test and monitor interference levels in rural, suburban, and urban markets. The FCC is to present results of its trials in 2001.

According to Dingell, the measure will still allow low-power service "without endangering citizens with interference concerns. This is a compromise, but the alternative is a huge hassle and a fight on the floor."

NAB chief lobbyist Jim May appears pleased with the passage of the measure, especially the requirement for keeping the third-adjacent channel interference standard. "Oh, we're very happy," he says. "Third-adjacent channel—this one's going to sail through the House."

The House committee measure followed action by the FCC that would establish a lottery to determine the order in which applications for LPFM would be accepted, despite swelling opposition from Congress and the other groups.

The lottery's results—pending a vote on the amended Preservation Act by the full Congress—would allow applicants from 12 states to step up to the plate first during a five-day filing window beginning May 31, followed by an additional 11 in August and more through this winter and next spring.

Still, not all industry observers are opposed to LPFM. Some record labels view the addition of new community outlets as an opportunity to offer listeners a wider variety of music than is now heard on commercial stations.

"We think it provides an opportunity for variety, to present a lot of music that isn't being heard, and that's a good thing," says Bruce Iglauer, president and founder of Chicago blues label Alligator Records. "There are also many areas that are not serviced by community radio."

Kevin Calabro, director of publicity at 32 Records, the jazz reissues label, agrees. "I fully believe in the grass-roots promotion approach, and it is an opportunity to present artists and music that might find an audience that knows and likes the music but might not be able to hear it on other stations."

Barring a successful effort by the

NAB and members of Congress to wholly ban the new service, new LPFMs could be on the air in six months, says FCC Chairman William Kennard, who has championed the effort.

At the March 27 LPFM lottery announcement, Kennard contended that the controversy surrounding the new service "is about the haves, the broadcast industry, trying to prevent the have-nots, small community and educational institutions, from having just a little piece of the pie."

Commerce Committee Chairman Tom Bliley, R-Va., says he is disappointed that the issue has reached the point where lawmakers must step in and take action, even after the FCC has been made aware of congressional concerns.

"Instead, the commission proceeds full speed ahead with its application process despite appeals raised from broadcasters and legislators," he

says. "There's been a lot of static on this issue," Oxley quipped at the subcommittee markup, adding that the FCC is not equipped to manage inevitable conflicts between broadcast services.

Although the bill now has 153 cosponsors, including 38 Democrats, there are several members who back LPFM. Rep. Edward Markey, D-Mass., has said it would be a mistake to bring the enterprise to a halt because of technical concerns.

Some on the Hill have said that, regardless, it appears the House's passage of the bill is likely—but that the Senate may be more difficult. If the effort fails, the FCC budget may be the next target.

THE SOUNDS OF STATIC

Meanwhile, the NAB has distributed a CD on Capitol Hill demonstrating the type of interference that NAB engineers say will occur from

THE 'N SYNC WAY: 1 MILLION TICKETS IN ONE DAY

(Continued from preceding page)

B*Witched, C-Note, and others, says the hysteria associated with 'N Sync's album release and tour on-sale comes from pent-up demand. "When they finished the album cycle last summer with the singles, the kids had no more new 'N Sync music," says Zedeck. "The kids were jumpin' to see them."

So why put up all the shows on one day? "There's no logic behind it other than to get it over with in one day," says Zedeck. "It makes quite a splash."

Traditionally, tour promotion logic has held that in most cases it's better not to go up too far in advance in order to build a sense of urgency among fans when on-sales do hit. "We're not scared of going up five or six months in advance," says Zedeck. "When the kids have tickets that far in advance, it helps keep the fan base intact."

That is important with youth-oriented acts, Zedeck points out. "When a kid has spent \$39.50 on a ticket, a few months later they're not going to forget about this band," he says. "They take that ticket and stick it on their bulletin board and count the days. The day of the show they're at the venue at 8 a.m. waiting for the trucks to pull up."

As for the teen-pop touring phenomenon, Zedeck said it's not new, just bigger: "There is something for every generation, whether it's Frank Sinatra, Paul Anka, Elvis Presley, or the Beatles," says Zedeck.

Spice Girls and Hanson got it started for the current generation, Zedeck believes. "Now, Backstreet Boys are very, very strong, but they were almost an unknown entity in 1998," he says. "When one act does well, they all benefit. 98°, Youngstown, No Authority, and LFO all benefit."

The boy bands have an advantage, Zedeck adds, because they have a broader appeal to the most zealous of fan bases. "There is something so passionate about a 15-year-old girl fan," he says.

Youth-oriented television adds fuel to the fire, including Nickelodeon, MTV, Fox Family, and the Disney

Channel. "This is the first time there has been so much programming for teens and children," says Zedeck. "It fuels the base and sets up the record company."

THE 'N SYNC TOUR

The No Strings Attached tour, sponsored by MCY.com and Nabisco, will have many high-tech production features, including pyro, lasers, extensive video, and other bells and whistles. Such large production was one of the reasons 'N Sync opted for arenas and stadiums as opposed to outdoor amphitheaters.

"We wanted production to be big, a lot bigger than in the past," says Wright. "Some of the sheds couldn't accommodate that type of production. We wanted to be fair to the fans and give everybody the same show."

The stadium dates were picked to be centralized regionally, to draw from several markets. "The guys are limited as to the number of dates they can do, and we wanted everybody who wanted to see them to have a chance," says Wright.

Evolution's Zedeck says the band also wanted to try some different things. "There were venues and markets the boys wanted to play," he says. "Rather than the traditional venues in Los Angeles, they went for the Rose Bowl [in Pasadena, Calif.]. Rather than Long Island or New Jersey, they're going for two nights at Madison Square Garden [in New York]. It was all routed to accommodate the maximum fans in each market."

While it's an SFX tour, other promoters will be involved on a limited basis in their respective markets, including Fantasma (Florida), House of Blues Concerts (North America), Jam (Chicago), Beaver (New Orleans), Belkin (Cleveland), and Metropolitan (Northeast).

ATTACHING STRINGS

Even though 52 'N Sync shows went on sale at once, precautions were taken to thwart ticket scalpers. Internet sales were held off for about 15 minutes to allow

LPFM.

"This CD demonstration is misleading and is simply wrong," says Dale Hatfield, chief of the FCC Office of Engineering and Technology. Hatfield says that the NAB artificially mixed two radio signals to prove its point and that LPFM is more likely to cause static or hissing than cause cross-talk.

Hatfield adds that the NAB has exaggerated to Congress how much distortion the FCC will allow.

NAB senior VP of science and technology Lynn Claudy says the FCC's assertions are false and accuses its engineers of trying to divert attention from the real issues, including its failure to properly measure interference when testing LPFM.

FCC spokeswoman Joy Howell says agency engineers have met with a number of congressional representatives in recent months in an attempt to convince them that LPFM

will not clutter the airwaves.

A surprising thumbs-down on the service came from the Rev. Jesse Jackson. Speaking before the Citizenship Education Fund, an arm of the Rainbow/Push Coalition, March 28, Jackson came out against low-power FM, saying it may hurt minority station owners' efforts to raise capital and build their groups. "We want to play in the major leagues," he said.

Even if LPFM service flies, Alligator's Iglauer foresees some logistical problems with labels servicing smaller stations. "Right now we can't service many smaller college stations of less than, say, 10 watts. What's going to happen when we have to make choices about these new stations? How many new stations can we service with hard-goods [promo] CDs?"

He suggests that some audiences might have to turn instead to Webcasts for non-mainstream music.

phones, box office, and Ticketmaster outlets to begin selling first. "We didn't want scalpers in California or New York, for example, to be able to buy tickets all over the country," notes SFX Touring VP Brad Wavra.

Other tickets were held back, and as soon as outlet phone lines cleared up, the tickets were released at remote outlets and via phone sales. "We went to a lot of effort to try and thwart scalpers," Wavra says. "And we think we may have hurt scalpers by as much as 20% to 30%, but we can't say for sure."

High-priced scalper tickets are already out there, Kapp says, adding that some are charging as much as \$800 a seat.

THE NET CONNECTION

Tour sponsors MCY.com and Nabisco bring much-needed financial support to underwrite the multimillion-dollar touring production. Also, MCY.com brings added exposure via the Internet and the opportunity for

a new revenue stream via digital downloads.

MCY.com provides online music events and worldwide digital downloads. Past Webcasts include BSB, Luciano Pavarotti, Michael Jackson, and Paul McCartney.

The Internet partnership is a separate component in the sponsorship deal, says Ray Short, MCY.com's senior VP of marketing. The company will record concert footage, interviews, and backstage cameo clips for a Webcast prior to the tour's end.

Fans who visit the site gain access to free promotional experiences and have the option to pay for digital entertainment, basically a pay-per-view on the Web.

Short cites as an example MCY.com's BSB Webcast. He says the BSB site has received more than 500,000 hits. "About 1% of those hits buy the pay-per-view, which is either \$3.99 or \$6.99 for 72 hours of continuous viewing," says Short.

U.K.'S SANCTUARY BUYS CASTLE MUSIC

(Continued from page 78)

manage. Castle controls the Maiden catalog for North America. Other Castle catalogs include those of Black Sabbath, Motorhead, the Small Faces, and the Kinks. CMC's roster includes Lynyrd Skynyrd, Blue Oyster Cult, Motorhead, George Thorogood & the Destroyers, and Little Feat, and it has recently begun developing new rock acts, such as Soulmotor, the Spinatras, and Cutters.

Sanctuary Music assistant managing director Merck Mercuriadis reveals that Cokell was one of the main reasons behind the acquisition of Castle. "In the last three years, [Cokell] has changed the way Castle operates, from dealing with catalog in a low-profile, budget way to dealing with it in a premium way and making it a front-line label," he says.

CMC, which had an operating

loss of \$1.28 million on sales of \$12.15 million in the year ending June 30, 1999, had been majority-owned by BMG Entertainment, with founder Tom Lipsky holding a minority stake in the company.

CMC president Lipsky will become president of Sanctuary Records North America, a label group that will encompass the CMC label and other record company interests. All existing distribution deals for the labels will be honored. Castle is currently distributed in North America by DNA, and CMC's North American distribution is through BMG.

In a statement, Sanctuary's Taylor said, "The acquisition of a significant U.S. catalog in one of our key niche areas of expertise provides Sanctuary Group with a firm presence in what is still the largest single market in the world."

RADIO BROADCASTERS SUE RIAA OVER ROYALTIES

(Continued from page 1)

According to the RIAA filing, previously held discussions between the RIAA and broadcasters have not advanced past "the preliminary stage because the parties disagree over the legal question of whether AM and FM Webcasts are subject to the digital performance right."

Further, the RIAA asked that the Copyright Office adopt a rule clarifying that a broadcaster's transmission of its AM or FM radio stations over the Internet is not exempt from copyright liability.

"Unless and until the Copyright Office speaks to the issue, there is virtually no possibility that RIAA will be able to convince broadcasters to engage in meaningful negotiations," the RIAA wrote. "And there will be controversy over whether broadcasters who Webcast their AM/FM signals must comply with the rates and terms adopted in" forthcoming arbitration proceedings for royalty rates, scheduled to begin this summer.

Analog radio stations have long been required to pay performance royalties to composers, songwriters, and music publishers but not to recording artists or producers. The Digital Millennium Copyright Act (DMCA) of 1998 broadened the performance right to include royalty payments to artists and producers when a work is aired in the digital domain.

The NAB, which represents some 5,000 U.S. radio stations, argues that the "nonsubscription, simultaneous streaming activi-

stations streaming their over-the-air signals on the Net. Obviously, this is becoming a big deal [and puts these stations at financial risk] very quickly."

In its lawsuit, the NAB claims that broadcasters will suffer "substantial hardship" if forced to pay royalties to artists and producers for Webcasting their traditional programming, particularly given the possibility of years of legal costs associated with arbitration with a Copyright Arbitration Royalty Panel.

The NAB also complained that if its members were forced to pay royalties, they would be responsible for copyright liability since the time they began broadcasting programming online, which would create financial turmoil for many stations.

Marks says that more than 1,000 broadcast stations have already filed with the Copyright Office on their own, claiming that they are already exempt from royalties, as they interpret the DMCA.

WALKING THE LINE

The Digital Media Assn.

'The proceeding already under way in the Copyright Office is the correct way to have this issue resolved'

- STEVE MARKS -

(DiMA), which aims to facilitate standards for the Internet and other digital technologies, is carefully walking the line between the two sides, since its members include both Web-only broadcasters and service providers for AM/FMs simulcasting over the Internet.

"We have anticipated for some time that this issue would arrive," says Jonathan Potter, director of DiMA. "If you're a pure Webcaster, your concern is that your competition is everyone on the Web. Since radio broadcasters already pay no royalties [to artists or producers], for them to get further

exception for the Internet is not going to sit well.

"But we also have the service providers who work directly with the traditional broadcasters online and must consider their views as well," he says. "We will give this serious board consideration within the next 10 days," most likely resulting in comments to be filed in response to the RIAA petition.

THE LAWSUIT'S ROOTS

The lawsuit's roots were established with passage of the Digital Performance Right in Sound Recordings Act in 1995, in which Congress expanded the scope of copyright protection to artists and producers for recordings broadcast via digital transmission—before the Internet's potential was realized. The primary target for performance right royalties in that proceeding was subscription-based audio-on-demand services.

With the DMCA, Congress expanded the scope of who should pay performance right royalties to include Web-only broadcasters, such as today's Spinner.com or YahooBroadcast.com, but did not

specify terms for AM/FM broadcasters simulcasting their signals over the Internet.

Thus, according to the NAB, "the nonsubscription, simultaneous streaming of NAB's radio broadcast members remain exempt from the limited public performance right in sound recordings."

The RIAA's notice of proposed rule-making seeks comments on whether those broadcasters should be exempt or not. Comments are due April 17, though Marks stands by his belief that the two parties should be able to work out the royalty issue between them.

"The proceeding already under way in the Copyright Office is the correct way to have this issue resolved," he says, adding that while the RIAA will file a response to the NAB suit, he "still hopes a resolution is possible."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C., and Airplay Monitor's Frank Saxe in New York.

'We have anticipated for some time that this issue would arrive'

- JONATHAN POTTER -

ties" of its radio broadcast members are exempt from those royalties, as per the DMCA, and calls the RIAA's proposal "prejudiced."

The organization seeks a declaration to that effect, plus costs.

NEGOTIATING SINCE LAST YEAR

The NAB has been in negotiations with the RIAA since last year, according to RIAA senior VP of business affairs Steve Marks, who calls the suit a "not unexpected" tactic in a "friendly disagreement."

"All Webcasters should be treated equally," Marks says, "and the mere fact that a radio station has [a Federal Communications Commission] license for over-the-air programming and is putting that signal on the Internet shouldn't mean that they get special treatment when everyone else is covered."

For its part, the NAB is letting its court documents do most of the talking, at least for the moment, though spokesman Dennis Wharton did note the urgency of the issue to Billboard: "As of December 1999, there were 1,445 radio

publicly traded competition combined. Once considered a sure IPO highflier, the stock plummeted 21.6% in its Nasdaq debut.

The shares, which opened at \$12 and rose to \$12.75, quickly hit the skids and closed the first day at \$9.41. Obviously shaken by the stock's poor performance, ARTISTdirect founder Marc Geiger abruptly canceled press interviews following the deal.

Wall Street observers say the company is the victim of a stormy climate within the Internet music business sector. The IPO comes in the face of major lawsuits, poor financial results from public competitors, the failed merger of CDnow and Columbia House, and falling music stock prices.

"[ARTISTdirect] went public in a market that's uncertain right now," says International Data Corp. media and E-commerce analyst Malcolm Maclachlan. "The initial luster for music companies has worn off, and many stocks are in the doldrums."

Part of that uncertainty stems from copyright-infringement lawsuits filed by the Recording Industry Assn. of America against music file-swapping company Napster and MP3.com, which has a "locker" software application called My.MP3.com (see Newsline, page 78). In addition, publishing companies MPL Communications and Peer International have filed copyright-infringement lawsuits against MP3.com.

Each of the lawsuits could cost each of the defendant company millions in punitive damages if they lose.

"There are big legal issues looming over the music industry," says Maclachlan, "and they have set precedents with investors."

CD TIL WHEN?

The financial woes of CDnow aren't giving investors any confidence in music stocks either.

In the annual report of the Fort Washington, Pa.-based online music retailer, filed March 28, the company disclosed that it only had enough cash on hand to continue operating until "approximately Sept. 30, 2000."

What's more, CDnow accountant Arthur Andersen said in the annual report that—despite a \$51 million investment from Sony and Time Warner following the defunct merger agreement with Columbia House—there is "substantial doubt" about the company's ability to continue as a "going concern."

As reasons for its doubts, the accounting firm cited recurring losses from operations, working capital deficiencies, and "significant payments" due in 2000 (more than \$10 million) related to marketing agreements.

CDnow says Arthur Andersen was obligated to issue a qualified, or "going concern," opinion.

"To issue an unqualified, or 'clean,' opinion, the company has to demonstrate an ability to fund its operations at least through year-end," CDnow said in a statement. "As the company cannot state at this time that it has sufficient cash to carry it through Dec. 31, 2000, Arthur Andersen was required to issue its qualified opinion."

Shares in CDnow fell \$1.50 on the statement to close March 29 at

\$3.56—a drop of almost 30%.

CDnow isn't the only music stock sliding lately. For example, Musicmaker.com is trading at less than \$5 after opening in the low \$20s, and MP3.com's stock is at \$21 after trading above \$60. EMusic has taken one of the biggest falls, going from a 52-week high of \$35 a share to \$6.63.

"Pardon the expression, but the music sector has played out," says IPOfinancial.com president David Menlow. "This platform is already saturated, and investors now want stock that knocks their socks off."

Menlow says technology stocks that relate to delivery systems are the latest Wall Street darlings.

'The initial luster for music companies has worn off, and many stocks are in the doldrums'

- MALCOLM MACLACHLAN -

ARTIST SNAFU

As for ARTISTdirect, its shares fell more than 12% on March 29 to \$8.25 on news that the company inadvertently doled out more stock options to musicians than legally allowed and now is on the hook for as much as \$27 million in stock buybacks to correct the gaffe. That's almost half the proceeds of the IPO, if all parties elect to sell their options back. The information was included in the company's prospectus but didn't begin to circulate until after the deal priced.

Still, both analysts say ARTISTdirect's overall business plan isn't flawed.

The content and E-commerce

site has nearly \$100 million in financing from Universal Music Group, BMG Entertainment, Sony Music Entertainment, and Time Warner.

The site generates revenue from merchandise sold through more than 30 band fan sites. The company has exclusives with the Who, Backstreet Boys, Pink Floyd, the Red Hot Chili Peppers, Tom Petty, and Metallica.

It also operates the ARTISTdirect Talent Agency, Kneeling Elephant Records, and the Ultimate Band List and iMusic database sites.

"There was nothing intrinsically wrong with ARTISTdirect's plan, and they have a pretty good brand name," says Maclachlan, "but it was unclear how they were going to make enough revenue. They were still depending on ad revenue, and that's not enough."

Meanwhile, even if the IPO market is souring, music companies remain successful in raising funds among venture capitalists. Privately held Listen.com recently had no trouble getting a cash infusion of \$70 million from Attractor Ventures.

"Normally a company would have gone public, but Listen is playing it conservative," says Maclachlan. In February, Listen received backing from the five major record labels and Maverick Records partners Madonna, Guy Oseary, and Ronnie Dashev (Billboard, Feb. 12).

Listen, a search engine for music downloads, lists songs from Koch, Mammoth, Ministry of Sound, Moonshine, TVT, and Ubiquity. It also has deals with Artemis, Matador, Platinum, and others.

CARNIVAL CROWNS NEW MONARCHS

(Continued from page 11)

of the many contests that drive national and personal identities on these twin islands.

George was counting on his 2000 entry, "Carnival Come Back Again," to sweep the Soca Monarch and Road March titles. But he came in second in both contests behind SuperBlue, who served up an equally booty-provoking entry, "Soca Matrix (Pump It Up)," from his new Rituals Music album of the same name (see story, this page).

Soca Monarch was decided after each finalist had taken the stage to perform his or her entry before audience and judges. But defending champ Kurt Allen never showed up. T&T's top acts—David Rudder, who just released his latest set, "Zero," on his Lypsoland record label (distributed in the U.S. by JW Productions), and Machel Montano & Xtatic, which just released "Here Comes The Band" and "2000 Young To Soca" on Montano's Mad Bull label (also distributed in the U.S. by JW Productions)—have long eschewed Carnival competition, making this contest less exciting but leaving it open to younger artists, such as *ragga soca* (Jamaican dancehall boasting over soca) singer Tallpre, from Grenada, who took third place, and Barbadian Red Plastic Bag, who came in fourth.

The Road March winner is decided by the number of times a song is played by the sound trucks that tour the island on Carnival Monday and Tuesday (March 6-7). Each passed this year before eight different judging locations, trailed by festive bands of chipping and "win'ing" (winding one's waistline) masqueraders, fueled by the contents of the trucks' portable bars.

After the results were announced, George changed his tune to "unfair" (referring to the Soca Monarch competition), threatened to boycott next year's Soca Monarch contest, and demanded recounts of the Road March race.

"If I or someone isn't there, someone will take your place. The show must go on," SuperBlue responded.

STAKES ARE HIGH

A single point had decided Road March 2000, but even more was at stake than a title. "Most Carnivals start as a tourist thing, but it's a billion-dollar industry now," says SuperBlue. "Planes fly, hotels fill up, food is ordered."

T&T's Carnival activities attract greater numbers of tourists each year, while the international Carnival circuit proliferates in more and more cities worldwide, making calypso and soca artists increasingly dependent on the year-round reach. Six-time Soca Monarch SuperBlue is now guaranteed top billing throughout the circuit, and both he and George know that the controversy over the Road March title will heat up the gates at follow-up events as fans worldwide hustle to watch them compete.

No controversy sullied the 2000 Calypso Monarch decision, which went for the first time to Shadow, long beloved as the unofficial People's Monarch. But plenty of heated back-and-forths were reported in local newspapers among a few also-rans. Some observers questioned the second-place win of Winston Scarborough, the Original De Fosto.

Singing Sandra, last year's Calypso Monarch, took third place with

"Caribbean Man, Part Two" and the inspirational "True Colours." But because Sandra does not write her own songs, her ranking was challenged by the eighth-placed Pink Panther and by Cro Cro (who did not make the final cut).

In her defense, Sandra pointed to such artists as Frank Sinatra and Michael Jackson and said, "I try to reach people, to make a difference, but if they cannot respect the fact that God has blessed me with a talent and I am doing an honest job, if they want to keep coming down on me, let the jackasses bray."

Sugar Aloes came in fourth for his politically critical "What About The Poor," which also included highly controversial lines critiquing the prime minister's wife, and "Why Ah Stay," a tune that pushed a collective button by weighing love for T&T against despair over its chronic troubles. The latter also earned Aloes the Best Political Calypsonian title at the Traditions of Kaiso (calypso) competition a few days earlier.

Some wondered whether the seventh-place Calypso Monarch showing for Crazy was a penalty for lampooning the judges' penchant for lyrical attacks on the islands' East Indian-dominated government in his "Dey Don Like De Government."

Ever since SuperBlue's 1994 mega-hit "Grab Something And Wave" set off a craze for nonpolitical, dance-oriented style soca, the Calypso Monarch competition began to include the more thought-provoking lyrics and diverse musical structures produced by soca's "non-jump and wave" artists.

"People don't understand that what Singing Sandra and Gypsy are doing is original soca," says soca singer Rudder. "Soca has come now to 'jump and

'Most Carnivals start as a tourist thing, but it's a billion-dollar industry now'

- SUPERBLUE -

wave,' so people feel that is soca."

Soca developed in the '70s through a merger of calypso with the soul sounds of America's Black Power era, and many singers still cleave to that tradition. So despite the Calypso Monarch contest's comparatively paltry prize of a new car—the Soca Monarch title yields \$150,000 TT (Trinidad and Tobago dollars, approximately \$25,000)—this competition is by far the more musically and lyrically interesting.

One reason why Shadow's underdog win was so unanimous is that this calypsonian has been chipping to his own inner drummer for more than two decades. This year's judges finally peeked beneath his deceptively simple lyrics and rewarded the pleats and twists of Shadow's melodic agility and his shrewd ability to convey the appalling and hilarious facts of life.

His Carnival 2000 entries were every bit up to the sterling standard set by his earlier, non-winning offerings, 1974's "Bassman" and 1994's "Poverty Is Hell."

Known from then on as the Bassman from Hell, Shadow refused to try again until he was encouraged this year by Black Stalin and the crowds who'd packed the Kaiso House calyp-

so tent every night in the weeks leading up to the 2000 Calypso Monarch competition. In the first round of competition this year, he stood on the Queen's Savannah stage before judges and the crowd, straight-backed and pugnacious, and posed the longstanding musical question "What's Wrong With Me?" He expounded: "Am I ugly or what?/Bad lucky or what?"

In the second round he stepped even higher with "Scratch Meh Back" (from his latest album, "Am I Sweet Or What?," released on his own Crossroads Records label and distributed in the U.S. by JW Productions), a side-splitting, heart-rending anthem on the humbling indignities wrought by age. By the time he turned to exit the stage, thousands were on their feet chanting "Shadow," and the Honda was his.

The March 4 National Panorama finals—almost stalled by a request for an injunction (immediately refused by a judge in a court of law) filed by seven steel bands on the grounds of unfair treatment in earlier trials—was nearly as thrilling, with T&T's steel band finalists interpreting the season's top Carnival hits.

Each 80- to 100-member steel orchestra, along with followers and sponsors, wheeled gaily decorated carts holding steel pans and players onto the quarter mile-long Savannah stage. The favorites going in, the WITCO Desperadoes, became the first steel band to capture 10 Panorama finals, helped in large part by the antics of the band's charismatic, tuxedo-clad arranger, Clive "Genius" Bradley.

Other top competitions included two new titles created by the Trinbago Unified Calypsonians Organiza-

tion: International Soca Monarch, won by Sanell Dempster, last year's Road March winner, and Calypso Queen, won by Singing Sandra.

Ragga Soca Monarch was Bunji Garlin for "Chant Down Babylon For Carnival," while Gypsy's improvised rhymes beat out those of top opponent Lady Africa for the Extempo King title. Rooplal Dirdarie won Chutney Soca Monarch, Colin Lucas won Pan Kaiso Monarch, and Carene Ache won Junior Calypso Monarch.

Anra Bobb took Carnival Queen with the presentation "D' Jewel Of D' Jungle" from masquerade band Tribal Rage, while Curtis Eustace was crowned Carnival King for "D' Rough Rider," also from Tribal Rage.

The Masquerade Camp won downtown Carnival band of the year for their "New Moon" presentation, while the impressively organized Legends masquerade group took band of the year on Carnival Tuesday, with "Streets Of Fire."

Legendary mas' (masquerade) man Peter Minshall's M2K group refused to cross the Savannah stage, staging instead, on the Savannah's western side, a presentation that echoed modern-day Carnival's sole night of total abandon, Jouvart Monday's 2 a.m.-till-morn bacchanal.

On Jouvart Monday, held March 6, bands of celebrants costumed as traditional characters, or smeared from head to foot with mud, paint, or crude oil, roam T&T's cities and countryside, chipping, win'ing, and jumping to hits played by their favorite band or on a sound system; the celebration is based on a tradition established by former slaves who pulled out the Carnival stops to celebrate Emancipation.

How Rituals' Carnival Acts Extend Reach Beyond The Islands

Five-year-old local label Rituals Music is striving to bring the sounds of Trinidad and Tobago to world audiences via licensing deals and remixes with producers in the Euro-pop and electronica arenas.

The company is also hoping to offer some structure to a chaotic local industry in which artists release product on their own labels during the Carnival season in hopes that someone from "outside" will distribute it.

Says CEO Jean Michel Gibert, "We have done nothing more than apply a simple principle of professionalism in marketing our product and getting distribution deals for artists and hit singles whenever we can convince bigger foreign labels that there's crossover potential."

3 Canal and Resistance are among the *rapso* and *soca*/calypso acts signed to the label, which boasts more than 40 albums. Rituals' releases are distributed in the U.S. by Qualitron, in Canada by Nuff Entertainment, in the Caribbean by Barbados-based CRS Music, and in Benelux by Dureco. Rituals works with importers in other countries and is negotiating distribution deals with France and the U.K.

Rapso, in which socially committed vocalists rap or chant over soca beats, is a thriving indigenous Trinibagon genre represented by Rituals. "Rapso come to dis the colonial program," says Brother Resistance, a leading figure of the rapso movement, who tours Europe three times a year with the Rapso Network Resistance Band. "The power of the word and the rhythm of the word, that is the only arena we respect and represent."

The group is preparing the follow-up set to "De

Power Of Resistance," which was released in the U.S. in January 1999 by Rituals.

If Resistance represents traditional rapso, 3 Canal stands where rapso meets popular international dance forms like Euro-pop and electronica. During Carnival this year, John Isaacs, one of the group's members, passed away Feb. 9, at 40, of kidney failure, and the act is now functioning as a trio. Its latest album release is "The Fire Next Time," which places its slippery genre blend, bold theatrical imagery, and elastic vocals under the rapso umbrella because the form "isn't just a sound," explains member Wendell Manwarren. "Rapso is a stance, a philosophy."



RESISTANCE

Rituals' first release was the 1995 set "Trinidad World Music," but its first project to cross over by combining Jamaican reggae dancehall with a soca beat was Sharleen's 1997 cover of Vanessa Paradis' French hit "Joe The Taxi." Remixed and licensed to Sony France, the dancehall/soca version sold 50,000 copies in Europe, according to Rituals. A remix of rapso group Kindred's "Doh Stop" followed.

A remix of rapso duo Nigel and Marvin's "Follow De Leader," a 1998 "Macarena"-style tune that was licensed to Baxter/PolyGram for France and sold 200,000 copies there, according to Rituals, became

the only other track besides Arrow's 1980s hit "Hot Hot Hot" to put a sizable dent in the European market.

A German cover of "Follow De Leader" by the Soca Boys and released by the Netherlands-based indie label Red Bullet sold a collective 100,000 copies in Switzerland, Germany, and the Netherlands, according to Rituals, and a Spanish-language cover blew up in Spain, Mexico, and Venezuela last summer. The song was recorded by other groups in Chinese, Portuguese, and Italian; Rituals hopes to license the original version to Universal Canada.

At Carnival's end, 3 Canal was about to sign a licensing deal through Rituals with Virgin France for Europe, with the first single slated for release in early summer. The track is a remix of its 1999 Carnival dominator, "Mud Madness," by noted German Euro-pop/dance remixer DJ Sash's production group. An album by the act will follow in September for Europe and the Caribbean.

"Ridin' It," the salacious, Jamaican dancehall-flavored track by singer Precious, is also headed for Europe via the dance remix route, as are additional 3 Canal singles and "Dreadlocks," a reggae-flavored instrumental track by Indo-Trinidadian sitarist Mungal and his Pantar band, also signed to Virgin France through Rituals.

A French producer has remixed "Dreadlocks," and two more reinventions of the track are in the works, one by Jamaica's fabled "riddim twins," Sly Dunbar and Robbie Shakespeare, and another by U.K.-based dance remixer Asian Dub Foundation.

Mungal's projected album will feature tracks by
(Continued on page 88)

ISGRO PLEADS NOT GUILTY TO EXTORTION CHARGES

(Continued from page 3)

phere of fear and intimidation," according to the FBI affidavit.

Telling Isgro and the others he was "terrified out of his wits," Beyda turned over \$2,600—half of what he was supposed to deliver that week—as payment.

According to the affidavit, Isgro, in an apparent show of mercy, decided to drop Beyda's "vig"—"vigorous," or interest rate—from 5% to 3% a week, to "make it easy for ya to make and everything else like that." However, Isgro added darkly, "Do you know what it's gonna be like if I have to come after ya?"

Isgro then attempted to learn from Beyda the whereabouts of his friend Arico, whom Isgro called "this big fucking jerk-off."

POWER AND NOTORIETY

Isgro's career in the record business dates back to 1967. After being discharged from the Marines, Isgro worked for such firms as Decca Records, Schwartz Bros. Inc., Roulette Records, Motown Records, and EMI. Establishing himself as an independent promotion man in the late '70s, Isgro wielded enormous power to make or break records nationally. He also operated his own imprints, Larc and Private I, during the '80s.

On Feb. 4, 1986, "NBC Nightly News" ran a report on the omnipotent "Network" of top indie promo men. Reporter Brian Ross intimated that Isgro had ties to New York organized crime figures. The major labels swiftly dropped the services of the indies; Isgro responded with antitrust actions against the majors, most of which settled out of court.

In November 1989, following a three-year investigation, Isgro and two co-defendants were hit with a 57-count federal indictment alleging a variety of payola-related offenses, including racketeering, mail fraud, money laundering, obstruction of justice, filing false tax returns, and the clandestine distribution of cash and drugs.

The case went to trial in August 1990, and federal prosecutors presented a parade of witnesses, including several former radio programmers, who claimed Isgro's firm supplied drugs and cash to them in return for airplay.

However, the case concluded as a calamitous embarrassment for the government.

On Sept. 4, 1990, U.S. District Judge James M. Ideman abruptly ended the trial on grounds of "outrageous government misconduct" (Billboard, Sept. 15, 1990). One of the

defendants' attorneys had discovered that prosecutors had failed to supply the defense with testimony from one witness's Northern California drug-trafficking and money-laundering trial, which directly contradicted the witness's testimony before the Isgro grand jury. William Lynch, the lead prosecutor; subsequently received a formal reprimand from his superior for his conduct in the case.

After another federal judge tossed the case out of court for good in 1996 (Billboard, April 13, 1996), Isgro—who served as executive producer of the 1992 Jack Nicholson feature "Hoffa"—concentrated on his label activities. In 1997 he reactivated Private I, which secured a distribution deal with Mercury Records. The label released albums by such R&B vets as Bootsy Collins, Rick James, and the Gap Band. He also started up an independent imprint, Mecca Records, whose developmental slate of rap and R&B acts was handled by New York-based K-Tel Distribution.

In September, Private I was sued in U.S. District Court in L.A. by Antra Music Group, which alleged that a track by rapper Kurupt was included on the album "Escape From Death Row" without permission (Billboard Bulletin, Sept. 15).

IFPI SEEKS LAW ENFORCERS' AID ON PIRACY

(Continued from page 8)

gether, we have to put an end to that perception."

Leading the battle against the pirates is the head of the IFPI's enforcement department, Iain Grant, a former police officer with 30 years' experience. Grant's credentials also add weight to the IFPI's campaign for greater police cooperation. Prior to joining the IFPI in 1997, he specialized in organized crime and spent his last four years in the police as the head of narcotics investigation in Hong Kong.

Speaking to Billboard from the conference, Grant said, "[We hear] governments say that piracy should be treated as a serious crime and that governments should exchange information and create relationships with the private sector. We hear all that, but now we want to see it put into action.

"The card that IFPI now is playing—and it is a very legitimate card—is that organized crime is involved in music piracy," he explained. "Our position is that, in general terms, governments cannot ignore the organized-crime elements which are involved in music piracy. Getting that message down to the coal face and getting the law enforcement agencies to take the message seriously is a bit more difficult."

Although the IFPI's enforcement department has no real powers, Grant's staff—also experienced former police officers—now has established an extensive investigation unit.

"The best-case scenario for us is that we end up with the law enforcement agencies taking up our cases," said Grant. "What then happens is that the police uncover that the [gangs' activities] are not exclusive to music piracy. Organized crime by its nature is not exclusive to one type of activity. People acknowledge that—it's

just getting them to realize that theft of intellectual property plays a fairly prominent role these days, because of the stakes which are involved."

During the past couple of years, concrete evidence of the increasing involvement of organized crime in music piracy has been gathered by the IFPI. A yearlong investigation by Grant's team and London police resulted in six members of a Russian syndicate being arrested in January this year. In addition to seizing thousands of alleged illegal music CDs, police officers charged the syndicate members with operating one of the largest forged credit card manufacturing facilities ever seen in the U.K.

Such cases are becoming more commonplace around the world. The

growing sophistication of smuggling operations recently was underlined by the discovery of a submerged, airtight craft, specially modified to transport pirated optical discs, entering Hong Kong waters from Macau. Similar tactics also have been favored by drug smugglers.

"The bottom line is that [piracy] should not [be handled by] trading standards officers when organized crime is involved—that is our simple message," said Grant.

The IFPI and the music industry as a whole hope that Berman's speech to the ICCIA will help accelerate better cooperation with the world's police and will establish an information network to come down hard on music piracy.

U.K.'s Sanctuary Buys Castle Music

BY GORDON MASSON
and ED CHRISTMAN

LONDON—The U.K.'s Sanctuary Group has agreed to pay 46 million pounds (\$73 million) to buy British catalog company Castle Music from investment firm Rutland Trust. That acquisition comes on the heels of Sanctuary's announcement that it has completed its acquisition of CMC International, the American rock label, for 4.4 million pounds (\$6.8 million), which it said it would pay for by issuing more stock (Newsline, Billboard, March 18).

Rutland had acquired Castle in June 1998 for 17.8 million pounds (\$28 million) in a bankrupt purchase from Alliance Entertainment Group. According to Castle managing director Joe Cokell, 1999 was a highly successful year for the company. "We had healthy profits, market share rose sharply across all sectors, and we

became a global business group, but we still need to move Castle forward and with a partner that understands the music business—and that partner is Sanctuary," says Cokell, who reports to Sanctuary CEO Andy Taylor.

Publicly traded Sanctuary's global business activities include artist management, record labels, publishing, recording studios, television/film video production, a concert agency, and the creation of and investment in Internet entertainment sites, including launching what it claims will be the premier Internet hard rock and heavy metal music portal in April. That site will contain an E-commerce element as well, selling video and music in hard goods and in digital formats.

Sanctuary owes much of its success to Iron Maiden, which it continues to

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newsline...

SONY CORP. HAS REORGANIZED its U.S.-based entertainment businesses into a holding company, Sony Broadband Entertainment (SBE), which is charged with seeking new business opportunities in the digital age. Sir Howard Stringer, president/CEO of Sony Corp. of America, will be president of the new unit. He retains his other titles. SBE will consist of Sony Music Entertainment and Sony Pictures Entertainment. The

SONY

company says that there will be no change in the management structures of those companies. Thomas D. Motola is chairman/CEO of the music unit, whose labels include Columbia and Epic, and John Calley is CEO of the film company, whose businesses include Columbia Pictures and Columbia TriStar Home Video. Both report to Stringer. SBE does not include Sony Electronics, whose U.S. operations remain under Sony Corporation of America. A spokesman in Japan says the move will allow for "one-stop shopping" by companies looking to license content or make alliances. Although some observers believe the move is a prelude to an initial public offering of Sony's entertainment businesses, the spokesman says a stock offering is not "under consideration" at present. Also not included in SBE is Sony Music Entertainment (Japan). Investors drove Sony's stock up \$12.4375, or 4.8%, to \$267.875, in New York Stock Exchange trading the day the news was announced.

DON JEFFREY, RAJ N. MAHTANI

A SAN FRANCISCO U.S. DISTRICT COURT judge has put off ruling on a motion by Napster attorneys that would have avoided a trial in the Recording Industry Assn. of America's copyright infringement lawsuit against the company. Attorneys for the San Mateo, Calif.-based Internet firm asked Judge Marilyn Hall Patel to rule on the case based on the present facts rather than send it to trial. Patel delayed the ruling but will reconvene with attorneys from both sides prior to the next court date, which is scheduled for April 10. The lawsuit, filed in December, alleges that Napster has illegally copied and distributed music over the Internet (Billboard, Dec. 18, 1999). The Napster software also allows users to swap files with others. Napster is arguing that it is an Internet service provider and, under terms of the Digital Millennium Copyright Act, is only liable for infringements by users under specific conditions.

EILEEN FITZPATRICK

THE CITY OF NEW YORK has offered tax breaks to Universal Music Group (UMG) and Jupiter Communications to keep the former's E-commerce operations and the latter's headquarters in the city. A Universal spokesman confirms that the company is moving its Global E technology unit to a new location but has not found a site yet. In its application for tax relief to the city, Universal said that Global E would hire 330 employees over the next 15 years. Universal also operates a Los Angeles-based technology unit, Universal eLabs, which will remain there. ELabs devises and invests in new technology ideas and businesses. New York, through its Economic Development Corp. (EDC), is granting Universal up to \$1.1 million in sales tax exemptions and \$167,000 in energy cost reductions over 15 years. The latter amount is in today's dollars, so the actual benefits are expected to be greater. Universal had looked at 25,000 square feet of space at 601 W. 26th St. but decided not to take it, says the spokesman. Global E is now headquartered in UMG's corporate offices on Broadway in midtown Manhattan and employs 20 people. Meanwhile, online research firm Jupiter Communications has been granted \$3 million in sales tax exemptions and \$522,000 in energy cost reductions over 15 years to move to new headquarters at 21 Astor Place. Jupiter says that it will add 1,270 jobs in that time frame. Jupiter is now located on lower Broadway in Manhattan. Bernadette O'Leary, a spokeswoman for the EDC, says the two companies had been considering moves to New Jersey.

DON JEFFREY

EUROPEAN MUSIC COMPANY Point Group Ltd. has gone into receivership with debts totaling up to 10 million pounds (\$15.59 million). Barclays Bank has appointed the Grant Thornton firm to handle the holding company's complicated portfolio. The development follows the resignation of Mick Fleetwood earlier this month as nonexecutive director of Point Group. The former Fleetwood Mac drummer was involved with the acquisition and development of masters as well as other artist-related projects. Point Group, founded in 1995, has a variety of music interests, including budget labels Hallmark and Pickwick, the Point Classics imprint, and CD replicating facilities in Germany. Grant Thornton partner Mike Jervis tells Billboard that Hallmark and Pickwick are among the solvent units tagged for sale

LARS BRANDLE

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 856 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)
			NO. 1	
1	2	16	SAY MY NAME	DESTINY'S CHILD (COLUMBIA) 1 wk at No. 1
2	1	11	BYE BYE BYE	'N SYNC (JIVE)
3	3	23	BREATHE	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
4	4	9	MARIA MARIA	SANTANA FEAT. THE PRODUCT G&B (ARISTA)
5	7	11	THONG SONG	SISQO (DRAGON/DEF SOUL/IDJMG)
6	6	36	AMAZED	LONESTAR (BNA)
7	5	15	SHOW ME THE MEANING OF BEING LONELY	BACKSTREET BOYS (JIVE)
8	8	22	THAT'S THE WAY IT IS	CELINE DION (550 MUSIC/550-WORK)
9	12	8	I TRY	MACY GRAY (EPIC)
10	9	37	SMOOTH	SANTANA FEAT. ROB THOMAS (ARISTA)
11	10	25	I KNEW I LOVED YOU	SAVAGE GARDEN (COLUMBIA)
12	15	15	I WANNA KNOW	JOE (JIVE)
13	14	12	EVERYTHING YOU WANT	VERTICAL HORIZON (RCA)
14	11	12	NEVER LET YOU GO	THIRD EYE BLIND (ELEKTRA/VEEG)
15	13	10	IT FEELS SO GOOD	SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
16	16	25	BRING IT ALL TO ME	BLAQUE (TRACK MASTERS/COLUMBIA)
17	17	33	BACK AT ONE	BRIAN MCKNIGHT (MOTOWN)
18	22	7	YOU SANG TO ME	MARC ANTHONY (COLUMBIA)
19	19	31	I NEED TO KNOW	MARC ANTHONY (COLUMBIA)
20	21	24	GET IT ON TONITE	MONTELL JORDAN (DEF SOUL/IDJMG)
21	20	12	FORGOT ABOUT DRE	DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
22	30	4	TRY AGAIN	AALIYAH (BLACKGROUND/VIRGIN)
23	18	20	WHAT A GIRL WANTS	CHRISTINA AGUILERA (RCA)
24	23	8	ONLY GOD KNOWS WHY	KID ROCK (TOP DOG/LAVA/ATLANTIC)
25	24	11	HOW DO YOU LIKE ME NOW?	TOBY KEITH (DREAMWORKS (NASHVILLE))
26	25	11	THE BEST DAY	GEORGE STRAIT (MCA NASHVILLE)
27	29	9	OTHERSIDE	RED HOT CHILI PEPPERS (WARNER BROS.)
28	26	11	I DON'T WANNA	AALIYAH (BLACKGROUND/PRIORITY)
29	28	24	THEN THE MORNING COMES	SMASH MOUTH (INTERSCOPE)
30	39	4	HE WASN'T MAN ENOUGH	TONI BRAXTON (LAFACE/ARISTA)
31	27	19	ALL THE SMALL THINGS	BLINK-182 (MCA)
32	32	11	LESSONS LEARNED	TRACY LAWRENCE (ATLANTIC (NASHVILLE))
33	37	6	PARTY UP (UP IN HERE)	DMX (RUFF RYDERS/DEF JAM/IDJMG)
34	35	23	HIGHER	CREED (WIND-UP)
35	34	10	LOVE'S THE ONLY HOUSE	MARTINA MCGRIDE (RCA (NASHVILLE))
36	31	12	UNTILTED (HOW DOES IT FEEL)	D'ANGELO (CHEEBA SOUND/VIRGIN)
37	42	8	BEEN THERE	CLINT BLACK WITH STEVE WARINER (RCA (NASHVILLE))

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

HOT 100 RECURRENT AIRPLAY

1	1	8	WHERE MY GIRLS AT?	702 (MOTOWN)
2	3	6	BLACK BALLOON	GOO GOO DOLLS (WARNER BROS.)
3	4	9	SOMEDAY	SUGAR RAY (LAVA/ATLANTIC)
4	6	36	SLIDE	GOD GOO DOLLS (WARNER BROS.)
5	7	16	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)
6	10	4	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)
7	2	5	LEARN TO FLY	FOO FIGHTERS (ROSWEEL/RCA)
8	17	13	I LOVE YOU	MARTINA MCGRIDE (RCA (NASHVILLE)/COLUMBIA)
9	14	20	I WANT IT THAT WAY	BACKSTREET BOYS (JIVE)
10	8	10	BACK THAT THANG UP	JUVENILE (CASH MONEY/UNIVERSAL)
11	5	5	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
12	9	17	ALL STAR	SMASH MOUTH (INTERSCOPE)
13	11	5	HE DIDN'T HAVE TO BE	BRAD PAISLEY (ARISTA NASHVILLE)

14	13	29	KISS ME	SIMPENCE NONE THE RICHER (SQUINT/COLUMBIA)
15	16	15	SOMETHING LIKE THAT	TIM MCGRAW (CURB)
16	15	10	UNPRETTY	TLC (LAFACE/ARISTA)
17	12	6	SEXUAL (LIL DA DI)	AMBER (TOMMY BOY)
18	18	15	SHE'S SO HIGH	TAL BACHMAN (COLUMBIA)
19	—	16	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN (MERCURY (NASHVILLE))
20	—	23	I WILL REMEMBER YOU (LIVE)	SARAH McLACHLAN (ARISTA)
21	—	25	BELIEVE	CHER (WARNER BROS.)
22	24	51	THIS KISS	FAITH HILL (WARNER BROS.)
23	20	39	FLY AWAY	LENNY KRAVITZ (VIRGIN)
24	23	5	GOT YOUR MONEY	OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/VEEG)
25	25	60	TORN	NATALIE IMBRUGLIA (RCA)

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

18	ALL THE SMALL THINGS	(EMI April, ASCAP/Fun With Goats, ASCAP) HL
4	AMAZED	(Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
58	AMERICAN PIE	(Songs Of Universal, BMI/Benny Bird, BMI) WBM
27	ANOTHER DUMB BLONDE	(EMI April, ASCAP/Armat, ASCAP/Warner-Tamerlane, BMI/Bed Knobs And Broomsticks, BMI/Tom Sturges, ASCAP) HL/WBM
86	ANYTHING	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Hollis, BMI/Food, Water & Shelter, ASCAP/Copyright Control) HL
80	A PURO DOLOR	(EMOA, ASCAP)
99	BABY DONT CRY (KEEP YA HEAD UP II)	(Joshua's Dream, BMI/Songs Of Universal, BMI/Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Thug Nahon, BMI/Suge, ASCAP/WB, ASCAP/Foxbat, ASCAP/Universal, ASCAP) HL/WBM
22	BACK AT ONE	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
64	BACK AT ONE	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
61	BECAUSE YOU LOVE ME	(Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
47	BEEN THERE	(Blackened, BMI/Steve Wariner, BMI) WBM
79	BETTER OFF ALONE	(Molijn, SESAC/Kalberg, SESAC)
45	BE WITH YOU	(Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP) HL
60	BLUE (DA BA DEE)	(Copyright Control) WBM
3	BREATHE	(Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
19	BRING IT ALL TO ME	(B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Trifani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
54	BUY ME A ROSE	(Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI)
5	BYE BYE BYE	(Zomba, ASCAP/Grantsville, ASCAP) WBM
93	CAWNT STAY	(Cherry River, BMI/Songs Of DreamWorks, BMI/Gee Jaz, BMI/MaMa Bev's, BMI/Oh! God, ASCAP/Universal-PolyGram International, ASCAP) CLM/WBM
53	CARLENE	(EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
73	COULDN'T LAST A MOMENT	(Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
59	COWBOY TAKE ME AWAY	(Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
75	CRASH AND BURN	(Rough Cut, ASCAP/WB, ASCAP) WBM
96	DADDY WON'T SELL THE FARM	(Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
15	EVERYTHING YOU WANT	(Mascan, ASCAP/WB, ASCAP) WBM
52	FALLS APART	(Warner-Tamerlane, BMI/See Squared, BMI/Grave Lack Of Talent, BMI) WBM
51	FEELIN' SO GOOD	(Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Cori Trifani, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jaly's Jams, ASCAP) HL/WBM
26	FORGOT ABOUT DRE	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
41	FROM THE BOTTOM OF MY BROKEN HEART	(Zomba, ASCAP/AMV, ASCAP) WBM
94	G'D UP	(Dimetime, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
9	GET IT ON TONITE	(Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tohaki, ASCAP/Levans Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
24	GOODBYE EARL	(EMI Blackwood, BMI/Rising Gorge, BMI) HL
65	HE CAN'T LOVE U	(Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
39	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
34	HIGHER	(Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
30	HOT BOYZ	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
31	HOW DO YOU LIKE ME NOW?	(Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
71	I BELONG TO YOU	(Miss Bessie, ASCAP)
37	I DON'T WANNA	(Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scanzit, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
92	IF YOU DON'T WANNA LOVE ME	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Juicy Tyme, ASCAP) HL
14	I KNEW I LOVED YOU	(Rough Cut, ASCAP/WB, ASCAP) WBM
36	I LEARNED FROM THE BEST	(Realsongs, ASCAP) WBM
29	I LIKE IT	(Cypton, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
77	I NEED A HOT GIRL	(Money Mack, BMI)
25	I NEED TO KNOW	(Sony/ATV Songs, BMI/Cori Trifani, BMI/Copyright Control) HL/WBM
13	IT FEELS SO GOOD	(BMG UFA, ASCAP/Copyright Control) HL
12	I TRY	(Children Of The Forest, BMI/Mel-Boopie, BMI/EMI April, ASCAP/Dolly Spinatone, ASCAP/Insou Lim, ASCAP/Roasttoasts, ASCAP) HL
69	IT WAS	(Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
17	I WANNA KNOW	(Zomba, ASCAP/Gely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
48	I WISH	(Tom, ASCAP/Mike City, BMI)
81	KRYPTONITE	(Escataupa, BMI)
91	LEFT, RIGHT, LEFT	(Tight 2 Def, ASCAP)
40	LESSONS LEARNED	(SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
78	LOVE IS BLIND	(Blondie Rockwell, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
43	LOVE'S THE ONLY HOUSE	(Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
1	MARIA MARIA	(Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL
50	MEET VIRGINIA	(Lo Gien, BMI/Leaning Tower, BMI/Timon, BMI/Jaywood, BMI/Wunderwood, BMI/EMI Blackwood, BMI) HL
87	MIRROR MIRROR	(Bubalas, BMI/Careers-BMG, BMI/Appletree, BMI/Warner-Tamerlane, BMI) HL/WBM
76	MR. TOO DAMN GOOD	(Divided, BMI/Zomba, BMI/Lil' Mob, BMI/Warner-Tamerlane, BMI) WBM
49	MY BEST FRIEND	(Careers-BMG, BMI/Silverkiss, BMI) HL
16	NEVER LET YOU GO	(3EB, BMI/EMI Blackwood, BMI) HL
95	NO LEAF CLOVER	(Creeping Death, ASCAP) CLM
98	NO MORE RAIN (IN THIS CLOUD)	(Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Universal-PolyGram International, ASCAP/Copyright Control) WBM
88	ONE NIGHT STAND	(First N' Gold, BMI/Juicy Tyme, G&P)
23	ONLY GOD KNOWS WHY	(Thirty Two Mile, BMI/G&P)
30	OTHERSIDE	(The Balls, ASCAP/Warner-Tamerlane, BMI) WBM
32	OTHERSIDE	(Moebetobla, BMI) HL
38	PARTY UP (UP IN HERE)	(Boomer X, ASCAP/Swiss Beat, ASCAP/Ruff Ryder-Dead Game, ASCAP)
89	PRIVATE EMOTION	(Human Boy, ASCAP/WB, ASCAP/Dub Notes, ASCAP) WBM
83	REAL LIVE WOMAN	(Cryner Way To The Bank, SESAC/Child Bride, SESAC)
84	RYDE OR DIE, CHICK	(EMI April, ASCAP/Justin Combs, ASCAP/Sheek Louchion, ASCAP/Jae-wons, ASCAP/Pantero's, ASCAP) HL
2	SAY MY NAME	(EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le

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)
			NO. 1	
1	1	9	MARIA MARIA	SANTANA FEAT. THE PRODUCT G&B (ARISTA)
2	3	6	THERE YOU GO	PINK (LAFACE/ARISTA)
3	2	4	SAY MY NAME	DESTINY'S CHILD (COLUMBIA)
4	7	17	I LIKE IT	SAMMIE (FREEWORLD/CAPITOL)
5	9	10	ANOTHER DUMB BLONDE	HOKU (GEMME/INTERSCOPE)
6	8	8	FROM THE BOTTOM OF MY BROKEN HEART	BRITNEY SPEARS (JIVE)
7	6	7	BREATHE	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
8	10	4	GOODBYE EARL	DIXIE CHICKS (MONUMENT)
9	5	11	GET IT ON TONITE	MONTELL JORDAN (DEF SOUL/IDJMG)
10	4	7	AMAZED	LONESTAR (BNA)
11	11	5	I LEARNED FROM THE BEST	WHITNEY HOUSTON (ARISTA)
12	12	10	ALL THE SMALL THINGS	BLINK-182 (MCA)
13	15	5	MIRROR MIRROR	M2M (ATLANTIC)
14	13	10	THANK GOD I FOUND YOU	MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
15	14	20	HOT BOYZ	MISSY "MISSEEMANOR" ELLIOTT (THE GOLD MIND/EASTWEST/VEEG)
16	17	6	U DON'T LOVE ME	KUMBIA KINGS (EMI LATIN/CAPITOL)
17	21	3	IF YOU DON'T WANNA LOVE ME	TAMAR (DREAMWORKS)
18	26	3	DANCING QUEEN	A*TEENS (STOCKHOLM/MCA)
19	27	3	TWO IN A MILLION	S CLUB 7 (POLYDOR/INTERSCOPE)
20	16	4	I'M OUTTA LOVE	ANASTACIA (DAYLIGHT/EPIC)
21	—	1	I DON'T WANNA KISS YOU GOODNIGHT	LFO (ARISTA)
22	18	23	ONE NIGHT STAND	J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
23	30	3	SWEAR IT AGAIN	WESTLIFE (ARISTA)
24	23	6	WHISTLE WHILE YOU TWURK	YING YANG TWINS (COLLI/PARK)
25	24	3	SHACKLES (PRAISE YOU)	MARY MARY (C2)
26	20	10	TAKE A PICTURE	FILTER (REPRISE)
27	22	7	STILL IN MY HEART	TRACIE SPENCER (CAPITOL)
28	19	13	IT FEELS SO GOOD	SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
29	25	34	SMOOTH	SANTANA FEAT. ROB THOMAS (ARISTA)
30	29	6	TRAGEDY	STEPS (JIVE)
31	28	8	GOT YOUR MONEY	OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/VEEG)
32	32	22	DON'T SAY YOU LOVE ME	M2M (ATLANTIC)
33	31	9	BEST FRIEND	PUFF DADDY (BAD BOY/ARISTA)
34	33	10	SHAKE YOUR BON-BON	RICKY MARTIN (C2)
35	36	3	COULDN'T LAST A MOMENT	COLLIN RAYE (EPIC (NASHVILLE))
36	38	6	JIMMY'S GOT A GIRLFRIEND	THE WILKINSONS (GIANT (NASHVILLE))
37	35	21	GIRL ON TV	LFO (ARISTA)

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

56	THE WAY YOU LOVE ME	(Encore, ASCAP/Scott And Soda, ASCAP/Fallzoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
6	THONG SONG	(Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP/Tyme For Flyte, BMI/Songs Of DreamWorks, BMI) CLM/WBM
28	TRY AGAIN	(Virginia Beach, ASCAP/WB, ASCAP/Herbicious, ASCAP/Black Fountain, ASCAP) WBM
70	U DON'T LOVE ME	(Phat Kat Groove, BMI/EMI Blackwood, BMI) HL
97	UNCONDITIONAL	(Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
44	UNTILTED (HOW DOES IT FEEL)	(Universal-PolyGram International, ASCAP/Ah-choo, BMI/Pun, BMI/Sushi Too, BMI/Mantia L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
20	WHAT A GIRL WANTS	(Hidden Pun, BMI/Sushi Too, BMI/Mantia L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
74	WHAT I NEED TO DO	(Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
66	WHERE YOU ARE	(EMI April, ASCAP/Breakthrough Creations, ASCAP/98 Degrees & Rising, ASCAP/S.M.Y., ASCAP/Manto, ASCAP) HL
85	WHISTLE WHILE YOU TWURK	(ColliPark, BMI)
46	WHO!	(Still Diggin', ASCAP/BMG, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Diamond Rob, ASCAP) HL
90	YES!	(McSpadden-Smith, ASCAP/PCG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
68	YOU OWE ME	(Zomba, ASCAP/All Will, ASCAP/Mass Confusion, ASCAP) WBM
21	YDU SANG TO ME	(Sony/ATV Songs, BMI/Cori Trifani, BMI/Sony/ATV Tunes, ASCAP) HL

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the above any real substance.

We are entering an era in which the power of individuals (rather than multinational corporations) to acquire and control ownership of intellectual property is under threat from those who would like to control the new mono-market of Web-propagated entrepreneurship. Since slavery has only been outlawed since the mid-1800s and copyright laws have only existed in Western culture since 1710, the window of human dignity and property-holding personal empowerment on this planet has to date been disturbingly brief.

Meanwhile, human dignity itself is for sale as never before, with everything from personal spirituality, the institutions of marriage and the family, and the evils of racism and misogyny being exploited and/or excused in the relentless pursuit of profits. The merits of loyalty to ideals and lonely adherence to principles are being incessantly belittled and cynically undermined by "inside jobs" in government, in the workplace, in the arena of culture, and in the once-private province of our homes.

On "Inside Job," Henley is also addressing a matter that became a pivotal spark for the title song. It was the insertion of a four-line technical amendment in an omnibus appropriations bill last November at the request of corporate record industry lobbyists the RIAA—without a prior public announcement that would have allowed either withdrawal or formal congressional debate. The insertion amended the 1976 Copyright Act to add sound recordings to the limited list of legal categories of "works made for hire."

Thus, on Nov. 29, 1999, President Clinton signed into law a bill retroactive to July 1, 1999, that essentially makes "employers," i.e., record companies, the sole authors/owners of recordings where "works for hire" are concerned and not the artist who wrote or recorded them. Barring any specific individual contractual language to the contrary, this law could also theoretically affect prior contracts.

As Henley told *Billboard* in January, "This was inserted with no comment from the artistic community or artists. Not even Congress was involved; it was done by a congressional staffer [who was later hired as an executive by the RIAA]."

"I can certainly understand where a film company would consider a film to be a work-for-hire; a film is a huge collaborative effort involving a great many people," he said. "But in the case of a record company, it's often only dealing with one artist, such as myself, who writes, performs, and produces his own record. For a record company to claim, simply because it gives an artist an advance and puts up a little marketing money, that it then owns that artist's work or that copyright in perpetuity is preposterous and outrageous."

Two months after the story of this quietly inserted but historically sweeping law broke (*Billboard*, Jan. 15), the RIAA acceded to public calls in *Billboard* by such artists as Henley, James Taylor, Deborah Harry, Coolio, Mary Chapin Carpenter, and Jon Bon Jovi for hearings to discuss overturning the law, and it sent law-

makers a face-saving public statement urging such a hearing—given what it termed the "sincere and strongly held views" by artists that the provision "substantially changes the rights of artists under copyright law." Yet the RIAA continues to insist the supposedly "clarifying" provision "simply restates existing law."

The RIAA presses the "clarifying" point because the revised 1976 Copyright Act, which took effect in 1978, included a clause allowing artists to recapture rights for non-"work for hire"-stipulated recordings starting in the year 2013. Thus, even if acts as diverse as Buddy Guy, Carlos Santana, Christina Aguilera,

right to control its destiny, and if you have ever created such a work yourself or wanted to, you should go to Washington to let your voice be heard. Don't wait to see if your neighbor is going—go alone, in the company of your own conscience, the way the democratic process is ideally meant to be.

And on May 23, do yourself another favor and buy a copy of "Inside Job," produced by Henley and Stan Lynch; it is a touching, disturbing, and galvanizing album by an artist whose success has not dulled his instincts as a firebrand. On a comparable front, Henley has repeatedly and effectively sounded the alarm to protect both the environmentally

As Webster saw it, "The production of genius and the imagination are if possible more really and exclusively property than houses and lands and are equally entitled to legal security." For Paine, call it the 18th-century intellectual-property equivalent of the end of the innocence.

For this exclusive interview, Don Henley spoke from his home in Los Angeles as he began production meetings and rehearsals for an extensive tour, due to commence May 21 in Houston, in support of "Inside Job."

Let's start off by talking about the first track for radio from "In-

hard as I can! [Laughter]

Frankly, I've always liked your own records better than Eagles records—

... Me, too. [Laughs]

—because they have fewer compromises. The Eagles albums were great records, but I preferred the personal directness of your own stuff. The reason I like your solo work is because, from "I Can't Stand Still" onward, you've said that as an artist, a person, or as a citizen, you're not supposed to have a posse around you. The reason, for example, that "Johnny Can't Read" in your song of that name is Johnny takes no responsibility for himself. We could all do better, and we don't always try.

Well, I come out of the '60s tradition, even though my success began in the '70s. I still come out of the protest social movement of the '60s, and I was collecting folk music in the '50s, when there was a tradition there of bringing the news to people, however bad or ugly it may be. There has to be some room for thought in the music. And I hasten to add that my songs are diagnostic rather than prescriptive. [Laughs]

But they get people arguing and talking.

I would hope. That's my hope. Although there seems to be such complacency now; the stock market is doing great, people are comfy, the economy's great, and there doesn't seem to be anything to push against. But I maintain that while in the '60s we had very visible causes like the civil rights movement and very visible things to push against like the Vietnam War; the things that are corrupting our society now are much more insidious and invisible. They're below the surface. I think the Cold War has turned inward in the form of corporate greed and voraciousness—big fish eating little fish.

As I say in the song "Inside Job," it's all "insect politics" now. And the Cold War has also taken the form of turning inward in our own political system, the members of Congress arguing like petty schoolboys, with all this rabid partisanship to the point of complete gridlock.

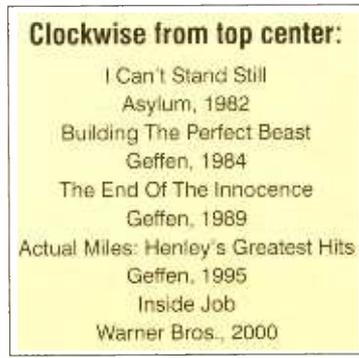
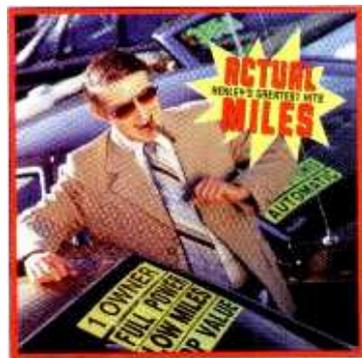
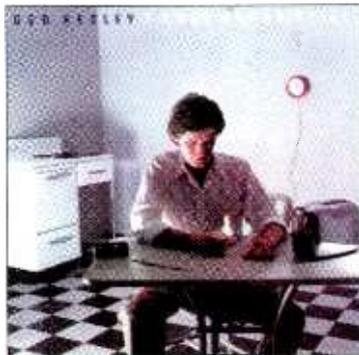
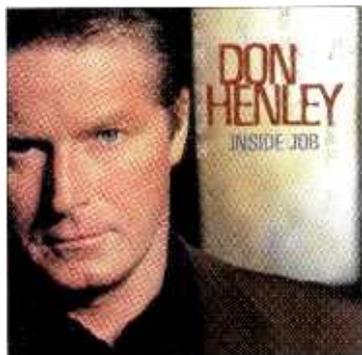
Those are the things that people ought to be concerned with now, I think, 'cause it's wrecking the world for our children.

Part of what I get from "Workin' It" is a critique of the pervasive mentality that money justifies everything.

Everything! Everything's for sale, and everything has a price. Yes, that's basically it. I'm reading a book right now titled "Everything For Sale: The Virtues And Limits Of Markets" by a guy named Robert Kuttner.

He writes, "Consumption is doubtless pleasurable, and no one minds a high standard of living," but the book talks about "the unfettered marketplace and trust in its ability to

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Mariah Carey, or the Roots had never owned their master recordings before, they could be assigned those rights under the Copyright Act's termination-act clause.

This is why there have also been public calls (Guest Commentary, *Billboard*, Jan. 22) to repeal the RIAA copyright amendment by such legal experts as former BMI president/CEO Edward W. Cramer, a member of the American Bar Assn.'s Copyright Legislation Committee who participated in the years of studies and hearings leading to the 1976 revision of the Copyright Act.

On this Mother's Day, May 14, there will be a Million Mother March on Washington to protest the proliferation of firearms that is putting our children at mortal risk, but there is another occasion, tentatively slated for mid-May, that merits support and attendance: the hearings on the RIAA-sponsored "work for hire" amendment that dares "clarify" that a recording artist cannot be the author of his or her manufactured creative efforts.

The time has come for fans and industry professionals alike to make plans to join Henley, colleagues Sheryl Crow and Billy Joel, and the rapidly expanding coalition of other performers and supporters assembling to protest this civil injustice. If you have ever admired a song, a record, a book, a play, or any other creative work and felt its authors had a

threatened Walden Pond area in Massachusetts that inspired naturalist/abolitionist/civil disobedience advocate Henry David Thoreau and the extensive writings Thoreau left behind.

History teaches us all that intellectual property can change the world, a notion not lost on President Jefferson, who was also the primary author of the 1793 Patent Act. Political theorist and pamphleteer Thomas Paine was the first important figure to advocate independence for the American colonies, and his hugely successful "Common Sense" and other writings ("The Crisis," "Rights Of Man," "Age Of Reason") were among the most widely disseminated and influential tracts in American history. But the 72-year-old Paine, a prime mover with dictionary lexicographer Noah Webster in the institutionalization of U.S. copyright, died destitute in 1809.

Paine's lifelong poverty was a direct consequence of his idealistic but personally calamitous decision in 1776 to donate the copyright and all royalties of his global best seller "Common Sense" to charities allied with the American cause of independence. His friend Webster took a dim view of such kindly but recklessly precedent-setting gestures, and Noah proved prescient, since over two centuries later, "Common Sense," like Webster's own dictionaries, remains a steady-selling work.

side Job," meaning "Workin' It." The song is laugh-out-loud funny at times, but it's also a protest song. You told me weeks ago that you felt the album was something of a personal diary and manifesto. No one offers the public such honest, direct feelings anymore.

Songwriters have become like politicians; it's all rhetoric. They won't say anything substantive on the issues, except perhaps in rap music, and that's debatable.

I don't think artists are really willing to fix their positions on much of anything that doesn't have popular, commercial consensus anymore.

There's a lot of unfocused anger, but nobody will take a position; everybody's worried about offending some faction. Everybody's trying to be as edgy as they can be while still being politically correct—or vague.

I, on the other hand, am in a precarious position because I'm successful, wealthy, and I could certainly be accused of hypocrisy. And I'm sure I'll be accused of being a cynic and a pious fuck and a self-righteous prick, but I don't care.

On the other side of the coin, I think one could look at it as, "Gee, he's part of the system, but he's still bad-mouthing the system." I'm trying to bite the hand that feeds me as

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increase wealth and promote innovation . . . Dissenting voices have been drowned out by a stream of circular arguments and complex mathematical models that ignore real-world conditions and disregard values and pursuits that can't be easily turned into commodities."

Human dignity is also for sale. Any racial or social demonization or self-degradation is deemed OK if there's going to be a cash return on it. And that's supposed to be smart. It seems that there is nothing so virulently racist, self-hating, or bigoted toward black and poor people that can't be excused so long as the scenario ends with the artist shown being paid cash for doing it.

See, that's also an attempt to get under the critical radar, too, the thinking being that "if I'm nobody, then they can't knock me." In the '70s and '80s people tried very hard to be a rock star but also be like the common man. You try to cloak yourself in a blue collar, and you go, "I'm one of you." Springsteen has been successful to some degree at maintaining that even after he's become humongous, but I think it's another version of that: I'm a working man, I'm one of the people.

Being one of the people is having the courage to take an isolated position. Mark Twain said, "Courage is resistance to fear, mastery of fear—not absence of it." You don't make believe you're not afraid of things.

Believe me, when I sit around writing these lyrics, I have fear. [Laughs]

On "Workin' It" you're speaking the truth to power: "We've got a whole new class of opiates/To blunt the stench of discontent/In these corporation nation-states/Where the loudest live to trample on the least." There are corporate nation-states now, and in the 21st century, social observers have said people may have to go to war against corporations rather than countries, and for good reasons.

I fucking hope so, because I'm sick of it, and that includes record companies and film studios, and the oil companies and chemical companies. Across the board, the song ostensibly seems to be about the entertainment business, but it's about all of them, as far as I'm concerned. Because I've spent half the money I've made in the past 25 years fighting those bastards, mostly on the environmental front.

On the song "Goodbye To A River," I say, "They're killing everything divine," and they are. And they're killing, as you said, human dignity. You can turn on daytime TV and see the most disgusting, squalid display of the lack—or disappearance—of human dignity I've ever seen in my life. The networks are exploiting people's flaws, exploiting human weakness. Like Jenny Jones, who ought to be in prison in my estimation.

The question asked every day in

our culture, in capital letters 10 feet high, is, "WHAT WILL YOU GIVE UP FOR MONEY?"

Or for 15 minutes of fame—it's one or the other. These people, they must want to be on television really badly. I guess Andy Warhol was right—everyone will be famous for 15 minutes.

But I think they also want to be paid for it. The time and money that went into that weird "wedding with a millionaire" stunt on network TV must have been considerable. What viewers are watching isn't a real human high point but rather a cynical public attempt at diving for the bottom.

As Stan Lynch said recently, "The barrel has no bottom." Some people just laugh about it; they go, "Oh, well, you should ignore that stuff," but it's affecting our culture. I don't want to sound like William Bennett, but even I agree with *him* about some things.

The problem with William Bennett is that he didn't walk it like he talked it. He waited until he could make money in the private sector as a moralist. Because when he was Reagan's secretary of education from 1985-1988, he attacked rising college costs and lowered academic standards—but then he defended every budget cutback on higher education spending! And when he was the "drug czar"—head of the Office of National Drug Control Policy under President Bush—Bennett advocated zero tolerance for recreational drug users and Pentagon involvement in drug interdiction, yet he was silent on Jan. 18, 1993, when Bush pardoned Aslam P. Adam, one of the biggest Pakistani drug dealers in modern history. Adam was a real drug czar, a known crook, and they let him go!

I'm really tired of people passing the buck, and you cannot find one person who's responsible for anything anymore. I was in a health food store in my neighborhood the other day and heard a guy say to a nice teenage man who asked where some product was, "It's not my job," and walk away. I've heard that line in clichés but I never actually saw it happen.

My parents used to say, "We'll always love you, but the point in life is that you're supposed to feel lonesome most of the time, because you have to be willing to be the last good person if that's what it takes to behave honorably." How did "Workin' It" come to be written? What got your goat that day?

[Laughs] That day—and every day! Well, we were over in a studio in North Hollywood called Royaltone a year and a half ago, and we wanted to do something echoing [Jimi Hen-

drix. I kept saying to Stan, "I wanna do something like Hendrix on this record; I want to bring back that sound and feeling." So we got a couple of drummers in there, and we got my guitar player from my band, Frank Simes, and I said, "Frank, go out there and play some Hendrix riffs!"

So he started playing amorphous stuff like that, but with no shape or structure, and Stan just recorded it all. Later on he got on the computer and Pro Tool-ed it into a sequence and made a song out of it and gave me the track. So I went into a '60s mentality, when people were protesting.

But oddly enough, the song in the

and the mom-and-pop business. The theme is not new to me, but I guess I'm getting more blunt or blatant about it. The most telling moment for me is in the song "Inside Job" where I'm literally screaming, "Wake up!"

For instance, our entire culture is awash in guns, whose popular use is shoved down little kids' throats in every cartoon and video game. When the Constitution was being written, the right to keep and bear arms had a symbolic and an actual validity. Now it's a better defense of individual freedom to be able to keep and bear intellectual property rights. A gun isn't gonna protect you.

[Laughter] Exactly. But this culture has raised to the highest level in history the art of looking the other way.

This raises a good point. With all your themes on this new record, like talking about the responsibilities of marriage on "Taking You Home" or offering public thanks and not having a sense of entitlement on "My Thanksgiving" or quasi-religious expectations on "They're Not Here, They're Not Coming," I assume you mean for this stuff to have an effect on people, right?

Right. I repeat, the word is "hope."

But there are lobbyists in this business who have actually written in Billboard commentaries that "music cannot cause action." That means music cannot make people dance! So do you, Don Henley, think your music can have an impact on people, change their minds, move them to make a mid-course adjustment?

Yes, I think so. And not in great numbers, you know? I think I long ago gave up any theories that music was going to revolutionize the world in big broad strokes. But I know that it *can* change the lives of individuals, because I've got letters right here on my coffee table from fans of mine that I just received.

One here has written me about how the Walden Woods Project and my involvement with that brought him back from a wasted life, and how he's turned his entire life around, and he's married and has children and reads [Henry David] Thoreau now. It's an incredibly touching note.

And I feel music and art and literature can have the power to change other people's lives, too. I don't think it's going to change entire societies or cultures or the general direction in which this world is going, but I think it can have a life-changing effect on certain individuals, and they in turn can change other individuals. I suppose it's the ripple effect I'm hoping for.

I just don't want people to forget what music is about and what it was capable of doing at one time. I want them to try to remember how they were moved by it—in their youth,

especially.

If music can do no wrong, then it can do no right. And if we can say a song like "We Shall Overcome" had no validating effect on the civil rights movement, then we're saying it and other such activist hymns had no effect on anything, didn't inspire anybody, didn't make anyone step off a sidewalk and join a march anywhere.

Yeah! So what's the point? To say music is meaningless? Are we just doing music to make a living now? Just for the money? That's not the reason I do it.

So when did music change your life? What particular thing would make you say that?

Oh, I think when my mother brought home "Hound Dog" in 1956. When I was 10 or 11 years old my mother made periodic trips to a larger town like Marshall or Texarkana [Texas], to the record stores to get me Looney Tunes records, cartoon-type records. One day she said, "I'm going to Marshall," which was 40 miles away. "Do you want me to get you anything from a record store?"

I said, "Yeah! I heard a record on the radio from Elvis Presley called 'Hound Dog,' and I'd like you to get that for me." She brought that home, and that was the beginning—it made me feel *excited*.

But the more profound change was when the Beatles came along in '64. I liked rock'n'roll, and I was interested in it, but hearing the Beatles was what solidified the direction of my life. That's when I decided I wanted to somehow live my life in connection with music and making records.

I used to listen to the Beatles every morning before I went to school. They used to give me the strength to get through a day in high school and all the cruelty that that entailed. And the music spoke to me of faraway places and other kinds of lives.

So I just hope. Because everything has been and continues to be brought down to the lowest common denominator now, and I just refuse to go there.

On "Inside Job" you sing your interpretation of Larry John McNally's "For My Wedding" and make the song your own. Meanwhile, there are people these days who are willing to give up that spiritual and personally committed side of themselves, with full presence of mind, for mere money and fame on TV. That's their life and career; this is yours. Which are we supposed to attach gravity to?

Good point. Is no moment sacred anymore? Does everybody have to do everything on television? Does everybody have to have an audience for their private, most spiritual moments? And I guess the answer is yes. Normally, we get married in front of our friends, people who mean something to you. We don't

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HENLEY, LEFT, AND STAN LYNCH AT "INSIDE JOB" RECORDING SESSION.

Photo: Dennis Keeley

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(Continued from preceding page)

usually do it in front of the entire fucking nation.

And we're not supposed to be auditioning! These things are supposed to have lasting value and responsibilities attached to them.

I will say that given my track record with women, some could say these things I sing may have a ring of disingenuousness to them.

But knowing many women you've dated for a long time, I'm aware that you're very loyal to them and that they speak well of you.

I know what you mean. I am good friends with most of my exes. And sometimes it took several years to get back to that point with those people, but if you love somebody they become part of your life. Especially in [actress] Maren's [Jensen] case. We went through a lot together, and we're still very close friends, and she's about to have a baby any day now, and my wife and I are gonna have one any day now, too. [Julia Sophia Henley, Don and the former Sharon Swanmerall's third child, was born two days after this interview.] She and her husband are doing very well, and I helped her get her business off the ground, and now they've just sold it to Estée Lauder, and she's fixed for the rest of her life.

But my life has changed, too. I finally woke up one day and took a look around and said to myself, "I don't want to be the last guy at the party. It's too sad." The guy with the lampshade on after the party is not me, and I snapped out of it. And the universe responded in kind and sent me Sharon. [The couple was married in 1995.] And then the kids came [including a son, Will, born in 1998], and that really changed everything. So these songs are heartfelt, although some may scoff. But that's OK.

Tell me about the decision to write or record "Taking You Home," "For My Wedding," and "Everything Is Different Now."

Right, and it's a trilogy [laughs], OK. They provide the balance to things like "Workin' It."

While I didn't write "For My Wedding," I wish I had, and when I heard it, I knew I had to do it. And "Everything Is Different Now" is of course about my wife and my marriage, and there are chants on that song that sound sort of monklike—you can almost see guys in hoods walking through a dark corridor. But it is about walking through a dark corridor and coming out into the light. The atmosphere is chilling, in a way, until it breaks into the gospel thing, with a little nod to Al Green on the bridge; I put on my best Al Green voice there.

"Taking You Home" ironically enough was written for a movie, but the movie had a theme in it that dovetailed into my life. I don't know if you saw "Double Jeopardy"—it was an OK movie that starred Ashley Judd, a very competent actress, and Tommy Lee Jones—but the gist of the movie is that she marries somebody

and has a kid, but her husband is not what he appeared to be.

At the end of the movie she's reunited with her kid, and they walk across an open field together, and my song was supposed to play into that, and I saw the song as being about unconditional love and the strength of a parent's love for a child. And the Ashley Judd character did superhuman feats to get her kid back. As a parent, I related to that, and as a parent I know you always have fear for your children to be protected. So I used the image of taking Annabelle, my first daughter, home from the hospital and the emotional impact of that.

I've written songs for movies before, but this was the first time I was able to write a song for a movie that I was emotionally involved in. And the director loved it, the head of the music department loved it, the independent music supervisor they hired loved it, the producer, who was Leonard Goldberg, loved it. And then the all-powerful marketing department heard it and shot it down. They said, "We can't market the movie, we can't make the right video with this song, because this is an action/adventure picture, and this is a love song."

Which was the most absurd thing I ever heard, because that movie "Armageddon" had that huge love song by Aerosmith, and then Whitney Houston, for "The Bodyguard," had "I Will Always Love You." There are numerous examples of pictures that could be called action/adventures that were marketed with love songs.

It was a pretty big picture anyway and did over \$100 million worth of business, but [the song] would have helped the picture, and it certainly would have given me promotional value, so I sued them. We're still battling that out; depositions are being taken. We're coming close to a settlement, but I don't know if we're gonna get there.

The point is, I did the work and they accepted the song, they accepted delivery of the master. They jilted me at the altar. You can't do that to people. And I can't tell you how many phone calls [manager] Irving [Azoff] got at his office from other musicians, saying, "Good for you! They fucking did that to me, too."

I just decided once again to stand my ground. But Bob Dylan put it best, and the older I get, the more I understand it when he said, "You have to serve somebody."

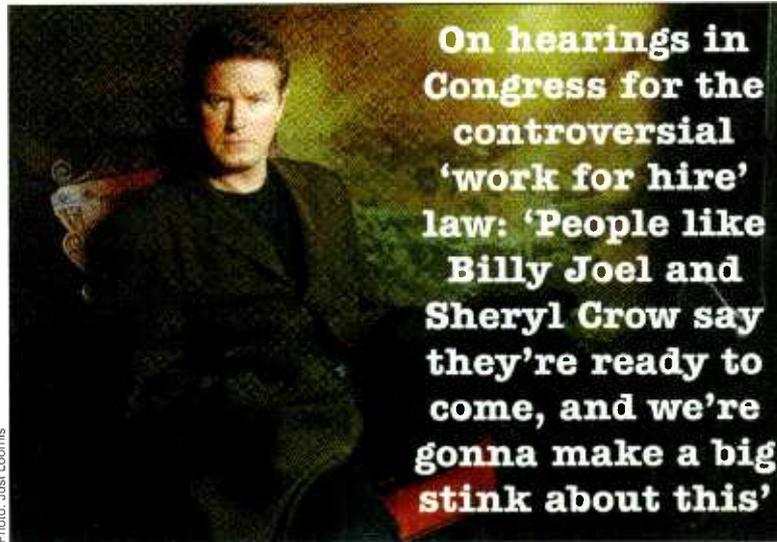
But service to somebody, to the community, to your family, to your friends—if you don't have that element in your life, you're a miserable fuck, and you should be.

But you're also saying there are responsibilities on both sides that come along with service. Those on one side have to understand the

power they hold, and those on the other have to understand they're not just there to be a mouthpiece. One has to show a little isolated courage at times. That brings us to the song "Inside Job."

Which goes back to "Sunset Grill" again. The germ of that idea was that this guy owns his own business, and though it's just making hamburgers, it's honest work, and he owns it.

The "Inside Job" song came at the last minute, and it came in part due to this intellectual property battle we're in right now. It was fueled by that whole RIAA thing [with the "work for hire" clause inserted with-



On hearings in Congress for the controversial 'work for hire' law: 'People like Billy Joel and Sheryl Crow say they're ready to come, and we're gonna make a big stink about this'

out debate in Section 1101(e) of Title 1 of the Satellite Home Viewer Improvement Act, which was part of the appropriations bill H.R. 3194, Public Law No. 106-113 as Section 101 of Title 17, United States Code, paragraph two]. That, and all the articles I've read that the Internet is going to completely destroy privacy and that they know everything about you already. So it's kind of a combo song.

What's going to happen from your standpoint in terms of countermanding these things, whether it's issues regarding the Internet or with the RIAA?

I'm going to keep writing songs about it! And I'm refining a letter I'm going to send to all the artists alerting them to the need for congressional hearings to overturn the "work for hire" amendment. Other artists like Sheryl Crow are signing on with me and have given me lists of connections with other managers and artists, and I'm building this coalition.

I'm doing it slowly and cautiously, and hearings are going to be held, from the way I understand it, in the middle of May, and I'm gonna be there. People like Billy Joel and Sheryl Crow say they're ready and willing to come, and we're gonna make a big stink about this.

I'm more determined than ever to try to walk the talk. Otherwise, these songs ring hollow. If I don't fight back at the corporate structure even though I'm a part of it, even though I'm signed to Warner Bros. Records, if I don't give them shit, then these songs don't mean a thing. I have to live this.

Meanwhile, the revised copyright laws as enacted in 1978 were still weighted so heavily against the artists and creators of intellectual property that Congress put a clause in them that artists could make a written request and get their intellectual property—such as master recordings—reverted to them in 2013, even if a Joni Mitchell or an Eagles had never owned those master recordings before. Creative people have a right to own these things—particularly after they've had a long run of making money for somebody else.

You bet your ass. In the '70s, maybe there was a lot of guilt there or maybe everybody was high, but then they woke up 20 years later and went, "Whoops!" Here in the age of incredible corporate greed, I think they're waking up and saying, "Well, maybe we were a little bit hasty."

We gave away the store back then. I don't think we should have done that. And even Congress isn't a good tempering structure anymore. They're beholden to both sides on these things and turn around and kowtow to the studios. So you've got to keep an eye on them every minute. I mean, I'm also disappointed in network news and how they've sensationalized it. Just to be No. 1 in the ratings. That's how they justify it.

Meanwhile, you also had your own fight over "cyber-squatting" and somebody trying to take your name and possibly trying to sell it back to you.

There's going to be two Web sites, donhenley.com, and then Warner Bros. will have their own [wbr.com/donhenley], but I had to get lawyers and fight to get these domain names back because somebody had bought them. In some instances, people did the right thing and gave them back to me free of charge—I mean I paid them a small fee, which was what they had paid to register the name. In other cases, people tried to hold me up and tried to extort large sums of money out of me.

And that's going to be a whole issue, too. This whole cyber-squatting thing. Congress has passed some legislation, but I'm not sure it has enough teeth in it. And there're going to be issues not easily resolved even by legislation. For example, there's a guy in San Antonio whose name is Don Henley, and he registered the name, and he's a Vietnam vet who's a fundamentalist Christian, and he's registered his Web site, and it's all about that.

So people went there expecting it to be me. And he decided, "as a favor to them," to list a discography of

mine and some information about me, thereby muddying the waters even more over whether it was me or not. And some people came away totally confused. He finally put on a very small disclaimer, tiny, that you had to hunt for to find. But he refuses to give up that name, and there's nothing I can do. It's not so easily remedied.

And I'm conflicted about my own site. I've put my own guts on the records, and I don't want to feel there's nothing left that's my own. I'll put tour information on it and digital downloads of on-the-road updates and Kerouac-ian camera work. But it's all new to me. I don't go online much or use E-mail, and I'll let the record company promote my catalog on their site.

Speaking of catalog, how do you feel about your other four solo records, starting in 1982 with "I Can't Stand Still," which you made with Danny Kortchmar and Greg Ladanyi?

You know, I feel really good about that song I wrote with Kootch, "Lilah." I got to work with the Chieftains on that, and they hadn't yet become a really well-known entity in the pop music world at that point, 'cause we actually recorded the song in '81. I'm proud of that song.

And I still stand by "Dirty Laundry," of course. Even though I'm a little weary of it, it still has resonance and truth in it, I think.

And I stand by "Johnny Can't Read" as well. I'm so frustrated these days with [George W.] Bush taking credit for reforming the education system in Texas. First of all, it hasn't been reformed; they just lowered the test criteria. Secondly, to the extent that it has been reformed, it was done by two of the members of the state legislature—Paul Sadler, who's a Democrat, and Bill Ratliff, who's a Republican. They're the guys who greatly improved—I wouldn't say "fixed"—the Texas education system. Bush let them have pretty much of a free hand, and now he's taking credit for it. But Johnny still can't read.

And "The Unclouded Day"—my grandmother, Eula McWhorter, used to sing that song, my mother's mother. It's a Protestant spiritual, written [by J.K. Alwood and J.F. Kinsey] in the late 1800s.

How about "Building The Perfect Beast" in 1984?

Let's see. I still like "The Boys Of Summer"; I don't get tired of that song, and we've rearranged it for the upcoming tour. And "You Can't Make Love" is an interesting song about truth and semantics.

There's a song that was on the cassette and CD but not on the original vinyl record because there wasn't room—"A Month Of Sundays." I think it's one of my best songs, and it was written back during the time when the American farmers were speaking out about their plight. And small farmers were losing their farms, and they had all those terrible, sad land auctions, and everything was going on the block—farms

(Continued on next page)

IAN DURY RECALLED AS MUSICAL INNOVATOR

(Continued from page 4)

burns' manager] Charlie Gillett in 1973 or 1974, and we saw this ragbag of musicians. I fell in love with them immediately. They were just such a strange band of brigands... They had such a style and an energy about them. So I took them on as their agent and worked with them for a number of years."

Despite a strenuous touring schedule, which included U.K. dates supporting the Who, commercial success consistently eluded Kilburn & the High Roads. The act's cause was not helped by an abortive attempt at recording an album for Warner U.K.'s then newly launched Raft label (the results would eventually be released in 1978 as "Wot-tabunch!").

The band's recording debut, when it did appear, was on the Pye label's Dawn imprint. But the album,

"Handsome" (1974), was a major disappointment. "It wasn't a great recording," concedes Conroy. "It never quite captured the spirit of the band." It did, however, have some fine songs that amply displayed Dury's distinctive approach to lyric writing, notably on the punk-precursor single "Rough Kids" and the autobiographical "Upminster Kid."

When the band eventually dissolved—having shortened its name to the Kilburns—in 1976, Dury struck up a songwriting partnership with pianist/guitarist Chas Jankel. Finally he had a partner whose musical palette was broad enough to illustrate his vignettes of East London life. Dury signed to Stiff Records—at that time, Britain's leading "new wave" indie label—in 1977. Later that year, his first release on the

'He was an absolute fighter, a role model to people who aren't perfect in body but who can go up and perform'

— PAUL CONROY —

label was the Dury/Jankel composition "Sex & Drugs & Rock & Roll," a song that became his theme tune at live performances over the next 20 years.

The first solo album, "New Boots And Panties!!" (1977), was an extraordinary record, mixing punky energy with a love of classic rock'n'roll—notably his hero, Gene Vincent—and the jazz influences of Jankel. The songs on the album included an authentically affectionate hymn to his estranged father, "My Old Man"; the caustic "Plaistow Patricia"; and the vaudevillian tale of "Billericay Dickie." At his last live performance earlier this year in London, Dury's set was still dominated by material from the album.

"New Boots And Panties!!" was a slow starter but eventually went top 10 in the U.K. To tour, Dury and Jankel assembled a group of exceptional musicians, some of whom had played on the album, and formed the Blockheads. The band toured constantly and received ecstatic reviews but was unable to recapture the spark of the first album on its belated follow-up, "Do It Yourself" (1979). It sold well, however, and Ian Dury

& the Blockheads also enjoyed a string of U.K. hit singles in 1978-79, reaching No. 1 with "Hit Me With Your Rhythm Stick" in 1978.

Jankel and Dury split after the second album, and the band recorded the unsatisfactory "Laughter" in 1980, with ex-Dr. Feelgood guitarist Wilko Johnson in the Jankel role. The following year, Dury signed as a solo artist to Polydor, teaming up once more with Jankel for the Jamaican-recorded "Lord Upminster" (1981). Despite attracting controversy for its lead single, "Spasticus Autisticus"—Dury's contribution to the year of the disabled—it was a critical and commercial flop.

When the 1984 Jankel-less follow-up "4,000 Weeks Holiday," with new band the Music Students, suffered the same fate, Dury turned away from music and began to build an acting career. Over the next few years, he would make several appearances on stage, television, and film. The latter included Roman Polanski's "Pirates" (1986) and Peter Greenaway's "The Cook, The Thief, His Wife And Her Lover" (1989).

A 1989 stage musical, "Apples," written with Blockheads keyboards player Mickey Gallagher, was not a success, but the following year saw

him reunited with the Blockheads for live concerts, initially to benefit the family of the band's drummer Charlie Charles, a cancer victim. That led to the 1991 live album "Warts'N'Audience" (Demon) and a series of regular reunion gigs.

Members of the band appeared on 1993's "The Bus Driver's Prayer And Other Stories" (Demon), but a full-scale reunion did not take place on record until 1998's critically acclaimed "Mr. Love Pants" (CNR). By then, however, Dury had already been diagnosed as suffering from colon cancer.

Despite his illness, he continued to play live and carried out a hefty schedule of profile/fund-raising activities for disabled, cancer, and children's charities. His final live performance at London's Palladium theater—backed by his faithful Blockheads—took place only six weeks before his death.

Says Conroy, "He was an absolute fighter, a role model to people who aren't perfect in body but who can go up and perform. I know I was extremely proud of him."

Ian Dury leaves behind a son and daughter from his first marriage, and two sons, Bill and Albert, from his second marriage to sculptress Sophie Tilson.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

BACK AGAIN: In response to being knocked out of the No. 1 position on The Billboard 200 by neophytes 'N Sync, Santana turns its attention to the singles chart and earns its second No. 1 on The Billboard Hot 100 from the multi-platinum, Grammy-winning album "Supernatural." "Maria Maria" (Arista), which features the Product G&B, has another strong week at retail and radio, to knock Destiny's Child's "Say My Name" (Columbia) from the top after a three-week stay. "Maria" earns the Greatest Gainer/Sales award with a gain of 8,500 units, which brings its total to 102,500 pieces for the issue.

This is the fifth consecutive issue, and sixth issue overall, that "Maria" has garnered a Greatest Gainer designation. In the Feb. 19 issue, "Maria" was the Greatest Gainer/Sales title, and from the March 11 to March 25 issues, it was the Greatest Gainer/Airplay winner. Last issue "Maria" was the Greatest Gainer for both sales and airplay. This issue's sales tally is the highest weekly sum thus far for "Maria," surpassing the 96,000 units scanned in the March 11 issue, which was the first time it made it to the top of the Hot 100 Singles Sales chart.

PAINFUL PLEASURE: For the first time since January, when Billboard began including Latin stations on the Hot 100 radio panel, a Spanish-only track has made it into the top 75 of the Hot 100 Airplay chart, therefore allowing it to enter the Hot 100 (airplay-only singles must have enough audience to appear on the Hot 100 Airplay chart in order to debut on the Hot 100). "A Puro Dolor," by Puerto Rican quartet Son By Four (Sony Discos), is the highest-debuting song on the airplay chart at No. 69 and debuts on the Hot 100 at No. 80, with an audience of 20 million listeners. Although "Dolor" is the highest debut on the airplay chart, it falls behind two other airplay-only debut singles on the Hot 100, since both "Crash And Burn" (No. 75), by Savage Garden (Columbia), and "Better Off Alone" (No. 79), by Alice Deejay (Republic/Universal), benefit by having small-market radio points.

"Puro Dolor," which translates as "Pure Pain," is benefiting from the recent trend of Latin songs being recorded in two versions to maximize exposure over various Spanish radio formats (Billboard, Feb. 19). In this case "Dolor" was cut both as a salsa track, which tropical/salsa stations have obviously favored, and as a ballad, which Latin pop stations have preferred. "Dolor" is in its second week atop the Hot Latin Tracks chart.

IN THE PINK: Nineteen-year-old Philadelphia native Pink, whose hair color matches her name, re-bullets and enters the top 10 of the Hot 100, 11-7, with "There You Go" (LaFace/Arista). "Go," which is already certified gold, moves to No. 2 on the Hot 100 Singles Sales chart, with 68,500 units scanned, and gains 3 million listeners, to climb 46-41 on the Hot 100 Airplay chart.

MACY'S PARADE "I Try," by Macy Gray (Epic), is the Greatest Gainer/Airplay winner this issue, with a gain of 10 million listeners. "Try" has earned most of its airplay at top 40 stations but has also received some plays across such diverse formats as modern rock, R&B, and AC.

ROCK EN ESPANOL

(Continued from page 9)

to, performing their new Lola Discos flamenco jazz album "Spain," which is distributed worldwide by Universal Music Group. Guest star will be legendary Cuban pianist Chucho Valdés.

The fair will end with a Gran Fiesta Dominicana featuring many artists from the Dominican Republic, plus special guests and leading Cuban salsa/timba band NG La Banda.

"As things stand, Cubadisco is the world's only 100% Latino music fair," says Novaes. "The Latino world is looking for a regular music fair of its own, and if MIDEEM does not solve its apparent problems with U.S. labels, then the obvious choice is Cubadisco."

Whatever happens, both Rock en Ñ and Cubadisco will be annual events. "Cubadisco will always be a unique showcase for new Cuban music as well as for material from that year's chosen country, and this year we are featuring Cuban rumba," says Novaes.

"In 2001, Rock en Ñ will be held in Spain, but this time with leading rock en español groups from the U.S. and other Latino territories and new prospects from Spain," he adds. "The idea, then, is to hold the event in a different country each year. The key point is musical exchange."



No Doubts For MTV2. Interscope recording act No Doubt recently stopped by MTV2 as the channel headed toward the end of "MTV2: A-Z," a countdown of more than 18,000 videos. Shown, from left, are No Doubt's Tony Canal; MTV2 GM David Cohn; MTV2 VJ Chris Booker; and No Doubt's Gwen Stefani, Adrian Young, and Tom Dumont.

PARENTS SPLIT UNI VICTOR

(Continued from page 8)

manufacturing, distribution, and information-technology services on Universal's behalf in Japan.

"By working together, we can take advantage of both sides' skills," says Nishimura. "Universal Music is strong in terms of A&R, while Victor Entertainment is strong when it comes to sales and distribution."

Universal Music K.K. predecessor PolyGram K.K.'s sales were 78.7 billion yen (\$692.2 million) in the year that ended Dec. 31, 1998, down 11.7%, while Victor Entertainment's total annual sales for the year that ended March 31, 1999, were 100 billion yen (\$839 million).

Although Universal and Victor played up their closer links in announcing the decision to close Universal Victor, they adamantly deny speculation that the strategic alliance announced March 27 may be the precursor to an eventual merger or takeover involving the two labels. Nonetheless, industry sources point out that JVC parent Matsushita Elec-

tric Industrial has an 8% stake in Universal Studios Inc.

Matsushita also owns 1.5% of Universal Studios Japan, which is now building a theme park in Osaka, the western Japanese city that is Matsushita's base.

Universal Music K.K. and Victor Entertainment say that Universal Victor will continue to exist as a legal entity, functioning within Universal Music K.K., until a decision is reached concerning details of the joint venture's dissolution.

"For the time being, the most important point for us is a very smooth transition and giving security to both employees and artists," says a Universal Music K.K. spokesman, adding that there will be "no changes in terms of business relative to artists, relative to repertoire—that's the basic principle. We are quite confident that [Universal Victor] artists and employees, fully understanding the situation, will be happy to move to us."

THE Billboard 200

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

APRIL 8, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	1	'N SYNC	JIVE 41702 (11.98/18.98) 1 week at No. 1 NO STRINGS ATTACHED	1
2	1	1	41	SANTANA	ARISTA 19080 (11.98/18.98) SUPERNATURAL	1
3	NEW	1	1	ICE CUBE	LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98) WAR & PEACE VOL. 2 (THE PEACE DISC)	3
4	NEW	1	1	PANTERA	EASTWEST 62451*/EEG (11.98/17.98) REINVENTING THE STEEL	4
5	2	6	17	SISQO	DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98) UNLEASH THE DRAGON	2
6	3	4	19	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001	2
7	4	7	35	MACY GRAY	EPIC 69490* (11.98 EQ/16.98) HS ON HOW LIFE IS	4
8	NEW	1	1	VARIOUS ARTISTS	PRIORITY 50120 (11.98/17.98) WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
9	7	10	35	DESTINY'S CHILD	COLUMBIA 69870*/CRG (11.98 EQ/17.98) THE WRITING'S ON THE WALL	6
10	8	9	65	KID ROCK	LAVA/ATLANTIC 83119*/AG (10.98/18.98) HS DEVIL WITHOUT A CAUSE	4
11	5	5	4	BONE THUGS-N-HARMONY	RUTHLESS 63581*/EPIC (11.98 EQ/17.98) BTNHRESURRECTION	2
12	11	12	14	DMX	RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98) ...AND THEN THERE WAS X	1
13	10	11	31	CHRISTINA AGUILERA	RCA 67690 (11.98/17.98) CHRISTINA AGUILERA	1
14	12	13	30	DIXIE CHICKS	MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98) FLY	1
15	NEW	1	1	THE MURDERERS	MURDER INC./DEF JAM 542258*/DJMG (11.98/17.98) IRV GOTTI PRESENTS... THE MURDERERS	15
16	6	3	3	BLACK ROB	BAD BOY 73026*/ARISTA (10.98/16.98) LIFE STORY	3
17	16	22	4	BLOODHOUND GANG	REPUBLIC/GEFFEN 490455*/INTERSCOPE (11.98/17.98) HOORAY FOR BOOBIES	16
18	9	2	3	GEORGE STRAIT	MCA NASHVILLE 170100 (11.98/17.98) LATEST GREATEST STRAITEST HITS	2
19	18	19	26	CREED	WIND-UP 13053* (11.98/17.98) HUMAN CLAY	1
20	15	17	45	BACKSTREET BOYS	JIVE 41672 (11.98/18.98) MILLENNIUM	1
21	14	14	19	CELINE DION	550 MUSIC 63760/EPIC (11.98 EQ/18.98) ALL THE WAY... A DECADE OF SONG	1
22	13	8	3	GERALD LEVERT	EASTWEST 62147/EEG (11.98/17.98) G	8
23	17	16	17	EIFFEL 65	REPUBLIC 157194/UNIVERSAL (12.98/18.98) EUROPOP	4
24	19	15	4	STEELY DAN	GIANT 24719/WARNER BROS. (11.98/17.98) TWO AGAINST NATURE	6
25	23	26	26	MARC ANTHONY	COLUMBIA 69726*/CRG (11.98 EQ/17.98) MARC ANTHONY	8
26	21	25	20	FAITH HILL	WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98) BREATHE	1
27	24	28	42	RED HOT CHILI PEPPERS	WARNER BROS. 47386* (10.98/17.98) CALIFORNICATION	3
◀ GREATEST GAINER ▶						
28	38	32	13	JAY-Z	ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98) VOL. 3... LIFE AND TIMES OF S. CARTER	1
29	29	31	40	LIMP BIZKIT	FLIP 490335*/INTERSCOPE (12.98/18.98) SIGNIFICANT OTHER	1
30	22	21	4	AC/DC	EASTWEST 62494/EEG (11.98/17.98) STIFF UPPER LIP	7
31	20	18	4	BEANIE SIGEL	ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98) THE TRUTH	5
32	25	23	7	VARIOUS ARTISTS	GRAMMY 67945/RCA (11.98/17.98) GRAMMY NOMINEES 2000	9
33	NEW	1	1	TRINA	SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98) DA BADDEST B***H	33
34	26	24	9	D'ANGELO	CHEEBA SOUND 48499*/MIRGIN (11.98/17.98) VOODOO	1
35	28	27	16	VARIOUS ARTISTS	UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98) NOW 3	4
36	30	29	63	BRITNEY SPEARS	JIVE 41651 (11.98/18.98) ...BABY ONE MORE TIME	1
37	32	36	7	DRAMA	TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98) CAUSIN' DRAMA	32
38	33	35	43	BLINK-182	MCA 111950 (11.98/17.98) ENEMA OF THE STATE	9
39	31	30	125	SHANIA TWAIN	MERCURY (NASHVILLE) 536003 (12.98/18.98) COME ON OVER	2
40	41	40	12	VERTICAL HORIZON	RCA 67818 (10.98/16.98) HS EVERYTHING YOU WANT	40
41	27	20	4	THE SMASHING PUMPKINS	VIRGIN 48936 (12.98/17.98) MACHINA/THE MACHINES OF GOD	3
42	37	39	43	LONESTAR	BNA 67762/RLG (10.98/16.98) LONELY GRILL	28
43	34	37	19	KORN	IMMORTAL 63710*/EPIC (11.98 EQ/17.98) ISSUES	1
44	36	34	20	SAVAGE GARDEN	COLUMBIA 63711/CRG (11.98/17.98) AFFIRMATION	6
45	42	64	7	3 DOORS DOWN	REPUBLIC 153920/UNIVERSAL (8.98/12.98) HS THE BETTER LIFE	42
46	NEW	1	1	FRED HAMMOND & RADICAL FOR CHRIST	FACE TO FACE 43140/VERITY (10.98/16.98) PURPOSE BY DESIGN	46
◀ PACESETTER ▶						
47	66	73	18	ENRIQUE IGLESIAS	INTERSCOPE 490540* (12.98/18.98) ENRIQUE	33
48	35	33	10	JAGGED EDGE	SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98) J.E. HEARTBREAK	8
49	45	52	26	STING	A&M 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY	15
50	48	55	64	GODSMACK	REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS GODSMACK	22
51	49	51	18	THIRD EYE BLIND	ELEKTRA 62415*/EEG (11.98/17.98) BLUE	40
52	50	48	16	MANDY MOORE	550 MUSIC 69917/EPIC (11.98 EQ/16.98) SO REAL	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	39	38	8	SNOOP DOGG & THA EASTSIDAZ	DOGG HOUSE 2040*/TVT (10.98/17.98) SNOOP DOGG PRESENTS THA EASTSIDAZ	8
54	44	57	8	TINA TURNER	VIRGIN 23180 (12.98/17.98) TWENTY FOUR SEVEN	21
55	46	49	31	LOU BEGA	RCA 67887 (11.98/17.98) A LITTLE BIT OF MAMBO	3
56	43	41	73	JUVENILE	CASH MONEY 153162/UNIVERSAL (11.98/17.98) 400 DEGREEZ	9
57	55	68	18	JESSICA SIMPSON	COLUMBIA 69096/CRG (11.98 EQ/17.98) SWEET KISSES	52
58	40	42	28	EVE	RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98) LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
59	51	44	20	VARIOUS ARTISTS	WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98) TOTALLY HITS	14
60	54	60	57	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) THE SLIM SHADY LP	2
61	60	67	33	MOBY	V2 27049* (16.98 CD) HS PLAY	60
62	47	50	43	SOUNDTRACK	WALT DISNEY 860645 (11.98/17.98) TARZAN	5
63	59	61	113	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS WIDE OPEN SPACES	4
64	57	53	27	BRIAN MCKNIGHT	MOTOWN 153708/UNIVERSAL (12.98/18.98) BACK AT ONE	7
65	53	45	32	MARY J. BLIGE	MCA 111929* (11.98/17.98) MARY	2
66	62	71	37	SLIPKNOT	I AM 8655/ROADRUNNER (11.98/16.98) HS SLIPKNOT	62
67	72	88	105	'N SYNC	RCA 67613 (11.98/18.98) 'N SYNC	2
68	58	54	6	TRACY CHAPMAN	ELEKTRA 62478/EEG (11.98/18.98) TELLING STORIES	33
69	56	56	18	METALLICA	ELEKTRA 62463*/EEG (18.98/24.98) S & M	2
70	76	76	6	SONIQUE	FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) HS HEAR MY CRY	70
71	52	47	9	THE LOX	RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98) WE ARE THE STREETS	5
72	68	63	46	RICKY MARTIN	C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98) RICKY MARTIN	1
73	67	77	20	SOUNDTRACK	JIVE 41686* (11.98/17.98) THE WOOD	16
74	71	72	35	HOT BOYS	CASH MONEY 153264/UNIVERSAL (11.98/17.98) GUERRILLA WARFARE	5
75	86	—	2	SAMMIE	FREEWORLD 23168/CAPITOL (8.98/12.98) FROM THE BOTTOM TO THE TOP	75
76	61	82	12	P.O.D.	ATLANTIC 83216/AG (11.98/17.98) HS THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	61
77	63	62	47	TIM MCGRAW	CURB 77942 (10.98/17.98) A PLACE IN THE SUN	1
78	80	92	24	DONELL JONES	UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98) WHERE I WANNA BE	35
79	64	58	15	SOUNDTRACK	PRIORITY 23123* (11.98/17.98) NEXT FRIDAY	19
80	65	59	6	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98) BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
81	NEW	1	1	LED ZEPPELIN	ATLANTIC 83278*/AG (10.98/16.98) LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUME TWO	81
82	NEW	1	1	AQUA	MCA 157305 (11.98/17.98) AQUARIUS	82
83	75	74	42	SMASH MOUTH	INTERSCOPE 490316 (12.98/18.98) ASTRO LOUNGE	6
84	97	95	11	KITTIE	NG 751002/ARTEMIS (16.98 CD) HS SPIT	84
85	81	85	43	JENNIFER LOPEZ	WORK 69351/EPIC (11.98 EQ/17.98) ON THE 6	8
86	88	96	17	INCUBUS	IMMORTAL 63652/EPIC (11.98 EQ/16.98) MAKE YOURSELF	80
87	99	103	98	LENNY KRAVITZ	VIRGIN 47758 (12.98/17.98) 5	28
88	74	79	43	BLAQUE	TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98) BLAQUE	53
89	NEW	1	1	JONI MITCHELL	REPRISE 47620/WARNER BROS. (17.98 CD) BOTH SIDES NOW	89
90	70	46	5	SOUNDTRACK	MAVERICK 47595/WARNER BROS. (11.98/18.98) THE NEXT BEST THING	34
91	82	78	46	SHEDAISSY	LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS THE WHOLE SHEBANG	70
92	69	43	5	SOUNDTRACK	TVT SOUNDTRAX 6800*/TVT (10.98/17.98) 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE	35
93	77	66	26	ANGIE STONE	ARISTA 19092 (10.98/16.98) HS BLACK DIAMOND	46
94	105	—	2	ELTON JOHN	DREAMWORKS 450219/INTERSCOPE (12.98/18.98) THE ROAD TO EL DORADO (SOUNDTRACK)	94
95	84	75	21	MARIAH CAREY	COLUMBIA 63800*/CRG (11.98 EQ/17.98) RAINBOW	2
96	91	89	21	RAGE AGAINST THE MACHINE	EPIC 69630* (11.98 EQ/17.98) THE BATTLE OF LOS ANGELES	1
97	83	81	57	TLC	LAFACE 26055*/ARISTA (11.98/17.98) FANMAIL	1
98	73	—	2	DEAD PREZ	LOUD 1867* (10.98/16.98) LET'S GET FREE	73
99	79	69	14	2PAC + OUTLAWZ	AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98) STILL I RISE	6
100	78	65	15	JUVENILE	CASH MONEY 542179/UNIVERSAL (12.98/18.98) THA G-CODE	10
101	93	94	18	NAS	COLUMBIA 63930*/CRG (11.98 EQ/17.98) NASTRADAMUS	7
102	108	104	12	TOBY KEITH	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98) HOW DO YOU LIKE ME NOW?!	102
103	89	87	28	DIANA KRALL	VERVE 050304/VG (12.98/18.98) WHEN I LOOK IN YOUR EYES	56
104	98	91	10	ENIGMA	VIRGIN 48616 (12.98/17.98) THE SCREEN BEHIND THE MIRROR	33
105	95	99	12	SOUNDTRACK	PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98) THE SOPRANOS	54
106	92	83	19	WILL SMITH	COLUMBIA 69985*/CRG (11.98 EQ/17.98) WILLENNIUM	5
107	85	80	9	SOUNDTRACK	WIND-UP 13056 (11.98/17.98) SCREAM 3 THE ALBUM	32

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 continued

APRIL 8, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	118	100	6	STEPS JIVE 41688 (10.98/16.98) HS	STEP ONE	79
109	87	70	7	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
110	101	105	22	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
111	94	90	11	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
112	136	136	54	LIT ▲ RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
113	121	117	27	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
114	107	111	31	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
115	110	120	35	STAIND ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
116	102	86	6	THE CURE FICTION/ELEKTRA 62236/EEG (11.98/17.98)	BLOODFLOWERS	16
117	114	116	22	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
118	132	125	4	VARIOUS ARTISTS WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	117
119	100	101	24	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
120	112	118	24	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	34
121	109	97	71	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
122	113	107	26	METHOD MAN/REDMAN ▲ DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	3
123	111	143	54	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
124	148	151	24	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS	SYSTEM OF A DOWN	124
125	119	121	20	MONTELL JORDAN ● DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON... TONITE	32
126	103	98	16	THE NOTORIOUS B.I.G. ▲ BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
127	NEW	1	1	TAMAR DREAMWORKS 450110/INTERSCOPE (8.98/12.98) HS	TAMAR	127
128	106	113	17	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	83
129	124	115	41	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
130	155	155	18	LED ZEPPELIN ● ATLANTIC 83268*/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
131	127	123	36	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (11.98/17.98)	TONIGHT THE STARS REVOLT!	29
132	126	109	19	BOB MARLEY ● TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)	CHANT DOWN BABYLON	60
133	116	129	52	ANDREA BOCELLI ▲ POLYDOR 547222 (12.98/18.98)	SOGNO	4
134	129	112	31	FILTER ● REPRIS 47388/WARNER BROS. (11.98/17.98)	TITLE OF RECORD	30
135	134	126	28	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
136	146	127	6	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98) HS	LET'S ROLL	96
137	137	132	56	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
138	130	139	12	SOUNDTRACK REPRIS 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58
139	142	146	11	YOUNGBLOODZ GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	92
140	115	119	20	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
141	96	131	4	THE CHIEFTAINS RCA VICTOR 63637 (10.98/16.98)	WATER FROM THE WELL	96
142	120	110	21	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
143	147	144	31	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	107
144	90	—	2	JOE SATRIANI EPIC 67860 (11.98 EQ/17.98)	ENGINES OF CREATION	90
145	117	102	9	GUY MCA 112054 (11.98/17.98)	III	13
146	133	124	9	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOU (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
147	173	179	20	SOUNDTRACK ▲ ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
148	149	135	21	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
149	141	168	31	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
150	143	130	21	COUNTING CROWS ▲ DGC 490415*/INTERSCOPE (12.98/18.98)	THIS DESERT LIFE	8
151	153	180	38	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
152	145	134	17	VARIOUS ARTISTS ● UTW/DEF JAM 545440/DJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
153	144	140	7	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY (17.98/19.98)	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	93
154	128	84	4	OASIS CREATION 63586/EPIC (11.98 EQ/17.98)	STANDING ON THE SHOULDER OF GIANTS	24

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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
155	168	161	79	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
156	156	142	63	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/18.98)	14:59	17
157	154	147	4	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98) HS	MTV UNPLUGGED	124
158	125	93	4	J-SHIN SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	71
159	RE-ENTRY	4	4	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES	92
160	135	108	4	JENNIFER KNAPP GOTE 72816 (15.98 CD)	LAY IT DOWN	77
161	158	157	41	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
162	171	153	4	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95
163	167	167	76	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
164	138	137	3	AL JARREAU GRP 547884/VG (11.98/17.98)	TOMORROW TODAY	137
165	159	150	74	98 DEGREES ▲ ⁴ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
166	152	145	21	JIM JOHNSTON ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
167	151	133	6	AMEL LARRIEUX 550 MUSIC 64741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	79
168	RE-ENTRY	4	4	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42253 (11.98/15.98)	GOOD NEWS	168
169	174	181	20	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
170	183	169	22	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
171	157	128	17	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
172	170	165	95	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	1
173	162	148	72	CHER ▲ ⁴ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
174	160	156	24	ERIC CLAPTON ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
175	165	176	19	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
176	150	122	4	LOS TEMERARIOS FONOVISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE	75
177	140	—	2	LUKE LUKE 1876/LOU (11.98/17.98)	LUKE'S FREAK FEST 2000	140
178	NEW	1	1	PATTI SMITH ARISTA 14618 (11.98/17.98)	GUNG HO	178
179	166	149	4	SELENA EMI LATIN 23332 (11.98/17.98)	ALL MY HITS — TODOS MIS EXITOS VOL. 2	149
180	163	141	16	METHODS OF MAYHEM ● MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
181	175	160	25	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
182	179	178	84	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
183	161	152	5	VARIOUS ARTISTS RAZOR & TIE 89027 (11.98/15.98)	MONSTERS OF ROCK VOLUME 2	145
184	172	199	22	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
185	164	138	54	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
186	185	183	64	2PAC ▲ ³ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
187	199	—	9	CLAY WALKER GIANT (NASHVILLE) 24717/WRN (10.98/16.98)	LIVE, LAUGH, LOVE	55
188	178	162	18	DAVE MATTHEWS BAND ▲ ² BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
189	169	159	39	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
190	176	164	50	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	20
191	122	189	3	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST	122
192	190	186	10	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	174
193	182	166	18	BECK ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
194	181	175	5	VARIOUS ARTISTS RAZOR & TIE 89026 (11.98/15.98)	MONSTER '80S	171
195	NEW	1	1	FATBOY SLIM HIP-O 56478*/UNIVERSAL (16.98 CD)	THE FATBOY SLIM/NORMAN COOK COLLECTION	195
196	104	—	2	SOUNDTRACK INTERSCOPE 542395 (12.98/18.98)	THE MILLION DOLLAR HOTEL	104
197	180	163	20	FIONA APPLE ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
198	189	182	18	MARC ANTHONY RMM 83580/SONY DISCOS (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	151
199	RE-ENTRY	14	14	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
200	192	172	39	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10

JOHANSEN'S NOT JUST PLAIN FOLK, ON CHESKY

(Continued from page 11)

the rest of them are of that ilk that appeal to me. Generally, someone expires in each of the songs."

Song sources include such blues pioneers as Muddy Waters, Mississippi John Hurt, and Lightnin' Hopkins.

"The first album I got, I think, was by Lightnin' Hopkins with Sonny Terry or somebody like that," says Johansen, a Staten Island, N.Y., native. "I'd just go to a record store and look for bargains and get lucky sometimes. I was also very into Muddy Waters. They're still my favorite blues singers."

Johansen's older siblings also bought records, and his father provided a "perverse sense of American folk music," he says. "We had some Folkways records when I was a kid. When I started out singing at hoote-nanny nights at the Jewish Community Center in Staten Island, blues was the first music I got interested in."

Johansen played guitar and blues harmonica then, as he does now with the Harry Smiths—"probably as well as I did when I was 15," he says.

Now, however, he's supported by superb backup consisting of his long-time musical partner Brian Koonin on guitar and mandolin, Larry Saltzman on guitar and banjo, Kermit Driscoll on bass and *didgeridoo*, and Joey Baron on percussion.

"[Bottom Line co-owner] Allan Pepper was having the club's 25th anniversary, and he asked me to do something different than Buster," says Johansen. "I'd just discovered a treasure trove of blues and folk that I wasn't familiar with—that collection from Shanachie, 'Times Ain't Like They Used To Be'—so I put together an act that did some of that kind of music, but with more of a jazz sensibility to retain the unique character of each song."

"Allan asked what the name of the group was, and 'the Harry Smiths' was an instant idea," he continues. "I'd been reading books about him and the artistic contributions he made beside just being a record collector, so it was a very evocative name."

The first Bottom Line gig would have been a one-off, but the response was so great that Johansen repeated it. "[Chesky Records president Norman Chesky] wanted to do a record, and here we are," says Johansen. "It's not like there was a great plan, but it fell into place organically."

A longtime Johansen fan, Chesky had hired Buster Poindexter in 1997 to play at the 10th anniversary party for his Telare-distributed New York indie label. "Allan Pepper has his own label [Bottom Line Records] and was interested, but we're friends, and I knew it would be the perfect acoustic record for us," says Chesky, whose label is known for audiophile-quality jazz, blues, pop, classical, and world music releases.

"It was made to be done live—which is what we're known for—and we put the guys around the mike and recorded with no overdubbing and multi-tracking," Chesky continues. "Hi-Fi News & Record Review in the U. K. has called it the best record ever from an audiophile label."

Chesky and Koonin produced "David Johansen & The Harry Smiths" live at a three-day session at New

'He incorporates that thread from the New York Dolls into the blues, because everything he does pours directly from his heart'

—MEG GRIFFIN—

York's St. Peter's Episcopal Church, a frequent recording site for the label.

Of the set's 13 tracks, Johansen singles out "James Alley Blues," by Richard "Rabbit" Brown, as his favorite from the Smith anthology, and "Little Geneva," by Waters, because he named his beloved Tibetan dog after it. Sonny Boy Williamson's "Don't Start Me Talking" is a rootsier take on a tune he did with the Dolls, while Oscar Brown Jr.'s "Somebody Buy Me A Drink" was a Poindexter staple in his Banshees Of Blue R&B band phase.

"The main thing is the [new] jazz approach to the country blues," says Johansen. "I don't even know that you could call it a blues record, because it's not typical."

But "people are very much blown away when they hear it," notes Chesky. Steve Harman, Tower Records New York regional manager, agrees. "Nobody sounds like Johansen, on the blues, the Dolls, the Buster stuff, anything he does," says Harman, who hopes to host a Johansen in-store at the chain's Fourth & Broadway outlet and is considering a display contest for the release.

"It probably won't get a lot of airplay, so we have to get it out there with in-store play," Harman adds. But veteran New York air personality and longtime Johansen fan Meg Griffin, now hosting an afternoon show at non-commercial triple-A WFUV New

York, is already on the record and hoping to get him for a concert broadcast.

"He's so soaked in folk/blues music that you hear him live inside each song," says Griffin. "He's a blues fan and messenger all at once, as always, with the best players in New York, and, as always, he incorporates that thread from the New York Dolls into the blues, because everything he does pours directly from his heart."

Chesky Records is promoting "David Johansen & The Harry Smiths" to triple-A stations and has produced its first-ever promotional videoclip, for the track "Well, I've Been To Memphis." The label is also holding an April 7 release party at the Bottom Line and has brought on two indie publicity firms to work the project.

"We're working it every which way," says Chesky, also citing retail programs including listening booths. "But the most important thing is the press: David has a core base of fans, and press people like him and have followed his career. This is the first 'David Johansen' album in a while, and people are excited about that."

Johansen—whose most recent albums have been as Buster Poindexter, with the Latin-flavored Spanish Rocket Ship band as backup—will now perform with the Harry Smiths in between gigs as Poindexter and as Johansen the singer/songwriter. The sometime actor, who is managed by Buster Poindexter Management Corp. and booked by APA, also has an indie film, "Suicide Doors," forthcoming.

Meanwhile, Tony Seeger, curator and director of Smithsonian Folkways Recordings, lauds Johansen for calling attention to Harry Smith and his Folkways anthology. "Young musicians can still be as moved by this music as they were 50 years ago, when it was first reissued and probably back in the '20s and '30s when it was first issued," he says. "I'm delighted to see how it can continue to serve as a source of inspiration for repeated generations."

RITUALS' CARNIVAL ACTS EXTEND REACH

(Continued from page 77)

another Anglo-Indian mixing-board wizard, Nitin Sawhney.

Rituals is hoping to do the same for soca and calypso's top stars. Machel Montano & Xtatic already mix soca with rock, reggae, hip-hop, and dance. They crossed into the international dance audience in the early 1990s with "Come Dig It," released by American indie Delicious Vinyl.

Through a worldwide publishing deal with Universal France for all of Montano's work, Rituals hopes to license remixes of Montano's "The Wrecker" and "Toro Toro" by Pablo Flores.

For David Rudder, a worldwide licensing deal through Rituals with London PolyGram is in the works for a greatest-hits double-album that will include remixes by European producers.

According to Rituals, Virgin France has offered to license a Shadow greatest-hits set, including a remix of the hit "One Love"; Shadow licenses to Rituals, which sublicenses to other labels.

July 21 at Switzerland's Montreux

Jazz Festival will be Rituals Night, showcasing 3 Canal, Mungal, and Pamberri Steelband, along with Taj Mahal. Peter Minshall will deliver a lecture on mas' (masquerade). On the same night, at a different venue, Brother Resistance and SuperBlue will perform.

Rituals plans a 20th anniversary tour to promote SuperBlue's "Soca Matrix," covering America's East Coast, Canada, and the Caribbean islands and including other Rituals artists on the bill.

"We will then work to market [SuperBlue] as a Marvin Gaye from the Caribbean and follow the same principle of crossing over by using foreign producers on new remixes and productions," says Rituals' Gibert.

Gibert adds, "We are crossing our fingers. There's already interest in this particular area of the world, and soon the music of Trinidad and Tobago will be part of the huge, strategic chess game played by the major companies, brought there perhaps by dance and techno remixes, but at the end of the day, we think we'll be there."

ELENA OUMANO



by Geoff Mayfield

AN 'N SANE SUM: Simply mind-boggling is the historic single-week tally of 2.4 million units that places 'N Sync's "No Strings Attached" atop The Billboard 200 (see story, page 1). And, prior to the album's arrival in stores March 21, when Billboard estimates the title sold more than 1 million copies in its first day alone (Billboard, April 1), who could have predicted such an explosive start? Not only does 'N Sync set a new single-week record for the SoundScan era, it absolutely shatters the old mark set this past May by labelmates **Backstreet Boys**, more than doubling the Boys' opening sum of 1.13 million copies.

Consider this: 529,200 seconds transpire from midnight Eastern Standard Time that rings in Tuesday, the moment when stores are allowed to sell new releases, through 11:59 p.m. Pacific Standard Time on Sunday, when SoundScan's tracking week ends (save for stores in Alaska and Hawaii). Given its sales volume, "No Strings Attached" hit cash registers at the rate of 4½ copies per second during the album's opening week. Factor in that music stores are closed at least a few hours each day, with many shutting down as early as 8 or 9 p.m. and even earlier on Sunday, and the pace was even faster than that. Amazing.

This is certainly a case of the whole being greater than the sum of its parts. With five weeks at No. 1 on Top 40 Tracks and four weeks at No. 1 on the all-formats Hot 100 Airplay list, "Bye Bye Bye" is certainly a hit but not an invincible one; its Hot 100 radio audience this issue of 106.5 million listeners is its largest to date, but the song is still overtaken by **Destiny's Child's** "Say My Name." 'N Sync got wall-to-wall coverage from MTV, including "Total Request Live," "Ultra Sound," and a two-hour concert special, and "Bye Bye Bye" has been the channel's most-seen clip for five nonconsecutive weeks, but we've seen other big releases get MTV's saturation treatment without approaching anything close to this issue's sales sum. And, while we knew from the success enjoyed by **Backstreet Boys** and earlier 'N Sync albums that the boy group trend has been hot, who could have seen this locomotive coming?

The only real indication were those huge 'N Sync pre-orders. "No Strings Attached" shipped 4.2 million copies, huge by modern-day standards, when you consider that **Backstreet's** "Millennium" owned 1999's largest initial shipment with 2.4 million copies. Reorders for "No Strings" at press time stand at about 3 million units, which means the album's exposure had topped the 7 million mark before it turned 2 weeks old.

RAISING THE BAR: 'N Sync's accomplishment represents the best and worst of times for the music industry. On one hand, the 2-million-plus opener penetrates a barrier; if this album could surpass that milestone this issue, then some other album down the line can also hit that mark when all the stars are properly aligned.

But while the possibility of a 2-million-unit week is now a reality, that opportunity also represents a certain amount of torture. Veteran artists and their managers will be calling their labels to grumble, "Hey, if Jive can sell more than 2 million copies of 'N Sync in a week, how come you can't do that with my album?"

Nor does Jive escape the pressure. Now that **Backstreet Boys** started with more than 1 million copies and 'N Sync has more than doubled those stakes, isn't it just possible that the management of another teen-driven act on the label, **Britney Spears**, will be expecting a big target number when her next album hits stores May 16?

And, on a personal note, now that 'N Sync has accomplished this sales feat, how psyched do you think I am with the prospects of fighting concert traffic on my way home to Pasadena during a certain Friday night in June when the group performs at the Rose Bowl?

AROUND THE HORN: With debuts at No. 3 by **Ice Cube** (185,000 units), a hip-hop-infused **World Wrestling Federation** compilation at No. 8 (109,000 units), and **the Murderers** at No. 15 (80,000 units), rap titles account for eight of The Billboard 200's top 20 albums... A 32% gain in radio audience for "Be With You" (with an audience of 31.6 million, it moves 60-42 on Hot 100 Airplay) and appearances on MTV's "Total Request Live" and its spring break programming help **Enrique Iglesias'** album garner a 33% gain and the Pacesetter award on The Billboard 200... Looks like **Tina Turner** and Virgin hit the right buttons. In just eight weeks on the big chart, her "Twenty Four Seven" has already tallied 297,000 units, according to SoundScan. That's more than Turner's last album collected during its entire chart run. "Wildest Dreams," released in 1996, sold only 272,000 units during the 27 weeks it appeared on The Billboard 200. It has sold 475,000 pieces to date... Amen, **Fred Hammond & Radical For Christ.** The gospel act's new one bows at No. 46 on the big chart with 33,000 units, bettering the best week of 1998's "(Pages Of Life) Chapters I & II," which opened at No. 51 with 25,000 units. Of the five Hammond albums to reach Top Gospel Albums, "Purpose By Design" is the second to reach No. 1 and also the second to make The Billboard 200. 1996's "The Spirit Of David" rose to No. 2 on the gospel list but never dented the big chart.

High Streisand Ticket Prices Startle Oz Concertgoers

BY OWEN HUGHES

SYDNEY—When ticket prices were announced for Barbra Streisand's four-date tour of Australia in March, the local media didn't hold back their feelings. The Sydney Morning Herald dubbed her "Barbra [People who love money] Streisand," a satirical adaptation of one of her best-known songs.

At \$930 Australian (\$568.4), the front-row seats at the Sydney Football Stadium and the Colonial Stadium in Melbourne were the highest ever charged in Australia, with the next-highest "Platinum" seats totaling \$463 Australian (\$283) and with an average price of \$248 Australian (\$152).

Australians spend an average of \$62 Australian (\$38) annually on cultural and entertainment events, according to the country's Bureau of Statistics.

Adding to the media's ire was the reported split of the takings between the diva and veteran promoter Kevin Jacobsen—90% for her and 10% for him. Streisand was also getting a guaranteed \$24.5 million Australian (\$15 million) out of a likely total gross for the tour of \$27.9 million Australian (\$17 million). This left Jacobsen to take his 10% profit from the remaining \$3.4 million Australian (\$2 million).

The traditional industry split between artists and promoters has been 85%-15%, or even 80%-20%, but megastars like Streisand can write their own tickets. For promoters like Jacobsen, that means shaving the already thin margins to a gossamer-like width. After the first Sydney show was canceled because of rain, the margin looked like it might disappear completely, although the show was successfully rescheduled two days later.

Speaking in Melbourne before the first of the shows at the Colonial Stadium, Jacobsen politely refused to comment on any of the dollar figures or percentages. He did, however, tacitly confirm the 90%-10% split by saying that it is what artists in Bruce Springsteen's league earn. Streisand is said to have earned \$10 million for her New Year's Eve and New Year's Day shows in Las Vegas.

Jacobsen insisted the revenue split cannot be seen as being overwhelmingly weighted toward Streisand, especially given Australia's unique touring conditions. He said that the singer was responsible for her own

'Each side has their own responsibilities, depending on who the artist is'

—KEVIN JACOBSEN—

costs, which included a team of 333 people, including production staff; a 78-piece orchestra conducted by Marvin Hamlisch; and locally hired choirs of 87 people each in Sydney and Melbourne.

Her technical backup included a huge LED screen, TelePrompTers, a three-story set, and a 250,000-watt sound system that Jacobsen described as "astonishing." The cost of mounting the concerts has been estimated at \$15.5 million-\$21.7 million Australian (\$9.4 million-\$13.2 million), a figure Jacobsen said was too high before adding, "I don't know what it cost."

Jacobsen said that if the revenues are split along a 90-10 ratio, then so are the costs. "You have to look at the distances involved. We had to get the 35 trucks carrying the equipment from Sydney to Melbourne," a 12-hour

journey. "A 90-10 split in Australia is not like a 90-10 split elsewhere in the world. Let's say the split was 85-15. It would not mean that out of the 15% the promoter gets he would have to pay his costs. Each side has their own responsibilities, depending on who the artist is."

Whatever the figures were, the tour was a popular success. Although the Sydney concerts still had tickets available right up to the eve of the concerts, Jacobsen said they were both sellouts, attracting 28,000 people each night. In Melbourne, 31,000 fans attended each of the two concerts.

WARNER/EMI MERGER

(Continued from page 50)

are the two domestic independent labels currently distributed through EMI and Warner. At EMI-affiliated Pagan, business affairs director Tim Moon says he does see opportunities for his company in any new environment—although he isn't 100% convinced that a bigger company will necessarily mean more A&R. "Warner haven't merged [yet], and they've had tremendous success with the Feelers and Ardijah. Sony haven't merged and they've had huge success with Bic Runga and Stellar."

Moon says music mergers focus on consolidating resources, producing perhaps one or two successful acts, "whereas as separate companies, they might have four or five successes amongst them. So I see it as counter-productive in that regard. However, there are always exceptions.

Alliances with indie labels such as ours boost A&R activity. Perhaps that's the way of the future."

At Wildside Records, where Shihad is signed and distributed via Warner Music, director Murray Cammick believes the global nature of the merger could impact local artists' career prospects. "The merger of these two major companies may lessen the options for recording artists in the southern hemisphere to get their music exposed here and overseas," he says. "One wonders whether artists from Down Under will have as good a chance of succeeding in the U.S.A. or Europe in the new four-player environment.

"Even if a New Zealand artist gets a successful release here with a major label," he continues, "it will now be harder for that label to achieve a foreign release for that band if U.S.

recording companies are reducing staff and artist numbers."

Meanwhile, the New Zealand heads of Warner and EMI must begin to consider life for themselves and their employees as part of one company. Mergers of this kind tend to have a disproportionate effect on operations in smaller markets, because the business generally isn't large enough to accommodate personnel duplication or innovative staffing structures.

"There is no nervousness at this stage within the company," a senior EMI staffer told Billboard, "as we aren't expecting anything to happen until next year at the earliest. And nobody has a clue what the new structure will be like, or even if the various commerce and monopoly commissions [elsewhere] will approve the merger in the first place. So it's business as usual, really."

Both Warner's Southgate and EMI's Caddick have plenty of experience, usual or otherwise, in the New Zealand music industry. Southgate has said in the past that the two are "great mates," and, indeed, they worked together for several years when he served at EMI in sales, prior to joining Warner as managing director in 1994. Southgate is only the U.S. major's second chief in New Zealand; he succeeded Tim Murdoch, who opened the company in 1975.

For his part, Caddick has a long track record at EMI, including a spell at its New Zealand retail arm (since sold). However, he is new to the managing director's slot, having advanced in January when predecessor Kerry Byrne moved to London as catalog marketing director at EMI Records Group U.K. & Ireland. Caddick, who is also managing director of Virgin Records New Zealand, reports to EMI Europe CEO Charlie Dimont.

A number of industry executives have benefited from the Kiwi stepping

stone. James Southgate's boss, Warner Music Asia-Pacific president Lachlan Rutherford, worked for EMI locally before moving to Hong Kong. So did Andy Yavasis, who is now VP of marketing for Sony Music Asia, and Peter Jamieson, who went on to run BMG's operations in the U.K. and Asia.

Yet it remains to be seen whether a combined Warner/EMI in New Zealand will continue that industry-friendly practice—and, perhaps more importantly, succeed in using its new heft to successfully export a fresh generation of Kiwi talent to the world.

To comment on this story or other aspects of the Warner/EMI merger, E-mail David McNickel at source@iprolink.co.nz.

JUNOS BOOST ALBUM SALES

(Continued from page 49)

Amanda Marshall.

"This is a positive sign the Junos is having an influence on sales," says Brian Robertson, president of the Canadian Recording Industry Assn. "The sales are even more surprising because the ratings were modest and the show was programmed on March [school] break."

"The clear [sales] winner was Chantal Kreviazuk," says Tim Baker, buyer with the 32-store, Toronto-based Sunrise Records chain. Kreviazuk's Columbia album "Colour Moving And Still" skyrocketed from No. 76 to No. 39 on SoundScan's top 200 retail album chart for the week ending March 19. The album, released Oct. 5, 1999, in Canada, has sold 140,000 units here to date, according to SoundScan. It is being released April 18 in the U.S. by Sony-affiliated C2 Records.

While the top female category was laden with such international superstar divas as Celine Dion and Alanis Morissette and with less obvious contenders Marshall and Lynda Lemay, Kreviazuk's left-field win provided the highlight of the show. Kreviazuk also beat out Bryan Adams, Joni Mitchell, and Morissette to win top pop/adult album honors for "Colour Moving And Still."

"Chantal's surprise wins generated considerable media coverage, far more than what is normally received," notes Robertson. "She got both national news

and feature coverage. Diana Krall also gave a great TV performance, which provided terrific word-of-mouth."

"Many people watching the show probably did not know much about Chantal previously," says Baker. "They saw her performance, her emotional acceptance speech [for top female], and her face plastered all over the front pages of the newspapers the following day and were interested in hearing more of her."

Canadian label executives have complained that Canadian retailers, with the exception of the 56-store Sam the Record Man chain, do not wholeheartedly throw their support behind the Junos. Retailers, however, cite Juno sponsorship tie-ins with Columbia House and Blockbuster in past years as obstacles to gaining their support. "Our post-show marketing has to be reviewed," says Daisy Falle, president of the Canadian Academy of Recording Arts and Sciences, which co-produces the awards with CBC-TV. "We are clearly missing opportunities."

According to Falle, this year's show attracted 1.1 million viewers—lower than expected. For the first time, she says, the program also drew fewer older viewers. "This year we lost the 50-plus audience. We are pleased with having [younger] demographics, even though we wish there had been more viewers."

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StarMedia To Webcast Billboard Latin Awards

StarMedia Network has signed on as the exclusive webcaster for this year's Billboard Latin Music Awards. The star-studded awards show will take place April 27 at the Jackie Gleason Theater of Performing Arts in Miami Beach, Fla., and will be taped for broadcast by Spanish television network Telemundo.

In addition to webcasting the actual awards show, StarMedia will design a co-branded site featuring special coverage of Billboard's pre-show parties and backstage interviews with the award-winning artists. There also will be pre-show coverage of the awards-show performers, online chats with some of the top artists being honored, and an online balloting feature that tracks viewer preferences in real-time.

StarMedia, the leading Internet media company targeting Latin audiences around the world, already is host to Billboard En Espanol and Billboard Brasil, which feature Billboard news, reviews, and charts in Spanish and Portuguese, respectively. The sites can be accessed from the home page of Billboard Online (www.billboard.com).



"This arrangement is a natural extension of Billboard's already valuable relationship with StarMedia," says Ken Schlager, VP of business development for the Billboard Music Group. "Together, we have created the most robust news resource for Latin music fans. By adding multimedia elements like our Latin Music Awards we are reinforcing our position as the Internet leader in this sector."

Adds Francisco Loureiro, COO, StarMedia Interactive Group, "Being selected as Billboard's premier partner for this historic Webcast demonstrates yet again how StarMedia brings the highest quality and most satisfying user experience to our community."

The Billboard Latin Music Awards will honor the top Latin artists in 28 categories. Winners are based on actual radio airplay and sales data as reflected on the Hot Latin Tracks and The Billboard Latin 50 album charts for the period Jan. 30, 1999-Jan. 29, 2000.

Watch for future announcements of the official dates of the Telemundo broadcast and the StarMedia Webcast.

Tape/Disc Directory Nears Deadline

The deadline for reserving advertising space in the 2000 Tape/Disc Directory is fast approaching. This exclusive source for information on the manufacturing area of the music and video business lists over 4,700 professional services and suppliers. Listings include CD, audio and video manufacturers, video production facilities, packaging and mailing suppliers, equipment manufacturers of CD and CD Rom, tape duplicators, CD replica-



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The directory is used by business managers, production managers, purchasing agents, and others who buy audio/video products and services.

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Take A Number, 'Maria': No. 1

SANTANA keeps breaking new ground. "Maria Maria," the second commercial single from the "Supernatural" album (Arista), advances to No. 1 on The Billboard Hot 100 this issue, but the real news is on Hot R&B/Hip-Hop Singles & Tracks, where Santana has its first-ever No. 1 title.

"Maria Maria," featuring the Product G&B, is the first Santana single to appear on the R&B chart since "One Chain (Don't Make No Prison)" peaked at No. 68 in 1979. The Latin rock group's highest-charting R&B entry until now was its first one, "Oye Como Va," which stopped at No. 32 in 1971. "Smooth," which had a 12-week run at No. 1 on the Hot 100, did not have enough R&B credentials to appear on this chart.

The move of "Maria Maria" to the top of the Hot 100 means that, with one exception, every single to advance to No. 1 on this chart in 2000 is by an act that had a No. 1 hit in 1999. Santana joins a list that includes Christina Aguilera, Mariah Carey, and Destiny's Child. Only Savage Garden, which had a No. 1 single in 1998, did not repeat from 1999. That means, in the first quarter of 2000, not one act has experienced its first No. 1 hit. Last year, Britney Spears had her first No. 1 single in January, and in 1998 Savage Garden achieved the same feat. The first new No. 1 single of 1997 was "Wannabe," the first and only No. 1 hit for Spice Girls.

With "Maria Maria" taking over the top spot on the Hot 100, artists of Latin heritage have now held the No. 1 slot for 35 of the last 47 weeks, dating back to the week Ricky Martin captured pole position with "Livin' La Vida Loca."

DECADES ROLL BY: Two acts stretch their Billboard album chart spans to four and five decades, respectively. With the debut of "Both Sides Now" (Reprise) at No. 89 on The Billboard 200, Joni Mitchell has charted in the '70s, '80s, '90s, and '00s. Her chart span expands to 29 years and nine months, dating back to the debut of "Big Yellow Taxi" in the July 25, 1970, issue.

She is predated by Led Zeppelin, the group that opens at No. 81 this issue with "Latter Days: The Best Of Led Zeppelin Volume Two" (Atlantic). The British supergroup has charted in the '60s, '70s, '80s, '90s, and '00s and has a chart span of 31 years and two weeks. The streak began with the debut of "Good Times Bad Times" in the March 29, 1969, issue.

Although both acts have appeared on different labels, their current releases appear on the same imprints as did their debut albums.

MORE GOOD TIMES: There's a country artist who beats both Joni Mitchell and Led Zeppelin when it comes to chart spans. Glen Campbell returns to Top Country Albums at No. 71 with "20 Greatest Hits." He first appeared on this chart 32½ years ago, with "Gentle On My Mind." And like Mitchell and Led Zep, his current release is on the same label as his chart debut: Capitol.

KNEW IS OLD: Savage Garden is No. 1 on the Adult Contemporary chart for the 16th week with "I Knew I Loved You." Only Celine Dion's "Because You Loved Me" and Phil Collins' "You'll Be In My Heart" had longer runs, at 19 weeks each.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	171,992,000	179,496,000 (UP 4.4%)
ALBUMS	151,293,000	163,902,000 (UP 8.3%)
SINGLES	20,699,000	15,594,000 (DN 24.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	126,563,000	144,403,000 (UP 14.1%)
CASSETTE	24,367,000	19,129,000 (DN 21.5%)
OTHER	363,000	370,000 (UP 1.9%)

OVERALL UNIT SALES THIS WEEK

16,949,000

LAST WEEK

14,842,000

CHANGE

UP 14.2%

THIS WEEK 1999

14,497,000

CHANGE

UP 16.9%

ALBUM SALES THIS WEEK

15,759,000

LAST WEEK

13,544,000

CHANGE

UP 16.4%

THIS WEEK 1999

12,442,000

CHANGE

UP 26.7%

SINGLES SALES THIS WEEK

1,190,000

LAST WEEK

1,298,000

CHANGE

DOWN 8.3%

THIS WEEK 1999

2,055,000

CHANGE

DOWN 42.1%

TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	11,362,000	7,953,000	DN 30%
INDEPENDENT	3,995,000	3,908,000	DN 2.2%
MASS MERCHANT	8,784,000	7,028,000	DN 20.0%
NONTRADITIONAL	227,000	241,000	UP 6.2%

ROUNDED FIGURES

FOR WEEK ENDING 3/26/00

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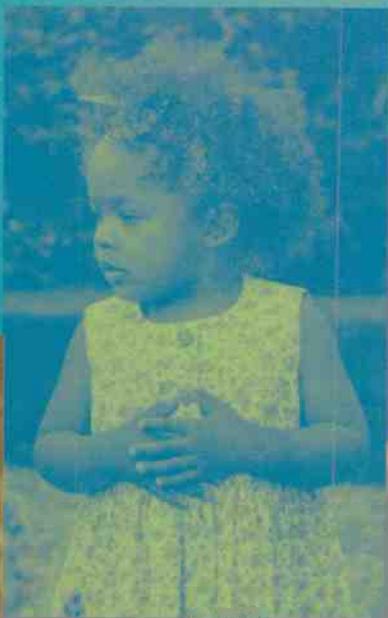
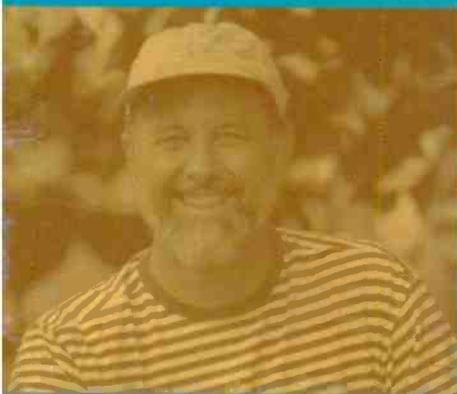


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