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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 15, 2000

## Elektra's Phish Surfaces With Set



**BY RAY WADDELL**  
NASHVILLE—With more than 15 years logged as a group, close to 5 million albums sold worldwide, and a huge touring fan base, Phish is clearly no phluke. Still, with all its accomplishments at retail and particularly on the road, there seems to be a (Continued on page 102)

## The Industry Responds To Napster

### Artists, Execs Voice Opinions On File-Sharing Phenom

A Billboard staff report.

NEW YORK—Despite the cacophony of debate that is swirling around the music-sharing site Napster, the voices of the artists whose CDs are being uploaded and freely transmitted around the globe have thus far been relatively—and some would say surprisingly—silent on the subject.



ANASTACIA



But is it? Consumer interest in Napster continues to rise, particularly among the prime college-age demographic. "And it's only going to get bigger," says Chuck D, rapper and founder of Rapstation.com, a hip-hop culture Web site. "Napster is turning the industry into something like the baseball card industry. Once

more people understand how it works, it's going to explode unlike anything you've ever seen before."

The implications of that coming sonic boom are beginning to resonate with some artists and managers, who have varied and sometimes mixed opinions on the pros and cons of Napster's approach.

"I'm of two thoughts on the issue," says Amy Ray, who is a member of Epic act Indigo Girls and owner of the independent Daemon Records. "On one hand, I think it serves us all in the industry right. We've been exceedingly greedy in treating music as commerce and product. I support anyone who has the rebellious spir- (Continued on page 105)

## Cochran Shines On 2nd WB N'ville Album



**BY DEBORAH EVANS PRICE**  
NASHVILLE—On her 1997 debut album, "Back To You," Anita Cochran revealed herself to be a multifaceted artist with many musical gifts. She sang, wrote, played multiple instruments, and co-produced the project from Warner Bros. Nashville. As she prepares for the (Continued on page 104)

## New National Tour Promoter Has NIN

**BY RAY WADDELL**  
NASHVILLE—Once the exception in the concert industry, nationally promoted tours have become commonplace, with SFX Entertainment alone overseeing more than 20 tours in 2000. Now there is a new player in this high-stakes game, with the entry of W.A.C. Entertainment/Pate, pro- (Continued on page 104)



**SITES + SOUNDS**  
BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION: PAGE 67

## DRM Companies Jostle For Identities

### Many Say The Time Is Now To Set Standards On Clearinghouse, Other Services

BY BRIAN GARRITY

NEW YORK—With the major labels set to begin rolling out digital content in the coming months, the infrastructure technology and service companies that will facilitate that delivery are in the midst of a mad scramble to shore up not only strategic partners and funding but, perhaps most important, a clear message of who they are and what they do.



Those unclear about just what separates the likes of InterTrust Technologies Corp. from Preview Systems Inc. from Liquid Audio Inc. are not alone. In many cases, the companies themselves don't exactly know. This back-end space of the Net music phenomenon, most commonly known as digital-rights management

(DRM), is a favorite of venture capitalists and Wall Street investors but to the average observer is a hotbed of nonspecific business plans and ambiguous technospeak where actual corporate strategies are morphing on a regular basis.

Certainly, with an estimated \$27 billion at stake in just the music realm of digital commerce over the next three years, much of the jockeying taking place right now makes sense; the window for such tinkering is closing.

"The beginning of the sorting-out process is going to happen very quickly when the music labels announce who they are going to support," warns Rick Selvage, (Continued on page 103)

## Sony Launches Digital Downloads

**BY ED CHRISTMAN**  
NEW YORK—The long-awaited major-label rollout of the commercial digital-download format appears imminent.

**BMG Unveils Its Download Plans . . . See Page 105**

Later this month, Sony Music plans to make its first commercial digital downloads available to U.S. (Continued on page 109)

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Billboard Music Group

# Warner First To Sign FTC MAP Decree

**BY ED CHRISTMAN and DON JEFFREY**  
 NEW YORK—While the Warner Music Group finally acknowledged publicly that it has signed a consent decree that would eliminate its minimum-advertised-price (MAP) policies (*BillboardBulletin*, April 5), the other four majors are said to still be having settlement talks with the Federal Trade Commission (FTC).

According to the 10-K form filed with the Securities and Exchange Commission by its parent, Time Warner, the Warner Music Group, among other things, "has agreed that for seven years it will not make the receipt of any funds for cooperative advertising of its recorded music product contingent upon the price or price level at which such product is advertised or promoted." The board of the FTC has yet to approve the consent decree signed by the Warner Music Group, according to sources.

A Warner Music Group spokesman says, "We believe MAP served a valid business purpose for the retailer and the consumer and is an appropriate and lawful practice. However, the FTC made it very clear to us it disagreed with our view. Rather than risk having the focus of our business personnel being distracted by this matter, we made a business decision to resolve it. Also, given the number of other issues we presently have pending that require regulatory approval, it was not worth it for us to have this matter continuing."

The FTC, which began its investigation into MAP in April 1997, initiated settlement talks on the matter with Warner and the Sony Music Group as part of its review of the now defunct proposed merger between CDnow and Columbia House.

While sources say both initially agreed to settle with the agency, the Warner Music Group became even more willing to please the FTC due to the series of mega-mergers it found itself involved in, first with America Online and then with EMI Recorded Music.

Sony Music, however, is said to still be in the same camp as the other three majors, none of whom have signed the consent decree, which would result in the cessation of the business practices specified by the FTC.

All four majors are said to be individually discussing the wording of the consent decree with the FTC. An FTC spokesman declined to comment on the matter.

Currently, most majors' MAP policies withhold cooperative advertising funds from accounts that repeatedly advertise titles for less than MAP prices, even if the accounts pay for the ads containing the violations themselves. After seven years, according to the decree, the majors could then implement MAP policies, but just "plain vanilla" ones, in the words of one source, which likely wouldn't

*'The MAP issue in the intergalactic world of multinational companies is of minimal interest at this point'*

- MIKE DREESE -

be so wide-ranging.

In addition to the seven-year abstinence from tying cooperative advertising funds to the price of advertised product, other FTC-

mandated stipulations would include the majors agreeing not to cut off any existing accounts for a specified period of time.

While executives at the other four majors say they are still involved in settlement talks, they say the FTC has been inflexible.

At the National Assn. of Recording Merchandisers' convention, held in San Antonio in February, many music specialty merchants privately expressed dismay that MAP is going away. But at least one, Mike Dreese, president of Boston-based Newbury Comics, is happy. "MAP for all practical purposes didn't work," says Dreese. Nor does he believe the other majors will fight the FTC. "I think, in particular with all the proposed and ongoing consolidation, the MAP issue in the intergalactic world of multinational companies is of minimal interest at this point," he says.

## 'Work For Hire' Hearing Set House Subcommittee To Hear Law's Opponents

**BY BILL HOLLAND**  
 WASHINGTON, D.C.—A hearing to review the controversial law that makes sound recordings "works for hire" and that artist opponents say robs them of the right to reclaim their authors' rights has been scheduled for May 25 before the House Intellectual Property Subcommittee.

The hearing to air the grievances will be held at 10 a.m. in the Rayburn House Office Building, Independence Avenue and South Capitol Street, southwest, in Room B-352.

Subcommittee chairman Howard Coble, R-N.C., agreed in January to review the issue following a furor of opposition to the new law by artists and artist representatives and copyright officials (*Billboard*, Jan. 15).

Opponents want the amendment repealed or its consequences modified to once again give artists their authors' rights to the recordings in termination hearings that would have begun in 2013, as the 1978 revised Copyright Act originally intended.

The four-line provision was inserted at the request of the Recording Industry Assn. of America (RIAA) in a larger and unrelated home satellite improvement bill, without consultation from artists' groups or hearings, as a "technical correction" near the end of the first session last November. It was then folded into a 7,000-page omnibus budget bill, which was signed by President Clinton Nov. 29.

The announcement of a firm hearing date

follows weeks of schedule-juggling in order to ensure that a principal witness, Marybeth Peters, the register of copyrights, would be available to testify. She will be traveling internationally throughout the month.

Peters has publicly said that she does not consider the amendment a technical amendment but, instead, a "substantial change." She also has stated that recording artists are the "least protected segment of the copyright community."

A full list of hearing witnesses will be determined by the subcommittee after consultation with proponents and opponents, but it will certainly include officials of the

RIAA, artists and artists' reps, law professors specializing in copyright law, and intellectual property experts.

Singer/songwriter Don Henley is working with a coalition that includes such artists as Sheryl Crow and Billy Joel, as well as artists' managers who have pledged to appear and voice artists' concerns at the hearing (*Billboard*, April 8).

Those who want the new law changed may have to present their case in a manner that will offer a "face-saving" opportunity for the subcommittee members, who, according to sources, were not fully informed by staff that the issue is controversial or that there are loss-of-rights consequences with such a change.

Since news of the inserted provision first

(Continued on page 104)



## SoundScan Plans To Track Downloads

**BY EILEEN FITZPATRICK**  
 LOS ANGELES—SoundScan has taken its first step in preparation to track digitally distributed music, with the announcement of a deal with clearinghouse management company Reciprocal Inc.

Under terms of the nonexclusive deal, the digital-rights management (DRM) service company will report the sale of single downloads to SoundScan from participating Web sites and music labels.

Reciprocal's system issues a "permit" to consumers who purchase a download that allows them to play the file. The company uses DRM technology from InterTrust Technologies Corp.

The company, which is expected to an-

nounce deals with several major labels soon, must receive permission from its clients in order to release the data to SoundScan.

SoundScan will then incorporate the information into data supplied to Billboard for use in compiling its charts.

Although the deal is effective this month, to date Reciprocal's only label client was TVT Records (although BMG and Sony have since come aboard; see page 1). It has no deals with E-commerce sites that specialize in downloads, according to company president Larry Miller.

SoundScan COO Mike Shalett says Reciprocal is expected to deliver commercial download information this month.

"I have absolutely no idea how big digital downloads will be, but currently it [is] small," he says. "Later, the sky's the limit."

The deal will be the first of many SoundScan will make to track the sale of digital downloads. The company is seeking other partners, according to sources.

Several competing DRM systems are available from Liquid Audio, Magex, Supertracks, and others.

"We're having conversations with anyone you can think of that's a major DRM company," says Shalett, "and we're anxious to work with all of them."

SoundScan is part of VNU Entertainment Group, which also owns Billboard.

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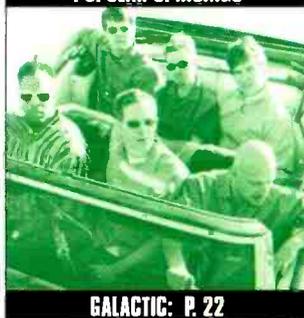
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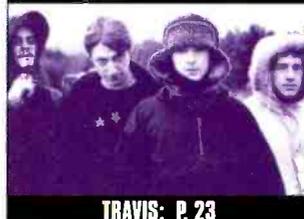
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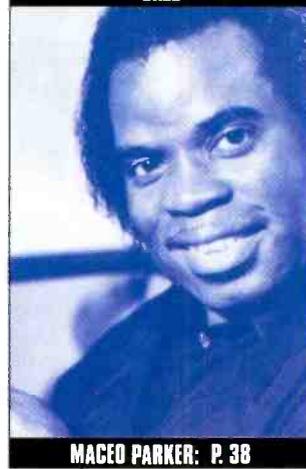
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**114 Homefront:** Billboard Online signs data-distribution agreement with online fact-finding Web engine Fact City.

**JAZZ**



**MACEO PARKER: P. 38**

**GUEST COMMENTARY**

**Voiceless Voices: Who Will Speak For Artists?**

**BY BOB DONNELLY**

In the Jan. 29 issue of Billboard, the U.S. Register of Copyrights Marybeth Peters called recording artists "the most unprotected" group of creators in the copyright community. Apparently, senior government officials have just discovered something that has been an unfortunate fact of life to those of us who represent the rights of recording artists. Whether it's at the bargaining table for a record deal or in the corridors of legislative dealmaking in Washington, the artists who create music in this country have no real voice.

Peters' comment referred to the Recording Industry Assn. of America's (RIAA) (the record companies' principal lobbyist in Washington) success in passing "work-made-for-hire" legislation that favored record company interests over

those of recording artists. How could the representatives of the artists allow this to occur? Were they simply asleep, or are they now so deeply located in the back pockets of the record companies that they



**'Artists must band together, because that's exactly what record companies have done'**

*Bob Donnelly is a lawyer specializing in music industry matters.*

were willing to take a down-the-pipe pitch for a called strike three?

In order to decide, it would be helpful to determine who the artists' representa-

tives are. At the top of the list is the American Federation of Musicians (AFM), which claims to represent tens of thousands of musicians and whose mission statement boasts, "We will have a meaningful voice in decisions that affect us. We can oppose the forces of exploitation through our union solidarity."

I believe most people would agree that a union's ultimate bargaining leverage is its willingness to declare a work stoppage. Since the last nationwide strike by the AFM was more than 50 years ago, I'm guessing that the record companies are not exactly quaking in their go-go boots at this prospect.

The other principal union is the American Federation of Television and Radio Artists (AFTRA). Since AFTRA only

*(Continued on page 113)*

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

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Whitney Houston, Bobby Brown, Lauryn Hill & Kenny Latimore



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Mariah Carey, Clive Davis and Diana Ross



Barbara & Marvin Davis & Carole Bayer Sager



Natalie Cole, Jay Boberg & Denise Rich



Penny Marshall, Steven Segal & Reuben Blades



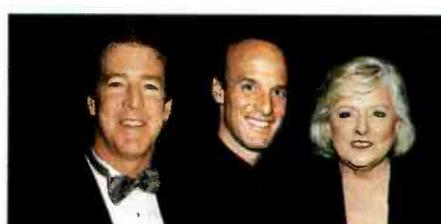
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Katherine Helmond, Gina Gershon & Kelsey Grammer



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# Virgin Eyes Changes, Payments Settlement

BY GORDON MASSON

LONDON—Financial officers in London are being kept busy amid reports that Virgin Entertainment Group (VEG)—parent company of the Virgin Megastore and Our Price retail chains—is on the verge of settling its long-running payments dispute with the major record labels.

While speculation about those settlements continues, VEG has confirmed that it is considering dropping the Our Price name and is selling off Virgin Megastores in select European territories to Dutch-based retailer Free Record Shop Holding NV (*Billboard Bulletin*, April 5).

Sir Richard Branson's private U.K.-based VEG withheld its sales figures for the Christmas period—estimated at anywhere from \$48 million to \$80 million—using them, it claims, as a bargaining chip to force the majors to the negotiating table to hammer out improved terms. Virgin claims that online music distributors are receiving preferential terms—a charge vehemently denied by the record companies.

Reports of a settlement in the mainstream U.K. press seemingly emanate from the Virgin camp, but at deadline none of the five major labels were able to confirm that they had received full payment.

However, it is confirmed that supplies to VEG's 90-plus Megastores in the U.K. and the 230-strong Our Price chain have resumed and that "good faith" payments totaling about half of what VEG owes the majors already have been made.

The silence from U.K. label executives centers around the fact that although they are furious about the withheld payments—especially given that the stalled cash could affect end-of-year bonuses—they also do not want to lose an important retailer. Branson had hinted that he might pull out of music retailing if he did not get improved terms with the labels.

Says Simon Wright, who recently was promoted to CEO of VEG, "We are in the process of settling with three of the majors, and I'm fairly confident we will settle with the rest in due course." He refuses to give precise details of the settlements, stating that discussions are confidential.

In 1998 Virgin Megastores accounted for 9% of album sales and 11% of single sales in the U.K. The Our Price share was 10% for albums and 13% for singles. Figures for 1999 are not yet available, but with such a healthy slice of the retail music market, VEG apparently approached the major labels seeking a 20% discount on sound carriers—about double what it currently receives. While it is unlikely it secured the full discount, VEG claims it has won better terms.

On the alleged improved deal, Wright also refuses to give details but says, "Richard [Branson], as well as myself, has been talking directly to the major [managing directors] and helped to bring things to a head." Wright concedes that the issue has created difficulties but adds that Virgin has achieved some concessions from its suppliers.

That's a charge denied by at least two of the majors. A spokesman for BMG confirms that "things are progressing with Virgin/Our Price," but when asked if concessions had been given to VEG, the spokesman firmly replied no.

Universal Music U.K. chairman John Kennedy goes one step further: "[Universal] said we would not talk about any terms of trade when money was outstanding—we have conceded nothing," says Kennedy.

To help Wright to maneuver through the payments settlement issue, former EMI staffer Steve Peckham is joining VEG as financial controller. He was senior director, global infrastructure project, at EMI Recorded Music.

Despite Virgin's claims that the nonpayment is over principles rather than a lack of money, industry sources suggest that a payment to Branson of about \$1 billion from Singapore Airlines for 49% of Virgin Atlantic may be the real reason behind the timing of the settlement.

Another source says, "[Branson] is hoping to secure the bid for the U.K. national lottery, and any sign that he isn't able to pay his debts or that he is failing to live up to his end of an agreement would not exactly enhance his chances."

Meanwhile, a VEG review of its retail business is under way, with the company close to selling off some of its stores and perhaps changing the entire Our Price brand.

"We're not going to sell [Our Price stores] en masse, but we are reviewing the whole estate," Wright tells *Billboard*. He explains that the Our Price outlets fall into three categories—ones that work; ones that do not work, purely because of the competition; and ones that could be more successful if the product mix is changed. "We're going through a process to identify what sort of potential there is in every location, but we are not selling the stores wholesale," says Wright.

Rumors abound that some of the Our Price stores will be changed into Virgin Mobile Phone shops, but Wright tells *Billboard* that the revamp may be more widespread than that. "What we are seriously considering is a conversion [of Our Price] to Virgin branding of some sort. It won't be Virgin Megastore branding, but it will have some kind of Virgin brand to replace the current Our Price."

(Continued on page 112)



WRIGHT

# Edel Plans To Be Global Player

## Aims To Triple Revenue With Expanded Network, Repertoire

BY WOLFGANG SPAHR

HAMBURG—Germany's edel music AG is planning to become one of the music industry's major players through projections of tripling its annual revenue in the next few years.

"With revenue totaling \$1 billion to \$1.5 billion, edel wants to become a serious global player, too," says Michael Haentjes, edel music chairman, describing his company's objectives for the coming years. This year, edel intends to earn revenue of at least \$500 million.

Edel achieved sales of \$225.45 million in 1999, a significant increase over the \$142.2 million of 1998. The rise was achieved through internal growth of about 20%, with the remainder largely coming from the first time-consolidation of Play It Again Sam Group (PIAS) for the second half of 1999.

Considering that most of the European markets are stagnating, edel's substantial growth goes against the general trend. In line with a profit warning in November 1999, in which edel announced the delay of certain album releases with owned repertoire and high-profit margins, the group's earnings before interest, taxes, depreciation, and amortization were \$5.7 million. Net loss under U.S.-GAAP accounted for \$5.4 million due to the negative impact of changed tax rules.

With its current network of companies in place and the integration process accelerating, edel says it is confident in its projections for the year 2000 with sales well above \$500 million. This projected sum, the company says, would position edel to become the world's strongest and most innovative independent music company.

Despite the will to remain independent, Haentjes does not rule out a merger between edel and other players in the international recording industry, although at the moment that prospect remains distant, he says. (Edel currently has partnerships with Sony and Disney.) Nonetheless, Haentjes says broadening edel's territorial spread worldwide is an immediate aim, as is making use of all areas of repertoire in order to grow.

The edel chairman attaches a great deal of importance to the company's 16% stake in German music TV channel Viva. Here, he says, Viva's forthcoming stock market flotation should provide new impetus for his own company.

As part of the group's content strategy, edel music acquired 100% of New York-based Talent Net Inc., an Internet showcase for new and developing artists, which had been operating under a license as Billboard Talent Net. Financial details were not disclosed.

Talent Net Inc. has a base of more than 2,000 acts, featuring at least three songs each. That repertoire is now attracting more than 2.2 million visits to the Web site per month, generating user sessions of more than 100,000 per month.

Under the new brand Broadband-talentnet.com, edel intends to incorporate the site into its Internet A&R base and will give acts free access to

the site, which will no longer be associated with Billboard.

Says Haentjes, "Through a rating system and consumer-driven charts, edel will select the artists viable for commercial success. At the same time, consumers will have the ability to gain access to musical content free of charge, with the core songs of more popular artists becoming available for a fee or via the traditional purchase of a CD."

Edel intends to develop the existing relationships of Talent Net with Cybermusic Asia, T-Online, and unnamed U.S. partners. Edel also plans to enhance Internet functionality by developing a closed-circuit system for edel group's A&R staff, according to Haentjes.

Looking forward, edel's growth and acquisition strategy is focused on two key objectives: covering the most important worldwide music markets

and covering all aspects of the recorded music business. In order to be less dependent on single artists, edel wants to broaden both the value chain as well as its repertoire basis in 1999, Haentjes tells *Billboard*.

In addition to seeking niche markets, Haentjes says, edel media & entertainment last year formed a separate children's division, looking to build on cooperation agreements with Germany's EM.TV and Disney. The acquisition of a majority share in ABCD/Eddy Ouwens Productions brought edel a valuable source of licensing material, as well as expertise in the compilation area, he adds.

In addition to taking its 16% stake in the music broadcaster and soon-to-be Internet portal Viva, edel also expanded into the audiovisual field, a move that accelerated with the acquisition of a majority stake in Eagle Rock. The recent participation in Roadrunner/Arcade Music Group as well as the acquisition of a majority stake of the U.K. company 3 MV by PIAS mark the most recent developments.



HAENTJES

# DataPlay Introduces Large-Capacity, Inexpensive Disc

BY MARILYN A. GILLEN

NEW YORK—A new storage format that aims to tap the surging market for Internet music and portable digital devices will be competing for retailers' shelf space—and consumers' leisure dollars—early next year.

That's according to the Boulder, Colo.-based company DataPlay, which unveiled its masterable/re-recordable DataPlay disc April 5 at the Spring Internet World Conference in Los Angeles (*Billboard Bulletin*, April 5).

The 500 megabyte (MB) optical discs—roughly the size of a quarter and housed in small square casing—are capable of holding four hours' worth of CD-quality music in a variety of codecs, according to the venture-capital-funded company. The discs also can be used to store books, games, and visual content.

As with cassettes, the discs are designed to be used both as a prerecorded medium for retail sale and as a blank medium for downloads and other customer-recorded content that could be played back on portable devices or other "DataPlay-enabled" consumer electronics products. Unlike tapes, however, the discs are not rewritable—meaning they cannot be used for rerecording.

The discs, which DataPlay chairman/CEO Steve Volk says will be compatible with multiple copy-protection systems, will not work on existing hardware. DataPlay will license or sell on an original-equipment-manufacturer basis the neces-

sary technology/optical engines to consumer electronics manufacturers for integration into their devices, and it will work with software companies on mastering prerecorded titles, Volk says.

"When people are going to have to begin paying for their downloaded music—as opposed to getting it free—people are going to want to archive the stuff and create their own libraries," Volk says of the market for blank discs. "They won't want to treat this as ephemeral product anymore, so they will want a good and inexpensive storage medium for that."

The 500 MB blank discs are expected to sell for \$5-\$10.

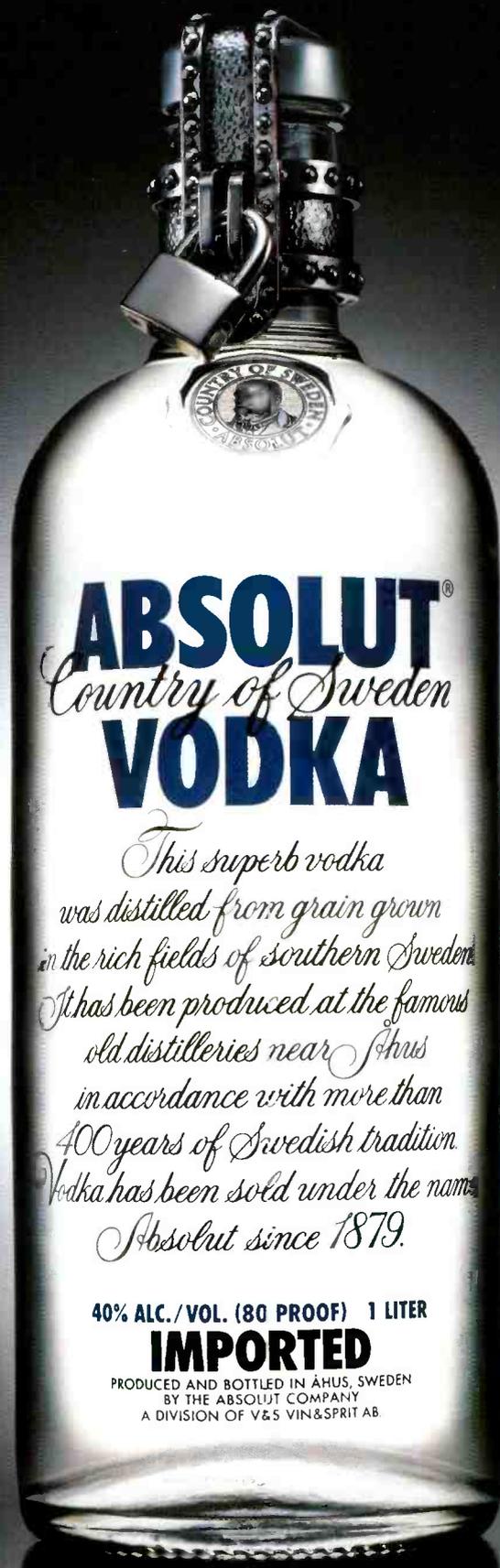
That price point sets them apart from another relatively new storage vehicle also targeted at the Internet-music portable player marketplace: so-called flash memory cards.

Various versions of these solid-state storage cards—which are not compatible with one another—are already being manufactured by several leading companies and have been embraced by a growing number of consumer electronics manufacturers for use in their portable digital music players, as well as other product lines such as digital cameras, VCRs, and car decks that are outfitted with flash-card slots.

Blank flash memory is expensive, however, ranging from \$50 to several hundred dollars, and the storage capacity remains limited.

"If you figure [500 MB for Data-Play] (Continued on page 113)

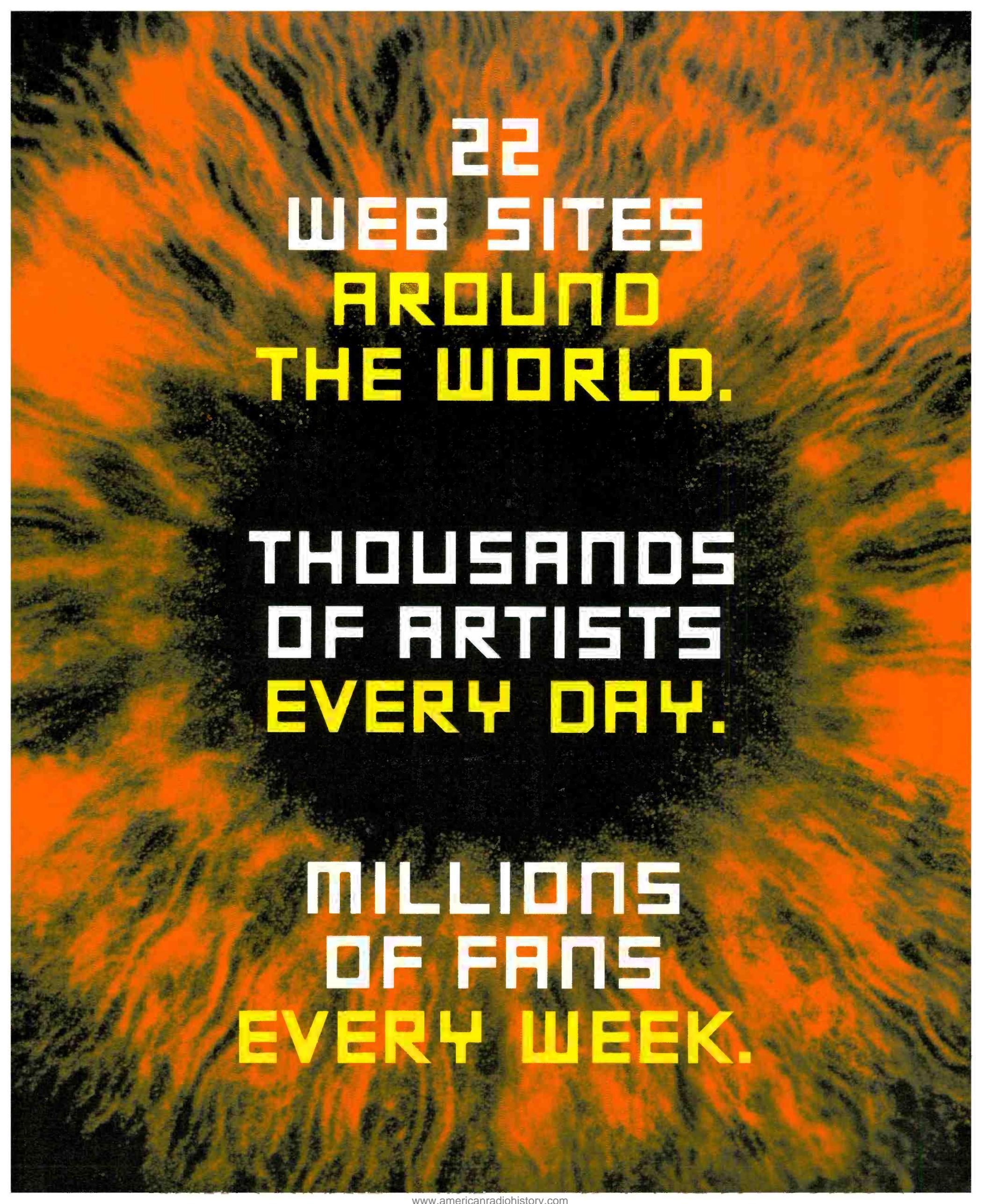




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# Italy Pledges New Piracy Law

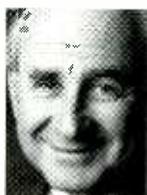
## Move Comes As Stats Show A Flat Domestic Market In '99

BY MARK DEZZANI

ROME—The Italian government is pledging to ratify a new law containing increased penalties for the country's music pirates. The pledge follows high-level talks among the International Federation of the Phonographic Industry (IFPI), government officials, and law-enforcement forces.

The promise to make life tougher for the pirates coincided with the revelation that the Italian music market in 1999 was flat despite registering a nominal 4.14% increase in value.

The value of pirate music sales in Italy is estimated at 25% of the total market value, or \$150 million, and, according to IFPI chairman Jay Ber-



BERMAN

man, the piracy situation has deteriorated in recent years despite the efforts of the IFPI/Italian Federation of Music Industries (FIMI)-sponsored Italian Federation Against Music Piracy (FPM)

and increased collaboration with the country's law-enforcement forces.

"Italy's piracy problem is connected with the lack of effective anti-piracy legislation. Despite a number of promises by Italian governments since 1996, the situation if anything has worsened," says Berman. "In the last few months, the level of cooperation between the police and the local anti-piracy industry group has increased, and now we appear to be on the brink of enactment of a new anti-piracy law to implement Italy's international obligations."

FIMI director general Enzo Mazza, who also is president of FPM, confirms the correlation between Italy's high levels of music piracy and scarce implementation of effective legislation.

Says Mazza, "Italy has the highest level of piracy in Europe and the lowest fines and is on the U.S. Department of Trade's Priority Watch List for inadequate protection of intellectual rights. Proposals for a tough new law were drafted and presented to both chambers [of the Italian parliament] back in 1996 by the Prodi government, but piracy is considered a low-priority problem. However, recent raids in Naples give clear evidence of the connection between organized crime and piracy."

The IFPI says it is confident that this time the Italian government will stick to its promise to ratify the new anti-piracy law prior to the summer recess. The IFPI would not name the Italian officials that it met with, only describing them as "at the highest level."

Tim Bowen, senior VP of Universal Music International and a member of the IFPI delegation in Rome, tells Billboard, "Italian artists such as Andrea Bocelli, Luciano Pavarotti, Eros Ramazzotti, and Zucchero are now selling around the world and need [copyright] protection. Italy has a large independent sector that creates essentially dance music, and for these small entrepreneurs legal protection is essential."

"In addition to government officials, we also met high-level officials of

Italy's fiscal police [Guardia di Finanza], and they are extremely committed to fighting piracy," he says.

The new bill proposes increasing maximum penalties for pirates from three months' to four years' imprisonment, with fines of up to 30 million lire (\$14,800) and the sequestration of property that could have been acquired with the profits from pirate activity.

Commercial businesses found guilty of dealing with pirated material also would face the threat of closure. "The message launched must be precise; piracy is a serious crime," says Mazza.

Anticipating the successful ratification of the new bill within the next three months, Berman says, "The Italian government has come to the realization that they have to fulfill their obligations."

The bill will be presented to Italy's lower chamber parliament this month and is expected to be ratified by the upper Senate chamber in June or July.

Berman says that once the bill is passed, Italy will continue to be monitored to ensure that the law is effectively enforced. "Having an effective law is just one issue; effective enforcement is another. Enforcement will be a matter of government will and the level of activity in the judicial system. We are encouraged by increased police activity, but we have to wait and see if the judges issue jail sentences and not just fines."

Giving an insight into the international dimension of Italian music piracy, IFPI head of enforcement Iain Grant says, "It is no surprise that organized crime is involved in Italy. In the past a great deal of the [pirated product] came into Italy after being produced in Eastern Europe, especially Bulgaria. Now the plants have moved eastward to Russia, Ukraine, and the Balkan states, including Montenegro. The same organizations are still involved, and they remain linked through Italy."

Highlighting the piracy problem in Italy, 200,000 illegal CD-Rs and 46 mastering machines were sequestered in February alone, during high-profile raids in Rome and Sicily and on organized crime families in Naples.

During the whole of 1999, 325,000 CD-Rs were sequestered in Italy, which accounted for 65% of all pirate CDs sequestered.

During its visit to Rome, the IFPI delegation learned that Italy's domestic music market in 1999 was essentially flat, despite official figures showing a 4.14% increase in the value of shipments and a 2.89% increase in units shipped, compared with 1998. In the numbers, compiled for FIMI by PricewaterhouseCoopers, the increases are attributed to a wider sample through the inclusion of edel Italy and the newly acquired Warner Music Italy affiliate, Warner Fonit.

"After the wider sample is taken into account, then, growth is not more than 2%, about the same as the annual rate of inflation in Italy last year,"

says Mazza. A total of 53 million units (albums and singles), worth 747.5 billion lire (\$369.14 million), were shipped in 1999. Total album shipments registered a slight decrease last year, down 0.06% to 48.76 million units from 48.79 million in 1998.

The value of album shipments increased 3.01%. CD album units shipped were up 3.5%, with a 5.48% increase in value, while music cassette albums continued their decline, down 8.5% in units shipped and a drop of 5.2% in value. CD singles, introduced just three years ago in the Italian market, continued to register substantial growth, with a 43.3% increase in units shipped (more than 5 million) in 1999, and an increase in value of 44.4%.

"Forty-seven percent of the market value is attributable to sales of local repertoire, which is one of the highest ratios for local-artist sales in the world. This is a reason for great pride in our ability to develop Italian artists with a big prospect for growth," says Mazza.

Sales of local artists accounted for 44% of the total market value in 1999, while shipments of international repertoire accounted for 48% of units and 51% of value. Classical repertoire represented a 5% share of shipments in both value and units, down from 7.8% of units and 8.6% of value in 1998.



MAZZA

# Sony Eyes Consumer Solutions With SBE

BY RAJ MAHTANI and STEVE McCLURE

TOKYO—The establishment of a new holding company uniting Sony Corp.'s U.S.-based entertainment businesses is designed to help the corporation proceed with plans to become a more consumer-oriented organization.

Sony president/CEO Nobuyuki Idei claims the establishment of Sony Broadband Entertainment (SBE) also should help to rule out speculation that Sony plans to sell its U.S. entertainment units.

"Although Sony's brand is based on the excellence of its hardware products, in the future Sony would like to interface more directly with consumers and customers so that we can know what they need, and we want to be the first to provide and satisfy such needs, be it hardware in the electronics area or elsewhere," Idei says. "We want to become a personal solutions company."

SBE's role, according to Sony, will be to chase new business opportunities in the digital age. Sir Howard Stringer, president/CEO of Sony Corporation of America, will be president of the new unit. He retains his other titles.

SBE, which will encompass Sony Music Entertainment and Sony Pic-

tures Entertainment, says that there will be no change in the management structures of those companies. Thomas D. Mottola 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 men report to Stringer. However, SBE will not include Sony Electronics, whose U.S. operations remain under Sony Corp. of America. Sony Music Entertainment (Japan) also remains separate from SBE.

The establishment of SBE is part of the second, fiscal-year-2000 phase of a corporate reform program the parent company began in March 1999. That program includes the reorganization and strengthening of Sony's electronics business. Key aspects of this second phase include organizational restructuring to place more emphasis on Internet-related business

activities and positioning Web site PlayStation.com as the driving force in developing an effective broadband network business platform.

Sony's existing management team will be joined by corporate senior executive VP Kunitake Ando, who becomes executive deputy president/COO. Ando's main focus will be the supervision of the company's electronics business.

Describing music downloads as a "killer application field," Ando says Sony will continue to emphasize the development of portable devices for downloading music. "We would like to make them much easier to use," he says. "To this end, we would like to hold discussions with organizations such as [the Secure Digital Music Initiative] in order to provide products that consumers will be able to use more easily."

A spokesman in Japan says the reorganization 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.



IDEI

## BMG, Sony Pick Europe Execs With Passion For New Media

BY KAI R. LOFTHUS

LONDON—Amid increasingly frequent top-level alignments within the new-media departments of major labels in Europe, BMG Central Europe and Sony Music U.K. have appointed executives with characteristically different backgrounds but who share a passion for new technology.

BMG opts for an executive with

a financial background (at PricewaterhouseCoopers, BMG, and Warner), while Sony's choice has been making dance music and helping artists and labels (such as Nick Cave, Warner, and Sony) with their digital strategies.

On March 26, BMG's Christophe Wagnier, with background as CFO at Warner and BMG in France, (Continued on page 66)



MARTIN

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Stuart Bondell is promoted to executive VP of Sony Music International in New York. He was senior VP of business affairs.

David Ellner is promoted to senior VP of Universal/Motown Records Group in New York. He will also continue as CFO.

Max Burgos is named VP of A&R/GM for Breaking Records in Columbia, S.C. He was director of A&R for London Records.

Nick Page is named VP of A&R for Waxploitation Records in London. He was director of A&R for Almo Sounds.

**PUBLISHERS.** Mark Quail is pro-



BONDELL



ELLNER



BURGOS



WALKER

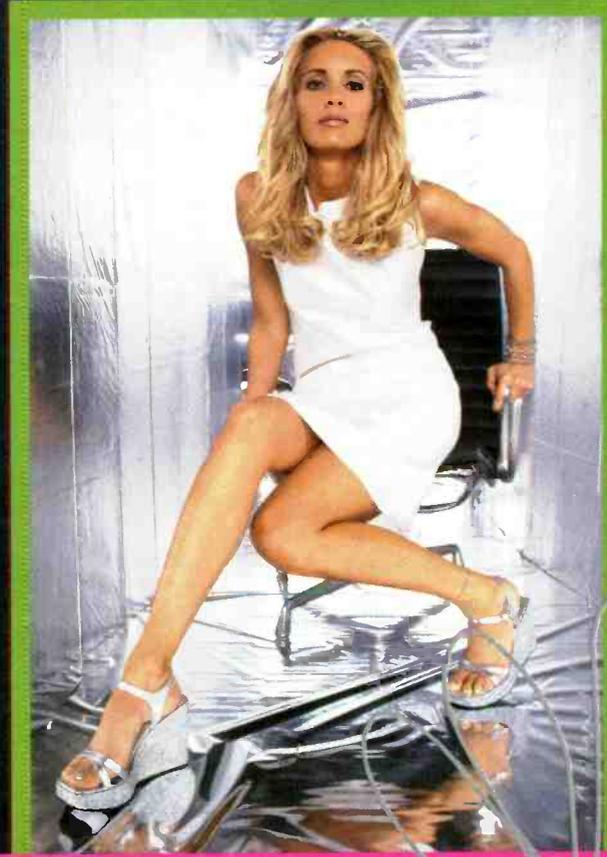
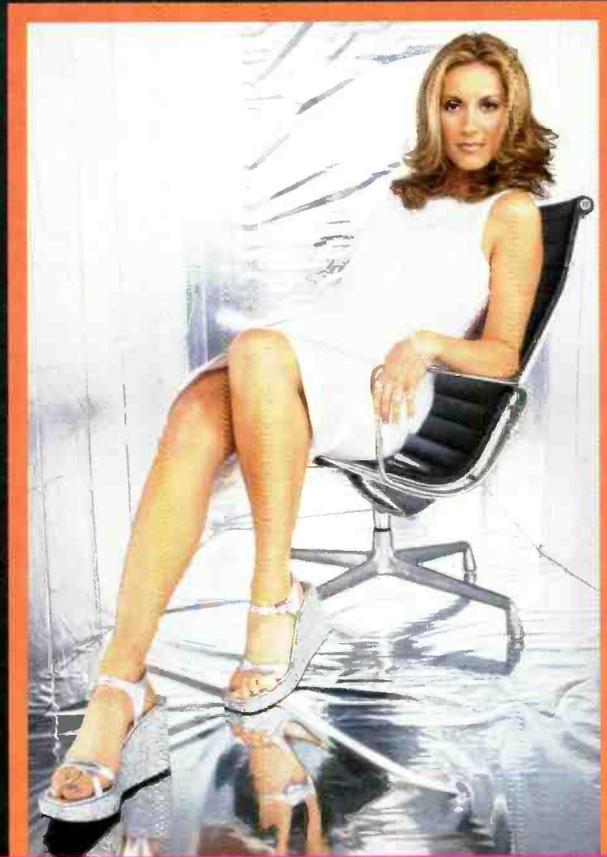
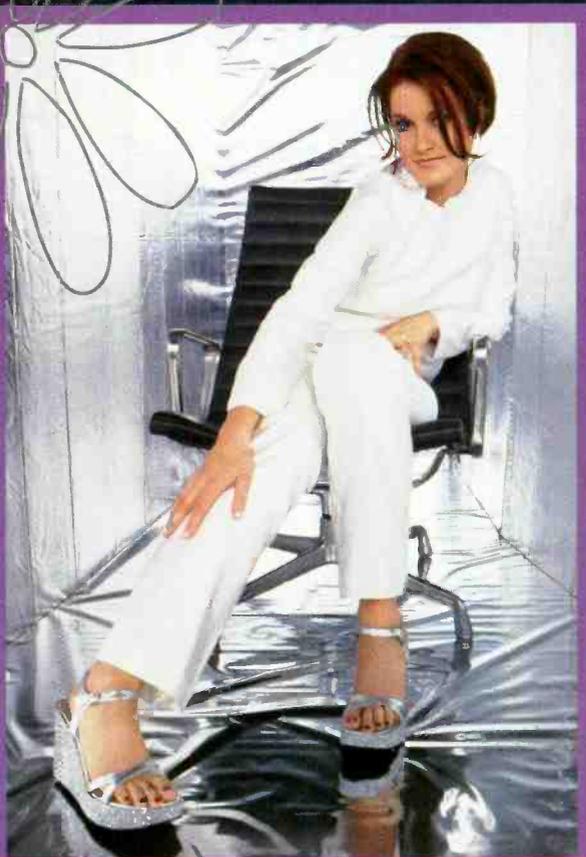
moted to president of the Music Publisher in Toronto. He was VP of business and legal affairs for the Music Publisher's parent, the Song Corp.

Ben Vaughn is promoted to GM of Big Tractor Music in Nashville. He was an independent publisher.

Dominic Walker is named man-

aging director of Famous Music Ltd. in London. He was senior creative manager for the Universal Music Group.

Juli Newton is named creative director for Windswept Entertainment in Nashville. She was director of operations for Edisto Music Publishing.



**3 SISTERS**

**2 SINGLES**

**1 WORD...**

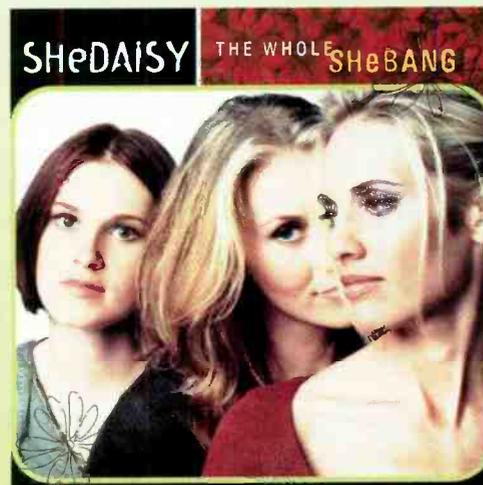
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# SHeDAISY

**THE WHOLE SHeBANG**

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# Artists & Music

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## Tom Lehrer Boxes Up His 'Remains' For Warner/Rhino

BY JIM BESSMAN

NEW YORK—The title of the three-CD boxed set is "very apt," says the still sardonic mathematician/music satirist, 47 years after emerging from Harvard as a voice of reasonable mockery against the hypocritical social and political mores of the '50s and '60s.

"The Remains Of Tom Lehrer," which Warner Archives/Rhino Entertainment releases May 23, contains virtually everything Lehrer recorded, most of which was originally issued in three albums' worth of material between 1953 and 1965.

There were, however, alternative versions of those three albums. Included in their entirety in "The Remains Of Tom Lehrer," then, are the albums "Songs By Tom Lehrer" and "More Of Tom Lehrer," Lehrer's self-released first two albums, which Rhino reissued together on one disc as "Songs & More Songs By Tom Lehrer" in 1997; "Tom Lehrer Revisited," which was a 1959 live version of the 1953 "Songs By"; "An Evening Wasted With Tom Lehrer," a 1959 live version of the 1959 "More Of"; and "That Was The Year That Was," a live album from 1965 containing topical songs written for the NBC-TV show "That Was The Week That Was."

Additionally, the set contains three songs that Lehrer contributed to the '70s PBS children's series "The Electric Company": "O-U (The Hound Song)," "S-N (Snore, Sniff And Sneeze)," and "N Apostrophe T." Also included are "That's Mathematics," which has been heard heretofore only on "The Dr. Demento Radio Show," and three tracks recorded exclusively for the box: "Selling Out," "(I'm Spending) Hanukkah In Santa Monica," and "Trees."

The set is priced at \$49.98 and comes in a slipcase box that also holds a bound book featuring rare photos of the camera-shy Lehrer,

complete song lyrics, and extensive liner notes by Dr. Demento. Lehrer, who still teaches a math course at the University of California at Santa Cruz, remains the second-most-requested artist, after "Weird Al" Yankovic, on Demento's 30-year-old syndicated radio show.

But the influentially funny musician, who just turned 72 and says he's still walking and can thread a needle and tap dance—"but not at the same time"—has been mysteriously silent for decades.

"My last record—"That Was The Year That Was"—took 31 years to go gold," he says. "People say, 'Why don't you tour?' But I have no desire to perform—because I'm not a performer. I just sit at the piano. There's nothing to see—no visual effects or light cues or falling off the piano bench like Victor Borge."

He did perform political benefits 30 years ago for losing candidates, he says, until "one guy—Father Drinan—actually won, and I figured I'd better cool it." He also did an "evening of self-aggrandizement" benefit in England two years ago "for the Queen and Prince Whozis that I couldn't say no to," since it was honoring Cameron Mackintosh, producer of "Cats" and the 1980 musical revue "Tomfoolery," which featured 27 Lehrer songs.

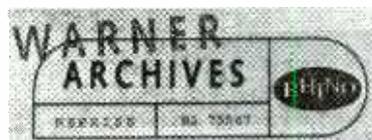
"The combined profits from 'Cats' and 'Tomfoolery' made him a very wealthy man," says Lehrer.

But Lehrer's seminal work is treasure enough for more than just a musical revue (and companion lyric book). "Songs By Tom Lehrer," which cost \$15 to record and \$3.50 to purchase in its original 10-inch LP format, has been passed down through generations, thanks to such liberal-minded but hysterically atrocious politically-incorrect-bordering-on-sick fare as "The Old Dope Peddler," which honored the beloved neighborhood fellow who went about "spreading joy wherever he goes."



*'I'm not a performer. I just sit at the piano. There's nothing to see—no visual effects or light cues or falling off the piano bench like Victor Borge'*

— TOM LEHRER —



"The Hunting Song," meanwhile, commemorated the singer's sterling day's kill: two game wardens, seven hunters, and a cow. "I Wanna Go Back To Dixie" fondly recalled the racist Old South, while "The Wild West Is Where I Want To Be" extolled the thrill of nuclear testing. "Fight Fiercely, Harvard," a traditional-sounding but dainty football fight song, was actually adopted by

the Harvard band, which still plays it at halftime.

And so it went, with "More Of Tom Lehrer" following suit with similarly tender tunes like "Poisoning Pigeons In The Park" and "The Masochism Tango."

"I was in junior high in the mid-'60s when I first heard these songs," says Jim Goldurs, director of creative projects at NPR station WCPN Cleveland, who was born a year before "Songs By Tom Lehrer" was released. "Somebody must have brought it to school, and it was a real education for me, probably better than a teacher because there were so many things—names and political events—that I didn't understand and took upon myself to research. So it became a huge part of my liberal arts education, and I've played a lot of his stuff on the radio since."

Lehrer's rerecordings of his first two albums, along with "That Was the Year That Was," have been available on Reprise since 1965. "They've always done extremely well here," says Michael Tannen, show/vocal/comedy buyer at Tower Records/Video/Books' Lincoln Center outlet in New York, who adds that Rhino's "Songs & More Songs By Tom Lehrer" also did "great" in sales. "I've already ordered the box set, because we also did very well with Rhino's Stan Freberg box."

According to Rhino product manager Jim Hughes, the label's initial Lehrer release "exceeded expectations and scanned over 35,000 units." But Lehrer doesn't expect his box to "suddenly break through the charts," he says. "I mean, we're not 'N Sync here."

Still, as Hughes notes, Lehrer's catalog "consistently sells well for years and years and years, as families listen to it and kids pass it down to their kids. He's the father of modern-day musical satire and has a very loyal cult following of

older people who remember him from the '50s and the 'Demento' people."

Noting that Lehrer is a "staple in the comedy bins," Hughes says that Rhino has created a special Lehrer bin card promoting "Songs & More Songs" and directing consumers to the boxed set section for "The Remains." The box will also be favorably priced and positioned in stores and serviced to NPR stations and radio humor specialty shows.

Additionally, Rhino will repeat Lehrer's Webcast for his previous Rhino title and may schedule another one. Consumer ads will appear in The New Yorker, Mother Jones, and Ice.

"Tom doesn't perform anymore, but he will do interviews," adds Hughes, citing features in The Wall Street Journal, San Francisco Weekly, The Onion, and the NPR program "Fresh Air" and possibly "Morning Edition."

"I'll do anything they want until the Fourth of July—Independence Day," says Lehrer, who appeared on Johnny Carson twice in the early days but will not appear on television now to promote the box. "It's an invasion of privacy, for one thing, and I wouldn't want to convey the impression that I'm still performing."

Presumably, then, it will be back to teaching his math courses and, if his old liner notes to "Songs By Tom Lehrer" are still to be believed, "peddling dope to the local school children . . . rolling an occasional drunk . . . [and spending] his declining years with his shrunken head collection, his Nobel Prizes, and his memories."

"I have a lot of business to take care of—and a lot of people to say no to," says Lehrer. "I've thrown out the shrunken heads, though, because they smelled up the house. But the Nobel Prizes are still on the mantle."

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# Soundtrack Cut Gives Boost To Olive's New Maverick Set

BY MICHAEL PAOLETTA

NEW YORK—It's been four years since U.K. dance/pop act Olive issued its debut album, "Extra Virgin." Since then, Olive has toured throughout Europe and North America; scored a top five hit on Billboard's Hot Dance Music/Club Play chart in 1997 with "You're Not Alone"; watched as one of its members, Robin Taylor-Firth, left the band; and was dropped by its label (RCA).

Now signed to Maverick Records for the world, Olive—keyboardist Tim Kellett and vocalist Ruth-Ann Boyle—appears poised to cross over into the pop mainstream with its sophomore album.

Streeting May 30, the rhythmically savvy, electronica-splashed, and orchestrally enriched "Trickle"—with production credits by Kellett, Roger Lyons, and Peter John Vettese—has already stirred much interest at both radio and retail levels, thanks to the inclusion of one of its tracks, a cover of 10cc's "I'm Not In Love," on the soundtrack to "The Next Best Thing." That album, according to SoundScan, has sold 155,000 units.

"We've given the song several spins," notes Nic Harcourt, music director and host of the daily show "Morning Becomes Eclectic" at KCRW Los Angeles. "It's one of those classic songs that people immediately recognize. And it doesn't hurt that Olive has given it a totally fresh sound. It definitely responds well whenever we play it."

"It's funny," says Kellett. "RCA sat on the new album for six months before letting us go. It was a very frustrating time for the two of us. For-

tunately, Maverick contacted us one month later regarding 'The Next Best Thing.' They seem to really appreciate us at the label."

Says Maverick co-partner Madonna, "I've always been a huge fan of Olive, and when I found out they were available to be signed, I wanted to go after them immediately. I love their music. I think they write brilliant songs."

Such words are greatly appreciated by Kellett and Boyle. "It's particularly exciting for me because I'm a huge fan of Madonna, and I'm so glad she likes what we do," says Boyle, who guested on Enigma's new album, "The Screen Behind The Mirror."

"This is going to be an amazing next phase of our career," Boyle acknowledges. Indeed.

Maverick's head of marketing, Barbara Bausman, says having Olive's track on "The Next Best Thing" soundtrack has played a major role in getting the ball rolling for "Trickle."

"With the soundtrack, we wanted to be able to launch other artists," Bausman notes. "What we didn't know when we were compiling the soundtrack was whether or not 'I'm Not In Love' would be the first single."

In the U.K., the track will be the soundtrack's second single, following in the footsteps of Madonna's chart-topping "American Pie." In the U.S., where "American Pie" was issued solely as a promotional tool, "I'm Not In Love" will be the soundtrack's first commercial single. It will also double as the first single culled from "Trickle."

Bausman says the single, with

remixes by the production team of DJ Skribble and Anthony Acid, will



OLIVE

be delivered to top 40 and top 40/rhythm radio formats, as well as club DJs, the week of April 17.

"We want to build a nice foundation at radio," notes Bausman, who adds that, in addition to KCRW, the song is being played on WKTU New York and on the Internet at Grooveradio.com.

"We don't see Olive as a niche artist," she continues. "They're very dance-oriented, but they're also very pop. They're a pop act in the truest sense of the word. And that's how we're marketing them."

The single, in CD and cassette formats, is due in stores May 23. On June 13, the 12-inch vinyl and CD-5 versions will be made commercially available.

In addition to using its own street marketing teams, which will organize Olive nights and Olive listening parties at various clubs, Maverick has hired both Cafe Music Network and Passionate Entertainment to handle niche and lifestyle markets, including cafes, new age shops, and hair salons, Bausman says.

"We're looking to build upon the base that discovered Olive with 'Extra Virgin,'" says Bausman. That album, according to SoundScan, has sold 120,000 units.

For David Shebiro, owner of New York-based specialty retailer Rebel Rebel, "Extra Virgin" continues to sell well, as does the soundtrack to "The Next Best Thing."

"'Extra Virgin' was one of our best sellers of all time," he says. "And I must say, sales of that album have picked up since the release of 'The Next Best Thing.' When people hear 'I'm Not In Love,' they usually ask if the group has an album out. That's

when I point to 'Extra Virgin.'"

In June, Olive is scheduled to begin "a nontraditional tour of about 10 markets," says Bausman. "They'll spend a couple days in each market, doing acoustic shows at coffeehouses, live shows in clubs, and making appearances at radio stations and retailers."

During this tour, the duo will also give a live performance on Trans World Entertainment's Web site (TWEC.com). Bausman says the duo has already done interviews on several Web sites, including Spin.com, Launch.com, and MTV Online.

"From day one, our goal with Olive was and remains rather simple: to cover all bases," says Bausman. "By hitting radio, retail, press, and the Internet, consumers will know about Olive."

Managed by Cariad Morris of London-based Morning Music Management, Olive is booked by Carole Kinzel of Los Angeles-based Creative Artists Agency and Paul Bolton of London-based Helter Skelter for North America and all other territories, respectively. Olive's songs are published by Chrysalis Music Ltd.

## Biography Portrays Geffen's Many Sides; Haggard To Debut On Epitaph/Anti Imprint

**S**MOOTH OPERATOR: It should come as no surprise that Tom King's new biography of David Geffen, "The Operator: David Geffen Builds, Buys And Sells The New Hollywood" (Random House), is selling big in both New York and Los Angeles, according to Amazon.com. It's the perfect book for members of the entertainment industry as both a history lesson and, in some ways, a cautionary tale.

Geffen, who pulled his cooperation with the book after a number of interviews with King but allowed his friends and associates to be interviewed, has

publicly disowned King's effort and is said to be very unhappy with how the book portrays him.

While Geffen certainly doesn't come across well in many circumstances, he is portrayed as incredibly intelligent, savvy, and a win-at-all-costs type. On the downside, it seems every business relationship he has inevitably ends with a conflict—often provoked by him or by what he perceives as a slight—

that leaves him not speaking to the other person for a long period of time, if ever again.

Remarkably, and what the book doesn't really examine, is the fact that as horrible as he is reported to be to some people, most notably DreamWorks Records head Mo Ostin, many of them are drawn back into his orbit, which means either Geffen must be doing something right or he's simply too powerful to not deal with.

The book also portrays Geffen as a strong philanthropist—even if one who does make a big show of many of his donations—and a very good friend to a number of people who haven't been as financially successful as he has. But on the whole, King makes very clear that many people interviewed talked to him reluctantly, often checking back with Geffen to make sure he had given his permission,

in fear of invoking his wrath.

I contacted a number of people interviewed in the book to get their reaction to the finished product and—to the person—they declined to comment, even though many of them had spoken glowingly about Geffen in "The Operator." Some hadn't finished the book but admitted they wouldn't talk about Geffen on the record anyway without his permission. Others, knowing Geffen's feelings about the book, felt "there's nothing to be gained" by commenting.



by Melinda Newman

**A**NTI-MATTER: Epitaph has signed Merle Haggard to its new imprint, Epitaph/Anti. The label, which will also serve as the new home for current Epitaph artists Tom Waits and Joe Strummer, as well as new signing Buju Banton, is for acts who have managed to leave their mark working outside of the mainstream and who don't necessarily fit in

with Epitaph's punk-leaning roster.

Haggard's Anti debut will come this fall, according to an Epitaph representative. He's recording the project now in his Northern California studios. Produced by the Hag, the project will feature his band, the Strangers.

**S**TUFF: Look for the Who to kick off a 20-date shed and arena tour, promoted by SFX, this summer. The group will also release a new album... The members of Luscious Jackson are working on individual efforts following the Grand Royal/Capitol act's split in the last week of March... Bush, 98°, and Wyclef Jean are slated to perform at the seventh annual Race to Erase MS on April 28 in Los Angeles. The event benefits the

(Continued on page 20)

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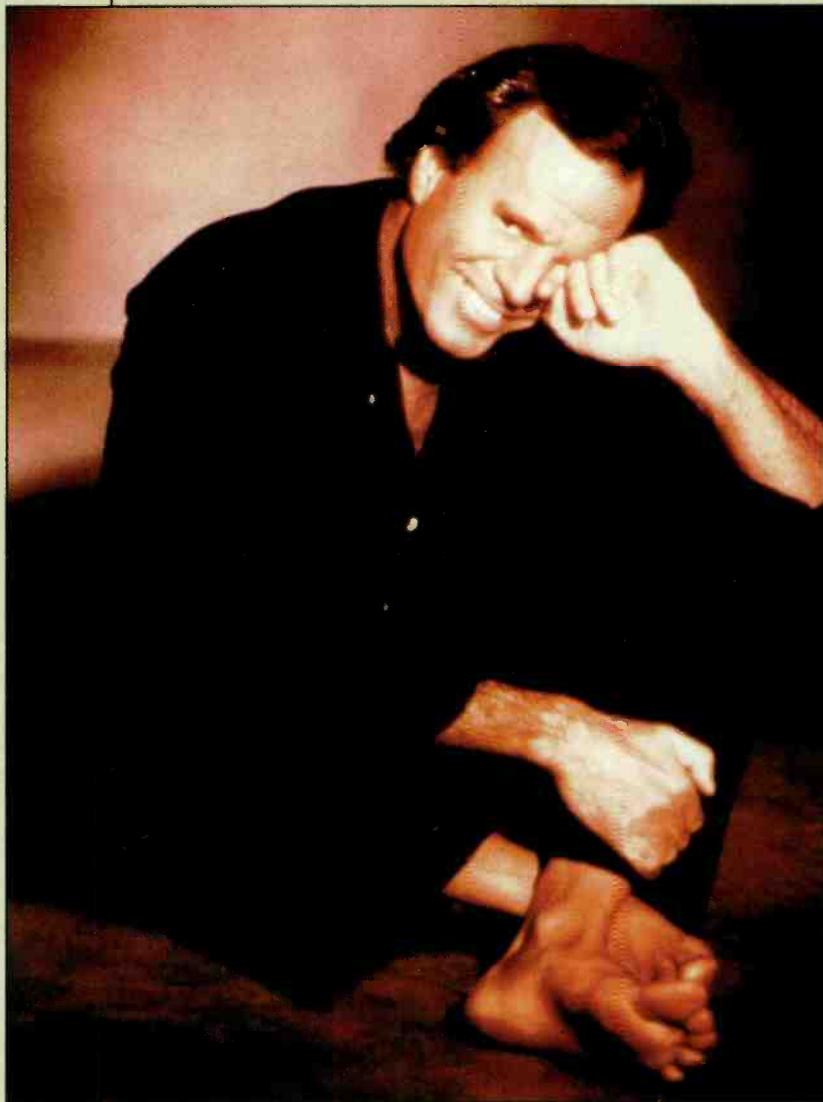
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Join Billboard in celebrating Iglesias' 30 years in music!

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# Jayhawks Beat Troubles To Offer 'Smile' On American/Columbia

BY CARLA HAY

NEW YORK—After surviving changes in their band's lineup and at their record company, the Jayhawks have a fresh outlook and are ready to return to the public eye with their latest album, "Smile," due May 9 on American/Columbia Records.

"Smile" reflects a more optimistic attitude for the Minneapolis roots-influenced rock band, according to lead singer/guitarist Gary Louris.

"This is a more positive record than our previous one," says Louris, comparing the set with the Jayhawks' 1997 album, "Sound Of Lies."

He continues, "Lyrically, the songs just sound happier without getting too sugary and saccharine. Musically, we've never worked harder on a record than we have for this one."

"Smile," produced by Bob Ezrin, represents a musical growth for the band—a growth that didn't come easily, according to the band's leader.

Louris, the Jayhawks' primary songwriter, says, "A lot of times in the past, I'd think that whatever would come out at the moment would be on the record. Bob really pushed us when it came to deciding how to finish songs."

The songs on the mostly



JAYHAWKS

midtempo "Smile"—from the title track to the album's first single, "I'm Gonna Make You Love Me," to "Wildest Dreams"—exude infectious melodies appealing to both pop fans and rock purists. The mood on the album is less about angst-ridden restlessness and

more about self-assured contentment.

"I'm Gonna Make You Love Me" has been released to noncommercial and triple-A radio. In early April, the single is expected to be released to hot AC and modern rock outlets.

Scott Arbough, music director for triple-A station KBCO Denver, says, "The single 'I'm Gonna Make You Love Me' is great. The requests and response to it have been so tremendous that we put the song in heavier rotation."

Shortly before "Smile" was recorded, keyboardist Karen Grotberg left the band to spend more time raising her daughter. The Jayhawks then recruited Jen Gunderman, formerly of the band Dag, to replace Grotberg.

Lineup changes are nothing new for the Jayhawks. In 1995, co-founder Mark Olson left the Jayhawks after 10 years with the band. In addition to Louris and Gunderman, the Jayhawks' cur-

rent lineup consists of bassist Marc Perlman, drummer Tim O'Reagan, and guitarist Kraig Johnson.

The Jayhawks are managed by Monroe Management. Louris' songs are published by Absinthe/Warner Tamerlane (BMI).

The band, which made its major-label debut with 1992's "Hollywood Town Hall," has also weathered its share of record company upheavals. Over the past 10 years, the Jayhawks' record label, American Recordings (founded by noted producer Rick Rubin), has changed affiliation from Geffen Records to Warner Bros. Records. American, which downsized in 1997, now exists as an imprint on Columbia Records.

"We're energized by our new record label situation," says drummer O'Reagan.

"Columbia is very excited to be working with the Jayhawks," says Josh Ziemann, Columbia VP of (Continued on page 21)

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			◀ No. 1 ▶	
1	NEW		<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
2	1	27	<b>PLAINS</b> ● WINDHAM HILL 11465	GEORGE WINSTON
3	3	62	<b>DESTINY</b> ● WINDHAM HILL 11396	JIM BRICKMAN
4	2	5	<b>ANCIENT JOURNEYS</b> HIGHER OCTAVE 48902/VIRGIN	CUSCO
5	5	51	<b>LOVE SONGS</b> PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
6	6	12	<b>RIVER OF STARS</b> REAL MUSIC 8802	2002
7	4	5	<b>ANOTHER SKY</b> NARADA 48838/VIRGIN	ALTAN
8	8	56	<b>MANNHEIM STEAMROLLER MEETS THE MOUSE</b> AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
9	10	9	<b>EAST OF THE MOON</b> DECCA 466967/UNIVERSAL	DAVID LANZ
10	9	78	<b>FORBIDDEN DREAMS</b> BMG SPECIAL PRODUCTS 44801	YANNI
11	7	10	<b>THE JOURNEY-THE BEST OF ADIEMUS</b> OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
12	12	5	<b>DANCING WITH THE MOUSE</b> HIGHER OCTAVE 48755/VIRGIN	CHRIS SPEERIS
13	NEW		<b>COLLECTIVE FORCE</b> HIGHER OCTAVE 48855/VIRGIN	3RD FORCE
14	13	2	<b>FAIRE CELTS-A WOMAN'S VOICE</b> NARADA 48733/VIRGIN	VARIOUS ARTISTS
15	11	24	<b>WHISPER TO THE WILD WATER</b> WORD 63659/EPIC	MAIRE BRENNAN
16	16	4	<b>DRUM MEDICINE</b> SEQUOIA 836	DAVID GORDON AND STEVE
17	15	50	<b>DAWN OF A NEW CENTURY</b> PHILIPS 538838	SECRET GARDEN
18	17	32	<b>25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
19	20	61	<b>ONE WORLD</b> GTSP 5596/3	JOHN TESH
20	14	29	<b>WINTER LIGHT</b> PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
21	19	75	<b>PURE MOVIES</b> GTSP 5397/9	THE JOHN TESH PROJECT
22	18	29	<b>HEALING ANGEL</b> RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
23	21	45	<b>INNAMORARAE/SUMMER FLAMENCO</b> EPIC 696/3	OTTMAR LIEBERT
24	23	49	<b>LAND OF FOREVER</b> REAL MUSIC 8801	2002
25	22	36	<b>NO STRINGS ATTACHED</b> REAL MUSIC 811	GOVI

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

# Makeba Returns With 'Homeland'

## Putumayo Set Deals With Pain Of Exile, Joy Of Homecoming

BY NIGEL WILLIAMSON

LONDON—Seven years ago, when Miriam Makeba made her last album, South Africa was still waiting to hold its first democratic elections, and Nelson Mandela had not yet become president. Since then, the “rainbow nation” has emerged to take its place on the world stage, and Mandela has served in his country’s highest office, before taking a well-earned retirement last year.

Now Makeba, known and loved universally as “Mama Africa,” has finally made another album. Part reflection on the long years she spent in exile and part celebration of her homecoming and the changes that have freed her people from the yoke of apartheid, “Homeland” will be released by Putumayo Artists in North America on April 25 (two days before South Africa Freedom Day) and in Europe and South Africa on May 8.

“A lot of the songs on the album tell the story of my life,” Makeba says. “There’s the pain and sorrow of exile and the joy of coming home. I have to sing about the tragedy that happened, because we must never forget. But Mr. Mandela said we must also forgive, so then I sing other songs which say even though we remember the wrongs, today we must heal and come together. Those are the two messages.”

Without a record label since 1993’s “Sing Me A Song” on Sonodisc, Makeba began recording the album independently in South Africa two years ago and then shopped around for a deal. The making of “Homeland” was funded by Michael Levinsohn, a South African businessman and longtime fan of Makeba. Production is by Cedric Samson, the South African composer who scored the Oscar-nominated bio-pic “Mandela.” Denzyl Feigelson, a longtime associate of Paul Simon who had worked with Makeba on the Graceland tour, recommended the album to Dan Storper, president and founder of Putumayo World Music.

“It’s perfect for us,” Storper says. “I came into the music business from a background of social and political activism, and an artist like Miriam marries an extraordinary musical career with the history of our times. When we started Putumayo in 1993 as a compilation label, I was determined that there should be a track by her on the very first album we put out.”

Makeba cites the lilting and romantic “In Time,” written by Samson, as her favorite on the album. “I sat and talked with him, and then he wrote that song and it was like he was telling the story of my life,” she says. She singles out “Masakhane (Let’s Build Up One Another)” as another key song.

“It’s calling upon the people of South Africa to work together to

build the nation and create a better future,” she says.

Makeba is also extremely proud of the fact that her granddaughter Zenzi sings on the album and wrote



MAKEBA

the lyrics of the title track. “She wrote some very beautiful words about the joy of coming home. One of the things about South

African music is that it can express joy and sorrow at the same time. Sometimes people think we are so happy when we are singing because the music has that swaying rhythm. But very often we are saying something painful and tragic in our songs.”

Makeba, who went into exile in 1959, finally returned home to South Africa in 1990 at the personal urging of Mandela following his release from prison. Makeba is the latest in an increasingly impressive roster of African artists who have signed to Putumayo Artists, a division of Putumayo World Music, which for several years operated as a compilations-only label. Other signings include Oliver Mutukudzi (Zimbabwe), Habib Koite (Mali), and Ricardo Lemvo (Congo).

Storper says, “I was warned when I started the label that I would find artists whose music I loved but who weren’t being marketed properly. I was told that I would think I could do it better and I would get sucked in. Well, that’s exactly what happened. The strategy is to get the record into the hands of Miriam’s natural audience and build from there.”

“The retail campaign is focusing on getting into listening stations and on in-store play programs,” he adds. “We’ve also produced cards to sit on the counter which tell her history. She sang for JFK, and she addressed the United Nations about the evils of apartheid. It’s a truly incredible story. We love all our artists, but we’ve never had as much interest in any of them as we are getting with Miriam.”

Radio will have a head start with the syndicated hourlong Putumayo show, which now runs on 100 stations in the U.S. “The show doesn’t only play Putumayo records, but there will be a special program on South Africa Freedom Day which will play the album and carry an interview with Miriam,” Storper says.

On the same day, Putumayo will also release a companion compilation, “South African Legends,” featuring not only Makeba but also Ladysmith Black Mambazo, Hugh Masekela, Johnny Clegg, and the Soul Brothers, among others.

“Since ‘Graceland,’ South

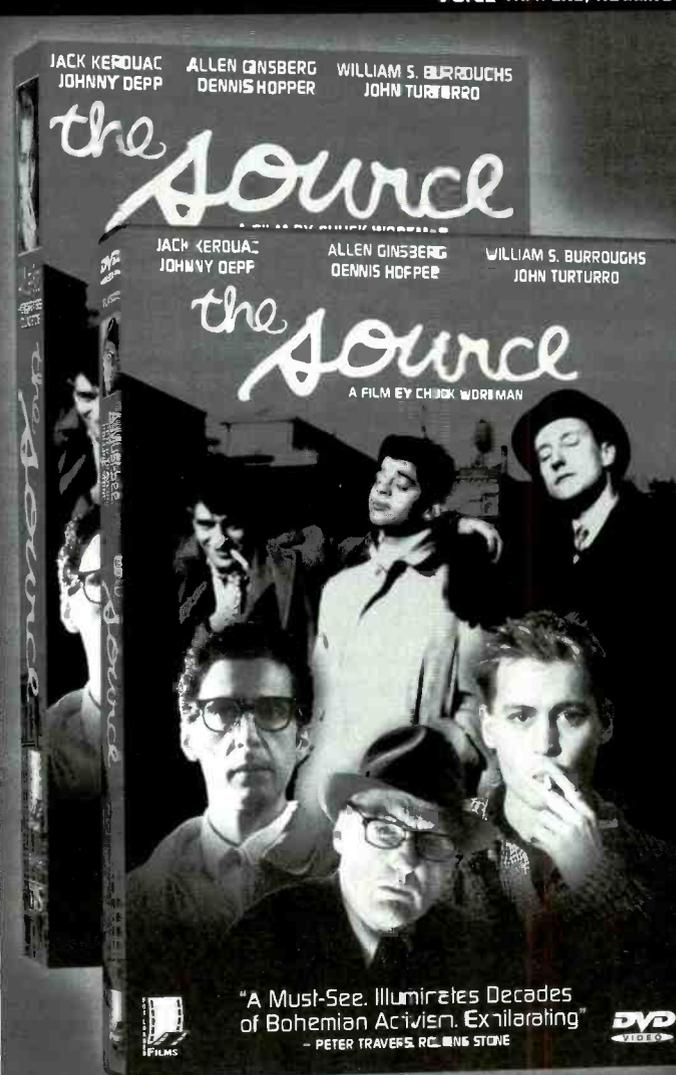
African music hasn’t been properly marketed and exposed. We hope the “Legends” album will introduce the music to a broader audience,” Storper says.

Makeba, 68, will play concert dates in Europe in June and embarks on a U.S. tour in July. “She’s very eager to show that she can still do it,” Storper says. “This is her most commercial album in years, and I think that it can accomplish very strong sales around the world. She has so much respect everywhere she goes, and the opportunity to sign her was one we just couldn’t pass up.”



**Hangin’ Low.** The Detroit-based Waxwings have just completed their first album, “Low To The Ground,” due on the independent Bobsled Records in June. The set, produced by Bob Salerno, combines straightforward rock instrumentation with mainstream pop hooks. The first single, “Ten O’Clock Your Time,” goes to radio later this month. Pictured, from left, are band members Dean Fertita, Dominic Romano, Kevin Peyok, and James Edmunds.

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
<b>NO. 1</b>				
1	1	<b>CREED</b> ▲ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 11 weeks at No. 1	131
2	2	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	107
3	3	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	138
4	9	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	284
5	7	<b>METALLICA</b> ◆ <sup>17</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	451
6	4	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH 79478/AG (11.98/18.98) HS	BUENA VISTA SOCIAL CLUB	46
7	6	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	563
8	5	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) HS	ROMANZA	122
9	8	<b>SANTANA</b> ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	22
10	10	<b>TRAIN</b> ▲ AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) HS	TRAIN	38
11	11	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	312
12	13	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46091* (10.98/17.98)	DARK SIDE OF THE MOON	1202
13	14	<b>MATCHBOX 20</b> ◆ <sup>10</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	161
14	15	<b>DEF LEPPARD</b> ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	178
15	12	<b>BARRY WHITE</b> ▲ MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	51
16	18	<b>BEE GEES</b> ▲ <sup>2</sup> POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	75
17	16	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	299
18	20	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	352
19	17	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	107
20	19	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	89
21	24	<b>PINK FLOYD</b> ◆ <sup>13</sup> COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	571
22	28	<b>ELTON JOHN</b> ◆ <sup>15</sup> ROCKET/ISLAND 512532/DJMG (6.98/11.98)	GREATEST HITS	457
23	22	<b>LIMP BIZKIT</b> ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	107
24	29	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	183
25	21	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	490
26	34	<b>POISON</b> ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	42
27	25	<b>SAVAGE GARDEN</b> ▲ <sup>6</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	145
28	30	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	109
29	26	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	517
30	—	<b>ELTON JOHN</b> ▲ <sup>2</sup> MCA 111481 (11.98/17.98)	LOVE SONGS	96
31	31	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	142
32	27	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	147
33	33	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	459
34	23	<b>LINDA RONSTADT</b> ▲ <sup>5</sup> ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	93
35	37	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	390
36	38	<b>KORN</b> ▲ <sup>2</sup> IMMORTAL 66633/EPIC (11.98 EQ/17.98) HS	KORN	152
37	32	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	462
38	39	<b>STEVE MILLER BAND</b> ▲ <sup>8</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	407
39	43	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	338
40	—	<b>VARIOUS ARTISTS</b> ● CEDARHUNT KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)		1
41	45	<b>SADE</b> ▲ <sup>4</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	141
42	42	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	456
43	40	<b>MADONNA</b> ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	301
44	36	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	202
45	41	<b>THE BEATLES</b> ◆ <sup>17</sup> CAPITOL 46443 (15.98/30.98)	THE BEATLES	233
46	—	<b>DR. DRE</b> ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	92
47	46	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	161
48	48	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	236
49	—	<b>JOURNEY</b> ◆ <sup>10</sup> COLUMBIA 44493/CRG (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	480
50	49	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	463

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. ‡ Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

# Artists & Music

## THE BEAT

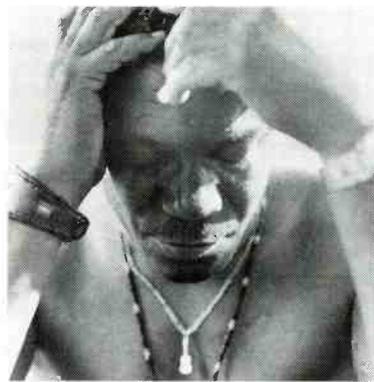
(Continued from page 16)

Nancy Davis Foundation for Multiple Sclerosis. Also part of the evening is an auction of items, including a recording session with **Coolio** and private performances by **Natalie Cole** and **Lisa Loeb**... Starting April 4, more than 150 E-tailers began selling seven previously unreleased live **Ben Harper** tracks. In a deal brokered by Virgin Records and Liquid Audio, the tracks are also available—at \$1.99 apiece or \$9.99 for all seven—through [benharperdownload.com](http://benharperdownload.com).

**STAR-STRUCK:** Though he gets recognized with much more frequency now, **matchbox twenty's Rob Thomas** has not forgotten what it's like to be a fan. He recalls when he met **Willie Nelson** recently: "Willie is my all-time favorite, to an unbelievable degree, and he was so nice, and I was so star-struck. I just sat there the whole time. It was me and my wife's dad, and Willie smoked three joints in 15 minutes. In my head, I'm thinking, 'You're the first album I ever bought,' and all that can come out of my mouth was 'I love you!' I never felt like more of a fucking idiot. So I'm good with all of that, when fans come up and are nervous, because I still get star-struck."

While Nelson hasn't asked Thomas for any songs, another country superstar has. Thomas says that **Tim McGraw** has contacted him about material.

Assistance in preparing this column was provided by **Ray Waddell** and **Chris Morris**.



**Horace's Flood.** Horace Andy is on the road promoting his latest Melan-kolic/Astralwerks collection, "Living In The Flood." The veteran vocalist is gathering a large club following, thanks to high-profile collaborations with Neneh Cherry, Prince Jazzbo, Mad Professor, and Massive Attack. In fact, Andy has toured with Massive Attack several times. Since Andy's career began at the now-celebrated Studio One recording studios in Jamaica, he has been a favored vocalist among reggae fans due to his distinctive falsetto voice, which has been frequently imitated by reggae vocalists over the years. "Living In The Flood" sees Andy return to fine form, reaffirming his position as one of the more respected artists in reggae.



**Garage Cracker.** Virgin has issued "Garage D'or," a two-CD collection tracing the career of Cracker. The first disc includes fan favorites like "Low," "Teen Angst," and "Euro-Trash Girl," as well as three new cuts. The second disc features BBC outtakes, rarities, live performances, and several unreleased tracks. The band has recently completed a short tour in support of the set. Additional dates are being considered. Pictured, from left, are band members **Johnny Hickman** and **David Lowery**.

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
<b>THE ALLMAN BROTHERS BAND</b>	Beacon Theatre New York	March 9-25	\$2,283,915 \$65.99/\$45.99	38,480 13 sellouts	SFX Music Group
<b>KISS, TED NUGENT, SKID ROW</b>	Alamodome San Antonio	March 31	\$908,025 \$50/\$35	20,760 sellout	Beaver Prods.
<b>KISS, TED NUGENT, SKID ROW</b>	Oakland-Alameda County Arena Oakland, Calif.	March 23	\$860,759 \$78.75/\$36.75	14,494 15,885	SFX Music Group
<b>RICKY MARTIN</b>	Pepsi Arena Albany, N.Y.	March 20	\$614,245 \$65/\$55/\$45	10,380 10,500	Metropolitan Entertainment Group, All Points Booking
<b>LUIS MIGUEL</b>	United Center Chicago	March 28	\$550,075 \$100/\$75/\$50/\$40	7,328 10,000	Jam Prods., Cardenas/Fernandez & Associates
<b>BRITNEY SPEARS, LFO, BOSSON</b>	Freedom Hall Coliseum Louisville, Ky.	March 13	\$547,225 \$37.50/\$27.50	15,806 16,154	SFX Music Group
<b>KORN, STAINED, MINDLESS SELF INDULGENCE, DJ C-MINUS</b>	Palace of Auburn Hills Auburn Hills, Mich.	April 3	\$498,226 \$29.50	17,265 sellout	Palace Sports & Entertainment Inc., SFX Music Group
<b>KORN, SPIKE &amp; MIKE'S SICK &amp; TWISTED ANIMATION FESTIVAL</b>	Oakland-Alameda County Arena Oakland, Calif.	March 3	\$418,741 \$31	14,185 14,743	SFX Music Group
<b>KISS, TED NUGENT, SKID ROW</b>	Lawlor Events Center Reno, Nev.	March 25	\$408,340 \$51/\$36	9,935 10,465	SFX Music Group
<b>BRITNEY SPEARS, LFO, BOSSON</b>	Baltimore Arena Baltimore	March 26	\$404,135 \$37.50/\$27.50	12,118 sellout	Metropolitan Entertainment Group

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## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**OOOH, BABY:** It's not often that an album makes you want to foam at the mouth with superlatives—especially a release at the do-it-yourself level. But "In The Right Place . . ." by **Lava Baby** has us reaching for a thesaurus in search of enough ways to properly describe what is simply one of the better discs we've heard in recent months.

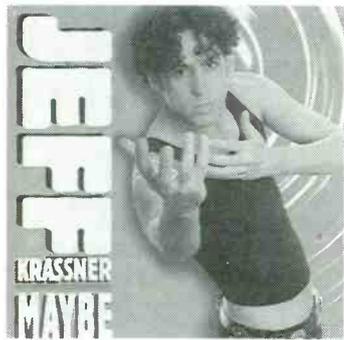
Rife with candy-sweet pop hooks and bouncy, '80s-centric grooves, "In The Right Place . . ." is a playful collection that maximizes the girl-ish charm and tight harmonies of siblings **Robyn** and **Jen Celia**—who also play guitar and keyboards, respectively. They're joined by girlhood friend and drummer/singer **Andrea Brown**. She completes the act's quasi-Dixie Chicks visual image portrayed in all of its promo materials. Filling out the lineup are guitarist **Marc Piovanetti** and bassist **Tony Angerson**.

With cuts like the instantly infectious, single-worthy "Right Place" and guitar-charged "If I Didn't Have You," it's easy to see how the New York-rooted Lava Baby has managed to collect fans that range from teenage popsters to jaded adult modern rockers. The material rocks with considerable (and credible) authority, although there's also a good-humored **Go-Go's/Bangles** feel that brightens each track with commercial accessibility.

The release of "In The Right Place . . ." comes after Lava Baby took first place in a Sennheiser/Evolution microphone unsigned-band contest last year. From there, they became fixtures of the New York club circuit and won the support of local tastemakers like influential WFUV New York DJ **Meg Griffin**. The band is currently prepping for a series of East Coast club dates.

This is a no-brainer for a major label in search of something that's truly fresh and marketable. For more information, contact **Dawn Kamerling** at 617-451-0444 or E-mail her at dawn@planetarygroup.com. Also, have a peek at the band's Internet site, lavababy.com.

**MAYBE THIS TIME:** **Jeff Krassner** has undergone a serious musical makeover. If you were among the several thousand who picked up the New Yorker's 1997 self-made debut, "Strong For You," you might be jolted by his second effort, "Maybe."



The introspective, singer/songwriter tone that filled much of the first disc has been replaced by a more trend-savvy dance/pop style. It's a move that suits his soulful, often flamboyant vocal style well.

It's also a move that's beginning to pay off. The title cut of his new project—produced by the artist with **Shane Faber**—will already be familiar to those who saw the 1999 Fine Line motion picture

"Trick," which starred **Tori Spelling** and **Christian Campbell**. The track was prominently featured in the movie, and it appears on the Will Records soundtrack.

Krassner is rehearsing for a series of gigs that should keep him on the road throughout the spring season. For additional details, call him 212-726-1436 or E-mail him at identityid@aol.com.

**RUN, LOLA, RUN:** The **Lola** currently heating up the Los Angeles club scene is not a woman but rather a band fronted by the enigmatic **Lisa Rieffel**—who is also an actress currently appearing in the Destination Films feature "Drowning Mona."

Lola is shopping a red-hot three-song demo produced by **Nic Jodoin**. It's heavy on pop cuteness à la the **Cardigans**, although the band rocks hard enough to pass muster with modern rock punters who need a little guitar action to go with their hooks. Labels have been heavily sniffing around Lola, so we're betting that it won't be long before they enjoy a deserved national breakthrough.

For more information, call **David Christensen** at 310-399-9999.

## JAYHAWKS

(Continued from page 18)

product marketing. "The 'Smile' album is the band's most commercial effort to date, but they've done it without losing their sound. There are no clunkers on this album."

Part of Columbia's marketing plan for "Smile" includes an "initial focus on print and radio advertising and an online campaign," says Ziemann. "We launched an official Jayhawks Web site [the-jayhawks.com], and we'll be reaching out to the Web sites of triple-A stations and giving them Jayhawks content."

Columbia senior director of product marketing Madelyn Scarpulla adds, "We're also doing a promotion in which we're giving away a limited quantity of CDs that have live Jayhawks tracks. These limited-edition CDs will go with the purchase of the 'Smile' album."

Although there are no immediate plans to make a video for "I'm Gonna Make You Love Me," Columbia's Ziemann says that the label will be exploring "other TV opportunities" for the Jayhawks.

In advance of the album's release, the Jayhawks did a mini-tour of the Midwest in March and performed at several showcases for radio and retail. The group also made an appearance on National Public Radio's "World Cafe" show.

In the weeks leading up to the album's release, the band will give a select few performances, including a show in Boulder, Colo., on April 29. The Jayhawks—booked by Frank Riley at Monterey Peninsula Artists—will launch a full-fledged tour in June.

In addition, the Jayhawks will tape a concert in early April with Indigo Girls for the "Columbia Radio Hour," and the show will be sent to triple-A radio and other formats.

As for Jayhawks side-project band Golden Smog (which has consisted of Louris, Perlman, Johnson, Soul Asylum's Dan Murphy, and Wilco's Jeff Tweedy), Louris says matter-of-factly, "It's on prolonged hold. Right now, Golden Smog isn't the focus of me and the other Golden Smog members."

Chris Wester, managing director/head buyer for the Golden Valley, Minn.-based retail chain Down in the Valley, observes, "The buzz on this new Jayhawks record is pretty strong. The band has a fiercely loyal fan base, and I don't think we'll have any problems selling the new album to diehard fans in the first two to three weeks. But if the Jayhawks' audience were to grow, it's going to take having a crossover hit at modern rock radio, and that will depend on Columbia's ability to promote the record."

"This is a crucial album for us, and it represents a turning point in our career," says Louris.

"It's crucial," adds Perlman, "but we're not desperate. The music is easier to sing along to, but we didn't compromise ourselves on this record."

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BTN is happy to announce that Professional Memberships are now FREE. Tailored to afford new artists and music companies with an "industry strength" online presence, a Pro Membership provides all of the ingredients necessary to promote your music to music companies and fans online all day, every day, worldwide. And with the expanded BTN store, you can sell your music online via downloads, CD sales and custom CD compilations. Applying is easy. For more information see: [www.billboardtalentnet.com/membership](http://www.billboardtalentnet.com/membership)

#### Top 10 Favorite Artist Picks

March 24, 2000

#### The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Marlee Napurano	Pop, Rock	1
2	John Ellington Blair	Rock, Pop	1
3	Special Blendz	R 'n B, Pop	1
4	Monica Braxton	R 'n B, Hip Hop	1
5	Drone-Elite	Alternative, Rock	1
6	Evelyn Forever	Pop, Punk	1
7	Kristina Kovac	Pop	3
8	Dezeray's Hammer	Pop, Rock	8
9	Too Cute	Pop	1
10	Funktelligence	Hip Hop, Funk	1

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

#### Radio BTN Favorite Song Requests

March 24, 2000

#### The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Wanna Love You, Annica	Pop, Dance	8
2	Discover, Jode featuring K-Poetik	Pop, Dance	1
3	Fight, Drone-Elite	Alternative, Rock	1
4	So, You Tell Me You Love Me, Never On Sunday	Rock, Pop	17
5	Faith, Kristina Kovac	Pop	2
6	An Older Road Than This, Brian Ales	Instrumental, Electronic	3
7	I Can See, July	Alt., Contemporary	1
8	Praying, Dezeray's Hammer	Pop, Rock	10
9	Stomp, The Jones	Funk, Rock	4
10	Colors, Fromunda	Metal, Progressive Rock	3

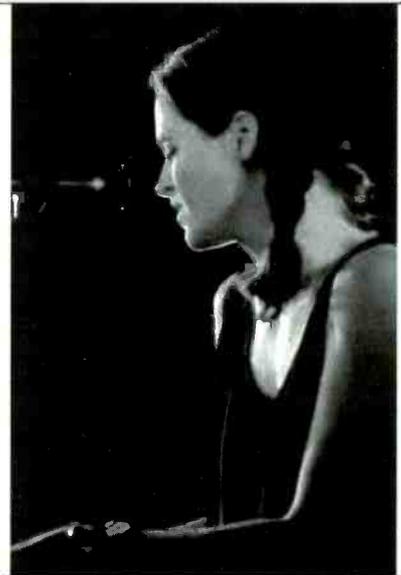
Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

### New Talent Spotlight

#### The Most Outstanding And Available Acts On BTN

#### KATE SCHROCK

Pianist/singer-songwriter Kate Schrock blends soulful lyrics with melodic chord progressions to create dark and emotional musical textures. She has been building a devoted following over the past few years, in which time she produced 2 albums on her own Kakelane Music label. Her style is Blues/Gospel-influenced piano-based rock, her music starkly honest with soulful vocals on top of deep bass lines and percussive grooves. Within the past few years, Kate has opened for such artists as the BoDeans, Stephen Stills, Taj Mahal, Sonia Dada Et Mick Taylor of the Rolling Stones. An intimate and dynamic study of Jazz, Rock and emotion, Kate Schrock's music, in the words of KEYBOARD Magazine, "pushes the bounds of the usual hook-driven pop song...sagacious and penetratingly honest."



Genre: Rock, Pop From: South Bristol, MI Deals sought: Recording Contract, Distribution

For further artist details log on to [www.billboardtalentnet.com/kateschrock](http://www.billboardtalentnet.com/kateschrock)

For details about these and other up and coming artists visit our website at [www.billboardtalentnet.com](http://www.billboardtalentnet.com)

Phone: (212) 757-2031, Fax: (212) 757-2041, [info@billboardtalentnet.com](mailto:info@billboardtalentnet.com)

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Advertisement

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>	
			APRIL 15, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	NEW		<b>ALICE DEEJAY</b> REPUBLIC 157672/UNIVERSAL (11.98/17.98)	<b>NO. 1</b> WHO NEEDS GUITARS ANYWAY?
2	1	41	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
3	3	52	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
4	2	2	<b>TAMAR</b> DREAMWORKS 450110/INTERSCOPE (8.98/12.98)	TAMAR
5	6	14	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
6	4	5	<b>SHAKIRA</b> SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
7	20	15	<b>VITAMIN C</b> ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
8	7	4	<b>M2M</b> ATLANTIC 83258/AG (10.98/16.98)	SHADES OF PURPLE
9	17	28	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
10	13	26	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
11	11	52	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
12	14	4	<b>SON BY FOUR</b> SONY DISCOS 83181 (9.98 EQ/15.98)	SON BY FOUR
13	9	6	<b>NOBODY'S ANGEL</b> HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
14	16	35	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
15	12	23	<b>BETH HART</b> 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
16	15	35	<b>JESSICA ANDREWS</b> DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
17	10	27	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98)	AMBER
18	8	3	<b>PASSION WORSHIP BAND</b> STAR SONG 51740/SPARROW (15.98 CD)	PASSION: THE ROAD TO ONE DAY
19	22	46	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
20	29	21	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
21	19	10	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
22	21	27	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
23	5	4	<b>ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT</b> MASTERTONE 9018/POINT (11.98/17.98)	THE IRISH TENORS LIVE IN BELFAST
24	24	43	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG (11.98/18.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
25	25	43	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> △ 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	18	10	<b>LINDA EDER</b> ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
27	30	56	<b>SONICFLOOD</b> GOTE 2802 (15.98 CD)	SONICFLOOD
28	31	5	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 (10.98/15.98)	TRI-CITY4.COM
29	38	6	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
30	27	5	<b>BEELOW</b> BALLIN/PRIVATE 1 417105/UNIVERSAL (10.98/16.98)	BALLAHOLIC
31	33	6	<b>YO LA TENGO</b> MATADOR 0371* (16.98 CD)	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
32	35	10	<b>CONJUNTO PRIMAVERA</b> G.M.P. 9926/FONOVISA (7.98/11.98)	MORIR DE AMOR
33	32	6	<b>WILLIAM ORBIT</b> MAVERICK 47596/WARNER BROS. (17.98 CD)	PIECES IN A MODERN STYLE
34	26	5	<b>AIR SOURCE/ASTRALWERKS</b> 48848*/CAROLINE (16.98 CD)	THE VIRGIN SUICIDES (ORIGINAL SCORE)
35	NEW		<b>MICHAEL ENGLISH</b> CURB 77980 (10.98/16.98)	HEAVEN TO EARTH
36	37	6	<b>GROOVE ARMADA</b> JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
37	46	5	<b>FERNANDO ORTEGA</b> MYRRH/WORD 63801/EPIC (11.98 EQ/16.98)	HOME
38	RE-ENTRY		<b>VICKIE WINANS</b> CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
39	NEW		<b>DJ DAN</b> MOONSHINE 80124 (17.98 CD)	ANOTHER LATE NIGHT
40	RE-ENTRY		<b>DISTURBED</b> GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
41	RE-ENTRY		<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
42	48	5	<b>COUNTDOWN MIX MASTERS</b> MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
43	NEW		<b>URBAN KNIGHTS</b> NARADA 48498/VIRGIN (12.98/16.98)	URBAN KNIGHTS III
44	40	10	<b>SHELBY LYNNE</b> ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
45	47	33	<b>DIDO</b> ARISTA 19025 (10.98/16.98)	NO ANGEL
46	50	27	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
47	41	80	<b>SHAKIRA</b> ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
48	NEW		<b>VICENTE FERNANDEZ</b> SONY DISCOS 83810 (9.98 EQ/15.98)	LOBO HERIDO
49	39	6	<b>D.I.T.C.</b> TOMMY BOY 1304* (11.98/18.98)	D.I.T.C.
50	28	5	<b>AUDRA MCDONALD</b> NONESUCH 79580/AG (10.98/17.98)	HOW GLORY GOES

## POPULAR UPRIISINGS

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

**GALACTIC'S MUSIC SPACE:** Jazz band Galactic is carrying on the tradition of New Orleans jazz, but with a modern funky edge. The band's 1998 album, "Crazyhorse Mongoose,"



**Mullen It Over.** R&B/contemporary Christian singer Nicole C. Mullen makes her major-label debut with a self-titled album, due April 18 on Word Records. Mullen co-wrote the Jaci Velásquez song "On My Knees," which won the Gospel Music Assn. Award for song of the year in 1998. Mullen is currently on a U.S. tour with Michael W. Smith. Tour dates include April 21 in Nashville, April 22 in Dallas, and April 29 in Charlotte, N.C.

reached No. 24 on the Top Contemporary Jazz Albums chart. The group's latest album, "Late For The Future" (Capricorn Records), fea-

tures more tracks with lead vocals from singer **Theryl "Houseman" Clouret**, compared with previous Galactic releases. Clouret's lead vocals can be heard on five tracks on "Late For The Future."

Drummer **Stanton Moore** says of Clouret, "He's much more a part of the band now that he's been with us for as long as he has, so it's natural that he should be on more tunes."

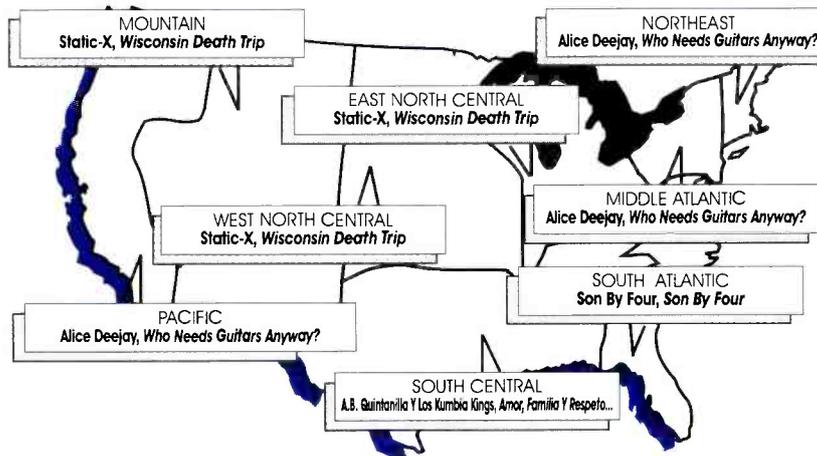
Rounding out the band's lineup are bassist **Robert Mercurio**, guitarist **Jeff Raines**, saxophonist **Ben Ellman**, and keyboardist **Rich Vogel**. Over the years, Galactic (previously known as **Galactic Prophylactic**) has performed with a variety of acts, including **Maceo Parker**, **Wide-spread Panic**, **Ben Harper**, and **Medeski, Martin & Wood**. The band has also performed at the Newport Jazz Festival.

Galactic is currently on a U.S. tour. Tour dates include April 18 in Pittsburgh; April 19 in Columbus, Ohio; April 21 in Chicago; and April 30, May 4, and May 5 in New



**Taking 'Liberty.'** New York-based pop singer/songwriter Alice Bierhorst has a style that can be described as Sarah McLachlan meets Joni Mitchell. Bierhorst's latest album, "Now Entering Liberty Heights," is set for release Tuesday (15) on Shur Records. Bierhorst is planning a U.S. tour for later this year.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Alice DeeJay Who Needs Guitars Anyway?	1. A.B. Quintanilla Y Los Kumbia Kings Amor, Familia Y Respeto...
2. System Of A Down System Of A Down	2. SPM The 3rd Wish
3. Shakira MTV Unplugged	3. Andy Griggs You Won't Ever Be Lonely
4. Groove Armada Vertigo	4. Beelow Ballaholic
5. Three Plus Honey Baby	5. Vickie Winans Live In Detroit II
6. William Orbit Pieces In A Modern Style	6. Tamar Tamar
7. DJ Dan Another Late Night	7. Static-X Wisconsin Death Trip
8. Air The Virgin Suicides (Original Score)	8. Brad Paisley Who Needs Pictures
9. Static-X Wisconsin Death Trip	9. Alecia Elliott Im Diggin' It
10. Yo La Tengo And Then Nothing Turned Itself Inside-Out	10. Montgomery Gentry Tattoos & Scars

Orleans.

**MALE POWER:** The long-running (over 30 years) Gospel Music Workshop of America (GMWA) is considered one of the biggest gospel-music conventions in the world. Out of that workshop has come **GMWA Men's Chorus**, encompassing about 600 singers. The GMWA Chorus has recorded an album, "Live In Los Angeles," set for release April 18 on Tommy Boy Gospel, the gospel-music division of Tommy Boy Records.

"Live In Los Angeles" features production by **Frank E. Wilson** (GMWA National Mass Choir, the **Mighty Clouds Of Joy**) and **Asaph "Alex" Ward** (Kim Burrell, Men Of Standard).

**S TATESIDE** 'SIGN': German rock band **Bell Book & Candle** has already made an impact in Europe. The group's album, "Read My Sign," has been certified gold (for selling 250,000 copies) in Germany, and the album's hit single, "Rescue Me (Let Your Amazement Grow)," has

been certified platinum in Austria (70,000 copies) and in Germany (500,000 copies).

Released in Europe in 1998, "Read My Sign" was released in the U.S. this year



**Touring Machine.** Modern rock band Frankie Machine is currently on tour in support of its debut album, "One," which was released March 28 on Mammoth Records. The album's first single is "Sell Me." The Los Angeles-based band is part of the Jolly Rancher Rocks/Hard Rock Cafe tour with other new and developing rock acts Neve and Frank Percy. Upcoming Frankie Machine tour dates include April 27 in Los Angeles, April 28 in San Francisco, and April 29 in Seattle.

on Atlantic Records. The album features the song "Destiny," which was written by **Sheryl Crow**.

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ► PINK

Can't Take Me Home

PRODUCERS: various  
LaFace 26062

In the sugary candyland of pop music, newcomer Pink is prepared to offer a serious shot of adrenaline. Although comparisons have been made to fellow multi-hued sister-in-song Kelis, she's actually more like Gwen Stefani dipped in a whole lot of soul. On her debut album, Pink fuses a sweet'n'spicy blend of pop, R&B, and dance. The lead single, "There You Go," has the singer taking a cue from labelmate TLC's "No Scrubs," laying down the rules to a lover over a disjointed rhythm track provided by She'kspere. "Most Girls," with its operatic hook, is similarly a girl-power statement, with Pink letting prospective mates know what it is that this girl wants (answer: love). If pop music were a candy store, Pink would be Pop Rocks—sweet but explosive.

#### ★ CATATONIA

Equally Cursed And Blessed

PRODUCERS: Tommy D., Catatonia  
Atlantic 83294

The popular U.K. act Catatonia doesn't take well to definitions. The Welsh quintet plays a Cardigans-meet-Radiohead style of disco-influenced alterna-rock that is truly eccentric. It is also surprisingly charming. On "Equally Cursed And Blessed," the band highlights this dichotomy wildly, swerving from clubland beats to sunny pop to blistering guitars—sometimes all in the same song.

#### MILT JACKSON

To Bags . . . With Love

REISSUE PRODUCER: Eric Miller  
Pablo 2310-967

To get right to the point: There's no reason why jazz lovers shouldn't include this wonderful album, a collection of the late



vibes master Milt Jackson, co-founder of the Modern Jazz Quartet (MJQ), in their collection. The disc is filled with 11 noduds tracks, many of them classics, recorded between 1954 and 1978 on the

### SPOTLIGHT



#### TRAVIS

The Man Who

PRODUCER: Nigel Godrich  
Epic 54901

Issued in the U.S. nearly a year after taking the U.K. and continental Europe by storm, this Scottish quartet's album attempts to herald a trend of downright radical proportions: a return to classic pop tunesmithing. Led by the endlessly charming Fran Healy, the band doesn't lean on state-of-the-streets remixes, time-sensitive headline angst, or even teen-dream hairdos. Rather, it focuses on crafting concise, immediately catchy songs that will undoubtedly stand the test of time. Musically, the lads mine acoustic-framed rock ground, revealing the unmistakable influence of the Beatles, circa their '60s-era pop reign. However, the act does so without taking the cheap way out by indulging in obvious derivations. Rather, Travis utilizes its influences as a foundation on which to form its own intriguing sounds and lyrical concepts. As a result, cuts like the current U.K. smash "Turn" and the first U.S. single, "Why Does It Always Rain On Me," are, by turns, warmly familiar and uniquely refreshing. In other words, "The Man Who" is a disc that will appeal to jaded critics and the pop-minded masses alike.

The star here is front woman Cerys (pronounced like "terrace") Matthews, with her full-bodied "razorblades and honey" vocal style. She's part Broadway show stopper, part childlike wisp, part snarling

### SPOTLIGHT

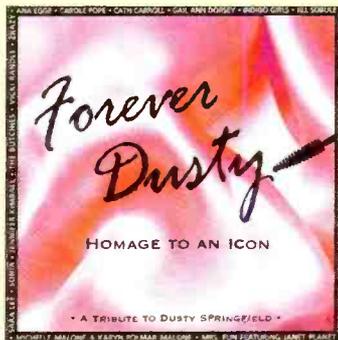
VARIOUS ARTISTS

Forever Dusty: Homage To An Icon

PRODUCERS: various

R&D 3101

The legacy of the late pop legend Dusty Springfield is beautifully honored on a compilation with contributions from an eclectic array of female acts including Indigo Girls, Jill Sobule, Laura Love, Sara Lee, Gail Ann Dorsey, and the Butchies. Although several of the artists effectively channel Springfield (particularly Love on "Son Of A Preacher Man" and Marti Jones on "You Don't Have To Say You Love Me"), most bypass the temptation to mimic the singer. Rather, they pay tribute to Springfield by emulating her penchant for interpreting songs with a notably high degree of soul—not to mention with more than a few



ear-tickling twists of phrase. Rebekah Radisch, the album's supervising producer, deserves applause for assembling a project with the gloss of a major-label set but also with a texture that is as rich and earthy as the artist it honors. A truly essential collection. Contact: 919-403-6756.

diva. But no matter which pose Matthews strikes, the results are almost always fun. This is especially so on "Dead From The Waist Down," "Londinium," and the irresistible "She's A Millionaire." And for those who missed the band's last effort, 1998's "International Velvet," the two hits from that album, "Mulder And Scully" and "Road Rage," are included here.

### VITAL REISSUES

hallowed Prestige, Pablo, and Riverside labels. In addition to Jackson (nicknamed "Bags"), the album features such giants as Cannonball Adderley, Monty Alexander, Art Blakey, Benny Carter, Miles Davis, Roy Eldridge, Tommy Flanagan, Philly Joe Jones, Wynton Kelly, the MJQ, Thelonious Monk, Wes Montgomery, Joe Pass, and Oscar Peterson, among others. For younger jazz listeners particularly, this is "Bags" of gold.

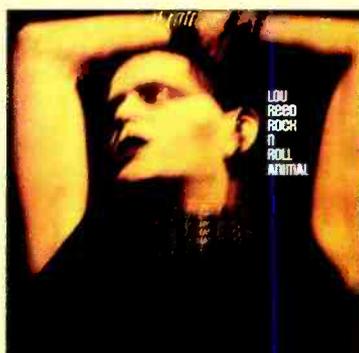
#### LOU REED

Rock N Roll Animal

PRODUCERS: Steve Katz, Lou Reed  
RCA 07863-67948

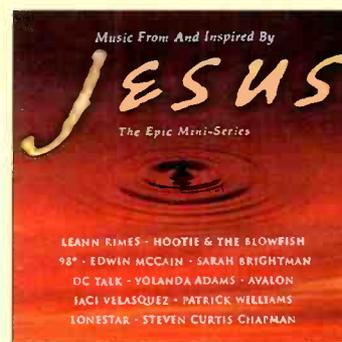
When Lou Reed recorded this live comeback album in 1973 in New York, his act was fraught with bad-boy posturing. Long overdue for reissue, "Rock N Roll Animal" now sounds like one of his tamest, most mainstream efforts, a quasi-greatest-hits set recorded in front of a hometown audience with a quartet of hotshot hard-rock players. (Reed doesn't play guitar here, which contributes to the show's oddly professional air.) So, even if it's not very animalistic, it's a great straight-ahead rock'n'roll album—although you'll have to overlook

guitarist Steve Hunter's fatuous, over-long intro to the otherwise great opener of "Sweet Jane." A grandiose, 13-minute version of "Heroin" follows, with "White Light/White Heat" and "Rock N'Roll" ending the show in a blaze of glory—both sounding like the



classic rock songs that they are. And in a fortuitous addition, the reissue features previously unreleased takes on the great "How Do You Think It Feels" and "Caroline Says."

### SPOTLIGHT



VARIOUS ARTISTS

Music From And Inspired By 'Jesus,' The Epic Mini-Series

PRODUCERS: Bill Hearn, Eddie DeGarmo, Evan Lamberg, Mike Curb

Sparrow/Capitol 1730

This impressive project boasts some of the top names in the Christian and mainstream music communities, including Lonestar, Hootie & the Blowfish, Steven Curtis Chapman, 98°, Sarah Brightman, Yolanda Adams, Jaci Velásquez, and de Talk, among others. The album is getting a great sendoff with LeAnn Rimes' gorgeous ballad "I Need You," already taking AC radio by storm. One of the most outstanding cuts is Hootie's "City By A River." A beautiful song, it finds Darius Rucker receiving glorious vocal support from the Faith Tabernacle Mass Choir and gospel/R&B crooner BeBe Winans. Other high points include Brightman's "Pie Jesu," Chapman's self-penned "Nobody Ever (Only You)," and de Talk's lively cover of the Norman Greenbaum hit "Spirit In The Sky." A companion album, "Jesus, The Original Score," with music by composer Patrick Williams, is being released simultaneously on Angel Records. Considering the stellar group of participants, the upcoming Easter season, and the airing of the miniseries (on CBS in May), this project has all the elements to be a blockbuster release.

#### ★ THE BRAIN SURGEONS

Piece Of Work

PRODUCERS: Albert Bouchard, Deborah Frost  
Cellsum/Ripe & Ready 2236

The Surgeons, otherwise known as the outerborough NRBQ of the alternative era, are back with their fifth release, a bountiful double-album of droll head-bangers, hard-driving rock'n'roll, and left-field fun. Some of it is lovely ("Simple Man," "Billy's Song") and full of moody magnetism ("Madame X Factor," "On The Road [Again]") or pop/rock know-how ("Competition," "Victory Boulevard"). Some of it is appealingly atmospheric ("Prince Albert In The Cans") and greasy but great, like the hot Mainstream Rock prospects "Swamp Thing" and "Hot Dog Man." And some of it's just confidently oddball ("Pink Roses" and the dark-horse hit "Rock And Roll Is Dead") as only the Brain Surgeons can be. Bring this to the next party in your operating room and stand back.

#### POISON

Crack A Smile . . . And More!

PRODUCER: not listed

Capitol 24781

The '80s-era hard-rockers continue their bid for a career revival with the release of a previously shelved 1994 collection. In order to lure the die-hards who scored the set as a bootleg, Capitol has remastered the original tracks, while also inserting a handful of rare B-sides and

### SPOTLIGHT

LOU REED

Ecstasy

PRODUCERS: Lou Reed, Hal Willner

Reprise 47425

"Ecstasy" finds 58-year-old rock poet Lou Reed characteristically fixing his gaze on messier thoughts and murkier emotions—and doing so more artfully than at any time since his 1989 masterpiece, "New York." As in the past, Reed is at his most poetic when depicting the dark side, his brutal tales holding your attention like a car crash on the highway. The degradation dance of "Rock Minuet" and the 18-minute nihilistic guitar epic "Like A Possum" are acutely observed and highly potent musically. Yet Reed also shows his sensitive side, as with the subtle evocation of middle-aged romance in "Turning Time Around." Reed and co-



producer Hal Willner have collaborated successfully before, on two divergent versions of "September Song" for Willner's Kurt Weill tribute albums. Willner helps extend Reed's sonic palette, as with the title track's exotic rhythms and strings. The deep, textured "Ecstasy" once again proves that Reed is more than a survivor—he's an achiever.

studio outtakes, as well as four cuts from the band's 1990 appearance on MTV's "Unplugged." In addition to providing a fun nostalgia trip, the album should take a step toward proving that beneath all of that metal bravado lie solid, infectious pop songs. It remains to be seen if Brett Michaels and pals can stir up the multi-platinum sales storm of their heyday, but there's no denying that there's a sizable core group of kids out there willing to happily snarf this (not to mention a forthcoming collection of brand-new tunes) up.

#### THE NIXONS

Latest Thing

PRODUCER: Steven Haigler

Koch KOC 8085

Oklahoma rockers the Nixons specialize in a familiar brand of testosterone-laced yet still-sensitive-for-the-ladies frat rock that is hopelessly derivative but scores well with the Abercrombie & Fitch set—and serves as a cornerstone of modern/alternative radio programming. Lead singer Zac Maloy is yet another member of the neo-Vedder vocal school, delivering all his lines with that low, pained fury that is the late-'90s/early-millennium equivalent of the generic '80s hair-metal shriek. That said, just as with its hit "Sister" from 1995's "Foma," the band proves itself here to have a shrewd understanding of the current pop/rock formula. Riff-happy crunchers like "Lifeline" and "Blackout" are tailor-made for ubiquitous airplay, while the ballad "Don't Cry" is bound to turn up on the mix tape of some teenage girl. The "Latest Thing" is just that. Turn it up, dude.

(Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paolella, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Phyllis Stark, Billboard, 49 Music Square W., Nashville, Tenn. 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.).

# Reviews & Previews

(Continued from preceding page)

## R & B / HIP-HOP

### ► BIG PUN

**Yeeeah Baby!**  
PRODUCERS: various  
Label/Columbia 63843  
Billy Joel once sang "only the good die young." Those words truly hit home in the hip-hop world when it lost Big Pun. Fortunately, Pun left behind plenty of gems, as is evidenced on his (posthumous) sophomore effort, "Yeeeah Baby!" On this sequel to the platinum-plus "Capital Punishment," Pun shows a unique ability to come hard on one track, then party it up on the next. The first single, the R&B-tinged "It's So Hard," featuring Donell Jones, offers an eerie quote that will ring hip-hop heads for a good while: "I just lost 100 pounds/I'm trying to live/I ain't going nowhere/I'm staying alive, baby." Those who want something a little harder (but less morbid) need look no further than the punishing sounds of "New York Giants," which features M.O.P. Pun displays his Puerto Rican pride with the spicy Lalo Schiffrin-sampled "100%." Big Pun's memory will live on through his music.

### RAH DIGGA

**Dirty Harriet**  
PRODUCERS: various  
Elektra 62476  
To stand out in a clique that features the always-animated Busta Rhymes is no easy feat. However, if anyone is capable of doing so, it's Rah Digga. The first lady of the Flipmode Squad is poised to build on her Squad success with her debut disc, "Dirty Harriet." A longtime fixture of the underground scene, Digga began receiving commercial buzz as a solo artist last year, when mix-show DJs played her first single, "Tight." "Imperial," with Rhymes on the mike, is making serious noise on the rap singles chart. The duo delivers a true party jam, wickedly trading verses over a bouncy synth track provided by the Ruff Ryders' Shock. With the requisite skits and guest appearances on the Outsidez, Eve, and Sonja Blade, Rah Digga's impressive debut promises great things to come.

## COUNTRY

### CLAY DAVIDSON

**Unconditional**  
PRODUCERS: Scott Hendricks, Jude Cole  
Virgin 7243  
What we have here is a bad, bad boy, yes indeed. Not since Travis Tritt burst onto the Nashville scene more than a decade ago has a country singer emerged with such vocal authority out of the box. The material includes some hard-hitting ballads like the title cut and the soulful "Sometimes." But Davidson is at his best with more edgy, rough-hewn offerings, such as "My Best Friend" or "I Can't Lie To Me," which exhibit all the brawn and bravado of vintage Hank Jr., without the bombast. While Davidson doesn't possess the teen idol looks of some pseudo-country crooners, if country radio is looking to attract more males—or listeners, period—to the format, this cat may be the ticket. An auspicious debut.

## JAZZ

### ★ CLAUDIA ACUNA

**Wind From The South**  
PRODUCER: Richard Seidel  
Verve 543521  
Considering America's fascination with Latin music, Chilean-born Claudia Acuna may well be what jazz needs right now—a confident, young voice with the ability to infuse traditional

jazz with her own distinctly Latin influences. Mixing American standards with songs from her homeland and several original compositions, Acuna makes a statement of universality that is uniquely her own. With potent backing by bassist Avishai Cohen, pianist Jason Lindner, drummer Jeff Ballard, and trombonist Avi Leibovich, Acuna digs deep into each song, weaving rich vocal lines within the instrumental bed and soaring wordlessly above the music with unashamed bravado. Amazingly, this recording, with Acuna's personality indelibly stamped on each track, marks the singer's recording debut.

## LATIN

### ► LÍMI-T 21

**Sabe A Limi-t**  
PRODUCER: Elvis F. Torres Serrant  
EMI Latin 25308  
This smooth-singing merengue trio follows up its smart label debut with another sizzling batch of feathery, romantic ditties, divided evenly into breakneck, 150 BPM twirlers, slightly slower-paced shakers, and lilting, midtempo stomps. Clubgoers (and maybe some radio PDs) will eat up galloping entries like the title cut, "Y Dale . . ." and "Dime." But the most promising radio picks, though slower-paced, are no less energetic: "Si Supieras," "Tal Para Cual," and "El Tiempo Dirá." The bouncy standout number "Tengo Un Nuevo Amor" features perky piano lines and fine doo-wop-style vocal backdrops.

### ★ ROCÍO DÚRCAL

**Caricias**  
PRODUCER: Bebu Silvetri  
Ariola/BMG Latin 75173  
Another year, another velvety, romantic pop package from this classy Spanish songstress, who glides through these 10 string-laden anecdotes, always with the appropriate measure of emotional conviction. *Ranchera*-flavored arrangements bode well for airplay prospects at regional Mexican radio for the title cut, "Necesito," and "Qué Más Quieres De Mí." While the ballad material showcases Dúrcal's ability to assume the persona of a smoky-voiced cabaret siren, she also is capable of turning up the sentimental heat on faster-paced fare, such as the gently pulsing "¿Quién Sabe?," midtempo "Amor Bonito," and peppy "Porque Te Quiero."

## GOSPEL

### ► VARIOUS ARTISTS

**J2K**  
PRODUCER: Montrel Darrett  
EMI Gospel 0247  
Bringing together some of the flagship talents of contemporary gospel, this project succeeds splendidly at recasting the eternal gospel message in up-to-the-minute musical settings. On the exhilarating "Love," Men Of Standard filter a cool, '70s midtempo soul groove through thoroughly modern sensibilities. Anointed's "Help Him Stand" lays the group's terrific, trademark vocal interplay atop simple but sumptuous acoustic instrumentation. Under the ever-adventurous direction of producer/artist Darrett—who also wrote or co-wrote all of the album's 13 tracks—K.D. Bove with Lamar Campbell & Spirit Of Praise take things to the hip-hop edge with the futuristic funk of "Reign." Darrett shows his considerable vocal gifts on "Woman," as he and Kim Burrell transform what could have been solid but predictable pop fare into a 21st-century setting that is nothing short of electrifying. It would be hard to imagine a more breathtaking embodiment of the bold, new face of gospel music than this.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ► TINA TURNER Whatever You Need (4:20)

PRODUCER: Johnny Douglas  
WRITERS: Harriet Roberts, R. Courtenay  
PUBLISHERS: Hornall Bros. Music Ltd., BMI  
Virgin 14982 (CD promo)  
Sometimes it's impossible to figure out what goes through radio programmers' minds. Tina Turner's recent "When The Heartache Is Over" was an enormous hit across Europe and sent her new album, "Twenty Four Seven," to near-instant gold status in the U.S., thanks to dedicated video play from VH1. And yet, top 40 radio ignored those signs that Turner remains a vital treasure around the world—one that listeners are eager to hear. Tina returns with the follow-up single, "Whatever You Need," a cool, soulful pop anthem that delivers all the vim and passion that keep this enduring artist on the lifetime A-list. The refrain of "Whatever you want, whatever you need/I'll be right here waiting" is enough in itself to lift anyone's day, but hearing Turner let loose as the song progresses—no doubt grinning in the recording studio—is all the fuel needed to call this funky little number a hit. A chorus of hallowed voices in the background and sunny production take it all the higher: Radio, might you try to get this one?

### ► GOO GOO DOLLS Broadway (3:59)

PRODUCERS: Rob Cavallo, Goo Goo Dolls  
WRITER: J. Rzeznik  
PUBLISHERS: Corner of Clark and Kent Music/EMI Virgin Songs, BMI  
Warner Bros. 100125 (CD promo)  
The latest single from the platinum "Dizzy Up The Girl"—the midtempo, electric/acoustic ballad "Broadway"—is signature late-model Goo Goo Dolls and thus a good bet as a hit; the video is already in rotation on MTV. "Broadway" is one of the album's few songs besides "Iris" that is not ruined by overproduction, but it's not exactly one of the Goo's most original or memorably melodic songs. Still, it wouldn't be Goo Goo Dolls without a few hooks, and Johnny Rzeznik's observations are telling, and his delivery, touching. He has become one of today's FM poets of suburban longing, the believable bard for the sensitive, so-called losers in radioland. Rzeznik's voice is humane and real, the hard-luck lyrics are literate, and the band doesn't get in the way of his well-crafted song.

## R & B

### HEZEKIAH WALKER FEATURING B.B. JAY & DAVE HOLLISTER Let's Dance (3:54)

PRODUCER: Pajam  
WRITER: J. Moss  
PUBLISHER: Lierol Music, ASCAP  
Jive/Verity 43524 (CD promo)  
Modern gospel mainstay Walker—with the perfect song, sound, and major-label muscle—is poised for a massive mainstream breakout with this one-in-a-million multi-genre gem. A booming bottom end creates an undeniable dance groove that could wake the dead, while a simple but sassy hook etches itself instantly and indelibly into the cerebellum. Lead vocalist Hollister wails for all he's worth, and B.B. Jay lays down a rap that is righteous

## SPOTLIGHT



### BRITNEY SPEARS Oops! . . . I Did It Again (3:30)

PRODUCERS: Max Martin, Ramil  
WRITERS: M. Martin, Ramil  
PUBLISHER: Zomba Enterprises, ASCAP  
Jive 42676 (CD promo)  
While many of her contemporaries have kept things fresh with countless soundtrack contributions, Britney Spears has spent the past year relying solely on her debut album—not a bad strategy, considering that it's sold up to 12 million copies in the U.S. alone. But at last, here's something new, "Oops! . . . I Did It Again," the first track from her upcoming album of the same name, due May 16. Production-wise, there are no real surprises here. The melody line contains precisely the same captivating ticks and themes of her debut, "... Baby One More Time," while the beat mimics the recent remix of her "(You Drive Me) Crazy," à la Backstreet Boys' finest uptempo work. That's undoubtedly created by pop maestro Max Martin, who produced the song. None of this is to say that this track isn't instantly appealing and headed for chart dominance. Spears remains a delightful presence, especially at the midsection breakdown, where she and Martin switch off on some unexpected, nonsensical wordplay. No breakthroughs here, but a solid pop song that should add further heat to this superstar's red-hot career.

and right in your face. Walker's Love Fellowship Crusade Choir pops in and out with mists of ethereal, melodic hack-ground vocals that fan the flames all the more. The faithful will hear an ultramodern spin on the biblical tradition of celebratory dancing before the creator. Others may just take it as the most irresistible jam to hit the air in ages. No matter: It works just as mightily in both contexts. Building on gospel maestro Kirk Franklin's 1997 platinum smash, "Stomp," Walker is about to take contemporary gospel one more giant leap into the heart of the mass market.

### AVANT Separated (4:04)

PRODUCER: Steve Huff  
WRITERS: M. Avant, S. Huff  
PUBLISHER: not listed  
MCA 25023 (CD promo)  
There's been a buzz about Chicago native Avant for a couple of years now. Chicago area radio played the young artist before he was ever signed to a major label. Last year he joined MCA through Magic Johnson Records, and now his first single, "Separated," reaches radio beyond the Midwest. But when listeners first hear "Separated," they may be a little confused about who is singing. Avant is obviously influenced by another Chicago R&B singer: R. Kelly. Vocally, he delivers the song with Kelly's phrasing down almost perfectly. One could argue that Kelly started a trend several years back of creating ballads with a street edge that are hardly love songs, and "Separated" falls in that vein lyrically. Musically, as well, the song's slow, sing-song melody recalls several Kelly ballads. Even the chant "Yeah, yeah, yeah, yeah" was lifted from the

## SPOTLIGHT



### POCKET SIZE Human Touch (remix) (3:56)

PRODUCER: Pocket Size  
WRITERS: Overs, Pearson  
PUBLISHER: Chrystalis Music  
Atlantic 300026 (CD promo)  
Following the delightful 1999 offering "Walking," which was unjustly ignored by adult top 40 radio but embraced on dancefloors via its Soul Solution remix, Brit duo Pocket Size gives it another inspired go with this classic-sounding, melodic adult pop anthem, which will prompt listeners to put down whatever they're doing, turn up the radio, tap a toe, and, by the end, sing along with abandon and a big smile. Lyrically, "Human Touch" is replete with a sort of universal languidness, complementarily stamped with jangly guitars and a beat paced to get folks grooving in the most sophisticated of ways (picture Ally McBeal). Producer/musician Darren Pearson and singer/lyricist Liz Overs are a wonder here, each bringing his and her individual talents to this bold track, which talks about relying upon one another to keep the good times rolling: "We all want the same things, people feel the same pain/So hard to find a friend, when no one wants to play/We've got to hold on to each other, hold on to the trust/Cause when life gets a little too much, nothing compares to a human touch." There's little out there that could better raise the bar at radio and bring some needed zest to the airwaves—and from an act that's out of high school. Wouldn't that be refreshing? You must give this a spin; in one listen, you'll join the believers. From the marvelous album "100% Human."

remix of Kelly's "Down Low." But as we all know, in music, few things are unique or brand-new—just as Kelly may have borrowed the signature vocal style of Guy's Aaron Hall early on in his career, and Hall was accused of stealing his sound from Charlie Wilson of the Gap Band. So for Avant to be influenced by a singer such as Kelly, especially since they share the same hometown, does not mean his product is bad. With any measure of success, however, he will need to move on and establish his own sound, his own style, and his own signature, just as Kelly did before him.

### PHAT CAT PLAYERS FEATURING COCO BROWN

**Sundress (4:39)**  
PRODUCERS: Harris and Lane  
WRITER: not listed  
PUBLISHER: not listed  
Parlane Records (CD promo)  
With spring and summer comes a different type of song—the kind that people want to play loud in their car with the windows down and the sunroof open. You usually expect a hot hip-hop record or uptempo dance track pouring out of that car, and while "Sundress" is neither of those, it will spur the same reaction. Lacing spoken-word over a smoothed-out, jazzy R&B track, Coco Brown lets the rich tones of his voice dance through your ears, making you feel like you want to be wearing that cool, sexy sundress that is celebrated in  
(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)

the song. Brown's poetic lyrics pay tribute to the black woman, in all her beauty and strength. "The soul of your femininity fits you just like that dress/Just about any color will do/Coco/Brown/A light shade of blue/Because you see/I just want to see the way it holds you/Envelops you/Teases your skin." "Sundress" got its start on the national radio format "The Touch," and then syndicated morning man Tom Joyner championed the song. Affiliates quickly began playing "Sundress" in other day-parts, and it's still growing. "Sundress" is unique and refreshing, a song that incites passion and involvement from listeners. And it might just start a new fashion trend this summer.

## COUNTRY

► **TIM MCGRAW** *Some Things Never Change* (3:56)

PRODUCERS: Byron Gallimore, James Stroud, Tim McGraw  
WRITERS: B. Crisler, W. Alridge  
PUBLISHERS: EMI April Music/Waltz Time Music, ASCAP  
**Curb 300136** (CD promo)  
Curb continues to dig deep into McGraw's stellar "A Place In The Sun" release, and it's starting to show. This latest single offers a pretty, lilting melody, understated acoustic instrumentation, and another nice performance from McGraw. What this singer lacks in vocal gymnastics he has always more than made up for in personality, and the current single is no exception. But while the melody tends to grow on you, there's not a whole lot going on other than what makes this track grab attention. McGraw will soon take his place in the sun on the George Strait multi-act stadium tour, and it's doubtful this song will get much help in front of 60,000 people. Still, who said every song had to be a blockbuster?

► **LONESTAR** *What About Now* (3:30)

PRODUCER: Dann Huff  
WRITERS: A. Smith, A. Barker, R. Harbin  
PUBLISHERS: Sony/ATV Music Publishing, ASCAP/BMI  
**BNA** (CD promo)  
Nothing like a good early summer road song to keep the Lonestar bandwagon rolling on. Thematically, no new ground is trod here: Boy meets muscle car, gets girl, blows outta this burg. What makes this single work is vocalist Richie McDonald's endearing style, made so apparent with the mega success of "Amazed," off the same "Lonely Grill" release. While not as intense this time out, McDonald et al. project a sincerity that propels the lyrical content nicely. The playing is fine, highlighted by Dan Huff's crisp production. Perfect lighthearted country radio fodder as the days get longer and the highway beckons.

**DOUG STONE** *Surprise* (3:04)

PRODUCERS: Wally Wilson, Doug Stone  
WRITER: T. Haselden  
PUBLISHERS: EMI Blackwood Music/Hearstian Music, BMI  
**Atlantic 30080** (CD promo)  
When it comes to narrow escapes, Doug Stone is undoubtedly one of the most blessed men on the planet. After surviving health problems and relaunching his career, he nearly lost his life recently when the small plane he was piloting developed engine problems and crashed. Fortunately he's still here, and these days he continues to issue music that is just as strong as the early efforts that made him a staple in the format. This fiddle- and steel-laced tune could be the anthem for spring fever. It's the story of a man who plans everything, even his spontaneity. Then, with a dose of serendipity, his whole world is turned upside down by love. There's even a verse that will throw listeners as they think the romance is over, only to find out that the best is on its way. It's a well-written song, and Stone infuses the lyric with all the hope and joy that characterize a great relationship. Given Stone's track record, his distinctive vocals, and the strength of

this sweet song, programmers should make "Surprise" a hit.

## ROCK TRACKS

★ **BLINKER THE STAR** *Pretty Pictures* (3:10)

PRODUCERS: Ken Andrews, Jordan Zadorozny  
WRITER: J. Zadorozny  
PUBLISHERS: Satin Doombox Music/Rondor Music, BMI  
**DreamWorks 5P-5285** (CD promo)  
Los Angeles trio Blinker The Star's beautifully baroque pop is encapsulated in "Pretty Pictures," from the band's third album, "August Everywhere." Blinker songwriter/front man Jordan Zadorozny is a major talent, living and breathing pure, progressive pop music as if it were the cool late-summer air of his Canadian boyhood. The string-laden verses (arranged by Beck's dad, David Campbell) melt into an unbelievably sure, sunburst chorus, with hooks coming alive everywhere—including a true (and truly Beatlesque) bridge. Addictive through and through, "August Everywhere" was co-produced with wide-band warmth and wit by Zadorozny and ex-Failure/current On guru Ken Andrews, who also helmed the band's previous DreamWorks gem, "A Bourgeois Kitten." In a just world, Zadorozny and the rest of Blinker The Star (bassist Pete Frolander and drummer

Kellii Scott) would be stars, and "Pretty Pictures" would rule the springtime airwaves.

**STONE TEMPLE PILOTS** *Sour Girl* (4:16)

PRODUCER: Brendan O'Brien  
WRITERS: D. DeLeo, S. Weiland  
PUBLISHERS: MilkSongs/WB Music/Foxy Dead Girl/EMI April, ASCAP  
**Atlantic 300086** (CD promo)  
You have to hand it to Atlantic Records for sticking with Stone Temple Pilots, even while lead singer Scott Weiland has been too distracted by his addictions and time in the pen to lend a hand to the mission. Current album "No. 4" has suffered as a result, not only because of the lack of the band's lead to help promote it but because of its inconsistent, sometimes recklessly nonmelodic tunes. New single "Sour Girl" is at least a pleasant experience, almost Beatlesque in its vocal layers and use of jangly guitars; in fact, some may consider it the band's return to melodic form. But looking at the bottom line, is it a hit, and does it in any way emanate the kind of wide-eyed innovation with which the band established itself early on? Unfortunately, no; Weiland's muddied vocal is buried in the mix, which itself is blurry and unfocused. It just sort of lies there like a dead fish. But the publicity machine is rolling, which could garner the song airplay: Sarah Michelle Gellar stars in the videoclip, which is already slamming at MTV, and the band is appearing on the network's "Total Request Live" and "Making Of The Video."

**BIF NAKED** *We're Not Gonna Take It* (3:56)

PRODUCER: Peter Karroll  
WRITER: D. Snider  
PUBLISHERS: Zomba Enterprises/Snidest Music, ASCAP  
**Atlantic 300116** (CD promo)  
Anybody who's endured nightmares after taking a good look at the frightful, Goth-inspired appearance of this over-the-edge artist will likely be trembling outright with one listen to this retreat of the 1984 anthem from Twisted Sister—the first single from the soundtrack to the upcoming pro wrestling comedy "Ready To Rumble," starring David Arquette, Oliver Platt, and Rose McGowan. Technically, Bif delivers the goods with some success: Vocals are appropriately choleric, there are enough guitars to send the Titanic down all over again, and production manages to walk the thin line between retro and dated. Perhaps in the context of the demographic this movie is searching out, "We're Not Gonna Take It" could find itself a new generation of steering wheel bangers, but for radio? Not likely. If there's an outlet for this weary call to a fond yesteryear, it's more likely to be a habesball stadium or kitschy underarm deodorant commercial than the modern rock airwaves.

## AC

**JANIS IAN** *Jolene* (3:54)

PRODUCERS: Jim Cregan, Janis Ian, Marc Moreau  
WRITERS: J. Ian, J. Leary  
PUBLISHERS: Rude Girl Publishing, BMI: Bug Music/Famous Music Corp./Song Matters/Leary's Tavern Music, ASCAP  
**Windham Hill 99-84** (CD promo)  
On her 17th album, the ever-contemplative Janis Ian remains as fired up as ever with her strong views on politics, society, and, here and again, relationships. (The title of her current opus, "God & The FBI," refers to her family's surveillance by FBI agents in the '50s because her parents supported an interracial culture.) She's fortunate to have a free-thinking label behind her in Windham Hill, which signed up the rebellious folkie for a seven-album deal in 1997. "Jolene," however, shows off Ian's whimsical side; it's a portrait of a "wonderfully large woman who lives on a noisy block in New York," who's been out with her faithful man, Jimmy, and can handle whatever comes her way. Ian has a lot of fun here, both with the relaxed, jazzy instrumental stylings

## IN PRINT

**SONG & DANCE MAN III: The Art Of Bob Dylan**

By Michael Gray  
Cassell  
918 pages, \$49.95

Bob Dylan is one of rock history's most complicated figures—a man who frustrates his audience with his inscrutable capriciousness nearly as often as he honors them with his visionary talents. And it's not too surprising that some of his most ardent listeners can share the singer's tendency to be something of a crank.

Take Michael Gray, for instance. With his third collection of Dylan essays, "Song & Dance Man III," the British author again proves himself to be a thorough researcher and fairly eloquent writer. Yet he also reveals himself as an obsessive and crotchety elitist. Gray's mastery of the subject matter is simultaneously admirable and alienating, with his overall tone better suited to an academic than a rock critic.

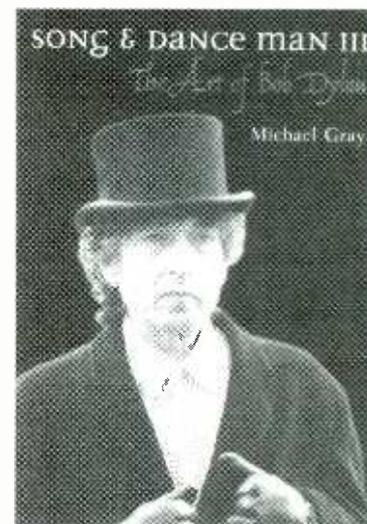
In fact, this 900-page tome would be ideal for a yearlong, graduate-level course on Dylan. Gray approaches the material from a thousand angles: Dylan in the literary tradition, Dylan in the folk tradition, Dylan in the acid-drenched mysticism tradition, and so on. Though all of his points are well-supported, one can't help but wonder where his over-analysis of Dylan will end. Not only does the writer nitpick the entirety of the aging performer's work, he even takes a chapter to scrutinize the books of other Dylan authors, analysts, and critics.

Luckily, Gray can put most any critic to shame in this material. Not only does he have an unmatched understanding of the songwriter's work, he also has an awe-inspiring handle on Dylan's endless list of highly varied influences.

The book's most ambitious essay—"Even Post-Structuralists Oughta Have The Pre-War Blues"—is brilliant. By highlighting passages of Dylan's work

across three decades, Gray methodically connects the roots of his music to his blues precursors. In this, Gray supplies not only a fascinating look at rock's most basic foundations but also a heightened appreciation of Dylan's songwriting.

In an entire chapter devoted to Dylan's legendary song "Blind Willie McTell," Gray connects the dots between the song and its eponymous blues innovator. He beautifully weaves the lyrics and story of a lesser-known Dylan song with the lyrics and tale of McTell, the lesser-known bluesman. Throughout both the 30-page chapter on Dylan's connection to



McTell and the 130-page chapter on Dylan's connection to the entire blues genre, the author's passion and his admiration for the performer exhilarating.

If only all 900 pages of "Song & Dance Man III" were so riveting. Unfortunately, Gray's long-windedness, along with his bitter attitude toward Dylan's status in the mainstream press, taints much of the rest of book. In the preface, the author aligns himself with the likes of Greil Marcus—although Marcus wrote a far more digestible piece of Dylan criticism in 1997 titled "Invisible Republic: Bob Dylan's Basement Tapes."

Gray sees himself chipping away at the "critical Hadrian's Wall constructed by the literati," who he believes have too quickly and too harshly dismissed Dylan's lackluster output between 1976's "Desire" and 1997's "Time Out Of Mind." Yet he also questions why "the general media world has taken 'Time Out Of Mind' to its fickle bosom," as if he would rather be alone in his appreciation of Dylan's work.

It is moments such as these when you should perhaps close Gray's heavy book and turn directly to his subject's albums. Therein lies a far more rewarding investigation of the art of Dylan.

BEN FRENCH

(punctuated by the artist illustrating Jolene's sure strut via a bouncy upright bass) and a lyric that finds the heroic in the everyday lady. It's nice to have Ian return to the forefront, especially when she sounds like she's here to have a good time. Melodically, don't you worry—this is an easy sell for roots

outlets and those on the triple-A edge who enjoy opening a slot for the real thing every once in a while. Longtime fans, those who remember her golden days, and newcomers who may have no understanding of her previous impact will all have a good ole time. Nice going, Janis.

## Avant Voices His 'Thoughts' On Debut

**Magic Johnson Music/MCA Counts On Set To Be A Slam-Dunk**

BY RASHAUN HALL

NEW YORK—As the first artist to debut on Magic Johnson Music/MCA Records, Avant is to bow "My Thoughts" on May 9. Though he's only 22 years old, label executives have high hopes for the singer/songwriter. Those executives include Marilyn Batchelor, senior director of marketing for MCA, who has deemed the singer "the new voice of ghetto soul."

"Musically, he has a sound that's familiar to R&B and hip-hop audiences alike," says Batchelor. "His lyrics are drawn from everyday life, so he appeals to all demographics—R&B fans, hip-hop fans, and an older audience."

The album's first commercial single, "Separated"—which is currently No. 48 on Billboard's Hot R&B/Hip-Hop Singles & Tracks chart—tackles a topic many people have personally experienced: failed relationships. "I was in a relationship at a young age, and I got my heart broken," recalls Avant. "Fortunately, the Lord blessed me by letting me put my feelings down on paper."

Avant, who often writes from his personal experiences, thinks his next single will be the soulful "Let's Make A Deal." He explains that the song is about how love in the 21st century has become more about negotiation. "You know how back in the day women used to cater to their men? Nowadays a brother can't get that," says the singer/songwriter, who is published by Grind Time. "So I'm saying, 'Let's make a deal.' Meet me halfway, 50/50. If I have to work hard all day, can I get a dinner or something when I come home?"

"My Thoughts" also offers Avant's cover of the 1983 René & Angela ballad "My First Love" and the sultry "Ooh Aah."

"We decided to remake 'My First Love' because the song has a certain effect on people, or at least on me," says the singer. "You always remember that first person. They set up the

way the rest of your romantic life will go—good or bad.

"When I wrote 'Ooh Aah,' I was in a dimly lit room, and I just had this sexual vibe," Avant continues. "The song is about remembering when you were with a former lover and what that experience was like. That's why the chorus is just 'ooh aah.' I want to leave it up to the listener's interpretation to remember what his own 'ooh aah' was."

Batchelor wants to continue to build on the success that Avant has already attained in the Midwest, where "Separated" has been in rotation since last August. "The popularity of 'Separated' drove us to release the 'Summer Heat' album commercially," says Batchelor, referring to the 1999 12-song set featuring

Avant, Mary J. Blige, the Roots, and K-Ci & JoJo, which was originally released as a sampler in honor of Black Music Month. The airplay that "Separated" received on stations like WGCI Chicago along with the earlier success of Avant's independently released single, "I Wanna Know" (Paytown Entertainment)—which was released in January 1998 in the Midwest area—made "Summer Heat" the perfect launching pad.

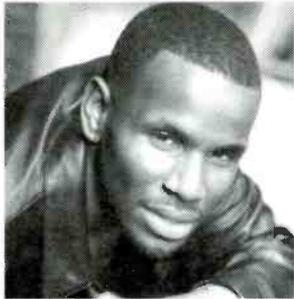
"'Summer Heat' has been doing really well, because WGCI has been playing 'Separated' a lot," says Hilda Johnson, assistant manager of Chicago's Sam Goody outlet in Ford City.

Avant has also begun making noise on radio throughout the country. "Avant has a fresh new sound, and he's a great singer," says Tyrene Jackson, PD at WMCS Milwaukee, where "Separated" has been in heavy rotation for several weeks. "I would put him in the same category as an R. Kelly."

The "Separated" video is in rotation on BET and the Box. Avant is slated to guest on "Soul Train" in May. From there, the singer will be making the TV and radio rounds throughout the summer.

"There will also be various sports tie-ins, as Avant is the first act to be released on Magic Johnson Music," says Batchelor. "He will be featured on NBA.com as well as other NBA-related events."

Avant—managed and booked by Eric Payton of Paytown Entertainment in Chicago—is also excited about being Magic Johnson's debut artist. "That's really special to me," he says. "Magic is a great person. And with MCA behind us 100%, I feel really blessed."



AVANT



**A Fresh Face.** Capitol Records has signed actress Jurnee Smollett ("Eve's Bayou"). On hand to celebrate at the label's Hollywood headquarters, from left, are Capitol senior VP of operations Susan Genco; David Guillod of management company Handprint Entertainment; Capitol president/CEO Roy Lott; Smollett; her mother, Janet Smollett; Handprint's Benny Medina; Capitol senior VP of R&B promotion and marketing David Linton; and Handprint's Jeff Norskog and Jonathan Cohen.

## Supreme Tour Rumors Become Official; Hip-Hop Hall Of Fame Set For Launch

**DIVA DOIN'S:** The on-again, off-again Supremes reunion tour—beset by media-covered squabbles over a little, age-old industry concern better known as money—is officially set for takeoff June 14 in Philadelphia. That's when Diana Ross and former members Lynda Laurence (1972-73) and Scherrie Payne (1973-77) and sister of Freda) regroup for the 30-date Return to Love tour.

Huh? No offense to Ms. Laurence or Ms. Payne, but their names don't exactly spring to mind when you think about a Supremes reunion. And while in these nostalgia-heavy days it's great to hear that Motown's most celebrated girl group is hitting the road, we old-school fans can't help but relish the chance to see Ross with her true Supreme sisters, Mary Wilson and Cindy Birdsong. Ross went solo in 1969 and never sang with Laurence or Payne as a Supreme.

So much for wishing. Arthur Fogel, president of SFX subsidiary the Next Adventure, which is producing the tour, confirmed with Billboard's Ray Waddell (*Billboard* Bulletin, April 4) that Wilson and Birdsong were indeed approached, but the parties could not agree on the terms. Fogel also dismisses as incorrect earlier published comments by Wilson that she was offered \$2 million to tour while Ross was offered \$20 million.

The Love tour ([dianarossandthesupremes.com](http://dianarossandthesupremes.com)) will be sponsored by VHI, E\*Trade, and American Airlines. The kickoff takes place at Philadelphia's First Union Spectrum. Other stops on the 30-date run are Detroit (June 19), Houston (June 28), Chicago (July 1), New York (July 6), and Anaheim, Calif. (Aug. 3). The trio's final performance will be in Las Vegas (Aug. 5).

Fogel notes that 90% of the seats will fall in the \$39.50-\$125 range, with golden circle seats priced higher. A percentage of the tour proceeds will be donated to three charities.

Ross is also the subject of VHI's Tuesday night (11) "Divas" tribute, which has performances by Faith Hill, Mariah Carey, and Donna Summer.

**INDUSTRY BRIEFS:** Universal/Motown's Boyz II Men have signed with Creative Artists Agency for worldwide representation; they were formerly with William Morris. Their next album, "Nate Mike Shawn And Wan," is slated for September... LL Cool J has been tapped as host of the Online Hip-Hop Awards 2000 on Wednesday (12).

**DECK THE HALLS:** With hip-hop beats and culture.

That's the blueprint for the Hip-Hop Hall of Fame, set for unveiling at a launch party Thursday (13) in New York, hosted by Helen Little, AMFM's director of urban programming and operations manager of WUSL-FM Philadelphia. However, this latest entry in the growing litany of industry accolades carries a special hook: Inductees will be chosen by the public.

Voting begins Thursday (13) via the Web site [HipHopHallofFameOnline.com](http://HipHopHallofFameOnline.com). Fans are invited to log on and answer a series of questions that will change weekly; i.e., who's your favorite male artist? Then a public election will be held via radio, the Internet, and other media. The final number of inductees and other details

are still being hammered out, with the first annual induction ceremony planned for the fall.

The idea for establishing the hall was advanced three to four years ago by a board of major industry players, who have decided to remain anonymous until a future date. "The names will be made public very soon," says hall spokesman Steven Burns, who works with public relations firm Blue Group East. "But the board doesn't want this to be a self-service situation—they're going for an ego-less approach. They feel a lot of the selfishness in hip-hop needs to be removed, replaced with an emphasis on the genre's past, present, and future, honoring the contributions of the music's pioneers and unsung heroes."



by Gail Mitchell



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**COURT SIDE:** Original Temptation Otis Williams' 1996 suit against former member Richard Street and other defendants has resulted in a new permanent injunction issued by a U.S. District Court in Los Angeles. This means Street is prohibited from publicly performing as the Temptations or under any name similar to that. Street was also fined \$50,000 as a result of violating a prior injunction... Also laying down tracks to the vindication beat is Dr. Dre (aka Andre Young). He recently won a judgment against veteran music executive Dick Griffey, who had claimed he was entitled to 25% of Dre's profits from 1991-93 under the terms of a 1991 contract. Saying that the statute of limitations had run out on the contract, the Los Angeles Superior Court judge called the deal "unconscionably unfair."

**CONDOLENCES:** To the family and friends of Alfonso "Country" Kellum, a member of the James Brown Orchestra (circa 1960s). He died of natural causes at his Rochester, N.Y., home March 24. He was 56.



**Stealing The Show.** Virgin Records quartet Ideal recently appeared on the UPN sitcom "The Parkers." Shown before the taping, from left, are Ideal members J-Dante, PZ, Maverick, and Swab posing with the show's star, Countess Vaughn.

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 top hits like 'I Wanna Know' by Joe Jive and 'Left, Right, Left' by Drama.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for more than 20 weeks.

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 listing R&B singles A-Z with columns: Rank, Title, Artist, Label, and other details.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top-selling singles like 'I Wanna Know' and 'Left, Right, Left'.

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

APRIL 15, 2000

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>NO. 1/GREATEST GAINER</b>					
1	96	2	SOUNDTRACK	ROMEO MUST DIE — THE ALBUM	1
<b>PACESETTER</b>					
2	89	2	DRAG-ON	OPPOSITE OF H2O	2
3	1	2	ICE CUBE	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
4	3	18	SISQO	UNLEASH THE DRAGON	2
<b>HOT SHOT DEBUT</b>					
5	<b>NEW</b>	1	COMMON	LIKE WATER FOR CHOCOLATE	5
6	6	7	DMX	...AND THEN THERE WAS X	1
7	4	2	GERALD LEVERT	G	2
8	5	1	BLACK ROB	LIFE STORY	1
9	8	6	DR. DRE	DR. DRE — 2001	1
10	7	4	BONE THUGS-N-HARMONY	BTNHRESURRECTION	1
11	2	2	THE MURDERERS	IRV GOTTI PRESENTS... THE MURDERERS	2
12	12	14	JAY-Z	VOL. 3... LIFE AND TIMES OF S. CARTER	1
13	9	5	BEANIE SIGEL	THE TRUTH	2
14	11	2	TRINA	DA BADDEST B***H	11
15	10	2	VARIOUS ARTISTS	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
16	13	8	D'ANGELO	VOODOO	1
17	14	9	JAGGED EDGE	J.E. HEARTBREAK	1
18	16	12	DESTINY'S CHILD	THE WRITING'S ON THE WALL	2
19	19	25	DONELL JONES	WHERE I WANNA BE	6
20	17	11	DRAMA	CAUSIN' DRAMA	11
21	15	10	MACY GRAY	ON HOW LIFE IS	9
22	20	13	MARY J. BLIGE	MARY	1
23	21	15	SOUNDTRACK	THE WOOD	2
24	24	18	TRICK DADDY	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
25	18	2	FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN	18
26	27	20	ANGIE STONE	BLACK DIAMOND	9
27	22	19	SNOOP DOGG & THA EASTSIDAZ	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
28	23	16	THE LOX	WE ARE THE STREETS	2
29	25	22	DEAD PREZ	LET'S GET FREE	22
30	30	27	DAVE HOLLISTER	GHETTO HYMNS	5
31	28	24	HOT BOYS	GUERRILLA WARFARE	1
32	29	25	NAS	NASTRADAMUS	2
33	31	29	SAMMIE	FROM THE BOTTOM TO THE TOP	29
34	41	49	ERIC BENET	A DAY IN THE LIFE	6
35	26	21	SOUNDTRACK	NEXT FRIDAY	5
36	34	34	YOUNGBLOODZ	AGAINST DA GRAIN	21
37	32	26	EVE	LET THERE BE... EVE — RUFF RYDERS' FIRST LADY	1
38	35	30	JUVENILE	400 DEGREEZ	2
39	33	23	GHOSTFACE KILLAH	SUPREME CIENTELE	2
40	37	28	JUVENILE	THA G-CODE	1
41	36	35	BRIAN MCKNIGHT	BACK AT ONE	2
42	38	33	2PAC + OUTLAWZ	STILL I RISE	2
43	<b>NEW</b>	1	SOUNDTRACK	BLACK AND WHITE	43
44	44	23	KEVON EDMONDS	24/7	15
45	40	32	GUY	III	5
46	39	31	SOUNDTRACK	THE BEST MAN	2

47	48	47	14	TRIN-I-TEE 5:7	SPiritual LOVE	41
48	43	38	10	VARIOUS ARTISTS	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
49	<b>NEW</b>	1		BIG PUNISHER	YEEEAH BABY	49
50	45	44	58	EMINEM	THE SLIM SHADY LP	1
51	47	40	7	AMEL LARRIEUX	INFINITE POSSIBILITIES	21
52	46	42	28	METHOD MAN/REDMAN	BLACKOUT!	1
53	51	43	22	LIL' WAYNE	THA BLOCK IS HOT	1
54	49	39	18	THE NOTORIOUS B.I.G.	BORN AGAIN	1
55	42	—	2	TAMAR	TAMAR	42
56	55	48	21	MONTELL JORDAN	GET IT ON... TONITE	3
57	68	70	28	YOLANDA ADAMS	MOUNTAIN HIGH... VALLEY LOW	50
58	50	36	5	J-SHIN	MY SOUL, MY LIFE	20
59	61	62	8	JEFFREY OSBORNE	THAT'S FOR SURE	50
60	56	45	4	AL JARREAU	TOMORROW TODAY	43
61	75	87	4	METHRONE	MY LIFE	61
62	54	53	20	BOB MARLEY	CHANT DOWN BABYLON	21
63	52	37	3	LUKE LUKE	LUKE'S FREAK FEST 2000	37
64	58	50	55	GINUWINE	100% GINUWINE	2
65	53	49	44	BLAQUE	BLAQUE	23
66	60	58	72	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	7
67	64	63	23	CHICO DEBARGE	THE GAME	6
68	70	69	20	KURUPT	THA STREETZ IZ A MUTHA	5
69	71	55	9	YOUNG BLEED	MY OWN	17
70	62	59	44	JENNIFER LOPEZ	ON THE 6	8
71	<b>NEW</b>	1		RAH DIGGA	DIRTY HARRIET	71
72	87	73	3	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	FAMILY AFFAIR	72
73	59	51	5	BEELOW	BALLAHOLIC	34
74	73	67	20	MINT CONDITION	LIFE'S AQUARIUM	7
75	57	57	9	TINA TURNER	TWENTY FOUR SEVEN	29
76	84	77	25	MOS DEF	BLACK ON BOTH SIDES	3
77	83	71	98	DMX	IT'S DARK AND HELL IS HOT	1
78	63	54	17	FUNKMASTER FLEX & BIG KAP	THE TUNNEL	3
79	82	79	47	SNOOP DOGG	NO LIMIT TOP DOGG	1
80	66	74	27	SOLE	SKIN DEEP	27
81	81	83	23	WARREN G	I WANT IT ALL	4
82	76	65	18	Q-TIP	AMPLIFIED	4
83	86	76	4	PHIL PERRY	MY BOOK OF LOVE	67
84	79	81	18	ROME	ROME 2000 THANK YOU	48
85	67	56	28	IDEAL	IDEAL	19
86	65	64	22	MARIAH CAREY	RAINBOW	2
87	77	60	6	D.I.T.C.	D.I.T.C.	31
88	90	84	68	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
89	69	68	41	MISSY	DA REAL WORLD	1
90	80	66	15	GOODIE MOB	WORLD PARTY	8
91	85	75	71	2PAC	GREATEST HITS	1
92	72	52	26	BRENT JONES AND T.P. MOBB	BRENT JONES AND T.P. MOBB	37
93	97	94	20	JOHNNIE TAYLOR	GOTTA GET THE GROOVE BACK	62
94	91	80	50	B.G.	CHOPPER CITY IN THE GHETTO	2
95	74	72	58	TLC	FANMAIL	1
96	<b>RE-ENTRY</b>	9		MEL WAITERS	MATERIAL THINGS	83
97	88	—	2	MAYSA	ALL MY LIFE	88
98	78	61	3	CHAP CHEEZE	LIFE IZA GAMBLE	61
99	<b>RE-ENTRY</b>	2		URBAN KNIGHTS	URBAN KNIGHTS III	95
100	98	98	5	NUWINE	GHETTO MISSION	96

Albms 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. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



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## Web Co. Mezzmusic Jumps Into Inferno With Joint Venture

**BURNING UP:** The 2-month-old London-based online music company Mezzmusic.com, a subsidiary of the Mezzanine Group, has secured its first major signing via a joint venture with leading U.K. dance music label Inferno Records.

The five-year deal gives Mezzmusic.com exclusive worldwide rights to sell and distribute Inferno's future releases, as well as its existing catalog, on its Web site, says Mezzmusic.com's managing director, **Andreas Georgiou**.

In addition to digital download rights, Georgiou confirms that the deal allows Mezzmusic.com to sell and distribute hard-copy CDs of Inferno product at its virtual retail shop online.

Says **Steve Long**, chairman and founder of Inferno, "This is an ideal partnership for the label. Mezzanine has a respected high profile in clubland, and the two businesses have parallel synergies."

He continues, "Mezzmusic.com was also a natural choice under the direction of Andreas, who has achieved great things with **George Michael's** Web site [Aegean.net] and online music company [Aegean]." (Georgiou is Michael's cousin.)

According to Mezzanine Group chief executive **Marios Georgallides**, "The Inferno joint venture was a natural stage in the exciting development and plans we have for Mezzmusic.com."

"The label is widely regarded in the dance music industry as one of the top three [U.K. dance labels] and has enjoyed significant mainstream chart success," says Georgallides. "Inferno's music catalog represents the very high standards of quality repertoire and content that Mezzmusic.com is looking to enhance its core business with."

In related news, Mezzmusic.com began offering live Webcasts on Feb. 10 from the Mezzanine club, which is



by Michael Paoletta

located just outside of London.

**Charlie Chester**, the club's promoter and chief operator, says Mezzanine is equipped with three cameras, allowing people on the Web site different views of the club. Also, says Chester, "we archive everything so that people can access images as well as a DJ's set from weeks ago."

The Web site is averaging 10,000 users per week, notes Chester, who adds, "At the end of April, we'll have a 12-hour live Webcast from the Mayday Oxford Ball, with guest DJs like **Paul Oakenfold**, **Goldie**, **Gilles**

**Peterson**, **Boy George**, and **Tall Paul**."

On Friday (14), BBC Radio 1 DJ **Dave Pearce** will begin a monthly residency at Mezzanine, allowing fans the world over to experience his anthemic sets. Joining Pearce will be Ibiza DJ **Rob Tissera**.

On Saturday nights this month, the Mezzanine club welcomes DJs **Paul Oakenfold** (on Saturday [8]), which is the club's first birthday), **Judge Jules** (on Saturday [15]), **Farley and Heller** (April 22), and **Pete Tong** and **Gilles Peterson** (April 29).

Quite the wonderfully varied lineup, if ya ask us! But as Chester points out, "Dance music continues to break down borders, so why can't **Frankie Knuckles** play the club one night, **Paul Van Dyk** play the next, and **Dave Pearce** the next week. Ultimately, it's about the music, and we

want to offer it all."

In June, Mezzmusic Records will debut with "a compilation of Ibiza stuff," says Georgiou. This will be followed by the single "Jive Talking" by **BBH 2000** (aka Georgiou and Michael).

"The sky's the limit," enthuses Georgiou. "There really are no limits to what we can do here. We have the Inferno deal, the live Webcasts from the club, superstar DJs, and Mezzmusic Records. We've truly only just begun. Now, our only goal is to be the No. 1 dance music site in the world."

We'll be watching . . .

**WORDS & PICTURES:** What is a DJ? Well, according to **Kurt B. Reighley** (aka DJ El Toro), the Seattle-based freelance writer who has penned "Looking For The Perfect Beat: The Art And Culture Of The DJ" (MTV/Pocket Books), a DJ

is an artist, an educator, a historian, a musical diplomat, an entertainer, and, sometimes, a superstar pop act.

Interviewing nearly 40 DJs for the book, Reighley (smartly) approached each of the 12 chapters ("Dance To The Drummer's Beat," "The Good, The Bad, And The Ugly," and "The Future Of The Future," to name but three) in the same manner that a DJ manhandles his Technics turntables.

By editing and sequencing each DJ's response (as if he were seamlessly mixing from one record to another), Reighley offers readers a glimpse—as well as a lively read—into today's highly volatile, ego-enriched, and rather lucrative DJ culture.

The chapter titled "Stars" finds **Paul Oakenfold** saying (almost ironically), "The majority of young  
(Continued on next page)

## Astralwerks' Primal Scream Drops 6th Set

BY AMANDA NOWINSKI

SAN FRANCISCO—"We're a rebel band, and 'XTRMNT' is a rebel album," says singer/songwriter **Bobby Gillespie** of U.K. dance/rock act Primal Scream. "I've been waiting my whole life to make this album; it's an act of affirmation. And we're very clear on what we're saying here—we're not just screaming."

Streeting May 16 in the U.S. via Astralwerks, "XTRMNT" marks the sixth album from Primal Scream, the 14-year-old group that helped define the renegade, festive spirit of early U.K. rave culture in 1991 with the Mercury Prize-winning album "Screamadelica."

In the U.K., Creation Records issued "XTRMNT" Jan. 31.

Themes of political injustice and social change course through the new album, a punk/dance hybrid composed by Gillespie, former Stone Roses bassist **Gary Mounfield**, guitarists **Andrew Innes** and **Robert Young**, and keyboardist **Martin Duffy**.

Production assistance on "XTRMNT" was handled by Irish DJ/producer **David Holmes**, the Automator (aka Dr. Octagon), **Kevin Shields** of My Bloody Valentine, **Brendan Lynch**, **Jagz Kooner** (formerly of Sabres Of Paradise), **Hugo Nicholson**, **Adrian Sherwood**, New Order's **Bernard Sumner**, and **Death In Vegas'** **Tim Holmes**.

Industrial dance beats provide the basis for Primal Scream's energetic guitar- and keyboard-driven compositions, which are published by EMI Music. Tempos and instrumentation range from the aggressively frenetic to the languidly introspective. Throughout, Gillespie's lyrics maintain a sense of controversy and subversion, especially on tracks like "Kill All Hippies," "Swastika Eyes," and "Shoot Speed/Kill Light."

Gillespie hopes the album will serve as a wake-up call for an apathetic post-rave generation.

"There is a depoliticization of culture at large, and most music now reflects that," says Gillespie, a one-time drummer for '80s goth act the Jesus And Mary Chain. "People are ignoring problems by keeping their mouths shut and steering clear of things. I was born in the '60s, and there was a lot of political activism at that time, both in the States and in



PRIMAL SCREAM

Britain. There was a lot of working-class power then, and you don't see that anymore."

Still, Gillespie holds fast to the nascent ideologies of dance music culture. "[The early rave movement] was underground, it was organized, and you had different people from different strata of society dancing together, being friendly to one another. It was a very positive and uplifting time."

Before Primal Scream ventured into dance music in the early '90s, it released two indie pop albums: 1987's "Sonic Flower Groove" and 1989's eponymous set.

But after cluing into the beginning of the U.K.'s acid house movement, Gillespie enlisted the production skills of **Andrew Weatherall**, who helped mold the band's psychedelic punk-meets-dance aesthetic heard on "Screamadelica."

Three years after the release of

"Screamadelica," Primal Scream produced the straight-ahead rock album "Give Out But Don't Give Up," only to re-integrate dance elements into 1997's "Vanishing Point."

Astralwerks product manager **Jeffrey Sperber** welcomes Primal Scream's rebel-like approach and hopes to broaden the band's American fan base. "'XTRMNT' is a major work by a band that has never quite gotten its due in the States," Sperber says.

"The band has had an amazing history and has been enormously influential," he adds. "After all that they've been through, it's amazing how relevant they've remained. Usually, a band makes one or two great records early in its career, and that's it. Primal has managed to change, be challenging, and continually amaze."

The set's first single, "Kill All Hippies," goes to college alternative and hard rock specialty radio in early May, says Sperber. Service to commercial alternative and active rock formats will immediately follow.

Managed/booked by **Alex Nightingale** of London-based Scream Heights (**Gerry Gerrard** of New York-based Chaotica handles bookings for North America), Primal Scream will embark on a U.S. tour on May 26. At press time, locations and venues were being finalized.

According to Sperber, Astralwerks' marketing plan will include a heavy street and retail campaign, utilizing stickers, posters, fliers, and T-shirts. The label will also initiate an intensive Internet campaign via live Webcasts and music chat rooms.

Retailers anticipate high sales for "XTRMNT." **Paul Bradshaw**, owner of Berkeley, Calif.-based **Mod Lang Records**, a British import specialty shop, says, "It's been our top-selling album for the past three weeks."

## The Dance Trax HOT PLATE

• **Nomad**, "With You" (Rasam Records single). This scintillating debut from New York-based Rasam Records finds remixer/DJ **Junior Vasquez** wickedly merging world rhythms, tribal chants, and trance-laced house beats. The end result is nothing short of epic.

• **Celeda**, "The Underground" (Star 69/Ultra Records single). When Twisted America Records shuttered its doors last year, many pondered the future of **Celeda**, who was signed to the label. Well, we're happy to report that our fave underground diva has resurfaced (on **Peter Rauhofer's** label, now distributed by Ultra) with this wicked slab of house music.

• **Pet Shop Boys**, "I Don't Know What You Want But I Can't Give It Any More" (London-Sire single). Grammy Award-winning **Peter Rauhofer's** wonderfully trippy tribal beats are the perfect backdrop for **Neil Tennant's** unmistakable vocals.

• **Billie**, "Take It Easy" (Purple Music Switzerland single). **Jamie Lewis' Body & Soul** mix is quite the deep journey. And **Billie's** wailings, here alongside **George Benson**-styled handiwork, have never sounded so sultry.

• **Ayla**, "Angelfalls" (Unsubmissive/edel Germany single). Remember that warm, fuzzy, feel-good-all-over feeling that overwhelmed your entire being upon hearing **Chicane's** "Saltwater" for the first time? Well, it's about time to relive that experience with "Angelfalls." Such beauty doesn't happen along every day.

• **Debbie Pender**, "Just Be Yourself" (Dtension/Strictly Rhythm single). After a too-long break, **Pender** returns to dancefloors with this positively upbeat **Blaze/Full Intention**-penned house track that is dusted with a '70s vibe. Pure joy!

• **Mr. Spring Presents Anon**, "Let's Skate" (Southeast Recordings U.K. single). Last year, **Mr. Spring**, recording under the guise of **Blaxxtraxx**, unleashed the powerful "Funky Nassau." Now, he returns with this energetic house jam. For something a tad more **Yomanda**-hued, check out **Alan X's** **Pleasure Zone** dub.

## Billboard. Dance Breakouts

APRIL 15, 2000

### CLUB PLAY

1. THE BEST THINGS FILTER REPRISE
2. FEELIN' SO GOOD JENNIFER LOPEZ FEAT. BIG PUN & FAT JOE WORK
3. DON'T GIVE UP CHICANE FEAT. BRYAN ADAMS XTRAVAGANZA IMPORT
4. SHUT THE F\*\*\* UP + DANCE ADRENALINE TOMMY BOY SILVER LABEL
5. THE RELIEF EVIL STEPSISTER GROOVILICIOUS

### MAXI-SINGLES SALES

1. BETTER OFF ALONE ALICE DEEJAY REPUBLIC
2. WHAT A GIRL WANTS CHRISTINA AGUILERA RCA
3. GET UP AMEL LARRIEUX 550 MUSIC
4. YOU DON'T KNOW ME ARMAND VAN HELDEN ARMED
5. DIVA 69 GROOVE DJ IRENE XTREME

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	2	3	8	KING OF MY CASTLE STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
2	6	10	6	MISSING YOU NERVOUS 20271	KIM ENGLISH
3	4	5	7	GIVE ME TONIGHT 2000 CONTAGIOUS 1013	SHANNON
4	5	6	9	THE RETURN OF NOTHING BLUEPLATE 005/STRICTLY RHYTHM	SANDSTORM
5	9	14	8	IT FEELS SO GOOD FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
6	8	12	7	DESERT ROSE A&M PROMO/INTERSCOPE †	STING FEATURING CHEB MAMI
7	7	7	9	RAINBOW COUNTRY EDEL AMERICA 006919	BOB MARLEY VS. FUNKSTAR DE LUXE
8	3	1	8	AMERICAN PIE MAVERICK PROMO/WARNER BROS. †	MADONNA
9	1	2	10	THINK IT OVER JELLYBEAN 2556	JENNIFER HOLLIDAY
10	10	16	7	SENSE OF DANGER PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
11	13	20	5	BE WITH YOU INTERSCOPE PROMO †	ENRIQUE IGLESIAS
12	11	4	10	THE CHASE LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
13	15	22	6	WHY CAN'T YOU BE REAL NERVOUS 20411	BYRON STINGILY
14	17	28	5	IF IT DON'T FIT GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
15	19	32	4	BETTER OFF ALONE REPUBLIC 156798/UNIVERSAL	ALICE DEEJAY
16	14	8	10	JUMP FOR JOI (THE MILLENNIUM MIXES) NERVOUS 20417	JOI CARDWELL
17	16	9	12	WHEN THE HEARTACHE IS OVER VIRGIN 38691 †	TINA TURNER
18	12	11	13	PLANET LOVE (FROM THE MOVIE "FLAWLESS") JELLYBEAN 2578	TAYLOR DAYNE
19	21	30	6	SHACKLES (PRAISE YOU) C2 79347/COLUMBIA †	MARY MARY
20	18	19	9	LA LA LA MOONSHINE 88467	THE FRESHMAKA
21	26	37	4	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
22	25	33	5	HARD NIGHT EDEL IMPORT	PHUNKY DATA
23	28	34	5	HEAVEN'S EARTH NETTWERK 33101	DELERIUM
24	31	36	5	DRAMA ON THE DANCEFLOOR NITEGROOVES TRACKS 116/KING STREET	HIDEKI FEAT. PAUL E. ALEXANDER
25	35	46	3	SHARE MY JOY AVEX 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
26	27	29	7	PRAISE THE DJ TOMMY BOY SILVER LABEL 2024/TOMMY BOY	PUSAKA
27	34	39	4	I LOVE YOU NETTWERK PROMO/ARISTA	SARAH MCLACHLAN
28	40	—	2	I WILL LOVE AGAIN COLUMBIA PROMO	LARA FABIAN
29	30	21	10	WHAT A GIRL WANTS RCA 60224 †	CHRISTINA AGUILERA
<b>◀ POWER PICK ▶</b>					
30	45	—	2	I'M IN LOVE JELLYBEAN 2584	VERONICA
31	33	24	10	LET NO MAN PUT ASUNDER MCA 155708	MARY J. BLIGE
32	24	17	11	BARBER'S ADAGIO FOR STRINGS MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT
33	32	26	9	COMMUNICATION (SOMEBODY ANSWER THE PHONE) TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUI
34	39	43	3	STOP 550 MUSIC PROMO/EPIC	JON SECADA
35	20	13	13	STOP PLAYING WITH MY MIND STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
36	37	42	3	IF YOU BELIEVE REPRISE 44842	SASHA
37	22	15	12	SSST...(LISTEN) NERVOUS 20406	JONAH
38	23	18	11	THERE YOU GO LAFACE PROMO/ARISTA †	PINK
39	29	25	12	MOVE YOUR BODY JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUDY ALBANESE
<b>◀ HOT SHOT DEBUT ▶</b>					
40	<b>NEW ▶</b>	1	1	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE PROMO †	PET SHOP BOYS
41	43	45	3	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
42	36	38	6	TURN ME OVER JELLYBEAN 2573	WONDERBOX
43	47	—	2	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER
44	48	—	2	ALLELUIAS MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
45	38	35	10	HERE I AM DEFINITY 007	BOBBY D'AMBROSIO FEATURING KELLI SAE
46	<b>NEW ▶</b>	1	1	NATURAL BLUES V2 27639 †	MOBY
47	<b>NEW ▶</b>	1	1	START THE COMMOTION IDEAL 0024/MAMMOTH	THE WISEGUYS
48	42	23	13	UP IN FLAMES C2 79308/COLUMBIA †	SATOSHI TOMIIE FEATURING KELLI ALI
49	49	47	3	ALIVE RCA PROMO	JENNIFER BROWN
50	41	31	13	STOP THE ROCK 550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	4	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
2	2	2	11	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
3	3	3	6	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
4	5	5	16	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
5	4	4	17	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
6	6	6	8	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
7	7	7	3	NATURAL BLUES (T) (X) V2 27639 †	MOBY
8	8	9	24	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
9	10	10	11	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
10	11	14	97	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	12	12	11	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
12	9	8	12	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
13	16	18	13	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
14	15	11	6	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
15	20	26	6	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
16	14	—	3	THINK IT OVER (T) (X) JELLYBEAN 2556	JENNIFER HOLLIDAY
17	22	21	73	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
18	23	19	4	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
19	13	49	6	PLANET LOVE (FROM THE MOVIE "FLAWLESS") (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
20	21	22	18	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
21	24	20	84	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
<b>◀ GREATEST GAINER ▶</b>					
22	33	32	3	STILL IN MY HEART (T) (X) CAPITOL 58807 †	TRACIE SPENCER
23	19	15	4	MIXED BIZNESS (T) (X) DGC/GEFFEN 497272/INTERSCOPE †	BECK
24	17	13	47	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
25	26	37	3	STOP PLAYING WITH MY MIND (T) (X) STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
26	25	16	4	MISSING YOU (T) (X) NERVOUS 20271	KIM ENGLISH
27	18	17	5	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
<b>◀ HOT SHOT DEBUT ▶</b>					
28	<b>NEW ▶</b>	1	1	PLAYGROUND LOVE (X) SOURCE 96573/AUSTRALWERKS †	AIR
29	31	23	18	HE'S ALL I WANT (T) (X) BLACK MOON 97061/V2	ANGELMOON
30	27	33	34	9PM (TILL I COME) (T) (X) RADICAL 99004 †	ATB
31	36	—	2	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
32	29	25	23	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
33	32	34	80	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
34	30	27	10	IT FEELS SO GOOD (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
35	35	31	29	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
36	34	28	21	NEW YORK CITY BOY (T) (X) SIRE 35014 †	PET SHOP BOYS
37	28	29	5	WOKE UP THIS MORNING (X) STREETBEAT 069	VINNIE PAULEONE & THE BA DA BING ORCHESTRA
38	<b>NEW ▶</b>	1	1	GOT A LOVE FOR YOU (T) GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
39	37	35	61	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
40	<b>RE-ENTRY</b>	16	16	GET IT ON TONITE (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
41	49	—	37	BODYROCK (T) (X) V2 27595 †	MOBY
42	38	36	11	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
43	<b>NEW ▶</b>	1	1	IF YOU BELIEVE (T) (X) REPRISE 44842	SASHA
44	41	41	38	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
45	47	—	4	SOLA (T) (X) RMM 840912	INDIA
46	40	—	2	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
47	<b>RE-ENTRY</b>	3	3	IT'S A FINE DAY (T) (X) RAMPAGE 70104	MISS JANE
48	48	—	101	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
49	39	39	40	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
50	<b>RE-ENTRY</b>	2	2	MUCHO MAMBO (SWAY) (T) (X) JELLYBEAN 2570	SHAFT

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

## DANCE TRAX

(Continued from preceding page)

DJs are all about the fame, the money, and the three hours of playing all the latest, obvious records."

In the title chapter, disco veteran **Robbie Leslie** discusses the early days of dance music, noting, "Back in the '70s and '80s, having unreleased tracks was still a source of status... Introducing new music can be the best part of the night. But if something is played just because it's new and unheard, the program becomes two-dimensional."

One of the book's most refreshing

remarks, though, arrives via **François K.**: "For **Larry Levan**, or **David Mancuso**, or **Nicky Siano**—these people who started the early New York movement—there was always this element of being in the crowd, the feeling that through the record, the DJ was speaking directly to you. I question whether DJs that are just coming up now understand that [dynamic] or are aware that it actually exists and takes place. I'm after that cathartic experience where you feel that it changes your life."

Potent observations like these made by **Leslie** and **K.** should be memorized by every DJ—both the novice and the seasoned pro.

Readers looking for a comprehensive history of dance music or an all-inclusive DJ tome are advised to look elsewhere. As **Reighley** so succinctly writes in the book's introduction, "Let other authors concentrate on these individual angles. The only dynamic that seemed truly suitable to capture the essence of DJ culture was to move between a variety of

topics and show how they interrelate."

If it's less words and more graphics you desire, look no further than the similarly titled "Searching For The Perfect Beat" (Watson-Guption Publications), which is appropriately subtitled "Flyer Designs Of The American Rave Scene."

Except for the fascinating introduction penned by New York Times music critic **Neil Strauss**, and a few words from the authors (the Earth Program Ltd., a New York-based

multimedia company), the book is a virtual kaleidoscope of color that chronicles the art form's progression from black-and-white photocopies to five-color die-cut foldouts.

Additionally, each flier acts as a piece of club culture history, documenting a rave's date and location, as well as the DJs, artists, promoters, and sponsors that helped make the event a reality. And in most instances, the designer(s) responsible for each flier is credited. Visually stimulating, indeed.



**RIAA Honors Alabama.** The Recording Industry Assn. of America has named Alabama the country group of the century. RCA Label Group senior VP/GM Butch Waugh surprised the group with the honor when he called its members onstage at the company's annual boat show during the Country Radio Seminar. In accepting the accolade, Alabama lead vocalist Randy Owen thanked everyone involved in the band's career and also acknowledged country radio for all the money that has been raised to support St. Jude Children's Research Hospital. Pictured, from left, are Waugh, RCA Label Group Chairman Joe Galante, and Alabama's Jeff Cook, Owen, and Mark Herndon. Not pictured is Alabama's Teddy Gentry.

## Capitol Has 'Faith' In Wariner Set

**Artist Explores With Horn Section, Drum Loops, Mambo Feel**

BY JIM BESSMAN

NEW YORK—With his last album, "Two Teardrops," having just joined its predecessor, "Burnin' The Roadhouse Down," in achieving gold status, Capitol artist Steve Wariner is on a career roll—but it's still business as usual.

"The minute I finished 'Two Teardrops,' I started making my next album," says Wariner, whose new set, "Faith In You," comes out May 9. "But I'm always looking ahead, trying to come up with the best songs I can, regardless of trends."

The Steve Wariner Music (BMI) writer had a hand in all 13 tracks on "Faith In You," whose title track/first single was penned with his fellow Grand Ole Opry star and frequent co-writing pal Bill Anderson. The pair also wrote the album tracks "Make It Look Easy" and, with Sharon Vaughn, "Blinded."

"I always have to have a collaboration with Bill," says Wariner, noting that he also enlisted his "team" of other songwriting partners, including Rick Carnes and Marcus Hummon, as well as Annie Roboff, Rodney Crowell, Jim Witter, and Billy Kirsch. But besides "always trying to take a step up as a writer," Wariner says that "Faith In You" shows his development as a producer.

"I've been proud of my last few albums," he says, "but this album feels like more of a 'project' from start to finish than just a collection of good songs."

The new album is also his most diverse, says the singer/songwriter/guitarist/producer. "Some things were real left turns, like [lead cut] 'High Times,' a contemporary-sounding track which has a lot of experimentation with drum loops and percussion stuff, and 'Longer Letter Later,' a Mexican-sounding song which also has a lot of studio experimentation—and castanets and accordion, which I've never recorded with."

Wariner notes that "Turn In The Road" delivers the heavy "Holes In The Floor Of Heaven" and "Two Teardrops" sentimentality that fans have now come to count on, while "I Just Do" is a Texas swing song "you'd expect me to be doing at the Opry on Friday nights. So we go from one spectrum to another."

Wariner also singles out "Katie Wants A Fast One," a duet with Garth Brooks, "which is kind of a cross between Hank Williams' 'Honky Tonkin' and a country mambo." Pat Quigley, president/CEO of Capitol's Nashville operation, also praises the cut, which features a horn section.

"He's taking a chance and going somewhere new musically," says Quigley. "Bringing horns to country radio will be painful, but like the research says, everything sounds pretty similar—so why not a straight-up country song with horns if there's already straight pop with a steel guitar?"

Quigley is equally excited that Wariner will be the first big test of Capitol's "Up Your Arbitron" TV advertising campaign, which has been created to promote country radio through TV album spots (Billboard, March 25). "We've tested it with Trace Adkins and Keith Urban, but Steve's the first big rollout," says Quigley.

The Wariner TV push commences May 6 in major and smaller markets and is tailored to each station cross-promoted in the spots. "If they think Steve's good for their drive time, we'll advertise on the 'Today' show," says Quigley. "If nighttime's important to them, we'll give them the 6 o'clock news—whatever is best for them, because they know their market best."

Noting that the retail community "loves Steve Wariner as a person," Quigley says that in-store merchandise materials will be "way above and beyond" and that

"Faith In You" will be "the most-advertised product other than Garth that I've seen. He's coming off two Recording Industry Assn. of America-certified gold albums in a row and has some real good momentum. We also have some Internet stuff planned for marketing and awareness purposes—not to download or sell records from."

Wariner is currently on a radio promo tour, with stops including KSCS Dallas, where assistant PD/music director Linda O'Brian, not surprisingly, is enthusiastic about "I Just Do."

"I played it three times in a row yesterday on the air—and had memorized it by the time he got here," says O'Brian. "Of course, it's a Texas swing song, and when we get to heaven, that's what heaven should sound like. I hope it ends up as a radio single, even though programmers are reluctant to play that style of music. But that's what brought us to the dance."

Wariner, O'Brian adds, is unique in the format. "There's nobody else like him, with the quiet strength reflected in his songs and the real strong sense of what his life is about and the good things in life. That's what makes his albums really enduring and so appealing to everyone. There's something really easy-going about him. My mother says that if you cut him he'd bleed marshmallow cream."

Marshmallow blood aside, the final "Faith In You" cut, "Bloodlines," is noteworthy for being an instrumental duet with Wariner's 16-year-old son, Ryan, who plays guitar, as does 13-year-old brother Ross, who plays on "High Time."

"I got in trouble by having Ryan on the last album, so Ross guilted me into putting him on this one," says Wariner.

Self-managed via Renaissance Management and currently "in between agents," Wariner has no Faith in You tour plans yet. But in keeping with his previously stated custom, he says he's already written two songs for its follow-up album.



WARINER

## Sony's Charlie Robison's Next Set May Decide If He's The Face Of Male Country

AS THE SO-CALLED male-country format has quickly become the most-talked-about new programming trend (Billboard, March 25), Charlie Robison, who records for Sony's Lucky Dog label, has repeatedly been held up as the male country poster child. At the same time, alt.country stations are claiming him as their own. As a result of all this sudden attention, Robison's "Life Of The Party" album finally cracked the Billboard Top Country Albums chart for the first time last week, debuting at No. 72 nearly 18 months after its release.

So what does the outspoken Robison make of suddenly having two different radio camps tugging at his pant legs? To a certain extent, he feels like he does speak for and to many of the men disenfranchised by today's country radio.

"For what's going on on the radio today, I definitely feel like an outsider," he says. "I feel like I have nothing in common with 95% of the male performers. There's no men out there for males to identify with."

But Robison believes women are as alienated by today's country radio as men. "Country started as a complete personality-driven, truthful machine," he says. With "the Roger Millers and Johnny Cashes and Willie [Nelsons, fans] wanted to know as much about what they were going to say or do next [as] what the next single was. And I feel like that is so missing. It's so homogenized, other than—and I'm not trying to kiss my wife's [Dixie Chick Emily Robison] ass—but other than their band and Shania [Twain]. Shania gets talked bad about a lot in certain circles, but hell, Shania's got more balls than 99% of the men out there. I'm proud of women for that. It's great. It's about time."

About today's acts, Robison says, "If you don't completely toe the company line and just go with the PR machine and say you listen to the Opry every night even though you're 19 years old, come on... I feel like the wool is getting pulled over people's eyes."

"When I go onstage or in interviews, I say what I feel, and I'll take the blame for that," says Robison. "If that hurts my career, that's fine. But it's worked out good for me. Even though I'm not a big chart-topper or anything like that, radio stations are always dying for me to come by, and they want me to do their morning shows and

guest-host. I'm not trying to brag, but I actually have a personality. These other guys out there, it's like, 'Say something. I don't care what it is, but do something different because it's... boring.'"

As for alt.country, Robison says, "the Americana format really gives you credence as an artist. I would like to fall somewhere in the middle, that half my record gets played on Americana that definitely wouldn't get played on country, because there's a lot of bluegrass and a lot of different Tex-Mex kind of stuff. But I'm definitely going to try on this [next] record to give country as much ammunition as I can. [Radio is] telling me, 'On this record just tone it down a tad, because we really want to make a run at it.' If these guys want to take a chance on me, I'll try to give them as much ammunition as I can without compromising myself."

So what's his idea of "toning it down a tad?" For starters, Robison won't sing as many songs about murder as he did on "Life Of The Party." He'll also shoot for a slightly more mainstream production. "The last record I made completely not expecting to get any country radio play at all," he says. "Instrumentation-wise it was a very self-gratifying record, in that I pretty much did whatever I wanted. I put bagpipes on it and different stuff like that."

Robison, a native Texan, is preparing to enter an Austin, Texas, studio to record his second Sony album, this time co-producing with Sony's Blake Chancey. He jokes that he'd like to call the new album "Hot New Latin Sensation," although he admits that title may cause some buyers to feel disappointed once they get the album home. Prior to signing with Lucky Dog, Robison released one independent album and one album on Warner Bros.

But Robison says he'll move from Lucky Dog to sister label Columbia for this next album, tentatively due in August, so he can benefit from an all-out promotional push and "a regular budget" for marketing. He says he and the label will do a full setup at country radio. "I will gladly take that on, because I'd love to give it a shot and at least say I tried," he says. "Music means too much to me to let it kind of die like it is right now." He admits, however, that "an enormous amount of success scares me about as much as no success at all."

After all that effort, he says, "we'll see if this 'poster child' thing sticks."



by Phyllis Stark



ROBISON



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	1	22	<b>HOW DO YOU LIKE ME NOW?!</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	<b>TOBY KEITH</b> (V) DREAMWORKS 459041 †	1
2	2	2	16	<b>THE BEST DAY</b> T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	<b>GEORGE STRAIT</b> (V) MCA NASHVILLE 172147	2
3	3	3	24	<b>LESSONS LEARNED</b> T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	<b>TRACY LAWRENCE</b> ATLANTIC ALBUM CUT †	3
4	4	4	22	<b>LOVE'S THE ONLY HOUSE</b> M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	<b>MARTINA MCBRIDE</b> (V) RCA 65933 †	4
5	5	6	14	<b>BEEN THERE</b> C. BLACK (C. BLACK, S. WARINER)	<b>CLINT BLACK WITH STEVE WARINER</b> (V) RCA 65966 †	5
6	6	9	25	<b>CARLENE</b> B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	<b>PHIL VASSAR</b> ARISTA NASHVILLE ALBUM CUT †	6
7	9	13	25	<b>BUY ME A ROSE</b> K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	<b>KENNY ROGERS WITH ALISON KRAUSS &amp; BILLY DEAN</b> DREAMCATCHER ALBUM CUT †	7
8	10	14	15	<b>THE WAY YOU LOVE ME</b> B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	<b>FAITH HILL</b> WARNER BROS. ALBUM CUT/WRN	8
9	11	12	16	<b>SHE'S MORE</b> D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	<b>ANDY GRIGGS</b> (V) RCA 65936 †	9
10	7	5	30	<b>MY BEST FRIEND</b> B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	<b>TIM MCGRAW</b> CURB ALBUM CUT	1
11	8	8	26	<b>BECAUSE YOU LOVE ME</b> T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	<b>JO DEE MESSINA</b> CURB ALBUM CUT †	8
12	13	15	28	<b>IT WAS</b> T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	<b>CHELY WRIGHT</b> (V) MCA NASHVILLE 172133 †	12
13	15	11	32	<b>COWBOY TAKE ME AWAY</b> B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	<b>DIXIE CHICKS</b> (V) MONUMENT 79352 †	1
14	16	17	13	<b>WHAT I NEED TO DO</b> B. CANNON, N. WILSON (B. LUTHER, T. DAMPHIER)	<b>KENNY CHESNEY</b> (V) BNA 65954	14
15	17	22	28	<b>GOODBYE EARL</b> B. CHANCEY, P. WORLEY (D. LINDE)	<b>DIXIE CHICKS</b> (C) (D) (V) MONUMENT 79352 †	15
16	20	19	14	<b>REAL LIVE WOMAN</b> G. FUNDIS, T. YEARWOOD (B. CRYNER)	<b>TRISHA YEARWOOD</b> (V) MCA NASHVILLE 172146 †	16
17	19	23	11	<b>COULDN'T LAST A MOMENT</b> D. HUFF, C. RAYE (D. WELLS, J. STEELE)	<b>COLLIN RAYE</b> (C) (D) (V) EPIC 79353 †	17
<b>◀ AIRPOWER ▶</b>						
18	22	26	18	<b>THE CHAIN OF LOVE</b> D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	<b>CLAY WALKER</b> GIANT ALBUM CUT †	18
19	18	16	28	<b>BREATHE</b> B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	<b>FAITH HILL</b> (C) (D) (V) WARNER BROS. 16884/WRN †	1
20	14	10	31	<b>SMILE</b> D. HUFF (C. LINDSEY, K. FOLLESE)	<b>LONESTAR</b> (V) BNA 65906 †	1
21	12	7	24	<b>BACK AT ONE</b> C. CHAMBERLAIN (B. MCKNIGHT)	<b>MARK WILLS</b> (V) MERCURY 562530 †	2
22	21	21	12	<b>LET'S MAKE SURE WE KISS GOODBYE</b> T. BROWN (V. GILL)	<b>VINCE GILL</b> (V) MCA NASHVILLE 172148	20
23	25	27	14	<b>ANOTHER NINE MINUTES</b> R. E. ORRAL, J. LEO (T. DOUGLAS, B. CRAIN, T. BUPPERT)	<b>YANKEE GREY</b> MONUMENT ALBUM CUT †	23
24	27	29	12	<b>MORE</b> T. BRUCE (T. MCHUGH, D. GRAY)	<b>TRACE ADKINS</b> (V) CAPITOL 38701 †	24
25	29	32	9	<b>YES!</b> N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	<b>CHAD BROCK</b> (C) (D) (V) WARNER BROS. 16876/WRN †	25
26	28	30	14	<b>UNCONDITIONAL</b> S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	<b>CLAY DAVIDSON</b> (C) (D) (V) VIRGIN 38690 †	26
27	26	28	10	<b>ME NEITHER</b> F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	<b>BRAD PAISLEY</b> (V) ARISTA NASHVILLE 13172 †	26
28	30	31	13	<b>NO MERCY</b> J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	<b>TY HERNDON</b> (C) (D) (V) EPIC 79345 †	28
29	24	24	19	<b>UNBREAKABLE HEART</b> B. GALLIMORE (B. TENCH)	<b>JESSICA ANDREWS</b> (C) (D) (V) DREAMWORKS 459042 †	24
30	33	39	7	<b>PRAYIN' FOR DAYLIGHT</b> M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	<b>RASCAL FLATTS</b> LYRIC STREET ALBUM CUT †	30
31	36	41	5	<b>I'LL BE</b> T. BROWN, R. MCENTIRE (D. WARREN)	<b>REBA MCENTIRE</b> (V) MCA NASHVILLE 172143 †	31
32	35	36	8	<b>YOUR EVERYTHING</b> M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	<b>KEITH URBAN</b> (V) CAPITOL 58847 †	32
33	34	35	8	<b>FLOWERS ON THE WALL</b> K. STEGALL (L. DEWITT)	<b>ERIC HEATHERLY</b> (C) (D) (V) MERCURY 170128 †	33
34	31	33	20	<b>THE FUN OF YOUR LOVE</b> R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	<b>JENNIFER DAY</b> (C) (D) (V) BNA 65931 †	31
35	40	44	7	<b>STUCK IN LOVE</b> G. NICHOLSON (G. NICHOLSON, K. PATTON)	<b>THE JUDDS</b> CURB ALBUM CUT/MERCURY	35
36	45	54	4	<b>I HOPE YOU DANCE</b> M. WRIGHT (M. D. SANDERS, T. SILLERS)	<b>LEE ANN WOMACK WITH SONS OF THE DESERT</b> (V) MCA NASHVILLE 172158 †	36
37	38	34	14	<b>JIMMY'S GOT A GIRLFRIEND</b> D. JOHNSON, R. ZAVITSON, T. HASELDEN (A. SMITH, R. HARBIN, R. MCDONALD)	<b>THE WILKINSONS</b> (C) (D) (V) GIANT 16887 †	34
38	37	38	15	<b>JUST BECAUSE SHE LIVES THERE</b> J. TAYLOR (D. DODSON, B. LAWSON)	<b>CHALEE TENNISON</b> ASYLUM ALBUM CUT/WRN †	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	42	43	10	<b>IT'S ALWAYS SOMETHIN'</b> D. COOK, L. WILSON (M. GREEN, A. MAYO)	<b>JOE DIFFIE</b> EPIC ALBUM CUT †	39
40	39	37	9	<b>THE BLUES MAN</b> K. STEGALL (H. WILLIAMS JR.)	<b>ALAN JACKSON</b> (V) ARISTA NASHVILLE 13193	37
41	44	50	5	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	<b>BROOKS &amp; DUNN</b> (C) (V) ARISTA NASHVILLE 13198	41
42	41	42	6	<b>MURDER ON MUSIC ROW</b> T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	<b>GEORGE STRAIT WITH ALAN JACKSON</b> MCA NASHVILLE ALBUM CUT	41
43	32	25	16	<b>DO WHAT YOU GOTTA DO</b> A. REYNOLDS (P. FLYNN)	<b>GARTH BROOKS</b> (V) CAPITOL 58845	13
44	46	45	12	<b>800 POUND JESUS</b> M. A. MILLER, M. MCANALLY (B. MADDOX, P. W. THORN)	<b>SAWYER BROWN</b> CURB ALBUM CUT †	44
45	48	52	8	<b>SOMETHING TO WRITE HOME ABOUT</b> B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	<b>CRAIG MORGAN</b> ATLANTIC ALBUM CUT †	45
46	47	49	7	<b>I NEED YOU ALL THE TIME</b> B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	<b>BLACKHAWK</b> ARISTA NASHVILLE ALBUM CUT †	46
<b>◀ Hot Shot Debut ▶</b>						
47	<b>NEW ▶</b>	1	1	<b>SOME THINGS NEVER CHANGE</b> J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	<b>TIM MCGRAW</b> CURB ALBUM CUT	47
48	49	55	6	<b>CHANGE</b> J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	<b>SONS OF THE DESERT</b> (V) MCA NASHVILLE 172156 †	48
49	53	56	5	<b>FOREVER WORKS FOR ME</b> E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	<b>NEAL MCCOY</b> GIANT ALBUM CUT	49
50	51	58	5	<b>FAITH IN YOU</b> S. WARINER (S. WARINER, B. ANDERSON)	<b>STEVE WARINER</b> (V) CAPITOL 58848 †	50
51	66	70	3	<b>WHEN YOU NEED MY LOVE</b> J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	<b>DARRYL WORLEY</b> DREAMWORKS ALBUM CUT	51
52	50	53	7	<b>GROW YOUNG WITH YOU</b> T. BRUCE (H. LINDSEY, A. CUNNINGHAM)	<b>COLEY MCCABE WITH ANDY GRIGGS</b> RCA ALBUM CUT †	50
53	54	66	5	<b>YOU ARE</b> G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC ALBUM CUT	53
54	55	57	8	<b>OUT HERE IN THE WATER</b> M. WRIGHT (R. L. HOWARD, R. L. BRUCE, T. BRUCE)	<b>REBECCA LYNN HOWARD</b> (C) (D) (V) MCA NASHVILLE 172120 †	54
55	63	65	4	<b>THAT'S THE BEAT OF A HEART</b> C. FARREN (T. CLARK, T. HEINTZ)	<b>THE WARREN BROTHERS FEATURING SARA EVANS</b> BNA SOUNDTRACK CUT	55
56	69	64	3	<b>ALMOST DOESN'T COUNT</b> C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	<b>MARK WILLS</b> MERCURY ALBUM CUT †	56
57	60	59	3	<b>SHE AIN'T THE GIRL FOR YOU</b> R. FOSTER (V. MELAMED, J. MCELROY)	<b>THE KINLEYS</b> EPIC ALBUM CUT	57
58	65	68	3	<b>LOVIN' YOU AGAINST MY WILL</b> T. BROWN, M. WRIGHT (J. O'HARA)	<b>GARY ALLAN</b> (V) MCA NASHVILLE 172140	58
59	64	62	14	<b>I WILL... BUT</b> D. HUFF (K. OSBORN, J. DEERE)	<b>SHEDAISSY</b> LYRIC STREET ALBUM CUT †	59
60	<b>NEW ▶</b>	1	1	<b>WHAT ABOUT NOW</b> D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	<b>LONESTAR</b> BNA ALBUM CUT	60
61	52	47	14	<b>ROCK THIS COUNTRY!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	<b>SHANIA TWAIN</b> (V) MERCURY 562582 †	30
62	56	48	13	<b>I'VE FORGOTTEN HOW YOU FEEL</b> V. GILL (S. ISAACS, K. SEWELL)	<b>SONYA ISAACS</b> (C) (D) LYRIC STREET 164038	46
63	59	69	3	<b>LOVE, YOU AIN'T SEEN THE LAST OF ME</b> B. J. WALKER, JR., T. BYRD (K. FRANCESCHI)	<b>TRACY BYRD</b> RCA ALBUM CUT	59
64	62	63	6	<b>KISS ME NOW</b> M. SPIRO (M. SPIRO, G. BURR)	<b>LILA MCCANN</b> ASYLUM ALBUM CUT/WRN	60
65	<b>NEW ▶</b>	1	1	<b>I NEED YOU</b> B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	<b>LEANN RIMES</b> SPARROW SOUNDTRACK CUT/CAPITOL/CURB	65
66	<b>NEW ▶</b>	1	1	<b>THE BALLAD OF JOHN ROCKER</b> T. WILSON (T. WILSON)	<b>TIM WILSON</b> CAPITOL ALBUM CUT	66
67	70	67	20	<b>LET'S MAKE LOVE</b> B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	<b>FAITH HILL WITH TIM MCGRAW</b> WARNER BROS. ALBUM CUT/WRN	52
68	58	51	11	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> R. DUNN, T. MCBRIDE (D. WELLS, J. WOOD)	<b>WADE HAYES</b> (C) (D) MONUMENT 79361 †	48
69	<b>NEW ▶</b>	1	1	<b>BLUE COLLAR DOLLAR</b> D. GRAU (J. FOXWORTHY, B. ENGVALL, D. GRAU, P. HOWELL)	<b>JEFF FOXWORTHY AND BILL ENGVALL FEATURING MARTY STUART</b> DREAMWORKS ALBUM CUT †	69
70	68	60	3	<b>WHEN YOU LOVE ME</b> D. MALLOY (T. RUSHLOW, P. HOWELL, D. MALLOY)	<b>TIM RUSHLOW</b> ATLANTIC ALBUM CUT	60
71	73	61	3	<b>DO I LOVE YOU ENOUGH</b> D. MALLOY (R. FAGAN, L. PALAS)	<b>RICOCHE</b> COLUMBIA ALBUM CUT	61
72	72	—	3	<b>HONEY I DO</b> E. GORDY, JR., R. BENNETT (S. D. CAMPBELL, A. ANDERSON)	<b>DANNI LEIGH</b> MONUMENT ALBUM CUT †	62
73	<b>NEW ▶</b>	1	1	<b>THE MEMORY IS THE LAST THING TO GO</b> D. SCOTT, C. BROOKS (J. RUSS, D. PFRIMMER, D. SKAGGS)	<b>B.B. WATSON</b> SNA ALBUM CUT	73
74	57	46	11	<b>I THINK YOU'RE BEAUTIFUL</b> D. HUFF (S. DIAMOND, M. DERRY)	<b>SHANE MINOR</b> (V) MERCURY 172151	44
75	<b>NEW ▶</b>	1	1	<b>COMING UP SHORT AGAIN</b> C. BROOKS (V. GILL, B. DIPIERO)	<b>PERFECT STRANGER</b> PACIFIC ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Debut 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 and SoundScan, Inc.

## Billboard® Top Country Singles Sales

APRIL 15, 2000

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

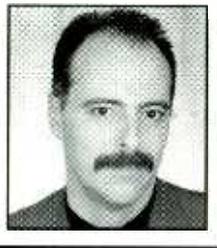


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	2	9	<b>BREATHE</b> WARNER BROS. 16884/WRN	<b>FAITH HILL</b>
2	2	3	6	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	<b>DIXIE CHICKS</b>
3	3	1	9	<b>AMAZED</b> BNA 65957/RLG	<b>LONESTAR</b>
4	4	4	5	<b>COULDN'T LAST A MOMENT</b> EPIC 79353/SONY	<b>COLLIN RAYE</b>
5	5	5	8	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	<b>THE WILKINSONS</b>
6	13	—	2	<b>YES!</b> WARNER BROS. 16876/WRN	<b>CHAD BROCK</b>
7	7	8	11	<b>NO MERCY</b> EPIC 79345/SONY	<b>TY HERNDON</b>
8	14	—	2	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	<b>JESSICA ANDREWS</b>
9	6	6	14	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	<b>JENNIFER DAY</b>
10	11	12	7	<b>UNCONDITIONAL</b> VIRGIN 38690	<b>CLAY DAVIDSON</b>
11	8	9	27	<b>BIG DEAL</b> CURB 73086	<b>LEANN RIMES</b>
12	9	7	33	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> CAPITOL 58788	<b>GARTH BROOKS AS CHRIS GAINES</b>
13	12	11	4	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> MONUMENT 79361/SONY	<b>WADE HAYES</b>

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	10	10	17	<b>A COUNTRY BOY CAN SURVIVE (YZK VERSION)</b> WARNER BROS. 16855/WRN	<b>CHAD BROCK WITH HANK WILLIAMS JR. &amp; GEORGE JONES</b>
15	16	24	3	<b>I'VE FORGOTTEN HOW YOU FEEL</b> LYRIC STREET 164038/HOLLYWOOD	<b>SONYA ISAACS</b>
16	15	13	148	<b>HOW DO I LIVE</b> CURB 73022	<b>LEANN RIMES</b>
17	19	18	3	<b>FLOWERS ON THE WALL</b> MERCURY 170128	<b>ERIC HEATHERLY</b>
18	17	15	54	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b> CURB 73080	<b>TIM MCGRAW</b>
19	18	14	20	<b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b> CURB 172141/MERCURY	<b>WYNONNA</b>
20	20	16	28	<b>I'M DIGGIN' IT</b> MCA NASHVILLE 172121	<b>ALECIA ELLIOTT</b>
21	22	21	49	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	<b>THE OSBORNE BROTHERS</b>
22	21	17	28	<b>STEAM</b> EPIC 79269/SONY	<b>TY HERNDON</b>
23	24	20	18	<b>TWENTIETH CENTURY/NEW YEAR'S EVE 1999</b> RCA 65917/RLG	<b>ALABAMA</b>
24	23	19	24	<b>THE QUITTIN' KIND</b> EPIC 79268/SONY	<b>JOE DIFFIE</b>
25	<b>RE-ENTRY</b>	91	1	<b>I'M ALRIGHT/BYE BYE</b> CURB 73034	<b>JO DEE MESSINA</b>

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

**MAN OF STEEL:** With a male vocalist nomination from the Academy of Country Music (ACM) and a fifth week atop Hot Country Singles & Tracks with "How Do You Like Me Now?!" (DreamWorks), it's looking as though this is **Toby Keith's** big year. Even if Keith doesn't carry home the ACM "Hat" trophy, he'll be performing the song on the awards telecast May 3 on CBS. As history often shows us, performing can pack a bigger punch than winning when it comes to post-show album sales increases.

On the radio, "How Do You Like Me Now?!" closes 91 detections ahead of **George Strait's** "The Best Day" (MCA Nashville), which gains one play to bullet for a fourth week at No. 2.

As many programmers fine-tune their radar screens for more male-oriented songs in the same vein as Keith's hit, WNUC Buffalo, N.Y., is the first of our monitored stations to have been given a complete makeover to cater to men. PD **Chris Atkins** tells Country Corner that Keith's male attitude song is in good company at the top of the chart. "Look at the top three [titles] on the chart—Strait's song is aimed at dads and sons. Then there's **Tracy Lawrence's** 'Lessons Learned,' with a deep message for young men."

Atkins says that while his station isn't the only one in the format talking up the male concept, "we're the first to really make a big deal out of it, because we see the problem as a pop vs. country thing, especially [Keith's song]. It's more of a male celebratory message, not a female-bashing thing."

On Top Country Albums, "How Do You Like Me Now?!" scans more than 14,000 units to finish at No. 10.

**STILL PLENTY OF POP:** **LeAnn Rimes** bows on Hot Country Singles & Tracks at No. 65 with "I Need You," a single from the "Jesus—The Epic Mini-Series" soundtrack, one of two new sets issued by EMI Christian Music Group in conjunction with the CBS series set to air next month (Billboard, April 1).

Sparrow's soundtrack piece sells approximately 8,000 units to bow at No. 4 on this issue's unpublished Top Contemporary Christian list and features tracks by **Lonestar**, **Yolanda Adams**, **Hootie & the Blowfish**, **Sarah Brightman**, and others. That title began scanning March 28, along with "Jesus—The Epic Mini-Series: Original Score," released on EMI's Angel imprint, which was produced, composed, and conducted by **Patrick Williams**.

"I Need You" will be jointly promoted to country stations by Curb and Capitol's Nashville division. For recap purposes, those companies will split year-end credit evenly in the label category.

Meanwhile, **Trisha Yearwood's** "Real Live Woman" (MCA Nashville) scans 53,000 to enter Top Country Albums at No. 4 and The Billboard 200 at No. 27. The lead single jumps 20-16 on Hot Country Singles & Tracks, up 235 plays.

"Real Live Woman" is Yearwood's seventh set of new, nonseasonal material and her third such set to bow in the top five on the country list.

## Eminent Reissues Two Harris '80s Treasures

BY DEBORAH EVANS PRICE

NASHVILLE—Emmylou Harris fans have reason to rejoice this spring, as two of the songbird's landmark albums are being issued on CD for the first time in the U.S. "Cimarron" and "Last Date"—originally released in 1981 and 1982, respectively—will hit the street May 9, featuring new bonus tracks and never-before published photos.

"It's like meeting with two old friends I haven't seen in a long time," says Harris about the reissues.

"We were well aware there were several great Emmylou records that Warner Bros. had in their catalog," says Steve Wilkison, VP/GM of Nashville-based Eminent, the label that released Harris' 1998 "Spyboy" album. "We thought we should pursue some of those for reissue."

Brian Ahern, who originally produced both albums, has digitally remastered the CDs. "Cimarron," Harris' 10th album for Warner Bros., includes the hit singles "Born To Run," "Tennessee Rose," and "If I Needed You," a duet with Don Williams. The album stayed on the Billboard country albums chart for 42 weeks, peaking at No. 6. The reissue CD features the bonus track "Colors Of Your Heart," penned by Rodney Crowell, a former member of Harris' famed Hot Band. The tune was the B-side of the 45-rpm single "Born To Run."

"Last Date" is a live album, recorded by Harris with the Hot Band at a series of honky-tonks in California in 1982. The album spent 32 weeks on the Billboard chart, peaking at No. 9 and spawning the hit single "Lost His Love" On Our Last Date" and "I'm Movin' On."

Although Harris has released other live work, including three tracks on "Elite Hotel," the 1992 album "Live At The Ryman," and "Spyboy," this was her only live set with the Hot Band. The reissue of "Last Date" includes two new bonus tracks: "Another Pot O' Tea" and "Maybe Tonight."

"The wonderful thing about working with Emmylou was the inclusion of the band in the recording process," says Steve Fishell, an acclaimed pedal steel guitar player who was a member of Harris' Hot Band from

1980-89. "It was a great experience for me. Everything I know about working in the studio I learned from Emmylou Harris and Brian Ahern."

Fishell played on one cut on Harris' "Evangeline" album, but "Cimarron" marked the first album he participated in fully. "I felt like I was a part of the fold," he recalls fondly. "Emmy's thing in the studio is to just make you feel like you have as much freedom as you need to express yourself, and it's a wonderful situation to be in."

"I remember they encouraged me to 'bring your closet full of weird instruments down,'" he continues. "I brought down a guitar for 'Born To Run'—an acoustic slide guitar called a Weissenborn... an acoustic Hawaiian guitar from the 1920s. It's the ancestor of the dobro. I was thrilled they would even take to something like that and allow me to express myself on an instrument like that."

Harris' sense of musical adventure wasn't at all confined to the studio, as evidenced by her approach to the "Last Date" album. "Last Date" was the greatest challenge I'd ever had as a musician, because it was a project of new material done in a live setting," says Fishell, a Nashville-based producer who has worked with the Mavericks and Pam Tillis, among others.

"I believe it was one of the first albums done in that fashion," he adds. "Usually live albums include past material, sometimes greatest hits, songs that are familiar to the audience. Emmylou always wanted to challenge her audience, never took the easy road. I think she always trusted that her constituency would follow her in different directions and allow her the freedom to express herself in different ways."

"When it was suggested that we do a live record, it was a shock to know that we wouldn't be doing any past material. So we really had to rehearse long and hard," says Fishell. "The results were satisfying, but it was sometimes terrifying recording the material, because it was like recording sessions done in front of a

live audience. It wasn't like we'd been touring this stuff and rehearsing it for six months. These were brand-new songs, and thus you find the record has that vitality. We're definitely on the edge of our seats."

Fishell, who provided Eminent with photos, backstage passes, and other memorabilia to use in the packaging of the CDs, says his 10 years with the Hot Band were "remarkable. [Harris] was such a great artist to be with. Every night was like a Grammy-winning night through the monitors as you listened to her voice. Her consistency [is] astonishing."

Harris has such a devoted and enthusiastic following that expectations are high for these reissues.



COVER OF 'CIMARRON'

"These are albums people have been looking for," Wilkison says.

"Cimarron" had previously been available on CD only in Germany, and "Last Date" has never been available on CD at all, Wilkison says. "Last Date" is the only live album with her famed Hot

Band. People will be excited about finally being able to get these albums on CD. These are two of Emmylou's classic recordings."

Tower Nashville GM Jon Kerlikowski feels the reissues have strong sales potential. "I'm sure they'll both do well, especially in this market," he says. "Emmylou is very popular, and her fans buy everything."

The CDs both include songs lyrics, liner notes by Nashville journalist Brian Mansfield, previously unpublished photos, and comments from Fishell and other former band members, including Michael Bowden and Barry Tashian.

Wilkison says Eminent plans to support the releases with "consumer advertising and retail co-op advertising" and to service the projects to country and triple-A stations.

Harris, the 1999 recipient of the Billboard Century Award, will continue to tour throughout the spring and summer, increasing consumer awareness of the reissues. Wilkison says the label will also promote the releases on its Web site.

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

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

44	800 POUND JESUS (Illegal, BMI/No Man, BMI)	48	CHANGE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro N Sis, BMI/Estes Park, BMI) HL/WBM
56	ALMO-T DOESN'T COUNT (Sushi Too, BMI/Hidden Fun, BMI/Warner-Tamerlane, BMI/Manufi L.A., ASCAP) HL/WBM	75	COMING UP SHORT AGAIN (Benefit, ASCAP/Sony/ATV Tree, BMI) HL
23	ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets Of Music, ASCAP) HL/WBM	17	COULDN'T LAST A MOMENT (Living, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
21	BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM	13	COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
66	THE BALLAD OF JOHN ROCKER (Timothy Wilson, BMI/EMI, BMI/Careers-BMG, BMI/Cross Creek, BMI)	71	DO I LOVE YOU ENOUGH (Of Music, ASCAP/The Music Palis, ASCAP) HL
11	BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM	43	DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM
5	BEEEN THERE (Blackened, BMI/Steve Wanner, BMI) WBM	50	FAITH IN YOU (Steve Wanner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM
2	THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acut-Rose, BMI) HL/WBM	33	FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI)
69	BLUE COLLAR DOLLAR (Max Lafts, BMI/Twin Spurs, BMI/You Scream, BMI/Go-N-Bing, BMI/For Ice Cream, ASCAP/There's One, ASCAP/EMI, BMI)	49	FOREVER WORKS FOR ME (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM
40	THE BLUES MAN (Bocopus, BMI) HL	34	THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lilaly, ASCAP/Anwa, ASCAP) WBM
19	BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM	15	GOODYBY EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
7	BUY ME A ROSE (Rox Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI)	52	GROW YOUNG WITH YOU (Song Matters, ASCAP/Famous, ASCAP) HL
6	CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Pybridge, BMI/Rory Bourke, BMI) HL	72	HONEY I DO (Sony/ATV Tree, BMI/SDC, BMI/Mighty Nice, BMI/Andersons, BMI/Blue Water, BMI) HL
18	THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM	21	HOW DO YOU LIKE ME NOW?! (Tokoco Tunes, BMI/Wacissa River, BMI/EMI, BMI)
		36	I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek,

31	ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM	58	LOVIN' YOU AGAINST MY WILL (Sony/ATV Tunes, ASCAP/Trick Knee, ASCAP) HL
65	I'LL BE (Realsongs, ASCAP) WBM	73	THE MEMORY IS THE LAST THING TO GO (WB, ASCAP/Zomba, ASCAP) WBM
46	I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL	27	ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL
74	I THINK YOU'RE BEAUTIFUL (Diamond Three, BMI/Seven Peaks, ASCAP/Crittenton, ASCAP)	24	MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-Lo-Del, ASCAP) WBM
39	IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM	42	MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)
12	IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Markentwright, ASCAP) WBM	10	MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
62	I'VE FORGOTTEN HOW YOU FEEL (Miss Surret, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM	28	NO MERCY (Mighty Moe, ASCAP/Ernest Whitrey, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Harstein Cumberland, BMI/Chrysalis, BMI) WBM
59	I WILL... BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM	54	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
37	JIMMY'S GOT A GIRLFRIEND (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM	30	PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
38	JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL	16	REAL LIVE WOMAN (Cyner Way To The Bank, SESAC/Child Bride, SESAC)
64	KISS ME NOW (Mark Spira, BMI/Hidden Words, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM	61	ROCK THIS COUNTRY! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
3	LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL	57	SHE AINT THE GIRL FOR YOU (Warner-Tamerlane, BMI/Mother Tracy, BMI/Harstein Cumberland, BMI) WBM
67	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	9	SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Cutfield, BMI) HL/WBM
22	LET'S MAKE SURE WE KISS GOODYBYE (Viny Mae, BMI) WBM	20	SMILE (DreamWorks, BMI/Follazo, ASCAP/Music Of Windswept, ASCAP) CLM
4	LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL	47	SOME THINGS NEVER CHANGE (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL
63	LOVE, YOU AINT SEEN THE LAST OF ME (W.B.M., SESAC) WBM	45	SOMETHING TO WRITE HOME ABOUT (Stewart Warner, BMI/Triples Shoes, BMI/Acut-Rose, BMI) HL

35	STUCK IN LOVE (Cary Nicholson, ASCAP/King Lizard, BMI)	51	WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL
55	THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/Mizhko, ASCAP/ITC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM	25	YES! (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
29	UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM	53	YOU ARE (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-Henry, BMI/Steve Dean, BMI) WBM
26	UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM	41	YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Show-billy, BMI) HL
68	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) (Irving, BMI/Almo, ASCAP) WBM	32	YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Messire Bob, ASCAP)
8	THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Falazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, BMI) WBM		
60	WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Jex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM		
14	WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL		
70	WHEN YOU LOVE ME (For Ice Cream, ASCAP/Sir Rushalot, ASCAP/There's One, ASCAP/Starstruck Angel, BMI/Malloys Toys, BMI) HL		

# Billboard TOP COUNTRY ALBUMS

APRIL 15, 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
<b>▶ No. 1 ◀</b>						
1	1	2	31	<b>DIXIE CHICKS</b> ▲ <sup>4</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
20 weeks at No. 1						
2	2	1	4	<b>GEORGE STRAIT</b> MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
<b>▶ GREATEST GAINER ◀</b>						
3	3	3	21	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
<b>▶ HOT SHOT DEBUT ◀</b>						
4	<b>NEW</b> ▶	1	1	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
5	4	4	126	<b>SHANIA TWAIN</b> ◆ <sup>7</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
6	5	5	44	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
7	6	6	114	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
8	7	7	48	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
9	8	8	47	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
10	9	11	22	<b>TOBY KEITH</b> DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
11	12	12	47	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
12	10	10	23	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
13	11	9	12	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
14	14	14	57	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	13	13	29	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
<b>▶ PACESETTER ◀</b>						
16	16	18	32	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
17	17	26	19	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
18	15	15	23	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
19	18	16	9	<b>WYNONNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
20	22	25	43	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
21	21	17	102	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
22	20	21	52	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
23	25	23	44	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
24	23	22	27	<b>CLINT BLACK</b> RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
25	24	24	48	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (10.98/16.98) <b>HS</b>	HEART SHAPED WORLD	24
26	19	20	9	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
27	28	31	23	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
28	32	32	24	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
29	27	28	46	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98) <b>HS</b>	SINGLE WHITE FEMALE	15
30	26	19	10	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18
31	29	29	72	<b>GARTH BROOKS</b> ◆ <sup>12</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
32	30	30	98	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
33	31	33	22	<b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
34	33	34	6	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98) <b>HS</b>	PHIL VASSAR	23
35	34	27	6	<b>LORRIE MORGAN</b> BNA 67919/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION	21
36	36	37	35	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
37	35	35	41	<b>GEORGE JONES</b> ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	37	36	100	<b>MARK WILLS</b> ▲ MERCURY 536317 (11.98/17.98) <b>HS</b>	WISH YOU WERE HERE	8
39	38	45	52	<b>JOHNNY CASH</b> COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
40	39	41	73	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
41	40	39	43	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
42	43	43	86	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
43	<b>NEW</b> ▶	1	1	<b>JOHN BERRY</b> CAPITOL 24740 (10.98/16.98)	GREATEST HITS	43
44	44	42	24	<b>ROY D. MERCER</b> VIRGIN 48214 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 6	16
45	49	48	22	<b>TRACE ADKINS</b> CAPITOL 96618 (10.98/16.98)	MORE...	9
46	45	44	84	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
47	41	47	46	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
48	53	63	9	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98)	KEITH URBAN	48
49	42	38	4	<b>JENNIFER DAY</b> BNA 67799/RLG (10.98/16.98) <b>HS</b>	THE FUN OF YOUR LOVE	36
50	47	46	57	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
51	46	40	32	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98) <b>HS</b>	RIDE WITH BOB	24
52	48	51	25	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
53	55	56	28	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
54	50	57	28	<b>YANKEE GREY</b> MONUMENT 69085/SONY (10.98 EQ/16.98) <b>HS</b>	UNTAMED	41
55	52	49	29	<b>JOHN PRINE</b> OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
56	51	55	22	<b>VARIOUS ARTISTS</b> UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
57	54	50	7	<b>TRAVIS TRITT</b> WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50
58	58	59	83	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
59	59	61	88	<b>CLAY WALKER</b> ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
60	57	53	54	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
61	61	65	90	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
62	60	58	53	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
63	64	68	48	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
64	62	60	45	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
65	63	62	52	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
66	65	64	12	<b>MINDY MCCREEDY</b> BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
67	56	54	7	<b>HANK WILLIAMS III</b> CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
68	66	69	26	<b>VARIOUS ARTISTS</b> WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
69	<b>NEW</b> ▶	1	1	<b>MERLE HAGGARD</b> SMITH MUSIC GROUP 5000/ECLIPSE (15.98 CD)	LIVE AT BILLY BOB'S TEXAS	69
70	68	66	45	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
71	73	—	27	<b>SAWYER BROWN</b> CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
72	67	67	23	<b>DOLLY PARTON</b> SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
73	<b>RE-ENTRY</b>	5	5	<b>RODNEY CARRINGTON</b> MERCURY 558210 (10.98/16.98)	HANGIN' WITH RODNEY	73
74	<b>RE-ENTRY</b>	51	51	<b>ROY D. MERCER</b> VIRGIN 46854 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 5	13
75	<b>RE-ENTRY</b>	19	19	<b>THE MAVERICKS</b> MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45

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

## Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	107
2	3	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	133
3	2	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	148
4	4	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	304
5	6	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	68
6	5	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	232
7	7	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) <b>HS</b>	THE WOMAN IN ME	269
8	8	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	136
9	9	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	93
10	12	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	134
11	10	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	314
12	11	<b>GARTH BROOKS</b> ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	241
13	14	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	270

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	680
15	16	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325*/DJMG (11.98/17.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	181
16	15	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	131
17	17	<b>GEORGE STRAIT</b> ▲ <sup>6</sup> MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)	382
18	20	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	122
19	18	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	288
20	22	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	510
21	19	<b>VINCE GILL</b> ▲ <sup>4</sup> MCA NASHVILLE 111047 (11.98/17.98)	WHEN LOVE FINDS YOU	286
22	21	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	219
23	23	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	199
24	24	<b>COLLIN RAYE</b> ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	118
25	—	<b>DEANA CARTER</b> ▲ <sup>5</sup> CAPITOL 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	165

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

## TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	21	<b>ANDREA BOCELLI</b> ▲ PHILIPS 462600 (12.98/18.98)	<b>NO. 1</b> SACRED ARIAS
2	3	2	<b>MA/MEYER/O'CONNOR</b> SONY CLASSICAL 66782 (16.98 EQ CD)	APPALACHIAN JOURNEY
3	2	104	<b>ANDREA BOCELLI</b> ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
4	4	18	<b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b> WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
5	5	4	<b>ANDRE RIEU</b> PHILIPS 450054 (10.98/17.98)	100 YEARS OF STRAUSS
6	6	52	<b>VARIOUS ARTISTS</b> THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER! CIRCA/VIRGIN 44890 (9.98/16.98)	
7	11	2	<b>RYUICHI SAKAMOTO</b> SONY CLASSICAL 89079 (16.98 EQ CD)	BTTB
8	10	36	<b>VARIOUS ARTISTS</b> THE BEST OPERA ALBUM IN THE WORLD...EVER! CIRCA/VIRGIN 42203 (19.98/22.98)	
9	7	5	<b>VARIOUS ARTISTS</b> SACRED TREASURES III—CHORAL MASTERWORKS FROM RUSSIA AND BEYOND HEARTS OF SPACE 11114 (10.98/16.98)	
10	13	22	<b>ANNE-SOPHIE MUTTER</b> DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
11	14	60	<b>YO-YO MA</b> SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
12	RE-ENTRY		<b>CARRERAS-DOMINGO-PAVAROTTI (LEVINE)</b> ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
13	15	4	<b>LIBERA</b> ERATO 29053 (16.98 CD)	LIBERA
14	8	3	<b>VARIOUS ARTISTS</b> DECCA 466849 (17.98 CD)	THE ULTIMATE MOZART ALBUM
15	RE-ENTRY		<b>LONDON SYMPHONY ORCH. LOMA MAR QUARTET</b> MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL

## TOP CLASSICAL CROSSOVER™

1	1	55	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	<b>NO. 1</b> VOICE OF AN ANGEL 32 weeks at No. 1
2	2	20	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	8	44	<b>JOSHUA BELL/ESA-PEKKA SALONEN</b> SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
4	3	6	<b>WILLIAM ORBIT</b> MAVERICK 47596 (17.98 CD) HS	PIECES IN A MODERN STYLE
5	4	43	<b>SARAH BRIGHTMAN</b> THE ANDREW LLOYD WEBBER COLLECTION REALLY USEFUL/DECCA 539330 (11.98/17.98)	
6	5	50	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
7	7	48	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
8	6	4	<b>GROVER WASHINGTON, JR.</b> SONY CLASSICAL 61884 (10.98 EQ/16.98)	ARIA
9	9	22	<b>JOHN WILLIAMS</b> SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
10	12	66	<b>JOHN WILLIAMS/CHRISTOPHER PARKENING</b> SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
11	11	19	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
12	10	25	<b>ARIA</b> ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
13	13	84	<b>LONDON SYMPHONY ORCHESTRA (HORNER)</b> ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
14	RE-ENTRY		<b>VARIOUS ARTISTS</b> DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO
15	14	2	<b>THE LOS ANGELES GUITAR QUARTET</b> SONY CLASSICAL 89100 (16.98 EQ CD)	AIR AND GROUND

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 vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

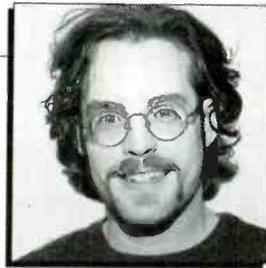
### TOP CLASSICAL MIDLINE

- 1 SNOOPY'S CLASSICAL: CLASSIKS ON TOYS SNOOPY LIGHTYEAR
- 2 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 3 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 4 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 5 PIANO ADAGIOS VARIOUS ARTISTS ERATO
- 6 BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL
- 7 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO
- 8 BUILD YOUR BABY'S BRAIN 2 VARIOUS ARTISTS SONY CLASSICAL
- 9 THE GREATEST OPERA SHOW ON EARTH VARIOUS ARTISTS DECCA
- 10 MOZART FOR MOTHERS-TO-BE VARIOUS ARTISTS PHILIPS
- 11 BEETHOVEN: SUPER HITS VARIOUS ARTISTS SONY CLASSICAL
- 12 ORFF: CARMINA BURANA PHIL. ORCH. ORMANDY SONY CLASSICAL
- 13 BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ANGEL
- 14 FIEDLER-GREATEST HITS BOSTON POPS ORCHESTRA FIEDLER RCA
- 15 THERE IS LOVE VARIOUS ARTISTS TELARC

### TOP CLASSICAL BUDGET

- 1 SURROUND YOURSELF IN CLASSICS VARIOUS ARTISTS PLATINUM
- 2 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 3 BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR
- 4 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
- 5 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
- 6 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
- 7 CLASSICAL GREATNESS IN THE MAKING VARIOUS ARTISTS NARM
- 8 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 9 BACH'S GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 10 BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY
- 11 CLASSICAL MASTERPIECES: SPANISH GUITAR VARIOUS ARTISTS MADACY
- 12 BEETHOVEN: 25 FAVORITES VARIOUS ARTISTS VOX
- 13 MEDITATION: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 14 LISTEN, LEARN & GROW VARIOUS ARTISTS NAXOS
- 15 BEETHOVEN: SYMPHONY NOS. 5 & 9 VARIOUS MADACY

## Classical KEEPING SCORE



by Bradley Bamberger

**OF SOUND MIND:** When it comes to the scribbles of most scribes, perhaps it's true that "writing about music is like dancing about architecture." But when it comes to the work of author/pianist **Charles Rosen**, that bon mot definitely does not apply. His essays and criticism are musical to the core—and always in tune.

In addition to writing a series of award-winning books, the 72-year-old Rosen has displayed his open-minded erudition, sharp wit, and refreshing sanity on musical matters via three decades' worth of essays in the New York Review of Books. Harvard University Press has collected the most acute of his New York Review pieces along with several other "greatest hits" as "Critical Entertainments: Music Old And New," published April 28 (384 pages; \$29.95).

In "Critical Entertainments," Rosen ranges from an empirical and empathetic discussion of stage fright (from a 1972 article in the journal *Prose*) to a clear-eyed, coruscating assessment of the state of classical music (combined from two wonderfully contentious 1998 pieces in the New York Review of Books and *Harper's Magazine*). Possessing a keen critical eye and the spirit of a scholar, Rosen questions received knowledge regarding theory and practice, as well as history and the wider culture. In his reviews, he debunks the hasty, pretentious, and ill-informed. Yet more than most, Rosen is quick and generous with praise, even for those with specialties that coincide with his own. (For the record, he is a fan of musicologists **Joseph Kerman** and **Carl Dahlhaus**, and he applauds work by modernist New York Times critic **Paul Griffiths**.)

Whether discussing **Mozart** and **Beethoven** or **Schoenberg** and **Elliott Carter**, Rosen writes with a rare, inside understanding from years as both a thinker and a player. One of the highlights of "Critical Entertainments" is the section on **Brahms**, that well-loved but often misunderstood composer. "Brahms The Subversive" and "Brahms: Classicism And The Inspiration Of Awkwardness" are rich with insight gained not only through close attention to historical context and shrewd technical analysis but through practical performance experience. And while "Critical Entertainments" obviously functions on a high level, Rosen argues so cogently and writes so attractively that his book would yield rewards even to classical neophytes.

As the book's apt title indicates, Rosen entertains as he criticizes, whether he is gently pulling the rug out from under "the new musicology" or deconstructing the old "Harvard Dictionary Of Music" (and bravo to Harvard University Press for reprinting the review). One of

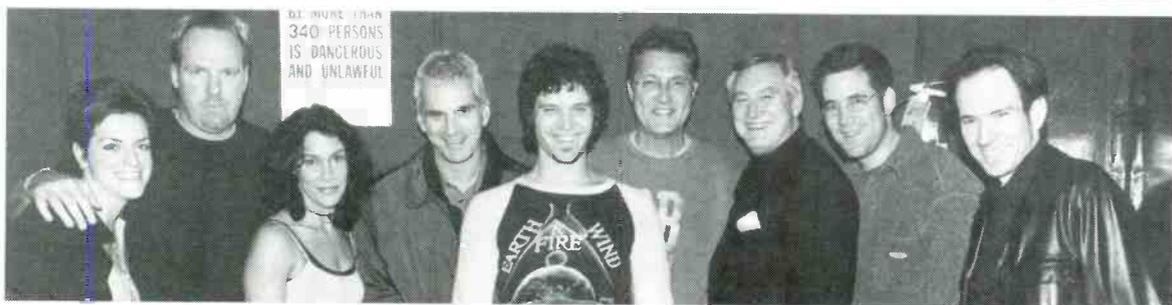
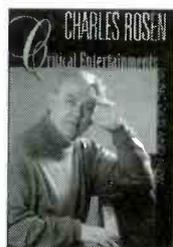
the most gargantuan tasks Rosen took upon himself for the New York Review of Books was critiquing "The New Grove Dictionary Of Music And Musicians" (of 1980). The last exquisitely balanced line of his exquisitely even-tempered review was: "The New Grove is a magnificent achievement—so good, in fact, that it should be revised without delay." (Twenty years on and it has—the second edition of the New Grove comes out in print and online in November. You can bet that most of Rosen's suggestions were taken to heart.)

Just before completing it, Rosen discussed "The Irrelevance Of Serious Music"—the ironically titled final chapter of "Critical Entertainments"—with me for *Keeping Score* (Billboard, Feb. 13, 1999). As conflated from the Harper's and New York Review essays (which atomize pronouncements by conservative cellist **Julian Lloyd Webber** and Sony Classical president **Peter Gelb**, among others), this chapter still has much to say about the so-called "death of classical music." It should be required reading industrywide, from artists and journalists to radio programmers and record retailers to concert presenters and (perhaps especially) record company executives.

One particularly enlightened passage of "The Irrelevance Of Serious Music" is worth quoting in regard to the relative relevance of Billboard's Top Classical Albums chart, which runs alongside this column every other week (and which many venerate at the expense of a long-term view). Rosen writes, "The musical canon is not decided by majority opinion but by enthusiasm and passion. A work that ten people love passionately is more important than one that ten thousand do not mind hearing." Amen.

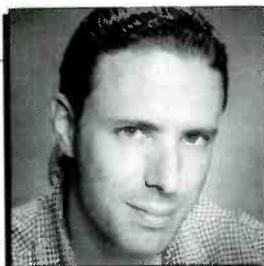
Just out in paperback from Harvard is Rosen's "Romantic Poets, Critics And Other Madmen"—a collection of essays on the art and ethos of the Romantic era, including material on **Schumann** and the music criticism of **George Bernard Shaw**. The author's back pages also include Norton's new, improved '97 edition of "The Classical Style: Haydn, Mozart, Beethoven," the original of which won a 1972 National Book Award. The University of Chicago reissued Rosen's definitive 1971 monograph "Arnold Schoenberg" in '96. The previous year, Harvard published "The Romantic Generation," the renowned expansion of his 1980-81 Norton Lectures. And along the lines of the cautionary tales in "Critical Entertainments," there is the excellent "Frontiers Of Meaning," published by Hill & Wang in '94.

Too many of Rosen's recordings are out of print, such as his pioneering **Debussy Etudes**. Still, you can hear his **Bach "Goldberg Variations"** and late Beethoven sonatas via Sony reissues from the early '70s (plus his playing graces the label's complete **Webern** and **Stravinsky** sets). Bridge Records released Rosen's great, Grammy-nominated album of Carter's complete piano music in 1997. And in conjunction with the publication of "The Romantic Generation," MusicMasters issued a resplendent disc of his Schumann "Davidsbundlertanze" with additional pieces by **Chopin** and **Liszt**. Yale University Press is to publish a Rosen guide to the Beethoven sonatas, which may come with a CD.



**Bramhall At The Plaza.** RCA recording artist Doyle Bramhall recently made a stop at New York's Irving Plaza, where he performed songs from his debut album, "Jellycream." Bramhall, who recently appeared on the PBS series "Austin City Limits," will be hitting the road this spring with the Roger Waters Band as lead guitarist/vocalist on Waters' "In the Flesh 2000" tour. Pictured after the show, from left, are Eileen McMahon, RCA Records marketing coordinator; Bruce Flohr, RCA senior VP of A&R/artist development; In the Flesh tour vocalist Susannah Melvoin; Jack Rovner, RCA executive VP/GM; Bramhall; Hugh Surratt, RCA senior VP of marketing; Bob Jamieson, RCA president; Bill Burrs, RCA senior director of national rock promotion; and Ron Poore, RCA VP of alternative promotion.

Jazz  
**BLUE NOTES**



by Steve Graybow

**C'** MON AND BLOW: By seamlessly melding jazz improvisation, funk, and R&B, saxophonist **Maceo Parker** developed a signature style that he immortalized in the **James Brown** classics "Papa's Got A Brand New Bag" and "Cold Sweat." More than three decades since those recordings, Parker's distinctively funky sound remains as strong as ever, as evidenced on "Dial M.A.C.E.O.," due April 18 on What Are Records?

"The idea [for this project] was to bring in some friends to add their flavors to what I do," says Parker, who is joined on various tracks by **James Taylor**, **Ani DiFranco**, and **The Artist Formerly Known As Prince**.

"Ani is a fan of mine, which led to my group opening some shows for her," says Parker. "She had so much fun dancing in the wings during my set that I started bringing her out onstage. Then I played on her album [1999's "To The Teeth"], so she returned the favor and played on mine."

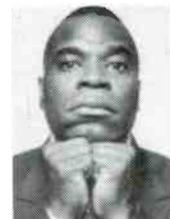
Similarly, Parker's pairing with pop/folk singer Taylor is not as incongruous as it might seem. "I had always admired him, to the point where I really wanted to work with him," the saxophonist explains. Taylor adds counterpoint to Parker's vocals on the track "My Baby Loves You."

"I tried to have that live, on-the-stage feel on this record, so I used my own band and let the music develop

as we go along," says Parker, noting that all of the set's tracks (save those performed by The Artist) were recorded live in the studio. "We play around with different grooves and lines and play off of one another. It's fun and not too serious."

Parker developed his saxophone chops while still in high school, inspired by such players as **Sonny Stitt**, **David "Fathead" Newman**, and **Cannonball Adderley**, whose fusion of jazz and R&B informed the hybrid of styles that Parker would eventually call his own. "By the time I was 20," he says, "I had started to explore the sound within me."

What Are Records? is capitalizing on the album's eclectic mix by utilizing a twofold marketing approach, narrowing its retail focus while simultaneously reaching out broadly to radio with format-specific tracks.



PARKER

Mainstream jazz and college radio stations are being encouraged to play a choice of five songs from the album; in June, smooth jazz radio will be serviced with Parker's take on The Artist's "The Greatest Romance Ever Sold." What Are Records? director of publicity **Carrie Lombardi** notes that this will be the first time Parker has been worked to the format in at least 10 years. Triple-A radio will be encouraged to play "Coin Toss," which features DiFranco.

The label has already provided retailers with CD samplers to use as giveaways and plans to purchase listening stations once Parker begins his U.S. tour in June.

"In the past, Maceo has been stocked in the jazz, pop, and urban sections," says Lombardi. "We want to narrow that down to just jazz and pop, to target his core audience."

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	43	<b>DIANA KRALL</b> ● VERVE 050304/VG	WHEN I LOOK IN YOUR EYES 31 weeks at No. 1
2	2	8	<b>PAT METHENY</b> WARNER BROS. 47632	TRIO 99-00
3	3	3	<b>JOHN SCOFIELD</b> VERVE 543430/VG	BUMP
4	5	24	<b>KEITH JARRETT</b> ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
5	6	61	<b>VARIOUS ARTISTS</b> 32 JAZZ 32106/RVKODISC	JAZZ FOR WHEN YOU'RE ALONE
6	4	9	<b>DR. JOHN</b> BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
7	7	44	<b>HARRY CONNICK, JR.</b> COLUMBIA 69618/CRG	COME BY ME
8	10	7	<b>JOHN COLTRANE</b> RHINO 79778	THE VERY BEST OF JOHN COLTRANE
9	8	5	<b>KEELY SMITH</b> CONCORD 4882	SWING, SWING, SWING
10	11	61	<b>MILES DAVIS</b> LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
11	12	14	<b>VARIOUS ARTISTS</b> SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
12	13	27	<b>VARIOUS ARTISTS</b> 32 JAZZ 32152/RVKODISC	JAZZ FOR THOSE PEACEFUL MOMENTS
13	14	13	<b>STEVE TYRELL</b> ATLANTIC 83209/AG	A NEW STANDARD
14	9	6	<b>DIANA KRALL</b> JUSTIN TIME 40050	STEPPING OUT
15	19	3	<b>LAVAY SMITH &amp; HER RED HOT SKILLET LICKERS</b> FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
16	16	82	<b>VARIOUS ARTISTS</b> 32 JAZZ 32097/RVKODISC	JAZZ FOR THE QUIET TIMES
17	15	46	<b>VARIOUS ARTISTS</b> 32 JAZZ 32130/RVKODISC	JAZZ FOR A LAZY DAY
18	22	2	<b>JOHN PIZZARELLI</b> TELARC 83491	KISSES IN THE RAIN
19	17	3	<b>VARIOUS ARTISTS</b> BLUE NOTE 24271/CAPITOL	PURE COOL
20	20	27	<b>TONY BENNETT</b> RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
21	21	68	<b>VARIOUS ARTISTS</b> 32 JAZZ 32101/RVKODISC	JAZZ FOR THE OPEN ROAD
22	18	16	<b>PONCHO SANCHEZ</b> CONCORD JAZZ 4863/CONCORD	LATIN SOUL
23	23	7	<b>DEE DEE BRIDGEWATER</b> VERVE 543354/VG	LIVE AT YOSHI'S
24	RE-ENTRY		<b>NICHOLAS PAYTON</b> VERVE 547598/VG	NICK
25	NEW ▶		<b>KENNY BARRON</b> VERVE 543180/VG	SPIRIT SONG

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	4	<b>AL JARREAU</b> GRP 547884/VG	TOMORROW TODAY 4 weeks at No. 1
2	2	40	<b>KENNY G</b> ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
3	5	5	<b>URBAN KNIGHTS</b> NARADA 48498/VIRGIN HS	URBAN KNIGHTS III
4	3	27	<b>DAVE KOZ</b> CAPITOL 99458 HS	THE DANCE
5	4	4	<b>PHIL PERRY</b> PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE
6	8	6	<b>PAUL TAYLOR</b> PEAK/N-CODED 4208/WARLOCK HS	UNDERCOVER
7	7	4	<b>LARRY CARLTON</b> WARNER BROS. 47338	FINGERPRINTS
8	6	58	<b>BONEY JAMES</b> WARNER BROS. 47283	BODY LANGUAGE
9	9	2	<b>MAYSA</b> RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
10	11	7	<b>MARC ANTOINE</b> GRP 543061/VG	UNIVERSAL LANGUAGE
11	10	3	<b>RONNY JORDAN</b> BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
12	13	28	<b>BRIAN CULBERTSON</b> ATLANTIC 83237/AG	SOMETHIN' 'BOUT LOVE
13	12	75	<b>KIRK WHALUM</b> WARNER BROS. 47124 HS	FOR YOU
14	NEW ▶		<b>NORMAN CONNORS</b> STARSHIP/THE RIGHT STUFF 24722/CAPITOL	ETERNITY
15	15	50	<b>JOE SAMPLE FEATURING LALAH HATHAWAY</b> PRA/GRP 059956/VG	THE SONG LIVES ON
16	14	9	<b>ALEX BUGNON</b> NARADA JAZZ 48725/VIRGIN	...AS PROMISED
17	16	34	<b>NORMAN BROWN</b> WARNER BROS. 47300	CELEBRATION
18	17	10	<b>VARIOUS ARTISTS</b> RHINO 78024	SMOOTH GROOVES: VOLUME 1, JAZZY SOUL
19	20	17	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
20	19	44	<b>PAUL HARDCASTLE</b> TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
21	21	30	<b>BOB JAMES</b> WARNER BROS. 47355	JOY RIDE
22	25	38	<b>RICHARD ELLIOT</b> BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
23	RE-ENTRY		<b>LIQUID SOUL</b> SHANACHIE 5065	HERE'S THE DEAL
24	RE-ENTRY		<b>JOYCE COOLING</b> HEADS UP 3053	KEEPING COOL
25	NEW ▶		<b>NAJEE</b> BLUE NOTE 23547/CAPITOL	LOVE SONGS

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

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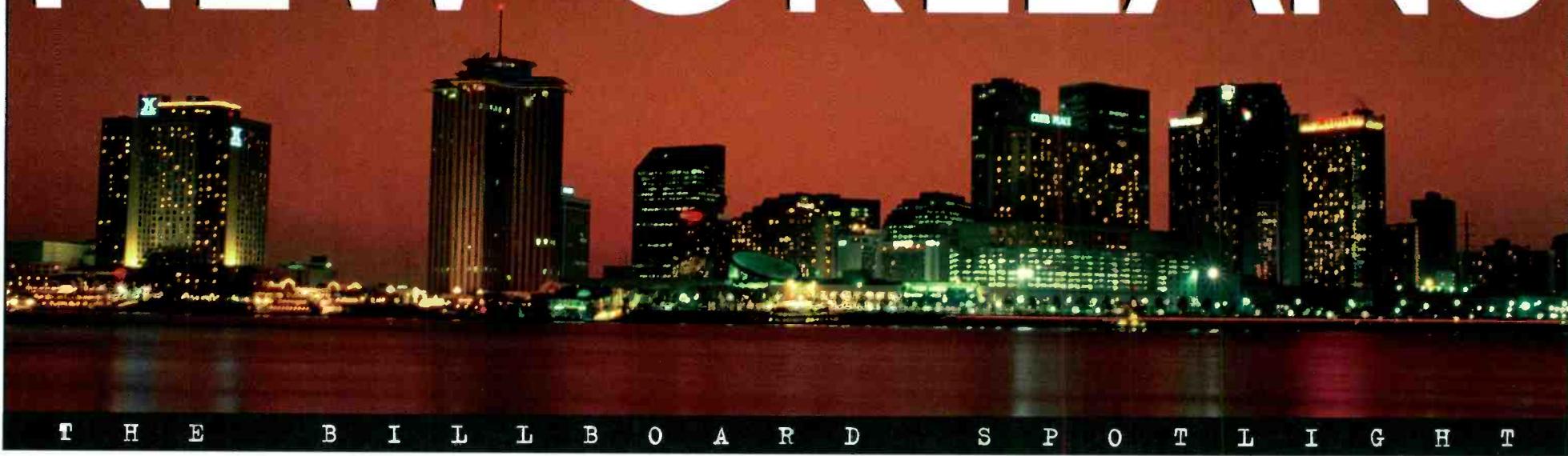
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## NEW ORLEANS

INTERSTATE  
APPEAL

Thanks to the work of dedicated locals, the Crescent City's vibrant music scene is being heard around the country.

BY KEITH SPERA



From left: New Orleans Klezmer Allstars, Dr. John and Cowboy Mouth

**NEW ORLEANS**—Local officials have an unfortunate habit of closing down the clubs that nurture this city's music.

They shut down Storyville, the legalized red-light district where brothels gave pioneering jazzmen a place to play in the early 20th century. In the 1960s, crusading district attorney Jim Garrison shuttered many of the strip joints and music clubs haunted by Mac Rebennack—the future Dr. John—and his contemporaries. In the 1990s, the uptown dive Benny's, a place where various Neville brothers jammed and the members of Galactic first learned the meaning of "funk," was closed after neighbors branded it a nuisance.

More recently, the thriving Frenchmen Street entertainment district on the edge of the French Quarter—home to Cafe Brasil, the Dream Palace, the Dragon's Den, Checkpoint Charlie and Snug Harbor—became a victim of its own success. The clubs that produced a new generation of Crescent City roots music—Galactic, Iris May Tango, the New Orleans Klezmer Allstars, Mas Mamonnes, Royal Fingerbowl, the Flavor Kings—drew overflow crowds that spilled onto the sidewalks and sometimes the street, attracting the attention of police. After a subsequent crackdown, the scene has lost much of its luster.

But New Orleans music and musicians are nothing if not resilient, regenerating and perpetuating regardless of ever-changing national trends. As one scene disappears in this city, another develops; as one generation of bands graduates to the next level or breaks up, a new generation is bubbling under, preparing to step up. New Orleans music is in a period of rebirth now, evident in the latest crop of baby bands, as well as the new labels and related businesses that have taken root to support them.

#### TAKE ROOTS

New Orleans has produced its share of modern rock bands, from Elektra's Better Than Ezra to the hard-touring Cowboy Mouth. Guitar-pop band Tom's House, modern rockers Motorway and more adventurous acts such as Egg Yolk Jubilee and Liquidrone are also making waves. Thanks to the success of Master P's No Limit Records and the Williams brothers' Cash Money Records, New Orleans has emerged as a major player in the rap world.

But the heart of the city's sound is still roots music—jazz, funk, rhythm & blues. Young bands are taking these roots genres in exciting new directions, finding their initial support with college audiences, releasing independent CDs and then hitting the road.

Their ranks include Juice, a nouveau-funk band in the tradition of Galactic; Idletime, whose musicians flout a jazzier influence; Cronk, a unit that broke off from long running brass/funk/hip-hop hybrid All That; Quintology, a young quintet that looks to be the next Astral Project (whose members, after 20 years together, are still making invigorated modern jazz); and Honey Pot and Afroskull, two more funk-rooted bands. Soul Remedy and Mental Metropolis are playing hip-hop with live instruments. After two years, the all-star Latin jazz combo Los Hombres Calientes is filling big clubs and selling thousands of CDs.

"The scene is becoming more diversified," says Jonathan Mayers, of local promoter Superfly Productions. "Hopefully, we can build crowds not just for funk, but [also for] hip-hop and Latin music."

#### SUITCASE DISTRIBUTION

New Orleans music is hotter than ever as an export. The 31st New Orleans Jazz & Heritage Festival, April 28 to May 7, is expected to attract nearly a half-million fans. At this watershed event, lovers of New Orleans music scoop up thousands of CDs by local artists and take them back to their

hometowns, where they also buy concert tickets whenever New Orleans acts pass through. The circulation of the 10-year-old *OffBeat* magazine, a monthly that chronicles all permutations of Louisiana music, is in the tens of thousands.

"New Orleans music is hot around the country," Mayers says. "In San Francisco, New Orleans bands do sell-out business. Jazzfest has built up this scene around the country, where people crave New Orleans music."

The roster of Basin Street Records includes the popular Los Hombres Calientes and trumpeter/vocalist Kermit Ruffins. As Basin Street acts tour, they follow in the footsteps of other New Orleans bands that have gone before. "Club after club that I

talk to will say that the Dirty Dozen or Galactic or the Rebirth Brass Band has played recently," says Basin Street owner Mark Samuels. "And they say they do great with New Orleans acts. They say that they just have to say a band is from New Orleans, and people come to see them."

Galactic, especially, has built a sizable audience on the road. There are no shortcuts in the sort of grassroots campaign Galactic has waged. "Maybe we didn't really know what we were doing at first, but doing it the grassroots way definitely builds you for longevity in the business," bassist Robert Mercurio says. "It's not like we had a hit record—it's more of a gradual climb. People can get into it a lot more [when its not] shoved down their

throat."

Galactic's success is a blueprint for the next generation of local bands to follow. "Galactic, in particular, has paved the way for a lot of these bands coming up," Mayers says. "Iris May Tango and Juice are starting to get on the road; that is what they need to do. Build a foundation here, but get out and let everyone else know what you're doing."

#### FEATHERING THE NEST

Promising developments at the very foundation of the local music-industry level should yield long-term benefits. The state's Department Of Culture, Recreation And Tourism has made music the focal point of its 2000 promotional campaign and formed an alliance with world-music label Putumayo Records, which has released a pair of Louisiana compilations. The New Orleans Center For The Creative Arts, the arts magnet school that counts Harry Connick Jr., Wynton and Branford Marsalis, Terence Blanchard and Nicholas Payton among its alumni, recently moved from a crumbling schoolhouse to a sleek new facility along the Mississippi River.

Continued on page 44

# NEW ORLEANS BY NIGHT

A Neighborhood Guide To The Local Clubs That Support New Music

BY SCOTT JORDAN

Austin, Texas, boasts that it's the live-music capitol of the world, but Austin didn't consult the Crescent City before settling on that slogan. In New Orleans, live music is like breathing—it's second nature, an essential component of living. New Orleanians know that their city is packed with clubs, not to mention churches, auditoriums, outdoor parks and schools; places where bands of all genres play around the clock. And, while New Orleans' jazz and blues legacy often takes center stage, hitting the right spots will reward adventurous listeners with some of the dynamic new music being created along the banks of the Mississippi River.

The Fauborg Marigny neighborhood, one block away from the French Quarter, is bohemian ground zero, a fertile gathering place for musicians and artists. **Cafe Brasil** on Frenchmen Street—the Marigny's central meeting spot—is a vibrant club where eclectic, world-influenced music lures crowds of listeners. The soul/hip-hop band Soul Remedy and the jam band funk of Idletime are currently attracting audiences that can always elect not to pay the reasonable cover charge and listen to the sounds spilling out onto the street.

Avoid Bourbon Street, which is still dominated by cover bands doing the umpteenth version of "Mustang Sally" or "When The Saints Go Marchin' In."

A few blocks up the road is **Check Point Charlie** on Esplanade Avenue, a terminally dark bar that's home to some of the loudest rock bands in New Orleans. Tattoos and multiple piercings adorn the club's core patrons, who regularly turn out for the Tuesday night shows featuring Jim Smith and his country/punk band the Damn Frontier. Multi-band weekend bills feature the likes of local rockers Morning 40 Federation and the Soundgardenish crunch of Lafayette, La., band Santeria. Check Point Charlie doubles as a laundromat and burger joint, so you can clean your whites and munch on some cheese fries while banging your head.

Across the street is **El Matador**, a new club owned by the son of film director Taylor Hackford. The interior is a mix of lounge chic, with a gorgeous circular bar dominating the main room's trimmings of red-velour walls and carved wood-relief ceilings. It's a cozy space that draws clientele as diverse as the acts that play there, as evidenced by recent bookings of indie-rockers Apples In Stereo and a regular, Sunday night jazz and swing jam hosted by local trumpeter Kevin Clark.

Head further into the French Quarter—making sure to avoid Bourbon Street, which is still dominated by cover bands doing the umpteenth version of "Mustang Sally" or "When The Saints Go Marchin' In"—and stop by the **Shim Sham Club**, which has quickly established itself as the venue of choice for touring western swing and rockabilly acts. Hillbilly wildman Hasil Adkins and risqué bluesman Andre Williams recently shook up the Shim Sham, and legendary swing progenitor Sam Butera returns this month for a two-night stand coinciding with the New Orleans Jazz And Heritage Festival. Between sets, head upstairs to the funky bar filled with low-rider lounge chairs. Grab a

## Local Focus

### Cash Money Stable "Bounces" Up The Chart

The "overnight" success of Cash Money Records was 10 years in the making. Bryan "Baby" and Ronald "Slim" Williams launched Cash Money in the early 1990s, recruiting rappers from the same hardscrabble New Orleans neighborhood they called home. These artists grafted mean-streets-of-New Orleans imagery onto the city's signature "bounce" sound: repetitive, singsong refrains tailored for audience call-and-response participation, coupled with an incessant, lazy-groove beat.

In the mid-'90s, the Williams brothers cleaned house, retaining only Christopher "B.G." Dorsey. They teamed up with local producer Mannie Fresh and recruited Terius "Juvenile" Gray, a veteran of the bounce scene. Thanks to street-savvy marketing and Fresh's production, the Cash Money men became stars throughout the southeast. New releases from Juvenile and B.G. typically sold tens of thousands of copies.

Still, Cash Money operated in the shadow of fellow New Orleanian Percy "Master P" Miller's No Limit empire, as No Limit turned out one platinum album after another and diversified into film, clothing and sports management. But, in the summer of 1998, the Williams brothers inked a manufacturing and dis-

tribution deal with Universal Records. Juvenile's "400 Degreez," released later that year, sold 3 million copies on the strength of "Ha" and "Back That Thang Up," singles that percolate with that distinctive New Orleans bounce.

1999 was a banner year for Cash Money. "Guerilla Warfare," the latest from the Hot Boys all-star team—Juvenile, B.G., Lil' Wayne and Young Turk—went platinum, as did Lil' Wayne's debut, "Tha Block Is Hot." Juvenile's current "Tha G-Code" surpassed the million mark weeks after its December release. And with new albums from the Big Tymers and Young Turk on tap for the first half of 2000, as well as a co-headlining arena tour with New York's Ruff Ryders crew, Cash Money's remarkable run appears to be far from over.



The label still operates like a tight-knit family unit. Slim handles the business, while Baby shores up the street cred (and performs with Fresh as the Big Tymers). The Cash Money roster remains small, and the company's focus remains on music. And though they've

bought sumptuous homes in the suburbs, they still frequent their old neighborhood, near the Magnolia housing development.

"Hard work pays off in the long run," Juvenile says of Cash Money's 10-year rise to success. "Sometimes it don't pay off in the first minute—you've just got to be patient and think of what you're doing. The fans and the money gonna come." —K.S.

drink and step out onto the open-air balcony if the cigarette smoke bothers your eyes.

If cutting-edge jazz is up your alley, amble over to the **Funky Butt** on the edge of the Quarter, where rising young modern-jazz ensemble Quintology, acclaimed

saxophonist Rebecca Barry and avant garde practitioners 3NOW4 (featuring the liquid solos of local pedal-steel guitar wizard Dave Easley) are breaking new ground. If you're too tired to walk up to the second floor where the headliner is playing, the Funky Butt often fea-

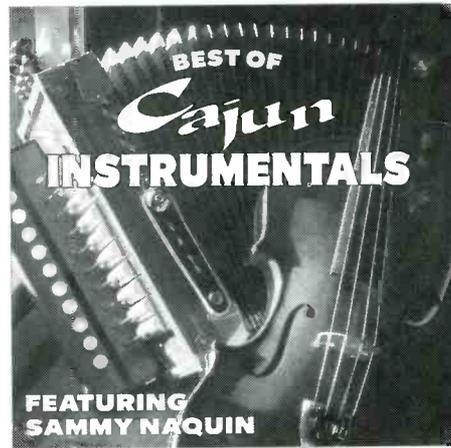
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tures up-and-comers and spoken-word acts in its cozy downstairs room.

Now's probably a good time to hop in a cab for the short ride to the Warehouse District, where the bands at the **Howlin' Wolf** have little in common with the feral blues of the club's namesake. Every Tuesday night, roots-rock powerhouse the Continental Drifters host a spirited gig, playing their own sets and backing a diverse batch of friends ranging from power-pop trio the Boondoggles to zydeco/soul man Terrance Simien. A recent expansion and renovation of the Wolf have made it one of the most comfortable clubs in New Orleans, with a terrific sound system to boot.

Farther toward Uptown, under the shadow of the interstate, lurks the **Mermaid Lounge**. Tucked away at the end of a street filled with abandoned buildings, the Mermaid is the city's undisputed champion of "fringe" bands from New Orleans and across the country. The club has no stage to speak of and can probably only fit 200 skinny patrons on a busy night, but it's a priceless spot for face-to-face give-and-take between artist and fan. The heavy-metal/Dixieland hybrid ensemble Egg Yolk Jubilee, south Louisiana swamp-pop supergroup Lil' Band O' Gold and the modern compositions of Jonathan Freilich's Naked On The Floor Orchestra coexist swimmingly at the Mermaid.

For a musical nightcap, clubgoers can have a dose of tradition with their experimentation. Two of New Orleans' venerable nightclubs, **Tipitina's** and the **Maple Leaf**, will forever be associated with New Orleans heavyweights like the Neville Brothers and the Rebirth Brass Band, but both venues continue to look for new talent, as well. Tuesday nights at Tipitina's is homegrown-music night, where New Orleans' upstart bands can show their mettle on the same stage that hosted Professor Longhair and Stevie Ray Vaughan. Also, fresh local acts are frequently given plum opening slots for headliners. At the Maple Leaf, the unofficial second home of late piano genius James Booker, Thursday nights are being booked by the aggressive young promoters at Superfly Productions, who are spotlighting blossoming talent like Southern rock/funk outfit Jonas Rasin'.

And, if you're still rarin' to go, save one wholly New Orleans—and truly strange—experience for your final stop. Just across the railroad tracks on River Road, **Live Bait Bar And Grill** is reeling in customers. By day, the establishment is a bait shop, servicing local anglers and deep-sea fishermen. By night, local bands set up in an adjoining hall that resembles a small airplane hangar with huge crabbing nets draped on the wall. All-star rock band Monkey Ranch (featuring Dave Malone of the Radiators and brother Tommy Malone, formerly of the Subdudes) rounds up fans with its muscular sets, and violin-playing chanteuse Theresa Anderson hosts a Monday night singer/songwriter showcase that's still going strong a year after its inception. Live Bait is just the latest proof that, in New Orleans, it's always easy to catch some live local music. ■

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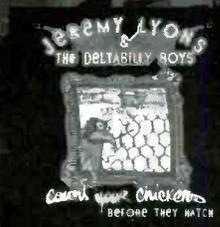
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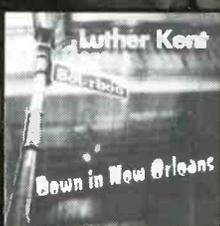
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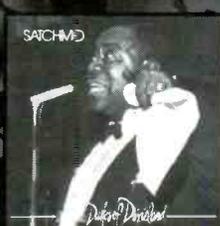
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## NEW ORLEANS

# Neighborhood Necessities

New Orleanian **Scott Jordan** outlines the main spots in the local music infrastructure.



**The Times-Picayune**  
(circulation: 280,000 daily)

Each Friday edition of the city's daily paper contains the weekend "Lagniappe" section, which consistently features a pair of stories on local and touring acts, picks for the hot shows of the week and a roundup of local music news. The *Picayune* is also the only place where you'll find live reviews of such pop-star shows as Cher and the Backstreet Boys.

## OffBeat Magazine

(circulation: 50,000 monthly)

A free monthly music magazine, *OffBeat* (which just celebrated its 10th year of publication) covers the diverse spectrum of Louisiana music, from trad and modern jazz to alternative rock to Cajun and zydeco. Monthly columns chronicle the latest happenings in each genre, and *OffBeat* also boasts an extensive reviews section. Other highlights include the "Backtalk" interview, an in-depth conversation with a Louisiana artist or national roots-music act. Past subjects

include Earl King, John Fogerty and Tito Puente.

## Gambit Weekly

(circulation: 45,000 weekly)

New Orleans' free alternative weekly paper features show previews, CD reviews and features on Louisiana musicians and national touring acts. Recent stories include an exclusive interview with New Orleans legend Fats Domino, a profile of Marsalis-family patriarch Ellis Marsalis and a look at the Mermaid Lounge's annual kitschy cover-band-for-a-day blowout, "The Masked Band Ball." *Gambit* is edited by "The Kingdom Of Zydeco" author Michael Tisserand.



## WVOZ 90.7 FM

Roaming the radio dial isn't a habit for many New Orleanians, who simply leave their radios locked on WVOZ. A large portion of the station's annual operating costs are funded by the New Orleans Jazz And Heritage Foundation (parent of the New Orleans Jazz And Heritage Festival),

and 'OZ's programming reflects the Jazz Fest's diverse musical lineup: jazz, gospel, blues, world music and more, with heavy New Orleans rotation. Former MC5 manager and Ann Arbor Jazz And Blues Festival founder John Sinclair's regular shows (a weekday New Orleans music show and a late-night Saturday Blues And Roots show) are as good as radio gems.

## WTUL 91.5

The program director for Tulane University's radio station, Anthony Del Rosario, is also the impresario of Turducken Productions, which regularly books cutting-edge acts like Hoichkiss into local clubs. The playlist at "TUL mirrors Del Rosario's adventurous spirit and commitment to the local alternative community.



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## Local Focus

### Los Hombres Calientes Make Listeners Dance In The Aisles

Los Hombres Calientes percussionist Bill Summers likes to say that he and his bandmates "woke up something that was asleep." From the moment "the hot men" made their January 1998 debut at Snug Harbor, New Orleans' venerable modern-jazz club, it was clear that this band had indeed tapped into something both fresh and familiar.

The players boast impressive credentials. Summers was in Herbie Hancock's Headhunters during the seminal fusion group's mid-'70s heyday. His wife, Yvette, is also an experienced and versatile percussionist. Drummer Jason Marsalis, the youngest sibling in the famed jazz family, is a longtime member of acclaimed jazz pianist Marcus Roberts' band. Irvin Mayfield is among New Orleans' most impressive young trumpeters. The band is rounded out by jazz vet Victor Atkins on piano and bassist Edwin Livingston.

But the sextet is far greater than the sum of its parts. The Hombres' intoxicating Latin jazz mixes bossa nova with African- and Caribbean-derived percussion, straight-ahead acoustic modern jazz and New Orleans funk. Not content to let audiences sit and listen, Los Hombres encourages dancing; Summers sometimes tosses percussion instruments into the crowd to spark participation.

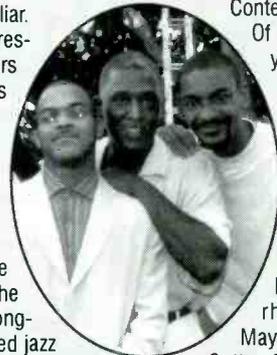
Ecstatic hometown word of mouth

quickly graduated the group from jazz clubs to the Howlin' Wolf and House Of Blues, both 1,000-capacity rooms. The band's self-titled 1998 debut, released by local upstart label Basin Street Records, was the best-selling CD during both the 1998 and 1999 New Orleans Jazz & Heritage Festivals. The disc sold so well during the '99 Jazzfest that it cracked the Top 20 of Billboard's contemporary jazz chart without the benefit of distribution outside Louisiana. The album is also a nominee in the Contemporary Latin Jazz Album Of The Year category in this year's Billboard Latin Music Awards.

For its second Basin Street CD, "Vol. 2," released in the fall of 1999, the band added more sounds to its palette—mambos, sambas, second-lines, rumbas and African poly-rhythms. Strings grace Mayfield's ambitious "Cuban Suite, Pt. 1-3." The band also blends Hancock's "Chameleon" with George Clinton's "We Want The Funk."

Credit Basin Street founder Mark Samuels and his staff for fueling Los Hombres' fire. Thanks to their tireless promotional efforts, the group's reach now extends well beyond New Orleans. They've gigged at clubs and festivals in France, England and Mexico, as well as select U.S. cities. The group's first East Coast tour is slated for late May or June.

At each stop, they sell dozens of CDs. Samuels knows why. "They make people dance even in those venues where [audiences] sit," he says. "Then fans want to walk away with the music." —K.S.



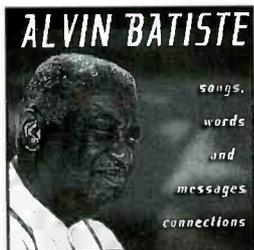
Grammy-winning producer and local-music authority Jerry Brock (he has manned the boards for albums from Doc Cheatham, Nicholas Payton, and the Rebirth and Treme Brass Bands), the LMF is a dream for

hardcore roots-music lovers. The store also carries the city's largest stock of DIY CDs from up-and-coming bands. Every Saturday, the LMF features free in-store performances by local bands (and occasional heavy-

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The Louisiana Music Commission is an agency within the Louisiana Department of Economic Development

For nearly every type of music, there's a Louisiana artist who's helped shape that genre for that time, and there are many more to come. From Classical to Pop, Louis Moreau Gottschalk to Britney Spears, Louis Armstrong to Tim McGraw, Louisiana musicians often set the curve for talent and popularity worldwide.

It seems the record industry these days rarely takes the time to nurture and grow talent, which means it is our job as a state to foster and support Louisiana artists and make sure that the record industry takes notice. The Louisiana Music Commission (LMC) is leading that charge.

Headed by jazz pianist Ellis Marsalis, the LMC is an agency of the Louisiana Department of Economic Development whose main objective is to promote and develop an industry that has a \$2.5 billion dollar annual economic impact on the Louisiana economy.

We support arts in education and efforts to preserve and memorialize our music history. The LMC also works to help Louisiana artists get exposure on radio and television. And to guarantee we'll continue to have a steady stream of new stars, the LMC helps promote new releases of up and coming acts.

The Louisiana Music Commission is available to answer any questions you may have about our state's unmatched music resources or the artists who make their home here. Louisiana artists sell more than \$250,000,000 worth of CDs annually. We want you to be in that number. If you'd like to find out more about what we do, visit us at [www.louisianamusic.org](http://www.louisianamusic.org), or call 504-942-8154.

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weights like R.L. Burnside) and offers free beer—a true New Orleans experience.

#### Jim Russell's Rare Records

The interior resembles a yard sale, but here's where you'll find the serious collectors. Between the dust and broken appliances, Jim Russell's always manages to have pieces of New Orleans music history, including 78s and 45s from the likes of Fat Domino and Little Richard.

#### Tower Records

Tower deserves credit for tailoring their local store to the unique New Orleans market. The location has a New Orleans music room, which stocks an extensive catalog of Louisiana music, including import titles.

#### Basin Street Records

In addition to making its mark across state lines with the national success of Latin-influenced jazz ensemble Los Hombres Calientes, Basin Street has turned heads with its guerilla marketing and promotion campaign for fellow signees Kermit Ruffins and Irvin Mayfield, helping bring younger listeners into the jazz fold.

#### Louisiana Red Hot Records

Besides reissuing gems from the Robert Parker catalog, Louisiana Red Hot has been one of the most aggressive players in signing local talent. The label's roster includes popular Latin singer and bandleader Fredy Omar, and 6-year-old accordion

wunderkind Hunter Hayes. Last year they released an acclaimed live CD by the Rebirth Brass Band.

#### Mardi Gras Records

Dismissing Mardi Gras Record's CDs—With its bright, generic and tourist-friendly packaging that's prominently placed everywhere from gift shops to the New Orleans International Airport—as an audio tourist trap would be an easy mistake. With a combination of savvy licensing and signings, Mardi Gras has quietly built an impressive New Orleans catalog, with CDs featuring such local legends as Irma Thomas, Walter "Wolfman" Washington, Ernie K-Doe, the Olympia Brass Band and the late zydeco giant Beau Jocque.

#### STR Digital

Run by a pair of musicians and local educators, STR has established a consistent track record of quality over quantity, releasing superb CDs from an array of talent that ranges from young-lion modern-jazz saxophonist Clarence Johnson III to eclectic virtuoso New Orleans pianist Tom McDermott and Clarence "Gatemouth" Brown sideman Joe Krown. STR's jazz duo Kim Prevost and Bill Solley are attracting major-label interest.

#### American Sector

Located in New Orleans' central business district, in the historic Masonic Temple building, this studio's gigantic ceilings and "Raiders Of The Lost Ark" vibe attracts musicians of myriad stripes. Luther

Vandross, Jimmie Vaughan, Cash Money Records artists and south Louisiana supergroup Lil' Band O Gold have all laid down tracks at American Sector.

#### The Boiler Room

Mark Bingham's secluded studio, which occupies a spot in a residential neighborhood, has been the site for some of New Orleans' finest records of the past decade, including recent masterpieces by jazz and R&B vocalist John Boutte and Leigh "Little Queenie" Harris. The Boiler Room was recently the room of choice for the highly anticipated collaboration between Cubanismo and New Orleans all-star aggregate the Yockamo All Stars.

#### Ultrasonic Studios

Ultrasonic has been serving Louisiana musicians for more than 20 years, as their loyal client roster atests. Local and national icons Gatemouth Brown, Irma Thomas, Nicholas Payton and the Neville Brothers are just a few of the masters who have graced the studio. The late, great singer Johnny Adams recorded his finest work at Ultrasonic.



#### www.satchmo.com

While most of the above entities have Web sites, no electronic Louisiana trip is complete without a visit to this entrepreneurial web address, which contains daily New Orleans music-history vignettes, breaking concert information, links to wire stories and a comprehensive, weekly guide to Louisiana artists appearing on television that week. ■

## Music Business Education Has Come to New Orleans!

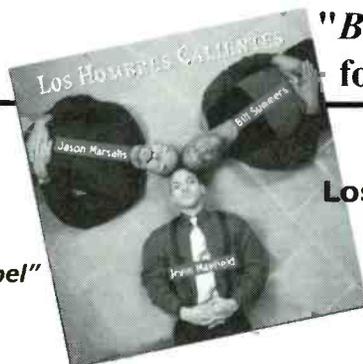
Loyola University New Orleans has developed an innovative music business curriculum designed to prepare students for today's changing music industry. The two-degree program offers a Bachelor of Science and a Bachelor of Music in Music Business along with a planned MBA with Music Business Emphasis. Two specialized centers, in music business entrepreneurship and copyright research, are also planned as well as a multimedia training center and teaching recording studio.

#### For more information:

Loyola University New Orleans  
Music Business Program  
Dr. Scott Fredrickson, Chair  
6363 St. Charles Avenue  
New Orleans, LA 70118  
(504) 865-3984  
e-mail: musicbiz@loyno.edu  
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#### Los Hombres Calientes

Friday, April 7	New Orleans Loyola University	5:45p
Friday, April 14	New Orleans Tipitina's	10p
Saturday, April 15	Jackson, MS - Hal & Mal's	9p
Thursday, April 20	Cambridge, MA - House of Blues	9p
Friday, April 21	Orlando, FL - Universal Studios (EMERIL LIVE show taping)	8p
Saturday, April 29	New Orleans House of Blues (new room)	1a
Sunday, April 30	New Orleans Jazz Fest (Fairgrounds)	
Sunday, May 7	New Orleans House of Blues	9p
May 10 - 12	Cancun - Cancun Jazz Festival	
Saturday, May 20	Raleigh, NC - Artsposure Festival	3pm
Saturday, May 27	Black Mountain, NC - Lake Eden Arts Festival	
Saturday, June 10	San Francisco - New Orleans by the Bay	
Sunday, June 11	San Francisco - New Orleans by the Bay	
Saturday, June 17	Jamaica - Jamaica Jazz Fest	
Sunday, July 23	Hartford, CT - Greater Hartford Fest. of Jazz	
Friday, Sept 8	Houston, TX - Miller Outdoor Theater	8p
Friday, Sept 22	Sedona, AZ - Sedona Jazz on the Rocks	8p

#### Irvin Mayfield

Friday, April 28	New Orleans Jazz Fest (Fairgrounds)
Saturday, June 10	Mountain View, CA - New Orleans by the Bay
Sunday, June 11	Mountain View, CA - New Orleans by the Bay

Also appearing at New Orleans Jazz Fest: Jason Marsalis 4/29. Kermit Ruffins 5/4. Dr. Michael White 4/29 & 5/6.

Available at

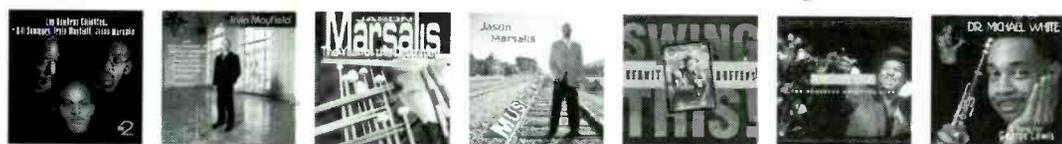


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#### Irvin Mayfield

"A brilliant, imaginative, pyrotechnic performer" —Philip Elwood, *San Francisco Examiner*  
**Irvin Mayfield** - With Delfeayo Marsalis, Donald Harrison, Jr., Peter Martin, Rueben Rogers, Adonis Rose, Ellis Marsalis & others. "YOUNG PHENOM" *Chicago Tribune*

#### Jason Marsalis

"One of Jazz's most promising young drummers" *Down Beat*  
**The Year of the Drummer** - Debut album of the youngest Marsalis. "PHENOMENAL" *CMJ New Music Report*. "IMPRESSIVE" *Jazziz*

**Music In Motion** - 74 minutes of ORIGINAL COMPOSITIONS by Jason Marsalis. Street date April 11.

#### Kermit Ruffins

"Kermit Ruffins IS New Orleans" *Gambit* "The heir apparent to Louis Armstrong" *Conde Nast Traveler*. Entertainer of the Year - *Offbeat Magazine*  
**Swing This!** - With the Barbecue Swingers and extra horns. Offbeat Best of the Beat winner for "Best Traditional Jazz Album" Produced by Tracey Freeman (Harry Connick, Jr.)

**The Barbecue Swingers Live** - "Phenomenal" *OffBeat Magazine* "Tasty" *Jazz Times*

#### Dr. Michael White

"White's clarinet has a daunting, evocative quality while consistently adding a fresh dimension to everything he plays." Mary Ellison, music writer  
**A Song For George Lewis** - 73 minutes of lively music. Produced by Grammy winner Jerry Brock (Doc Chatham/Nicholas Payton). Street date May 16, 2000.

# NEW ORLEANS

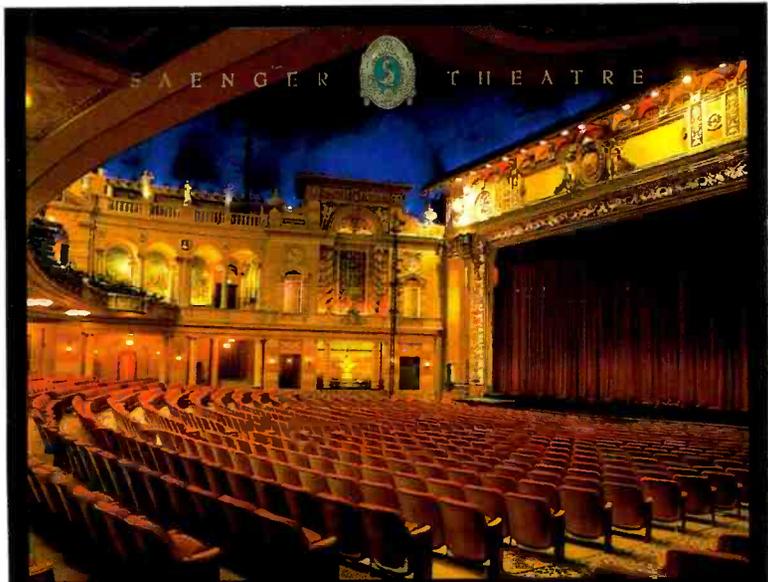
## INTERSTATE APPEAL

Continued from page 39

And Loyola University has instituted a comprehensive music-business curriculum, endowed with a \$1 million grant from the Hilton Foundation and headed by Dr. Scott Fredrickson. One of the stated goals of the degree program—its 13 new courses cover everything from concert production to the legalities of music publishing—is to produce graduates

who will develop Louisiana's indigenous talent. "Our students," says Loyola University, New Orleans, president Rev. Bernard P. Knoth, S.J., "will enter the music industry as well-trained professionals who will contribute greatly to our city's rich heritage."

The four young partners who formed Superfly in 1997 have found their niche by presenting Medeski, Martin & Wood, Ben Harper, Busta Rhymes and other shows that fall under the radar



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## Local Focus

### Galactic Is Growing Their Audience One Sweaty Show At A Time

Of all the "nouveau funk" bands that have sprouted in New Orleans during the last decade, Galactic has emerged as the most successful, thanks to a combination of old-school musical values and contemporary business acumen.

The band's origins were organic enough. Washington, D.C., high school buddies Robert Mercurio and Jeff Raines decided to attend college in New Orleans largely because of the city's vibrant music scene. They soon joined forces with local drummer Stanton Moore and formed Galactic Prophylactic. After the addition of keyboardist Rich Vogel, saxophonist Ben Ellman (recruited from the New Orleans Klezmer Allstars) and, later, veteran local soul singer Theryl DeClouet, they hit the stages of the city's dive bars, basing their slinky, deep-groove funk on New Orleans' legendary Meters.

They eventually shortened their name to Galactic and concentrated on filling Cafe Brasil, the Mermaid Lounge and

other small clubs before making the leap to Tipitina's and the House of Blues. Following the model of Medeski, Martin & Wood and Widespread Panic, they pro-



moted themselves nationally by piling into a van and hitting the road—relentlessly—marketing themselves via the Internet and encouraging live-tape trading.

"Coolin' Off," Galactic's 1996 debut on San Francisco-based Fog City Records, spread the word even further. Audiences grew, as the same nouveau-hippies who followed Grateful Dead-derived "jam bands" soon discovered Galactic. Atlanta's Capricorn Records signed the band in 1998, re-released "Coolin' Off" and then issued "Crazyhorse Mongoose" in 1998. A stint opening for Widespread Panic in amphitheatres that summer fur-

ther educated them on the road that lay ahead.

Galactic took on a booking agent, manager, business manager, lawyer and tour manager only when the bandmembers could no longer handle those duties themselves. "Everything we've done, we tried to do by ourselves, until it reached a point that we just needed more help," Mercurio says.

Now, Galactic can bank on a solid touring base from coast to coast. In the summer of 1999, the act co-headlined an amphitheater tour with fellow improvising acts Gov't Mule, String Cheese Incident and moe. Last fall, Galactic sold out San Francisco's Warfield Theater and two nights at New York's Irving Plaza. Capricorn releases the band's third album, "Late For The Future," this month. Recorded at New Orleans' Kingsway Studios, it features a more aggressive guitar sound and DeClouet's gritty vocals on five cuts.

But it is Galactic's live shows—long, sweaty affairs that often veer deep into uncharted territory—that will continue to win new fans. "We never intended for it to be this successful," Mercurio says.—K.S.

of arena heavyweights Beaver Productions and SFX Entertainment. But more importantly for the local music community, they are committed to building audiences for local bands. In January, Superfly started booking Thursday nights at the Maple Leaf Bar. "We thought we were overlooking some great local stuff," Mayers says. "There are only a handful of local acts that can [draw] 500 people. We want to help build these other bands, put them on different bills, and they can work their way up the chain to theaters."

### DIXIELAND DOWNTURN

But not all the news in New Orleans is rosy. Organizers of LMNOP: The Music Conference In New Orleans cancelled their 2000 event, scheduled for May 1 to



From left: Rick Farman, Jonathan Mayers, Rich Goodstone and Kerry Black of Superfly Productions

3, citing, in part, a lack of financial support from the city and state.

Producer Daniel Lanois recently shut down his Kingsway Studios, a converted 19th-century mansion on the edge of the French Quarter that hosted recording projects by R.E.M., Pearl Jam, Iggy Pop, Sheryl Crow, Ani DiFranco, the

Neville Brothers and many others.

And city officials and police have, in the eyes of many, still not fully realized the value of the music community or figured out how best to protect and promote it.

Regardless of the "industry" at large, the music plays on. Between bands' self-produced releases and sympathetic national companies such as Rounder, Mammoth and Shanachie, there are the local labels. STR Digital Records focuses on jazz artists, including guitar/vocal duo Kim Prevost & Bill Solley, saxophonist Clarence Johnson III and Clarence "Gatemouth" Brown's keyboardist, Joe Krown. Louisiana Red Hot Records, whose most recent Dukes Of Dixieland album earned a Grammy nomination, has expanded and diversified its roster.

Basin Street is the most visible and successful of the local labels. Launched in 1997, Basin Street counts five acts on its roster. The company has sold more than 12,000 copies of the first Los Hombres Calientes disc, and 5,000 copies each of the two CDs by Kermit Ruffins. Drummer Jason Marsalis' second album, "Music In Motion," and the label debut by veteran New Orleans traditional jazz clarinetist Michael White are both due this month.

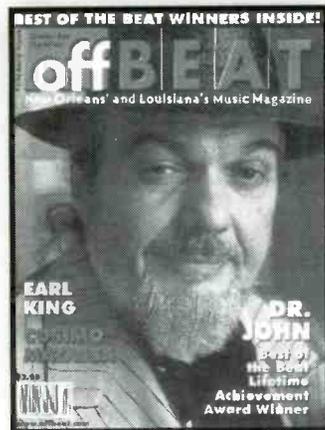
Ever aware of cash flow problems, owner Samuels is careful to pace Basin Street's growth. "New Orleans is absolutely loaded with talent to record; there is no shortage of people who want us to put out records," Samuels says. "We want to make sure we grow slowly and can support all of the artists and releases."

The New Orleans community has aided his efforts. "I have tremendous support from retail, press and radio," Samuels says. "The club scene is great, the people are great. The label's attorney is in New Orleans, and even the graphic artists [used for album artwork] are local. So that expertise is here—there is an infrastructure to support the music."

And there is never a shortage of music. ■

# From Mac to Zach

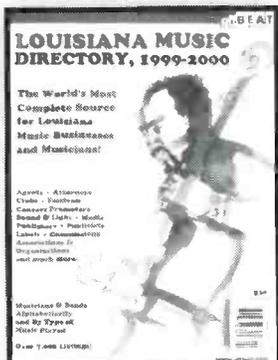
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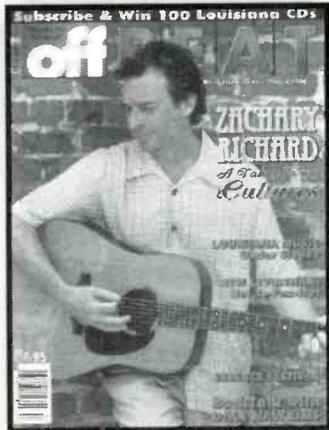
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## For Hit Writer/Producer Ballard, Music Dictates The Process

WHEN YOU'VE PRODUCED and co-written one of the top-selling and most critically acclaimed albums in history, you've made enough money to retire and live large for the rest of your life, and you've earned all the awards and accolades your peers have to offer, what do you do?

This question must percolate in the mind of songwriter/producer **Glen Ballard**—who has done all of the above and more—but he doesn't seem to trouble himself with it. Instead, he carries on doing what he does best: writing, recording, producing, and being a label entrepreneur with a big-picture view of the business.

In the past few months, Ballard—who is best known for co-writing and

producing **Alanis Morissette's** mega-platinum "Jagged Little Pill" album and its commercially respectable successor, "Supposed Former Infatuation Junkie"—has produced **No Doubt's** latest album, written with **Aerosmith** for a forthcoming album, produced the mammoth soundtrack to the upcoming Fox sci-fi animation epic "Titan A.E." (which is due this summer on his Java Records, a joint venture with Capitol), and worked on three albums by new artists on Java.

"I always say, 'This is not a job I have, it's a life,'" says Ballard during a break at New York's Right Track studios from a Lit session for "Titan A.E." "I'm a studio rat. I'm going to be in the studio making



by Paul Verna

music with my artists. I can't see that ending any time soon. I'm having too much fun at this point."

Having already scaled dizzying heights as a songwriter and producer, Ballard is now focusing his attention on soundtracks, a genre he likens more to films than albums.

"From a business standpoint, it's

somewhat daunting to deal with 10 artists, 10 labels, and 10 managers," he says of "Titan A.E.," which features the voices of **Matt Damon** and **Drew Barrymore**, as well as a score by **Graeme Revell** (of "The Crow" and "Spawn" fame). The film's executive producers are **Don Bluth** and **Gary Goldman**, who were responsible for "The Secret Of Nimb," "An American Tail," "The Land Before Time," and "Anastasia."

"The concept the film's producers envisioned is they wanted it to be different from the Disney model, which is more of a musical," says Ballard. "They wanted this to be driven by a narrative and by action and by this whole environment of outer space, but they wanted cool music—really

contemporary, cutting-edge rock music—and they wisely determined that the best way to achieve that was not for me to sit down and write a bunch of songs and give them to a few artists. Instead, we tried to enlist really cool bands and artists to collaborate and to give us what they do in the context of the picture."

Although the list was not finalized at press time, artists confirmed for "Titan A.E." (A.E. stands for "after earth") include **Lit**, **Powerman 5000**, **Texas**, **the Urge**, **Electrasy**, and **Splashdown**, which released an EP on Java last year.

The other Java projects further illustrate Ballard's multifaceted interests. They include debut albums by **Lisa Marie Presley**, whom Ballard describes as a songwriter/performer who "has a lot to say and has a way of saying things interestingly and provocatively"; newcomer **Celeste Prince**, a young, promising pop artist from Salt Lake City; and baby rock band **Bliss**, which Ballard says impressed him with its "real songs" and "real melodies," as well as its ability to draw big crowds in its native Detroit market. As is customary for him, Ballard is producing and writing on all three albums.

By contrast, **No Doubt's** new Interscope album, "Return Of Saturn," does not include any songwriting by Ballard.

"They made it clear that they wanted the album to be an expression from them as writers," says Ballard of No Doubt. "I got into the DNA of who they are as performers, as writers, as artists and really tried to help them bring that to life as much as possible. That's satisfying to me, and it's worth my time. I never want it to be painted by numbers for me."

Besides relieving him of what he calls "the heavy lifting" of writing, (Continued on next page)

### AUDIO TRACK

#### NEW YORK

**SOUND ON SOUND** has recently hosted tracking and mixing projects in a wide spectrum of genres. They include a **Capone-N-Noreaga** mix session for Tommy Boy with various producers on board and engineer **Joe Quinde**; a mix session for the **Drowners**, a new act on Wind Up produced by **Matt Hyde** and engineered by **Brian Sperber**; a session by Motown act the **Temptations**, produced by **Joshua Thompson** and engineered by **Earl Cohen**; **X-Ecutioners** and **Big Pun** projects for Loud Records, both produced by **Shawn C** and engineered, respectively, by **Doug Wilson** and **Christos Tsilos**; a **David Murray** project for Justin Time, produced by **Jim West** and engineered by **Jim Anderson**; a self-produced date by **John Phillips** for Phoenix Productions, engineered by **Harvey Goldberg**; a **Redman** tracking session for Def Jam produced by **Pking** and engineered by **Jason Standard**; and a **Charlie Cruz** album for Sir George Productions, produced by **Mario** and engineered by **John Fausty**.

#### LOS ANGELES

**ONE OF THE BUSIEST** facilities on the West Coast, **Skip Saylor's** eponymous studio, has been hopping with sessions by rock, hip-hop, and R&B stars. **Tyrese** worked on an upcoming RCA release with producers **Chris Jennings** and **Eristopher**; **Daniel Romero** engineered, with **Regula Merz** assisting. Punk legends **Suicidal Tendencies** mixed an upcoming album with **Paul Northfield** at the board and **Paul Smith** and **Merz** assisting. Loud Records act **Xzibit** worked on the "Madden 2001" video game release for EA Sports with **Lance Pierre** engineering and mixing and **Smith** and **Merz** assisting. Arista star **DJ Quik** put the final touches on an upcoming album with **Merz** and **Ian Blanch** assisting. Loud Records' **Titus** mixed an upcoming album with producer **Lil Steve**, mixing engineer **Chris Puram**, and assistant **Blanch**. Finally, Priority Records act **Bad Azz** was in with producer **Jelly Roll** mixing an upcoming release; **Romero** and **Merz** assisted.

#### NASHVILLE

**AT STARSTRUCK**, **Billy Gillman** worked on a Sony Music project with the production trio of **David Malloy**, **Blake Chancey**, and **Don Cook**; **Derek Bason**, **Bryan McConkey**, and **Alex Chan** engineered. **Bob Carlisle** mixed a Diadem project with producers **Regie Hamm** and engineers **Bill Deaton**, **Paul Salvason**, **J.R. Rodriguez**, **McConkey**, and **Chan**. Studio owner **Reba McEntire** worked on a self-produced session for MCA co-produced by **Tony Brown** and engineered by **Justin Niebank** and **Rodriguez**. **Tara MacLean** mixed tracks for Capitol Records with producer/engineer **David Leonard** and engineer **McConkey**. And **Earth Suit** mixed for Sparrow with producer/engineer **Leonard** and engineers **Rodriguez** and **McConkey**.

#### OTHER LOCATIONS

**SACRAMENTO**, Calif.-based **Tinfield** has been tracking and mixing at the Plant in Sausalito, Calif., for an upcoming Atlas Third Rail/Hollywood release. The album, produced by **Ed Buller**, is the first project to be recorded, mixed, and mastered entirely at the Plant. Elsewhere at the Plant, mastering engineer **Michael Romanowski** finished an album by rapper **Too \$hort**, produced by **Ant Banks** and mixed in the Plant's Garden studio. **Melissa Etheridge** taped a live set with opening act **Jeremy Toback** for San Francisco rock station **KFOG** and TV station **UPN 44**. That session took place in the historic Studio A. Also, **Wyclef Jean** has tracked and mixed materi-

al for a solo album in the Garden with producer **Jerry Duplessis** and engineers **Andy Grassl** and **Jeff Lefferts**. At the same time, **Jean** is producing MCA artist **Melky Sedeck** in Studio A, assisted by engineers **Bob Brown** and **Billy Konkel**.

In personnel news at the Plant, **Barbara Stout**, formerly a production coordinator with Sony Music for producer/songwriter **Walter Afanasieff**, has been named studio manager at the Plant. **Kate Sadowsky** is named assistant studio manager, and **Chris Roberts**, formerly of Noise Records, joins as director of bookings and sales. The aforementioned **Romanowski** is also new, coming to the Plant from nearby mastering facility **Rocket Labs**.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.



**Master P & Master C.B.** Hip-hop artist/producer/executive Master P, right, works with mastering engineer Chris Bellman at Los Angeles' Bernie Grundman Mastering on 504 Boyz' upcoming release, "Goodfellas," which Master P produced. (Photo: David Goggin)



**Fastball Picture.** Hollywood Records rock act Fastball takes a break from working on its upcoming album at the Los Angeles studio formerly known as A&M. Shown, from left, are engineer Greg Goldman, Fastball lead singer/bass player Tony Scalzo, drummer Joey Shuffield, lead singer/guitarist Miles Zuniga, and producer Julian Raymond. The album was recorded on BASF SM 900 analog tape.

### FOR THE RECORD

The Studio Monitor column in the April 1 issue misidentified the parent company of Intertec. It is Primedia.

## STUDIO MONITOR

(Continued from preceding page)

the No Doubt project allowed Ballard to debunk well-worn myths about the differences between analog and digital.

On the first day of tracking at Royaltone Studios in North Hollywood, Ballard and No Doubt set up a 24-bit Pro Tools system and a Studer analog 24-track recorded side by side and recorded simultaneously to both. Then they did blind tests that revealed only negligible sonic differences between the two formats.

"We closed our eyes and listened, and it was really hard to tell the dif-

ference," says Ballard. "I would say, 'OK, I think that's the analog,' but I was wrong a couple of times. And then, once you knew, it was like, 'OK, I can identify that.' But it's such a negligible difference."

Ballard balances such painstaking attention to detail with an abandon that was best exemplified by Morissette's debut album. Ultimately, he says, the music dictates the process.

"With the advent of Pro Tools and endless amounts of tracks, you really have to apply some discipline to the process, because you can take

forever, and that's not good either," says Ballard. "The thing about the first Alanis record was that we just did it, one song a day, no retakes, no Pro Tools, and I learned a valuable lesson from that. I don't make every record like that, because there's not usually that kind of confluence of two creative people so quickly and so completely, but there's something to be said for not over-thinking it either. At whatever point the gear and the process starts dictating how you are creative, it's dangerous."

From the beginning of his career, Ballard has always followed his creative muse, even if it meant rebelling against his teachers or making what he now looks back on as "bad career moves."

Born in 1953 in Natchez, Miss., Ballard started playing piano as a young child and soon picked up the guitar. He wrote his first song before he turned 10 and started playing in local bands starting in the fifth grade.

He studied English and political science at the University of Mississippi and did exceedingly well, earning invitations for fellowships to graduate and law schools. However, sensing his true calling in the music business, he packed his bags within a week of graduation and headed to Los Angeles.

He found a low-level job in **Elton John's** organization and soon wound

up playing piano in **Kiki Dee's** band. When she recorded his song "One Step" in 1978, Ballard had his first chart hit.

At the time, he was earning only \$100 a week, but he was in love with the process of making music. He soon garnered the attention of **Quincy Jones**, who nurtured him and introduced him to such stars as **Michael Jackson**, **George Benson**, and the **Pointer Sisters**.

From the late '70s through the mid-'80s, Ballard worked as a staff producer and songwriter for Jones' Qwest organization, scoring hits for the likes of **James Ingram**, **Patti Austin**, **Evelyn "Champagne" King**, **Teddy Pendergrass**, **Jack Wagner**, and **Jackson**, who recorded Ballard's "Man In The Mirror" for his 1987 "Bad" album.

After a heady period at the center of Jones' world, Ballard went independent and did distinguished work for **Paula Abdul**, **Wilson Phillips**, and **Barbra Streisand**, among others.

In 1994, his longtime publishing company, MCA Music Publishing, put him together with Morissette, then a little-known singer/songwriter from Canada. Their collaborations set the charts on fire and put Ballard in a venerable position among his peers, who began to see

him as both a proven hitmaker and an innovator.

Since then, Ballard has kept up an intense pace in writing, producing, running his label, and working on soundtracks.

He operates three studios in the L.A. area: one in the Capitol tower, another one nearby in Hollywood, and one in the Valley. They all feature Euphonix consoles, virtually identical outboard gear, and ISDN links that allow him to work on a project from any of the three locations.

The one place where Ballard *doesn't* have a studio is at home, because he feels he would get sucked into it and never see his wife and two boys, ages 8 and 13.

However, Ballard does intend to install a stripped-down Pro Tools setup in his new *pied-à-terre* in Paris, his favorite city and the motherland of his ancestors.

"I'll be able to make music from the Left Bank," he beams. "From a writing standpoint, it's completely cool; it's very inspirational. With French in my background—the Ballard Louisiana thing—I'm connecting with my roots here."

Wherever Ballard's work takes him, there's one thing he can count on: He will always be consumed by the craft of writing, performing, and recording music.



**No Doubt About The Sound.** Guitarist/producer Brad Stansfield (Jackson Browne, Dave Mason) worked on pre-production for No Doubt's Interscope album "Return Of Saturn" at Rumbo Recorders in Los Angeles (see Studio Monitor, page 46). Shown at the sessions, back row from left, are engineer Colin Mitchell, Stansfield, and violinist Scarlett "Chico" Rivera, best known for her work on Bob Dylan's "Desire" album. In the front row is cellist Gerri Sutyak.

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 15, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN	MAINSTREAM
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	HOW DO YOU LIKE ME NOW?! Toby Keith/ J. Stroud, T. Keith (Dreamworks)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	STIFF UPPER LIP AC/DC/ George Young (EastWest/Elektra)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	LOUD (Nashville) Julian King	OCEANWAY (Los Angeles) Jim Scott	THE WAREHOUSE (Vancouver, BC) Mike Fraser
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	SSL 4096 G plus	SSL 4000	SSL 6000	Neve 'Air' Custom
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Studer A827	Studer A800
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Ampex 499	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	HIT FACTORY (New York) Andy Grassi	BACKSTAGE (Nashville) Chuck Ainlay	THE VILLAGE (Los Angeles) Jim Scott	THE WAREHOUSE (Vancouver, BC) Mike Fraser
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9080J	SSL Axiom	Neve 8048	SSL 4072 G plus
RECORDER(S)	Sony 3348 HR	Sony 3348 HR	Sony 3348	Studer A800	Studer A820
MASTER MEDIUM	Quantegy 467	Quantegy 467	BASF 900	BASF 900	BASF 900
MASTERING Engineer	STERLING SOUND Ted Jensen	STERLING SOUND Ted Jensen	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

© 2000, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com

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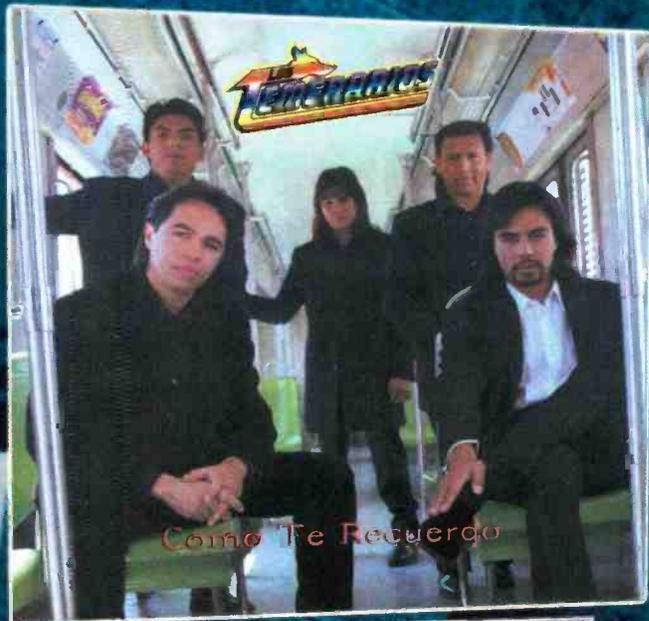
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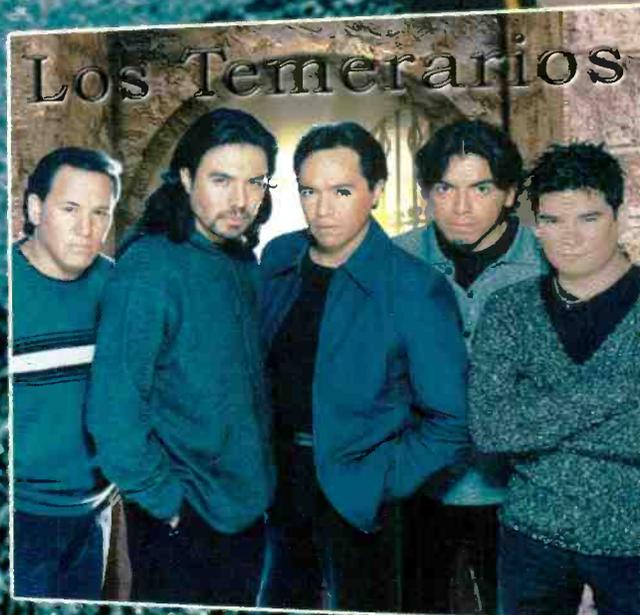
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(charges not valid without signature)

Cancellations must be received in writing. Cancellations received before April 7th are subject to a \$150 administrative fee. No refunds will be issued after April 7th.

# Artists & Music

## NOTAS

(Continued from page 50)

In addition, at select venues, GM will sponsor an interactive program called the Measure-Up Challenge, which will allow concertgoers the opportunity to help raise even more funds for the HSF.

For every concertgoer that takes part in the Measure-Up Challenge, which consists of a quiz on GM vehicles, GM will donate \$1 to the HSF.

Fernández's tour, which began with a brief three-day swing in March, is set to hold its final 11 Western U.S. dates beginning May 5 at the Denver Coliseum in Denver. Scattered over a six-month period, the tour will hold its last date on Nov. 25 at Mandalay Bay and Resort Casino in Las Vegas.

**A STEEP PRICE:** Latin-rooted music may be all the rage nowadays, but films with a Hispanic cast still cannot attract movie fans. New Line Cinema's "Price Of Glory," a film about the troubles of a Mexican-American boxer and his family starring Jimmy Smits and Jon Seda, flopped badly in its first weekend with only \$1.5 million in box-office gross, according to industry estimates. It might have helped to have a Mexican-American as one of the film's stars. (Neither Smits nor Seda is Mexican-American.)

Also, New Line has released a soundtrack for the picture that features Spanish rock and Latin hip-hop.

Separately, Andy García and Gloria Estefan are co-starring in an HBO movie titled "Havana Nocturne," a biopic of trumpet virtuoso Arturo Sandoval.

**RMM RELEASE SLATE:** Over the next couple of months, RMM is set to drop several choice titles, including a pair of releases on Tuesday (11) from salsa stalwart Tony Vega ("Hablando Del Amor") and underrated ensemble Nettai Tropical Jazz Big Band ("My Favorite"). Vega's "Hablando Del Amor" marks his debut as a producer.

On April 25, RMM is scheduled to issue "Poeta Y Guerrero" by Domingo Quiñones, who is fresh off his starring role in the musical production "Quién Mató A Héctor Lavoe?"

Two releases are slated to come

out on May 23: "Estoy Aquí" by veteran *salsero* Johnny Rivera and an eponymous disc by Familia Andrés Y Fernando Echevarría.

"Cara A Cara," the first joint recording by Tito Puente and Eddie Palmieri, is due June 13. The famed duo is booked to perform together June 24 at New York's Carnegie Hall as part of the JVC Jazz Festival.

**CHART NOTES, RADIO:** Son By Four's "A Puro Dolor" (Sony Discos) is shaping up to be a monster hit, as the group's debut No. 1 single crashes through the 20 million-audience-impressions barrier with 20.2 million impressions, up 1.4 million impressions from last issue.

And like last issue, "A Puro Dolor" rules both the pop and tropical/salsa genre charts. "A Puro Dolor" notches 9.8 million impressions on the pop genre chart, up 1.7 million impressions from last issue. On the tropical/salsa genre chart, "A Puro Dolor" notches 14 million impressions, down 400,000 impressions from last issue.

Busting big moves on Hot Latin Tracks this issue are Enrique Iglesias' "Sólo Me Importas Tú" (Interscope/Universal Latino), up 27-9, and Alejandro Fernández's "Quiéreme" (Sony Discos), up 17-5.

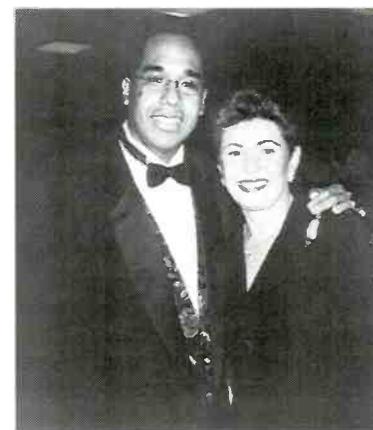
"Quiéreme" rests one slot above "Qué Voy A Hacer Sin Ti" (Ariola/BMG Latin) by ranchero upstart Pablo Montero, who made his debut in the top 10 of Hot Latin Tracks several weeks ago.

New to Hot Latin Tracks this issue is Marco Hernández, a former backing vocalist in Juan Luis Guerra 440, whose peppy "Soy Un Sabor-dín" (Ariola/BMG Latin) pops onto the chart at No. 31.

Also new to Hot Latin Tracks this issue is much-hyped Argentine songstress Gizelle D'Cole, who debuts at No. 36 with a rhythmic duet track with Elvis Crespo titled "Come Baby Come" (Sony Discos).

**CHART NOTES, RETAIL:** In its fifth week of release, Selena's "All My Hits—Todos Mis Exitos, Volume 2" (EMI Latin) climbs to the peak of The Billboard Latin 50, which is unpublished this issue.

"Volume 2" hits No. 1 on 8,000



**Panama's Newest Ambassador.**

Noted Latin jazz pianist Danilo Pérez, left, was recently named cultural ambassador of Panama by Panamanian President Mireya Moscoso, right. Pérez appears on the April 18 release "The Roy Haynes Trio Featuring Danilo Pérez And John Patitucci." Pérez's next disc is expected to drop sometime in August.

units, unchanged since last issue. Given that the sales period took place during the anniversary week of Selena's death, the flat tally suggests that there is little retail upside left on the Selena catalog.

Still, for Selena to be ranked No. 1 five years after her death only validates her legendary status.

Besides topping The Billboard Latin 50, Selena's second installment of her greatest hits rises to the apex of the regional Mexican genre chart.

"Volume 2" unseats Shakira's No. 2 title, "MTV Unplugged" (Sony Discos), which still tops the pop genre chart for the fifth straight week with 7,500 units, down 15% from last issue.

Son By Four's eponymous debut on Sony Discos earns its first No. 1 title on the tropical/salsa genre chart, even though its sales remained the same as last issue.

Lideres Records, founded by the former owners of Rodven Records, makes its bow on The Billboard Latin 50 with "Guerra De Estados Pesados." The set sold 3,000 pieces and enters the chart at No. 11. Lideres' debut on the chart is a regional Mexican compilation, which is ironic given the fact that Rodven was best known as a tropical imprint during its heyday.

**SALES STATFILE:** Billboard Latin 50: this issue: 130,500 units; last issue: 140,000 units; similar issue last year: 177,500 units.

Pop genre chart: this issue: 47,000 units; last issue: 52,500 units; similar issue last year: 77,000 units.

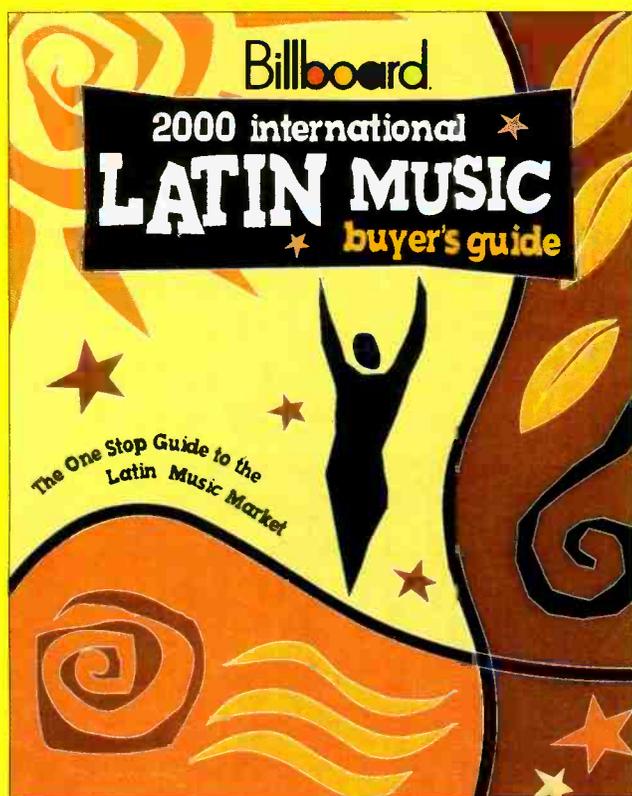
Tropical/salsa genre chart: this issue: 36,000 units; last issue: 39,000 units; similar issue last year: 34,500 units.

Regional Mexican genre chart: this issue: 40,500 units; last issue: 41,000 units; similar issue last year: 59,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

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**WEA Latina Inks Tito.** Salsa luminary Tito Nieves recently signed a long-term accord with WEA Latina. His label premiere is slated for release in early 2001. Shown, from left, are George Zamora, president of WEA Latina, and Nieves.

# Songwriters & Publishers

ARTISTS & MUSIC

## Jackson Sees Signing Successes

### EMI Senior VP's Songwriters/Producers Rack Up Hits

BY RASHAUN HALL

NEW YORK—Brian Jackson, senior VP of creative/A&R East Coast at EMI Music Publishing, has a serious ear for R&B and pop hits. Currently, three of his songwriters/producers are holding spots in the top 10 of The Billboard Hot 100.

Recent signings include LaFace recording artist Pink, whose debut single, "There You Go," is currently No. 7 on the Hot 100. Jackson is also responsible for signing songwriter/producer Rodney Jerkins when he was about 17. Jerkins has turned out to be one of the industry's brightest talents, penning such hits at Brandy & Monica's "The Boy Is Mine" and Whitney Houston's "My Love Is Your Love." Destiny's Child's "Say My Name," also written by Jerkins, was No. 1 recently on the Hot 100 and is currently No. 2.

In addition to Pink and Jerkins, Jackson has recently signed a writing/production team, made up of Eric Johnson and Christopher Jennings, that goes by the name Eristopher.

Jackson has also signed Harold Frasier and Steve Rhythm, who were signed together as the Specialists.

"One artist that I'm really excited about is Tarsha Vega, who I was able to help get signed to RCA Records," says Jackson, who introduced Vega to RCA president Bob Jamieson. "There are going to be some really big things coming from her. She has a ton of pop appeal. She's going to hit very big in rhythm-crossover and top 40 formats."



JACKSON

In the past seven years with EMI, Jackson has also signed such songwriters as DJ Jazzy Jeff; LaShawn Daniels; Jerry "Wonder" Duplessis; Fitzgerald Scott; the Neptunes, who are both songwriters and a production team; and Janice Robinson, who is a Warner Bros. recording artist as well as a writer.

Wyclef Jean and Duplessis penned Santana's "Maria Maria," which is currently No. 1 on the Hot 100.

"When I look for talent, it's very instinctive," says Jackson, a Chesapeake, Va., native. "The sheer talent of the particular person jumps out at me first. But after I see that the person has talent, a lot of it has to do with the personality of that individual and if I can see that they have a burning desire to succeed, because at the end of the day it's going to be their drive to help them to persevere through the good times and the bad."

Jackson believes that music's current pop trend will continue for a while.

"I think that music will continue to be more rhythm-crossover, meaning it has a lot of pop appeal but it has a strong sense of R&B and hip-hop to it," says Jackson. "And I think we're going to see a lot of creative and different sounding artists coming out—i.e., Macy Gray, who has a unique voice and a different sound. And I think there are going to be other artists to emerge who are unique in their own right."

A graduate of the University of Virginia, Jackson began his career as an intern at Epic Records. After graduating in 1990, he came to New York and got a job at Columbia Records as marketing director of the R&B division. He left Columbia a year later for Mercury Records, where he worked in the publicity department and later as the A&R assistant to president Ed Eckstine.

After working with Eckstine for a year, he got a job at EMI Music Publishing in 1993 as a creative manager. Jackson has been with EMI almost seven years and has risen up the ranks to senior VP. In addition to his executive responsibilities, he oversees writers and is involved in the signing of talent.

"I have found a great home here," Jackson says. "The management team I work for, Martin Bandier [EMI Music Publishing chairman/CEO], Evan Lamberg [executive VP/North America], and Bob Flax [worldwide executive VP], have all been very supportive. I see a future where there are a lot of promising things that will come. Hopefully, at the end of the day—the new prospects with the merger with Time Warner, if it goes through—there'll be a bright light at the end of all of this."

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
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
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
HOW DO YOU LIKE ME NOW?	Toby Keith, Chuck Cannon	Takeco Tunes/BMI, Wacissa River/BMI, CMI/BMI, CMI/BMI
<b>HOT R&amp;B SINGLES</b>		
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
<b>HOT RAP SINGLES</b>		
WOBBLE WOBBLE	Master P, Silkk The Shocker, Mac, Magic, Mystikal, Krazy	Big P/BMI
<b>HOT LATIN TRACKS</b>		
A PURO DOLOR	Omar Alfanno	EMOA/ASCAP

## B'way Demos Return In Slider Stage Series; Pomus-Shuman Hits Collected

THOSE SHOW DEMOS: In a process now past for the most part, months before a musical reached Broadway, its publisher, armed with a largely completed score, would bring "demo" singers into the studio to record a batch of songs deemed most likely to get commercial recordings.

The idea was to present the songs in simple, clearly enunciated terms that would catch the ear of an important label A&R executive or artist. These demos are prized by show music collectors, partly because many contain songs that were dropped from the shows' New York productions.

Slider Stage, a New York-based label, has just issued the first volume of a planned series of such promotional demos, "Broadway First Take." It features singers to whom publishers most often turned to sing the material, such as

Bernie Knee, Jack Carroll, Jack Haskell, and Rose Marie Jun, household names in the New York demo circuit.

It should be noted that demos exist featuring the songwriters themselves performing their scores, a process largely done—often at live auditions—to let potential backers in on the songs.

Here, the songs presented are from "Hello, Dolly!," including "A Penny In My Pocket," which was cut on the road; "Gigi," the classic film musical by Alan Jay Lerner and Frederick Loewe; and Frank Loesser's "How To Succeed In Business Without Really Trying."

As pointed out in the liner notes, sometimes a singer was asked to do a "sound-alike" so that a particular singing star would believe, sort of, that the song was written for him or her to record first. Such is the case for an unnamed singer on the album who does a pretty good imitation of Johnny Mathis on "It Only Takes A Moment" from "Hello, Dolly!" It appeared to work, because Mathis did a version of the

song. According to Claudia Marx, co-producer of the album, plans call for the release of nine more albums (for a total of 27 demoed musicals) over the next three years.

IN A MORE contemporary way to promote their catalog songs, music publishers in the last decade or so have opted for promotional CDs, turning not to demo singers but to the artists who helped make the songs popular to begin with.

Warner/Chappell's in-house not-for-sale label, RetroActive, has turned to the songs of Doc Pomus and Mort Shuman in a collection of top-act presentations of their ingratiating rock'n'roll hits. They include "Hound Dog" by Elvis Presley,

"Save The Last Dance For Me" and "This Magic Moment" by the Drifters, "Turn Me Loose" by Fabian, "A Teenager In Love" by Dion & the

Belmonts, and "Boogie Woogie Country Girl" by Big Joe Turner.

As an added attraction, the CD contains a free download offer fueled by Liquid Audio. In a B2B—business-to-business—membership offer, clients get access to a password-protected section of Warner/Chappell's Web site (warnerchappell.com) at which the publisher will "offer premium content such as full track downloads" and other special offerings, including the use of an enhanced-CD feature for the Pomus-Shuman presentation, including a Pomus-Shuman medley in the Liquid Audio format.

Both Pomus and Shuman died in 1991.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Santana, "Supernatural."
2. Backstreet Boys, "Millennium."
3. "Christina Aguilera."
4. Bruce Springsteen, "18 Tracks."
5. Shania Twain, "Come On Over."

## FOR THE RECORD

A photo caption in last issue's Songwriters & Publishers page incorrectly identified Cy Leslie's position at the Songwriters' Hall of Fame. He is vice chairman. Also, in a story on Windswept Music on the same page, the last name of Deborah Dill, senior VP of creative affairs, domestic/international, was incorrectly spelled.

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "SPIRIT IN THE SKY"

Written by Norman Greenbaum

Published by Great Honesty Music (BMI)

Soundtracks often provide artists with an opportunity to record music they long wanted to do but for one reason or another just hadn't explored. Such is the case with dc Talk's contribution to the new Sparrow/Capitol album "Music From & Inspired By Jesus," The Epic Mini-Series." The soundtrack album also features Steven Curtis Chapman, Hootie & the Blowfish, Lonestar, Yolanda Adams, Avalon, Sarah Brightman, and Edwin McCain. Additionally, Angel Records will issue "Jesus, The Original Score," featuring music by composer Patrick Williams. For its contri-

bution to the "Inspired By" album, ForeFront band dc Talk chose to cover "Spirit In The Sky." The song was originally recorded by Norman Greenbaum, who took the feel-good anthem to No. 3 on The Billboard Hot 100 in 1970.

"A soundtrack is a great opportunity to stretch a band," says dc Talk's Toby McKeehan. "It's an opportunity to have a good time and depart from your everyday artistry, take a journey somewhere. That to us is exciting."

McKeehan says he and fellow dc Talk members Kevin Max and Michael Tait have thought about recording "Spirit In The Sky" for several years and had actually considered it for their last three albums. "For a long time we'd discussed doing 'Spirit In The Sky,'" says McKeehan. "Then when I saw the film, I thought it would be a per-

fect fit [for the "Inspired By" album].

"I think it's a song that gets people's attention fairly quickly," he adds. "That guitar riff is such an amazing, hook-intensive riff. It grabs you immediately and takes you to the groove... I'd heard the song for years, and it kept grabbing my attention. I thought, 'That sounds like it could be a dc Talk song.' So we got to approach it and throw our little thing on it and create some energy based on kind of a modern groove, but staying very respectful of the riff and the melody."

McKeehan thinks the song will be new to many young Christian music consumers. "I think it will be new to some people," he says. "We put [the Doobie Brothers'] 'Jesus Is Just Alright' on our 'Free At Last' record, and a lot of people think we wrote that song."



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Liberation's Gudinski Invests In mem Australian Executive Gains Board Seats At Entertainment Cos.

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Aussie music industry veteran Michael Gudinski wears many hats—with the energy and wide social contacts to carry that off—and has just added a new piece of headgear that takes him into the broadcast business.

Best known globally as the founder of independent label Mushroom Records—he sold the 25-year-old label to former partner Rupert Murdoch's News Corp. in September 1998—Gudinski is now managing director of

boutique label Liberation Records (Billboard Nov. 13, 1999) and he heads up a string of other companies. Those include Mushroom Music publishing, the Frontier Touring Co., booking agency Premier Artists Talent, Australian Tour Merchandising, and Mushroom Pictures. He also runs two nightclubs in Melbourne.

Gudinski's latest move is to acquire a 27% stake in radio, TV, and Internet production company mem international (Billboard Bulletin March 28) for an undisclosed sum. This automatically gives him a 13.5% stake in the newly named mem entertainment.

Until April 3 the latter company was known as austereo mem—a joint venture with radio network Austereo formed in 1995. The deal gives Gudinski seats on the boards of both mem international and mem entertainment. The single largest shareholder in mem international remains its CEO, Tony McGinn, who founded the company in 1983, although the size of his share is unspecified.

Gudinski's original 50/50 partnership with Murdoch in Mushroom in 1991 came about after both independently—and unsuccessfully—bid for Triple M, the country's second-highest-rated radio network.

The mem entertainment operation has a staff of 46, based in Melbourne, Sydney, London, and Los Angeles. Its weekly "Take 40 Australia," which reaches 1 million listeners via 85 stations across the country, has clocked 16 years on-air, making it Australia's longest-running radio show. Other major radio productions include the club-oriented "Party Hard," "Party Harder," and "Hot Hits." The company also produces programming in nine languages for different European



GUDINSKI

countries.

In addition, McGinn says, mem is "passionate about TV." Its "unplugged" series, "Cold Live At The Chapel," is broadcast on Seven Network, Triple M, and the Internet. He adds that mem international has three TV projects—including a music show—on the drawing board.

However, McGinn predicts that, as a result of the company's expansion into the Internet in the past six months, there will be a 30% rise in turnover over the next year.

In February it launched Take40.com, the first of four "Web experiences," each with its own 24-hour online radio station and shop. Gudinski says he sees his role as expanding mem's business through branding; that will include CD compilations from its shows—issued through Liberation—and branding of tours. Items from mem's extensive library, estimated to hold 12,000 hours of programming and TV footage, will also become available on the Internet, he says.

## French Industry Takes To New Minister Of Culture

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—French music industry insiders have expressed cautious approval of the newly appointed culture and communication minister in a government reshuffle.

Execs in both the music and broadcast industries say they hope Catherine Tasca will bring a no-nonsense approach to a ministry that has been seen as lacking focus on many crucial issues during the three-year tenure of Tasca's predecessor, Catherine Trautmann.

Among the minister of culture and communication's responsibilities are broadcasting and music-related issues, including rights. Herve Rony, GM of the International Federation of the Phonographic Industry-affiliated labels' body SNEP, says, "Tasca takes over a ministry she really wanted, whereas Trautmann showed a lot of good will but was clearly not up to the

task." Rony notes, however, that Tasca is the fourth minister of culture and communication he has had to deal with in the past five years.

Tasca was appointed on March 27 in a reshuffle of Prime Minister Lionel Jospin's left-wing coalition government. She already has governmental experience, as deputy minister of communication from 1988-91 and subsequently has held various positions at pay-TV group Canal+ before returning to a more active political role as a member of Parliament in 1997.

(Continued on page 58)

## Singapore Digital Firm Invests In Soundbuzz.com

SINGAPORE—Creative Technology, a leading Singapore-based provider of personal digital entertainment (PDE) solutions, has made an undisclosed "strategic investment" in online digital download music distributor Soundbuzz.com, which is also based here.

"Creative's range of highly compelling PDE products, like its family of NOMAD digital audio players, will certainly complement Soundbuzz.com's current and future music entertainment offerings," says Sudhanshu Saranwala, head and co-founder of Soundbuzz.com.

"Not only can we offer the mass consumers a multifarious selection of music content, but [we can] also provide them with compelling listening experiences through Creative's digital audio players with strong audio enhancement

(Continued on page 58)

## Launch Japan Music Venture Switches On

BY STEVE McCLURE

TOKYO—Launch Japan, a joint venture among Tokyo-based Softbank Publishing, Yahoo! Japan, and Santa Monica, Calif.-based



Launch Media, began offering Japanese-language music information April 1 on its new Web site (launch.co.jp).

The site offers music-related information as well as free 30-second streaming music files of material by both Japanese and foreign artists. Launch Japan GM Kouji Mizoguchi says the company expects to reach 1 mil-

(Continued on page 58)



**Shoulder To Shoulder.** Oasis' latest album, "Standing On The Shoulder Of Giants" (Big Brother/Sony), was recently certified by the International Federation of the Phonographic Industry (IFPI) as having sold 1 million copies in Europe. Sony Music Europe chairman Paul Russell and Sony Music Independent Network Europe senior VP Mark Chung were on hand to present the band members with IFPI Platinum Europe Awards after a March 21 show at the Bataclan in Paris. Shown, from left, are Chung; Alan White and Noel Gallagher of Oasis; Russell; Oasis' Liam Gallagher and Andy Bell; band manager Marcus Russell; and Gem Archer of Oasis.

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# Warner/EMI Merger Would Unite Malaysian Music Biz Modernizers

This is the eighth 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 GRAEME NESBITT

KUALA LUMPUR, Malaysia—The management and staff of EMI and Warner companies in this Southeast Asian market were in a holiday mood when news arrived that theirs would be a shared future. The Jan. 24 merger announcement from London came between the Muslim community's Hari Raya celebrations and the build-up to the Chinese New Year festivities.

After a rush of seasonal releases, these holidays effectively stop business for the 55% Malay and 35% Chinese population of Malaysia, as well as for its Singaporean and Indonesian neighbors. This year, the two music companies' employees had something else to think about during their downtime.

Norman Abdul Halim, leader/vocalist of EMI Malaysia's top-selling act,



OMAR

KRU, and managing director of the KRU group of companies, says he believes that for the bigger EMI and Warner domestic acts the merger will be a major boost, especially in terms

of export marketing.

"Our objective of exporting our music internationally will stand a better chance of succeeding," he says. However, Halim is cautious about the size of the combined stable, noting that "there will be many more top-line domestic acts sharing resources and focus."

Suggesting that "the synergy with AOL [is] the key to the future," Halim adds, "It's not just about the music. The infrastructure AOL Time Warner bring will drive the evolution of promoting, selling, and delivering music, and we have been anticipating these changes."

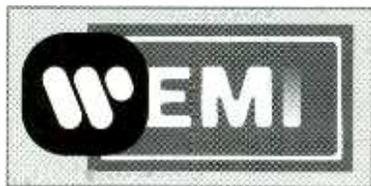
As EMI and Warner started to expand in Asia during the '60s and '70s, respectively, Malaysia was an early part of their plans—although the start-ups were modest initially. When EMI began trading locally in 1968, for example, Beh Suat Pheng was half of the work force; today, she is a senior VP for EMI Music Asia, with management responsibility for several of its companies in the region. The current managing director of EMI Malaysia, Darren Choy, is among those accountable to Pheng, as she is warmly recognized throughout EMI's world.

At Warner Music, it was the late Nesuhi Ertegun who recruited Frankie Cheah to open the American company's Malaysian affiliate, in 1978. Shortly afterward, Ertegun proudly introduced him to visiting label executives from the West when Billboard brought its annual International Music Industry Conference to Kuala Lum-

pur. Cheah has since moved on (to BMG), and today the Warner company is in the hands of Razak "Rudy" Ramawy, a former Procter and Gamble marketing man who was appointed managing director last September.

Ramawy reports to Lachie Rutherford, president of Warner Music Asia Pacific. Many of EMI's staff in Asia are once and future colleagues of Rutherford, who was the multinational's regional chief for many years, headquartered in Hong Kong. He left in 1998 and subsequently joined Warner Music.

Whatever happens with the merger, it remains true that both EMI and Warner have been instrumental in the modernization of the Malaysian music industry. They have backed initiatives such as the establishment of the Recording Industry Assn. of Malaysia (RIM) to replace the Malaysian Assn. of Phonogram and Videogram Distributors, as well as RIM's official sales-based charts and an anti-piracy unit. They have also supported the



Music Industry Academy of Malaysia, a nonprofit society financed by RIM to organize its annual music awards, industry events, and education and welfare programs.

Key players in this process include EMI's Beh, BMG's Cheah, and Warner's Tony Fernandes, who is the major's regional VP for the Assn. of Southeast Asian Nations bloc.

Says Rutherford, "The market's progress is a credit to the fact that there is a cooperative, professional spirit among the RIM member record companies."

That professionalism has also been a factor in the advance of Malaysian executives up the corporate ladder. Like Beh and Cheah, Fernandes earned regional stripes after heading his company's local affiliate. Now, he oversees neighboring companies in Singapore, Indonesia, the Philippines, and Thailand, as well as Malaysia.

Calvin Wong is another example. He became regional marketing VP for Warner Music, based in Hong Kong, after years at EMI in Malaysia.

"It's a reflection of the sophistication in the Malaysian industry that regional people have come out of there," says Rutherford. "Partly, it's because you've got a very complex marketing environment, with Western repertoire, Malay, Chinese, and now Indian. That's four separate repertoire streams. The skills required are the same, but the techniques and contacts are different, which is a testing but interesting basis on which to build a skill set."

The managing directors at EMI

and Warner in Malaysia are young, capable, multilingual, and sales-oriented. Darren Choy, 34, has worked at EMI twice; in between, he spent several years in marketing at Sony Music. The British company's sales are currently 60% international repertoire, 30% local Malay, and 10% Chinese/regional.

Financial controller C.H. Liew is another EMI veteran and has kept the ledger there for 15 years. The A&R chief is Mohd Arzmy, who has opened his ears to traditional, *nasyid* (Islamic gospel), mat rock (Malay guitar bands), and alternative music for the past 10 years.

EMI Malaysia's current top-selling acts are vocal/dance group KRU, Ella, Sharifah Aini, and alternative rockers Cromok and Butterfingers. English-language albums by domestic artists have been high-risk in Asian markets, but Butterfingers have sold more than 15,000 units of three albums. The most recent, "Transcendence," topped the 25,000 mark. Even more popular is KRU, whose albums consistently sell more than 100,000 units.

EMI's most significant label deal was the 1998 purchase of pioneering indie Positive Tone, based in Kuala Lumpur. The label's roster of pop, hip-hop, rap, and neo-soul newcomers is produced in its own Playtime studio.

Positive Tone managing director Ahmad Izham Omar says he is delighted with the prospect of the Warner/EMI merger. "With direct access to both companies, our varied repertoire can exploit their complementary strengths," he says. "All our albums are now 'enhanced' with interactive options, so the [America Online] connection is very exciting."

EMI's 50 staff moved to new offices three years ago at the Mines Resort, 20 minutes south of Kuala Lumpur. Warner has 40 employees, working in the capital's Golden Triangle business district in the elderly MUI Plaza building. It's a sweltering stroll to the Hard Rock Café and close to the Twin Towers, Lot 10, StarHill, and BBPlaza shopping complexes, which house the Malaysian capital's biggest music retail outlets, including Tower Records.

Among those on Rudy Ramawy's Warner team are financial controller S.K. Cheah and executive director Abdul Nasser Abu Kassim, who has overseen the label's A&R activities since 1984. Kassim initiated the mainstream crossover of *nasyid* with the professional production and recording of the group Raihan, whose cumulative album sales have topped 1 million units.

Well-established male singers such as Jamal Abdillah, Ramli Sarip, and Zainal Abidin all experienced their career peaks with Warner. In particu-

(Continued on page 61)

## newsline...

A REPORT from the FICCI (Federation of Indian Chambers of Commerce and Industry) predicts that the Indian music market is set to almost double in value from its existing level of \$298 million to \$523 million by 2005. Sony Music India managing director Vijay Singh, a member of FICCI's Entertainment Committee, says, "There was never a study like this before, so it is a great starting point. Whether or not the figures match reality, the point is that the industry believes it is poised for bigger growth. I think that this will enable us to get more government support and send a strong signal to the global industry."

NYAY BHUSHAN



SAVAGE GARDEN

SAVAGE GARDEN tops Australia's Business Review Weekly magazine's annual list of the country's 50 top-earning entertainers for the second consecutive year, with an estimated \$30 million Australian (\$18.6 million). "Affirmation," the duo's second album, has sold 5.1 million copies worldwide since October, says its Australian record company, Roadshow/Warner. The act's 1997 debut album, "Savage Garden," has sold 11.2 million copies. Other acts on the list include the

Newsboys, at No. 6, with \$10 million Australian (\$6.3 million); hard rockers AC/DC, at No. 20, with \$4 million Australian (\$2.4 million); and Silverchair, at No. 22 with \$3.5 million Australian (\$2.2 million).

CHRISTIE ELIEZER

SPANISH MUSIC CONGLOMERATE Gran Via Musical and authors and publishers' body SGAE are joining forces in a three-year plan to boost Spanish and Latino repertoire. Activities include co-production of repertoire on SGAE's Autor label, which promotes "lost" material such as works by Cuban composer Ernesto Lecuona or relatively obscure SGAE members such as Angel Petisme. The campaign, called "Feel Latin/Be Latin," comes in the wake of sales figures showing that the market share of domestic repertoire in Spain fell to 36% in 1999 from 42% in 1998 (Billboard, April 8).

HOWELL LLEWELLYN

ITALIAN DIGITAL DOWNLOADS SITE Vitaminic has named Janne Lundqvist managing director of its Swedish operation. Lundqvist was previously managing director at compilations specialist Greatest Hits Entertainment, which he left in March following the decision by its owners—Stockholm Records and the Swedish affiliates of Universal, Sony, and edel—to close the operation. Stockholm-based Lundqvist will report to Vitaminic's Turin, Italy-based CEO, Gianluca Dettori. No launch date has been set yet for the Swedish site.

ANDERS LUNDQUIST/KAI R. LOFTHUS

THE GERMAN MUSIC INDUSTRY'S seventh annual classical music awards, Deutscher Schallplattenpreis Echo Klassik, will take place Oct. 22. The ceremony will be broadcast live by TV station ZDF from Berlin's Schauspielhaus am Gendarmenmarkt.

WOLFGANG SPAHR

ANGIE SOMERSIDE, product manager at Epic marketing in the U.K., has been promoted to the position of Epic label marketing director, reporting to Epic U.K. managing director/senior VP of Sony Music U.K. Rob Stringer. Somerside will head Epic's marketing team. Reporting to her will be marketing manager Neil Martin, senior executive of Epic press Joanna Burns, and head of Epic press Kim Machray. Prior to joining Sony Music in 1995, Somerside was head of press at Mute Records.

TOM FERGUSON

STUART WARD, managing director of Export Music Sweden (EXMS), will depart to take up a similar position at the Polar Music Prize in September. The prize, to be awarded this year to Bob Dylan and Isaac Stern on May 15, was initiated by Stig Anderson, the late manager of Abba, to acknowledge exceptional contributions to music. At EXMS, Ward was responsible for organizing the Swedish music industry's representation at music seminars and trade fairs such as MIDEM and PopKomm.

KAI R. LOFTHUS

LONDON-BASED SOUL 24-7, described as the first commercial-free R&B-formatted Internet radio station, was to begin broadcasting April 5 at Soul24-7.com. Several veteran club/radio DJs and specialist soul journalists will be presenters on the station. The company launched its self-titled record label (distributed by Timewarp) April 3 with the U.K. release of the "Spiritual War" album by Baltimore-based act Fertile Ground.

PAUL SEXTON

U.K.-BASED E-SHOPPING SERVICE myTAXI is offering its customers the top 10 U.K. and U.S. chart CDs for just 7.94 pounds (\$12.30) each after joining forces with online music store Borroworrob. Borroworrob promises U.K. customers free delivery as part of its regular price; customers buying through the myTAXI link can have free regular worldwide. Premium chart product normally retails at around 13.99 pounds (\$22.26) in the U.K. Borroworrob claims it attracts more than 300,000 hits to its site every week and offers 750,000 CD albums for sale.

GORDON MASSON

# HITS OF THE



# WORLD

**JAPAN** (Dempa Publications Inc.) 04/10/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GRAVITY LUNA SEA VICTOR/UNIVERSAL
2	1	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL
3	2	STAY BY MY SIDE MAI KURAKI GIZA STUDIO
4	3	DEEP IMPACT DRAGON ASH FEATURING RAPPA-GARIYA VICTOR/UNIVERSAL
5	5	AKAI NIKKICYO AKAGUMI 4 ZETIMA
6	7	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO
7	8	GOODBYE YESTERDAY MIKI IMAI WARNER MUSIC JAPAN
8	9	ANATONO KISS WO KAZOEMASYOU YUKI KOY-ANAGI EASTWEST JAPAN
9	6	SUKINI NATTEKU AISHITEKU KINKI KIDS JOHNNY'S ENTERTAINMENT
10	4	KIROI OSORADE BOOM BOOM BOOM KIROI 5 ZETIMA
11	NEW	ON THE WAY TO YOU GLOBE FEATURING KEIKO AVEV TRAX
12	10	AOI SPORTS CAR NO OTOKO AIOI 7 ZETIMA
13	12	NANDA KANDA TAKASHI FUJII ANTINOS
14	13	RAKUKEN KEN HIRAI SONY
15	NEW	... TO BE "KISSIN' YOU" SYOGO HAMADA SONY
16	15	KONYA TSUKINO MIERU OKANI B'Z ROOMS
17	11	RED BEAT OF MY LIFE ERIKO WITH CRUNCH TOY'S FACTORY
18	14	MAGO ITSURO OHIZUMI TEICHIKU
19	16	KOINO DANCE SITE MORNING MUSUME ZETIMA
20	NEW	THROWIN' DOWN IN THE DOUBLE O GLOBE FEATURING TK AVEV TRAX
<b>ALBUMS</b>		
1	NEW	RINGO SHEENA SHOUSHO STRIP TOSHIBA-EMI
2	NEW	MORNING MUSUME 3RD—LOVE PARADISE ZETIMA
3	1	JUDY AND MARY FRESH EPIC
4	NEW	SPEED DEAR FRIENDS 2 TOY'S FACTORY
5	NEW	SPEED DEAR FRIENDS 1 TOY'S FACTORY
6	3	AIKO SAKURA NO KI NO SHITA PONY CANYON
7	NEW	AYUMI HAMASAKI AYU-MI-XII (VERSION NONSTOP MEGA MIX) AVEV TRAX
8	2	ETERNITY EVERY LITTLE THING AVEV TRAX
9	5	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC
10	11	MARIKO TAKAHASHI THE BEST VICTOR
11	6	DO AS INFINITY BREAK OF DAWN AVEV TRAX
12	4	TAMIO OKUNDA GOLDBLEND SONY
13	7	TAKAKO MATSU ITSUKA SAKURA NO AME NI POLYDOR
14	10	POCKET BISCUITS THANKS TOSHIBA-EMI
15	8	MASAYUKI SUZUKI MEDIUMSLOW EPIC
16	16	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI
17	9	VARIOUS ARTISTS ARIGATO 30 MILLION COPIES—BEST OF TK WORKS AVEV TRAX
18	NEW	EIKICHI YAZAWA LIVE DECADE 1990-1999 TOSHIBA-EMI
19	NEW	TATSUYA ISHII GUY SONY
20	14	HIDE HIDE BEST—PSYCHCOMMUNITY VICTOR/UNIVERSAL

**GERMANY** (Media Control) 04/04/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIELA
2	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
3	3	AMERICAN PIE MADONNA MAVERICK/WEA
4	4	SHALALA LALA VENGABOYS BREAKIN'/EMI
5	6	BLA BLA BLA GIGI D'AGOSTINO ZYX
6	7	MEIN STERN AYMAN EASTWEST
7	8	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL
8	NEW	SUMMER MOVED ON A-HA WEA
9	5	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
10	9	BYE BYE BYE 'N SYNC JIVE/ZOMBA
11	12	WHERE ARE YOU PAFFENDORF EDEL
12	11	ALL THE SMALL THINGS BLINK-182 POLYDOR/UNIVERSAL
13	18	BONGO BONG MANU CHAU VIRGIN
14	NEW	PURE SHORES ALL SAINTS EASTWEST
15	10	BIG IN JAPAN GUANO APES ARIOLA
16	NEW	ALLES SABRINA SETLUR EPIC
17	19	RISE GABRIELLE MOTOR/UNIVERSAL
18	14	THE DARKSIDE HYPETRAXX EMI
19	15	SEX BOMB TOM JONES FEATURING MOUSSE T. V2
20	20	DAS BOOT 2001 U 96 UNIVERSAL
<b>ALBUMS</b>		
1	2	SANTANA SUPERNATURAL ARISTA/ARIELA
2	NEW	PETER MAFFAY X ARIOLA
3	1	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN
4	NEW	DYNAMITE DELUXE DELUXE SOUNDSYSTEM EMI
5	3	AC/DC STIFF UPPER LIP EASTWEST
6	4	STEFAN RAAB DAS TV-TOTAL ALBUM EDEL
7	5	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
8	NEW	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
9	6	HIM RAZORBLADE ROMANCE BMG KOLN/BMG
10	9	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
11	NEW	AYMAN HOCHEXPLOSIV EASTWEST
12	16	STING BRAND NEW DAY MOTOR/UNIVERSAL
13	14	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL
14	15	ENRIQUE INGLESIAS ENRIQUE UNIVERSAL
15	7	'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA
16	8	TOM JONES RELOAD V2
17	13	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL
18	NEW	PANTERA REINVENTING THE STEEL EASTWEST
19	12	RED HOT CHILI PEPPERS CALIFORNICATION WEA
20	11	METALLICA S&M MERCURY/UNIVERSAL

**U.K.** (Copyright CIN) 04/01/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	FOOL AGAIN WESTLIFE RCA
2	1	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
3	NEW	SAY MY NAME DESTINY'S CHILD COLUMBIA
4	2	THE TIME IS NOW MOLOKO ECHO
5	3	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA
6	NEW	SEE YA ATOMIC KITTEN INNOCENT/VIRGIN
7	5	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS XTRAVAGANZA
8	4	BAG IT UP GERI HALLIWELL EMI
9	6	ALL THE SMALL THINGS BLINK-182 MCA
10	7	STILL DRE DR. DRE FEATURING SNOOP DOGG INTERSCOPE
11	8	AMERICAN PIE MADONNA MAVERICK/WEA
12	9	PURE SHORES ALL SAINTS LONDON
13	13	SITTING DOWN HERE LENE MARLIN VIRGIN
14	10	KILLER ATB SOUND OF MINISTRY
15	NEW	GET IT ON TONITE MONTELL JORDAN DEF SOUL/MERCURY
16	NEW	JUMP DOWN B*WITCHED EPIC
17	12	RIGHT BEFORE MY EYES N N'G FEATURING KALLAGHAN URBAN HEAT
18	11	REWIND PRECIOUS EMI
19	NEW	THE FIRST TIME EVER I SAW YOUR FACE CELINE DION EPIC
20	NEW	ANGEL RALPH FRIDGE INCENTIVE
<b>ALBUMS</b>		
1	1	SANTANA SUPERNATURAL ARISTA
2	2	MOBY PLAY MUTE
3	3	TOM JONES RELOAD GUT
4	5	MACY GRAY ON HOW LIFE IS EPIC
5	6	SHANIA TWAIN COME ON OVER MERCURY
6	4	TRAVIS THE MAN WHO INDEPENDIENTE
7	12	WESTLIFE WESTLIFE RCA
8	NEW	EMBRACE DRAWN FROM MEMORY HUT/VIRGIN
9	7	SHANIA TWAIN THE WOMAN IN ME MERCURY
10	NEW	CHICANE BEHIND THE SUN XTRAVAGANZA
11	9	GABRIELLE RISE GO! BEAT/POLYDOR
12	10	MELANIE C NORTHERN STAR VIRGIN
13	NEW	ENGELBERT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV
14	NEW	SANTANA THE ULTIMATE COLLECTION COLUMBIA
15	NEW	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
16	8	GERI HALLIWELL SCHIZOPHONIC EMI
17	16	CELINE DION ALL THE WAY ... A DECADE OF SONG EPIC
18	11	OASIS STANDING ON THE SHOULDER OF GIANTS BIG BROTHER
19	17	DR. DRE DR. DRE—2001 INTERSCOPE
20	19	STEPS SEPTACULAR JIVE/ZOMBA

**FRANCE** (SNEP/FOP/Tite-Live) 04/01/00

THIS WEEK	LAST WEEK	SINGLES
1	1	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
2	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
3	13	CES SOIRES LA YANNICK LA TRIBU/SONY
4	4	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
5	3	LUCKY STAR SUPERFUNK VIRGIN
6	7	LES 3 CLOCHES TINA ARENA COLUMBIA
7	10	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
8	8	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
9	6	PURE SHORES ALL SAINTS EASTWEST
10	9	TONTON DU BLEU 113 SMALL/SONY
11	5	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST
12	11	AMERICAN PIE MADONNA MAVERICK/WEA
13	14	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIAN LORCA MERCURY/UNIVERSAL
14	NEW	THE RIDDLE GIGI D'AGOSTINO EMI
15	15	SI LOIN DE TOI PIT BACCARDI HOSTILE/VIRGIN
16	12	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
17	NEW	JE NE VEUX PAS TRAVAILLER PINK MARTINI NAIVE/AUDIVIS
18	16	STILL BELIEVE SHOLA AMA WEA
19	17	PARCE QUE C'EST TOI AXELLE RED VIRGIN
20	NEW	PARTIE DE CARTES JOHNNY HALLYDAY MERCURY/UNIVERSAL
<b>ALBUMS</b>		
1	1	LES ENFOIRES ENFOIRES EN 2000 BMG
2	NEW	NTM LIVE EPIC
3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	NEW	JACKY & BEN-J LE BILAN SMALL/SONY
5	NEW	SOUNDTRACK TAXI 2 (BOF) HOSTILE/VIRGIN
6	17	LYNDA LEMAY LIVE WEA
7	6	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
8	5	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
9	NEW	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
10	7	TINA ARENA IN DEEP COLUMBIA
11	NEW	ASSASSIN TOUCHE D'ESPION VIRGIN
12	11	PATRICK BRUEL JUSTE AVANT BMG
13	8	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERE-IQUE/SONY
14	4	LES RITA MITSOUKO COOL FRENESIE VIRGIN
15	3	AC/DC STIFF UPPER LIP EASTWEST
16	9	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
17	18	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
18	NEW	F.F.F. VIERGE V2/SONY
19	13	TOM JONES RELOAD V2/SONY
20	15	M JE DIS AIME VIRGIN

**CANADA** (SoundScan) 04/15/00

THIS WEEK	LAST WEEK	SINGLES
1	1	AMERICAN PIE MADONNA MAVERICK/WARNER
2	NEW	MY RULES PATRIA POPULAR/EMI
3	4	THERE YOU GO PINK LAFACE/ARISTA/BMG
4	3	BETTER OFF ALONE ALICE DEE/JAY REPUBLIC/UNIVERSAL
5	2	IT FEELS SO GOOD (PART 2) SONIQUE FARM CLUB/REPUBLIC/UNIVERSAL
6	NEW	MAMBOLEO ELISSA POPULAR/EMI
7	5	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
8	8	AMAZED LONESTAR BNA/BMG
9	14	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
10	6	CARTOON HEROES AQUA UNIVERSAL
11	12	LAST KISS PEARL JAM EPIC/SONY
12	13	RAINBOW COUNTRY (REMIX) BOB MARLEY VS. FUNKSTAR DE LUXE EDEL/ATTIC
13	15	CAN'T STOP JACKSOUL VIKI/BMG
14	19	TWO TIMES ANN LEE NUMUZIK
15	7	BYE BYE BYE 'N SYNC JIVE/BMG
16	17	MOVE YOUR BODY EIFFEL 65 POPULAR
17	10	BYE BYE BYE (IMPORT) 'N SYNC JIVE
18	16	TAKE A PICTURE FILTER F-111/REPRISE/WARNER
19	RE	MUCHO MAMBO (SWAY) SHAFT JELLYBEAN
20	9	SAY MY NAME DESTINY'S CHILD COLUMBIA/SONY
<b>ALBUMS</b>		
1	1	'N SYNC NO STRINGS ATTACHED JIVE/BMG
2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	3	MACY GRAY ON HOW LIFE IS EPIC/SONY
4	4	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
5	NEW	SOUNDTRACK ROMEO MUST DIE—THE ALBUM BLACKGROUND/VIRGIN/EMI
6	NEW	VARIOUS ARTISTS WWF: WORLD WRESTLING FEDERATION—AGGRESSION PRIORITY/EMI
7	NEW	ICE CUBE WAR & PEACE VOL. 2 (THE PEACE DISC) LENCH MOB/PRIORITY/EMI
8	6	AQUA AQUARIUS MCA/UNIVERSAL
9	5	VARIOUS ARTISTS GRAMMY NOMINEES 2000 GRAMMY/RCA/BMG
10	7	M.C. MARIO M.C. MARIO MIXDOWN 2000 SONY
11	10	VARIOUS ARTISTS YTV BIG FUN PARTY MIX UNIVERSAL
12	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES REPUBLIC/GEFFEN/UNIVERSAL
13	13	VARIOUS ARTISTS BIG SHINY TUNES 4 JVT/EMI
14	11	VARIOUS ARTISTS MUCHDANCE 2000 SONY
15	16	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE
16	18	S CLUB 7 S CLUB POLYDOR/UNIVERSAL
17	17	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
18	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
19	RE	EIFFEL 65 EUROPOP POPULAR
20	19	KID ROCK DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/WARNER

**NETHERLANDS** (Stichting Mega Top 100) 04/08/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S EPIC
2	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
3	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
4	9	THONG SONG SISQO MERCURY/UNIVERSAL
5	4	ONDERWEG ABEL PIAS
6	5	SHALALA LALA VENGABOYS BREAKIN'/VIOLENT
7	7	SAY MY NAME DESTINY'S CHILD COLUMBIA
8	6	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL
9	10	HIGHER & HIGHER DJ JURGEN DIGIDANCE
10	8	AMERICAN PIE MADONNA MAVERICK/WARNER
11	NEW	WATJE DOE MAAR V2
12	11	MIJN LEVEN IS VAN MIJ PIA DOUWES POLYDOR/UNIVERSAL
13	12	SEX BOMB TOM JONES FEATURING MOUSSE T. V2
14	16	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA
15	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
16	14	NO GOODBYES LINDA ABCD
17	13	RE-REWIND THE CROWD SAY 60 SELECTA ARTFUL DODGER EPIC
18	NEW	LOVE COME HOME DJ JEAN DIGIDANCE
19	NEW	ALS NIET ALS DOE MAAR V2
20	18	LUV U MORE ROLLERGIRL MERCURY/UNIVERSAL
<b>ALBUMS</b>		
1	1	SANTANA SUPERNATURAL ARISTA/BMG
2	4	ROWEN HEZE VANDAAG RAM
3	2	VENGABOYS THE PLATINUM ALBUM VIOLENT
4	NEW	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
5	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	NEW	VAN DIK HOUT IK JOU & JIJ MIJ DOUBLE T/SONY
7	16	SANTANA THE ULTIMATE COLLECTION SONY
8	5	ANDRE HAZES WANT IK HOU VAN JOU EMI
9	10	SISQO UNLEASH THE DRAGON MERCURY/UNIVERSAL
10	7	ELIZABETH MUZIEK UIT DE MUSICAL POLYDOR/UNIVERSAL
11	6	'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA
12	13	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
13	19	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
14	17	HELMUT LOTTI OUT OF AFRICA POLYDOR/UNIVERSAL
15	12	MARCO BORSATO LUID EN DUIDELIJK POLYDOR/UNIVERSAL
16	8	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
17	11	ILSE DELANGE WORLD OF HURT WARNER
18	14	ANOUC URBAN SOLITUDE DINO
19	9	ABEL DE SILTTE VOORBIJ PIAS
20	RE	ALANIS MORISSETTE UNPLUGGED MAVERICK/WARNER

**AUSTRALIA** (ARIA) 04/03/00

THIS WEEK	LAST WEEK	SINGLES
1	1	BYE BYE BYE 'N SYNC JIVE/ZOMBA
2	2	CANDY MANDY MOORE EPIC
3	3	BLOKE CHRIS FRANKLIN EMI
4	4	PURE SHORES ALL SAINTS WEA
5	5	WHAT'S A GIRL TO DO S2S MUSHROOM/FESTIVAL
6	8	MOVE YOUR BODY EIFFEL 65 SHOCK
7	NEW	ADELANTE SASH! SHOCK
8	6	AMERICAN PIE MADONNA MAVERICK/WEA
9	10	ALL THE SMALL THINGS BLINK-182 UNIVERSAL
10	11	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA
11	13	ABSOLUTELY EVERYBODY VANESSA AMOROSI TRANSISTOR/BMG
12	9	IF ONLY HANSON UNIVERSAL
13	7	S CLUB PARTY S CLUB 7 POLYDOR/UNIVERSAL
14	15	DO YOU WANT MY LOVE COCO LEE EPIC
15	18	PRAY TINA COUSINS JIVE/ZOMBA
16	16	BRICK TRACK VS. GITTY UP SALT 'N PEPA WEA
17	14	EX-GIRLFRIEND NO DOUBT UNIVERSAL
18	12	MASCARA/LEAVE ME ALONE KILLING HEIDI ROADSHOW/WARNER
19	NEW	WE THINK IT'S LOVE LEAH HAYWOOD EPIC
20	RE	CARTOON HEROES AQUA UNIVERSAL
<b>ALBUMS</b>		
1	1	KILLING HEIDI REFLECTOR ROADSHOW/WARNER
2	5	MOBY PLAY MUSHROOM/FESTIVAL
3	3	SUPERNATURAL SANTANA ARISTA/BMG
4	4	RED HOT CHILI PEPPERS CALIFORNICATION WEA
5	7	MACY GRAY ON HOW LIFE IS EPIC
6	8	BLINK-182 ENEMA OF THE STATE UNIVERSAL
7	10	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
8	15	TRAVIS THE MAN WHO EPIC
9	6	AREA 7 BITTER & TWISTED TRAD/ZOMBA
10	9	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
11	11	SOUNDTRACK THE BEACH WEA
12	13	KASEY CHAMBERS THE CAPTAIN EMI
13	2	PANTERA REINVENTING THE STEEL WEA
14	14	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
15	12	AC/DC STIFF UPPER LIP EMI
16	16	THE CHEMICAL BROTHERS SURRENDER VIRGIN
17	RE	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
18	RE	GOMEZ LIQUID SKIN VIRGIN
19	19	AQUA AQUARIUS UNIVERSAL
20	17	SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN

**ITALY** (Musica e Dischi/FIMI) 04/04/00

THIS WEEK	LAST WEEK	SINGLES
1	2	AMERICAN PIE MADONNA MAVERICK/WEA
2	1	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
3	3	PURE SHORES ALL SAINTS CGD/EASTWEST
4	4	DESERT ROSE STING & CHEB MAMI A&M/UNIVERSAL
5	8	CARTOON HEROES AQUA UNIVERSAL
6	NEW	TUTTI GLIZERI DEL MONDO RENATO ZERO FONOPOL/SONY
7	5	UN GIORNO MIGLIORE LUNA POP HITMANIA/UNIVERSAL
8	6	THE GREAT BEYOND R.E.M. WEA
9	10	WHAT'S MY AGE AGAIN BLINK-182 MCA/UNIVERSAL
10	7	LA TUA RAGAZZA SEMPRE IRENE GRANDI CGD/EASTWEST
11	11	EPISODE 1/MOVE YOUR BODY EIFFEL 65 BLISS CO.
12	RE	GLORIOUS ANDREAS JOHNSON WEA
13	20	THE BAD TOUCH THE BLOODHOUND GANG UNIVERSAL
14	9	BYE BYE BYE 'N SYNC JIVE/VIRGIN
15	16	SHE'S THE ONE ROBBIE WILLIAMS EMI
16	17	LA BANANA MICHAEL CHACON DANCEWORK/VOLUMEX
17	15	CAUGHT OUT THERE KELIS VIRGIN
18	13	TUTTI I MIEI SBAGLI SUBSONICA MERCURY/UNIVERSAL
19	18	

# HITS OF THE WORLD

CONTINUED

## EUROCHART (04/08/00) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	AMERICAN PIE MADONNA MAVERICK/WARNER
2	2	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/2
3	4	SHALALA LALA VENGABOYS VIOLENT/VARIOUS
4	3	PURE SHORES ALL SAINTS LONDON
5	7	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
6	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
7	NEW	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
8	NEW	LUCKY STAR SUPERFUNK FIAT LUX/DLABEL
9	5	BYE BYE 'N SYNC JIVE
10	NEW	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA
<b>ALBUMS</b>		
1	1	SANTANA SUPERNATURAL ARISTA
2	2	AC/DC STIFF UPPER LIP ELEKTRA
3	3	TOM JONES RELOAD GUT/2
4	4	VENGABOYS THE PLATINUM ALBUM VIOLENT/VARIOUS
5	6	MACY GRAY ON HOW LIFE IS EPIC
6	5	AQUA AQUARIUS UNIVERSAL
7	NEW	BOHSE ONKELZ EIN BOSES MARCHEN VIRGIN
8	NEW	MOBY PLAY MUTE
9	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
10	RE	STING BRAND NEW DAY A&M

## NEW ZEALAND (Record Publications Ltd.) 04/02/00

THIS WEEK	LAST WEEK	ALBUMS
1	3	MOBY PLAY FMG
2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
4	NEW	EIFFEL 65 EUROPOP SHOCK/BMG
5	4	BLINK-182 ENEMA OF THE STATE UNIVERSAL
6	5	CHRISTINA AGUILERA CHRISTINA AGUILERA BMG
7	6	MACY GRAY ON HOW LIFE IS SONY
8	RE	WESTLIFE WESTLIFE BMG
9	NEW	CAT STEVENS REMEMBER: THE ULTIMATE COLLECTION UNIVERSAL
10	8	STELLAR MIX SONY

## SWEDEN (GLF) 04/06/00

THIS WEEK	LAST WEEK	SINGLES
1	1	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
2	2	NAR VINDARNA VISKAR MITT NAMN ROGER PONTARE FOUR LEAF CLOVER
3	3	AMERICAN PIE MADONNA MAVERICK/WARNER
4	4	BYE BYE 'N SYNC JIVE/VIRGIN
5	7	SHALALA LALA VENGABOYS BREAKIN'/VIRGIN
6	6	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY
7	8	SA KLARTI PETER FEATURING EYE NO. 1 BMG
8	5	GOR DET IGEN MARKOOLIO CNR/ARCADE
9	RE	RAZOR TONGUE DJ MENDEZ STOCKHOLM/UNIVERSAL
10	NEW	PURE SHORES ALL SAINTS WARNER
<b>ALBUMS</b>		
1	NEW	MARIE FREDRIKSSON ANTLIGEN—MARIE FREDRIKSSONS BASTA 1984-2000 EMI
2	5	SANTANA SUPERNATURAL ARISTA/BMG
3	3	LISA NILSSON VIVA DIESEL/SONY
4	7	GHEORGHE ZAMFIR FEELING OF ROMANCE CMC/EMI
5	RE	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC CMC/EMI
6	RE	AC/DC STIFF UPPER LIP WARNER
7	4	WILMER X SILVER HI FIDELITY/EMI
8	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
9	NEW	THOMAS RUSIAK MAGIC VILLA LEDI/UNIVERSAL
10	10	SVEN-INGVARS RETRO AKTIV NMG/EMI

## NORWAY (Verdens Gang Norway) 04/04/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SUMMER MOVED ON A-HA WARNER
2	2	AMERICAN PIE MADONNA MAVERICK/WARNER
3	1	FREESTYLER BOMFUNK MC'S SONY
4	3	BYE BYE 'N SYNC JIVE/VIRGIN
5	4	MY HEART GOES BOOM CHARMED UNIVERSAL
6	8	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY
7	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
8	5	RISE GABRIELLE UNIVERSAL
9	10	PROPAGANDA BRISKEBY FORWARD
10	7	GIRL IN OSLO EP BIGBANG WARNER
<b>ALBUMS</b>		
1	2	SANTANA SUPERNATURAL ARISTA/BMG
2	NEW	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
3	1	AQUA AQUARIUS UNIVERSAL
4	NEW	ANNELI DRECKER TUNDRA EMI
5	3	DJ JURGEN MIXED & COMPILED PART II ARCADE
6	5	MORTEN ABEL HERE WE GO THEN-YOU AND I VIRGIN
7	NEW	JESSICA SIMPSON SWEET KISSES SONY
8	4	MARIUS MULLER MARIUS MULLER UNIVERSAL
9	7	SILJE NERGAARD PORT OF CALL UNIVERSAL
10	8	ASIAN DUB FOUNDATION COMMUNITY MUSIC WARNER

## SPAIN (AFYVE/ALEF MB) 03/29/00

THIS WEEK	LAST WEEK	SINGLES
1	1	SOBREVIVIRE REMIXES MONICA NARANJO EPIC
2	2	AMERICAN PIE MADONNA MAVERICK/WEA
3	3	FRUTA FRESCA CARLOS VIVES VIRGIN
4	4	BE WITH YOU ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
5	NEW	TU SIGUE ASI OBK HISPAVOX
6	7	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
7	3	THE BAD TOUCH BLOODHOUND GANG POLYDOR/UNIVERSAL
8	6	OTRO AMOR VENDRA LARA FABIAN EPIC
9	9	EX-GIRLFRIEND NO DOUBT POLYDOR/UNIVERSAL
10	NEW	JAMMIN' BOB MARLEY WITH MC LYTE MERCURY/UNIVERSAL
<b>ALBUMS</b>		
1	NEW	MONICA NARANJO MINAGE EPIC
2	2	BERTIN OSBORNE SABOR A MEXICO MERCURY/UNIVERSAL
3	1	SANTANA SUPERNATURAL ARISTA/BMG
4	4	AC/DC STIFF UPPER LIP DRO
5	3	TOM JONES RELOAD V2/UNIVERSAL
6	7	AQUA AQUARIUS UNIVERSAL
7	9	MANA UNPLUGGED WEA
8	5	TAMARA GRACIAS DARS/MUXU/UNIVERSAL
9	8	M-CLAN USAR Y TIRAR DRO
10	10	CARLOS VIVES EL AMOR DE MI TIERRA VIRGIN

## PORTUGAL (Portugal/AFP) 04/04/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	2	GREGORIAN MASTERS OF CHANT EDEL
4	3	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
5	8	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
6	5	GNR POPLESS EMI
7	NEW	DANIELLA MERCURY SOL DA LIBERDADE RCA
8	9	THE CORRS MTV UNPLUGGED 143/LAVAWARNER
9	6	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER
10	RE	BOB MARLEY & THE WAILERS LEGEND UNIVERSAL

## DENMARK (IFPI/Nielsen Marketing Research) 04/01/00

THIS WEEK	LAST WEEK	SINGLES
1	1	THE WHISTLE SONG DJ ALLIGATOR PROJECT FLEX EMI
2	2	FREESTYLER BOMFUNK MC'S SONY
3	3	AMERICAN PIE MADONNA MAVERICK/WARNER
4	5	WHERE ARE YOU PAFFENDORF EDEL
5	6	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
6	4	D.E.V.I.L. 666 REMIXED
7	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
8	7	BYE BYE 'N SYNC JIVE/VIRGIN
9	9	LUCKY STAR SUPERFUNK VIRGIN
10	10	SHALALA LALA VENGABOYS BREAKIN'/VIRGIN
<b>ALBUMS</b>		
1	1	AQUA AQUARIUS UNIVERSAL
2	2	MACY GRAY ON HOW LIFE IS SONY
3	3	VARIOUS ARTISTS DANSK MELODI GRANDPRIX 2000 CMC
4	5	BOMFUNK MC'S IN STEREO SONY
5	4	VENGABOYS THE PLATINUM ALBUM BREAKIN'/VIRGIN
6	NEW	BOEL & HALL BOEL & HALL EMI
7	NEW	CARGO THE MOVIE—GOES PARTY ORANGE/SCANDINAVIAN
8	RE	KARAJAN ADAGIOS KARAJAN UNIVERSAL
9	NEW	BELLAMY BROTHERS OUR DANISH COLLECTION CMC
10	6	ROY ORBISON THE DANISH COLLECTION VIRGIN

## FINLAND (Radiomafia/IFPI Finland) 04/02/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	HIM RAZORBLADE ROMANCE TERRIER/BMG
2	4	SANTANA SUPERNATURAL ARISTA/BMG
3	NEW	PANTERA REINVENTING THE STEEL ELEKTRA/WARNER
4	3	YOLINTU PLENEN POJAN HAAVEET F-RECORDS/WARNER
5	7	REIJO TAIPALE UNOHTUMATTOMAT BLUEBIRD/BMG
6	2	AC/DC STIFF UPPER LIP WARNER
7	RE	AQUA AQUARIUS UNIVERSAL
8	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
9	8	BOMFUNK MC'S IN STEREO EPIDROME/SONY
10	5	SOUNDTRACK LEVOTTOMAT BMG

## ARGENTINA (CAPIF) 03/31/00

THIS WEEK	LAST WEEK	ALBUMS
1	2	SHAKIRA MTV UNPLUGGED SONY
2	7	LOS NOCHEROS NOCHEROS EMI
3	9	LUCIANO PEREYRA RECORDANDOTE EMI
4	3	MANA MTV UNPLUGGED WARNER
5	4	A*TEENS THE ABBA GENERATION UNIVERSAL
6	1	SANTANA SUPERNATURAL ARISTA/BMG
7	10	SHAKIRA DONDE ESTAN LOS LADRONES SONY
8	NEW	RODRIGO CUARTETEANDO DISGAL
9	NEW	LOS NOCHEROS SIGNOS EMI
10	NEW	CHRISTIAN CASTRO MI VIDA SIN TU AMOR BMG

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**LADYSMITH BLACK MAMBAZO** won three awards at South Africa's annual FNB-SAMA Awards, held March 30 at Sun City, outside Johannesburg. In addition to best group, the Gallo-signed act picked up awards for best achievement in international markets and for best "other" single for "Ain't No Sunshine," featuring **Des'ree**. Veteran jazz performer **Themba Mkhize** won best traditional jazz album and best producer (both for "Tales From The South") and best soundtrack for "Milestones." **Brenda Fassie** scooped song of the year for "Nomakanjani?" (EMI), **Jimmy Dludlu** won best male artist for "Essence Of Rhythm" (Sony), and **Gloria Bosman** was voted best newcomer for "Tranquility" (Sheer Sound). But the evening's real triumph was reserved for **Busi Mhlongo**, whose talent has long gone unnoticed here. Her album "Urban Zulu" (MELT 2000) won her best female artist, best African adult contemporary album, and best African pop album. Five artists—**Nico Carstens**, **Jonas Gwangwa**, **Dan Hill**, **Hugh Masekela**, and **Caiphus Semenya**—were honored with lifetime achievement awards. **DIANE COETZER**



MHLONGO

**MORE THAN 250** industry insiders packed a London theater on March 28 to witness the career launch of singer/songwriter **Lucie Silvas**. Signed to EMI U.K., 22-year-old Silvas impressed with a set of songs from her debut album, "Forget Me Not," including the single "It's Too Late," which hits stores May 8. EMI's marketing teams are in overdrive to promote Silvas, and the label says she is its "major priority for the year 2000." Produced by **Howard New** (who, with **Sheryl Parker**, **Richard Cardwell**, **Mark Hall**, and **Ian Lewis**, is among Silvas' co-writers for the project), "Forget Me Not" took most of 1999 to write and record. The result is a collection of classic pop tracks that encompasses gospel, country, and old-time soul delivered in an emotion-packed voice, not unlike that of fellow Brit **Dina Carroll**. **GORDON MASSON**

**SIR ANDREW LLOYD WEBBER** and **A.R. Rehman**, one of India's most popular film composers, are collaborating on a stage musical tentatively titled "Bombay Dreams." The project follows a meeting last year between **Webber** and film director **Shekhar Kapur**. **Webber** composed a track for Kapur's wife, noted Indian pop singer **Suchitra**



WEBBER

and was introduced to **Rehman**, who has some of Bollywood's biggest-selling soundtracks to his credit, including current fave "Taal" (Rhythm). **Webber** invited him to become music director for "Bombay Dreams," which concerns the aspirations of those wanting to make it big in Bollywood. On a recent visit to India, **Webber** said that the musical is still at "a very early stage" but that he hopes it will run on Broadway and in London. Meanwhile, **Kapur** has been confirmed to direct the film version of **Webber's** "The Phantom Of The Opera," starring **Antonio Banderas**. **NYAY BHUSHAN**

**ALSO WILL REPRESENT** Russia at this year's Eurovision Song Contest. The 16-year-old has been chosen by the national TV channel ORT from more than 2,000 applicants and will sing the English-language "Solo," written by **Brandon Barnes** and **Andrew Lane** and arranged by **Steve Levine**. The track will be released as a single, followed by her Universal Music Russia debut album later this year. **David Junk**, managing director of Universal Music Russia, says, "This is a great opportunity for us to introduce Also to Europe. She has already reached No. 1 in Russia with several songs, and now she has a chance to captivate European audiences." **Konstantin Ernst**, president of ORT, says, "I think Also is our first potential winner. She's young, bright, talented, beautiful, and perfect for this contest." **ALEKSEY KRUZIN**

**THE OLD MAXIM** that opposites attract has made **Boel & Hall** one of the finest singer/songwriter teams in Danish music. **Hanne Boel** has produced a series of soulful soft-rock albums since beginning her career in jazz, while **Martin Hall** comes from a more avant-garde background. In 1996 they collaborated on Boel's "Silent Violence" album and continued their teamwork on her follow-up, "Need." Meanwhile, Hall released his EMI-Medley debut, "Adapter," last year. Now they have cemented their partnership and become a fully fledged duo with the 10-track album "Boel And Hall," released March 23 by EMI-Medley on Boel's Downbeat label. Hall penned the songs, and Boel delivers them in highly commercial style. **CHARLES FERRO**

**IRELAND'S PAUL BRADY** has long enjoyed a reputation as "the songwriter's songwriter." He lives up to the billing on "Oh What A World" (Ryko), his first album in five years, which features such heavy hitters as **Carole King** and **Will Jennings** among his co-writers. "I started writing with Carole in her studio in L.A., but we finished the song by phone, fax, and E-mail. It's as good a way as any to do it," says **Brady**. The album will be released on May 8 and is preceded by the single "The Long Goodbye," co-written with **Ronan Keating** of Irish chart-toppers **Boyzone**. **NIGEL WILLIAMSON**

# Canada's Bunnett Melds Cuban Roots And Modern Jazz

BY LARRY LeBLANC

TORONTO—Hailed as one of the finest musicians working in modern jazz, Canadian saxophonist/flautist Jane Bunnett has remained entranced for almost two decades by the rhythmic and melodic complexity, subtlety, and power of Afro-Cuban music.

Her passion for the genre is conveyed in her remarkable new EMI/Blue Note album, "Ritmo + Soul," released April 4 in Canada and due May 16 in the U.S.

The longstanding U.S. trade embargo against Cuba has had the effect of preserving the unique nature of the island's music scene, and the success of the Ry Cooder-produced World Circuit/Nonesuch recordings by the Buena Vista Social Club and its members has reawakened interest in Cuba's rich musical culture.

Perhaps overlooked amid this newfound enthusiasm for Cuban music is the fact that such leading jazz artists as Bunnett, Roy Hargrove, and Steve Coleman have also successfully recorded there in the '90s. The practice recalls the late '40s, when artists such as Frank "Machito" Grillo, Charlie Parker, Lionel Hampton, Dizzy Gillespie, Duke Ellington, and Charlie Mingus pioneered the fusion of modern jazz and Afro-Cuban music.

"Havana is now just swarming with

American musicians on cell phones," jokes Toronto-based Bunnett. "What embargo?"

She adds, "Last year, a DJ in Boston asked me on-air, 'When did you jump on the [Afro-Cuban] bandwagon?' Oh boy!"

"Many people think Jane recently jumped on the Cuban music bandwagon, but she's been committed to that music for years," says Ross



BUNNETT

Porter, host of national broadcaster CBC-Radio Two's jazz show "After Hours."

"Ritmo+Soul," in fact, is Bunnett's latest edition in a rich, Latin-styled musical library that began with her Juno Award-winning 1991 album,

"Spirits Of Havana" (Denon Canada). That landmark set was followed by "Water Is Wide" (Evidence) and "Double Time" with Paul Bley (Justin Time), both in 1994; "Rendez-Vous Brazil/Cuba" (Justin Time) in 1995; "Jane Bunnett And The Cuban Piano Masters" in 1996; and (World Pacific/Blue Note) and "Chamalongo" in 1997 (EMI/Blue Note).

On her new album, Bunnett's lyrical soprano sax and flute is backed by the Spirits Of Havana band, featuring her husband/co-producer Larry Cramer, who also plays trumpet. Other band members are Cuban jazz pianist Hilario Duran, singers Ernest Gatell and Dean Bowman, bassist Roberto Occhipinti, Cameroon native Njacko Baeko on *kalimba*, and Cuban percussionists Pancho Quinto, Dafnis Prieto, and 13-year-old Michael "Lucumi" Herrera.

"Jane has a tremendous reputation as a musician. Her music is great, and she's a workhorse," says Warren Stewart, manager of Catalogue Strategic Marketing at EMI Music Canada. "She sells in the 5,000- to 10,000-unit range, which for a Canadian jazz act is impressive."

"The album will do well here because, excepting Diana Krall, who almost doesn't count anymore, Jane is the best-known working jazz musician in Canada," says Stewart Dun-

can, director of music at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario.

When Bunnett, 44, first vacationed in Cuba with Cramer in 1982, she had no idea how her musical career would change. However, in Santiago de Cuba, the capital of the Oriente province, she was impressed by a local group featuring eight drummers and a musician playing a *corneta china* (Chinese trumpet). "Unlike other musics in North America, Afro-Cuban music is still deeply authentic and still developing," she says.

Bunnett and Cramer have since returned to Cuba about 40 times to work. In November and December last year, they were there filming a National Film Board documentary. Co-directed by them with Bay Weyman and Luis Garcia, the untitled film will be issued in September. It will feature performances by the couple with the 38-piece conga band Los Hoyos, 10-piece a cappella Creole choir Desandan, and the renowned *son montuno* band Los Naranjos.

Following the release of "Spirits Of Havana," Bunnett continued to focus on exploring common linkages between jazz and Afro-Cuban music without sacrificing the specific qualities of each. As she became more familiar with the island's various genres, she realized that Afro-Cuban

music and several black American music idioms, including blues, boogie-woogie, and gospel, share the same West African background.

On the album, the fusion of genres is particularly evident in "Francisco's Dream," which was written by Bunnett and Cramer and is a tribute to one of the *orishas*, or gods, of the Santería religion, as well as a vehicle for the display of *batá* drumming. Also

*'Havana is now just swarming with American musicians on cell phones'*

- JANE BUNNETT -

displaying that fusion is their collaboration "3 Voices One Spirit," Bunnett's "The River/El Rio," and Cramer's "Journey Back." All three are highlighted by New York-based Bowman's booming, gospel-powered vocals.

"I got a chance to perform gospel music with Cuban *batá* drummers four years ago, and I felt a closeness between the two musics," says Bunnett. "They are obviously of the same root."

With "Chamalongo" and now



**Super Troupers.** Abba founders Benny Andersson and Bjorn Ulvaeus were recently presented with a special award marking U.K. sales of 3 million units for the act's Polydor compilation "Abba Gold" at London's Prince Edward Theatre. The venue is currently staging "Mamma Mia," a musical based on and featuring Abba songs. Shown, from left, are Polydor marketing executive George McManus; Andersson; Universal Music U.K. chairman/CEO John Kennedy; Ulvaeus; the artists' personal assistant, Gorel Hanser; Polydor Associated Labels GM Greg Castell; and Universal Music U.K. deputy chairman Lucian Grainge.

## SINGAPORE DIGITAL FIRM INVESTS IN SOUNDBUZZ.COM

(Continued from page 54)

capabilities," Sarronwala says.

Soundbuzz.com offers sampling, promoting, and purchasing of downloadable music from the Internet in the MP3 format from Asian and international record labels, as well as from unsigned artists. It is targeting music consumers in the Philippines, Indonesia, Singapore, Malaysia, Thailand, Hong Kong, Taiwan, and India.

Says Creative Technology chairman/CEO Sim Wong Hoo, "Soundbuzz.com represents the type of promising investment opportunities

that has bolstered Creative's status as a value-added venture capital group. Creative is able to identify companies which have high-growth potential, and that will add significant synergy to our PDE strategy."

Soundbuzz.com has also forged a strategic alliance with LAVA.com, an Internet venture from Creative, in a collaborative effort to design and produce custom 3D interactive music videos for selected downloadable songs.

Meanwhile, Soundbuzz.com has signed deals with record labels in

Indonesia, Malaysia, and the Philippines to digitally distribute their music using secure encryption technology and Intertrust's digital-rights management systems.

The labels are Aquarius Musikindo, BMG Indonesia, Musica Studios, Target Pro, Universal Music, RPM, EKI Productions, EMP Productions, and Kanna Musik from Indonesia; Synchrosound Records, the Phizz, and Psychic Scream from Malaysia; and Viva Music and Universal Music from the Philippines.

"Ritmo+Soul," Bunnett has realized her musical goal of incorporating the comprehensive roots of Afro-Cuban genres into her own musical ideas in order to make a powerful original musical statement.

"Spirits Of Havana" was an introduction for me," recalls Bunnett. "Basically, Larry and I superimposed our creative ideas on several traditional musics from Cuba. 'Ritmo+Soul' creates original compositions within the context of our original jazz music and then adds Afro-Cuban-based rhythms. These rhythms are now integrated into how I think musically."

Despite Cuban musicians experiencing little difficulty in entering the U.S. since 1988—when the exchange of cultural goods, including music, became exempt from the U.S. embargo—the recording of Bunnett's album was set back. A four-month tour of Finland, Holland, Canada, and the U.S. involved a seemingly endless string of problems with visas and passports.

Bunnett had intended to begin the recording of "Ritmo+Soul" at Wellesley Sound Studios in Toronto in June 1999 before touring, but delays in the granting of visas for Duran and Prieto forced a postponement of sessions to October 1999.

"In the end it was better to record after the tour, because we had the chance to really sit with the material," says Bunnett.

Bureaucratic foul-ups meant problems on tour with the Cuban players re-entering North America, and then with Duran being refused re-entry to the Netherlands from Finland, prior to returning to the U.S.

Says Bunnett, "For most nationalities, a visa snag isn't a problem, but for Cubans it's a nightmare."

## LAUNCH JAPAN

(Continued from page 54)

lion page hits daily by March 2001. Most of the site's content is currently composed of information from the U.S.-based Launch.com site translated into Japanese, but Mizoguchi says the amount of Japanese information and music available on the site will gradually increase.

He adds that Launch Japan has no plans to sell music through the site, either by mail order or as downloadable files. The company does, however, provide an online link from its site to that of Tower Records Japan as part of a joint promotional deal.

Mizoguchi says almost all Japanese record labels have agreed to cooperate with the site and will provide material for use as streaming files (in either RealPlayer or Microsoft's Windows Media Player formats) on a song-by-song basis. Access is free, with revenue generated by sales of banner ads.

Launch Japan, which currently has a staff of 10, plans to start Web sites in other Asian territories, such as Hong Kong, Taiwan, South Korea, and Singapore.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Borders Stores Get 'Handy' Promotion Blues Award Nominees To Be Featured At Chain's Outlets

BY CHRIS MORRIS

LOS ANGELES—Barely a year after making its formal bow, the Blues Music Assn. (BMA) is mounting a major five-week retail promotion that will spotlight this year's W.C. Handy Awards—to be presented May 25 in Memphis—in 287 Borders Books & Music stores.

The BMA, founded in late 1998 by a group of blues professionals and publicly unveiled in Memphis last year the day after the Handy Awards ceremony (Billboard, June 12), is a trade group with close ties to the nonprofit Blues Foundation,



IGLAUER

which each year presents the Handys, the best-known awards for excellence in the blues.

Bruce Iglauer, acting BMA presi-

dent and owner of Chicago-based Alligator Records, says of the promotion, "In our original set of goals, one of the things we were going to do was a national retail promotion around the Handys. We didn't get it quite together last year. We got really close.

"This year, we started planning a little earlier, we felt around, and the most positive, immediate response we got was from Borders," he continues. "Since Borders is an excellent account for blues in general—and the winner of the Blues Foundation's Keeping the Blues Alive Award as blues retailer of the year for 1999, and they were interested and obviously qualified to do it and they were prepared to put together a proposal—that was the one we pursued."

Iglauer adds, "This is a win-win. It makes the Handys more visible. It benefits the Handy nominees. It benefits the labels. Everybody benefits out of this. Hopefully, we make some sales."

Blues Foundation executive director Howard Stovall says, "The BMA recognizes that the best national brand we can put on blues is the Handy Awards logo, and it's a natural marketing tool for the genre. When they were looking for ways to increase the profile of blues, that was a logical place to start."

The promotion, which runs from May 1 through early June, will feature 24 individual blues titles by 2000 Handy nominees.

At press time, BMA member labels participating in the Borders promotion included Alligator; Blind Pig, Rounder, Malaco, Waldoxy, Tone Cool, MCA, Rykodisc, Ruf, Sony, Earwig, Telarc, and Verve.

Artists whose albums are tentatively included in the promotion include B.B. King, Keb' Mo', Joe Louis Walker, Mighty Mo Rodgers, (Continued on page 63)

## Birdland Music Gives Virginia Taste Of U.K.

BY PATRICIA BATES

VIRGINIA BEACH, Va.—The British Invasion of the 1960s hasn't ceased in Virginia Beach—or, in another sense, since the 1600s, when the English first landed at Cape Henry in 1607 before settling in nearby Jamestown.

Record store Birdland Music has been around in this seaport, which co-owner Barry Friedman describes as not unlike Liverpool, England, for more than 30 years.

The U.S. Atlantic Fleet deploys its amphibious forces from Virginia Beach, and the world's largest naval base is headquartered in nearby Norfolk with more than 300 vessels. Military personnel who have been stationed in Europe often listen to music from the U.K.

And the Tidewater region of Vir-

ginia—which includes Hampton, Newport News, Portsmouth, Chesapeake, Williamsburg, Jamestown, and Yorktown, as well as Virginia Beach—has a staunch English heritage.

"The young kids still ask for the Beatles, the Rolling Stones, and the Kinks, just like their parents did decades ago," says Friedman. "They grew up on it here from the 1960s to the 1980s."

"The Lilys are one new American band that everybody seems to like here, because they recorded their latest CD with old instruments like those of the Beatles," he adds. "And, Owsley has a great retro-'60s British sound on Giant Records."

Virginia Beach even has an annual British Invasion Festival in July at 17th Street Park, where Spencer (Continued on next page)

**BILLBOARD  
RETAIL**  
IS COMING SOON TO  
A STORE NEAR YOU!

## Custom CD Compilations Have Bright Future At Retail

ONE OF THE first markets for recorded music online was the customized compilation. Companies like Supersonic Boom, CustomDisc, and Musicmaker.com began to build businesses that gave consumers the opportunity to create their own CDs from tracks the companies had licensed and placed on their Web sites. The tracks could either be downloaded or obtained as a packaged CD through the mail.

Internet advocates say this is the kind of thing that consumers should expect from the Web: a personalized product that gives choice and convenience.

But newer developments in the online music market may make the customized compilation less relevant.

The question arises: Is there a long-term market for this business, or will it go the way of Personalities, an in-store make-your-own-tape technology of the pre-Web era?

Soundata, the research arm of SoundScan, asked consumers in a panel last year about their use of and interest in the custom compilation.

At that time, 6% said they had purchased a compilation, either from the Web or from a record store. Of those who had not, a majority said they were interested in buying such a product.

The surprising statistic is that more than 70% of respondents said they would likely make the purchase in a store. Those who would do it online accounted for only about 60%. Kiosks, anyone?

The young were more likely than their elders to try this new/

old technology. About 90% of the under-18s said they'd do it in a record store, and about 70% said online. But barely half of the over-45s expressed interest in it.

Compilations are no fringe product, either. Soundata asked consumers if they would rather buy a compilation than buy a recording by a single artist or group, and a not-insignificant 39% said yes. The young—up to age 24—were again the most interested. And so were females: 43% preferred compila-

tions to single-act albums. For the males, it was 36%.

This is good news to marketers of big-label compilation titles like the "Now!" series. But it can't sit well with artists and executives who want to protect the integrity of the album.

Consumers' passion for compilations may be part of a larger trend involving the Internet, in which they can download tracks from Web

sites or upload music from their collections to create their own personalized online jukeboxes. The massive popularity of rogue Web sites like Napster, from which tracks without copyright protection are avidly traded by computer users, is a marker—or driver—of the trend.

Soundata also asked consumers which genre they would most likely purchase on a compilation. Scoring the lowest were hip-hop and classic rock/heavy metal, each nailing only 6% of responses. The most popular: alternative rock, chosen by 21%, followed by current hits/top 40 with 18%.

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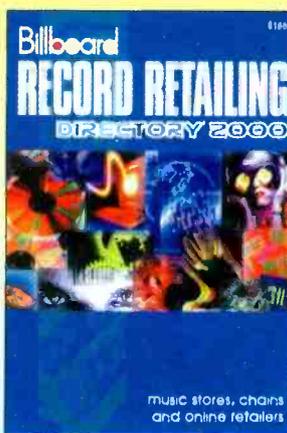
by Don Jeffrey

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**NATIONAL RECORD MART (NRM)** plans to increase its number of outstanding shares to 20 million from 9 million to finance strategic investments and acquisitions, including a "contemplated" purchase of MP3 search engine MP3Board.com (*Billboard Bulletin*, March 27). NRM says it is seeking "incubator entertainment-type opportunities" to invest in.

**PARADISE MUSIC & ENTERTAINMENT** says revenue for the six-month interim fiscal period that ended Dec. 31 rose 40% to \$8.1 million, from \$5.8 million in the year-earlier period. The New York-based independent music company is changing its fiscal year to end in December; it now ends in June. The net loss for the six months declined slightly to \$1.29 million from \$1.34 million the year before. Paradise reports "strong sales" from Paul Hardcastle, "Jazzmasters III," and "Tranceport II" releases.

**IMAGE ENTERTAINMENT**, a distributor of laserdiscs and DVD, has expanded its international distribution in deals with Nippon Columbia in Japan and Warnernvision in Australia. The Chatsworth, Calif.-based company also reports the official launch of DVDPlanet, an E-commerce site owned by DVDPlanet.com, a wholly owned subsidiary of Image. The site will replace KenCranes.com.

**UNAPIX ENTERTAINMENT**, an independent distributor of home video, reports that revenue in 1999 rose 15% to \$41.8 million, from \$36.5 million the year before. The net loss was \$1.6 million, which included one-time charges totaling \$2.6 million for converting and extinguishing debt and litigation settlement expenses. The year before, the company posted net income of \$110,000.

**UNIVERSAL STUDIOS HOME VIDEO** says that Universal Records act Tonic will perform at a promotional event May 15 for the home video release of "American Pie" at the Globe Theater at Universal Studios. For the promotion, called "The Master Baker Bake Off," Tonic will perform "You Wanted More" from the movie's soundtrack.



**EMUSIC.COM** has launched co-branded Web sites with America Online (AOL) properties ICQ, Winamp, and Spinner.com, which will make EMusic.com's catalog of 90,000 downloadable tracks available to AOL customers. It is a three-year nonexclusive deal. Redwood City, Calif.-based EMusic.com also says it has sold more than 1 million downloaded songs in the MP3 format, including singles and tracks from albums and collections from more than 600 labels.

**EXCITE@HOME**, the high-speed cable Internet service and online portal company, has renewed distribution agreements with cable partners AT&T and Comcast. As part of the deal AT&T increases its control of Excite's voting stock to 74% from 56%. The telecommunications company's economic stake in Excite is 25%.

**JUPITER COMMUNICATIONS** has formed a partnership with the Web Connection, a subsidiary of chinadotcom, which will provide Jupiter's E-commerce research to clients in Hong Kong, Taiwan, China, and Korea.

**MP3.COM** has taken an undisclosed stake in PacketVideo, a wireless communication software developer whose products allow viewing of full-motion video and audio on cell phones, handheld and laptop computers, and other portable devices.

**EMI RECORDED MUSIC** has formed an alliance with Webcaster On-Line Entertainment Network to broadcast live events featuring EMI artists over the Internet. EMI will assist On-Line Entertainment in securing rights to stream live concerts, which consumers can view on-demand for a fee. The deal is nonexclusive. EMI is also taking an equity stake in On-Line and its parent company, GlobalNet Systems.



**RENTRAK**, the revenue-sharing video distributor, announces that its legal settlement with video retailer Hollywood Entertainment will result in a \$9.4 million gain in the fourth fiscal quarter, which ended March 31. The settlement was of a lawsuit filed by

Rentrak charging breach of contract. Rentrak also says it plans to create a reserve of \$6.7 million in the quarter to cover outstanding receivables and to write off \$2.5 million in other assets. The net effect is that Rentrak will break even in the quarter.

## BIRDLAND MUSIC GIVES VIRGINIA A TASTE OF THE U.K.

(Continued from preceding page)

Davis and Eric Burdon have performed onstage.

"Some of the English hits are dated, but the best of them are fresh to a '90s generation," says Friedman.

And then there's McKee's Beatles Museum, which opened here two years ago on Jan. 3 with a ribbon-cutting by George Harrison's sister Louise. The memorabilia on display—said to be worth at least \$300,000—includes Fab Four autographs from the Beatles' 1963 tour of England, John Lennon and Yoko Ono's VW camper, and Harrison's 1966 Fender Stratocaster.

"I get asked, 'Why a Beatles museum in Virginia Beach?'" says owner Michael McKee, a designer in the late '70s for Atlantic Records in Los Angeles. "I say, 'Because no one would come to one for the Partridge Family.'"

Despite the British influence, Birdland Music has an all-American feel to its 2,200-square-foot store here in Providence Square Shopping Center, from the posters on the walls to the reddish-blue carpeting on the floor and the T-shirts hanging from the ceiling.

"The first impression I get when I walk in here each day is that it looks like the bedroom I had when I was a teenager," says Friedman. "It's homey and comfortable. We want people to feel welcome, so we have a drink machine where they can get a soda and look at CDs all afternoon."

Birdland Music has at least 10,000 titles in inventory, of which rock and alternative make up 60%; R&B, hip-hop, and rap are 20%; jazz is 10%; and country and blues are each 5%.

The Tidewater's major retailers are Warehouse Music, DJ's Music & Videos, and the Wall, along with electronics superstores Best Buy and Circuit City. An independent, Planet Music, is just four miles away from Friedman's operation.

"I'd have to close my doors before I sold out to a national chain. It wouldn't be Birdland anymore if my brothers and I weren't here," says Friedman. "There's a loyalty factor with our patrons, because we've been around for years. Many of them don't want to



Birdland Music is believed to have been named after the famous jazz club in New York. But jazz accounts for only 10% of sales now. (Photo: Patricia Bates)



Barry Friedman is co-owner of record store Birdland Music, a family business located in Virginia Beach, Va. (Photo: Patricia Bates)

support the 'boxes.'"

Birdland Music's revenues in 1999 were on par with the previous year, or with a nominal increase due to rap, he says. "[Rap] became the alternative rock of the '90s, and they are buying it from us in major numbers," says Friedman.

Friedman says he makes albums affordable and artists accessible when he can.

"Our standard price is \$2 off the list on CDs every day. So we don't have club cards or other discounts," he says. "We do in-stores when it fits for us and not just to have them. Five Piece Suit—a swing band from Boston—came in on a rainy, cold Saturday in early last winter. And we had approximately 100 persons line up a few years ago for Drivin' & Cryin'. Anders Osbourne came here in 1997 to do an acoustic set."

Birdland Music became a family enterprise in 1969.

"My father, Tom, purchased it from Frank Guida—who'd had it since the late '50s in Norfolk—and we assumed he titled it after the famous Birdland jazz nightclub in New York City," says Friedman. "My dad taught me everything I know, and he's still involved. So were my brothers, Bruce and Brian, through the years. We've thought about changing the name, but it was so unique that we decided to keep it. But we occasionally still get telephone calls asking if we sell parakeets."

By the 1970s, the Friedmans had a reputation for stocking one of the finest jazz, R&B, and soul assortments outside of Washington, D.C. Yet they were forced to leave Norfolk in May 1978 because of development at Church and Olney streets around the black community.

"It was like starting all over again in Virginia Beach," says Friedman. "We packed up one Wednesday, moved on Thursday, and reopened on Friday. We thought our customers would follow us to our new location."

But most people wouldn't drive to the suburbs, so Birdland Music began expanding its product line.

"Blues are on a roll here again, and we have an annual Blues at the Beach festival now in Virginia Beach. I think the popularity is a carryover from the time of the late Stevie Ray Vaughan," says Friedman. "Guitarist Jonny Lang has taken off here with two of his releases, and fans are identifying with Kenny Wayne Shepherd and Susan Tedeschi."

Beach music has also resurged since 1993 due to the free Beach Music Weekend each May, where dancers "shag" to such local groups as Bill Deal & Fat Ammon here on the boardwalk.

"Fans travel up and down the seaboard to Virginia Beach, whereas they used to go to just North and South Carolina," says Friedman. "The Embers, the Catalinas, the Band Of Oz, and the Breeze Band have gained a following, and some are regulars at clubs like Steppin' Out here."

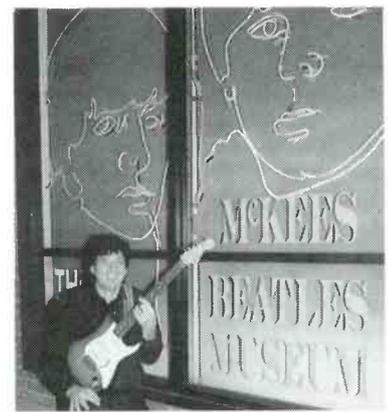
Although there are few new beach music acts, the Holiday Band (on Ripete Records, Elliott, S.C.) is one up-and-comer, says Friedman. "Beach music in the Carolinas isn't like the surfin' sounds of California," he adds. "Most people on the West Coast don't have a clue as to what it is on the East Coast."

Virginia Beach has another '50s flashback—the Viva Elvis Festival held here every June with Elvis look-alikes, karaoke singers, and parachutists like the Skydiving Kings.

Elvis and the Beatles appealed to the same demographics as today's megastars.

"I think the latest phenomenon really began for us with the Spice Girls, and it has continued with 'N Sync, Backstreet Boys, Christina [Aguilera], and Britney Spears," says Friedman.

"It's nice to see that in the U.S., because preteen 12-year-old girls and boys were lost as an age group for retailers," he says. "We've noticed it more so in suburbia, and Radio Disney may have something to do with it."



Michael McKee, owner of McKee's Beatles Museum in Virginia Beach, Va., cradles a 1966 Fender Stratocaster that belonged to George Harrison. (Photo: Patricia Bates)

## WARNER/EMI MERGER WOULD UNITE MALAYSIAN MUSIC BIZ MODERNIZERS

(Continued from page 55)

lar, Abidin's album "Gamal" came to the attention of world music enthusiasts, resulting in many international appearances. He was chosen to record Bahasa-language versions of Phil Collins' songs from Disney's "Tarzan" movie.

Warner Music was the first Malaysian label to market pop *dangdut*, a kind of Southeast Asian ska, with a series of slick and modern productions taking their cue from the traditional form. Amelina and Mas Idayu are the divas of *dangdut* and since 1997 have brought the genre to an unprecedented sales level with solo, collaborative, and compilation releases. The latest release pairs Idayu with "Bollywood" heartthrob Salman Khan.

"The big opportunity is between Malaysia and Indonesia," says Rutherford. "Both speak Bahasa."

Repertoire has tended to travel from Malaysia, but last year, he notes, "the boot moved to the other foot, and Indonesia is now leading the charge in terms of being at the leading edge, musically."

Many of the key staff at the two labels have experience at both companies and so may be able to fuse Warner's expansionist and new-genre development style with EMI's conservative acquisition and catalog-exploitation approach. They each have around 17% of the market, which is worth about \$50 million at retail, and the merger will see them far ahead of Sony, BMG, and Universal.

Where these competitors have previously worked together is in compilation albums of hits, which have yielded solid and sometimes spectacular sales. EMI has teamed with Universal for the "Now" series, and Warner with BMG and Sony for the "Max" compilations.

Warner, EMI, and BMG are partnered in a common warehouse and distribution facility known as WEB. The venture opened last year and is set up to develop business-to-business and

consumer E-commerce, once security and third-party financial guarantees are in place. "In general, people are pleased with it," says Rutherford. "We had some teething problems [at the start], but it's helped us to provide a better service at a reasonable cost."

The would-be merger partners both operate Chinese- and Indian-repertoire divisions relying on licensing deals with established labels in India, Hong Kong, and Taiwan. Working in the labels' favor, too, is the renewed popularity in Malaysia of Hindi movie soundtracks and Tamil pop songs, which could stimulate compilations from EMI's Gramophone Co. of India licensee and Warner's stable of *dangdut* singers.

Neither company is considered particularly strong in Chinese regional repertoire, but a combined marketing platform could attract the new Chinese-Malaysian talent currently doing well in Taiwan.

International product has a solid audience base, fueled by various EMI-signed acts that have worked and toured the region before Southeast Asia's 1997 economic crash. Britain's UB40 and Duran Duran, America's Richard Marx, and, most notably, Denmark's Michael Learns To Rock are solid concert draws, although this doesn't always translate into record sales. Canada's Moffatts have been another local success for EMI.

Warner has actively supported Malaysia's concert industry in the last few years, maintaining close links with promoters, placing acts at key events (for example, the Corrs at the Commonwealth Games), and organizing promotion tours and appearances by such name acts as Alanis Morissette and Hootie & the Blowfish.

EMI and Warner possess considerable local experience in music publishing, thanks to the formation more than 20 years ago of Pustaka Muzik EMI and Dunia Muzik WEA. Both

units report directly to Hong Kong head offices, although Warner/Chappell Music regional managing director K.C. Low has moved its royalty division to Kuala Lumpur. Low comes from Malaysia and headed the Warner/Chappell unit there. Indeed, the American firm has a proactive reputation, nurturing and catalyzing talent from its offices in the capital's Ampang district. These feature fully equipped rehearsal studios and provide a congenial hangout for the company's many local writers.

Warner/Chappell's activities include sponsorship of live showcases, rural talent searches, and special projects such as the recent recording of a "talking book" album with storytelling by popular artists.

As for the merger, most retailers,

radio programmers, and artists contacted by Billboard reacted positively to the news. Kudsia Kahar, network manager of Kuala Lumpur radio station ERA, which specializes in Malay pop, says, "It will be easier dealing with one company, especially for classic pop repertoire, which is often not on CD release."

She adds that well-chosen artist and genre compilations sourced from both companies will be popular with programmers and consumers, a view shared by Chris Bauer, Tower Records Malaysia's director of operations. "For us, a predominantly back-catalog operation, the combination of two strong companies should be good," he says.

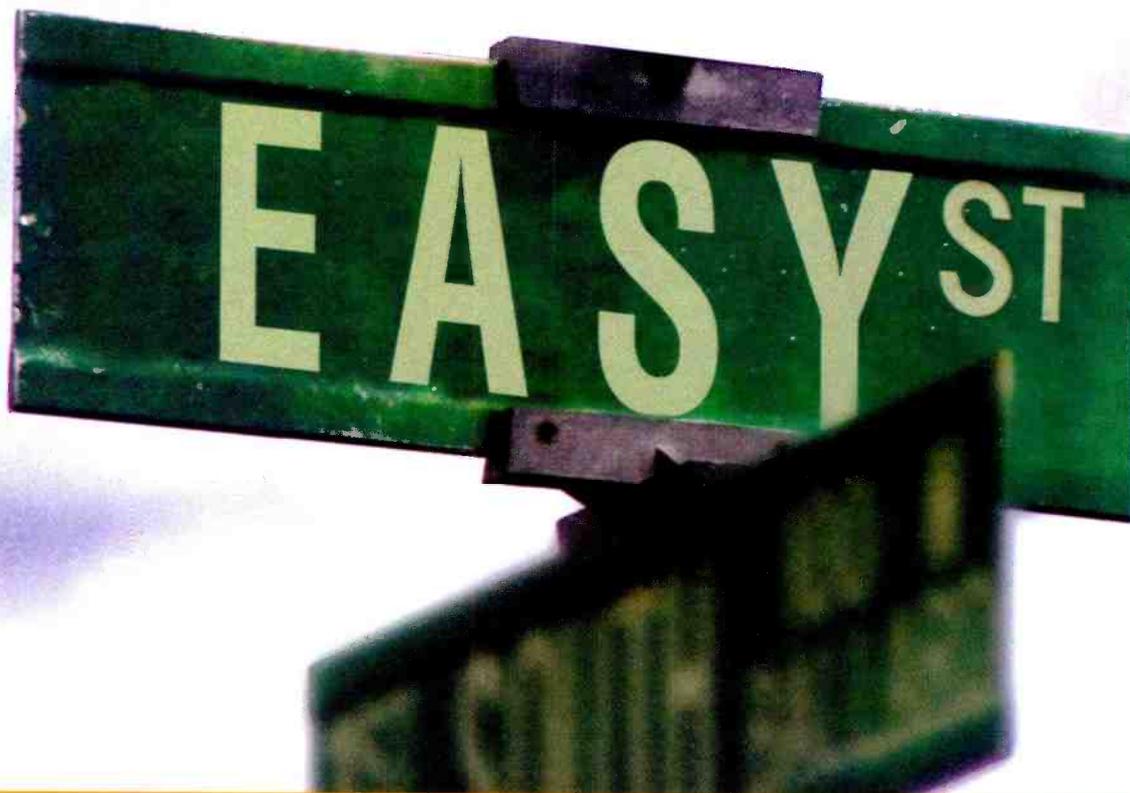
Bauer contends that the Malaysian market is picking up after the recent

economic crash. Warner Music's Rutherford sees similar signs but remains worried by the extremely high rates of piracy. "They are 40% or more," he says. "Before the crash, you were looking at 15% piracy—and stable, at that."

Rutherford is encouraged by "recent signs" that the Malaysian government is aware of the seriousness of the problem and is seeking a solution. "There's a good dialogue, but we need to see some progress now. RIM has been a good conduit for putting forth the industry point of view, which hasn't always been done effectively elsewhere in Asia."

To comment on this story or the Warner/EMI merger, E-mail Graeme Nesbitt at [nezworks@tm.net.m](mailto:nezworks@tm.net.m).

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### EXECUTIVE TURNTABLE



RIES



BEDDINGFIELD



ADAMS



ROBERTS

**HOME VIDEO.** Lawrence H. Szabo is promoted to senior VP of international marketing for MGM Home Entertainment, based in Los Angeles. He was VP of Asia/Pacific and international business administration.

Lyric Studios promotes Debbie Ries to group VP of sales and Sue Beddingfield to group VP of marketing in Dallas. They were VP of sales and VP of marketing, respectively.

**DISTRIBUTORS.** Baker & Taylor promotes Steve Harkins to VP of audio retail in Charlotte, N.C. Baker & Taylor also names Janis Durr VP of visual entertainment products in Charlotte. They were, respectively,

director of audio sales and president of DSDC.

**RETAIL.** Jerry Adams is promoted to president/COO of Harmony House Record and Tapes in Troy, Mich. He was executive VP.

Guitar Center promotes Mike Vizvary VP of marketing communications and Edward Chan VP of information systems in Agoura Hills, Calif. They were, respectively, director of advertising and director of information systems.

**NEW MEDIA.** Bobby Roberts is named president of Millennium Multi Media.com in Beverly Hills, Calif. He was a film producer.

## AFIM Confab Plans Panels Aplenty; Browne To Co-Host Indie Awards

**AFIM ON THE HORIZON:** As this issue of Billboard hits the streets, the Assn. for Independent Music (AFIM) Convention looms less than a month away: This year's confab kicks off May 3 at the Renaissance Hotel in Cleveland.

Not every detail of the indie trade group's show has been nailed down—at press time, AFIM executive director **Pat Bradley** reported she was still in the hunt for a keynote speaker, who will address the convention on May 4. But even so, the schedule looks jam-packed this year.

Before things get cooking in earnest for all registrants, AFIM will mount its annual "Crash Course" on May 3. This day's worth of sessions—organized for entry-level attendees and requiring a separate registration fee—will walk through the vicissitudes of legal issues, production and manufacturing, distribution, sales and marketing, and media coverage.

Two AFIM board members, **Virginia Callaway** and the indefatigable **Susan Piver Browne**, will moderate the "Crash Course" this year; *Declarations of Independents* will be on hand to lend some dubious observations at the 3:45 p.m. session on "reaching the consumer through the media."

After the keynote on May 4, the convention will begin with a panel on the digital music biz, aptly titled "Playing By The Rules—Whatever They Are," moderated by Recording Industry Assn. of America president/CEO **Hilary Rosen**. Executives of the Orchard, EMusic.com, BMI, amplified.com, the Recording Industry Performance Collective, and (tentatively) the Harry Fox Agency will be grilled.

At the same hour, a panel on brick-and-mortar retail, moderated by the always-provocative **Mike Dreese** of Boston-based Newbury Comics, will feature such chain and indie-store movers and shakers as **Len Cosimano** of Borders Books & Music, **Dave Lang** of Compact Disc World, **Carl Singmaster** of Manifest Discs, and Coalition of Independent Music Stores president **Don Van Cleave**.

On May 6, the convention will offer panels on label automation, developing software formats, and the one-stop business.

Flip a coin to determine which panel you'll attend at 2:30 p.m. that day, for that hour will bring both the annual high-temperature distribution sit-down and a sequel to last year's hilarious discourse on "10 Million Dollars Worth Of Mistakes." Newbury's **Duncan Browne** will lead representatives from Proper, DNA, Hastings Books & Music, Record Archive, Koch International, and Bibelot at the distribution panel, while Alligator Records chief **Bruce Iglauer** will query **Pat Berry** of Six Degrees Records, **Jim Cuomo** of Ryko Distribution, **Burt Goldstein**



by Chris Morris

of Big Daddy Distribution, and **Steve Popovich** of Cleveland International Records about their biggest business gaffes. It's a tough call.

Panels on May 6 will explore breaking artists, alternative marketing, and online music sales. An afternoon session, "Who's Buying This Stuff Anyway?—Meet The Mythical Consumer," will focus on some important folks outside the industry proper: Moderators **Nina Easton** of 404 Music Group and **Amy Dorfman** of Newbury Comics will interview a group of Cleveland-area music consumers.

As noted here previously, the convention will climax on May 6 with the presentation of the Indie Awards and the induction of this year's Indie Music Hall of Fame honorees. **Browne**, who is fast becoming AFIM's answer to **Billy Crystal**, will once more co-host the event with a player to be named later.

AFIM will again present its "Indie Lounge" showcases each night at the Renaissance. On May 3, Bayside Entertainment Distribution will host sets by **Melissa Ferrick** (What Are Records?) and others. On May 4, Platinum Entertainment Distribution will offer a slate of acts to be determined. On May 5, Koch International will bring on **Amy Rigby** (Koch Records), **Grant Hart** (Pachyderm Records), **Rex Daisy** (Pachyderm), and **R.B. Morris** (Koch). And after the awards on May 6, Navarre Corp. will bow **Nina Storey** (Red Lady/Monster Entertainment), **Billy Burnette** (Freefalls Entertainment), the **Exies** (Ultimatum Records), and **Jimmie Van Zant** (J-Bird Records).

Add to all this the annual softball game, a night out in Cleveland sponsored by the Orchard, distributor/label one-on-one meetings, a two-day trade show, and special-interest group huddles, and AFIM attendees should have their hands full. We'll see you there.

**FLAG WAVING:** The music on **Ray Condo & the Ricochets'** third album, "High & Wild," due April 25 from San Francisco-based Joaquin Records, runs so deep in the American grain that it's difficult to believe the boys in the band are all Canadian.

Singer Condo admits that while he was born "on the French side of the river" in Quebec, he was raised "on the Anglo side of the tracks" in Ottawa.

"We grew up with **Tammy Wynette** and **Elvis** in the house," he recalls. "We had **Hank Snow**, and **Ronnie Hawkins** had transplanted himself up here."

Condo was performing as far back as the '60s and played in a Vancouver punk band during the '70s, but it wasn't until he formed the roots band **the Hardrock Goners** (named in homage to honky-tonk bandleader **Hardrock Gunter**) in Montreal in the mid-'80s that his music hit its stride.

"We were the only hillbillies in town," Condo says. "What started off as a joke became a permanent gig."



RAY CONDO & THE RICOCHETS

After Condo returned to Vancouver in the early '90s, he founded the Ricochets with guitarist **Steve Nikleva**, drummer **Steve Taylor**, and the amazing steel guitarist **Jimmy Roy**. (Standup bassist **Pete Turland** rounds out the '00 lineup.)

The group plays a delicious blend of American sounds: "High & Wild" includes flavorful covers of tunes by jazz saxophonist **Lester Young**, swing trumpeter **Henry "Red" Allen**, pop singer **Connie Francis**, rockabilly artists **Carl Mann** and **Glen Barber**, rocker **Gene Vincent**, and jazz vocalist **Mose Allison**. There's even a version of **Cole Porter's** "What Is This Thing Called Love?" The album is a unique combo of rock'n'roll, Western swing, pre-and post-bop jazz, and rockabilly.

"It's all related," Condo says. "[American music is] a huge book, chapter after chapter . . . People always end up with a narrow definition [of it], and that ain't right."

The band's anything-goes style draws a diverse crowd, he notes. "We attract the rockabilly people, the university types. We even attract the occasional purple mohawk . . . When we start firing it up, we surprise them."

The Ricochets will begin a five-week U.S. tour Monday (10) in Washington state; it will include a swing through California and an April 20 stop at the rockabilly convention "Viva Las Vegas" in Vegas.

## Top Independent Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	9	<b>SNÖOP DOGG &amp; THA EASTSIDAZ</b> DÖGG HOUSE 2040/TVT (10.98/16.98)	<b>NO. 1</b> SNÖOP DOGG PRESENTS THA EASTSIDAZ 9 weeks at No. 1
2	2	12	<b>SLIPKNOT</b> I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
3	3	12	<b>KITTIE</b> NG 751002/ARTEMIS (16.98 CD) HS	SPIT
4	6	12	<b>KENNY ROGERS</b> DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
5	NEW		<b>SOUNDTRACK</b> KOCH 8070 (10.98/17.98)	THE CROW—SALVATION
6	5	3	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
7	4	7	<b>SOUNDTRACK</b> TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
8	7	10	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
9	8	8	<b>VARIOUS ARTISTS</b> TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
10	9	12	<b>JIM JOHNSTON</b> KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
11	10	5	<b>LOS TEMERARIOS</b> FONOVI SA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
12	11	3	<b>LUKE</b> LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000
13	15	12	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
14	14	12	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98) HS	AMBER
15	16	12	<b>ENRIQUE IGLESIAS</b> FONOVI SA 0518 (10.98/16.98)	THE BEST HITS
16	17	12	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
17	20	12	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME
18	12	4	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST
19	21	12	<b>VENGABOYS</b> GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
20	22	6	<b>YO LA TENGO</b> MATADOR 0371* (16.98 CD) HS	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
21	24	10	<b>CONJUNTO PRIMAVERA</b> G.M.P. 9926/FONOVI SA (7.98/11.98) HS	MORIR DE AMOR
22	19	5	<b>AIR</b> SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) HS	THE VIRGIN SUICIDES (ORIGINAL SCORE)
23	13	2	<b>DIO</b> SPITFIRE 15020 (16.98 CD)	MAGICA
24	26	12	<b>ROME</b> JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
25	18	12	<b>VARIOUS ARTISTS</b> TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
26	RE-ENTRY		<b>VICKIE WINANS</b> CGI 5325/PLATINUM (10.98/16.98) HS	LIVE IN DETROIT II
27	NEW		<b>DJ DAN</b> MOONSHINE 80124 (17.98 CD) HS	ANOTHER LATE NIGHT
28	40	12	<b>MARCO ANTONIO SOLIS</b> FONOVI SA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
29	29	7	<b>COUNTDOWN MIX MASTERS</b> MADACY 0399 (3.98/7.98) HS	BLUE (DA BA DEE) DANCE PARTY
30	25	6	<b>D.I.T.C.</b> TOMMY BOY 1304* (11.98/18.98) HS	D.I.T.C.
31	27	12	<b>EVERLAST</b> TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
32	30	12	<b>SPM</b> DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
33	23	12	<b>JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN</b> MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
34	31	11	<b>OUTSIDAZ</b> RUFFLIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)
35	43	2	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98)	MY LIFE
36	37	11	<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
37	35	6	<b>PAUL TAYLOR</b> PEAK/N-CODED 4208/WARLOCK (16.98 CD) HS	UNDERCOVER
38	33	8	<b>VARIOUS ARTISTS</b> MALACO 1003 (3.98/4.98)	CELEBRATE THE HERITAGE OF GOSPEL 2
39	NEW		<b>VARIOUS ARTISTS</b> WONDER KIDS 1273/MADACY (2.98/4.98)	KID'S SILLY SONGS SING-A-LONG: 18 FAVORITE FUNTIME SONGS
40	32	5	<b>VARIOUS ARTISTS</b> SONY MUSIC SPECIAL PRODUCTS/COLD FRONT 6445/K-TEL (13.98/18.98)	DIGITAL EMPIRE 3: PHUTURISM
41	39	11	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
42	41	12	<b>SOUNDTRACK</b> TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
43	RE-ENTRY		<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
44	28	2	<b>CAT POWER</b> MATADOR 426* (11.98 CD) HS	THE COVERS RECORD
45	NEW		<b>SEAN PAUL</b> VP 1572* (9.98/14.98)	STAGE ONE
46	RE-ENTRY		<b>BLACKALICIOUS</b> QUANNUM PROJECTS/SLB VERSE 020*/CAROLINE (16.98 CD) HS	NIA
47	47	12	<b>SOUNDTRACK</b> KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER—MUSIC FROM THE HIT TV SERIES
48	46	2	<b>PAUL OAKENFOLD</b> KINETIC 47120/REPRISE (15.98 CD)	TRANCEPORT
49	NEW		<b>NORMAN HUTCHINS</b> JDI 1258 (12.98/16.98)	BATTLEFIELD
50	44	3	<b>KINGPIN SKINNY PIMP</b> BASIX (11.98/16.98)	BACK TO THA PLAYAZ BALL

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 (Platinum). **△** Certification of 400,000 units (Multi-Platinum). \*Asterns 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.

## BORDERS STORES GET HANDY PROMOTION

(Continued from page 59)

Robert Cray, Luther Allison, Deborah Coleman, Wilson Pickett, Little Milton, and Susan Tedeschi.

All titles will be sale-priced, though pricing will vary, since list prices differ from label to label.

Iglauer says he began pulling the promotion together from the list of this year's Handy nominees, which he discussed with Stefan Koch, blues buyer for Ann Arbor, Mich.-based Borders.

"Since the nominees are almost all artists," Iglauer says, "I looked at which nominees had records on our member labels and made a list of those for Stefan, and asked him, amongst those, who had titles that he would be interested in promoting. He wanted to make sure that titles or artists that were in the promotion had a pretty good sales record at Borders, because he wanted to avoid bringing in 1,000 pieces and sending back 900."

Koch acknowledges that the ball got rolling for the Handy Awards promotion when the chain won its retailer-of-the-year honor from the Blues Foundation.

"That really sort of created a lot of momentum," Koch says. "It put it in their minds that we should be the vehicle for this, and it put it in our minds that we wanted to do something—not as a return favor or whatever—but just to keep the momentum going from having won that award and continue to put it in people's minds that we're the place to go for blues."

Regarding plans for the promotion, Koch says, "We batted around some ideas. They wanted to do an endcap, which is what this basically is, but it turned into something more than an endcap after we looked at the kind of titles they were trying to do and what types of opportunities we had, because we're always developing new promotional vehicles."

While the Handys promotion will be featured on a newly developed standing store endcap, Koch says, "We're also tying this particular promotion to our in-store magazine, which is called Inside Borders. The same titles that are featured on the fixture will be featured in Inside Borders. They're going to have a little description, and there's going to be the logos of the Handy Awards and the Blues Music Assn."

Koch indicates that if this year's Handys promotion is successful, it could be continued in years to come.

"We're excited to have the opportunity, and I think it's going to be great, for both them and for us," Koch says. "If this works, I could certainly see doing this every year, because we do promotions pertaining to other awards at different times of the year—Grammys, Oscars. This is nice, because it's sort of a niche promotion, which is what we're really best at... I think Borders is the place for the Handy Awards to be promoted."

The Borders promotion comes as the BMA anticipates the results of its first board election. "The ballots are going out this week by mail, and

the results will be announced at our general membership meeting [in Memphis] on May 26," Iglauer says. "It's the day after the Handys. The board of directors is nine, and the officers will be elected from amongst the board."

At the same membership meeting, the BMA will present its first Achieve Greater Economic Success (A.G.E.S.) Award, which Iglauer says is somewhat analogous to the Blues Foundation's Keeping the

Blues Alive honor.

"This award is voted on by the founders, not by the general membership," Iglauer says. "This is not an award for activities in the last year, but is an award for, in a sense, lifetime achievement. It's for people who have helped the blues professional community as a whole, so logical people who could win this award would be booking agents, personal managers, club bookers, festival promoters, record company people.

There are some artists who have made opportunities available for other artists."

According to Iglauer, the BMA hopes to hire its first full-time staffers and get installed in a Memphis office space, to be shared with the Blues Foundation, before the end of the year.

The trade organization is moving ahead to increase its membership, which currently includes a preponderance of musicians and record

labels, with agents, talent buyers, managers, producers, radio programmers, and songwriters also well-represented.

The BMA is also striving to complete a demographic study of the blues audience, which would then be used to influence opinion with corporate sponsors, radio and television programmers, and press.

Iglauer says of the study, "We feel like our light is hidden under a bushel, and it's our job to remove the bushel."

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.

## AFIM 2000 Convention Highlights:

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## Retailers Go To Musicmaker For Page/Crowes

**GO TO THE SOURCE:** When **Jimmy Page & the Black Crowes** decided to make their "Live At The Greek" double-album available exclusively on the Internet through Musicmaker.com and its network of online stores, brick-and-mortar merchants were up in arms over being bypassed. Many said they wouldn't carry the album when it was released to stores, an event that is said to be contemplated for later this year. But some merchants have begun to rethink that stance and are doing so in an unusual way.

A couple of smaller chains report to Retail Track that they are selling the album in their stores after buying it from Musicmaker.com. **David Lang**, president of 10-unit, South Plainfield, N.J.-based Compact Disc World, says, "Normally, we wouldn't carry an album like ["Live At The Greek"] because it's an [online] exclusive and discriminates against brick-and-mortar retailers. But we thought we would make a point and show that exclusives do not make any sense if you are in the business of selling records."

Musicmaker is charging \$17.99, plus \$4.95 for shipping, for the album. Lang declines to reveal what he paid and how many he bought. But he says that he is selling it in his stores for \$26.99 and that in the week beginning March 20, it hit the chain's top 60 best-sellers' list.

Similarly, **Brett Wickert**, a principal in nine-unit, Portland, Maine-based Bull Moose, says the chain also bought the album from Musicmaker and notes that it is selling all right. "But it would sell a lot better if it was sold through normal channels," he says. "I feel bad for the artists and how many sales they are losing because it is not available at retail. Musicmaker will brag about it, but most of its sales are probably coming from retailers."

He says Bull Moose is selling the album for \$23.99.

Another merchant says he tried to order 300 copies, which he says Musicmaker was willing to sell, but the online company refused to negotiate over what he considered a reasonable shipping charge. "They wanted to charge me \$4.95 shipping for each of the 300 copies and wouldn't budge" on price for a bulk shipment, he says. "I guess they are making their profits on the shipping."

Musicmaker.com executives were unavailable for comment. But one source familiar with the company's thinking says the online company isn't supposed to be selling bulk orders of the album to retailers, per its agreement with the management companies for Jimmy Page and the Black Crowes.

But he adds, "Clever and aggressive retailers will always find ways to bring good product to their customers, especially in a case like this where there is unprecedented demand."

As a result of this, Musicmaker has tightened its screening process to make sure there won't be bulk purchases.

While Musicmaker.com won't comment on the situation, the company recently released a preliminary indication of how it will perform for the first quarter, which ended

### RETAIL TRACK

by Ed Christman



March 31.

According to a company announcement, the company produced and shipped more than 900,000 custom CDs in that time period. But the bulk of that is said to be from the CDnow/Pizza Hut promotion it supplied product for, according to sources.

Still no word on how the Page/Crowes album is selling for Musicmaker.com.

**GETTING BIGGER:** Is Music Network, the Norcross, Ga.-based company that has grown to 42 stores over the past few years, thanks to a couple of acquisitions, about to grow again?

Sources say the company is engaged in conversations with Kemp Mill Music that could lead to

the six-unit College Park, Md.-based chain being added to Music Network's portfolio.

If that happens, it would bring Music Network closer to the 50-unit mark as well as enhance its position in the Washington, D.C., area, where it recently completed the acquisition of the 18-unit Willie's chain.

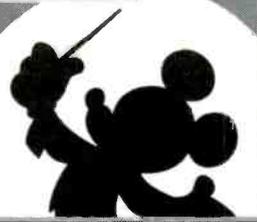
After the Willie's acquisition, Music Network, which also runs a one-stop expected to achieve annual volume of \$45 million, had 42 stores spread over six states (Georgia, Alabama, Mississippi, Virginia, North Carolina, and Maryland, as well as Washington, D.C.) under the logos Starship, Peppermints, and Willie's. Kemp Mill, which has stores in some of the markets covered by Music Network, would bring Delaware into the Georgia company's market area.

Kemp Mill successfully emerged from Chapter 11 bankruptcy protection at the end of 1995 after filing on May 16 that year. During that process, Kemp Mill saw its store size go from about 32 units down to six.

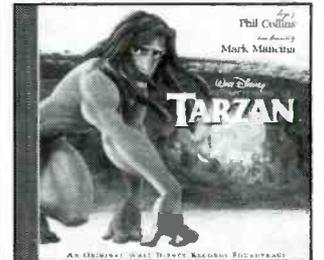
Executives from both companies didn't return calls seeking comment.

**WITH THE** release of Windows Media Player 7, the new generation music player will incorporate the All Music Guide, the database of artist and album information owned by the Alliance Entertainment Corp., according to a company press release.

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### Idealive Aims To Match Artists, Investors Also, 24-Hour Online Channel To Feature Canadian Acts Only

The first item in this week's column, on idealive, was written by Don Jeffrey in New York. The second item, on CANOE, was written by Larry LeBlanc in Toronto.



**A** SAN FRANCISCO START-UP called idealive has launched a Web site that intends to match musicians with investors.

Acts with a proven fan base and without label deals can pay \$500 to present their musical projects and a business plan, or "offering," online.

Potential investors will pay idealive \$1,000 for the right of access to these projects. These investors can then bid online to buy shares in the work.

Spokeswoman Pam Johnston says that idealive will monitor the investments through an online bank, which will offer the acts lines of credit. The acts can use the funds to book studio time, manufacture CDs, tour, and market and sell their recordings to the public.

In addition to the fees paid by

the acts and the investors, idealive says it will take in revenue from advertising and sponsorships related to the artists' tours; referral fees from service providers like studios and entertainment attorneys that are listed on the Web site; and commissions on the investments.

At the launch, which was in late March, there were six acts listed on the site, including New York-based indie band the Rosenbergs.

Several days later, Johnston said, "When I went on the investor site over the weekend, it showed me two different projects, one of which has 75% of its funds already raised."

The company was founded by Ze'ev Rogov, who has started and sold other Internet ventures, and Melanie Robins, who has experience in E-commerce.

Johnston says that filmmakers, visual artists, and other creators of intellectual property can also

use the service.

**C**ANADIAN INTERNET network Canadian Online Explorer (CANOE), a division of the Montreal-based media conglomerate Quebecor, entered into an agreement March 22 with Iceberg Media.com Inc. to create a 24-hour online channel that will exclusively feature music by Canadian artists.

The channel, Canada's first Internet station to program only Canadian artists, will launch in May.

CANOE, based in Toronto and launched in 1996, will feature a link to the new channel on its home page and on its primary entertainment site, jamshowbiz.com.

Under the direction of John Sakamoto, executive producer of jamshowbiz.com, Iceberg Media.com will produce programming for the new channel, which has not been named yet.

"Until recently, I wasn't convinced the audience was big enough to make this worthwhile," says Sakamoto. "We talked to several companies, and Iceberg was the best fit."

(Continued on next page)

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### TRAFFIC TICKER Top Music Info Sites

#### Duration

#### AVERAGE MINUTES PER VISITOR PER MONTH

1. country.com	14.8
2. mp3.com	10.7
3. billboard.com	9.6
4. mtv.com	7.4
5. peeps.com	6.9
6. launch.com	6.7
7. backstreetboys.com	5.6
8. pollstar.com	5.3
9. nsync.com	4.9
10. vh1.com	4.7

#### Unique Visitors (in 000s)

#### HOUSEHOLD INCOME \$15,000-\$40,000/YEAR

1. mp3.com	708
2. mtv.com	612
3. tunes.com	363
4. vh1.com	303
5. launch.com	267
6. sonicnet.com	257
7. peeps.com	220
8. ubl.com	201
9. bmg.com	156
10. country.com	128

#### HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. mp3.com	1,160
2. mtv.com	1,102
3. tunes.com	454
4. sonicnet.com	419
5. launch.com	414
6. vh1.com	379
7. peeps.com	311
8. ubl.com	277
9. backstreetboys.com	268
10. musicmatch.com	214

Source: Media Metrix, February 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



### Billboard

APRIL 15, 2000

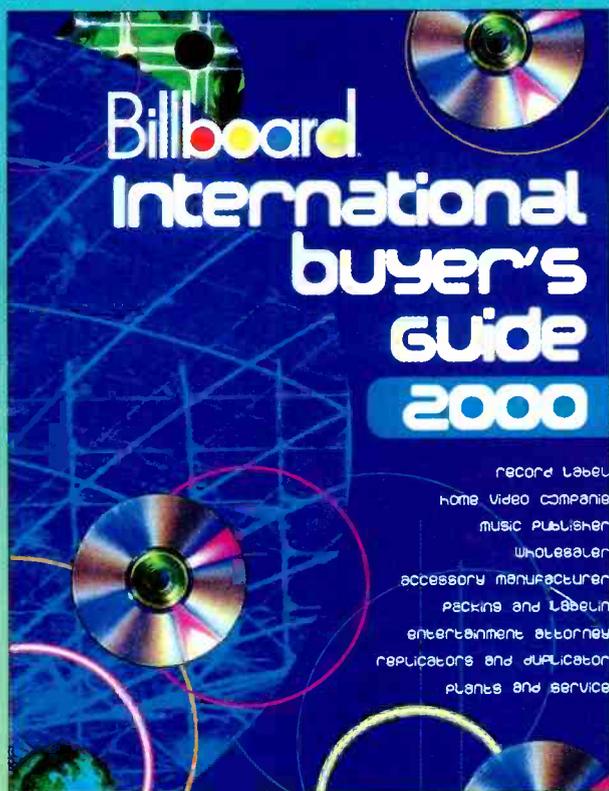
## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	2	<b>NO STRINGS ATTACHED</b> JIVE 41702	'N SYNC	1
2	2	42	<b>SUPERNATURAL</b> ♦ <sup>10</sup> ARISTA 19080	SANTANA	2
3	3	5	<b>TWO AGAINST NATURE</b> GIANT 24719/WARNER BROS.	STEELY DAN	32
4	<b>NEW</b>		<b>REAL LIVE WOMAN</b> MCA NASHVILLE 170102	TRISHA YEARWOOD	27
5	4	11	<b>ON HOW LIFE IS</b> ▲ <sup>2</sup> EPIC 69490 * HS	MACY GRAY	9
6	<b>NEW</b>		<b>LIKE WATER FOR CHOCOLATE</b> MADAM XENOBIA 111970*/MCA	COMMON	16
7	15	16	<b>BRAND NEW DAY</b> A&M 490443/INTERSCOPE	STING	36
8	12	25	<b>CALIFORNICATION</b> ▲ <sup>3</sup> WARNER BROS. 47386*	RED HOT CHILI PEPPERS	29
9	11	5	<b>HOORAY FOR BOOBIES</b> REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	14
10	<b>NEW</b>		<b>OPPOSITE OF H2O</b> RUFF RYDERS 490609*/INTERSCOPE	DRAG-ON	5
11	8	5	<b>MACHINA/THE MACHINES OF GOD</b> VIRGIN 48936	THE SMASHING PUMPKINS	54
12	<b>NEW</b>		<b>ROMEO MUST DIE — THE ALBUM</b> BLACKGROUND 49052/VIRGIN	SOUNDTRACK	3
13	7	26	<b>FLY</b> ▲ <sup>3</sup> MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	13
14	<b>RE-ENTRY</b>		<b>HUMAN CLAY</b> ▲ <sup>3</sup> WIND-UP 13053*	CREED	17
15	<b>NEW</b>		<b>UNLEASH THE DRAGON</b> ▲ <sup>2</sup> DRAGO/DEF SOUL 546816*/DJMG	SISQO	4
16	<b>RE-ENTRY</b>		<b>PLAY</b> ● V2 27049* HS	MOBY	61
17	13	4	<b>LATEST GREATEST STRAITEST HITS</b> MCA NASHVILLE 170100	GEORGE STRAIT	20
18	<b>RE-ENTRY</b>		<b>DR. DRE — 2001</b> ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE	DR. DRE	6
19	<b>RE-ENTRY</b>		<b>DEVIL WITHOUT A CAUSE</b> ▲ <sup>7</sup> LAVATLANTIC 83119*/AG HS	KID ROCK	11
20	16	45	<b>MILLENNIUM</b> ♦ <sup>11</sup> JIVE 41672	BACKSTREET BOYS	22

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.

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website listings.

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- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
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## New Media

MERCHANTS & MARKETING

### SITES + SOUNDS

(Continued from preceding page)

Iceberg Media.com has been creating and delivering audio on the Internet since April 1997. It operates three channels—2koolradio.com, 1groove.com, and primeticket.net—as well as entertainment portal theiceberg.com.

“CANOE hired us for the expertise we bring to mixing music,” says David Marsden, VP of entertainment for Iceberg Media.com. “We are not involved in the channel other than to develop it and then pass it over to CANOE.”

Sakamoto says programming Canadian-based music gives a competitive edge on both the Internet and commercial Canadian radio.

“There are so many Canadian artists not being heard on conventional radio today,” he says. “I also don’t want to get into a slugging match with sites around the world who have been running for much longer time.”

Delighted with the Canadian-only strategy is Brian Chater, president of the Canadian Independent Record Production Assn., which represents the

majority of Canadian independent labels and artists. “We have no details yet, but the general concept of the station seems useful and helpful to our members,” he says.

Sakamoto says the station, still in its planning stages, will

*‘There are so many Canadian artists not being heard on conventional radio’*

—JOHN SAKAMOTO—

initially skew toward U.S.-styled modern rock and triple-A radio stations.

“We are going to take baby steps when we launch,” he says. “In the beginning, we will program a block of music which will be changed every few days until we find our foot-

ing. I don’t know how long the blocks will be. We won’t be playing Shania Twain or Celine Dion, because you can hear them on hundreds of other stations. At the beginning, there likely won’t be any country or metal or jazz or classical. There, however, will be some hip-hop.”

In the early months, the station’s programming will be primarily music, along with some interview clips. However, by September, says Sakamoto, there will be significant entertainment news, based on articles from jamshowbiz.com.

CANOE will handle all revenue from advertising, E-commerce, and sponsorships from the channel, which will then be split equally with Iceberg Media.com. Listeners will be able to identify song titles, which will be programmed into the digital players used on the site. They also will be able to click to an online retail site, from which they can buy albums containing the tracks they’re interested in.

“We are talking with several retailers now,” says Sakamoto.

### BMG, SONY PICK EUROPE EXECS WITH LOVE OF NEW MEDIA

(Continued from page 12)

traded his VP duties at the French affiliate for similar stripes at its European division.

Based out of both Paris and London and reporting to BMG Central Europe executive VP Richard Griffiths, Wagnier initially will be involved in setting up BMG’s consumer portals—Click2Music and GetMusic—in Europe.

March also saw Tony Martin appointed to the newly created position of director of new-media development at Sony Music U.K.

Reporting to chairman Paul Burger, he will be responsible for business-to-business and E-commerce opportunities and the development of the Sony Music U.K. Web site. In 1997 he founded Internet agency Music Online.

#### DIFFERING BACKGROUNDS

While Wagnier is more of “a numbers guy” (although he tells Billboard that his love of technology has given him strong Internet surfing skills, a DVD collection, and a Palm Pilot organizer), Martin is slightly more idealistic, having operated a dance label (intentionally with no company name) and a recording studio.

“Technology is why I started writing dance music. Even during the ’80s with little money for food, I bought stupid devices such as one of the first mobile phones,” says Martin.

Wagnier is equally enthusi-

astic. “I like all technologies; I just want to have them,” he says.

BMG’s short-term priority is to implement localized editions of Click2Music across Europe. That brand will also be applied in all other BMG countries in the world, according to Wagnier.

Furthermore, he will focus on creating artists’ Web sites and setting up the European

*‘In the coming year, I want to challenge and speed up the changes’*

—CHRISTOPHE WAIGNIER—

operations of GetMusic, the joint online venture of BMG Entertainment and Universal Music Group that recently announced its plans to expand outside the U.S. (Billboard, March 25).

“We had our first meeting in London [on March 27], but we didn’t go into any details. All we discussed was how we can work cleverly together and get to know each other,” says Wagnier.

As for business structures, Wagnier won’t put himself in a position where executives have to call him or subordinates in a top-down managerial setup in

order to accomplish things.

“It’s more about developing networking between the business units and working together to create a global online presence. So in the coming year, I want to challenge and speed up the changes,” he says.

Sony, on the other hand, is currently creating a new-media section, which up until now consisted only of its Webmaster, Neil Cartwright.

Says Martin, “We want a layer of staff installed throughout the company. New media is a huge priority for Sony right now.”

#### SONY PRIORITIES

Martin declines to reveal numbers, but he says he will be appointing representatives in all departments to ensure that he has a network of partners to liaise with.

According to a Sony statement, one priority is to develop “a well-integrated Web site strategy that will allow the company to maximize the commercial potential of all its Web sites.”

However, continental European relations are important to Martin, even though he will be working for the company’s U.K. affiliate.

“We will do anything we can do to help our European [affiliates] with their sites and vice versa,” he says. “If something works [well] in another country, we can also try it out here.”

**E-BOOKS**  
p. 82

**The player's the thing**  
Hot Hardware p. 72

**MUSIC  
TO GO**  
p. 74

# sites + sounds

BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION

**portable  
MUSIC:**  
you can take  
it with you



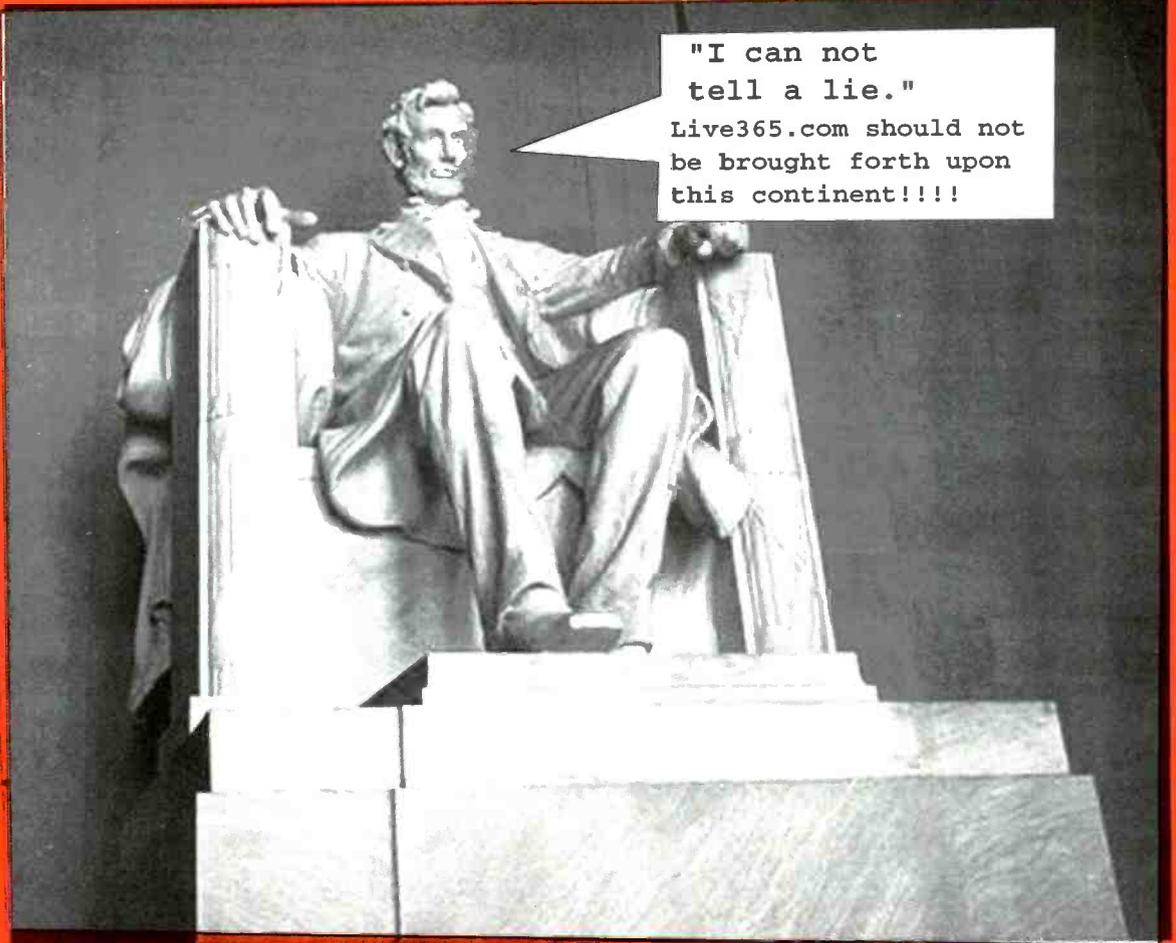
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Close your ears and open your eyes, John Q. Public!!!! Because the architects of audio armageddon are at it again. Despite our efforts, Live365.com(mie) is luring droves of unsuspecting citizens into its wicked web. And before you can say "Adios, America!", these fresh, freckle-faced victims are drowning in Live365.com's endless streams of radio. With no fees, no formats and...

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# Distortion1

"Live365.com's wide variety of radio stations makes for a pleasant pastime." Yeah, and they put FLOURIDE in the water because it's good for us!!!! (See our pamphlet, "Strong Bones & Teeth are Weakening America"). In the blink of an eye, you're listening 24 hours a day and the Liberty Bell is ringing in Red Square!



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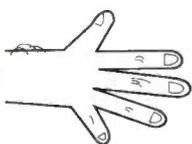


Fig1



Fig2

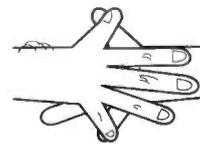
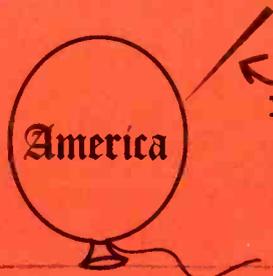


Fig3

note bend in middle finger





Live365.com



# Eastern Bloc

## Distortion 2

**"Broadcasting my own free radio allows me to express who I really am."**

Last time we looked at an American dictionary, there was no "I" in team. You should listen to FCC-licensed DJ's and regulated broadcasts just like everyone else. And if that means hearing one boy band too many, it's a small price to pay to keep our country great!

Rearrange the letters to discover the horrible truth:  
Internet Radio  
=  
Nation Retired

## Distortixon3

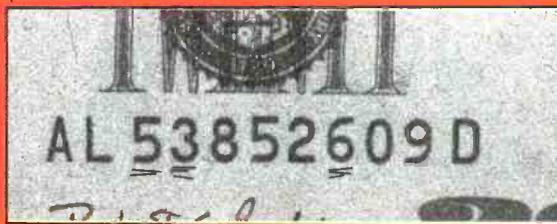
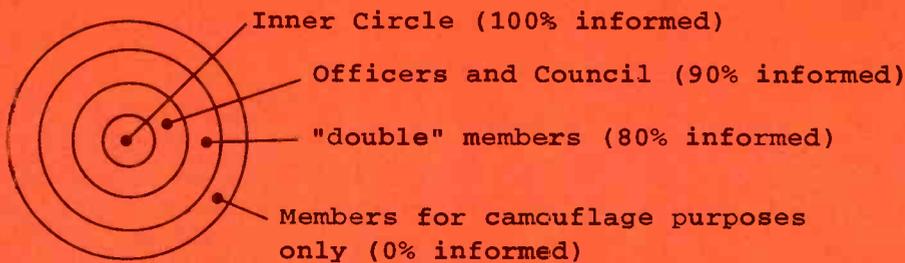
**"Live365.com is a place where I can meet like-minded individuals and make new friends."**

Chatting with other co-dependent enablers [and trained Live365.com operatives] just ensures your own audio addiction. We must rise as one against this pernicious evil. If you won't do it for yourself, at least do it for the children!-



HAIRLESS BUNNY PHOTO  
AT SECRET LIVE365  
TEST FACILITY GOES HERE.

breakdown of the Live365 "board of directors"

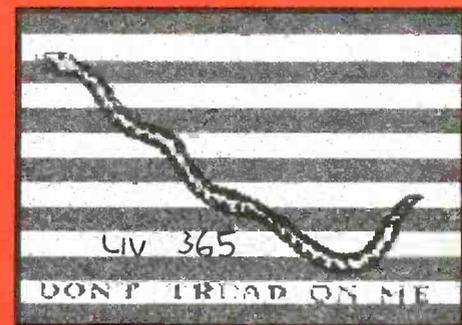
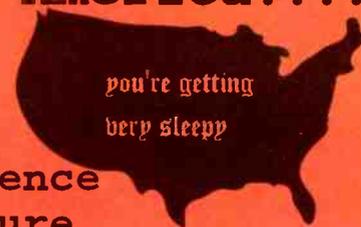


### Serial Killer??

Careful study of the "new money" reveals the numbers 3, 6, and 5 in a staggeringly high percentage of the "improved" bill's serial numbers. Ask your teller for **OLD BILLS ONLY!!!!!!!!!!!!!!!!!!!!!!**

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Paid for by the citizens against live365.com



# YOU CAN TAKE IT WITH YOU: PORTABILITY MAKES MUSIC A MOVING EXPERIENCE

*As the major labels cautiously test the online sales waters, hardware manufacturers are enthusiastically diving in, with all make and manner of devices aimed at liberating that music from the desktop.*

BY MARILYN GILLEN

As surely as the three L's—location, location, location—will be cited in any discussion of success in the real-estate world, the three P's are guaranteed to arise in talking with industry insiders about what it will take to build a viable commercial market for digitally delivered music: Premium content, portability and piracy control.

If not the end game in itself—such thorny unresolved issues as an adequate pipeline and acceptable business and pricing models could yet prove deflating to ballooning expectations—the powerful combination is seen as a necessary starting point, at least, for development of a digital music market.

## STEADY CONTENT STREAM

Progress is being made on all fronts, albeit in fits and starts. Major labels—whose top-tier content is often cited as the Holy Grail needed to convert a mass audience to the concept of consuming music digitally—will this spring begin to make their music available for sale online in still-small but significant volume, adding to the indie offerings already there in abundance.

Until now, such major-label Web ventures have been of the toe-dipping variety, with only select tracks occasionally offered for sale in the digital format. "I think we've all realized that you can't build a market out of one-off promotions," says Jay Samit, senior VP of new media at EMI Recorded Music, which plans to begin making a quantity of singles available for sale online in the second quarter. "You have to be willing to make a steady stream of content available."

As the majors cautiously test the online sales waters, hardware manufacturers are enthusiastically diving in themselves, with all make and manner of devices aimed at liberating that music from the desktop.

This cutting of the PC cord—or the ability to move "Internet music" off the Internet—is gauged as key in widening the base of interest in such music formats as MP3, G2, Windows Media Audio and Liquid Audio. The sheer number of major consumer-electronics companies moving into the Internet-music space this year—from Sony to RCA to Philips and Samsung and Sanyo—dramatically underscores the potential that the entertainment industry sees in Internet music formats to radically impact the ways—

and means—by which consumers will access and listen to music in the future.

And, while the portable MP3 player—the Rio, the Lyra, the MS Walkman or any of a dozen others—is still synonymous in people's minds with the playback of Internet music offline, all signposts point to a larger, more ubiquitous, role for such formats in the future.

Picture this typical day: Joe Consumer wakes up in New York on Saturday morning to the sounds of his favorite L.A. radio station, which is being transmitted to his stereo from the PC in the den. Before heading out to jog, JC transfers from his computer onto his portable player some brand-new tunes from an act influenced by his favorite artist—e-mailed to him by her record label, which thought JC might like to try and then maybe buy them.

Back home and showered, he pops the "flash card" out of his portable player and drops it into the slot on his car deck to listen to on the trip to the record store, where he buys a blank flash-memory card and fills it up with the latest singles available for sale at the in-store kiosk. Checking the time—on his MP3 watch—JC then rushes off to meet his friend at the beach. She hasn't heard the new singles yet, so he passes her the card, which she slips into the slot in her sunglasses... That far-off-sounding future is actually now, or just a few ticks away from today. Tuners that transmit online audio to any receiver in the home? SonicBox sells one. Portable players? By the dozens, from \$99 on up, and new ones due this year from Samsung will also play back music videos. In-store kiosks? Being installed and tested now. MP3 watches? Casio's got your number. Sunglasses? Well, soon.

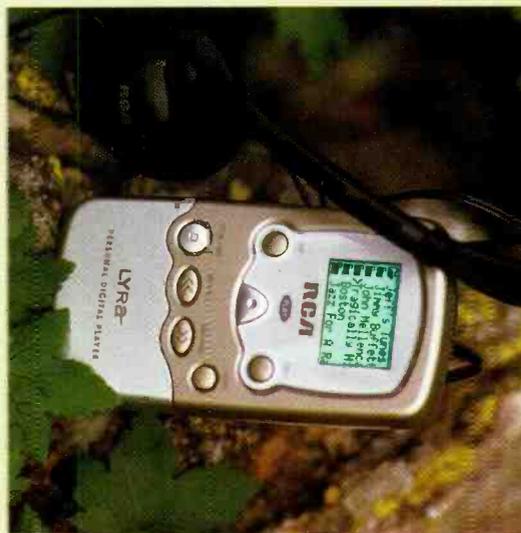
## FUTURE CHANGES

"I have seen the future," said one amazed record executive wandering the show floor at the recent Consumer Electronics Show, which positively bulged with Internet-music-enabled devices. "And it has a flash-card slot in it."

As any sci-fi buff knows, of course, the future is subject to change. Any number of variables—most notably that third deadly P of piracy—could check what some predict will be the "hockey-stick curve" growth of the digital-music hardware and software markets. The failure to deliver on the promise of widespread broadband access to homes could likewise

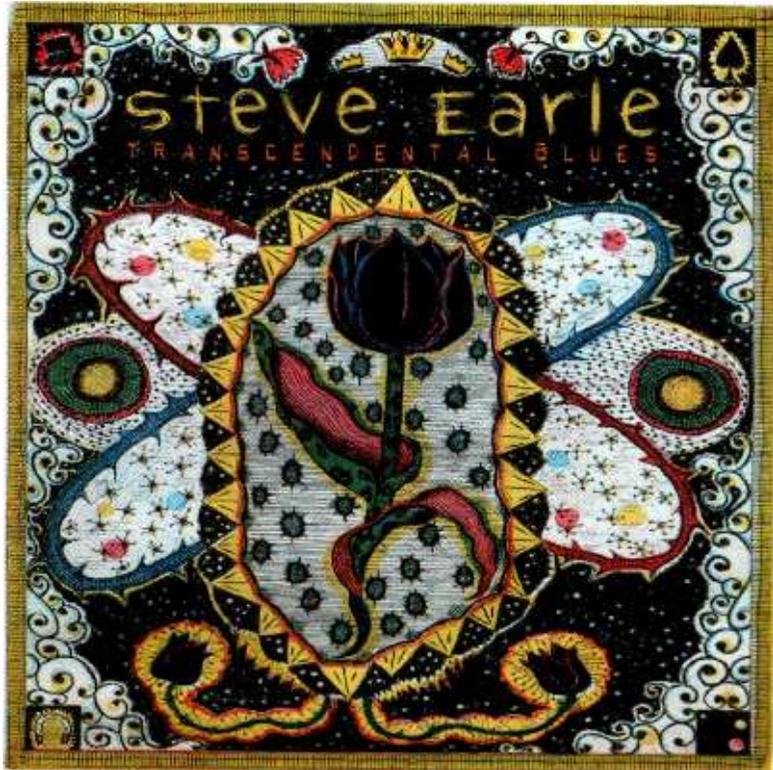
prove catastrophic to predictions, as might a drawn-out format battle among incompatible audio codecs and competing removable media formats.

But, for right now, the future for digital devices looks bright enough for those MP3 shades. ■



RCA's Lyra player

**myplay and E-Squared/Artemis Records are reaching Steve Earle's fans 3 months before his album is released**



**"Transcendental Blues"**

**Top 5 "add to Locker" track for 5 weeks at myplay.com**

**The title track from the upcoming album, "Transcendental Blues," in stores June 6th**

**"When Artemis Records wanted an effective and targeted pre-release Internet campaign for Steve Earle's upcoming album, 'Transcendental Blues,' we once again turned to myplay.com, who had already delivered a successful program for other Artemis artists."**

**Danny Goldberg  
President/CEO  
Artemis Records/Sheridan Square Entertainment**



**www.myplay.com**

**Your Music. Anytime. Anywhere.**

# the player's the thing: Who's Got The Hardware?

BY MARILYN  
GILLEN

Perhaps nowhere else is the expression "Internet time" more applicable than in a discussion of the rapidly developing digital-music hardware market, which has exploded from underground-gizmo status to major-manufacturer priority in about the time it used to take to download an album.

"The timeline between infant stages to mature market has gone from decades to seconds," says Mark Knox, senior manager of marketing, digital products group, at Samsung, which boasts the Yepp line of MP3 music players. "You saw that first with DVD [players], which has gone from 'My goodness, they're really expensive' in 1997—where three-quarters of the units sold were more than \$500—to dealers asking me, 'How are you going to get me to \$129 retail?' this year. And, as the prices have plummeted, the sales quantities have soared exponentially. I think MP3 is going to face a very similar hockey-stick curve."

Samsung is apparently not alone in that belief. The January edition of the Consumer Electronics Show—always a handy bellwether of which way the CE winds are blowing—stunned even its participants with the breadth and depth of devices on display geared to playing back so-called "Internet music" in for-



formats including MP3, G2, Liquid Audio, ATRAC3, Windows Media Audio and others.

#### STEREO REFRIGERATORS

Sony, Philips, Thomson/RCA, Sanyo, Samsung, Sharp, Diamond Multimedia, Creative Labs and Casio were only a few of the major consumer-electronics companies showing off all make and manner of new digital-music-enabled devices, ranging from ever smaller and shapelier portable players to watches, cellular phones, car decks, game systems and tabletop units.

Units such as SonicBox's ImBand

tuner—which transmits Internet music from the PC to any existing receiver in the home—were also abundant, as were handheld PDAs that also feature digital music. MP3 sunglasses were not actually on display, but the sheer number of passing references to them as a concept—serious or not—likely means they can't be far from introduction by someone, sometime. Ditto MP3-outfitted stereo systems, refrigerators, microwaves, rings, necklaces,

about 150 CDs' worth of music in a player about the size of an existing portable-CD deck.

That simple fact—digital music anywhere, anywhere—has major ramifications for the music industry, which has warily eyed the rise of Internet music as both promise and threat.

The ability to move such music off the desktop promises to make it all the more popular and ubiquitous—opening new streams of revenue for labels, which are expected to attempt to kick-start the sputtering singles marketplace via digital downloads, for instance, and retailers, who are already beginning to install in-store kiosks offering customers access to downloaded music that they could, conceivably, pump into their portable players in a "filling station" model.

"In the post-PC world, handhelds and portables are great, but the really exciting arena is when you see this [PC music] migrating beyond that into the whole home-entertainment system," says Billy Pidgeon, an analyst with Internet research company Jupiter Communications. "You're also beginning to see a couple of technology plays to bring Internet radio to the home stereo system, and that's going to be an important arena, as will the stand-alone devices."

#### FLASH MEMORY CARDS

Labels and retailers alike could also



Nomad player models (Jukebox above left)

pens—you name it.

"Computer music is not locked to your computer hard drive anymore—you can take it with you anytime, anywhere," sums up Hector Marinez, a spokesman for Creative Labs, which sells the Nomad line of players and this year bows its Nomad Jukebox, capable of holding

Continued on page 78

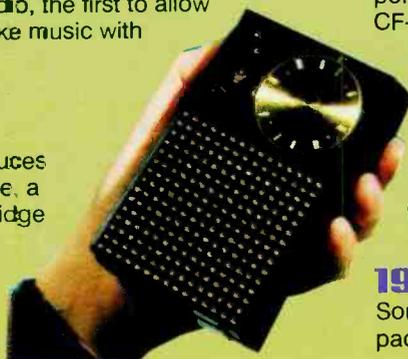
## SOUND TO GO: A Timeline of portable music

### 1954

Texas Instruments and Regency Electronics commercialize a pocket-size transistor radio, the first to allow people to take music with them.

### 1966

MGM introduces the Play Tape, a 2-track cartridge system that lets people take their music with them.



### 1967

Hip Pocket Records, 3 1/8-inch discs released by Philco, can be played on a handheld, battery-operated record player.

### 1971

Sony releases its first radio/cassette tape portable player, the CF-1400. By the end of the decade, advanced combo players from Sony and other manufacturers, known collectively as "boom boxes," help spread the then-nascent hip-hop genre.

### 1981

Sony releases the Walkman, the first compact personal stereo.



### 1992

The Sony MiniDisc is launched, an ultra-compact recordable optical disc for use on portable players/recorders.

### 1998

Diamond Multimedia's Rio is a digital MP3 player that accesses downloaded music.

### 2000

Sony's "Memory Stick" technology allows a handheld digital-download device to store and play back music, including files stored in the MP3 format.

Also this year, the Oreck XL vacuum comes equipped with a built-in radio and headphones.

By the end of the year, Japanese users of Air Media's Mobile Media Distribution service will be able to download music directly to their mobile phones. ■





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# what's up with downloads?



Its prospects for success make news weekly, spur stock spikes and have brick-and-mortar folks running scared. But how far off is downloadable music as a viable market sector?

BY EILEEN FITZPATRICK

**W**ithin the last year, there's no question that the selection of online music to download has moved—from unknown garage bands to major artists testing the space with free or for-sale tracks to promote a new album, to labels licensing their libraries to paid-download companies, like EMusic. With better content becoming available, the press, major labels and artists are taking notice, and, to a limited extent, consumers have responded as well.

"In June 1999, 40 to 50 mainstream names had downloads available," says Listen.com VP of marketing Dave Williams. "Now, there are over 100 major artists that have put up downloads on the Internet. It's translating in consumer interest, and our traffic is growing by 50% each month." Listen, which recently received financial backing from all the major labels and pop star Madonna, is a directory of more than 600,000 tracks from 60,000 artists. By this summer, Williams says, the site will list nearly 1 million tracks available for download on the Internet.

"The volume is growing enormously, and it's only a matter of time before a large amount of consumers—if not the majority—move to getting their music online," says Williams.

To date, most of the activity in the download space has been for free promotional tracks that are used to pre-sell a new album release. When Amazon.com put up two tracks from Sarah McLachlan's "Mirrorball" release a year



ago, within 10 hours of making the tracks available, the pre-sales of the album ranked it at No. 1, where it stayed for six weeks. Last June, the online retailer launched a dedicated free-download section listing 120 tracks—from classical to the Cure to Smashing Pumpkins to Santana.



Santana

ago, within 10 hours of making the tracks available, the pre-sales of the album ranked it at No. 1, where it stayed for six weeks. Last June, the online retailer launched a dedicated free-download section listing 120 tracks—from classical to the Cure to Smashing Pumpkins to Santana.

## SECURITY ISSUES

"Free downloads will continue to exist forever," says Amazon music-product manager Greg Hart. "Some will be for free, some will be available for free for a short duration, and some will be paid. But the commerce piece makes everything much more complex." While content availability has improved greatly, in a relatively short period of time,



Tori Amos

centrating on creating their own secured-download systems. Universal Music Group has delayed its much publicized "Nigel" download project to this spring. Its partners in "Nigel" are InterTrust and AT&T.

"A lot of other systems are complicated and not user-friendly," says Liquid Audio senior VP of content development and label relations Dick Wingate. "We've been doing this for three years, and if you make it too complicated, the consumer will leave or find pirated material."

But when they are offered major-artist content, some consumers are willing to pay for downloads, as CDNow and other retailers discovered with a Tori Amos single. As part of an experiment

conducted last June, Atlantic Records made one single, "Bliss," available as a two-week exclusive prior to release at retail to dozens of online retailers. CDNow sold the song for the track for \$1.75.

"If it were a CD, sales of the download would have charted in the top 10," says CDNow director of digital media Ted Hooban. "It was encouraging, but I don't think there will be a market for downloads in 2000."

It's estimated that less than 1,000 downloads were sold during the Amos



Pumpkin Billy Corgan

track's two-week exclusive promotion (Billboard, Sept. 18, 1999). When the song was released as a physical single, SoundScan tracked first-week sales at 16,642 units.

Regardless of the relative success of that project, CDNow set up a paid download area on its Web site in December. Songs can be purchased for between \$1.99 and \$2.99 a track. "We've seen growth, but the revenue base is very low," says Hooban, "but clearly there is a demand from consumers to get music in this manner."

## DIGITAL WARM-UP

EMusic, one of the prominent online paid-download sites—which also operates IUMA.com and RollingStone.com—

agrees that consumers are beginning to warm up to getting their music digitally. The site also has Yahoo! Digital, Listen.com and Alta Vista.com as distribution partners. Within the last six months, EMusic says revenue from its downloads has increased from \$42,000 to \$210,000.

The company recently signed a deal for the distribution of 12 of Elvis Costello's best-selling albums, including "My Aim Is True," "The Very Best Of Elvis Costello And The Attractions," "Punch The Clock" and others. Both "My Aim Is True" and "The Very Best Elvis Costello And The Attractions" quickly became the site's top sellers. Consumers could download complete albums for \$8.99.

"When you have better content, that leads to a commercial market," says EMusic president Gene Hoffman. "Before, the only option was to steal music or look for amateur-artist material. But if you give consumers an alternative, they'll take it—and, given the alternative, you'll get growth and that all points to a very large legitimate business."

## NICHE IS THE HITCH

Hoffman says the average customer of the site spends about \$15 on the first visit and \$25 per quarter. Most singles are priced at 99 cents. While major-artist music will likely drive the download market, Hoffman says niche marketing is also important.

"We sell a ton of music that's different from mainstream," says Hoffman, noting that electronic music is one genre that sells well on EMusic. "There's always going to be a large segment in the markets that the majors don't dominate. I don't think you have to have the majors to make downloading successful, but you will have them."

As another example of how major-artist content can impact download sales, Musicmaker.com's site crashed when it offered a new live album by Led Zeppelin guitar master Jimmy Page and the Black Crowes. Consumers could download individual tracks, compile a custom CD of excerpts from the full-length release at a bargain price or order the commercial two-disc album.

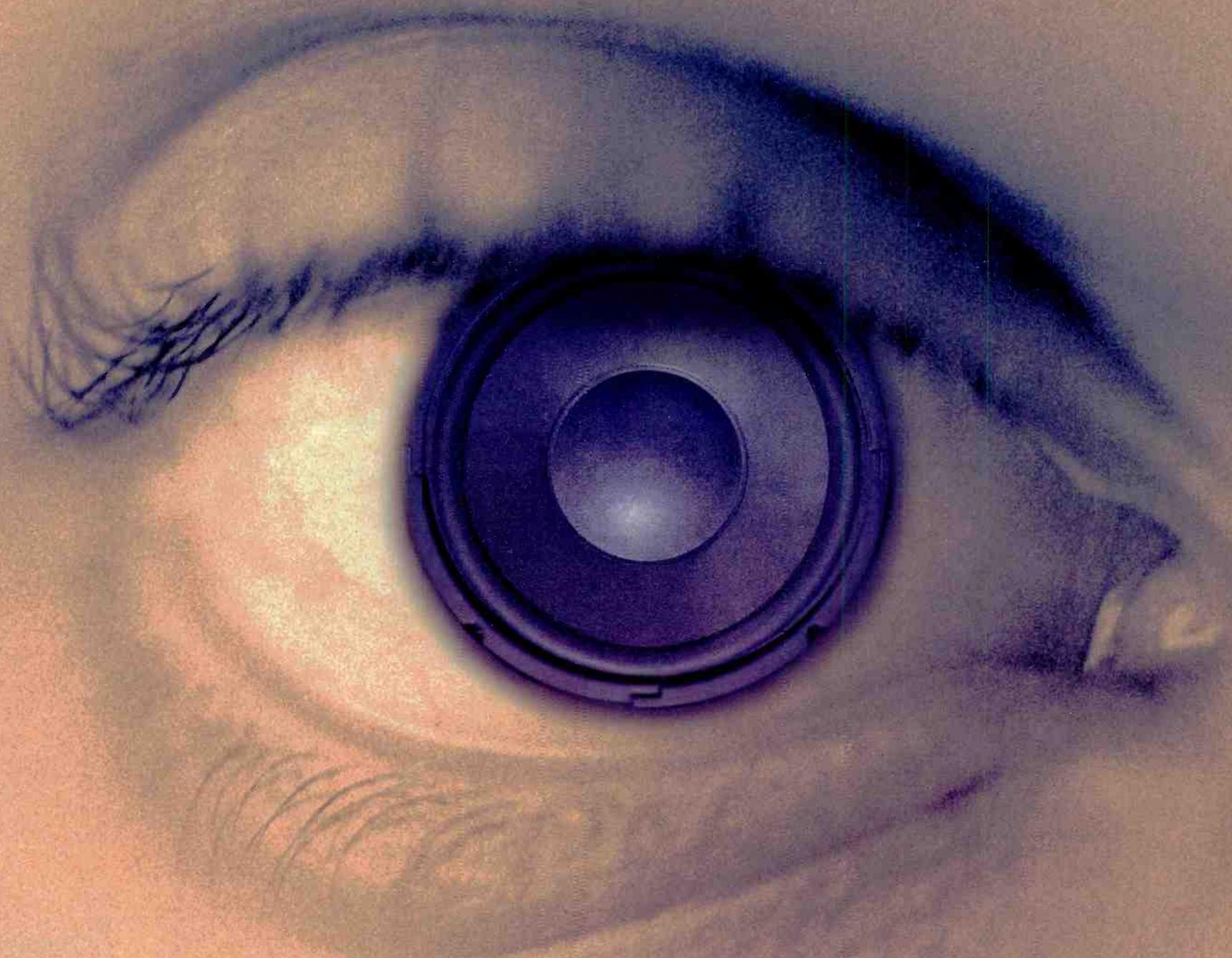
Musicmaker, which specializes in custom-CD compilations, is embroiled in a class-action suit that alleges the company misled investors and inflated its stock price. The lawsuit claims Musicmaker's content deal with EMI Recorded Music would not include hit product because of "coupling clauses" prohibit-



Sarah McLachlan

ing custom compilations for some major artists. Nonetheless, Musicmaker's Page and Black Crowes exclusive demonstrates the public's interest in downloading music, either to their desktop or in the form of custom CD-compilations.

But these successes are isolated victories, and many Internet observers say the market for paid downloads is a few years off. "For the next couple of years, it will still be a promotional tool," says Listen.com's Williams. "They are great things to drive sales for a new album, but the music has to move off the PC and into people's lives. Portable players are still in their infancy, and a lot of people are holding off buying players because of compatibility issues." ■



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# RETAIL RESPONDS TO Most-valuable players

Most chains are having it both ways—embracing MP3-driven units while trying to hold on to their traditional music-CD market.

BY STEVE TRAIMAN

It's hard to believe that S3/Diamond Multimedia's Rio MP3 player started the Internet download music revolution less than two years ago. For online retailers, the multiplying numbers of companies with MP3 units have been a natural target for advertising revenue and product sales.

However, this last holiday season proved it was a case of "If you can't beat 'em, join 'em" for a growing number of brick-and-mortar music retailers as well. Outlets such as Best Buy, J&R Music World/Computer World, the Manhattan superstores and Sears Brand Central are prime examples of retailers' serious marketing efforts at moving the players while they continue to sell CDs in the same stores.

Manufacturers like Samsung Electronics America with its Yepp and I-Jam with its namesake MP3 units, have also taken a proactive promotional role, getting behind artist tours, rebates, contests and giveaways with their retail customers.

## DIGITIZING GUTHRIE

Musickmaker.com is using the Rio exclusively for its retail kiosk tests (Billboard, Jan. 8 issue); several units were recently installed in the Smithsonian Museum gift shop in Washington, D.C. "It was a lot of fun digitizing the Folkways music so that visitors could make their own souvenir CD-R of Woody Guthrie or other classic folk artists," says Bill Crowley, Musickmaker COO and senior VP marketing, USA.

Crowley notes the cooperation his firm has from the Diamond Rio team, including general counsel Ron Moore, who is the company's SDMI (Secure Digital Music Initiative) point man. "It's the first MP3 player with a USB [Universal Serial Bus] connection, so we could install it in a kiosk slot with no cable showing. This allows the consumer to do everything for themselves with no store personnel involved. Diamond also made special drivers compatible with the Linux operating system."

Best Buy's 350-plus stores have been actively promoting the MP3 units in both the consumer-electronics and computer-products areas, according to senior buyer Jim Fitzgerald. Between the two, the chain offers the RCA Lyra, Century Science's Rave, Diamond's Rio

and the recently added Creative Labs' Nomad.

"We coordinate our advertising efforts," he emphasizes, noting that a recent weekly four-color newspaper and in-store insert had a full-page promotion for the Lyra, Rio and Rave MP3 players, several computer CD/RW (rewritable) drives, blank CD-R media and related software like Adaptec's Easy CD Creator. A recent in-store promotion offered purchasers of a Compaq or Hewlett-Packard CD/RW drive a Diamond Rio at a very good discount. While the company's online site, bestbuy.com, was dedicated to music last year, Fitzgerald reports that several tests last fall with MP3 players were very positive, and the site soon will offer the music-download units for sale as well.

## TRADITIONAL VALUES

"As an early adopter of new audio and video technology, we were one of the first retailers to market MP3 players," says Rachelle Friedman, co-CEO of J&R Music World/Computer World. "We carry a half-dozen lines and have been aggressively promoting them in our newspaper ads, our mail-order catalog

SACD [super audio CD] titles from Sony and Philips and expect to help launch the DVD Audio market later this year."

Samsung debuted its Yepp MP3 player for the holidays in two versions: YPE 32 with a 32-megabyte memory card for about two hours of music at \$159.95 suggested retail price, and the YPE 64 (about four hours of music) at \$249.95. Product manager Mark Knox notes excel-



I-Jam IJ-100



and online."

At the same time, she emphasizes that J&R is not losing sight of its traditional music-CD market. The main multilevel music store in the block-long J&R group near New York City Hall is undergoing a complete renovation. "Along with Internet music players, we feel that the music itself will continue to grow in quality and quantity," Friedman observes. "We're already seeing the first

lent response from Samsung's traditional retail base, with a major commitment to promotions this year.

This spring, Samsung will sponsor two nationwide concert tours featuring the bands Filter and Videodrone. The Yepp player will sponsor both with contest giveaways, and it will make cameo appearances in the bands' music videos, according to company spokesperson Jeena Choi.

Plans call for Samsung to give away 150 Yepp players through contests on the Internet and at retail locations. The Yepp players will come preloaded with messages from Filter and Videodrone lead singers Richard Patrick and Ty Elam, respectively, as well as music samples. Also included will be a medley of songs from Korn's album and a recorded message from Jonathan Davis of Korn regarding his appearance on a Videodrone single and video. The Yepp contest giveaway will be available on the Web sites samsungyepp.com, officialfilter.com, repriserec.com, loudside.com, videodrone.com, hottopic.com and gadzooks.com.

Filter's upcoming music video for its single "The Best Things" will feature Yepp players with lead singer Richard Patrick listening to a Yepp in a car. Videodrone is signed to Korn's Elementree label, distributed by Reprise. Their single and video "Ty Jonathan Down" features Korn's Davis, and their tour will start later this spring.

## FINAL FOUR TIE-IN

Samsung also is focusing on online promotion and sponsorship this year, including participation in the Maxim Online "March Madness" six-week basketball pool that led up to the NCAA "Final Four" championship, with Yepp players as prizes. Also under discussion are promotions with MP3.com, Virtual-Giveaway.com, a Web gaming site and PersonaLogic.com, an AOL-based site that helps consumers make informed purchasing decisions about different products or services.

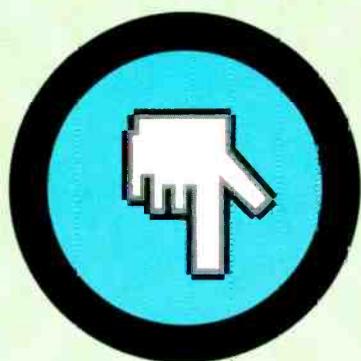
The I-Jam IJ-100 MP3 player in five colors hit stores last June at \$199.95 SRP with a 32MB SanDisk MultiMedia [memory] card and a USB connection for both PC and Mac computers. It was the only MP3 player in the Sharper Image stores, and in the catalog for the holidays, according to Frank Richier, I-Jam director of sales. The players also were carried in CompUSA, J&R Music/Computer World, selected Target stores and on amazon.com.



Yepp player

To reach a broader mass market, I-Jam recently added the IJ-50, blister-packed with an 8MB compact flash-memory card to download about three songs, at \$79.95 SRP. "We launched an IJ-50 promo in nearly 900 Sears Brand Central departments in March that will run through May, using in-store counter cards that offer a free I-Jam with proof of purchase of any designated computer purchase," Richier says. He's also in discussion with the chain to carry both I-Jam models in the retail outlets.

With MP3 here to stay, the player category is sure to bring in vital added margins to the bottom line of an expanding number of music retailers. ■



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### PLAYERS

Continued from page 72

benefit from the likelihood that pre-recorded music will eventually be offered for sale on the "flash memory cards" that are already being used to store downloaded music on many of the portable players. BMG Entertainment president/CEO Strauss Zelnick is among the music-industry heavyweights predicting an eventual transition to such cards as a new retail format complementing existing media such as the CD.

Prices of the removable media will need to drop significantly first, however, analysts argue. And, as with audio formats, competing standards exist for these media—something many believe will need to be resolved if the market is indeed to grow.

### PIRACY CONCERNS

While it raises bright new upsidings, the movement of music off the computer makes it potentially all the more dangerous to traditional business models if copy safeguards are not put into place.

It's no coincidence, observers argue, that the U.S. music industry took serious notice of the burgeoning online fervor for MP3 music only when Diamond Multimedia unveiled plans to introduce its then-under-\$200 portable player, the Rio 300, into Stateside stores in the fall of '98—following the March launch of the online-only MPMan player from manufacturer Saehan via Nordic Entertainment Worldwide.

A suit by the RIAA that sought to keep the player off the U.S. market failed. However, it did lead to the intra-industry Secure Digital Music Initiative (SDMI), which is aimed at providing a secure framework for the digital delivery of music and which, in June 1999, announced its first specification for portable music players.

The advent of the SDMI initiative, which continues to work to implement its plans for filtering out pirated or otherwise unsanctioned music files—assuaged some fears of the music industry, which has begun, slowly, to move its music into the online environment. Most owners of portable players, however, still use them primarily for "ripping" CDs—that is, copying them onto their computers and transferring them into a format that the portables can play.

More significantly, SDMI spurred a full-out charge into the market by the hardware industry, which felt more confident since its inception that the online music market would indeed develop—over time. Though few existing players are in fact "SDMI compliant" today, all promise to abide by established copy-protection standards when and if they take fuller form, and new units bowing this year all support the initiative in concept.

"We fully support the idea that content holders' rights should be protected," says Tim DiGioia, director of marketing, Audio Americas, for Thomson/RCA, which sells the Lyra and will launch a new version of the unit this fall. "So we have built capabilities into our product that will allow it to be upgradable when SDMI determines just what SDMI is going to be."

### MARKET SEARCH

Beyond SDMI, a larger part of hardware companies' confidence in the  
*Continued on page 80*

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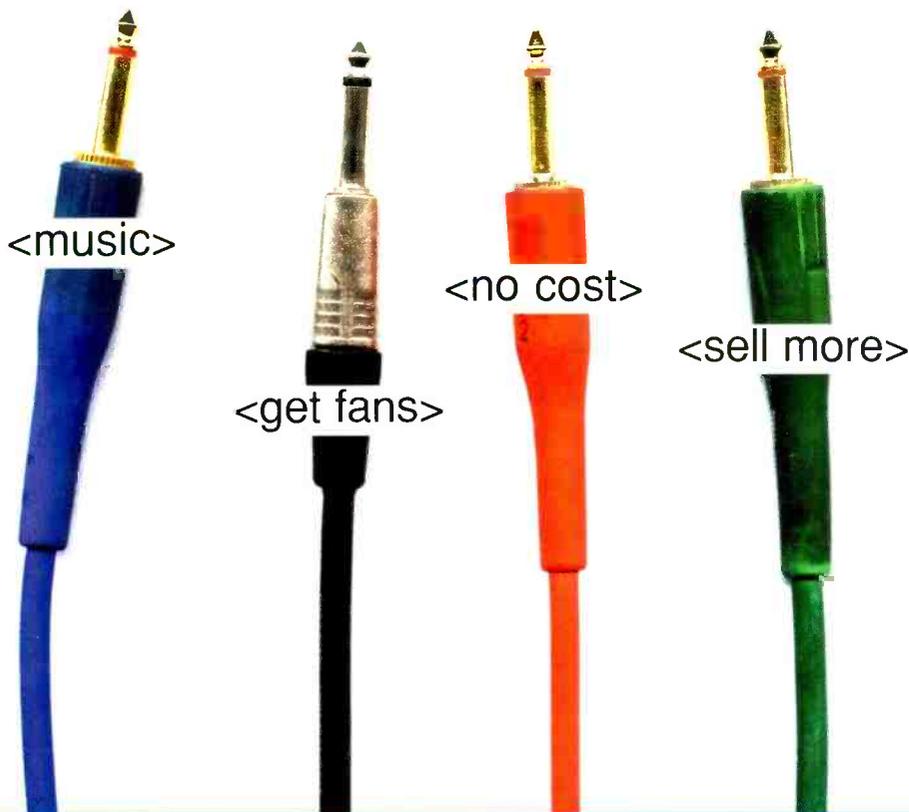


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## Billboard Spotlights The Digital Music Revolution



# sites + sounds

PLAYERS  
Continued from page 78

market came from the customers themselves, executives say. This was a market looking for a product and not—as is too often the case—a product looking for a market.

"This market is really a lovely market because it started with consumers," says Mike Reed, director of marketing for Diamond Multimedia, which manufactures the Rio line of players and this month launches its newest edition, the Rio 600 line. "I've shipped technology products for 15 years, and I know that the normal way to build technology products and market them is to go after early technology adopters, explain it to them and hope that they tell their friends and move it on from there.

"The unique part about the MP3 market, and particularly the player market for MP3, is that it started with the customer in the college dorm room wanting this and looking to us to fill a need," he adds. "They created the MP3 market."

"The app was there before the product was available to fill it," agrees Samsung's Knox. "Instead of the manufacturers having this hi-tech, whiz-bang idea and trying to go out and train the market, the market was hungrily looking for a bit bucket to dump their computer files into."

### WHAT BUCKET IS BEST?

If there is, in fact, a clear demand for such "bit buckets," it is less clear right now what form the containers ultimately will take.

Online music can be posted in a variety of "codecs"—or encode/decode schemes—and various content companies have embraced different systems for their early efforts.

Likewise, various players are pegged to different codecs, meaning that not all units will necessarily play back all music files that can and will be found online. MP3—still the most ubiquitous—is supported by most players currently out, but others, such as Sony's ATRAC3, Microsoft's Windows Media Audio, RealAudio's G2 and Liquid Audio, are less universally supported at the moment.

This cacophony of codecs is one discordant note to be heard in what is otherwise a chorus of optimism among hardware executives, who allow that the potential exists to confuse consumers or, worse, scare them away from a purchase because of a fear of obsolescence when—or if—a single format or two emerge as the de facto standard for music content.

### GASSING UP

"The market is in a situation where we have 15 different codecs out there, and nobody wants to buy a player worrying about whether it works with only some of 15 different codecs, and even the programmable players [work with] only some," says analyst Van Baker, VP of consumer-platform research for the E-business group of Dataquest. "So I think we will certainly see more unit shipments this year than we saw last year, maybe even as much as two times—which would take us from about 600,000 or so to a little over a million—but is it going to explode? Absolutely not.

"The lack of some standards—or at least a manageable number of options—

Continued on page 84

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# Billboard Spotlights The Digital Music Revolution



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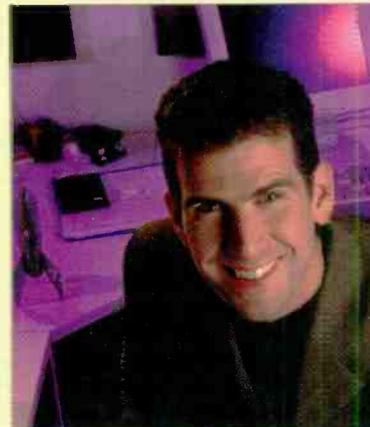
# Downloaded Any Great Novels Lately?

Growing E-Book Biz Is A Real Potboiler

BY TRUDI MILLER ROSENBLUM

As consumers become accustomed to downloading music and other entertainment from the Internet, a number of companies are trying to expand the downloading experience to include books.

The e-book, as it is called, allows consumers to "buy" a book in digital form over the Internet and download it onto their PCs. From there, the customer can move it into a portable device and take it with him or her.



NuvoMedia's Colombano

What is the advantage of an e-book? "An e-book allows both the publisher and the end user to take advantage of digital media," says Marcus Colombano, director of marketing for e-book publisher NuvoMedia. "Publishers can distribute books in a safe, secure fashion, without any printing costs, inventory costs or shipping costs. From the end users' perspective, they can have immediate access to digital content—whether magazines, books or their own work—immediately, without going to a bookstore or having it shipped to them. In one portable device, they can bring hundreds of books with them wherever they go, instead of just one or two on paper. At the same time, you can do things you can't do with a paper book. For example, you can reference words instantly, instead of having to bring a dictionary with you. Or, if the content is only available electronically, say on a Web site, an e-book allows you to access it and take it with you."

Industry pioneers NuvoMedia and SoftBook Press, which were both recently purchased by Gemstar International Group Ltd., created book-sized electronic devices for reading e-books. NuvoMedia invented the Rocket e-book. Aimed at the mainstream audience, the device costs \$199, holds 55,000 pages of text and graphics and allows users to

adjust print size and sharpness, consult a dictionary and make notes and bookmarks. SoftBook's device, the SoftBook Reader, can hold 85,000 pages of text but is marketed mainly to business and corporations and costs \$599.

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Other companies, including Versaware, Peanut Press, ibooks.com, Fat-brain, Glassbook and Mesaview, bypass the challenge of convincing customers to buy specific devices and instead focus on content that can be downloaded to devices the consumer already owns. For example, Versaware's e-bookcity.com Web site offers 7,000 titles for sale and 2,000 public-domain titles for free. Customers can read them on a PC or Mac or can download them onto a Palm Pilot, as well as the Soft-book reader. "We haven't done that with NuvoMedia's Rocket e-book, but our capabilities are such that we could, if we make a deal with them," explains Versaware COO Tina Ravitz. "Our [software] capabilities are very flexible, and we can output to any number of platforms. We also have the ability to give customers e-books in DVD or CD-ROM form."



Electronic page-turner: Rocket e-book

Meanwhile, Microsoft has created a new software program, the Microsoft Reader, that makes any e-book readable on all kinds of portable devices, such as laptop computers, palm-sized personal organizers and mini-computers, the Diamond Rio, etc. The Microsoft Reader uses ClearType display technology, which improves resolution and allows for bookmarking, highlighting and annotation. The software also allows users to download and listen to spoken-word titles from Audible.com.

### SPECIALTY PUBLISHERS

Each e-book publisher has its own specialty. NuvoMedia currently offers

Continued on page 84

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NTT EAST

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# HOW TO MANAGE AND PROTECT CONTENT IN A GLOBAL ELECTRONIC MARKETPLACE

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## Billboard Spotlights The Digital Music Revolution



# sites + sounds

### E-BOOKS

Continued from page 82

2,522 titles for sale, including best-sellers such as Arthur Golden's "Memoirs Of A Geisha" and Stephen King's "The Girl Who Loved Tom Gordon." The titles are sold through Web retailers, including Barnesandnoble.com. NuvoMedia also offers 2,955 free titles, among them classics and other public-domain titles, at the Web site Rocketlibrary.com. Versaware's e-bookcity.com Web site offers 7,000 titles for sale, licensed from 70 different publishers, ranging from Random House to Oxford University Press, and 2,000 PD titles for free. Peanut Press (recently bought by NetLibrary) sells e-books from Simon & Schuster,

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### PLAYERS

Continued from page 80

will continue to cause consumers to hold back," concludes Van Baker.

"Imagine if you went out and bought a car and you didn't know what kind of gasoline is going to be the standard in a year and your car worked with only one," says Creative Labs' Marinez of the hardware/software conundrum. "That would be a concern." Nonetheless, hardware executives contend that the down-

at Sony Electronics, which launched its Vaio Music Clip—a pen-sized player—in January and Memory Stick Walkman in February; its new Network Walkman bows this year. "But there will probably be multiple codecs for the foreseeable future, and our goal is to support what's out there."

More and more online formats, too, are being made interoperable. RealNetworks, for instance, recently unveiled an alliance with Sony whereby it will integrate support for Sony's ATRAC3 into



SonicBox ImBand tuner

side risk is not overly large for several reasons, not the least of which is price. "I believe that the price points are good enough that it's a matter of 'So what?'" says Samsung's Knox. "Yes, nobody wants to buy anything that's going to be obsolete, and there was pain and angst among all of us when we bought \$3,000 computers that were outdated by the time we got them home. But [with MP3 players], you're talking \$99 and up."

Consumers will find additional comfort in a trend toward support of multiple codecs on a single player and, more promising, the ability to "upgrade" existing hardware with software patches.

Thomson, which bowed its Lyra unit last winter with support for MP3 and AAC, added a software upgrade for Windows Audio early this year, for instance. And Creative Labs promises that its Nomads will be "future-proof," allowing upgrades to a large number of codecs.

Most other hardware companies assure the same. "Much as we might like there not to be, there are a lot of codecs out there, and market demand will ultimately determine which will survive in the long run," says Rich Armstrong, marketing manager for the Walkman line

RealJukebox, allowing RealJukebox users to download and transfer ATRAC3 music to Sony's audio players. Sony has forged a deal, as well, with Liquid Audio to make its Internet music-delivery systems interoperable. The move will allow consumers to play music downloaded via Liquid Audio formats on Sony's portable players. Also under the deal, Liquid Audio said it would incorporate ATRAC3 into its system.

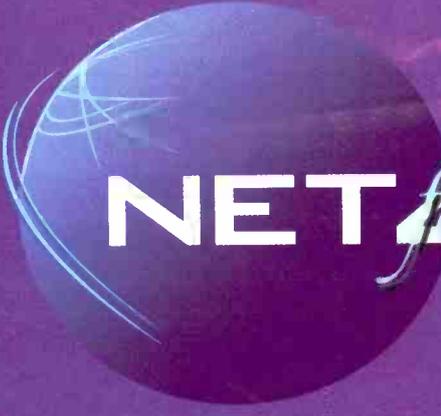
### IT'S THE MUSIC, STUPID

Such talk of codecs and removable media and USB ports and SDMI has some observers questioning whether these digital music products will ever extend their reach beyond the tech-savvy current users—the "sweet spot" is now an 18-to-40-year-old male, marketers say—and into the mass market.

In other words: Even if you can take the music off the PC, can you take the PC out of the music? Opinions are mixed.

"Right now, the process just isn't simple enough for millions and millions of consumers to feel comfortable with the process [of downloading and transferring music]," says Larry Miller, president

Continued on page 86



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# Billboard Spotlights The Digital Music Revolution

# 2

# sites + sounds

## PLAYERS

Continued from page 84

of Reciprocal, an online-services company. "There's a lot of cool devices out there—very cool—but the overall procedure of getting it onto a device is still an experience that pretty much kinda sucks. We need to move to the point where we make it really intuitive and maybe even delightful."

"The reality is that consumers ultimately should not need to know what a codec is," says Diamond's Reed. "The reality is that they want to press 'play,' and they want to listen to their music. They don't want to know, or shouldn't need to know, how everything works."

"One thing that we've found—and are in the process of preparing materials to address—is that there's so much gobbledegoose about the actual playback format and how much embedded memory there is and all these technical features, that we were forgetting the fundamentals: It's an audio product!" says Samsung's Knox. "Er, it's supposed to sound good, people. And that's what we need to address in marketing these units."

## "COOL" FACTORS

Lifestyle marketing, too, will be key in selling the units to a wider base, others argue, as will the unquantifiable "cool" factor.

"What we're focusing on with our next generation of products is looking at how these devices relate to your lifestyle," says Reed, "and getting away from talking so much about the technology bits and bytes. The point will be more:

Where do you want to listen to music, and how can we make that experience better?"

Diamond sees gold to be mined in a large female base that likes to work out to music, for instance, while Samsung has on its release slate a "sleek little silver number" that Knox envisions being right at home in a Prada handbag. Other players of all shapes and sizes coming this year are geared to markets as finely targeted as sports enthusiasts, busy executives and hip-hop fans.

## RETAIL'S FAT CITY

Sure to expand the market, too, is a plumped-up retail base that has grown from primarily online stores into such mainstream chains as Best Buy, Trans World Entertainment and Circuit City, which recently announced plans to launch several new concept stores focused on such digital products as MP3 players.

Such progress is not without its own setbacks. "One of the challenges is that the people who know the most about MP3 tend to be the children of the people working in the stores," says Samsung's Knox. "So, it's not just a matter of educating the consumer, but also the salesperson and the buyer."

Ultimately, says Thomson/RCA's DiGioia, "we still see 2000 as a sorting-out kind of year, where you will see strong sales but maybe not the breakthrough just yet."

"Will this become a mainstream product?" concludes Sony's Armstrong. "The answer is yes. But is it there tomorrow? No. In a couple years? Probably? Eventually? Without a doubt." ■

**MP3 FREEDOM**

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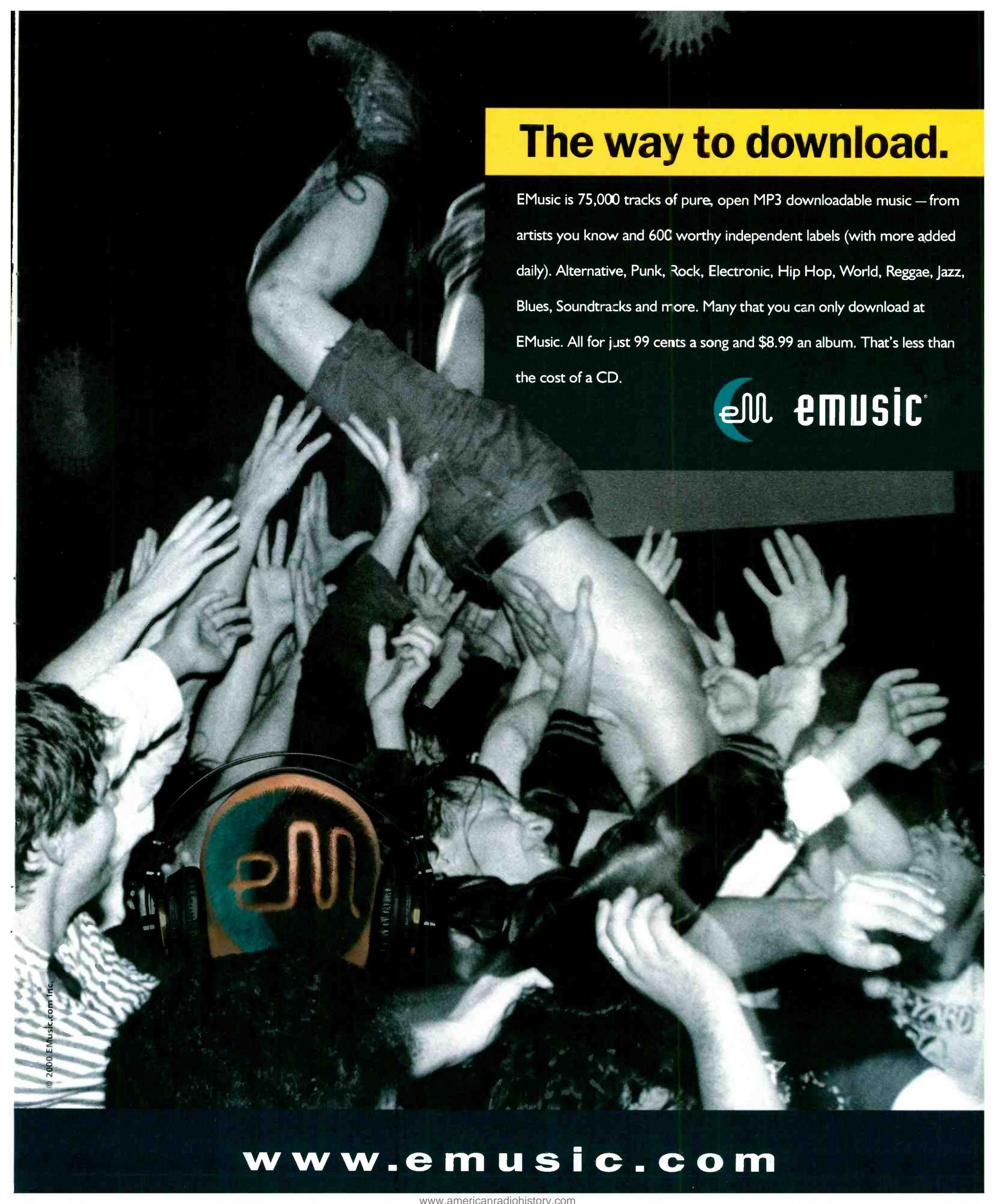
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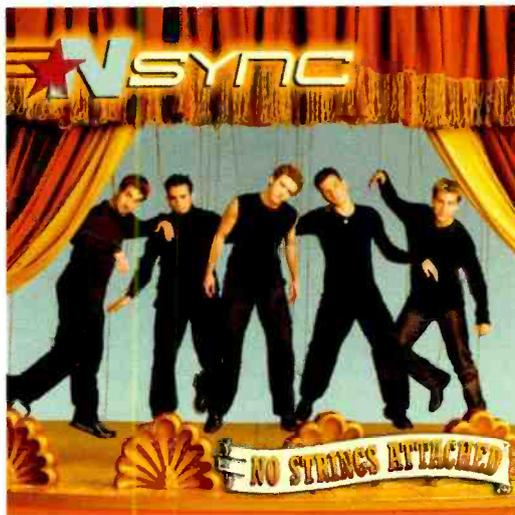




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# Home Video

MERCHANTS & MARKETING

## Blockbuster Aims To Extend Reach With Global Campaign

BY SAM ANDREWS

LONDON—Video giant Blockbuster Entertainment has taken a significant step in its move toward turning itself into more than a video rental retailer with the launch of its first-ever global advertising campaign.

The company, which has 7,100 stores worldwide, announced plans for a television ad campaign that will not only promote its traditional strength as a video rental retailer but will also push the store as a source for a wide range of home entertainment options.

Senior VP of worldwide advertis-

ing Vernon Salt says the company's goal is to push the Blockbuster name beyond its home-video roots. "Blockbuster wants to move from being No. 1 in video home entertainment to being No. 1 in home entertainment," he says.

The new project, which has been in development since last November, represents the first time the company has embarked on a global campaign. "It is very clear now that the business is much more similar than it is different around the world," says Salt.

Titled "Bringing Home Entertainment," the campaign, which also

serves to promote a major new copy-depth initiative, bowed this month in the U.K., Australia, Mexico, Argentina, Chile, and Denmark. It will be rolled out throughout the spring in the U.S., Canada, and Taiwan, and later in the year in Italy and Spain.

The U.K. campaign featured a 40-second television ad carrying the tagline "Bringing Home Entertainment."

The TV ad, created by the Doner agency in Detroit and London, features a glowing Blockbuster video box that will be part of the company's new logo.

Later this month, the ads will shift to more product-specific ads preceded and followed by the "Bringing Home Entertainment" concept.

Titles to be promoted include "The Blair Witch Project" (Fox Pathé), "East Is East" (FilmFour), "Runaway Bride" (Buena Vista), and "The Sixth Sense" (Buena Vista).

Radio ads will support the project, as will a direct-mail campaign to more than 2.75 million households. Blockbuster has also redesigned its in-store corporate identity to include the new message.

"The tagline also begins to communicate our vision to provide home entertainment through a variety of methods," says Salt. "We are actively developing new ways of bringing movies directly to people's homes, including a range of alternatives from physical home delivery and near video-on-demand [VOD] to digital streaming."

Indeed, within the past few months, Blockbuster has aligned with several new technology and Internet companies.

In the U.S., Blockbuster has signed deals with TiVo Inc. and America Online Inc. to develop VOD via the Internet and has made a sizable investment in Atom Films, an Internet film distribution company. It also has an agreement with MGM Home Entertainment to develop VOD technology for MGM's vast library.

In addition, the retailer signed on with Food.com to deliver movies and

videos to homes along with dinner.

The rental retailer's U.K. arm has announced a deal with online auction house QXL.com in Europe to sell previously viewed tapes and games.

Salt said the campaign will be backed by a multimillion-dollar budget to generate significant impact.

In the U.K. the ad initiative comes as Warner Home Video launches a revenue-sharing program with Blockbuster and nine other retailers. The program started on April 3 with the release of "Eyes Wide Shut."

Under the deal, dealers buy a targeted number of nonreturnable units at full price, based on their previous trading history, and then buy twice as many returnable units at a nominal 2 pounds (\$3.20).

Revenue sharing, already fully in force in the U.S., begins once the retailer has earned back the cost of the full-priced units. Retailers get a 60/40 split.

Warner Home Video U.K. managing director Neil McEwan says the plan will have a huge effect on the market. "One way or another it will be copy depth like you have never seen before."

Independent rental dealers fear that they will be unable to compete with the likes of Blockbuster, and sell-through specialists are concerned that the market will be flooded with previously viewed tapes, which is what happened to U.S. retailers.

McEwan says that just as in the U.S., Warner will take back all bonus units.

## Blockbuster Suits Up For 'Phantom' Kickoff; Express.com Holds Screenwriting Contest

**'STAR' EVENTS:** Blockbuster Video held several early-morning in-store events in its top markets to kick off the April 4 arrival of "Star Wars: Episode I—The Phantom Menace."

The chain's Kansas City, Kan., flagship store was transformed into a "Star Wars" movie set with a life-sized replica of a pod racer and a reproduction of the Pheed Palace.

The store's staff also donned "Star Wars" costumes to greet customers, who could shop until 1 a.m. in order to be among the first to buy a copy of the video.

Consumers waiting in line at Blockbuster's Marlton, N.J., store were entertained with a trivia contest and fed free pizza until midnight, when they could buy or rent the video.

Blockbuster's Milwaukee store also stayed up until 1 a.m. and gave out free light sabers to the first 100 people in line who wore "Star Wars" costumes. In addition, the store offered photos with Yoda for \$2; proceeds were donated to the Make-A-Wish Foundation. Stuntmen performed light saber duels to keep customers occupied until midnight.

The Atlanta store didn't stay open late but did open at 7 a.m. on April 4. Prizes were awarded to the first 25 customers who showed up in costume at the store.

Customers nationwide were also able to enter a contest to win a 3-foot-tall Yoda figure, valued at \$600. One winner was chosen from each participating store.

Following the "Star Wars" launch, Blockbuster will begin renting video games for Sega's Dreamcast console. Approximately 45-50 titles will be available starting April 7 in the chain's U.S. stores. The chain had been testing renting Dreamcast titles in 534 stores since last fall. It already carries software and hardware for Sony PlayStation, Nintendo 64, and Nintendo Game Boy Color.

**STAR SITES:** Warner Home Video is using the Internet to market two of its best known celebrities—Humphrey Bogart and Stanley Kubrick.

Each of the icons has his own Web site with biographical information, news, filmographies, archival documents, and of course, a way to buy all their videos and DVDs with the click of a mouse.

The Kubrick site, touted as the "authorized" Web site for the late director, offers news about a documentary expected later this year and about how

Steven Spielberg will direct "A.I.," a project Kubrick was supposed to direct.

Jumping over to the Bogart page, fans will find an interesting area with several 1940s memos from the actor, his directors, and studio brass.

One memo from Hal Willis to Jack Warner chooses Bogart over George Raft for the starring role in "Casablanca."

**BIG BREAK:** To celebrate its name change from DVDExpress.com to Express.com, the online retailer is hosting its second screenwriting competition.

Until Sept. 30, aspiring screenwriters can submit an entry for a \$45 fee. Entries received after June 20 require a \$55 entry fee. All writers will receive a one-page critique of

their script.

All submissions will be reviewed by a panel of industry judges, including Steven J. Cannell, who produced '80s television shows "Wiseguy," "The A-Team," and "21 Jump Street." Cannell and Express.com founder/CEO Michael Dubelko were former partners in Cannell Entertainment.

The winner of the contest will receive \$10,000 and a trip to Hollywood to take a few meetings with agents, producers, and directors. Four other winners will receive cash prizes, and all winning entries will be submitted to agents. Winners will be announced in November.

The site is expected to launch its music store this month.

**VID BITS:** The Video Software Dealers Assn. is taking nominations for the annual Retailer of the Year Awards.

Awards categories are one-five stores, six-20 stores, 20 or more, and Canadian retailer of the year. Winners will be announced July 8-10 at the annual convention in Las Vegas. Nomination deadline is May 15.

Fox Home Entertainment has announced the April 18 DVD and VHS release of the Academy Award-winning "Boys Don't Cry." The film has garnered critical acclaim and an armful of awards for lead actress Hilary Swank, who plays the sexually confused Brandon Teena in the reality-based film. Swank won at both the Academy Awards and Golden Globe Awards for her performance.

PICTURE THIS



by Eileen Fitzpatrick

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	1	9	<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
2	2	15	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	3	14	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
4	7	12	<b>PLAYBOY'S WILDWEBGIRLS.COM</b>	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
5	4	4	<b>AN EXTREMELY GOOFY MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
6	10	2	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
7	8	6	<b>PLAYBOY: MARDI GRAS</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
8	6	21	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
9	5	12	<b>CNN MILLENIUM 2000</b>	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
10	20	20	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME</b>	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
11	11	19	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</b> ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
12	RE-ENTRY		<b>GODS AND MONSTERS</b>	Universal Studios Home Video 84142	Ian McKellen Brandon Fraser	1999	NR	19.98
13	35	15	<b>SHAKESPEARE IN LOVE</b>	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
14	15	14	<b>PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
15	9	25	<b>MULAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
16	38	17	<b>DAVE MATTHEWS BAND: LISTENER SUPPORTED</b> ●	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
17	28	18	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
18	RE-ENTRY		<b>THE WIZARD OF OZ</b> ◆	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
19	39	20	<b>MADONNA: THE VIDEO COLLECTION 93-99</b>	Warner Reprise Video 38506	Madonna	1999	NR	19.98
20	18	12	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b>	Columbia TriStar Home Video 04528	The Muppets	1999	G	21.96
21	19	10	<b>DEATH ROW UN CUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
22	23	15	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
23	29	18	<b>METALLICA: S &amp; M</b>	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
24	14	27	<b>SAVING PRIVATE RYAN</b>	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
25	NEW ▶		<b>VARSITY BLUES</b>	Paramount Home Video 336433	James Van Der Beek Jon Voight	1999	R	19.98
26	25	2	<b>CINDERELMO</b>	Sony Wonder 55294	Sesame Street Muppets	2000	NR	12.98
27	26	4	<b>OFFICE SPACE</b>	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
28	33	2	<b>TEA WITH MUSSOLINI</b>	MGM Home Entertainment Warner Home Video M207752	Cher Judi Dench	1999	PG	19.98
29	RE-ENTRY		<b>BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO</b> ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
30	21	18	<b>THE IRON GIANT</b>	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
31	RE-ENTRY		<b>MARIAH #1'S</b> ●	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000	NR	14.95
32	27	11	<b>CHRISTINA AGUILERA: THE GENIE GETS HER WISH</b>	BMG Video 65006	Christina Aguilera	2000	NR	19.98
33	12	6	<b>OCTOBER SKY</b>	Universal Studios Home Video	Jake Gyllenhaal Chris Cooper	1999	PG	19.95
34	31	22	<b>BIG DADDY</b>	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
35	34	9	<b>CHRIS ROCK: BIGGER &amp; BLACKER</b>	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
36	24	2	<b>ZALMAN KING'S RED SHOES DIARIES: GIRL ON A BIKE</b>	Showtime Entertainment 50042	David Duchovny	2000	NR	19.98
37	13	4	<b>AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLAND</b>	Universal Studios Home Video 83305	Animated	2000	PG	14.99
38	32	2	<b>ZALMAN KING'S RED SHOES DIARIES: THE GAME</b>	Showtime Entertainment 50032	David Duchovny	2000	NR	19.98
39	NEW ▶		<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
40	40	19	<b>SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION</b>	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	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	2	5	<b>DOUBLE JEOPARDY</b> (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
2	1	4	<b>STIGMATA</b> (R)	MGM Home Entertainment Warner Home Video 907269	Patricia Arquette Gabriel Byrne
3	3	14	<b>AMERICAN PIE</b> (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
4	5	4	<b>RANDOM HEARTS</b> (R)	Columbia TriStar Home Video 03899	Harrison Ford Kristin Scott Thomas
5	9	6	<b>THE STORY OF US</b> (R)	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
6	11	9	<b>RUNAWAY BRIDE</b> (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts
7	4	10	<b>BOWFINGER</b> (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
8	8	8	<b>STIR OF ECHOES</b> (R)	Artisan Home Entertainment 10197	Kevin Bacon
9	13	2	<b>EYES WIDE SHUT</b> (R)	Warner Home Video 17655	Tom Cruise Nicole Kidman
10	12	10	<b>THE 13TH WARRIOR</b> (R)	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas
11	7	7	<b>BLUE STREAK</b> (PG-13)	Columbia TriStar Home Video 03893	Martin Lawrence
12	18	3	<b>THE BEST MAN</b> (R)	Universal Studios Home Video 20715	Taye Diggs Nia Long
13	NEW ▶		<b>JAKOB THE LIAR</b> (PG-13)	Columbia TriStar Home Video 04153	Robin Williams
14	6	7	<b>THE ASTRONAUT'S WIFE</b> (R)	New Line Home Video Warner Home Video N4860	Johnny Depp Charlize Theron
15	20	2	<b>THE BONE COLLECTOR</b> (R)	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie
16	14	10	<b>RUN LOLA RUN</b> (R)	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu
17	RE-ENTRY		<b>THE GENERAL'S DAUGHTER</b> (R)	Paramount Home Video 329033	John Travolta Andie MacDowell
18	NEW ▶		<b>THE LIMEY</b> (R)	Artisan Home Entertainment 60696	Terence Stamp Peter Fonda
19	NEW ▶		<b>BROKEDOWN PALACE</b> (PG-13)	FoxVideo 2000124	Clare Danes Kate Beckinsale
20	15	6	<b>THE MUSE</b> (PG-13)	USA Home Entertainment 44004999	Albert Brooks Sharon Stone

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	NEW ▶		<b>THE SIXTH SENSE</b> (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
2	2	3	<b>THE BONE COLLECTOR</b> (R) (26.98)	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
3	3	28	<b>THE MATRIX</b> (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
4	7	6	<b>DOUBLE JEOPARDY</b> (R) (29.99)	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
5	4	2	<b>THE ABYSS (SPECIAL EDITION)</b> (PG-13) (34.99)	FoxVideo 300008	Ed Harris
6	1	2	<b>POKEMON: THE FIRST MOVIE</b> (G) (26.99)	Warner Home Video 18020	Ikuo Ootani Veronica Taylor
7	6	5	<b>STIGMATA</b> (R) (24.98)	MGM Home Entertainment/Warner Home Video 907451	Patricia Arquette Gabriel Byrne
8	NEW ▶		<b>THE OMEGA CODE</b> (PG-13) (24.95)	GoodTimes Home Video 05-79926	Michael York Casper Van Dien
9	5	4	<b>EYES WIDE SHUT</b> (R) (24.99)	Warner Home Video 17655	Tom Cruise Nicole Kidman
10	NEW ▶		<b>JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT</b> (NR) (29.98)	Universal Studios Home Video 20714	Donny Osmond
11	9	15	<b>AMERICAN PIE</b> (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
12	16	13	<b>THE THOMAS CROWN AFFAIR</b> (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
13	14	8	<b>BLUE STREAK</b> (PG-13) (24.99)	Columbia TriStar Home Video 04011	Martin Lawrence
14	8	34	<b>HEAT</b> (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
15	18	2	<b>HIGHLANDER (DIRECTOR'S CUT)</b> (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
16	10	15	<b>THE SHAWSHANK REDEMPTION</b> (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
17	11	9	<b>TARZAN</b> (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18150	Animated
18	12	5	<b>THE BEST MAN</b> (R) (24.98)	Universal Studios Home Video 20715	Taye Diggs Nia Long
19	15	5	<b>RANDOM HEARTS</b> (R) (24.99)	Columbia TriStar Home Video 04000	Harrison Ford Kristin Scott Thomas
20	NEW ▶		<b>THE BIRDS (COLLECTOR'S EDITION)</b> (NR) (29.98)	Universal Studios Home Video 20275	Rod Taylor Tippi Hedren

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## Animals Real And Imagined Target Preschool Market

'A' IS FOR ANIMALS: National Geographic Kids Video is the latest imprint to target the developing preschool market.

Distributed by Warner Home Video, National Geographic Kids Video's new series, "All About Animals," combines two proven preschool pleasers—animals and music—in six debut titles. Street date is May 2, and each of the 30-minute videos is priced at \$9.95.

"All About Animals" is part of Warner Home Video's ongoing Century 2000 promotion and



by Moira McCormick

includes a "buy three—get one free" mail-in offer as well as a coupon book with \$250 worth of savings packed inside every video.

"The preschool market has been hot for over a year with product like 'Teletubbies,'" says National Geographic director of home video and DVD Denise Burcksen. "And we want to make sure that National Geographic continues to create innovative and educational product for the 2- to 5-year-old crowd."

The six "All About Animals" titles are "Bundles Of Babies," "Peekaboo Animals," "Special Animal Secrets," "Hideaway Homes," "Magic Me," and "Feathered Friends."

"Bundles Of Babies" shows kids how bear cubs, baby turtles, penguin chicks, and other tiny critters grow up in the wild.

"Peekaboo Animals" explores the subject of camouflage, and "Special Animal Secrets" uses a game of Simon Says to showcase the unusual traits of chameleons, zebras, cheetahs, and other exotic fauna.

Similarly, "Hideaway Homes" employs a game of hide-and-seek to show how animals keep their homes safe and unobserved by predators. "Magic Me" observes the metamorphosis of a caterpillar into a butterfly and other natural wonders. "Feathered Friends" examines birds, looking at how they fly and why they "flock together."

**DOWN IN THE SWAMP:** "The Swamp Critters Of Lost Lagoon," the music video series created and produced by pop balladeer Bobby Goldsboro ("Honey"), has found a new home on cable channel the Inspirational Network.

(Continued on next page)

# Frampton Rocks Detroit!



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**OH FOR ANOTHER DAY**  
**PENNY FOR YOUR THOUGHTS**  
**(I'LL GIVE YOU) MONEY**  
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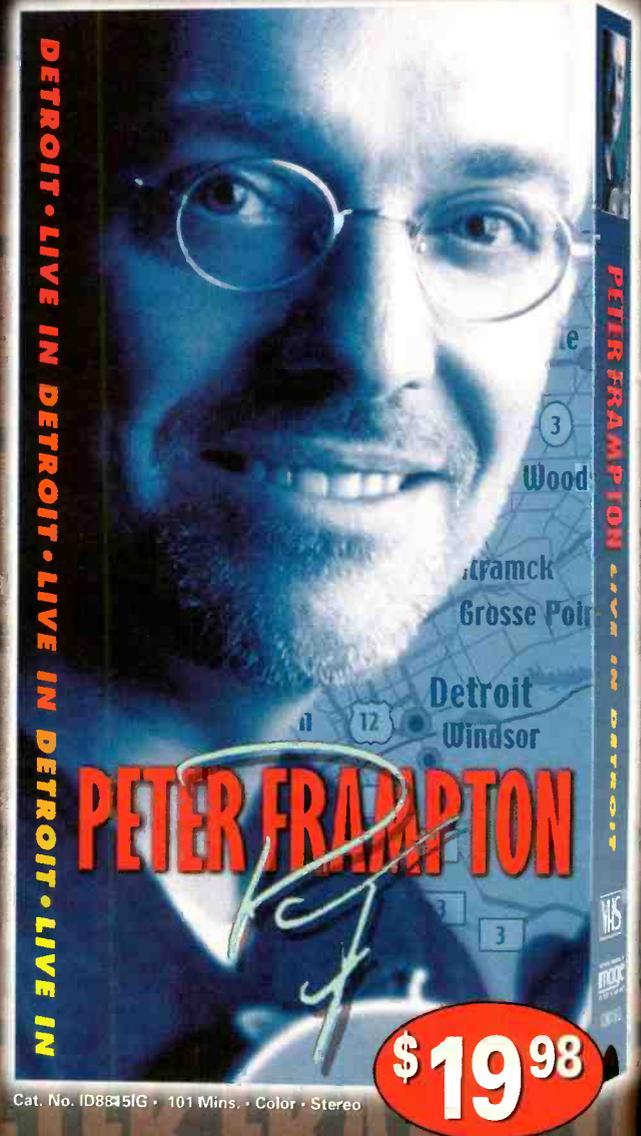
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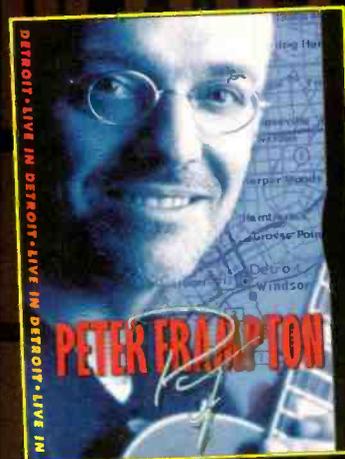
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### CHILD'S PLAY

(Continued from preceding page)

Previously aired as part of the Learning Channel's preschool programming block "Ready, Set, Learn!" "Swamp Critters" is also seen on some PBS stations.

The Inspirational Network is available in 13.2 million homes through more than 1,350 cable systems. It is distributed on video through Niagara Falls, N.Y.-based Amazing Entertainment.

According to **B.J. Wood**, director of sales and marketing for the company, the move to the Inspirational Network is the latest development in the marketing of the values-driven "Swamp Critters" to the Christian market. The series has already been recognized twice by the Dove Foundation, which gave a Dove Award to title "Songs Of Love And Inspiration."

Goldsboro created the live-action series, for kids ages 2 to 6, and continues to write the scripts, compose and arrange all the music, play all the instruments, and voice the characters.

"Swamp Critters" is about a band of assorted animals, consisting of lead singer and bassist Billy Bob Possum, fiddle player Gumbo the Fiddler Crab, frog drummer Ribbit E. Lee, armadillo dancer Ima Dilla, and multitalented Joe Raccoon, and their

adventures in Lost Lagoon.

In each episode, the animals offer humorous life lessons for kids with an emphasis on values.

Wood says that in addition to "Songs Of Love And Inspiration," its latest title, "River Of Love," will be aimed at the same audience.

The series encompasses half a dozen secular titles, including "Bobby Q. Runs Away," "Foggy Bottom Fiddlin' Contest," and "Bluesville."

Companion audio releases are also available, including "Meet The Swamp Critters" and the most recent audio, the companion to "Songs Of Love And Inspiration."

In addition, plush toys, hand puppets, and books featuring the Swamp Critters are available.

The Swamp Critters band has also been booked to play at the New Orleans theme park Jazzland, according to Wood. The band will not only play but will meet and greet park patrons.

"The Christian Booksellers Assn. [CBA] Convention is going to be down there this year," says Wood, "and we're looking to do a promotion with Jazzland and the CBA."

Although the Swamp Critters

have been around for years, Wood says, the move into the Christian market began last summer.

"We did a big launch of the whole product line at the CBA Convention last July," she says.

It was at that convention that the company was approached by the Inspirational Network. "They came up and said, 'We love the show; it has good Christian values—let's get together,'" Wood recalls. "The shows are morally sound, and there's a need for non-violent kids' programs."

**T**HAT'S A CROC: Still more critter news in the kid vid world with the announcement that Artisan Entertainment's Family Home Entertainment (FHE) has licensed cable network Animal Planet's wild'n'woolly (and wildly popular) TV series "The Crocodile Hunter."

Featuring effusive daredevil Australian herpetologist **Steve Irwin**, "The Crocodile Hunter" had been exclusively available on video at Discovery Stores.

Three episodes, "The Greatest Crocodile Hunter," "Steve's Most Dangerous Adventures," and "Steve's Story," are priced at \$14.98 individually or in a three-pack set for \$34.98.

"The Crocodile Hunter" titles are part of the recently announced distribution deal with Discovery Networks, which gives FHE access to 250 titles pulled from the network's cable channels Animal Planet, Discovery Channel, and the Learning Channel.

Two other programs seen on the Discovery Channel will also be released for the first time on video. "Just Shoot Me's" **Wendie Malick** narrates "How Animals Do That," and **Sigourney Weaver** narrates "Why Dogs Smile And Chimpanzees Cry."

All video titles except "Why Dogs Smile..." run approximately 50 minutes and are priced at \$14.98. That title's running time is 90 minutes; it is the only title available on DVD, priced at \$24.98.

Marketing elements for the "Crocodile" series include a sweepstakes awarding a trip to the Marco Island Marriott Resort and Golf Club in Florida as part of a grand-prize Everglades excursion package for four.

The prize includes round-trip airfare, five days and four nights at the resort, an Everglades tour, alligator exhibits and wildlife shows, a cruise through the Everglades National Park, an exhibition through Fakahatchee Strand State Preserve, and an airboat tour through Florida's Ten Thousand Islands.

All three "Crocodile Hunter" titles feature on-pack stickers promoting the sweepstakes, as well as an in-pack insert with additional information on how to enter. The sweepstakes runs March 21-Sept. 21.



**Broadway Baby.** Pokémon star Pikachu emerges from a giant 9-foot Pokémon ball in front of Warner Bros.' Times Square store in New York. The event, complete with 83-piece marching band and dancing Pokémon video boxes, kicked off the home videocassette and DVD release of "Pokémon: The First Movie," on March 21 from Warner Home Video. (Photo: Joe Tabacca)

## Billboard®

APRIL 15, 2000

### Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
			<b>▶ No. 1 ◀</b>			
1	4	3	<b>AN EXTREMELY GOOFY MOVIE</b>	Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
2	3	14	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dualstar Video/Warner Home Video 36878	1999	19.96
3	2	4	<b>TARZAN</b>	Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
4	1	7	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b>	Columbia TriStar Home Video 04528	1999	21.96
5	5	2	<b>BARNEY: MORE BARNEY SONGS</b>	Barney Home Video/The Lyons Group 1234	1999	14.95
6	6	293	<b>PINOCCHIO ♦</b>	Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
7	10	3	<b>ELMO'S WORLD</b>	Sony Wonder 51720	2000	9.98
8	15	2	<b>BLUES CLUES: MAGENTA COMES OVER</b>	Paramount Home Video 05645	2000	9.95
9	8	10	<b>THE IRON GIANT</b>	Warner Family Entertainment/Warner Home Video 17644	1999	22.95
10	7	5	<b>POKEMON: JIGGLYPUFF POP</b>	Viz Video/Pioneer Entertainment 241	2000	14.98
11	RE-ENTRY		<b>SCOOBY DOO'S GREATEST MYSTERIES</b>	Cartoon Network Video/Warner Home Video H3867	1999	14.95
12	9	48	<b>MULAN</b>	Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
13	NEW ▶		<b>POKEMON: THE FIRST MOVIE</b>	Warner Home Video 18020	1999	26.99
14	11	4	<b>POKEMON: WAKE UP SNORLAX</b>	Viz Video/Pioneer Entertainment 242	2000	14.95
15	21	2	<b>POKEMON: TOTALLY TOGOPI</b>	Viz Video/Pioneer Entertainment 191	2000	14.98
16	RE-ENTRY		<b>TELETUBBIES FUNNY DAY</b>	PBS Home Video/Warner Home Video B3946	1999	12.95
17	16	10	<b>POKEMON: PIKACHU PARTY</b>	Viz Video/Pioneer Entertainment 1049	1999	14.98
18	12	60	<b>POKEMON: I CHOOSE YOU, PICKACHU</b>	Viz Video/Pioneer Entertainment 0001D	1998	14.98
19	17	16	<b>MUPPETS FROM SPACE</b>	Columbia TriStar Home Video 04251	1999	21.95
20	24	20	<b>THE PRINCE OF EGYPT</b>	DreamWorks Home Entertainment 84779	1998	26.99
21	20	255	<b>BAMBI</b>	Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
22	22	19	<b>POKEMON: THUNDERSHOCK</b>	Viz Video/Pioneer Entertainment 0005D	1999	14.98
23	NEW ▶		<b>CINDERELMO</b>	Sony Wonder 55294	2000	12.98
24	RE-ENTRY		<b>BARBAR: KING OF THE ELEPHANTS</b>	HBO Home Video/Warner Home Video 91567	1999	19.96
25	RE-ENTRY		<b>LION KING II: SIMBA'S PRIDE</b>	Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99

♦ 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.

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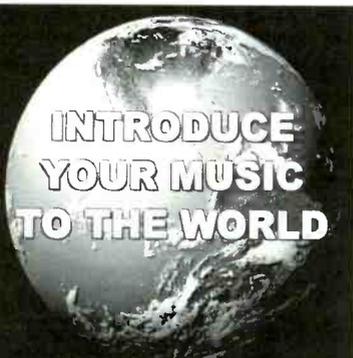
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Ron Yatter, veteran talent and producer's agent (former Sr. VP of William Morris Agy) announces his company, The Producers Agency, is introducing Producers to Singers/Songwriters/Bands to develop and produce your musical works. Interested Producers and Artists are invited to  
Call 212-247-9800 or  
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## TALENT SEARCH

Atlanta based agency w/national presence seeks unsigned musical acts for unique opportunity to gain real recognition. Must be serious, professional, & avail. for upcoming events. Get special exposure to major label execs. & have the advantage of serious consideration for a record deal. Please inc. \$5 s/h for Media Package & Event Schedule w/ all replies to: Talent Search F.R.E. Inc. PO Box 89279 Atlanta, GA 30312  
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## UNSIGNED ARTISTS

Seeking talented artists/bands.  
Send portfolios & demos to:  
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## HELP WANTED

### Editorial/Production Associate

Love to surf the web? Billboard in L.A. seeks advanced beginner with proven editorial skills for multi-faceted position. Must be knowledgeable about all genres of music and familiar with music websites. Job includes editing and production for Billboard Bulletin and Billboard Online as well as Web-related reporting and research. Minimum two years professional journalism experience, preferably with news-oriented publication or website. Must work evenings.  
Send resume, your 2 best clips and cover letter with salary history to:  
Billboard Music Group  
Dept. KS  
1515 Broadway  
New York, NY 10036.  
EOE.

FAX BILLBOARD AT 212-536-8864

**RecordTrak**  
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800-942-3008  
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## HELP WANTED

### 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.

**HELP WANTED**

**Billboard**

**ACCOUNT MANAGER LOS ANGELES**

Billboard Magazine, the International Newsweekly of Music, Video and Home Entertainment is looking for an experienced Account Manager for the Los Angeles office. Print advertising sales experience required, knowledge/experience in Video or music preferred. Travel required, ACT, MS Word, Excel skills. Looking for a real go-getter/closer who can get the job done! Please send resume with cover letter to:

Billboard Magazine  
5055 Wilshire Blvd.  
Los Angeles, CA 90036  
Attn: AM or fax to: (323) 525-2395  
No phone calls please.

**COPYRIGHT & LICENSING MANAGER**

Fast growing record label, in Union County, NJ, specializing in music compilations and videos, needs an Individual for:

**Mechanical, master & synchronization license clearance** copyright filings and maintenance, review license contracts, experience with rate negotiations for inbound and outbound licensing, knowledge of copyright & trademark laws, minimum 2 years experience in the above areas.

**Fax resume and salary requirements to 908-620-3850**

**PUBLISHING COORDINATOR**

Candidate will handle all aspects of publishing clearances, including researching current publisher information, negotiating reduced mechanical rates, calculating mechanical rates payable and inputting and transmitting rate information to royalty/copyright department for all SMSP product releases. Candidate should have 2-3 years music publishing experience, excellent organizational, communication, and computer skills. We are an equal opportunity employer M/F/D/V.

**Please fax resume and salary requirements to:  
(212) 833-5024, Attn: Publishing Coord., Job#160616.**

**New York University**

**SCHOOL OF EDUCATION  
DEPARTMENT OF  
MUSIC & PERFORMING  
ARTS PROFESSIONS**

Part-Time (Adjunct)  
Clinical Assistant Professor  
In Music Business

Candidate should have a graduate degree, experience in the music entertainment industry, college level teaching experience, strong communication skills, and commitment to education. Responsibilities include academic and career advisement, recruitment of students, program administration, teaching and curriculum development. Time commitment is three days (20 hours) per week during the September-May academic year. Please send resumes by April 28, 2000, to: Professor Catherine Moore, Director, Music Business Program, Department of Music and Performing Arts Professions, New York University, 777 Education Building, 35 West 4th Street, New York, NY 10012.

NYU encourages applications from women and members of minority groups.

**Music Directors**

Must know RCS/Selector software. Jobs are located in the West Los Angeles area.

**Please fax resume to:  
(310)473-0156**

**INTERNET POSITIONS**

**BUSINESS DEVELOPMENT**

Los Angeles or Atlanta

Custom e-commerce Solutions Company is seeking a jnr level business development person. The company develops and maintains custom e-commerce and merchandising solutions for the entertainment, media and teen lifestyle industries. The candidate will need to uncover new media opportunities, qualify and evaluate potential leads, and make multi-media presentations, and assist in proposal writing, trade shows, and customer follow-up.

**PROJECT MANAGERS**

Los Angeles

Project managers will manage all aspects of new client integration including development, merchandising, and marketing and promotion. Experience with media companies, especially radio stations is a plus. Attention to details a must.

**Please forward resume and salary requirements to:  
Email: frank@gotmerch.com  
Fax: (818) 980-3535**

**SALES REPRESENTATIVE**

Independent Music Distribution  
NY Metro territory  
Experience required

**Fax resume to: (718) 392-2760**

**For Billboard Classified Advertising Fax David McLean at 212-536-8864**

**HELP WANTED**

**MUSIC BLITZ**

**MUSICBLITZ** is a new entertainment company developing an impressive roster of established and new recording artists. Launched in January 2000, MUSICBLITZ has been featured in The Los Angeles Times, Entertainment Weekly, E Online, MTV/Sonicnet, The Industry Standard, Interactive Week, and the CMJ New Music Report.

**Vice-President of Corporate Communications**

Build an internal PR department to handle both corporate and entertainment press, corporate communications strategy and planning, analysts, investor relations, and trade shows/conferences. Minimum of 3 years of corporate PR experience with a publicly traded company or agency responsible for publicly traded clients.

**Vice-President of Sales/Product Management**

Oversee retail sales and product management of artist roster. Minimum of 7 years of music industry experience in sales, product management, and distribution with a major and/or independent record label.

**Director of E-commerce**

The Director of E-commerce will conceive and implement innovative, profitable direct marketing-focused E-commerce programs. 3-5 years experience in e-commerce/direct marketing. Must have knowledge of underlying technological issues surrounding implementation of E-commerce initiatives. Marketing experience in an entertainment environment and a passion for music a plus, MBA preferred.

**Director of Technology**

The Director of Technology will define and implement all web-based technological initiatives, build and supervise the internal programming staff, and support ongoing site refinement and upgrades, including e-commerce and content-driven initiatives. The candidate will have 3-5 years experience building commercial web sites, know leading web software/languages/tools, and have development experience in a Cold Fusion environment.

**Director of Systems Architecture**

The Director of Systems Architecture will be responsible for systems design and implementation of technologies and the operations and maintenance of all web and internal technological infrastructure for the company. 3-5 years experience in a consumer-driven, web-focused Windows NT/IIIS environment and familiarity with SQL Server and mastery of relational database concepts are required. B.S. required, MSCE a plus.

**Web Developer/Senior Programmer**

The Web Developer/Senior Programmer will be responsible for developing and implementing website applications. Must have significant experience building commercial web sites with a consumer focus, know leading web software/languages/tools, possess 2+ years Cold Fusion experience and familiarity with secure/transactional processing. Bachelor of Science required.

**Webmaster/IT Specialist**

The Webmaster/IT Specialist will be responsible for testing new web applications, managing web server performance, database administration, and maintaining PC's and internal LAN. Must have 2+ years of experience managing operations of a high-traffic commercial website, Windows NT proficiency, and LAN administration experience. Hands on SQL Server/Database experience a plus.

**Web Designer/Production Artist**

Develop dynamic design layouts and day-to-day production of artist, song, and feature graphical content for the MUSICBLITZ websites. Minimum of 1-2 years web production/design experience, mastery of Photoshop, Illustrator, Image Ready, Macromedia Flash, HTML, DHTML.

**If you are interested in working with successful and experienced music and internet veterans that are passionate about music, please go to www.musicblitz.com/jobs or email jobs@musicblitz.com. No phone calls.**

**COUNTRY AIRPLAY  
Monitor**

*We Listen To Radio*

**WRITER/REPORTER**

Country Airplay Monitor has an immediate opening for a Nashville-based writer/reporter to cover the radio and music industries. The job requires journalism skills, a strong understanding of the radio business, and familiarity with its key players.

**Rush resumes and writing samples to:**

Phyllis Stark  
Nashville Bureau Chief  
Billboard/Airplay Monitor  
49 Music Square West  
Nashville, TN 37203

**RIGHTS & ACQUISITIONS**

Major print music publisher located in Manhattan seeks bright, hard-working, energetic candidate to work in Rights Acquisitions and Product Development. Candidate will learn all aspects of music print publishing industry. Musician with Music Business degree preferred. Computer/Internet skills required.

**Please fax or email your resume to:  
(212) 683-1363 halresume@yahoo.com.**

**VOLUNTEERS  
WANTED**

If you will be in Miami from April 24 - 28 and would like to volunteer for the Billboard Latin Music Conference please contact Phyllis Demo

**at: 212-536-5208**

**HELP WANTED**

**DIRECTOR OF PRODUCERS  
& ENGINEERS WING**

The Recording Academy is searching for a Director to lead a newly formed Producers and Engineers wing. Requirements and responsibilities include start-up of the new program for serving and recruiting Academy members, setting recruitment and retention goals, developing and implementing strategic plans to achieve those goals. Candidate will also develop and implement national programs, services and activities for the members of the wing, including incentives and discounts. Must be able to work with other departments, as appropriate, to develop joint initiatives and programs for Producers and Engineers. Requires advanced skills and understanding of the elements, technology and scope of the producing and engineering crafts. Must be able to work under pressure and follow tight deadlines. Ability to communicate effectively in writing and in public presentations is required as well as to create and manage budgets. Five years work experience in field of producing, engineering or related fields preferred. Knowledge or experience in the field of event management or membership recruitment a plus. B.A. or B.S. required in related field. Some travel required. Salary commensurate with experience. Includes full benefits.

**Please send cover letter & resume to:**

Director of Producers  
and Engineers Wing Search  
3402 Pico Blvd.  
Santa Monica, CA 90405  
or fax to: (310) 392-9262  
JobCode: B-DPEMS

**BUSINESS AFFAIRS  
EXECUTIVE**

Rapidly growing independent music publisher seeks highly motivated individual for a Business Affairs Associate position. The ideal candidate will someone who is aggressive, proactive, detail-oriented, highly organized and has the ability to handle a wide variety of projects. Candidate should possess excellent work style that fosters teamwork, confidence and trust. Candidate must have excellent written and verbal communication skills and be able to interact well with current and potential clients. Ability to read and understand contractual issues a must; experience in business affairs in the music industry and/or legal background considered pluses.

We are a growing dynamic, challenging and creative company offering competitive salary and benefits program that includes a 401(k) plan with matching employer contribution.

**Please fax your cover letter and resume with salary requirements to:  
HR-BA at 212-447-6612. EOE**

**PROMOTION/ARTIST  
DEVELOPMENT**

Leading NYC-based independent record label needs multi-faceted individual to oversee radio promotion & artist development. Knowledge of radio promotion strategies (including managing independents & campaigns in various formats) is key. Experience beyond radio promotion preferred. Successful candidate will manage radio promotion staff as well as orchestrate general promotion strategies for artist development. Salary commensurate with experience/expertise.

**Please send resume and cover to:  
Billboard Classified  
P.O. Box 658  
1515 Broadway  
New York, NY 10036**

## HELP WANTED

### MUSIC PUBLICITY

Growing boutique music and cyber pr firm in Los Angeles has an immediate opening for a dynamic, highly creative, experienced publicist, who is passionate about music and the Internet. Will develop and implement complete national media campaigns for a variety of music and Internet clients. Must have solid working relationships with the press and strong written and verbal communication skills. Minimum of 3-5 yrs. exp. in publicity required. We offer a competitive salary, benefits and a state-of-the-art work environment. Please send a detailed cover letter, resume and 3 writing samples to: **Box 657, Billboard, 1515 Broadway, New York, N.Y. 10036**

### Chief Operating Officer

Start-up L.A.-based Internet radio company seeks COO. Key responsibilities incl. identification and completion of key strategic operating transactions, overseeing all business aspects leading to site launch, and initial sponsorship negotiations. Backed by major entertainment and web site development firms. 5+ years of music and/or Internet experience highly desirable.

Please fax resume to:  
310-553-3928

### ADVERTISING ASSISTANT BILLBOARD MAGAZINE

Busy, fast paced international sales department needs bright assistant who is computer literate, detail oriented & capable of juggling various projects. Great opportunity for advancement and to learn sales, publishing, etc.

Please send resume to:  
Billboard  
Attn: JS  
1515 Broadway  
NY, NY 10036  
Fax: (212) 536-5055  
Email: sales@billboard.com

### FINANCE MANAGER - RED Distribution

Financial liaison between RED & 20 independent Record Labels. Prepare/review monthly statements to distributed labels. Monthly sales analysis for top management review. Supervise Credit & Collections & Coop Advertising Dept. Monitor T&E expenses. Coordinate website upkeep. Degree in Accounting & proficiency in Lotus or Excel necessary. Prior Big 5 exp preferred. Must include salary requirements.

FAX resume to Finance Dept  
212-337-5290

### PRESS & PUBLICITY POSITIONS

Los Angeles based independent distributor seeks Press & Publicity Coordinators for World/Adult Contemporary and for Jazz. Both of these positions require extensive experience in the record industry & preferably 3-5 years working directly with national press and radio contacts. Emphasis on ability to develop and manage multiple projects. Must be self-motivating and highly organized. Competitive compensation package and a dynamic team environment.

Fax resume and salary history to:  
(815) 327-2384

IF IT'S THE MOVERS AND SHAKERS  
OF THE MUSIC INDUSTRY YOU  
WANT TO REACH  
FAX BILLBOARD CLASSIFIED  
212-536-8864

# Update

## CALENDAR

### APRIL

April 17, **TJ 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 24, **Fourth Annual Gay/Lesbian American Music Awards**, Manhattan Center, New York. 800-494-8497.

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.

April 27-29, **Face The Music And Dance**, Symphony Space, New York. 212-864-5400.

April 28, **Seventh Annual Race To Erase MS**, Century Plaza Hotel, Century City, Calif. 310-440-4842.

April 30, **Jai Joseph's Songwriting Workshop**, sponsored by BMI, Songwriters in the Round, and Utopia Recordings, Mary's Place Studios, Miami. 305-273-6303.

### 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, **Fifth Annual Key West Songwriters Fest**, Waterfront Playhouse, Key West, Fla. 941-775-3390.

May 5-7, **Seventh Annual Music Midtown**, Atlanta Civic Center, Atlanta. 404-577-8686.

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 9 **Songwriter Networking Meeting And Open Mike**, presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

May 10, **12th Annual World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-14, **How Can I Be Down? Urban Music Convention**, Cumberland Hotel, London. 212-265-2221.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **TJ Martell Foundation Annual Humanitarian Of The Year Gala**, New York Hilton, New York. 212-833-4743.

May 22, **59th Annual George Foster Peabody Awards**, Waldorf-Astoria, New York. 212-268-3080.

May 23, **Songwriter Open Mike**, presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

May 23, **Steven J. Ross Humanitarian Award Dinner**, presented by UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1853.

May 24, **The Internet**, ASCAP building, New York. 212-539-2689.

### 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.

June 11, **10th Annual Softball Challenge**, presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville. 213-202-5735, ext. 6540.

June 12-13, **StudioPro2000: Audio Production For Music, Broadcast, And The Web**, presented by Mix magazine, New York Hilton and Towers, New York. 510-653-3307.

June 13-15, **REPLitech North America**, Miami Beach Convention Center, Miami Beach. 800-800-5474.

June 15, **31st Annual Induction Ceremony And Awards Dinner**, presented by Songwriters' Hall of Fame and National Academy of Popular Music, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 28-30, **eMediatainment World Los Angeles Conference**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812, ext. 181, emediatainmentworld.com.

### JULY

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

Please submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, Billboard, 5050 Wilshire Blvd., Los Angeles, Calif. 90036, or [jesselnick@billboard.com](mailto:jesselnick@billboard.com).

## GOOD WORKS

**KEEPING YOUTH ON PAR:** On April 17, the Hollywood Entertainment Museum will sponsor its 2000 Golf Classic benefiting the museum's Entertainment Academy, which educates at-risk youth in the entertainment arts. The academy prepares 11th- and 12th-graders for careers in the entertainment industry. The event at the North Ranch Country Club in Westlake Village, Calif., features a golf putting contest, a cocktail party, and an awards dinner with a silent auction. Entry fees are \$700 per person. Contact: **John Clayton** at 323-956-5298.

**ORCHESTRA ENDOWMENT:** The Ford Foundation has donated \$1 million to Bard College in Annandale-on-Hudson, N.Y., for the support and development of the American Symphony Orchestra (ASO). The endowment will help fund a range of ASO programs focusing on music education and the broadening of audiences for orchestral concerts. Contact: **Mark Primoff** at 914-758-7412.



**Sound Education.** V2 Records recently made a donation to the newly formed Hearing Aid Music Foundation (HAMF). The organization, launched by former V2 Records president Dan Beck, plans to educate music students about hearing loss prevention. Shown, from left, are HAMF board members Ilene Davidow, CFO at V2 Records; Richard Sanders, president of V2 Records; Beck, president of HAMF; Donna Horn, VP of Captionmax; and Ken Levinson, executive director at Children's Hearing Institute.

## LIFELINES

### BIRTHS

Twins, Emma Elizabeth and Alexander Stephens, to **Jeff and Connie De Young**, March 19 in Tarzana, Calif. Father is West Coast sales and marketing manager for Sumthing Distribution.

### DEATHS

**Ed McCurdy**, 81, of congestive heart failure, March 23 in Halifax, Nova Scotia. McCurdy was a folk singer, radio announcer, and children's television star. He started his career in the late 1930s, landing a job as a gospel singer and announcer for WKY Radio in Oklahoma City. McCurdy moved to Canada in 1946, and his folk music program for CJOR Radio was soon picked up by CBC Radio. He continued the

program until 1952, when he began working on children's shows. In 1950, McCurdy recorded his first folk album, "Ed McCurdy Sings Songs Of The Canadian Maritimes," for Canada's Whitehall label. He wrote the famous peace song "(Last Night I Had) The Strangest Dream" around this time. In 1980 it became the official Peace Corps theme song. McCurdy hosted and starred in the CBC-TV children's show "Ed's Place" in the mid-1950s. He continued to record albums, some with bawdy overtones, through the 1970s. In total, he made 26 albums for Whitehall, Elektra, Tradition, Riverside, Folkways, and his own label, Ed's Place Records. McCurdy is survived by his wife, a son, two daughters, and three grandchildren.

## WORDS AND DEEDS

(Continued from page 27)

coming event—particularly since there's no longer a black music-related organization in Britain and, after two years of planning, the Urban Music Sessions seminars are still in the developmental stages.

"U.S. hip-hop will always be the foundation and measuring stick by which international hip-hop is measured," says Guy, countering any notions of just coming over to sell American product. "But this opportunity will allow [British rap artists] to get their music heard on the same level. The London rap scene will benefit simply from the exposure."

"I hope this is the final episode in dissecting our problems—and the beginning of a new lease of energy for black music in the U.K.," says music business law consultant **Kianda Hoji**. "We should be using our energy to move on."

Adds black music promoter **Mac of Chea Arts**, "It's a good idea. We need more important people coming down to help focus and move things along. As it is, we don't get much support from the majors, so we should be using these meetings to either get them to support black music or we can start getting together to develop our own structures." A case in point: Chea Arts' Black Women in Music festival takes place May 28 at London's Subterania.

**RELEASE ROUNDUP:** After issuing two volumes on its "New York State Of Rhyme" hip-hop compilation series, London-based Stonegroove has released its first U.K. compilation: the 12-track "Raw Materials: Joints From The U.K. Hip-Hop Underground."

"It's time for the U.K. to stand up and let people know what's going on," says Stonegroove label coordinator **Oscar Engles**. "Too often much attention is given to the U.S., while there is some excellent stuff here." The compilation features tracks by underground-shaking acts like **Roots Manuva**, the **Planets**, **Skitz Featuring Rodney P.**, **Braintax**, and **Apollo**. Also set to make noise on the U.K. hip-hop underground front is the new 12-inch single "I Told Ya/Da Chase" from Most Valuable Productions (MVP), featuring **MC Deeds**. The rhymes are tight, and the production is very punchy. Which isn't surprising, because MVP has remixed records by the likes of **Jamiroquai**, **Me-One**, and **D'Influence**.

In early April, the South London collective Hustlerz Inc. released "London's Burning," containing tracks by rap acts **Merlin** and **Born II B**. It's available on CD and MP3 via New York-based One Source Entertainment's Web site, [sourceciti.com](http://sourceciti.com).

"It's a showcase for our rap and R&B artists, whose future releases will be commercially available in shops," says Born II B.

Coming in May: Meanwhile/Virgin-signed rap debutante **Hexdragon's** partying single "Da Boogaloo" and **Deckwrecka's** rocking hip-hop debut album, "V For Vengeance," on Ronin Records. Meanwhile, a finely cut hip-hop album that's already rocking heads in Britain is the voodoo-inspired "Loa Project" (Columbia) by the excellent French producer **DJ Cam**.

*Kwaku can be reached at [kaywrite@hotmail.com](mailto:kaywrite@hotmail.com).*

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## newsline...

**NEW MEDIA: BROADCASTURBAN.COM.** A Web portal will launch within the next two weeks targeting R&B, jazz, and gospel radio stations. The site, BroadcastUrban.com, has also committed up to \$25 million to connect as many in-format stations as possible. The site's founder and CEO is Jesse Wineberry, a former ABC News executive, who has been working with BroadcastAmerica.com to link more R&B stations to the Web. The venture is backed by the National Assn. of Black-Owned Broadcasters (NABOB). "We want to ensure that our member stations will not be left behind in the digital revolution," says NABOB executive director James Winston. Specifically, BroadcastUrban will provide stations with servers to encode in both RealAudio and Windows Media players, a T-1 data line, and 24-hour technical support. It is estimated that a station's start-up costs \$200,000.

**TRISTANI OBJECTS TO WRWC SALE.** Gloria Tristani, a commissioner with the Federal Communications Commission, is questioning the agency's approval of the sale of adult top 40 WRWC Rockford, Ill., to RadioWorks. Tristani says the company's market share will jump from 35% to 50% and, combined with Cumulus' control of 45%, will block any new competitor from moving into the market.

**SFX SETTLES WITH SHAREHOLDERS.** SFX Broadcasting has settled a lawsuit with shareholders over the \$2.1 million August 1997 sale of its radio stations to Capstar. SFX shareholder Harbor Finance Partners argued that the deal was lopsided in favor of company executives. Under terms of the deal, class B stock, owned primarily by SFX managers, were worth \$97.50 a share, compared with the \$75 given for class A shares. Under the out-of-court settlement, SFX agreed not to cut the payout for class A stockholders by \$5 a share to cover taxes paid on the spin-off of SFX Entertainment. SFX also agreed to pay \$945,000 in legal fees and expenses to Harbor's attorneys.

**SO LONG, COUNTRY KYNG DALLAS.** It was a station that lived unconventionally and signed off the same way. KYNG Dallas ran the following announcement the weekend prior to its April 3 format flip to talk: "KYNG Young Country is no longer playing today's country music. The Wolf [rival KPLX] tried to buy commercial time on Young Country, but we turned them down. The only music stations that Young Country listeners are authorized to listen to are KVIL for pop music and 96.3 KSCS for country music. And thanks for listening to Young Country."

**99X'S FRAM TO BE FIRST FEMALE MARTELL HONOREE.** Leslie Fram, PD/morning host at modern powerhouse WNNX (99X) Atlanta and a veteran top 40 programmer, will be the first female honoree at the T.J. Martell Foundation Music Industry Roast, to be held June 6 at New York's Irving Plaza. For more information, call the event chairman, Kid Leo, at 212-833-8605.

**HOUSE OF BLUES COUNTRY.** House of Blues Digital is launching HOB country.com, which can also be found at hob.com. The site will offer country music news, CD previews, concert-on-demand archives, and a country radio station that will broadcast a continuous five-hour loop. The five shows on the loop are "Redneck Rebel Radio Hour," "Country Classics," "Outlaws And Gunslingers," "Country On The Rocks," and "Y2K Country." Toby Keith is the April artist of the month for the site, which kicked off April 5 with a pay-per-view cybercast concert of Keith's performance at the House of Blues club in New Orleans. Keith is also featured in an interview on the site, and he hosts this month's "Redneck Rebel Radio Hour." On May 3 HOBcountry.com will co-present the Academy of Country Music behind-the-scenes program with Country.com live from the Universal Amphitheater press area.

**PROGRAMMING TIDBITS.** Former teen pop star Deborah Gibson is filling in on the WKTU New York morning show while regular co-host Michelle Visage is on maternity leave... Longtime KRBE Houston assistant PD/music director Jay Michaels gets the official nod to succeed John Peake as PD.

CHUCK TAYLOR/FRANK SAXE

## Radio Looks Ahead On Online Retail

### Small Numbers So Far, But Rock PDs See Need For Local Data

This story was prepared by Marc Schiffman of Airplay Monitor.

NEW YORK—The recent album rock chart success by Jimmy Page & the Black Crowes, released through Musicmaker.com, will likely not be the last time radio deals with a project made available only online.

So with more listeners opting for Amazon.com, CDnow, and similar sites over brick-and-mortar stores, how is that impacting the local sales figures that programming departments bring to their weekly music meetings? And how influenced by retail is rock radio these days?

As album rock WYSP Philadelphia PD Neal Mirsky says, "It doesn't matter to me whether they can buy it from Sam Goody or over the Internet; the only downside is I have no [local] SoundScan data to look at."

While Mirsky says that sales stories are just a portion of the data he takes into account when adding songs, he does cite System Of A Down and Slipknot as bands he's recently added "based on retail buzz."

Consultant Alex Demers says that with the nature of rock sales, his stations have to scan through a sales chart heavy on top 40, R&B, and country to get to rock product down in the 30s and 40s on the charts. So, are rock listeners more apt to spend their money online and therefore push those brick-and-mortar sales figures even lower?

People we spoke with for this story think that while it's not yet a big factor, they expect online retail

to impact regional sales figures and hope that someone will step forward and quantify that information for them.

"That could skew the data, but I don't know if it's significant enough," says Demers. "It's another opportunity for SoundScan to get in there."

Modern KEDJ Phoenix PD Paul Kriegler says, "Local music sales will become less and less trackable" as online sales grow, though "the percentage of music sold online is still fairly small, so I don't see it becoming an issue for a few more years at least."

Album KISS San Antonio PD Kevin Vargas says, "Any retail information is valuable, and if getting statistics and timely feedback is hindered, that only hurts the project."

And WXQR Wilmington, N.C., PD Darrin Arriens says online transactions are "going to change the local retail information."

While the Internet is a constant topic in the press, how much penetration E-tailing has in the general populace isn't so clear yet. Demers suspects that "when you start breaking [online sales figures] down to a single marketplace, it's so small" as to not yet be of use to a programmer.

Album KRXQ Sacramento, Calif., PD Curtiss Johnson says, "At this point in time, we're still looking at SoundScan, where you're looking at the correct accurate hard numbers." In terms of online sale impact, "the

ranking should be fairly similar right now. I think that can dramatically change in the very near future."

Vargas says, "San Antonio is an immature market" in terms of Internet penetration, which is around 29%. "It's not become much of a factor yet. I'm sure there are stories that we're not getting" about sales figures generated from online shopping, "but it hasn't become a little snowball that's rolled into an avalanche yet."

Album WAQX Syracuse, N.Y., PD Dave Frisina says, "It's got to change. It becomes an additional piece of information... Until somebody comes up with a concrete way to keep track of all of this, it will be walking in a blind alley." Even with the Page/Crowes project, "we don't have a real good track on how much they're selling," Frisina says.

Once online transactions do start impacting local sales on a wider level, Vargas is "confident that record labels know how important" such information will be to stations. "This is their challenge: to find a way to get information as it relates to our markets as opposed to national pic-

(Continued on next page)

## Suits Against Cumulus To Be Consolidated

NEW YORK—Within the next 60 days, the half-dozen lawsuits filed against Cumulus Media recently will be consolidated into one suit.

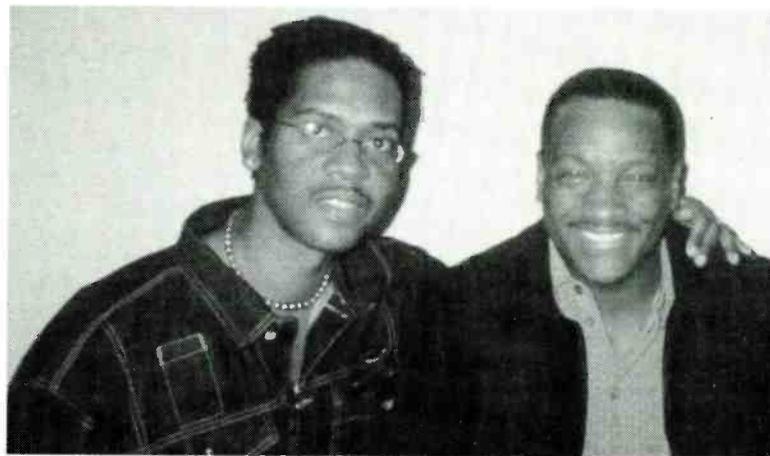
Although no judge has been assigned to the case, the U.S. District Court for the Eastern District of Wisconsin will eventually appoint lead counsel and lead plaintiffs.

Michael Fantini, an attorney with the Philadelphia law firm Berger & Montague, says his firm has amended its filing, charging that Cumulus provided investors and analysts with false statements about the company.

For a Section 11 claim, Fantini says, shareholders won't have to prove Cumulus intended to defraud investors. "You merely need to show that a false statement was made in the prospectus," he explains.

Cumulus, meanwhile, has filed notice with the Securities and Exchange Commission (SEC), alerting it that the company's annual filings will not be turned in on time. This is the second year in a row Cumulus has requested an extension from the SEC.

FRANK SAXE



**Morning Glory.** Def Jam artist/producer Donald Lawrence, left, recently stopped by WPGC Washington, D.C., to promote the Tri-City Singers' first new album in five years, "Tri-City4.Com." Lawrence produced and sang on the album, which recently debuted at No. 2 on Billboard's Top Gospel Albums chart and at No. 13 on the Heatseekers chart. At right is Donnie Simpson, WPGC morning man.

# Adult Contemporary

T. WK.	L. WK.	2. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	27	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN 17 weeks at No. 1
2	2	4	11	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
3	4	3	31	<b>AMAZED</b> BNA 65957 †	LONESTAR
4	3	2	25	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
5	5	6	11	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
6	6	5	16	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
7	7	8	7	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS SOUNTRACK CUT †	ELTON JOHN
8	8	7	52	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
9	9	9	33	<b>I DO (CHERISH YOU)</b> UNIVERSAL ALBUM CUT †	98 DEGREES
10	10	16	6	<b>YOU SANG TO ME</b> COLUMBIA ALBUM CUT †	MARC ANTHONY
11	13	11	24	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
12	14	15	50	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
13	12	10	49	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
14	11	12	35	<b>MUSIC OF MY HEART</b> MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
15	15	13	43	<b>I COULD NOT ASK FOR MORE</b> LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
16	19	20	37	<b>SHE'S ALL I EVER HAD</b> C2 79259 †	RICKY MARTIN
17	16	18	118	<b>TRULY MADLY DEEPLY</b> COLUMBIA 78723 †	SAVAGE GARDEN
18	24	—	2	<b>I NEED YOU</b> SPARROW/CAPITOL/CURB SOUNTRACK CUT	LEANN RIMES
19	18	17	74	<b>ANGEL</b> WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
20	17	19	56	<b>KISS ME</b> SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
21	20	14	17	<b>ANGELS</b> CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
22	21	23	8	<b>PRIVATE EMOTION</b> C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJA
23	27	—	2	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
24	22	22	21	<b>STRANGERS LIKE ME</b> WALT DISNEY SOUNTRACK CUT/HOLLYWOOD	PHIL COLLINS
25	25	25	3	<b>WHERE YOU ARE</b> JESSICA SIMPSON FEATURING NICK LACHEY COLUMBIA ALBUM & SOUNTRACK CUT †	JESSICA SIMPSON

# Adult Top 40

T. WK.	L. WK.	2. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	2	2	19	<b>EVERYTHING YOU WANT</b> RCA ALBUM CUT †	VERTICAL HORIZON 1 week at No. 1
2	4	5	11	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
3	1	1	41	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
4	3	4	14	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	6	8	15	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
6	5	3	25	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
7	7	6	37	<b>MEET VIRGINIA</b> AWARE ALBUM CUT/COLUMBIA †	TRAIN
8	8	10	22	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
9	12	12	13	<b>AMAZED</b> BNA 65957 †	LONESTAR
10	9	7	26	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
11	11	9	22	<b>I NEED TO KNOW</b> COLUMBIA 79250 †	MARC ANTHONY
12	14	16	10	<b>TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN)</b> ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
13	13	13	43	<b>BLACK BALLOON</b> WARNER BROS. 16946 †	GOO GOO DOLLS
14	10	11	19	<b>TAKE A PICTURE</b> REPRISE 16889 †	FILTER
15	17	21	12	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
16	15	14	25	<b>HANGIN' AROUND</b> DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
<b>◀ AIRPOWER ▶</b>					
17	21	24	8	<b>I BELONG TO YOU</b> VIRGIN ALBUM CUT †	LENNY KRAVITZ
18	20	18	43	<b>SOMEDAY</b> LAVA 84536*/ATLANTIC †	SUGAR RAY
19	19	20	10	<b>ENOUGH OF ME</b> ISLAND ALBUM CUT/DJMG †	MELISSA ETHERIDGE
20	16	19	53	<b>OUT OF MY HEAD</b> HOLLYWOOD ALBUM CUT †	FASTBALL
21	22	25	8	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
22	18	17	17	<b>FALLS APART</b> LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
23	23	26	8	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA ALBUM CUT/ATLANTIC †	KID ROCK
24	25	27	4	<b>OTHERSIDE</b> WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
25	26	28	5	<b>I THINK GOD CAN EXPLAIN</b> C2 ALBUM CUT	SPLENDER

Combined from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 74 adult contemporary stations and 85 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will 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

### RADIO LOOKS AHEAD ON ONLINE RETAIL

(Continued from preceding page)

tures," he says.

As Musicmaker pushes the retailing model envelope by selling directly from the label to the consumer, with the radio station as an intermediary in some cases, Demers says, "It's a good model. Partnering with radio stations is great."

In a Billboard article, the system was outlined this way: Stations can link from their Web site to the Musicmaker site; the stations get a percentage of sales generated by users who click through their site to Musicmaker and buy the Page/Crowes album.

That prompts the question of whether such a relationship could constitute undisclosed pay-for-play. The argument goes that stations will have a financial incentive to play the Page/Crowes single more often to generate greater listener interest and therefore greater listener sales through their Web site.

"It's obvious," says Demers. "It's certainly there, but the numbers we're dealing with are so small. It would take a real link like cutting a deal with [a major] and getting 40%" to move the pay-for-play needle, he says. "It would take a real number."

KRXQ's Johnson says, "You could probably make that argument, [but] I would look at it a little differently. Are those numbers that you're going to see—that cash flow and profit sharing—going to be significant enough to dramatically change your programming?" He thinks not, especially when playing something purely for the potential sales profit could adversely affect the larger numbers of advertising clients by putting ratings at risk.

Demers says the Musicmaker link did not encourage airplay. "The deal part of it was secondary," he says. "From a classic/mainstream side of things, this is a great performance. I personally know of no stations that made the decision" based on the sales potential. In fact, "I know a lot of stations who are playing it and don't want to do the deal on the Web site, [because] it's another hassle [or they] don't want to sell things on the Web site."

WAQX's Frisina says, "Fifteen percent of Internet sales off of an album" is not a significant addition of revenue. "If somebody links to our site and they offer us an incentive . . . I don't see myself playing something just because it's on there."

When he spoke with his GM about the idea, "It didn't raise any red flags based on the fact that based on this one example, it's a band we'd play anyway, and we link up to lots of bands' sites. The fact that they were willing to do it was a plus. It doesn't mean we're playing it any more or any less. [It's] just an additional service to our Internet community. If we can add something to the Web site, we'll do it. If we can make something from it, that's gravy. But it won't affect what we do on the air."

Frisina says when it comes to Web marketing, "that's a separate form of income. I'll put anybody on there,

[but it] doesn't mean I'll play them on the air."

Unfortunately, he says, "anything on the Internet comes down to the horse is already out of the barn. Trying to regulate something that's already taken place is going to be difficult . . . I'm sure record companies are thinking on overtime on how to work this."

#### RETAIL NOT A BIG STORY

At least one programmer, KTBZ Houston PD Jim Trapp, isn't so wild about retail figures to begin with. He says, "People who spend their money to buy music and go to concerts frequently have a different

mind-set than the passives," who are more likely to fill out an Arbitron diary and vote for his station. Focusing on sales figures that actives generate could move the station away from focusing on those people that are actually filling out diaries and giving the station ratings. "I'd rather research listeners than be slavish to retail numbers."

Demers agrees. "On the rock side, especially, retail sales are not anywhere near as big an issue."

Frisina's not so sure. "Considering how many more people are using the Internet that are also potential radio listeners, you have to keep an eye on it," he says of online retail information.

And album KRXQ's Johnson says that the active and modern rock listener may very well be the most likely to buy online. He points to the Arbitron Internet study showing young males—active and modern rock's target—as the most active Internet users.

Still, says Trapp, technology is developing so quickly that this whole online sales debate may be just a

blip on the radar screen in the long run. "There are just so many things just below the event horizon that could make all of this stuff yesterday's news," he says.

As labels and broadcasters work to figure out how music will be purchased, delivered, and used in the next five to 10 years, radio operators may even become responsible for their own retail, which would change the nature of the relationship between music vendors and music consumers and how radio brokers that relationship.

Says KEDJ's Krieger, "Stations could eventually be able to track record sales through their own Web site, trying to sell music." Station Web sites already have a feature where visitors are just a click away from purchasing the music they're hearing. "There's some opportunity there," says Krieger. "That's the oncoming paradigm shift that the Internet offers."

And when that happens, adds Johnson, the additional quandary over pay-for-play will be solved, because each record played will be able to generate profit through the Web site, thereby leveling the playing field. "It's going to solve itself in that all your programming will be" linked to a potential profit through sale, he says.

#### PURCHASING CIRCLES

Amazon.com has already made a step toward sorting sales data by various distinctions, including by region. In the Purchase Circles section, visitors can track sales of music, books, and other items broken out by companies, government, organizations, education, and geography. Only top 10 lists are provided, and it's not clear how much product was moved for the designated area, but this is a step toward showing how this data can be sliced and diced and presented as we move forward into the brave new Web retail world.



FRISINA



**Westwood/WebRadio Link Up.** Westwood One recently signed a multi-year agreement with WebRadio.com, in which Westwood will gain a 6% stake in the online company. WebRadio.com will offer discounted digital pricing and E-commerce opportunities, including banner advertising, CD sales, digital downloads, moves, video games, and lifestyle merchandise. In addition, Westwood One will be granted up to a 4.5% stake in return for marketing WebRadio to radio stations. Celebrating the transaction, from left, are Westwood senior VP of affiliate sales and marketing Peter Kosann, WebRadio president Hamid Kohan, Westwood president/CEO Joel Hollander, and WebRadio CFO Joseph Budenholzer.

The members of P.O.D. (Payable On Death) never wanted to be rock stars. If all the airplay and recognition ended today, says Wuv, P.O.D.'s drummer, the bandmates would be happy staying home with their families.

"Other bands get together because they want a record deal," he remarks. "For us, our families are No. 1. It's not life or death if we succeed in the music industry. Once it's not fun anymore, it's not worth it."

P.O.D.'s idea of fun is spreading a positive, spiritual message through a mixture of hip-hop, reggae, rock, jazz, and Latin music. "We don't talk about sex, drugs, and nookie," says Wuv. "We talk about being good neighbors and husbands. We're

totally different from what other bands are doing. Our album is nothing like Limp Bizkit or Rage Against The Machine. But ever since day one, people try to lump you in with somebody."



The group's distinct sound comes together on "Southtown," No. 31 on this issue's Modern Rock Tracks chart. The second single from its Atlantic Records debut, "The Fundamental Elements Of

Southtown," blends hard-driving guitar and drums with a forceful lyrical delivery.

Named after the tough and ethnically diverse area of San Diego where three of the band members were raised, the single "is about turning your back on trouble," Wuv says. "It was so easy to get into trouble where I grew up. But we also got used to hanging out with a lot of different people, from Filipinos to Mexicans."

P.O.D. is still learning by hanging out with an eclectic group of individuals—its fans. Wuv says, "So many bands go straight to the bus after their show. We'll always be available to the kids. We don't call them fans; they're friends. Every single person will get to talk to us if they want to."

## Spanish Broadcasters Protest Omissions On Digital License Grants

**BY HOWELL LLEWELLYN**  
MADRID—The Spanish government's award of 10 digital radio licenses to private-sector companies has prompted sharp criticism from some broadcasters and raised concerns that companies with no radio experience were given preference over established broadcasters.

Two long-lived analog radio operators—Radio Blanca and Europa FM—were left without a digital license allocation out of the 10 available that were granted in addition to six already promised to public broadcasters.

Europa FM immediately announced its intention to appeal, saying it would challenge the government's decision "until all legal avenues are exhausted."

Europa FM, which operates 42 stations in Spain and has a transmission accord with the Onda Cero radio group, is one of just three networks that has been carrying out experimental transmissions on the new system for a year under the auspices of the Digital Radio Forum.

The big three commercial radio groups—Cadena SER, Cadena COPE, and Onda Cero (owned by telecommunications giant Telefonica)—each won a license, as did Radio España, owned by tobacco company Tabacalera, and financial news station InterEconomia.

Prensa Española, which owns the right-wing newspaper ABC and has a small stake in Cadena COPE, also gained a license, along with several others.

## Long-lived analog radio operators Radio Blanca and Europa FM were not given digital license allocations

Days after the awards were announced, the Spanish Commercial Radio Assn. (AERC) said that it was "concerned" that some established radio operators had been overlooked and that it hoped "priority" would be given to this question when the two digital licenses promised for later this year are allocated.

In a statement, the AERC said that Spanish commercial radio, with 20 million listeners daily, has been offering a public service of general interest for 75 years, and "it cannot let its future be put at risk by not being able to reconvert analog technology to digital systems."

The board secretary of the Digital Radio Forum, Alfonso Ruiz de Assin, warned that it would cost 30% more to transmit with digital technology but added that the radio receiver manufacturers association, Aniel, is a forum member, and "we shall have to work out with them a solution to the cost of digital radio sets."

In contrast, Onda Cero chairman Javier Gimeno says he is delighted that "the market is opening up to companies with no tradition in radio business management" and promised that the company would apply for one of the two new digital radio licenses.

## Billboard® APRIL 15, 2000 Mainstream Rock Tracks™

## Billboard® APRIL 15, 2000 Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	2	11	<b>KRYPTONITE</b> THE BETTER LIFE	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL
<b>No. 1</b> 2 weeks at No. 1					
2	3	3	12	<b>OTHERSIDE</b> CALIFORNICATION	<b>RED HOT CHILI PEPPERS</b> WARNER BROS. †
3	2	1	9	<b>STIFF UPPER LIP</b> STIFF UPPER LIP	<b>AC/DC</b> EASTWEST/EEG †
4	4	5	15	<b>WHAT IF</b> HUMAN CLAY & "SCREAM 3" SOUNDTRACK	<b>CREED</b> WIND-UP †
5	5	4	20	<b>NO LEAF CLOVER</b> S & M	<b>METALLICA</b> ELEKTRA/EEG †
6	6	6	22	<b>VOODOO</b> GODSMACK	<b>GODSMACK</b> REPUBLIC/UNIVERSAL †
7	7	7	32	<b>HIGHER</b> HUMAN CLAY	<b>CREED</b> WIND-UP †
8	10	12	20	<b>PARDON ME</b> MAKE YOURSELF	<b>INCUBUS</b> IMMORTAL/EPIC †
9	8	8	17	<b>ONLY GOD KNOWS WHY</b> DEVIL WITHOUT A CAUSE	<b>KID ROCK</b> TOP DOG/LAVA/ATLANTIC †
10	12	14	9	<b>MAKE ME BAD</b> ISSUES	<b>KORN</b> IMMORTAL/EPIC †
11	11	13	7	<b>STAND INSIDE YOUR LOVE</b> MACHINA/THE MACHINES OF GOD	<b>THE SMASHING PUMPKINS</b> VIRGIN †
12	9	9	10	<b>STACKED ACTORS</b> THERE IS NOTHING LEFT TO LOSE	<b>FOO FIGHTERS</b> ROSWELL/RCA
13	16	15	5	<b>WHAT IS AND WHAT SHOULD NEVER BE</b> JIMMY PAGE & THE BLACK CROWES JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	<b>JIMMY PAGE &amp; THE BLACK CROWES</b> MUSICMAKER.COM
14	15	18	10	<b>HOME</b> DYSFUNCTION	<b>STAINED</b> FLIP/ELEKTRA/EEG †
<b>AIRPOWER</b>					
15	20	21	7	<b>LEADER OF MEN</b> THE STATE	<b>NICKELBACK</b> ROADRUNNER
16	14	11	29	<b>LEARN TO FLY</b> THERE IS NOTHING LEFT TO LOSE	<b>FOO FIGHTERS</b> ROSWELL/RCA †
17	13	10	12	<b>WAS</b> LIVE ON	<b>KENNY WAYNE SHEPHERD BAND</b> GIANT/REPRISE
<b>AIRPOWER</b>					
18	19	22	8	<b>SLEEP NOW IN THE FIRE</b> THE BATTLE OF LOS ANGELES	<b>RAGE AGAINST THE MACHINE</b> EPIC †
19	18	19	30	<b>THE CHEMICALS BETWEEN US</b> THE SCIENCE OF THINGS	<b>BUSH</b> TRAUMA †
<b>AIRPOWER</b>					
20	26	—	2	<b>YOUNG LUST (LIVE)</b> IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-81	<b>PINK FLOYD</b> COLUMBIA
21	22	24	6	<b>NEW BEGINNING</b> HOLY DOGS	<b>STIR</b> CAPITOL †
22	17	17	10	<b>RUN TO THE WATER</b> THE DISTANCE TO HERE	<b>LIVE</b> RADIOACTIVE/MCA †
23	25	27	7	<b>BREAK STUFF</b> SIGNIFICANT OTHER	<b>LIMP BIZKIT</b> FLIP/INTERSCOPE †
24	23	26	8	<b>WAFFLE</b> HOME	<b>SEVENDUST</b> TVT
25	30	—	2	<b>WORKIN' IT</b> INSIDE JOB	<b>DON HENLEY</b> WARNER BROS.
26	28	33	3	<b>SILVER FUTURE</b> "HEAVY METAL 2000" SOUNDTRACK	<b>MONSTER MAGNET</b> RESTLESS
27	34	36	3	<b>NOTHING TO PROVE</b> ATTENTION PLEASE	<b>CAROLINE'S SPINE</b> HOLLYWOOD
28	29	34	6	<b>SATISFIED</b> IN MODERATION	<b>8STOPS7</b> REPRISE
29	27	25	23	<b>FALLING AWAY FROM ME</b> ISSUES	<b>KORN</b> IMMORTAL/EPIC †
30	31	29	7	<b>MISERABLE</b> A PLACE IN THE SUN	<b>LIT</b> RCA †
31	32	32	4	<b>REVOLUTION IS MY NAME</b> REINVENTING THE STEEL	<b>PANTERA</b> EASTWEST/EEG
32	21	16	12	<b>WEAPON AND THE WOUND</b> DAYS OF THE NEW	<b>DAYS OF THE NEW</b> OUTPOST/INTERSCOPE
33	36	38	3	<b>SPIDERS</b> SYSTEM OF A DOWN	<b>SYSTEM OF A DOWN</b> AMERICAN/COLUMBIA †
34	<b>NEW ▶</b>	1	1	<b>THE BEST THINGS</b> TITLE OF RECORD	<b>FILTER</b> REPRISE †
35	35	31	10	<b>SOUTHTOWN</b> THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	<b>P.O.D.</b> ATLANTIC †
36	37	39	3	<b>NOW YOU KNOW</b> FULL DEVIL JACKET	<b>FULL DEVIL JACKET</b> THE ENCLAVE/MERCURY/DJMG
37	38	35	24	<b>TAKE A PICTURE</b> TITLE OF RECORD	<b>FILTER</b> REPRISE †
38	40	—	2	<b>PLAYING WITH FIRE</b> LOUD GUITARS, BIG SUSPICIONS	<b>SHANNON CURFMAN</b> ARISTA
39	<b>NEW ▶</b>	1	1	<b>I'M WITH STUPID (HE'S A LOSER)</b> WISCONSIN DEATH TRIP	<b>STATIC-X</b> WARNER BROS. †
40	<b>NEW ▶</b>	1	1	<b>BAD LITTLE DOGGIE</b> LIFE BEFORE INSANITY	<b>GOV'T MULE</b> CAPRICORN/DJMG

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	16	<b>OTHERSIDE</b> CALIFORNICATION	<b>RED HOT CHILI PEPPERS</b> WARNER BROS. †
<b>No. 1</b> 9 weeks at No. 1					
2	2	4	8	<b>STAND INSIDE YOUR LOVE</b> MACHINA/THE MACHINES OF GOD	<b>THE SMASHING PUMPKINS</b> VIRGIN †
3	5	6	23	<b>PARDON ME</b> MAKE YOURSELF	<b>INCUBUS</b> IMMORTAL/EPIC †
4	4	3	18	<b>MISERABLE</b> A PLACE IN THE SUN	<b>LIT</b> RCA †
5	3	2	11	<b>EX-GIRLFRIEND</b> RETURN OF SATURN	<b>NO DOUBT</b> INTERSCOPE †
6	6	8	7	<b>THE BAD TOUCH</b> HOORAYFORBOOBIES	<b>BLOODHOUND GANG</b> REPUBLIC/GEFFEN/INTERSCOPE †
7	15	28	4	<b>ADAM'S SONG</b> ENEMA OF THE STATE	<b>BLINK-182</b> MCA †
8	9	12	8	<b>SLEEP NOW IN THE FIRE</b> THE BATTLE OF LOS ANGELES	<b>RAGE AGAINST THE MACHINE</b> EPIC †
9	7	5	20	<b>EVERYTHING YOU WANT</b> EVERYTHING YOU WANT	<b>VERTICAL HORIZON</b> RCA †
<b>AIRPOWER</b>					
10	19	26	4	<b>KRYPTONITE</b> THE BETTER LIFE	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL
11	11	14	9	<b>MAKE ME BAD</b> ISSUES	<b>KORN</b> IMMORTAL/EPIC †
12	14	15	9	<b>VOODOO</b> GODSMACK	<b>GODSMACK</b> REPUBLIC/UNIVERSAL †
13	8	7	13	<b>LETTING THE CABLES SLEEP</b> THE SCIENCE OF THINGS	<b>BUSH</b> TRAUMA †
14	12	11	16	<b>NEVER LET YOU GO</b> BLUE	<b>THIRD EYE BLIND</b> ELEKTRA/EEG †
15	13	10	28	<b>RE-ARRANGED</b> SIGNIFICANT OTHER	<b>LIMP BIZKIT</b> FLIP/INTERSCOPE †
16	27	31	3	<b>BREAKOUT</b> THERE IS NOTHING LEFT TO LOSE	<b>FOO FIGHTERS</b> RCA
<b>AIRPOWER</b>					
17	21	23	6	<b>BREAK STUFF</b> SIGNIFICANT OTHER	<b>LIMP BIZKIT</b> FLIP/INTERSCOPE †
18	10	9	27	<b>ALL THE SMALL THINGS</b> ENEMA OF THE STATE	<b>BLINK-182</b> MCA †
19	16	16	13	<b>WHAT IF</b> HUMAN CLAY & "SCREAM 3" SOUNDTRACK	<b>CREED</b> WIND-UP †
20	18	17	12	<b>FLOWING</b> SOUNDSYSTEM	<b>311</b> CAPRICORN/DJMG †
21	20	21	11	<b>IS ANYBODY HOME?</b> HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	<b>OUR LADY PEACE</b> COLUMBIA †
22	24	25	7	<b>HOME</b> DYSFUNCTION	<b>STAINED</b> FLIP/ELEKTRA/EEG †
23	26	27	5	<b>NEW BEGINNING</b> HOLY DOGS	<b>STIR</b> CAPITOL †
24	29	38	3	<b>THE BEST THINGS</b> TITLE OF RECORD	<b>FILTER</b> REPRISE †
25	<b>NEW ▶</b>	1	1	<b>ABSOLUTELY (STORY OF A GIRL)</b> THE MADDING CROWD	<b>NINE DAYS</b> 550 MUSIC/550-WORK
26	30	24	17	<b>ONLY GOD KNOWS WHY</b> DEVIL WITHOUT A CAUSE	<b>KID ROCK</b> TOP DOG/LAVA/ATLANTIC †
27	36	—	2	<b>SO SAD TO SAY</b> PAY ATTENTION	<b>THE MIGHTY MIGHTY BOSSTONES</b> ISLAND/DJMG
28	32	35	3	<b>AUTOMATIC</b> DIRTY WAKE	<b>COLLAPSI</b> CHERRY/UNIVERSAL
29	22	22	12	<b>SOMETIMES I DON'T MIND</b> THE SUICIDE MACHINES	<b>THE SUICIDE MACHINES</b> HOLLYWOOD †
30	23	20	10	<b>RUN TO THE WATER</b> THE DISTANCE TO HERE	<b>LIVE</b> RADIOACTIVE/MCA †
31	33	36	5	<b>SOUTHTOWN</b> THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	<b>P.O.D.</b> ATLANTIC †
32	28	18	11	<b>MAYBE SOMEDAY</b> BLOODFLOWERS	<b>THE CURE</b> FICTION/ELEKTRA/EEG
33	31	29	23	<b>FALLING AWAY FROM ME</b> ISSUES	<b>KORN</b> IMMORTAL/EPIC †
34	35	—	2	<b>WITH ARMS WIDE OPEN</b> HUMAN CLAY	<b>CREED</b> WIND-UP
35	37	—	2	<b>(ROCK) SUPERSTAR</b> SKULL & BONES	<b>CYPRESS HILL</b> COLUMBIA †
36	34	32	19	<b>NO LEAF CLOVER</b> S & M	<b>METALLICA</b> ELEKTRA/EEG †
37	<b>NEW ▶</b>	1	1	<b>WAFFLE</b> HOME	<b>SEVENDUST</b> TVT
38	<b>NEW ▶</b>	1	1	<b>SPIDERS</b> SYSTEM OF A DOWN	<b>SYSTEM OF A DOWN</b> AMERICAN/COLUMBIA †
39	40	—	2	<b>SPACESHIP</b> THE AMERICAN	<b>ANGIE APARO</b> MELISMA/ARISTA †
40	<b>NEW ▶</b>	1	1	<b>DON'T STOP</b> RADFORD	<b>RADFORD</b> RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 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.

# Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	12	<b>BYE BYE BYE</b> JIVE	N SYNC
◀ No. 1 ▶ 7 weeks at No. 1					
2	2	3	11	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
3	3	2	13	SAY MY NAME COLUMBIA	DESTINY'S CHILD
4	4	8	10	I TRY EPIC	MACY GRAY
5	6	5	12	IT FEELS SO GOOD FARM CLUB/REPUBLIC /UNIVERSAL	SONIQUE
6	7	11	9	BREATHE WARNER BROS.	FAITH HILL
7	10	14	13	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
8	5	4	16	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
9	16	19	6	THONG SONG DRAGON/DEF SOUL /DJJMG	SISQO
10	12	10	13	AMAZED BNA	LONESTAR
11	9	6	38	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
12	11	9	12	NEVER LET YOU GO ELEKTRA /EEG	THIRD EYE BLIND
13	8	7	21	THAT'S THE WAY IT IS 550 MUSIC /550-WORK	CELINE DION
14	14	15	28	BRING IT ALL TO ME TRACK MASTERS /COLUMBIA	BLAQUE
15	13	12	26	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
16	17	17	8	YOU SANG TO ME COLUMBIA	MARC ANTHONY
17	19	21	8	ONLY GOD KNOWS WHY TOP DOG/LAVA /ATLANTIC	KID ROCK
18	15	13	21	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
19	18	16	25	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
20	21	23	10	GET IT ON TONITE DEF SOUL /DJJMG	MONTELL JORDAN
21	23	27	8	THERE YOU GO LAFACE /ARISTA	PINK
22	22	22	15	ALL THE SMALL THINGS MCA	BLINK-182
23	28	32	5	HIGHER WIND-UP	CREED
24	26	31	4	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
25	24	25	9	FORGOT ABOUT DRE AFTERMATH /INTERSCOPE	DR. DRE FEATURING EMINEM
26	<b>NEW ▶</b>	1	1	I TURN TO YOU RCA	CHRISTINA AGUILERA
27	25	24	15	FALLS APART LAVA /ATLANTIC	SUGAR RAY
28	33	38	3	BETTER OFF ALONE REPUBLIC /UNIVERSAL	ALICE DEEJAY
29	35	—	2	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
30	27	30	8	FEELIN' SO GOOD WORK /550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
31	30	34	4	I BELONG TO YOU VIRGIN	LENNY KRAVITZ
32	31	36	4	WHERE YOU ARE COLUMBIA	JESSICA SIMPSON FEATURING NICK LACHEY
33	29	28	20	BLUE (DA BA DEE) REPUBLIC /UNIVERSAL	EIFFEL 65
34	36	—	2	I WANNA KNOW JIVE	JOE
35	40	—	2	GRADUATION (FRIENDS FOREVER) ELEKTRA /EEG	VITAMIN C
36	<b>NEW ▶</b>	1	1	TRY AGAIN BLACKGROUND /VIRGIN	AALIYAH
37	38	33	20	SEXUAL (LI DA DI) TOMMY BOY	AMBER
38	<b>NEW ▶</b>	1	1	BROADWAY WARNER BROS.	GOO GOO DOLLS
39	37	35	24	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
40	<b>RE-ENTRY</b>	2	2	THE BAD TOUCH REPUBLIC/GEFFEN /INTERSCOPE	BLOODHOUND GANG

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

# Elektra's Vitamin C Touches Nation's Heart With Bittersweet 'Graduation'

SO MANY YEARS AGO, Vitamin C remembers slipping into her green and yellow graduation robe, thinking that she couldn't wait to get out of high school.

"I did cry and react in a lot of the normal ways," she admits, "but I was excited about the opportunity to get out of my hometown and away from the small-high school mentality."

But she's the last to deny that stepping across that threshold is anything but a precarious rite of passage in life. "It's a phase where one door closes and another opens."

With that in mind, "Graduation (Friends Forever)," her emotionally charged take on the vulnerability of changing times, has become a quick hit at mainstream top 40 radio, striking a chord with a significant segment of the format's core. But more so, the Day-Glo, saffron-coiffed Vitamin C views the song, which she co-wrote with Josh Deutsch, as a metaphor for the evolution of friendship throughout life.

"After graduation, I never thought about it, but then friends started dropping off one by one. I thought, 'Wow, this is a weird occurrence,'" she says. "With a lot of the people you hang out with, you always say you're going to keep in touch, but people move on and try new things, and you lose touch. It happens over and over, where you think you'll maintain friendships, but life gets in the way."

The anatomy of the track's progression from idea to airwaves victor represents one of those rare feats where an inspired lyric tickles a nerve in the nation's consciousness and takes on a life of its own, beyond airplay at radio and into the annals of pop culture.

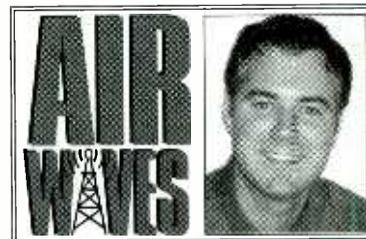
Vitamin C, aka Colleen Fitzpatrick, began her journey in entertainment as a dancer and actor—playing Amber von Tussle, Ricki Lake's nemesis in John Waters' 1988 "Hair-spray"—then became lead of brooding, alt-new-wave gal quartet Eve's Plum in the early '90s. She departed the group in '95 and began writing songs for a solo project, at that point as an unsigned artist.

"I was writing one Sunday morning and thinking about the past, about the future, and the conflicting emotions of each," Vitamin C says. "It became a very emotional song to write and one that wasn't initially about graduation at all. I think it represents a template for graduation from high school or college, from job to job, for whenever people move on in their lives."

"In fact, I think its meaning becomes clearer a little later than high school, when you're more cognizant of your emotions," she says. "You gain clarity with each passing year, as you're able to look at things with a

sense of detachment."

The sentiment certainly hit home with Elektra Records executives, who signed the artist in 1998. From the beginning, they eyed "Graduation" as a radio-ready single, but they decided to instead first nourish the



by Chuck Taylor

nation with Vitamin C via her up-tempo declaration of optimism, "Smile," featuring Lady Saw. The strategy worked: Last August, the single reached No. 18 on The Billboard Hot 100 and was declared gold.

"We knew when she first recorded the album that 'Graduation' was our secret weapon," says Elektra senior director of marketing Dane Venable. "When we first sent out advances, two stations jumped on it immediately. We managed to get them off of it and on 'Smile,' but we knew we had a story waiting to happen. 'Graduation' is so powerful that we thought it might be damaging to release it first. So for the past four or five months, we've been setting up all of our activities to coincide with the launch now."

The track was released to radio in mid-March and in its first week out scored most-added status on such influential stations as KHS-FM Los Angeles and WHTZ (Z100) New York. In this issue, it debuts on the Hot 100 at No. 81, after coming in at No. 40 on Top 40 Tracks in the April 8 issue.

"I think 'Graduation' has the potential to be a No. 1 record," says Dave Universal, PD of WKSE Buffalo, N.Y., where the song has been top five in requests for five weeks. "For students, it makes them think about what's coming up, but anyone 25-34 who enjoyed their time in high school will find this emotional. It really takes you back. Those were the days."

For its original version, Vitamin C decided to add a little authenticity by inviting New York's All-City Chorus—comprising public school volunteers in the region's five boroughs—to sing background on the track.

"What better way to capture the essence of high school and moving on than to have a high school choir add that in?" she says. "With arts and music programs being ripped to shreds in public schools, I also thought it would be a tip of the hat to the importance of music in schools. There was no chorus when I was in school [in Old Bridge, N.J.]; I always regretted that."

As she began to talk with the kids about their lives and taking forward

steps from high school, she found a real universality about their insecurities and beliefs that friends last forever. That led to the idea of cutting a second version of "Graduation" for radio release, with commentary from high school students about the issues facing them at graduation time.

Vitamin C contacted a teacher friend at Lyndhurst (N.J.) High School, who asked kids to volunteer to talk about their feelings at the crossroads. "That was really cool, because the boys and the girls reacted totally differently," she says. "The guys couldn't wait to get out; they were looking to meet new girls and thinking about the future. The girls were so afraid to leave, wanting to hold on to their friends and marry their high school boyfriends. A few of them cried. It was amazing, like a sociological interview."

Out of the session came three more versions of "Graduation": one with audioclips focusing on friendship, one that deals with graduation, and the third—which has become radio's preference—a combination of the two.

Elektra showed even more savvy by including a clean version on the promo single with only Vitamin C's vocal, allowing radio stations to localize the song by inserting their own high school student comments and choirs.

Among dozens of stations around the country, New York's Z100 is taking it to the next level with a contest on Z100.com. Listeners that attend local high schools can vote to have the station record a custom version with their class talking about friendship and their visions for the future; 50 schools will win.

The school with the most votes, in turn, gets 500 customized "Graduation" CDs for its class. Since launching March 16, the contest has received 92,000 votes. The song, meanwhile, has alternated with 'N Sync's "Bye Bye Bye" as the most requested on the air.

"Obviously, this is the ultimate personal connection, a way to bring the radio station to life within the listeners' minds," says Sammy Simpson, Z100's director of marketing. "We're able to customize the song at an event they're going to remember forever. We've had school spirit promotions before, but this one is booming. And we're pounding it on the air. The kids are really into it."

Meanwhile, Elektra is considering assembling yet another version of the song, this time aimed at hot AC and AC radio. The label will interview adults about their friendship from times gone by, according to Venable.

"I believe in songs that offer a strong sense of self and identity," Vitamin C says. "I think that this one has a lot of resonance in everybody's lives, but I didn't expect it to have such a strong impact. It's so cool that it has, because it was written from the heart."

# 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 Joe, I Wanna Know
- 2 Nas, You Owe Me
- 3 Jay-Z Feat. UGK, Big Pimpin'
- 4 Black Rob, Whoa
- 5 Da Brat, That's What I'm Looking For
- 6 Sisqo, Thong Song
- 7 Carl Thomas, I Wish
- 8 Destiny's Child, Say My Name
- 9 Hezekiah Walker, Let's Dance
- 10 Rah Digga Feat. Busta Rhymes, Imperial
- 11 Gerald Levert, Mr. Too Damn Good
- 12 Jagged Edge, He Can't Love U
- 13 Dr. Dre Feat. Eminem, Forgot About Dre
- 14 Toni Braxton, He Wasn't Man Enough
- 15 The Lox, Ryde Or Die, Chick
- 16 Hot Boys, I Need A Hot Girl
- 17 Mike E., Master Plan
- 18 Ice Cube, Until We Rich
- 19 Mary J. Blige, Give Me You
- 20 Big Punisher, It's So Hard
- 21 Trin-I-Tee 5:7, My Body
- 22 Trina, Da Baddest Bitch
- 23 Montell Jordan, Once Upon A Time
- 24 Dwayne Wiggins, What's Really Going On...
- 25 Youngbloodz, 85
- 26 Bone Thugs-N-Harmony, Resurrection
- 27 702, Gotta Leave
- 28 Beanie Sigel, The Truth
- 29 Dave Hollister, Can't Stay
- 30 Avant, Separated
- 31 Sole, It Wasn't Me
- 32 Method Man/Redman, Y.O.U.
- 33 Kevon Edmonds, No Love
- 34 Sammie, I Like It
- 35 Jay-Z, Anything
- 36 Mary Mary, Shackles
- 37 Warren G, Game Don't Wait
- 38 Eric Benet, When You Think Of Me
- 39 Santana Feat. The Product G&B, Maria Maria
- 40 LV, How Long
- 41 Chico DeBarge, Listen To Your Man
- 42 Mya Feat. Jadakiss, The Best Of Me
- 43 Angie Stone, Everyday
- 44 Big Tymers, Get Your Roll On
- 45 Three 6 Mafia, Who Run It
- 46 Blaque, I Do
- 47 Brian McKnight, Stay Or Let It Go
- 48 Tamar Braxton, If You Don't Wanna Love Me
- 49 Drama, Left, Right, Left
- 50 Common, The 6th Sense (Something U Feel)

NEW ONS

- DMX, Party Up (Up In Here)  
Aaliyah, Try Again  
Trick Daddy, Shut Up  
The Notorious B.I.G., Biggie  
Q-Tip, Let's Ride  
Goodie Mob, What It Ain't (Ghetto Enuff)  
Kzibit, Y2K  
Lucy Pearl, Dance Tonight  
Ghostface Killah, Chezchez LaGhost  
Amyth, My Body



Continuous programming  
2806 Opryland Dr.  
Nashville, TN 37214

- 1 Jo Dee Messina, Because You Love Me
- 2 Trisha Yearwood, Real Live Woman
- 3 Clint Black w/Steve Wariner, Been There
- 4 Toby Keith, How Do You Like Me Now?!
- 5 Dixie Chicks, Goodbye Earl
- 6 Phil Vassar, Carlene
- 7 Montgomery Gentry, Daddy Won't Sell The Farm
- 8 Andy Griggs, She's More
- 9 Lee Ann Womack, I Hope You Dance
- 10 Collin Raye, Couldn't Last A Moment
- 11 Shedaisy, I Will... But
- 12 Kenny Rogers, Buy Me A Rose
- 13 Jessica Andrews, Unbreakable Heart
- 14 Faith Hill, Breathe
- 15 Martina McBride, Love's The Only House
- 16 Tracy Lawrence, Lessons Learned
- 17 Brad Paisley, Me Neither \*
- 18 Gary Allan, Lovin' You Against My Will \*
- 19 Mark Wills, Almost Doesn't Count \*
- 20 Darryl Worley, When You Need My Love \*
- 21 Sons Of The Desert, Change \*
- 22 Sawyer Brown, 800 Pound Jesus \*
- 23 Reba, I'll Be \*
- 24 Jeff Foxworthy, Blue Collar Dollar \*
- 25 Eric Heatherly, Flowers On The Wall \*
- 26 Rascal Flatts, Prayin' For Daylight \*
- 27 Ty Herndon, No Mercy \*
- 28 Chad Brock, Yes! \*
- 29 Bellamy Brothers, Vertical Expression...
- 30 Danni Leigh, Honey I Do \*
- 31 Merle Haggard, Motorcycle Cowboy/Blue...
- 32 Julie Reeves, What I Need
- 33 Rebecca Lynn Howard, Out Here In The Water
- 34 Keith Urban, Your Everything
- 35 Chalee Tennison, Just Because She Lives There
- 36 Tim Rushlow, When You Love Me
- 37 Joe Diffie, It's Always Something\*
- 38 Blackhawk, I Need You All The Time
- 39 Trace Adkins, More
- 40 Jennifer Day, The Fun Of Your Love
- 41 Yankee Grey, Another Nine Minutes
- 42 Cledus T. Judd, Shania I'm Broke
- 43 The Wilkinsons, Jimmy's Got A Girlfriend
- 44 Clay Davidson, Unconditional
- 45 Wade Hayes, Up North (Down South...)
- 46 Tamara Walker, Asking Too Much
- 47 Craig Morgan, Something To Write Home About
- 48 Coley McCabe, Grow Young With You
- 49 Shania Twain, Rock This Country!
- 50 Lonestar, Amazed

NEW ONS

- Nickel Creek, Reasons Why  
River Road, Breathless  
Steve Wariner, Faith In You



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Sisqo, Thong Song
- 2 Destiny's Child, Say My Name
- 3 'N Sync, Bye Bye Bye
- 4 Bloodhound Gang, The Bad Touch
- 5 Korn, Make Me Bad
- 6 Santana Feat. The Pro, Maria Maria
- 7 Rage Against The Machine, Sleep Now In The Fire
- 8 Dr. Dre Feat. Eminem, Forgot About Dre
- 9 Blink-182, Adam's Song
- 10 No Doubt, Ex-Girlfriend
- 11 Goo Goo Dolls, Broadway
- 12 Red Hot Chili Peppers, Otherside
- 13 Mya Feat. Jadakiss, The Best Of Me
- 14 Jay-Z Feat. UGK, Big Pimpin'
- 15 Faith Hill, Breathe
- 16 Jennifer Lopez, Feelin' So Good
- 17 Lit, Miserable
- 18 Lenny Kravitz, I Belong To You
- 19 Aaliyah, Try Again
- 20 Eve, Love Is Blind
- 21 Third Eye Blind, Never Let You Go
- 22 Macy Gray, I Try
- 23 Jessica Simpson F/Nick Lachey, Where You Are
- 24 D'Angelo, Untitled (How Does It Feel)
- 25 P.O.D., Southtown
- 26 Incubus, Pardon Me
- 27 Da Brat, What Chu Like
- 28 Marc Anthony, You Sang To Me
- 29 DMX, What's My Name
- 30 Hoku, Another Dumb Blonde
- 31 Vertical Horizon, Everything You Want
- 32 Hanson, This Time Around
- 33 Da Brat, That's What I'm Looking For
- 34 Backstreet Boys, Show Me The Meaning...
- 35 Godsmack, Voodoo
- 36 Bush, Letting The Cables Sleep
- 37 Madonna, American Pie
- 38 Limp Bizkit, Break Stuff
- 39 Enrique Iglesias, Be With You
- 40 System Of A Down, Spiders
- 41 M2M, Mirror Mirror
- 42 Our Lady Peace, Is Anybody Home?
- 43 Moby, Natural Blues
- 44 Creed, Higher
- 45 Toni Braxton, He Wasn't Man Enough
- 46 The Smashing Pumpkins, Stand Inside Your Love
- 47 Missy "Misdemeanor" Elliott, Hot Boyz
- 48 Sammie, I Like It
- 49 Big Punisher, It's So Hard
- 50 Staind, Home

NEW ONS

- Mandy Moore, I Wanna Be With You  
Britney Spears, Oops...I Did It Again  
Christina Aguilera, I Turn To You  
Blaque, I Do  
Carl Thomas, I Wish  
Moby, Bodyrock



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Backstreet Boys, Show Me The Meaning...
- 3 Faith Hill, Breathe
- 4 Foo Fighters, Learn To Fly
- 5 Celine Dion, That's The Way It Is
- 6 Macy Gray, I Try
- 7 Santana Feat. The Pro, Maria Maria
- 8 Third Eye Blind, Never Let You Go
- 9 The Smashing Pumpkins, Stand Inside Your Love
- 10 Christina Aguilera, What A Girl Wants
- 11 Vertical Horizon, Everything You Want
- 12 Ricky Martin Feat. Meja, Private Emotion
- 13 Creed, Higher
- 14 Red Hot Chili Peppers, Otherside
- 15 Pink, There You Go
- 16 No Doubt, Ex-Girlfriend
- 17 Jennifer Lopez, Feelin' So Good
- 18 Mariah Carey, Thank God I Found You
- 19 Aaliyah, Try Again
- 20 Enrique Iglesias, Be With You
- 21 D'Angelo, Untitled (How Does It Feel)
- 22 Filter, Take A Picture
- 23 Goo Goo Dolls, Broadway
- 24 Save Gardens, Crash And Burn
- 25 Elton John, Someday Out Of The Blue
- 26 Lenny Kravitz, I Belong To You
- 27 Sting Feat. Cheb Mami, Desert Rose
- 28 Tina Turner, Whatever You Need
- 29 Marc Anthony, You Sang To Me
- 30 'N Sync, Bye Bye Bye
- 31 Christina Aguilera, Genie In A Bottle
- 32 Lenny Kravitz, American Woman
- 33 Backstreet Boys, As Long As You Love Me
- 34 Smash Mouth, Then The Morning Comes
- 35 Madonna, American Pie
- 36 Eurythmics, Sweet Dreams (Are Made Of This)
- 37 Sugar Ray, Someday
- 38 Enrique Iglesias, Bailamos
- 39 Jennifer Lopez, Waiting For Tonight
- 40 Backstreet Boys, I Want It That Way
- 41 Red Hot Chili Peppers, Scar Tissue
- 42 Brian McKnight, Back At One
- 43 Seal, Crazy
- 44 Alanis Morissette, Hand In My Pocket
- 45 The Wallflowers, One Headlight
- 46 Smash Mouth, All Star
- 47 Moby, Natural Blues
- 48 Paula Abdul, Straight Up
- 49 Third Eye Blind, Semi-Charmed Life
- 50 Beck, Mixed Bizness

NEW ONS

- Stone Temple Pilots, Sour Girl  
Christina Aguilera, I Turn To You  
Tracy Chapman, Telling Stories  
AC/DC, Stiff Upper Lip  
Carl Thomas, I Wish

# Music Video PROGRAMMING

## VH1 Plans New Documentaries; Riffage.com Launches TV Show

**VH1'S NEW SHOWS:** Music documentaries have become a favorite mainstay on VH1, and the network is planning to introduce more news investigation/documentary-styled programming later this year.

The new programs include: "Fan," which will feature loyal fans of artists and is set to debut in May.

"Sound Affects," which is to debut in June and will feature people revealing how songs affected their lives.

"VH1 Confidential," a series set to premiere this summer that will explore the myths and mysteries of rock'n'roll.

"Don't Quote Me," a music-video program premiering this summer that will show memorable quotes from the artists as the videos are playing.

"It's Only Rock And Roll," which is a two-hour documentary about the history of rock and will debut this summer.

In addition, VH1 will present for the first time the VH1 Music of the Year Awards, a concert special/awards show honoring the best music of the year as

gramming Jason Rubinstein says, "The show captures the very essence of the digital music revolution, from enabling the discovery of the hottest new music talent on the Web to delivering live entertainment via streaming media. Riffage.com now can truly provide independent artists and labels with an incredible opportunity for gaining massive exposure among music fans."

**THIS & THAT:** Beginning Monday (10), the Box is set to launch a national rollout of Box Fusion, an interactive convergence of the network and its Web site (thebox.com).

Box Fusion will allow viewers to log on to boxfusion.com to chat in real time with other viewers and receive Web content designed to enhance the Box's music-video programming. Markets that will have access to Box Fusion include New York, Chicago, Philadelphia, San Francisco, St. Louis, Miami, Seattle, Phoenix, and Minneapolis.

Creative Planet Inc. has acquired the Source Maythenyi



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 15, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOXTOPS

- Sisqo, Thong Song  
Bone Thugs-N-Harmony, Resurrection (Paper, Paper)  
Mya Feat. Jadakiss, The Best Of Me  
Toni Braxton, He Wasn't Man Enough  
'N Sync, Bye Bye Bye  
Trina, Da Baddest B\*\*\*\*h  
Sole Feat. Ginuwine, It Wasn't Me  
Limp Bizkit, Break Stuff  
Jessica Simpson F/Nick Lachey, Where You Are  
Hanson, This Time Around  
Rage Against The Machine, Sleep Now In The Fire  
Bloodhound Gang, The Bad Touch  
Destiny's Child, Say My Name  
Blink-182, Adam's Song  
Aaliyah, Try Again  
Drama, Left, Right, Left  
Black Rob, Whoa!  
Santana Feat. The Product G&B, Maria Maria  
Pink, There You Go  
Big Punisher Feat. Donell Jones, It's So Hard  
Slipknot, Wait And Bleed  
Donell Jones, Where I Wanna Be  
NAS Feat. Ginuwine, You Owe Me  
Hot Boys, I Need A Hot Girl  
Ice Cube Feat. Krayzie Bone, Until We Rich  
Dr. Dre Feat. Eminem, Forgot About Dre

NEW

- BB Mak, Back Here  
Big Tymers, Get Your Roll On  
Chico DeBarge Feat. Joe, Listen To Your Man  
Kelis, Get Along With You  
Mandy Moore, I Wanna Be With You  
Mary Mary, Shackles (Praise You)  
Melanie C, Never Be The Same Again  
Mike E., Master Plan  
Ra Ra F/Mila J., Throw It Up  
Snake River Conspiracy, Vulcan  
Something For The People, B\*\*\*\* w/No Man  
Tony Touch, The Diaz Brothers



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Kelis, Get Along With You  
Sole Feat. Ginuwine, It Wasn't Me  
Fenix TX, All My Fault  
Filter, The Best Things



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Aqua, Around The World  
Filter, The Best Things  
Aaliyah, Try Again  
Chicane Feat. Bryan Adams, Don't Give Up  
Citizen Kane, Soldier Story  
Headstones, Settle  
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  
Hawley Crescent  
London NW18TT

- Blink-182, All The Small Things  
All Saints, Pure Shores  
Melanie C, Never Be The Same Again  
Red Hot Chili Peppers, Otherside  
Destiny's Child, Say My Name  
Montell Jordan, Get It On Tonight  
Chicane Feat. Bryan Adams, Don't Give Up  
Madonna, American Pie  
Tom Jones, Sex Bomb  
Thomas D, Liebesbrief  
Artful Dodger, Re-Rewind  
Bomfunk MCs, Freestyler  
R.E.M., The Great Beyond  
Madison Avenue, Don't Call Me Baby  
Petter Feat. Eye N'I, Sa Klart  
No Doubt, Ex-Girlfriend  
Sisqo, Thong Song  
Moloko, This Time Is Now  
Richard Ashcroft, Fill Me In  
Antiloop, Start Rockin'



24 hours daily  
32 E 57th Street  
New York, NY 10022

- Aaliyah, Try Again  
Blink-182, Adam's Song  
Destiny's Child, Say My Name  
Stroke 9, Little Black Backpack  
Supergrass, Pumping On Your Stereo  
Air Playground, Love Astralwerks  
Chevelle, Point #1  
Dixie Chicks, Goodbye Earl  
Incubus, Pardon Me  
Live, Run To The Water  
Mos Def, Umi Says  
Stir, New Beginning

The Charlatans UK, My Beautiful Friend  
Hippos, Wasting My Life  
The Wiseguys, Start The Commotion



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- Saves The Day, Shoulder To The Wheel  
The Wiseguys, Start The Commotion  
The Buzzcocks, Breakdown  
Bif Naked, We're Not Gonna Take It  
Hippos, Wasting My Life  
Supergrass, Pumping On Your Stereo  
Cypress Hill, Superstar  
Stir, New Beginning  
The Smashing Pumpkins, Stand Inside Your Love  
Snapcase, Type Cast Modulators  
D.O.P.E., Everything Sucks  
Guano Apes, Lords Of The Boards  
Limp Bizkit, Break Stuff



1/2-hour weekly  
46 Gifford St  
Brookton, MA 02401

- Chevelle, Point #1  
D.O.P.E., Everything Sucks  
System Of A Down, Spiders  
The Smashing Pumpkins, Stand Inside Your Love  
Guano Apes, Lords Of The Boards  
P.O.D., Southtown  
Rage Against The Machine, Sleep Now In The Fire  
Snake River Conspiracy, Vulcan  
Cypress Hill, Superstar  
Incubus, Pardon Me  
The Smashing Pumpkins, The Everlasting Gaze  
Supergrass, Pumping On Your Stereo

## ELEKTRA'S PHISH TIGHTENS UP

(Continued from page 1)

perception by some that the band from Burlington, Vt., may be something less than a world-class rock-'n'-roll act—something its “jam band” reputation may have perpetuated.

“No, I don’t think Phish is getting the respect they deserve,” says John Paluska, manager of Phish since 1988. “But there is only so much you can do. You just do the best you can at making everything top quality and then hope everything else catches up.”

Phish guitarist Trey Anastasio, on the other hand, believes Phish does get its due, particularly from its unbelievably dedicated and voluminous fan base, the now legendary Phish-heads. “I certainly don’t have any feelings that we don’t get the respect we deserve,” says Anastasio. “There’s no chip on my shoulder. I feel so lucky right now with the way things have gone for us, the fans that come to the shows, and the whole scene. There is lots and lots of respect floating around that scene, going both ways.”

Likely to further cement Phish’s firm grip on its fans—and erase some of the misperceptions about the band among others—is its latest Elektra set, “Farmhouse,” which bows May 16.

The album’s arrival will be marked by two special concerts May 21-22 at Radio City Music Hall in New York (*Billboard* *Bulletin*, Feb. 29). The band will then head to Japan for a week before embarking on yet another North American summer tour expected to gross millions (see story, this page).

Phish has weathered endless comparisons with the Grateful Dead to

create its own rock legacy. Often praised/criticized for its tendency toward extensive jams, the band has now emerged from its hometown with its most focused and disciplined work yet on “Farmhouse.”

The release, the band’s 11th on Elektra and first studio album since 1998’s “Story Of The Ghost,” was recorded in Anastasio’s 150-year-old barn outside of Burlington. To say “Farmhouse” is focused does not mean it isn’t appropriately loose, beginning with the amiable, countrified title cut that opens the record.

Overall, however, “Farmhouse” finds Phish in a more concise, melodic mode than on past efforts, and it showcases a tendency to rein in the band’s penchant for long, loosely structured musical interludes. The longest track on the album—a slow-building instrumental called “The Tube”—clocks in at a relatively economic six minutes, 46 seconds before it comes to a screeching halt.

Throughout, Phish is in fine musical form, with standout performances from all four members, particularly guitarist Anastasio and drummer Jon Fishman. Mike Gordon’s basslines are understated yet effective, and Page McConnell turns in several notable keyboard segments. The album features layered vocals, the occasional horn section, and enough studio effects to satisfy those into Phish’s more esoteric side.

Phish’s principal lyricist, Tom Marshall, delivers a potpourri of thoughtful imagery, such as the “cluster flies” of “Farmhouse” and the metaphysics of “Dir.t.” Weighty ques-

tions are posed and dismissed in “Bug,” but whatever the subject matter, Phish plays with conviction.

“You hate to toot your own horn, but I think this is their most confident record yet, with a real emphasis on melody,” says Paluska.

Anastasio, who co-produced the record with Bryce Goggin, is equally pleased with “Farmhouse.”

“I’m really happy with the way this one came out, and I don’t always feel that way,” he says.

Anastasio says that often on past albums he would back down from what he felt was the right way to proceed with a song. “This band is really, really good at conflict resolution,” he says. “But if we get outside our normal space, the tendency is to cave in. Then the album comes out, and I’ll say, ‘That’s not what I would’ve done, but whatever.’ On this album, I wouldn’t change anything.”

In the past, says Paluska, the band had focused on writing songs as a way to create new material for the live show. “Now the band has taken more interest in focusing on albums as a separate track of their career,” says Paluska. “They are understanding better and better the craft of making an album and what it takes to make a great album.”

### IS RADIO READY?

In response to what Elektra feels is Phish’s most radio-friendly effort to date, the label has a multitiered marketing plan it hopes will bring multi-platinum success. “This time Phish has delivered an album that, more than any other they have re-

leased, has given us ‘songs’ in the truest sense of the word,” says Dane Venable, senior director of marketing for Elektra.

The first single, “Heavy Things,” will be shipped to four formats. College and triple-A radio get “Heavy Things” on April 17, with alternative and rock stations being serviced a week later. Elektra will utilize the Radio City dates to fly in programmers and retailers to see the band in a more intimate environment, as opposed to the large amphitheaters and sheds Phish normally inhabits.

“We think this will give programmers not familiar or with misconceptions about this band a different look,” says Venable. “One of our biggest goals is to make sure people have the proper perception about Phish.”

Radio is the final piece of the puzzle, Venable believes. “Over the past five years, Phish has grown in terms of stature on the road and in the press,” he says. “They have complete respect from the dailies and music magazines, which have gotten over the perception that Phish is a Grateful Dead-type band. They’re taking Phish on its own merits.”

The goal is to get that same perception from radio. “This is a mainstream band in America, selling out arenas and amphitheaters,” says Venable. “You don’t do that with just one type of audience.”

The week of the “Farmhouse” release, Phish will go to key radio stations to perform brief concerts, similar to a one-hour set it did at KCBO Boulder, Colo., last year.

Internet marketing is part of the

plan as well, including Web-based promotions with Amazon.com, CDnow, EMusic, and such retailers as Barnes & Noble, Borders, and Tower.

A retail point-of-purchase promotional program was to begin four weeks prior to the release of “Farmhouse,” followed by price-and-positioning programs and listening-station placement the week of release for “every chain in America,” says Venable. Then when the tour begins in June, the label will go back to retail with light boxes and display fixtures, he adds. When the tour is under way, ticket and Phish catalog contests will be implemented in each market.

“Whenever Phish releases an album, it is always a special event for us,” says Venable. “However, we’re so excited internally about the songs on this record that we realize Phish is ready to be taken to the next level with the record-buying public.”

Natalie Waleik, WEA buyer at Boston-based Newbury Comics, says Phish consistently sells well in Newbury’s region. The chain operates 21 stores in the Northeastern U.S. “Phish’s back catalog is very strong every month,” says Waleik.

Phish’s boxed set, the six-CD “Hampton Comes Alive,” has sold more than 2,000 copies for Newbury Comics, according to Waleik. “We consider them to be a local band, and each album does better and better,” she says, adding that airplay would help even more. “Phish has a huge following in these parts, whether they have airplay or not. But airplay could take it beyond the core fans.”

# Phish-Heads Make Band One Of The Top Touring Acts

BY RAY WADDELL

NASHVILLE—They’ve been called a secret society, a cult following, an underground movement, and a counterculture scene. Whatever the name tag, the Phish-heads have now become etched into rock’n’roll history.

They’ve also helped propel Phish into being one of the top touring acts in the world and have populated now legendary multi-day Phish fests with such colorful names as the Clifford Ball, the Great Went, and Lemonwheel.

Behind it all is Phish’s reputation as a unique, ever-evolving live band that delivers the goods onstage night after night. The performances built the following, and it’s a fanatical following, indeed.

Each performance is appreciated and judged on its own merits. If someone had a mind to, it’s likely he or she could find a tape of each and every Phish performance of the past 10 years, at least.

“Phish allowed the taping of shows from day one, and I believe that made the single biggest contribution toward building a grass-roots following, especially in the early years before they signed to Elektra,” says John Paluska of Dionysian Productions, Phish’s manager since 1988.

So what made people care about recording every show of a band that didn’t even initially have a major

record deal? “Because they were spectacular shows,” says Paluska. “At first Phish was still under the radar of the mainstream record labels, and they attracted avid fans that love to collect music from bands where every show is different. There are spectacular improvisational moments at every show.”

Phish was one of the first bands to develop an Internet following, and a mailing list was put together early on to keep fans informed with accurate information. “We made it easy to be fans,” says Paluska.

And word spread fast. “Even if somebody was not at a particular show, they heard about it right away because of the Internet,” says Phish guitarist Trey Anastasio.

Phish begins its 2000 touring efforts with rare intimate shows May 21-22 at Radio City Music Hall in New York to mark the release of “Farmhouse” (see story, this page). The band plays Japan June 9-15 then kicks off its annual summer tour of outdoor venues June 22 at Amsouth Amphitheatre in Nashville.

It’s sure to be a profitable venture. Last year, Phish grossed \$34.5 million on the road from 51 shows, including a millennium blowout at the Big Cypress Seminole Indian reservation in South Florida that drew 75,000.

While Phish has markets and

*‘There is no question [the fans] give you a sense of responsibility’*

— TREY ANASTASIO —

venues it must play to please the longstanding fans, the band continues to try to build new markets. Most shows are a mixture of the following that travels from city to city with the band, and local, new fans perhaps experiencing their first show. This duality can create a challenge when putting together set lists, Anastasio admits.

“You can’t please one of these groups and not the other one unless you do exactly what you want to do and not think about it at all,” says Anastasio. “My response to the crowd is, I try not to think about it. There comes a point where everybody’s got an opinion, and they’re all valid. You have to do what’s true to your heart.”

Few bands ever relate to their fans the way Phish continues to. Anastasio says he felt particularly

connected at the New Year’s Eve show, where he spent a lot of time interacting with fans between sets that lasted all through the night and into 2000.

“I felt like a small part of a bigger scene,” says Anastasio. “I met one cool person after another. When you meet all these impressive, cool people, it makes you want to get onstage and create something really soulful. There is no question that it gives you a sense of pride and responsibility.”

Seasoned industry professionals marvel at the relationship between Phish and fans. “I’ve been in this business well over 20 years, and I can say categorically that Phish is the most fun, most creative, brilliant band I’ve ever worked with,” says Dave Werlin, a Boston-based promoter whose Great Northeast Productions has acted as co-producer with Dionysian Productions on the Phish mega-concerts.

While other major concerts and bands are plagued with security issues and unruly crowds, Phish is able to routinely draw 50,000-plus without incident. In fact, Phish fans are more known for cleaning up messes than creating them.

“The crowd is self-policing and very quick to socialize new people,” says Werlin.

While new fans continue to jump on the bandwagon, the Phish follow-

ers remain a unique breed. “By being counterculture in their own way, Phish has been able to hold a lot of people that are disappointed with mainstream America,” says Werlin. “They offer human comforts, and they don’t try to gouge their fans. Everybody is in it for the long haul.”

Corporate sponsors are nowhere to be found tied to the Phish name. “We turn down millions of dollars a year in sponsorships and related stuff,” says Paluska. “We’re starting to feel like dinosaurs in that regard.”

While Phish delivers onstage, the band gives much praise for what goes on behind the scenes. “Getting John as a manager was as lucky a break as the four of us in the band coming together,” says Anastasio.

Phish, booked by Chip Hooper at Monterey Peninsula Artists, will wrap its summer tour July 14-15 with a double at Polarix Amphitheatre in Columbus, Ohio. The band will reconvene in September for a fall run that includes both indoor and outdoor venues. There will be no major Phish fest this year.

“We decided to take a breather because we’ve done five [festivals] in four years,” says Paluska. “They are pretty all-encompassing propositions. We don’t have any official plans for 2001, but we’re looking at renewing the tradition.”

## DIGITAL-RIGHTS MANAGEMENT COMPANIES JOSTLE FOR IDENTITIES

(Continued from page 1)

GM of IBM's Global Media and Entertainment Industry unit. That process is already beginning with both BMG Entertainment and Sony Music outlining their digital music strategies.

The winners of this shakeout have the potential to dictate the direction of digital music content and how consumers obtain and use it. While DRM generically means a piece of technology sitting on a server or a desktop that encapsulates content and controls and manages it, not all rights management systems and related companies are the same.

Notes Rick Fleischman, senior director of evangelism at Liquid Audio. "The standards are getting set now that will end up being the reality for a long time to come."

The technology embedded in digital files that dictates how audio is protected and when and where the consumers have access to unencrypted audio is the base DRM solution. This technology comes from the likes of InterTrust, Microsoft, Sony, IBM, and Intel.

A DRM in and of itself is simply a tool, notes Vincent Pluvine, CEO of Preview Systems, a provider of networks that connect content owners with retailers. The money to be made in DRM is in technology licensing and add-on services. And many of the biggest players, including Microsoft and InterTrust, do just that.

The companies that manage the digital rights on behalf of the content owner by controlling content licenses (the virtual keys that allow users to open secure content), tracking consumer usage, and making sure everyone gets paid are known as "clearinghouses." Leading clearinghouses

include Reciprocal, Supertracks, Magex, and DigiHub.

"Managing DRM technologies is the essence of the clearinghouse," says Charles Jennings, chief executive of Supertracks, a DRM services company that specializes in clearinghouse activities. "You distribute licenses, you distribute the content that is related to the licenses and you manage the licenses—and you report to everybody what happens. You're a scorekeeper and an enforcer of the rules."

Clearinghouse and other DRM-related services, which include content packaging (preparing files for distribution) and hosting (the warehousing of digital content), are also the biggest growth area in the back-end space.

The reason? "Content companies can go to the InterTrusts and Microsofts of the world and build a transaction processing center that does all the things that Reciprocal does, from permit creation and hosting through processing the transaction," says Reciprocal music chief Larry Miller. "Except they are not in that business."

Indeed, taking the concept one step further, Bertelsmann AG has decided to license both the InterTrust DRM and the Reciprocal clearinghouse and, via its Digital World Services unit, serve as a pure digital rights service provider.

If this all seems more than a little confusing, that's because it is. "The fact that people don't understand every step along the process isn't all that surprising; they never did in the physical world either," says Howie Singer, senior VP of business development at Reciprocal. "The difference here is that because the indus-

try is changing so rapidly and nobody is sure exactly how it's going to fall out, everybody wants to understand everything. They want to figure out how to make money when it's all done, and they want to make sure they have a viable business."

The most important thing to understand about the universe broadly defined as DRM is that there are two competing schools of thought about where DRM technology is housed and how digital rights are distributed. The issue is whether digital-rights licenses are stored locally on the PC or, for the most part, centrally on a network server.

"It's the steam combustion engine vs. the electric engine," says one source. "There is going to be a dominant design that emerges, and it's going to be either the Microsoft, Preview Systems, Intel, IBM model or the InterTrust model."

Todd Raker, an analyst with Credit Suisse First Boston, calls it the tethered and un-tethered models of DRM.

In the tethered model, backed by Microsoft/Intel/IBM, consumers have to be online to do the key steps in the purchasing of music. License distribution requires being plugged into a network, which allows for centralized license storage and centralized security. The advantage of centrally storing digital licenses is that they can be continually changed for better security. In addition, tethered DRMs take up less space on a consumer's computer desktop and operate more discreetly.

In the un-tethered model, promoted by InterTrust, consumers store the licenses on their computer and are able to make purchases offline; pay-

ment is made at a later date. The un-tethered model is designed to promote music super-distribution models where consumers share files in a viral Napster-like fashion and where consumers can make micro-payments on a song-by-song basis or on a subscription basis. The trade-off is that the DRM is a more complex application that takes up more memory and requires consumers to learn how to use it.

"It requires people to change how they think about buying stuff," says Joe Jennings, senior VP of marketing at InterTrust. "With peer-to-peer and distributed systems where you can have super-distribution, there is going to be a learning curve for the consumer. But once you go up that learning curve, the convenience is huge."

This shift in philosophies is also dictating the businesses of related service providers. While it's possible that the systems of IBM, Microsoft, and Intel could inter-operate—and sources say there are talks in that direction—the InterTrust platform is not designed to mix with those of the competing camp.

As a result, the likes of NatWest's Magex—which on April 3 announced an \$80 million equity investment from a group that includes Seagram Co. and InterTrust—PricewaterhouseCooper's DigiHub, and Massive Media are all licensing the InterTrust DRM and creating business models hinging on its success.

On the other side, Intel and Microsoft have licensed their DRMs to Preview Systems, a network solutions provider that integrates retailers with the digital content owners. Preview, in turn, has licensed its plat-

form to Supertracks, a digital music clearinghouse.

No matter what role DRM companies are currently fulfilling, observers say they shouldn't get too comfortable. Many companies in the marketplace ultimately will be serving different functions than the ones they originally intended to take.

"There's been a lot of riffraff in the market," says IBM's Selvage. "You've got a lot of people announcing a lot of different relationships. But those are just venture capital companies trying to get investments and to increase their value in the marketplace, because they are already public or trying to [go public]."

Selvage insists that from a practical perspective, it doesn't make economic sense for the major labels to make content available in innumerable formats. Very quickly it will settle down to two or three DRMs, and the remaining players will shift into value-added services.

Observers say the biggest challenge facing all participants in the DRM space is finding the correct balance between giving content owners the right level of control and protection and providing a consumer experience that is going to be a good one. The DRM, while the enforcer of the rules, is also, by extension, the user experience.

"One thing that everyone is nervous about is this confusion around different systems and different formats—and what that might result in in terms of consumer confusion or incompatibilities or ultimately things that create a bad user experience," says Liquid's Fleischman.

# The Major Players, Partners In Digital-Rights Management

The following is a list of companies involved with digital-rights management (DRM) and a select list of their music partners.

## BASE TECHNOLOGIES

### INTERTRUST TECHNOLOGIES

**Headquarters:** Santa Clara, Calif.  
Operates a general-purpose DRM platform that serves as a foundation for providers of digital information, technology, and commerce services. InterTrust licenses its technology to partners that are currently building related services and applications.

**Music partners:** Universal Music Group, MusicMatch, BMG, Fraunhofer, Q Design, MIDEM, PricewaterhouseCoopers (DigiHub).

### MICROSOFT

**Headquarters:** Redmond, Wash.  
Provides an embedded DRM solution, known as Rights Manager, in its operating system, to protect content sold/accessed via Windows Media formats.

**Music partners:** EMI, BMG, Warner Music, Sony, TVE Records, Atomic Pop, Musicmaker.com, Vidnet/Entertainment Boulevard, Liquid Audio, Tunes.com, Virgin Megastore Online, CDnow's Cosmic Music Network, HOB.com, Raveworld Networks, Reciprocal.

## IBM

**Headquarters:** White Plains, N.Y.

Operates Electronic Music Management System (EMMS)—an E-business solution for the sale and downloading of music. Components include a content mastering system, tools for hosting music content and promotional materials, and tools for online music retailers supporting the sale of digital music to consumers. EMMS also features a clearinghouse that tracks the sale of digital music content and manages access and usage privileges as designated by the music owner.

**Music partners:** RealNetworks, Sony, BMG, EMI, Warner Music, Universal, DMX Music/DMX Axis, Reciprocal, Liquid Audio.

## SONY CORP.

**Headquarters:** Tokyo

Operates, through its electronics division, a copyright protection and DRM technology known as OpenMG. The technology allows music downloads through multiple electronic music distribution platforms, enables the playback of music files and CD ripping on PCs via the OpenMG Jukebox, and transfers contents securely from PCs to portable devices. Sony also operates MagicGate, a copyright protection technology for its "MG Memory Stick" and compliant products. MagicGate ensures that protected content is transferred only between compliant devices and

media and that protected content is recorded and transferred in an encrypted format to prevent unauthorized copying or playback. In addition, the company has its own sound compression technology, or codec, called ATRAC3.

**Music Partners:** InterTrust Technologies Corp., Liquid Audio Inc., Preview Systems Inc., RealNetworks Inc., Reciprocal Inc., IBM, Microsoft, Warner Music Group.

## INTEL

**Headquarters:** Santa Clara, Calif.  
Operates the Intel Software Integrity System (ISIS)—an encryption/protection software solution designed for developers of content distribution platforms. ISIS hides critical code, keys, and other secrets from observation and detects attempts to break security mechanisms.

**Music Partners:** Preview Systems, Supertracks, EMI Recorded Music.

## LIQUID AUDIO

**Headquarters:** Redwood City, Calif.  
Provides services and software that enable musicians, record labels, and music retailers to digitally deliver professional-quality music via the Internet. Liquid Audio offers solutions via its own proprietary network and also acts as a distributor/network for third-party formats.

**Music partners:** CDnow, BMG, Virgin JamCast, Musicmaker.com, Warner/

Chappell, Rounder, Rykodisc, Atomic Pop, Billboard, MP3.com, IBM, Best Buy, Radio Intercast.

## CLEARINGHOUSES/NETWORKS

### PREVIEW SYSTEMS

**Headquarters:** Sunnyvale, Calif.  
Develops and markets an E-commerce infrastructure solution based on Intel's ISIS DRM that enables networks to electronically distribute and license digital goods.

**Music partners:** EMI Music, Musicland, Supertracks, Urocket, Lucent (ePac), Sony, Intel.

### RECIPROCAL

**Headquarters:** Buffalo, N.Y.  
Provides DRM services, most notably clearinghouse solutions. Reciprocal is a platform-agnostic service that can clear transactions for InterTrust, Microsoft, and Sony DRMs.

**Music partners:** BMG/Digital World Services, Warner Music, Sony, Zomba, TVE Records, Amplified.com, RioPort, InterTrust, IBM, Microsoft.

### DIGITAL WORLD SERVICES

**Headquarters:** New York  
The DRM services arm of Bertelsmann AG. A joint venture of three Bertelsmann divisions—BMG Storage Media, Bertelsmann Multimedia, and Bertelsmann Services Group—Digital

World Services offers end-to-end DRM solutions based on InterTrust and Reciprocal technology platforms.

**Music partners:** InterTrust, Reciprocal, BMG.

### MAGEX

**Headquarters:** London  
A digital commerce service developed by NatWest Group that specializes in transaction clearinghouse solutions based on the InterTrust technology platform.

**Music partners:** MusicMatch, Universal, RioPort.com.

### DIGIHUB

**Headquarters:** New York  
The DRM services arm of PricewaterhouseCoopers. Specializes in content and transaction clearinghouse functions based on the InterTrust technology platform.

**Music Partners:** InterTrust Technologies.

### SUPERTRACKS

**Headquarters:** Portland, Ore.  
A digital distribution services company specializing in clearinghouse solutions based on the Preview Systems platform. Supertracks focuses on complete E-commerce solutions and promotions to support the retailer.

**Music partners:** EMI, Musicland, Preview.

## COCHRAN DROPS 2ND SET ON WARNER NASHVILLE, TURNS ACTRESS

(Continued from page 1)

April 18 release of her sophomore album, "Anita," she's added two new roles to her list of accomplishments—actress and corporate spokeswoman.

Cochran will make her acting debut in the upcoming "Dukes Of Hazzard" TV reunion movie, "Dukes Of Hazzard—Hazzard In Hollywood," which will utilize the song "Good Times" from "Anita" as the show's opening theme. The show, in which Cochran portrays Luke Duke's (Tom Wopat) love interest, will feature additional Cochran tunes from both albums.

"Good Times," the first single from the album, has also been chosen as the theme for the new General Motors (GM) Good Times Savings, Service, and Parts campaign, and the auto giant has tapped Anita for numerous promotional opportunities. "It's really cool when you can get a sponsor like that behind you," Cochran says. "It means a lot."

Bob Maclear, GM parts merchandising manager, approached Cochran's manager, Dick Williams, about the artist writing a song for the promotion. "This is a really large campaign," says Williams, "with several partners—Warner Bros. Records, Warner TV, CBS television, General

**'She's started to build her own identity as a singer'**

— JIM ED NORMAN —

Motors, Burger King, Fox Sports Network, USA Network, City Search, Ticketmaster, NASCAR, Richard Childress Racing, Dale Earnhardt, and Peter Max."

Williams says his goal is "to try to get to the public through a synergistic marketing campaign that would expose the song prior to the promotional effort by the record company at radio. The GM advertising coupled with the exposure on the CBS-TV 'Dukes Of Hazzard' movie hopefully will have a subconscious effect on the viewer that will transcend to radio."

Cochran's debut album made inroads at radio with the single "What If I Said," a duet with Steve Wariner that reached No. 1 on Hot Country Singles & Tracks. Warner Bros. Nashville president Jim Ed Norman says Cochran's artistry has matured on her new project. "She's a much stronger singer," he says. "On the first record, she was paying homage to the performers who've influenced her. On this record, there's a tip of the hat to her past, but she's come into herself more. She's started to build her own identity as a singer."

Norman and Cochran took their time in crafting the album, taking over a year, in and out of the studio. "Because Anita enjoys involving herself in so many different facets of the recording process, it may take longer than someone who is just a singer," says Norman.

The album showcases a more confident, self-assured artist. Cochran, 1998 winner of Gibson Guitar's annual Best Country Guitarist (Female), is joined by blues guitarist Kenny Wayne Shepherd on the opening cut, "Let The Guitar Do The Talkin,"

and duets with Wynonna on "God Created Woman."

"I got to work with Ricky Skaggs too. I'm a huge fan of his," says Cochran. "He came and sang background on a song called 'Every Time It Rains.' It's real country... And Sons Of The Desert are singing background on two of the songs. I love their vocals."

Cochran wrote or co-wrote seven of the songs on "Anita" and plays all the electric and acoustic guitar and mandolin leads. (Cochran can also play banjo, drums, steel guitar, bass,

and piano.)

"It's just different making your second record, because you have so many other obligations," she says. "The big thing for me was having the time to sit down and write songs that really meant something to me. I've never been a songwriter who could go in a room and say, 'From 9 to 5 I'm going to write a song today.' When I write, it's about something I've been through or a real-life situation."

Though she's a talented songwriter in her own right, Cochran has no problem cutting outside tunes by

other writers. "We went looking for other songs," says the Michigan native, who was named after Anita Carter.

Cochran has already made a believer out of Renee Revett, PD at KXKC Lafayette, La. "She's the real deal," Revett says, adding that Cochran is familiar to country listeners from her success with "What If I Said."

"We had good success with her first album," says Tower Nashville GM Jon Kerlikowski. "We did an in-store, and when you see her live, play-

ing with her guitar, you can't help but go, 'Wow!'"

In addition to the General Motors spots, Cochran can be seen on TV May 19 in the "Dukes Of Hazzard" movie. Bob Clark, executive producer of the show, says Cochran was a natural actress. "We had her in mind from the beginning and even named the character Anita," he says of Cochran, who had never acted before. "We've never seen anyone walk on the set and give a performance like she gave us. If she wants, she's got a career in film."

## NEW NATIONAL TOUR PROMOTER HAS NINE INCH NAILS

(Continued from page 1)

moter of the upcoming Nine Inch Nails (NIN) Fragility v.2.0 tour, which begins April 12 in Cleveland (*Billboard* Bulletin, April 3).

The new company was formed as the touring division for World Arts Centre Inc., an Orlando, Fla.-based arts organization that has proposed a \$430 million arts and entertainment development for that city. The centerpiece of the development, a 25,000-seat performing arts center, is set to be open by mid-2001, according to W.A.C. founder/president Conrad Wagner. W.A.C. Entertainment/Pate will book the new venue.

Wagner says that he has options on three land parcels near Orlando and that a location for the venture will be announced within weeks. "We expect to start construction within four months," says Wagner.

On the Pate end of the new company are Buffalo, N.Y.-based promoters Irwin and Monique Pate. According to Irwin Pate, the new deal with W.A.C. offers him the deep pockets necessary to promote on a national level, and more tours will be announced shortly. "World Arts Centre wanted to secure its stronghold in the concert-promoting business. We couldn't think of anyone better with whom to be associated," says Wagner. "I've been a concert promoter for 28 years, and all promoters look for additional capital to increase their volume of business," says Pate, for many years the booking and promotions manager for James Brown. He previously was the exclusive promoter at the Buffalo Memorial Auditorium.

While Pate says he has offers in on three other tours, as well as a 20-city leg on a country tour, the 43-city deal with NIN is done. Pate says that the merger with W.A.C. was completed late this past year and that he and his wife immediately began investigating their tour options.

"We began soliciting agencies and managers and whatever direct avenues we could take," says Pate. "I can't speak for [the agents and managers], but they tell me they're happy to have an alternative, especially a well-financed independent. It helps keep the other guys honest, if that's possible."

While NIN is the first complete tour for W.A.C./Pate, the company has produced several one-offs, including concerts by Martina McBride and a Nashville concert by Andrea Bocelli that Pate says offered the artist a \$1 million guarantee.

The NIN tour plays mostly amphitheaters, and local promoters have no

involvement. Pate says the first 20 on-sales were positive, and sellouts are expected in several markets.

Pate says the band's guarantee is \$9 million for the 43 shows vs. a percentage of gross when certain sales figures are surpassed. The band received \$4.5 million up front, according to Pate, and will draw on the remaining half after each performance. W.A.C./Pate pays the support act, A Perfect Circle. Green Media and Public Relations of Buffalo handles national-and local-market media buys. NIN is booked by Alex Koehan, at Artists & Audience

in New York, who did not wish to comment for this story.

Pate stresses, and Wagner concurs, that other W.A.C./Pate tours will follow, in a wide array of musical genres.

Meanwhile, the concert industry is taking notice that a new player is buying tours. NIN's was a tour many promoters were interested in, and some were surprised when a new company ended up with it.

"Nine Inch Nails is one of the most important acts to emerge from the 1990s," says John Scher, president of Metropolitan Entertainment Group,

**'[Agents and managers] tell me they're happy to have an alternative, especially a well-financed independent'**

— IRWIN PATE —

## 'WORK FOR HIRE' HEARING SET

(Continued from page 3)

emerged, RIAA president/CEO Hilary Rosen has called the amendment simply a technical correction to the law and has maintained that sound recordings have always been considered works for hire. She also has said that the provision was inserted to include protection of artists in an unrelated anti-cyber-squatting bill. Rosen continues to argue that the issue is not a "record company vs. artists' issue."

The RIAA has never addressed the issue of the loss of artists' reversion rights. Obliquely, in recent weeks, Rosen has said the trade group offered the amendment to "protect artists" in future termination-rights cases from cases that might involve session sidemen or producers who would be seeking a "piece of the pie."

Opponents of the new law say that in most cases session sidemen would be prevented from coming forth as authors because of their paid status, and they argue that in certain recordings, producers may indeed be co-authors.

Mitch Glazier, the subcommittee general counsel who inserted the provision, has said he believes that under the old law, sound recordings, while not among the listed category of works for hire, nevertheless fit in the existing categories of collected works or compilations. Glazier has since been hired by the RIAA as its lobbyist (*Billboard*, Feb. 19).

However, many copyright law experts do not believe that sound recordings fit into existing categories of works for hire under the old law. Opponents believe that the RIAA wanted to end the debate by making sound recordings a new category of work for hire. Rosen has denied that.

Some experts cite the clear congressional language, at the time of the copyright law revision process throughout the '60s and '70s, that

**'It's outrageous. You can't do business that way. It discredits the whole industry'**

— JEROME REICHMAN —

asked to appear in congressional hearings as an expert copyright law witness, also says that before the new law, "far from sound recordings being considered works for hire, they might actually be 'joint works,'" with recording artists in the role of non-employee independent contractors providing the music performance in collaboration with the "electronic" contributions of companies. That would mean that artists may have rights well beyond those reversion rights lost by the change in the law.

In a joint work, Reichman says, performers would have "the right to do and use what they want to with the recording, such as licensing, and have an accounting of the proceeds. Now, maybe the contracts—which are also outrageous—limit your joint work, but I believe there's a serious claim there that artists are actually joint authors, and that's what [record companies] don't want to recognize."

He also alludes to the World Intellectual Property Organization trade pact: "How can we sign that treaty, which offers authors more rights, and yet deprive all performers by relegating them statutorily to work-for-hire status?"

Reichman also has scathing comments about the way the new provision made its way into law. "It's outrageous," he says. "You can't do business that way. It discredits the whole industry and the legislative process."

## THE INDUSTRY RESPONDS TO NAPSTER

(Continued from page 1)

it to wave it in our collective faces. In my heart, I believe that music should be free, and it probably will be again in the not-too-distant future."

But on the other hand, Ray says that as a label owner, "I know that it's hard to sell 100 records lately. I'm looking at bands who are barely making a living. It doesn't seem fair that their music should be passed around without them getting anything for it. Let's face it, it's certainly easier for me or any other artist with a little money in the bank to be a

## What Is Napster, And Who Is Using It?

The brainchild of 19-year-old San Mateo, Calif., native Shawn Fanning, the downloadable Napster software acts like a music search engine.

Users who have downloaded Napster can type in a request for a song and then initiate a search request. Napster will search for computers that are also running Napster and

—are available for free download.

Thus, someone who has bought the new 'N Sync album, for example—currently No. 1 on The Billboard 200—could make its tracks available for free download by any other Napster users.

Napster has been hugely popular among college students, overloading university networks throughout the U.S. Dozens of colleges, including New York University (NYU) and the University of California in Los Angeles, have either banned or curbed the use of the service—not in recognition of copyright issues,

but because their networks cannot handle the excessive traffic.

In fact, NYU administrators hinted at a recent public forum that they may increase the university's computer network capacity to cope with demand for Napster, which almost crashed the campus computer network in March.

However, with an estimated 1 million hits a day, Napster is beginning to spread beyond its core college audience. Additionally, other companies are beginning to develop programs that offer similar functionality.

put their money where their mouths are, stop running to their lawyers, and start spending it on new technologies."

He continues, "Technology is such today that you can't hold it back. It's advancing more quickly than anyone can imagine. It's pure science fiction. I don't know that there's really any way to hold that back. You can't do it in the courts, and you're not going to do it with lawyers.

"What we have to do in the record business is stay a step ahead," he says. "I don't think record companies have actually spent the kind of time or money that's required. Record companies are simply standing there with their fingers in the dike. If they're serious, they have to throw a lot more money at the situation. They have to think of this as fighting a disease—you don't throw a few dollars here and there."

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**'It's high-tech bootlegging, with artists definitely losing revenue'**

— DJ SCRATCH —

been vocal about the dangers they face from Napster.

The suit, filed in the U.S. District Court, Northern District of California, charged Napster with contributory and vicarious copyright infringement and related state laws. The RIAA alleges in its filing that Napster has created and is operating a haven for music piracy on an unprecedented scale. "We love the idea of using tech-

nology to build artist communities, but that's not what Napster is all about," says Cary Sherman, senior executive VP/general counsel for the RIAA. "Napster is about facilitating piracy and trying to build a business on the backs of artists and copyright owners."

Napster creator Shawn Fanning could not be reached for comment by press time.

In the end, regardless of their stance on Napster, most artists and managers agree that it's indicative of a new era in the music business—one that will force veterans to rethink how they do business.

Eddie Kislinger, a former music attorney and president of indie Edge Artists Records, believes that it's time for labels and entities like the RIAA "to focus on developing musically advanced methods of encryption that protect and enable the artists to enjoy the fruits of their labor. I'd like to see the RIAA and record labels

**'I suppose it should be a compliment that people dig your music so much that they're swapping it online. But thievery is thievery'**

— ANASTACIA —

*This story was prepared by Larry Flick in New York, Gail Mitchell and Marci Kenon in Los Angeles, and Phyllis Stark in Nashville.*

## BMG Names Partners In Digital Distrib. Strategy

**BRIAN GARRITY**

NEW YORK—BMG Entertainment on April 6 became the first major label to unveil a complete infrastructure framework for its digital distribution strategy, naming a half-dozen strategic partners that will facilitate the pending rollout and promising the release of content, both current hits and catalog, by summer.

The approach aims to create a vehicle for widespread consumer acceptance of downloadable music files sold over the Internet.

"As we begin to build a legitimate market for commercial downloading, it is critical that we support multiple technologies to ensure that our artists will be widely accessible to music fans around the world," says Kevin Conroy, BMG senior VP, worldwide marketing and new technology. "That's really the anchor."

Still to be decided: just how much content will actually be released into the marketplace and from which artists. The thinking, according to BMG, is to ramp up the number of titles made available via digital distribution as the year progresses, with the goal of having a "substantial amount" of music available for sale for the holiday season.

Also to be seen are decisions surrounding content hosting, compression formats—or codecs—and participating retailers' pricing models.

Under the strategy, BMG will support three digital rights management (DRM) formats: IBM's Electronic Media Management System, the DRM from InterTrust Technologies Corp., and Microsoft's Windows Media DRM. It will also support two clearinghouse platforms: Reciprocal Inc. and Bertelsmann AG's Digital World Services. Assigned to integrate all these independent technologies into one system that BMG and its participating retailers can use is Liquid Audio.

Under the BMG plan, the label will be promoting not only multiple technology formats but also ubiquitous distribution via retail. Executives stress that the new framework is an invitation to retailers to participate in an open network of partners.

For many of the back-end music technology companies—including IBM, which provided the test pilot technology in the industry-sponsored download experiment known as the Madison Project—the announcement is particularly significant.

"It's kind of like, 'Gentlemen, start

your engines,'" says Rick Selvage, GM, IBM Global Media and Entertainment Industry, of the BMG announcement.

However, no BMG partner should get too comfortable just yet. The record giant says it plans to narrow the number of technologies it supports in the future. Such decisions will be based on market performance in areas like security, flexibility of business models, reach, and retail and consumer response.

Under the new arrangement, InterTrust, Microsoft, and IBM will each supply their own rights-management systems—technologies that dictate content-usage rules. Meanwhile, Reciprocal and Digital World Services, as the clearinghouses, will be responsible for packaging, account and customer information management, financial clearing, and systems integration.

Liquid, on its end, will provide software that allows BMG to manage all its digital music assets on one system, regardless of the technology platform. It will also supply online retailers with a software application that funnels different DRM and clearinghouse technologies into their own existing systems.

[directly]. Everyone will share the marketplace. Domination by the major companies, solely because they have all the tools, is over."

Not all artists agree with Chuck D on that. DJ Scratch, an artist/producer who's worked with Busta Rhymes, Rah Digga, Solé, and LL Cool J, has several tracks posted on the Napster site, and he thinks it's "crazy."

"It's high-tech bootlegging, with artists definitely losing revenue," he says. "I appreciate that people like my music enough to download it. But we need to join forces and fight this. That's part of the [industry's] problem now—we don't come together to fight situations like this. And we need to."

Daylight/Epic artist Anastacia believes that Napster "is particularly discouraging to young artists and songwriters trying to get their foot in the proverbial door of the music business. I suppose it should be a compliment that people dig your music so much that they're swapping it online. But

whether or not Napster is legal, "the artists, writers, and labels aren't being compensated," he says. "It's certainly not the way the copyright laws were set out to work. If it's legal, they just found a loophole. Being able to put samples of music out can certainly help drive sales in a controlled situation. But when managers and artists and labels have no control and it's a free-for-all out there, it's problematic."

President/CEO of Creative Management Group Ken Crear—who manages Next, Sisqo (whose "Thong Song" is a popular presence on the Napster site), and Mary Mary, among others—agrees, noting that he views Napster as a serious hindrance to setting up a project.

"All of a sudden a song could get out without the act's knowledge or the label's knowledge, and all the hard work that's been put into the project is then lost."

### THE LEGAL CHALLENGE

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## SONY LAUNCHES DIGITAL DOWNLOADS

(Continued from page 1)

consumers with an offering of more than 50 hit songs, including tracks from such acts as Lauryn Hill, Pearl Jam, Michael Jackson, and Mary Chapin Carpenter.

On April 6, BMG Entertainment announced the digital suppliers it will use in its own digital rollout (see story, page 105). Meanwhile, sources say that EMI Recorded Music is very close to announcing specifics of its digital rollout, while the Warner Music Group is said to be in the process of polling retailers with more specifics on its digital-download model. Universal Music's specific plans remain uncertain, although sources say it intends to begin a limited commercial singles rollout in May.

In its digital-download initiative, Sony will make music available through retailers' Web sites such as those of Tower Records and the

Alliance Entertainment Corp.'s "store 24" concept, as well as at its own online stores—sonymusic.com/store and Sony Electronics' sony.com/musicclub.

In setting up its business model for the Internet, Sony Music has chosen the commission model—also known as the agency model—whereby Sony, not the retailers, will set the retail price for product. For its initial foray into commercial downloads, Sony will set a \$3.49 list price equivalent for songs, but the actual price will be a discounted \$2.49 at all retail sites that are participating in the offering.

Initially, the songs will be formatted for playback on the Microsoft Windows Media Player with Sony's ATRAC3 plug-in and can be downloaded to compatible Secure Digital Music Initiative (SDMI)-compliant portable devices. Reciprocal, which built the Sony Music digital infra-

structure, will provide the digital-rights management, clearinghouse, and transaction services in the early stages. As Sony rolls out more titles, other compression/decompression schemes, or codecs, and digital-rights management systems will be plugged into its infrastructure.

"We said from the beginning that when we do digital downloads, it will be through music retail and it will support [SDMI]," says Al Smith, senior VP of Sony Music Entertainment. "Those have been our two basic parameters."

Danny Yarbrough, chairman of Sony Music Distribution, points out that the portable devices, including Sony Corp.'s own Memory Stick Walkman, that have come on the market in the last few months need to be supported by the music companies.

Craig Applequist, senior VP of sales and new technologies at Sony Music Distribution, adds that in light of the rampant music piracy on the Internet, "there is an urgency to get SDMI product out there" commercially.

SDMI is an inter-industry effort aimed at establishing a secure framework for development of a legitimate online music market.

Since Reciprocal has just signed on with SoundScan (see story, page 3), Sony's download sales will qualify for the appropriate Billboard charts. Among the more than 50 tracks Sony will offer in the digital-download format are Babyface's "When Can I See You," Mariah Carey's "Fantasy," Mary Chapin Carpenter's "Almost Home," Celine Dion's "It's All Coming Back To Me Now," 'N Sync & Gloria Estefan's "Music Of My Heart," and Billy Joel's "To Make You Feel My Love."

Also available will be the Fugees' "Fu-Gee-La," Michael Jackson's "They Don't Care About Us," Pearl Jam's "Animal," Rage Against The Machine's "Guerrilla Radio," and Jennifer Lopez's "Waiting For Tonight."

### THE CHECKOUT PROCESS

When a customer goes to, say, Tower Records' online store and puts a Sony digital download in his or her basket, upon checkout—in a move that will be invisible to the consumer—he or she will be transferred to a Sony-hosted site, operated by Reciprocal and bearing Tower's and Sony's names, where the digital download and the credit card transaction will occur.

In instances where a consumer is buying, say, three CDs and one digital download, his or her credit card would register two transactions, one for the CDs, which would be paid to Tower Records, and one for the download, which would be paid to something called Internet Audio but which in reality would be collected by Reciprocal.

Since downloads will be a new experience for many consumers and since the inter-industry SDMI has yet to reach the stage where portable players will be completely inter-operable—meaning not all players will support all digital music formats—Sony executives say they tried hard to structure download transactions to make it as easy as possible for customers. "It will reflect back to us if the consumer doesn't have a good experience," explains Smith.

To make things easier, Sony will automatically check, via its software, if a shopper's computer has the right plug-ins necessary to make a download purchase. "If they don't have it, we give them a page telling them they don't have the right software, here is how to go get it," explains Howie Singer, VP of business development at Reciprocal. The page will also tell them which codecs are compatible with which portable players. Also, if a download is interrupted, the shopper has up to 48 hours to complete the transaction.

In a departure from an emerging, opposing school of thought at some majors that it is more practical and efficient for labels to sell only the licenses for downloaded music to consumers, Sony will actually sell the downloads themselves.

However, even though consumers will own the downloads, they will still need an electronic permit or license to play the song on their computer or to copy it to portable players. "What happens if in two months after you buy a downloaded song you trade up your hard drive—you will need a way to play the song," explains Singer.

Reciprocal, in its role as the digital-rights manager, will have on record that the shopper bought the song and can therefore provide a revised license so that the music player in the upgraded computer can play that song.

In its business model, Sony Music will pay merchants a 20% commission or fee from the total price charged for each download, retail sources say. But

in anticipation of so-called viral marketing—also known as "super-distribution"—Sony hopes to persuade consumers to pass along songs in E-mails to friends; under SDMI guidelines, the friends would then be instructed to go to a site to pay for their own digital rights to own and play back that song.

After the initial sale in each instance of super-distribution, retailers would receive a sliding profit margin, starting with 12% for the first pass-along and falling 2% on each subsequent pass-along down to an eventual bottom of 6%, retail sources say. Sony's payments will be made to retailers every 30 days, in the form of a credit against monthly invoices for hard-goods product shipped to stores.

While Sony has agreements with some merchants to support its download efforts, other retailers are said to be holding back due to unhappiness with some of Sony's business terms. Two areas of disagreement concern use of customer information and retail profit margins (Billboard, March 4).

"With any new start-up business, there are a lot of sensitive issues," acknowledges Sony's Yarbrough, who points out that Sony is the first major to confront some of those issues. "Retail is still the backbone of our business, but the Internet presents the industry with a different business structure."

Applequist says Sony is counting on feedback from its retail partners so that it can fine-tune its download business model where needed.

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**RECORD-TYING HEIGHTS:** 'N Sync climbs 5-4 on The Billboard Hot 100 and recaptures the No. 1 position on the Hot 100 Airplay chart with "Bye Bye Bye" (Jive). After slipping a spot last issue on the airplay chart in deference to **Destiny's Child's** "Say My Name" (Columbia), "Bye" adds 1.5 million listeners for a weekly audience total of 108 million, which is a one-week high for the song. "Bye" has benefited from new **Teddy Riley** remixes that have been making their way onto R&B playlists, the first time 'N Sync has received exposure at that format. KBXX Houston, WAMO Pittsburgh, and WCKX Columbus, Ohio are some of the R&B stations playing the song. The No. 4 ranking by "Bye" on the Hot 100 ties **Smash Mouth's** "All Star" (Interscope) and **Savage Garden's** "I Knew I Loved You" (Columbia) for highest peak on the chart by a radio-only song. "Star" reached No. 4 on Aug. 14, 1999, and "Loved" hit that spot this past Jan. 15 before moving to No. 1 the following week, upon the release of a retail single. Jive is releasing a 12-inch vinyl version containing the Riley remixes, as well as two other interpretations of "Bye," Tuesday (11).

**TURNED ON:** **Christina Aguilera** has the Hot 100's Hot Shot Debut, at No. 50 with "I Turn To You" (RCA). "Turn" is also the highest-debuting song on the Hot 100 Airplay chart, at No. 47 with an audience of 28.5 million, an increase of 133% over last issue's total. Aguilera's first two tracks from her self-titled No. 1 Billboard 200 album, "Genie In A Bottle" and "What A Girl Wants," both reached No. 1. The **Diane Warren**-penned "Turn" is the Most New Stations title on sister publication Airplay Monitor's Mainstream Top 40 chart, with early support coming from WIOQ Philadelphia; KHKS Dallas; WFLZ Tampa, Fla.; and KKRZ Portland, Ore.

**POMP AND CIRCUMSTANCE:** **Vitamin C** debuts at No. 81 on the Hot 100 with "Graduation (Friends Forever)" (Elektra/EEG), a song that has quickly become the anthem for the class of 2000. While some radio stations are playing the original version, most have favored a special edit of the song that is interspersed with students discussing their friendships, upcoming graduation, and future. Certain stations have even created localized versions of "Graduation," with comments from students within their listening area (see AirWaves, page 100). The song received exposure last spring as well, as a handful of stations—including WKTU New York and WXYV Baltimore—played it as an album cut while Vitamin C was climbing the charts with the top 20 single "Smile."

**THONG AND THINGS:** **Sisqo's** "Thong Song" (Island/IDJMG) holds at No. 6 on the Hot 100 but earns the Greatest Gainer/Airplay designation with a gain of 9 million listeners. Although it's the No. 1 ranked song on both Airplay Monitor's Rhythmic Top 40 and Crossover format charts, "Thong" earns 82% of its audience gain from mainstream top 40 stations. Titles released to retail April 4 that may enter the Hot 100 next issue include **Elton John's** "Someday Out Of The Blue" (DreamWorks), "This Time Around" by **Hanson** (Island/IDJMG), and **Angela Via's** "Picture Perfect" (Atlantic). Hitting stores Tuesday (11) is **Toni Braxton's** "He Wasn't Man Enough" (LaFace/Arista).

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top20 chart

LW	TW	
3	1	<b>Soho Electric</b>   Love Move Closer
1	2	<b>Harri Lake</b>   Voiceless Cry
NEW	3	<b>Bhud</b>   Merry Go Round
NEW	4	<b>Mo Mason</b>   Sit Doin' Nothin'
4	5	<b>The Mad Dog Reflex</b>   Save Our Souls
5	6	<b>DJ Plastik</b>   All Over Town
2	7	<b>Da Funky Bitz</b>   Positive In Motion (2 Step Mix)
NEW	8	<b>Out77</b>   1000 Monkeys
NEW	9	<b>Ing</b>   Fine By Me
NEW	10	<b>James Bowman</b>   Handel: Eternal Source of Light
NEW	11	<b>Amplitude</b>   Compression Chill
10	12	<b>Kai Motta</b>   Picture That
13	13	<b>Mylar</b>   Found Some Method
NEW	14	<b>Foam</b>   Daytona Speed Ramps
9	15	<b>Iis</b>   Lights
NEW	16	<b>Canvas</b>   Harbour
8	17	<b>Kenisia</b>   I've Just Fallen Over
12	18	<b>Cartel</b>   Feel Alright
17	19	<b>DJ Prime</b>   Blurred (featuring MC Gappo)
7	20	<b>Vanbrugh Quartet</b>   Dvorak, Finale

Hear the top 20 at  
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345

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



APRIL 15, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	—	2	'N SYNC JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
2	2	1	42	SANTANA ◆ <sup>11</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
<b>◀ Hot Shot Debut ▶</b>						
3	NEW	1	1	SOUNDTRACK BLACKGROUND 49052/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
4	5	2	18	SISQO ▲ <sup>2</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
5	NEW	1	1	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
6	6	3	20	DR. DRE ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
7	3	—	2	ICE CUBE LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
8	9	7	36	DESTINY'S CHILD ▲ <sup>3</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
9	7	4	36	MACY GRAY ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/16.98) <b>HS</b>	ON HOW LIFE IS	4
10	12	11	15	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
11	10	8	66	KID ROCK ▲ <sup>7</sup> LAVA/ATLANTIC 83119*/AG (10.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
12	8	—	2	VARIOUS ARTISTS PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
13	14	12	31	DIXIE CHICKS ▲ <sup>4</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
14	17	16	5	BLOODHOUND GANG REPUBLIC/GEFFEN 490455*/INTERSCOPE (11.98/17.98)	HOORAY FOR BOOBIES	14
15	13	10	32	CHRISTINA AGUILERA ▲ <sup>6</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
16	NEW	1	1	COMMON MADAM XENOBIA 111970*/MCA (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
17	19	18	27	CREED ▲ <sup>3</sup> WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
18	11	5	5	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
19	21	14	20	CELINE DION ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
20	18	9	4	GEORGE STRAIT MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
21	16	6	4	BLACK ROB BAD BOY 73026*/ARISTA (10.98/16.98)	LIFE STORY	3
22	20	15	46	BACKSTREET BOYS ◆ <sup>11</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
<b>◀ Greatest Gainer ▶</b>						
23	28	38	14	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
24	4	—	2	PANTERA EASTWEST 62451*/EEG (11.98/17.98)	REINVENTING THE STEEL	4
25	22	13	4	GERALD LEVERT EASTWEST 62147/EEG (11.98/17.98)	G	8
26	26	21	21	FAITH HILL ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
27	NEW	1	1	TRISHA YEARWOOD MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
28	23	17	18	EFFEL 65 ▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
29	27	24	43	RED HOT CHILI PEPPERS ▲ <sup>3</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
30	25	23	27	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
31	15	—	2	THE MURDERERS MURDER INC./DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	15
32	24	19	5	STEELY DAN ● GIANT 24719/WARNER BROS. (11.98/17.98)	TWO AGAINST NATURE	6
33	29	29	41	LIMP BIZKIT ▲ <sup>5</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
34	45	42	8	3 DOORS DOWN REPUBLIC 153920/UNIVERSAL (8.98/12.98) <b>HS</b>	THE BETTER LIFE	34
35	37	32	8	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	32
36	49	45	27	STING A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
37	38	33	44	BLINK-182 ▲ <sup>3</sup> MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
38	39	31	126	SHANIA TWAIN ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
39	30	22	5	AC/DC EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
40	34	26	10	D'ANGELO ▲ CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO	1
41	32	25	8	VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
42	40	41	13	VERTICAL HORIZON ● RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
43	47	66	19	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
44	36	30	64	BRITNEY SPEARS ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
45	35	28	17	VARIOUS ARTISTS ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	4
46	62	47	44	SOUNDTRACK ▲ <sup>2</sup> WALT DISNEY 806645 (11.98/17.98)	TARZAN	5
47	44	36	21	SAVAGE GARDEN ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
48	33	—	2	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	33
49	31	20	5	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	5
50	42	37	44	LONESTAR ▲ <sup>2</sup> BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
51	43	34	20	KORN ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
52	48	35	11	JAGGED EDGE SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
53	50	48	65	GODSMACK ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22

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
54	41	27	5	THE SMASHING PUMPKINS VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
55	51	49	19	THIRD EYE BLIND ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
56	56	43	74	JUVENILE ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
57	52	50	17	MANDY MOORE ▲ <sup>5</sup> 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	31
58	57	55	19	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
59	55	46	32	LOU BEGA ▲ <sup>3</sup> RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
60	60	54	58	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
61	61	60	34	MOBY ● V2 27049* (16.98 CD) <b>HS</b>	PLAY	60
62	46	—	2	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
63	94	105	3	ELTON JOHN DREAMWORKS 450219/INTERSCOPE (12.98/18.98)	THE ROAD TO EL DORADO (SOUNDTRACK)	63
64	53	39	9	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
65	63	59	114	DIXIE CHICKS ▲ <sup>9</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
66	59	51	21	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
67	70	76	7	SONIQUE FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) <b>HS</b>	HEAR MY CRY	67
68	65	53	33	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
69	66	62	38	SLIPKNOT ● I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	SLIPKNOT	62
70	78	80	25	DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
71	58	40	29	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
72	76	61	13	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	61
73	72	68	47	RICKY MARTIN ▲ <sup>2</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
74	54	44	9	TINA TURNER ● VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
75	69	56	19	METALLICA ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
76	64	57	28	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
77	68	58	7	TRACY CHAPMAN ELEKTRA 62478/EEG (11.98/18.98)	TELLING STORIES	33
78	75	86	3	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	75
79	84	97	12	KITTIE NG 751002/ARTEMIS (16.98 CD) <b>HS</b>	SPIT	79
80	77	63	48	TIM MCGRAW ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
81	73	67	21	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	16
82	87	99	99	LENNY KRAVITZ ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)		5 28
83	74	71	36	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
84	112	136	55	LIT ▲ RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
85	80	65	7	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
86	86	88	18	INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
87	71	52	10	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5
88	67	72	106	'N SYNC ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	2
89	82	—	2	AQUA MCA 157305 (11.98/17.98)	AQUARIUS	82
90	83	75	43	SMASH MOUTH ▲ <sup>3</sup> INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
91	93	77	27	ANGIE STONE ● ARISTA 19092 (10.98/16.98) <b>HS</b>	BLACK DIAMOND	46
92	85	81	44	JENNIFER LOPEZ ▲ <sup>2</sup> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
93	91	82	47	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
94	103	89	29	DIANA KRALL ● VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
95	79	64	16	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
96	81	—	2	LED ZEPPELIN ATLANTIC 83278*/AG (10.98/16.98)	LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUME TWO	81
97	96	91	22	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
98	102	108	13	TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	98
99	89	—	2	JONI MITCHELL REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	89
<b>◀ Pacesetter ▶</b>						
100	138	130	13	SOUNDTRACK REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58
101	88	74	44	BLAQUE ● TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
102	100	78	16	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
103	113	121	28	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
104	NEW	1	1	SOUNDTRACK KOCH 8070 (10.98/17.98)	THE CROW — SALVATION	104
105	101	93	19	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
106	110	101	23	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
107	98	73	3	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	73

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	95	84	22	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
<b>109</b>	<b>NEW</b>		1	GOLDFINGER MOJO 157531/UNIVERSAL (17.98 CD)	STOMPING GROUND	109
110	97	83	58	TLC ▲ <sup>5</sup> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
111	99	79	15	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6
112	111	94	12	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
113	105	95	13	SOUNDTRACK PLAY-TONE/COLUMBIA 63911*/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
114	92	69	6	SOUNDTRACK TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE	35
115	118	132	5	VARIOUS ARTISTS WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	115
116	115	110	36	STAINED ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) <b>HS</b>	DYSFUNCTION	74
117	104	98	11	ENIGMA VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33
<b>118</b>	129	124	42	SARAH MCLACHLAN ▲ <sup>4</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
119	106	92	20	WILL SMITH ▲ <sup>2</sup> COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
120	117	114	23	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
121	90	70	6	SOUNDTRACK MAVERICK 47595/WARNER BROS. (11.98/18.98)	THE NEXT BEST THING	34
122	108	118	7	STEPS JIVE 41688 (10.98/16.98) <b>HS</b>	STEP ONE	79
123	120	112	25	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	34
<b>124</b>	<b>NEW</b>		1	SOUNDTRACK LOUD/COLUMBIA 62197*/CRG (11.98 EQ/17.98)	BLACK AND WHITE	124
<b>125</b>	155	168	80	GOO GOO DOLLS ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
<b>126</b>	<b>NEW</b>		1	VARIOUS ARTISTS INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	126
127	109	87	8	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
128	107	85	10	SOUNDTRACK ● WIND-UP 13056 (11.98/17.98)	SCREAM 3 THE ALBUM	32
129	125	119	21	MONTELL JORDAN ● DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	32
<b>130</b>	139	142	12	YOUNGBLOODZ GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	92
<b>131</b>	163	167	77	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
132	137	137	57	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
133	114	107	32	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
<b>134</b>	151	153	39	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
135	135	134	29	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
136	122	113	27	METHOD MAN/REDMAN ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	3
137	130	155	19	LED ZEPPELIN ● ATLANTIC 83268*/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
138	121	109	72	WHITNEY HOUSTON ▲ <sup>3</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
139	119	100	25	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
<b>140</b>	<b>NEW</b>		1	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) <b>HS</b>	WHO NEEDS GUITARS ANYWAY?	140
141	128	106	18	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) <b>HS</b>	NASTY LITTLE THOUGHTS	83
142	147	173	21	SOUNDTRACK ▲ <sup>2</sup> ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
143	123	111	55	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
144	124	148	25	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) <b>HS</b>	SYSTEM OF A DOWN	124
145	126	103	17	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
146	116	102	7	THE CURE FICTION/ELEKTRA 62236*/EEG (11.98/17.98)	BLOODFLOWERS	16
147	143	147	32	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) <b>HS</b>	WISCONSIN DEATH TRIP	107
148	142	120	22	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
149	131	127	37	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (11.98/17.98)	TONIGHT THE STARS REVOLT!	29
150	132	126	20	BOB MARLEY ● TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	60
151	148	149	22	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
152	146	133	10	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
153	133	116	53	ANDREA BOCELLI ▲ <sup>2</sup> POLYDOR 547222 (12.98/18.98)	SOGNO	4
<b>154</b>	187	199	10	CLAY WALKER GIANT (NASHVILLE) 24717/WRN (10.98/16.98)	LIVE, LAUGH, LOVE	55

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	134	129	32	FILTER ● REPRISE 47388/WARNER BROS. (11.98/17.98)	TITLE OF RECORD	30
<b>156</b>	<b>NEW</b>		1	SOUNDTRACK SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	156
157	140	115	21	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
158	153	144	8	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY (17.98/19.98)	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	93
<b>159</b>	169	174	21	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
<b>160</b>	172	170	96	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	1
161	136	146	7	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98) <b>HS</b>	LET'S ROLL	96
162	145	117	10	GUY MCA 112054 (11.98/17.98)	III	13
163	168	—	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42253 (11.98/15.98)	GOOD NEWS	163
164	150	143	22	COUNTING CROWS ▲ DGC 490415*/INTERSCOPE (12.98/18.98)	THIS DESERT LIFE	8
165	127	—	2	TAMAR DREAMWORKS 450110/INTERSCOPE (8.98/12.98) <b>HS</b>	TAMAR	127
166	149	141	32	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
167	152	145	18	VARIOUS ARTISTS UTW/DEF JAM 545440/DJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
168	164	138	4	AL JARREAU GRP 547884/AVG (11.98/17.98)	TOMORROW TODAY	137
169	161	158	42	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
170	167	151	7	AMEL LARRIEUX 550 MUSIC 64741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITES	79
171	179	166	5	SELENA EMI LATIN 23332 (11.98/17.98)	ALL MY HITS — TODOS MIS EXITOS VOL. 2	149
172	165	159	75	98 DEGREES ▲ <sup>2</sup> MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
<b>173</b>	<b>NEW</b>		1	FATBOY SLIM SKINT 49130/ASTRALWERKS (17.98 CD)	ON THE FLOOR AT THE BOUTIQUE	173
174	162	171	5	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95
175	180	163	17	METHODS OF MAYHEM ● MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
176	160	135	5	JENNIFER KNAPP GOTEY 72816 (15.98 CD)	LAY IT DOWN	77
177	156	156	64	SUGAR RAY ▲ <sup>2</sup> LAVA/ATLANTIC 83151*/AG (10.98/18.98)	14:59	17
<b>178</b>	192	190	11	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) <b>HS</b>	SPIRITUAL LOVE	174
<b>179</b>	<b>NEW</b>		1	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	179
180	159	—	5	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES	92
181	184	172	23	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
<b>182</b>	<b>NEW</b>		1	MDFMK REPUBLIC 157522/UNIVERSAL (11.98/17.98)	MDFMK	182
183	154	128	5	OASIS CREATION 63586/EPIC (11.98 EQ/17.98)	STANDING ON THE SHOULDER OF GIANTS	24
184	157	154	5	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98) <b>HS</b>	MTV UNPLUGGED	124
<b>185</b>	<b>RE-ENTRY</b>		4	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98) <b>HS</b>	VITAMIN C	163
<b>186</b>	199	—	15	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
187	173	162	73	CHER ▲ <sup>4</sup> WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
188	174	160	25	ERIC CLAPTON ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
189	158	125	5	J-SHIN SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	71
190	171	157	18	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
191	170	183	23	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
192	166	152	22	JIM JOHNSTON ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
193	144	90	3	JOE SATRIANI EPIC 67860 (11.98 EQ/17.98)	ENGINES OF CREATION	90
194	186	185	65	2PAC ▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
195	190	176	51	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) <b>HS</b>	SITTIN' FAT DOWN SOUTH	20
196	182	179	85	KORN ▲ <sup>3</sup> IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
197	176	150	5	LOS TEMERARIOS ● FONOVISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE	75
<b>198</b>	<b>NEW</b>		1	SOUNDTRACK COLUMBIA 63596/CRG (11.98 EQ/17.98)	HERE ON EARTH	198
<b>199</b>	<b>RE-ENTRY</b>		52	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
200	181	175	26	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4

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# newsline...

**THE HOUSE OF REPRESENTATIVES'** Commerce Committee accepted on April 6 a report by the Advisory Commission on Electronic Commerce (ACEC) with recommendations that tilt toward no Internet tax and a revised tax system for states for both E-commerce and traditional businesses. It also proposed a tax ban on digitized goods. However, after a year's worth of field meetings throughout the U.S., the ACEC was only able to forge a simple majority for its 11-point recommendations rather than the two-thirds majority requested by Congress (Billboard, Feb. 19). The advisory group included two governors, state and local officials, telecommunications industry executives, and consumer groups.

Committee chairman Thomas K. Bliley, R-Va., endorsed the majority findings, saying, "If there's one recurring theme in that record, it is that taxation and regulation [of online businesses] could kill the goose that's laying the golden egg."

BILL HOLLAND

**A DIVISION OF** Sony Corp. is setting up a music portal, Label Gate Co. Ltd., for distribution of downloads from a number of major Japanese record companies. Set to launch this month, the service—formed by Internet service provider Sony Communications Network (SCN)—will act as a "co-op" site for the labels, providing a payment infrastructure and customer support. The individual labels will decide pricing. In addition to Sony Music Entertainment (Japan), participants include Warner Music Japan, Avex Trax, BMG Funhouse, Pony Canyon, King, Johnny's Entertainment, Zetima, Primeaid Records, Tokuma Japan Communications, Vap, and Four Life.

Label Gate will be started with 50 million yen (\$480,000) in funding from SCN; according to reports, the other companies will be issued shares in the service later. The Tokyo-based enterprise will be headed by SCN president Senji Yamamoto.

## SONY

**RUSSELL SIMMONS'** planned Web site, 360hiphop.com, has entered into a deal with Brilliant Digital Entertainment (BDE) to establish a joint-venture studio that will develop hip-hop content for the Internet. Both companies will finance the venture, which will be based in Los Angeles and headed by 360hiphop investor Stan Lathan. Outside funding will be sought to finance future expansion and licensing deals. Content produced by the studio will be available at 360hiphop and will be syndicated to affiliate Web sites. Due to launch in June, New York-based 360hiphop will feature editorial content, Webcasting, and E-commerce. Publicly traded, L.A.-based BDE specializes in 3D animation software and interactive broadcasting.

CAROLYN HORWITZ

**RIFFAGE.COM** is opening a new division to produce and broadcast live concert events over the Internet. The new division, called Riffage Live, bowed April 5 with "Riffage Live From The Great American Music Hall," a 13-episode series showcasing emerging artists. Next month, Riffage will be the exclusive Webcaster of "BBC Music Live," a global festival culling performances from venues around the world in a 24-hour program. Some of the acts scheduled to appear are Elton John, Tony Bennett, Diana Krall, Moby, Jamiroquai, and George Benson. The program will air on the BBC1 and BBC2 television channels in the U.K. as well as on the BBC radio network in a week-long promotion beginning May 25. Riffage will provide live streaming of the concert May 29-30. Later this summer, the site will broadcast a program created from performances at the New Orleans Jazz & Heritage Festival 2000, which takes place April 28-May 7.

All Webcast events on Riffage will be available for free, with revenue generated from advertising and sponsorships. Riffage CEO/founder Ken Wirt says that original programs will be sold to syndicated television and cable markets for additional revenue. Riffage.com has hired former Intel and Warner Music Group executive Jason Rubinstein as VP/GM of Riffage Live.

EILEEN FITZPATRICK

**JOSEPH ISGRO**—identified by a federal prosecutor and an FBI special agent as a member of the Gambino organized crime family and hit with a multi-count grand jury indictment for extortion—was ordered held without bail by a U.S. magistrate judge on March 31. At a brief court appearance April 3 in L.A., veteran record promoter and label head Isgro and his co-defendants, Anthony Saitta and Valentino Bartolone, pleaded not guilty to charges of making extortionate extension of credit, collection by extortionate means, and making threats of violence as alleged in a March 30 indictment. Saitta also pleaded not guilty to one count of possession of an illegal firearm.

Isgro and Bartolone, an employee of Isgro's Tarzana, Calif.-based label Private I Records, were arrested March 25; Saitta was arrested March 13. In earlier court appearances, all had pleaded not guilty to criminal complaints for loan sharking. Isgro and Bartolone appeared before Magistrate Judge Charles S. Eick March 31 for a bail hearing. Saitta had previously been ordered held without bail. At press time, no trial date had been set. U.S. District Judge Lourdes Baird has been assigned to the case.

CHRIS MORRIS

## VIRGIN PLANS

(Continued from page 8)

As part of the rethink, Chris Ash has been appointed managing director of Our Price, replacing Mike McGinley, who is leaving to pursue other interests now that an Our Price management buyout is no longer part of Virgin's strategy. McGinley had been trying to find backers for a buyout over the past two years.

Most recently, Ash was the CEO of London toy store Hamley's. Prior to that he was the commercial director of Superdrug (1994-97), commercial director of Woolworth's (1991-94), and commercial director of Entertainment U.K. (1989-91). Superdrug, Woolworth's, and Entertainment U.K. are part of the Kingfisher Group. (Ash was replaced at Hamley's by Simon Burke, the former CEO of Virgin Entertainment Group, whom Wright was brought in to replace. Ash will report to Wright.)

Wright says a name change at Our Price would not mean dropping music from the stores. "If it happens, the product mix will still have music as an important part of it but also encompass a more obvious mobile phone offering, plus a range of high-tech accessories, such as Walkmans, MP3 players, digital tech-

*'We're working on the whole Our Price setup—the product mix and a potential new branding for the stores'*

—CHRIS ASH—

nology products—basically fashion accessories of life, the sort of stuff you see in a lot of magazines these days."

Asked if the Our Price name will disappear altogether, Wright says, "It could do; we haven't made a decision on that as yet."

Says Ash, "We're working on the whole Our Price setup—the product mix and a potential new branding for the stores, but we still have not finalized anything."

More concrete are VEG's plans to sell its Virgin Megastores in Holland and Belgium. Wright says that negotiations with Holland's Free Record Shop are at an advanced stage and that an announcement on the sale is imminent. Free Record Shop CEO Hans Breukhoven confirms that his company is aiming to buy six Megastores.

"Free Record Shop is negotiating on an exclusive basis with Virgin Megastores for taking over the three stores in the Netherlands and the three stores in Belgium," Breukhoven tells Billboard. "[We] expect that the negotiations, dependent on the result of the due diligence and further [talks], will lead to completion of the transaction within a few weeks." Breukhoven adds that he hopes the deal will be finalized by the end of this month.

That sell-off marks the start of a review of the Virgin Megastore chain—similar to the exercise already under way at Our Price. VEG says that Virgin Megastores will be "the next part of the group to undergo strategic development, including the appointment of a new [managing director] in due course."

## BETWEEN THE BULLETS



by Geoff Mayfield

**UN-SYNC-ABLE:** In the almost nine years that Billboard's sales lists have employed SoundScan data, chart watchers have become accustomed to seeing albums that open with huge first-week sums experience sharp declines in the second week. Sophomore-week drops are particularly pronounced on any rap or hard rock set that starts with a robust number, but any album that accomplishes the rare feat of opening with 500,000 units or more—be it pop, country, whatever—will inevitably see an evaporation of 40%-60% in the second frame.

So, after 'N Sync shattered the previous one-week SoundScan record with the mind-numbing sum of 2.4 million units, the question was not whether "No Strings Attached" would crown The Billboard 200 in its second week but how much its sales would fall when it did. Some retail executives predicted the title might suffer as much as a 70%-80% slide in its second week (Billboard, April 15). When the dust cleared, "No Strings" saw a less severe decline of 66%, yielding the still-scary total of 811,000 units. That happens to be the 13th largest week in SoundScan history.

There have only been four other weeks in the last two years when a title has sold more. Aside from last issue's feat, the others were the debut frames of Backstreet Boys' 1999 title "Millennium" (1.13 million units) and Garth Brooks' 1998 set "Double Live" (1.08 million units), and that of the "Titanic" soundtrack's biggest sum, scored in the Feb. 28, 1998, Billboard (848,000 units), the sixth of its 16 consecutive chart-topping weeks. In short, 811,000 is a lot of freakin' albums. Add it to the opening total, and the lads have sold more than 3.2 million units in just two weeks—more than a lot of recording acts will sell in their entire careers.

**WHO GOES THERE:** With 'N Sync setting high-water marks at both the record store and the concert circuit, the group's popularity is undeniable. It's hard to believe this is the same group that introduced itself to many industryites with a showcase performance during one of the business sessions at the 1998 National Assn. of Recording Merchandisers Convention in San Francisco. By November of that year, 'N Sync had both its debut set and its Christmas album parked in The Billboard 200's top 10, becoming only the sixth act in the SoundScan era to have two concurrent top 10 albums.

Since that time, I've had a devil of a time pinpointing the group's fan base, a research mission that has actually been confounded, rather than aided, by my relationship with my 12-year-old stepdaughter and her friends. We all know that 'N Sync has become the prime example of today's teen-driven pop wave—but even with two of its albums coexisting in the top 10, it took me months to find any youngsters who were interested in the cool 'N Sync swag I'd received from my friends at RCA.

The main stumbling block then was that the masses of pre- and early-teen girls who had already fallen in love with Backstreet Boys tended to view 'N Sync as a Backstreet knockoff. Obviously, that obstacle has been overcome in the past two years. Lead track "Bye Bye Bye," which has been No. 1 for seven weeks on Top 40 Tracks and five weeks on the all-format Hot 100 Airplay, is certainly one factor that expanded the group's fan base. I also wonder if the album's delay from last year's schedule, caused by the legal wranglings over 'N Sync's shift from RCA to Jive, added an element of pent-up demand to the arrival of "No Strings Attached."

In case you're wondering, the only other acts besides 'N Sync to score concurrent top 10 albums in the last nine years are Guns N' Roses, Bruce Springsteen, LeAnn Rimes, Spice Girls, and Garth Brooks, with Brooks being the only one to do so in two different years (with two different pairs of albums, no less). In the cases of both Guns and Springsteen, the two top 10 albums were released simultaneously.

**HIP-HOP POPS, OSCAR ROCKS:** Aside from 'N Sync, hip-hop and R&B have been driving The Billboard 200's business for the past two issues, with the genres accounting for 12 of the top 20 albums. That dozen includes the Hot Shot Debut of the "Romeo Must Die" soundtrack (No. 3, 203,000 units), and new arrivals from Drag-On (No. 5, 151,000 units) and Common (No. 16, 72,000 units). Heading toward the top 20 is Jay-Z, who holds on to the Greatest Gainer for a second consecutive week. His rebound has been spurred by "Big Pimpin'," which is looming large on MTV, BET, and the Box, with MTV adding exposure through "Making The Video" and "Total Request Live."

Meanwhile, performances of the best original song entries on the much-watched Oscars March 26 boost the sales of all five soundtracks. The most obvious beneficiary from the ABC telecast, which had a 29.2 rating/48 share, is Aimee Mann's "Magnolia," which wins the Pacesetter with a 32% gain (138-100). Oscar winner Phil Collins sees his "Tarzan" album and his hits package both excel (62-46, up 29%, and 163-131, up 22%, respectively). The albums from "Toy Story 2," "South Park: Bigger, Longer & Uncut," and "Music Of The Heart" each had gains, too, but still fall shy of The Billboard 200. By the by, with no disrespect to Collins, my Oscar vote would have gone to "Toy's" moving "When She Loved Me," written by Randy Newman and sung by Sarah McLachlan.

## COMMENTARY

(Continued from page 4)

represents a few thousand vocalists, its bargaining clout is understandably limited—although I'm betting that its recent merger with the Screen Actors Guild (a *real* union) will change that in the future.

The National Academy of Recording Arts and Sciences (NARAS) claims it is "dedicated to improving the cultural environment and quality of life . . . for its 14,000 musicians, producers, and other recording professionals."

Despite its relatively small membership, NARAS has achieved some extraordinary success with its focus on music education programs and important industry charities like MusiCares. Still, I can't help but wonder: If NARAS spent as much money lobbying

Congress for artists' rights as it did on this year's Grammy party, do you think the RIAA could have passed the "work-for-hire" legislation?

Any failures by artists' representatives in Washington pale by comparison to their failures with the major record companies at the bargaining table. In other areas of the entertainment industry, the basic contract is agreed to in advance between the union or guild and companies' representatives. The only things left for negotiation are the individual economic terms. This is not true in the music business.

Let's look at Broadway as an example. Here, the Actor's Equity union negotiates the boilerplate provisions

of each agreement with the League of American Theaters and Producers and other producer representatives. As a result, actors have some basic protections, such as the right of first refusal to receive a certain level of compensation or a buy-out if a show they are performing in moves from off Broadway to Broadway.

The Dramatists Guild of America does an outstanding job protecting the rights of writers and composers of plays and musicals by guaranteeing them the right to retain copyright ownership and a significant level of creative control. How many recording artists can make a similar claim?

It would be nice to think that in a perfect world each artist and each record company could conduct an arm's-length negotiation that would yield a fair contract. It would also be nice to discover that there really is a tooth fairy.

Artists must band together, because that's exactly what record companies have done. Do you think it's a mere coincidence that every single record company in America chose to pay songwriters a rate of 75% of the statutory mechanical royalty for their controlled compositions?

Do you think it's a statistical aberration that every single record company takes a packaging deduction of 25% (even when that means that, on a \$16.98 list price CD, the record

company is getting to deduct \$4.25 from the artist's royalties, when it only costs them \$1.20 in total to manufacture the entire CD and jewel box)?

And what about the latest incursion into artists' rights? Do you think it's totally by chance that the record companies are demanding to own the artist's own URL? If Bruce Springsteen were signing with Columbia Records as a new artist in the year 2000, Columbia Records would own Bruce-Springsteen.com. And they wouldn't just own it during the time that Springsteen recorded for Columbia—Columbia would own Bruce-Springsteen.com forever! Why does this happen? Because recording artists have no real voice.

In the music industry, artists seem to constantly take one step up and two steps back. For example, take the Audio Home Recording Act, which was enacted a few years ago to provide musicians with royalties from the sale of digital audiotape and digital tape recorders. No sooner had this legislation become law when the record companies suddenly introduced a "black box" provision into each record deal that allowed the labels to use any of the artist's royalties from this new income stream to cross-collateralize any unrecouped artist advances.

And with the advent of MP3 and other methods for digital down-

loads, the expectation in the artist community was that musicians would finally experience an increase in their royalties, since record companies no longer had to manufacture CDs, package them, warehouse them, ship them, etc.

At this point, I doubt anyone would be shocked to learn that not only are record companies not paying artists a higher royalty, but they are actually paying them 15% less than their normal CD royalty rate on MP3s (and the CD rate is already 15% less than the pre-CD royalty rate because nobody stood up for artists and objected when CDs were first introduced).

And here's the best part—the record companies still intend to take a packaging deduction—even though there is no package (it gives new meaning to the phrase "virtual reality"). Why does this happen? Because recording artists have no real voice.

When I started in the music industry 25 years ago, there were dozens of major labels. This meant that there was at least some degree of likelihood that two or more labels would bid on the same band and allow us to negotiate a contract that was reasonably fair for both sides.

With the advent of "mergermania," the music business universe has been reduced to five major labels (perhaps four by the time this article is published). As a result, labels are in a position to offer deals on a "take it or leave it" basis. As a result, the artists, who are the engine on which the entire train that record companies, manufacturers, radio stations, retailers, and others ride, typically make the smallest share of the profit. This is not only unfair—it's morally wrong. Why does this happen? Because recording artists have no real voice.

To the RIAA, I say thank you. Your backdoor techniques on the "work-made-for-hire" legislation may have been the proverbial straw that broke the camel's back. I hope artists are finally ready to put aside their own interests and act together for the greater common good. As Bob Dylan wrote: "How many years can a mountain exist/Before it's washed to the sea?/Yes, 'n' how many years can some people exist/Before they're allowed to be free?"

To the record labels, I say, stop

ruthlessly exploiting your advantage, because it will hurt you in the long run. There's plenty of money for everyone in the gross profit margin between the \$1.20 it costs to make a CD and the \$17 that it sells for. The more you diminish your artists, the more you will encourage them to seek new alternatives.

And thanks to technological innovations like inexpensive home recording and CD "bulk burning" equipment as well as digital delivery of music over the Internet, it's entirely possible that artists will finally take control of the recording, marketing, and distribution of their own recording. To quote another Dylan song: "I ain't gonna work for Maggie's brother no more/Well, he hands you a nickel/He hands you a dime/He asks you with a grin/If you're havin' a good time/Then he fines you every time you slam the door/I ain't gonna work for Maggie's brother no more."

To the AFM and AFTRA, I say, Bob Dylan has some words that apply to you as well: "Please heed the call/Don't stand in the doorway/Don't block up the hall/For he that gets hurt/Will be he who has stalled/There's a battle outside/And it is ragin'/It'll soon shake your windows/And rattle your walls/For the times they are a-changin'."

When will this happen? When recording artists finally have a real voice.

This article was prepared with the research assistance of Peter Glass.

### In the music industry, artists seem to constantly take one step up and two steps back

### I believe artists are finally ready to put aside their own interests and act together for the greater common good

## DATAPLAY INTRODUCES LARGE-CAPACITY DISC

(Continued from page 8)

Play discs] compared to maybe up to 128 MB for flash memory that is also horrendously expensive—around \$300 or \$400, compared to this \$5 or \$10—well, that makes a very compelling argument for DataPlay as a blank medium," says Jeremy Schwartz, a senior analyst with Forrester Research, who also notes the discs' downside of non-rewritability.

"It would be a huge task for the solid-state guys to get that memory down to even \$50," he says. "So if the [consumer electronics] guys adopt this format and the content guys go with it, it's going to knock a big hole in that market, I would think."

That's a major if, of course. "This announcement doesn't necessarily mean anything," Schwartz adds, "until somebody says, 'Yeah, I really intend to use this in the next generation of my Rio' or 'I intend to deliver my music content on this or my books' or what have you."

A number of hardware and software companies—including Toshiba, Samsung, Diamond Multimedia, Universal Music, and Capitol Nashville—have expressed interest in the format.

Volk says initial DataPlay hardware is expected to debut at the 2001 Consumer Electronics Show in January, around the time that DataPlay blanks and prerecorded titles bow.

Mike Reed, director of marketing for Diamond Multimedia, which markets the Rio line of portable players,

confirms that his company intends to embrace the new format.

"We believe DataPlay's media will broaden distribution of digital music content and thereby increase demand for Rio digital players," Reed says. "As such, we intend to deliver portable player support for DataPlay by the time their media hits the market in first-quarter 2001."

Pat Quigley, president of the Capitol Nashville label, says that the disc's low price point and locked-content feature make it appealing to him.

According to Volk, DataPlay's locked-content feature, dubbed ContentKey, will allow for Web-based post-retail activation and/or sale of additional content on the discs.

"All of us [at labels] have a lot of artists with catalog records," says Quigley, whose roster includes Garth Brooks. "This opens tremendous opportunities there."

"For example," he says, "you could put the current album on this [disc] to sell at retail, but then also have a catalog album on it as the 'locked' content. I would let you hear 30 seconds of all the tracks on the catalog album, and then if you like it, you just stick it in your computer and activate the record. So the 'downloading' time is about 20 seconds—because it's already there on the disc."

Quigley says he definitely plans to release product on DataPlay but declines to specify titles yet.

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## Billboard Online Data To Flow Through New Distribution Channel

Billboard Online, the Internet home of Billboard magazine, announced that it has signed a data distribution agreement with Fact City—www.factcity.com—a fact-finding engine for portals, search engines and vertical market Web sites.

Fact City, a new distribution channel, aggregates facts, statistics and other quantitative information from brand-name data partners, and makes the data available through a network of Internet search engines and portals via proprietary search and retrieval technology. The service enables users to ask questions in plain English and receive accurate facts and statistics in return.



"Fact City offers the first way to search Billboard Online's music database by asking a question," said Ken Schlager, VP of Business Development for the Billboard Music Group. "This deal provides a powerful new distribution channel for our branded content, enabling us to reach an even wider Internet audience."

"Billboard Online is the world's foremost publisher of information on music," said Eric Ziering, president and founder of Fact City. "With Fact City, Internet search engines and portals can now offer their users the most in-depth and accurate entertainment facts available, together with the easiest access to them."

## PERSONNEL DIRECTIONS

Billboard Online has restructured its editorial lineup in New York. Joining Billboard Online in the new position of senior editor is Barry Jeckell. Moving up the ladder is Jonathan Cohen, who has been named news/reviews editor.

Jeckell joins from Launch Media in New York, where he served in a number of positions, including music/entertainment news manager and rock editor. He joined Launch's Radio Network operation (formerly SW Networks) in 1996. As news manager, he was responsible for overseeing 12 genre-specific daily music news feeds to client radio stations around the country.

Prior to joining Launch/SW Networks, Jeckell was alternative music director/web developer for Aim Marketing, an independent radio promotion company. From 1990-95, he worked at music trade publication Friday Morning Quarterback, where he started as an intern and rose to modern rock director, covering industry news and trends, reviewing new releases, and developing music charts. He received his B.A. degree in

communications in 1991 from Rowan State University in Glassboro, N.J.

Jeckell oversees the site's news and features sections and will help develop new and existing multimedia elements, including Billboard Radio and Billboard Minutes.

Cohen joined Billboard Online in August 1999 as assistant editor. He immediately made his mark by helping create the site's voluminous "20th Century A-to-Z" feature, which continues to be a popular attraction for Billboard Online readers. Since late December, Cohen has been acting as news editor. With his new title, he officially has responsibility for assembling the daily news package under Jeckell's direction. He also maintains responsibility for the weekly album reviews area and will work closely with Billboard album reviews editor Michael Paoletta in increasing the depth and breadth of Billboard Online's reviews coverage.

Jeckell and Cohen report jointly to John Lerner, VP of operations for VNU eMedia, and Ken Schlager, editorial director of Billboard Online.

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# The Way They Chart The Songs They Chart

THE SONG IS CALLED "I'm Here," but it might as well be called "I'm Still Here," because that more accurately describes the incredible chart career of the Temptations. The Motown act may have only one original member left—Otis Williams—but that doesn't detract from an amazing chart span that stretches from the debut of "Dream Come True" the week of May 12, 1962, to the entry of "I'm Here" (Motown) at No. 65 in this issue's Hot R&B/Hip-Hop Singles & Tracks chart. For those who don't want to do the math, that's a span of 37 years and 11 months.

It's not the longest R&B chart span in history, but it does push the Temptations past Aretha Franklin, into sixth place among acts with the longest chart spans.

The five artists ahead of the Temptations are Nat "King" Cole (48 years, 11 months), Ray Charles (44 years, one month), James Brown (42 years, eight months), B.B. King (40 years, three months), and Johnny "Guitar" Watson (39 years, seven months).

**'I TURN' 2:** Christina Aguilera's fourth entry on The Billboard Hot 100 is the Hot Shot Debut this issue, as "I Turn To You" (RCA) opens at No. 50. But do you remember which film Diane Warren wrote this song for? Think back to "Space Jam"—on its soundtrack you'll find the original version of "I Turn To You," by All-4-One.

**WORD WORD UP:** It's been a while since we've heard from veteran Chart Beat reader William Simpson, but I recently received an E-mail missive from the Los Angeles chart expert. He notes that San-

tana's "Maria Maria" (Arista) is the sixth chart-topping title on the Hot 100 to consist solely of one word repeated twice. I'm sure you know the others by heart, but just for the record, they are "Monday, Monday" by the Mamas & the Papas, "Sugar, Sugar" by the Archies, "Mory Mory" by Billy Idol, "Rush Rush" by Paula Abdul, and "Baby Baby" by Amy Grant.

The song by Santana and the Product G&B is the first No. 1 with "Maria" in the title. Simpson points out that the female name most often mentioned in the titles of No. 1 songs is "Venus," which has appeared in three chart-topping songs.

**LIVIN' LA WESTLIFE LOCA:** Irish boy band Westlife, climbing the Hot 100 with "Swear It Again" (Arista), sets a new record in the U.K. this issue. With the group's fifth single, "Fool Again" (RCA), debuting at No. 1, Westlife is the first act in U.K. chart history to have its first five singles all enter the chart in pole position.

**SPICE GIRLS:** set a different record by having their first six singles all reach the top, but they didn't all debut at No. 1.

**PATIENCE:** Steve Young of Hull, England, E-mails news of another record set in the U.K. With Santana finally reaching the top of the British album chart with "Supernatural," the group has the longest gap between chart debut and first No. 1 album. Santana waited 29 years and 11 months, breaking the record set by Cher, who had to wait 25 years and nine months. Tina Turner is in third place with a wait of 23 years.



by Fred Bronson

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 4/2/00

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	188,658,000	194,010,000 (UP 2.8%)
ALBUMS	165,605,000	177,318,000 (UP 7.1%)
SINGLES	23,053,000	16,692,000 (DN 27.6%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	138,611,000	156,204,000 (UP 12.7%)
CASSETTE	26,599,000	20,711,000 (DN 22.1%)
OTHER	395,000	403,000 (UP 2%)

### OVERALL UNIT SALES THIS WEEK

14,514,000

### LAST WEEK

16,949,000

### CHANGE

DOWN 14.4%

### THIS WEEK 1999

16,666,000

### CHANGE

DOWN 12.9%

### ALBUM SALES THIS WEEK

13,416,000

### LAST WEEK

15,759,000

### CHANGE

DOWN 14.9%

### THIS WEEK 1999

14,312,000

### CHANGE

DOWN 6.3%

### SINGLES SALES THIS WEEK

1,098,000

### LAST WEEK

1,190,000

### CHANGE

DOWN 7.7%

### THIS WEEK 1999

2,354,000

### CHANGE

DOWN 53.4%

### DISTRIBUTORS' MARKET SHARE (2/28/00—4/2/00)

	UMVD	BMG	INDIES	WEA	SONY	EMD
TOTAL ALBUMS	25.1%	18.8%	16.3%	15.5%	15.2%	9.2%
CURRENT ALBUMS	25.5%	23.5%	14.5%	13.2%	15.4%	7.9%
TOTAL SINGLES	18.3%	29.8%	10.9%	15%	17.9%	8.1%

ROUNDED FIGURES

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



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TO OUR ARTISTS AND  
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**Produced by Ben Keith & Neil Young. Direction: Elliot Roberts at Lookout Management**

**Join us for an on-line listening party at [www.neilyoungmusic.com](http://www.neilyoungmusic.com) the week of 4/11 where you can hear songs from Neil's new album *Silver & Gold*.**

**Album in stores April 25**

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