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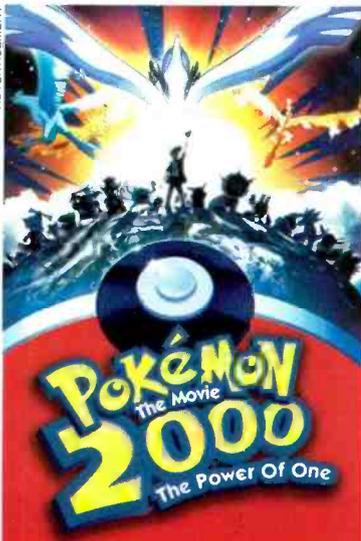
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## Riffage Tries Offline Strategy

BY MARILYN A. GILLEN

NEW YORK—In what some view as a natural evolution for the sector, a few online music companies are beginning to establish business presences offline.

Some are searching for proven revenue streams not subject to the precarious ebbs and flows of a difficult Web market, while others are looking to mine natural synergies or drive traffic back to their sites.



Riffage.com is perhaps the perfect dotcom example of these emerging hybrids; the company will announce Tuesday (11) that it has acquired the label 1500 Records, formerly part of

(Continued on page 104)

## Hefty Sales Raise Issues

Some Fear Bar For Artists Now Set Too High

BY ED CHRISTMAN

NEW YORK—Blockbuster album sales this year have raised concerns as well as cheers for music sales, distribution, and retail executives.

On the plus side, 2000 has produced the three biggest first-week sales

debut ever—albums from 'N Sync, Eminem, and Britney Spears have exploded out of the box—causing many to wonder how high is up.

Retailers Assess  
Dance Music Market  
... Page 8

Retailers have been ecstatic about the steady flow of hit product in the first half of the year—a period traditionally devoid of big releases, as labels wait for the

fourth quarter to ship superstar titles.

On the negative side, some are worried that the 1 million-unit weeks by Spears, 'N Sync, and Eminem will create unrealistic expectations among other top acts and

(Continued on page 104)

## Black Promoters' Suit Proceeds

BY RAY WADDELL

NASHVILLE—A U.S. District judge in New York issued an opinion and order June 30 that lawyers for the Black Promoters Assn. (BPA) could proceed with a \$700 million lawsuit against eight major booking agencies and 26 promoters. The case



can now proceed to a federal jury trial.

Judge Robert P. Patterson Jr. failed to dismiss the suit, which was first filed in November 1998 on behalf of the Black Promoters Assn. (BPA) (Billboard, Nov. 20, 1998; April 8, 2000). The suit alleges antitrust and civil rights charges against the booking agencies and promoters for "maintain-

(Continued on page 112)

## Artists Keep The West Alive

Cowboy Culture Reaches Out To New Generation

BY DEBORAH EVANS PRICE

NASHVILLE—Few national icons are more closely associated with American culture than the cowboy. During the glory days of westerns on the silver screen and TV, the lifestyle of the singing cowboy was brought to vivid life by artists who personified the values and integrity of a bygone era.

Roy Rogers, Gene Autry, and Rex Allen Sr. were the cream of the crop of singing cowboys who made western music a vital part of the U.S.' entertainment land-

scape. Sadly, in the past two years, all three of those legendary artists have died. Now that they've gone on to greener pastures, just what is happening to the musical style that those men made such an integral part of the American experience? Is there a new generation of singing cowboys willing to carry the music to young audiences?

The answer is a resounding yes. The spirit of the West is alive and well in the music of such modern-day

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MUSIC TO MY EARS



Indigo/Harmonia Mundi's  
Traoré Captures The Soul  
Of Humanity On 'Wanita'

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## Angel's Shankar Finds Own Voice

BY JIM BESSMAN

NEW YORK—Having established herself as a gifted student of her legendary father, Ravi Shankar, on her 1998 debut album, "Anoushka," sitarist Anoushka Shankar is bringing out a little more of her

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Native American Music  
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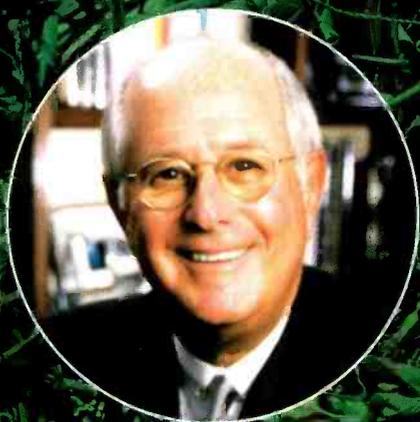
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# 'Wanita': Discovering The Soul Of Rokia Traoré

When one gets lost in the West African country of Mali, the customary request for personal guidance is "Sila jira kan na," meaning "Show me the way." In the oppressively hot streets of the crowd-and dust-clogged capital city of Bamako, such entreaties from strangers are accepted as routine, since one market-swarmed street can resemble a dozen disorienting others. But in the sphere of contemporary Malian music, as in the world at large, the familiar appeal takes on a special poignancy, because the ability these days to offer confident direction is in increasingly short supply.

One of the finest records issued anywhere this year is "Wanita" (Indigo/Harmonia Mundi, due Tuesday [11]), the second album by Malian singer/songwriter Rokia Traoré. The follow-up to her much-praised 1998 debut, "Mouneissa"—which sold over 40,000 copies in Europe—the new release expands on the softly poetic but intensely persevering messages of a woman who is quietly but questfully altering the face of African music. On a planet seemingly rife with self-righteous anger, racial antagonism, and inter-family tension, she calmly petitions on songs like "Souba" for humility and reconciliation; and as modern societies increasingly exploit women via popular degradation while idealizing male brutality, she warns on "N'Gotolen" against the dangers of building either a boom economy or a cultural pecking order based on contempt for others.

"There is a trend for selfish individualism also in Mali, even though we're very far away from the situation with the United States or Europe," she says, smoothly shifting from French to her mother tongue of Bamanan, with sudden bursts of English. "But I'm singing this way because, from speaking with the elders in Bamako, there has been and still is a big human interest in the worth of family members, neighbors, and colleagues in our offices or workplaces. I'm very conscious that, with all the money some people have these days in the U.S. and other countries, there is an aggressive individualism that has catastrophic consequences. You can feel that this misguided individualism is part of this violent process today in many homes and streets. I'm telling on other songs on the album that if you have a conscience about the importance of life and your proper individual life, you can avoid this violence and killing. But the fact that we're allowing it to happen is still baffling to me," she adds sadly.

In Mali, whose hierarchical musical traditions are dominated by either the ceremonial drama of the often haughty male *griots* and *jelis* (storytellers) or of the vociferous *jelimusolu* (female praise singers), Traoré's own music is uniquely informal, personable, and tender. Her intimate-sounding acoustic accompaniment consists of *balafon* (wooden xylophone), *kora* (a highly resonant harp-like instrument with 21-25 strings), *ngoni* (lute), and an occasional electrified bass, plus the guitar and percussion Traoré splits with others during the lovely solo and choral vocals (the latter sometimes overdubbed by Traoré). The music grips listeners as it glides into a rich nether realm between tribal chant and folk *chanson*, prodding the spirit with ideas that are bluesy in their convictions but almost Asian in their plucked airiness. And because the subject matter is so boldly expressed, its passionate tug soon grows addictive.

A member of the Bamana ethnic group, Traoré is descended from the noble warriors of the Traoré clan, but she is free by custom from the caste-oriented constraints of other tribes (like the Maninka) that relegate public vocalizing to the social strata of *nyamakala* (craftsmen). Unlike the Maninka ranks from which sprang national musical stars like the magisterial Salif Keita or such so-called "divas from Mali" as Kandia Kouyaté, Ami Koita, and Oumou Sangaré, Traoré's grounding in music was casual and spontaneous.

"Besides singers from Mali, my influences are jazz, classical, and rock," she says. "I like Ella Fitzgerald, Tina Turner, and Joe Zawinul of Weather Report. And the bulk of the themes on the album are from everyday life—which means living with others, with its pros and cons. On songs like 'N'Gotolen' and 'Souba,' it just says that you need the others, the people that are in your background, and you should give them all the respect that they deserve."

As we struggle through a cusp-of-the-millennium era without progressive leaders, clamorous cowardice frequently passes for courage and selfishness for wisdom. In place of such decadent notions of what constitutes fit paths to fame and fortune, Traoré offers the title track of "Wanita," which she says is named for "an imaginary person, a sort of internal voice or conscience that gives me more and more will when the courage is not there anymore, so I will be able to get to the top of the tallest tree or mountain."

There's a potent sense of delicacy in the music that announces that human dignity must be a shared experience or it does not endure. And songs like "Yaafa N'Ma" ("We must ask and grant pardon/All of you who count for me/Forgive me for to err is human") show great faith in the concepts that love is power and gentleness is strength.

"I have to think like this because I'm only 1 meter and 60 centimeters [5 feet, 4 inches] tall, and my weight is only 48 kilos [108 pounds]," she confesses with a laugh, "so I must believe this, or I would lose all the time."

Born Jan. 26, 1974, to diplomat Mamadou Dian-guina Traoré and Oumou Traoré, his wife from the same clan, Rokia is the middle child of seven. She grew up playing beside the famed River Niger that bisects the city as it snakes its way through the central portion of West Africa, but she also spent portions of her youth in Algeria, Saudi Arabia, France, and Belgium because of her father's diplomatic postings. She was first encouraged in her career by Jacques Szalay, director of the French Cultural Centre in Bamako, and then championed by Northern Mali guitarist/singer Ali Farka Touré during the period when she copped the Radio France Internationale prize as African Discovery of '97.

Of all the artists covered in this column over the past eight years, Rokia Traoré, who tours North America this summer, is one of the most original and inspiring this writer has encountered. Her brave music on "Wanita" is a mighty sword of hope, as soft as a feather but as real as steel.

"The role I might play is dependent on everyone else who hears my music," she says. "I have messages to transmit in the music, but then it's *your* turn to feel it. The guidance we need, the essence or soul of life that we all seek, only becomes reality through our relationships with each other."

# European Court To Settle Dutch Rights Fee Dispute

BY ROBERT TILLI

HILVERSUM, the Netherlands—An ongoing legal battle between NOS, the Dutch umbrella organization for public broadcasting, and neighboring rights body SENA has finally been referred to the European Court by the Dutch High Court. The Strasbourg, France-based court now will have to settle the dispute regarding the exact fee NOS has to pay SENA per year. A date for the hearing has yet to be confirmed.

"For the past six years we've been arguing with NOS about the fee," says SENA marketing director Anne Sevinga. "Only in 1993 did the Netherlands ratify the international neighboring rights treaty, which was concluded in Rome in 1961. So, for a start, we were already 32 years behind. The NOS then constantly refused to discuss a reasonable due fee."

NOS claims that it voluntarily paid a yearly sum to NVPI, the Netherlands'

*'It's greatly unfair the way the artists and producers we represent are treated by NOS. Meanwhile, NOS does pay its yearly bills to author rights body BUMA'*

— ANNE SEVINGA —

International Federation of the Phonographic Industry body, before 1993 and that the due fee to SENA should be along the same lines.

SENA wants 7.5 million guilders (\$3.7 million) a year, whereas NOS does not

want to pay more than "some hundreds of thousands of guilders," as it did before 1993. In a preliminary case, the district court in the Hague set the amount at 6 million guilders (\$2.9 million), which in 1996 the court of appeal subsequently reduced to 2 million guilders (\$860,000), effective for the period until 1998.

NOS says that it wants to wait for the final verdict in the European court before it starts negotiating for the period after 1998.

"It's greatly unfair the way the artists and producers we represent are treated by NOS," says SENA's Sevinga. She adds, "Meanwhile, NOS does pay its yearly bills to author rights body BUMA." NOS reportedly pays an annual 30 million guilders (\$14.6 million) to BUMA.

In the wake of NOS' refusal, the umbrella organizations for local and regional radio OLON and ROOS are also refusing to pay the right due fees, claims SENA.



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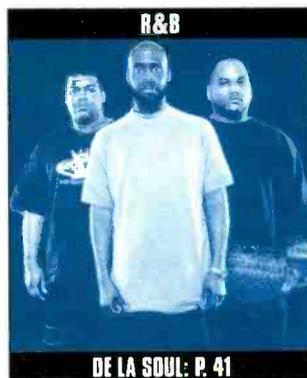
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**GUEST COMMENTARY**

**Cyberspace: Copyright's Friend Or Foe?**

BY RALPH PEER II

One caveat that is always required when discussing the Internet is that nothing is constant. Who would have thought even a few weeks ago, never mind at the beginning of the year, that two majors, Warner Music Group and BMG, would enter into blanket licensing agreements with MP3.com? Is there a way to legitimize Napster with its 10 million users?

Stay tuned and remember that what is an atrocity today may be the key to the market tomorrow. In this spirit, anything written here is subject to change.

First, let me admit that I am an unabashed proponent of music on the Web. I believe the music publishing community, as major content owners, is poised to gain significantly from the new tools and new markets of the online world.

Simultaneously, I am a realist and do not suggest that the music industry will principally be an online business tomorrow. But certainly much less than a decade from now, marketing and distribution will

so it is important to be aware of them, to be immersed in the issues, and to play a part in creating them.

**THE DIGITAL WORLD**

Few would deny that we have entered the digital age. Digitalization in all its many facets is driving our economy, is responsible for much of today's innovation, and is creating most of America's new jobs. By about 1995, the Web had moved on from its earliest military applications and its foundations in academia and for the first time became commercially useful with the development of point-and-click browsers, notably Netscape, and user-friendly search engines, notably Yahoo!.

At the same time, about 15 miles south of Silicon Valley in Santa Cruz, Calif.,

(Continued on page 101)

**'The rules and business practices that will be guiding us in the post-transition era are being cast now, so it is important to be aware of them and to play a part in creating them'**

*Ralph Peer II is chairman/CEO of peermusic.*

have undergone a significant transformation. The fact is that the rules and business practices that will be guiding us in the post-transition era are being cast now,

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, 770 Broadway, New York, N.Y. 10003.

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# Dance Music Gains At Radio, But Retail Lags

BY CHUCK TAYLOR

NEW YORK—While the U.S. dance community has finally earned a little respect from the music industry with the 1997 launch of two Grammy dance categories and is enjoying increased exposure at radio, it remains perplexed by spotty sales at retail outlets.

On the eve of Billboard's annual Dance Music Summit, Wednesday-Friday (12-14) at the Waldorf-Astoria here, radio has come to the dance realm with more support in the past several months than at any point in the past five years.

Recent dance tracks making a formidable showing on The Billboard Hot 100 include Eiffel 65's "Blue (Da Ba Dee)," Sonique's "It Feels So Good," Alice Deejay's "Better Off Alone," Basement Jaxx's "Red Alert," and Amber's "Sexual (Li Da Di)."

Even artists whose reputation has never hinged on dance-happy alternatives are getting in on the act: Sting's "Desert Rose" with Cheb Mami has spent

eight weeks atop Billboard's Hot Dance Music/Maxi-Singles Sales chart and is currently No. 21 on the Hot 100, thanks to co-production chops from dance maestro Victor Calderone, while Bryan Adams lent his vocals to Chicane's "Don't Give Up," currently No. 3 on Hot Dance Music/Club Play.

"Dance music is more accepted now, so it's a good time for it. It's definitely been stronger of late—but it's always been cyclical," says Erik Bradley, assistant PD/music director of dance/hip-hop WBBM (B96) Chicago. "When it's been a while since we've had a record like the Sonique or Alice Deejay, they do tend to stand out. Eiffel 65 sold 120,000 of 'Blue' in Chicago alone, which is a big number for a dance act."

However, while labels celebrate the fact that dance music is excelling at radio, both major retailers and boutique dance shops say the picture isn't as rosy for them.

On the label side, "compared with the last couple years, dance music in 2000 has shown a lot of improvement," says Victor Lee, head of dance A&R for dance/hip-hop label Tommy Boy Records. "Once again, a lot of dance music has become pop music. Before, the only way to be exposed to dance music was through the clubs, and a lot of top 40 listeners weren't old enough to get in."

A case in point is Tommy Boy's tenacious effort to cross Amber's No. 1 Club Play and Maxi-Singles Sales hit "Sexual" to the top 40 side. "With careful marketing and budgeting, we were able to make a profit on the album," Lee says, noting that the artist's current self-titled set has moved 181,000 copies "based on one single," with maxi-singles sales topping 250,000.

Typically, notes one dance music insider, a successful dance single moves 25,000 to 50,000 units with top 40 play and 5,000 to 7,000 without.

Columbia Records' dedication to the dance segment is evident on the Hot Dance Music/Maxi-Singles Sales chart. In the July 8 issue, six of the top 10 titles were credited to the label.

"Indeed, it's a very important part of our roster," says Dave Jurman, senior director of dance music at Columbia Records. "We're very proud of the success stories we've had with Lara Fabian, Mary Mary, and Madison Avenue, whom we launched at the clubs, and now they're crossing over. The success of these artists, and others like Alice Deejay, Sonique, and Amber, have opened radio and retail to see that these kinds of records do work."

But despite the boon for labels, retailers say dance music remains a title-driven genre, not a brand that

is gaining overall momentum.

"Dance is never going to explode, but it's never going away, either," says David Seamons, record sales manager for Tower Records Lincoln Center in New York. "When a strong release comes out, like the Alice Deejay, it sells. But there's no consistent streak. It's a strange market to get across to people, because they'll hear a song in the clubs and not be sure what it is or who it is."

Seamons adds that the brand is marred by the bandwagon approach, where a certain dance sound is muddied by copycat songs, which ultimately "drains the market."

For Wresch Dawidjan, owner of Twelve Inch Dance Records in Washington, D.C., the prevalence of dance music at the mainstream level has hardly signaled a revolution for his store, which specializes in mainstream dance, hip-hop, import, and house. "I hate to tell people this, but business has not been strong. I'd say we're down 15% to 20% from a couple of months ago," he says. "Ironically, the fact that radio has been opening up to dance isn't helping the specialty stores. Once you're on the radio, your Tower or Best Buy will begin carrying dance titles, and that's where the masses will go."

Dawidjan is also quick to point a finger at Web sites like Napster, which he believes attract a high percentage of club kids. "There are a lot of people in this community that want to have songs before anybody else does, so more and more are downloading now," he says. "If the courts lean in favor of Napster, it will deal a tremendous blow to dance music. I can see its influence when we get requests for things like the new songs from Madonna and Deborah Cox, which aren't even out yet but are available on Napster."

*Dance is never going to explode, but it's never going away, either*

- DAVID SEAMONS -

# Napster Launches New Defense

BY EILEEN FITZPATRICK

LOS ANGELES—After losing the argument that it is an Internet service provider (ISP) and exempt from liability under "safe harbor" provisions, Napster is embarking on a new strategy that puts its file-sharing program on trial.

In its response to the Recording Industry Assn. of America's (RIAA) June 12 request for a preliminary injunction to remove all songs owned by its member companies from Napster directories, attorneys for Napster are citing the Diamond Rio court victory against the RIAA in 1999, which determined that S3's Rio player did not violate copyright laws under the 1992 Audio Home Recording Act (AHRA).

In that case, a court determined that transferring MP3 files copied onto a computer hard drive to a portable player was legal.

"If a consumer can copy an MP3 file from his or her hard drive without violating the copyright laws, it is evident

that Napster's Internet directory does not violate copyright laws either," say court papers filed on July 3.

Under the Rio decision and the home recording act, "consumers have the absolute right to create and transfer digital music for noncommercial purposes, since its users are not directly infringing," the response says. "Napster cannot be liable for contributory infringement."



In her May 5 decision, U.S. District Court judge Marilyn Patel ruled that Napster had not proved that it is an Internet service provider and thus exempt from liability under the Digital Millennium Copyright Act's "safe harbor" provisions (Billboard, May 20).

Following the decision, the RIAA filed the preliminary injunction motion on June 12.

Daniel Johnson Jr., one of seven

attorneys representing Napster, says that the Diamond Rio case and the AHRA set a precedent for fair use of MP3 files.

"This is the first time we've advanced this defense, and while the court denied us as an ISP, it didn't relate to fair use. The Diamond Rio case constitutes fair use," says Johnson. "The RIAA is trying to destroy the technology of file sharing and to distribute music only in a way they want to distribute it."

The opposition paper also says that granting the injunction would violate consumers' First Amendment rights, that the plaintiffs are engaged in "copyright misuse," and that consumers use the program for many "non-infringing" purposes, which is permissible under the Supreme Court's 1984 Sony Betamax decision.

In that infamous case, the court decided that the VCR technology could not be hindered simply because

(Continued on page 105)

# HOB Combines Venues, Web In Campaign

BY MELINDA NEWMAN

LOS ANGELES—In its first major effort to converge its venues with its online presence, HOB Entertainment has launched a promotion that is intended to drive people to both its House of Blues clubs and its Web site, HOB.com.

Through August, visitors to House of Blues venues are given an interactive CD-ROM upon their departure from the buildings. The disc connects them to a special location on HOB.com that allows them to enter a contest to win two free passes, parking, and other perks to all shows at 22 HOB venues until the end of the year.

Each weekday until the end of the promotion, a winner will be drawn and awarded the two passes. Two million CD-ROMs are expected to be distributed. Among the participating venues are House of Blues clubs in Los Angeles; Cambridge, Mass.; Chicago; New Orleans; and Las Vegas, as well as Los Angeles' Universal Amphitheatre, Dallas' Starplex Amphitheater, and Atlanta's Lakewood Amphitheater.

"This is the kind of synergy we're able to create between our touring, concert venue, and media properties divisions," says Lou Mann, president of HOB Media Properties.

"Our goal is to bring 200,000 registered members to the Web site," says Chris Stevenson, senior VP of sales and marketing for HOB Entertainment. Registered members are given frequent updates on shows in their area, as well as information on Webcasts, digital downloads, and other content offered by the site, (Continued on page 44)



**More Than A Dealing.** Legendary rock group Boston recently signed a recording deal with Artemis Records. Original members Tom Scholz and Brad Delp will be featured on a new album, described by Scholz as "a marriage of alternative influence with unmistakable, classic Boston style." Boston's 1976 self-titled album is one of the fastest and best-selling debut albums in history, selling over 16 million copies. Shown, from left, are Danny Goldberg, president/CEO of Artemis Records; Sage Robinson, VP of media and artist relations for Artemis Records; Diane Gentile, VP of promotion for Artemis Records; Michael Krumper, executive VP of Artemis Records; Scholz; Shannon McSweeney, manager of A&R for Artemis Records; and Daniel Glass, executive VP of Artemis Records.

# Sobel Moves To AudioTrack

BY MELINDA NEWMAN

LOS ANGELES—After 16 years at ASCAP, Ron Sobel has resigned to become president of Seattle-based AudioTrack Watermark Solutions Inc.

Sobel, who was ASCAP's VP of creative affairs/head of the Los Angeles office, started his new job Monday (10). His last day at ASCAP was July 7. Sobel is based in AudioTrack's Los Angeles office.

"My goal is to deliver a royalty monetization protocol that does two things," says Sobel. "One, it enables accurate royalty collections and distributions to rights holders, and, two, [it enables us] to implement what we call 'a mall in every song.'"

Sobel explains that AudioTrack has developed a commerce component to its watermarking, so that when consumers stream or download a song watermarked by the company, they will be asked if they want to be linked to the Web site of the artist, songwriter, or label.

"We're going to announce at [the] Plug.In [conference] several major artists who have agreed to take the mark in their work, as well as a pilot program we have with a label," says Sobel.

Although the 5-year-old AudioTrack is based in Seattle, Sobel will be based in Los Angeles because "we really want to be seen as an entertainment and media services company. We're taking this technology to film studios, music publishers, and the artists' community as a tool to enhance collections and other digital possibilities."

Sobel, who will open the L.A. office, will be assisted by director of label relations Colin Filco, who has been working out of his L.A. house for AudioTrack, as well as a handful of other staffers.



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# Web Issues Seen As Key In The Corrs' IFPI Tenure

BY GORDON MASSON and PAUL SEXTON

LONDON—When the Corrs become official ambassadors of the global record industry on July 13, their predecessor in the post may tell the Irish pop siblings to prepare for an obstacle course, not a jog.

On that date in Brussels, French keyboard wizard Jean Michel Jarre will pass to the Corrs (Andrea, Caroline, Sharon, and Jim) his baton as artists' spokesman of the International Federation of the Phonographic Industry (IFPI) (Billboard, May 20).

A ceremony is planned at Hotel Le Plaza, in the capital of the European Union, prior to the IFPI Platinum Europe Awards—an event designed to let Europe's policy makers meet music industry executives and, perhaps more important, a selection of international stars.

Says Jarre, "The creative link with politicians is very important. It's very dated to think that artists talking to politicians is 'square'—it's quite the reverse. The Platinum Europe Awards are something very important to reinforce this European link."

Since Jarre became in 1998 the first artist to serve in that capacity for London-based IFPI, the worldwide record industry has become a more complicated and, arguably, less buoyant environment.

The challenges posed by the Internet in general—and by MP3, Napster, Gnutella, and Freenet in particular—have polarized sections of the business, including the artist community. By agreeing to serve as (unpaid) ambassadors for the IFPI, the Corrs are lining up with Metallica, Dr. Dre, and a

handful of other performers who have taken a public stand broadly in line with the industry's commercial and intellectual-property interests.

Other artists, including Limp Bizkit (with a Napster-sponsored U.S. tour) and Courtney Love, have taken a different view.

It is likely, then, that the Corrs will face a bumpier track in their two-year term, with tougher questions about the industry from the media than those fielded by Jarre.

Says Sharon, "I can understand why [illegal downloading] would seem quite harmless to a

young person. A lot of people tape songs off the radio; that does happen. But it's a lack of awareness. [People] need to see it like walking into a record store and literally taking the CD, putting it in your pocket and not paying for it, and hoping you don't get caught."

She adds, "You don't buy a book and not pay for it; you don't buy your groceries and not pay for them. Things in this world are not for free, and that's for a reason—so we can all make a living."

Jarre agrees. "I remember five years ago when I was talking to the record company about selling my music on the Internet, they were laughing at me; they thought I was totally crazy," he says. "They thought in no way could it be a danger, or a way of distributing music."

Showing a united front with his successors, Jarre adds, "What the whole Napster and MP3 thing shows is the whole consequence of the mistakes in the last few years and the way record shops have been replaced by big distributors.

"The real scandal is that in France we have no more record shops; we have megastores and department stores," he continues. "Almost 60% of records sold in France are sold in department

(Continued on page 109)



THE CORRS



JARRE

# Loss Of Life Fails To Halt Festival

## Nine Killed As Crowd Rushes Stage During Pearl Jam Set

BY KAI R. LOFTHUS

OSLO—Danish police have confirmed that the organizers of Denmark's Roskilde Festival will not face prosecution following the death of nine concertgoers at the event June 30. A spokesman for the authorities tells Billboard that they regard the tragedy as an accident and not a criminal case.

The fans, aged between 17 and 26, died as a result of a crowd crush during Pearl Jam's headline set. Another 30 people were hospitalized. Pearl Jam subsequently canceled the two remaining dates on its European tour in Belgium and Holland. Nothing has been said about the band's U.S. tour that is scheduled to commence Aug. 3 at Virginia Beach, Va.

The annual Roskilde Festival, held 22 miles west of Copenhagen, is a nonprofit event that enlists local, unpaid volunteers as security guards. Festival CEO Leif Skov denies that the tragedy was the result of security defects, claiming that the police

found the crowd containment structures to be intact. Skov said, "We're in the champions' league when it comes to security. This isn't a ques-

*'We're in the champions' league when it comes to security. This isn't a question of paid or nonpaid assistance'*

- LEIF SKOV -

tion of paid or nonpaid assistance."

Executives at major booking agencies in Sweden and Denmark did not return calls from Billboard seeking general comment on concert security issues. But in the wake of the may-

hem, festivals elsewhere are examining security measures. Scotland's T-in-the-Park organizers immediately launched a safety review in response to the Roskilde accident, ahead of their annual extravaganza July 8-9.

Meanwhile, police are continuing negotiations with BBC Radio 1's Love Parade organizers. That event, in Leeds, England, is being billed as the world's biggest dance party, with an estimated 500,000 people expected to attend. But with the images of Roskilde fresh in the mind, police claim they have not been provided with enough detail about safety and security arrangements.

The horrific Danish accident happened about 45 minutes into Pearl Jam's gig. Lead singer Eddie Vedder halted the show because of extensive pushing and shoving among the 50,000 people in attendance. He repeatedly pleaded for the crowd, which attempted to come closer to

(Continued on page 109)

# Top U.K. Politician Forges Friendships With Publishers At Annual MPA Confab

BY GORDON MASSON

LONDON—A British government minister has assured members of the music publishing elite that their concerns will be addressed when it comes to discussing amendments to the European Copyright Directive.

Kim Howells, parliamentary under-secretary of state for consumers and corporate affairs for the U.K. Department of Trade and Industry, said July 4 at the annual meeting of the Music Publishers Assn. (MPA) that the time frame for the directive to be ratified is likely to extend into early 2001, when Sweden takes the presidency of the European Parliament. "The Swedish intend to use their presidency to highlight the crime of copyright infringement," Howells said.

Howells stated his belief that the text of the directive is a "good deal both for right holders and

consumers." However, he added that while the legislation might in theory provide copyright protection, he is not confident that the

*'If we cannot convince people that [the theft of intellectual property] is a crime that does have victims, then we are all in trouble'*

- KIM HOWELLS -

relevant enforcement agencies have either the resources or the intelligence to pursue offenders.

Answering criticism that, under government proposals, universities and libraries might be able to distribute music publishers' material without fear of retribution, Howells surprised his hosts by agreeing that such institutions should be made to pay for material that is downloaded on their premises. The question of how payment would be calculated is an entirely more difficult one, he said.

The minister admitted several times that he does not know all the issues from the music publishing point of view, but he was met with warm applause for his candor and willingness to forge better relations with the music industry.

Howells concluded, "If we cannot convince people that [the theft of intellectual property] is a crime

that does have victims, then we are all in trouble."

In related news, the MPA's subsidiary company, Mechanical Copyright Protection Society Ltd. (MCPS), which is involved in the licensing, collection, and distribution of royalties and license fees from mechanical copyrights, enjoyed growth throughout the year, despite fears that a downturn in sales of sound carriers would adversely affect the company's accounts.

Collections of distributable royalties during 1999 amounted to 226.2 million pounds (\$342.2 million), compared with 207.3 million pounds (\$313.6 million) the year before. Distributions to members in 1999 totaled 213.2 million pounds (\$322.5 million), while in 1998 they amounted to 197.9 million pounds (\$299.4 million) (Billboard Bulletin, June 29).

John Hutchinson, CEO of MCPS, said, "We are all holding our breath on phonographic mechanical royalties, but the figures are continuing to rise." He said that MCPS had undergone a drastic reorganization in a bid to reduce costs and that its alliance with the Performing Right Society (PRS), of which he also is CEO, had resulted in total costs being reduced to about 10% of revenue.

Hutchinson added that the amalgamation of the MCPS/PRS systems and operations would help to further streamline the collection and distribution processes. Giving hope for the current year, he disclosed that phonographic mechanicals remain resilient and that he expects to report a 6% increase on 1999's figures next year.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Scott Pascucci is promoted to senior VP of business affairs, West Coast, for Sony Music Entertainment in Santa Monica, Calif. He was VP of business affairs.

Atlantic Records promotes Kim Stephens to VP of A&R/VP of promotion in New Orleans. Atlantic Records also promotes Pamela Jouan to VP of promotion, West Coast, in Los Angeles and Mark Fritzes to VP of promotion in Pittsburgh. They were, respectively, VP of A&R/senior director of national promotion, senior director of promotion, and senior director of national promotion.

Michael Steele is named senior director of pop promotion for Capitol



PASCUCCI



STEPHENS



JOUAN



FRITZES

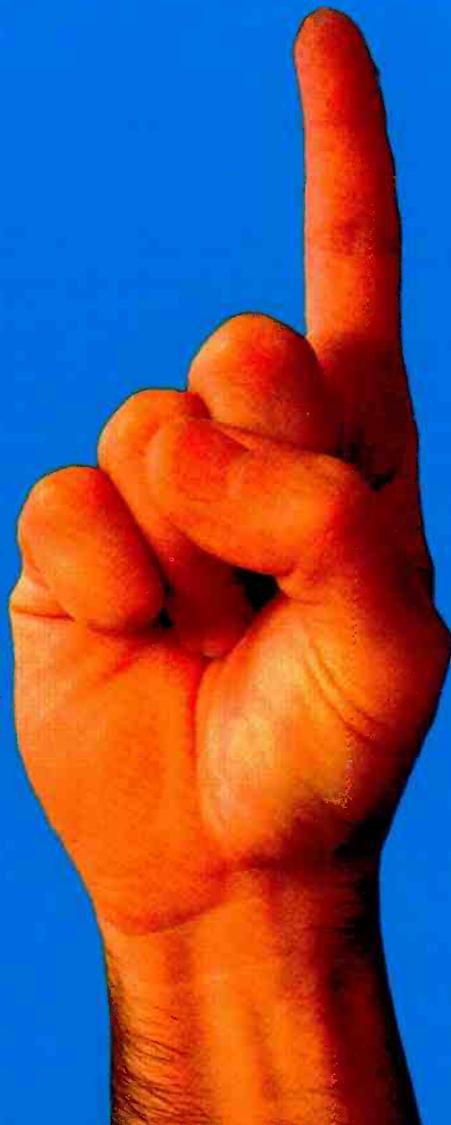
Records in Hollywood. He was executive GM of Hitmakers magazine.

Tiffany Baum is promoted to manager of publicity for Arista Records in New York. She was coordinator of publicity.

**PUBLISHERS.** BMI promotes Daniel

Spears to assistant VP of sales and marketing, media licensing, and Mark Barron to assistant VP of marketing and promotions, media licensing, in New York. They were, respectively, senior director of Eastern division, media licensing, and senior director of sales and marketing.

**first**



- 1997 Secure Commercial Download**  
First major label digital download. Duran Duran (Capitol)
- 1998 Live Internet Performance**  
First live performance with immediate publishing for download. Jesus and the Mary Chain (Sub-Pop) / Plug-In '98
- 1998 Global Distribution Network**  
First global Internet distribution network launched. Now over 900 Liquid Music Network retailers.
- 1998 Global Territory Restrictions**  
First territory restricted download. (Beggars Banquet)
- 1999 Download on Amazon.com**  
First download lifted "Mirrorball" to #1 seller in one day on Amazon.com. Sarah McLachlan (Arista)
- 1999 Syndicated Platinum Artist**  
First major label commercial download syndicated to retail sites. Tori Amos (Atlantic)
- 1999 Retail Shopping Cart Integration**  
First digital download sold through retailer shopping cart (TowerRecords.com). Dave Matthews Band (RCA)
- 1999 Broadcast Radio / Internet Promotion**  
First on-air, online promotion (122 stations). Resulted in artist debuting at #1 on Billboard album charts. Creed (Wind-Up)
- 1999 Secure Digital Devices**  
First secure export to Sony Memory Stick Walkman digital music player.
- 2000 Online and Offline Download**  
First commercial download from both online and offline retailers. Ben Harper (Virgin)
- 2000 NARM Award Winner**  
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# Artists & Music

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## Promotion Work Pays Off For Triple Threat Of New Acts

### Elektra's Adams Crosses Over

BY CARLA HAY

NEW YORK—This isn't your mother's gospel music. Somewhere between old-school gospel and the often-raw frankness of today's R&B is Yolanda Adams' music. Her current album, "Mountain High . . . Valley Low" (Elektra Entertainment), has gone where few other gospel records have gone before: into the upper half of The Billboard 200. Fueling sales for the album, industry analysts say, is the crossover success of the single "Open My Heart."



ADAMS

Released in September 1999, "Mountain High . . . Valley Low" debuted at No. 4 on the Heatseekers chart in the Oct. 9, 1999, issue. The album rose to the top spot on that chart in the June 24 issue. It achieved Heatseeker Impact status when it

jumped from No. 103 to No. 82 on The Billboard 200 in the July 8 issue. This issue, the album is at No. 77.

The crossover breakthrough of Adams is the realization of Elektra's main goal for the album, according to Elektra director of marketing Lydia Andrews. "Yolanda already had a substantial gospel base," says Andrews, "and we wanted to bring the record to the mainstream. By doing that we had to saturate the market. We left no stone unturned. We hit all the major gospel publications and some of the urban publications. We also did TV ads. She tours a lot. Last fall when she toured we did a lot of in-stores in major mar-

(Continued on page 113)

### BBMak Breaks On Hollywood

BY CARLA HAY

NEW YORK—BBMak is the type of act that's perfectly suited for Disney-owned Hollywood Records: young, fresh-faced, and talented, the British pop group has become the label's biggest breakthrough act so far this year. Also noteworthy: In a musical climate in which U.K. bands have scarcely been able to reach the top 20 of U.S. singles charts in the past two years, BBMak has broken that pattern.



BBMAK

"Back Here," the first single from BBMak's debut album, "Sooner Or Later," has already become a top 20 hit on The Billboard Hot 100, while the album has been ascending The Billboard 200, where it stands this issue at No. 66. Industry observers point to a

well-executed marketing plan that has hit all the major outlets of exposure as the main reason for the group's budding commercial success.

Released in the U.S. May 16, "Sooner Or Later" debuted at No. 1 on the Heatseekers chart in the June 3 issue. The album subsequently spent two other weeks at that chart's top spot. "Sooner Or Later" reached Heatseekers Impact status when it rocketed from No. 102 to No. 79 on The Billboard 200 in the July 8 issue.

"It all starts with the music," says Hollywood senior VP

(Continued on page 113)

### Touring Boosts Giant's Disturbed

BY CARLA HAY

NEW YORK—Don't let the name fool you. Heavy metal band Disturbed doesn't preach mental illness and depravity on the group's debut album, "The Sickness" (Giant/Reprise Records), says lead singer David Draiman.

"Individuality is the type of sickness we represent," he explains, "and that's the sickness that we're spreading."



DISTURBED

What's also spreading is the buzz on Disturbed, as "The Sickness" has climbed into the upper half of The Billboard 200. Industry observers say that the album has been getting a sales boost primarily because of the band's constant touring and exposure for the album's first single, "Stupify."

Released March 7, "The Sickness" bowed at No. 48 on the Heatseekers chart in the March 25 issue. The album peaked at No. 3 on that chart before reaching Heatseekers Impact status by ascending from No. 109 to No. 94 on The Billboard 200 in the July 8 issue. This issue, "The Sickness" is No. 84 on The Billboard 200.

The Chicago-based Disturbed—whose other members are guitarist Dan Donegan, bassist Fuzz, and Mike Wengren—finalized its current lineup when Draiman joined the band in 1997.

Disturbed is managed by Jeff Battaglia and Roger Jansen of KMA Management. The band's songs are published by Mother

(Continued on page 112)

## Rhino Extending Franchise With A Third Box Of Doo-Wop

BY CHRIS MORRIS

LOS ANGELES—Rhino Records' most surprisingly successful reissue franchise will continue to grow on Aug. 1 with the release of "The Doo Wop Box III," the label's third four-CD set devoted to close-harmony rock'n'roll vocalizing.

Rhino's earlier doo-wop boxes received an enormous lift last year from a PBS special, "Doo Wop 50." The show—an all-star live doo-wop concert originally broadcast last summer by WQED Pittsburgh and first aired nationally during the December membership pledge season—increased sales for the company's original "Doo Wop Box," first released in 1993. Rhino senior VP of marketing Garson Foos says that collection is now Rhino's best-selling box to date, with 175,000 units shipped.

Rhino will issue "Doo Wop 50" on videocassette and DVD in August. A live album drawn from the show will be issued as an exclusive PBS pledge premium in August and will go to retail in November. "More Doo Wop 50," a new special featuring unseen footage from the '99 concert, is scheduled for a PBS airing in August. In December, a completely new concert show, "Doo Wop @ 51," will be telecast on the network.

Incredibly, Rhino had meager expectations for the first "Doo Wop Box"

when the collection, co-produced by genre experts Bob Hyde and Walter DeVenne, was first released as a mail-order-only item in October 1993. But it was already much in demand by the time the collection hit retail stores in April 1994 (Billboard, Feb. 26, 1994).

"This is something that we projected to do 10,000 [units] in a year," Foos recalls. "We put it out at a very high price point because we thought, 'There are 10,000 collectors out there that'll buy it, and that'll be that.' We did it as a labor of love, and we thought we couldn't break even at it unless we did it at a higher price point. Within the first



NEVILLE

year, it had gotten up to 50,000 units, and the press was just unbelievable. Obviously, there was a latent, pent-up desire for this music."

Rhino released "The Doo Wop Box II" directly to retail in 1996. Like its precursor, the set compiled 101 classic doo-wop hits of the '50s and '60s.

Following the release of the first box, a staffer at a Florida PBS station named T.J. Lubinsky contacted Foos at Rhino. Foos describes Lubinsky as "one of these young R&B and doo-wop savants. His grandfather actually

started Savoy Records—he's Herman Lubinsky's grandson."

Lubinsky told Foos that his station, which had broadcast a local doo-wop concert, had successfully used the first "Doo Wop Box" as a pledge drive premium. "He said, 'I think we should try to pull off some kind of national show,'" Foos recalls. "I said, 'Yeah, sure.'"

In 1999, Lubinsky, now working at WQED, approached Rhino to see if the label would help finance a doo-wop concert special that would feature the Platters, the Cadillacs, the Harptones, the Flamingos, and other surviving acts of the classic era.

Foos says, "Sort of on a flier, we went ahead and put in 15% of the funding for the show and would have been happy to have broken even with the sales via PBS and then made money from the boost we got at retail."

Foos says that "Doo Wop 50" has become "the top pledge drive show now in the history of PBS. . . I was told that it's raised over \$20 million for PBS."

He adds, "We were nowhere near prepared for the kind of success that the show had. We saw at retail about 8,000 units additional sold, beyond what we historically had sold at that time of year. That probably took care of our entire inventory out in stores prior to Christmas [last year]. Had we known and really gotten a considerable amount of product out, I think we could

have done twice that."

Even as "Doo Wop 50" was burning up the airwaves, Rhino had its third "Doo Wop Box" in the works.

"There were two ways to go," says Rhino senior director of A&R/special projects James Austin. "We could do a volume three, just like we did one and two, and just put on all the best songs. But we were all saying, 'Isn't there a different way that we can organize this?'"

Austin and his co-producers—Rhino president Richard Foos, Billy Vera, and Ed Osborne—pulled together a first CD of 28 doo-wop hits not heard on the first two sets. Acts include the Dominoes, the Cardinals, the Midnighters, the Del Vikings, the Flamingos, and the Drifters.

A second CD compiles 20 "should-have-been hits." Austin explains, "These were songs that we said subjectively could have been hits, had they received the right promotion and airplay, because they had all the earmarks of a great song to our ears."

The fourth CD in the set collects "modern" doo-wop by performers as diverse as the Beach Boys, Ruben Guevara, the Manhattan Transfer, Boyz II



HAUSER

Men, Paul Simon, and the Persuasions.

Perhaps the most intriguing disc is the third, which features favorite doo-wop tracks selected by such musicians as Simon, Keith Richards, Robert Plant, Quincy Jones, Dion, Aaron and Art Neville of the Neville Brothers, and the Manhattan Transfer's Tim Hauser.

Hauser—who began his career at 16 as a member of the New York doo-wop group the Criterions—says the genre has some simple, enduring values.

"It's street music by kids singing blues-based chord changes and harmony," says Hauser. "It's basic, it's very straightforward, it's very sincere. . . There's an innocence about it. You're hearing 16- and 17-year-old kids singing romantic tunes in harmony. That's very beautiful."

Art Neville—who got an early start in the New Orleans doo-wop group the Gaytones—sees a relationship between the '50s-bred stylists and today's pop hitmakers. "People ask me today why I like Boyz II Men or the Backstreet Boys, 'N Sync—'cause them cats is doin' the same shit we was doin', only they got big productions. . . It's totally doo-wop; they just produced it, put in a lot of glitter, glamour, dances," he says.

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.

# Rob Halford Attempts 'Resurrection'

## Judas Priest Vet Returns To His Power Roots On Metal-Is

BY CLAY MARSHALL

LOS ANGELES—Those who thought Rob Halford would never return to his power metal roots have got another thing coming. With a new band simply called Halford, the former Judas Priest vocalist is indulging in the genre once again on "Resurrection," due Aug. 8 on Metal-Is, a new division of Sanctuary Records Group, distributed in the U.S. by BMG.



HALFORD

Since parting ways with Judas Priest in 1991, Birmingham, England, native Halford experimented with a heavier sound in the group Fight and later collaborated with Nine Inch Nails mastermind Trent Reznor on the industrial-flavored Two project. He said the wheels for "Resurrection" began to turn during Two's live tour.

"As much as the experience with Trent was a reward to me, I just felt that my real love was calling me back, and that was this metal world I've been living in for 30 years next year," he says. "This is my life, and I just

had to come home to metal."

To that end, Halford initially collaborated with producer Bob Marlette (Alice Cooper, Union) on the "Resurrection" track "Silent Scream." "That was such a defining moment for me," Halford says of the driving, seven-minute epic. "I think it's going to become a real key song in my career."

The track was purposely leaked to the Internet "just to let the fans know I was coming back to metal," Halford says.

"The results of that [were] just so overwhelmingly supportive that I was even further encouraged to keep going."

Using "Silent Scream" as "a blueprint for the rest of the album," Halford then recruited producer Roy Z., guitarists Patrick Lachman and Mike Chlasciak, Two bassist Ray Rien-deau, and Riot drummer Bobby Jarzombek to write and record an additional 11 songs. The title track, which sees Halford return to his trademark high-pitched vocals, opens the album and will serve as the first single.

"It really sets the pace for the rest of the material," Halford says. "I was determined to make a very aggressive, powerful statement. I wanted to grab everybody by the throat and let them know that the metal god's back and that the voice can still work."

He adds that the song is particularly autobiographical. "I think the name itself says a lot—that's why I used the word 'resurrection,'" he says. "I've been reborn into this wonderful music, and I feel as though I've

(Continued on page 20)



**Stuck In The Groove.** Century Media act Stuck Mojo is currently preparing to tour in support of its latest release, "Declaration Of A Headhunter." The Atlanta-based band has infused its rap/metal sound with a bevy of sharply drawn melodies and anthemic hooks. Pictured, from left, are band members Rich Ward, Bonz, Dan Dryden, and Bud Fontsero.

# RCA Aims To Win Youth Market With Newcomer Tarsha Vega

BY RAIQYAH MAYS

NEW YORK—Before RCA issues newcomer Tarsha Vega's debut, "Diamonds & Monsters," on Sept. 26, the label will spend much of the summer setting up the project—starting with the July 25 shipment of the single "Be Ya Self" to radio.

The project's smart lyrical content has the label confident of its appeal to high school and college students.

"One of the things we love about this record is it's fresh," says Julie Bruzzone, RCA VP of marketing. "It's very forward-thinking with a very strong positive message."

The title track touches on dark society ills like domestic abuse and drugs, while "Be Ya Self" deals with self-love and respect. "My goal is to awaken sleeping minds," says Vega, a Bronx, N.Y., native.



VEGA

Although her name is new to many, Vega's a seasoned performer. She was first heard last year on "The Warriors," a 1998 album by Pop Rox, a studio duo that has also remixed such hits as Sisqó's "Thong Song" and DMX's "Party Up In Here." After touring with the act for much of that year—including a stellar performance for 30,000 people at 1998's electronic dance music-based event Zenfest—she decided to pursue a solo label deal.

Vega's demo created a record label bidding war; she eventually signed with RCA in December 1999. "Everything has happened from there," she says.

"RCA gave us complete control."

RCA is plotting an aggressive campaign designed to ensure that Vega's face, name, and music will be familiar to the youth market by the start of the fall school semester.

For starters, "Be Ya Self" plays over the closing credits of the summer feature film "The Adventures Of Rocky And Bullwinkle." The label is also employing a street team to distribute cassette samplers and sound bites of the album on the Internet. In terms of press, features have already been secured in publications such as Girl, Teen People, YM, and Cosmogirl. Also, video play in stores such as FootAction, Circuit City, Best Buy, Macy's, and Sears has been confirmed.

"We're making sure that wherever somebody goes, they'll see her," says Bruzzone. "When September comes, people in all aspects of life will have seen Tarsha."

Making her introductions to key retail and radio people, Vega is currently on an extensive road tour hitting cities like Cincinnati, Las Vegas, Chicago, Boston, and New York. Also, listening sessions are planned for each city Vega visits. In addition to samplers, the label is distributing lyric booklets.

"We're trying to get people to pay attention to what she's saying," says Bruzzone. "Because there's a real message behind the songs. The lyrics are so important."

# Dogstar Has Its Day: Keanu Reeves' Band May See Its Debut Album Finally Released

**DOG DAYS OF SUMMER:** How does a group ever find time to make an album and tour when the bassist's day job includes making such hit movies as "The Matrix"? That's the challenge before Dogstar, the Los Angeles-based pop/rock band that features Keanu Reeves, as well as vocalist Bret Domrose and drummer Rob Mailhouse. The group's full-length U.S. debut, "Happy Ending," comes out Tuesday (11). The first single, "Cornerstone," went to radio June 12.

"Keanu is shooting another movie in August in Chicago, so we'll be based out of Chicago for a while," says Domrose. "That's kind of what it takes to make this band work. We'll pick up and relocate, and we'll do shows on the weekend."

As most of you know, the band has been kicking around for several years but has run into several spurts of bad luck. For example, Zoo Records, to which the band was originally signed, released a four-track EP from the band in July 1996 but decided not to issue its full-length album, "Our Little Visionary," later that year in the U.S. The album was, however, released in Japan and garnered the group a small following.

As the band looked for another label, it eventually decided on Ultimatum Music, the record company started last year by the William Morris Agency, which books the band. However, the label decided the record group turned in needed more work. "We thought it would come out in 1999 because we finished it in six weeks," says Reeves, "but the label said no. We kept working on it and made it better for the most part. It was worth the work, because you want your music to be heard."

And to be given a fair shot. Often seen as a vanity project for Reeves, Dogstar has had to work against that perception. "Having Keanu in the band has been a blessing in that we've had the opportunity to do a lot of things that other bands don't get [to do], but it's a curse in that the industry doesn't take you seriously," says Domrose.

For Reeves, the joy comes in playing the material live. "There's something that happens when Rob, Bret, and I are in a room," he says. "We really enjoy creating and working on music. It's fun to record the album and get it out, but really the thing that's driving us is the joy we have making music together."

Just back from a tour of Japan, the band's next gig is a July 13 stop at L.A.'s Key Club.

**ROAD WORK:** As had been long rumored, Rage Against The Machine and the Beastie Boys will hit the road together starting Aug. 2 in Toronto. The Rhyme and Reason tour will feature a number of supporting acts, including Green Day and Busta Rhymes.

Both Rage and the Beasties are managed by G.A.S. Entertainment. . . Paula Cole started a U.S. tour July 5 with opener Jill Sobule. The outing lasts until Aug. 10. . . Medeski, Martin & Wood; Maceo Parker; and Béla Fleck & the Flecktones are among the acts slated for Walther's Grassroots Music Festival, slated for Aug. 19 in Cockeysville, Md. . . Linda Ronstadt, Bonnie Raitt, Jackson Browne, Emmylou Harris, and David Crosby are among the artists expected to perform at an Aug. 8 benefit in Santa Monica, Calif., for Fred Walecki, proprietor of Westwood Music.

Former Grateful Dead drummer Bill Kreutzmann is joining fellow bandmates Bob Weir and Mickey Hart as part of their new group, **The Other Ones**, for this year's Further Festival. Kreutzmann replaces drummer John Molo, who dropped out because of scheduling conflicts. This year's Further Festival starts Aug. 23 in San Diego and goes through Sept. 24 in Atlanta. . . VH1.com is auctioning off pairs of front-row tickets to Ricky Martin's remaining U.S. shows. Profits from the auction will go toward Musicians on Call, a nonprofit organization formed last year.

**STUFF:** Palm Pictures head of publicity Sarah Weinstein Dennison left her post July 7 to become executive director of global communications for M•A•C Cosmetics. . . Geri Halliwell has named London-based Andy Stephens Management as her new management company. The firm, which also represents George Michael, has added Lisa Stansfield as well. . . John Mellencamp wrote the closing song for George Clooney's new movie, "The Perfect Storm." Mellencamp was approached by composer James Horner, who scored the movie, to pen a track based on certain melodies prevalent in the film. No word yet on whether the new tune, "Forever Yours," will be released as a single. On the acting front, Mellencamp plays a crime-scene photographer in a new independent film called "After Image." . . In conjunction with the Women's National Basketball Assn. (WNBA) All-Star Game, slated for July 17, the WNBA is hosting the All-Star Summer Jam July 16-17 in Phoenix. Among the entertainment will be local music acts, who will share a stage with WNBA players and coaches.

Speaking of sports, Andre Agassi and French Open champion Gustavo Kuerten will team with celebrity partners for a July 24 benefit for the National Academy of Recording Arts and Sciences' MusiCares Foundation. The event will kick off the 74th Mercedes-Benz Cup in Los Angeles. Capitol Records artist Tracie Spencer will perform.



by Melinda Newman

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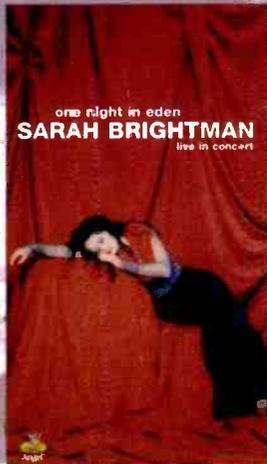
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## Bob Carlisle Brings Back The Edge On Diadem's New 'The Truth'

**BY DEBORAH EVANS PRICE**  
NASHVILLE—Bob Carlisle wants the world to know he's back and the butterflies are in the closet.

The Diadem recording artist's multi-format smash "Butterfly Kisses" pushed his "Shades Of Grace" album past the 3 million-sales mark. He then detoured slightly on his last release, "Stories From The Heart," but now returns to gutsy form on "Nothing But The Truth," due in stores Aug. 22.

"I wanted to make a fun record again," says Carlisle. "Not that all my records aren't fun, but I wanted to make an aggressive album again. I had received so much fan mail and E-mail from people saying, 'We miss the

muscular Bob. We miss the growl and the grit.'"

Carlisle admits feeling the pressure to follow "Butterfly Kisses" when he went in to record "Stories From The Heart." On this record, he abdicated production responsibilities to friend Regie Hamm.

"Regie brought a freshness and a life into the project," Carlisle says. "I had been so caught up in career and corporate stuff and surrogate dad to the world that I had forgotten [I was] just a skinny little white kid from Santa Ana [Calif.] who picked up a guitar and wanted to play."

Among the many highlights of "Nothing But The Truth" are a cover of England Dan & John Ford Coley's

hit "Love Is The Answer," sung as a duet with Bryan Duncan (the two refer to themselves as the Self-Right-



CARLISLE

eous Brothers); a new version of "Heaven," a song Carlisle previously cut with his rock band Allies; and a

funky version of the Amy Grant hit "Baby, Baby." "We slowed it down, took it out in a back alley, and put some grease on it," he says.

The new album also includes "First, Last And Always," penned by Ceili Rain front man Bob Halligan Jr., and "River Of Peace," a poignant song Carlisle wrote after being inspired by the death of a 9-year-old girl.

"Nothing But The Truth" is a musically inventive and lyrically powerful album. In a world where teens seem to rule, Carlisle is not afraid to make music for adults. "It seems like in Christian music, it's either 12-year-old-Backstreet-Boys sort of stuff or inspirational," he says.

"On the secular side of things, you've got Eric Clapton, Bonnie Raitt, and Elton John, who are in their 50s and selling bazillions of records, and people are loving it," he adds. "In

Christian music, it's hard to find [that kind of music]. I got mad about it and said, 'I'm going to make a record that speaks to those people,' because those people are me."

Rick Anderson, senior buyer for the Cincinnati-based Berean Christian stores chain, feels Carlisle has hit the mark. "Bob Carlisle's voice is one of the most amazing vocal instruments. His range, versatility, and passionate interpretation are awesome."

Anderson predicts a bright future for "Nothing But The Truth." "I think this album will do well because it is honest. I like the production as well. The nice thing is, though, at this point in Bob's career, it doesn't have to be a huge success. I have thought that it must be frustrating for him to have had his biggest commercial success on 'Butterfly Kisses,' a song that showed

(Continued on page 21)

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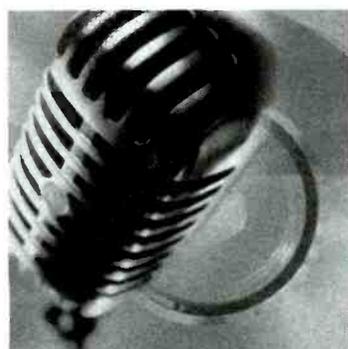
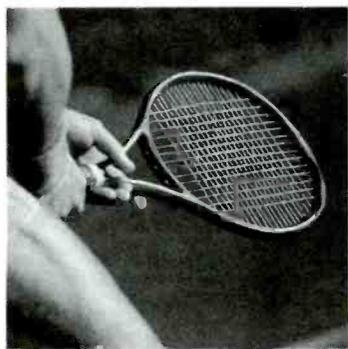
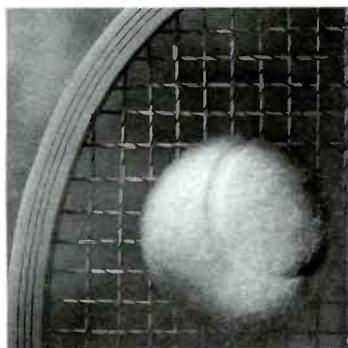
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business

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE WHO, UNAMERICAN	Palace of Auburn Hills Auburn Hills, Mich.	June 27	\$1,047,520 \$150/\$85/\$50/\$35	13,799 15,040	Palace Sports & Entertainment Inc., SFX Music Group
STEELY DAN	Allstate Arena Rosemont, Ill.	June 24	\$507,105 \$75/\$35	8,465 10,000	SFX Music Group
WDRO GROOVY HEAT RAVE: DESTINY'S CHILD, SMASH MOUTH, VITAMIN C, MONTTELL JORDAN, SONIQUE, BLAQUE, EIFFEL 65, INNOSENSE, ANGELA VIA	Pine Knob Music Theatre Clarkston, Mich.	May 22	\$398,668 \$39.31/\$19.31	15,131 sellout	Palace Sports & Entertainment Inc.
THE CURE	Jones Beach Theatre Wantagh, N.Y.	June 20	\$378,002 \$41/\$21	10,498 14,110	SFX Music Group
INDIGO GIRLS, SPEARHEAD, ROSE POLENZANI	Wolf Trap Farm Park, Filene Center Vienna, Va.	June 7-8	\$322,692 \$32/\$18	13,078 14,056 two shows	in-house
MARY J. BLIGE, CARL THOMAS, JAGGED EDGE	Rosemont Theatre Rosemont, Ill.	June 23-24	\$289,615 \$59.50/\$24.50	6,572 8,082 two shows one sellout	SFX Music Group
DON HENLEY	Pepsi Pavilion at the Bi-Lo Center Greenville, S.C.	June 23	\$248,980 \$67/\$57	4,512 5,013	C&C Concerts
STYX & RED SPEEDWAGON, EDDIE MONEY	Lakewood Amphitheatre Atlanta	May 23	\$243,892 \$51.50/\$41.50/\$34/\$16.50	8,762 17,000	House of Blues Concerts
DON HENLEY	Molson Amphitheatre Toronto	June 11	\$239,754 (\$353,463 Canadian) \$60.71/\$40.36/\$33.58/\$26.79	5,303 8,785	House of Blues Canada
POISON, CINDERELLA, DOKKEN, SLAUGHTER	Sandstone Amphitheatre Bonner Springs, Kan.	June 23	\$232,734 \$28.50/\$23.50/\$19/\$12.50	10,878 18,000	SFX Music Group

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## ROB HALFORD ATTEMPTS 'RESURRECTION'

(Continued from page 14)

come alive again."

Mike Quinn, PD/group consultant for active rocker KBSO Corpus Christi, Texas, believes the song "should be a natural for the mainstream rock stations" and will reach fans both new and old. "I think he's going to do well with the people that are really familiar with his work, but the 18- to 24-year-olds are going to get a taste of some aggressive music

they're thirsty for," he says.

Tim Henderson, metal buyer for Toronto's flagship HMV Records, expects the track to boost the album's prospects for success. "It sounds so strong, and his voice is at the peak of his career," he says. "He's got one of the most recognizable voices of all time in hard rock, and it really sent a shiver when I heard ["Resurrection"]."

The track ships to radio in early

July and will be aggressively pushed to both active rock and metal formats, says Tom Lipsky, president of Sanctuary Records North America. Furthermore, the label will team with Concrete Marketing on the retail front and organize street teams that will work such tours as Ozzfest and Tattoo the Earth. "We want that street buzz to build before the record's in the shops," Lipsky says.

Halford will undoubtedly appeal to fans of classic metal but also bridge the "generation gap" and reach young fans of aggressive, new-school music, Lipsky believes. "This is the guy that helped start the bands they're into now," he says.

He also feels "Resurrection" is several singles deep; a possible candidate for future release is "The One You Love To Hate," a duet with Iron Maiden vocalist Bruce Dickinson. "To actually stand by Bruce at the same time and sing with him was a very cool experience," Halford says. "We were like a couple of kids in a candy store. I've respected and admired Bruce for many years, and we've both traveled very similar journeys. Singing side by side, screaming into the microphones, was a real magical moment."

Dickinson, who describes "Resurrection" as "scarily good," enjoyed the experience. "It's pretty cool," he says of the duet. "[Halford's] singing as good or better than he ever did in the best days of Priest."

Halford—like Queensrÿche—will be a part of Iron Maiden's Brave New World six-week North American arena tour, which kicks off in August and includes a stop at New York's Madison Square Garden, which sold out two hours after it went on sale.

"We're really excited about the tour," says Creative Artist Agency's Rick Roskin, adding that last summer's Iron Maiden tour did phenomenally well and sold out in most markets. "It's going to creep up on everyone."

On tour, Halford, who is managed by Rod Smallwood and Merck Mercuriadis for Sanctuary Music Management Ltd., hopes the duet can be performed live, as he says he will definitely mix material from "Resurrection" with Judas Priest classics.

"Priest is still very much a part of me," says Halford. "There's so many great songs, and I'm just gonna have a ball picking them out and mixing it up as we go along from show to show. I think I can reassure everybody that I do great cover versions of Priest songs."

The "Resurrection" tour will also take the band overseas, where foreign press reaction to the album has been encouraging thus far. "They're already saying in Germany they think it'll be metal album of the year," he says.

Still, "in the end it's down to the metal fans. My gut instinct tells me we've got something very special here that a lot of people are going to get a kick out of."

Halford believes "Resurrection" would not have been possible without Two and Fight. "In the time I've been away, the fire's been burning inside of me, so much so that now I think I'm coming back even stronger," he says.

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Gibson Les Paul Artisan Electric Guitar  
Gibson BB King Guitar

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>		
			<b>NO. 1</b>	
1	1	<b>CREED</b> ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) <b>HS</b>	<b>MY OWN PRISON</b> 24 weeks at No. 1	144
2	2	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	464
3	4	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> BUFF GONG/SLAND 846210/DJMG (12.98/18.98)	LEGEND	576
4	3	<b>Lenny Kravitz</b> ▲ <sup>7</sup> VIRGIN 47758 (12.98/17.98)		5
5	7	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	119
6	6	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	297
7	9	<b>MATCHBOX 20</b> ◆ <sup>13</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	174
8	8	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1215
9	10	<b>BACKSTREET BOYS</b> ◆ <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	151
10	11	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	503
11	14	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	135
12	5	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	312
13	12	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	472
14	15	<b>DEF LEPPARD</b> ▲ <sup>7</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	191
15	20	<b>ABBA</b> ▲ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	169
16	17	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	325
17	31	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	102
18	13	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	120
19	23	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	215
20	19	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	120
21	16	<b>BON JOVI</b> ▲ <sup>4</sup> MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	53
22	18	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	59
23	21	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	365
24	22	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	530
25	24	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	196
26	25	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	160
27	27	<b>BEASTIE BOYS</b> ▲ <sup>6</sup> DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	431
28	39	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	93
29	28	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	36
30	41	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	403
31	32	<b>EAGLES</b> ◆ <sup>16</sup> ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	296
32	29	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	109
33	38	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	122
34	33	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	475
35	—	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) <b>HS</b>	SYSTEM OF A DOWN	34
36	—	<b>THE MONKEES</b> ● RHINO 72190 (10.98/16.98)	THE MONKEES GREATEST HITS	1
37	36	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	351
38	35	<b>JOHN DENVER</b> ● MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	8
39	43	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	474
40	45	<b>JOHN MELLENCAMP</b> ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	76
41	30	<b>SANTANA</b> ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	35
42	37	<b>EAGLES</b> ▲ <sup>7</sup> GEPFEN 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	245
43	—	<b>STEVE MILLER BAND</b> ▲ <sup>8</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	410
44	34	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	108
45	42	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> GEPFEN 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	466
46	49	<b>MADONNA</b> ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	308
47	44	<b>TOOL</b> ▲ <sup>2</sup> VOLCANO 31087* (11.98/17.98)	AENIMA	164
48	50	<b>SAVAGE GARDEN</b> ▲ <sup>5</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	158
49	46	<b>METALLICA</b> ▲ <sup>7</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	440
50	47	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup> COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	92

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

AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**F**ASTER THAN one can say Pikachu, another "Pokémon: The Movie" is hitting the theaters complete with an album of songs inspired by and featured in "Pokémon: The Movie, Pokémon 2000, The Power Of One."

According to Atlantic Records, the soundtrack to the last film sold more than 2 million copies worldwide, and it featured a variety of pop acts performing songs unrelated to the story line. This soundtrack took a different slant with 15 of the 16 cuts being composed or specially written for the film. The first single, "The Power Of One," is a collaboration of producer **David Foster** and writers **Mervyn Warren** and **Mark Chait**, with **Donna Summer** on vocals.

"With 'Pokémon,' there's a lot of product both musically and in other areas in the marketplace already," says **Darren Higman**, VP of soundtracks at Atlantic and the album's executive producer. "Tailoring the songs to the movie makes us stand out, and the songs convey the positive message of the movie."

"The decision to tailor the album to the movie also came about through comments from kids who complained the last album wasn't Pokémon enough," Higman adds.

There is no doubt the movie is custom-made for children ages 6 to 13, but the soundtrack features acts, such as Summer, the B-52's, and "Weird" Al Yankovic, who traditionally appeal to an older demographic. This could present marketing confusion.

"We wanted an album for the kids, but also an album that would be appealing to the parents, since they are the ones buying it and will have to hear it as well," Higman says.

**Robert Wieger**, VP of product development for Atlantic, agrees. "Because the lyrics and thematic music on the record are so closely related to the film, there can be no question that fans of the movie will want it, meaning the kids. On the other hand, because the songs feature contemporary as well as established pop acts, radio and adults will find things to love as well."

The real story on the soundtrack is not Donna Summer, **Dream Street**, **Angela Vía**, **Plus One**, **Laura Pausini**, **Westlife**, **Youngstown**, **Nobody's Angel**, "Weird" Al, the B-52's, **O-Town**, or **Denise Lara** but newcomer **Alysha Antonino**. Her track "Dreams" could already be her autobiography.

A Northern California native, this 12-year-old was discovered online at Tonos.com (headed by Foster, **Carole Bayer Sager**, and **Babyface**). She recorded a demo online and won a contest through the Web site. Next, she was in the studio with Babyface and Sager, and that footage, as well as the demo, were posted on the Web site. Instantly she went from music industry outsider to working with the best in the business. But her adventure was just beginning.

"Quite by accident I saw this material on the Web site," Higman explains. "I followed her through the demo process and heard her sing online. I called Carole and asked for her number. I got it and used her on the soundtrack. The stars aligned for Alysha." Atlantic is now in negotiations for a solo deal.

The rollout for the soundtrack will be extensive. **Dream Street**, **Alysha Antonino**, **Youngstown**, and **Nobody's Angel** will perform at the movie's premiere July 15 in Los Angeles in an outdoor setting. Telepictures will air a half-hour special on July 16 taped at the premiere. There is also B-roll footage of all artists, including Summer, in the studio that will be edited into the special. There will not be a video for the first single, as Summer has a commitment to finish an album for Epic.

**SOUNDS TO LOOK FOR:** The Mammoth Records soundtrack to the quirky film "Jesus' Son," which was inspired by **Denis Johnson's** short stories, is an eclectic treat with acts such as **Joe Tex**, **Floyd Cramer**, **Barbara Mason**, **Joe Henry**, and **Wilco** mixing up an album of songs almost as offbeat as the film starring **Billy Crudup**, **Samantha Morton**, **Denis Leary**, **Holly Hunter**, and **Dennis Hopper**.

The actual score album from "Mission: Impossible 2" by **Hans Zimmer** has hit the stores, following the first album of songs inspired by the film.

And finally, back when movies had "beach blanket" in the title, the **Lettermen** started recording songs. Now, they have released a 13-song set on the Gold Label titled "Greatest Movie Hits," and it's a must-have for any fan of high kitsch. Actually, the CD proved a surprise and fits nicely into any collection.

## BOB CARLISLE BRINGS BACK THE EDGE ON DIADEM'S NEW 'THE TRUTH'

(Continued from page 18)

precious little of his vocal ability."

Carlisle says he knows there's an adult audience out there, and he considers those record buyers "a sleeping giant" waiting for music that moves them. He knows that audience is there because he moved them with "Butterfly Kisses."

"I believe Bob's new record is the one everyone wanted after 'Butterfly Kisses,'" says **George King**, co-senior VP/GM of Reunion, Diadem, and Brentwood Records. "It is Bob being Bob, using songs to tell us of the victories and struggles of a middle-aged guy who daily has to come to terms with his faith. The lyrics take you on a journey that reads like the questions being screamed at us from the newsstands as we stand in line with our groceries."

**Dean Diehl**, co-senior VP/GM of the Brentwood, Diadem, and Reunion labels under Zomba's Provident Music umbrella, says the marketing campaign is going to be geared toward reaching adults.

Diehl thinks "this fall is going to be the fall of DVD, for men particularly." Since he anticipates adult males embracing the DVD format, Diadem hopes to propel sales of Carlisle's set by offering a free DVD with the purchase of the CD.

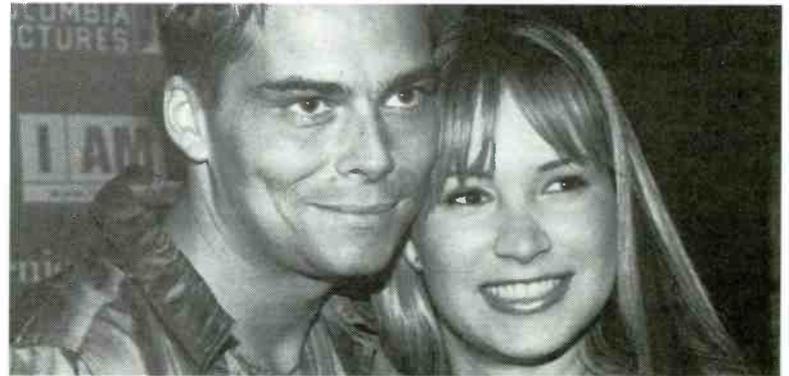
"We're going to do the first DVD premium in the Christian market," he

says. "We're going to take four of Bob's music videos that have never been available to the public, including 'Butterfly Kisses,' and make a DVD. It will be 'Butterfly Kisses,' 'We Fall Down,' 'Father's Love,' which was the video made for the 'Jack Frost' movie, and a new video, 'Forgiveness.' It will also include bios, EPK footage, and interview footage."

Diehl says the DVD will be given free to consumers who purchase "Nothing But The Truth." The quantity of DVDs manufactured is still to

be confirmed, though he says it will likely be roughly 40,000 to 50,000.

Carlisle, who is managed by **Ray Ware Management** and booked by **Jeff Craig** at **Creative Artists Agency**, will embark on a fall tour targeted toward families. According to Diehl, Diadem is working with churches to create an evening for the entire family. The adults will attend Carlisle's show in the church's sanctuary or auditorium while teens can see a youth-oriented act (Reunion brother/sister duo **LaRue** may fill this slot) in the church's gym.



**Bosson Shines.** Capitol artist Bosson, left, recently performed at an event hosted by Seventeen magazine at the Hollywood Bowl in Los Angeles. Among the other acts on the bill were Hoko, right, and LFO. Bosson will spend much of this summer on Nickelodeon's All That Music & More concert tour. His current single, "Where Are You," previews the forthcoming album "One In A Million."

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

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			JULY 15, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			<b>No. 1</b>	
1	1	5	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98)	LARA FABIAN
2	NEW		RICHARD ASHCROFT VIRGIN 49494 (11.98/16.98)	ALONE WITH EVERYBODY
3	2	13	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
4	6	4	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
5	7	43	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
6	NEW		TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
7	3	12	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
8	9	12	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
9	8	11	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
10	5	2	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD)	COMMUNICATE
11	17	18	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
12	NEW		BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
13	4	2	SR-71 RCA 67845 (10.98/13.98)	NOW YOU SEE INSIDE
14	20	13	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
15	15	65	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
16	11	3	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
17	18	13	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
18	NEW		NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
19	NEW		THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98)	WAKE UP & BALL
20	22	9	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
21	12	2	PAUL VAN DYK MUTE 9127 (18.98 CD)	OUT THERE AND BACK
22	10	3	MODEST MOUSE EPIC 63871* (16.98 EQ CD)	THE MOON & ANTARCTICA
23	13	3	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
24	23	39	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
25	25	9	YING YANG TWINS COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'

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	24	7	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
27	28	12	METHRONE CLATOWN 2000 (11.98/16.98)	MY LIFE
28	29	4	BT NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
29	27	9	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
30	42	27	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
31	26	5	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED
32	NEW		CAP ONE MOTOWN 157939/UNIVERSAL (11.968/17.98)	THROUGH THE EYES OF A DON
33	14	48	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
34	32	5	U.P.O. EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
35	30	9	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
36	NEW		H.A.W.K. DEAD END 0002 (11.98/16.98)	UNDER H.A.W.K.'S WINGS
37	45	2	WATERMARK ROCKETOWN/WORD 61396/EPIC (11.98 EQ/16.98)	ALL THINGS NEW
38	33	8	OMARA PORTUONDO WORLD CIRCUIT/ONGESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
39	41	39	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
40	34	65	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
41	48	7	GUSTER HYBRID 31064/SIRE (11.98 CD)	LOST AND GONE FOREVER
42	35	69	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
43	RE-ENTRY		SHELBY LYNNE ISLAND 546177/DJMG (8.98/12.98)	I AM SHELBY LYNNE
44	NEW		LUIS FONSI UNIVERSAL LATINO 159074 (10.98/16.98)	ETERNO
45	38	3	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN (17.98 CD)	THE BEAUTIFUL GAME
46	37	10	ALEJANDRO FERNANDEZ SONY DISCOS 83812*(10.98 EQ/16.98)	ENTRE TUS BRAZOS
47	NEW		DAVID GRAY ATO 0001 (16.98 CD)	WHITE LADDER
48	NEW		YOUNG KYOZ HEAVY N DA GAME 9105 (10.98/14.98)	THE GHETTO MADE ME CRAZY
49	44	56	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
50	39	9	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98)	SECRETO DE AMOR

## POPULAR UPRIISINGS

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

**THE HARDING WAY:** British singer/songwriter John Wesley Harding has gotten praise from critics and his musical peers for his style of folk/rock music. The artist, whose real name is Wesley



**Electronica Odyssey.** Electronica act Mephisto Odyssey's major-label debut album is "The Deep Red Connection," due Aug. 8 on Primal/Warner Bros. Records. The San Francisco group's "The Lift" was a No. 42 hit on the Hot Dance Music/Club Play chart in May. Group member Mikael Johnston says of his introduction to playing electronic music, "After a chance visit to a recording studio, I learned about MIDI, and the rest is history."

Stace, has returned with the album "The Confessions Of St. Ace," due for a U.S. release Aug. 29 on Mammoth

Records. The album has a more pop/rock sound than his previous releases.

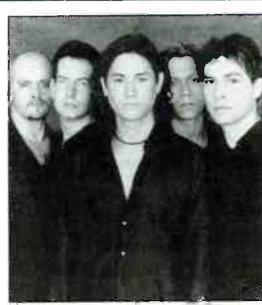
Harding explains, "Pop music was waiting to burst out of me, and I was looking forward to a new recording deal and some better resources to make the songs sound like I wanted them to. I had no idea how it would all turn out. The songs were ready, and so was I."

The artist retains enough quirkiness on the album that it won't be mistaken for the more mainstream fare on rock radio.

Harding is previewing the album this month while touring with Jimmie Dale Gilmore.

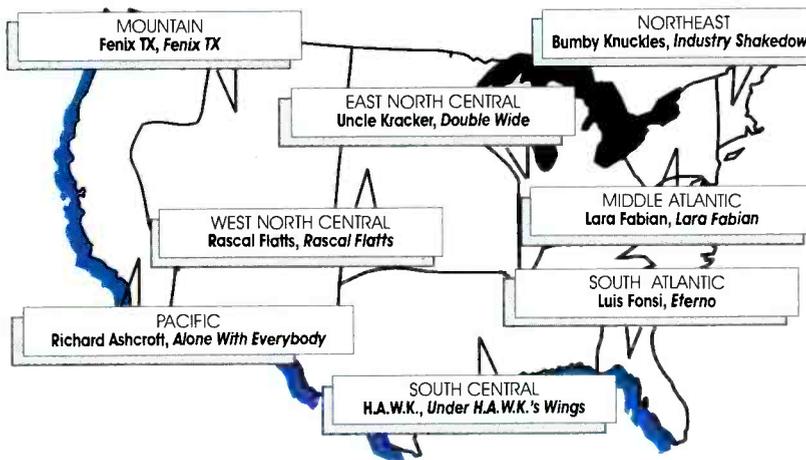
Harding's tour dates include July 16 in Asbury Park, N.J.; July 18 in Philadelphia; July 20 in New York; July 21 in Somerville, Mass.; and July 22 in Portland, Maine.

**THE REAL ORRICO:** Contemporary Christian singer Stacie Orrico is getting exposure for "Don't Look At Me," the first single from her debut album, "Genuine." In 1998, Orrico was named top vocalist in the 12-18 age category for that year's Christ-



**Moist 'Mercedes.'** Moist's first two albums have gone multi-platinum in its native Canada. The Montreal-based rock act returns with its third album, "Mercedes Five And Dime" (Capitol Records), which lead singer David Usher calls a "more collective and organic album" than Moist's previous ones.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Fenix TX Fenix TX	1. Bumpy Knuckles Industry Shakedown
2. Rascal Flatts Rascal Flatts	2. Lara Fabian Lara Fabian
3. Eric Heatherly Swimming In Champagne	3. Dido No Angel
4. Lara Fabian Lara Fabian	4. S Club 7 S Club 7
5. Static-X Wisconsin Death Trip	5. Westlife Westlife
6. Nobody's Angel Nobody's Angel	6. Nina Gordon Tonight And The Rest Of My Life
7. Sasha And John Digweed Communicate	7. F.A.T.E. For All That's Endured
8. Modest Mouse The Moon & Antarctica	8. Nobody's Angel Nobody's Angel
9. Chad Brock Yes!	9. Richard Ashcroft Alone With Everybody
10. Taproot Gift	10. Fenix TX Fenix TX

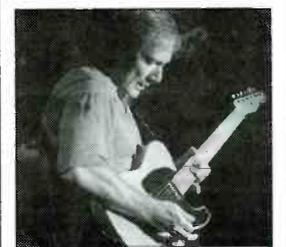
ian Artist Seminar. She is signed to ForeFront Records, which releases "Genuine" on Aug. 29.

The Seattle-raised singer, who is now based in Denver, has been on a promotional tour of major U.S. markets. She will be performing at festivals and Christian seminars throughout the year.

**SERIOUS WORLD MUSIC:** Papua New Guinea native Telek collaborated with producer David Birdie (of Australian band Not Drowning Waving) on Telek's latest album, "Serious Tam," due Aug. 1 on RealWorld Records. Telek was named best folk/world artist at the 1997 Australian Recording Industry Assn. Awards. "Serious Tam" has been serviced to world music, college, and National Public Radio stations.

**THE NEW MENUDO?** Capitalizing on the current popularity of boy bands, Universal-distributed Max Music is offering Latin pop quintet 5th Vision, whose self-titled debut album is due July 18. The album's first

single, "Someday," has been released in English and



**Weider Master.** Jim Weider has toured and worked with the Band, replacing Robbie Robertson as guitarist in 1985. Having recorded several albums with the Band, Weider makes his solo album debut with "Big Foot" (EKG Recordings). He says, "I'd love to bring back the days of guitar instrumentals." Weider and his Honky Tonk Gurus band will be touring New England through September. Upcoming dates include July 22 in New York and Aug. 12 in Pat-tenburg, N.J.

Spanish. The group will make a series of promotional appearances throughout the year, including Aug. 26-27 at Miami's International Mall and Sept. 23-24 at Sea World in Orlando, Fla.

# Native American Music

T H E B I L L B O A R D S F O T L I G H T



# Native American Music Ready To Spread Its Wings

A New Legitimacy Opens Ears To Indigenous Sounds  
As The Grammys Open Its Arms

BY DAVIN SEAY

**Legitimacy:** ask a dozen people and you're likely to get 13 different definitions of the word. In today's recording industry, legitimacy, more often than not, is measured in sales figures, chart positions and box-office receipts. But, once the flurry of numbers has subsided, there is one gold standard to which all artists and executives aspire—peer recognition.

## A NEW CATEGORY

Ellen Bello, CEO and president of the Native American Music Association and tireless champion of a musical genre that has come into its own with the recent announcement of a newly established Grammy category for Native American artists, says, "This is not only one of the most prestigious endorsements in the



NAMA's Bello, left, and recording artist Humphrey

music business, it is also one of its greatest honors. It represents a challenge to our performers and songwriters to reach the widest possible audience with the very highest level of creativity."

Bello, the driving force behind the Native American Music Awards (Nammys)—whose third annual presentation will be held Nov. 11 in Albuquerque, N.M.—is one of a network of activists and enthusiasts who has been lobbying NARAS for a Native American category since the mid-'90s. Established as a subset of the Folk division, the Native American Grammy is broadly perceived as a long-overdue acknowledgement of the growing role indigenous artists play in the national musical panoply.

"NARAS has shown an interest in what we've been doing all along," continues Bello. "When the Nammys first began, they were very encouraging and let us know that people were watching our progress. [The Grammys have] seen our strong consumer base and healthy growth, and this [new category] is simply a recognition that the time has come for us to take our place in the mainstream."

This is a contention that NARAS chief Mike Greene underscores. "This is a musical constituency that has been historically underserved," Greene says. "Eight or nine years ago we began an extensive review of our entire Folk music category, and back then it became evident that Native American artists were making important contributions." Greene admits to an "emotional connection" with indigenous music, due in large part to his North Georgia upbringing in and around the Cherokee nation tribal lands. "NARAS has worked closely with the Native American Music Educators Program and has hosted seminars in Santa Fe and Oklahoma City," he adds. "We've tried to take a proactive stance in the area, and this new Grammy category is a giant step in the right direction."

## RED FEATHERS AND SILVER WAVES

Growth, both creatively and commercially, has indeed been a byword for Native American music since the dawn of the new millennium. Red Feather Music, a subsidiary of the Native American book and music distributor Four Winds Trading Company, has posted 40% sales increases over each of the past three years.

According to Silver Wave Records' James Marienthal, president and founder of the Boulder, Colo.-based label, the company, which enjoyed a

**The Native American Grammy is broadly perceived as a long-overdue acknowledgement of the growing role indigenous artists play in the national musical panoply.**

steady 20% growth over the past several years, has seen a phenomenal 78% sales burst in the first quarter of this year.

"Getting our own Grammy category is a great beginning," says Marienthal. "But we still have a very long way to go. The average consumer has no idea about the existence of indigenous music, whether from individual artists or as a genre. A big part of our job has always been education."

Silver Wave has long been at the forefront of the learning curve, thanks to a roster of high-profile artists that includes Robert Mirabal (star of the Broadway-styled dance spectacle, "Spirit") and flutists Mary Youngblood and Joanne Shenandoah. As perhaps the most recognized of Native American music's established artists, Shenandoah maintains a busy touring schedule, which includes frequent powwow cruises, and has recently recorded her most popular and critically acclaimed album to date, "Peacemaker's Journey."

"Since the public has become increasingly aware of the breadth and depth inherent in native music," says Shenandoah, "literally hundreds of recordings by aboriginal artists have been released, ranging from

*Continued on page 32*

## What To Expect: This Year's Harvest Of New And Established Talent

**As** Native American music moves into the new century with a robust bottom line and an enhanced profile that comes with a Grammy category all its own, both long-established artists and a whole new crop of young talent are moving into the spotlight. Now, as never before, indigenous music encompasses a diverse stylistic spectrum that includes virtually every contemporary genre while maintaining its firm foundation in Native American aesthetics and sensibilities.

## A CORNUCOPIA OF RELEASES

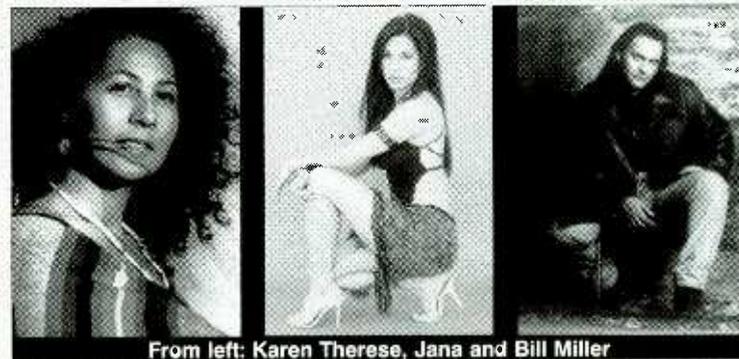
A number of well-known Native American artists are delivering some of the strongest work of their careers, including five time Native American Music

features contributions from labelmate Shenandoah.

Blistering rock and blues is the forte of the North Dakota-bred quartet Indigenous, fronted by guitar and vocal phenomenon Mato Ninji. The foursome's new Pachyderm Records release, "Circle," is its most assured to date and features production by Doyle Bramhall of Stevie Ray Vaughan renown. One of the hardest working groups on the Native American scene, Indigenous is currently on a barnstorming 50-city-plus U.S. tour that will run through the end of the year.

## EXPLORING NEW GROUND

Matching the hard-edged energy of Indigenous is pioneering Native American rapper Litefoot, who has released seven



From left: Karen Therese, Jana and Bill Miller

Award winner Bill Miller, who is celebrating his recent signing to Vanguard Records with the release of "Ghost Dance," a concept album showcasing Miller's potent vocals and haunting imagery. Vanguard has also announced that it will reissue four of the singer-songwriter's previous albums, including "Reservation Road" and "The Art of Survival," each of which highlights an affecting blend of rock, folk and Native American elements that has resulted in Miller sharing the stage and studio with Tori Amos, Pearl Jam, Vanessa Williams and others.

Another perennially popular indigenous artist, flutist/composer Joanne Shenandoah, has marked the millennium with the Silver Wave Records release of "Peacemaker's Journey," a collection of original songs that underscore her reputation as the "Native American Enya." A popular touring attraction, Shenandoah has recently been the subject of in-depth profiles on National Public Radio and in *The New York Times*.

Silver Wave has also weighed in with new releases from such flagship artists as Robert Mirabal ("Taos Tales") and Mary Youngblood, whose second album, "Heart Of The World,"

albums on his own Red Vinyl label, including his most recent, "Rez Affiliated." Red Vinyl also serves as an outlet for other young indigenous artists discovered and developed by Litefoot, including Wicked, Flawless and The Red Ryders. A Native American role model and accomplished actor, Litefoot has had roles in five feature films and is currently on location shooting "The Pearl," based on the novel by John Steinbeck.

In addition to such tried-and-true artists, a promising new generation of performers has begun to make its presence felt and, in the process, point up some of the intriguing new directions the genre is exploring. Canyon Records, one of the oldest and most respected imprints in the business, has new releases from a number of fresh young indigenous artists, including Maricopa-Dakota flutist and vocalist Robert Tree Cody, Navajo-Ute guitarist and flutist Aaron White and the rock ensemble Paul Pike & Medicine Dream, from the Mi'kmaq tribe of eastern Canada.

A highlight of Silver Wave Records' release schedule this year is "Now Our Minds Are One," the debut release from

*Continued on page 36*



# SOAR



1989 2000  
STANDARD OF EXCELLENCE

SOUND OF AMERICA RECORDS

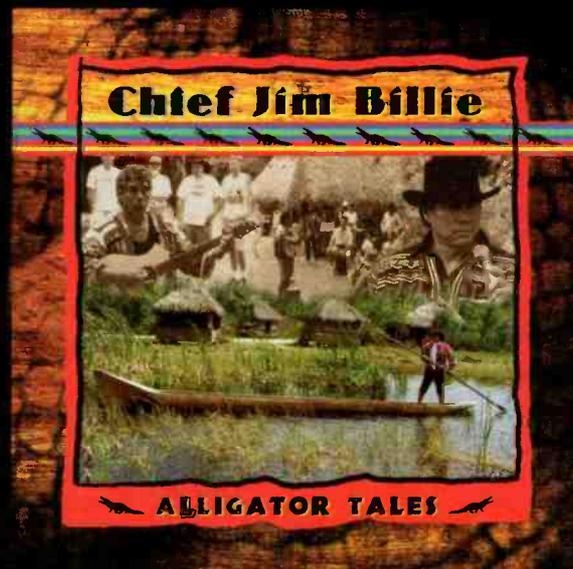
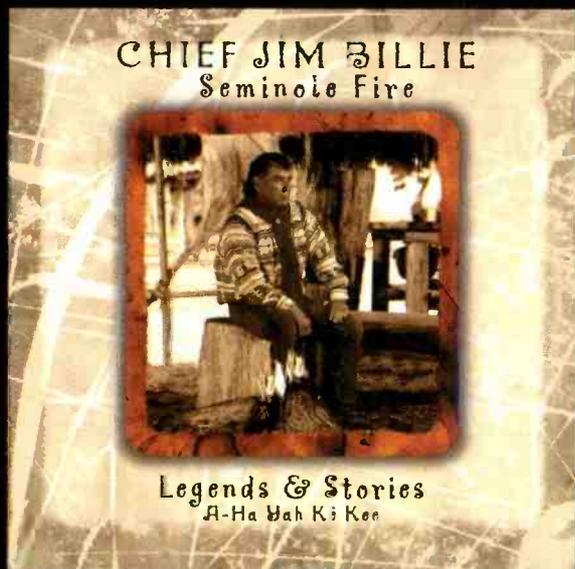
1989 2000  
STANDARD OF EXCELLENCE

SOARING INTO THE NEW MILLENNIUM

## CHIEF JIM BILLIE

SEMINOLE FIRE

ALLIGATOR TALES



SOAR 204

His new release featuring stories of the Seminole in music and spoken word.

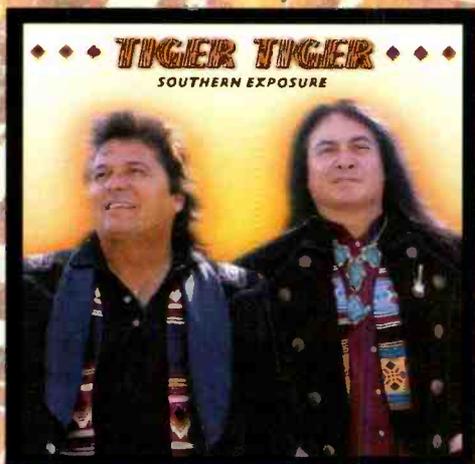
Produced by John McEuen for the SCAR Corporation

SOAR 193

His first release. Winner of the 1999 NAMMY for Best Debut Artist.

TIGER TIGER  
Southern Exposure

CHESTER KNIGHT + THE WIND  
Windfall



Warrior 615

Lee and Stephen Tiger. Rock 'n Roll from the Florida Everglades.

Warrior 614

2000 Juno Award Winner. With a voice that defies conventional categorization, he has been compared to Bob Dylan and Dwight Yoakam.

THANK YOU MICHAEL GREENE, DIANE THERIOT AND NARAS BOARD... JUSTICE HAS BEEN SERVED.

"The Sound Of Indian America"™

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Visit our website: [www.soundofamerica.com](http://www.soundofamerica.com)



# Native American Music

## Where To Find It

A Listing Of Labels And Distributors That Carry Native American Music

COMPILED BY JILL PESSELNICK

### LABELS

#### ARBOR RECORDS

**PRESIDENT:** Brandon Friesen  
**LOCATION:** Winnipeg, Canada  
**FOUNDED:** 1993  
**WEB ADDRESS:**  
[www.arborrecords.com](http://www.arborrecords.com)  
**A & R ORIENTATION:** Traditional powwow and flute and contemporary music  
**ARTISTS:** Mishi Donovan, War Party, TKO, Northern Wind, Sizzortail  
**RECENT RELEASES:** "Journey Home" by Mishi Donovan (Jan. 2000)  
 "The Reign" by War Party (Feb. 2000)  
 "Ikwe/Nagamonan" by Northern Wind (May 2000)

#### CANYON RECORDS

**OWNER:** Robert Doyle  
**LOCATION:** Phoenix  
**FOUNDED:** 1951  
**WEB ADDRESS:**  
[www.canyonrecords.com](http://www.canyonrecords.com)  
**A & R:** Traditional and contemporary music but recently expanded to new Southwest genre, including nouveau flamenco and new age guitar  
**ARTISTS:** Black Lodge Singers, Sharon Burch, Robert Tree Cody, R. Carlos Nakai, Northern Cree Singers  
**RECENT RELEASES:** "Inner Voices" by R. Carlos Nakai (July 1999)  
 "Colors Of My Heart" by Sharon Burch (Sept. 1999)  
 "Crossroads" by Robert Tree Cody & Xavier Quijas Yxayotl (May 2000)

#### EARTHBEAT!

**PRESIDENT:** Sheron Sherman  
**LOCATION:** Redway, Calif.  
**FOUNDED:** 1988  
**WEB ADDRESS:**  
[www.earthbeatrecords.com](http://www.earthbeatrecords.com)  
**A & R:** Traditional, contemporary and flute music  
**ARTISTS:** R. Carlos Nakai, Joanne Shenandoah, Kevin Locke  
**RECENT RELEASES:** "Tribal Fires" (Oct. 1997)  
 "Tribal Waters" (Oct. 1998)  
 "Three Sisters" by Quiltman (May 1999)

#### ETHEREAN MUSIC

**PRESIDENT:** Chad Darnell  
**LOCATION:** Lakewood, Colo.  
**FOUNDED:** 1972  
**WEB ADDRESS:** [www.etherean.com](http://www.etherean.com)  
**A & R:** Contemporary, traditional and country  
**ARTISTS:** Buddy Red Bow, Chief Frank Fools Crow, Dik Darnell, Denean, The Elk Nation Singers

**RECENT RELEASES:** "Thunder" by Denean (Fall 1997)  
 "Spirit Drum" by The Elk Nation Singers (Fall 1997)  
 "Ceremony" by Dik Darnell (Winter 1997)

#### HIGHER OCTAVE MUSIC

**PRESIDENT/CEO:** Matthew Marshall  
**LOCATION:** Malibu, Calif.  
**FOUNDED:** 1986  
**WEB ADDRESS:**  
[www.higheroctave.com](http://www.higheroctave.com)  
**A & R:** Flute music  
**ARTISTS:** Douglas Spotted Eagle



**RECENT RELEASES:** "Pray" by Douglas Spotted Eagle (May 1998)

#### INDIAN HOUSE

**PRESIDENT:** Tony Isaacs  
**LOCATION:** Taos, N.M.  
**FOUNDED:** 1966  
**WEB ADDRESS:**  
[www.indianhouse.com](http://www.indianhouse.com)  
**A & R:** Traditional music  
**ARTISTS:** Turtle Mountain Singers, Southern Thunder, The Badland Singers, Red Earth Singers, Yellowhammer  
**RECENT RELEASES:** "Stomp Dance Songs Of The Muscogee Nation" Vols. 1 and 2 (March 2000)  
 "Prayer And Sun Dance Songs" Vols. 1, 2 and 3 by the Tatanka Oyate Singers (March 2000)  
 "Taos Pueblo Round Dance Songs" Vol. 3 (April 2000)

#### MAKOCHE RECORDING COMPANY

**PRESIDENT:** Cherie Harms  
**LOCATION:** Bismarck, N.D.  
**FOUNDED:** 1995  
**WEB ADDRESS:** [www.makoche.com](http://www.makoche.com)  
**A & R:** Traditional and contemporary music  
**ARTISTS:** Keith Bear, Joseph Fire Crow, Annie Humphrey, Kevin Locke, Andrew Vasquez  
**RECENT RELEASES:** "Cheyenne Nation" by Joseph Fire Crow (March 2000)  
 "The Heron Smiled" by Annie Humphrey (May 2000)  
 "Earthlodge" by Keith Bear (July 2000)

#### NARADA RECORDS

**PRESIDENT:** Wesley Van Linda  
**LOCATION:** Milwaukee, Wis.  
**FOUNDED:** 1980  
**WEB ADDRESS:**  
[www.musicdesign.com](http://www.musicdesign.com)  
**A & R:** Traditional music  
**RECENT RELEASES:** "Between Mother Earth And Father Sky" (June 1995)  
 "Native Wisdom" (Feb. 1996)  
 "I Am Walking" (Aug. 1997)

#### OYATE RECORDS

**PRESIDENT:** Milt Lee  
**LOCATION:** Rapid City, S.D.



**FOUNDED:** 1996  
**WEB ADDRESS:** [www.oyate.com](http://www.oyate.com)  
**A & R:** Traditional indigenous music  
**ARTISTS:** Harris Burnette, Wilmer Mesteth, Maggie Paul, Michele Stock, Taopi Cikala  
**RECENT RELEASES:** "Songs My Elders Taught Me" by Michele Stock (Oct. 1997)  
 "Thunderbolt Lightning!" by Maggie Paul (March 1999)  
 "Songs For Healing" by Harris Burnette (Aug. 2000)

#### PACHYDERM RECORDS

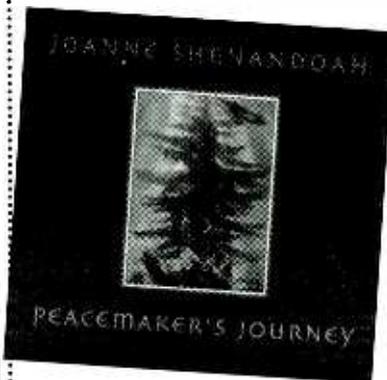
**PRESIDENT:** Mason Munoz  
**LOCATION:** Cannon Falls, Minn.  
**FOUNDED:** 1998  
**WEB ADDRESS:**  
[www.pachydermstudio.com](http://www.pachydermstudio.com)  
**A & R:** Contemporary music  
**ARTISTS:** Indigenous  
**RECENT RELEASES:** "Things We Do" by Indigenous (Sept. 1998)  
 "Live At Pachyderm Studio" by Indigenous (Dec. 1999)  
 "Circle" by Indigenous (May 2000)

#### PUTUMAYO WORLD MUSIC

**FOUNDER:** Dan Storper  
**LOCATION:** New York and Berkeley, Calif.  
**FOUNDED:** 1993  
**WEB ADDRESS:**  
[www.putumayo.com](http://www.putumayo.com)  
**A & R:** Contemporary and traditional music  
**RECENT RELEASES:** "A Native American Odyssey" (Nov. 1998)

#### R&A MUSIC

**PRESIDENT:** Albert Stern  
**LOCATION:** Malibu, Calif.  
**FOUNDED:** 1993  
**WEB ADDRESS:**  
[www.rdamusic.com](http://www.rdamusic.com)  
**A & R:** Traditional and contemporary North American tribal music  
**ARTISTS:** Russell Means, Albert Stern, The Bluestone Drum, Don Markese, Nancy Meyers  
**RECENT RELEASES:** "Spirit Of The Nations" (June 2000)



#### RED FEATHER MUSIC

**PRESIDENT:** Catherine Brotzman  
**LOCATION:** Boulder, Colo.  
**FOUNDED:** 1996  
**WEB ADDRESS:**  
[www.fourwinds-trading.com](http://www.fourwinds-trading.com)  
**A & R:** Traditional and contemporary music  
**ARTISTS:** Jeff Ball, John Huling, Joanne Shenandoah  
**RECENT RELEASES:** "Emerging Power" (May 2000)  
 "Warrior In Two Worlds" by Joanne Shenandoah (May 2000)  
 "Cedar Moon" by Jeff Ball (July 2000)

#### SILVER WAVE RECORDS

**PRESIDENT:** James Marienthal  
**LOCATION:** Boulder, Colo.  
**FOUNDED:** 1986  
**WEB ADDRESS:**  
[www.silverwave.com](http://www.silverwave.com)  
**A & R:** Contemporary music  
**ARTISTS:** Joanne Shenandoah, Robert Mirabal, Mary Youngblood, Alice Gomez, Lawrence Laughing  
**RECENT RELEASES:** "Taos Tales" by Robert Mirabal (Oct. 1999)  
 "Peacemaker's Journey" by Joanne Shenandoah (March 2000)  
 "Naturally Native" (May 2000)

#### SOUND OF AMERICA RECORDS (SOAR) CORP.

**PRESIDENT:** Tom Bee  
**LOCATION:** Albuquerque, N.M.  
**FOUNDED:** 1989  
**WEB ADDRESS:**  
[www.soundofamerica.com](http://www.soundofamerica.com)

**A & R:** All genres  
**ARTISTS:** Brulé, Natay, Native Roots, Mishi Donovan, Chester Knight & The Wind  
**RECENT RELEASES:** "Windfall" by Chester Knight & The Wind (May 2000)  
 "Seminole Fire" by Chief Jim Billie (June 2000)  
 "Southern Exposure" by Tiger Tiger (June 2000)

#### SUNSHINE RECORDS LTD.

**PRESIDENT:** Ness Michaels  
**LOCATION:** Winnipeg, Canada  
**FOUNDED:** 1972  
**WEB ADDRESS:**  
[www.sunshinerecords.com](http://www.sunshinerecords.com)  
**A & R:** All genres  
**ARTISTS:** Eyabay, Ernest Monias, Mishi Donovan, Edward Gamblin, Jody Gaskin  
**RECENT RELEASES:** "World Fest Fancy Dance Songs" (Feb. 2000)  
 "Northern Legends" (May 2000)  
 "Ain't Nothin' But An 'E' Thang" by Eyabay (May 2000)

#### SWEET GRASS RECORDS

**PRESIDENT:** Ted Whitecalf  
**LOCATION:** Saskatchewan, Canada  
**FOUNDED:** 1993  
**WEB ADDRESS:**  
[www.sweetgrassrecords.com](http://www.sweetgrassrecords.com)  
**A & R:** Traditional music  
**ARTISTS:** Red Bull Singers, Stoney Park Singers, Little Island Cree, Whitefish Jrs., Wild Horse  
**RECENT RELEASES:** "The Best Of Red Bull" by The Red Bull Singers (Jan. 2000)  
 "The Best Of Stoney Park" by The Stoney Park Singers (Feb. 2000)  
 "Best Of The Best" (April 2000)

#### TALKING TACO

**PRESIDENT:** Ben King  
**LOCATION:** San Antonio, Texas  
**FOUNDED:** 1988  
**A & R:** Contemporary music  
**ARTISTS:** Peter Wyoming Bender, Alice Gomez, The Native Flute Ensemble, The Mesa Music Consort  
**RECENT RELEASES:** "Legends Of The Drum" by Tribe Of 12 (Oct. 1999)  
 "Love Medicine" by The Mesa Music Consort (Sept. 1999)  
 "Flavors Of The Drum" (Jan. 2000)

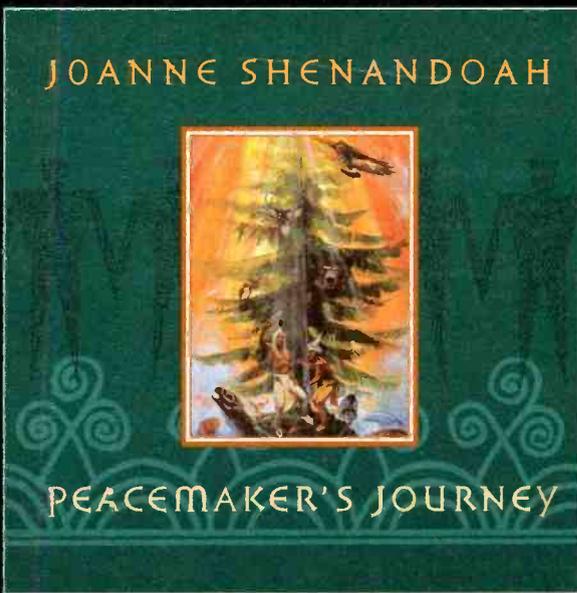
#### TRILOKA RECORDS

**PRESIDENT:** Mitchell Markus  
**LOCATION:** Santa Monica, Calif.  
**FOUNDED:** 1990  
**WEB ADDRESS:** [www.triloka.com](http://www.triloka.com)  
**A & R:** Gospel and new age/folk music  
**ARTISTS:** Walela, Little Wolf

Continued on page 28

# SILVERWAVE

a leader in contemporary native american music

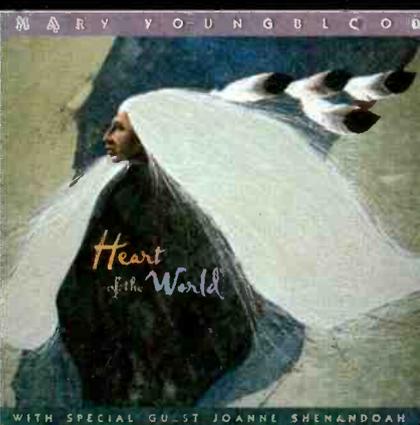
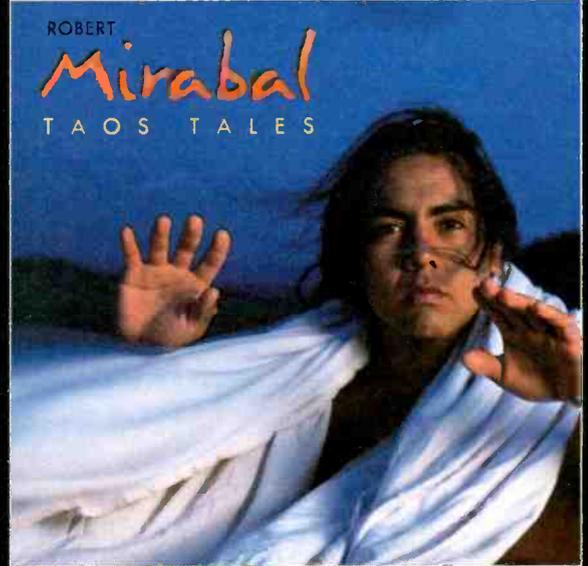


**JOANNE SHENANDOAH**  
**Peacemaker's Journey #923**

Best Female Artist  
 -1999 & 1998 Native American Music Awards  
 "PEACEMAKER'S JOURNEY is her most impressive album yet... Shenandoah uses her voice as an instrument: its sil-en smooth tones draw the listener into her songs."  
 -BILLBOARD MAGAZINE

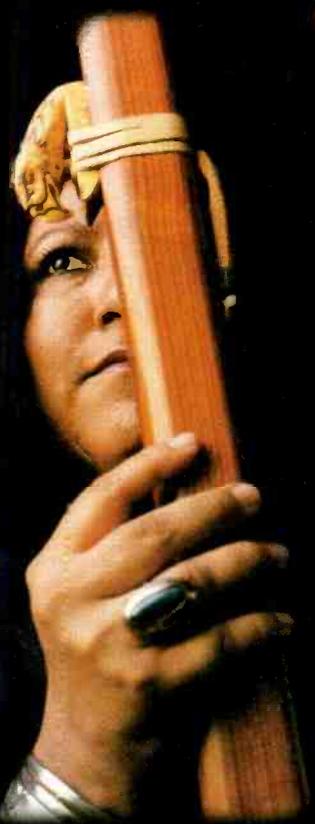
**ROBERT MIRABAL**  
**Taos Tales #922**

"The entire album is a classic that has successfully melded enticing traditional Native flute and contagious pop rock music with dashing hints of chamber music." -THE WASHINGTON REVIEW



**MARY YOUNGBLOOD**  
 with Joanne Shenandoah  
**Heart of the World #921**

Flutist of the Year  
 -1999 Native American Music Awards  
 Best Native American Recording  
 -2000 INDIE Awards  
 Best Native American Recording  
 -2000 NAV Awards



**NATURALLY NATIVE #924**  
**Original Soundtrack Recording**

The first mainstream feature film written, directed and produced entirely by Native Americans. Features songs by Donna Summer, Joanne Shenandoah, Wa'ela, Mary Youngblood, Arigon Starr, Juni Kae Randall, Carlos Reynosa and more.



**LAWRENCE LAUGHING**  
**Now Our Minds Are One #925**

With his deeply resonant voice, Laughing turns each song into a heartfelt prayer. Accompanied by a unique collection of ethnic acoustic instruments. Lawrence Laughing and Joanne Shenandoah won Best Traditional Recording for ORENDA -1999 Native American Music Awards



Phone: 303-443-5617  
 Fax: 303-443-0877  
 www.silverwave.com

A Roster of Award-Winning, Bestselling Native Artists  
 Joanne Shenandoah • R. Carlos Nakai & Peter Kater • Robert Mirabal • Mary Youngblood  
 Joy Harjo & Poetic Justice • Lawrence Laughing • Alice Gomez



**LISTING**

Continued from page 26

**RECENT RELEASES:** "Unbearable Love" by Walela (March 2000)  
"Songs Of The Spirit" Vol. 2 (March 2000)

**DISTRIBUTORS****BOND'S INDIAN SUPPLY LLC**

**PARTNERS:** Michael and Diane Bond  
**LOCATION:** Lebanon, Ore.  
**FOUNDED:** 1975  
**E-MAIL:** jimbondit@proaxis.com  
**TOP TITLES:** "Kids' Powwow Songs" by The Black Lodge Singers (Canyon)  
"The Best Of Stoney Park" by The Stoney Park Singers (Sweet

Grass)  
"Listen To The Thunder" by Southern Thunder (Indian House)

**DRUMBEAT INDIAN ARTS, INC.**

**PRESIDENT:** Bob Nuss  
**LOCATION:** Phoenix  
**FOUNDED:** 1984  
**WEB ADDRESS:** www.wildsanctuary.com/canyon.html  
**TOP TITLES:** "Healing Vision" by Calvin Begay (Cool Runnings)  
"Blackhorse 2000" by Blackhorse (Cool Runnings)

# Native American Music

"Pearl Moon" by Xavier Quijas Yxayotl (Indian Arts)

**ELECTRIC KINGDOM DISTRIBUTION**

**PRESIDENT:** Gordon Bahary  
**LOCATION:** Dobbs Ferry, N.Y.  
**FOUNDED:** 1996  
**WEB ADDRESS:** www.electrickingdom.com  
**TOP TITLES:** "Peacemaker's Journey" by Joanne Shenandoah (Silver Wave)  
"Taos Tales" by Robert Mirabal (Silver Wave)

"Warrior In Two Worlds" (Red Feather)

**FESTIVAL DISTRIBUTION, INC.**

**PRESIDENT:** Jack Schuller  
**LOCATION:** Vancouver  
**FOUNDED:** 1995  
**WEB ADDRESS:** www.festival.bc.ca  
**TOP TITLES:** "Unbearable Love" by Walela (Triloka)  
"Wolves" (Silver Wave)  
"Songs Of The Spirit" Vol. 2 (Triloka)

**FOUR WINDS TRADING COMPANY**

**PRESIDENT:** Catherine Brotzman  
**LOCATION:** Lafayette, Colo.  
**FOUNDED:** 1991  
**WEB ADDRESS:** www.fourwinds-trading.com  
**TOP TITLES:** "Spirit Lands" by John Huling (Red Feather)  
"Canyon Trilogy" by R. Carlos Nakai (Canyon)  
"We The People" by Brulé (SOAR)

**GOLDENROD MUSIC, INC.**

**PRESIDENT:** Terry Grant  
**LOCATION:** Lansing, Mich.  
**FOUNDED:** 1975  
**WEB ADDRESS:** www.goldenrod.com  
**TOP TITLES:** "Inner Voices" by R. Carlos Nakai (Canyon)  
"Taos Tales" by Robert Mirabal (Silver Wave)  
"Obsidian Butterfly" by Alice Gomez (Silver Wave)

**MUSIC DESIGN, INC.**

**PRESIDENT:** Wesley Van Linda  
**LOCATION:** Milwaukee, Wis.  
**FOUNDED:** 1980  
**WEB ADDRESS:** www.musicdesign.com  
**TOP TITLES:** "Inner Voices" by R. Carlos Nakai (Canyon)  
"Peacemaker's Journey" by Joanne Shenandoah (Silver Wave)  
"Taos Tales" by Robert Mirabal (Silver Wave)

**NEW LEAF DISTRIBUTION**

**PRESIDENT:** Rich Bellezza  
**LOCATION:** Lithia Springs, Ga.  
**FOUNDED:** 1975  
**WEB ADDRESS:** www.newleaf-dist.com  
**TOP TITLES:** "Canyon Trilogy, Native American Flute Music" by R. Carlos Nakai (Canyon)  
"Ancient Power" by Steve Gordon (Sequoia)  
"Earth Spirit" by R. Carlos Nakai (Canyon)

**SOAR DISTRIBUTION LTD.**

**PRESIDENT:** Tom Bee  
**LOCATION:** Albuquerque, N.M.  
**FOUNDED:** 1994  
**WEB ADDRESS:** www.soundofamerica.com  
**TOP TITLES:** "Sacred Spirit" (Virgin)  
"Music For The Native Americans" by Robbie Robertson & The Red Road Ensemble (Capitol)  
"Contact From The Underworld Of Red Boy" by Robbie Robertson (Capitol)

**WHITE SWAN MUSIC**

**PRESIDENT:** Peter Hill  
**LOCATION:** Boulder, Colo.  
**FOUNDED:** 1991  
**WEB ADDRESS:** www.whiteswanmusic.com  
**TOP TITLES:** "Feather Stone And Right" by R. Carlos Nakai and William Eaton (Canyon)  
"Wind River" by Andrew Vasquez (Makoché)  
"Love Medicine" by The Mesa Music Consort (Talking Taco)

**ZANGO MUSIC DISTRIBUTION**

**OWNER:** Claudia Rosenthal  
**LOCATION:** Cottage Grove, Ore.  
**FOUNDED:** 1976  
**WEB ADDRESS:** www.zangomusic.com  
**TOP TITLES:** "Gathering Of Nations" (SOAR)  
"Wolves" (Silver Wave)  
"Unbearable Love" by Walela (Triloka) ■

## NATIVE AMERICAN MUSIC FESTIVAL

Shakopee Mdewakanton Sioux Community

While Native American music began with the drum, it doesn't end there. Not by a long shot.

In an effort to promote Native American music and bring the talent of a wide range of Native American musicians into the mainstream, the Shakopee Mdewakanton Sioux Community in Minnesota established the Native American Music Festival. The festival showcases only Native American talent.

The first year brought a sold-out show of nine Native American musicians and bands. The performers flowed from traditional flute players to rock, New Age/traditional, blues and contemporary. The hit of the 1999 show was singer/songwriter Buffy Sainte-Marie whose humor, expansive voice and charming personality defied the Indian stereotype. Also, hot on the bill was Indigenous. The soulful, beyond-their-very-young-years, band played their scorching blues late into the night. From the Yankton Sioux Reservation in South Dakota, these four siblings are making big musical headway these days touring extensively.

Additionally, Brulé brought forth a blend of their contemporary instrumentals and traditional drumming, singing and chanting.

The 2000 festival blew up into a two day affair; again with all Native American artists and actors including Litefoot from "Indian in the Cupboard" and Steve Reevis of "Last of the Dog Men" and "The Doors".

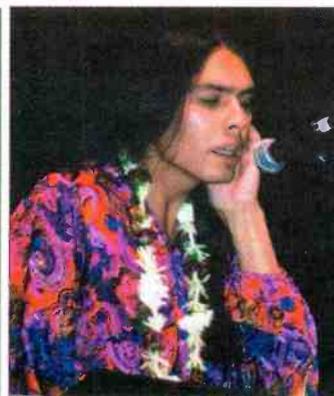
Known for their unusual harmonies and wide vocal and musical range, the three women that are Ulali encompassed an array of indigenous music with their beautiful yearning and powerful voices. They drum, rattle and stomp. Seen through the eyes of a young man from the Six Nations Reserve in Ontario, Derek Miller's smoky voice and angst-filled lyrics reach out at a universal level - in the heart, the mind and the spirit. His songs stem from blues, rock and folk influences ranging from Jimi Hendrix and Link Wray to Hank Williams, Sr. and Bob Dylan. Miller's CD, Sketches, won him three awards at the Canadian Aboriginal Music Awards.

Make plans now to check out the illuminating and fascinating Native American Music Festival in May 2001. For more information, call [952] 496.6160.

By Daune Stinson



Actor Steve Reevis, SMSC Vice Chairman Glynn Crooks, singer Buffy Sainte-Marie and NAMF Coordinator Leon Thompson

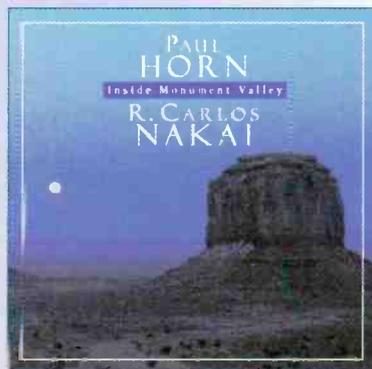


left - Litefoot  
above - Derek Miller

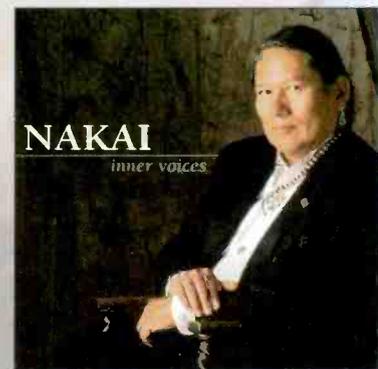
# CANYON RECORDS PRESENTS THE FINEST IN MODERN AND TRADITIONAL NATIVE AMERICAN MUSIC



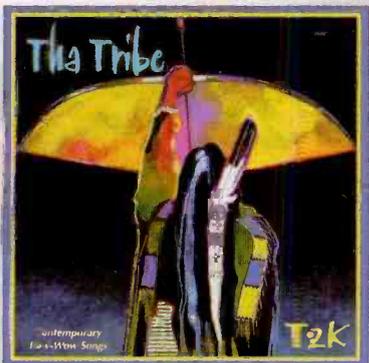
**COLORS OF MY HEART**  
 Emmy and Indie winner Sharon Burch captures the riches of Navajo culture and traditions in her original folk songs in Navajo and English.



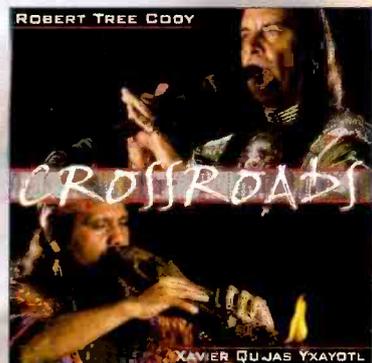
**INSIDE MONUMENT VALLEY**  
 2000 Grammy Nominee for Best New Age Music. Native American flutist R. Carlos Nakai is joined by Grammy winner Paul Horn in a live recording from Monument Valley.



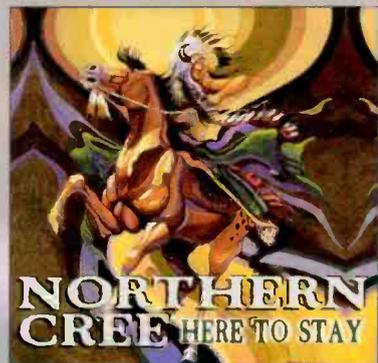
**INNER VOICES**  
 2000 Grammy Nominee for Best New Age Music. Native American flutist R. Carlos Nakai is accompanied by strings. Arranged and produced by Grammy winner Billy Williams.



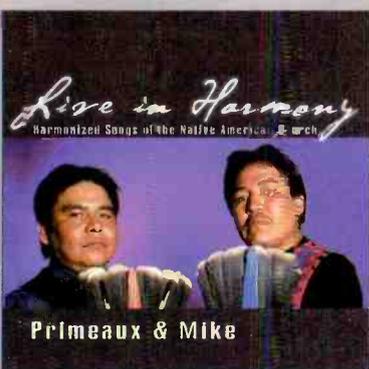
**T2K**  
 An intertribal pow-wow group of exciting young voices. Tha Tribe is at the forefront of extending the boundaries of pow-wow singing and style in the new millennium.



**CROSSROADS**  
 For the first time music from the Great Plains and native Mexico is combined by flutist Robert Tree Cody and Huichol drummer/flutist Xavier Quijas Yxayotl.



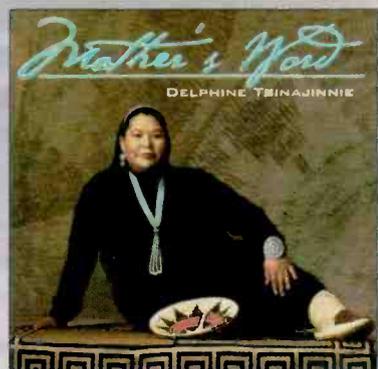
**HERE TO STAY**  
 A pow-wow supergroup from Canada. Northern Cree is one of the hottest drums on the pow-wow circuit and is famous for dynamic songs and powerful singing.



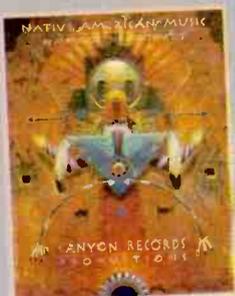
**LIVE IN HARMONY**  
 Verdell Primeaux (Lakota) and Johnny Mike (Navajo) continue their reverence of the traditions of the Native American Church in richly harmonized peyote songs.



**MAWIO'MI**  
 Mi'kmaq singer Paul Pike leads an intertribal rock group from Alaska whose soulful music covers native survival, preservation of heritage and respect of rights.



**MOTHER'S WORD**  
 Delphine Tsinajinnie presents the traditional music of the Diné (Navajo) with her own contemporary style and modern flair.



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CD**

A free copy of any one title shown here is available by calling (800) 268-1141. Limit: one and supplies are limited. Offer expires 8/15/00. A free color catalog of over 450 titles is also available.

For almost fifty years Canyon Records has specialized in the production and distribution of modern and traditional Native American music. Distributed by Navarre, Four Winds, Drumbeat, Indian Arts, Music Design, New Leaf, Zango, Jim Bond Traders, Associated Goldenrod, White Swan and New Sounds. For information about international distribution e-mail [canyon@canyonrecords.com](mailto:canyon@canyonrecords.com).



**CANYON RECORDS  
PRODUCTIONS  
NATIVE AMERICAN  
MUSIC SINCE 1951**

**M**obility and deep-rooted ingenuity are qualities that Native American artists share with their record companies; just as the labels devoted to the music of America's first people have utilized nontraditional venues to sell their recordings, so have their artists taken a nontraditional approach to live performances and touring.

Befitting a genre which can adapt to both rock and new age for its own purposes, the music of Native Americans is as likely to be heard in concert halls, sharing stages with symphony orchestras, as it is to grace the forecourts of shopping malls. And, of course, there's the powwow circuit, the series of tribal gatherings that keeps traditional drummers, singers and "fancy dancers" (the younger male dancers with elaborate, heavily feathered regalia, whose hyper-athletic choreography is the Native American equivalent of break dancing) constantly on the road in the Midwest and the Great Plains during the summer months. Herewith, a survey of artist activity, culled from several labels of long-standing in Native American music, whose artists are on the road during the first summer and fall of the new millennium.

#### FOLK FESTIVALS AND CASINOS

A stalwart in the Native American genre, Canyon Records of Phoenix is home to renowned flute virtuoso R. Carlos Nakai. "He's our best-selling artist," says Robert Doyle, the label's president, citing sales of 3 million units

during Nakai's career. "He's received one gold record [for 1989's "Canyon Trilogy"] with a second in the process of certification, as well as two recent Grammy nominations."

Nakai has been touring consistently since the mid-'80s, though Doyle adds that the artist does very few solo shows these days.

"He now goes out in a number of varying, diverse configurations, including classical, jazz, solo, Native American, new age—in duets with flutist Paul Horn—and educational workshops," says Doyle. "Nakai often tours with a jazz quartet, or in a trio configuration with William Eaton and Will Clipman; the latter group is per-

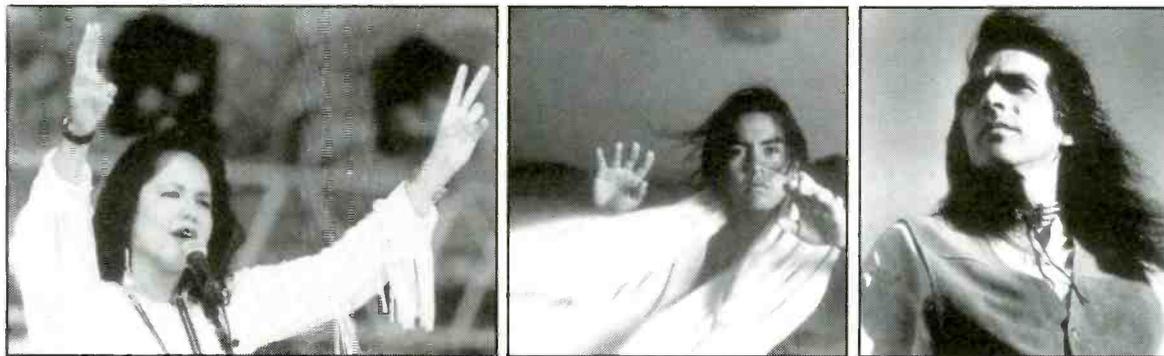
forming at the Santa Fe Chamber Music Festival in August. He'll do some classical performances, such as his November 15 through 19 stand at the Bardavon Theatre in upstate New York with the Hudson Valley Philharmonic." Nakai also hosts an annual flute workshop in Helena, Mont., during June.

# Native American Music

## On Tour

Many Artists Will Be On The Concert Trail This Summer

BY RICHARD HENDERSON



From left: Joanne Shenandoah, Robert Mirabal and Brulé

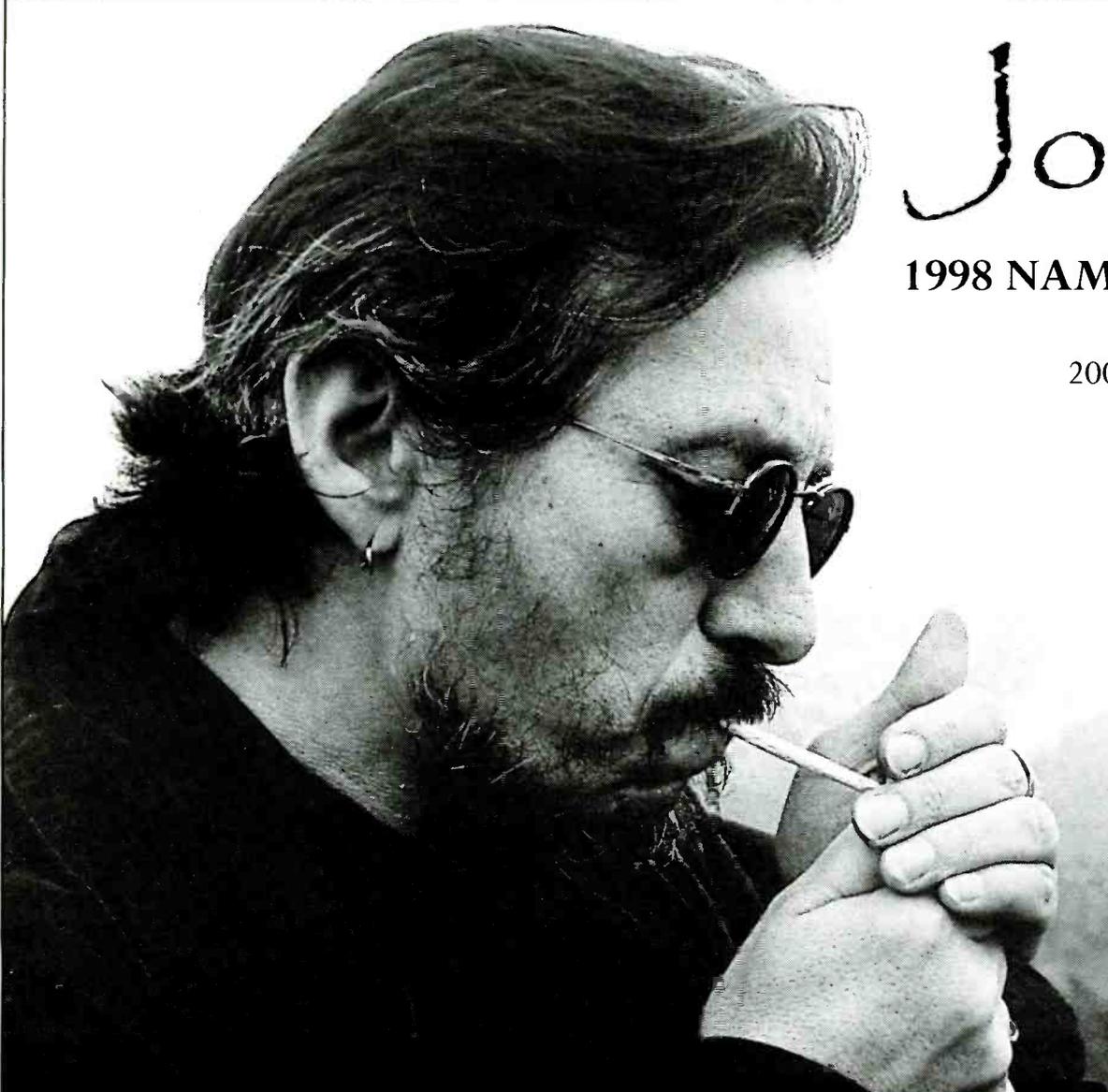
"Our artist Sharon Birch does a lot of folk festivals," Doyle continues. "Robert Tree Cody does casino work and folk festival appearances. Clan/Destine, whose eclectic sound incorporates Native American rock, reggae and overtones of heavy metal, does a lot of work on the reservations and in the Arizona area." The group's first album appeared on Canyon; Doyle notes that it had stronger response in Europe, hence engagements in August in Liverpool and London.

Jennifer Swap, publicity director for Bismarck, N.D.-based Makoché Recording Company, cites the constant touring of popular label act Kevin Locke. His concert trail wends through Germany in July, he has an August stand at the Devil's Tower National Monument amphitheater and then tours through the Midwest and beyond, with scheduled stops in Indiana and Australia as the year ends. Swap mentions Bryan Akipa, a Lakota Sioux traditional flute player, who tours with Lakota Dance Theater, and Andrew Vasquez, a flute player who is a regular on the powwow circuit.

Then there's Annie Humphrey, a new signing for Makoché. The singer and guitarist has summer dates scheduled in Minnesota and North Dakota. "She's tentatively scheduled to open for the Indigo Girls during the Minnesota leg of their summer tour," Swap adds.

#### WHERE THEY'LL BE

Brulé, whose recent releases "We The People" and "One Nation" *Continued on page 32*



# John Trudell

1998 NAMA Living Legend Award Winner

2000 Native American Music Awards Nominations

- Artist of the Year
- Best Male Artist—Vocal Performance
- Record of the Year
- Songwriter of the Year

Also: Best Producer, Jackson Browne—*Blue Indians*

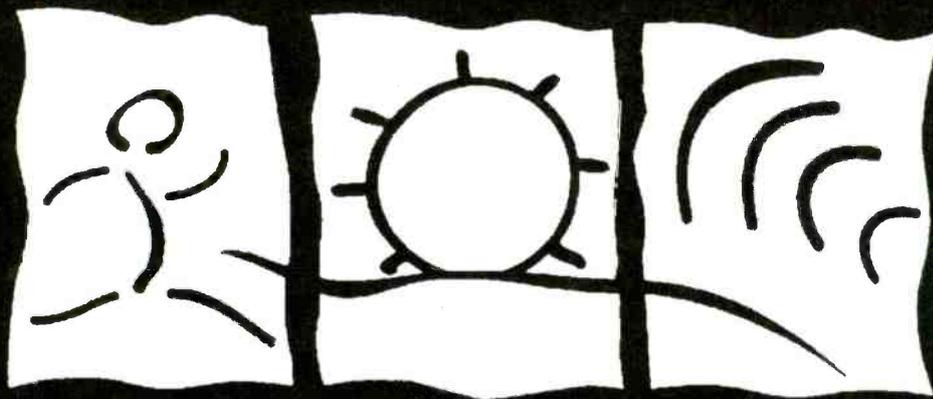
Blue Indians

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Grammy Award Winner on**



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the Ford Foundation, and the John D. and Catherine T. MacArthur Foundation.  
Contact NAPT at 402.472.3522 | [www.nativetelecom.org](http://www.nativetelecom.org).*



Continued from page 30

have been successful for the SOAR label, constantly plays in small- to medium-sized venues, according to Tom Bee, president and CEO of the label. "Its leader is Paul LaRoche, a Lakota Sioux. The basic group is a four-piece, which can expand to a dozen or more members, encompassing a drum group and dancers—depending on the scale of the show," says Bee. "They'll be playing most of the summer throughout the Midwest and Northern Plains, with two week stands at tourist sites in the Black Hills area in South Dakota and Minnesota."

Bee also mentions Natay, a Navaho rap artist, who appears at schools on reservations, in L.A. barrios and is doing dates in northern California. Also on the road for SOAR is Native Roots, a Native American reggae band, led by a member of the Lakota Sioux nation named John Williams. Bee says the group will be playing reggae festivals and school shows.

Artists from Boulder, Colo., imprint Silver Wave have been enjoying high visibility of late, says Joanna Spindler, marketing and promotions director. A recent segment of NPR's "Weekend Edition" was devoted to artist Joanne

Shenandoah, whose recent effort, "Peacemaker's Journey," was a paean for peace within the Oneida tribe, of which she is a member. She'll be performing throughout

due to be filmed on Sept. 21 and 22 in Albuquerque, N.M., close to his hometown of Taos, where Mirabal enjoys a huge local fan base. The CNN "World Beat" program is also basing a special on the same shows.

"Robert has gotten a lot of mainstream market publicity," says Spindler, "owing to his association with John Tesh's 'One World' album and the related concerts." She also points out that several Silver Wave artists contribute to the soundtrack of the new film "Wolves"—playing in IMAX theaters this summer—Silver Wave

**SPREAD ITS WINGS**

Continued from page 24

blues to folk to traditional chants to rock 'n' roll. It's wonderful that the recording academy has determined to recognize that growth."

The sometimes delicate balance between the genre's traditional and contemporary aspects continues to be a subject of some controversy within the Native American music community. Tony Isaacs, president of Taos, N.M.-based Indian House Records, is candid about his misgivings when it comes to nontraditional encroachments on this culturally rich sound. "I think there's a lot of confusion about what real Native American music is," says Isaacs, who has been at the head of Indian House since its inception in 1966. "The introduction of European rhythmic structures and melodies isn't helping to preserve what's unique about this art form. As much as anything, we're trying to hold the line on what's real and what isn't."

**KEEPING IT REAL AND TRADITIONAL**

What's real, according to Isaacs, is such vocal groups as the Badland Singers, drumming ensembles like Southern Thunder and the traditional prayer and sundance songs of Tatanka Oyate (Buffalo People). "We put out these records with stickers that say

"Airplay Forbidden," Isaacs adds. "This is religious music by and for Native Americans."

Eschewing mainstream marketing and distribution avenues, labels such as Indian House, along with a growing number of Canadian companies, including Sweetgrass, Turtle Island and Sunshine, all of which deal in traditional music, have forged an alternative network for their product. "We work a lot through pow-wow vendors and Indian supply stores on the reservations," Isaacs explains. "We started with the idea of creating good quality recordings of traditional music for the Native American market. We've remained true to that goal."

Canyon Records, which will celebrate its 50th anniversary next year, also has a long-established reputation for championing traditional repertoire. Yet, the Phoenix-based company, headed by Robert Doyle, has a foot firmly planted in the world of contemporary indigenous expressions. "Our policy has been to let the artists and audience take the lead," Doyle says. "We want to preserve the music's traditional elements before they die out, but we also want to give new music its place in the culture."

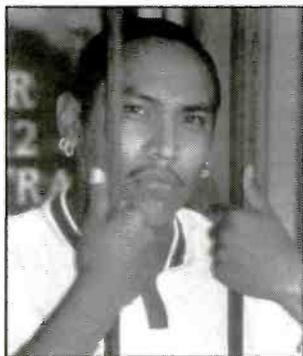
To that end, Canyon offers an eclectic mix that ranges from the popular traditional recording "Bird Songs Of The Hualapai," which the company actively solicits for commercial advertising placement, to an assortment of new artists including Navajo singer Sharon Burch, rock band December Wind and the Alaska-

Continued on page 34

# Native American Music



Andrew Vasquez, left, and Natay



The music of Native Americans is as likely to be heard in concert halls, sharing stages with symphony orchestras, as it is to grace the forecourts of shopping malls.

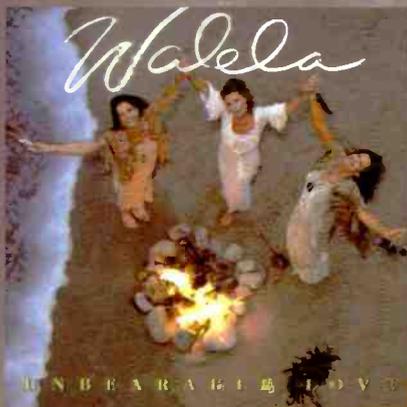
the Great Lakes region during the summer, with a Sept. 16 appearance scheduled at the Earth Rhythm Festival in Yardly, Pa.

Robert Mirabal, a charismatic member of the Silver Wave roster, will be the subject of an hour-long PBS special, "The Painted Cave,"

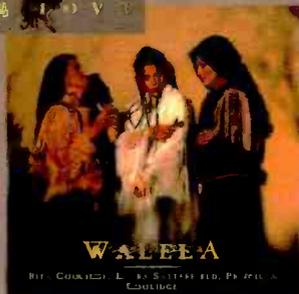
released the accompanying soundtrack album. More soundtrack exposure for Silver Wave artists has resulted from the film "Naturally Native," the first feature to be written, directed and executive produced by Native American women. ■

RITA COOLIDGE \* LAURA SATTERFIELD \* PRISCILLA COOLIDGE

*Walela*  
UNBEARABLE LOVE



TR-8063-2/4



TR-8046-2/4

"...blends gospel, pop and native impulses to gorgeous effect. It's hard to believe this much soul is produced by only three voices."

—RHYTHM MAGAZINE

www.triloka.com





# NATIVE AMERICAN MUSIC ASSOCIATION

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# Native American Music

## SPREAD ITS WINGS

Continued from page 32

based folk-rock aggregate Medicine Dream. Canyon has also enjoyed a long relationship with R. Carlos Nakai, whose 25 releases for the label have sold more than 3 million units worldwide and earned the flutist two Grammy nominations.

### IT'S ABOUT TIME

"It's long overdue," says Doyle on the subject of the new Grammy category. "I think the question that's left to answer is one of qualifications, whether non-native artists will be allowed to compete and whether this will be the only category Native Americans can be a part of. But, all things considered, it's a good beginning."

"We had to start somewhere," NARAS' Greene counters, on the subject of qualifying criteria. "We didn't want to wait around for a definitive breakdown of who can compete and who can't. It was more important to get this category established. Now that it's a reality, we'll be consulting with experts to establish a working definition for participation."

"Justice has been served," says Tom Bee, the outspoken founder and president of SOAR (Sounds of America Records). "We've needed to bust out of the trading post for a long time, and this is just the beginning. We're on the move." Given SOAR's preeminent place in Native American music, there is no question that Bee is true to his word. The label is home to a dizzying array of traditional and contemporary indigenous artists, from the

folk artistry of Juno Award winner Mishi Donovan to the straight ahead rock 'n' roll of Chester Knight & The Wind, two of SOAR's most conspicuous new signings. In addition, Bee has created a full spectrum of boutique labels to showcase the diversity of a new generation of Native American voices, including Warrior Records (rap and rock), Dakotah (spoken word), Red Sea (Christian) and Natural Visions (world beat and new age). "Kids on the reservations have the

[online]," Bee explains. "We've seen our Web site sales climb to over 25% of our total revenue in the past year alone."

For all of its increased visibility, and viability, the future of Native American music is very much a work-in-progress. "I would have to say that contemporary Native American artists are the wave of the future," says Red Feather Music's Paul Brotzman, whose company boasts the recent release, "Emerging Power" and such up-and-comers as flutist Jeff Ball, and vocalist Karen Therese along with traditional mainstays like Seckaku, John Huling and Jerry Alfred & Medicine Beat. "For the most part, the traditional styles have stayed in the territories and have been marketed to Native American audiences. Our best chance of finding our rightful place in the mainstream is through the new music of a new generation."

"Native American music honors the people, history and life passages of this unique culture," says David Swenson, co-founder and A&R chief for Makoché Records of Bismarck, N.D. "There's a spiritual aspect to it. It isn't just love songs, and that means it doesn't easily fit into the niches of today's market."

Makoché's newest signing is Anishinaabe vocalist Annie Humphrey, whose promising new album, "The Heron Smiled," is set for release this summer. "Audiences have to learn to listen and, at the same time, the artist's responsibility is to remain true to the core of the music," concludes Swenson. "Whether it's traditional or contemporary, the point is always to keep it honest." ■



R. Carlos Nakai

same dreams as they do in urban America," insists Bee. "Why shouldn't they have a place to express those dreams?"

### MARKETING DIVERSITY

In facilitating these increasingly diverse expressions, the Albuquerque-based SOAR is one of many indigenous labels that is taking full advantage of Internet opportunities, and reaping the rewards. "We find that buyers are very responsive when they get a chance to sample the music

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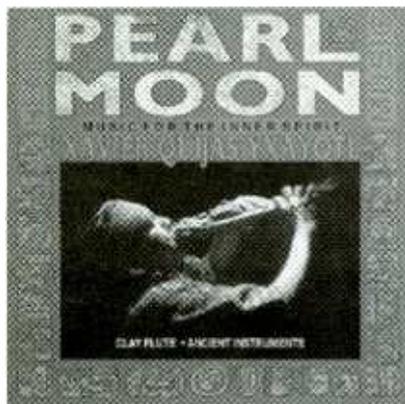
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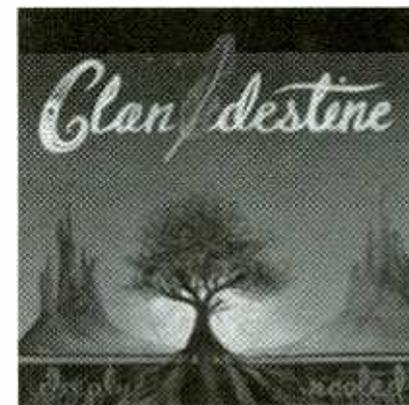
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# Native American Music

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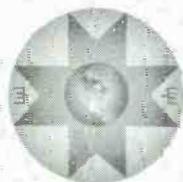
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— Billboard Magazine, 1999

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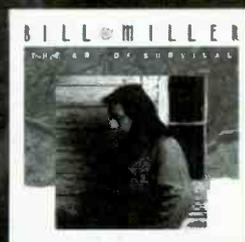
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# Native American Music



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## WHAT TO EXPECT

Continued from page 24

Mohawk instrumentalist and vocalist Lawrence Laughing, who first came to prominence backing Shenandoah on her award-winning 1998 release "Orenda." "Now Our Minds Are One" spotlights Laughing performing on a wide array of ethnic acoustic instruments.

Bismarck, N.D.'s Makoche Records is riding high with, among others, "Cheyenne Nation," the acclaimed new album from Joseph Fire Crow, whose work has set a new standard for Native American flute virtuosity. The label has also put priority status on "The Heron Smiled," the debut release from singer and instrumentalist Annie Humphrey of the Anishinaabe tribe in northern Minnesota. A former Marine, Humphrey cut her teeth in bar bands covering everything from Ozzy Osbourne to Natalie Merchant, and her powerful and affecting voice is set to stunning effect on an album that speaks directly to Native American concerns.

## YEAR OF THE WOMAN

Judging from the wealth of upcoming releases by new female artists, this year may well be remembered as the Year Of The Woman in Native American

realms. Red Feather Music has joined the fray with "Heart Of The Wolf," the debut album from Karen Therese, another powerhouse indigenous vocalist, who is of mixed Cherokee, Chickasaw, Choctaw and African-American heritage. Therese's distinctive vocals and songwriting are drawn directly from indigenous musical forms, although she is no

ous example of excellence among female Native American artists. While her compelling original material expresses indigenous themes and concerns, Starr's powerful, rock-tinged compositions stretch the envelope of the genre's expressive possibilities, which goes a long way toward explaining her recent opening stint for the Foo Fighters.



Curb Records has made a foray into Native American realms with Jana, a promising young vocalist from the Lumbee Tribe, whose rich culture is concentrated in thriving communities throughout North Carolina. A talented songwriter, Jana has already racked up early success with the dance anthem "Ohh, Baby, Baby" and has seen her second Curb release, "More Than Life," find a home on MTV. Her distinctive sound melds hot and heavy club rhythms with elements of Jana's own Lumbee heritage.

stranger to pop, folk and jazz idioms.

While recent news of a Native American category for the Grammy Awards is undoubtedly good news for the genre, the stylistic wealth of music represented by these and other artists points up the central dilemma in trying to confine Native American music to strictly defined perimeters. The simple fact is that this is a genre that is quickly becoming all things to all people, Native American and otherwise. —D.S.

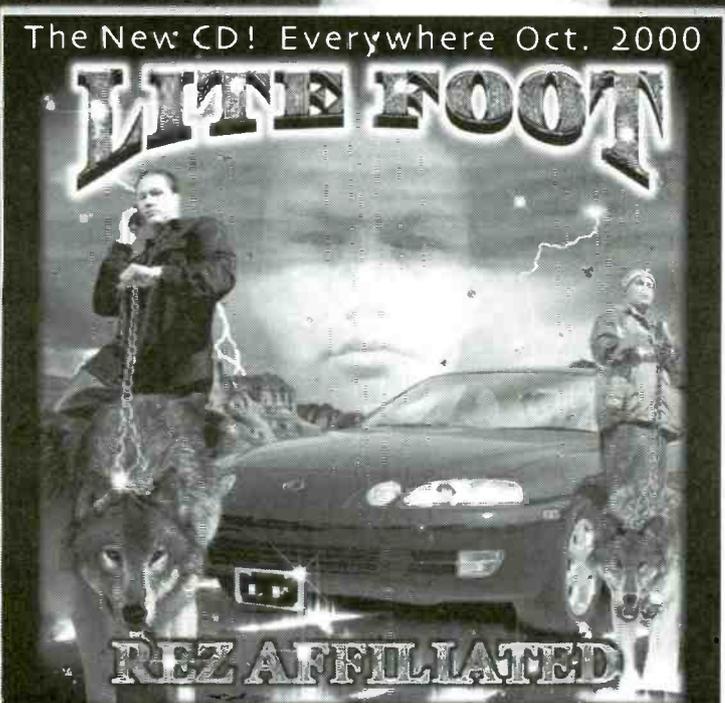
Recently a featured performer with the touring company of The Electric Powwow, Therese returns to her roots on "Heart Of The Wolf," which features backing vocals by the Red Drum Women Society Singers.

"Wind Up," the independently released album from Kickapoo vocalist, songwriter and guitarist Arigon Starr, is another conspicu-

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ★ BROOKLYN FUNK ESSENTIALS

##### Make Them Like It

PRODUCERS: Lati Kronlund, Bob Brockman  
Shanachie 5067

The acid-jazz club movement may now be an increasingly faint memory, but BFE lives on. Rightfully revered as one of the leading entities of a genre that fused traditional jazz and funk with contemporary rhythms, the band has evolved into a sleek, unstoppable musical machine that consistently cranks out albums that generate kudos without registering with the mainstream pop audience they deserve. Their problem is also their ultimate point of attraction: an apparent unwillingness to play the commercial game by utilizing trendy sounds. While that might not bode well financially, it certainly keeps the band's loyalists smiling. "Make Them Like It" is another of BFE's glorious efforts, seamlessly blending jazz and funk into cuts that also offer elements of salsa, pop, and disco. Visionary band-leader Lati Kronlund's gift for crafting complex melodies and sticky hooks remains BFE's calling card—with a bevy of fine vocalists (including the ever-fab Papa Dee and the sultry Stephanie McKay) breathing palpable soul into much of the set. Now if only the pop masses would reward this fine band for its creative perseverance.

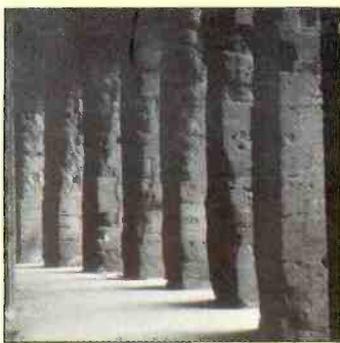
#### VICTORIA WILLIAMS

##### Water To Drink

PRODUCER: not listed  
Atlantic 83361

The oft-covered Williams tips her hat to other songwriters on this lovely collection, where she tempers her original compositions with interpretations of such pop standards as "Young At Heart" and "Until The Real Thing Comes Along." The result

### SPOTLIGHT



#### BARTÓK/EÖTVÖS/KURTÁG

Kim Kashkashian, viola; Netherlands Radio Chamber Orchestra, Peter Eötvös

PRODUCER: Manfred Eicher

ECM New Series 1711/289-465-420

With its dusky timbre and vulnerable character, the viola has not often been the star of virtuoso concertos. But when it does take center stage—as it has more in the past half-century—the viola can make for a compellingly modern lead voice. That's especially true here, where one of the instrument's premier interpreters is spotlighted in a rich trio of Hungarian works. Kim Kashkashian makes a persuasive case for Béla Bartók's unfinished Viola Concerto as she sings the poignant solo part with ideal eloquence. Senior Hungarian composer György Kurtág is known for his epigrammatic late style, but his early Movement for Viola and Orchestra is a yearning ballad that draws as much from Brahms as from Bartók. Kashkashian's partner is conductor/composer Peter Eötvös, whose own "Replica" here serves as a brooding epilogue to his opera "Three Sisters." Artfully produced and packaged, this is another example of ECM's state of the art.

is an album that ultimately proves Williams' place among some of the great tunesmiths in pop music. Few can straddle the line between mainstream accessibility and quirky underground sensibilities with such grace and agility. Beyond her writing skills, Williams has become a confident performer. She brings a wonderfully broad range of honest emotion to the table, and she's complemented by rock-edged instrumentation that is wisely low on gimmicks and spacious enough to let the listener delight in her artistry. Williams

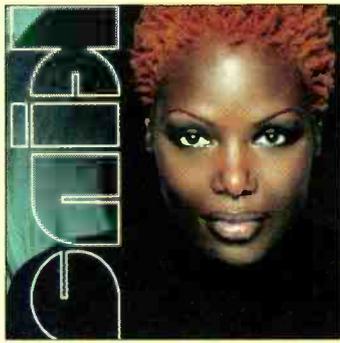
### SPOTLIGHT

#### KINA

Kina

PRODUCERS: London Jones, Kina, Tim Feehan  
DreamWorks 5250

For the past seven months, Kina has been on a major nonstop tour of the U.S. Playing small- and medium-size clubs, the former member of R&B act Brownstone apparently knows that, in these times of cookie-cutter artists, a girl's gotta prove herself. And prove herself she has! With a tight band, a powerful voice (gritty one moment, caressing the next), hook-laden melodies, and relatable, self-penned songs, Kina has amassed an ever-growing legion of fans who see nothing wrong with a fierce black woman embracing rock-etched rhythms. Just like her energetic live show, Kina's eponymous stellar debut doesn't



disappoint. The set's first single, the autobiographical "Girl From The Gutter," is currently receiving spins on top 40, triple-A, and AC stations. Additionally, the track's video has been embraced by both MTV and VH1. Album highlights include "Have A Cry," "U Don't Know," "I Love You," and "Me," which should be an anthem for everyone. "Kina"—the dawning of a new day, indeed.

Williams is taking to the road for a series of concerts to promote "Water To Drink." Don't miss the rare opportunity to see this fine artist in action.

### R & B / HIP-HOP

#### ▶ VARIOUS ARTISTS

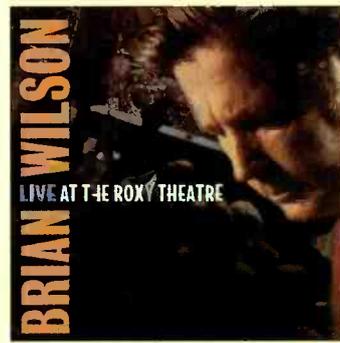
Nutty Professor II: The Klumps

PRODUCERS: various

Def Jam 314 542 734

From one of the most-anticipated films of

### SPOTLIGHT



#### BRIAN WILSON

Live At The Roxy Theatre

PRODUCER: Brian Wilson

Brimel Records 1001

From the buoyant spirit that pervades "Live At The Roxy Theatre," it appears that Wilson has overcome his stage fright. The two-disc set was recorded during two nights at the legendary Sunset Strip club in Los Angeles. It's a fine document of Wilson's 40-year career, including songs from his Beach Boys days and subsequent solo work. Standouts include retro moments like "Don't Worry Baby," "I Get Around," and "California Girls," as well as two new Wilson tracks ("The First Time" and the dramatic "This Isn't Love"). Throughout, Wilson, along with his band and backup singers, ably recreates much of the original Beach Boys magic. He even shows his sense of humor by covering the Barenaked Ladies' track that shares his name. And how ambitious it is to include "Good Vibrations" (updated with a more kinetic coda) and a number of other songs from the 1966 masterpiece "Pet Sounds" without the safety net of the studio. Also not to be missed is his endearing cover of the Ronettes classic "Be My Baby." This live set is currently available only on Wilson's official Web site (Brianwilson.com).

the summer comes the equally anticipated soundtrack. Janet, who also appears in the film, leads off the 15-track set with the album's first single, the syrupy sweet "Doesn't Really Matter," which is a return of sorts to the singer's pop roots. Although the song may surprise listeners at first, its infectious melodic hook quickly overtakes the mind, body, and

### SPOTLIGHT

#### CHICANE

Behind The Sun

PRODUCERS: Nick Bracegirdle, Ray Hedges, Martin Brannigan

Xtravaganza/C2 Records CK61086

Upon its release in the U.K. earlier this year, Chicane's "Don't Give Up," featuring Bryan Adams on lead vocals, debuted at No. 1 on the national Chart Information Network chart, knocking another one-named artist—Madonna—out of the coveted top slot. Issued in the U.S. in May, the lush trance-etched single now sits in the top five of the Billboard Hot Dance Music/Club Play chart for the second week in a row. A postcard-perfect summer pop jam, "Don't Give Up" is one of many delights on Chicane's much-anticipated sophomore album, "Behind The Sun." The album also includes the top



10 U.K. hit "Saltwater." Fueled by the soothing voice of Clannad's Máire Brennan, the exquisitely beautiful track was, without question, one of the best dance/pop songs of last year. Poised for future greatness are album tracks "No Ordinary Morning" featuring club veteran Tracy Ackerman, "Autumn Tactics" featuring Justine Suissa, and "Haleyton." With "Behind The Sun," Chicane has created a sublime musical journey.

soul. For the hardcore set, Jay-Z blesses listeners with "Hey Papi." Featuring Memphis Bleek and Amil, the static track plays host to Jay-Z's trademark delivery as he spins tales of true thug love. The soundtrack also features a remix of Sisqó's ultra-hot "Thong Song." The remixed version, featuring a way-fierce Foxy Brown, is a mirror image of the original version, but due to its continued popularity, few will even notice—or care. Newcomer Musiq, R. Kelly, and Method Man also figure in with notable cuts.

#### ★ SPOOKS

S.I.O.S.O.S.—Volume One

PRODUCERS: various

Antra/Artemis ARTCD-32

Traveling the outside-the-box path paved by predecessors the Roots and the Fugees, the Spooks add yet another colorful chapter to the hip-hop history book. Consisting of four MCs (Mr. Booka-T, Water Water, Hypno, and J.D.) and sultry vocalist Ming-Xia, the group first signals what it's about with the album title, which stands for "Spooks Is On Some Other Script." Backed by a live band that mixes hip-hop, trip-hop, and alternative, the Spooks explore life's dichotomies and the world at large through a mélange of skillfully conscious wordplay, vocals, and skits that reveal more nuances with each listen. Standouts include first single "Things I've Seen," "Karma Hotel," "Something Fresh," and "Flesh Not Bone." With this impressive debut, the Spooks have

(Continued on next page)

### VITAL REISSUES®

#### JOHNNY HARTMAN

Songs From The Heart

REISSUE PRODUCER: Eddy Levine

Avenue Jazz/Bethlehem Archives 79773

Those looking for atmospheric, jazz-tinged male vocal art at its finest would do well to add this to their CD collection. Simply put, this is the real deal, and it belongs alongside such artists as Frank Sinatra, Nat "King" Cole, and Chet Baker. Such a master is Hartman, it remains hard to believe that he wasn't a star in the '50s and stupefying that he was barely known beyond the cognoscenti. The record-buying public practically ignored his work, including this 1956 gem on Bethlehem, which has been out of print for years. And it wasn't until his successful collaboration with the John Coltrane Quartet in 1963 (now a jazz CD classic) that there was more than a glimmer of interest in Hartman. The timing and the times were bad—the explosion of rock'n'roll probably hurt, and labels and radio still

shied from romantic "brown balladeers." Backed by the sympathetic Ralph Sharon Trio (of Tony Bennett fame), along with bop trumpet legend Howard McGhee, Hartman gently tack-



les the core stuff—"I Fall In Love Too Easily," "When Your Lover Has Gone," and 16 more songs, including six bonus

cuts of alternate takes. The remastered sound is crystal clear. Timeless and just plain necessary.

#### CHRIS CONNOR

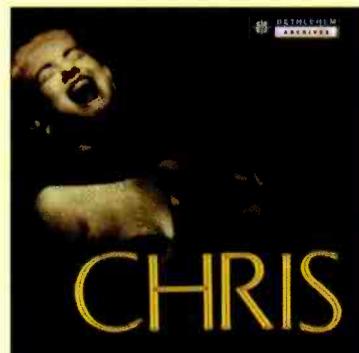
Chris

PRODUCER: Eddy Levine

Avenue Jazz R2 75988

Chris Connor's richly nuanced performances of "All About Ronnie" and "Lush Life," both included on this new reissue from Bethlehem's vault, were enormously popular among fans of '50s cool jazz. Compared to the heavily polluted pond of pop in that era, Connor's jazz phrasing and distinguished voice were breaths of fresh air. Connor's forte, like that of her male counterpart, Chet Baker, was a refreshingly unadorned style (easy on the vibrato) in her ballad singing that moved hipster listeners. These tracks, from her second and third (and last) albums for the label, have had spotty CD reissues. This new one, however, is distributed by WEA

and Rhino (which last year distributed the highly recommended Connor compilation, "Warm Cool," on 32 Jazz from her subsequent Atlantic albums). With this fine collection, everybody can hear



the glories of the platinum-haired, smoky-voiced (and still performing) Queen of Cool.

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

(Continued from preceding page)

(thankfully) scared new life into the genre.

## COUNTRY

★ **CRAIG MORGAN**  
Craig Morgan

PRODUCERS: Buddy Cannon, Norro Wilson  
Atlantic 83299

Craig Morgan may exude the boy-next-door earnestness and "happy to be here" delivery of an early Garth Brooks, but a knack for a hooky lyric and a stone-country streak make a big difference on this Tennessean's debut. Morgan had a hand in writing six of these songs, and, as is the case in most of the best country music, sentimentality is the order of the day. Sincerity permeates the gung-ho soldier turned world-wise vet of "Paradise" and the "pages of life" progression of "302 South Maple Avenue." The offbeat "Ev'rything's A Thing" is loads of fun (with Steve Cropper guesting, no less), and "Hush" is instantly memorable. But, more important, Morgan does real country real good and shines in the hardcore traditional sounds of Bill Anderson's "When A Man Can't Get A Woman Off His Mind" and Buddy Cannon's "I Wish I Could See Bakersfield." While he seems to try a little too hard at times—certainly a forgivable sin—overall, this debut is a winner, and Morgan is definitely someone to keep an eye on.

**BILLY HOFFMAN**

All I Wanted Was You

PRODUCER: Joe Stampley  
Criter Records 10012

While this record's producer will likely carry more country name recognition for most than Hoffman does himself, the latter proves a worthy song interpreter and an earnest, emotive singer. While lacking the vocal gymnastics heard in much of what populates current country radio, Hoffman's easygoing style mostly serves this material well, be it the title cut by Jon Bon Jovi or a host of other likable songs. Hoffman ventures into Tim McGraw territory with "Destination Unknown" and breathes life into Paul Davis' "I Go Crazy." He's at his best with tougher material like "Crossing Fences" and "One Bad Habit" but also creates a romantic mood with "Perfect Night." Not stellar, but then not everything on country radio is. In fact, many of these songs could make a hit for somebody, and there's no reason why that somebody shouldn't be Hoffman.

## WORLD MUSIC

**RITA RIBEIRO**

Pérolas Aos Povos

PRODUCERS: Mário Manga, Rita Ribeiro  
Putumayo Artists PUTU 171

Ribeiro is, like her occasional collaborator Chico César, one of the leading lights of the Brazilian neo-tropicalismo movement. A native of northeastern Brazil, she brings a wide range of influences to her music, including reggae, Afro-pop, traditional samba, regional folk, hip-hop, and Caribbean, as well as the tropicalismo sound of Gilberto Gil and Caetano Veloso. This welter of influences is, essentially, current Brazilian pop music, a voracious genre that knows few dictums except "the groove rules." The traditional tune "Mana Chica," for instance, was a favorite of 18th-century slaves. Ribeiro's adaptation of this song is a jazzy samba, spiced with clarinet and piccolo. This track is followed by "Mambo Da Dor," a lovely ballad in mambo time that Ribeiro sings quite gracefully. She has a charming, expressive, nimble voice (check her performance on "Tô"), which is why she's a star in a genre that's more like eight genres. Underwritten by powerful production values, Ribeiro's "Pérolas Aos Povos" really is "Pearls For The People."

## BLUES

★ **DADDY MACK BLUES BAND**

Fix It When I Can

PRODUCER: Scott Henley

Inside Memphis/High Water ISC-0506

The leader of this eminently bluesy Memphis quartet is "Daddy" Mack Orr (vocals/guitar), a player who spends his days working as an auto mechanic in the garage he owns; thus the title of this album. Daddy Mack may not be able to get to your carburetor problem till next week, but he can get down on some strictly authentic Memphis blues right now. Orr, James and Harold Bonner, and Wilroy "Wolf" Sanders Jr. work a Beale Street sound that is as free of pretense as it is rich in substance. Orr originals like "I Don't Understand You Baby" and "Giving You My Money," certainly signature tunes, are carried off with an ease and a natural feel that almost conceals the wonderful chops of this band. The entire album is a sojourn in some deep Memphis blues, discharged with an enviable combination of polish and edge. These guys are happy in their work, and that's definitely an audible vibe.

## CONTEMPORARY CHRISTIAN

★ **PAM THUM**

Let There Be . . .

PRODUCER: Stephen Marshall

Ministry Music MMD4287

Thum's first release in three years finds this gifted singer/songwriter turning in a solid collection of songs that has the ingredients people have come to expect from her—well-written compositions and heartfelt performances. Working with producer Stephen Marshall, Thum delivers a record that intertwines buoyant anthems such as "God Is Good" and "Let There Be Light" with beautiful ballads like "All Of My Life" and "Trust God." "Joy" is an infectious, horn-laden groove outing that finds Thum in a soulful mode. The record demonstrates Thum's versatility as a vocalist and showcases her strength as a songwriter on cuts like the praise tune "Be Magnified," "Cry Mercy," and "Through The Storm." Unlike previous efforts, "Let There Be . . ." relies more heavily on praise and worship songs, which will surely be appreciated by the church audience as well as Christian radio. This sterling recording by a Dove Award winner is a reminder of what a potent talent she continues to be.

## NEW AGE

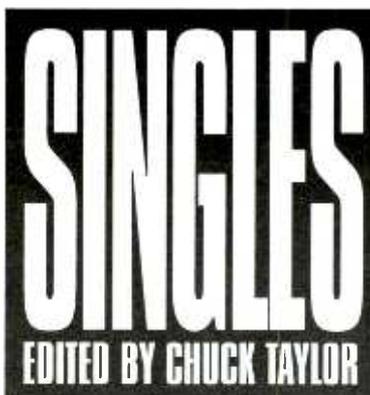
▶ **MICHAEL STEARNS**

Within—The Nine Dimensions

Earth Turtle ET 2010

PRODUCER: Michael Stearns

"Within—The Nine Dimensions" is the first new release in six years from Michael Stearns, a leading soundscape composer whose work is usually heard in IMAX films like "Thrill Ride." Originally conceived as a musical accompaniment for Barbara Hand Clow's workshops based on her book "The Pleiadian Agenda," Stearns' "Within" transcends the new age fluff of its source to create an immersing sonic experience. As Stearns maneuvers synthesizers, voices, bells, and environmental sounds, animal growls morph into the groans of his stringed Cosmic Beam, a steel-strung, monochord instrument. Subsonic electronic moans sound like shifting tectonic plates, while a voice intones a disembodied Native American chant. Midway through, he arrives at "The Longing," and its elongated, yearning melody lifts you like a hymn from beyond. Whether or not Stearns reaches all "nine dimensions," he definitely takes the listener "within" on a recording that raises the bar for any soundscape artist. Contact 505-983-2235.



## POP

**CHRISTINA AGUILERA** Come On Baby (All I Want Is You) (3:23)

PRODUCERS: Celebrity Status, Ron Fair  
WRITERS: J. Aberg, P. Rein, R. Fair, C. Blackmon, R. Cham, E. Dawkins, C. Aguilera, G. Roche  
PUBLISHER: not listed  
RCA 60285 (CD promo)

Following radio's rather tepid response to her previous effort, the formulaic ballad "I Turn To You," RCA returns to tempo for the fourth single from Christina Aguilera's 6 million-selling debut album. While Aguilera has certainly established herself as a major chart presence with smash hits "Genie In A Bottle" and "What A Girl Wants," this selection lacks the imagination and standout vocal prowess that made those two rise so quickly above the pack. While the chorus is plenty catchy and the overall melody appealing, production falls flat, making "Come On Baby" come across more like an album track than like a hit-worthy radio single in the same vein as those previous hits. Sounds like it's time for RCA to let go of this album, send Aguilera back into the studio to conjure some new magic, and stop risking her progress with songs that, without hype, stand wobbly on their own. That said, she'll certainly have the opportunity to expose this track during her intense summer tour, which launches at the end of July and endures through late September.

**YVE ADAM** Imperfect Girl (3:29)

PRODUCER: Carmen Rizzo  
WRITERS: Y. Narlock, A. Popowitz, T. Rhodes  
PUBLISHERS: Chrysalis Music/Up Your Groove Music/Rhodes House Music, ASCAP  
143/Atlantic 300105 (CD promo)

Duo Yve Adam made its rousing debut on the soundtrack to "Message In A Bottle" last year with the scintillating cut "Don't." With the release of their first official radio single, it's time for the ironically named ensemble of Yve Narlock and Adam Popowitz to stand on their own. Signed to David Foster's Atlantic Records imprint 143 Records, "Imperfect Girl" rides the rail of organically fashioned modern adult/top 40 adult, with its midtempo tale of being perfectly satisfied with a less-than-perfect track record because, after all, it's an imperfect world. Produced by Carmen Rizzo and co-written by the pair, along with Taylor Rhodes, this gentle, rolling-right-along kind of cut could find a nice home at radio stations willing to open their narrow playlists to something a little bit different (read: special).

**2GETHER** The Hardest Part Of Breaking Up (Is Getting Back Your Stuff) (3:15)

PRODUCER: KNS Productions  
WRITERS: J. Schwartz, B. Kierulf  
PUBLISHERS: Zomba Songs/Mugsy Boy Publishing/Kierulf Music

TVT Records 6841 (CD promo)  
The MTV boy-band parody flick "2Gether" was hardly the stuff that legends are made of; first single "U + Me = Us (Calculus)" never even registered on the top 40 radar. But TVT and MTV persevere with a follow-up movie, "2Gether: Again," which, through this first single from the soundtrack, again delivers a mighty funny

lyric set to a standard boy-band beat about the challenge of getting back your belongings following a break-up: "Breaking up is hard enough/Say you have nothing but I called your bluff/You got my sweaters, my hat, I can't find my cat/The hardest part of breaking up, is getting back your stuff." Except for the tongue-in-cheek lyric, mind you, this could easily be the latest from 'N Sync or Backstreet Boys. But that alone doesn't equate to radio play. Top 40 has already become wisely cautious about opening the airwaves to acts that can't show from the beginning that they're doing it in a different way and have the potential to be around for a while (witness: BB Mak). Nothing here indicates that this band is anything more than a novelty—there's nothing wrong with that, but no doubt, radio is going to be one tough sell.

## COUNTRY

▶ **STEVE WARINER & GARTH BROOKS** Katie Wants A Fast One (3:02)

PRODUCER: Steve Wariner  
WRITERS: R. Carnes, S. Wariner  
PUBLISHERS: Songs of Peer Ltd./Steve Warner Music, ASCAP

Capitol 23503 (CD promo)  
Boogie-woogie horns kick it off and Caribbean rhythms keep it going as Wariner and his buddy Brooks work the kinks out in a revved-up ditty that could inspire a poolside conga line or two this summer. Don't waste too much time thinking about the lyric—Dylan-esque it ain't, and who cares? For the record, it's an homage to a young lady's need for speed, be it through an automobile, lawn tractor, or whatever. Apply your own double-entendre. Wariner's production is ultra-crisp, which serves the rhythm and percussion well, and an upfront vocal mix for the duo provides punch. Plug it in and have fun.

## NEW & NOTEWORTHY

**7TH HOUSE** Dirty Laundry (3:15)

PRODUCER: Jim Ebert  
WRITER: S. Elobar  
PUBLISHER: Ouch Music, BMI  
Blackbird/Atlantic 300139 (CD promo)



Here's another one of those tracks designed to pop into the CD player while roaring down the road as the masses head for summer vacation 2000 with windows open and hair blowing. It even has a built-in chorus just for the occasion: "Let's take a ride/We'll decide where we're going when we get there." American duo Sky and Walter have been working all their lives for this moment, their debut from first album "412," already on the streets. Riding somewhere between Len and Savage Garden, "Dirty Laundry" sports a rollicking beat and a constant build from verse to chorus and throughout its duration. Instrumentation is organic but has enough clever asides to sound absolutely up-to-the-minute. With radio's pat on the back, this could easily break 7th House wide open. Please, search this one out—it's like chlorophyll for the airwaves. Contact Cathy Burke at Blackbird: 212-226-5379.

**TRENT SUMMAR & THE NEW ROW MOB** New Money (2:19)

PRODUCER: R.S. Field  
WRITERS: T. Summar, J. Knowles  
PUBLISHER: Songs of Spark, BMI  
VFR Records (CD promo)

A rollicking roadhouse rhythm propels this slice o' life from Hank Flamingo alum Trent Summar, and it's as fun as shootin' beer bottles off a fence row. The singer finds himself newly flush, and all of a sudden, "It's always sunny, my jokes are funny," thanks to "new money." The lyrics are admittedly lightweight but harmless, an ode to the blue-blood nightmare of a hillbilly with money "sippin' Zinfandel in our own jungle room," Elvis style. It's likely that nobody will get rich off this song, but at two minutes and 19 seconds, it's worth the investment, if only to gauge audience reaction. It might strike a chord in this summer of economic stability.

**LISA ANGELLE** A Woman Gets Lonely (3:58)

PRODUCERS: P. Worley, L. Angelle  
WRITER: L. Angelle  
PUBLISHER: Sister Elisabeth Music, BMI  
DreamWorks 135391 (CD promo)

This single has a unique sound to it, kind of a thrumming Roy Orbison vibe but with a very contemporary feel. Angelle sings with passion and more than a little range, at times alternating between breathy and husky before reaching for the sky. There's a nice hook in the chorus, a cool guitar break about two-thirds of the way in, and added muscle from the backup vocals. The lyric, penned by the singer, asks a lover to "hold me, like you know me." Uh, OK. With Angelle's stunning looks, she'll benefit from video, but it begs the question of how lonely could this lady have ever really been? Still, all the elements seem to be in place for a breakthrough at some point, and this may be it.

**JOHN RICH** I Pray For You (3:57)

PRODUCERS: John Rich, Sharon Vaughn  
WRITERS: J. Rich, K. Alphin  
PUBLISHERS: Sony/ATV Tunes/That's Rich Music, ASCAP  
BNA 60215-2 (CD promo)

This Amarillo, Texas, native is hardly a newcomer to the country community. Before embarking on a solo career, he was the other lead vocalist for Lonestar, and now he steps forward on his own with a powerful debut single. Penned by Rich and Kenny Alphin, the lyric speaks of missing a loved one and saying a prayer that God will keep that person safe. It's a beautiful lyric—poetic and tender without being too syrupy. His voice resonates with emotion and a sense of drama that is reminiscent of the late, great Roy Orbison. Rich shares production duties with legendary Nashville songwriter Sharon Vaughn, and together the two have crafted a magical record. Rich has a unique voice and has forged a fresh new sound. Here's hoping this stellar debut single will draw much-deserved attention to his forthcoming album, "Underneath The Same Moon."

## ROCK TRACKS

▶ **CITIZEN KING** Long Walk Home (2:58)

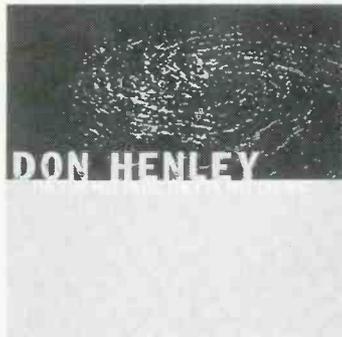
PRODUCERS: Eric Valentine, Dave Cooley, Matt Sims  
WRITERS: M. Sims, D. Cooley, L. Ving, C. King, D. Manning, A. Hoffman  
PUBLISHERS: WB Music/Civis Music, ASCAP  
Warner Bros. 100182 (CD promo)

Citizen King made an impact on modern rock and top 40 last year with the great kitsch track "Better Days (And The Bottom Drops Out)." While the act is now in the studio in Minneapolis working on a second album, Warner Bros. decided to remind John Q. Public why it's a band to keep front of mind. "Long Walk Home" is another highly creative rock endeavor with enough novel elements to give it an instant edge at radio. In fact, aside from the vocal, this track might remind some of similar party band Smash mouth. Complete with scratches, campy organ, mystical guitar licks, and the memorable drum kit sample we heard in "Better Days," this song is oh-so-compelling, once again with

(Continued on next page)

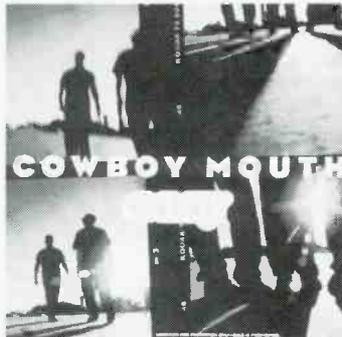
**SINGLES:** PICKS (▶): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl,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

## SPOTLIGHT



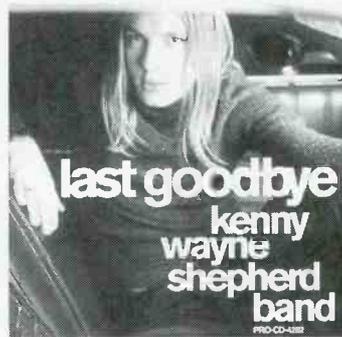
**DON HENLEY** *They're Not Here They're Not Coming* (4:38)  
 PRODUCERS: Don Henley, Stan Lynch  
 WRITERS: D. Henley, S. Lynch  
 PUBLISHERS: Wisteria Music, BMI; WB Music Corp./Matanzas Music, ASCAP  
**Warner Bros. 100248** (CD promo)  
 Don Henley's new opus, "Inside Job," is his first studio album in 11 years following the five-times platinum "The End Of The Innocence." The artist has already proved that he's still got the goods on "Inside's" first radio release, "Taking You Home." On "They're Not Here They're Not Coming," Henley takes on the issue of what our world has become in the "post-postmodern world": "No time for heroes, no place for good guys, no room for Rocky the flying squirrel." Ultimately, though, Henley urges the world to lose its fear, put away its hatred, and find its strength, realizing that the universe isn't coming to an end—thus the title, referring to the idea of men from outer space heading for earth to destroy mankind. Written and produced by Henley with Tom Petty & the Heartbreakers' Stan Lynch, the track drums along with a spirited beat and an instant hook. This is truly an awe-inspiring moment for Henley, who continues to hold a meaningful place in the pop/rock pantheon.

## SPOTLIGHT



**COWBOY MOUTH** *Easy* (3:42)  
 PRODUCER: Jim Ebert  
 WRITER: F. LeBlanc  
 PUBLISHER: Moulthing Off Music, BMI  
**Blackbird/Atlantic 300178** (CD promo)  
 Cowboy Mouth lead vocalist/drummer Fred LeBlanc needs to be a star. His passionate vocals, accessorized with an occasional grit-enforced shout, are among the most affecting out there in rockland, without pushing things over to eye-rolling melodrama. "Easy" is an instant sell, with its optimistic story-telling lyric about a guy who feels down in the mouth: "Easy to bitch, easy to whine, easy to moan, easy to cry, easy to feel like there ain't nothing in your life/Harder to work, harder to strive, hard to be glad to be alive, but it's really worth it, if you give it a try." The energetic track is replete with snarling guitars, aggressive percussion, and a chorus that harks back to the day when rock melodies became classics. These New Orleans-based guys have sold 400,000 albums in the U.S. alone over the years; it's time to put a "1" in front of that number: An "easy" modern rock hit that's simply kicking.

## SPOTLIGHT



**KENNY WAYNE SHEPHERD BAND** *Last Goodbye* (4:07)  
 PRODUCER: Jerry Harrison  
 WRITERS: K. Shepherd, M. Selby, T. Sillers  
 PUBLISHERS: Songs of Universal/Only Hit Music/Bro 'N Sis Music/Estes Park Music/Ensign Music/I Know Jack Music, BMI  
**Giant 4262** (CD promo)  
 Put on this tantalizing vocal track from the Kenny Wayne Shepherd Band and close your eyes, and you'll envision yourself sitting close down front in a smoky club, allowing this fantastic blues number to seep into your soul and tickle your fancy from bottom to top. The only thing better is that because it's on CD, you can play it again and again, allowing it to nurture and please over and over. Man, this is good stuff. This one-time kid prodigy continues to show stunning growth on this cut from his Giant album "Live On"—dare we say that this is his best effort yet? Only a deaf triple-A or rock programmer could miss the magic in "Last Goodbye," a top-drawer piece of work with a vocal that could alter your mood in a single spin, guitar work that matches that of the industry's masters, and a melody so affecting that it can't help but elevate this talented musician multiple rungs up the ladder of success. Here's a track that will restore faith in those disappointed by much of what's out there now—a shimmering example of how music can create atmosphere, affect the heart, and brighten the senses. Genius.

## ON STAGE

**IT AIN'T OVER 'TIL THE FIRST LADY SINGS**  
 Capitol Steps  
 Douglas Fairbanks Theater, New York

In an era when Jesse Ventura can muscle his way into the Minnesota statehouse and Ross Perot can make a viable run for president, jokes about politicians might seem too close to the bone to be funny. But Capitol Steps' latest musical revue makes it clear that if nothing else, our elected officials are still good for a laugh.

Capitol Steps have blended political satire with well-known songs—mostly drawn from stage musicals—since 1981. The Washington, D.C.-based company has toured the country, performed on TV shows from "Entertainment Tonight" to "Nightline," and recorded 20 albums.

Capitol Steps' latest off-Broadway show, "It Ain't Over 'Til The First Lady Sings," continues the group's tradition of creating new lyrics for familiar music: think "Forbidden Broadway" meets "Politically Incorrect."

The show lampoons politicians at every level: international (Saddam Hussein, Vladimir Putin), national (Janet Reno), and local (New York congressman Rick Lazio, New Jersey Senate contender Jon Corzine). True, sometimes it feels like a show just for political wonks and inside-the-Beltway types; no one else would crack up at a line like "It don't mean a thing if you trade with Beijing." But the topics are broad enough, and the jokes straightforward enough, to make anyone who reads a newspaper crack a smile.

Most anything is ripe for a joke, as Capitol Steps make light of everything from high gas prices ("What Kind Of Fuel Am I?") to HMOs ("Suture Yourself At Home," inspired by "Consider Yourself" from "Oliver!") to demographic trends ("You Fill Out Your Census"—a delicious John Denver parody). The show's creators wisely understand that a revue about current events must keep current to stay relevant. For instance, less than a week after the New York Police Department came under fire for ignoring sexual assaults the day of the Puerto Rican parade, the incident was fodder for a new number: doughnut-

gobbling cops hang out on a sidewalk singing "Standing On The Corner" while crime runs rampant right under their noses.

The numbers change slightly every day, as do the performers; there are 15 players (most of whom have actually worked on Capitol Hill) in the company and two pianists, but only five actors and one accompanist take the stage each night.

The performers have adequate voices and do passable impersonations—the audience will have seen better on "Saturday Night Live"—but their strength is their comic timing. Some songs are full-fledged musical numbers, complete with choreography; others are quick snippets, a few bars of a song that cut to the next number immediately after hitting the punch line—a skill the "SNL" players have never mastered.

All of the selections win laughs from the audience, although a few of them stand above the rest. Mike Thornton exudes appropriately s m a r t y charisma as Bill Clinton, singing a song about his various extramarital



Comedy group Capitol Steps.

tal affairs to the tune of "It Was A Very Good Year." Andy Clemence and Ann Schmitt ham it up as Bob and Elizabeth Dole as they sing about erectile dysfunction in "Viagra" (to the tune of "Maria" from "West Side Story"). And in an homage to "Evita," Schmitt again brings the house down as Hillary Clinton singing "Don't Cry For Me, Giuliani."

Capitol Steps' greatest flaw is that their humor is perhaps too mild. Politicians who dwell in the post-partisan mushy middle may try to persuade Americans that we live in kinder, gentler times, but serious issues still warrant serious consideration—and equally serious ridicule. Even Jay Leno and David Letterman bare their fangs a bit when they tear into politicians. Capitol Steps' humor is more good-natured ribbing than sharp-witted satire. Such an approach may well help the songs appeal to a wide political spectrum, but it also brings the laughter level down from a howl to a chuckle.

Still, this minor quibble does little to diminish Capitol Steps' clever quips. They evoke laughter across party lines, and that's no small feat.

WAYNE HOFFMAN

(Continued from preceding page)

the potential to cross to the mainstream side once rock has done its thing. While you're at it, listen for two obscure samples contained within: "Beef Baloney" from Fear and "Hawaiian Wedding Song" by Enoch Light Orchestra. But in itself, "Long Walk Home" is a great song with a great sound. Roll with it.

### ► RADFORD *Closer To Myself* (3:22)

PRODUCER: Paul Fox  
 WRITER: J. Mead  
 PUBLISHERS: Famous Music/It's Not My Bag, Baby Music, ASCAP; Ensign Music, BMI

**RCA 60258** (CD promo)

California-based Radford goes for the gold with a solid rock track that maintains the band's friendly melodies, along with a rush of guitars, mean percussion, and other organic elements that demonstrate how effective this quartet must be in a live setting. Written by guitarist/lead singer Jonny Mead, a former fish-gutter in his native England, this track should find a friendly audience at modern rock radio with the potential to cross to top 40 in time, à la Vertical Horizon. From the band's self-titled debut album.

## RAP

### ► JAY-Z FEATURING MEMPHIS BLEEK & AMIL *Hey Papi* (3:40)

PRODUCER: Timbaland  
 WRITERS: S. Carter, T. Mosley, M. Cox  
 PUBLISHER: not listed

**Def Jam/Def Soul 15106** (CD promo)

After a successful run with "Big Pimpin'," Jay-Z and Timbaland once again team up for the second single off the "Nuttty Professor II: The Klumps" soundtrack. "Hey Papi" is a no-brainer hit that combines Jay's all-out rhyme style with the abstract

bounce of Timbaland. The duo, joined this time around by Jay's Roc-A-Fella labelmates Memphis Bleek and Amil, offer a tale of love and commitment—thug style. Although Jay offers a softer side here, his braggadocio steel isn't lost as he offers his love to the women of the world—literally. At the same time, he expects certain things from his ideal woman. Bleek brings his standard rah-rah on the guest verse, but Jay owns this track, as he does most songs on which he appears. Clubs are sure to pick up on "Hey Papi," based on its star power and undeniable bounce. Radio will likely do the same, as both top 40 and R&B radio have embraced "Big Pimpin'." "Hey Papi" is proof positive that when you combine the best of the best—producer and lyricist—you are hard pressed not to have repeated success.

### ► BLACK ROB FEATURING LIL' KIM *Espacio* (3:45)

PRODUCER: Mario "Yellow Man" Winans  
 WRITERS: R. Ross, S. Combs, M. Winans, K. Jones  
 PUBLISHERS: Diamond Rob Music/Justin Combs Publishing, ASCAP; Yellow Man Music/Butter Jinx Music/Notorious K.I.M. Music/Undeas Music/Warner-Tamerlane Publishing, BMI

**Bad Boy 9328** (CD promo)

"Whoa!" is arguably the most popular term in current hip-hop slang. Although coined by "Blossoms" Joey Lawrence, the term recently exploded in the hip-hop world with the debut single from Bad Boy's Black Rob. Building upon the success of "Whoa!," Rob returns with the second single from his "Life Story." Backed by an '80s synth breakbeat reminiscent of Herbie Hancock, Rob and the Queen Bee ask the haters to give them space (*en Español*: "espacio"). Rob's flow this time around is a little more reserved, which aptly fits the synth undertones. Kim provides sex appeal with a quick few bars. Although her guest spot is memorable, it doesn't overshadow her partner-in-rhyme. Radio has already picked up on the single, and it's also a club favorite. Expect a good run for this one.

### AALIYAH FEATURING DMX *Come Back In One Piece* (3:58)

PRODUCERS: Little Rob, Irv Gotti  
 WRITERS: S. Garrett, E. Simmons, I. Gotti, R. Mays, G. Clinton Jr., W. Collins, B. Worell  
 PUBLISHERS: Boomer X/Six Shot Music/DJ Irv Music/Famous Music/Bridgeport Music/o/b/o Itself and Rubber Band Music/Herbalicious Music, BMI; Black Fountain Music, ASCAP

**Blackground 14999** (CD promo)

After the No. 1 success of her mega-smash "Try Again," Aaliyah goes to the soundtrack well one more time looking to strike gold (or platinum) again with "Come Back In One Piece." This time, the young diva is joined by "Romeo Must Die" co-star DMX on the second single from the movie's accompanying album. Although the two stars couldn't be any more opposite—Aaliyah with her velvet tones and smooth moves, and DMX, who is known for his gruff, grimy flow—the contrast works in conveying the theme of the song. Aaliyah, playing the role of the concerned girlfriend, worries about the actions of her lover, but she understands what he has to do, i.e. "Come Back In One Piece." Producers Little Rob and Irv Gotti lift a sample from the George Clinton classic "Sir Nose D'Voidoffunk," providing the track's primary vibe. Already seeing action on the R&B airwaves, "Come Back" gives Aaliyah her third single in heavy rotation (with "Try Again" and "I Don't Wanna," both from the "Romeo Must Die" soundtrack). Looks like with the help of DMX, the third time is indeed a charm. Currently, the 19-year-old is reported to be cast as the lead in a remake of the R&B-girl-group saga "Sparkle," produced by Whitney Houston.



**Party Time.** Atlantic Records artist Lil' Kim recently celebrated the June 27 release of her long-awaited album "The Notorious K.I.M." at a party in New York. Among the attendees was labelmate Philly's Most Wanted, whose members Boobonic, left, and Mr. Man flank Lil' Kim during a break in the action.

## De La Soul Bows Triple-CD Project

'Art Official Intelligence: Mosaic Thump' 1st In Tommy Boy Series

BY RASHAUN HALL

NEW YORK—When you have achieved as much as seminal hip-hop trio De La Soul has ("Me Myself And I," "Buddy"), what's left to accomplish? Well, how about releasing three CDs in a little over a year? That's the plan as the Tommy Boy act prepares for the Aug. 8 release of "Art Official Intelligence: Mosaic Thump"—the first set in the triple-CD series and the group's first recording in four years since "Stakes Is High."

"The idea of doing a three-CD series was a joke at first," says group



DE LA SOUL

sumers," continues Dove, "and what the expense would be for the label."

The solution: issue the three CDs individually in six- to eight-month intervals, all under the "Art Official Intelligence" umbrella title.

"Regarding the title of the series, we wanted that new-millennium feel," says Dove, whose De La Soul partners are Maseo and Posdnous. "We didn't want to be gimmicky, but it was a great play on words. The title was also a perfect description of the De La Soul sound. We wanted to give each album its own identity. For example, 'Mosaic Thump' reflects the different pieces of the new album—the artists we worked with, the different songs we used, and the album's overall style."

The 'thump' in "Mosaic Thump" also refers to the album's overall party vibe. "The difference between 'Mosaic Thump' and 'Stakes Is High' are the lyrics," says Dove. "There

(Continued on next page)

member Dove. "At the time we began recording, a lot of artists were releasing double-CDs, and someone said that if De La were to do that it would have to be a triple-CD. So it became a challenge to us. And we love challenges."

"The question then became how to make this project affordable to con-

## Diva Phyllis Hyman Paid Tribute In Song; Eloise Laws Gets Family In On New Set

REMEMBERING PHYLLIS: July 6 would have marked R&B diva Phyllis Hyman's 50th birthday. The sorely missed—and underrated—stylist of such heart-rendered tunes as "Don't Wanna Change The World," "Betcha By Golly Wow," "Somewhere In My Lifetime," and "Living In Confusion" is paid homage in a new single by her former keyboardist Nathan Heathman. "Guess I Didn't Really Know You (After All)" talks about the pain and alienation of depression and features Marjorie Hughes. Her vocals eerily evoke memories of the rich-voiced Hyman, who committed suicide on June 30, 1995.

Heathman—who's currently musical director for Jean Carne, Norman Connors' Starship Orchestra, and his own band, Moment's Notice—is staging live performances honoring Hyman this summer. The first took place June 29 at Washington, D.C.'s Zanzibar nightclub; plans are to present similar shows in New York, Los Angeles, Chicago, Philadelphia, and Boston.

"Reaction has been incredible," says Heathman, who played for Hyman from 1991 until her death. "She's still very much in the forefront of many people's minds. I wrote 'Guess I Didn't...' because I wanted to talk about how I personally felt and address how her fans feel as well. They knew her through her music and probably felt there were some issues. But they didn't know how serious those issues were."

Heathman's tribute single will appear on his debut solo album, "Right Here, Right Now," on his independent label, Washington, D.C.-based Global Records (301-853-6271). It's slated for a mid-summer release.

LAWS SCHOOL: Speaking of underrated voices... Eloise Laws is back with her first solo album—"The Key"—in nearly 15 years. For those of you not conversant in the Laws of music: Eloise is the sister of flutist Hubert, saxophonist Ronnie, and singer Debra, all of whom—especially Ronnie—were familiar R&B chart fixtures in the '70s and '80s. Eloise herself recorded four previous solo albums, among which was the 1978 ABC release "Eloise" with the classic tracks "You're Incredible" and "Love Comes Easy."

New versions of those two songs are among the 11 tracks composing "The Key" on Scepterstein Records, an L.A.-based independent label

created by brother Hubert, who also produced Eloise's album. The R&B/jazz/pop offering—available via Amazon.com—is definitely a family affair: all the siblings, including another sister, Charlotte, wrote, played, or sang on the various tracks. And Eloise re-teams with prolific R&B writing legend Linda Creed on the tender ballad "Love Is Feeling."

"When I recorded my last solo album, it was still on vinyl," says Eloise, laughing; she's spent the between-album period working in the theater. Her most recent gig: touring off and on over the past four years with the Broadway show "It Ain't Nothing But The Blues." "Early in my career," she continues, "labels wanted to put me in a specific category, lumping me in jazz because of my brothers. But I do that and more. I consequently got lost in the shuffle."

Planning to leave the show in August, Eloise hopes to do more solo performances, including a possible stint with the Crusaders at this summer's Long Beach, Calif., jazz festival. And there's a chance for a Laws reunion on CD:

Among the projects on the Scepterstein slate is a "Family Laws" album.

"The family getting together is a question that's asked a lot," says Eloise. "And it's time—it's really overdue."

THE NEXT PHASE: As the smoke clears from the Windham Hill/RCA merger, former Windham Hill manager of NAC/smooth jazz Eric Talbert is hanging out his shingle at After Dark, an independent promotion/marketing firm. He can be reached at 323-298-4683 or at afterdark36@hotmail.com... LaFace director of publicity Lorraine Robertson has decided to remain in Atlanta, where she'll work independently on select projects (she's also shopping her first novel). Robertson can be reached at 770-745-4328 or at lorraine28@email.com.

CONDOLENCES to the family and friends of Ronald G. Moseley, who died June 22 at the age of 65 in New York. He suffered from the disease myasthenia gravis. A co-founder of Sussex Records (Bill Withers) with Clarence Avant, Moseley had a varied industry career that included stints as a manager (Isaac Hayes, Midnight Star), songwriter (Arthur Prysock), label executive (RCA VP of black music A&R), and promotion man (ABC, Capitol). His survivors include wife Louise and sons Ron Jr. and Tash.



by Gail Mitchell



LAWS

## Warner Displays His 'Many Facets' With Miles Long On Wonder Factory

BY GAIL MITCHELL

LOS ANGELES—Many people watched him grow up as Theo on the groundbreaking television series "The Cosby Show." Others know him as the co-star of the recently canceled UPN series "Malcolm & Eddie."

But there's more to Malcolm-Jamal Warner than just acting. Or directing TV shows, music videos, and socially themed videos ("Timeout: The Truth About HIV, AIDS And You").

So he's playing up that point as the electric/upright bass man in his jazz/funk band Miles Long. The band's debut album, "The Many Facets Of Superman," arrives Aug. 18 on independent label the wonder factory, created by Warner and partner/keyboardist Lionel Cole. Still seeking a distribution deal, Warner says the album will initially be available through his Web site (mileslongmusic.com).

This is more than just a vanity project for Warner, who's quite passionate about music in general and this project in particular. He's also quite comfortable being an independent, despite overtures from major labels.

"I could probably get a deal anywhere and make money with a half-way decent record," he says. "However, no matter what I do, people will question my musicianship. But the most important element of this project is the legitimacy—I don't want to market it based on the fact that I'm the kid from 'The Cosby Show.' And I'm not doing this to be rich and

famous. People aren't surprised that I have a band as much as they are that we're good."

Indeed, Miles Long has been generating strong local buzz in Los Angeles over the last 18 months, with what Warner terms "grown folks' music" for the in-betweeners who have transcended hip-hop but "don't get jazz. We approach you like jazz but with definite funk," he adds. "We want to make jazz cool to listen to again."

In addition to Warner and Cole, son of jazz singer Freddy Cole and nephew of Nat "King" Cole, the Miles Long lineup includes saxophonist/vocalist Khalif Bobaton, who's toured with Hugh Masekela, and drummer Richard Williams, who's played with Raphael Saadiq, Andre Cymone, and Dignity Planets.

The group's 13-track set impressively reflects the members' musical pedigrees and influences, from Bill Evans to Stevie Wonder. Presenting a tasty mixture of spoken word with R&B and jazz vocal/instrumental tracks, the album runs the gamut from a cover of Teena Marie's "Portuguese Love" (with Marie herself playing guitar and En Vogue's Cindy Herron on vocals), to the original spoken-word piece "Project Image," which zeroes in on the bastardization of hip-hop.

With more local gigs in the offing, including Aug. 13 at the Long Beach (Calif.) Jazz Festival, Warner describes himself as an artist who has "several wonderful avenues of creativity through which to express myself—acting, directing, spoken word, and now music. But my music doesn't negate my acting or directing," he laughs. "I'll still be pounding the pavement for jobs."



WARNER

DE LA SOUL BOWS TRIPLE-CD PROJECT

(Continued from preceding page)

aren't any real themes on this album. It's just a party album. This will serve as a reintroduction of De La Soul to fans. Hopefully, it will provide a setup for parts two and three, which will be more message-oriented. This album isn't what people will expect from De La Soul, but it's real catchy."

This lightheartedness is particularly evident on the group's current noncommercial single, "Ooh." The group hopes the bass-driven track, featuring Redman and produced by Rockwilder, will attract a whole new audience. If radio's response is any indication, it looks as though De La Soul, published by Daisy Age Music/T-Girl Music LLC (BMI), may be right.

"The single is really hot right now

*'This album isn't what people will expect from De La Soul, but it's real catchy'*

- DOVE -

at mix shows," says Buttah Man, music director for WERQ Baltimore. "Hopefully, with a hot video it will put them over the top. De La Soul has never really had a record that has gotten a lot of radio play, so it's going to be a struggle to convince PDs. That's

why it's important for folks who do remember them to support them."

Similarly, "Thru Ya City" featuring DV Alias Christ keeps the party going. "That track was produced by Jay Dee of [production collective] the Ummah," says Dove. "He played it for us, and Pos was really feeling the vibe. He just started singing 'hot times, summer in the city.' At first we wanted a female to sing the hook, but DV Alias Christ happened to be in the studio and began singing it. It just sounded right."

De La Soul was also given the opportunity to work with R&B legend Chaka Khan on the soul-tinged "All Good." "We knew we wanted to work with a female vocalist on this album," says Dove, who adds that Mary J. Blige and Missy "Misdemeanor" Elliott were among the group's initial choices. "We wanted to make sure the vocals matched the song. We were in the midst of recording other tracks when our business manager mentioned that he could hook us up with Chaka Khan. The thought of working with such a legend intimidated us at first, but fortunately she was familiar with our work and was interested in getting down. The rest is history."

Tommy Boy is banking on a combination of factors to propel this album. "This is a remarkable album that represents all that is great and expected of De La Soul," says Martin Davies, head of marketing for Tommy Boy. "We will be taking a number of different approaches in marketing this album."

The label will be setting up retail tours in the coming weeks to target the major markets, promoting the album on all the guest artists' Web sites. "The first 200,000 copies of the albums sold will feature limited-edition artwork," says Davies of the album, which will be released internationally on Aug. 7.

"We plan to target the De La Soul core audience with the group's live performances," adds Davies. "Their live repertoire is so expansive that they're known as the 'Grateful Dead of rap.'"

De La Soul will further that reputation when it takes off on the Spitkicker tour this summer (Words & Deeds, June 24). The tour, which was booked by Cara Lewis of New York's William Morris Agency and also features Common, Reflection Eternal, Biz Markie, and others, kicked off in June.

"The tour was conceived as a lyrically driven tour," says Dove, who, along with the rest of the group, is managed by Corey Smyth of Blacksmith Management. "We have always had a connection with the groups we go on tour with, and it's a great opportunity to display our art on a national level."

Although it's been a minute since De La Soul has been out and about, Dove hopes listeners will have an open ear. "I hope listeners approach this album the same way we approach music—as an experiment. Allow us to show you who De La is because in the end, good music is good music."



**NOTHING ROUGH ABOUT IT:** Jagged Edge cuts its way into the No. 1 spot on both the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts with "Let's Get Married" (Columbia). "Married" moved from No. 4 on Hot R&B/Hip-Hop Singles & Tracks with the help of 3,000-plus singles sold at R&B core stores, all of which were street-date violations during the weekend leading to the July 4 holiday. The group has much to sing about, considering that its previous single, "He Can't Love You," was certified gold.

Jagged Edge has been busy on tour with Mary J. Blige (MCA) this summer and has no plans for anything else until the tour is wrapped up Aug. 22 in Los Angeles. The act's calling card during the tour has been its Proposal Promotion, which is being run at R&B stations throughout the country. One contest winner in each city wins a chance to propose to his or her significant other live onstage while Jagged Edge performs "Let's Get Married." Whether it's the promotion or the success of "Married," the act's sophomore album, "J.E. Heartbreak," has been certified platinum.

**TAKING EVERYTHING:** What do you get when you mix an established hit rapper/producer/record mogul and a hot, new male artist? You get Torrey Carter and his debut single, "Take That" (Gold Mind/Elektra). "Take That" is the Greatest Gainer/Sales on Hot R&B/Hip-Hop Singles & Tracks, moving 24-23 with a 17% growth in overall points. It sold 7,000 singles at R&B core stores for the week, making it the No. 2 selling R&B/hip-hop single, just behind Ruff Endz (Epic). Carter, the first male signed to Missy Elliott's Gold Mind label, caught her attention by standing next to her on a street corner and just singing.

Elliott co-stars with Carter on "Take That," and she is not the only one to be featured on Carter's album. Other established artists on the set are Nokio from Dru Hill, Bink of Lil' Kim fame, and Timbaland. The album, "Torrey Carter—The Life I Live," is scheduled for an October release. Until then, you can catch Carter performing "Take That" and other choice tracks at many of the various Summer Jams sponsored by R&B and hip-hop stations.

**DOGG'S BARK:** In keeping with the protégé theme, the debut at No. 65 on Hot R&B/Hip-Hop Singles & Tracks is by preteen Lil' Bow Wow with "Bounce With Me" (So So Def/Columbia), due at retail later this month. "Bounce" has doubled its radio airplay over last issue's numbers, causing it to also debut on Hot R&B/Hip-Hop Airplay at No. 59.

Lil' Bow Wow was signed by Jermaine Dupri to So So Def after his appearance at age 6 opening for the Chronic tour. This tour and his performance with Snoop Dogg on "Doggy Style" is where he was crowned Lil' Bow Wow by Snoop himself.

"Bounce" features Xscape (So So Def/Columbia), one of the choice acts on Lil' Bow Wow's debut album, "Beware Of The Dog," which is produced by Grammy-nominated producer Dupri. The single, also featured on the "Big Momma's House" soundtrack, is the first from the album, due this fall. A junior high school honor roll student, Lil' Bow Wow will be back in school via Dr Pepper's Book Cover campaign, in which more than 2 million book covers will be given out at 5,000 high schools.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>SoundScan®</b>	
				<b>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY</b>	
				<b>NO. 1</b>	
1	NEW ▶	1	1	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING I12 1 week at No. 1
2	1	1	5	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
3	3	2	6	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
4	2	3	5	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
5	4	5	6	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
				<b>GREATEST GAINER</b>	
6	20	—	2	NO MATTER WHAT THEY SAY (T) QUEEN BEE/UNDERAS 84703/ATLANTIC †	LIL' KIM
7	8	9	15	I LIKE DEM GIRLZ (C) (T) (X) BME 7777*	LIL' JON & THE EAST SIDE BOYZ
8	6	6	6	HOT GAL TODAY (HAFFI GET DE GAL YAH) (C) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
9	14	11	5	GET BUCK (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	JOVISHES
10	5	4	19	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
11	7	8	21	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
12	33	—	2	IT TAKES TWO (T) INSTANT 147*/AV8	DJ KOOL FEATURING FATMAN SCOOP
13	27	—	2	GOT IT ALL (C) (D) (T) RUFF RYDERS 497360*/INTERSCOPE †	EVE & JADAKISS
14	12	25	3	CHERCHEZ LAGHOST (T) WU-TANG/RAZOR SHARP 73438*/EPIC †	GHOSTFACE KILLAH
15	NEW ▶	1	1	BAD BOYZ (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
16	38	—	2	IMAGINE THAT (T) DEF JAM 562827*/IDJMG †	LL COOL J
17	11	13	7	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
18	9	10	24	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
19	30	24	8	WORK SOM'N TWURK SOM'N (D) PD WAXX 0112	OUT OF ORDER FEATURING TWISTA
20	19	12	10	ME WITHOUT A RHYME (D) FADE ENTERTAINMENT 21971/447	BIG GANK FEATURING DJ SWAMP
21	15	16	35	HOT BOYZ ▲ (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
22	26	28	19	HOW WE ROLL (C) (D) (X) DOC HOLLYWOOD 73333/HOME BASS †	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK
23	32	19	12	WE ARE FAMILY 2000 (D) CODE GREEN/TALON 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
24	13	32	4	Y'ALL CAN'T NEVER HURT US (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
25	17	18	9	MAKE IT HOT (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
26	10	7	10	ONE FOUR LOVE PT. 1 (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
27	NEW ▶	1	1	GOT DAT? (T) BLINDSIDE 011*/FATBEATS	EL THE SENSEI
28	21	21	12	SHUT UP (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO
29	18	20	12	DO IT (C) (X) D-LO 130* †	RASHEEDA FEATURING PASTOR TROY & RE RE
30	39	41	38	4, 5, 6 ● (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANDI
31	25	26	23	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT
32	16	17	8	THE REAL SLIM SHADY (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
33	29	—	2	REMEMBER THEM DAYS (T) ROC-A-FELLA/DEF JAM 562823*/IDJMG †	BEANIE SIGEL FEATURING EVE
34	40	—	2	EL PRESIDENTE (C) (D) (X) HONDA 450527*	DJ HONDA FEATURING JERU THE DAMAJA
35	28	22	4	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
36	34	36	30	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
37	42	40	46	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
38	24	14	7	QUALITY CONTROL (T) INTERSCOPE 497330*/RAWKUS †	JURASSIC 5
39	31	34	19	ANYTHING/BIG PIMPIN' (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
40	35	33	22	GOT YOUR MONEY (X) ELEKTRA 67022*/EEG †	OL' DIRTY BASTARD FEATURING KELIS
41	50	—	2	THAT'S ME (T) EPIC 79434*	CAM'RON
42	NEW ▶	1	1	WE AT IT AGAIN (T) BLACKGROUND 38723*/VIRGIN †	TIMBALAND & MAGOO
43	43	38	22	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
44	41	23	6	I'VE GOT TO HAVE IT (T) SO SO DEF/COLUMBIA 79417*/CRG †	JERMAINE DUPRI & NAS FEATURING MONICA
45	NEW ▶	1	1	BOUNCE IT (D) M.O.B. 1002	MOB SQUAD
46	49	29	5	TONGUE SONG (T) EPIC 79433*	STRINGS
47	37	35	17	IT'S SO HARD (T) LOUD 79350*/COLUMBIA †	BIG PUNISHER FEATURING DONELL JONES
48	NEW ▶	1	1	4 DA FAM (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z
49	44	27	21	WHOA! (T) BAD BOY 79297*/ARISTA †	BLACK ROB
50	23	15	15	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38598/PRIORITY †	504 BOYZ

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

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 R&B/HIP HOP CHARTS...**

**HOT R&B/HIP-HOP**  
**SINGLES & TRACKS • JULY 1, 2000**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	PEAK POSITION
1	1	1	20	I WISH ★ M. CITY (M. CITY)	<div style="text-align: center;"> <b>◀ No. 1 ▶</b>            6 weeks at No. 1         </div>	CARL THOMAS (M) BAD BOY 79321*/ARISTA	1
2	3	3	12	SEPARATED ★		JIMMY TEST	2

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 MAGAZINE



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/GREATEST GAINER ◀</b>						
1	86	—	2	LIL' KIM	THE NOTORIOUS KIM	1
<b>▶ Hot Shot Debut ◀</b>						
2	NEW	—	1	NELLY	COUNTRY GRAMMAR	2
3	NEW	—	1	KELLY PRICE	MIRROR MIRROR	3
4	2	1	7	EMINEM	THE MARSHALL MATHERS LP	1
5	1	81	3	BUSTA RHYMES	ANARCHY	1
6	3	2	3	THREE 6 MAFIA	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
7	4	—	2	NEXT	WELCOME II NEXTASY	4
8	5	3	3	SOUNDTRACK	SHAFT	3
9	7	5	11	JOE	MY NAME IS JOE	1
10	6	4	7	BIG TYMERS	I GOT THAT WORK	1
11	10	12	10	TONI BRAXTON	THE HEAT	1
12	8	8	8	AVANT	MY THOUGHTS	6
13	NEW	—	1	VARIOUS ARTISTS	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHER SHIP	13
14	9	6	33	DR. DRE	DR. DRE — 2001	1
15	NEW	—	1	DEF SQUAD	DEF SQUAD PRESENTS ERICK ONASIS	15
16	12	9	24	JAGGED EDGE	J.E. HEARTBREAK	1
17	11	7	9	504 BOYZ	GOODFELLAS	1
18	20	23	41	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW	18
19	13	10	6	LUCY PEARL	LUCY PEARL	3
20	14	11	38	DONELL JONES	WHERE I WANNA BE	6
21	19	18	29	DMX	...AND THEN THERE WAS X	1
22	18	16	7	WHITNEY HOUSTON	WHITNEY: THE GREATEST HITS	3
23	16	13	12	DA BRAT	UNRESTRICTED	1
24	17	15	12	CARL THOMAS	EMOTIONAL	2
25	15	14	31	SISQO	UNLEASH THE DRAGON	2
26	23	—	2	MC EHT	N' MY NEIGHBORHOOD	23
27	21	17	27	JAY-Z	VOL. 3... LIFE AND TIMES OF S. CARTER	1
28	NEW	—	1	BROTHA LYNCH HUNG	EBK4	28
29	26	20	35	IDEAL	IDEAL	19
30	22	19	5	SOUNDTRACK	BIG MOMMA'S HOUSE	12
31	24	21	15	SOUNDTRACK	ROMEO MUST DIE — THE ALBUM	1
32	35	35	14	COMMON	LIKE WATER FOR CHOCOLATE	5
33	30	31	31	JOHNNIE TAYLOR	GOTTA GET THE GROOVE BACK	30
34	NEW	—	1	BUMPY KNUCKLES	INDUSTRY SHAKEDOWN	34
35	34	26	16	SAMMIE	FROM THE BOTTOM TO THE TOP	23
36	28	29	49	DESTINY'S CHILD	THE WRITING'S ON THE WALL	2
37	31	27	9	MARY MARY	THANKFUL	22
38	29	28	20	TRICK DADDY	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
39	27	25	7	DJ QUIK	BALANCE & OPTIONS	5
40	32	24	7	THE TEMPTATIONS	EAR-RESISTIBLE	16
41	25	22	10	CYPRESS HILL	SKULL & BONES	4
42	43	34	17	GERALD LEVERT	G	2
43	37	33	46	MARY J. BLIGE	MARY	1
44	42	36	24	D'ANGELO	VOODOO	1
45	38	30	14	BIG PUNISHER	YEEEAH BABY	1
46	39	37	15	ICE CUBE	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
47	47	45	13	PINK	CAN'T TAKE ME HOME	23
48	41	32	49	MACY GRAY	ON HOW LIFE IS	9

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

49	33	—	2	JURASSIC 5	QUALITY CONTROL	33
50	NEW	—	1	VARIOUS ARTISTS	RUFF RYDERS COMPLICATION: RYDE OR DIE VOL. II	50
51	40	38	10	MYA	FEAR OF FLYING	7
52	49	49	22	SNOOP DOGG & THA EASTSIDAZ	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
53	44	41	5	BONEY JAMES/RICK BRAUN	SHAKE IT UP	32
54	45	39	6	DILATED PEOPLES	THE PLATFORM	30
55	57	56	17	METHRONE	MY LIFE	55
56	36	—	2	VARIOUS ARTISTS	SUAVE HOUSE OFF DA CHAIN VOLUME 1 2000	36
57	48	44	15	TRINA	DA BADDEST B***H	11
58	51	43	18	BONE THUGS-N-HARMONY	BTNHRESURRECTION	1
59	67	—	15	VARIOUS ARTISTS	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. I	59
60	NEW	—	1	THE COMRADS	WAKE UP & BALL	60
61	50	40	8	MIRACLE	MIRACLE	15
62	53	42	71	EMINEM	THE SLIM SHADY LP	1
63	46	52	5	F.A.T.E.	FOR ALL THAT'S ENDURED	35
64	52	47	14	RAH DIGGA	DIRTY HARRIET	3
65	58	53	21	DRAMA	CAUSIN' DRAMA	11
66	54	46	17	BLACK ROB	LIFE STORY	1
67	60	51	18	BEANIE SIGEL	THE TRUTH	2
68	64	54	4	SPICE 1	THE LAST DANCE	54
69	63	64	36	KEVON EDMONDS	24/7	15
<b>▶ Pacesetter ◀</b>						
70	92	57	27	TRIN-I-TEE 5:7	SPIRITUAL LOVE	41
71	55	48	11	SOUNDTRACK	LOVE AND BASKETBALL	15
72	59	55	3	SLUM VILLAGE	FANTASTIC VOL. 2	55
73	62	59	22	GHOSTFACE KILLAH	SUPREME CLIENTELE	2
74	72	63	6	GEORGE BENSON	ABSOLUTE BENSON	24
75	65	62	29	JUVENILE	THA G-CODE	1
76	66	65	62	ERIC BENET	A DAY IN THE LIFE	6
77	69	67	87	JUVENILE	400 DEGREEZ	2
78	71	66	9	YING YANG TWINS	THUG WALKIN'	54
79	90	80	7	CAMEO	SEXY SWEET THING	64
80	70	60	15	DRAG-ON	OPPOSITE OF H2O	2
81	73	61	11	TONY TOUCH	THE PIECE MAKER	19
82	81	79	4	YOUNG KYOZ	THE GHETTO MADE ME CRAZY	79
83	77	69	15	FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN	18
84	NEW	—	1	H.A.W.K.	UNDER H.A.W.K.'S WINGS	84
85	68	68	41	BRIAN MCKNIGHT	BACK AT ONE	2
86	NEW	—	1	CAP ONE	THROUGH THE EYES OF A DON	86
87	76	58	8	KILLAH PRIEST	VIEW FROM MASADA	18
88	74	73	33	KURUPT	THA STREETZ IZ A MUTHA	5
89	RE-ENTRY	—	2	JOVISHES	SCRIPTURES OF THE KING	87
90	NEW	—	1	CAMOFLAUGE	I REPRESENT	90
91	61	50	6	SAUCE MONEY	MIDDLE FINGER U.	19
92	88	91	11	69 BOYZ	2069	55
93	87	75	40	ANGIE STONE	BLACK DIAMOND	9
94	NEW	—	1	DONNY GERRARD	THE ROMANTIC	94
95	78	74	28	SOUNDTRACK	NEXT FRIDAY	5
96	75	—	2	MR. SERV-ON	WAR IS ME PART 1	75
97	96	97	59	SNOOP DOGG	NO LIMIT TOP DOGG	1
98	84	77	49	HOT BOYS	GUERRILLA WARFARE	1
99	82	76	83	2PAC	GREATEST HITS	1
100	100	95	10	VARIOUS ARTISTS	THE SOUNDTRACK TO EGO TRIP'S BOOK OF RAP LISTS	74

## HOB COMBINES VENUES, WEB IN CAMPAIGN

(Continued from page 8)

based on what the member wants to receive.

Consumers do not have to become registered members to enter the contest.

People can also enter the contest by going to the Web site directly. "The CD-ROM is basically a navigational tool to the key aspects of the site, and it takes you directly to the entry form," says Stevenson. "It just serves as a shortcut." He expects entries to also come from people who have learned about the contest

through the Web site, the HOB newsletter, posts in various online news-groups, and other means.

The CD-ROM also includes a downloadable desktop icon, developed by CDKNet, that allows users to receive daily news about music in general, as well as updates on HOB Entertainment.

The promotion is "an experiment for us," Stevenson continues. "It's a lot less expensive than doing [a promotion] by direct mail. You can communicate with people directly. If we

had to pay 32 cents a unit, that would be difficult to amortize."

Stevenson hopes that one of the winners will seize the opportunity to take to the road and visit as many HOB venues as possible. "We haven't finalized this yet, but we're thinking of giving someone a video-cam and letting them record their experience and put it up online," he says. "Someone who just wants to hop in a Mustang convertible and take off... We don't provide the convertible, of course."



**Diamond Girls.** The International Assn. of African-American Music recently honored Boyz II Men, Freddie Hubbard, Gerald Levert, Queen Latifah, Nina Simone, the United We Funk All-Stars, and Albertina Walker during its 10th annual Diamond Awards. Tributes to the honorees were performed by Nancy Jackson Johnson, the Nicholas Payton Quintet, Dave Hollister, Profyle, Jill Scott, N'Dambi, Malik Pendleton, and Angie Stone. Shown, from left, are Latifah, Stone, and show co-host Eve.

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart position 1 for 'LET'S GET MARRIED' by Jagged Edge.

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 recurrent airplay hits like 'I DON'T WANNA' by Aaliyah.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z with chart positions.

Hot R&B/Hip-Hop Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z with sales data.

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

# HOT DANCE MUSIC

## 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	1	4	7	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY 2 weeks at No. 1	ROSABEL FEAT. DEBBIE JACOBS-ROCK
2	4	8	6	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
3	5	13	5	BINGO BANGO XL 38716/ASTRALWERKS	BASEMENT JAXX
4	3	7	10	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
5	6	9	9	WOMAN IN LOVE XTREME 810	ARIEL
6	8	11	8	FILTHY MIND KINETIC 44855/WARNER BROS. †	AMANDA GHOST
7	2	3	10	LOVE IS WHAT WE NEED PERSPECTIVE/A&M 497362/INTERSCOPE	ANN NESBY
8	12	12	8	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
9	7	1	8	I'M NOT IN LOVE MAVERICK 44866/WARNER BROS.	OLIVE
10	10	6	10	FLASH F-111 44853	GREEN VELVET
11	11	2	12	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
12	17	23	5	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
13	9	5	9	DREAMING NETTWERK 33105	BT
14	16	21	6	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
15	21	31	4	HIGHER DEFINITY 009 DAVID MORALES & ALBERT CABRERA PRESENT MOCA FEAT. DEANNA	TONI BRAXTON
16	20	25	5	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
17	18	18	7	SET ME FREE JELLYBEAN 2579	HARD ATTACK
18	13	10	10	CHOCOLATE SENSATION RIDES ON TIME SALSOL 9016	LOLEATTA HOLLOWAY
19	22	30	5	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
20	14	14	10	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
21	23	28	5	CASCADES OF COLOR NITEGROOVES 120/KING STREET THE ANANDA PROJECT FEAT. GAELLE ADISSON	
<b>◀ POWER PICK ▶</b>					
22	32	—	2	I NEVER KNEW ARISTA PROMO	DEBORAH COX
23	29	35	3	TOCA'S MIRACLE GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
24	27	34	3	PORCELAIN V2 PROMO	MOBY
25	19	17	7	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
26	26	29	6	DR. FUNK MOONSHINE 88466	CARL COX
27	25	22	6	SHAKE NERVOUS 20429 MIKE MACALUSO PRESENTS TRIBAL MAYHEM	
28	33	40	3	LOOKIN' 4 LOVE LOGIC 76488	LUCREZIA
29	35	43	3	THEY JUST WANT STRICTLY RHYTHM 12590	A MAN CALLED QUICK
30	45	—	2	HOW'S YOUR EVENING SO FAR? OVUM PROMO	WINK FEATURING LIL' LOUIS
31	31	24	11	GET ALONG WITH YOU VIRGIN 38715 †	KELIS
32	44	—	2	PERFECT MOMENT CURB 73112/SIRE	MARY GRIFFIN
33	38	—	2	EVERYBODY FEELS IT JELLYBEAN 2591	RUDY WILBURN
34	28	26	9	TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM	ZHANA
35	47	—	2	I FEEL LOVE JELLYBEAN 2588	CRW
36	15	16	12	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
<b>◀ HOT SHOT DEBUT ▶</b>					
37	NEW ▶	1	1	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
38	42	—	2	STRIPPED A45 007097/EDEL AMERICA	MONI B.
39	37	42	3	OFF THE WALL PLAYLAND 38686/PRIORITY	WISDOME
40	NEW ▶	1	1	SUNSHINE (DANCE WITH YOU) STRICTLY RHYTHM 12592 INFINITY FEATURING DUANE HARDEN	
41	NEW ▶	1	1	MOVIN' UP NERVOUS 20427 DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO	
42	46	—	2	SUMMERFLING WARNER BROS. PROMO	K. D. LANG
43	NEW ▶	1	1	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
44	NEW ▶	1	1	CORRUPT 550 MUSIC 49992/550-WORK	KARISSA NOEL
45	NEW ▶	1	1	THIS IS YOUR LIFE MINISTRY OF SOUND IMPORT MOUNT RUSHMORE PRESENTS CELESTE	
46	24	15	13	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
47	36	38	5	MY HOUSE OVUM 128	AARON CARL
48	48	—	2	STRANGELOVE ADDICTION PALM 2006	SUPREME BEINGS OF LEISURE
49	41	39	6	RISE UP YELLOWRANGE 1013/STRICTLY RHYTHM	SUNKIDS FEATURING CHANCE
50	40	36	8	CONGRATULATIONS ELEKTRA PROMO/EEG	TOWA TEI

## 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	10	DESERT ROSE (X) A&M 497321/INTERSCOPE † 7 weeks at No. 1	STING FEATURING CHEB MAMI
2	3	3	12	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
3	2	2	17	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
4	4	4	13	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
5	5	7	9	KERNKRAFT 400 (T) (X) INTERNATIONAL DEEJAY GIGOLO 99027/RADIKAL	ZOMBIE NATION
6	6	6	9	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
7	7	10	6	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
8	10	12	12	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
9	8	5	6	CAN'T TAKE THAT AWAY (MARIAH'S THEME)/CRYBABY (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
10	9	8	8	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
11	11	9	10	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
<b>◀ HOT SHOT DEBUT ▶</b>					
12	NEW ▶	1	1	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
<b>◀ GREATEST GAINER ▶</b>					
13	36	—	2	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
14	12	13	24	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
15	13	14	29	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
16	16	15	24	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
17	15	16	19	SHACKLES (PRAISE YOU) (T) (X) COLUMBIA 79347/CRG †	MARY MARY
18	20	17	37	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
19	18	18	30	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
20	17	32	7	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
21	26	—	2	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
22	14	11	8	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/WAAKO	CLASS 2000
23	24	28	17	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
24	21	21	12	DON'T STOP (T) (X) RADIOKAL 99015	ATB
25	NEW ▶	1	1	GET READY FOR THE RIDE (T) (X) FORBIDDEN 3234	ROBBIE TRONCO FEATURING DEE ROBERTS
26	19	22	8	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
27	28	25	18	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
28	23	20	8	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
29	32	40	13	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
30	22	19	5	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE (T) (X) SIRE 35021 †	PET SHOP BOYS
31	30	26	12	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
32	29	34	24	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
33	27	29	24	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
34	46	42	47	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
35	35	—	2	WHERE I WANNA BE (T) UNTOUCHABLES/LAFACE 24481/ARISTA	DONNELL JONES
36	31	24	4	BACK 4 MY LOVE (T) (X) BLACKHEART 371708/IDJMG	PARADIGM FEAT. STEFANIE BENNETT
37	47	48	15	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
38	34	31	11	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
39	33	33	19	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
40	NEW ▶	1	1	SKY (T) FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
41	41	38	86	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
42	45	36	4	DON'T YOU WANT MY LOVE (T) (X) TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
43	50	—	14	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
44	44	37	5	OOPS!...I DID IT AGAIN (X) PURE 9920/WAAKO	LUVTICIA
45	RE-ENTRY	90	90	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
46	38	39	49	BODYROCK (T) (X) V2 27595 †	MOBY
47	48	50	25	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
48	39	47	8	IF IT DON'T FIT (T) (X) GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
49	25	—	2	PERFECT MOMENT (T) (X) CURB 73112	MARY GRIFFIN
50	37	30	16	NATURAL BLUES (X) V2 27639 †	MOBY

○ 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 page 48)

have any sense of music's history, which is really sad. But if somebody says they've been influenced by me, that's cool and exciting. It gives me the feeling that I'm doing something right.

**Do you feel you get the respect you deserve?**

I don't know. Furthermore, I don't know if I necessarily care about that. I've had my years of love and hate with people. Throughout, I've always focused on my crowd on

the dancefloor. Of course, it would be nice to receive a lifetime achievement award or a Grammy.

**What did you learn from working with such superstars as Madonna, Cher, Cyndi Lauper, and John Mellencamp?**

You can't enter the studio feeling intimidated—or the artist will catch that vibe. I learned that we're all human and that we're all vulnerable. All artists look to the producer/remixer to help them get through the record-

ing process. Having said that, I must admit that I was most nervous working alongside Cher. My hands were sweaty during that entire process.

**What's the one thing that most people don't know about you?**

I take each project as it comes. Unlike other guys, and for no particular reason, I'm not into schmoozing. I'm just not that type of person. In fact, I'm very much the introvert. I prefer to stay at home and listen to the **Sundays, No Doubt**, ballads from

the '60s and '70s, that kind of stuff. And I love to watch "The Golden Girls." That's where I get my release.

**No one's discography is flawless. How do you live down the bad records?**

I move on after I do a production or remix. I don't worry about things I've done in the past. Everyone has their dog records.

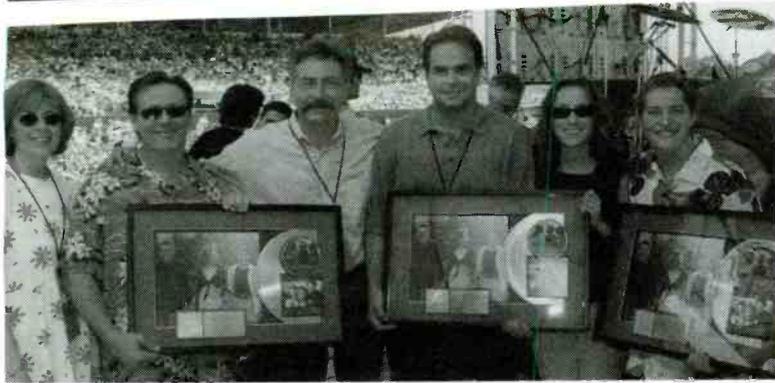
**Of all the remixes you've done over the years, which ones remain**

**your personal favorites?**

Cher's "One By One," Whitney Houston's "I Learned From The Best," and Madonna's "Bedtime Story" and "Secret."

**Do you consider yourself one of the elder statesmen of clubland?**

I like the fact that many newcomers want to be like me. But I'm troubled when they want me to guide them. I'm most comfortable behind the turntables. It's where my attitude best covers up my shyness.



**A Golden Day At Fan Fair.** Giant Records executives helped the Wilkinsons celebrate the gold certification of their debut album, "Nothing But Love," during Fan Fair 2000. The family trio performed on the Giant Records show along with labelmates Keith Harling, newcomer Johnny Staats, Georgia Middleman, and Neal McCoy. Pictured, from left, are Giant director of A&R Debbie Zavitsou, Steve Wilkinson, Giant executive VP/GM John Burns, Giant president Doug Johnson, Amanda Wilkinson, and Tyler Wilkinson.

## Ricochet Revs Up For Sony Set

### Band's Upcoming Album To Tie In With NASCAR Promotion

BY RAY WADDELL

NASHVILLE—Armed with a revamped lineup and a high-profile NASCAR promotion, Ricochet is geared up to release "What You Leave Behind," the country group's third Columbia/Sony Music Nashville effort, due Aug. 22.

Ricochet's maturation and progression has not come without its costs. First, drummer Jeff Bryant left the band due to carpal tunnel syndrome and was replaced by Tim Chewning. More recently, steel player Teddy Carr decided to leave the road and was replaced by Shannon Farmer. The cur-

rent lineup still includes original members Junior Bryant (vocals, fiddle, mandolin, guitar), Greg Cook (vocals, bass), Eddie Kilgallon (vocals, keyboards, guitar, sax), and Heath Wright (lead vocals, lead guitar, fiddle).

Now Ricochet hopes to propel the new album's release with a unique NASCAR promotion where the band will sponsor a qualifying day Oct. 13 for the NASCAR Winston Cup race at the Talladega (Ala.) Superspeedway. Ricochet Qualifying Day will be televised live on ESPN2 and broadcast on the Motor Racing Network. It also will be utilized by regional country

radio in extensive promotions.

Band members admit that putting the new album together has been an arduous process, lasting more than three years. "This was the longest process of any album-making project we've ever endured," says Wright. "We really worked hard to find the right mix of songs and the right sound."

Kilgallon agrees. "The song selection process is real important to us, and this time it took a lot of time and effort."

The band began working on the new album in January 1998 with producers Ron and Blake Chancey. At one (Continued on page 53)

## The Whites' New Ceili Music Set Proves 'A Lifetime In The Making'

BY JIM BESSMAN

NEW YORK—It's been four years since the last album from the Whites, but as Sharon White says, "We're notorious for [being] few and far between with our projects."

Fortunately for Whites fans in and out of the trade, the long wait is over: "A Lifetime In The Making," on Skaggs Family Records' Ceili Music label, is due Aug. 15, finally following up "Give A Little Back," released on Step One Records in 1996. According to Sharon White, the new disc returns to the simple, bluegrass-rooted traditionalism that first established the Whites—sisters Sharon and Cheryl on guitars and father Buck on piano and mandolin—in the early '80s.

"This one's primarily acoustic, with some piano and minimal drums on a few tracks," says White. "And there's a whole lot of variety. We've never been strictly a bluegrass band. My dad plays swing and blues on piano, and we always liked to play and record different styles."

"A Lifetime In The Making" offers Southern gospel, traditional country, folk, and Western swing-styled songs in addition to bluegrass. It also marks a return to the Whites' fold of dobro ace Jerry Douglas, who played with the group early on and is the new album's producer as well as sideman.

Also guesting is Emmylou Harris, whom the Whites previously supported on record and on the road. She and the White sisters each alternate lead and harmony vocal parts on "Fair And Tender Ladies," a folk song that the Whites learned originally through the Carter Family. According to Stan Strickland, managing partner of Skaggs Family Records with Ricky Skaggs, the track will be worked to folk radio outlets as part of a marketing strategy of reaching out to more than one format.

"We're approaching each individual genre they touched on," says Strickland. "'Jesus Is The Missing Peace' has already been tested at and

embraced by Southern gospel, and for Buck's Western swing tune 'Texas To A "T,"' we're going after those markets where Asleep At The Wheel's Bob Wills tribute had success. It will be more expensive to not concentrate on one type of format, but we think it's worth it because the Whites can take off at any of them. They make great music, and telling the world about it is pretty simple."

To this end, Ceili will also invest in listening posts to reach "pre-qualified music lovers, whom we believe we'll win over because of the quality of the music," says Strickland.

Robin Allen, director of the Peaches store in Richmond, Va., has already been won over. "I'll definitely be playing it in-store, because a lot of people will enjoy the traditional bluegrass sound of some of the songs and take notice of the album," she says.

Eddie Stubbs, air personality at Nashville's legendary country WSM-AM and announcer for the Grand Ole Opry—where the Whites have been members since 1984—lauds the Whites' timely return to form.

"Country music fans are starved for substance, and the Whites' music has always been about substance," he says. "This project was a long time coming, but anything worth having is worth waiting for. They bring so much heart and dignity and honesty to music, and if there's room for George Strait and Shania Twain, there should be plenty of room for the Whites."

As for the "A Lifetime In The Making" album title, Sharon White notes, "It speaks to all of the things that have gone into our music, and us being three individuals." Hence, the album art shows a collection of personal mementos, like charms from a bracelet, a 4-H button, and a handed-down family Bible.

"I always thought that our music had a pure, earthy quality," she adds. "It kind of got into a bigger commercial sound through the years, but this album goes back to that earthy, rooty, simple, pure sound."

## Gill, Chapman, Warren Among NSAI Winners; Writers/Acts Contribute To Paralympic Project

WRITE ON: Vince Gill was the first recipient of the Nashville Songwriter Assn. International's (NSAI) songwriter/artist of the decade award at the group's 33rd annual Songwriter Achievement Awards, held June 27 in Nashville. **Steven Curtis Chapman** was named songwriter/artist of the year for 1999. **Diane Warren** won the songwriter of the year award, while writer/producer **Tom Shapiro** picked up the NSAI's songwriter of the decade honor. The writing team of **Marv Green, Chris Lindsey, and Aimee Mayo** won song of the year honors for "Amazed," a crossover hit for **Lonestar**, which also won in the AC and country categories.

Writers **Dan Hill** and **Keith Stegall** won in both the AC and country categories for their song, "I Do (Cherish You)" recorded by both 98° and **Mark Wills**. Other AC winners were **Steve Diamond** and **Dennis Morgan** for "Let Me Let Go," recorded by **Faith Hill**. Other pop winners were **Matt Slocum** for **Sixpence None The Richer's** "Kiss Me" and **R.J. "Mutt" Lange** and **Shania Twain** for "Man! I Feel Like A Woman," recorded by Twain.

In addition to "Amazed," winning country songs were "Breathe," "Busy Man," "Choices," "Cowboy Take Me Away," "He Didn't Have To Be," "I'll Think Of A Reason Later," "No Place That Far," "Please Remember Me," "Pop A Top," "Single White Female," "Smoke Rings In The Dark," "The Secret Of Life," "Tonight The Heartache's On Me," "Two Teardrops," "When I Said I Do," "Who Needs Pictures," "Wish You Were Here," "Write This Down," and "You Had Me From Hello."

In all, the NSAI event honored 60 writers with achievement awards for 33 different songs, including some in the gospel, rock/alternative, and R&B categories. Winners were voted on by the NSAI's membership.

DOING THE WAVE: In an effort to increase awareness and funds for the 41st Paralympic Games, which are expected to draw more than 4,000 athletes from 125 countries to Sydney in October, organizers have launched the Wave to the World Project. Universal Music will release both country and rock CDs as part of the project, which will also include a two-hour TV special.

Acts committed to participating in the country CD are **George Strait, Vince Gill, Reba McEn-**

**tire, Shania Twain, the Judds, Mark Wills, Terri Clark, Lee Ann Womack, and Kenny Rogers.**

Songwriters **Joe Henry, Gary Burr, and Victoria Shaw** wrote the theme song, also titled "Wave To The World," which will appear on the CD. The song was to be cut July 10 in Nashville, with various artists recording the lead vocals and chorus. The Paralympic Games, which immediately follow the Olympic Games, allow mentally and physically disabled athletes to participate in sporting events.

RELENTLESS BOWS: New label Relentless Records Nashville will issue its first two album releases this month. **Valerie DeLaCruz**, the Northeast Country Music Assn.'s songwriter of the year winner in 1997 and '98, will release "They'll Never Know" July 11. **Beth Profitt**, a Californian who previously recorded two independent albums, will release "Blame It On Me" July 25. Relentless is a division of Madacy Entertainment.



by Phyllis Stark



CHRISTMAS IN JULY: Berkley Boulevard books will publish

"The Grand Ole Opry Country Christmas Album" in October. The book, edited by **Joe Layden**, is filled with rare photos from the Opry archives and country artists sharing holiday anecdotes. Acts featured in the book include **Bill Anderson, Diamond Rio, Loretta Lynn, Kathy Mattea, Lorrie Morgan, Brad Paisley, Johnny Paycheck, Charley Pride, Travis Tritt, Trisha Yearwood, Porter Wagoner, Steve Wariner, and Chely Wright.**

Lifetime Television will air "Intimate Portrait: Trisha Yearwood" July 17. The hourlong program is narrated by **Emmylou Harris** and features interviews with Yearwood manager **Nancy Russell**, producer **Garth Fundis, Garth Brooks, Patty Loveless, and Don Henley.**

At a June 28 listening party in Nashville for her upcoming album, "Burn," **Jo Dee Messina** received the surprise gift of a silver '57 Ford Thunderbird convertible from her manager, **Stuart Dill**; his partner, **Cal Turner**; her co-producer, **Tim McGraw**; and Curb Records president **Mike Curb**. Messina covered the **Mark Cohn** song "Silver Thunderbird" on her double-platinum album "I'm Alright."

BNA artist **John Rich** has been named one of People magazine's 100 most-eligible bachelors.

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>No. 1</b>						
1	1	2	17	<b>I HOPE YOU DANCE</b> 2 weeks at No. 1 M. WRIGHT (M.D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
2	2	1	22	<b>YES!</b> N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
3	4	5	27	<b>UNCONDITIONAL</b> S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	3
4	6	12	14	<b>WHAT ABOUT NOW</b> D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	4
5	5	7	18	<b>I'LL BE</b> T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	5
6	8	9	20	<b>PRAYIN' FOR DAYLIGHT</b> M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	6
7	7	8	14	<b>SOME THINGS NEVER CHANGE</b> J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	7
8	11	13	21	<b>FLOWERS ON THE WALL</b> K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	8
9	12	15	12	<b>IT MUST BE LOVE</b> K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	9
10	3	3	24	<b>COULDN'T LAST A MOMENT</b> D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	3
11	13	18	9	<b>THAT'S THE WAY</b> B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	11
12	10	6	28	<b>THE WAY YOU LOVE ME</b> B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
13	14	17	9	<b>COLD DAY IN JULY</b> B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	13
14	9	4	31	<b>THE CHAIN OF LOVE</b> D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	3
15	18	20	27	<b>I WILL... BUT</b> D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	15
16	17	19	21	<b>YOUR EVERYTHING</b> M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	16
17	15	16	35	<b>HOW DO YOU LIKE ME NOW?!</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
<b>AIRPOWER</b>						
18	21	22	18	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	18
19	20	23	23	<b>IT'S ALWAYS SOMETHIN'</b> D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	19
20	16	11	29	<b>SHE'S MORE</b> D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	2
21	22	24	10	<b>WHEN YOU COME BACK TO ME AGAIN</b> A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
22	24	26	16	<b>WHEN YOU NEED MY LOVE</b> J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	22
23	26	28	8	<b>COUNTRY COMES TO TOWN</b> J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	23
24	27	27	16	<b>ALMOST DOESN'T COUNT</b> C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	24
25	23	21	29	<b>THE BEST DAY</b> T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
26	28	29	14	<b>I NEED YOU</b> B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (V) SPARROW 88644/CAPITOL/CURB †	26
27	29	38	29	<b>LET'S MAKE LOVE</b> B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN	27
28	30	36	8	<b>ONE VOICE</b> D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	28
29	31	33	10	<b>THERE YOU ARE</b> M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M.D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	29
30	34	35	9	<b>FEELS LIKE LOVE</b> T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	30
31	32	32	17	<b>THAT'S THE BEAT OF A HEART</b> C. FARREN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	31
32	33	31	13	<b>BLUE MOON</b> W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	31
33	37	39	8	<b>KISS THIS</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	33
34	35	34	13	<b>SELF MADE MAN</b> J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	33
35	36	37	16	<b>LOVIN' YOU AGAINST MY WILL</b> T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	34
36	38	41	8	<b>LONELY</b> F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	36
37	39	40	16	<b>SHE AIN'T THE GIRL FOR YOU</b> R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	37
38	42	43	6	<b>JUST ANOTHER DAY IN PARADISE</b> B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	38
39	41	42	9	<b>STUFF</b> M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	44	46	6	<b>THAT'S THE KIND OF MOOD I'M IN</b> E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	40
41	43	44	13	<b>IF YOU CAN</b> B. CHANCEY (J. SWINEA)	TAMMY COCHRAN (C) (D) EPIC 79415 †	41
42	47	52	4	<b>LOVE SHE CAN'T LIVE WITHOUT</b> C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	42
43	45	48	7	<b>GOING NOWHERE</b> J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYNONNA CURB ALBUM CUT/MERCURY	43
44	50	58	3	<b>WE DANCED</b> F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	44
45	49	59	3	<b>BORN TO FLY</b> P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT	45
46	46	45	11	<b>GOODBYE IS THE WRONG WAY TO GO</b> R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES (C) (D) MONUMENT 79414	45
47	48	62	3	<b>BEST OF INTENTIONS</b> B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	47
48	40	30	18	<b>FAITH IN YOU</b> S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	28
49	53	51	6	<b>SHAME ON ME</b> D. JOHNSON, R. ZAVITSON, T. HASELDEN (S. WILKINSON, G. BURR)	THE WILKINSONS GIANT ALBUM CUT	49
50	52	53	5	<b>WHERE ARE YOU NOW</b> G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD MCA NASHVILLE ALBUM CUT †	50
51	60	70	3	<b>THIS TIME AROUND</b> R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT	51
52	57	54	6	<b>PARADISE</b> B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT	52
53	54	49	6	<b>SHE WENT OUT FOR CIGARETTES</b> T. BROWN, B. CANNON, N. WILSON (R. GUILBEAU, J. MCELROY)	CHELY WRIGHT (V) MCA NASHVILLE 172161 †	49
54	55	55	4	<b>I DO NOW</b> B. GALLIMORE (T. SNOW, F. GOLDE)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	54
55	58	71	3	<b>HE WILL, SHE KNOWS</b> K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	55
56	68	—	2	<b>I DON'T FEEL THAT WAY</b> E. GORDY, JR., R. BENNETT (C. ROBISON)	DANNI LEIGH MONUMENT ALBUM CUT	56
57	62	—	2	<b>YOU WON'T BE LONELY NOW</b> D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	57
58	61	65	4	<b>PERFECT WORLD</b> M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	58
59	59	56	19	<b>MURDER ON MUSIC ROW</b> T. BROWN, G. STRAIT (L. CORDELE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
60	67	57	3	<b>TIME, LOVE &amp; MONEY</b> S. HENDRICKS (S. AUSTIN, W. RAMBEAUX, D. BERG)	RONNIE MILSAP (V) VIRGIN 58853	57
61	RE-ENTRY	2	2	<b>KATIE WANTS A FAST ONE</b> S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	61
62	66	—	2	<b>I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	62
63	75	—	2	<b>BFD</b> B. WISCH, K. MATTEA (D. HENRY, C. CAROTHERS)	KATHY MATTEA MERCURY ALBUM CUT	63
<b>Hot Shot Debut</b>						
64	NEW ▶	1	1	<b>A LOVE LIKE THAT</b> J. SCAIFE (M. BEESON, D. PFRIMMER)	TY HERNDON EPIC ALBUM CUT	64
65	51	47	13	<b>BREATHLESS</b> J. NIEBANK, T. BRUCE (N. THRASHER, K. SHIVER, K. BLAZY)	RIVER ROAD (C) (D) (V) VIRGIN 38699 †	45
66	72	—	2	<b>I PRAY FOR YOU</b> J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH BNA ALBUM CUT †	66
67	56	50	8	<b>GOOD TIMES</b> J. E. NORMAN, A. COCHRAN (A. COCHRAN, B. DIPIERO)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16872/WRN †	50
68	NEW ▶	1	1	<b>NO PLACE LIKE HOME</b> T. HASELDEN, R. ZAVITSON (K. ROCHELLE, A. J. MASTERS)	GEORGIA MIDDLEMAN GIANT ALBUM CUT	68
69	65	60	10	<b>SINNERS &amp; SAINTS</b> K. STEGALL (V. VIPPERMAN, J. B. RUDD, D. WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN	55
70	71	—	10	<b>MY NEXT THIRTY YEARS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	69
71	74	—	9	<b>YOU WANNA WHAT?</b> T. BROWN, J. TEAGUE (A. ELLIOTT, A. BOHATUK, B. TERRY)	ALECIA ELLIOTT (V) MCA NASHVILLE 172159 †	70
72	RE-ENTRY	18	18	<b>CHANGE</b> J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
73	64	—	3	<b>TIRED OF LOVING THIS WAY</b> D. HUFF, C. RAYE (G. LESAGE, A. MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	64
74	RE-ENTRY	3	3	<b>MARGARITAVILLE</b> K. STEGALL (JIMMY BUFFETT)	ALAN JACKSON WITH JIMMY BUFFETT ARISTA NASHVILLE ALBUM CUT	63
75	RE-ENTRY	3	3	<b>SEVENTEEN</b> B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	71

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

## Billboard Top Country Singles Sales

JULY 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	1	10	<b>ONE VOICE</b> EPIC 79396/SONY 3 weeks at No. 1	BILLY GILMAN
2	2	2	22	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
3	3	5	4	<b>THAT'S THE WAY</b> CURB 73106	JO DEE MESSINA
4	4	3	15	<b>YES!</b> WARNER BROS. 16876/WRN	CHAD BROCK
5	5	4	19	<b>GOODBYE EARL</b> ● MONUMENT 79352/SONY	DIXIE CHICKS
6	6	7	10	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
7	9	9	16	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
8	8	8	15	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
9	10	10	20	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
10	7	6	11	<b>PRAYIN' FOR DAYLIGHT</b> LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
11	11	11	11	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS
12	12	13	5	<b>IF YOU CAN</b> EPIC 79415/SONY	TAMMY COCHRAN
13	13	12	21	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	THE WILKINSONS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW ▶	1	1	<b>THAT'S THE KIND OF MOOD I'M IN</b> EPIC 79447/SONY	PATTY LOVELESS
15	14	16	40	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
16	15	17	45	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
17	16	15	22	<b>AMAZED</b> ● BNA 65957/RLG	LONESTAR
18	17	14	18	<b>COULDN'T LAST A MOMENT</b> EPIC 79353/SONY	COLLIN RAYE
19	18	18	13	<b>DO I LOVE YOU ENOUGH</b> COLUMBIA 79379/SONY	RICOCHET
20	19	20	11	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> GIANT 16871/WARNER BROS.	NEAL MCCOY
21	RE-ENTRY	21	21	<b>BLUE MOON/DON'T MAKE ME BEG</b> CURB 73087	STEVE HOLY
22	23	25	160	<b>HOW DO I LIVE</b> ▲ CURB 73022	LEANN RIMES
23	21	22	7	<b>GOODBYE IS THE WRONG WAY TO GO</b> MONUMENT 79414/SONY	WADE HAYES
24	22	21	27	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	JENNIFER DAY
25	20	19	24	<b>NO MERCY</b> EPIC 79345/SONY	TY HERNDON

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.



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	1	44	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	3	3	34	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	2	2	6	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
<b>◀ GREATEST GAINER ▶</b>						
4	4	—	2	<b>BILLY GILMAN</b> EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	4
5	5	5	139	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
6	8	8	127	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
7	6	6	61	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
8	9	7	57	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
9	7	4	17	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
10	10	13	60	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
11	11	11	35	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	13	9	36	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
13	12	12	70	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
14	14	10	60	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
15	15	15	32	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
16	16	17	4	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) <b>HS</b>	RASCAL FLATTS	14
17	18	18	11	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	17
18	29	27	37	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
19	20	22	25	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
20	17	14	4	<b>STEVE EARLE</b> E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
21	23	21	9	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
22	24	25	36	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
23	22	20	45	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
24	25	23	14	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
25	26	28	9	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98) <b>HS</b>	YES!	17
26	19	46	4	<b>VARIOUS ARTISTS</b> UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
27	28	30	56	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
28	32	31	42	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
29	27	24	11	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
30	30	19	10	<b>JEFF FOXWORTHY</b> DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
31	35	40	22	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	31
32	33	34	85	<b>GARTH BROOKS</b> ◆ <sup>3</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
33	31	32	40	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
34	21	16	57	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
35	34	29	36	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
36	36	36	11	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
37	37	26	10	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26

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	41	41	99	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	29
39	38	33	11	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
40	42	39	5	<b>DWIGHT YOAKAM</b> REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
41	39	38	7	<b>BLACKHAWK</b> ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
42	40	37	65	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
43	43	35	65	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
44	45	42	13	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
45	44	44	13	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
46	49	57	13	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
47	48	51	23	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18
<b>◀ PACESETTER ▶</b>						
48	70	72	22	<b>WYNONNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
49	46	67	4	<b>RONNIE MILSAP</b> VIRGIN 48871 (17.98/24.98)	40 #1 HITS	46
50	47	45	8	<b>THE JUDDS</b> CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
51	55	52	97	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
52	50	55	86	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
53	51	49	59	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (10.98/17.98) <b>HS</b>	SINGLE WHITE FEMALE	15
54	56	53	12	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98) <b>HS</b>	UNCONDITIONAL	33
55	54	58	56	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
56	60	54	66	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
57	57	61	59	<b>DWIGHT YOAKAM</b> LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S REPRISE 47389/WRN (10.98/16.98)		10
58	53	50	35	<b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
59	58	60	19	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98) <b>HS</b>	PHIL VASSAR	23
60	64	68	60	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
61	52	62	61	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (10.98/16.98) <b>HS</b>	HEART SHAPED WORLD	24
62	62	47	38	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
63	61	43	54	<b>GEORGE JONES</b> ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
64	68	70	48	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
65	63	59	7	<b>KATHY MATTEA</b> MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS	35
66	65	56	11	<b>VARIOUS ARTISTS</b> FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
67	69	66	41	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
68	74	—	9	<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
69	66	63	13	<b>THE WILKINSONS</b> GIANT 24736/WARNER BROS. (11.98/17.98) <b>HS</b>	HERE AND NOW	13
70	67	64	22	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
71	RE-ENTRY	16		<b>HANK WILLIAMS III</b> CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
72	59	48	4	<b>TIM WILSON</b> CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	48
73	71	65	8	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
74	75	—	56	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
75	RE-ENTRY	61		<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5

○ 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®**

JULY 15, 2000

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	120
2	2	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	161
3	5	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	146
4	4	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	106
5	3	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	115
6	6	<b>HANK WILLIAMS JR.</b> ▲ <sup>2</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	317
7	7	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	245
8	8	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	81
9	10	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	327
10	9	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) <b>HS</b>	THE WOMAN IN ME	282
11	13	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	523
12	11	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	17
13	12	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	283

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	18	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	111
15	15	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	149
16	16	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	147
17	14	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	693
18	17	<b>THE JUDDS</b> CURB 111514/MCA NASHVILLE (11.98/17.98)	GREATEST HITS	13
19	20	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/NOJMG (11.98/17.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	194
20	19	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	301
21	21	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (7.98/11.98)	ALL I WANT	127
22	22	<b>DAVID ALLAN COE</b> COLUMBIA 40185/SONY (9.98 EQ CD)	17 GREATEST HITS	14
23	23	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	439
24	—	<b>GEORGE STRAIT</b> ▲ <sup>6</sup> MCA NASHVILLE 110651 (10.98/17.98)	PURE COUNTRY (SOUNDTRACK)	393
25	25	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	129

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.

## Classical KEEPING SCORE



by Bradley Bamberger

**G**REAT BRITONS: Although a new breed of British composers has lately received some recognition on both sides of the Atlantic via the accomplishments of **Thomas Adés** and others, there are composers of a previous generation who are helping to make the U.K.'s musical output one of the world's richest. Born in 1935 and 1939, respectively, **Nicholas Maw** and **John McCabe** represent those composers in England who took a divergent path from their postwar brethren, writing in a contemporary idiom but with tradition as inspiration. The ultra-modernist movement of the late '60s and '70s left them in the cold somewhat, but with philosophical barriers having thawed since, both Maw and McCabe are experiencing a renaissance in recordings and performances.

Maw and McCabe have more than just a temporal connection; the pair have been friends since the '60s, when McCabe—a superlative pianist—composed a set of variations on a theme in Maw's song cycle "The Voice Of Love." McCabe went on to perform some of his contemporary works "brilliantly," says Maw, who adds that the two share common compositional ground in that "neither of us fit into any category. And, thank goodness, categories don't mean as much as they used to."



MAW

Maw's progressive brand of neo-Romanticism, described by composer/pedagogue **Bruce Adolphe** as Brahmsian—has often taken him toward the monumental, as in the massive 1987 orchestral work "Odyssey" and 1993's grandly melodious Violin Concerto. Championed by **Simon Rattle**, who dubbed it "a masterpiece," the 100-minute "Odyssey" ups the ante on **Strauss**, **Mahler**, and (to Rattle's ears) **William Walton** as an example of large-scale symphonic virtuosity. And Rattle enthused in more than words; following the work's BBC Proms premiere, the conductor pushed for an EMI recording of it with his **Birmingham Symphony**—a Grammy-nominated two-disc set that was chosen as Classic CD's No. 1 recording of the 1990s. Not leaving it at that, Rattle has programmed "Odyssey" in his farewell European tour with his Birmingham band.

The Maw Violin Concerto has also been touted by world-class performers, in this case soloist **Joshua Bell** and conductor (and commissioner of the piece) **Roger Norrington**, whose Sony recording of the work recently came out in the U.S. Maw, a professor of composition at Baltimore's Peabody Conservatory who splits his time between homes in Washington, D.C., and France, says he had always wanted to write a Violin Concerto but "could never find the right violinist—until I happened to see Josh play the **Brahms** concerto in D.C. His interpretation wasn't this overblown style that is all-too prevalent; it was virtuosic but with this romantic, Old World quality that was inspiring."

While the Violin Concerto recording has been consistently lauded, Bell and Maw have both complained that debut-mad concert presenters are less than enthusiastic about programming recently premiered works. But British violin star **Tasmin Little** will perform the piece next year in the U.K. with Norrington, and it will figure in a **Minnesota Orchestra** Maw celebration over the next few years that will also include "Odyssey," the "Romantic Variations," and a specially commissioned new work.

Maw—whose music is published by Faber, which is administered by Boosey & Hawkes in the U.S.—is finishing his latest opera, the tragic "Sophie's Choice,"

which Rattle will premiere at London's Royal Opera House in 2002 with **Angelika Kirkschlager** in the title role. He is also writing a string sextet for the **Chamber Music Society Of Lincoln Center** and a set of piano pieces for **Emanuel Ax**. Other pieces in Maw's smaller-scale mode have found their way to the public via a series of chamber and choral discs on the ASV label. There is also a collection of Maw's chamber music on Nimbus that features cellist **Raphael Wallfisch** in the lovely, classically minded Sonata Notturna.

Maw's muse leads him to "put into my music that which has always been in music," he says. "So much of 20th-century music was defined by what it rejected, even though that was never the norm in the past. I strive for my musical language to be one of assimilation, not of rejection."

The same description could apply to McCabe's method, although his music inhabits its own, more abstract world, ranging from simple euphony to dissonant clusters. It's a style that has as much affinity for dance as any since **Stravinsky's**. A trio of his major concert works from the '70s—the song cycle "Notturmi Ed Alba," the Symphony No. 2, and the dynamic symphonic poem "The Chagall Windows"—was subsequently choreographed (and issued on a disc last year by EMI). McCabe has since composed three large-scale historical ballets, "The Teachings Of Don Juan," "Mary, Queen Of Scots," and "Edward II." The Birmingham Royal Ballet premiered and toured the first part of his Arthurian diptych, "Arthur Pendragon," earlier this year; and the company is scheduled to debut the second half, "Les Morte D'Arthur," in spring 2001.

Like the Arthurian ballets, "Edward II" sees McCabe collaborating with choreographer **David Bintley**. American audiences will get a chance to view their partnership when the evening-length "Edward II" receives its stateside bow Sept. 21-26 at New York's City Center. A two-disc set of the remarkably rich "Edward II" is just available as the latest in a line of McCabe recordings on Hyperion. The ballet was preceded last year by albums of his String Quartets Nos. 3, 4, and 5 and his Symphony No. 4 and Flute Concerto.

McCabe has also recorded extensively for Hyperion as a pianist, traversing **Hindemith's** complex "Ludus Tonalis," among much else. He praises the label's commitment to quality: "I even have a T-shirt that reads, 'I am a Hyperion recording artist,'" he says. "It's a wonderful catalog to be a part of. When they tackle something, they do it right, whether it's the complete **Schubert** lieder or the music of **Robert Simpson**."

The Kent, England-residing McCabe is a great proponent of a wide range of composers as a pianist and an author. He has written texts on **Rachmaninov**, **Bartók**, and the **Haydn** piano sonatas (of which he made a famous complete recording for Decca), as well as a new Oxford University Press biography on unsung 20th-century English composer **Alan Rawsthorne**. McCabe is also president of the British Music Society, whose house imprint just issued a disc featuring him performing his own fine piano scores (which, like his other music, are published by Novello, via Schirmer in the U.S.). His current recital programs include not only his compositions but **Mozart's** and **Messiaen's** as well.

Echoing comments of his peer Maw, McCabe says he was "lucky to have come up at a time when there was the post-**Schoenberg** orthodoxy. I investigated it but went my own way—and it was good to have something official to react against. Today, it's positive that a piece like Rachmaninov's Second Piano Concerto is recognized not just as popular but as marvelous music. Still, there is this fashion now for dumbing down, which is dangerous and which young musicians should strive against. The old classical record business may be crumbling, but there are musicians of vision out there—**Simon Rattle**, **Leonard Slatkin**, **Barry Douglas**, the **Vanbrugh Quartet**. And musicians like that are the hope of composers, just as they always have been."



MCCABE

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NO. 1	
1	2	41	<b>YOLANDA ADAMS</b> ELEKTRA 62439/CHORDANT <b>HS</b>	1 week at No. 1 MOUNTAIN HIGH...VALLEY LOW
2	1	5	<b>MARY MARY</b> C2/COLUMBIA 7602/WORD	THANKFUL
3	3	40	<b>P.O.D.</b> ATLANTIC 83245/CHORDANT <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
4	4	2	<b>VARIOUS ARTISTS</b> PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
5	5	14	<b>VARIOUS ARTISTS</b> HOSANATHA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
6	6	6	<b>PLUS ONE</b> 143/ATLANTIC 83329/CHORDANT	THE PROMISE
7	7	7	<b>MXPX</b> TOOTH & NAIL/A&M 11567/CHORDANT	THE EVER PASSING MOMENT
8	13	37	<b>ANNE MURRAY</b> STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
9	10	15	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
10	8	14	<b>SOUNDTRACK</b> SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
11	11	55	<b>VARIOUS ARTISTS</b> MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
12	9	36	<b>VARIOUS ARTISTS</b> SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
13	12	8	<b>POINT OF GRACE</b> WORD 7572	RARITIES & REMIXES
14	19	27	<b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD <b>HS</b>	SPIRITUAL LOVE
15	14	55	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1695/CHORDANT	(SPEECHLESS)
16	15	4	<b>VARIOUS ARTISTS</b> WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
17	24	2	<b>WATERMARK</b> ROCKETTOWN 7592/WORD <b>HS</b>	ALL THINGS NEW
18	16	71	<b>SONICFLOOD</b> GOTEE 2802/CHORDANT <b>HS</b>	SONICFLOOD
19	20	37	<b>CECE WINANS</b> WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
20	17	32	<b>MICHAEL W. SMITH</b> REUNION 10041/PROVIDENT	THIS IS YOUR TIME
21	18	92	<b>KIRK FRANKLIN</b> GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
22	RE-ENTRY		<b>ELVIS PRESLEY</b> COMING HOME/RCA 2265/CHORDANT	HE TOUCHED ME: THE GOSPEL MUSIC OF ELVIS PRESLEY
23	21	18	<b>JENNIFER KNAPP</b> GOTEE 2816/CHORDANT	LAY IT DOWN
24	23	34	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
25	25	6	<b>NICOLE NORDEMAN</b> SPARROW 1723/CHORDANT <b>HS</b>	THIS MYSTERY
26	RE-ENTRY		<b>THE HAPPY GOODMANS</b> SPRING HOUSE 2271/CHORDANT	50 YEARS: CELEBRATING 50 YEARS OF MARRIAGE, MINISTRY AND MUSIC
27	26	15	<b>GINNY OWENS</b> ROCKETTOWN 6262/WORD <b>HS</b>	WITHOUT CONDITION
28	36	3	<b>NICOLE C. MULLEN</b> WORD 6762	NICOLE C. MULLEN
29	NEW		<b>PHIL JOEL</b> INPOP 1738/CHORDANT	WATCHING OVER YOU
30	32	42	<b>AUDIO ADRENALINE</b> FOREFRONT 5225/CHORDANT	UNDERDOG
31	22	5	<b>VARIOUS ARTISTS</b> SQUINT 7272/WORD	ROARING LAMBS
32	29	9	<b>CRYSTAL LEWIS</b> METRO ONE 7452/WORD	FEARLESS
33	31	45	<b>THIRD DAY</b> ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
34	30	17	<b>FFH</b> ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
35	27	10	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2266/CHORDANT	MEMPHIS HOMECOMING
36	RE-ENTRY		<b>YOLANDA ADAMS</b> VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
37	37	50	<b>VARIOUS ARTISTS</b> WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
38	38	33	<b>NEWSBOYS</b> SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
39	RE-ENTRY		<b>PASSION WORSHIP BAND</b> STAR SONG/SPARROW 0230/CHORDANT	PASSION: BETTER IS ONE DAY
40	RE-ENTRY		<b>MXPX</b> TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN

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

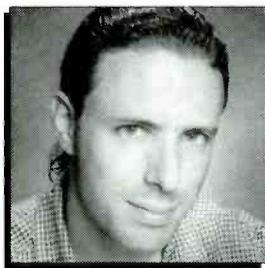
## Drummer Smith Offers Several Fusion Projects

**VITALITY:** Steve Smith is not afraid of jazz's dreaded "F" word—fusion. An unabashed fan of early '70s bands such as the Mahavishnu Orchestra, Return To Forever, and the Tony Williams Lifetime, Smith has been recording and performing with a number of ensembles that, like those bands, combine jazz improvisation and complex compositions with over-the-top rock technique and plugged-in, electric instrumentation.

Among the drummer's recent projects is his ongoing group **Vital Information**, which he formed in 1983; "Vital Tech Tones," a chops-heavy trio set featuring Tribal Tech guitarist **Scott Henderson** and Bela Fleck & the Flecktones bassist **Victor Wooten**; and "The Light Beyond," a second trio project featuring bassist **Stuart Hamm** and Vital Information guitarist **Frank Gambale**. He also organized and played on "Buddy's Buddies," a quintet project released last year and featuring alumni of the **Buddy Rich Big Band**.

"Vital Tech Tones 2" (May 29) and "The Light Beyond" (July 25) appear on Tone Center (as did "Buddy's Buddies"), a label formed by **Mike Varney**, who made his reputation in the '80s by nurturing hot-shot rock guitarists.

"Mike likes musicians who play to the extreme and write challenging music," says Smith. "He approached me with the idea of putting together a project for Tone Center, which ended up being the first 'Vital Tech Tones' album." Smith continues to develop projects for the label, acting as both A&R man and producer.



by Steve Graybow

"In some ways, we are doing what record labels tell you not to do, which is make music for yourself and your peers," says the drummer. "As it turns out, we are finding that there is an audience for this music, many of them [being] either musicians or fans of early fusion bands. Unfortunately, the record labels are not in a position to support developing, creative artists, and that includes jazz but extends to all genres."



SMITH

Look at the pop arena—there is no one comparable to **Jimi Hendrix** or to **Led Zeppelin**."

Smith's association with fusion began in 1975, when he joined a group formed by former Mahavishnu Orchestra violinist **Jean-Luc Ponty**, with whom he recorded 1977's "Enigmatic Ocean"

(Atlantic). In 1978 Smith joined the rock group **Journey**, with whom he recorded and toured until 1985. Concurrent with his duties in Journey, Smith founded Vital Information; upon leaving Journey he joined an '80s version of **Steps Ahead**.

Vital Information's current lineup—Smith, keyboard player **Tom Coster**, guitarist **Gambale**, and new bassist **Baron Browne**—will see the release of "Live Around The World—Where We Come From Tour 1998-1999" on the German Intuition label, distributed in the U.S. by Allegro (Sept. 12). It features "highly developed" selections from the band's 1998 release, "Where We Come From," plus older Vital Information compositions and a bonus studio track.

Smith describes the band as "a combination of soul/jazz meets early fusion with a hint of a Cajun sound, a weird blend of **Ornette Coleman's** music but with a Hammond B3 organ and hollow-body jazz guitar sound. In short, a hybrid of American musical styles." A new studio album will also be released later this year.

In contrast to Vital Information, Smith sees "Vital Tech Tones 2" and "The Light Beyond" as being "more inspired by early '70s fusion bands like Mahavishnu and Tony Williams Lifetime. We are aiming to fill the void that is created by an overabundance of smooth jazz recordings." The drummer notes that "there are not many projects that address music fans and musicians who want to hear music played with no compromise."

**Tim Olayos**, marketing and sales director for Tone Center, explains that the label takes a grass-roots approach to reaching its audience. "We search out retail outlets like [Connecticut's] CD Plus and online retailers like Audiophile Imports that specialize in our type of music," he says, noting that Tone Center is sponsoring an Audiophile Imports contest where fans can win autographed "Vital Tech Tones 2" photos and CDs. "There are also a few radio stations that have fusion-based shows, like Cleveland State University's WCSB, where we can get airplay."

Audiophile Imports president **Mike Kermisch** keeps a database of "between 5,000-6,000" consumers whom he constantly updates with information on new fusion releases. "Our clientele is 90% musicians," he says. "We send things around the world, to places like Malaysia, Russia, and the United Arab Emirate. There is an audience for fusion, and they are very passionate about searching it out."

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<div style="display: flex; justify-content: space-between;"> <span>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</span> <span>SoundScan®</span> </div>	
1	1	3	<b>RIDING WITH THE KING</b> DUCK/REPRISE 47612/WARNER BROS.	<b>NO. 1</b> B.B. KING & ERIC CLAPTON 3 weeks at No. 1
2	2	34	<b>GOTTA GET THE GROOVE BACK</b> MALACO 7499	JOHNNIE TAYLOR
3	3	13	<b>BLUES AT SUNRISE</b> LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	4	38	<b>LIVE ON</b> GIANI/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
5	7	89	<b>WANDER THIS WORLD</b> ● A&M 540984/INTERSCOPE	JONNY LANG
6	6	67	<b>THE REAL DEAL: GREATEST HITS VOLUME 2</b> ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	5	10	<b>MAKIN' LOVE IS GOOD FOR YOU</b> MCA 112241	B.B. KING
8	8	8	<b>CIRCLE</b> PACHYDERM 8 [RS]	INDIGENOUS
9	10	38	<b>LOUD GUITARS, BIG SUSPICIONS</b> ARISTA 14614 [RS]	SHANNON CURFMAN
10	9	46	<b>IN SESSION</b> STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
11	14	42	<b>MATERIAL THINGS</b> WALDOXY 2825/MALACO	MEL WAITERS
12	13	19	<b>THE BEST BLUES ALBUM IN THE WORLD...EVER!</b> CIRCA 48428/VIRGIN	VARIOUS ARTISTS
13	11	59	<b>BEST OF B.B. KING THE MILLENNIUM COLLECTION</b> MCA 111939	B.B. KING
14	12	52	<b>BEST OF ETTA JAMES</b> MCA 111953	ETTA JAMES
15	NEW		<b>SHOUTIN' IN KEY - LIVE</b> KAN-DU 1452/HANNIBAL	TAJ MAHAL & THE PHANTOM BLUES BAND

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	<b>REGGAE GOLD 2000</b> VP 1599*	<b>NO. 1</b> 6 weeks at No. 1 VARIOUS ARTISTS
2	2	33	<b>CHANT DOWN BABYLON</b> ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
3	3	15	<b>STAGE ONE</b> 2 HARD 1572*/VP	SEAN PAUL
4	4	7	<b>MORE FIRE</b> DAVID HOUSE 1587*/VP	CAPLETON
5	5	6	<b>DANCEHALL XPLOSION 2000</b> JAMDOWN 40033	VARIOUS ARTISTS
6	7	50	<b>REGGAE PARTY</b> POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
7	6	6	<b>REGGAE XPLOSION 2000</b> JAMDOWN 40034	VARIOUS ARTISTS
8	8	52	<b>SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH</b> COLUMBIA 65921/CRG	PETER TOSH
9	10	86	<b>PURE REGGAE</b> POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
10	11	31	<b>1999 BIGGEST RAGGA DANCEHALL ANTHEMS</b> GREENSLEEVES 4001	VARIOUS ARTISTS
11	9	59	<b>REGGAE GOLD 1999</b> VP 1580*	VARIOUS ARTISTS
12	NEW		<b>DOC IS IN</b> T.P. 2271	VARIOUS ARTISTS
13	12	19	<b>JIMMY CLIFF — ULTIMATE COLLECTION</b> HIP-O 546727/UNIVERSAL	JIMMY CLIFF
14	15	15	<b>PLANET REGGAE 2000</b> VP 1580*	VARIOUS ARTISTS
15	RE-ENTRY		<b>THE JOURNEY</b> GEE STREET 32527/VZ	KY-MANI

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	66	<b>SOGNO</b> ▲ <sup>2</sup> POLYDOR 547222	<b>NO. 1</b> 62 weeks at No. 1 ANDREA BOCELLI
2	2	8	<b>BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO</b> WORLD CIRCUIT/NONESUCH 79603/AG [RS]	OMARA PORTUONDO
3	3	9	<b>TANTO TEMPO</b> ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
4	4	19	<b>WATER FROM THE WELL</b> RCA VICTOR 63637	THE CHIEFTAINS
5	7	23	<b>DRALION</b> RCA VICTOR 63559	CIRQUE DU SOLEIL
6	9	44	<b>CAFE ATLANTICO</b> RCA VICTOR 65401 [RS]	CESARIA EVORA
7	5	56	<b>BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG [RS]	IBRAHIM FERRER
8	10	7	<b>TARKAN</b> UNIVERSAL LATINO 157978	TARKAN
9	12	11	<b>ISLAND ROOTS</b> QUIET STORM 1008	VARIOUS ARTISTS
10	8	69	<b>THE IRISH TENORS</b> ● MASTERTONE 8552/POINT [RS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
11	6	17	<b>THE IRISH TENORS LIVE IN BELFAST</b> MASTERTONE 9018/POINT [RS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
12	14	7	<b>ISLAND FEELING</b> MASS APPEAL 2000 [RS]	TEN FEET
13	13	21	<b>HONEY BABY</b> POI POUNDER 7002	THREE PLUS
14	11	5	<b>RIVERDANCE ON BROADWAY</b> DECCA 157824/UNIVERSAL	BILL WHELAN
15	RE-ENTRY		<b>MELELANA</b> PUNA HELE 13956 [RS]	KEALI'I REICHEL

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

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## In the SPIRIT



by Lisa Collins

**D**ARK CLOUDS LOOM AT CGI RECORDS: Following several months of speculation regarding the future of CGI Records—fueled by reports of difficulty getting product and the recent closure of its sales and distribution center—comes the resignation of Platinum Entertainment president **Steve Devick**. Devick's resignation, along with that of all of the members of the company's board of directors, became effective June 30 at Platinum, which is the parent company of CGI Records.

"We weren't able to reach what we consider to be a workable ongoing relationship with the label's existing lender," Devick said. "I believe, however, that the future of gospel is brighter than ever: CGI Records has a great gospel catalog, and I am only disappointed that I will no longer be associated with it, but this is a matter of business affairs."

The announcement only intensified rumors that the label will eventually close its doors. However, Devick maintained that "other management is expected to proceed with the company's gospel business."

Meanwhile, contracts remain intact for acts signed to the 9-year-old Alpharetta, Ga.-based label, including **William Becton & Friends**, **James Hall & Worship** and **Praise**, the **Christianaires**, and the **Mighty Clouds Of Joy**.

All of this has left things up in the air for Becton, who feels his current release, "B2K—Prophetic Songs Of

Promise," was tremendously impaired by the company's internal difficulties.

Becton reports, "There was little to no promotional follow-up on the record, due—I guess—to a lack of funding, though there were some wonderful people at the company who did what they could, and I'm grateful now that I understand what they were dealing with.

"It's an unfortunate situation," he continues. "On the other hand, if CGI should close its doors, as rumored, it would be good for me from the standpoint that I can move on with ministry. I have some exciting new ideas I'd like to pursue."

**I**N DEMAND: In what will be yet another milestone for award-winning artist/producer **Fred Hammond**, Verity Records has teamed with iN DEMAND for a pay-per-view special showcasing his current release, "Purpose By Design," to at-home audiences around the country on Saturday (15). The two-hour telecast featuring Hammond and his Detroit-based ensemble, **Radical For Christ**, is priced at \$19.95 and is available through local cable/satellite providers.

**B**RIEFLY: There are unofficial reports that EMI Gospel is in talks with Bishop **T.D. Jakes**. EMI officials would only say that they will have a very big announcement to make in the near future . . . **Yolanda Adams** recently wrapped work in Los Angeles with producers **Louis "Buster" Brown** and **Scott "Shavoni" Parker** on her first Christmas album, due from Elektra later this year . . . Finally, **Shirley Caesar** has amassed quite a lineup for her latest recording project, featuring guest vocals from **Patti LaBelle**, **Gladys Knight**, **Lou Rawls**, **Kirk Franklin**, **Mary J. Blige**, **Boyz II Men**, and **Mary Mary**—most of whom will be on hand Thursday (13) in Raleigh, N.C., when the live project is recorded. Don't get too excited; the project will more than likely not be released until next year. That's because Caesar's next release, titled "Shirley Caesar: You Can Make It," is due mid-September from Myrrh Records.

## HIGHER GROUND



by Deborah Evans Price

**F**EARLESS CREATIVITY: Some of the best music is often birthed outside traditional boundaries. Such is the case with **Crystal Lewis'** current album, "Fearless," released on Metro 1, the scrappy independent label that is a labor of love for the 30-year-old Lewis and her husband, **Brian Ray**. Always known as somewhat of a musical maverick, Lewis released her first album on an independent label in Orange County, Calif., when she was just 17.

She and Ray went on to develop Metro 1 and build a loyal following that appreciated Lewis' gutsy, passionate vocals. Her kind of talent naturally draws attention from major labels, and though she had a fruitful relationship with Myrrh in the late '90s, these days she's back to charting her own independent course. Through Metro 1, she's also helping launch other acts, including **K2S**, **Travail**, **Priesthood**, and **Spoken**. "I'm just learning so much right now," says Lewis. "It's a constant adventure. The past couple of years have been kind of experimental."

Lewis admits the Myrrh experience took her career to a new level. During her partnership with the label, Lewis released two critically acclaimed and commercially successful albums, "Beauty For Ashes" and "Gold." She won the Dove Award in 1998 for female vocalist of the year. "I definitely felt the difference," she says of being with a major label. "It's like going to an event with someone important. You couldn't get in without that person, and once you get in, you are on the arm

of someone fairly well-known, and you can walk around and meet people you've never met. That was Myrrh.

"It was really nice, and there were a lot of people there I really liked," she continues, "but at the same time—and I'm not saying anything negative about big companies, [because] I wish we were one—there are different places you find yourself, and one is the center of this really political place as far as allowing someone else to have control over what you look like, what kind of promotion you do, what kind of songs you release to radio, and the kinds of records you make."

When it was time to renew her contract with Myrrh, she opted to return to the indie fold, working with her husband and Metro 1. "It's challenging, and that's probably an understatement, but as challenging as it is to work with your husband or wife, it's still the best thing for us."

Lewis is excited about exposing other artists through Metro 1. "I feel very privileged to be putting out some records that are far from mainstream Christian radio. We have a band called Spoken, very, very hard rock and like [P.O.D. and Rage Against The Machine]. They are just absolutely wonderful young guys in their early 20s. They play these dive clubs around the country and work their behinds off. They get in these non-Christian clubs and share the gospel, and it's so sweet."

Lewis says she feels like "a mother hen" when around Spoken and the other young Metro 1 acts. She's equally enthusiastic and supportive of Priesthood, a rap/R&B trio, and rappers K2S. "The other guy we have is **Dicky Ochoa**. He started out as a worship leader and has this brilliant voice that is very rich, deep, and thick. The difficulty of an independent label is wanting so desperately to provide a platform for these artists to do what they do. They reach people that other people can't."

Though she is nurturing young acts, Lewis isn't neglecting her career. "Fearless" is one of her most impressive collections. The cover art—a blond, black leather-clad Lewis issuing a primal scream—is reflective of the gutsy passion she instills into all her creative endeavors.

## Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NO. 1		
1	2	41	<b>YOLANDA ADAMS</b>	ELEKTRA 62439/EEG [RS]	MOUNTAIN HIGH...VALLEY LOW
2	1	9	<b>MARY MARY</b>	C2/COLUMBIA 63740/CRG	THANKFUL
3	3	16	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b>	VERITY 43140	PURPOSE BY DESIGN
4	4	21	<b>VARIOUS ARTISTS</b>	EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	6	28	<b>TRIN-I-TEE 5:7</b>	B-RITE 490359/INTERSCOPE [RS]	SPIRITUAL LOVE
6	7	38	<b>CECE WINANS</b>	WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
7	5	92	<b>KIRK FRANKLIN</b>	GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
8	8	34	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>	VERITY 43132 [RS]	FAMILY AFFAIR
9	10	11	<b>BISHOP CLARENCE E. MCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b>	INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
10	22	30	<b>NORMAN HUTCHINS</b>	JDI 1258 [RS]	BATTLEFIELD
11	11	36	<b>YOLANDA ADAMS</b>	VERITY 43144	THE BEST OF YOLANDA ADAMS
12	9	11	<b>THE BROOKLYN TABERNACLE CHOIR</b>	M2.O COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
13	24	14	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b>	JDI 1259	SING IT ON SUNDAY MORNING!
14	12	18	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b>	EMI GOSPEL 20251 [RS]	TRI-CITY4.COM
15	13	8	<b>VARIOUS ARTISTS</b>	BELLMARK 75001/RYKO	GOSPEL GOLD
16	16	65	<b>T.D. JAKES</b>	ISLAND INSPIRATIONAL 524630/IDJMG [RS]	SACRED LOVE SONGS
17	29	49	<b>BRENT JONES AND T.P. MOBB</b>	HOLY ROLLER 7012/MCG [RS]	BRENT JONES AND T.P. MOBB
18	RE-ENTRY		<b>DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR</b>	SOUND OF GOSPEL 2231/NINE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
19	14	2	<b>TARRALYN RAMSEY</b>	VERITY 43118	TARRALYN RAMSEY
20	RE-ENTRY		<b>GOD SQUAD</b>	AMEN 1501	GOOD MORNING NEIGHBOR
21	34	27	<b>THE MCCLURKIN PROJECT</b>	GOSPO CENTRIC 490200/INTERSCOPE [RS]	THE MCCLURKIN PROJECT
22	RE-ENTRY		<b>DOC MCKENZIE</b>	FIRST LITE 4016	LIVE
23	21	20	<b>THE WILLIAMS BROTHERS</b>	BLACKBERRY 1626/MALACO	THE CONCERT
24	15	44	<b>WINANS PHASE2</b>	MYRRH/WORD 69881/EPIC [RS]	WE GOT NEXT
25	18	22	<b>VARIOUS ARTISTS</b>	MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
26	17	76	<b>VARIOUS ARTISTS</b>	MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
27	NEW		<b>BISHOP ANDRE WOODS AND CHOSEN</b>	SOUND OF GOSPEL 228/NINE	BISHOP ANDRE WOODS AND CHOSEN
28	38	10	<b>WILLIAM BECTON AND FRIENDS</b>	CGI 5370/PLATINUM	B2K: PROPHETIC SONGS OF PROMISE
29	19	44	<b>THE MISSISSIPPI MASS CHOIR</b>	MALACO 6031	EMMANUEL (GOD WITH US)
30	20	71	<b>VARIOUS ARTISTS</b>	EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
31	30	58	<b>RICHARD SMALLWOOD WITH VISION</b>	VERITY 43119 [RS]	HEALING—LIVE IN DETROIT
32	28	16	<b>THE BROOKLYN TABERNACLE CHOIR</b>	ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
33	RE-ENTRY		<b>MASQUE</b>	MEEK 4008	THANK YOU
34	RE-ENTRY		<b>SAINTS WITH A VISION MUSIC &amp; ARTS SEMINAR MASS CHOIR</b>	MEEK 4004	CALLING ALL SAINTS
35	27	11	<b>AL GREEN</b>	H/THE RIGHT STUFF 25282/EMI GOSPEL	GREATEST GOSPEL HITS
36	23	71	<b>VARIOUS ARTISTS</b>	VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
37	26	6	<b>DARWIN HOBBS</b>	EMI GOSPEL 20252	VERTICAL
38	RE-ENTRY		<b>TONY TIDWELL &amp; RIGHTEOUS LIVING</b>	MEEK 4011	GET YOUR PRAYZE ON
39	36	39	<b>THE CANTON SPIRITUALS</b>	VERITY 43135 [RS]	THE LIVE EXPERIENCE 1999
40	33	54	<b>GOSPEL GANGSTAZ</b>	B-RITE 490096/INTERSCOPE [RS]	I CAN SEE CLEARLY NOW

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



"Tru 2 God" is the newest release from Charles Woolfork and Covenant on the Marxan label. Featuring the amazing single "Jehovah Dance", this could become a contemporary gospel classic.

**MARXAN**

# Songwriters & Publishers

ARTISTS & MUSIC



**Quite a Combination.** Backstage after heading a Los Angeles Forum concert, the members of Blink-182 received plaques from EMI Music Publishing in recognition for combined sales of 6 million for their albums "Dude Ranch" and "Enema Of The State." Shown in the back row, from left, are Blink-182's Tom DeLonge; Steve Backer, executive VP, West Coast, at EMI Music Publishing; attorney Mitch Tenzer; Matt Messer, EMI Music Publishing's senior director of creative; and Rick DeVoe, manager of the group. Front row, from left, are Blink-182 members Mark Hoppus and Travis Barker.



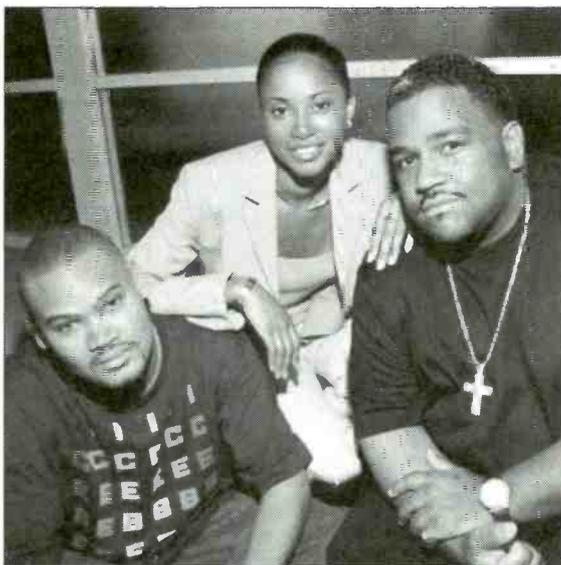
**Ivors For Leiber, Stoller.** After recently receiving the Songwriters' Hall of Fame's Johnny Mercer Award, writers Jerry Leiber and Mike Stoller were also honored for their song output—2000 is their 50th year as a writing team—with the U.K.'s Ivor Novello Award. Shown, from left, are Leiber, Paul McCartney, George Martin, and Stoller.



**Out In Space.** The Assn. of Independent Music Publishers recently hosted a panel discussion on the topic of "Cyberspace: Friend Or Foe?" Among the panelists, from left, were Bourne Music's Beebe Bourne, Steve White of the CPA firm of Cavaricci and White Ltd., Carlin U.S.A.'s Caroline Bienstock, Arc Music's Bernadette Gorman, Sony/ATV Music Publishing's Merrill Wasserman, peermusic's Ralph Peer, Famous Music's Mary Beth Roberts, Creative Music Publishing's Debbie Rose, and Lip Services' Julie Lipsius.



**On With The Showcase.** Warner/Chappell Music recently hosted a writers' showcase in Los Angeles featuring the songs of Jude Cole (Watertown Records), Jamie Houston (Gmark/Edel Records), and Wayne Kirkpatrick (Rockettown). Shown in the front row, from left, are Cole; Judy Staker, VP of creative services at Warner/Chappell; and Houston. Back row, from left, are Brad Rosenberger, VP of film and TV at Warner/Chappell; Rick Shoemaker, president of Warner/Chappell; and Kirkpatrick.



**Sticking Around.** Hit writer/producer Fred Jerkins III has re-signed with Famous Music on a global basis. Shown, from left, in Famous Music's New York offices are Brian Postelle, senior creative director of urban; Tanya Brown, creative director of urban; and Jerkins.

## NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

### THE HOT 100

EVERYTHING YOU WANT • Matthew Scannell • Mascan/ASCAP, WB/ASCAP

### HOT COUNTRY SINGLES & TRACKS

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

### HOT R&B SINGLES

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

### HOT RAP SINGLES

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

### HOT LATIN TRACKS

MUY DENTRO DE MI • Marc Anthony, Cory Rooney • Sony/ATV Songs/BMI, Cori Tiffani/BMI, Sony/ATV Tunes/ASCAP

## Arc CD Promos Succeed In Placement Of Its Songs In Movies, Commercials

**T**HE ARC PROMO COLLECTION: Since 1990, the Arc Music Group, representing a treasure trove of blues, doo-wop, swing, and pop hits, has produced 11 promotional CD packages, with a 12th due this fall. It is a six-CD collection called "The Covers," a companion to an existing six-CD collection called "On The Charts."

"We are convinced, as you can see by the growing number of discs we have and continue to manufacture, that these promos are very beneficial to our continuing success," says **Kenneth Higney**, director of copyrights and licensing, who, along with **Kevin Chess**, director of writer relations, works on CD promo projects. "Maybe each one doesn't get a sync placement, but they do bring people to us who discover the broader range of our catalog and then use more of our material."

According to Chess, the process of making the music and allied industries aware of the Arc Music Group catalog has another benefit. "We also supply our contacts with product from record labels which release discs containing a major number of our titles. One of our most successful releases in this area is the Ace (U.K.) Records collection 'St. Louis Blues,' which is a compilation of 29 tracks, 26 of whose songs we own. As an added bonus, all the masters are also owned by Arc... This collection has been responsible for the inclusion of **Little Milton's** 'Strange Dreams' and 'I'm In Love' in the film 'Trippin'."

Arc's first promo CD package was "60 Great Songs Of The '60s," a 1990 three-disc compilation. Higney notes that this release signaled the end of cassette promos at the company. "The cassettes weren't working for us because it wasn't as easy to access tracks as it is on CD."

The promo CDs have produced

direct results. For instance, "Christmas Songs," a 1992 disc updated in 1997, contained the original version of **John Lee Hooker's** "Blues for Xmas," which was recorded last year by **Everlast**. The disc was also responsible for an ad agency coming to Arc to use an **Ernest Franklin** song, "I'm Going To Have A Merry Christmas," for a baking goods commercial that, unfortunately, was never completed.

In another cover tale, the two-disc collection of blues songs from 1949-67 called "2120 South Michigan," originally released on Chess Records, was responsible for the inclusion of "Off The Wall" by **Little Walter** on two episodes of "Chicago Hope." The Walter recording was not on the compilation, but it was the inclusion of another song that eventually led to the use of "Off The Wall."

The other Arc compilation

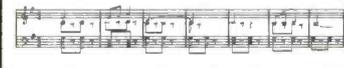
CDs are "Doo-Wop Hits," originally released in 1991 and updated with seven additional songs in 1998; the single-disc "2120 South Michigan—Volume II"; the single-disc "Surfin' U.S.A."; the single-disc sets "Benny Goodman—The Classics" and "Jazz—A Collection"; and this year's "Bo Diddley Is A Songwriter" and "Double A Sides," both of which are about to be distributed to a database of film and TV professionals, ad agencies, etc. The latter collection of 17 songs is performed by Alligator Records artists.

As for the latest promo CD, "The Covers," it spans 1964-99 and includes performances by **Eric Clapton**, **Otis Redding**, **Van Morrison**, **Stevie Ray Vaughan**, **Paul McCartney**, and the **Grateful Dead**.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Corp.:

1. "Pat Metheny Songbook."
2. **Megadeth**, "Risk."
3. **Creed**, "Human Clay."
4. "Clapton Chronicles—The Best Of Eric Clapton."
5. **Eurythmics**, "Greatest Hits."

## Words & Music



by Irv Lichtman

## JSM, HSR Join Crowd Of Facilities Expanding Globally

BY DAN DALEY

NEW YORK—The Internet isn't the only medium that has sparked increased mobility in the professional audio business.

A diaspora-by-expansion that has already made itself felt in the music recording, mastering, and post-production markets is now evident in the commercial production sector.

Already, New York facilities Hit Factory and Quad Recording have expanded to Miami and Nashville, respectively, by acquiring existing facilities in those areas; local mastering powerhouse Sterling Sound has joined forces with London's Metropolitan Studios; and post houses Liberty Media, New York Media Group, and AT&T have all expanded in Los Angeles, New York, and overseas.

Now, JSM—a leading Manhattan commercial music studio—has announced plans to open satellite offices in Southern California; London; Paris; and Auckland, New Zealand, by year's end. At the same time, Howard Schwartz Recording (HSR), a major New York commercial music and post-production facility, has opened a new satellite studio at video production and post facility Silvercup Studio in Queens, N.Y.

In both cases, the expanding facilities were pursuing penetration into

new markets—geographical and professional—as well as looking to build on relationships in other markets they had already established. Furthermore, the moves reflect the growing globalization of the sound business in general and the commercial advertising industry in particular, as world music becomes a more common component of spot production and as global advertising spots by multinational corporations, such as Nike and Sony, are increasingly customized for specific regions of the world.

### JSM GOES GLOBAL

In recent years, JSM had developed a client base on the West Coast and in Europe, New Zealand/Australia, and the Pacific rim, according to JSM executive producer and president Joel Simon. "There will be a lot of synergy between our offices, and we will be able to use the full weight of all the studios on behalf of our clients," Simon explains. "In addition, the cross-pollination of ideas can only strengthen our creative process."

JSM composer and sound designer Gareth Williams—who recently won a Clio for sound design for the Adidas "Black" campaign, developed through Saatchi & Saatchi in Wellington, New Zealand—will spearhead the first leg of the JSM expansion.

sion.

JSM has 11 composer/sound designers on staff in New York in addition to 24 other full-time employees. The company creates audio for nearly 1,000 commercial spots per year and has also recently expanded into record production—another way to leverage its creative capabilities, according to Simon—via two new record labels to be distributed by producer/recording artist Nile Rodgers' Sumthing label.

Locations will be established using a combination of strategies, including direct investment, acquisition of existing facilities, and joint ventures. For example, JSM already has a facility under construction in the Production Village media center of Auckland, New Zealand, and is negotiating with Matrix Studios in London for a joint venture. In addition, JSM is considering a facility in the Los Angeles area—in either Santa Monica or Venice 51—and in Paris, according to Simon. The overall long-term budget

for the expansion is between \$5 million and \$10 million, he says.

"We are currently working with clients from all over the world, and the best way to service them is to be where they are," says Simon. "To make this a truly global business, and to live up to my expectations of what this company can become, we must have a physical presence where our clients are and not just work with the existing digitally remote and Internet options.

"In addition, if we're going to be in a location, I really want to be *in* that location—I want to know and understand the culture of the music scene, the bar scene, the club scene," he adds. "It all becomes part of making the creative work that we do that much more authentic."

Meanwhile, HSR has added a new recording studio location at Silvercup Studios in Queens. The 1,200-square-foot voice-over/vocal and overdub booth and self-contained control room, which is equipped with full Avid AudioVision and Pro Tools systems, officially opened for business in early June. HSR/Silvercup, as it is known, is an ADR, dialogue recording, and mix facility with ISDN capabilities.

"We were asked numerous times by television shows that are resident in the studios at Silvercup to put in an audio facility," says HSR president/CEO Howard Schwartz. "We wanted to increase our television and film presence and, after a thorough analysis, decided it would be a great thing. Diversification has been a boon to our business. Depending upon one market has always been a scary thought to us."

HSR/Silvercup's first projects included ADR and actress Sarah Jessica Parker's voice-overs for the HBO series "Sex And The City," which immediately took the new studio into the direction that Schwartz had hoped for: markets beyond commercial post-production.

"Our hope is to attract business from other studios, and with the new fall schedule being recently announced, to have other sitcoms there as well," said Schwartz, who adds that the ultimate purpose of such physical extensions of facilities is as much marketing and branding as it is additional revenue. "It's about branding, no doubt about it," he says. "It's having your name in a place where people who will need your services at some point will pass by."

### TO OUR READERS

Studio Monitor will return next issue.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 8, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	BE WITH YOU Enrique Iglesias/ M. Taylor, B. Rawling (Interscope)	SEPARATED Avant/ S. Huff (Magic Johnson/MCA)	I HOPE YOU DANCE Lee Ann Womack w/ Sons of the Desert M. Wright (MCA Nashville)	WITH ARMS WIDE OPEN Creed/ J. Kurzweg (Wind-Up)	BREATHE Faith Hill/ B. Gallimore F. Hill (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	DREAMHOUSE (London ENGLAND) Mark Taylor	BATTERY (Chicago) Jeff Vereb	JAVELINA (Nashville) Greg Broman	HOUSE ON BAUM RD. (Orlando, FL) John Kurzweg	OCEANWAY (Nashville) Julian King Ricky Cobble
CONSOLE(S)/ DAW(S)	Otari Status	SSL 4048	API	Pro Tools	Neve 8078
RECORDER(S)	Otari Radar II	Otari MTR 90	Studer	Pro Tools	Sony 3348
MIX MEDIUM	Sony PDP	Quantegy 499	Quantegy 467	Hard Drive	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	DREAMHOUSE (London ENGLAND) Mark Taylor	CONWAY (Los Angeles) Peter Mokran	THE SOUND KITCHEN (Nashville) Greg Broman	TRANS CONTINENTAL (Orlando, FL) John Kurzweg	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	Otari Status 18 R	Madlabs/Neve VR72	Neve VR 72	SSL 9000	SSL 9000
RECORDER(S)	Otari Radar II	Ampex ATR 102	Ampex ATR 102	Studer 1/2"	Sony 3348
MASTER MEDIUM	Ampex 467	Quantegy GP-9	Quantegy GP-9	Ampex 499	Ampex 467
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	THE MASTERING LAB Doug Sax
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	BMG	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 646-654-4634, Fax 646-654-4671, mmarone@billboard.com

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—Leslie Brathwaite, producer, recording and mixing engineer on BASF tape.  
His credits include T.C. Usher, Brandy, J.T. Money, Monica, Aretha Franklin, Boyz II Men, OutKast, Goodie Mob and Jai.

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Billboard

# REGIONAL MEXICAN MUSIC



## LATIN MUSIC 6 PACK IV

The fourth edition of the Latin Music Six Pack featured in the Aug 26 issue focuses on the new players and the latest music emerging from the regional Mexican marketplace. Editorial takes a comprehensive look at how big a mark Regional Mexican will make on the Latin music business. Plus a report on how Regional Mexican acts will get heard on the radio.

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**ISSUE DATE: AUGUST 26**

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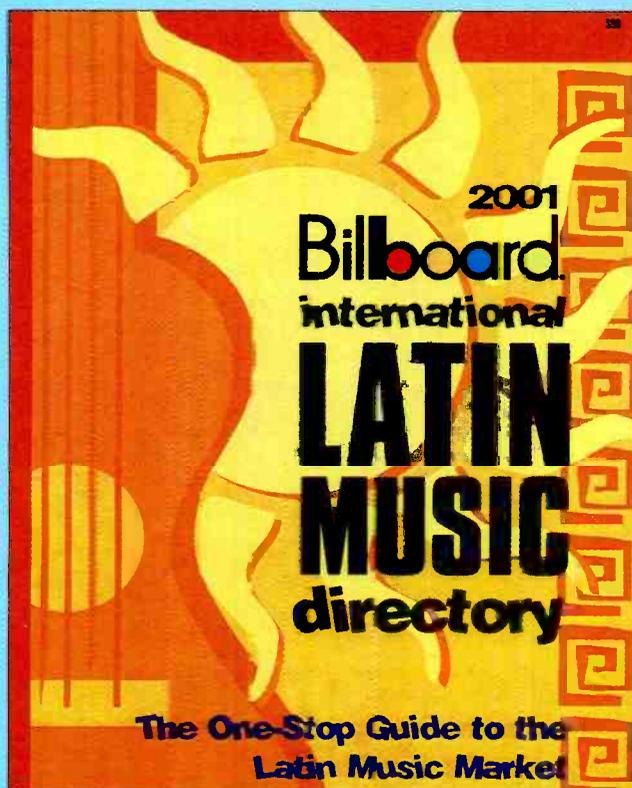
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### NOTAS

(Continued from page 60)

The rest of Puya consists of **Ramon Ortiz**, guitar, and **Harold Hopkins**, bass. The band moved to Miami in 1992, where the members met producer **Gustavo Santaolalla** (Cafe Tacuba, Molotov). A few years later they moved to Los Angeles and began playing the local hard-rock circuit. A deal with MCA followed, which resulted in their 1999 debut, the Santaolalla-produced album "Fundamental," a collection of jaunty tunes best described as a hard rock/salsa/funk fusion.

There's guitar crunch and guttural rap on "Trinidad" and tropical/metal clanging on "Solo," all delivered with the stop-start ferocity of thrash metal. Curbelo can out-roar Napalm Death's **Nick Bullen** and then turn around and sing with the blasé attitude of **Korn's Jonathan Davis**.

**A CLASS ACT:** One of Tejano's finest lions, **Ruben Ramos**, thrilled a packed house at San Antonio's Cadillac Bar recently during the release party for his latest album, "A Class Act."

Ramos and his eight-piece **Texas Revolution** are, bar none, the best big-brass band on the Tejano circuit today. For his showcase Ramos augmented his band with three extra horns for a total of six.

The album's choice cuts include Ramos' duets with **Ramiro Herrera** on "Derramando Lagrimas" and **George Rivas** on "Pretita Nomas No Llores." To the audience's delight, both men were on hand to perform the tunes live. Even Tejano pioneer **Little Joe** was available to belt out a few, including his national Tejano anthem "Las Nubes."

Ramos' reworking of **Maná's** anthemic "Vivir Sin Aire," which was converted into a tropical-flavored ballad, was inspiring. Ramos' niche, though, is his soulful foot-stomping rhythms, delivered on the robust polka "Pedacito De Mi Vida," written by **Daniel Garcez**. This is the essential Ramos, full of soul and grit on blues-drenched polkas.

"A Class Act" lives up to the name. Energetic, surprising, and seductive, the music evokes instant party fever with its tough and addictive dance rhythms.

*Ramiro Burr is a San Antonio Express-News music reporter. Call 800-555-1551, ext. 3429, or E-mail rburr@express-news.net.*

### FOR THE RECORD

The inadvertent detection of commercials by Broadcast Data Systems placed Banda El Limon's "Hombre Muerto" at No. 15 on Hot Latin Tracks last issue and at No. 4 on the regional Mexican airplay chart. We have subsequently rerun those charts without "Hombre."

The "last week" numbers on the affected charts reflect that adjustment. In the event that the song garners enough audience impressions to reach the charts, it will be considered a "new" listing rather than a re-entry.

## THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>▶ No. 1 ◀</b>					
1	1	6	GLORIA ESTEFAN ●	EPC 62163/SONY DISCOS	6 weeks at No. 1 ALMA CARIBENA — CARIBBEAN SOUL
2	2	20	SON BY FOUR △	SONY DISCOS 83181 HS	SON BY FOUR
3	4	2	JULIO IGLESIAS	COLUMBIA 61382/SONY DISCOS	NOCHE DE CUATRO LUNAS
4	3	34	MARC ANTHONY RMM	83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
5	5	8	OMARA PORTUONDO	WORLD CIRCUT/INONESUCH 79532AG HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
6	12	2	LUIS FONSI	UNIVERSAL LATINO 159074 HS	ETERNO
7	6	10	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS
8	9	67	A.B. QUINTANILLA Y LOS KUMBIA KINGS △	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
9	7	10	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
<b>▶ GREATEST GAINER ◀</b>					
10	20	4	GISSELLE ARIOLA	74911/BMG LATIN HS	VOY A ENAMORARTE
11	10	10	THALIA △	EMI LATIN 26232 HS	ARRASANDO
12	8	6	LIMITE	UNIVERSAL LATINO 157887 HS	POR ENCIMA DE TODO
13	13	18	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
14	11	18	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
15	17	30	ENRIQUE IGLESIAS	FONOVIISA 0518	THE BEST HITS
16	15	18	LOS TEMERARIOS ●	FONOVIISA 0519	EN LA MADRUGADA SE FUE
17	14	93	SHAKIRA ▲	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
18	18	54	MANA ●	WEA LATINA 27864	MTV UNPLUGGED
19	16	75	MARCO ANTONIO SOLIS ●	FONOVIISA 0516 HS	TROZOS DE MI ALMA
20	19	23	CONJUNTO PRIMAVERA ●	G.M.P. 9926/FONOVIISA HS	MORIR DE AMOR
21	21	37	CARLOS VIVES △	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
22	35	3	FRANCISCO CESPEDES	WEA LATINA 82775	DONDE ESTA LA VIDA
23	25	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1805	QUEMAME LOS OJOS
24	24	49	INTOCABLE △	EMI LATIN 21502 HS	CONTIGO
25	22	8	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
<b>▶ HOT SHOT DEBUT ◀</b>					
26	NEW ▶		JENNIFER	EMI LATIN 27073	ABRAZAME Y BESAME
27	26	31	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
28	28	57	CHRISTIAN CASTRO △	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
29	23	36	BANDA EL RECODO	FONOVIISA 80769 HS	LO MEJOR DE MI VIDA
30	27	10	VARIOUS ARTISTS	UNIVERSAL LATINO 541596	BILLBOARD LATIN MUSIC AWARDS
31	38	13	VARIOUS ARTISTS	LIDERES 950016	GUERRA DE ESTADOS PESADOS
32	37	42	LUIS MIGUEL ●	WEA LATINA 29288	AMARTE ES UN PLACER
33	RE-ENTRY		MELINA LEON	SONY DISCOS 83888	BANO DE LUNA
34	29	56	IBRAHIM FERRER	WORLD CIRCUT/INONESUCH 79532AG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
35	33	43	JACI VELASQUEZ △	SONY DISCOS 83212	LLEGAR A TI
36	32	38	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
37	34	5	DLG	SONY DISCOS 83887	GREATEST HITS
38	36	35	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
39	43	52	GILBERTO SANTA ROSA △	SONY DISCOS 83016	EXPRESION
40	39	14	LOS ANGELES DE CHARLY	FONOVIISA 9863	LA MAGIA DEL AMOR
41	40	3	GRUPO EXTERMINADOR	FONOVIISA 0023	LOS CORRIDOS MAS TORONES
42	41	29	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES
43	NEW ▶		PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
44	31	15	VICENTE FERNANDEZ	SONY DISCOS 83810 HS	LOBO HERIDO
45	42	68	SELENA ●	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
46	50	96	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
47	45	22	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS HS	CIEGO DE AMOR
48	44	22	GRUPO BRYNDIS	DISA 24663/EMI LATIN HS	POR EL PASADO
49	RE-ENTRY		LIMI-T 21	EMI LATIN 25308	SABE A LIMI-T
50	RE-ENTRY		CONTROL	EMI LATIN 23554	CUMBIAS SIN CONTROL

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 JULIO IGLESIAS COLUMBIA/SONY DISCOS NOCHE DE CUATRO LUNAS	1 GLORIA ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA — CARIBBEAN SOUL	1 JOAN SEBASTIAN MUSART/BALBOA/CAIMAN SECRETO DE AMOR
2 LUIS FONSI UNIVERSAL LATINO ETERNO	2 SON BY FOUR SONY DISCOS SON BY FOUR	2 LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
3 ALEJANDRO FERNANDEZ SONY DISCOS ENTRE TUS BRAZOS	3 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO...	3 SELENA EMI LATIN ALL MY HITS — TODOS MIS EXITOS VOL. 2
4 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA...	4 OMARA PORTUONDO WORLD CIRCUT/INONESUCH/AG BUENA VISTA...	4 LOS TEMERARIOS FONOVIISA EN LA MADRUGADA SE FUE
5 THALIA EMI LATIN ARRASANDO	5 GISSELLE ARIOLA/BMG LATIN VOY A ENAMORARTE	5 CONJUNTO PRIMAVERA G.M.P./FONOVIISA MORIR DE AMOR
6 SHAKIRA SONY DISCOS MTV UNPLUGGED	6 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	6 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME...
7 ENRIQUE IGLESIAS FONOVIISA THE BEST HITS	7 MELINA LEON SONY DISCOS BANO DE LUNA	7 INTOCABLE EMI LATIN CONTIGO
8 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	8 IBRAHIM FERRER WORLD CIRCUT/INONESUCH/AG BUENA...	8 JENNIFER EMI LATIN ABRAZAME Y BESAME
9 MANA WEA LATINA MTV UNPLUGGED	9 DLG SONY DISCOS GREATEST HITS	9 LOS ANGELES AZULES DISA/EMI LATIN UNA LLUVIA DE ROSAS
10 MARCO ANTONIO SOLIS FONOVIISA TROZOS DE MI ALMA	10 GILBERTO SANTA ROSA SONY DISCOS EXPRESION	10 BANDA EL RECODO FONOVIISA LO MEJOR DE MI VIDA
11 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	11 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	11 VARIOUS ARTISTS LIDERES GUERRA DE ESTADOS PESADOS
12 JUAN GABRIEL ARIOLA/BMG LATIN QUERIDA	12 LIMI-T 21 EMI LATIN SABE A LIMI-T	12 PEPE AGUILAR MUSART/BALBOA POR UNA MUJER BONITA
13 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	13 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2000	13 LOS ANGELES DE CHARLY FONOVIISA LA MAGIA DEL AMOR
14 VARIOUS ARTISTS UNIVERSAL LATINO BILLBOARD LATIN...	14 ALBITA TIMES SQUARE SON	14 GRUPO EXTERMINADOR FONOVIISA LOS CORRIDOS...
15 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	15 ELVIS CRESPO SONY DISCOS PINTAME	15 VICENTE FERNANDEZ SONY DISCOS LOBO HERIDO

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Doro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/EMI Communications and SoundScan, Inc.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Singles Getting A Download Boost

**But Some Say Major Impact On Canadian Market Will Take Time**

BY LARRY LeBLANC

TORONTO—One spinoff from the recently announced downloading deal between HMV.com and Liquid Audio (*Billboard* **Bulletin**, June 28) is that it could lead to singles having a clearer market identity in Canada.

"The Internet is absolutely fabulous for singles," insists Peter Luckhurst, president of HMV Canada, which operates 94 stores nationally. "Here is the answer to singles [retail delivery]. Manufacturing costs are minimal. Downloading is available all of the time to every territory in the world. And people can download or burn their own CDs."

Under the HMV.com/Liquid Audio deal, the music merchant's online arm will make 70,000 songs available as paid digital downloads by the end of July.

Individual songs from more than 8,500 artists on 1,400 labels will sell for between 99 cents and \$2.99 Canadian (67 cents-\$2.02). This represents the first time a major Canadian music retailer has been able to offer a significant number of digitally secure commercial music

downloads to Canadian consumers.

HMV.com, launched in July 1999, claims to offer Canada's largest online selection of music and entertainment items, including more than 300,000 CDs, videos, and DVDs. While Luckhurst acknowledges that HMV.com's deal with Liquid Audio primarily centers on catalog, he says

a recent downloads deal with EMI Recorded Music, due to take effect later this month, involves more current product, including singles.

"It's going to take a while to grow this [download] business," says Luckhurst.



LUCKHURST

To boost interest in veteran Canadian rock band the Tea Party, EMI Music Canada made five previously unreleased (in Canada) tracks available to HMV.com July 4. The tracks come as a package for \$8.99 Canadian (\$6.08).

This is the first time a Canadian act has offered paid digital downloads. To date, the band's year-old "Triptych" album, released in June 1999, has achieved double-platinum sales in Canada (200,000 units).

"We've used tracks available to Tea Party fans in other territories, particularly Europe and Australia," says band manager Steve Hoffman of S.R.O. Management in Toronto. "I like the idea of making music available on the band's or the label's Web site to

(Continued on page 94)



**Golden Variations.** In the Netherlands during his recent European tour, Tom Waits collected a gold disc award marking 50,000 Dutch sales of his latest album, "Mule Variations" (Epitaph). Shown, from left, are Epitaph Europe managing director Hein van der Ree, Epitaph Europe publicity and artist development manager Jorrit Roerdinkholder, Waits, Play It Again Sam (PIAS) Benelux GM Leo van Schaick, and PIAS Netherlands Epitaph label manager Edwin Schroter.

## SACEM: Rights Collections Up 3.9% In '99

**Retiring French Authors' Body President Calls Increase Reasonable**

BY EMMANUEL LEGRAND

PARIS—Despite a favorable economic climate, declining record sales meant 1999 was only an average year for rights collection in France, according to Jean-Loup Tournier, president of French authors' body SACEM.

In 1999, SACEM and its sister mechanical rights body, SDRM, collected 3.688 billion francs (\$536 million), a 3.9% increase over the previous year, and redistributed 3.024 billion francs (\$440 million) to members, a 4.7% rise over 1998.

Tournier, who also heads SDRM as director/GM, says the 3.9% rise is "reasonable," coming after after bad figures in 1997 and a recovery in 1998.

The figures are the last annual set Tournier will present, since he is retiring from his dual post in February 2001. Although he is leaving SACEM, a body he has headed for 40 years, Tournier clearly does not intend to take it easy over the coming months. He says that in his remaining time as SACEM president, rights protection in Europe is high on his agenda, with the European Union's Copyright Directive (due to be discussed by the European Parliament later this year) a prime target.

It is "a bad text that lowers the levels of protection in Europe," says Tournier. "We'll fight till the end to make sure we have a good directive."

Tournier notes that the French

economy was in good health during the year, but he adds that despite revenue from broadcasters remaining at a high level, revenue is being "handicapped by the decline in record sales."

He predicts that the effect will continue being shown in figures for the first half of the current year, as sales have not been good. According to figures from the International Federation of the Phonographic Industry,

a 1.7% increase over 1998.

Tournier calls that rate "the best we've had in many, many years. It proves that we have been managing the society very tightly."

In April 1999 it was announced that Tournier's successor at SACEM/SDRM would be Bernard Miyet, currently under-general secretary of the United Nations for peacekeeping operations (*Billboard*, May 8, 1999). He will join SACEM in October and will work with Tournier until the latter's retirement.

"He couldn't join us before because [U.N. General Secretary] Kofi Annan asked him to stay a bit longer," Tournier says. "He will have four months to get acquainted with the job."

As for himself, Tournier confirms that "as of the first of February, I'll be off."

He says outlining plans for his future is "premature," but he admits he could be tempted to stay in the field of intellectual property in an international position. It has been rumored that Tournier could be tempted by the position of president of CISAC, the international confederation of rights societies. However, this would require a change in the statutes of the organization, which dictate that the president must be a published author/composer.

Tournier says he could be a candidate if those statutes were to change and if he felt there was a general support for the change. That will be debated during the CISAC 2000 Congress, set for Sept. 24-27 in Santiago, Chile.



TOURNIER

in 1999 the French music market had a 4% drop in sales and value. However, Tournier forecasts overall growth in SACEM/SDRM revenue for 2000 in the region of 6%.

The decline in sales has primarily affected mechanical rights, where SDRM collections fell by 2.4% overall to 643 million francs (\$93.6 million).

Reflecting an overall decline in the cassette market, receipts from France's blank tape levy were also down, dropping 8.1% to 121 million francs (\$17.6 million). However, the decline in money from record sales was offset by an 8.1% increase in revenue from broadcasters, at 1.166 billion francs (\$170 million).

Tournier says one of the main achievements for the year was maintaining operational expenses at a stable level. Overall, SACEM/SDRM's net operational costs in 1999 reached 574 million francs (\$83.5 million), representing 15.7% of the total collected,

## U.K. Charity Event Honors Songwriters Bacharach, David

BY PAUL SEXTON

LONDON—The 25th anniversary of one of the record industry's favorite charities afforded the opportunity for a gala celebration of two revered songwriters June 30, when the Royal Albert Hall hosted a glittering tribute to Burt Bacharach and Hal David in aid of Nordoff-Robbins Music Therapy.



DAVID



Long recognized as one of the greatest songwriting partnerships in pop history, Bacharach and David were both present at the all-star event. Featured were interpretations of their timeless work by Petula Clark, Elvis Costello, and a host of other longstanding and emerging British artists, plus the singer with more pages in the

(Continued on page 95)

## 'House Of Hits' Is Shuttered In Australia

BY CHRISTIE ELIEZER

SYDNEY—Failure to reach a wide-enough demographic triggered the end of an attempt by labels' body the Australian Record Industry Assn. (ARIA) to encourage increased record sales by co-funding a new music TV show.



"The House Of Hits," an hour-long show screened at 6:30 p.m. Saturdays on the Ten Network, was co-funded by ARIA to the tune of a reported \$1 million Australian (\$600,000) over six months, with the rest of the funding from advertising revenue. Its run finished July 1 after an initial 22 episodes (*Billboard*, July 8).

"The House Of Hits" ambitiously covered all genres, mixed live performances and videos, and was hosted by Australian music-TV veteran Ian "Molly" Meldrum and Channel V presenter Leah McLeod.

After grabbing 11% of view-  
(Continued on page 65)

# U.K. Start-Up Site Aims To Boost Classical Music Sales Worldwide

BY JULIANA KORANTENG

LONDON—The digital delivery of rock and pop music has virtually monopolized the attention of Europe's music industry recently, but this fall, classical music will grab some of the digital spotlight with the launch of Classical.com, a U.K.-based classical music Web portal.

Funded by private investors, Classical.com is the brainchild of Roger Press, former head of the video divisions at EMI Classics and PolyGram Classics. Classical.com's other co-founders are Tim



PRESS

Lloyd, former strategy manager at U.K. cable operator Cable and Wireless Communications, and former Deutsche Grammophon VP Chris Schmoekel.

Press insists that by targeting an international mass market, his online venture will help boost the consumption and sales of classical music, which is traditionally marketed as a niche genre but is worth, he says, an estimated \$2.5 billion in retail sales worldwide.

"Classical music as an industry is facing tough commercial conditions and hasn't been well served on the Internet to date," says Press. "There are many sites that look at aspects [of classical music], but we want to bring everything together. An online approach could expand people's access to the genre."

Press, whose last appointment was as an entertainment industry analyst in the media division at accountancy giant PricewaterhouseCoopers, came up with the idea of Classical.com last October. A free service, it aims to generate income both from advertising and E-commerce. Because classical music is known to transcend genres and cultures, Press is confident Classical.com will attract an international audience.

Press says the concept will appeal to aficionados as well as "the 'aspirer' market—people who believe their lives will be richer if they get into classical music." That market, he says, is most-

*"The Internet is an arena that's opening up opportunities for classical music for the mass market"*

— STACEY HERRON —

ly made up of people 35 or older. The Internet, he argues, will offer potential fans an opportunity to explore the genre before they purchase recordings either online or from brick-and-mortar music retail outlets.

Press says, "People can be just as

passionate about classical music as they are about rock and pop. But the high [retail] cost has been a barrier to consumption. Also, classical music fans can feel uncomfortable walking through the loud music [of a rock and pop department at a physical store] to get to the classical section."

The Classical.com portal will put an end to these concerns, says Press, by offering the online sales of physical recordings—including custom-made CDs—and digital downloads, plus audio streaming broadcasts. Like several Web-based entertainment services, Classical.com is also considering distribution via interactive TV and wireless devices such as mobile phones and pocket PCs.

(Continued on next page)

## Acquired Dutch Stores Closing Free Record Shop Shutting Former Virgin Outlets

BY TOM FERGUSON

LONDON—Leading Dutch music merchant Free Record Shop (FRS) has announced it will close the three former Virgin Megastores in the Netherlands that it recently acquired from Virgin Entertainment Group (VEG) (Billboard, July 8).

All will be shuttered by year's end. However, the chain will keep the three stores in Belgium that it acquired at the same time. It says they will be converted into Free Record Shop Megastores.

In a July 3 statement, FRS says it aims to switch as much as possible of the Dutch Virgin business to its other local retail outlets through the use of special discounting campaigns. The three stores had about 60 full-time staff, according to Hans Breukhoven, president of Free Record Shop Holding NV, which operates more than 200 stores in the Netherlands, Belgium, Luxembourg, Norway, and Finland.

According to Breukhoven, "All staff at the Dutch Virgin stores will be offered equivalent positions" within one of FRS' other retail formats.



In addition to outlets trading as FRS, the company operates about 40 upmarket vanLeest music stores in the Netherlands, along with its FAME music megastore in Amsterdam.

Breukhoven says the three Dutch stores will be closed on different dates. The store in the Hague will close Aug. 1, he says, followed by the Rotterdam store Aug. 15. The Amsterdam store will close before the end of this year. All three sites will revert to their landlords.

The closure of the three stores in the Netherlands was not unexpected by industry observers. According to VEG CEO Simon Wright, "The Hague was a very good site, and the Rotterdam site wasn't too bad. But although we had a central store in Amsterdam, it was in the wrong position—in a basement behind [town center] Dam Square rather than in Dam Square."

Wright does not rule out re-entering the Dutch market at some point, although he notes that VEG is prevented by the terms of the FRS deal "from doing so in the immediate future."

## Warner Music Hong Kong Links With Indie EEI

BY WINNIE CHUNG

HONG KONG—Warner Music Hong Kong and local independent record label EEI have announced a strategic partnership that will see the two labels unify their resources.

Under the terms of the new deal, Warner will take over the marketing, distribution, and promotion of albums by the EEI roster, which currently consists of two artists: Gigi Leung Wing-kei and Leo Ku Kui-kei, who remain signed to EEI. Both companies will remain separate entities, and EEI—which is owned by Taiwanese enter-

tainment group Era Entertainment—will maintain creative and A&R control.

Warner Music Hong Kong says it expects to invest \$20 million Hong Kong (\$2.6 million) in the partnership, although the deal does not involve the purchase of any equity in EEI by Warner. Says Warner Music Hong Kong managing director Mark Lankester, "Under the new strategic partnership, Warner Music will take on distribution for EEI productions in Hong Kong and other parts of Asia. It will broaden the reach of Warner Music.

"It's very much a win-win situa-

tion," Lankester continues. "Having artists such as Gigi Leung and Leo Ku—and whatever new artists EEI brings out later—will only strengthen Warner's position in the region. And EEI can access our marketing, promotion, and distribution network because of the resources that we have, especially in the future with AOL."

No comment on the deal was available at press time from EEI, which has seen a vacuum in its high-level management since managing director Gary Chan left to join an Internet start-up several months ago.

## newsline...

**THE TRIAL OF** Israeli record industry figure Ofer Nimrodi took a new turn July 2 when another charge was added to the eight he already faces in Tel Aviv District Court. Nimrodi went on trial June 19, and the charges range from bribery to conspiracy to commit murder. He has pleaded not guilty on all counts. The latest charge accuses him of offering former Internal Security Minister Avigdor Kahalani a seat on the board of one of his companies in return for inside information about a police investigation into whether Nimrodi took out a contract to murder state's witness Ya'acov Tsur. Private investigator Tsur had testified against Nimrodi in an earlier trial over phone tapping, for which Nimrodi received an eight-month sentence in 1999. Before his arrest, Nimrodi was CEO of Israel Land Development Corp. and chairman of Ma'ariv Holdings. The former has a 74% stake in Ma'ariv Holdings, which owns 75% of Hed Arzi, one of Israel's three major record companies. Hed Arzi also owns Top Ten Marketing 1994, which retails music under the local Tower Records franchise. SASHA LEVY PAN-ASIAN

**MUSIC TV BROADCASTER** Channel V has expanded its presence in Indonesia through a deal with cable outlet Indovision, which will carry its Channel V International feed, effective immediately. Channel V International has been available in Indonesia through local cable service Kabelvision since November 1999, and the Hong Kong-based music channel says it will now be able to reach 37,500 households through the two systems. Channel V operates six services across the Asia-Pacific region: Greater China, India, Australia, Thailand, Philippines, and International. STEVE McCLURE

**LONG-RUNNING U.K. CHART TV SHOW** "Top Of The Pops" (TOTP) is continuing its global expansion, now with programs in Italy and the Netherlands. The BBC-produced show will be tailored to the Italian and Dutch markets, following a new deal between BBC Worldwide, RAI 2 in Italy, and Holland's BNN network. The TOTP countdown format will have the same look as the British version but will be re-created in Rome and Amsterdam to include domestic talent. The shows will use each country's national charts. The BBC has similar TOTP licensing deals in Germany, France, Switzerland, and Thailand; Turkey and Slovakia will launch versions next month. The British version is sold to Japan and Australia, among other territories. The show in its various formats can now be seen in 86 countries. GORDON MASSON

**THE U.K.'S PERFORMING RIGHT SOCIETY (PRS)** has reported a 4% increase in revenue, up to 227 million pounds (\$340.5 million) for the year ending Dec. 31, 1999. Royalty distributions to music composers, songwriters, and music publishers were up 7 million pounds (\$10.5 million) to 193 million pounds (\$289.5 million). PRS' public performance and international divisions posted the highest growth, reporting increases of 10% and 7%, respectively. Incurred costs totaled 14.5% of revenue, from 13.9% the previous year, due in part to the restructuring of the society's distribution procedure. Meanwhile, PRS sister body the Mechanical Copyright Protection Society has reported an 8% increase in distributed revenue to 213 million pounds (\$319.5 million) during the same period. LARS BRANDLE



**WARNER MUSIC JAPAN (WMJ)** enjoyed strong sales in the six-month period from Dec. 1, 1999, to May 31, according to new figures from the company. This is in marked contrast to its lackluster performance in 1999, when WMJ recorded a net loss for the year. Without revealing exact figures, the label says gross sales in the first-half period were up 10.6% over the corresponding period last year; with net sales (with returns factored in) rising 47.6%. In contrast to previous years, WMJ reported strong sales of domestic repertoire, especially by new acts such as female vocalists Yuki Koyanagi and Sugar Soul. The label says Koyanagi's album "Freedom" has sold some 800,000 copies since being released Nov. 25, 1999. STEVE McCLURE

**LONDON-BASED INDEPENDENT LABEL** Mute is opening a division in Germany and has inked a licensing agreement there with label/distributor group Play It Again Sam (PIAS). The new company, Mute Tonträger, launched July 3 in Berlin. The partnership with PIAS extends existing sales and distribution agreements between the companies in the Benelux countries and Scandinavia. Mute continues to be distributed by Vital in the U.K. V2 Germany deputy managing director Tina Funk becomes managing director of Mute Tonträger. Mute label manager Anne Berning becomes marketing director. LARS BRANDLE

**ADAM LANG** has been confirmed as GM of Festival Music Publishing, a division of Australian independent music group Festival Mushroom Group (FMG), effective Monday (10). Previously at Warner Music as Australian artists label manager, Lang replaces Simon Kain, who departed the company in June. In his new role heading the publishing operation, Lang reports to Jeremy Fabinyi, managing director of FMG. CHRISTIE ELIEZER

# BMG U.K.'s Breitholtz Takes Charge

## In New Job, Exec Sets Sights On New Media, Niche Genres

BY KAI R. LOFTHUS

LONDON—After more than a decade establishing a strong local presence for BMG in Sweden, Hasse Breitholtz has a new challenge elsewhere in Europe: coordinating the major's online business in the U.K. with its more traditional label operations in that country.



BREITHOLTZ

His preliminary plans for his new empire include the digitalization of BMG U.K. & Ireland repertoire for use by third parties and a rollout of digital download trials in conjunction with brick-

and-mortar retailers.

Breitholtz relocated from Stockholm to London in March to take up his new position as managing director of BMG U.K. & Ireland's commercial and new-media department (*Billboard Bulletin*, March 6). He had been managing director of BMG Sweden since 1989 and VP of the Nordic region for BMG Music Entertainment since 1996.

Now he heads a new-look division, with added assets including BMG Classics and TV marketing company Global. Breitholtz reports to BMG U.K. & Ireland chairman Richard Griffiths in his new role.

Conceding that the U.K. market is "probably more complex than the Nordic region," Breitholtz says he aims to focus on "reaching one of the goals that Richard Griffiths outlined: take a number of skillful people sitting on their separate turfs and make them into a stronger unit. Staffers have been concentrating too much on their own tasks. It's important for everyone to work together and play to each other's strengths."

### CAREER START AT EMI SWEDEN

Breitholtz started his industry career in 1979 as product manager at EMI in Sweden (which he recorded for as part of pop act Landslaget). Since the launch of BMG Sweden in 1989, he has been involved in the success of domestic acts like Robyn, Jennifer Brown, Sahara Hotnights, and Kent.

Breitholtz remains level-headed about projections for the online market. By his own estimates, his department's new-media activities will not account for more than 5% of BMG U.K. & Ireland sales within one year. "I'll be very satisfied if it's 5% and equally very surprised if the figure is higher," he says.

"The U.K. market," he adds, "has yet to catch up with Sweden in Internet terms. But there are financial and organizational

resources [at BMG] to prepare for the commercial breakthrough. There are also very strong retailers here, compared to Sweden, for instance, so we want to conduct [online activities] in conjunction with them instead of doing it ourselves."

In the U.K., BMG is involved in a

*'The U.K. market has yet to catch up with Sweden in Internet terms'*

- HASSE BREITHOLTZ -

limited kiosk trial with HMV, and Breitholtz says BMG is conducting negotiations with other music merchants. He aims to launch two additional download trials with brick-and-mortar retailers within six to nine months. These will involve a limited but rotating flow of songs consisting of both new releases and catalog titles.

### CATALOG ON DIGITAL PLATFORM

Another objective in the next six months will be to coordinate the introduction of BMG U.K. & Ireland's catalog on a digital platform, accessible to retailers and media.

According to Griffiths, the new structure provides the best available support to RCA, Arista, and associated labels. It also makes possible strategic and effective

marketing across a multiplicity of outlets.

Griffiths says, "The separation of classics, jazz, and world music from our mainstream catalog has always seemed artificial. The fusion of [these] marketing teams will create a stronger company."

"It's a combination of things," elaborates Breitholtz. "We haven't made enough money on the classics division, but we believe that the repertoire will benefit from being mixed with pop and rock. Smaller retail stores still buy music in all genres, and there is a lot of crossover material and many soundtracks."

On July 1, BMG U.K. & Ireland sales director Richard Story was named GM of the commercial and new-media department. He reports to Breitholtz, as do head of new media Rob Wells, VP of international A&R and marketing Nick Stewart (for all U.K.-focused activities), director of TV ventures Denise Beighton, manager of music programming Robin Wilson, head of marketing services Bev Dean, media director Steve Gill, and head of distribution services John Green.

Director Richard Dinnage, who had handled classical repertoire as head of the BMG/Conifer division, is reportedly in negotiations with BMG to remain with the company.

Mark Rosenfield and Nic Moran, managing director and A&R director, respectively, of Global since 1994, will leave the company when their contracts expire in September.

## 'HOUSE OF HITS' IS SHUTTERED IN AUSTRALIA

(Continued from page 63)

ers (about 900,000) for its first episode, the show settled to an average 7% and came in third in its time slot. However, ARIA and major record labels were impressed by how it consistently won the 16-to-24 age group, gaining 45% of viewership in that demographic.

Label executives here say the show's biggest role was in exposing pop acts and Australian alternative bands. That an artist such as Sony's Chinese-American star Coco Lee got a gold single here (35,000 units) despite a lack of early radio support is largely attributed to her impact on music TV.

Says John Parker, GM of national publicity and promotion for Sony Music Australia, "'House Of Hits' was particularly strong for artists on promotional tours. The combination of interviews and live appearances helped sell a new act to young audiences by giving them an identity."

Initially, ARIA and the show's executive producer, Peter Rix (who also helms the telecast of the ARIA awards each October on the Ten Network), had pushed for a time slot of 6 p.m. Sunday. "That's when the kids are home, preparing for the week ahead

and most likely to tune in," Rix says.

Confirming his point is the fact that the Sunday time slot was occupied by the country's most successful music TV show, "Countdown" on ABC-TV, which ran from 1974 to 1984. It was hosted by Meldrum, peaked with ratings of 5 million, and broke hits independently of radio.

However, the Ten Network preferred a 6:30 Saturday slot, which had been occupied for 22 years by Nine Network's "Hey Hey It's Saturday."

With a viewership fluctuating between 1 million and 2 million, "Hey Hey" was an important marketing tool for labels, but it was canceled November 1999 due to growing production costs and falling ratings. Ten apparently expected "House Of Hits" to reach a wider demographic than the one ARIA had aimed for, eyeing advertising for the 15-40 age group.

That thinking was one of the factors behind signing Meldrum, in the hope that his background as music presenter on "Hey Hey" would attract older fans. However, the managing director of one major label tells *Billboard*, "When the show tried to

# Music Choice Europe Gets \$15 Mil. To Upgrade Site

BY JULIANA KORANTENG

LONDON—Music Choice Europe, the Pan-European subscription music audio service, will invest 10 million pounds (\$15.2 million) in upgrading its existing Web site over the next 18 months.

The improved, more sophisticated Web portal (at musicchoice.com) will ultimately feature streamed audio channels via Microsoft's Windows Media Player 7 and will enable Music Choice to generate additional sources of income from online ad sales and E-commerce.

The investment will also allow the company to create enhanced content on digital TV and on wireless handheld devices such as mobile phones. To this end, the company is talking to potential content providers that could offer music downloads, personalized Web services, music news, and artist biographies.

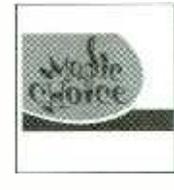
"You need quite a sophisticated system to underpin all of that," says Music Choice CEO Simon Bazelgette. "But once you've enhanced [the content and its appearance], you gain a great brand proposition that has the power to do something really special on the Internet."

Music Choice transmits 50 different genre-based music channels to subscribers of digital and analog cable and satellite TV platforms around Europe. The broadcaster, jointly owned by Warner Music, Sony Music, and satellite/cable TV



BAZELGETTE

broadcaster BSkyB, has more than 4.5 million subscribers spread over 16 European and Middle Eastern markets.



MUSIC CHOICE

Cable and satellite TV subscribers currently listen to Music Choice channels via TV sets; basic screens appear featuring the artist's name, the album and track title, and the record label. The present Music Choice Web site is mostly used for promotional purposes.

According to Bazelgette, extending Music Choice from digital TV to other platforms, such as the Internet and mobile phones, will not affect existing agreements with copyright owners.

"They amount to the re-transmissions of existing [music] channels, which is covered by our contracts," he notes.

## CLASSICAL MUSIC SALES

(Continued from preceding page)

There will also be Webcasts of live and recorded performances, although Press declines to disclose the name of artists who have agreed to contribute.

Initially, the company's online and physical repertoire will originate from a catalog of 7,000-plus tracks that the company owns or has rights to, including material from the Royal Philharmonic Orchestra and a portfolio of independent labels. It is also currently in talks with major labels and other independents.

"In time, we can also sell on behalf of all repertoire owners," Press says.

Stacey Herron, content and programming analyst at online research specialist Jupiter Communications in New York, suggests that Classical.com could be onto a good thing. "The Internet is an arena that's opening up opportunities for classical music for the mass market," she says. "If you're not based in an urban environment and you're interested in classical performances, what better way to watch them than through a Webcast?"

In a recent Jupiter survey in the U.S., classical music and opera were in the top 10 genres offered in response to the question "What type of music do you listen to regularly?" Herron says she's also noted how such online music retailers as Getmusic.com are including the genre, proving there's a market for people who love classical recordings.

When it comes to Webcasts, Classical.com will be competing against another British venture, Online Classics (onlineclassics.co.uk)—albeit one that specializes in video content. In May, Online Classics broadcast what it claimed was the U.K.'s first online broadcast of an opera from a major opera house (Mozart's "The Magic Flute" at the Vienna State Opera).

## FOR THE RECORD

Marco Albani is joint GM of Virgin Italy with Marco Cestoni. Albani was misidentified as managing director in the Italy Spotlight in the June 24 issue. The managing director of Virgin Italy is Riccardo Clary, who is also president of EMI Italy.

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/10/00			GERMANY (Media Control) 07/04/00			U.K. (CIN) 07/01/00 Supported by worldpop.com			FRANCE (SNEP/IFOP/Tite-Live) 07/04/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	FOR YOU HIKARU UTADA TOSHIBA-EMI	1	1	GROSSER BRUDER ZLATKO & JURGEN RCA	1	NEW	THE REAL SLIM SHADY EMINEM INTERSCOPE	1	1	CES SOIREES LA YANNICK EGP/SONY
2	1	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	2	2	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	2	NEW	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR	2	2	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
3	2	SEASONS AYUMI HAMASAKI AVEV TRAX	3	9	AROUND THE WORLD ATC HANSA	3	1	SPINNING AROUND KYLIE MINOGUE PARLOPHONE	3	3	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
4	NEW	NIJI NI NARITAI TUBE SONY	4	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	4	NEW	YELLOW COLDFLAY PARLOPHONE	4	6	I'M OUTTA LOVE ANASTACIA EPIC
5	4	SAKURA ZAKA MASAHARU FUKUYAMA VICTOR/UNIVERSAL	5	8	TRY AGAIN AALIYAH VIRGIN	5	3	SANDSTORM DARUDE NEO	5	NEW	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
6	NEW	LOVE 2000 HITOMI AVEV TRAX	6	4	SUPERGIRL REAMONN VIRGIN	6	NEW	UNCLE JOHN FROM JAMAICA VENGABOYS	6	4	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
7	3	MEMORIES SPITZ POLYDOR	7	7	TAKE MY HEART BAND OHNE NAMEN EPIC	7	2	VIOLENT/POSITIVA	7	5	EASY LOU LADY ELEG/SONY
8	5	UWU MUITE ARUITE YUKOU NEPTUNE TOY'S FACTORY	8	5	THE RIDDLE GIGI D'AGOSTINO ZYX	8	NEW	YOU SEE THE TROUBLE WITH ME BLACK LEGEND ETERNAL/WEA	8	9	FREESTYLER BOMFUNK MC'S EPIC
9	7	HAPPY SUMMER WEDDING MORNING MUSUME ZETIMA	9	17	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	9	5	SUMMER OF LOVE LONYO RIVERHORSE/EPIC	9	7	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
10	14	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL	10	6	ICH WILL NUR DICH ALEX POLYDOR/UNIVERSAL	10	4	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL	10	8	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
11	6	NEVER GONNA GIVE YOU UP MAI KURAKI GIZA STUDIO	11	18	LOVE PARADE 2000 DR. MOTTE & WESTBAM RCA	11	NEW	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	11	10	NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY
12	NEW	KEMONO MACHI COCCO VICTOR	12	13	JUNIMOND ECHT EDEL	12	10	REACH S CLUB 7 POLYDOR	12	11	MAMBO MAMBO LOU BEGA BMG
13	8	AA SEISYUN NO HIBI YUZU SENHA & CO.	13	NEW	LATINO LOVER LOONA UNIVERSAL	13	9	GOOD THING GOING SID OWEN MUSHROOM	13	12	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
14	18	AJYU YUKI KOYANAGI EASTWEST JAPAN	14	20	ONE TO MAKE HER HAPPY MARQUE EDEL	14	NEW	GHETTO ROMANCE DAMAGE COOL TEMPO	14	14	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
15	13	SYOUJOY ROBOT RIE TOMOSAKA TOSHIBA-EMI	15	NEW	ICH LEBE FUR HIP HOP DJ TOMMEK FEATURING GZA ARIOLA	15	14	WHAT'S MY AGE AGAIN BLINK-182 MCA	15	NEW	HE WASN'T MAN ENOUGH TONI BRAXTON BMG
16	12	MAY B'Z ROOMS RECORDS	16	NEW	ICH VERMISS DICH (WIE DIE HOLLE) ZLATKO HANSA	16	6	CAN'T GET YOU OUT OF MY THOUGHTS DUM DUMS GOOD BEHAVIOUR	16	NEW	LE BILAN JACKY & BEN-J SMALL/SONY
17	10	TONIKAKU MUSYOU NI ... GLOBE AVEV TRAX	17	10	FLY ON THE WINGS OF LOVE OLSEN BROTHERS EMI	17	NEW	LAST ONE STANDING GIRL THING RCA	17	13	MILLENAIRE ONE SHOT HOSTILE/VIRGIN
18	9	NAKATTA KOTONI SHITE GO HIROMI WITH HYPER GO GOU SONY	18	12	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	18	NEW	ON THE BEACH YORK MANIFESTO	18	NEW	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
19	11	RESCUE ME EVERY LITTLE THING AVEV TRAX	19	11	IT FEELS SO GOOD SONIQUE UNIVERSAL	19	8	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT	19	17	12/0013 MATT BARCLAY/UNIVERSAL
20	NEW	WAIT & SEE HIKARU UTADA TOSHIBA-EMI	20	NEW	ALBUMS	20	11	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	20	16	SAY MY NAME DESTINY'S CHILD COLUMBIA
1	NEW	ALBUMS	1	2	BON JOVI CRUSH MERCURY/UNIVERSAL	1	NEW	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	1	NEW	ALBUMS
2	1	MAI KURAKI DELICIOUS WAY GIZA STUDIO	2	1	WOLFGANG PETRY KONKRET ARIOLA	2	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	NEW	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
3	NEW	KEN HIRAI THE CHANGING SAME SONY	3	3	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI	3	2	MOBY PLAY MUTE	3	1	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
4	NEW	L'ARC-EN-CIEL ECTOMORPHED WORKS K/00N	4	4	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	4	7	DAVID GRAY WHITE LADDER EASTWEST	4	2	MOBY PLAY VIRGIN
5	2	T.M. REVOLUTION DISCORDANZA TRY MY REMIX—SINGLE COLLECTIONS ANTINOS RECORDS	5	6	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	5	3	S CLUB 7 7 POLYDOR	5	3	SANTANA SUPERNATURAL ARISTA/BMG
6	NEW	COCCO RAPUNZEL VICTOR	6	8	SOUNDTRACK ROMEO MUST DIE VIRGIN	6	4	DR. DRE DR. DRE—2001 INTERSCOPE	6	4	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
7	3	MAX SUPER EUROBEAT PRESENTS HYPER EURO MAX AVEV TRAX	7	5	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA	7	18	STING BRAND NEW DAY A&M	7	9	ERA ERA 2 MERCURY/UNIVERSAL
8	NEW	YUKI KOYANAGI KOYANAGI THE COVERS	8	9	REAMONN TUESDAY VIRGIN	8	5	EMINEM THE SLIM SHADY LP INTERSCOPE	8	15	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/VIRGIN
9	NEW	PRODUCT 1 EASTWEST JAPAN	9	7	SANTANA SUPERNATURAL ARISTA/BMG	9	12	WESTLIFE WESTLIFE RCA	9	10	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
10	NEW	TOSHI KUBOTA NOTHING BUT YOUR LOVE SONY	10	NEW	RICHARD ASHCROFT ALONE WITH EVERYBODY VIRGIN	10	16	FRANK SINATRA CLASSIC SINATRA CAPITOL	10	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
11	8	QUEEN QUEEN IN VISION TOSHIBA-EMI	11	NEW	SCOOTER SHEFFIELD EDEL	11	10	JANE MCDONALD INSPIRATION ARIOLA MUSIC TV	11	7	SINSEMLIA TOUT C'QU'ON A DOUBLE T/SONY
12	10	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	12	12	HELMUT LOTTI OUT OF AFRICA EMI	12	8	ALBUMS	12	8	ANASTACIA NOT THAT KIND EPIC
13	7	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER JAPAN	13	10	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	13	NEW	ALBUMS	13	NEW	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
14	5	BON JOVI CRUSH MERCURY	14	15	PETER GABRIEL OVO VIRGIN	14	11	ALBUMS	14	13	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
15	12	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT	15	16	RED HOT CHILI PEPPERS CALIFORNICATION WEA	15	14	ALBUMS	15	11	ST. GERMAIN TOURIST EMI
16	4	MAYO OKAMOTO RISE 1 TOKUMA JAPAN	16	16	KASTELRUTHER SPATZEN UNF EWIG WIRD DER HIMMEL BRENNEN KOCH	16	18	ALBUMS	16	14	AKHENATON COMME UN AIMANT VIRGIN
17	15	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG FUNHOUSE	17	13	IRON MAIDEN BRAVE NEW WORLD EMI	17	RE	ALBUMS	17	12	VARIOUS ARTISTS ROMEO & JULIETTE MERCURY/UNIVERSAL
18	NEW	SURFACE FATE MERCURY	18	NEW	BLUEMCHEN DIE WELT GEHORT DIR EDEL	18	RE	ALBUMS	18	16	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
19	14	TUBE TUBEST III SONY	19	NEW	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL	19	17	ALBUMS	19	NEW	PATRICK BRUEL JUSTE AVANT RCA
20	13	SEIKO MATSUDA 20TH PARTY MERCURY	20	NEW	A-HA MINOR EARTH MAJOR SKY WEA	20	15	ALBUMS	20	17	VARIOUS ARTISTS SOLIDAYS BMG
		VARIOUS ARTISTS PUNCH THE MONKEY! 3 COLUMBIA									BON JOVI CRUSH MERCURY/UNIVERSAL
		THE HIGH-LOWS RELAXIN' WITH THE HIGH-LOWS KITTY									

CANADA (SoundScan) 07/15/00		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH
2	2	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG
3	8	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
4	5	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL
5	7	THERE YOU GO PINK LAFACE/ARISTA/BMG
6	9	CAROUSEL THE BRATT PACK POPULAR/EMI
7	3	AMERICAN PIE MADONNA MAVERICK/WARNER
8	NEW	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
9	18	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
10	12	I TURN TO YOU CHRISTINA AGUILERA RCA/BMG
11	15	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY
12	16	YOU SEE THE TROUBLE WITH ME (IMPORT) BLACK LEGEND NUMUZIK
13	1	I WANT YOU TO NEED ME CELINE DION 550 MUSIC/SONY
14	17	SHALALA LALA VENGABOYS DEP INTERNATIONAL
15	14	LAST KISS PEARL JAM EPIC/SONY
16	4	CRYBABY MARIAH CAREY FEATURING SNOOP DOGG COLUMBIA/SONY
17	NEW	THE REAL SLIM SHADY (IMPORT) EMINEM WEB/AFETERMATH/INTERSCOPE/UNIVERSAL
18	19	MEGAMIX VENGABOYS DEP INTERNATIONAL
19	RE	AMAZED LONESTAR BNA/BMG
20	RE	THE BAD TOUCH (PARTS 1 & 2) (IMPORT) BLOODHOUND GANG REPUBLIC/GEFFEN/UNIVERSAL
1	1	ALBUMS
2	2	EMINEM THE MARSHALL MATHERS LP WEB/AFETERMATH/UNIVERSAL
3	3	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/BMG
4	4	THE TRAGICALLY HIP MUSIC MCA/UNIVERSAL
5	6	KID ROCK THE HISTORY OF ROCK LAVA/ATLANTIC/WARNER
6	5	'N SYNC NO STRINGS ATTACHED JIVE/BMG
7	7	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL
8	9	M.C. MARIO M.C. MARIO SUN FACTORY SONY
9	14	BON JOVI CRUSH ISLAND/UNIVERSAL
10	12	CREED HUMAN CLAY EPIC/SONY
11	10	VARIOUS ARTISTS PURE DANCE VOLUME 5 UNIVERSAL
12	11	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY LAVA/ATLANTIC/WARNER
13	15	VARIOUS ARTISTS REGGAE HITS VOLUME 1 UNIVERSAL
14	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
15	18	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE
16	13	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY
17	RE	B.B. KING & ERIC CLAPTON RIDING WITH THE KING DUCK/REPRISE/WARNER
18	RE	DR. DRE DR. DRE—2001 AFETERMATH/INTERSCOPE/UNIVERSAL
19	RE	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL
20	19	TONI BRAXTON THE HEAT LAFACE/ARISTA/BMG
		VARIOUS ARTISTS GROOVE STATION 6 BMG

NETHERLANDS (Stichting Mega Top 100) 07/08/00		
THIS WEEK	LAST WEEK	SINGLES
1	7	QUE SI, QUE NO JODY BERNAL DINO
2	1	JIJ BENT DE ZON JOP SONY MMM
3	2	YONG SANG TO ME MARC ANTHONY COLUMBIA
4	4	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
5	3	CAMPIONE 2000 E-TYPE POLYDOR/UNIVERSAL
6	5	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
7	15	OH OH ORANJE MIJN CLUB JISKEFET DOUBLE T/SONY
8	11	FILL ME IN CRAIG DAVID EDEL
9	6	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
10	NEW	I WOULD STAY KREZIP WARNER
11	8	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
12	12	ORIGINEEL AMSTERDAMS OSDORP POSSE RAMP/EMI
13	9	TRY AGAIN AALIYAH VIRGIN
14	10	EEEN BOSSIE ROOIE ROZEN ALEX MULTIDISK
15	13	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL
16	14	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
17	16	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT
18	19	WHERE ARE YOU PAFFENDORF EDEL
19	NEW	WAT IK BIN DE KAST & M. SCHUURMANS PROACTS
20	17	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
1	1	ALBUMS
2	2	KREZIP NOTHING LESS WARNER
3	3	BON JOVI CRUSH MERCURY/UNIVERSAL
4	5	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
5	6	KANE AS LONG AS YOU WANT THIS BMG
6	9	MOBY PLAY PIAS
7	7	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA
8	15	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
9	10	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
10	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
11	12	SANTANA SUPERNATURAL ARISTA/BMG
12	4	MARC ANTHONY MARC ANTHONY COLUMBIA
13	14	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
14	RE	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
15	13	JENNIFER LOPEZ ON THE 6 COLUMBIA
16	20	ANDRE HAZES WANT IK HOU VAN JOU EMI
17	RE	JOE MY NAME IS JOE JIVE/ZOMBA
18	RE	ALANIS MORISSETTE UNPLUGGED MAVERICK/WARNER
19	RE	VENGABOYS THE PLATINUM ALBUM VIOLENT
20	RE	RENE FROGER ALL THE HITS DINO
		ANOUK URBAN SOLITUDE DINO

AUSTRALIA (ARIA) 07/03/00		
THIS WEEK	LAST WEEK	SINGLES
1	3	FREESTYLER BOMFUNK MC'S EPIC
2	5	I'M OUTTA LOVE ANASTACIA EPIC
3	4	THONG SONG SISQO POLYDOR/UNIVERSAL
4	2	WHO THE HELL ARE YOU MADISON AVENUE VIRGIN
5	1	SPINNING AROUND KYLIE MINOGUE MUSHROOM/FESTIVAL
6	7	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
7	6	THERE YOU GO PINK BMG
8	14	TOCA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA
9	11	DAY & NIGHT BILLIE PIPER VIRGIN
10	9	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG
11	8	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
12	10	SHINE VANESSA AMOROSI TRANSISTOR/BMG
13	17	IT'S GONNA BE ME 'N SYNC JIVE/ZOMBA
14	18	SHALALA LALA VENGABOYS BREAKIN'/EMI
15	20	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA
16	13	SAY MY NAME DESTINY'S CHILD COLUMBIA
17	15	HOLIDAY NAUGHTY BY NATURE ARIOLA/BMG
18	19	RIP IT UP 28 DAYS MUSHROOM/FESTIVAL
19	12	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
20	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
1	1	ALBUMS
2	3	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
3	4	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
4	6	BON JOVI CRUSH UNIVERSAL
5	8	RED HOT CHILI PEPPERS CALIFORNICATION WEA
6	5	MOBY PLAY MUSHROOM/FESTIVAL
7	9	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
8	7	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA
9	14	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL
10	17	ALEX LLOYD BLACK THE SUN EMI
11	NEW	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
12	13	VARIOUS ARTISTS CAFE DEL MAR VOLUME 7 MERCURY/UNIVERSAL
13	15	KILLING-182 ENEMA OF THE STATE UNIVERSAL
14	10	BINDING HEIDI REFLECTOR ROADSHOW/WARNER
15	16	BARDOT BARDOT WEA
16	2	A PERFECT CIRCLE MER DE NOMS VIRGIN
17	11	DEFTONES WHITE PONY WARNER
18	NEW	S2S ONE SDR/FESTIVAL
19	12	SINEAD O'CONNOR FAITH AND COURAGE WARNER
20	18	K.D. LANG INVINCIBLE SUMMER WARNER
		LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL

ITALY (FIMI) 07/03/00		
THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
2	2	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
3	5	FREESTYLER BOMFUNK MC'S SONY
4	3	ME CAGO EN EL AMOR TONINO CAROTONE VIRGIN
5	6	CARMEN QUEASY MAXIM XL RECORDINGS
6	12	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
7	4	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
8	NEW	UP & DOWN MORE BILLY TIME
9	14	IF I TOLD YOU THAT WHITNEY HOUSTON & GEORGE MICHAEL ARISTA/BMG
10	7	TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO.
11	17	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
12	11	IO CI SARO PIERO PELU WEA

# HITS OF THE WORLD

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

## EUROCHART 07/14/00

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE BON JOVI MERCURY
2	3	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
3	2	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE
4	4	CES SOIREES LA YANNICK LA TRIBU/SONY
5	5	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
6	6	YOU SEE THE TROUBLE WITH ME BLACK LEGEND RISE/VARIOUS
7	NEW	SPINNING AROUND KYLIE MINOGUE PARLOPHONE
8	7	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
9	NEW	I'M OUTTA LOVE ANASTACIA EPIC
10	10	L'ENVIE D'AIMER DANIEL LEVY MERCURY
ALBUMS		
1	1	BON JOVI CRUSH MERCURY
2	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
3	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
4	2	SANTANA SUPERNATURAL ARISTA
5	6	MOBY PLAY MUTE
6	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
7	8	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISÉ
8	7	IRON MAIDEN BRAVE NEW WORLD EMI
9	NEW	DEFTONES WHITE PONY MAVERICK/WARNER
10	NEW	WOLFGANG PETRY KONKRET NA KLARU/BMG

## SPAIN (AFYVE/ALEF MB) 06/28/00

THIS WEEK	LAST WEEK	SINGLES
1	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
2	1	SEX MACHINE TONY SWEAT BLANCO Y NEGRO
3	4	BORRIQUITO RODRIGUES BLANCO Y NEGRO
4	6	NO MORE TURNING BACK GITTA BLANCO Y NEGRO
5	3	SUENO SU BOCA RAUL HORUS
6	10	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL
7	NEW	COME BABY COME GIZELLE D'COLE EPIC
8	5	I LIKE YOU ONE TRACK MIND MERCURY/UNIVERSAL
9	NEW	THE ONE BACKSTREET BOYS JIVE/VIRGIN
10	7	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS COLUMBIA
ALBUMS		
1	NEW	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
2	1	CAMELA SIMPLEMENTE AMOR HISPANOX
3	7	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
4	6	MANA UNPLUGGED WEA
5	2	BON JOVI CRUSH MERCURY/UNIVERSAL
6	3	RAUL SUENO SU BOCA HORUS
7	5	GLORIA ESTEFAN ALMA CARIBENA EPIC
8	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
9	9	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
10	8	ESTOPA ESTOPA ARIOLA/BMG

## MALAYSIA (RIM) 07/04/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK MISSION: IMPOSSIBLE 2 SONY
2	2	WESTLIFE SPECIAL EDITION BMG
3	3	'N SYNC NO STRINGS ATTACHED JIVE/BMG
4	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
5	RE	BON JOVI CRUSH UNIVERSAL
6	4	VARIOUS ARTISTS FOREVERMORE WARNER
7	5	RAIHAN KOLEKSI NASYID TERBAIK WARNER
8	RE	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
9	NEW	MELLY MELLY PONYCANYON
10	NEW	AGU + AHUI WE'RE FAMILY ROCK

## HONG KONG (IFPI Hong Kong Group) 06/25/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CECILIA CHEUNG A BRAND NEW ME UNIVERSAL
2	1	NICHOLAS TSE ZERO DISTANCE EGG
3	3	FLORA CHAN SHE IS FLORA CHAN CINEPLOY
4	NEW	ANDY HUI PREVIOUSLY GO EAST
5	2	KELLY CHEN PAISLEY GALAXY GO EAST
6	5	LEON LAI BEIJING STATION SONY
7	8	JOEY YUNG JOEY EP2 EGG
8	NEW	BONDY CHIU THE MOST ENJOYABLE EGG
9	NEW	EASON CHAN EASON & FRIENDS LIVE CAPITAL ARTISTS
10	6	L.M.F. LAZY CLAN DNA

## IRELAND (IRMA/Chart-Track) 06/26/00

THIS WEEK	LAST WEEK	SINGLES
1	1	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR
2	2	IT FEELS SO GOOD SONIQUE MCA
3	NEW	THE REAL SLIM SHADY EMINEM INTERSCOPE
4	NEW	SPINNING AROUND KYLIE MINOGUE PARLOPHONE
5	3	WHO'S IN THE HOUSE FATHER BRIAN & THE FUN LOVIN' CARDINAL FATHA
6	6	YOU SEE THE TROUBLE WITH ME BLACK LEGEND ETERNAL/WEA
7	5	IT'S MY LIFE BON JOVI MERCURY
8	NEW	SANDSTORM DARUDE NEO
9	4	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL
10	10	ON THE BEACH YORK MANIFESTO
ALBUMS		
1	1	MOBY PLAY MUTE
2	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	5	DAVID GRAY WHITE LADDER IHI
4	2	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
5	NEW	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT
6	4	TOM JONES RELOAD GUT
7	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
8	6	BON JOVI CRUSH MERCURY
9	10	BARRY WHITE THE ULTIMATE COLLECTION MERCURY
10	RE	TRAVIS THE MAN WHO INDEPENDIENTE

## BELGIUM/FLANDERS (Promuvi) 07/07/00

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
2	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI BMG/ARIOLA
3	5	THEY STOOD UP FOR LOVE LIVE UNIVERSAL
4	4	B-BOYS & FLY GIRLS BOMFUNK MC'S SONY
5	3	WALK ON WATER MILK INC. ANTLER-SUBWAY/EMI
6	NEW	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA/SONY
7	6	AL WIE DA NIE SPRINGT T'NT ROADRUNNER ARCADE MUSIC
8	10	MY STAR BRAINSTORM EMI
9	7	FREESTYLER BOMFUNK MC'S SONY
10	RE	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
ALBUMS		
1	2	LIVE THE DISTANCE TO HERE UNIVERSAL
2	1	BON JOVI CRUSH MERCURY/UNIVERSAL
3	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
4	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
5	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
6	NEW	SAMSON & GERT SAMSON & GERT 10 JAAR UNIVERSAL
7	4	LISA DEL BO BEST OF THE FIFTIES UNVERSAL
8	7	SANTANA SUPERNATURAL ARISTA/BMG
9	8	K3 PARELS 2000 CAPETOWN/BMG
10	10	MOBY PLAY PIAS

## AUSTRIA (Austrian IFPI/Austria Top 40) 06/27/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	2	IT'S MY LIFE BON JOVI UNIVERSAL
3	4	ONE TO MAKE HER HAPPY MARQUE EDEL
4	3	YOU SANG TO ME MARC ANTONY SONY
5	8	SUPERGIRL REAMONN VIRGIN
6	7	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
7	5	ICH WILL NUR DICH ALEX UNIVERSAL
8	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
9	NEW	SINGALONGSONG TIM TIM EMI
10	NEW	GROSSER BRUDER ZLATKO & JURGEN BMG
ALBUMS		
1	1	BON JOVI CRUSH UNIVERSAL
2	2	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
3	5	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
4	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
5	3	KASTELRUTHER SPATZEN UND EWIG WIRD DER HIMMEL BRENNEN KOCH
6	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
7	9	ANTON FEATURING DJ OETZI DAS ALBUM EMI
8	7	SANTANA SUPERNATURAL ARISTA/BMG
9	NEW	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL
10	8	MARC ANTHONY MARC ANTHONY SONY

## SWITZERLAND (Media Control Switzerland) 07/02/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	2	IT'S MY LIFE BON JOVI UNIVERSAL
3	4	I'M OUTTA LOVE ANASTACIA SONY
4	6	CES SOIREES LA YANNICK SONY
5	3	NEVER BE THE SAME AGAIN MELANIE C EMI
6	5	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
7	NEW	THE REAL SLIM SHADY EMINEM UNIVERSAL
8	NEW	GROSSER BRUDER ZLATKO & JURGEN BMG
9	10	THONG SONG SISQO UNIVERSAL
10	NEW	SUPERGIRL REAMONN EMI
ALBUMS		
1	1	BON JOVI CRUSH UNIVERSAL
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
3	3	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
4	7	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
5	4	SANTANA SUPERNATURAL ARISTA/BMG
6	9	ANASTACIA NOT THAT KIND SONY
7	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
8	8	NEK LA VITA E WARNER
9	6	ERA ERA 2 UNIVERSAL
10	NEW	DJ ANTOINE @MAINSTATION MUSIC/VERTIBE

EDITED BY NIGEL WILLIAMSON

**BRITISH-ASIAN** singer, songwriter, and producer **Mushtaq**, 26, is already being acclaimed as "the new Moby" even before the



MUSHTAQ

release of his first solo record. Like Moby's hugely successful "Play" album, Mushtaq draws on the blues tradition as one of the sources of his entirely contemporary dance music. His first single, "That Feelin'," will be released by Mercury July 24 and will be followed by a debut album in the fall. But a six-track sampler has already caused a stir among critics. The London-born performer says, "I'm integrating all the sounds that I grew up with—blues, reggae, funk, and classic rock. I have really mutated tastes because I soak up everything that's out there." Once a member of seminal British-Asian band **Fun-da-mental**, Mushtaq has spent the last three years honing his unique sound. "Music shouldn't be about fashion. The record company knows I'm only in it for the music, and they've shown a lot of faith in me," he says. **NIGEL WILLIAMSON**

influences. "The first single proper, "Coracao Tambor," is due Aug. 14. **GARY SMITH**

**SAVAGE GARDEN** has received more accolades in its native Australia, picking up trophies in the Australian performers and show-biz ambassadors categories at the 25-year-old music theater Mo Awards, held June 20 at the Sydney Entertainment Center. On the previous night, the duo, consisting of **Darren Hayes** and **Daniel Jones**, received an award for services to the recording industry at the 20-year-old Variety Club Heart Awards dinner; also in Sydney. The group is released locally through Roadshow/Warner and internationally through Columbia. Other Mo winners included Gotham/BMG's **John Farnham** (arena performer), Universal's **Powderfinger** (rock performers), EMI's **Kasey Chambers** (female country performer), Sony's **Troy Cassar-Daley** (male country performer), and **James Morrison** (jazz instrumental performer). Receiving recognition at the Variety Awards were teenager **Vanessa Amorosi** (Transistor/BMG locally, Universal globally) and **Christine Anu** (Festival Mushroom Group) for young entertainer and entertainer of the year, respectively. **CHRISTIE ELIEZER**

**THE LIVE TV BROADCAST** of a **Scorpions** vs. **Berlin Philharmonic Orchestra** concert has catapulted the pop-meets-the-classics album "Moment Of Glory" to No. 3 on the German album chart. The band performed songs from the album at a June 22 concert held on the EXPO 2000 fairgrounds, which was broadcast live on German channel ZDF and watched by 2 million viewers. The album, which teams Germany's No. 1 rock export with one of the world's most respected orchestras, was released on EMI and includes seven Scorpions hits and three new songs. Guest artists on the album who also appeared at the concert include **Genesis** vocalist **Ray Wilson**, Italian rocker **Zucchero**, and U.S. musical star **Lyn Liechty**, who sang "Here In My Heart" (penned by **Diane Warren**) with Scorpions front man **Klaus Meine**. Negotiations are now under way for the band to perform in October with the **Malaysian State Orchestra** in Kuala Lumpur, Malaysia's capital. There are also plans to tour with an orchestra in the U.S. **ELLIE WEINERT**

**DANCE ACTS** **Groove Armada**, **Moloko**, **Kenny Dope**, **Nightmares On Wax**, **Mantronik**, and **Propellerheads** are among those contributing to a **Shirley Bassey** remix album next month. The set follows the improbable success of the hit single "History Repeating," on which big beat heroes **Propellerheads** teamed up with the enduring 63-year-old Bassey, who sang three James Bond movie theme songs. "Diamonds Are Forever—The Remix Album" will be released Aug. 28 in Europe on EMI and will be preceded Aug. 14 by a single that finds Bassey and away **TEAM** joining forces on "Where Do I Begin (Theme From Love Story)." **ADAM WILLIAMSON**

**HEAPED WITH PRAISE** for his 1998 debut album, "Meridian" (V2/Germany), DJ/producer **Ian Pooley** is back with "Since Then," a sophomore set that has been made a label priority. With a global release now set for the end of August—except for the U.S. and Italy, where it will come out in September—the first single was something of a tease. "We released '900 Degrees' on promo only at the end of May," says V2 international product manager **Annelise Harmon**. "Stylistically, it's the perfect bridge between the contrasting styles of the two albums, plus there's a lot to be said for having a record playing in clubs that is not easily available." The new album certainly represents a shift in direction for the much-traveled Pooley. Whereas "Meridian" was rich, sophisticated club music, "Since Then" takes a more ethnic approach and is shot through with Brazilian

**RCA HAS CONFIRMED** the departure from its roster of former **Take That** member **Gary Barlow**. The split comes only three years after his debut solo album, "Open Road," went to No. 1 in the U.K., produced the chart-topping single "Love Won't Wait," and sold almost 1.5 million copies worldwide, according to his manager, **Kristina Kyriacou** of **Globe Artists**. In recent months Britain's tabloid press has warmed to the task of reporting Barlow's fall from commercial grace after the negligible sales of last year's follow-up set, "Twelve Months, Eleven Days." Kyriacou tells Pulse that RCA and Barlow agreed to part company before Christmas and praises the company for its sympathetic handling of the split in light of what she calls "the enormous backlash" in the media against Barlow. "Out of loyalty to Gary and myself, the label did not feel inclined to make an announcement until now," she says. "This has been the most unjustified witch hunt the [British] music industry has been involved in for a long time." On the positive side, Barlow, previously published by EMI Virgin, has signed a new worldwide deal with Sony Music Publishing. **PAUL SEXTON**

# Merchants & Marketing

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## MusicDirect Targets Over-30 Buyers E-Tailer Offers Album, Music Vid Titles, Plus A Web Magazine

BY JIM BESSMAN

NEW YORK—Some early Internet music retailers may be reeling, but MusicDirect.com, thanks to its specific intent to create a resource geared to the over-30 music consumer, is growing.

The Nashville-based site, which is wholly owned by entertainment media/E-commerce company First Media Communications Inc., already boasts a number of significant achievements. Though First Media doesn't publish specific revenue figures, founder and president/CEO Jim Berk says this year's sales through June 2000 exceed last year's total revenue by 300%.

Berk also says MusicDirect averages a whopping \$63.55 in revenue and 3.5

units sold for every order, compared with Paul Kagan Associates-supplied industry averages of \$24.50 and 1.5 units, respectively. Additionally, the E-tailer shows an average online user session length of 13

minutes and 37 seconds, outlasting the Nielsen/NetRatings numbers for such popular retail and portal sites as Amazon.com, Lycos, and Go Network.

Key to MusicDirect's performance, Berk notes, is the content-heavy nature of the site. Besides the 300,000 album and music video titles for sale and 75,000 licensed digital music downloads in both Liquid Audio and MP3 formats, MusicDirect offers Review Online, a consumer music magazine containing exclusive CD reviews, artist interviews, feature articles, current news and events, and album recommendations by a score or so of reputable music journalists. Via the site's MusicMap content filtering device, online readers can dig deeper into the Review's extensive archive of related articles and reviews.

This focus on specialized editorial content, which is updated daily, brings

visitors back to the site regularly, keeping them there for relatively long periods and generating multiple purchases, says Berk. "The idea is to create an online resource where a person can go and read articles about all kinds of music and artists. You may come in looking for B.B. King and 10 minutes later look for k.d. lang—if you want to just browse and discover something new."

The site began as an online extension of New Music Series Review, a print magazine that Berk introduced in 1996 to satisfy his continual hunger for new music. "Our initial goal, and we've stayed true to it, was to create the pre-eminent music resource for people over 30—the



baby boom generation, of which I'm one," says Berk. An accomplished songwriter, he previously served as marketing associate for Multimedia Entertainment, the New York-based TV syndicator:

"It had become very clear to me that this audience was really underserved and still is to a large extent," he says. "This isn't to say that there isn't a lot of great music out there that appeals to the demo, but the industry doesn't serve it effectively because the marketing focus has always been primarily on the youth market. But we grew up on music, and it's still important. But as we've grown up, we know less and less about current things because of the industry focus on youth. But we're far more open-minded and loyal to artists we like than younger audiences and have a lot more money."

After extensive market research, Berk created the bimonthly New Music Series Review (which is sent out with a companion CD compilation) as a means of exposing new releases and artists.

Berk cites Shawn Mullins, Vertical Horizon, Sister 7, and Guster among the many who were featured and have gone on to major labels and wide acclaim.

MusicDirect was launched in 1997 as a content-only site, including and expanding upon the New Music Series Review. Its retail function began last year.

"We maintain a clear line between retailing and publishing," says Berk. "We don't write anything based on retail objectives and don't cover music we don't like, because what's the point? So we're very different from straight retailers, who start from the perspective of 'Let's sell music,' which we're not opposed to doing, but it's not our primary goal."

Now an exclusive music retailer of Discover Card's Platinum Partners program, MusicDirect has also implemented an "open subscription" model whereby any site visitor can buy CDs at suggested list, while "preferred shoppers" who sign on for a \$49.95 fee get such benefits as discounts, a subscription to the New Music Series Review print magazine and CD, and "frequent buyer" points redeemable for free merchandise.

"By offering a two-tiered pricing structure, we're able to achieve profitability on each preferred shopper while simultaneously establishing strong incentives for customer loyalty and repeat business," says Berk.

MusicDirect has licensing agreements with hundreds of record companies and music publishers and wants to extend its reach with a business-to-business strategy involving a broad range of corporate clients, including TV and film production companies with which First Media is in discussions to produce and market soundtrack albums.

The company also recently formed a new sales division to focus on the corporate gift market, which is expected to be a large part of its business in the coming year. Berk estimates that corporate sales will account for up to 20% of First Media's total revenue in 2000.

## NRM Changes Focus After Year-End Loss

BY ED CHRISTMAN

NEW YORK—The week of June 26 to June 30 was a busy one for National Record Mart (NRM): It announced a net loss of \$8 million for the year ending March 25, it put its planned acquisition of the controversial MP3Board.com search engine on hold, and it said it would hire an investment bank to explore various "value-added alternatives."

While most industry observers assume that the latter announcement means that NRM is now officially up for sale, Bill Teitelbaum, chairman, CEO, and president of the chain, declined to comment beyond his original statement, in which he said that management doesn't favor any particular alternative.

In the past, Teitelbaum has unofficially explored the sale of his chain, as well as possible mergers with other existing music retailers, but none of those efforts ever came to fruition.

NRM ended the week by announcing that due to its "unsatisfactory" financial results, it is terminating or putting on hold any new corporate initiatives outside of its core business. So in addition to its planned acquisition of MP3Board.com, management's previously stated objective to become an incubator of Internet start-ups, entertainment-oriented companies—announced with great fanfare in March—has fallen by the wayside so that the company can focus on its retail operations.

In a statement, Teitelbaum said that while the company can gener-

ate store profits, it has been unable to "generate corporate profits given our lack of operational and capital efficiency."

Consequently, the company has to be more aggressive in managing store operations in order to achieve greater efficiencies, he added. In a July 3 interview with Billboard, he stated that NRM has a simple game plan of not "opening any more stores, getting rid of bad stores, getting inventory under control, and keeping our eye on the ball."

For the quarter ending March 25,

NRM posted a net loss of \$7.4 million, or \$1.46 per diluted share, on sales of \$32.9 million vs. last year's \$1.84 million net loss, or 38 cents per diluted share, on sales of \$31.4 million.

The fiscal fourth-quarter loss, when added to the red ink from earlier in the year, gives NRM a net loss of \$8.1 million, or \$1.60 per share, on sales of \$142.6 million for the year ending March 25. The loss was more than four times greater than the \$1.7 million, or 35 cents per diluted share, that the company lost in the prior year when sales were \$129.9 million.

NRM's fiscal 2000 sales total was a 9.8% increase over fiscal 1999 sales, but a 3.4% drop in comparable-store sales dragged down overall performance. In the previous year, comparable-store sales were up 4.2%.

Of the total net loss, \$4.2 million, or 83 cents per share, was attributed to the creation of a non-cash reserve in order to offset

(Continued on page 73)



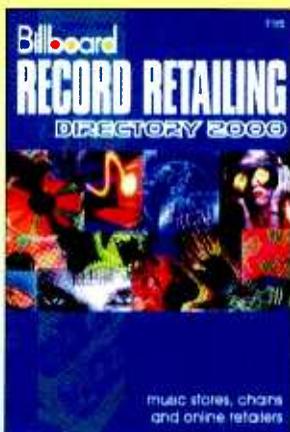
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# newsline...



**TRANS WORLD ENTERTAINMENT** has relaunched its Web site [twec.com](http://twec.com). Features of the revamped site include daily updates of entertainment news; product promotions and giveaways; and new music, movies, video games, and digital downloads. In addition, the site now uses one-click access to reach all product and service pages.

**HMV.COM** will team with Liquid Audio to offer promotional and for-sale digital music downloads. While pricing has yet to be finalized, Internet singles are expected to retail for between 99 cents and \$2.99. Under the agreement, Liquid will provide HMV with secure Internet music delivery services and software, including Liquid Audio's Retail Integration and Fulfillment System (RIFFS), which enables HMV to promote and sell Internet singles regardless of the download protection format and allows the purchase of downloads, alongside physical goods, from the HMV shopping cart.

**CD WAREHOUSE** has opened four new stores in Tennessee, Georgia, and Indiana, raising the total number of franchised and company-owned retail outlets to 332. Two stores opened in the Nashville suburbs of Franklin and Bellevue; one opened in the Atlanta suburb of Buford; and another in the Indianapolis suburb of Avon. The four stores range in size from 1,500 to 2,500 square feet, are located in strip shopping centers, and will offer between 10,000 and 15,000 new and used selections. Pre-owned CD selections generate roughly 70% of the dollar sales volume in the company's stores, CD Warehouse says. As part of the announcement, chairman/CEO Jerry Grizzle says in a statement that the company is on track to open 30 stores in 2000. Since the beginning of this year, CD Warehouse has opened 12 stores in nine markets. The company opened or acquired 49 stores in 1999.

**BEST BUY** says it has generated 1 million subscribers for its various Internet partners. The company began partnering with Internet service providers, or ISPs—including Prodigy and MSN—last summer, offering customers in-store savings of up to \$400 when they sign up for up to three years of Internet service.



**PARADISE MUSIC & ENTERTAINMENT** has received \$1.6 million in private equity financing from a Netherlands-based investment group. The transaction involved the sale of approximately 1.6 million shares priced at approximately \$1 per share—a 15% discount to the closing bid price on June 22, 2000, the date on which the binding purchase commitment was made. (Paradise's stock is down more than 70% in the last year.) In addition, Paradise issued to the investment group two-year warrants exercisable at \$1.75 per share covering the purchase of approximately 241,000 shares. Additionally, at the annual shareholders meeting June 29, Jesse Dylan, Jeffrey Rosen, Robert Buziak, Thomas Edelman, and Richard Flynn were re-elected to the board of directors, while Ernst & Young LLP was appointed the company's principal accountant. In other news, the company has launched its new Web site, [pdse.com](http://pdse.com).

**EXCITE@HOME**, a broadband online service provider, is launching an on-demand video-content service for its customers. The feature, known as Excite ClickVideo, will offer news clips, short-form films, cartoons, and music videos. The company has content distribution arrangements with select media providers, independent filmmakers, and video producers, including Alf.com, AlwaysI.com, AtomFilms, Bloomberg, Broadband Interactive Group's Bluetorch.com, Comedy Central's "The Daily Show With Jon Stewart," Foxnews.com video, Honkworm International, House of Blues, IFILM, LikeTelevision, Mondo Media, MyPrimeTime, Quokka, reelshort.com, Showtime Networks' WhirlGirl on SHO.com, SportsID.com, SpunkyTown.com, sputnik7.com, wildbrain.com, and WireBreak.com. Each provider has agreed to supply new content on a weekly basis, and all video will be archived and searchable by category, title, and keyword.

# 'Thomas' Film Soundtrack On Track

**LITTLE ENGINE, BIG SCREEN:** Nettwerk Records chugs into the kids' audio world with the Aug. 1 release of "Thomas And The Magic Railroad: Original Motion Picture Soundtrack."

Featuring **Steven Page of Barenaked Ladies**, **Joe Henry**, **Atomic Kitten**, and other guests, along with a movie score by **Hummie Mann**, "Thomas And The Magic Railroad" is the first foray into children's music by Nettwerk (through its imprint Unfor-scene), whose artists include current modern-rock act BT. Nettwerk is distributed by EMI Music Distribution.

The Destination Films production "Thomas And The Magic Railroad" premieres July 22 in Los Angeles and opens nationwide July 27. It stars **Alec Baldwin**, **Peter**



by *Moira McCormick*

**Fonda**, and **Mara Wilson**.

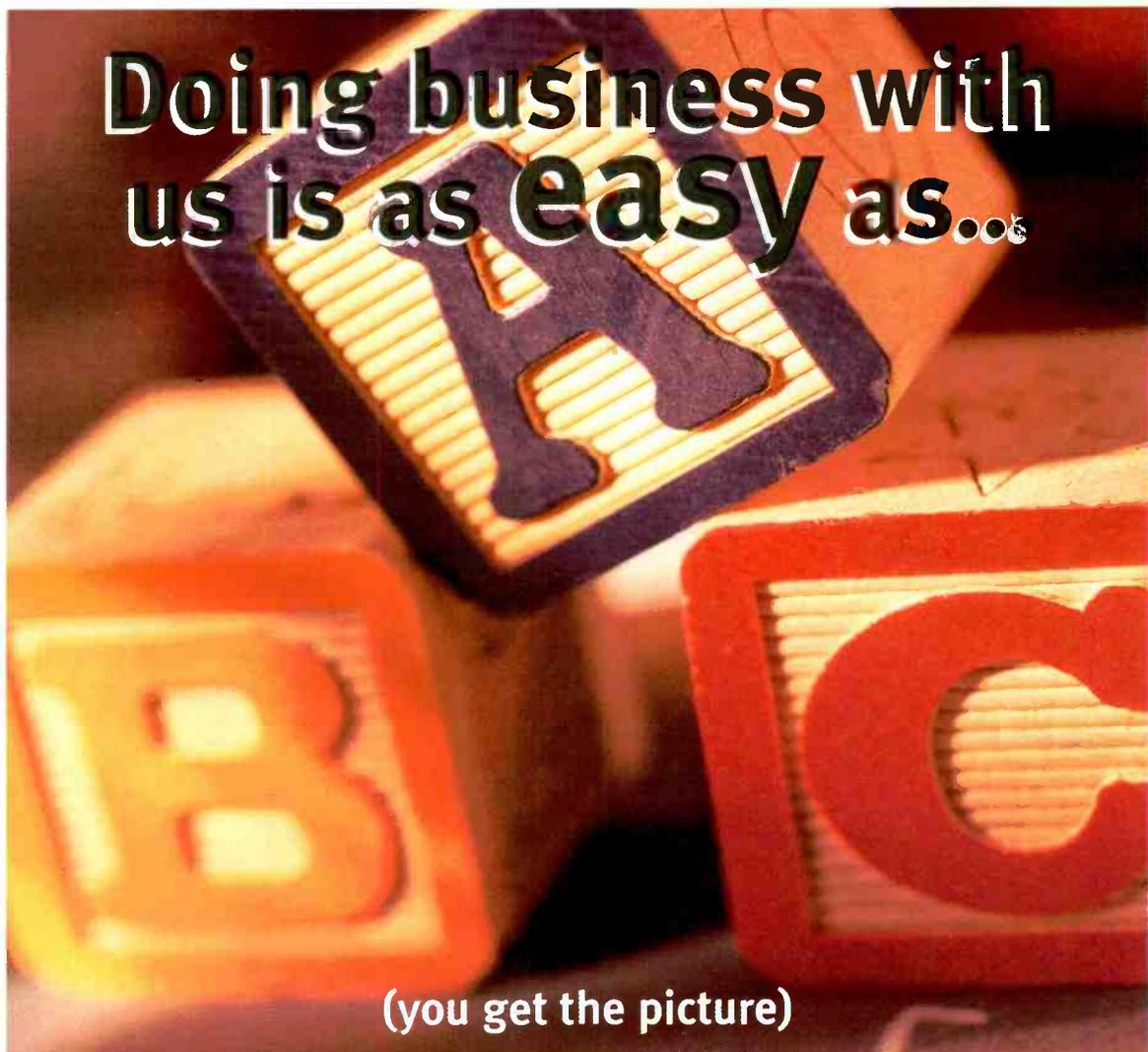
According to **Bob Hoch**, director of marketing for Nettwerk, label execs were thoroughly charmed when shown the movie "a couple of months ago" by Destination Films, while the studio was shopping for a label to release the soundtrack. "We wanted to be part of it," he says.

**Barenaked Ladies' Page**, whose band is a management client of Nettwerk's—and who is a father himself—performs Mann's leadoff track, "He's A Really Useful Engine." Henry sings "Some Things Never Leave You," and the contribution of Atomic Kitten—a U.K. band whose upcoming U.S. debut will be on Virgin Records—is a remake of '60s chestnut "The Loco-Motion."

"That's our focus track," says Hoch of "Loco-Motion." "We'll work it to kids' radio starting at the end of July and then try to cross it over to pop radio." Other performers on "Thomas And The Magic Railroad" include Nettwerk acts **Maren Ord** and **Dayna Manning**.

(Continued on page 71)

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## Bayside Shuffles Staff; Koch Inks 3; Rock Duo Makes A Ghostly Alliance

**COMINGS AND GOINGS:** The new-look Bayside Entertainment Distribution is gearing up for business with a reconfigured staff.

As reported in these pages last issue, West Sacramento, Calif.-based Bayside is the main beneficiary of the closure of PED, the Alpharetta, Ga.-based distribution arm of trouble-plagued Platinum Entertainment in Downers Grove, Ill. After PED folded June 26, **Brent Gordon**, the company's president, and his son **Jeff**, its VP of marketing, moved over to Bayside as executive VP and VP of marketing, respectively (Billboard, July 8).

**Glenn Devery**, Bayside's newly elevated senior VP of sales, confirms that seven former PED regionals have shifted to Bayside as regional account representatives.

They are **Dennis Atkinson** (servicing Minneapolis accounts), **Phil Elam** (Detroit), **Brad Gibson** (N.Y.), **Norman Haynes** (Atlanta phone sales), **Jim McCall** (Southwestern states), **Pamela Peck** (Orange County, Calif.), and **Andy Pinselik** (Pacific Northwest).

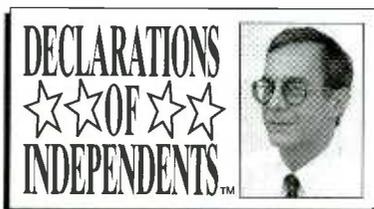
Staying on with Bayside—though some have been assigned new territories—are **John Allison** (L.A.), **Carla Henson** (Nashville), **Brian Kimball** (L.A.), **Carl Michelakos** (Southeastern accounts), **Marty Montana** (Sacramento, Calif.), **Dave Queppet** (Philadelphia), **Holly Sasaki** (Hawaii), **Gordon Soutar** (Washington, D.C./Maryland), **Rick Swenson** (Chicago), **Chris Vincent** (San Francisco Bay Area), **Greg Vovsi** (New York), **Brian Ware** (San Francisco Bay Area), **Mark Wheeler** (Boston), and **Mark Williams** (San Diego and Phoenix).

With the reorganization, four regional reps have been let go: **Guy Arnston** (Chicago), **Mark Petersen** (L.A.), **Kristi Platt** (Pacific Northwest), and **John Quinn** (New York).

All these staff shuffles leave Bayside with a net gain of four sales staffers. The new crew should have its hands full since the distributor has also picked up PED's former slate of non-proprietary labels.

**KOCH SIGNS A FEW:** Koch Entertainment president **Bob Frank** rang up Declarations of Independents to fill us in on a few new signings.

New York-based Koch has inked former **Guns N' Roses** guitarist **Slash**; the axeman will drop his first Koch album in October. Also signed on the dotted line is one-time Columbia hard rock act **Stabbing Westward**; the band, which has collected two gold albums to date, will issue a new album, produced by **Bob Rock**, in the first quarter of 2001. Lastly, Koch has pacted with rapper **Fredro Star of Onyx**; his label bow will arrive in October (**Billboard Bulletin**, June 29).



by Chris Morris

**QUICK HITS:** Black Dog Records in Monticello, Miss., has signed a pressing and distribution deal with Louisiana Red Hot Records in New Orleans. All of Black Dog's releases will now be available exclusively through Distribution North America (DNA) in Woodland, Calif. On July 25, the label will rerelease its entire back catalog, including "Let's Cut The Crap & Hook Up Later On Tonight," the first album by **Marah**, the terrific Philadelphia-based group whose Artemis release "Kids In Philly" is one of our current favorites . . . Another DNA-distributed label, Snapper Music, plans an October street date for a hitherto unreleased album by the great English pop/rock group **Badfinger**.

Jet Set Records in New York will release a new album by the **Go-Betweens**, "The Friends Of Rachel Worth," Sept. 19 via Caroline Distribution. The album reunites **Robert Forster** and **Grant McLennan**, the principal songwriters for the seminal Australian band. The set, which was recorded in Portland, Ore., features members of **Sleater-Kinney** and **Quasi** in the backup band.

**FLAG WAVING:** Only the most daring and resourceful musicians located on opposite sides of the globe would attempt to forge a transcontinental recording project. It's no easy feat, but American alternative rockers **Damon & Naomi** and Japanese neo-psychedelic group **Ghost** have managed it: Their self-titled collaborative work arrives on Sub Pop Sept. 5.

**Naomi Yang** says that she and partner **Damon Krukowski**—who were originally teamed in the group

**Galaxie 500**—have long admired **Ghost**, which has released six albums on the Chicago indie label Drag City Records. The duo got to know the Japanese band in the mid-'90s, after they made a seemingly impossible request of an agent who was trying to book their psychedelic band **Mag-ic Hour**.

"We said, 'You can book our tour only if we can play with this Japanese band, Ghost,'" Yang says. "A month later, terrifyingly enough, he called and said they were coming over."

Damon & Naomi and Ghost subsequently shared stages on both sides of the Pacific. At dinner following a 1998 date in Japan, Krukowski recalls, "we turned to each other spontaneously and said, 'We really should make a record together.'"

"The logistics seemed impossible," Yang says, but Krukowski adds, "We knew we wanted to do it, so we felt our way through the process."

Yang and Krukowski would forward tapes via the mail to Ghost members **Masaki Batoh**, **Michio Kurihara**, and **Kazuo Ogino**, who in turn would send back their own taped arrangements of the songs—often with their own interpretations of the lyrics in Japanese!

Krukowski says that Ghost brought its own sensibility to Damon & Naomi's material: "They have a fantastic sense of drama they build into our songs . . . We don't tend to build those kinds of structures into our songs."

He adds, "We have an idea of what Ghost is, and Ghost has an idea of what we are . . . We met somewhere in the middle."

After months of back-and-forth work on the songs, Ghost traveled to Massachusetts, where it recorded the Sub Pop album in Damon & Naomi's home studio.

"We spent a week working, non-stop," Yang says. Krukowski adds that Ghost's meticulous work in the studio was in marked contrast to Damon & Naomi's first-take style: "We didn't know what that 100th take was like before . . . The phrase we learned right away was 'mo ichi-do'—one more.'"

The result is ethereally beautiful; the muted vocals of Yang and Krukowski mate lushly with the sedate loveliness of Ghost's playing on seven original tracks and covers of **Big Star's** "Blue Moon" and **Tim Hardin's** "Eulogy To Lenny Bruce."

U.S. audiences will get a chance to see the Japanese musicians in action with Damon & Naomi later in the year. Krukowski says the entire band will play a few West Coast shows, including a gig at the Terra-stock Festival in San Francisco in early November; and guitarist **Kurihara** will join Damon & Naomi for a slate of other American dates.



DAMON & NAOMI

## Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	3	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS 1752/LOUD (11.98/17.98)	<b>No. 1</b> WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 3 weeks at No. 1
2	NEW		<b>VARIOUS ARTISTS</b> MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHER SHIP
3	2	3	<b>VARIOUS ARTISTS</b> ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
4	3	2	<b>VARIOUS ARTISTS</b> EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
5	NEW		<b>BROTHA LYNCH HUNG</b> BLACK MARKET 4321 (11.98/17.98)	EBK4
6	4	25	<b>SLIPKNOT</b> I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
7	7	25	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
8	5	3	<b>NOFX</b> EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
9	6	22	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
10	8	25	<b>KENNY ROGERS</b> DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	9	16	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
12	11	6	<b>VARIOUS ARTISTS</b> VP 1599* (9.98/15.98)	REGGAE GOLD 2000
13	10	2	<b>SASHA AND JOHN DIGWEED</b> KINETIC 5465 (19.98 CD) HS	COMMUNICATE
14	NEW		<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
15	13	11	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
16	14	4	<b>STEVE EARLE</b> E-SQUARE/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
17	12	2	<b>VARIOUS ARTISTS</b> SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	SUAVE HOUSE OFF DA CHAIN VOLUME 1 2000
18	18	11	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
19	15	2	<b>PAUL VAN DYK</b> MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
20	16	4	<b>BELLE &amp; SEBASTIAN</b> JEEPSTER 429*/MATADOR (16.98 CD)	FOLD YOUR HANDS CHILD YOU WALK LIKE A PEASANT
21	17	3	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
22	20	25	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
23	23	9	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
24	22	11	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
25	19	9	<b>AIMEE MANN</b> BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO SUPEREGO 002 (16.98 CD)	
26	NEW		<b>LOUIE DEVITO</b> E LASTIK 5001 (14.98 CD)	N.Y.C. UNDERGROUND PARTY 2
27	24	25	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS THURSDAYS, SATURDAYS
28	25	25	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME
29	33	18	<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
30	NEW		<b>H.A.W.K.</b> DEAD END 0002 (11.98/16.98) HS	UNDER H.A.W.K.'S WINGS
31	21	3	<b>POISON</b> CYANIDE 6969/MAILBOAT (10.98/17.98)	POWER TO THE PEOPLE
32	31	2	<b>MR. SERV-ON</b> LIFE TIME 1601 (11.98/16.98)	WAR IS ME PART 1
33	28	23	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
34	26	16	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
35	36	5	<b>SPICE 1</b> THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE
36	30	9	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
37	29	9	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
38	RE-ENTRY		<b>YOUNG KYOZ</b> HEAVY N DA GAME 9105 (10.98/14.98) HS	THE GHETTO MADE ME CRAZY
39	32	10	<b>JOAN SEBASTIAN</b> MUSARTY/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
40	34	25	<b>VENGABOYS</b> GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
41	45	13	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
42	41	6	<b>WIDESPREAD PANIC FEATURING THE DIRTY DOZEN BRASS BAND</b> WIDESPREAD 0012 (17.98 CD)	ANOTHER JOYOUS OCCASION
43	39	9	<b>VARIOUS ARTISTS</b> COLD FRONT/BMG SPECIAL PRODUCTS 6477/K-TEL (13.98/18.98)	THE BEST OF CLUB MIX
44	42	3	<b>ELWOOD</b> PALM 2047 (11.98 CD)	THE PARLANCE OF OUR TIME
45	NEW		<b>DEICIDE</b> ROADRUNNER 8570 (11.98/16.98)	INSINERATEHYMN
46	37	4	<b>SANDRA COLLINS</b> KINETIC 54648 (15.98 CD) HS	TRANSPORT. 3
47	47	9	<b>PAUL OAKENFOLD</b> KINETIC 47120/REPRISE (15.98 CD)	TRANSPORT
48	40	10	<b>SEAN PAUL</b> 2 HARD 1572*/VP (9.98/14.98)	STAGE ONE
49	50	4	<b>VARIOUS ARTISTS</b> NARM 50004 (1.98 CD)	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
50	48	4	<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **C** Albums with the greatest sales gains this week. **R** Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). **A** RIAA certification for net shipment of 1 million units (Platinum). **D** RIAA certification for net shipment of 2 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: **O** Certification for net shipment of 100,000 units (Oro) **△** Certification of 200,000 units (Platino). **△** Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

## CHILD'S PLAY

(Continued from page 69)

While Nettwerk does not have any previous experience in kids' audio—although Hoch, who formerly worked for Mattel, is plenty familiar with the consumers—the label is already setting up promotions with kids' specialty retail stores.

"We're working out the details of programs with Zany Brains and Toys 'R' Us," says Hoch, noting that both those retail entities will feature "huge Thomas sections." "They'll be having 'Thomas Days' once the movie comes out as well."

According to Hoch, Nettwerk will also be working with Barnes & Noble, Borders, and mass merchants.

The soundtrack will figure into a co-promotion by Amtrak and Zany

Brains and a Subway kids' meal promotion, Hoch says. The former involves a sweepstakes with the grand prize being a trip to Club Med; other prizes include Amtrak trips. Hoch says entry blanks will be found in Zany Brains stores and at 33 Amtrak stations around the country.

"They'll be playing the soundtrack at the stations, and there will be point-of-purchase displays," he says. "The Subway promotion begins in mid-July, during which time the Subway restaurants will be playing the soundtrack as well."

**FANTASIA-TASTIC:** Walt Disney Records has released the first read-along tied to its "Fantasia" franchise,

"Fantasia 2000 Deluxe Read-Along." It consists of a 44-page hardcover book with art from the film and a CD or cassette containing two stories set to two of the movie's classical pieces, "The Sorcerer's Apprentice" and "Pomp And Circumstance, Marches No. 1, 2, 3, & 4." The suggested retail price is \$11.98.

Also just out on sister label Buena Vista Records is "The Adventures Of Rocky And Bullwinkle Read-Along," a book and cassette package priced at \$6.98. The companion to the just-released film "The Adventures Of Rocky And Bullwinkle," starring **Robert De Niro, Jason Alexander, and Rene Russo**—and with the peerless **June Foray** as the voice of Rocky 51—the release contains a 24-page book, original movie voices, and sound effects.

Seventies idol **Peter Frampton** appears on Disney's upcoming album "Tigger Mania," due in stores Aug. 1. "Tigger Mania" is described as a "bouncy, contemporary album combining rock-, ska-, and rap-influenced tunes." Frampton performs a new version of his hit "Show Me The Way" and a duet with Winnie-the-Pooh's exuberant tiger pal on "Tigger Bop." Also included are an update of Tigger's theme song, "The Wonderful Thing About Tiggers"; a track called "Stripy, Bouncy And Loud"; and the hip-hop-influenced "Gently Tigger Dear."

Then, on Aug. 8 comes "Disney's Lullaby Album," an all-instrumental collection of lullaby standards like "Tinkle Twinkle Little Star" and "Brahms' Lullaby," along with Disney tunes "When You Wish Upon A Star," "Baby Mine," and others. Pediatric sleep expert **Jodi Mindell** penned the liner notes, which include tips for parents to help their little ones (and, by extension, themselves) get a good night's rest.

**KIDBITS:** The latest in Stormy Weather's successful series "Doo-Wop & Lollipops," "Doo-It Doo-Wop," is doo—correction—due Aug. 8 on Street Gold Records, Merrillville, Ind. . . . The ever-delightful **Vince Junior**, who's been beguiling us since his 1991 release, "Inka Neeto," has a new one called "Swing For The Sky." It's available from Rhythm Rodeo Records, based in Harrells, N.C. . . . **Jonathan Sprout** has just issued a terrific sequel to his album "American Heroes," called "More American Heroes." The pop/rock songs spotlight **Neil Armstrong, Frederick Douglass, Sojourner Truth, Tecumseh, Johnny Appleseed, Jackie Robinson, Susan B. Anthony, Eleanor Roosevelt**, and other giants of U.S. history. Contact Sprout Recordings, Morrisville, Pa.

**ERRATA:** In the July 1 Child's Play, we incorrectly reported the identity of 15-year-old **Stephanie Hall**, who co-wrote "Outer Space Earl" for Long Hill Entertainment's new book-and-audio line. She is the stepdaughter of Long Hill music director **Scott May**. In the same story, we also incorrectly referred to recording engineer **Larry Millas**. He is a current member of the **Ides Of March**.

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	Suggested List Price
			SoundScan® Principal Performers	
NO. 1				
1	1	32	<b>S &amp; M</b> Elektra Entertainment 40218-3 Metallica	19.95
2	2	32	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>3</sup> Jive/Zomba Video 41651-3 Britney Spears	19.98
3	3	224	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music & Video Dist. 39548 Eagles	24.99
4	RE-ENTRY		<b>HE TOUCHED ME: VOLUME 1</b> Spring House Video Chordant Dist. Group 44392 Elvis Presley	29.98
5	RE-ENTRY		<b>HE TOUCHED ME: VOLUME 2</b> Spring House Video Chordant Dist. Group 44393 Elvis Presley	29.98
6	15	6	<b>50 YEARS</b> Spring House Video Chordant Dist. Group 44404 The Happy Goodmans	29.98
7	5	7	<b>WHITNEY: THE GREATEST HITS</b> Arista Records Inc. BMG Video 15746 Whitney Houston	15.98
8	NEW ▶		<b>MTV'S TOTAL REQUEST LIVE</b> MTV Home Video Sony Music Entertainment 55381 Various Artists	12.98
9	4	3	<b>TALES FROM MARGARITAVISION</b> MCA Music Video Universal Music & Video Dist. 53211 Jimmy Buffett	19.98
10	10	86	<b>'THE MIX WITH 'N SYNC</b> ▲ <sup>3</sup> BMG Video 65000 'N Sync	19.95
11	6	10	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397 Bill & Gloria Gaither	29.98
12	8	3	<b>TWO AGAINST NATURE</b> Image Entertainment 9584 Steely Dan	15.98
13	11	26	<b>DEATH ROW UNCUT</b> Death Row Ventura Distribution 66200 2 Pac/Snoop Doggy Dogg	19.98
14	7	10	<b>OH, MY GLORY</b> Spring House Video Chordant Dist. Group 44398 Bill & Gloria Gaither	29.98
15	13	33	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65015 Dave Matthews Band	19.98
16	14	34	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981 Slipknot	9.98
17	9	29	<b>A FAREWELL CELEBRATION</b> Spring House Video Chordant Dist. Group 44379 The Cathedrals	29.98
18	21	5	<b>ONE LOVE: THE BOB MARLEY TRIBUTE</b> Palm Pictures 3016 Various Artists	19.95
19	26	30	<b>URETHRA CHRONICLES</b> MCA Music Video Universal Music & Video Dist. 53830 Blink-182	14.95
20	20	4	<b>25 YEARS OF #1 HITS: ARISTA'S 25TH ANNIVERSARY</b> Arista Records Inc. BMG Video 15748 Various Artists	19.98
21	18	60	<b>LIVE</b> ▲ <sup>3</sup> USA Home Entertainment 45059955 Shania Twain	19.95
22	28	29	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006 Christina Aguilera	19.98
23	25	147	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486 Fleetwood Mac	19.98
24	RE-ENTRY		<b>SO GLAD!</b> Spring House Video Chordant Dist. Group 44369 Bill & Gloria Gaither And Their Homecoming Friends	29.98
25	22	33	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683 Cher	19.98
26	17	109	<b>ALL ACCESS VIDEO</b> ▲ <sup>3</sup> Jive/Zomba Video 41589-3 Backstreet Boys	19.98
27	29	34	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951 Shania Twain	12.95
28	23	62	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup> Jive/Zomba Video 41675-3 Backstreet Boys	19.98
29	NEW ▶		<b>HITZ &amp; DISSES</b> Ventura Distribution 613 Eminem	14.98
30	24	81	<b>CUNNING STUNTS</b> ▲ <sup>2</sup> Elektra Entertainment 40202 Metallica	34.98
31	35	19	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380 Bill & Gloria Gaither And Their Homecoming Friends	29.98
32	34	77	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474 Bee Gees	19.98
33	38	34	<b>THE VIDEO COLLECTION 93-99</b> Warner Reprise Video 38506 Madonna	19.98
34	31	223	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130 Stevie Ray Vaughan And Double Trouble	19.98
35	36	27	<b>LIVE ON VH-1</b> ● BMG Video 32121 Weird Al Yankovic	19.98
36	27	2	<b>PEACETOUR</b> Arista Records Inc. BMG Video 15749 Eurythmics	19.98
37	40	122	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> Epic Music Video Sony Music Entertainment 19V50160-3 Rage Against The Machine	19.98
38	33	33	<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 3-38510 Eric Clapton	19.98
39	12	16	<b>FIFTY FAITHFUL YEARS</b> Spring House Video Chordant Dist. Group 24602 The Cathedrals	29.95
40	32	29	<b>RICKY MARTIN LIVE! ONE NIGHT ONLY</b> ▲ Columbia Music Video Sony Music Entertainment 50209 Ricky Martin	14.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

## Billboard®

JULY 15, 2000

# Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	Suggested List Price
			SoundScan® ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
No. 1				
1	1	18	<b>VARIOUS ARTISTS</b> WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
2	2	9	<b>READ-ALONG</b> WALT DISNEY 860469(6.98 Cassette)	DINOSAUR
3	3	186	<b>VARIOUS ARTISTS</b> ● TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056(3.98/5.98)	
4	4	8	<b>VARIOUS ARTISTS</b> WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
5	5	235	<b>VARIOUS ARTISTS</b> ▲ <sup>1</sup> DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)	
6	6	117	<b>VEGGIE TUNES</b> ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
7	7	88	<b>VARIOUS ARTISTS</b> TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	
8	8	254	<b>VARIOUS ARTISTS</b> ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865(10.98/16.98)	
9	9	200	<b>VARIOUS ARTISTS</b> ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897(9.98/12.98)	
10	10	169	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82220(3.98/5.98)	SILLY SONGS
11	13	19	<b>READ-ALONG</b> WALT DISNEY 860442(6.98 Cassette)	TIGGER
12	16	240	<b>BARNEY</b> ▲ <sup>3</sup> BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	
13	15	166	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98)	
14	14	218	<b>VARIOUS ARTISTS</b> ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/15.98)	
15	22	34	<b>READ-ALONG</b> WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
16	11	198	<b>CEDARMONT KIDS CLASSICS</b> ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
17	12	189	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
18	19	63	<b>VARIOUS ARTISTS</b> WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS
19	20	52	<b>BEAR</b> WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
20	23	14	<b>CEDARMONT KIDS CLASSICS</b> BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS
21	21	99	<b>VARIOUS ARTISTS</b> BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
22	18	54	<b>BARNEY</b> BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	I LOVE TO SING WITH BARNEY
23	24	89	<b>VARIOUS ARTISTS</b> WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS
24	17	14	<b>VARIOUS ARTISTS</b> BENSON 83349(3.98/5.98)	GOSPEL PRAISE SONGS
25	NEW ▶		<b>KIDS PRAISE SINGERS</b> MARANATHA/CORINTHIAN (7.99/11.99)	TOP 25 KIDS PRAISE SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

# Teitelbaum Attempts To Turn The Tables For NRM

FOR AT LEAST 18 MONTHS, Bill Teitelbaum—chairman, CEO, and president of National Record Mart (NRM)—seemed to be more concerned with his company's stock price, in Retail Track's view, than he did with its retail operations. But in light of the announcements the Carnegie, Pa.-based retailer made the week of June 26 (see story, page 68), he apparently has his eye firmly on the ball once again.

During the last year, Teitelbaum appeared more interested in the Internet (the seemingly divine word that, when inserted correctly into a press release, could, until March, drive any stock price) than he was in his stores. He announced an ambitious three-tiered online strategy, with one of the tiers—used CDs—now all but abandoned, while the second—an attempt to use the Internet as a wholesaler to recycle CD returns from U.S. retailers—never happened, leaving an online store that earned about \$400,000 last year.

Then, just as his fiscal year was ending, Teitelbaum announced that, using the company's stock, he would transform NRM into a company that would serve as an incubator for entertainment-oriented Internet start-up companies. But no sooner had he made the announcement that Wall Street pulled the rug from under him by finally swallowing a dose of reality and reapplying traditional yardsticks to measure the performance of start-up businesses, including Internet companies.

Now it's back to business for Teitelbaum, and although he doesn't say it, he has launched a two-pronged strategy.

The first prong of his strategy is

the hiring of an investment banker to "explore value-added alternatives." I suggested that was doublespeak for putting the chain up for sale, but he insisted that it means exactly what it says and adds that management has no alternate preference.

Since he wouldn't provide further comment, let's explore what options are out there for NRM.

First off, debt refinancing is out of the picture. Loan providers, thanks to all this nonsense talk about the Internet putting record stores out of business yesterday, aren't looking too kindly at lending money to record stores.

Fortunately, Teitelbaum says that the \$15 million in notes due in fiscal 2001 has a rollover option, which buys the company time. If not for the rollover option, we could have been looking at a possible NRM bankruptcy a year out. But even with that rollover option, Teitelbaum has to work hard on reducing the balance on his \$35 million revolving credit facility, currently drawn down to \$28.2 million, so I expect we will see some of that balance shift from the banks to independent vendors.

A merger with another record store chain? A possibility, although Teitelbaum has informally explored this path before. In this day and age of shrinking retail profit margins, the surviving merchants will be the ones that can realize the most efficiencies, and one way to do that is

through size. I would bet my last dollar that Teitelbaum would like nothing better than to merge his chain with—let's leave names out of this—say, a 75-unit chain or a 115-unit chain (or both) and pick the best team and warehouse to run the whole thing. Sources say he has already suggested this strategy to at least one midsize chain and been rebuffed. But who knows—maybe an investment banker could entice somebody into such a deal with NRM.

Or maybe an investment banker can get an industry big boy like Trans World Entertainment, the Musicland Group, or Warehouse

Entertainment interested in buying NRM. I used to privately speculate that Teitelbaum's magic number was \$12 a share (there are 5 million NRM shares outstanding) but that he might be willing to settle for \$8. But today, with the stock market down on music merchants and after the wear and tear of almost 15 years of owning NRM, would Teitelbaum be willing to settle for less? Only he knows the answer to that question.

Which I guess brings us to the second prong of his strategy. He is making moves designed to turn around NRM so that, if he doesn't get the price he wants, he can worry about the valuation issue on another day when circumstances might be more favorable.

Let's listen to the man speak. "If, as you suggest, I had taken my eye



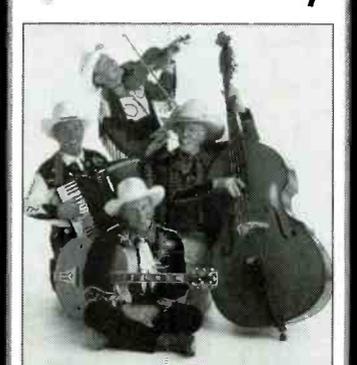
by Ed Christman



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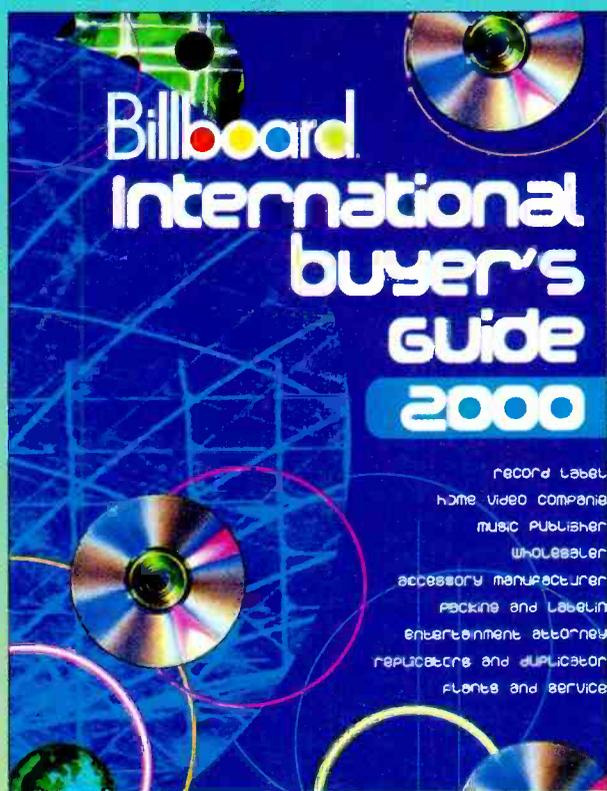
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## Merchants & Marketing

### NRM CHANGES FOCUS AFTER YEAR-END LOSS

(Continued from page 68)

certain deferred tax assets, according to the company's 10-K filing with the Securities and Exchange Commission.

In the good-news column, gross profit margin increased to 38.4% from the previous year's total of 37.1%, thanks to higher shelf pricing. But the profit margin gain was unfortunately more than offset by a larger-than-anticipated increase in selling, general, and administrative expenses (SG&A), which jumped from 33.7% of sales in the company's fiscal 1999 to 35.9% in fiscal 2000.

Teitelbaum said in a statement that the unexpected increase in SG&A was due to the fact that new stores didn't achieve projected sales levels. Consequently, those stores carried a 32.9% SG&A level as compared with the company's core group of stores, whose expenses are 27.4% of total sales.

For the year, earnings before interest, taxes, depreciation, and amortization were \$3.6 million, down almost \$2 million from the \$5.5 million generated in fiscal 1999.

Since the company is terminating the expenditure of all elective capital expenses, only one new store will be opened in the current year as opposed to the \$9.3 million spent

opening stores last year. Also, according to the statement from Teitelbaum, NRM will selectively close non-profitable stores, institute cost reduction programs, and realign inventory so that it achieves higher turns.

The company store count has grown aggressively over the past two years. In fiscal 2000, the company added 18 stores and closed 13; in the previous year, it opened 33 locations and closed seven. It also made two acquisitions, buying four stores from Record Den for \$933,000 and 13 stores from Tempo for \$3.6 million.

In breaking out revenue by product category, CD album sales in fiscal 2000 were 76.6%, cassette albums were 8.9%, singles were 2.8%, movie and music videos were 3.8%, and accessories were 7.9%.

Singles, a high gross margin item, are down considerably from the 6.3% total the configuration had at the chain two years ago, but accessories, another area carrying higher gross margin, are up to 11.7% of revenue, as opposed to 9.4% two years ago.

Shrinkage is another area where the company had a downturn in performance, with its percentage of total revenue increasing to 1.39% in

fiscal 2000, up from 1.06% in the prior year. The higher percentage was attributed to attempts to reduce personnel and to expansion on the West Coast and in the South Pacific, according to the company's 10-K filing.

The company's revolving credit facility, which provides for a maximum of \$35 million depending on inventory levels, was drawn down \$28.2 million at year's end. According to NRM's 10-K, total availability at year's end was \$3.3 million, which apparently means that inventory levels and ratios aren't sufficient to allow for full availability of the revolver.

The company also has \$15 million in notes due at the end of fiscal 2001. But Teitelbaum said in the interview that the notes have a rollover clause, which likely will occur at the proper time. The combined long-term debt of the revolver and notes totaled \$42.8 million.

He said that if it wasn't for the rollover clause in the notes, the company's auditor likely would have had to include a statement in NRM's 10-K raising concerns about the company's ongoing viability; but thanks to the rollover clause, NRM has plenty of breathing room.

### EXECUTIVE TURN TABLE

**HOME VIDEO.** Maren Christensen is promoted to senior VP/intellectual property counsel for Universal Studios in Universal City, Calif. She was VP/intellectual property counsel.

William Jenkins is named VP of development, prime time and kids' action-adventure series, for Nelvana Ltd. in Los Angeles. He was founder of William M. Jenkins Management.

**DISTRIBUTION.** Ventura Distribution names Charmaine Klohe Eastern regional sales manager, Stacey Robillard purchasing and inventory control manager, and Natasha Chialtas marketing coordinator/graphics designer in Thousand Oaks, Calif. They were, respectively, director of marketing for IQorder.com, video product manager for Valley Media, and a recent graduate of California State University, Northridge.

**NEW MEDIA.** John Anglim is named CEO of GetMedia Inc. in San Jose, Calif. He was COO for Sneakers Software.



MEREDITH

Tom Meredith is named VP of research for Inter-tainer Inc. in Culver City, Calif. He was director of market research at the Warner Music Group.

Jason Roth is named director of communications for Inside.com in New York. He was director of public relations for Spin magazine.

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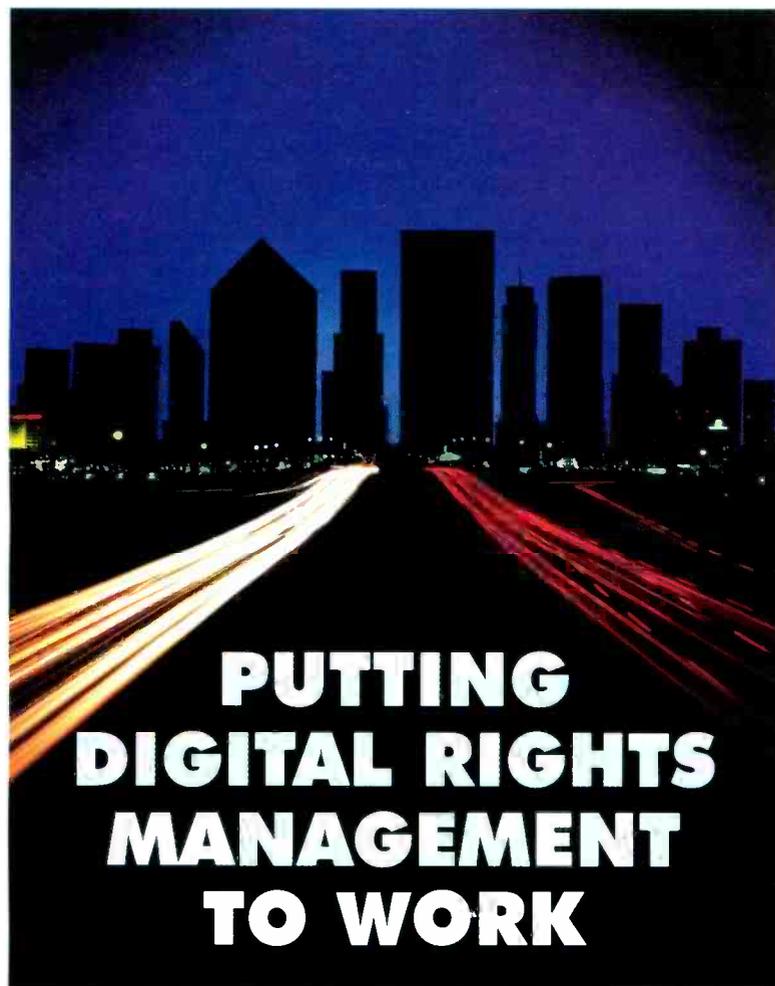
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## New Media

MERCHANTS & MARKETING

# Idealive Gets Funding For 1st Indie Artist

Sirius Launches Satellites; MP3.com Goes On-Air; Tickets.com Shrinks Staff

This issue's column was prepared by Marilyn A. Gillen and Frank Saxe.

**I**DEALIVE, which describes itself as an "online marketplace for investing in the arts and entertainment," has secured financing for its first featured artist, pop artist/songwriter **Tor Hyams**.

The San Francisco start-up aims to match musicians and filmmakers with people looking to fund such projects. "We believe people should be passionate about what they invest in," says Idealive spokeswoman **Pamela Johnston**. "We're the facilitator in bringing the creative side and the money side together."

Artists pay Idealive \$500 to promote their proposed offering on the idealive.com site and set their own goals for financing. Investors—who run a wide gamut of the professional spectrum, Johnston says, from techies to music fans eager to get their hands in the business—can bid on any percentage of the posted goal.

For Hyams, who is set to begin recording his album at Fantasy Studios in Berkeley, Calif., with producer **Jeffrey Wood**, that now-reached

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target was \$35,000.

"I've tried the record-label route—I've made tons of demos—and I've realized that it's really difficult to get a deal," says Hyams. "So I decided that it made more sense for me to do this on my own." With some help from investors, that is.

Hyams says he is not in contact with his online backers—he does not even know them, in fact. "I kind of like that," he says. "I mean, once you kind of look in someone's eyes, there is this incredible pressure. You don't want to be the one who loses their money."

Not that he has any intention of doing that, he quickly adds. "I fully expect to not only get them their money back but to make them a profit as well," he says. "I want to help this company as much as they've helped me, and so I want the initial investors to see that this way of doing business is good business for them, too."

Hyams, who anticipates releasing his album Sept. 15, will sell the set online at tor.com, as well as via other

avenues.

While Idealive is currently targeting musicians who already have had some success with their ventures—Hyams has written music for film and TV, for instance—there are plans to branch out, Johnston says. "I think you'll see us lowering that barrier [of \$500] at some point, maybe with a 'bargain basement' for acts who might pay as little as \$50 to be able to solicit investors," she says.

**W**HILE plenty of attention is being paid to the changes that the Internet will bring to the music industry, another technological advance—satellite radio—also promises to shake things up, as it moves along from the drawing board to the real world—or, in this case, to outer space.

Sirius Satellite Radio has successfully launched Sirius-1, its first in a three-satellite constellation that will cover the U.S. with a 100-channel national radio service. The unit was launched June 30 from the Baikonur Cosmodrome in Kazakhstan.

Sirius chairman/chief executive **David Margolese** says the deployment of Sirius-1 means that "within weeks we will be able to verify the fundamental capabilities of our system, including a coast-to-coast signal and digital-quality sound."

(Continued on page 99)

### TRAFFIC TICKER Top Music Info Sites

#### Duration

#### AVERAGE MINUTES PER VISITOR PER MONTH

1. sonicnet.com	15.1
2. launch.com	10.7
3. pollstar.com	10.2
4. billboard.com	9.9
5. mp3.com	7.6
6. mtv.com	7.5
7. country.com	7.2
8. nsync.com	6.5
9. musicmatch.com	6.1
10. rollingstone.com	5.6

#### Unique Visitors (in 000s)

#### HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mp3.com	711
2. mtv.com	595
3. launch.com	422
4. sonicnet.com	349
5. rollingstone.com	336
6. peeps.com	251
7. listen.com	206
8. bmg.com	188
9. ubl.com	171
10. checkout.com	161

#### HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	1,154
2. mp3.com	1,066
3. rollingstone.com	662
4. sonicnet.com	654
5. launch.com	559
6. peeps.com	395
7. listen.com	338
8. bmg.com	268
9. vh1.com	264
10. ubl.com	235

Source: Media Metrix, May 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



### Billboard

JULY 15, 2000

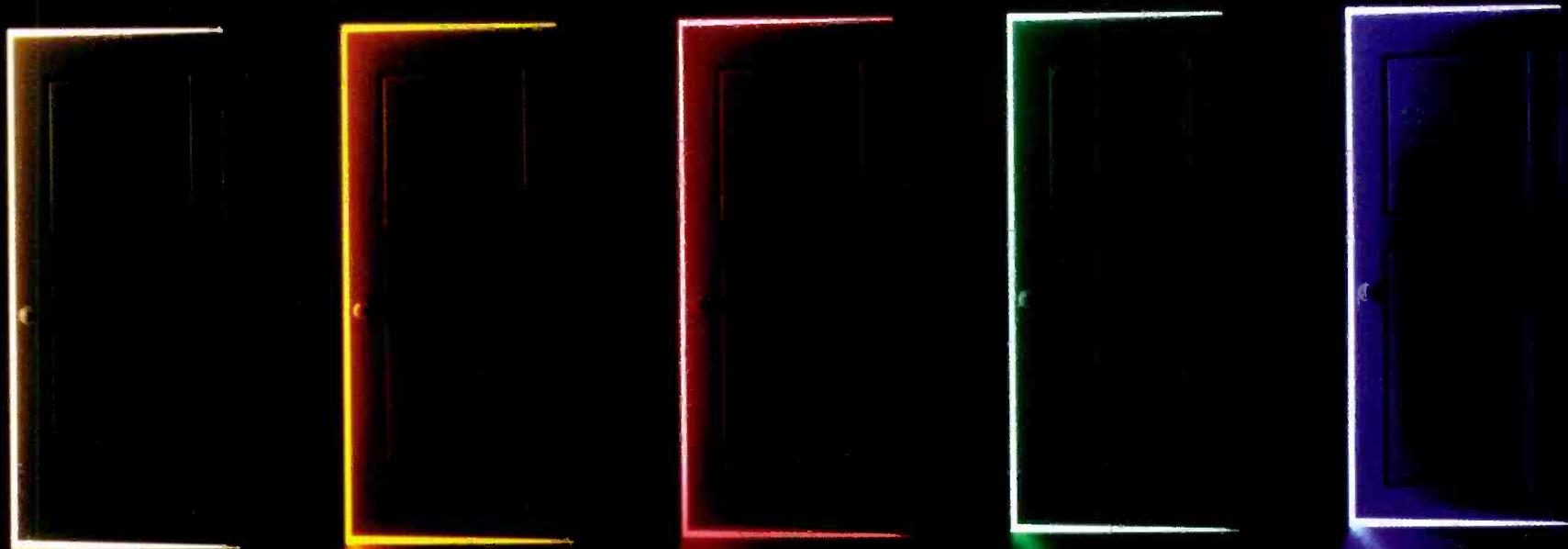
## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	2	3	<b>NO. 1</b> RIDING WITH THE KING DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 2 weeks at No. 1	10
2	3	6	THE MARSHALL MATHERS LP ▲ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	1
3	4	7	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	2
4	6	7	MAD SEASON ▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	12
5	7	28	HUMAN CLAY ▲ WIND-UP 13053*	CREED	6
6	5	3	CRUSH ISLAND 542474/DJMG	BON JOVI	34
7	<b>NEW</b>		THE NOTORIOUS KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG	LIL' KIM	4
8	8	6	INSIDE JOB WARNER BROS. 47083	DON HENLEY	33
9	13	29	BRAND NEW DAY ▲ A&M 490443/INTERSCOPE	STING	22
10	<b>NEW</b>		COUNTRY GRAMMAR FO' REEL 157743/UNIVERSAL	NELLY	3
11	<b>RE-ENTRY</b>		CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	29
12	15	15	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	7
13	9	2	INVINCIBLE SUMMER WARNER BROS. 47605	K.D. LANG	69
14	10	7	WHITNEY: THE GREATEST HITS ▲ ARISTA 14626	WHITNEY HOUSTON	27
15	12	5	THE HISTORY OF ROCK LAVA/ATLANTIC 83314*/AG	KID ROCK	8
16	14	55	SUPERNATURAL ◆ <sup>12</sup> ARISTA 19080	SANTANA	23
17	<b>NEW</b>		ONE VOICE EPIC (NASHVILLE) 62086/SONY (NASHVILLE)	BILLY GILMAN	43
18	20	22	PLAY ▲ V2 27049* HS	MOBY	58
19	19	6	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	13
20	<b>NEW</b>		MIRROR MIRROR DEF SOUL 542472/DJMG	KELLY PRICE	5

● 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.

# VSDA 2000

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SUMMER/FALL TITLE WAVE

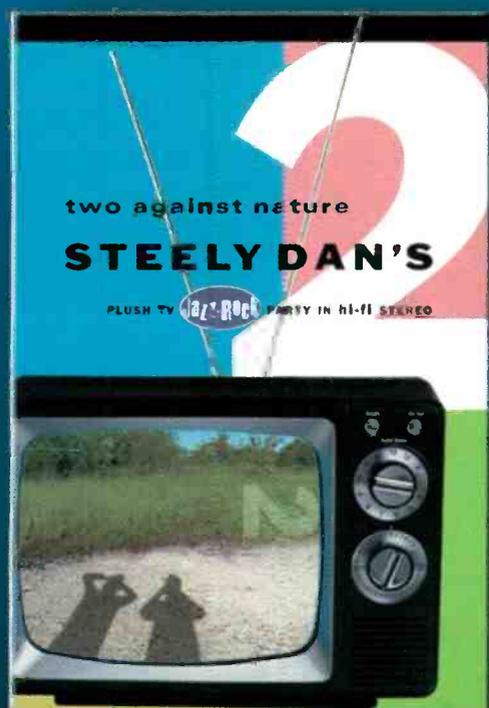
VHS IN THE U.K:  
DOWN BUT NOT OUT

REALLY BIG SHOW:  
VSDA 2000



DIGITAL SURROUND SOUND

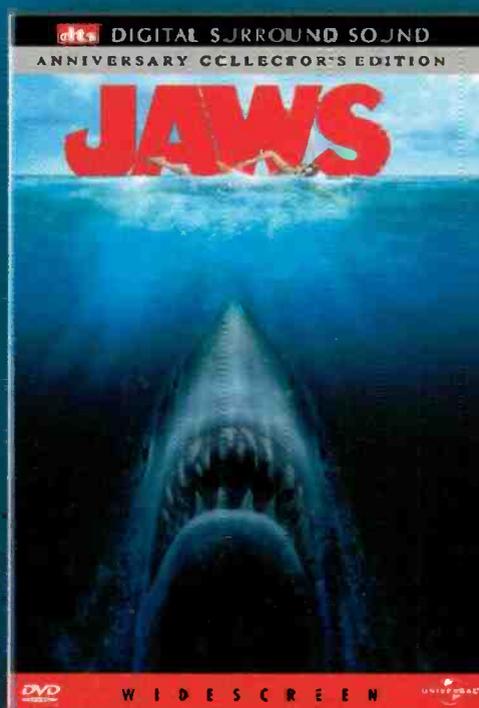
# Hot New Releases



**June**

*Two Against Nature*

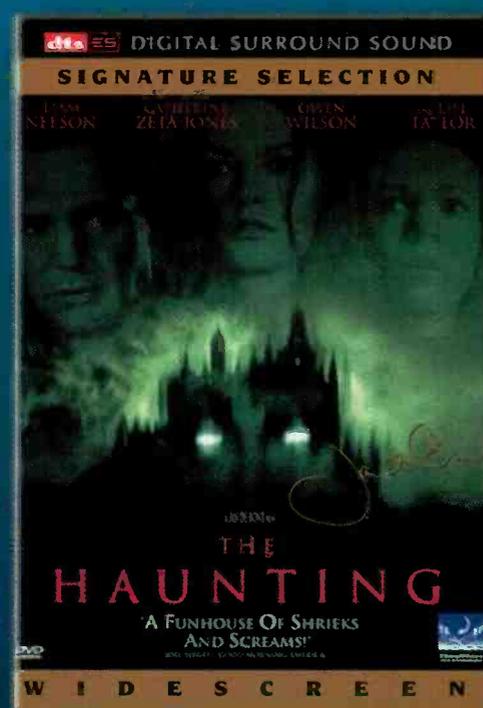
Recent "live" concert delivered in DTS 5.1 Digital Surround



**July**

*Jaws*

DTS-encoded 5.1 re-mix, originally shown in theaters in monaural (1.0) sound



**August**

*The Haunting*

World's first DVD with DTS-ES discrete 6.1 Surround Soundtrack



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## Market Overview: Good News And Bad News

BY EILEEN FITZPATRICK

In the first half of the new year, the video industry experienced the classic good news/bad news scenario. The good news was that DVD continued to grow by leaps and bounds on a worldwide basis. The bad news was that two video distributors closed their doors, shrinking the existing circle even tighter. In addition, Warner Home Video announced it would begin selling rental titles direct to its accounts, breaking the 20-year-old two-step distribution model.

"The main reason we're doing this is because we have good programs and good titles that get communicated to distributors," Warner senior VP of sales John Quinn told Bill-

board, "but sometimes getting them communicated to retailers is difficult."

Warner's move was yet another blow to the distribution community, which earlier saw M.S. Distributing and Sight & Sound Distributors close up shop. Following its exit from the audio business last year, M.S. had attempted to re-establish its video business when principals Tony Dale-sandro and John Salstone bought the company back from Puzzlesoft Corp., but when financing fell through, they closed the 54-year Hanover Park, Ill.-based business.

Barely one week after M.S. Distributing closed its doors, St. Louis-based distributor Sight & Sound Distributors called it quits as well—after 20 years in business. The



"The Sixth Sense"



"The Matrix"

### Artisan Lifts Heavyweights Denise Austin, 'The Firm' To Buff Up Fitness Presence

**STAYING FIT:** Artisan Home Entertainment continues on the acquisition track with the addition of the Denise Austin fitness catalog. Terms of the deal were not disclosed, but Artisan will begin distributing the product immediately. PPI will continue handling direct marketing.

"There are only a few exercise franchises that have maintained their market share and demonstrated growth," says Artisan president Steve Beeks, "and Denise is one of those franchises." He further describes Austin as the "pinnacle of fitness franchises."

Austin has been PPI Entertainment's main

source of revenue for the past 10 years, pumping out 30 titles for the indie supplier. Sales have exceeded 10 million units, according to PPI.

Beeks says that the fitness star's PPI deal was up and that the company was looking to strengthen its own exercise catalog, which also includes "The Firm." Indeed, Austin tapes have consistently ranked within the top five best sellers, along with fitness queen Kathy Smith's titles. Videos from both stars are practically the only ones retailers continue carrying after a downturn in the genre about five years ago.

"We're not looking for one-offs," says Beeks. "It's all about franchises." He says the company expects to improve Austin's sales by utilizing its vendor management systems. Artisan will produce four new titles with Austin, the first of which will be in stores this fall.

Artisan acquired the series "The Firm" from the now-defunct BMG Video late last year. No new "Firm" titles have been released since the acquisition, but Beeks says that that will change this year and that new titles should hit the market during the late fourth quarter or January 2001.

Other recent acquisitions include the "Baby Einstein" and Discovery Channel video lines. Beeks says the two franchises shouldn't compete for shelf space. "The Firm" is going after the fitness enthusiast," he says, "and Denise has a broad market. Her tapes are really for everyone."

While Warner Home Video tried to corner the fitness market with limited success, Beeks says, Artisan isn't using the same tactics. "Obviously we look at any oppor-

tunity, but I don't know [if Warner's strategy is] the right way to go," he says. "We want to grow these two brands first."

**BBC LEAVES FOX:** After 15 years, BBC Worldwide Americas Inc. has ended its distribution pact with CBS/Fox Video and signed a new deal with Warner Home Video. Warner will take over distribution of the entire catalog July 1, with the exception of "Walking With Dinosaurs." CBS/Fox will continue handling that title until Aug. 31.

The BBC catalog encompasses more than 300 titles, including "Absolutely Fabulous," "Wallace & Gromit," and "Wendy's Story Of Painting." BBC will continue to be responsible for all marketing activities.

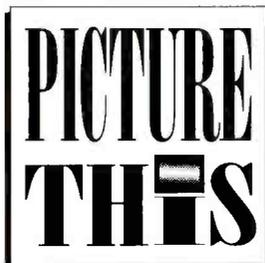
In a statement, Fox VP of sales and marketing Mike Dunn said the parting was mutual. Also in the statement, BBC VP of video Burton Cromer said the company had "nothing but praise for the way [CBS/Fox] helped build our business." Warner says the line will complement its PBS and National Geographic lines.

**MORE DEALS:** In another special-interest deal, Reader's Digest has signed a distribution agreement with Chicago-based Questar Inc.

Questar picked up U.S. VHS and DVD rights to Reader's Digest's 200-title catalog covering travel, nature, history, inspirational, and comedy genres. The titles have previously been released only through direct-mail campaigns conducted by the magazine. The agreement becomes effective in July.

**ELECTION RESULTS:** Newly elected members to the Video Software Dealers Assn. (VSDA) board of directors are Karmala Kay Adams, Movie Monster, Topeka, Kan.; Mick Blanken, Superhitz Moviez & Gamez, Delaware, Ohio; Harold Rosenbaum, Video Video, Morristown, N.J.; and Tom Warren, Video Hut, Fayetteville, N.C.

The new members, who were selected from a slate of six candidates, will take their seats on the board at the VSDA annual convention, July 8-10 at the Sands Expo and Venetian Hotel in Las Vegas.



by Eileen Fitzpatrick

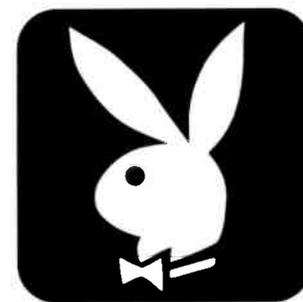
company's accounts were absorbed by Indianapolis-based Major Video Concepts.

But, on the flipside, DVD offered more glowing news. During the first quarter, the DVD Entertainment Group estimated that more than 30 million units of movies and music

videos were shipped to North American dealers, a 200% increase over the same time last year. Since the format's introduction in 1997, more than 160 million units have been shipped, and estimates are that 200 million will hit stores this year, accounting

(Continued on page 88)

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# VSDA 2000: A Really Big (And Different) Show

*New venue, changed schedule and star power combine to make this year's convention one to remember.*

BY DEBBIE GALANTE BLOCK

An industry that's changing all the time should be represented by a show that is also changing. The VSDA Convention & Expo, which met with lackluster reviews in the late 1990s, has, in a number of ways, reinvented itself to meet the changing needs of its attendees. This year, with major Hollywood studio sponsorship, Association spokespeople expect the 19th annual show to offer "incredible excitement" and many "firsts."

Detail changes will make time spent at the Venetian Hotel and Sands Expo Center in Las Vegas not only convenient but exciting. As was the case in 1999, the show will run to three days rather than four: However, it will run from Saturday through Monday. The general session will begin on Saturday, July 8, at 2:15 p.m. Amir Malin, co-CEO of Artisan Entertainment, will be the keynote speaker. Although details of his talk were not available at press time, Carrie Dieterich, VSDA VP of marketing and public relations, says, "It will have an independent studio focus. [Malin] also will be screening footage of 'Blair Witch 2,' which is due in theaters this fall."



July 8 keynote: Artisan co-CEO Amir Malin

## RIBBONS AND BO

Crossan "Bo" Andersen, VSDA president, will also give a state-of-the-industry talk during the session. Mark Vrieling will deliver the Chairman's address. Yet another exciting event early on in the festivities will be the presentation of the Lifetime Achievement Award to Gregory Peck. "He has worked in films for more than 50 years, performed in

over 60 movies—winning an Oscar for Best Performance by an Actor in 1962 for 'To Kill A Mockingbird,'" Dieterich says.

The convention's traditional Monday morning-ribbon cutting ceremony has been slashed; now the floor will open at 4:30 p.m. on Saturday following the general session. At 7 p.m., there will be a party on the show floor with plenty of food and beverages,

says Dieterich, who also encourages each exhibitor to entertain in their own booth as well.

## DVD IS KEY

One new highlight of the show will be a DVD Festival, a central area designated on the exhibit floor for all three days of the convention. State-of-the-art DVD releases will be on display. As part of the festival, there will be a Supersession on Sunday,

leading Hollywood filmmakers will round out the third panel. Panelists had not been finalized at press time.

The Supersession will be followed on Monday, July 10 by the DVD Awards ceremony at 11:30 a.m. The awards will recognize studios and independent DVD producers for excellence in content and production techniques unique to the DVD format. The DVD Awards will be determined by a DVD Festival blue-ribbon

Another exciting event will be the presentation of a Lifetime Achievement Award to Gregory Peck, who has performed in some 60 movies and won an Oscar for Best Performance By An Actor in 1962's "To Kill A Mockingbird."

July 9 at 11:30 a.m. hosted by film critic Leonard Maltin. It will feature three panels. The first panel will highlight state-of-the-art DVD technology, such as the DVD console game-players. The second panel will spotlight consumer trends driving the DVD marketplace. An hour with

jury of recognized experts in entertainment media.

## STUDIO SUMMIT

For the first time, hot topics will be discussed by top studio executives at the Studio Summit on Monday, from  
*(Continued on page 90)*

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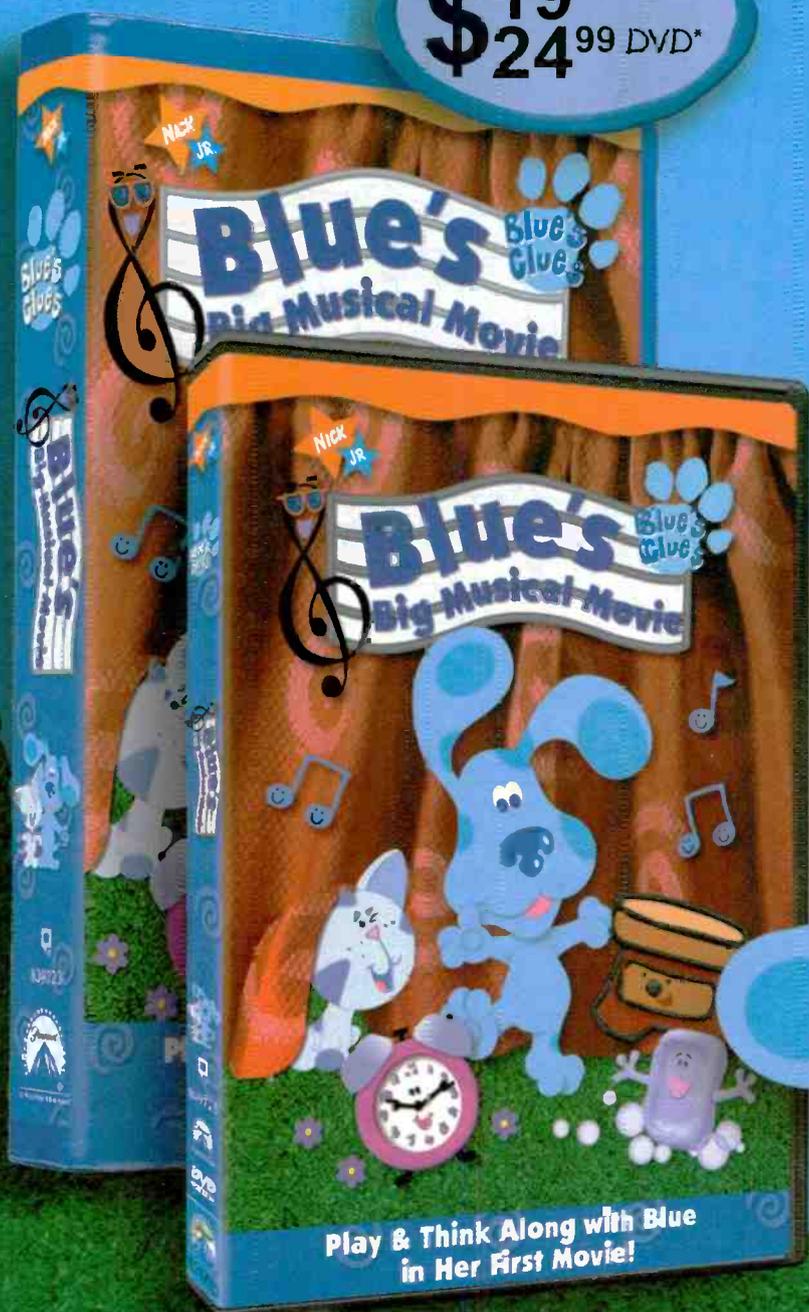
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## Blue's First Movie Soundtrack!

- Includes a total of 18 Blue's Clues songs!
- With Ray Charles as the voice of G-Clef, singing "There It Is!"



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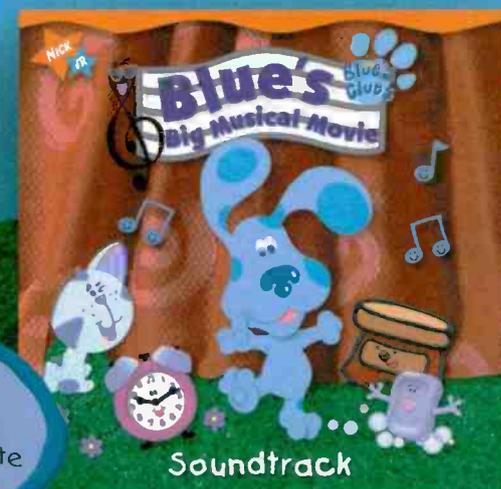
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Play to Learn



# 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	3	<b>GIRL, INTERRUPTED (R)</b>	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
2	1	7	<b>AMERICAN BEAUTY (R)</b>	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
3	3	6	<b>SLEEPY HOLLOW (R)</b>	Paramount Home Video 329623	Johnny Depp Christina Ricci
4	<b>NEW ▶</b>		<b>DUECE BIGALOW: MALE GIGOLO (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
5	11	9	<b>FIGHT CLUB (R)</b>	FoxVideo 2000306	Brad Pitt Edward Norton
6	8	8	<b>BEING JOHN MALKOVICH (R)</b>	USA Home Entertainment 440059757	John Cusack Cameron Diaz
7	10	2	<b>THE GREEN MILE (R)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
8	6	8	<b>DOGMA (R)</b>	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
9	<b>NEW ▶</b>		<b>ANNA AND THE KING (PG-13)</b>	FoxVideo 2000467	Jodie Foster Chow Yun-Fat
10	7	3	<b>NEXT FRIDAY (R)</b>	New Line Home Video Warner Home Video N5034	Ice Cube
11	4	4	<b>MAN ON THE MOON (R)</b>	Universal Studios Home Video 84440	Jim Carrey
12	<b>NEW ▶</b>		<b>SWEET AND LOWDOWN (PG-13)</b>	Columbia TriStar Home Video 04962	Sean Penn Samantha Morton
13	<b>NEW ▶</b>		<b>GUN SHY (R)</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 4345	Sandra Bullock Liam Neeson
14	12	10	<b>BOYS DON'T CRY (R)</b>	FoxVideo 2000310	Hilary Swank Chloe Sevigny
15	5	6	<b>THE WORLD IS NOT ENOUGH (PG-13)</b>	MGM Home Entertainment Warner Home Video	Pierce Brosnan Sophie Marceau
16	9	5	<b>EYE OF THE BEHOLDER (R)</b>	Columbia TriStar Home Video 04953	Ashley Judd Ewan McGregor
17	14	2	<b>PLAY IT TO THE BONE (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment 20152	Antonio Banderas Woody Harrelson
18	17	8	<b>GALAXY QUEST (PG)</b>	DreamWorks Home Entertainment	Tim Allen Sigourney Weaver
19	13	2	<b>BICENTENNIAL MAN (PG)</b>	Touchstone Home Video Buena Vista Home Entertainment 18303	Robin Williams
20	15	4	<b>SNOW FALLING ON CEDARS (PG-13)</b>	Universal Studios Home Video 83661	Ethan Hawke

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>INDEPENDENCE DAY (PG-13) (34.98)</b>	FoxVideo 2000045	Will Smith Jeff Goldblum
2	1	3	<b>THE GREEN MILE (R) (24.98)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
3	<b>NEW ▶</b>		<b>THE TALENTED MR. RIPLEY (R) (29.99)</b>	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
4	5	41	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
5	2	2	<b>DUCE BIGALOW: MALE GIGOLO (R) (32.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 20054	Rob Schneider
6	6	6	<b>SLEEPY HOLLOW (R) (29.99)</b>	Paramount Home Video 335647	Johnny Depp Christina Ricci
7	3	4	<b>FIGHT CLUB (R) (34.98)</b>	FoxVideo 2000035	Brad Pitt Edward Norton
8	<b>NEW ▶</b>		<b>HANGING UP (PG-13) (24.95)</b>	Columbia TriStar Home Video 4748	Meg Ryan Diane Keaton
9	4	4	<b>NEXT FRIDAY (R) (24.98)</b>	New Line Home Video/Warner Home Video N5036	Ice Cube
10	11	28	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
11	15	12	<b>THREE KINGS (R) (24.99)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
12	9	14	<b>THE SIXTH SENSE (PG-13) (29.99)</b>	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
13	<b>RE-ENTRY</b>		<b>THE SHAWSHANK REDEMPTION (R) (19.98)</b>	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
14	12	42	<b>HEAT (R) (24.98)</b>	Warner Home Video 14192	Robert De Niro Al Pacino
15	7	3	<b>BICENTENNIAL MAN (PG) (32.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 18303	Robin Williams
16	8	7	<b>THE WORLD IS NOT ENOUGH (PG-13) (34.98)</b>	MGM Home Entertainment/Warner Home Video 908130	Pierce Brosnan Sophie Marceau
17	14	11	<b>END OF DAYS (R) (26.98)</b>	Universal Studios Home Video 20721	Arnold Schwarzenegger
18	10	9	<b>DOGMA (R) (24.99)</b>	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck
19	<b>NEW ▶</b>		<b>SCREAM 3 (R) (29.99)</b>	Dimension Home Video/Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
20	17	9	<b>GALAXY QUEST (PG) (26.99)</b>	DreamWorks Home Entertainment 86017	Tim Allen Sigourney Weaver

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## VSDA

AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

# VHS In The U.K.: Down But Not Out

Revenue-sharing and the rush to DVD threaten sell-through, but the fight's far from over.

BY SAM ANDREWS

LONDON—Every year at a conference on home video, someone from a research company delivers a presentation in which charts confidently show that VHS has five years to live. It's been that way for five years now.

At one time, it was quaintly thought that Video on Demand would kill off VHS—or, perhaps more accurately, the VHS rental business. However, the recent failures to float shares of U.K. VoD companies such as Yes Television and the much-hyped filmgroup suggest that the investors have also taken a dim view of that particular digital Eldorado.

Now it is the spectacular development of DVD that has had everyone, from the consumer press to seasoned video execs, crowing about the digital disc and declaring that VHS is dead.

While not writing a death certificate, Helen Davis of media analysts Screen Digest foresees the coming of the last rites. "VHS is still a strong business, although we believe that sales of retail VHS tapes peaked in 1998 and will decline from here," she says.

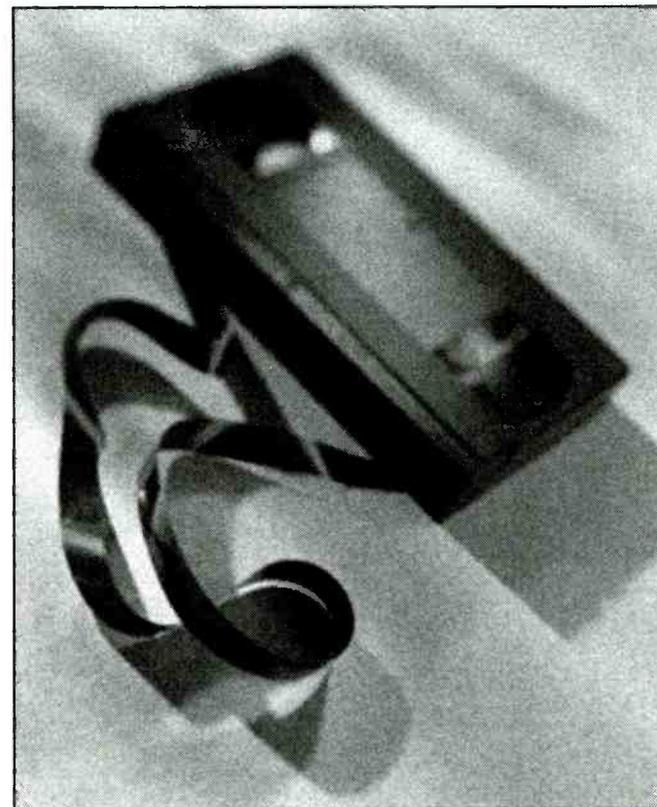
The low cost of the VCR is one of the main factors in what Davis believes will be a slow death for VHS. "DVD recorders will continue to cost twice as much as play-only machines for the foreseeable future," she says. "There are other

options [hard disc recorders], but VHS will continue to be the recording format for a lot of people for quite a long time."

about comparable [with 1999], and DVD is largely incremental." The major studios are beginning to become concerned that retailers are moving too fast toward DVD and ignoring the continued strength of the VHS format. One major agrees that DVD will account for nearly 70% of video-industry revenues by

Also, if the installed player base is still below 500,000 units anyone who devotes all their time and energy on DVD is missing a big opportunity with VHS."

DVD is also suffering, he believes, from a form of gold-rush fever. "There is a lot of emotion surrounding what could be the future of our



While not writing a death certificate for the format, Helen Davis of media analysts Screen Digest foresees the coming of the last rites: "VHS is still a strong business, although we believe that sales of retail VHS tapes peaked in 1998 and will decline from here."

options [hard disc recorders], but VHS will continue to be the recording format for a lot of people for quite a long time."

### PREMATURE MOVES

In the U.K., DVD has captured 20% of video sell-through revenues just over a year into full-scale roll-out, and retailers have been ripping out fixtures for sell-through VHS in favor of slim DVD boxes.

The move is premature, according to a growing band of industry observers.

"Looking at the U.K.," says Ron Sanders, VP Europe at Warner Home Video, "in May there were roughly 420,000 DVD players installed, against around 18-20 million VCR households. For us in our business, rental and sell-through are

the end of 2004, but he also notes that VHS revenues will still only have declined by around 15%.

### THE SHELVES STRIPPED BARE

The problem is that retailers in the short term see DVD as a substitute for VHS—not as an additional income stream. While it is generally agreed that VHS will fade away in eight to 10 years, distributors argue that retailers should not be stripping the shelves bare of tape just yet.

"They have to manage the new with the old, otherwise the decline of VHS becomes a self-fulfilling prophecy," says Sanders.

Garry Blackman, video buyer at Virgin Retail, agrees that VHS still has a lot of life in it yet. "Certain genres," he says "do not work on DVD: like TV, comedy, kids, etc.

industry, and, sadly, that emotion sometimes gets in the way of common sense," says Blackman. "For example, people will not buy everything that is released; they will shop around for the best deal. Pricing is key: Is a 20-year-old film really worth £20.00?"

For Blackman, one of the key signposts for the future will be when a major release is released on DVD only. "We feel it is not too far away and will be a very brave move. Just think of the PR that could be gained if a title like the new James Bond was released on DVD only, and also think of the extra players that could be sold," he says.

### COPY DEPTH

A spokesman for Woolworths, the U.K.'s largest video retailer, reports

that the VHS sell-through market is up 11% year on year. Woolworths believes that DVD is an incremental business and that "the biggest threat to retail video is copy depth in the rental trade, where the likes of Blockbuster sell off ex-rental stock before the release into sell-through."

Despite the copy-depth initiatives, the signs are not good for the rental side of the business. Although rental dealers currently deliver 31% of overall video revenues, sources suggest that, following the closure of another 800 or so stores last year, consolidation is set to continue.

It is estimated that there are around 3,500 rental dealers in the U.K. at present. The privately voiced belief is that this will quickly come down to around 1,500 and will be dominated by Blockbuster (680 stores), Global (250 stores) plus



Virgin Retail's Gary Blackman

Choices and Apollo (150 stores each).

The decline cannot be attributed to the growth of a direct competitor such as PPV movies or pay-TV but to increased competition for the consumer's leisure pound from a variety of sectors. (For example, the Indian restaurant business in Britain was worth approximately \$2.8 billion last year, more than twice the combined rental and sell-through business.)

#### REVENUE-SHARING SCHEMES

The decline of the independent sector will be further exacerbated by the growth of revenue-share schemes that are polarizing the business into dealers with copy depth and those without.

It is also having a major effect on what are viewed as B titles. One independent distributor complained that revenue sharing was "really killing off the catalog-title business." While the rental business faces a difficult future, the sell-through business—based as it is on gift-giving at Christmas and Easter—has a more certain future.

"People will always want to own or collect product, and it's up to us [retailers] to supply it in whatever format the consumer demands," says Blackman.



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"This Is Spinal Tap"

**DVD PREVIEW**

(Continued from page 78)

**September:**

"Chaka Khan: BET On Jazz," "Jeffrey Osborne: Bet On Jazz," "Dame Edna's Neighborhood Watch Vols. 1 & 2," "Bay Of Blood," "Kill Baby Kill."

**IMAGE/PANASONIC**

**July:**

"Twilight Zone Vols. 28 & 29."

**IMAGE/PENTHOUSE**

**July:**

"Wild Weekend With The Pets," "25th Anniversary Swimsuit Video," "Amazing Amazon Beauties," "Fashion And Fantasy," "Island Girls"

**MGM**

**July:**

"Woody Allen Collection 8-pack, \$134.98; "Best Years Of Our Lives," "Easy Money," "Henry V," "Princess Bride"

**August:**

"Supernova," "Misery," "Monkey Shines," "Phantasm IV: Oblivion," "Pumpkinhead," "Swamp Thing," "Texas Chainsaw Massacre 2," "Fargo," "Kalifornia," "Platoon," "Six Degrees Of Separation"

**September:**

"This Is Spinal Tap SE," "The Amityville Horror," "Beach Party," "Bikini Beach," "A Bucket Of Blood," "Heavy Traffic," "Pajama Party," "Stranger Than Paradise," "Blow Out," "The Delta Force," "Delta Force 2," "Dillinger," "Frogs," "Tales Of Terror."

**MONTEREY**

**July:**

"Endless Summer: Revisited"

**October:**

"Grateful Dead: View From The Vault."

**MTI**

**July:**

"Silicon Tower:"

# SPINAL TAP IS READY

DVD & Merchandiser Orders Due: August 1, 2000 • VHS Orders Due: August 15, 2000 • Street Date: September 12, 2000





(Continued on page 85)

# TO PERFORM FOR YOU!

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**Consumers couldn't find it anywhere...until now!**

**NEW DIGITAL TRANSFER WITH STEREO REMIX BY SPINAL TAP**

**New VHS Stereo and 5.1 Surround DVD**

**AN EXTRAORDINARY SPECIAL EDITION DVD WITH NEVER-BEFORE-SEEN EXTRAS!**

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- New Interview With Rob Reiner
- Trailers and TV Spots
- Music Videos
- Rare TV Appearances

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**Features Rare Music Video & Never-Before-Seen Footage**

Get ready to laugh out loud with "the funniest movie ever made about rock and roll" (*Newsweek*). Featuring incredible cameos and brilliant humor, this cult classic is "a heavy-metal hoot" (*USA Today*)!



"Naked Gun"

## DVD PREVIEW

(Continued from page 84)

### NEW HORIZON

July:

"Because Of You," "Crazysitter," "Invisible Man," "Kid With The X-Ray Eyes," "Nightfall," "No Dessert Dad Till You Mow the Lawn"

### NEW LINE/WARNER

July:

"Boiler Room," "Magnolia"

August:

"Boogie Nights SE," "Simpatico," "Mother Night," "New Nightmare," "Nightmare On Elm Street, Vols. 2-6"

September:

"Seven," "Twin Peaks" (TV), "Final Destination," "The Cup."

### PARAMOUNT

July:

"Searching For Bobby Fischer," "Star Trek II: The Wrath Of Khan," "Star Trek Original TV Vols. 13 & 14," "Active Stealth," "Angela's Ashes," "Where's Marlowe?"

August:

"Braveheart," "Tycus," "Nashville," "Shane," "Naked Gun," "Naked Gun 2 1/2," "Naked Gun 33 1/3," "RPM," "Next Best Thing," "Deterrence"

September:

"It's The Pied Piper, Charlie Brown," "Three Peanuts Classics," "Virgin Suicides," "Pet Semetary," "Dead Zone," "Star Trek Original TV Vol. 15 & 16"

October:

"Blue's Big Musical Movie," "Rosemary's Baby"

### PIONEER

July:

"Gundam Wing: Operation No. 2" (A), "Nasca: Eternal Power" (A), "Pokemon Vols. 19 & 20," "Amazing Nurse Nanako," "Best Of Musikladen: Santana," "Horowitz: The

(Continued on page 86)



## DVD PREVIEW

(Continued from page 85)

Last Romantic," "Huey Lewis And The News," "Key The Metal Idol" (A), "Panda! Go Panda!," "Tenchi Muyo on Earth Vol. 2" (A), "Trigun Vol. 3: Wolfwood" (A)

**August:**  
"Billy Vaughn And His Big Band," "Sailor Moon S: Black Dream Hole" (A), "Verdi: Messa de Requiem"

**PIONEER/ARTISAN**  
**July:**  
"Flood: A River's Revenge," "The Funeral," "Nag"

**RHINO**  
**July:**  
"Land Of The Lost"

**August:**  
"Brady Bunch Variety Hour," "Jazz Casuals"

**September:**  
"Domo Arigato," "My Favorite Martian Vol. 2," "Ramones: Live," "The Real McCoys (TV)"

**SLING SHOT**  
**July:**  
"Scream Gems Vols. 1 & 2;"

**August:**  
"Dreams Of Flight: Space."

**SONY**  
**July:**  
"Satchmo," "Ozzy Osbourne: Don't Blame Me," "Don Giovanni/Von Karajan," "Jennifer Lopez: Feelin' So Good," "Mandy Moore," "Celine Dion: A Decade of Song," "Incubus Live," "Gloria Estefan: Latin Videos," "Sessions At West 54th St., Vol. II," "MTV Unplugged: Soul Of R&B/Superstars/Ballads/Finest Moments/Classic Moments," "The Search For Robert Johnson"



"Erin Brockovich"

**August/September:**  
"Appalachian Journey In Concert/Ma, Meyer, O'Connor," "Yo-Yo Ma: Inspired by Bach Vols. 1-3," "Benny

Goodman: Adventures In the Kingdom Of Swing," "Glenn Gould: Bach/The Goldberg Variations"

**SYNAPSE FILMS**  
**July:**  
"A Better Place"

**August:**  
"Fatal Flames"

**TRIMARK**  
**July:**  
"Spy Games," "Ultimate Fighting Championships Vols. 1 & 2," "The 70's"

**UNIVERSAL**  
**July:**  
"Jaws," "Jaws" (DTS), "Isn't She Great," "Ride With The Devil," "Beethoven's 3rd"

**August:**  
"Erin Brockovich," "Dragonheart: A New Beginning," "Beyond The Mat," "Abbott & Costello Meet Frankenstein," "Big Kahuna," "Creature From The Black Lagoon," "Phantom Of The Opera," "The Invisible Man," "Classic Monsters" 8-pack, \$199.98;

**September:**  
"American Psycho," "Andrew Lloyd Webber 50th Celebration," "The Skulls," "Talk Radio," "Born On The Fourth Of July"

**October:**  
"Jurassic Park," "Jurassic Park: The Lost World."

**VANGUARD**  
**July:**  
"Desert Winds," "Height Of The Sky," "The Long Way Home."

**WARNER**  
**July:**  
"My Dog Skip," "The Whole Nine Yards," "White Sands," "Freejack," "Silent Fall," "The Crush," "Diabolique," "Trial By Jury," "The Big Tease," "Bronco Billy," "Space Jam SE"

## Billboard

JULY 15, 2000

# Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					
1	1	11	<b>NO. 1</b> WWF: THE ROCK: THE PEOPLE'S CHAMP	World Wrestling Federation Home Video 254	14.95
2	3	10	WWF: EVE OF DESTRUCTION	World Wrestling Federation Home Video 256	14.95
3	2	55	WWF: THE ROCK-KNOW YOUR ROLE	World Wrestling Federation Home Video 234	14.95
4	4	32	WWF: AUSTIN VS. MCMAHON	World Wrestling Federation Home Video 240	14.95
5	<b>NEW</b>		WWF: BACKLASH 2000	World Wrestling Federation Home Video 247	29.95
6	5	7	JUGGALO CHAMPIONSH-T WRESTLING	Psychopathic Video 2200	19.95
7	6	11	WWF: MICK FOLEY-MADMAN UNMASKED	World Wrestling Federation Home Video 255	14.95
8	8	11	XTREME WRESTLING: HARDCORE CONCEPTION	DGD 001	14.95
9	7	11	NBA NOW!: SHOWMEN OF TODAY	USA Home Entertainment 9630600413	14.95
10	9	54	WWF: BEST OF RAW VOL. 1	World Wrestling Federation Home Video 236	14.95
11	16	56	WWF: KING OF THE RING '98	World Wrestling Federation Home Video WWF10205	19.95
12	11	5	WWF: WRESTLEMANIA 2000	World Wrestling Federation Home Video 246	39.95
13	14	14	WWF: MOST MEMORABLE MOMENTS OF 1999	World Wrestling Federation Home Video 825	14.95
14	12	54	WWF: COME GET SOME-THE WOMEN OF THE WWF	World Wrestling Federation Home Video 235	14.95
15	10	55	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES	World Wrestling Federation Home Video 233	14.95
16	13	94	MICHAEL JORDAN: THE ULTIMATE COLLECTION	FoxVideo (CBS/Fox) 4101090	24.98
17	15	78	WWF: D-GENERATION X	World Wrestling Federation Home Video 212	14.95
18	19	79	WWF: BEST OF WRESTLEMANIA I-XIV	World Wrestling Federation Home Video 214	14.95
19	<b>RE-ENTRY</b>		WWF: NO WAY OUT	World Wrestling Federation Home Video 245	29.95
20	<b>RE-ENTRY</b>		WWF: ARMAGEDDON	World Wrestling Federation Home Video 243	29.95
<b>HEALTH AND FITNESS™</b>					
1	1	79	<b>NO. 1</b> BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95
2	2	71	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98
3	3	52	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution TB2271	29.95
4	7	17	WEIGHT LOSS-YOGA	Living Arts 21	9.95
5	4	57	DENISE AUSTIN: POWER KICKBOXING	Parade Video 832	14.98
6	5	27	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK	Ventura Distribution 10013	49.98
7	12	25	LIVING YOGA COLLECTION	Living Arts 61187	17.98
8	6	55	DENISE AUSTIN: HIT THE SPOT (ABS)	Parade Video 183	9.98
9	10	88	DENISE AUSTIN: FAT BURNING BLAST	Parade Video 1933	12.99
10	9	86	TOTAL YOGA	Living Arts 1080	9.98
11	8	78	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95
12	11	8	BILLY BLANKS: TAE-BO GOLD	Ventura Distribution 2276	24.95
13	13	298	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98
14	16	46	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment SV10885	9.98
15	15	46	DENISE AUSTIN'S BOUNCE BACK AFTER BABY	Parade Video 963	14.98
16	17	4	KAREN VOIGHT'S YOGA SCULPTURE	Karen Voight Video 1009	9.95
17	<b>RE-ENTRY</b>		CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
18	14	26	THE CRUNCH: FAT BLASTER GOES LATIN	Anchor Bay Entertainment 10973	9.99
19	18	26	KATHY SMITH: LATIN RHYTHM WORKOUT	Sony Music Entertainment 51594	14.98
20	20	67	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Entertainment 51564	14.98

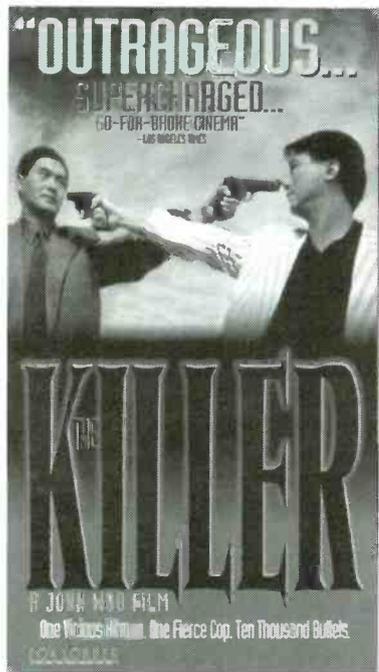
◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

## What's So Special?

4TH  
QUARTER  
VIDEO  
BUYERS  
GUIDE

ISSUE:  
Aug. 26

AD CLOSE:  
Aug. 1



**August:**  
 "Clint Eastwood Collection" 6-pack gift set, \$99.92; "Romeo Must Die"

**WARNER/HBO**

**July:**  
 "Citizen X," "Gia;"

**September:**

"Stomp Out Loud," "Fort Apache, The Bronx," "Escape Under Pressure"

**WARNER/PBS**

**August:**  
 "Stephen Hawking's Universe," "Life Beyond Earth"

**WARNER/TURNER**

**July:**  
 "Kelly's Heroes"

**August:**

"Arsenic And Old Lace," "North By Northwest."

**WINSTAR**

**September:**  
 "The Alexandria Trilogy" 3-Pack, \$69.98; "The Unknown Peter Sellers," "The Book Of Stars," "The Great Animation Studios: Fletcher Studios," "The Emperor And The Nightingale"

**October:**

"John Woo: The Killer/Hard Boiled" 2-pack, \$49.98; "Wirey Spindell," "Deepak Chopra" 2-pack, \$39.98; "Andrew Weil M.D.: Spontaneous Healing" and "8 Weeks to Optimum Health," "Dr. Wayne Dyer"

**November:**

"Isaac Stern: Life's Virtuoso."

**WOLFE**

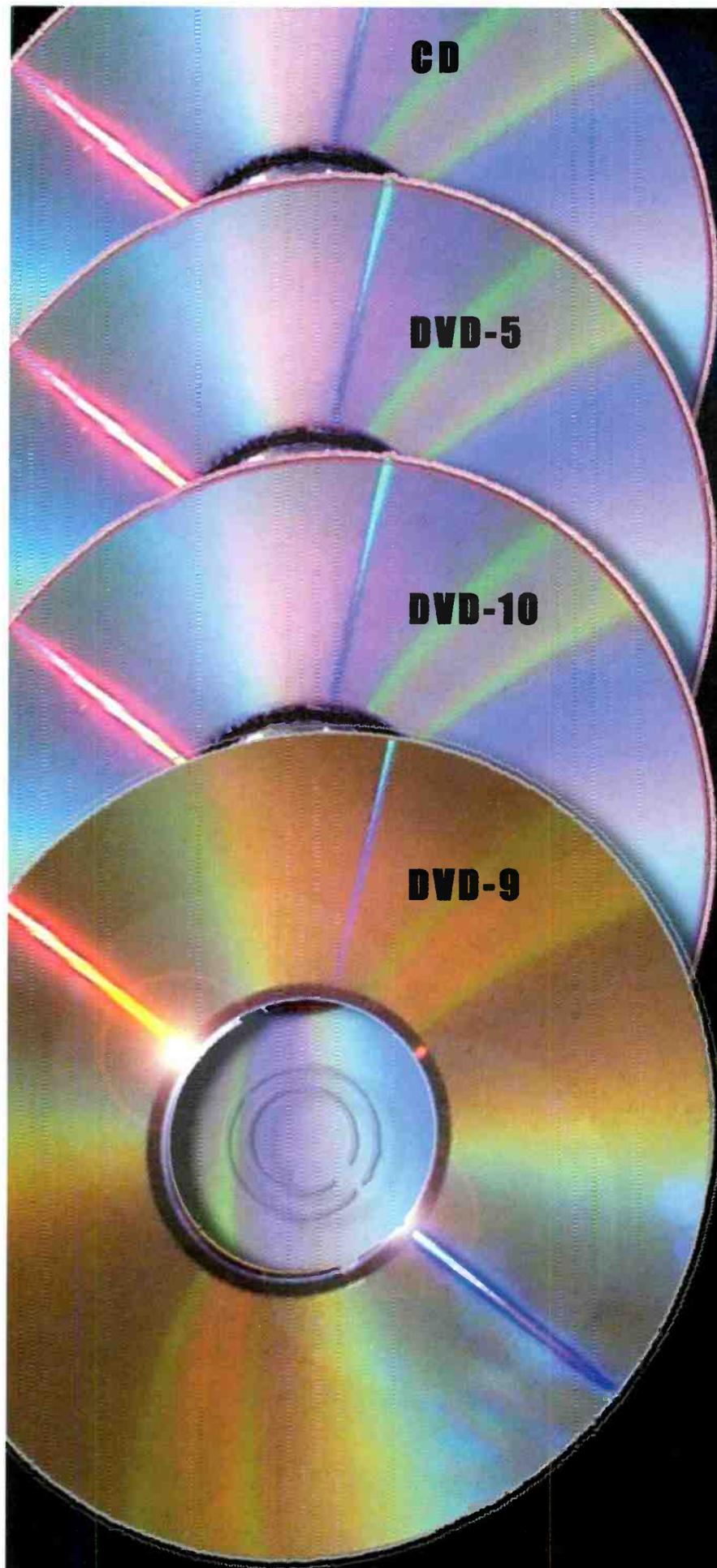
**August:**  
 "Boy 3: Boy Wonder," "Erotic Choices 2: Instincts"

**September:**

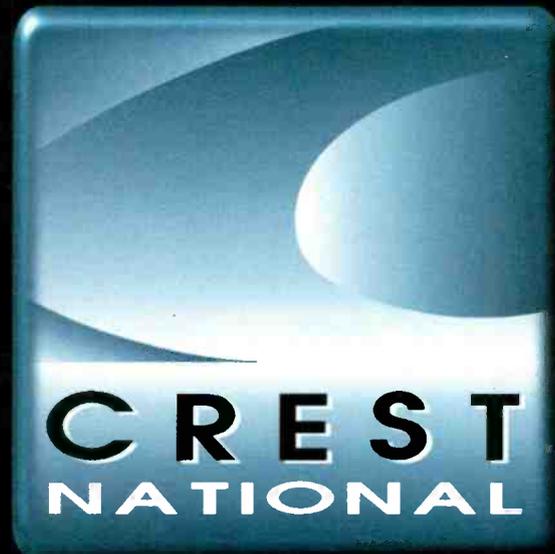
"College Boys," "Gay To Z Of Sex."

**YORK**

**July:**  
 "Interloper Force."



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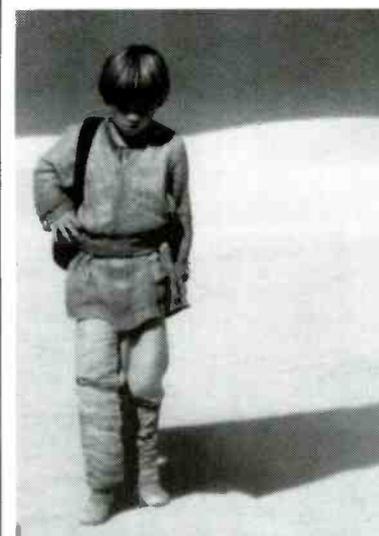
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YORK  
MAVERICK



"Star Wars: Episode I"

**MARKET OVERVIEW**

(Continued from page 77)

for more than \$4 billion in retail revenue.

According to VideoScan, the year-to-date top-five-selling DVD titles are "The Sixth Sense," which shipped a record 2.2 million units in April, followed by "The Matrix," "Tarzan," "American Pie" (unrated) and "The Thomas Crown Affair." (The old VHS workhorse proved it still has plenty of life in it, with "Star Wars: Episode I, The Phantom Menace" selling more than 5 million units in its first two days of worldwide release on April 4.)

**DVD HARDWARE**

Hardware sales also continue to soar, with 1.18 million players shipped during the first quarter, a trend that could see a total of 11 million shipped to retailers by the end of the year.

The good news also continues in foreign territories, despite a rather slow start. Warner and Sony Europe announced a 310% increase in player shipments during the first quarter. More than 425,000 units were shipped to European retailers. Sony predicts player shipments will top 5.8 million this year. Worldwide DVD software sales are expected to hit 500 million units, according to Warner estimates.

Sony and Warner have partnered to promote the format in a joint advertising campaign that should help push player sales closer toward that goal. Industry observers also indicate that DVD software sales could jump higher still, with the introduction of PlayStation 2—which plays DVD titles—in the U.S. and other territories this fall. The dramatic impact of the device was also felt in Asia, where million-unit first-day sales of the player "doubled the installed base of DVD in one day," according to Warner VP of worldwide marketing Steve Nickerson.

**INTERNET CONNECTIONS**

While the new DVD technology has gained rapid acceptance, some companies have been positioning themselves to take advantage of the next new technology: the Internet. Since



the beginning of the year, Blockbuster has made deals with TiVo and content supplier Atom Films.

Under the TiVo deal, Blockbuster will eventually offer its customers a video-on-demand service through the set-top TiVo player, which now records and stores television programs. The retailer also signed a multi-million-dollar deal with MGM Home Entertainment to eventually deliver films from the studio's catalog via the retailer's site. In June, Blockbuster began streaming short films from Atom Films, under a two-year deal with the Seattle-based film company. About 20 films a month are available over the site.

Blockbuster also decided to get into the film-acquisition business and purchased "Love & Sex" at the Sundance Film Festival for \$1.4 million, plus \$1.75 million to promote the film. Blockbuster will distribute the films on video only in its stores under the "Sundance Channel Presents" boutique area.

"What we want to do is broaden the selection of product," says Blockbuster VP Dean Wilson, "and, by adding more product, it increases consumers' renting habits, and there's a great supply of indie product that has never been on video."

**KEEPING UP WITH DVD**

Another Internet movie company that has made some big strides is pay-per-view outfit SightSound.com. In its first major studio deal, the company will supply its technology to Miramax Films to eventually download movies to the Miramax Web site. SightSound also co-produced its first film, "Quantum Project," which was downloaded over the Internet in May.

For the remainder of the year, the industry will most likely be closely following Warner's direct-distribution plan. If the plan is successful, it is only a matter of time before other studios follow suit, industry observers say.

As it awaits that outcome, the industry will continue to watch DVD reach new heights as more than 5,000 titles become available and worldwide player penetration levels hit 15 million. Keeping up with the pace will be video's biggest challenge.

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DVD VIDEO

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**SOMEWHERE IN THE NIGHT**

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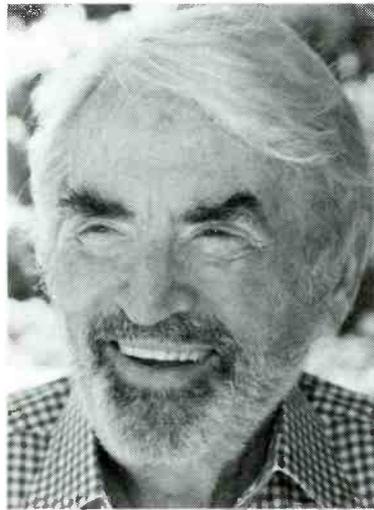
## VSDA 2000

(Continued from page 80)



VSDA president Crossan "Bo" Andersen

8:30-10 a.m. No details were available at press time, but VSDA's Dieterich says, "We're hoping to get home-video division presidents for this panel."



Gregory Peck

Some fun and games will also liven up the Summit proceedings. Attendees will have the chance to win a Hollywood Power Lunch with Bill Mechanic, chairman and CEO, Fox Film Entertainment. Or they can win a VIP trip to Los Angeles for the theatrical premiere of "How The Grinch Stole Christmas," starring Jim Carrey. Warner Home Video is also scheduled to unveil an attendee promotion at the Summit.

### MORE FIRSTS

The VSDA registration brochure offers a long list of other "firsts" for the July show including:

- Pre-convention seminars, to be offered starting Friday, July 7. Four full days of seminars will focus on the best practices of leading industry consultants.

- Poolside festivities, co-sponsored by the majors, will be held Sunday, July 9, from 8-11 p.m. at the Venetian.

- An autograph station will be set up for attendees to have an opportunity to meet the stars on the show floor.

### CONFERENCE PROGRAM

Amid all of these changes, one thing has stayed the same. There is a conference program. "Increasing business and giving you the tools to make it happen" is its focus. Track 1 is titled "Increasing Your Competitive Edge." Topics to be discussed include "Strategies For The New Century" and "Competing In The World Games."

"Strengthening Your Bottom Line" is Track 2's focus. Topics here include "Secrets Of The Competition" and "Effective Employee Management".

### MORE CHANGES IN 2001

VSDA convention attendance was up in 1999 over 1998, and, according

To add further excitement to its convention, not only will the venue change in 2001, but so will the time of year. It will be back in Las Vegas this January, with some of its days coinciding with the heavily attended Winter CES Show.

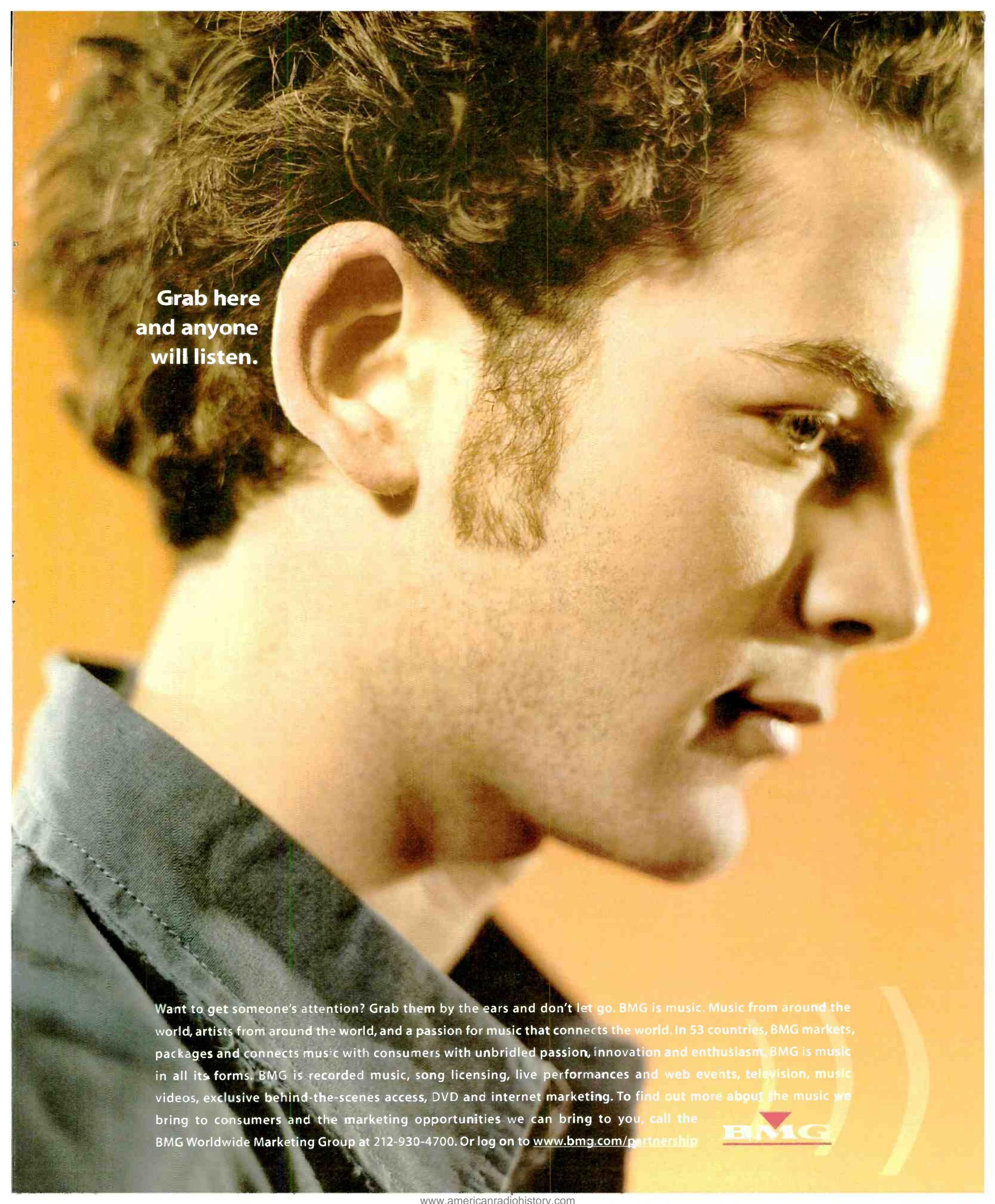
to Dieterich, registration so far this year is ahead of 1999. But VSDA will not rest on its laurels. To add further excitement to its convention, not only will the venue change in 2001, but so will the time of year. It will be back in Las Vegas this January, with some of its days coinciding with the heavily attended Winter CES Show. "We did a survey and found that Las Vegas in January was a plus, particularly for people on the East Coast," says Dieterich. "Also, these two shows attract many of the same people, and it could be difficult to rationalize going to both. So why not make it easy?"

# 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	6	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
2	3	7	THE WORLD IS NOT ENOUGH	MGM Home Entertainment Warner Home Video M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
3	2	6	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
4	7	5	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
5	4	9	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
6	6	12	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
7	5	11	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
8	13	8	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
9	8	27	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
10	11	28	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
11	20	4	DEEP BLUE SEA	Warner Home Video	Samuel L. Jackson Brent Roam	1999	R	19.98
12	9	31	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
13	40	29	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
14	14	13	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
15	15	15	THE POKEMON MOVIE	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
16	18	22	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
17	12	8	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
18	16	6	THE GREATEST HITS	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
19	24	12	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
20	32	13	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
21	23	14	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
22	17	4	THE SIMPSONS POLITICAL PARTY	FoxVideo 00283	The Simpsons	2000	NR	24.98
23	29	11	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
24	31	3	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
25	22	16	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
26	37	4	THE HAUNTING	DreamWorks Home Entertainment	Liam Neeson Catherine Zeta-Jones	1999	PG-13	19.98
27	10	32	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
28	RE-ENTRY		DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
29	25	5	MYSTERY MEN	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
30	NEW ▶		PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
31	21	12	ENTRAPMENT	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
32	19	28	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
33	30	17	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
34	35	10	NOTTING HILL	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
35	27	12	NEVER BEEN KISSED	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
36	34	11	ANALYZE THIS	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
37	33	6	GANGSTRESSES	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
38	28	6	WALKING WITH DINOSAURS	BBC Video FoxVideo 2000090	Various Artists	2000	NR	24.98
39	26	34	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
40	NEW ▶		THE ASTRONAUT'S WIFE	New Line Home Video Warner Home Video 36878	Johnny Depp Charlize Theron	1999	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.



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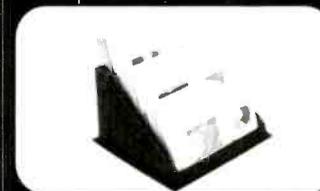
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# Eminem, Spears Albums Achieve Multi-Platinum Status In 1st Audits

BY JILL PESSELNICK

LOS ANGELES—Eminem's Web/Aftermath/Interscope disc, "The Marshall Mathers LP," earned one of the highest initial hip-hop audits ever in the June certifications issued by the Recording Industry Assn. of America (RIAA).

The album was certified at the 5 million level in its first audit, a feat achieved by only three other hip-hop albums. The Notorious B.I.G.'s "Life After Death" (Bad Boy/Arista) was initially certified at 6 million, and a pair of 2Pac albums on Death Row/Interscope, "All Eyez On Me" and "Greatest Hits," both opened at 5 million.

Britney Spears' sophomore Jive album, "Oops!... I Did It Again," tied the record for the highest initial certification by a female solo artist with its certification at 4 million. Only three solo female albums—Mariah Carey's Columbia disc "Daydream" and Celine Dion's 550 Music/Epic albums "Let's Talk About Love" and "All The Way... A Decade Of Song"—reached the 4 million mark in their initial audits.

"Dr. Dre—2001" (Interscope) was certified at 5 million in June, making this album Dr. Dre's best-selling disc ever. His solo debut, "The Chronic" (Priority), is currently certified for sales of 3 million.

Also in June, Whitney Houston's Arista set, "Whitney: The Greatest Hits," earned gold, platinum, and double-platinum awards. Houston's five solo albums have all been certified multi-platinum, as have the three soundtracks on which she was featured.

In the multi-platinum category, matchbox twenty landed its second consecutive multi-platinum album with "Mad Season" (Atlantic), which was certified for sales of 2 million. Its previous project, "Yourself Or Someone Like You," is certified at 11 million. Two Erykah Badu projects additionally earned multi-platinum certifications. Her Grammy-winning disc, "Baduizm" (Kedar/Universal), reached the 3 million level, and "Live" (Kedar/Universal) was certified at 2 million.

Legendary guitarist Jeff Beck received two gold certifications for his late-1960s Epic albums, "Truth" and "Beck-Ola." He released seven gold albums from 1968 to 1977 as a solo artist, leader of the Jeff Beck Group, member of a trio with Tim Bogert and Carmine Appice, or in collaboration with the Jan Hammer Group.

Additionally this month, Moby, Staind, Jessica Simpson, and Luniz received their first platinum certifications. A Perfect Circle was also awarded its first gold record.

A complete list of June certifications follows.

## MULTI-PLATINUM ALBUMS

**TLC**, "Fanmail," LaFace/Arista, 6 million.

**Eminem**, "The Marshall Mathers LP," Web/Aftermath/Interscope, 5

*Eminem's 'The Marshall Mathers LP' was certified at the 5 million level in its first audit by the RIAA, a feat achieved by only three other hip-hop albums, one by the Notorious B.I.G. and two by 2Pac*

million.

**Dr. Dre**, "Dr. Dre—2001," Interscope, 5 million.

**Britney Spears**, "Oops!... I Did It Again," Jive, 4 million.

**Jewel**, "Spirit," Atlantic, 4 million.

**Erykah Badu**, "Baduizm," Kedar/Universal, 3 million.

**Monica**, "The Boy Is Mine," Arista, 3 million.

**Tim McGraw**, "A Place In The Sun," Curb, 3 million.

**Erykah Badu**, "Live," Kedar/Universal, 2 million.

**Matchbox twenty**, "Mad Season," Atlantic, 2 million.

**112**, "112," Bad Boy/Arista, 2 million.

**Whitney Houston**, "Whitney: The Greatest Hits," Arista, 2 million.

## PLATINUM ALBUMS

**Whitney Houston**, "Whitney: The Greatest Hits," Arista, her seventh.

**Moby**, "Play," V2 Records, his first.

Soundtrack, "Mission: Impossible 2," Hollywood.

**Bush**, "The Science Of Things," Trauma/Interscope, its third.

**Britney Spears**, "Oops!... I Did It Again," Jive, her second.

**Bangles**, "Greatest Hits," Columbia, their third.

**Staind**, "Dysfunction," Elektra, its first.

**Luniz**, "Operation Stackola," Noo Trybe/Virgin, its first.

**Jessica Simpson**, "Sweet Kisses," Columbia, her first.

**Matchbox twenty**, "Mad Season," Atlantic, its second.

**Eminem**, "The Marshall Mathers LP," Web/Aftermath/Interscope, his second.

**Sting**, "Brand New Day," A&M/Interscope, his seventh.

**Cypress Hill**, "Skull & Bones," Columbia, its fourth.

## GOLD ALBUMS

**Whitney Houston**, "Whitney: The Greatest Hits," Arista, her seventh.

Soundtrack, "Mission: Impossible 2," Hollywood.

**Mya**, "Fear Of Flying," Interscope, her second.

**Carpenters**, "Love Songs," A&M, their 12th.

**Morrissey**, "Bona Drag," Sire, his second.

**Britney Spears**, "Oops!... I Did It Again," Jive, her second.

Various artists, "Smooth Grooves Volume 1: A Sensual Collection," Rhino.

**Raffi**, "Everything Grows," Rounder, his seventh.

**Bangles**, "Greatest Hits," Columbia, their third.

**Stevie Ray Vaughan & Double Trouble**, "The Real Deal: Greatest Hits Volume 2," Epic, their seventh.

**Pearl Jam**, "Binaural," Epic, its seventh.

**Social Distortion**, "Somewhere Between Heaven And Hell," Epic, its second.

**Lee Ann Womack**, "I Hope You Dance," MCA Nashville, her third.

**Matchbox twenty**, "Mad Season," Atlantic, its second.

**Jeff Beck**, "Truth," Epic, his seventh.

**Jeff Beck**, "Beck-Ola," Epic, his eighth.

**Gloria Estefan**, "Alma Caribena—Caribbean Soul," Epic, her eighth.

**A Perfect Circle**, "Mer De Noms," Virgin, its first.

**Eminem**, "The Marshall Mathers LP," Web/Aftermath/Interscope, his second.

**Sting**, "Brand New Day," A&M/Interscope, his seventh.

**Hanson**, "This Time Around," Island/Def Jam, its fifth.

## GOLD SINGLES

**Westlife**, "Swear It Again," Arista, its first.

**Hanson**, "This Time Around," Island/Def Jam, its third.

## LATIN CERTIFICATIONS

### MULTI-PLATINUM ALBUMS

**Gloria Estefan**, "Mi Tierra," Epic, 1.6 million.

Gloria Estefan, "Abriendo Puertas," Epic, 600,000.

Gloria Estefan, "Alma Caribena—Caribbean Soul," Epic, 400,000.

### PLATINUM ALBUMS

Various artists, "Latin Mix USA 2," Columbia.

**Gloria Estefan**, "Alma Caribena—Caribbean Soul," Epic, her third.

Gloria Estefan, "Mi Tierra," Epic, her fourth.

Gloria Estefan, "Abriendo Puertas," Epic, her fifth.

### GOLD ALBUMS

**Monica Naranjo**, "Monica Naranjo," Sony Discos, her second.

Monica Naranjo, "Palabra De Mujer," Sony Discos, her third.

**Cypress Hill**, "Los Grandes Exitos En Español," Columbia, its first.

Various artists, "Latin Mix USA 2," Columbia.

**Gloria Estefan**, "Alma Caribena—Caribbean Soul," Epic, her third.

Gloria Estefan, "Mi Tierra," Epic, her fourth.

Gloria Estefan, "Abriendo Puertas," Epic, her fifth.

## SINGLES GETTING A DOWNLOAD BOOST

(Continued from page 63)

hold fans over between album release cycles. I'm curious to see what the downloadable tracks do."

However, other labels are not necessarily keen to follow EMI's lead. Ric Arboit, president of Vancouver-based Nettwerk Productions, says, "We're waiting for downloading issues to shake out. The way we are developing fan support now is by placing tracks on soundtracks, compilations, and artist collections. Every four months or so we throw out a rare Sarah McLachlan track for fans as part of their [fan club] membership—a run of 4,000 units. Those tracks, of course, immediately end up on Napster."

To date, most download activity has been centered on free promotional tracks that are used to pre-sell a new album release. While free downloads will likely continue as a promotional vehicle to expose artists' music to as broad an audience as possible, industry sources say some will eventually be offered for free for a short period. Others will be available on a paid basis. This could open the door to rekindle the singles market.

"We will have digital downloads available to retail by the end of year," says Garry Newman, president of Warner Music Canada. "We have different price tiers we are working on, including for singles. The Internet could be the answer to selling singles."

The other Canadian majors are understood to have similar plans in place. "Labels are jumping into the download market because the style of popular music now is singles-driven," says Halifax, Nova-Scotia-based manager/lawyer Chip Sutherland. "It's disposable music. The demand wouldn't have been there in the Pearl Jam/Nirvana era."

However, HMV Canada VP of purchasing Roger Whiteman cautions that payable downloadable CD singles and EPs have some distance to go before making a major market impact. "People are now downloading music but are not paying for it," he notes. "It's going to be interesting to see if they are interested in downloading a single and then paying for it. Certainly we do a good business in singles with import product."

While the singles-driven music business of the past three years has created a hunger for hit tracks in Canada, retailers have largely been unable to satisfy demand because of a lack of commercially available charted singles. Less than 10% of new singles are domestically obtainable commercially on CD and sell at retail for \$5.99-\$9.99 Canadian (\$4.05-\$6.75). Supply is primarily limited to superstar or developing acts.

Labels withhold the commercial availability of hit radio songs for several reasons, including related costs in bringing the CD single to market, a belief that singles hurt sales of albums, and because the bulk of CD singles sell between 2,000 and 6,000 units.

"I wish it was a business, but I don't think it is," says Newman. "Nobody else has really gone after [that business] but HMV."

Many retailers say that readily available singles could fill a void in the Canadian marketplace. Despite the lack of profit margins, it is

argued that the singles should be viewed as a marketing tool for developing acts and attracting new fans to music. However, several key retail-chain buyers remain unsure about the format's potential reach.

"We sell singles on a one-off basis," says Ken Koze, purchasing manager at Handleman Company of Canada. "If there's a commercial release of a new 'N Sync or Britney Spears single six weeks before the release of their albums, we will sell them. But that's only a dozen titles a year."

Alex Irwin, GM of retail at Sam the Record Man, which operates 56 stores nationally, concedes there is a limited singles market. But he adds, "I don't think we are doing it right. We should put listening booths back in stores and begin doing what E-commerce does—easily giving people snippets of music. The Internet proves there's a market for single tracks. Somebody's going to deliver that; why shouldn't it be music retailers?"

Once a U.S. affiliate of a multinational releases a CD single, there is generally market and/or management pressure on its Canadian counterpart to follow suit. Canadian labels, says Newman, should release singles on a case-by-case basis. "We wouldn't do a Rod Stewart or a Phil Collins single," he notes. "With Madonna we would, but we'd limit the amount shipped."

Canadian retailers buy CD single imports directly from multinationals based here or from export companies based abroad. Prices of imported singles at retail range from \$9.99 to \$13.99 Canadian (\$6.75-\$9.45).

"We'll sell the import, and then the Canadian record company will catch on and bring it out," laments Irwin. "We then often get caught with the higher-priced import."

The Canadian music industry lost confidence in the singles configuration in the early '90s. Only a few companies, including PolyGram Group Canada and Sony Music Entertainment (Canada) in the mid-'90s, tried to make a earnest investment in the configuration. Without strong support from other labels, singles lost their market impact.

"When the industry killed the vinyl 45 rpm, Canadian labels killed the single," says Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. "However, for kids growing up and buying music, we need an entry-level CD price."

Richard Zuckerman, VP of international marketing at Sony Music Entertainment (Canada), argues that compilation albums have replaced singles as a prime source for exposing and stimulating sales for certain artists. "Consumers can now get all the singles in one place three months after the artist's album," he says.

Boosted by major national-TV advertising campaigns, multi-label hit-single pop compilations, mostly targeting 12- to 25-year-old buyers, now represent an estimated 12%-14% of Canadian sales. Luckhurst, however, suggests that extensive availability of online tracks could sound the death knell for such compilations.

"With downloading, people can do their own compilations," he says. "Many will certainly do that."

## U.K. CHARITY EVENT HONORS BACHARACH, DAVID

(Continued from page 63)

Bacharach and David songbook than any other, Dionne Warwick.

At the close of the concert, the writers were presented with lifetime achievement awards by Tim Rice and Lord Andrew Lloyd Webber. Accepting the mementoes, David described the occasion as "a night of nights," while Bacharach pronounced it "an extreme kick."

Speaking with *Billboard* before the concert, David said, "This is just the most exciting thing. Nordoff-Robbins is such a great benefit for helping autistic children learn through music, which is of course my life, so I'm just delighted to be involved with it." He added with a smile that he was "honored to be honored."

David reunited with Bacharach in 1999 to write two songs for the Bette Midler movie "Isn't She Great," released earlier this year in the U.S.

David said that Nordoff-Robbins Music Therapy, whose north London base houses a treatment center and an academic and clinical training institution, is recognized as the charity of the music industry "certainly in the U.K. They are also in the United States."

Of the concert bill, the lyricist noted, "There are a lot of people here... who are terrific performers and who are English. I've always been lucky here in England, right from the beginning of my career."

Those performers included Mike + the Mechanics member and solo vocalist Paul Carrack, who performed "This Guy's In Love With You"; London-born R&B singer Lynden David Hall, who interpreted "Don't Make Me Over"; and EMI:Chrysalis newcomer Lucie Silvas, who offered "One Less Bell To Answer."

Clark, now 68 and making a rare live appearance, sang "A House Is Not A Home" and also did a medley of "Wishin' And Hopin'" and "Close To You" in a tribute to Dusty Springfield and Karen Carpenter, respectively.

Despite a shoulder injury that forced his withdrawal from the previous weekend's Glastonbury Festival, Bacharach appeared onstage to accompany Costello on "I Just Don't Know What To Do With Myself" and with Warwick as she sang a selection of her best-known hits written by the duo.

All parties involved donated their services. The concert was broadcast the following evening in the U.K. by the BBC's national AC station, Radio 2, and was filmed for international television distribution, which will be handled by 3DD Entertainment. A commemorative album is planned, with production by Gus Dudgeon.

Earlier in the day, Bacharach and David were presented with the Ray Coleman Special Achievement Award at the 25th Silver Clef Luncheon, also a benefit for Nordoff-Robbins Music Therapy. Dave Stewart picked up the Silver Clef Award for outstanding services to British music on behalf of Eurythmics, while teen act Five collected the Best New Artist Award and Boyzone front man Ronan Keating left with the International Award.

Keating also nearly left with George Michael's grand piano, having placed a winning bid of 25,000 pounds (\$37,500) for the instrument during the luncheon's auction. However, he then re-donated it to the charity, joking that his house was not big enough to accommodate the instrument.

The luncheon, held at the Inter-Continental Hotel in London's Mayfair, raised more than 350,000 pounds (\$525,000) for the charity. Box-office receipts from the tribute concert covered the cost of staging the event, and the charity hopes to bring in a further 500,000 pounds (\$750,000) through the sale of broadcasting rights.

Nordoff-Robbins is hoping to further boost funds through a partnership with music Internet portal Music3w.com, which is creating an auction Web site (silverclef.com) to benefit the charity.

Kate Conroy, director of international promotions/special projects at EMI, will chair the committee that is hoping to make the Silverclef.com auction the world's largest online auction of rock'n'roll memorabilia ever held.

"We welcome the opportunity to put something back," Conroy said, "and we hope that the whole industry will be generous in lending their support by donating items to be auctioned to music fans worldwide."

The auction will take place at the end of July.

*Assistance in preparing this story was provided by Gordon Masson.*

## CALENDAR

### JULY

July 10-13, **SGA Week**, Songwriters Guild of America, Nashville. 615-329-1782.

July 11, **Latin Grammy Awards Press Conference**, Beverly Hills Hotel, Los Angeles. 310-392-3777.

July 11, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

July 12, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 12, **What A&R Reps Have To Say**, presented by ASCAP, ASCAP New York office. 212-621-6243.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

July 13, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 14, **Florida Music Showcase**, the Station, Orlando, Fla. floridashowcase.com.

July 19, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 20, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 21-23, **Falcon Ridge Folk Festival**, Long Hill Farm, New York. 860-364-0366.

July 22, **Music In The Digital Age**, sponsored by Abu-Ghazaleh Intellectual Property, Mozarteum, Salzburg, Austria. 201-461-6630, ext. 101.

July 22, **Noche De Encanto**, presented by Inner-City Arts, Paramount Studios, Los Angeles. 800-965-4827.

July 22-25, **Executive Development Program For Radio Broadcasters**, presented by the National Assn. of Broadcasters, Georgetown University, Washington, D.C. 202-775-3511.

July 26, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 26, **Third Annual Director's Cut Film Festival**, presented by the Music Video Production Assn., Writers Guild of America, Los Angeles. 323-469-9494.

July 27, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 27, **Second Annual Pearl Awards**, presented by the Faith-Centered Music Assn., David O. McKay Events Center, Orem, Utah. 801-355-1771.

July 28-30, **Winterhawk 2000**, Long Hill Farm, New York. 860-364-9396.

### AUGUST

Aug. 4-5, **Play For Pay 2000**, presented by the Nashville Songwriters Assn. International, Club House Inn, Nashville. 800-321-6008.

Aug. 9-12, **Atlantis Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 12-19, **Gospel Music Workshop Of America 33rd Annual Convention**, New Orleans Marriott, New Orleans. 317-925-1802.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Aug. 15-17, **NAB America's Radio And Television Conference For Latin America**, Loews Miami Beach, Miami Beach. 202-429-3191.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 646-654-4660.

Aug. 17-19, **Bandwidth Conference And**

**Shindig**, North Beach district theater, San Francisco. 415-242-0648.

Aug. 18-19, **Country Radio Seminar Southwest**, Airport Hilton and Convention Center, San Antonio. 615-269-7071, ext. 144.

Aug. 18-19, **Music And Entertainment Media Online Conference**, ABC Radio Centre, Sydney. 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Sydney. 02-9557-7766.

### SEPTEMBER

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta, Canada. 615-269-7071, ext. 144.

Sept. 13, **Latin Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Sept. 15-16, **The Great Midwest Guitar Show**, Sheldon Concert Hall, St. Louis. 314-533-9900.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

### OCTOBER

Oct. 5-6, **IRMA 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 16-19, **IBMA Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **IBMA World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 20-22, **Bluegrass Fan Fest**, the Galt House, Louisville, Ky. 270-684-9025.

*Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.*

## LIFELINES

### BIRTHS

Girl, Samantha Erin, to **Karen Fisher** and **Fred Stichel**, May 6 in New York. Mother is director of production for Roadrunner Records.

Girl, Kennedy Lee, to **Melissa Greene-Anderson** and **Pete Anderson**, June 1 in Paoli, Penn. Mother is VP/GM of Gotham Distributing/Collectables. Father is senior VP of sales and marketing at Valley Media.

Girl, Summer, to **LaDonna** and **Mark Capps**, June 20 in Nashville. Mother is a singer/songwriter. Father is a Sound-Shop recording engineer.

### MARRIAGES

**Brady Tyrrell** to **Marci Ann Hopper**, June 10 in Vacaville, Calif. Groom is the California and Southwest sales representative for Big Daddy Music Distribution.

**Maria Cocchiara** to **Mike Klein**, June 24 in New York. Bride is the marketing manager for Hacate Entertainment Group.

### DEATHS

**Brenda Clay**, 50, of cancer, June 1 in Duluth, Ga. Clay had worked as senior director of credit for Universal Music & Video Distribution in Atlanta for more than 21 years. She

is survived by her mother, two sons, and three grandchildren.

**Ronald G. Moseley**, 65, of myasthenia gravis, June 22 in New York. Moseley was a songwriter, producer, and promotions man who began his career in the early 1960s. He wrote songs for the Fiestas, Arthur Prysock, the Soul Sisters, and the Jewels. In the mid-'60s, he ran Earth Music for Quincy Jones. Moseley went on to produce Mary Wells' debut for 20th Century Fox Records. He was hired as a promoter for MGM Records in 1966. At MGM, he was responsible for the purchase of a master remake of Ben E. King's "Stand By Me" by Spyder Turner. He next became the national R&B promotion manager at Warner Bros. and helped acquire Linda Jones' hit record "Hypnotized." After stints at ABC Records and Capitol, he formed his own label, Sussex Records, with Clarence Avant and Art Kass. Sussex had eight gold records between 1970 and 1974. It folded in 1974, and Moseley worked as the East Coast A&R director at Polydor Records and then as RCA Records' VP of black music. In the 1980s, he assisted in the New York promotion of Epic acts such as Luther Vandross, the O'Jays, and Lou Rawls. He also managed acts such as Isaac Hayes and Midnight Star. Moseley is

survived by his wife, two sons, a sister, a brother, and two grandchildren.

**Michael Koda**, 51, of complications from kidney dialysis, July 1 in Chelsea, Mich. A singer and songwriter, Koda was the author of "Smokin' In The Boys Room," a top three hit in 1973 that he performed with a group he formed in 1969, Brownsville Station. In 1985 the song was revived by Mötley Crüe. After disbanding the group in 1979, Koda played with other groups and became a chronicler of the rock scene. Survivors include his widow, a son, and his parents.

## GOOD WORKS

**ARTS FOR KIDS:** Inner-City Arts will present the Noche de Encanto benefit July 22 at Paramount Studios in Los Angeles. The evening will include Latin music, with a performance by **5 Degrees Of Soul**, dancing, and food. All proceeds will go toward arts education programs for children in downtown Los Angeles. Contact: **Jessie Nagel** at 323-938-8363.

**LAWRENCE GOES HOME:** Country star **Tracy Lawrence** raised more than \$140,000 for his hometown of

Foreman, Ark., with the sixth annual Lawrence Homecoming Concert. This year, Lawrence was joined by **Chad Brock** and **Tracy Byrd** at the concert, which took place at his high school football stadium. Lawrence has also organized a benefit golf tournament for the past two years. All proceeds from the concert and golf tournament go to the Tracy Lawrence Scholarship Fund, which gives endowments to local colleges and supports community civic groups. Contact: **Vanessa Parker-Davis** at 615-733-1871.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## Sharing Is Good For N.Y.'s Lite FM

### WLTW's Ryan Maintains Lead By Cooperating With Sister Stations

This story was written by Airplay Monitor's Jeff Silberman.

NEW YORK—WLTW (Lite FM) New York PD and AMFM director of AC programming Jim Ryan is a firm believer in the "share and share alike" philosophy in cluster programming.

By embracing the hits broken by his AMFM sister stations, top 40 WHTZ (Z100), and rhythmic WKTU, Ryan has maintained Lite FM's reign as the top-rated station in the Big Apple.

"When I came here in fall '96, we became much more aggressive with current music and hit product crossing over from other formats," Ryan says. "Since then, we've spent 10 out of 14 Arbitrons at No. 1 12-plus and 11 out of 14 at No. 1 in our target age group. We achieved that consistency simply by playing the big hit records we crossed from Z100 and WKTU. That's one of the things that made this job so easy: the fact that there are other mass-appeal radio stations in New York with big audiences."

Obviously, Ryan's aggressive programming, which increased audience sharing with his sister stations, hasn't hurt Lite's ratings. "Although we do share listeners with others, WKTU and Z100 in particular, there are certain kinds of sounds each station starts, and then other stations jump on," Ryan says. "For instance, WKTU started Ricky Martin, and Z100 started Backstreet Boys, and I started Shania Twain, and now all three play those acts."

"There's a lot of crossover on current product. But after we all play a Backstreet Boys track, Z100 would follow it with something from Pink, while WKTU would play Sisqó, and we'd follow it with a song from 'Dirty Dancing,'" Ryan says. "For us, when we surround a Lara Fabian song with familiar songs, [our audience] can become comfortable with new artists sooner."

Here's a sample midday hour on WLTW: Rod Stewart, "Tonight's The Night (Gonna Be Alright)"; All-4-One, "I Swear"; Genesis, "Throwing It All Away"; the Police, "Every Breath You Take"; Faith Hill, "Breathe"; the Emotions, "Best Of My Love"; Richard Marx, "Hold On To The Nights"; Santana Featuring Rob Thomas,

"Smooth"; Journey, "Open Arms"; Elton John, "Goodbye Yellow Brick Road"; k.d. lang, "Constant Craving"; and Whitney Houston & Enrique Iglesias, "Could I Have This Kiss Forever."

WLTW's changes since 1996 have signified a larger sea change at AC. "Kenny Rogers and Michael Bolton are gone from the format, and Barbra Streisand is, too, except at WLTW," Ryan says. "Since she's a New Yorker, we find ways [to play her], but overall, the average age of our listener is 40 years old, and a 40-year-old today has much different music tastes than a 40-year-old when we signed on 16 years ago."

"It's gotten to a point where I constantly say to record reps, 'I really like the song, but Z100 needs to be playing it 50 times a week before we hit it,'" he adds. "I have honest conversations with [Z100 PD] Tom Poleman and [WKTU PD] Frankie Blue about songs. I ask them, 'Are they ready for me yet?' And they tell me yes or no."

The key to finding a hit for WLTW is repetition, something that's often foreign to AC. "If you play a song and believe in it, you have to rotate it enough to find out if it's a hit," Ryan says. "That was one of the big problems at WLIT Chicago a year ago. The rotations weren't high enough. They didn't play currents long enough, so they didn't have a viable catalog and [enough] recurrences to play."

"If you go on a song, you have to make a full commitment to it over a period of time," he adds. "It has to get 300 spins on your station, or a certain amount of exposure on your station and the ones you share audiences with, before you can determine whether that song's a hit. In that sense, I am in favor of stations being more aggressive and playing the right songs more frequently, but you have to do what the market dictates."

"In Chicago, there's no big mainstream top 40s like Z100 and WKTU to help make WLIT's music familiar," he says. "Few titles they play are played on WTMX [the Mix] and [WBBM-FM] B96. Therefore, they're in a tough situation. It's much easier for Jhani Kaye at KBIG [Los Angeles], because [top 40 KIIS and modern AC KYSR] can warm up records for Jhani."

Ryan, who also programmed WLIT until KESZ Phoenix PD Mike Del Rosso came aboard, is well aware that not all AC hits work for all AC stations. "People are a product of what they grew up listening to," he says. "New Yorkers

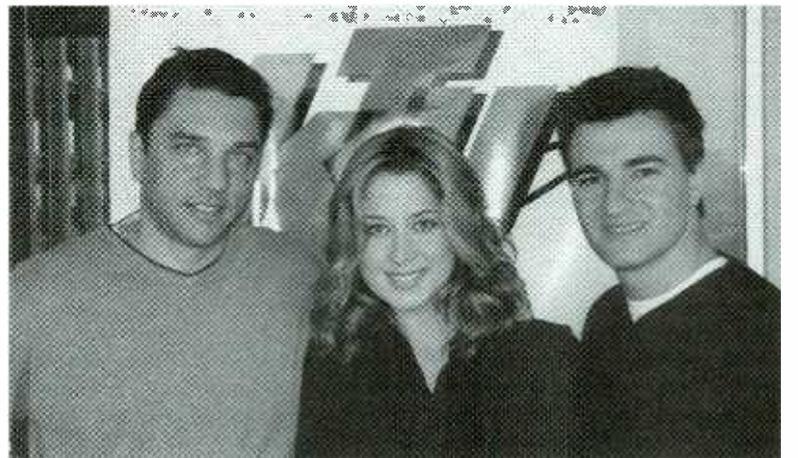
have grown up with different kinds of music. WABC used to play James Brown, so R&B music is no stranger to suburban New Yorkers."

"The only kind of music that they weren't exposed to were certain varieties of hard rock," he adds. "That's a big difference from the Midwest, where they played the Def Leppards. Rock hits in New York and Chicago are two wholly different things."

WLTW enhances its brand via TV spots, emphasizing both quantity and quality of music. "We wouldn't be where we are today without TV," Ryan says. "Viacom, when they owned us in the '80s and '90s, spent millions to build our brand, and that has been the foundation of our success."

"Adults have a tendency to take radio for granted," he continues. "It's like the electric company. They get home, the lights are always on. When they're at work, Lite should always be on, but people might not think about it, so it's important that when they go home at night and watch 'NYPD Blue,' there's a 10-second commercial for Lite."

Another key to Lite's long-term success is its natural evolution. "You have to make changes slowly," Ryan says. "I still consider WLTW a work in progress. We're still tweaking the station all the time. We just recently hired a station



**Birdsong.** French-Canadian virtuoso Lara Fabian made a recent stop by top 40/dance WKTU New York, where her first English-language single, "I Will Love Again," has hit the top 10. Fabian, whose self-titled album is No. 1 on Billboard's Heatseekers chart, is flanked by WKTU PD Frankie Blue, left, and music director Jeff Z.

voice and added sweepers in place of some of our dead segues. That really surprised a lot of people. We started with one sweeper an hour; now we're running two an hour, and very soon there'll be no dead segues at all.

"It's a gradual thing," he adds. "You can't shake up the audience too much; you have to do it in a way that the audience doesn't realize you changed. In fact, I got a call today from someone who said he just noticed we stopped playing Barry Manilow. Well, we stopped playing him five years ago. That has been the secret to our success even before I got here. It always evolved with the times."

Which explains how teen pop and

rhythmic hits have segued to WLTW so seamlessly. "Backstreet Boys [can be] compared to the Beatles," Ryan says. "A lot of people might think that's a terrible thing to say, but they both have pop songs with sing-along melodies. What's the difference between 'I Want It That Way' and 'She Loves You'?"

As a veteran programmer, Ryan says today's mass-appeal hits are almost "like a flashback. Going through the times of rap and hard rock was tough, because there was such a disparity in sounds, but as long as the groups that top 40 plays are accessible to AC, we will find ways to integrate songs like 'Smooth,' and AC will continue to be an extremely successful format."

## Strong Industry Stumbles In Market But Several Analysts Expect Comeback For Radio Stock Prices

BY FRANK SAXE

When the champagne corks popped last New Year's Eve, many felt the radio industry's record year could not be matched in 2000. Yet a review of midyear statistics shows there has been a 324% increase in the number of station deals, radio advertising is up 22% over last year, and the only cloud in the sky is stock prices—which have been cut by a third since last December, yet as of June 28 were exactly where they were one year ago.

According to the Kagan Media Radio Index, which comprises 19 stocks, radio stocks are down 36% year-to-date. "It's been a tough six months," allows a Kagan analyst. Barron's negative article on Clear Channel and Cumulus "hit the industry overall. It is beginning to recover, but it's still a little volatile."

Credit Suisse First Boston analyst Ian Zaffino has heard fears from some in the investment community

that radio may be headed for a slowdown as a result of its reliance "on dotcom spending, and concerns about overnight spots not being sold out and so forth, but I think those fears are not warranted."

Several stock analysts believe the market is in the midst of a "soft landing," meaning a correction where stocks are more realistically valued yet do not crash. Zaffino feels that the economy is still very strong and that in that environment, radio will be safe. "I feel very comfortable that radio companies will meet or exceed Wall Street cash flow estimates for the remainder of 2000 and 2001," he says.

"I think it will come back," agrees the Kagan analyst. "Everything keeps going up, so I don't think we hit an absolute high in December." She also believes radio will be buoyed by a surge in late-year ad spending related to the Olympics and the election season.

While Internet start-up money has added "a couple of percentage points" to those numbers, Radio Advertising Bureau president Gary Fries sees Web firms now operating as businesses and simply buying advertising on the radio like any other company. First Boston's Zaffino agrees that even if the Internet ad spending completely dried up, radio would only have to cut between four and six percentage points from its growth rate.

The continued strong economy has led veteran ad spending tracker Robert Coen to boost his prediction that spending would grow 9.4% this year, up from his late-1999 forecast of 8.3%. Coen, who heads Universal McCann's forecasting division, has raised his radio prediction to 15%, up from a 13% forecast in December. "We were too cautious," says Coen.

The year has also been marked by as much wheeling and dealing as

(Continued on next page)

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	24	BREATHE WARNER BROS. 16884 †	FAITH HILL 13 weeks at No. 1
2	2	2	19	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
3	5	6	10	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
4	4	5	15	I NEED YOU SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
5	3	3	44	AMAZED BNA 65957 †	LONESTAR
6	6	4	40	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
7	7	7	24	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
8	9	11	10	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
9	8	8	38	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
10	11	9	29	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
11	13	13	15	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
12	10	10	20	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
13	15	15	7	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
14	12	12	65	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
15	14	14	11	I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
16	17	17	63	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
17	16	16	37	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
18	20	22	6	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
19	18	18	46	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
20	19	19	62	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
21	21	21	13	I TRY EPIC ALBUM CUT †	MACY GRAY
22	22	30	3	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
23	23	23	9	SWEAR IT AGAIN ARISTA 13816 †	WESTLIFE
24	24	24	7	IF YOU BELIEVE REPRISE 16904	SASHA
25	25	25	4	HE'S MY SON MYRRH/WORD ALBUM CUT/EPIC	MARK SCHULTZ

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	32	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON 13 weeks at No. 1
2	2	2	12	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
3	3	4	14	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	7	10	12	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
5	4	3	28	I TRY EPIC ALBUM CUT †	MACY GRAY
6	5	6	14	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	8	8	21	HIGHER WIND-UP ALBUM CUT †	CREED
8	6	5	24	BREATHE WARNER BROS. 16884 †	FAITH HILL
9	9	7	27	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
10	11	9	54	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
11	10	11	38	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
12	12	13	18	I THINK GOD CAN EXPLAIN C2 ALBUM CUT †	SPLENDER
13	13	14	13	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
14	17	19	6	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
15	15	15	13	STEAL MY KISSES VIRGIN ALBUM CUT †	BEN HARPER AND THE INNOCENT CRIMINALS
16	16	16	26	AMAZED BNA 65957 †	LONESTAR
17	14	12	17	OTHERSIDE WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
18	18	20	8	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
19	19	17	50	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
20	20	18	15	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
21	22	24	7	SIMPLE KIND OF LIFE TRAUMA 490365/INTERSCOPE †	NO DOUBT
22	26	38	3	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT	NINA GORDON
23	21	21	14	MARIA MARIA ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
24	35	36	10	BACK HERE HOLLYWOOD 164040 †	BBMAK
25	23	23	17	BYE BYE BYE JIVE 42681* †	'N SYNC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 87 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

# Confab Addresses Birth Of Indian FM Stations

BY NYAY BHUSHAN

NEW DELHI—Now that the Indian government has given the go-ahead to private FM radio (Billboard, April 29), it's time for the nascent industry to get up to speed, according to those attending India's first-ever FM radio conference.

"If FM doesn't start quickly here,

it could be stillborn, since there are other exciting technologies like the Internet and broadband that could take over," BBC World Service (South Asia) managing editor Sam Miller said at the FM Radio 2000 conference in New Delhi in mid-June.

Sounding an optimistic note was C.S. Kamboj, secretary-general of

Delhi-based industry body the Radio Group, who said India's first privately owned FM stations will go on the air within the next six months to a year.

The conference was organized by the Radio Group, which claims a membership of 86 stations out of India's planned 101 new FM outlets, and Exhibitions India.

"When we got the licenses, we were worried [about making the business work]," said Sunil Kumar, VP, operations, of Delhi-based New Media Broadcast, which bagged a majority of the licenses nationwide. "With this confab, I think we can deal with the realities of the business."

Noted DJ/producer Anish Trivedi, who runs Mumbai-based programming company Banyan Tree Communications, "I think it's going to be difficult for the small players to survive when they have to compete with stations backed by major media groups."

Those speaking at the conference also stressed the importance of programming. "Eleven stations coming in at once in Delhi will have to be unique in what they offer," said Geoff Holland, European Partner of U.K.-based radio consultancy Republic Communications.

But that may be difficult, according to Delhi-based broadcasting consultant Achille Forler, who said, "Everybody will soon become desperate in pleasing advertisers, who will demand audience numbers, which, in India, are only possible if you play popular film music, leaving little room for programming differentiation."



Web site: 104krbe.com.

**Company bio:** Owned by Susquehanna Radio Corp., KRBE has been a fixture in Houston for more than 25 years, ranking in the top five 12-plus in every Arbitron ratings survey over the past 14 years. The station has won Billboard/Airplay Monitor Awards for radio station of the year, program director, and music director for three years straight (1997-99).

**Site launched:** Summer 1995.

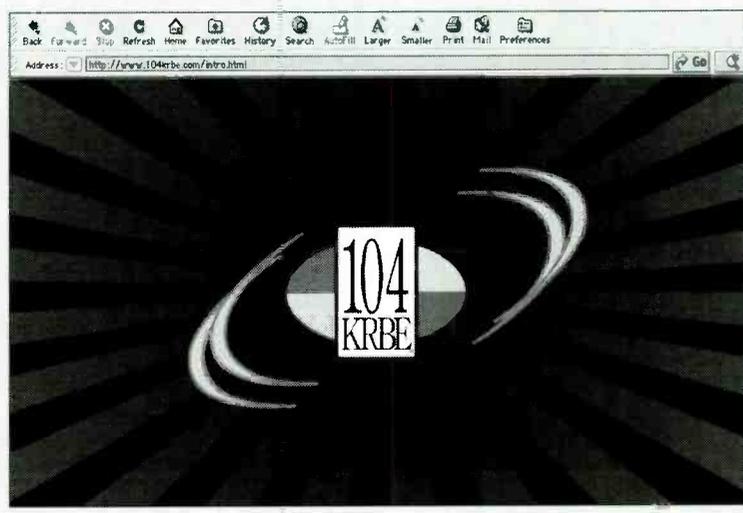
**Maintained by:** In-house, supervised by Internet PD and afternoon drive talent Scott Sparks. His Web team includes station staffers John Gray and Shannel Vance. "We believe that the Web should be as strong as our radio partner."

**Number of hits:** 11 million in May; average time spent viewing: 22 minutes.

**Features:** Live Webcast, updated text (weekly) that directly illustrates on-air content, "Scavenger Hunt" game with giveaways (Astros tickets, Pizza Hut, etc.), pictures on the Web of celebrity visits (most recently, Hanson and Bon Jovi).

**Revenue:** "We've moved from banners and tiles to combo Web/radio packages."

**Lessons learned:** "Developing a database is huge and critical," says Sparks. "We send an E-mail campaign to 35,000 [addresses] weekly. Sites should be redesigned at least once a year. And are you giving away tickets on-air? Save a pair for the Web. Give people a reason to visit your site again."



**The Beautiful People.** Top 40 powerhouse WHTZ (Z100) New York recently hosted its annual Zootopia concert, featuring the likes of Savage Garden, Goo Goo Dolls, Sugar Ray, Destiny's Child, and Christina Aguilera. Here, Z100 PD Tom Poleman, left, hangs out backstage with performer Jessica Simpson and her main squeeze, 98° member Nick Lachey.

## INDUSTRY STUMBLES

(Continued from preceding page)

bargainers at a Turkish bazaar. According to Kagan Media, through June 23, there have been 915 station deals worth \$8.4 billion—that is, 286 more deals than last year at this time, worth an additional \$6.5 billion.

"The market is very strong. There's a lot of radio buyers out there, so it's still very much a seller's market," says Kelly Callan, a broker at Kalil & Co., where he and five other brokers are working "full, long days" to handle the business. "As long as radio revenue continues to rise, you're going to have people trying to get into this business."

Another broker says the deals have "moved down to the second- and third-tier transactions" and adds the market this year has been largely driven by Cox Radio, Citadel, and Clear Channel, which had to sell off \$1 billion worth of stations as part of its merger with AMFM. "The statistics are very strong, but they're significantly skewed by all the money Clear Channel has had to reinvest. Beyond that, we're in the last throes of consolidation. It has to slow down, simply because the inventory is disappearing," he says.

Callan also expects to see more radio groups become frustrated with the inability to add stations and instead grow into TV.

# Top 40 Tracks™

T. WK.	L. WK.	WKS ON CHART	WKS ON CHART	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	11	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
2	2	2	26	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
3	4	4	14	<b>TRY AGAIN</b> BLACKGROUND/VIRGIN	AALIYAH
4	3	3	21	<b>THERE YOU GO</b> LAFACE/ARISTA	PINK
5	5	6	12	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY
6	6	7	18	<b>HIGHER</b> WIND-UP	CREED
7	7	11	9	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
8	9	9	15	<b>I WANNA KNOW</b> JIVE	JOE
9	10	12	10	<b>THE REAL SLIM SHADY</b> WEB/AFTERMATH/INTERSCOPE	EMINEM
10	8	5	13	<b>OOPSI...I DID IT AGAIN</b> JIVE	BRITNEY SPEARS
11	11	8	23	<b>I TRY</b> EPIC	MACY GRAY
12	12	10	17	<b>BE WITH YOU</b> INTERSCOPE	ENRIQUE IGLESIAS
13	15	25	12	<b>JUMPIN', JUMPIN</b> COLUMBIA	DESTINY'S CHILD
14	16	23	11	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
15	14	22	7	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
16	23	26	9	<b>BACK HERE</b> HOLLYWOOD	BBMAK
17	13	13	19	<b>THONG SONG</b> DRAGON/DEF SOUL/IDJMG	SISQO
18	24	32	2	<b>I THINK I'M IN LOVE WITH YOU</b> COLUMBIA	JESSICA SIMPSON
19	21	27	7	<b>I WANNA BE WITH YOU</b> 550 MUSIC/550-WORK	MANDY MOORE
20	19	16	16	<b>BETTER OFF ALONE</b> REPUBLIC/UNIVERSAL	ALICE DEEJAY
21	17	15	14	<b>BROADWAY</b> WARNER BROS.	GOO GOO DOLLS
22	25	21	25	<b>IT FEELS SO GOOD</b> FARMCLUB.COM/REPUBLIC/UNIVERSAL	SONIQUE
23	29	28	15	<b>CRASH AND BURN</b> COLUMBIA	SAVAGE GARDEN
24	18	18	22	<b>BREATHE</b> WARNER BROS.	FAITH HILL
25	27	24	26	<b>SAY MY NAME</b> COLUMBIA	DESTINY'S CHILD
26	28	19	25	<b>BYE BYE BYE</b> JIVE	'N SYNC
27	20	17	9	<b>THE ONE</b> JIVE	BACKSTREET BOYS
28	26	20	24	<b>MARIA MARIA</b> ARISTA	SANTANA FEATURING THE PRODUCT G&B
29	32	31	9	<b>I THINK GOD CAN EXPLAIN</b> C2	SPLENDER
30	31	33	8	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
31	30	29	25	<b>NEVER LET YOU GO</b> ELEKTRA/VEEG	THIRD EYE BLIND
32	22	14	14	<b>I TURN TO YOU</b> RCA	CHRISTINA AGUILERA
33	35	—	2	<b>DOESN'T REALLY MATTER</b> DEF SOUL/IDJMG	JANET
34	34	34	12	<b>PARTY UP (UP IN HERE)</b> RUFF RYDERS/DEF JAM/IDJMG	DMX
35	36	36	3	<b>I WILL LOVE AGAIN</b> COLUMBIA	LARA FABIAN
36	33	30	21	<b>YOU SANG TO ME</b> COLUMBIA	MARC ANTHONY
37	37	40	4	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
38	38	—	2	<b>THE NEXT EPISODE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
39	40	—	2	<b>CHANGE YOUR MIND</b> UNIVERSAL	SISTER HAZEL
40	RE-ENTRY	6	—	<b>SWEAR IT AGAIN</b> ARISTA	WESTLIFE

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 247 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# Your AirWaves Correspondent Signs Off By Recalling Some Favorite Moments

**ADIEU TO YOU:** This issue marks the final time I will fill this space, as I move forward from the position of radio editor to senior writer at Billboard.

Since the launch of AirWaves in 1997, the mission here has been to offer an inside look at what makes radio hits click, from the artists' and record labels' perspectives to radio's unique vision on the sounds that percolate over the airwaves at any given moment.

During this time, I've had the opportunity to interview many a treasured presence, from Celine Dion, Elton John, Tina Arena, Martina McBride, and Clint Black to earlier influences like Sheena Easton, Olivia Newton-John, James Taylor, and Carole King.

Then there are those new discoveries, whose words and stories have affected me as much as a music fan as a journalist. They include Beth Hart, Lara Fabian, Anggun, BBMAK, Chantal Kreviazuk, and Savage Garden.

I've also been able to shout out my own views here from time to time, making clear that while we're now in the midst of a pop revival that's fostering some of the best melodies we've heard in years, radio's corporate face, rigid playlists, ever-increasing spot loads—and utter arrogance about its assumed immortality—are a welcome invitation for growing technologies like the Internet and satellite radio to show frustrated consumers a better way.

Radio is in an extreme growth period and is evolving on a near-weekly basis. More than ever, I promise, this is an industry to keep an eye on.

It's truly been a jubilant ride on all fronts, and I will miss our weekly time together here. But what is the relevance of time without evolution, and now, the calendar points to a new mission. I'm pleased to introduce my successor, Frank Saxe, whom many of you in the radio industry have known as a reporter for our sister publication Airplay Monitor over the past year. He is an old-school reporter and a dedicated journalist, whose keen industry outlook already appears in various forms in this section each week. He's a good guy and a friend, and I wish him the best.

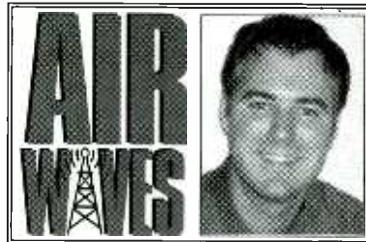
I'd also like to thank two invaluable and persistent mentors at Billboard, talent editor Larry Flick and Nashville bureau chief Phyllis Stark, and to acknowledge the ongoing support of editor in chief Timothy White, publisher Howard Lander, previous managing editor Susan Nunziata, copy chief Bruce Janicke, and wordsmith extraordinaire Carl Rosen. A tip as well to the many in the industry who have made this job nothing but pure joy for almost five years.

Now it's onward, as I send buoyant props to those readers who have joined me in gaining insights from those 178 acts I've had the pleasure of

getting to know just a little bit better.

But first, a few of my favorite AirWaves moments over the years:

**Most poignant quote:** from Mi-



by Chuck Taylor

**chael Hutchence**, lead singer of INXS, a month before he died, allegedly by hanging himself:

"There's a certain toughening up process that goes on after doing this for a long time. You say, 'I'm not going to let these fuckers beat us.' That's always been the gold rule in the band. We do this on our terms, we finish on our terms, we keep going on our terms, and we stop on our terms."



HUTCHENCE

**Most gracious in the industry:** Black, Jon Secada, Gloria Estefan, Deborah Gibson, Darren Hayes of Savage Garden, and Casey Kasem.

**Most disappointing interview:** I've never spoken with an artist less interested in her own craft than Vanessa Williams, who was interviewed while on the set of the movie "Soul Food." It was apparent then, as it is now, that music had taken the back seat in a long bus ride toward acting. To this day, I am disillusioned.

**Best artist quote:** Describing how he conducts business at his label imprint, Crowbar Records, Coolio told an audience at the 1998 Billboard/Airplay Monitor Radio Seminar, "We're not like other record companies where [people say to an artist], 'Can I get you something to eat? Do you want something to drink?' I say, 'Get your ass in here and do this,' 'cause I am the record company."

**Most satisfying artists to interview:** Shawn Colvin for her introspection, Beth Hart for her vulnerability, Black and Ty Herndon for their warmth, Dion just 'cause I say so, Marc Anthony for his positive spirit, Pat Benatar for her laughter, Tina Arena for her raucous demeanor, Meredith Brooks for her passion, Jim Brickman for being the nicest guy on the block, Billie Myers for her honesty, the B52's—do I gotta explain that one?—Ed Roland of Collective Soul for his laid-back Southern charm, Kim



COOLIO

Richey for being the coolest chick without trying, and Easton, because I wanted to for so very long.

**Most challenging interview:** Trying to get Frankie Valli of the 4 Seasons to focus on his rich and decades-long career was like roping a burro from the wild. He was determined to focus on the lack of work ethic and talent pervading today's music scene and, sadly, came across as bitter rather than constructive. Why would he, with his extraordinary record of achievement, deny anyone success?

**Oddest quote:** While she seems to have a deeper sense of irony and amusement about herself of late, in '97, the ever-heady Tori Amos led me down Bizarro Boulevard in describing how her "Silent All These Years" has fostered a confident base for her writing. Metaphorically referring to her songs as girls, she explained, "Silent" helped usher a lot of new girls through the doorway. Now that she's getting her picture taken, there is no jealousy amid the new girls, because she taught them how to put their lipstick on."



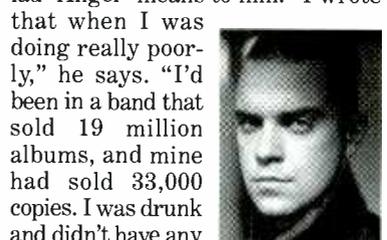
AMOS

**Most interviewed artist:** Savage Garden, five times. Runners-up: Jewel, Dion; four each. You got something to say about it?

**Best radio quote:** Sonja Jackson, music director of modern adult WZZP Sacramento, Calif., wins the contest hands down with her musings on Beth Hart's 1999 "L.A. Song": "My philosophy is that a good record makes me want to kill someone or fuck someone. When I heard this one, it made me want to you know what."

**Most poignant quote II:** Earlier this year, U.K. bad boy Robbie Williams explained what his hit ballad "Angel" means to him: "I wrote that when I was doing really poorly," he says. "I'd been in a band that sold 19 million albums, and mine had sold 33,000 copies. I was drunk and didn't have any friends, didn't know who to trust, and sort of cocooned myself in cocaine and ignorance. It came out of desperation. I was on the cusp of being rejected, but I knew I had written this ballad."

**Best '80s quote:** During a 1997 interview with Pat Benatar, the lady laughed her ass off and giggled irreverently at her own past. Regarding her infamous videoclip for "Love Is A Battlefield," she commented, "It took them 15 hours a day for two days to get me not to fuck up. I think I had to do it a billion times. By the time we were finished, even my toenails were crippled."



WILLIAMS

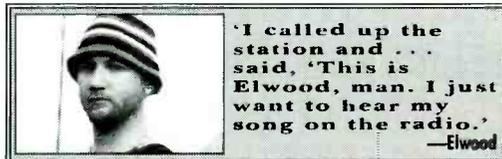
Cheers!

The first time Elwood heard his song "Sundown" on the radio, he had requested it himself.

"I was listening to WLIR in Long Island [N.Y.], and they weren't playing it," Elwood says. "I called up the station and got the DJ. He's like, 'Yeah, who's calling?' I said, 'This is Elwood, man. I just want to hear my song on the radio.' We talked for like two, three minutes. As soon as I hung up the phone, it was like a 30-second delay, and then they played the rap and the song. That was cool."

But Elwood doesn't have to request the song anymore. The first single off of his Gobstopper/Palm Pictures debut album, "The Parlance Of Our Time," is No. 33 on this issue's Modern Rock Tracks

chart. The track is a new rap/funk cover of Gordon Lightfoot's 1974 classic "Sundown." "The structure is the same as Lightfoot's record, but I added 24 bars of original stuff. I'm singing double time in the



"I called up the station and... said, 'This is Elwood, man. I just want to hear my song on the radio.' —Elwood

verses, and I added more adjectives to what he was describing," he says.

Elwood's co-producer/co-writer Brian Boland suggested he do the cover after hearing the original in

his car one day. "There is an attraction to the song because of its huge choruses," Elwood says. "It's very easy to sing along, and the melody is simple. It's one of those songs, though, that no one really knew what the lyrics in the chorus actually were. When you get further into it, it's a song that can transcend time."

He created four different versions of the single before picking the current one—a testament to his music engineering roots. "I became an engineer to support my music habit," he says. "I always dabbled with my own demos, but it's really tough to make it. I needed something to fall back on. I didn't just put a demo together and say, 'I'm going to go get a deal.' I wish it was that easy. I would have done it when I was 20."

SITES + SOUNDS

(Continued from page 74)

Two more satellites are slated to be launched by Sirius by the end of the year, in time for the service's expected first-quarter 2001 debut.

Both companies have signed distribution deals with the major automakers, including Chrysler, Dodge, Ford, BMW, Mercedes-Benz, and Volvo, to offer satellite radio receivers in new cars.

MP3.COM, which continues to expand its business initiatives beyond ad-supported free downloads, will be getting much offline exposure for its brand and its artists via a just-inked pact with U.S. broadcaster Cox Radio.

Cox has agreed to carry MP3's "Best Of MP3.com" syndicated program on 36 of its stations, according to the San Diego-based MP3.com, which will make available tailored one-hour programs in the genres of alternative, country, college, country, hip-hop, hits, pop, rock, and groove.

The pact grew out of MP3.com's deal to buy Cox Interactive Media's half of their mp3radio.com joint venture, according to former president/COO of MP3radio.com Gregg Lindahl, who is now working on Internet strategies for Cox Radio.

In April, controlling partner MP3.com bought out Cox's share of mp3radio.com, a site that offers free downloads and localized music information to radio stations. At the time of the announcement, both companies said that by placing mp3radio's operations under MP3.com, they could better coordinate products and services to radio. As part of that deal, Cox agreed to air the show.

The stations will also direct listeners to their Web sites, which will offer listeners free MP3 downloads. Users will click through to a newly created co-branded Web page, which will offer audio files from more than 74,000 artists.

"This will be a terrific driver of audience to a station's Web site," says Lindahl. Adds MP3.com chairman/CEO Michael Robertson, "The combined audience of these 36 Cox stations in 17 markets is 4.3 million listeners, representing an incredible opportunity for digital artists on MP3.com to gain first-time exposure to new fans around the country."

COSTA MESA, Calif.-based online entertainment and sports ticket seller Tickets.com said July 3 that it would lay off 35% of its staff, or about 220 people, in the next 15 months.

The publicly traded company announced the move as part of a planned restructuring of its operations into two business units—ticketing services and Internet ticketing.

The ticketing services group will offer outsourcing—including online, call center, interactive voice response, and retail distribution, the company says. The Internet ticketing group will provide online ticketing services.

Tickets.com cited the reorganization, along with consolidation associated with its bevy of mergers and acquisitions (it's picked up 11 ticketing-related companies since its founding in 1996), for the staff cutbacks.

The announcement came three days after the company scored a ticketing coup: a three-year agreement with Major League Baseball to handle its online ticketing.

Billboard®

JULY 15, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>No. 1</b>					
1	1	3	13	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
2	2	1	11	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
3	3	2	24	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	5	5	12	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
5	4	4	13	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
6	6	6	13	GODLESS NO PLEASANTRIES	U.P.O. EPIC
7	10	26	3	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
8	7	7	7	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
9	8	9	11	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
10	9	11	7	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
11	14	21	5	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
12	11	8	25	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
13	18	17	33	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
<b>AIRPOWER</b>					
14	25	37	3	HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BEYOND †
<b>AIRPOWER</b>					
15	29	30	4	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
<b>AIRPOWER</b>					
16	19	20	8	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD †
17	15	13	45	HIGHER HUMAN CLAY	CREED WIND-UP †
18	16	15	35	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
19	21	25	9	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
20	23	23	6	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
21	13	10	20	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
22	17	14	22	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
23	12	12	10	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
24	22	22	10	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAV/ATLANTIC †
25	26	36	3	LIGHT YEARS BINAURAL	PEARL JAM EPIC
26	28	28	5	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE †
27	24	16	10	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †
28	27	27	23	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
29	33	—	2	PAINTED ON MY HEART "GONE IN 60 SECONDS" SOUNDTRACK	THE CULT ISLAND/IDJMG †
30	37	—	3	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE
31	30	35	5	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
32	38	—	2	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
33	39	—	3	DRIFTERS ELECTRIC	PAUL RODGERS CMC INTERNATIONAL/SANCTUARY
34	NEW ▶	1	1	PAINTED PERFECT STRAIGHT UP!	ONE WAY RIDE REFUGER/MCA
35	34	39	5	MAINLINE FOOT FETISH	JESSE JAMES DUPREE V2
36	35	33	22	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
37	NEW ▶	1	1	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
38	NEW ▶	1	1	PROMISE HORRORSCOPE	EVE 6 RCA
39	32	29	11	BENT MAD SEASON	MATCHBOX TWENTY LAV/ATLANTIC †
40	NEW ▶	1	1	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over 1 the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

JULY 15, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>No. 1</b>					
1	1	1	17	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	6	7	13	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
3	3	4	7	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
4	2	2	15	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
5	5	5	12	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
6	4	3	13	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
7	11	16	5	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
8	8	9	5	PROMISE HORRORSCOPE	EVE 6 RCA
9	9	10	8	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
10	7	6	18	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
11	10	8	12	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD †
12	13	12	11	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
13	15	17	8	RIGHT NOW SR-71	SR-71 RCA
14	14	11	36	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
15	12	13	11	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK WOPPITZER/FARMCLUB.COM/UNIVERSAL †
16	16	14	10	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
<b>AIRPOWER</b>					
17	26	36	3	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
18	18	19	10	PORCELAIN PLAY	MOBY V2
19	17	15	14	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550 WORK †
20	20	25	15	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
21	19	24	7	THE REAL SLIM SHADY THE MARSHALL MATHERS LP	EMINEM WEB/AFTERMATH/INTERSCOPE †
22	24	27	5	OVER MY HEAD "TITAN A.E." SOUNDTRACK	LIT JAVA/CAPITOL †
23	23	20	16	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
24	29	—	2	YOU'RE A GOD EVERYTHING YOU WANT	VERTICAL HORIZON RCA
25	21	22	12	ALL MY FAULT FENIX TX	FENIX TX DRIVE-THRU/MCA †
26	27	30	19	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
27	22	21	22	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
28	25	26	12	BENT MAD SEASON	MATCHBOX TWENTY LAV/ATLANTIC †
29	28	23	22	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
30	32	34	4	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
31	35	40	3	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
32	30	28	21	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
33	33	37	4	SUNDOWN THE PARLANCE OF OUR TIME	ELWOOD PALM †
34	36	—	2	LIGHT YEARS BINAURAL	PEARL JAM EPIC
35	NEW ▶	1	1	NEVER GONNA COME BACK DOWN MOVEMENT IN STILL LIFE	BT NETTWERK/CAPITOL
36	34	33	9	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAV/ATLANTIC †
37	39	—	2	PEACE NOT GREED HIGH SOCIETY	KOTTONMOUTH KINGS CAPITOL †
38	40	—	2	HOW SOON IS NOW? SONIC JIHAD	SNAKE RIVER CONSPIRACY REPRISE
39	38	38	20	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
40	NEW ▶	1	1	RESPONSIBILITY THE EVER PASSING MOMENT	MPX A&M/INTERSCOPE †

### Simmons Show Loses Its Namesake, Gets Revamping

**RUSSELL OUT, SOURCE IN?** Syndicated R&B/hip-hop TV show "Russell Simmons' One-world Music Beat" is undergoing a major revamping, including a probable name change. According to sources, Simmons is no longer involved with the program, which had been syndicated through a partnership with African Heritage Network (AHN) and Warner Bros. Domestic Pay-TV, Cable & Network Features. Warner Bros. has now sold its interest in the show.

AHN would not comment on speculation that the program will be affiliated with The Source magazine and will be renamed "Source All Access." An AHN spokesman says that "no decisions have been made at this time, but we will be changing the show." The revamped format will be unveiled this fall.

Meanwhile, Simmons is said to be seeking a deal to launch a TV version of his Web site, 360HipHop.com.

So what went wrong? In a statement issued by Simmons, he says, "We were in discussions about continuing with African Heritage Network and Warner Bros., and the negotiations broke down. 360HipHop.com has been in discussions with a number of other players, and we expect to announce a deal soon." Stories have abounded that top executives at AHN were unhappy with Simmons' vision of the show, including having his wife, Kimora Lee, host the show at one time.

Simmons responded to the rumors in his statement. "My wife, Kimora Lee, has not been the host for over a year and was not planning to return to that role. For the past year she has been 100% focused on building and launching the Baby Phat jean company and lingerie line, where she serves as creative director."

**THIS & THAT:** Syndicated R&B/hip-hop TV program "Motown Live" has been canceled.

College Television Network (CTN) has signed on to be an official music sponsor of the 2000 Summer Gravity Games. CTN will provide the music talent for this sports-oriented lifestyle festival, which takes place July 15-23 in Providence, R.I. Bands scheduled to perform July 21-23 include **Sevendust**, **the Hippos**, **Reel Big Fish**, **Fenix TX**, **Oleander**, and **Dope**.

**Justin "Tyme" Prager** has left the Box as music director after seven years at the network. He has relocated to Los Angeles to join Jimmy and Doug's Farmclub.com as director of music programming. Prager will be at his new position as of July 17.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on Burbank, Calif.-based pop show "The American Chart Show."

**TV affiliate:** Atlanta-based MBC, a media company that distributes the show to local cable TV in different cities in the U.S.

**Time slot:** Various.  
**Key staffers:** **Tim Wells**, producer/music director; **Steve Truitt**, host.  
**E-mail address:** capro1@ix.netcom.com.

Following are five of the videos from the episode that airs the week of Monday (10):

1. **No Doubt**, "Simple Kind Of Life" (Trauma/Interscope).
2. **Mariah Carey**, "Can't Take That Away (Mariah's Theme)" (Columbia).
3. **Dixie Chicks**, "Cowboy Take Me Away" (Monument).
4. **Britney Spears**, "Oops!... I Did It Again" (Jive).
5. **Enrique Iglesias**, "Be With You" (Overbrook/Interscope).



by Carla Hay

### PRODUCTION NOTES

#### NASHVILLE

Vince Gill's "Feels Like Love" video was directed by **Thom Oliphant**.

**Marty Raybon** teamed up with director **Peter Zavadil** for the video "Searching For The Missing Peace."

**Bill Fishman** directed **Hank Williams Jr.**'s "Naked Women And Beer" video.

**Brandon Sandefur**'s "Now You're Tonkin'" clip was directed

by **Kevin Turney**.

**Eric Welch** directed **Nicole C. Mullen**'s "Redeemer" and **River Road**'s "Breathless."

**Hank Williams III** filmed the clip "You're The Reason" with director **Preston Long**.

**Alecia Elliott**'s "You Wanna What" video was directed by **Morgan Lawley**.

**Lee Ann Womack** filmed her clip "I Hope You Dance" with director **Gerry Wenner**.

FOR WEEK ENDING JULY 3, 2000

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

 <p>14 hours daily 1899 9th Street NE, Washington, D.C. 20018</p> <p>1 Donell Jones, Where I Wanna Be 2 Mary J. Blige, Your Child 3 Ruff Endz, No More 4 Carl Thomas, I Wish 5 Dr. Dre Feat. Snoop Dogg, The Next Episode 6 Lil' Kim, No Matter What They Say 7 Next, Wiley 8 Nelly, (Hot S**t) Country Grammar 9 Ice Cube, Hello 10 504 Boyz, Wobble Wobble 11 Ideal Feat. Lil' Mo, Whatever 12 Avant, Separated 13 Lucy Pearl, Dance Tonight 14 Big Tymers, Get Your Roll On 15 Jagged Edge, Let's Get Married 16 Joe, Treat Her Like A Lady 17 Trick Daddy, Shut Up 18 R. Kelly, Bad Man 19 Three 6 Mafia, Sippin' On Da Syrup 20 Jay-Z Feat. UGK, Big Pimpin' 21 Common, The Light 22 Da Brat Feat. Tyrese, What'Chu Like 23 Busta Rhymes, Get Out 24 Yolanda Adams, Open My Heart 25 Eve &amp; Jadakiss, Got It All 26 Tony Touch, I Wonder Why (He's The Greatest DJ) 27 Aaliyah &amp; DMX, Come Back In One Piece 28 Toni Braxton, Just Be A Man About It 29 Juvenile, I Got That Fire 30 Kelly Price, As We Lay 31 Timbaland And Magoo, We At It Again 32 Beanie Sigel Feat. Eve, Remember Them Days 33 Wyclef Jean, It Doesn't Matter 34 Devyne, Un-Huh 35 Lil' Mo, Ta Da 36 Lil' Bow Wow, Bounce With Me 37 Stephen Simmonds, I Can't Do That 38 Torrey Carter, Take That 39 Gerald Levert, Baby U Are 40 Destiny's Child, Jumpin, Jumpin 41 Aaliyah, Try Again 42 Janet, Doesn't Really Matter 43 Sam Salter, Once My Sh... 44 Sammie, Crazy Things I Do 45 Eminem, The Real Slim Shady 46 No Question, I Don't Care 47 Toni Braxton, He Wasn't Man Enough 48 Big Pun, 100% 49 Macy Gray, Why Didn't You Call Me 50 Major Figgas, Yeah That's Us</p> <p>NEW ONS</p> <p>No New Ons This Week</p>	 <p>Continuous programming 2806 Opryland Dr., Nashville, TN 37214</p> <p>1 Faith Hill, The Way You Love Me 2 Jo Dee Messina, That's The Way 3 Joe Diffie, It's Always Somethin' 4 Garth Brooks, When You Come Back To Me Again 5 Shedaisy, I Will...But 6 Dixie Chicks, Goodbye Earl 7 Lee Ann Womack, I Hope You Dance 8 Clay Davidson, Unconditional 9 Rascal Flatts, Prayin' For Daylight 10 Chad Brock, Yes! 11 Eric Heatherly, Flowers On The Wall 12 Keith Urban, Your Everything 13 Reba McEntire, I'll Be 14 Lisa Angelle, A Woman Gets Lonely 15 Billy Ray Cyrus, You Won't Be Lonely Now 16 Trace Adkins, More 17 Lonestar, What About Now 18 Collin Raye W/Bobbie Eakes, Tired Of Loving... 19 Trisha Yearwood, Where Are You Now * 20 Billy Gilman, One Voice * 21 Aaron Tippin, Kiss This * 22 Vince Gill, Feels Like Love * 23 Diamond Rio, Stuff * 24 Allison Moore, Send Down An Angel * 25 Toby Keith, Country Comes To Town * 26 LeAnn Rimes, I Need You * 27 Phil Vassar, Just Another Day In Paradise * 28 Tammy Cochran, If You Can * 29 Mark Willis, Almost Doesn't Count 30 Alecia Elliott, You Wanna What? 31 Kathy Mattea, Trouble With Angels 32 Clint Black W/Steve Wariner, Been There 33 Chely Wright, She Went Out For Cigarettes 34 Patty Loveless, That's The Kind Of Mood I'm In 35 Chuck Wagon &amp; The Wheels, Beauty's In The... 36 Marty Raybon, Searching For The Missing Piece 37 Charlie Major, Right Here Right Now 38 Coley McCabe, Grow Young With You 39 Darryl Worley, When You Need My Love 40 Warren Brothers, That's The Beat Of... 41 Steve Wariner, Faith In You 42 Nickel Creek, Reasons Why 43 Mark Chesnut, Hellin' Never Felt So Good 44 Ricky Van Shelton, Call Me Crazy 45 Collin Raye, Couldn't Last A Moment 46 The Kinleys, She Ain't The Girl For You 47 Ty Herndon, No Mercy 48 Trent Sumner &amp; The Ne, New Money 49 Brad Paisley, Me Neither 50 Clay Walker, The Chain Of Love</p> <p>NEW ONS</p> <p>Daryle Singletary, I Knew I Loved You John Rich, I Pray For You Kenny Rogers, He Will, She Knows Travis Tritt, Best Of Intentions</p>	 <p>Continuous programming 1515 Broadway, NY, NY 10036</p> <p>1 Eminem, The Real Slim Shady 2 Papa Roach, Last Resort 3 Red Hot Chili Peppers, Californication 4 Jay-Z Feat. UGK, Big Pimpin' 5 DMX, Party Up 6 Korn, Somebody Someone 7 Aaliyah, Try Again 8 Matchbox Twenty, Bent 9 Dr. Dre Feat. Snoop Dogg, The Next Episode 10 Kittle, Charlotte 11 R.O.D., Rock The Party (Off The Hook) 12 3 Doors Down, Kryptonite 13 Nine Days, Absolutely (Story Of A Girl) 14 Deftones, Change 15 'N Sync, It's Gonna Be Me 16 A Perfect Circle, Judith 17 Creed, With Arms Wide Open 18 Metallica, I Disappear 19 Toni Braxton, He Wasn't Man Enough 20 Macy Gray, Why Didn't You Call Me 21 Incubus, Stellar 22 Blink-182, Adam's Song 23 Backstreet Boys, The One 24 Kina, Girl From The Gutter 25 No Doubt, Simple Kind Of Life 26 Everclear, Wonderful 27 Joe, I Wanna Know 28 BB Mak, Back Here 29 Lucy Pearl, Dance Tonight 30 Uncle Kracker, Yeah, Yeah, Yeah 31 Kid Rock, American Bad Ass 32 Busta Rhymes, Get Out 33 Lil' Kim, No Matter What They Say 34 Lit, Over My Head 35 Foo Fighters, Breakout 36 Britney Spears, Oops!...I Did It Again 37 Dynamite Hack, Boyz-N-The Hood 38 Da Brat Feat. Tyrese, What'Chu Like 39 Santana Feat. Everlast, Put Your Lights On 40 Sisqo, Thong Song 41 Mandy Moore, I Wanna Be With You 42 Hanson, If Only 43 Jessica Simpson, I Think I'm In Love With You 44 Janet, Doesn't Really Matter 45 Disturbed, Stupify 46 Travis, Why Does It Always Rain On Me? 47 Ice Cube, Hello 48 Next, Wiley 49 TQ, Daily 50 Nelly, (Hot S**t) Country Grammar</p> <p>NEW ONS</p> <p>** Indicates MTV Exclusive</p> <p>No New Ons This Week</p>	 <p>Continuous programming 1515 Broadway, NY, NY 10036</p> <p>1 Matchbox Twenty, Bent 2 Vertical Horizon, Everything You Want 3 Sting Feat. Cheb Mami, Desert Rose 4 Red Hot Chili Peppers, Otherside 5 Creed, Higher 6 Bon Jovi, It's My Life 7 Goo Goo Dolls, Broadway 8 Faith Hill, Breathe 9 Don Henley, Taking You Home 10 Nine Days, Absolutely (Story Of A Girl) 11 Creed, With Arms Wide Open 12 Macy Gray, Why Didn't You Call Me 13 Santana Feat. The Pro, Maria Maria 14 Whitney Houston &amp; Enrique Iglesias, Could I Have... 15 Foo Fighters, Breakout 16 Red Hot Chili Peppers, Californication 17 Enrique Iglesias, Be With You 18 Stone Temple Pilots, Sour Girl 19 No Doubt, Simple Kind Of Life 20 Backstreet Boys, The One 21 Mariah Carey, Can't Take That Away 22 Sinead O'Connor, No Man's Woman 23 Kina, Girl From The Gutter 24 Lara Fabian, I Will Love Again 25 Joe, I Wanna Know 26 Toni Braxton, He Wasn't Man Enough 27 Santana Feat. Rob Th, Smooth 28 Metallica, I Disappear 29 Monkees, Last Train To Clarksville 30 Uncle Kracker, American Woman 31 3 Doors Down, Kryptonite 32 Travis, Why Does It Always Rain On Me? 33 Jennifer Lopez, Waiting For Tonight 34 Sugar Ray, Someday 35 Macy Gray, I Try 36 Lenny Kravitz, Fly Away 37 Beck, Loser 38 Santana Feat. Everlast, Put Your Lights On 39 Alanis Morissette, Ironic 40 Jennifer Lopez, If You Had My Love 41 Splendor, I Think God Can Explain 42 Ricky Martin, Livin' La Vida Loca 43 Sugar Ray, Every Morning 44 Everlast, What It's Like 45 No Doubt, Don't Speak 46 Backstreet Boys, I Want It That Way 47 Destiny's Child, Jumpin, Jumpin 48 Smash Mouth, All Star 49 Smash Mouth, Then The Morning Comes 50 Christina Aguilera, I Turn To You</p> <p>NEW ONS</p> <p>No New Ons This Week</p>
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## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 15, 2000.

 <p>music network Continuous programming 1221 Collins Ave Miami Beach, FL 33139</p> <p>BOXTOPS</p> <p>Sammie, Crazy Things I Do Eminem, The Real Slim Shady Sisqo, Thong Song 'N Sync, It's Gonna Be Me Nelly, (Hot S**t) Country Grammar Britney Spears, Oops!...I Did It Again Papa Roach, Last Resort Jessica Simpson, I Think I'm In Love With You Next, Wiley Creed, With Arms Wide Open Juvenile, I Got That Fire R. Kelly, Bad Man MxPx, Responsibility Jermaine Dupri &amp; NAS, I've Got To Have It A*Teens, Dancing Queen Kelly Price, As We Lay Kittie, Charlotte Big Tymers, Get Your Roll On Drama, Double Time (Drama's Cadence) Ying Yang Twins, Whistle While You Twurk Ice Cube Feat. Dr. Dre &amp; MC Ren, Hello Lil' Wayne, Respect Us Kid Rock, American Bad Ass Run-D.M.C., Down With The King Timbaland &amp; Magoo, We At It Again Vitamin C, Graduation (Friends Forever) Dr. Dre Feat. Snoop Dogg, The Next Episode Jagged Edge, Let's Get Married</p> <p>NEW</p> <p>Debelah Morgan, Dance With Me DMX Feat. Sisqo, What You Want Five, Keep On Movin' Janet, Doesn't Really Matter Kottonmouth Kings, Peace Not Greed Mack 10, From The Streets Shaggy, Dance &amp; Shout Tony Touch, I Wonder Why? (He's The Greatest DJ) Wheatuns, Teenage Dirtbag Whitney Houston &amp; Enrique Iglesias, Could I Have This...</p>	 <p>Continuous programming 1515 Broadway New York, NY 10036</p> <p>Kittie, Charlotte Belle &amp; Sebastian, The Wrong Girl Del The Funky Homosapien, If You Must Dynamite Hack, Boyz-N-The Hood</p>  <p>Continuous programming 299 Queen St West Toronto, Ontario M5V2Z5</p> <p>Destiny's Child, Jumpin, Jumpin (NEW) Korn, Somebody Someone (NEW) Pink, Most Girls (NEW) Supergrass, Moving (NEW) Uncle Kracker, Yeah, Yeah, Yeah (NEW) Wyclef Jean Feat. The Rock, It Doesn't Matter (NEW) Janet, Doesn't Really Matter Eminem, The Real Slim Shady Jacksoul, Can't Stop Kid Rock, American Bad Ass Backstreet Boys, The One Rascalz, Top Of The World Stone Temple Pilots, Sour Girl Hanson, If Only 3 Doors Down, Kryptonite 'N Sync, It's Gonna Be Me Metallica, I Disappear Tragically Hip, My Music Toni Braxton, He Wasn't Man Enough Aaliyah, Try Again</p>	 <p>Continuous programming 1111 Lincoln Rd Miami Beach, FL 33139</p> <p>Britney Spears, Oops!...I Did It Again Bloodhound Gang, The Bad Touch Toni Braxton, He Wasn't Man Enough No Doubt, Simple Kind Of Life La Ley, Fuera De Mi Christina Aguilera, I Turn To You Ricky Martin Feat. Meja, Private Emotion M2M, Mirror Mirror Aqua, Around The World Blink-182, Adam's Song Mandy Moore, Candy Paulina Rubio, Lo Hare Por Ti Thalia, Entre El Mar Y Una Estrella Savage Garden, Crash And Burn Matchbox Twenty, Bent Hanson, If Only Oasis, Who Feels Love Belle Perez, Hello World Plastilina Mosh, Human Disco Ball Bon Jovi, It's My Life</p>  <p>2 hours weekly 3900 Main St Philadelphia, PA 19127</p> <p>Snoop Dogg Feat. Dr. Dre, The Next Episode Major Figgas, Yeah That's Us Mary J. Blige, Your Child Lil' Kim, No Matter What They Say Eve &amp; Jadakiss, Got It All Destiny's Child, Jumpin, Jumpin Amil, Fo Da Fam Beenie Man, Girls Dem Sugar Sisqo, Thong Song Common, The Light Busta Rhymes, Get Out R. Kelly, Bad Man Nelly, (Hot S**t) Country Grammar Next, Wiley Big Punisher Feat. Tony Sunshine, 100%</p>	 <p>Five hours weekly 223-225 Washington St Newark, NJ 07102</p> <p>Duran Duran, Someone Else Not Me Don Henley, Taking You Home Everclear, Wonderful Britney Spears, Oops!...I Did It Again Kid Rock, American Bad Ass No Doubt, Simple Kind Of Life Macy Gray, Why Didn't You Call Me The Urge, Too Much Stereo R. Kelly, Bad Man AC/DC, Satellite Blues Toni Braxton, He Wasn't Man Enough Lit, Over My Head A Perfect Circle, Judith Christina Aguilera, I Turn To You Metallica, I Disappear Leona Naess, Charm Attack Our Lady Peace, Thief Dixie Chicks, Goodbye Earl Foo Fighters, Breakout Kina, Girl From The Gutter</p>  <p>15 hours weekly 10227 E 14th St Oakland, CA 94603</p> <p>Vitamin C, Graduation (Friends Forever) 'N Sync, It's Gonna Be Me Sammie, Crazy Things I Do Eminem, The Real Slim Shady Joe, I Wanna Know Nelly, (Hot S**t) Country Grammar Jessica Simpson, I Think I'm In Love With You Britney Spears, Oops!...I Did It Again Mya Feat. Jadakiss, Best Of Me Mandy Moore, I Wanna Be With You Santana Feat. Everlast, Put Your Lights On Backstreet Boys, The One Mariah Carey Feat. Snoop Dogg, Crybaby Aaliyah, Try Again Next, Wiley</p>
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## GUEST COMMENTARY

(Continued from page 6)

IUMA (the International Underground Music Archive) became the talk of savvy underground bands and gave many our first impression of the Web as a music community.

The Web empowered the digital economy by giving it a *raison d'être*, a way for moving digitalization from merely providing new formats, such as the CD, to making use of the digitalized landscape to affect the world's population by communicating digitalized data on demand to all who could afford access.

During the following five years, the online world became the darling of the investment community as moneyed people everywhere looked to it with the certainty that the Web was the cornerstone of future commerce. Even following the recent stock market adjustment, the online world beckons to corporations large and small, to consumers, and most especially to students as the symbol of the future. Everyone recognizes that whatever its impact today, it will increase many fold in coming years.

In the context of this genuine excitement, I cite the opening sentence from a recent technology article in *The Wall Street Journal*: "Music is the hottest commodity in the digital world."

It could have been film, but it's not. It could have been literature, but it's not. It could have been software, but it's not. At one time it was "sex," but no longer. In the digitalized world of business to consumer, music is king of the hill.

This is why so many Internet business models revolve around music, even if the value-added services they are offering could have been constructed in other realms. Imagine, for instance, if digital books were generally available in digital formats (such as CDs) and there was a great demand for them. Napster might have been created for books instead.

The problem is that some skilled Internet entrepreneurs have taken to building their business models around music in a self-serving way, not acknowledging either the creative or commercial value of the music itself. They could have done it legitimately, as proved by the likes of MTV Online and Rollingstone.com, but they didn't.

### CURRENT CASES—THE NEGATIVES

This brings me to the MyMP3.com and Napster cases, which are an outgrowth of this type of thinking. These companies have chosen to interact with the music business audaciously because they know full well that music is such an important part of the world of the young Internet-savvy consumer.

On the one hand, these companies have displayed an arrogance that I often find personally offensive. Without the benefit of having participated in the music business, they have created business models selfishly and skillfully devoted to their own online aspirations without a nod to those who have worked with creators over the years and successfully brought their songs to the public.

Until the recent court decisions intervened with small doses of reality, the battleground has been principally one of rhetoric. Make no mistake about it, the rhetoric has been important.

As with all good debates, the rhetoric is persuasive—so persuasive that many confuse it with dictum. But a careful examination suggests many of the key points put forth by copyright foes are little more than a hopeful view inspired by business plans.

The rhetoric can be anything from a pronouncement of a new paradigm for the music business to pronouncing copyright out of date and useless—or even worse, the fear mongering that copyright is the "devil in disguise."

For instance, a recent article in *The New York Times* suggested that copyright was going to stop the flow of information on the Net. This is reputedly the inspiration and justification for the Anglo contribution to Web anarchy that was launched as Freenet. Such a pronouncement plays on a popular misconception.

The fact is that copyright protects neither information nor ideas but only personal expressions of information or ideas—perhaps a subtle difference but quite substantive in the context and just an example of how rhetoric can lead the public astray. I have the impression that copyright is gaining back some ground in the public press. A subsequent article appearing in *The New York Times* concluded that without copyright the Net could be bereft of content in a short time. What a refreshing view!

One of the chief attributes of a good dotcom CEO is his or her ability to put a beneficial spin on whatever elements are on his or her plate. It is a fact of life among dotcoms that the ground shifts daily, as witnessed by the previously unthinkable alliance of BMG and Warner Music Group with MP3.com.

This provisional nature is what makes them such exciting businesses. But pliable strategies also require enormous agility and flexibility of business plans, with the result that tedious parameters like copyright get the short shrift. As in: "We'll deal with it later."

A friend of mine has developed a marvelous metaphor for the dotcoms' strategies that have openly taken on the copyright community. Some of you may recall the film "The Mouse That Roared," in which a fictitious European micro-country declared war on the U.S. because historically all nations that have fought a war with America lost but ended up better off than before.

In this case, it seems that companies like Napster and MP3.com have so much confidence that their business plans can be a benefit to the music industry that they are willing to risk all to get into court, lose, and begin negotiations.

At the very least, you have to admire the chutzpah. If you accept this view, then you will understand that those who put themselves at

risk in the legal arena are in fact just part of a carefully orchestrated mating ritual of the online age. We recently witnessed our first nuptials.

### ON THE POSITIVE SIDE

The nexus of my position is that despite these nemeses, the music publishing community will intelligently cast the Internet as a friend. It should be embraced by us to empower creators to take advantage of both music's unique position and the characteristics of this potent new marketing and distribution machine.

I would even go so far as to point out that we are lucky that venture capitalists have placed money behind unconventional start-ups that many consider illegal. Their prodding has given the traditional music community a jump-start in moving onto the Web and has provided a terrific laboratory for testing technology and innovative business models.

Equally important, it has infused energy and given confidence to the legally licensed community. Such cutting-edge firms as Emusic, MyPlay, Spinner, RealNetworks, Liquid Audio, and even Microsoft have benefited. Can anyone doubt that the music frenzy on the Internet was a driver of the AOL/Time Warner merger?

Are these services taking away sales and copyright royalties? Yes, they are. They present very real harm to the publishing community. Regardless of what else is said, overall they do not stimulate sales but rather detract from them. It is a hard statement to back up, but I refer to the valuable study released by Reciprocal suggesting that online file swapping is responsible for the two-year decline in college-market album sales.

Specifically, the SoundScan sales reports for 2000's first quarter from stores within a five-mile radius of colleges showed a decline of about 4% on a year-to-year basis. Those that were near the schools that banned Napster—and thus likely had substantial download activity—were down 7% in the same period. This is in contrast to national sales, which were up nearly 12% in the same quarter.

Consider, too, the results of the Field Study filed by the National Music Publishers' Assn. and the Recording Industry Assn. of America with the request for a preliminary injunction in the Napster case:

"[Nearly half] of Napster users . . . described the nature of its impact on their music purchases in a way which either explicitly indicated or suggested that Napster displaces CD sales. The more songs Napster users have downloaded, the more apt they are to say explicitly or suggest that Napster has reduced their music purchases."

To my way of thinking, a great threat of the online age is the attraction of music as a giveaway—the ultimate premium. Should this occur widely, there exists a substantial risk that consumers will perceive digitally

delivered music as having low value, a perception that will be hard to reverse.

### PUBLISHER ACTIONS

What can music publishers do to maximize benefits from the online world? I believe it is critical to be open to imaginative online usage proposals—to be willing to experiment and share in the risk/reward nature of the Internet.

Independent publishers have a certain advantage in these deals over those associated with conglomerates, as the multinational corporations, in general, have segregated the online business and require their publishing subsidiaries to obtain clearance from above before granting online licenses.

In many cases and for various good business reasons, conflicts in policy or strategic relationships limit the scope of licensing currently available to the conglomerates. This gives independents greater freedom of action in this field.

In addition, there are business-to-business opportunities offered in the online world. Publishers can create sites that offer the opportunity to have direct contact with customers and to show off composers and songs.

At [peermusic.com](http://peermusic.com), we regularly receive E-mail messages for our composers, submissions of new material, and licensing requests

that we may not have otherwise gotten. In conjunction with colleagues at Famous and Rondor, we created [Synesite.com](http://Synesite.com), which allows professional users to browse and select top-drawer songs for uses in movies and commercials.

The Harry Fox Agency (HFA) and ASCAP and BMI are moving toward several online business-to-business initiatives to make music publishers' administrative life easier. For instance, in the very near future through HFA's joint undertaking with the U.S. Copyright Office, called CORDS, it will be possible to register new material online through HFA's Songfile interface. Third-party sites such as [LicenseMusic.com](http://LicenseMusic.com) are offering additional services for the exploitation of repertoires.

### CONCLUSION

As a final thought, imagine how much worse it would be if the online world were silent of music. Imagine if PCs weren't regularly sold with sound cards, and laptops didn't have speakers built in. Everyone can remember when that was true.

What if mobile phones and personal digital assistants weren't about to be designed as primary music-listening devices? Music publishers and our composers would be in the backwaters instead of in the mainstream. I, for one, prefer it this way.

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*"The record companies need to use a carrot, not a stick. Consumers aren't going to stop using Napster because Lars [Ulrich of Metallica] tells them to. They'll go through legitimate channels once they're more fun, more convenient and offer more value than illegitimate channels."*

Aram Sinnreich, Analyst, Content & Music  
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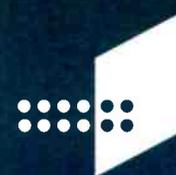
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*Mark Cuban, Radical Investments, & Owner, Dallas Mavericks*  
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*Hank Barry, Interim CEO, Napster*  
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## HEFTY ALBUM SALES RAISE ISSUES

(Continued from page 1)

their managers, which could force unnecessary front-loading (urging accounts to order more product than necessary) of future big releases.

Another concern is that despite the great release schedule and the strong sales so far this year, there seems to be an inordinate amount of product returns in the U.S.

Prior to 'N Sync's selling 2.4 million units, Eminem's moving 1.8 million units, and Spears' selling 1.3 million units in their debut weeks—all between April and June of this year—there had only been three other albums reaching sales of 1 million units in one week: Whitney Houston's "The Bodyguard" soundtrack in 1992, Backstreet Boys' "Millennium" in 1999, and Garth Brooks' "Double Live" in 1998.

After this year's feat, many industry sources say a new ceiling has been set, which all superstars are likely to expect when they release new albums. However, retailers and label sales and distribution executives say that these expectations will be hard to fulfill.

Christos Garkinos, executive VP of the Virgin Entertainment Group, says two things made this year's three top albums so big.

In the case of Jive acts Spears and 'N Sync, the label marketed their releases as if they were potential blockbuster movies. "People weren't asking when 'N Sync were coming out; everyone knew the day, so it created pent-up demand and made it a big event," Garkinos explains.

Second, he says, "there is much more music coverage in mainstream news" than there was even a year ago, let alone five years ago, which has also driven demand.

In addition to the strong sales, Stan Goman, executive VP/COO at Tower Records/Video/Books, says that the industry is benefiting from steady product flow.

"The first half of the year has been amazing in terms of product flow," Goman says. "Every month we have had something, and on many months we have had something twice a month. It has been really good for business."

Joe Pagano, VP of music and video merchandising at Best Buy, also says he is "encouraged" by the product flow. He believes that artists and managers are learning that "you can set up a project in the spring and summer months and go all the way through the holidays. Marketing plans have longer vision today."

Merchants are hoping that the industry will continue this year's steady product flow into the future.

Dick Odette, senior VP of music merchandising at Minneapolis-based Musicland Group, says the labels are making a conscious effort toward better product flow. "I think they are doing a little bit what the movie studios do"—that is, holding back a title rather than releasing it into a crowded market.

John Grandoni, VP of purchasing at Carnegie, Pa.-based National Record Mart (NRM), adds that when you consider the biggest albums of 1999—from Backstreet Boys, Ricky Martin, and Limp Bizkit—along with 'N Sync, Eminem, and Spears, "here are six titles that hit you right between the eyes, and not one of them was a fourth-quarter release. If it proves anything, it is

evidence that a more even release schedule makes sense."

But while the big releases and steady product flow are good for the industry, questions have been raised about the events of the first half of this year.

Jim Urie, president of Universal Music and Video Distribution (UMVD), says, "Clearly, there are new expectations about how high is up. But we have always compared what we do on the first week of a big audio release and first week of a big video release. It is not uncommon for a video to sell a million copies in a week, and we are always looking for the magic that will make audio sell more in line with the kinds of numbers we expect from video."

Curt Eddy, senior VP of sales at UMVD, adds that mass merchants are much more sophisticated and better set up to capture sales on the first week for a big album than they used to be.

But some executives are worried that the huge numbers generated this year will fuel expectations among managers and superstars about how well their records will do.

One senior distribution executive at another major record company says that the "goal of every superstar will be to hit the million-unit mark now in their first week."

Similarly, a retail executive says that he believes that "labels are being pressured to put more product out, due to the fact that the bar has been raised" by 'N Sync.

But NRM's Grandoni says, "I don't think what happened with 'N Sync, Eminem, and Britney Spears can be applied across the board. These albums were set up way out in front, and the setup was phenomenal, making fans street-date sensitive. Also, the demand came from the fans. Arguably, these are three of the biggest acts in the world right now."

Jordan Katz, senior VP of sales at Arista, says that fears about front-loading releases are unfounded. He says that Arista gauges demand in the market to determine how much to ship. Also, he points out that accounts don't allow front-loading to occur anymore. "The accounts are going much more to a just-in-time world," he says. "Nowadays, we are seeing very good reorders on our hits in the very first week."

Tom Carrabba, senior VP/GM of Jive, says that even with three of the four top weekly sales totals under his belt, the label is not worried about falling into the trap of front-loading releases. "We are not driven by making our month or our quarter; we are driven by what is the best thing for the artists and what amounts need to be out there to satisfy their audience."

UMVD's Urie also doubts labels will succumb to the temptations of front-loading, but he says that if they do, the initial orders placed by accounts will fulfill the role of checks and balances.

He adds that accounts are much more conservative now on front-end ordering because their systems have become more sophisticated in estimating sales growth.

For years, label sales executives pushed for initial orders that would cover at least an eight-week supply, but that concept is now a "myth,"

says UMVD's Eddy. Initial orders by accounts have "become progressively tighter in the last six months," he says. Sales representatives are now lucky if they get a five-week supply on initial orders by accounts.

Best Buy's Pagano concurs that eight-week buy-in orders are ancient history at his chain. "We feel a two-week cushion is plenty of time to get product back into the store," he says.

He acknowledges that the company may be forgoing some buy-in discounts but says, "The costs associated with overbuying are much greater. There are two R's. The friendly R is the reorder. The satanic R is the return."

Pagano says that "retailers can't afford to carry excessive inventory" of any hit titles, because that inhibits the flow of catalog into the store.

Musicland's Odette also says that his chain's systems have become more sophisticated. "We have fine-tuned what our forecasting ability is," he says. "Historical reporting on artists and titles is much better."

## RIFFAGE TRIES OFFLINE STRATEGY

(Continued from page 1)

A&M Records under the Interscope/Universal umbrella.

Under the deal, which includes rights to the label name and current acts but not catalog, 1500 Records will become a new division of Riffage, to be headed by existing label president Gary Richards and based in Los Angeles. Fellow 1500 Records executives Van Riker, GM, and Lee Kurisu, marketing director, also move to Riffage, along with an existing 20-city street team.

Artists signed to the 1500 Records label will split the net profits on album sales, according to company executives, who say the label will continue to provide such traditional services as advances and funding for recording, tour support, retail distribution, and promotions.

Domestic distribution of the label's product—the first of which is due this fall—will be handled by RED Distribution; an international deal is in the process of being struck, according to Riffage. Albums will also be sold online.

The purchase—terms of which were not disclosed—follows by several weeks the acquisition by Riffage of real-world venue the Great American Music Hall, for a price put by sources in "the seven figures." It fills out a growing on- and offline business that already boasts a syndicated music television show, "Riffage Live From The Great American Music Hall," and, of course, a Web site that features streamed and downloadable music from emerging and indie acts, as well as a variety of merchandise—including CDs and compilations—for sale.

The Riffage site will also begin integrating major-label-act content this summer as part of a cross-site alliance inked in February with Get-Music, which is jointly owned by BMG Entertainment and the Universal Music Group.

The purchases come on the heels of the announcement by another online music company, Launch Media, of its acquisition of the Warped tour in a mostly stock deal estimated by

Consequently, Musicland tries to put three or four weeks' worth of merchandise in the store, he says, but adds that doesn't mean week-one projected sales times four. He says Musicland will typically back that order up with a two-week supply—or three weeks if the buy-in discount is large enough—in its distribution center.

Virgin's Garkinos says that since his chain doesn't have a warehouse, it orders for the store only and generally operates on a two- or three-week supply.

Meanwhile, although retailers are happy about huge hit titles and steady product flow this year, some distribution executives point out that they have either experienced heavy returns of product or have heard from accounts that they are about to be hit with returns.

One senior distribution executive says that four of the seven largest accounts have returned more than anticipated and that other accounts have also been heavy on returns,

particularly catalog titles.

"A lot of accounts are churning records more," says that executive. "They are sending back stuff that they turn around and order a couple of weeks later."

Like other distribution executives, he speculates that with the big hit albums and steady product flow this year, open-to-buy dollars are scarce, and that accounts, rather than increase their budgets for buy-ins, are returning slow-moving titles to free up dollars.

Other distribution executives point out that cassette returns are adding to the problem, that "certain accounts bought certain big records, anticipating business that didn't happen," and that some accounts are "still at the tail end of cleaning up acquisitions."

But distribution executives expect that returns will slow down as accounts become more sophisticated about just-in-time inventory—and if the industry keeps a steady product flow year-round.

sources at \$10 million-\$18 million.

Launch plans to leverage its 3.5 million-user database to sell tickets and merchandise for the tour, as well as to sweeten the offering for its advertisers and sponsors, according to CEO Dave Goldberg.

"As a media company you have to be able to offer advertisers what they are looking for, and that is a combination of an online and an offline presence," Goldberg says.

"Then there's also the revenue from ticket sales," he adds, "which is another good reason to want to do this [deal]."

"You're definitely seeing something of a trend developing now, where a bunch of these dotcom pure-plays are trying to affiliate themselves with offline or real-world ventures," says Eric Scheirer, an analyst at Forrester Research. "Besides Riffage and Launch with their acquisitions, you've also got MP3.com and Napster doing tour sponsorship and others [including MP3.com and MusicBlitz] doing branded radio shows or syndication.

"So it's definitely a trend, but from the point of view of a dotcom site, it's not yet clear exactly what the long-term return is going to be to those dotcom players, either through branding or revenues," he adds.

For the 15-month-old Riffage, its label acquisition marks "the third leg in what we see as the Internet music ecosystem," says Ken Wirt, founder and CEO of the privately held company, whose investors include America Online, Bertelsmann Ventures, and BMG Entertainment. "We started with the site, where we have a lot of unsigned musicians and indie-label types whose music is being checked out by our quarter-million-plus visitors. Through that, we can see who's getting more popular.

"The next natural step is to have bands play live, because there is probably no better way to cement your fan base," he adds. "So that's why we wanted to buy the Great American Music Hall: Bands can start out on Riffage, we see who is

getting popular, the most popular ones can play at the Music Hall, and they then move up a notch in popularity and sales."

For most developing acts, the next logical step is attempting to secure a label deal, Wirt notes. "And we didn't want to be left in the position of having developed this band and then saying, 'Send us a postcard when you sign with a major,'" he says. "So we've added the third leg, the label."

The new ventures also add "proven, predictable streams of revenue" to Riffage's bottom line, notes VP of marketing Page Murray.

"We are continuing to dial-down our total reliance on the online space," Murray says of the profitable hall—which will continue to host well-known acts along with Riffage's up-and-comers—and the label.

### FOCUS ON ARTIST DEVELOPMENT

Current acts on 1500 Records—electronica-leaning God Lives Underwater (which most recently recorded a track for 1500 Records' Depeche Mode tribute album, "For The Masses") and hip-hop trio Ugly Duckling—will be joined this year by bands culled from the Riffage site, according to Richards, who expects to sign a handful of acts per year (some from offline A&R sources as well, he adds).

1500 Records also is currently producing the soundtrack for New Line Cinema's upcoming film "15 Minutes," starring Robert De Niro.

Choosing which of the 20,000 acts whose music is featured on the site are deserving of those label slots will be a matter of using high-tech data and old-fashioned A&R instincts, Richards says. "From the site, we can see which bands are being downloaded the most, which are getting the most favorable reviews," he says.

But it's not a contest, notes Wirt. "It's not 'get the most votes and get a record deal,'" he says. "It's definitely not that. This is a real record label, and we are serious about making it work."

# newsline...

**K-TEL INTERNATIONAL** announced July 6 that it cut 123 jobs and closed one of its subsidiaries in the past 10 days in an effort to revamp its European and domestic operations. The company trimmed 35 Minneapolis-based positions June 28 to decrease domestic operating costs. Another 88 were eliminated June 30, when K-tel closed its German subsidiary, Dominion Vertriebs GmbH, which sold consumer goods and music products through direct marketing. Dominion lost \$1.6 million on revenue of \$16 million



over the past two fiscal years, the company said. In April K-tel moved its two U.K.-based operations under one roof, a shift the company says will save about \$500,000 per year. "The elimination of the German losses and the reduced U.K. overhead are all part of our plan to return to profitable operations in fiscal 2001," K-tel chairman/CEO Philip Kives said. Stock in K-tel closed July 6 at \$2.

WES ORSHOSKI

**INTERNET COMPANY MUSICBANK** has closed on a \$20.1 million round of venture financing from Atlas Venture, Bertelsmann Ventures, and Bonaventure Investments Ltd. The San Francisco-based start-up plans to launch an on-demand streaming service this fall that will give customers instant online access to music they have purchased on- or offline in physical form. The company, which has secured a license from BMG and is in talks with the other majors, according to CEO Michael Downing, will compete with MP3.com's My.MP3.com service—which has received licenses from BMG and Warner Music—as well as Myplay and similar services expected to launch by year's end.

MARILYN A. GILLEN

**STREAMING MEDIA NETWORK** iBeam Broadcasting Corp. is to acquire Server-Side Technologies, a privately held provider of digital rights management (DRM) services, for roughly \$3 million. Through Server-Side, iBeam plans to offer a range of DRM and E-commerce distribution functions, including file encoding, packaging, hosting (in both streaming and downloadable formats), distribution of media across iBeam's network, transaction clearing, and usage tracking. Server-Side, which licenses Microsoft's DRM technology, claims such customers as Liquid Audio, CDnow, Spinner.com/Winamp.com, RioPort, Interscope Records, and Atlantic Records. The Sunnyvale, Calif.-based iBeam delivers digital content using a mix of satellites and computer servers.

BRIAN GARRITY

**FIVE INTERNATIONAL COPYRIGHT BODIES** have formed an alliance called Fast Track to share advanced technology and business tools. The bodies—BMI (U.S.), GEMA (Germany), SACEM (France), SGAE (Spain), and SIAE (Italy)—will integrate tools developed as part of the Common Information System project managed by global copyright group CISAC. The tools are expected to streamline works registration, royalty distribution, and exchange of information. The alliance came about from a proposal made earlier this year at MIDEM by SACEM president Jean-Loup Tournier.

IRV LICHTMAN

**BERTELSMANN'S VENTURE-CAPITAL ARM** is forming a \$250 million fund for investing in Internet-related media, services, and infrastructure opportunities in the U.S. and Europe. Backers of the BV Capital Fund II include America Online, Beisheim Holding, Bertelsmann AG, Commerz Beteiligungs-Ges., Groupe EPI, Mayfield Fund, and Stanford University. The new fund follows Bertelsmann Ventures LP, which was formed with committed capital of \$75 million from Bertelsmann AG.

BRIAN GARRITY

**EMILIO ESTEFAN JR.** is to be honored as the Latin Academy of Recording Arts and Sciences' first person of the year. The award will be presented during a dinner Sept. 11 at the Beverly Hilton Hotel in Beverly Hills, Calif. The event is part of Grammy week festivities preceding the first Latin Grammy Awards, which will be presented Sept. 13 at the Staples Center in Los Angeles, in a ceremony that will air on CBS.

**BRITAIN'S ALLIANCE AGAINST COUNTERFEITING AND PIRACY** reported July 6 that the cost of copyright and trademark theft to the British industry in 1999 increased 27% to 8.19 billion pounds (\$12.3 billion), from 6.42 billion pounds (\$9.6 billion) the year before. The figure equates to about 1.36 billion pounds (\$2.1 billion) in lost taxes. Home Office Minister Charles Clarke said at the alliance's inaugural meeting that the British government would continue to discuss the matter, and he stressed the importance of international cooperation on such issues. He added that the government agrees with the alliance's suggestion that prison sentences for those found guilty of counterfeiting and piracy offenses should be increased from two years to seven. Members of the alliance include the British Assn. of Record Dealers, British Music Rights, and the British Phonographic Industry.

GORDON MASSON

**A MEMORIAL SERVICE** for Bob Rolontz will be held at 5:30 p.m. July 17 at the Players Club at 16 Gramercy Park South in Manhattan. Rolontz, the music executive and former member of the Billboard editorial team, died June 14 at age 79 (Billboard, July 1).

## ANGEL'S SHANKAR TOURS WITH DAD

(Continued from page 1)

own personality on follow-up "Anourag," which Angel releases Aug. 15.

"I put more of myself into it this time," says Shankar, who notes that the album title, which means "love and affection" in Hindi, "keeps the ["Anou..."] title] pattern going."

"I'm still playing my father's compositions," she continues, "but I'm at the stage now where I enjoy playing a lot more, and maybe it shows."

The 19-year-old musician will join her father in a Full Circle U.S. tour in the fall celebrating both his 80th birthday and 70th year in music. But the tour will also showcase the younger Shankar's emergence as an artist in her own right, even though her father again wrote all the music on her album and performed on it as well.

"I'm performing the first half of the concert [solo], so I get that hour of being the main sitarist," she says. "That's done a lot for me, because I never got that chance to bring out my own identity onstage before, because I was thinking of what he's playing."

Shankar has previously played an accompanist role when performing with her father, and on "Anourag's" closing track, "Pancham Se Gara," she again takes the second sitar seat. "It's very special, because my father never plays on other people's albums," she says. "It was so much fun, because I just love listening to him and watching his face when I'm assisting him."

Indeed, Shankar is "Daddy's little girl," as Borders' world music buyer, Erika Grande, puts it. But Grande adds that she's also extending the traditions of Indian classical music as refined by her father. "Her work takes everything from what we know as traditional Indian music and crosses over to the more modern," says Grande, whose chain "did wonders" with "Anoushka." "Anourag," she adds, "is definitely a must-buy for anyone who already appreciates sitar music or is looking for quality new music."

Other "Anourag" cuts cited by Shankar include "Hamsadhwani Tabla Duet," which features two tabla percussionists exchanging not only drumming patterns but the vocalized instructional "language" representing them, and "Swarna Jayanti," which Ravi Shankar composed to commemorate India's 50th year of independence. "It's a very interesting piece, because it's weirdly divided into 50 beats," she says. "So it's a real headache—but amazing when you get into it."

Pointing also to "Pancham Se Gara," Gene Heinemeyer, host of the "Gateways" program on the three New York metro-area ethnic-oriented AM stations operated by Multicultural Broadcasting, offers an observation similar to Grande's. "You definitely hear the master [Ravi Shankar] there, but the track shows what a master Anoushka's becoming, too," he says. "She still manages to bring her own fresh and distinctive touch and sound to the instrument and music."

As a concert artist, says Angel senior director of marketing Andria Tay, "[Shankar] is the Jonny Lang of the sitar in the way she jams on the instrument. There's the dynamic between her and Ravi when they play together, but by herself she's like a rock star." Thanks to the heavy media attention generated by "Anoushka," including a People magazine piece and a 20-minute feature on CBS' Sunday

*[Shankar] is the Jonny Lang of the sitar in the way she jams on the instrument*

— ANDRIA TAY —

morning news program, Tay looks to the publicity front to propel "Anourag" and notes that Vanity Fair and The New York Times are already on board.

Angel will advertise in the world-music and new-age markets and is servicing the album to world-music and specialty radio shows and college outlets. It has enlisted the Intercultural Niche Strategies marketing firm to help reach the South Asian community. "The U.K., France, and India are Anoushka's biggest markets, and our international people will work the album in those territories," adds Tay.

The label will also utilize listening stations, says Tay, and expects Shankar's upcoming touring to further heighten awareness. "She played the WOMAD world-music festival in Seattle last time, and that raised her profile, and she just did the Peace Garden benefit for world peace in London at [organizer] Trudie Styler's invitation—where she met Stella and Mary McCartney. They fell in love with her, and Stella's styling her for The New York Times' piece, and Mary's photographing it—so it all just builds."

Now managed and booked by Earl Blackburn at IMG, Shankar will launch her tour on Aug. 15—her album

release date and India Independence Day—with a solo performance at New York's Central Park Summerstage. Tay notes that U.K. drum'n'bass star Roni Size is also on the bill.

"He's big in the DJ/dance scene, another area where we think Anoushka has the opportunity to sell records," she says. "We're lucky with our timing because Indian culture is now trendy, and in the DJ culture, a lot of people are using samples of old Ravi records. So there's already interest there, and putting her in front of those people hopefully opens up that market, too."

Full Circle concerts teaming father and daughter will include an Oct. 6 Carnegie Hall performance.

"Stylewise, I'm probably as much like him as anyone can get, because I learned completely from him," says Shankar. "People sometimes say I'm more feminine, but I'm not sure what that means: maybe more delicate, while he's aggressive. I can't put myself on the same level, but I really don't get nervous. I see him more as my father—and him being a great musician is simply part of that."

Ravi Shankar says she possesses the special ability to instantly pick up and follow his spontaneous in-concert musical direction. "People think it's something we rehearsed and know already, but it's not true," he says, giving a glimpse into Indian classical music's improvisational aspect—and the interactive guru/disciple relationship.

"That's the process of how we teach and learn at the same time—I learn at the same time because I'm inspired to try something then and there... I give Anoushka new things on the spot, and she follows, and what you hear is the process of our Indian training."

## NAPSTER LAUNCHES NEW DEFENSE

(Continued from page 8)

the machine had the ability to duplicate copyrighted material.

"Consumers have the right to make copies and transfer them," says Johnson. "It's not piracy."

One legal expert, though, says Napster's new defense is a "long shot."

"The Rio case hurts as much as it helps," says copyright attorney Fred von Lohmann of the law firm Morrison & Foerster, "because that decision also has language in it that says a hard drive is not a digital recording device."

Von Lohmann says the AHRA doesn't provide Napster with a defense. "Even if Congress said that copying is OK, no one said distribution is OK." In addition, copyright laws don't stipulate that a commercial element is necessary. "Nowhere in the copyright act does it say that if you're making a copy and as long as no money is being made, it's OK," he says.

Von Lohmann also shot down Napster's First Amendment argument. "That's a reach too, because traditionally copyright and the First Amendment have not come into conflict."

Napster's case is also weakened since the software doesn't work with anything other than music files, von Lohmann says.

"The courts don't like sticking their necks out for someone that is perceived to be the bad guys," he says, "and the recording industry has done a pretty good job putting these guys in a bad light."

Instead, he says, programs like Gnutella or Freenet, which exchange all types of files, could pit copyright against First Amendment issues.

In a statement, RIAA executive VP and general counsel Cary Sherman says he is confident the courts will reject Napster's "fair use" defense.

"The courts have repeatedly rebuffed attempts by businesses to hide behind the 'fair use' privileges of their customers," Sherman said. "Whether or not it is lawful for users to share music one on one, it is entirely different for a commercial entity to create a business that induces users to do that. Napster cannot hide behind what consumers might be able to do, individually and on their own, to build its own commercial business."

Although Napster CEO Hank Barry says the company is comfortable with its legal position, it appears ready to move toward a settlement. "We're always open to an accommodation and to reach an arrangement that would work for our community of users and respects copyright," he says. "There's a tremendous opportunity here."

Barry says Napster has had "preliminary discussions" with RIAA member companies but would not elaborate further.

He called the upcoming decision in the preliminary injunction "extraordinarily important" for the future of the company.

## ARTISTS KEEP THE WEST ALIVE

(Continued from page 1)

western artists as Riders In The Sky, Red Steagall, Don Edwards, Sons Of The San Joaquin, and Michael Martin Murphey.

The Riders have been making music "the cowboy way" for nearly 23 years. Their upcoming album features songs from Disney's "Toy Story 2" and will be cross-marketed with the film's video release. Steagall not only writes and performs cowboy music and poetry, he hosts the "Cowboy Corner" radio show, heard in 140 markets, and this fall will host his 10th annual Red Steagall Cowboy Gathering in Fort Worth, Texas.

Edwards is a veteran cowboy crooner whose credits include appearing as Robert Redford's sidekick in the film "The Horse Whisperer." Sons Of The San Joaquin, whose harmonies evoke comparisons with the Sons Of The Pioneers, are



REED

currently working on a film.

Murphey, meanwhile, is largely credited for sparking somewhat of a revolution in western music circles in the past decade. After success in both the pop and country fields, the Texas native began performing western music. His passion for the genre prompted his label at the time, Warner Bros., to launch the Warner Western imprint (which closed its doors last year). In 1987 he launched West Fest, a multi-day western festival that celebrates the heritage of the West through art, music, and crafts.

"Those guys really pioneered the whole movement," says up-and-coming western artist Dan Roberts of Murphey, Edwards, Steagall, and others. "They are the headliners, and rightfully so. They have opened the doors for many people in this business."

Singer/songwriter Luke Reed agrees. "When the dust settles, I think those will be the ones that will really be remembered."

### NEW ACTS RIDE IN

In addition to that strong core of established acts, which also includes Ian Tyson, R.W. Hampton, and cowboy poets Waddie Mitchell and Baxter Black, there's a new contingent of western artists who are mindful of tradition yet bent on expanding the audience.

Brenn Hill, a 24-year-old singer/songwriter from Ogden, Utah, is considered one of the western community's most promising stars. "I think the world is still interested in western music and especially still very interested in the culture of the cowboy," he says. "These songs are about the life, history, events, and sit-

uations pertaining to the culture of the West, and I think that everybody—no matter where they come from—is fascinated with the cowboy. We play dude ranches where there are people from Germany, Austria, and all kinds of places."

Hill came to Nashville in 1996, and though he drew interest from A&R executives at major country labels, he opted to remain a western artist. "I was trying to bring them some western music and songs about the West," Hill says. "I had several successful interviews with some A&R representatives and publishers, but they wanted me to change what I was doing to be a little more mainstream . . . It never felt right. The stuff I had written all my life seemed to get across to the audience I was playing for."

After two self-released CDs, Hill's third offering is due Sept. 1 from Boulder, Colo.-based Real West Productions.

"I feel I have an opportunity to take western music to a very broad audience," he says. Meanwhile, he's mindful of creating music that will attract new listeners. "I think that it needs to have an edge to carry over to the next generation," he says. "It has to be something that everyone can identify with. I try to keep it contemporary. As with any other genre of music, it has to appeal to the next generation to survive."

"We've got to attract a younger audience," says Bobby Newton, executive director of the Academy of Western Artists. "If we don't get them interested, they'll never explore their heritage."

Along with Hill and Roberts, Joni Harms, Trudy Fair, Dave Alexander, Kazzi Shea, Luke Reed, Wylie & the Wild West, Belinda Gail, New West, Royal Wade Kimes, and Cowboy Celtic are among new acts garnering loyal fans. Many are nominated for the Will Rogers Cowboy Masters Awards, which will be presented by the Academy of Western Artists Tuesday (11) in Fort Worth.

Steagall is enthusiastic about the crop of newcomers and their ability to appeal to western music fans. "People that like western music like authenticity. They want it to be real, and you can't fool them," he says. "If you talk about things in those poems and songs that aren't real, it turns them off."

"The things that we're seeing expand the western music market right now are not those songs written for the silver screen," he adds. "The songs that we're seeing really have viability and longevity are the ones that are written about real people in a real way of life who still provide beef for the dinner tables of America. It's those hard-working, honest, God-loving people who are dedicated to family. They have integrity, a solid work ethic, and loyalty—all those character traits that brought us this far are evident in the art form."

### FAMILY LEGACIES CONTINUE

These days there are even some second- and third-generation talents who are continuing the family tradition. Western swing king Bob Wills' niece Dayna Wills is a formidable talent on the circuit. Roy Rogers Jr., aka Dusty Rogers, records and per-

forms while running his famous father's California museum. Rogers' granddaughters Mindy Petersen, Candie Halberg, and Julie Ashley (daughters of his son Tom) perform as the Rogers Legacy and recently made their debut on the Grand Ole Opry.

"We can never replace Roy Rogers and Dale Evans," Halberg says, "but what we feel is our responsibility is to lengthen the shadow of the legacy that they deposited here. All three of us have the very same core values that Grandma Dale and Grandpa Roy did: that is, faith in God, faith in family, and faith in our country."

The trio has released a self-titled album and performs at numerous western festivals and events, often with their uncle Dusty. They refer to what they do as "nostalgia," because in addition to classic western fare,



THE ROGERS LEGACY

they perform gospel, big band, and other music that is part of their grandparents' musical history.

Halberg sees a continuing audi-

***'The cowboy is our heritage, and we're trying to preserve that. And the only people who don't like western music are the people who haven't heard it yet'***

- BOBBY NEWTON -

ence for their brand of music. "You can understand the words, and the lyrics are usually great," she says. "It's just good, clean, wholesome lyrics, and the music is simple. You can sing along with it. I think people like the simplicity of it."

Great songwriting is indeed one of the keys to keeping the genre viable. One of the most prolific of today's western tunesmiths is Luke Reed, a Nashville-based singer/songwriter whose album "Corridors" was released in May on Blue Hat Records.

Reed is a natural to chronicle the western lifestyle. His great-uncle owned a general store on the Chisholm Trail. His father was a ranch hand, and Reed himself was involved in rodeo until he was sidelined by a knee injury sustained in a bulldogging accident. Turning to music, Reed has become one of the western genre's most successful

writers, with cuts performed by Murphey, Edwards, George Strait, Gene Watson, and Randy Travis.

"Western music has been a godsend for me," he says. "I had been in town four or five years and had a few cuts but had been pretty limited. But when [Warner Western] started, it gave me an outlet for the kind of stuff I write naturally."

### NEW MEANS OF EXPOSURE

In order to advance, the genre needs more than just musical talent—it needs a support system and business infrastructure.

Most artists produce their own CDs and sell them out of the back of their vehicles at shows. There are a few labels that support the genre, including the Colorado Springs, Colo.-based Western Jubilee Recording Co.; Boulder, Colo.-based Real West Productions; and Murphey's Taos, N.M.-based West Fest Records, which has partnered with Valley Entertainment for distribution and marketing. Blue Hat Records, the Nashville-based label owned by Charlie Daniels and manager David Corlew, recently entered the western market with the release of Reed's CD, and R.W. Hampton sells product on the Blue Hat Web site.

These days, marketing western music is a challenge. "Our market isn't the one that's going into Tower Records or necessarily watching Country Music Television, but they are out there in the heartlands," says Scott O'Malley, co-founder and co-president of Western Jubilee. "You just can't see them from the road, as they say."

In Rogers and Autry's heyday, western movies and TV shows helped propel the genre. Today, well-produced western films are few and far between, and network TV exposure is almost nonexistent. Without film and television as vehicles to drive the market, the western community is looking for other avenues of exposure. Many think the Internet will be the tool that carries the music to a new audience.

"I believe in its future," says O'Malley. "It's another way the music can be marketed. Our Web site sells product, and I think [the Internet] is healthy for western acts. It gives them an international market."

The Internet plays a major part in Blue Hat's marketing efforts. Corlew hosts a spot on the label's site called "Dave's Corner" where he promotes his favorite music, and the label sells not only Blue Hat product but music from independent artists. "I think R.W. Hampton is going to be the next western music superstar on the level with Michael Martin Murphey," Corlew says. "It's essential we continue to provide opportunities for this music to be exposed, and the Internet will bring international opportunities."

Blue Hat's Carol Chandler oversees the Web site and Internet promotion efforts. "We're doing something with [western store chain] Shepler's Web site, where they have a sampler CD that they give away with purchase," says Chandler.

Vickie Mullen, owner of Monroe, Wash.-based Hitching Post Supply, distributes 120 western titles to

retailers and also does brisk Internet and catalog business. She's among those who see the Internet as a prime vehicle to take western music abroad.

"Germany and Switzerland are big," Mullen says. "I even have western saddle makers I sell to in Switzerland, and Sweden and Norway have come on strong because [equestrian experts] are doing quite a number of horse clinics over there . . . We've also gotten requests from New Zealand, Australia, and even the Sudan and Ecuador."

Western music can also be found at brick-and-mortar retail outlets, and nontraditional retail outlets are key sales avenues. Western music is often sold in feed stores, saddle shops, museums, and western clothing and lifestyle stores.

"We actively try to promote new artists," says Susan Van DeVyvere,



HILL

director of merchandise operations at the Gene Autry Museum of Western Heritage in Los Angeles. "We have a very extensive listening station here, so people can listen to anything they want."

Radio is also an avenue for exposure, though most of the airplay comes either during western music shows on country stations or via smaller-market stations that mix in western music with country. According to the Academy of Western Artists' Newton, who also publishes western newspaper Rope Burns, there are 180 stations in the U.S. that air western music in some form. Steagall's "Cowboy Corner" radio show airs in 140 markets, many of them urban areas. "The audience is very loyal," he says. "We're getting great response."

Positive response doesn't surprise those who know and love western music. It's a factor they attribute to the continuing allure of the cowboy. "If you can't sell cowboy, you can't give ice cream to kids. We have the ultimate product here," says Newton, who cites the impact of the Marlboro cigarette ad campaign as testament to the power of the image.

"This one cowboy got the world smoking," he adds, "one cowboy on one horse in one pasture way out somewhere. We have that whole image to work with. If that image is that powerful and can be used to make everybody smoke, why can't it be used in another area to portray an era of simpler times and more positive messages?"

"The cowboy is our heritage, and we're trying to preserve that," continues Newton. "And the only people who don't like western music are the people who haven't heard it yet."

## LOSS OF LIFE FAILS TO HALT FESTIVAL

(Continued from page 10)

the stage following problems with the sound, to "take two steps back."

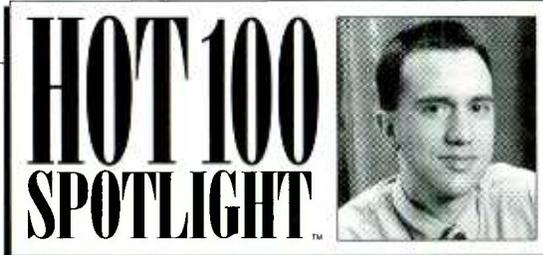
Several people attempted in vain to withstand the pressure but lost their balance on the mud-based surface and got trampled on by people from behind. The victims likely succumbed to suffocation when their lungs were compressed by the pressure.

Police said eight men—from Denmark, Sweden, Germany, and the Netherlands—died at the venue. An Australian man died July 5 as a result of his injuries, bringing the toll to nine.

In a public statement, Pearl Jam said, "This is so painful . . . I think we are all waiting for someone to

wake us and say it was just a horrible nightmare . . . And there are absolutely no words to express our anguish in regard to the parents and loved ones of these precious lives that were lost. We have not yet been told what actually occurred, but it seemed to be random and sickeningly quick . . . It doesn't make sense.

"When you agree to play at a festival of this size and reputation, it is impossible to imagine such a heart-wrenching scenario," the statement continued. "Our lives will never be the same, but we know that is nothing compared to the grief of the families and friends of those involved. It is so tragic . . . There are no words. Devastated."



by Silvio Pietroluongo

**V**ERTICAL VICTORY: "Everything You Want" from Vertical Horizon (RCA) rises to the top of The Billboard Hot 100, as first-week sales of 29,500 units, in addition to an audience total of 77.5 million listeners, are enough to lift it 6-1 in its 26th week on the chart. This half-year romp is the longest it has taken a song to reach No. 1 in a consecutive chart run in the history of the Hot 100.

"Want's" audience was at its peak in the June 17 issue, when it had 88 million listeners and sat at No. 2 on the Hot 100 Airplay chart. What seemed to be a case of RCA Records releasing the single too late to compete for top honors turned out to be perfect timing, as Vertical Horizon would have had a near impossible time reaching No. 1 had it hit retail any later than it did. Next issue, **matchbox twenty** is poised to snare top honors, as "Bent" (Lava/Atlantic) will have a full week of sales under its belt, and 'N Sync's "It's Gonna Be Me" (Jive) reaches retail on Tuesday (11) and will hit the chart in several weeks.

"Bent," which climbs 8-6 on the Hot 100, will need roughly 25,000 units to make it to No. 1, a figure that seems easily attainable since consumer demand leads it to debut early at No. 65 on the Hot 100 Singles Sales chart, with 2,000 units scanned a week before the official release date. Joining "Bent" on the early debut list is "Let's Get Married" by **Jagged Edge** (So So Def/Columbia), which debuts at No. 35 on the sales chart with an impressive 4,500 units sold and moves 26-23 on the Hot 100. "Married" would have to greatly outsell "Bent" to have a chance at bypassing it on the Hot 100, a task that will be difficult since "Married" is only available as a CD-maxi, as opposed to the multiple configurations released for matchbox's song.

**T**URNING UP AND DOWN: Although she may have fallen short of the top of the Hot 100 with "I Turn To You," **Christina Aguilera** (RCA) makes it to No. 1 on the Hot 100 Singles Sales chart for the third time in her career. "Turn" becomes the first CD-only single to make it to the top of the sales chart since "Last Kiss" by **Pearl Jam** (Epic) a year ago this month. "Turn" scans 45,000 units, a 13% drop from last issue, but maintains its bullet, as it is Billboard policy to award a bullet in a title's first week at No. 1. The title drops 3-7 on the Hot 100. This is the 10th consecutive week that the No. 1 sales title has failed to scan 100,000 units since **Toni Braxton's** "He Wasn't Man Enough" (LaFace/Arista) hit the mark on May 6. The last time we had such a drought was in 1995 when 25 weeks separated six-digit sellers "Creep" by **TLC** (LaFace/Arista) on Jan. 14 and "One More Chance/Stay With Me" by **the Notorious B.I.G.** (Bad Boy/Arista) on July 15.

**O**DDS & ENDZ: Ten singles debut on the sales chart this issue, which falls one title shy of the SoundScan-era record. There have been five occasions when 11 titles entered the chart, the last being the March 13, 1999, issue . . . **Ruff Endz** halves its chart ranking on the Hot 100 for a second consecutive week, as "No More" (Epic) has now moved 76-38-19 in its three chart weeks. I'll go out on a limb and say that the streak will end this issue . . . **Santana's** "Smooth" (Arista) continues to be a mainstay at radio and overtakes its follow-up, "Maria Maria," on the airplay chart (No. 25 vs. No. 34), one week shy of the one-year anniversary of its debut. "Smooth" had ceded the lead to "Maria" for the past 16 weeks.

*'This is so painful . . . I think we are all waiting for someone to wake us and say it was just a horrible nightmare'*

- PEARL JAM -

The decision by festival organizers and bands to proceed as planned with the weekend's festivities as if little had happened drew unified criticism, not least from British bands Oasis and Pet Shop Boys, which, as a mark of respect, withdrew from the Roskilde bill. That bill also included Lou Reed, Willie Nelson, Nine Inch Nails, Iron Maiden, Ziggy Marley, and Rollins Band.

The members of Oasis and Pet

Shop Boys issued a joint statement declaring that "promoters [were] unable to guarantee an improvement in safety. It is essential [that] the area around where the tragedy took place is closed down and isolated to allow the appropriate authorities to fully investigate the causes of the tragedy and to learn how it can be prevented from ever happening again."

Roskilde's organizers responded by saying that the cancellations were "disrespectful to the victims and their families. By refusing to play for their fans, the two bands bring the public in a potentially greater danger, because the capacity by the main stage [where both bands were scheduled to play] has to be accommodated at the other areas."

Skov said plans to go ahead were upheld "because life is stronger than death." He added that if the total capacity of 90,000 people had left the festival at the same time, further chaos could have been created.

A similar accident occurred last June at a concert by Hole at the

Hultsfred Festival in Sweden, when a 19-year-old girl was crushed to death as some of the 18,000 fans surged forward to move closer to the stage. In the same month, 54 people—mostly teenage girls—were killed after a concert in Minsk, Belarus, when a sudden storm caused 2,500 fans to stampede for cover.

Inspired by the Woodstock Festival, Roskilde has been held every June since 1971. The festival is arguably the most important concert event for people in northern Europe. The widespread open consumption of alcohol and other substances is not believed to have been a significant factor in the first disaster in the festival's history.

Skov, who is establishing a memorial fund for the surviving families, says he is confident that the Roskilde Festival will be held again next year. Total proceeds from this year's event were estimated at 75 million kronor (\$9.4 million). The festival's main sponsor was Carlsberg.

## CORRS SUCCEED JARRE AS IFPI ARTISTS' REPS

(Continued from page 10)

stores beside the yogurt and toothpaste, and the consequence of that is that we just killed the image of records as a cultural item or icon. Kids are not respecting that because they've not been educated, and who should have educated them? The industry."

Jarre's stature in the industry has only grown since he took on the mantle as the first artists' spokesman. He has been an enthusiastic campaigner for the IFPI throughout a tenure that federation chairman/CEO Jay Berman describes as "fantastic."

Berman says that one of the main reasons behind the approach to Jarre was that he is "an artist very much in tune with technology." The flexibility of the position allowed Jarre and IFPI officials to sit down and discuss shared areas of interest and plan ways in which they could jointly highlight issues, especially to European legislators.

One of Jarre's biggest initiatives was in helping raise awareness of the music industry's concerns that the European Copyright Directive should include protection for artists' rights.

Jarre came up with the idea of an artists' petition to present to European politicians. Berman says that the petition originally had 800 names, but a follow-up campaign instigated by Jarre in February this year resulted in the petition now carrying the signatures of 1,400 artists and musicians.

Jarre's efforts on the Copyright Directive won the IFPI much praise, and that work is set to continue with the help of the Corrs. "The devil is very much in [the Copyright Directive's] detail, so we want to get that detail correct," says Berman.

On the mission to replace Jarre, Berman says that the Corrs were on the short-list's short-list. "If not our first choice, then [the Corrs were] certainly first equal," he says. "We had previous experience of working

with the Corrs on an IFPI initiative, namely the Copyright Directive, where they were involved in working with Jean Michel."

The Corrs are one of the hottest acts in pop at the moment, but the fact that they are on the brink of launching an album has raised a few eyebrows on just what level of time commitment they will be able to devote to IFPI activities.

*'The No. 1 priority is in finding someone who is willing to speak up, to be vocal, on the key issues'*

- JAY BERMAN -

Those concerns are not shared by the band. Sharon believes that the band's exposure to the press during promotional tours can only help raise awareness of industry concerns. Sister Andrea adds, "As much as we can do it, we will, amidst the schedule of being a working band and a touring band."

Berman also is unperturbed. "[The IFPI is] well aware that we just can't say to people that we need them to talk about a certain issue and they have to be in Brussels, for example, tomorrow. The artists' spokesperson role is very flexible—it has to be, otherwise it simply would not work," says Berman. He adds that there are no minimum appearances that the Corrs will be required to make.

Rather than hinder the IFPI's cause, Berman believes that the launch of the new album may actually help. "If [the Corrs] are appearing in territories all around the world to promote their new album," he says, "it will give them the chance to speak to many more jour-

nalists and music industry people than they might otherwise have had the chance to meet."

Sources say that the IFPI did approach other artists with a view to succeeding Jarre. Management for Swedish pop duo Roxette tells Billboard that band members Per Gessle and Marie Fredriksson reluctantly said no because, with Roxette, solo careers, and families to attend to, they simply could not spare the time.

Other artists would not comment on their reasons behind turning down the role, but a clue may lie in Berman's criteria for the ambassadorial position. On the actual mechanics of finding candidates, Berman says, "The No. 1 priority is in finding someone who is willing to speak up, to be vocal, on the key issues."

He adds, "It's not just a case of us going along to the artist and asking them if they can do it; we have to consult the relevant labels and managers, too. The initial approach, though, is made through IFPI's own members."

On others turning down the gig, Sharon comments, "I wasn't aware of that, and I really have no interest in it. People should be able to make their own decisions and not have it be public knowledge. Because we decided [to accept it] doesn't mean anybody else didn't for the wrong reasons."

Berman says there have been conversations between the Corrs and Jarre, but he does not know to what extent. "I do know that they will have the chance to talk more prior to the actual handover ceremony," he says.

On their meetings with Jarre, Caroline says, "When we went over [to Brussels] the last time, it was obvious [from speaking to him] that he had been doing an awful lot of work. [IFPI] is a good thing to be a part of. We have tough schedules, but something like this is very important to do."

# THE Billboard 200

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

JULY 15, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	6	<b>EMINEM</b> ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) 6 weeks at No. 1	<b>THE MARSHALL MATHERS LP</b>	1
2	2	2	7	<b>BRITNEY SPEARS</b> ▲ JIVE 41704 (11.98/18.98)	<b>OOPS!...I DID IT AGAIN</b>	1
<b>Hot Shot Debut</b>						
3	NEW	1	1	<b>NELLY</b> FO' REEL 157743/UNIVERSAL (11.98/17.98)	<b>COUNTRY GRAMMAR</b>	3
4	NEW	1	1	<b>LIL' KIM</b> QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	<b>THE NOTORIOUS KIM</b>	4
5	NEW	1	1	<b>KELLY PRICE</b> DEF SOUL 542472/IDJMG (11.98/17.98)	<b>MIRROR MIRROR</b>	5
6	7	7	40	<b>CREED</b> ▲ WIND-UP 13053* (11.98/18.98)	<b>HUMAN CLAY</b>	1
7	5	5	15	<b>'N SYNC</b> ▲ JIVE 41702 (11.98/18.98)	<b>NO STRINGS ATTACHED</b>	1
8	6	4	5	<b>KID ROCK</b> ▲ LAVA/ATLANTIC 83314*/AG (12.98/18.98)	<b>THE HISTORY OF ROCK</b>	2
<b>Greatest Gainer</b>						
9	11	12	10	<b>PAPA ROACH</b> ● DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	<b>INFEST</b>	9
10	8	3	3	<b>B.B. KING &amp; ERIC CLAPTON</b> DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	<b>RIDING WITH THE KING</b>	3
11	4	—	2	<b>BUSTA RHYMES</b> FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	<b>ANARCHY</b>	4
12	9	8	6	<b>MATCHBOX TWENTY</b> ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98)	<b>MAD SEASON</b>	3
13	13	13	21	<b>3 DOORS DOWN</b> ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	<b>THE BETTER LIFE</b>	11
14	14	15	11	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	<b>MY NAME IS JOE</b>	2
15	3	—	2	<b>DEFTONES</b> MAVERICK 47667/WARNER BROS. (9.98/17.98)	<b>WHITE PONY</b>	3
16	10	6	3	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	<b>WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1</b>	6
17	12	—	2	<b>NEXT</b> ARISTA 14643* (10.98/17.98)	<b>WELCOME II NEXTASY</b>	12
18	16	19	49	<b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	<b>THE WRITING'S ON THE WALL</b>	5
19	17	17	33	<b>DR. DRE</b> ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	<b>DR. DRE — 2001</b>	2
20	15	11	8	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162244 (12.98/18.98)	<b>MISSION: IMPOSSIBLE 2</b>	2
21	20	18	5	<b>VARIOUS ARTISTS</b> WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529*/EEG (12.98/18.98)	<b>TOTALLY HITS 2</b>	13
22	21	24	40	<b>STING</b> ▲ A&M 490443/INTERSCOPE (12.98/18.98)	<b>BRAND NEW DAY</b>	15
23	18	10	55	<b>SANTANA</b> ◆ ARISTA 19080 (11.98/18.98)	<b>SUPERNATURAL</b>	1
24	19	16	31	<b>SISQO</b> ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	<b>UNLEASH THE DRAGON</b>	2
25	24	28	10	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	<b>THE HEAT</b>	2
26	26	21	44	<b>DIXIE CHICKS</b> ▲ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	<b>FLY</b>	1
27	23	20	7	<b>WHITNEY HOUSTON</b> ▲ ARISTA 14626 (19.98/24.98)	<b>WHITNEY: THE GREATEST HITS</b>	5
28	22	22	3	<b>SOUNDTRACK</b> GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	<b>SHAFT</b>	22
29	34	35	56	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 47386* (10.98/17.98)	<b>CALIFORNICATION</b>	3
30	27	25	7	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	<b>I GOT THAT WORK</b>	3
31	33	33	28	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	<b>...AND THEN THERE WAS X</b>	1
32	32	32	45	<b>CHRISTINA AGUILERA</b> ▲ RCA 67690 (11.98/17.98)	<b>CHRISTINA AGUILERA</b>	1
33	25	14	6	<b>DON HENLEY</b> WARNER BROS. 47083 (12.98/18.98)	<b>INSIDE JOB</b>	7
34	29	9	3	<b>BON JOVI</b> ISLAND 542474/IDJMG (11.98/17.98)	<b>CRUSH</b>	9
35	31	30	27	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	<b>VOL. 3... LIFE AND TIMES OF S. CARTER</b>	1
36	53	66	32	<b>JESSICA SIMPSON</b> ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	<b>SWEET KISSES</b>	36
37	30	23	6	<b>A PERFECT CIRCLE</b> ● VIRGIN 49253* (11.98/17.98)	<b>MER DE NOMS</b>	4
38	28	27	10	<b>CYPRESS HILL</b> ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	<b>SKULL &amp; BONES</b>	5
39	36	26	49	<b>MACY GRAY</b> ▲ EPIC 69490* (11.98 EQ/17.98) HS	<b>ON HOW LIFE IS</b>	4
40	35	29	79	<b>KID ROCK</b> ▲ LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	<b>DEVIL WITHOUT A CAUSE</b>	4
41	38	34	34	<b>FAITH HILL</b> ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	<b>BREATHE</b>	1
42	37	31	6	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	<b>I HOPE YOU DANCE</b>	17
43	52	—	2	<b>BILLY GILMAN</b> EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	<b>ONE VOICE</b>	43
44	39	36	40	<b>MARC ANTHONY</b> ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	<b>MARC ANTHONY</b>	8
45	NEW	1	1	<b>VARIOUS ARTISTS</b> MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	<b>LAYZIE BONE PRESENTS MO THUGS III: THE MOTHER SHIP</b>	45
46	40	37	9	<b>504 BOYZ</b> NO LIMIT 50722*/PRIORITY (11.98/17.98)	<b>GOODFELLAS</b>	2
47	41	40	24	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	<b>J.E. HEARTBREAK</b>	8
48	59	52	13	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	<b>CAN'T TAKE ME HOME</b>	26
49	46	51	59	<b>BACKSTREET BOYS</b> ◆ JIVE 41672 (11.98/18.98)	<b>MILLENNIUM</b>	1
50	44	42	8	<b>MANDY MOORE</b> 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	<b>I WANNA BE WITH YOU</b>	21
51	48	54	8	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	<b>MY THOUGHTS</b>	45
52	47	43	33	<b>CELINE DION</b> ▲ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	<b>ALL THE WAY... A DECADE OF SONG</b>	1
53	NEW	1	1	<b>DEF SQUAD</b> DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	<b>DEF SQUAD PRESENTS ERICK ONASIS</b>	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	54	53	32	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	<b>ENRIQUE</b>	33
55	49	41	54	<b>LIMP BIZKIT</b> ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)	<b>SIGNIFICANT OTHER</b>	1
56	55	48	12	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	<b>RETURN OF SATURN</b>	2
57	45	46	14	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	<b>ROMEO MUST DIE — THE ALBUM</b>	3
58	56	49	47	<b>MOBY</b> ▲ V2 27049* (10.98/17.98) HS	<b>PLAY</b>	48
59	51	45	6	<b>LUCY PEARL</b> POOKIE 78059/BEYOND (11.98/17.98)	<b>LUCY PEARL</b>	26
60	50	47	12	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	<b>UNRESTRICTED</b>	5
61	60	44	71	<b>EMINEM</b> ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	<b>THE SLIM SHADY LP</b>	2
62	42	50	3	<b>VARIOUS ARTISTS</b> ROADRUNNER 8536 (11.98/17.98)	<b>MTV: THE RETURN OF THE ROCK</b>	42
63	NEW	1	1	<b>SISTER HAZEL</b> UNIVERSAL 157883 (11.98/17.98)	<b>FORTRESS</b>	63
64	61	56	38	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	<b>WHERE I WANNA BE</b>	35
65	NEW	1	1	<b>KOTTONMOUTH KINGS</b> SURBURBAN NOIZE 21480/CAPITOL (10.98/16.98)	<b>HIGH SOCIETY</b>	65
66	79	102	7	<b>BBMAK</b> HOLLYWOOD 162260 (8.98/12.98) HS	<b>SOONER OR LATER</b>	66
67	70	70	16	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	<b>FROM THE BOTTOM TO THE TOP</b>	61
68	66	64	77	<b>BRITNEY SPEARS</b> ◆ JIVE 41651 (11.98/18.98)	<b>...BABY ONE MORE TIME</b>	1
69	58	—	2	<b>K.D. LANG</b> WARNER BROS. 47605 (12.98/18.98)	<b>INVINCIBLE SUMMER</b>	58
70	64	58	34	<b>SAVAGE GARDEN</b> ▲ COLUMBIA 63711/CRG (11.98 EQ/17.98)	<b>AFFIRMATION</b>	6
71	57	38	17	<b>VITAMIN C</b> ● ELEKTRA 62406/EEG (11.98/17.98) HS	<b>VITAMIN C</b>	29
72	43	—	2	<b>JURASSIC 5</b> RAWKUS 490664*/INTERSCOPE (8.98/12.98)	<b>QUALITY CONTROL</b>	43
73	63	60	11	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)	<b>EMOTIONAL</b>	9
74	69	62	139	<b>SHANIA TWAIN</b> ◆ MERCURY (NASHVILLE) 536003 (12.98/18.98)	<b>COME ON OVER</b>	2
75	68	68	7	<b>NINE DAYS</b> 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	<b>MADDING CROWD</b>	68
76	67	63	57	<b>BLINK-182</b> ▲ MCA 111950 (12.98/18.98)	<b>ENEMA OF THE STATE</b>	9
77	82	103	17	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98) HS	<b>MOUNTAIN HIGH...VALLEY LOW</b>	77
78	65	59	5	<b>SOUNDTRACK</b> SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	<b>BIG MOMMA'S HOUSE</b>	41
79	62	39	7	<b>PEARL JAM</b> EPIC 63665* (11.98 EQ/17.98)	<b>BINAURAL</b>	2
80	77	97	7	<b>A*TEENS</b> STOCKHOLM 159007/MCA (11.98/17.98)	<b>THE ABBA GENERATION</b>	77
81	72	67	78	<b>GODSMACK</b> ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	<b>GODSMACK</b>	22
82	76	72	9	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	<b>THANKFUL</b>	59
83	71	—	2	<b>VARIOUS ARTISTS</b> EPITAPH 86588 (4.98 CD)	<b>PUNK O RAMA #5</b>	71
84	94	109	10	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (11.98/17.98) HS	<b>THE SICKNESS</b>	84
85	73	65	26	<b>VERTICAL HORIZON</b> ● RCA 67818 (10.98/16.98) HS	<b>EVERYTHING YOU WANT</b>	40
86	NEW	1	1	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 4321 (11.98/17.98)	<b>EBK4</b>	86
87	81	89	26	<b>STONE TEMPLE PILOTS</b> ● ATLANTIC 83255/AG (10.98/16.98)	<b>NO. 4</b>	6
88	78	85	15	<b>ICE CUBE</b> ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	<b>WAR &amp; PEACE VOL. 2 (THE PEACE DISC)</b>	3
89	74	69	3	<b>SOUNDTRACK</b> ISLAND 542793/IDJMG (17.98 CD)	<b>GONE IN 60 SECONDS</b>	69
90	80	80	51	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	<b>SLIPKNOT</b>	51
91	98	98	14	<b>ALICE DEEJAY</b> REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	<b>WHO NEEDS GUITARS ANYWAY?</b>	76
92	90	75	127	<b>DIXIE CHICKS</b> ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	<b>WIDE OPEN SPACES</b>	4
93	101	88	25	<b>IDEAL</b> NOONTIME 47882/VIRGIN (10.98/16.98) HS	<b>IDEAL</b>	88
94	83	71	61	<b>TIM MCGRAW</b> ▲ CURB 77942 (10.98/17.98)	<b>A PLACE IN THE SUN</b>	1
95	75	55	3	<b>SINEAD O'CONNOR</b> ATLANTIC 83337/AG (11.98/17.98)	<b>FAITH AND COURAGE</b>	55
96	91	74	57	<b>LONESTAR</b> ▲ BNA 67762/RLG (10.98/17.98)	<b>LONELY GRILL</b>	28
97	88	73	31	<b>EIFFEL 65</b> ▲ REPUBLIC 157194/UNIVERSAL (12.98/18.98)	<b>EUROPOP</b>	4
98	113	133	14	<b>COMMON</b> MCA 111970* (11.98/17.98)	<b>LIKE WATER FOR CHOCOLATE</b>	16
99	87	83	93	<b>GOO GOO DOLLS</b> ▲ WARNER BROS. 47058 (10.98/17.98)	<b>DIZZY UP THE GIRL</b>	15
100	93	82	13	<b>BIG PUNISHER</b> LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	<b>YEEEAH BABY</b>	3
101	103	104	31	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	<b>MAKE YOURSELF</b>	62
102	96	84	7	<b>PHISH</b> ELEKTRA 62521/EEG (11.98/17.98)	<b>FARMHOUSE</b>	12
103	86	81	18	<b>BLOODHOUND GANG</b> ▲ REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	<b>HOORAY FOR BOOBIES</b>	14
104	92	96	20	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	<b>BOOK OF THUGS: CHAPTER A.K., VERSE 47</b>	26
105	100	79	4	<b>VARIOUS ARTISTS</b> ARISTA 14647 (11.98/17.98)	<b>ULTIMATE DANCE PARTY 2000</b>	70
106	84	57	17	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	<b>LATEST GREATEST STRAITEST HITS</b>	2
107	104	105	60	<b>SHEDAISSY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	<b>THE WHOLE SHEBANG</b>	70
108	95	—	2	<b>MC EIHT</b> HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	<b>N' MY NEIGHBORHOOD</b>	95
109	85	87	10	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	<b>FEAR OF FLYING</b>	15

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
110	99	92	7	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
111	109	112	26	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
112	106	94	23	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
113	102	90	18	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
114	110	113	33	KORN ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
115	125	132	5	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98) <b>HS</b>	LARA FABIAN	101
116	124	119	25	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) <b>HS</b>	SPIT	79
117	117	111	6	DYNAMITE HACK WOPPITZER/FARMCLUB.COM 157884/UNIVERSAL (11.98/17.98)	SUPERFAST	84
118	112	108	5	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	78
119	116	116	45	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
120	123	100	26	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
121	120	106	7	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54
122	114	107	32	METALLICA ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
123	119	118	46	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
124	105	86	6	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
125	89	61	3	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM	61
126	115	122	22	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
127	<b>NEW ▶</b>		1	RICHARD ASHCROFT VIRGIN 49494 (11.98/16.98) <b>HS</b>	ALONE WITH EVERYBODY	127
128	122	117	21	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	32
129	134	125	17	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	8
130	144	148	13	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	130
131	128	93	36	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
132	126	101	70	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
133	146	—	2	VARIOUS ARTISTS PROVIDENT 10533/LIVE (21.98/21.98)	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S	133
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134	181	—	2	SOUNDTRACK ELEKTRA 62512/EEG (12.98/18.98)	ME, MYSELF & IRENE	134
135	107	114	18	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
136	118	78	18	STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
137	129	99	41	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
138	135	150	11	WESTLIFE ARISTA 14642 (11.98/17.98) <b>HS</b>	WESTLIFE	129
139	108	76	6	GLORIA ESTEFAN ● EPIC 62163 (11.98 EQ/17.98)	ALMA CARIBENA — CARIBBEAN SOUL	50
140	145	158	5	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	140
141	131	134	87	JUVENILE ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
142	137	123	57	SOUNDTRACK ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
143	111	91	9	SOUNDTRACK DECCA 467094 (18.98 CD)	GLADIATOR	66
144	121	77	10	NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
145	133	142	41	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
146	140	131	32	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
147	139	127	28	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
148	136	141	60	RICKY MARTIN ▲ <sup>7</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
149	<b>NEW ▶</b>		1	QUEENSRYCHE VIRGIN 49422/EMI (16.98 CD)	GREATEST HITS	149
150	151	156	35	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
151	153	164	8	HANSON ● MOE/ISLAND 542383/DJMG (11.98/17.98)	THIS TIME AROUND	19
152	170	177	14	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
153	132	126	49	STAIND ▲ FLIP/ELEKTRA 62356/EEG (10.98/16.98) <b>HS</b>	DYSFUNCTION	74
154	154	154	30	VARIOUS ARTISTS ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4

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WOW Worship Orange: Today's 30 Most Powerful Worship Songs 161  
WWF: World Wrestling Federation — Aggression 169  
Vertical Horizon 85  
Vitamin C 71  
Westlife 138  
Mark Willis 194  
Lee Ann Womack 42  
Neil Young 144

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	147	143	56	SMASH MOUTH ▲ <sup>3</sup> INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
156	138	128	68	LIT ▲ RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
157	130	110	5	IRON MAIDEN PORTRAIT/COLUMBIA 62208/CRG (11.98 EQ/17.98)	BRAVE NEW WORLD	39
158	157	147	4	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) <b>HS</b>	RASCAL FLATTS	122
159	164	175	7	DIDO ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	144
160	<b>NEW ▶</b>		1	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98) <b>HS</b>	GIFT	160
161	152	129	14	VARIOUS ARTISTS ● INTEGRITYWORD 63849/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
162	166	162	34	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
163	159	151	55	SARAH MCLACHLAN ▲ <sup>3</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
164	141	130	17	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	3
165	161	140	6	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
166	143	—	2	THE BLACK CROWES AMERICAN/COLUMBIA 63666/CRG (11.98 EQ/17.98)	A TRIBUTE TO A WORK IN PROGRESS... GREATEST HITS 1990—1999	143
167	127	—	2	SOUNDTRACK JAVA 25275/CAPITOL (11.98/17.98)	TITAN A.E.	127
168	185	179	10	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98)	NEW MILLENNIUM HIP-HOP PARTY	100
169	168	152	15	VARIOUS ARTISTS ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
170	182	183	13	M2M ATLANTIC 83258/AG (10.98/16.98) <b>HS</b>	SHADES OF PURPLE	89
171	142	115	7	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98) <b>HS</b>	FENIX TX	115
172	155	165	15	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
173	172	188	7	MPX P TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	THE EVER PASSING MOMENT	56
174	150	137	45	LOU BEGA ▲ <sup>3</sup> RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
175	173	171	10	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98) <b>HS</b>	S CLUB 7	112
176	156	191	6	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000	153
177	169	157	8	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	157
178	178	168	90	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
179	149	—	2	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD) <b>HS</b>	COMMUNICATE	149
180	177	190	11	SON BY FOUR ▲ SONY DISCOS 83181 (10.98 EQ/15.98) <b>HS</b>	SON BY FOUR	94
181	189	184	20	SONIQUE FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) <b>HS</b>	HEAR MY CRY	67
182	160	144	8	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	56
183	163	160	6	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	74
184	<b>RE-ENTRY</b>		3	NOBODY'S ANGEL HOLLYWOOD (8.98/12.98) <b>HS</b>	NOBODY'S ANGEL	184
185	180	—	34	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
186	<b>RE-ENTRY</b>		4	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
187	162	145	8	SOUNDTRACK SONY MUSIC SOUNDTRAX 63969/EPIC (11.98 EQ/18.98)	CENTER STAGE	120
188	<b>NEW ▶</b>		1	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) <b>HS</b>	INDUSTRY SHAKEDOWN	188
189	176	173	24	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
190	<b>NEW ▶</b>		1	ORIGINAL SCORE HOLLYWOOD 162258 (17.98 CD)	THE PATRIOT	190
191	97	—	2	SUNNY DAY REAL ESTATE TIME BOMB 43541*/ARBERT (10.98/16.98)	THE RISING TIDE	97
192	<b>NEW ▶</b>		1	LOUIS ARMSTRONG MCA 111940 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LOUIS ARMSTRONG	192
193	<b>RE-ENTRY</b>		13	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
194	193	194	25	MARK WILLIS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
195	186	—	25	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
196	174	167	14	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
197	187	181	35	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
198	165	153	11	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	45
199	<b>RE-ENTRY</b>		8	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95
200	148	—	2	SR-71 RCA 67845 (10.98/13.98) <b>HS</b>	NOW YOU SEE INSIDE	148

## TOURING BOOSTS GIANT'S DISTURBED

(Continued from page 13)

Culture Publishing/WB Music Corp. (ASCAP).

Giant GM Larry Jacobson says, "What sets Disturbed apart from other metal bands is that Disturbed takes metal sensibilities and layers it with an electronic flavor. They have great songs with a guy who actually sings, not screams."

Draiman adds, "People think based on the barrage of the media and their families that try to mold them into something they may not want to be. We're against that and against being a drone."

Perhaps Draiman speaks from firsthand experience, since the vocalist came from a religious family that

he says wasn't too thrilled about his occupational choice of being the singer in a heavy metal band.

"People fear what they don't understand," Draiman says. "Our music is meant to be a release. Do we preach insanity and lunacy? No. The most common thing we hear from our fans is how they can identify with our music. If we didn't have this music, we'd go crazy."

Jacobson says of the marketing plan for the Disturbed album, "The record was set up months in advance of its release. We passed out 250,000 cassette samplers, postcards, and stickers. We had early support with our street teams and at metal radio. MTV has been very helpful by adding the video for 'Stupify' into rotation."

"One of the things we did was pay visits to retailers and play the album for them," he continues. "There are retail accounts that do very well with this music. We had the album at a discounted new-artist price. We've used the Internet for mainly communication with our street team, which consists of about 600 kids."

In addition, Disturbed was chosen for a coveted spot on the second stage at this year's Ozzfest tour. The band—which is booked by Dave Kirby of the Agency Group—will be touring the U.S. throughout the fall. There are also tentative plans for the band to tour Europe, Japan, and Australia.

Ed Garcia, assistant manager of the Warehouse's Fairfax Avenue location in Los Angeles, says of Disturbed, "More people have been asking about their album. I think it has a lot to do with promotion because their single is getting more airplay."

"Stupify" has been rising up the Mainstream Rock Tracks and Modern Rock Tracks charts, where the single stands this issue at No. 19 and No. 30, respectively.

Michael Picozzi, PD of active rocker WCCC Hartford, Conn., reports, "Stupify" has done really well for us. Disturbed is a band that could potentially have a few more hit singles."

"Disturbed has a legitimate credibility with the core metal audience," adds Jacobson. "The band's audience ranges from the core metal fan who listens to Slipknot to the audience that's embraced Limp Bizkit and Korn."

Draiman says, "The band has been constantly surprised by what's happening to us. A big surprise for us during this tour was we did a big radio show in Madison, Wis., where there were about 5,000 people. A week later we were asked back to headline our show. To be asked to play there again so soon was something we didn't expect, but it was great."

Jacobson says, "Even though Giant has artists from a variety of genres, we believe that metal is an important part of the record company. We put out about eight records a year, and the Disturbed album represents the focus we can bring to our artists. We have a philosophy of counter-programming to the majors. I also have to credit the tremendous commitment that Reprise has to this album. If this wasn't such a great record, all of this work would be for naught."

## BLACK PROMOTERS' SUIT PROCEEDS

(Continued from page 1)

ing and profiting from a conspiracy to do business only with white promoters and to exclude black promoters," according to Martin Gold, a lawyer for the BPA.

"This was a very positive development," says Gold. "The judge sustained all of the complaints against major defendants, and important claims against all of the defendants. He also ordered [that] if we could prove what we have alleged in the complaints, we would prevail. A motion to dismiss was denied."

Others downplayed the ruling's significance. A spokesman for the William Morris Agency, one of the primary parties named in the suit, issued a statement that says, "William Morris Agency recognizes that on a motion to dismiss, the court is required to accept as true everything that the plaintiffs allege in their complaint, whether it is actually true or not."

"Allegations that William Morris Agency engages in exclusionary practices, condones racism, or discriminates in any way against minorities—in or out of the music business—are false, unthinkable, and inflammatory," the statement continues. "No one takes charges of racial bias more seriously than we do. However, the allegations leveled against us in this litigation are entirely without merit and will be vigorously defended." Other agencies refused to comment.

Gold says antitrust claims were sustained against all of the booking agencies, including such heavyweights as Creative Artists Agency (CAA) and William Morris, and other claims were sustained against some of the promoters, including SFX Entertainment.

"With respect to some of the white promoters where there were not specific actions from which one could easily infer there was a conspiracy and they joined in it, we could not go forward," says Gold.

He adds that if during the discovery phase such evidence is uncovered, those promoters could be added.

"We got everything we wanted," Gold says. "The next step is discovery. [The defendants] are going to have to provide us with documents, and we're going to start taking depositions and prepare for trial."

Noting that a trial date is "impossible to predict," Gold says his guess is that the case could come to trial "within a year or two." As to whether the BPA would accept a settlement, Gold says, "So far they haven't offered us anything, but we're willing to talk."

Ultimate goals are loftier, according to Gold. "What we really want is to change the industry, open it to free competition, end discrimination, and receive compensation for the people who were discriminated against," he says. "[People think] because there are so many blacks in the entertainment

industry it should be the first to open up. In fact, it's like a vestige, this promotion business. For them to have a situation that operates to exclude black promoters from competing is inexcusable today."

### INDUSTRY REACTION

The BPA has long maintained that black promoters are excluded from many tours by major black artists such as Tina Turner and Janet Jackson and promote virtually no white acts, while white promoters have a shot at promoting any act.

"I'm looking forward to a federal jury trial," says Leonard Rowe, president of Atlanta-based Rowe Entertainment and one of the five black promoters filing the suit. "I'm happy because I want justice to prevail and I want a jury to hear what [the defendants] have done to us. No black promoters have been allowed to work with one white act, and white promoters work with all acts. How is it possible for us to reach the same prosperity as they do? I know for a fact I could explain this to a jury in terms they could understand, and I can't wait to do it."

Rowe also says he is looking forward to subpoenaing entertainers and their handlers for the trial. "I want to ask them how many times they have worked with black promoters, and the answer will be none," he says.

He adds that the case has been years in the making. "We didn't just wake up one morning and decide to file this suit," Rowe says. "This comes from years of discrimination and trying to get the agencies to talk about it, writing letters and making phone calls to try and get a meeting. They refused to discuss it, so they left us with nothing else to do."

Calls to several agencies were not returned by press time. However, one prominent agent from an agency named in the suit, who wished to go unnamed due to the case's legal ramifications, says the suit is without merit.

"This is a perfect example of how in America anybody can sue anybody for anything, without reason," the agent says. "I've had some of these promoters [who are filing suit] run for the hills when a date does bad, with no regard for their fellow 'brother' onstage. This case is more about character than color. I'd like to see how much they believe in their case if they had to pay for it themselves."

Of the 26 promoters named in the suit, no fewer than 20 are part of the SFX entertainment family. An executive with SFX declined to comment when contacted.

Notably absent among booking agencies named in the suit is International Creative Management (ICM). ICM books several successful R&B acts and maintains it has always worked closely with the BPA (Billboard, April 8).



by Geoff Mayfield

**HIT-HOP:** New goods from our Top R&B/Hip-Hop Albums provided fireworks for music stores for the sales week that closed just prior to the Fourth of July. Three such releases account for The Billboard 200's top three debuts, each entering the big chart's top five. In fact, without 637,000-plus units provided in the Nos. 3-5 slots by, respectively, **Nelly, Lil' Kim, and Kelly Price**, industry-wide album sales would have been down from the prior issue's volume.

In many weeks, the 252,000 copies sold by rookie Nelly would have been enough to snare a bow at No. 1, but with chart-topping **Eminem** and No. 2 **Britney Spears** hanging tough, he faces stronger-than-usual competition. Nelly is the fellow whose hit "(Hot S\*\*t) Country Grammar" has that "shimmy shimmy cocoa puff" chorus, the sort of silly summertime hook that sticks to your brain whether you like the song or not.

The 229,000-piece opener by Lil' Kim's "The Notorious K.I.M." is almost triple the first-week sum, 78,000 copies, earned by her debut "Hard Core" set. That 1996 album opened at No. 11 but never spent another week in the big chart's top 30. She was also featured in the **Junior M.A.F.I.A.**, a group from the camp of the late **Notorious B.I.G.**, which started its 1995 debut, "Conspiracy," at No. 8 on The Billboard 200 with a first-week total of 69,000 copies.

This issue also shows huge growth for Price's following, with her 165,500 units more than double the 74,000 copies that her first album had when it bowed at No. 15 in 1998.

**LEADER BOARD:** Prior to this issue's charts, list leader **Eminem** had already sold more than 4 million copies of his latest in five weeks, while runner-up **Britney Spears** had surpassed 3 million in six weeks. All of which makes you wonder when these albums will hit the wall. According to the current Billboard 200, not yet.

Eminem has a 16.5% decline, which still leaves him with a hefty 342,000 units. His "The Marshall Mathers LP" has now been No. 1 for six weeks. It has also topped the 300,000 mark in each of its first half-dozen frames, a claim that the chart's other recent history-making blockbuster, 'N Sync's "No Strings Attached," cannot claim. "No Strings" moved 248,000 in its sixth week, but at that point, its sales-to-date, 5.08 million, were larger than the 4.4 million that Eminem has sold in the same amount of time.

In her seventh week out, Spears has an even smaller erosion from the prior issue than that of Eminem, down by 6% (257,000 units). She exceeded the 300,000 milestone in each of her first five weeks.

**YOUNG AND RESTLESS:** With so many developing acts blossoming this summer, it seems appropriate that The Billboard 200's Hot Shot Debut belongs to a new act. Just a few steps below **Nelly**, you see **Papa Roach** blast into the top 10 (11-9, an 18% increase), notching its third Greatest Gainer award in the past seven weeks. Four doors down from Papa, another rock band, **3 Doors Down**, bullets, its third increase in four weeks.

Pop rookie **Jessica Simpson** remains on a fast track, as her album races 53-36 on a 43% gain to earn its first week in the top 40. Riding on the shoulders of hot track "I Think I'm In Love With You," a darling at top 40 radio and MTV's "Total Request Live," Simpson's set has had gains of at least 30% in each of the past four weeks. Simpson's labelmate **Lara Fabian** advances 125-115 on a 9% gain.

Meanwhile, country youth **Billy Gilman** garners a 28% rise, good for a 52-43 ride on the big chart and the Greatest Gainer ribbon on the country album's list (see Country Corner, page 53).

Sophomore **Sister Hazel** bows at No. 63. It took nine weeks on The Billboard 200, plus a three-week head start on Heatseekers, for its 1997 debut album to reach the same rank. **Kottonmouth Kings'** third album bows at No. 65, the first time the band has reached the big chart. Its first full-length, out in '98, spent 20 weeks on the Heatseekers chart while a 1999 follow-up failed to make even the Heatseekers list.

**OBSERVATION DECK:** With two of the issue's top three bows, Universal Music and Video Distribution, the industry's largest vendor, has four of The Billboard 200's top 10 albums (Nos. 1, 3, 5, and 9). Last issue, when **Busta Rhymes** and **Deftones** debuted high to join **Kid Rock, B.B. King & Eric Clapton, and matchbox twenty**, WEA had half of the top 10... Have you noticed that **Creed**, which bullets this issue at No. 6, has remained in the top 10 for the past 11 weeks? **Red Hot Chili Peppers** and **Marc Anthony** are also pictures of consistency. Anthony's self-titled English-language debut (No. 44) has been ranked No. 50 or higher in all but nine of its 40 chart weeks. The Peppers' "Californication," which bullets at No. 29 with oomph from its title track's pricey video, also hangs out in the upper quarter, having been lower than No. 50 in just four of the 56 weeks it has resided on The Billboard 200.

## BBMAK BREAKS ON HOLLYWOOD

(Continued from page 13)

of sales and marketing Daniel Savage. "This is a great record. It speaks to all different age groups. It's sophisticated yet accessible."

The positioning of BBMak as a more "sophisticated" act than the current crop of boy bands has been an ever-present theme in the band's publicity and marketing campaign. Hollywood has taken great pains to note that, unlike most boy-band acts, the members of BBMak play their own instruments, they co-write their own songs, and they don't dance in concert.

BBMak's name is an anagram of sorts for the last names of members Christian Burns, Mark Barry, and Ste McNally, all in their early 20s. The group was signed to Hollywood after a bidding war. Before "Sooner Or Later" was released in the U.S., the "Back Here" single had already hit No. 1 in several countries, including Japan, Hong Kong, Thailand, Singapore, and Malaysia.

The U.S. version of "Sooner Or Later" includes songs not found on the Japanese release of BBMak's debut album.

Barry explains, "We've just got better songs for the American album. We've got seven new tracks [on the U.S. release], and it's a much stronger album."

Savage says of the U.S. marketing plan for BBMak, "Our goal was to start out with consumers who are younger and a little more active than the average music buyer. We were able to take advantage of our Disney assets. Radio Disney played 'Back Here' before we went to commercial radio. BBMak was also fea-

tured on a Disney Channel 'In Concert' special.

"[Disney-owned] ABC cast the band in three episodes of 'All My Children' the week the album was released," he continues. "ABC included BBMak in a



'Summer Jams' special that aired June 23. Disneyland and Disneyworld had the band perform several nights in a row. Disney Adventures will have BBMak on the cover of the next issue. There will also be a BBMak book released this fall."

The band has done several online chats at its official Web site (bbmak.com) and other sites. A live show that BBMak performed at ABC's "Good Morning America" studio was broadcast live on Radio

## 'BBMak is a case of making repeated impressions, and it's reached a critical mass'

- DANIEL SAVAGE -

Disney and played back June 22 on the Internet.

In addition, BBMak has made a slew of appearances on several other TV shows, including "Entertainment Tonight," "Access Hollywood," "Donny & Marie," "Live With Regis & Kathie Lee," and MTV's "Total Request Live." The video for "Back Here" has been a top 10 request on the latter program. The band performs on "The Tonight Show With Jay Leno" on

Wednesday (12).

BBMak—managed by Diane Young of DAYTime Entertainment and booked by Craig Brouck of Evolution Talent—has also landed a high-profile opening-act spot on Britney Spears' current U.S. tour. The band will also be doing several Disney PremEars in the Park live dates beginning Tuesday (11).

All of this valuable exposure has paid off in name recognition for BBMak, says Z. Codero, manager of retailer Sam Goody's South Street Seaport location in New York. "People who come in the store looking for the BBMak album know immediately who the band is. We don't get people asking us to identify the band because they just know the name of the song. A lot of people who are buying the BBMak album are the same people who buy a lot of boy-band music, but BBMak seems more mature because they

play their own instruments."

Group member McNally agrees. "People do think our music is a lot more mature than the other boy bands out there." He attributes BBMak's ascent up the U.S. charts to "a combination of all the press we've done and being on TV. The radio festivals and touring we've done have also been great opportunities."

Savage adds, "BBMak is a case of making repeated impressions, and it's reached a critical mass."

"We're just getting started on the single, and so far the reaction has been positive," says J.R. Ammons, music director of mainstream top 40 station WSTR Atlanta. "I've heard the rest of the album, and it appears to be loaded with a lot of hits."

With "Back Here" already a hit at top 40 radio, Savage says that Hollywood is aiming to make the single a hit at modern AC radio. BBMak will continue to tour until at least the end of the year.

As for being taken seriously in the music business, Burns says: "The fact of the matter is that, if we all looked like Iggy Pop, we'd just get called a band. Because we're young and we're not bad-looking, people automatically put us in this boy-band category based just on looks. Music definitely comes first with us. Image is secondary."

Assistance in preparing this article was provided by Chuck Taylor in New York.

## ELEKTRA'S ADAMS CROSSES OVER

(Continued from page 13)

kets, and that was very successful."

"Mountain High... Valley Low"—which this year won the Grammy Award for best contemporary soul gospel album—is Adams' first studio set for Elektra; the singer previously recorded for the BMG label Verity Records.

Adams says, "Elektra has done a marvelous job in marketing and making sure the album is being heard by folks who didn't know who Yolanda Adams was before this album. This is the kind of album that people can listen to on a daily basis and not just on Sundays or when they're feeling down."

The singer adds, "Elektra gives me so much artistic freedom. Every other label that wanted to sign me tried to make me the next whoever, but [Elektra chairman/CEO] Sylvia Rhone said to me, 'You don't have to change a thing.' That's when I knew that the label was the right home for me."

"That Name" and "Yeah"—two singles initially from the current album—met with a lukewarm reception from mainstream radio, with both failing to make a dent on the Hot R&B/Hip-Hop Singles & Tracks chart.

But the story changed with "Open My Heart," which is currently No. 30 on the Hot R&B/Hip-Hop Singles & Tracks chart. Andrews says that a groundswell of support happened for the song almost organically. "Radio targeted 'Open My Heart' first. It started getting played on mainstream R&B stations. We wanted to take her to that next level, to mainstream radio. I really believe that radio took that chance to play her music. When mainstream radio programmers started listening to this record, they realized it was more than a gospel album—it was inspirational and can be played on mainstream radio."

"Good music is good music. It's a very powerful record," says Myron D., assistant PD/music director of mainstream R&B station KPRS Kansas City, Mo. "People are going crazy for 'Open My Heart,' especially the females and upper-age demos in our audience. If you're looking for good soul music, Yolanda's got it. I think she's going to be selling a lot more records

because the album overall has great songs on it."

Because of the mainstream exposure, particularly at R&B radio, Andrews says that Adams' audience has "broadened considerably. Right now we're pushing for the No. 1 spot on the [adult R&B] chart. She's also getting airplay on BET, and we're looking into other TV appearances."

Adams' profile will be raised even further as she takes over hosting duties from CeCe Winans for "Inside The Music," a gospel program on the Odyssey cable-TV network. The hourlong, semi-regular series will have its premiere with Adams as host on Saturday (15).

The singer says of how she was chosen as the program's new host, "CeCe's contract was up because she's starting her own record label. When they contacted me, I asked myself, 'What is lacking from a gospel show that would make it more appealing to a general audience?' I came up with the answer: Let people understand the history behind gospel music. So that's what we're setting out to do: Educate the viewer."

The first "Inside The Music" show with Adams as host will feature Aaron Neville, Dottie Peoples, Hezekiah Walker, and Dave Hollister. The second episode will include appearances by Deborah Cox, Brian McKnight, and Deborah Gibson.

Adams explains her music's appeal by saying, "One of the great misconceptions in the music industry is that you can separate black people from spirituality. The same people who listen to Lil' Kim and Whitney Houston can listen to me. The people in my audience range from kids to 90-year-olds. There's something for everyone in my music because it speaks to the whole person. I try to make sure that the music on the albums I do is timeless music."

"This album is a big seller for gospel music because of all the promotion it's getting, and the single ['Open My Heart'] is getting played on gospel and

secular stations," says Lee Johnson, owner of Chicago-based retail chain New Sound Gospel. "Other gospel artists who've crossed over have had a negative backlash from the gospel community, but so far Yolanda Adams' crossover success has gotten a positive reaction. People just love this record."

Upcoming plans for Adams include a Christmas album due in the fourth quarter of this year. The singer is managed by Shiba Haley of Mahogany Entertainment and booked by Reginald Stephens. Adams does not have a publishing deal but is affiliated with performing right organization BMI.

For now, Elektra will continue to work "Open My Heart." A follow-up single has not been determined.

Adams believes that the breakthrough of "Mountain High... Valley Low" speaks to the emotional vulnerability found on the album.

"We all have peaks and valleys in our lives," she says. "There are times when we don't have the right answers. A lot of people don't want to perform songs in which they express being insecure. I know at times I've been unsure of myself, and I'm not afraid to say that on my album. When you've been at a place where other people have been, they relate to that on a personal level. That's how I try to deliver the lyrics. I've never liked having a preachy approach to my music. People need an alternative to the negative."

She adds, "Elektra has gone beyond the call of duty to make sure that I and my music are not compromised. The music speaks for itself, but it's a pleasure to work with a company that allows you to be yourself."



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### Exclusive Album Reviews

Knife In The Water

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## Bulletin, Billboard Add Key Editorial Staffers

Wes Orshoski has joined Billboard Bulletin as news editor. He replaces Carolyn Horwitz, who recently was named news editor of Billboard.

Orshoski has begun his Bulletin tenure in the Los Angeles office, working closely with Michael Amicone, managing editor of the Bulletin, to whom he reports. Eventually, Orshoski will relocate to New York.

Meanwhile, Horwitz has begun her transition to the Billboard post. She will effectively succeed Marilyn Gillen as news editor of Billboard on July 10, when Gillen fully turns to her new role as executive editor/new media.

Orshoski comes to Bulletin from The Orange County (Calif.) Register, where he was a staff writer covering the police and legal beats and other news assignments for this suburban Los Angeles daily. Prior to joining the Register in March 1998, he was associate retail editor of The Album Network. He also has been a reporter for The Charlotte (N.C.) Observer.

Orshoski received a bachelor's degree in communication studies from the University of North Carolina at Charlotte in 1996. While at UNC, he worked on the student newspaper, The University Times. He also was a college marketing representative for Virgin Records America, helping promote Virgin artists to retailers and college radio stations throughout the Carolinas. He also has interned for



ORSHOSKI

Interscope Records in Los Angeles.

Also in the editorial department, Billboard has appointed Christopher Walsh pro audio/technology editor, replacing Paul Verna, who resigned to pursue other interests. Walsh, who will be responsible for Billboard's weekly pro audio section and contribute news and feature stories to the magazine, reports to managing editor Don Jeffrey.



WALSH

Walsh has been covering the professional audio business for Pro Sound News since February 1997.

He has also written for Gig Magazine, Replication News, Videography, and the AES Daily. Prior to joining Pro Sound News, he spent four years working at a Wall Street brokerage.

"Christopher is an experienced journalist on the pro audio scene whose background in the industry also includes hands-on knowledge as a working musician," says editor in chief Timothy White. "Christopher will bring both practical savvy and reportorial passion to a beat his predecessor helped greatly expand, and will play an important role in keeping our coverage pertinent for industry readers as well as pathfinding for professionals seeking sound ideas."

Walsh attended Kenyon College, in Gambier, Ohio, and the University of New Hampshire. A musician, Walsh plays guitar in Low-down Payment, a group that performs regularly in New York.

### AB Unveils TradeShow And Convention Guide

The 2000/2001 edition of the TradeShow and Convention Guide is now available from Amusement Business. The new directory contains information about the world's trade show industry as well as related facilities and services. Updated annually, the Guide has thousands of listings of conventions and trade shows with show dates for up to the next five years. It also includes data on locations, attendance, exhibitors, costs and contact information. The directory provides information on businesses directly supporting the trade show industry, including moving and storage companies, exhibit designers and producers, security companies and much more.

The 2000/2001 TradeShow and Convention Guide is available for \$115 per copy. For more information, call 615-321-4250.

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## Vertical Horizon Gets 'Everything' It Wants

THERE'S NO UNDERESTIMATING the value of a commercial single. Just ask Vertical Horizon, the group that makes a dramatic 6-1 rebound on The Billboard Hot 100 with "Everything You Want" (RCA). As an airplay-only track, "Everything" had climbed as high as No. 3 but then went into a dive. Now that consumers have a voice in the song's fate, it goes into the record books as a No. 1 hit.

That means Vertical Horizon has reached pole position with its first chart entry, and it's the first group to do so in 2000. The last three acts to reach the summit in their very first try were, counting backward, Enrique Iglesias ("Bailamos"), Christina Aguilera ("Genie In A Bottle"), and Jennifer Lopez ("If You Had My Love"), all in 1999.

The rise of Vertical Horizon leads one to ask, When was the last time a male group on RCA had a No. 1 hit? And the answer would be 13½ years ago, when Bruce Hornsby & the Range led the way with "The Way It Is."

By advancing to No. 1, Vertical Horizon keeps the men ahead in terms of weeks at the top in 2000. Reversing the trend of the past two years, when female artists spent more time at the top than males, men have been on top for 21 weeks this year, and women for only seven.

**EVERYBODY LOVES LOUIS:** There's no question who is the most senior artist on The Billboard 200 this issue. By debuting at No. 192 with "The Millennium Collection: The Best Of Louis Armstrong" (MCA), the jazz icon stretches his rock-era span on this chart to 44 years and nine months, dating back to the Oct. 1, 1955, debut of "Satch Plays Fats" (a tribute to Fats Waller, not Fats Domino, who wouldn't have been ready for a

tribute album in 1955). Armstrong first appeared on a Billboard chart in the '40s, when "I Wonder" debuted on the R&B singles chart in the March 31, 1945, issue.

**'HIGHER' GROUND:** The two longest-running songs on the Hot 100 continue to be Lonestar's "Amazed" (BNA), sliding 31-32 in its 50th chart week, and Santana Featuring Rob Thomas' "Smooth" (Arista), rebounding 36-34 in its 51st chart week. Within the top 30 portion of the chart, the longevity champs are Faith Hill's "Breathe" (Warner Bros.) and Creed's "Higher" (Wind-Up), both in their 37th chart week.

"Higher," which holds at No. 9, entered the top 10 last issue in its 36th chart week. That's the latest any single has ever entered the top 10, and although "Higher" has had two separate chart runs, it makes this accomplishment no less impressive.

**VERVE FORECAST:** Britain's the Verve only had one chart entry on The Billboard 200: "Urban Hymns" peaked at No. 23 in February 1998, fueled by the single "Bitter Sweet Symphony" (a No. 12 hit on the Hot 100). Now Verve front man Richard Ashcroft makes his solo debut on the album chart, as "Alone With Everybody" (Virgin) enters at No. 127. In the U.K., where Ashcroft's "A Song For The Lovers" was a No. 1 hit, "Alone With Everybody" enters at No. 1.

**WEDDED BLISS:** With its fifth chart single, Jagged Edge collects its first No. 1 on Hot R&B/Hip-Hop Singles & Tracks. Ironically, "Let's Get Married" (So So Def) replaces "Separated" (Magic Johnson) by Avant.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 7/2/00

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	377,180,000	384,292,000 (UP 1.9%)
ALBUMS	332,316,000	354,981,000 (UP 6.8%)
SINGLES	44,864,000	29,311,000 (DN 34.7%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	279,298,000	314,140,000 (UP 12.5%)
CASSETTE	52,248,000	40,017,000 (DN 23.4%)
OTHER	770,000	824,000 (UP 7%)

### OVERALL UNIT SALES THIS WEEK

14,596,000

### LAST WEEK

14,347,000

### CHANGE

UP 1.7%

### THIS WEEK 1999

15,587,000

### CHANGE

DOWN 6.4%

### ALBUM SALES THIS WEEK

13,747,000

### LAST WEEK

13,509,000

### CHANGE

UP 1.8%

### THIS WEEK 1999

13,941,000

### CHANGE

DOWN 1.4%

### SINGLES SALES THIS WEEK

849,000

### LAST WEEK

838,000

### CHANGE

UP 1.3%

### THIS WEEK 1999

1,646,000

### CHANGE

DOWN 48.4%

### DISTRIBUTORS' MARKET SHARE (5/29/00-7/2/00)

	UMVD	BMG	INDIES	SONY	WEA	EMD
TOTAL ALBUMS	27.5%	16.1%	16.7%	13.4%	18.2%	8.2%
CURRENT ALBUMS	29%	19.5%	15.2%	12.5%	17.2%	6.6%
TOTAL SINGLES	24.5%	20%	14.2%	21.1%	15.7%	4.5%

ROUNDED FIGURES

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

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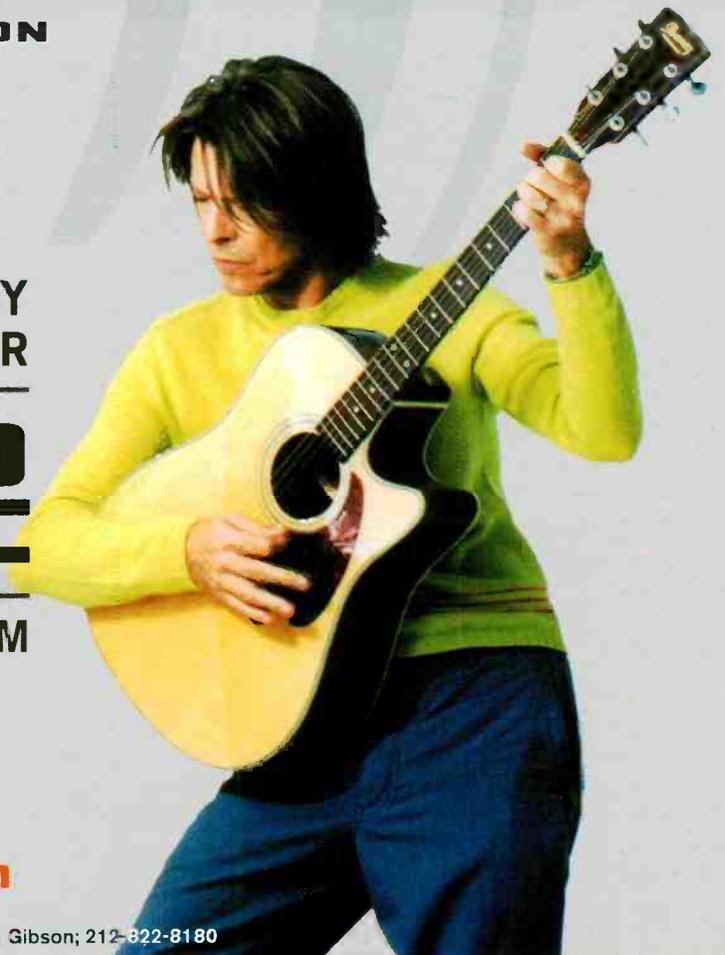
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