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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT AUGUST 5, 2000

Online Music Biz Tackles Tough Issues

Start-Up Music Sites Face Challenges

BY BRIAN GARRITY

NEW YORK—CDnow's much-publicized cash crisis may finally be over now that it is being acquired by Bertelsmann AG, but the profitability and legitimacy concerns that surrounded the company—and subsequently gripped the entire publicly traded digital music industry—don't look ready to disappear any time soon.

In fact, many digital music executives feel that a shakeout is already well under way in the industry—which, broadly defined, encompasses everything from selling CDs and downloads to creating virtual communities, streaming radio and video, back-end hosting, fulfillment, secu-

rity services, and production of editorial content.

And many believe that, despite a scramble to revamp and improve business models, a number of the independent start-ups in the emerging arena will likely be under larger corporate ownership or out of business altogether 12-24 months from now, if not sooner.

But that doesn't mean that a con-

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Consumers' New Needs Prompt Change

BY MARILYN A. GILLEN

NEW YORK—Less than a year after the Napster genie was loosed from its bottle, the music industry finds itself faced with trying to satisfy the desires of a very different online consumer—one who has "been to the mountaintop and seen the promised land," to use the words of RealNetworks chairman/CEO Rob Glaser in his keynote at Plug.In. And while Napster might

not get there with them (see story, page 5), there will be no turning them back now.

It is this formidable challenge, more than any legal or technological hurdles that may arise and even more than any of the many Napster clones waiting in the wings, that is driving the industry to examine—if not yet embrace—a variety of new models for monetizing music in a digital marketplace.

"The aliens have mated with humans—it's in the DNA," says Gerry Kearby, CEO of Liquid Audio, about the new breed of online music fan

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NEWS ANALYSIS

Napster Slapped With Preliminary Injunction

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Exclusive: Madonna On 'Music'

Star Offers Thoughts On Upcoming Maverick Set

BY LARRY FLICK

Madonna is hot. The city of Los Angeles is baking in a late-July heat wave, and the very pregnant pop icon's home does not yet have air conditioning.

"I feel like a walking furnace," she says with a weary giggle. "None of my friends will come over and stand in front of the fans with me."

Save for the wilting temperature, the venerable artist is in high spirits. She's weeks away from giving birth—in more ways

than one. And while delivering "Music," her first studio collection since 1998's lauded "Ray Of Light," is not nearly as monumental as the imminence of her second child, it's a source of formidable pride and joy for Madonna.

"It's always a little nerve-racking for me right before I share my work with the world," she says. "But that emotion is usually followed by a sense of accomplishment in doing

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Work-For-Hire Talks Stalled

BY BILL HOLLAND

WASHINGTON, D.C.—Negotiations between legal representatives of recording artists and the Recording Industry Assn. of America (RIAA) to forge draft language to return the controversial work-for-hire law to its previous state took a turn for the worse July 24. At a meeting in Los

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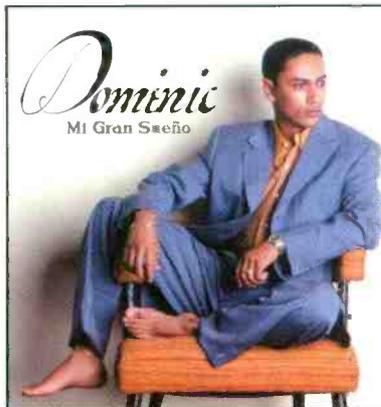


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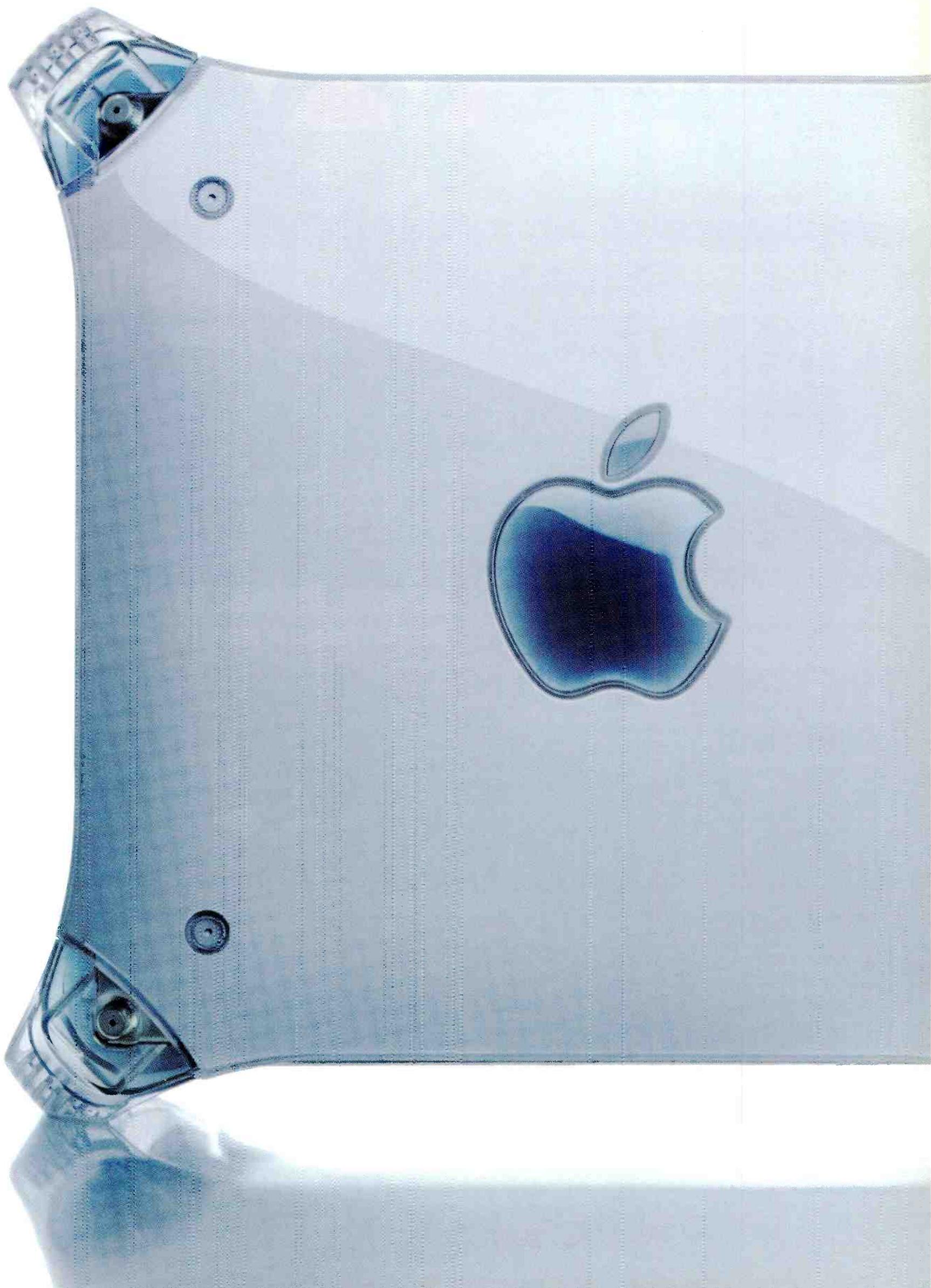
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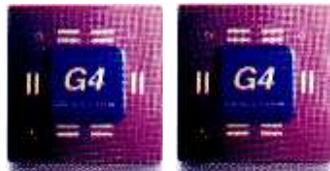
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Napster Ruling May Affect Other Sites

BY EILEEN FITZPATRICK

LOS ANGELES—While few believe that the July 26 temporary-injunction ruling against Napster will halt the spread of file-sharing services, some contend that it will “make life really hard” for companies with programs that assist consumers in finding and downloading MP3 files.

“There’s no question that a significant portion of Napster’s users will discover Gnutella [and other file-sharing services] as soon as Napster is shut down,” says Jupiter Communications analyst Aram Sinnreich.

But the broad ruling by U.S. District Judge Marilyn Patel—who rejected all arguments put forth by Napster attorneys—puts the practices of similar Internet businesses into question, copyright attorneys say.

“Once we have precedence and we have established that the law does apply to [file-sharing], then I feel confident that we can go after other services and get them thrown off of where they can easily be found,” says Cliff Burnstein, manager of Metallica, which has filed a separate suit against Napster.

In a note to investors following the ruling, Banc of America Securities media analyst Stuart Halpern said the strength of Patel’s decision in support of copyright online should benefit media stocks in the long run.

Halpern points out that while fear of Internet piracy has dragged down the stocks of entertainment companies—especially those heavily weighted in music, like Seagram and Time Warner—the market’s perceptions of piracy risk to content owners should now be reduced.

“This ruling, on the heels of other, earlier rulings—most noteworthy, the one against [MP3.com]—adds further evidence supporting our view that the courts will heavily lean toward the side of defending copyright protection in virtually all such cases,” he says.

He adds that the consistency of rulings against services that infringe upon intellec-

tual property rights “makes it more likely that such services/technology developers will seek deals in cooperation with the major content owners at the outset, rather than butt heads with them and risk being shut down.”

“From a business-synergies standpoint, I think we all know the story that partnerships make more sense than not,” agrees Sinn-



reich. “In some ways, that could be what the record companies are angling for here. Witness how after they trounced MP3.com in court, they started cutting deals with them. It just gave them extra leverage.”

Among other file-sharing companies watching the proceedings closely was Scour, which has a program for music, movies, text, and photos. Scour has also

been sued for copyright infringement by the Recording Industry Assn. of America (RIAA), music publishers, and the Motion Picture Assn. of America (MPAA).

RIAA president/CEO Hilary Rosen says the trade group has not been contacted by Scour since the Napster decision. “But Scour’s got to take a pretty hard and long look at their case now and see if they want to fight it,” she says.

Scour president Dan Rodrigues said in a statement following the preliminary injunction hearing, “We’ve followed the Napster case very closely. We’re interested in its outcome and will continue to absorb every detail of this hearing as it might relate to the MPAA/RIAA suit against Scour.”

Inside the court on July 26, RIAA senior executive VP/general counsel Cary Sherman called the decision a “very clear and strong signal” that copyright infringement would

(Continued on page 102)

Zomba Opens Japanese Stand-Alone

BY STEVE McCLURE

TOKYO—The Zomba Records Group plans to boldly go where few record labels have gone before, by setting up a stand-alone operation in Japan.



WATSON

Zomba Records (Japan) K.K. will begin operations Oct. 1. Tak Kitazawa, formerly head of the international division of publisher Fujipacific Music, has been named president of the new company. Sales and distribution will be handled by Avex, Zomba’s licensee in Japan since 1996, via Avex Distribution Inc.

The only other foreign labels to have set

up wholly owned subsidiaries in Japan recently are Taipei, Taiwan-based Rock Records and European label Roadrunner.

“This is something very special for me. I never thought I’d be back in the record-label world,” says Kitazawa, who was GM at Nippon Phonogram before joining Fujipacific in 1991.

During his term at Fujipacific, Kitazawa expanded the publisher’s involvement with international repertoire. Earlier this year he launched the

company’s i-pop division, aimed at promoting international product at a time when it

(Continued on page 108)

Mildred P. Hall, Billboard’s Former D.C. Chief, Dies

BY BILL HOLLAND

WASHINGTON, D.C.—Mildred P. Hall, Billboard’s Washington bureau chief from 1955 to 1977, died July 20 of Alzheimer’s disease at Manor Care Nursing Home in nearby Silver Spring, Md. She was 92.

Hall’s byline became well-known during her 22-year association with the magazine, and she was respected both on Capitol Hill and throughout the industry for her humor, her Irish “gift of gab,” and the resourcefulness and clarity she brought to her articles. These gave Billboard readers an insightful understanding of the often-dizzying legislative and regulatory changes facing the industry in those times.

“I never had the pleasure of meeting her in person, but I had the rare pleasure of meeting her through her work,” says Timothy White, Billboard editor in chief. “When I was going back through the decades of her articles while doing research for the special Billboard 100th anniversary issue in 1994, I was struck by the elegant directness of her prose and the quality of her reporting. They set a high standard. She will be grievously missed both as a professional and as a singular personality whose courage and strength shone through in her work.”

In 1969, the late Stanley Adams, a songwriter and former president of ASCAP, called Hall “undoubtedly one of the greatest reporters I’ve ever known.” He also confided to former editor in chief Lee Zhito that he “never found one fact erroneously reported” in her articles.



Mildred P. Hall in 1956, accepting an award of thanks from Ray Armand, GM of WARL Arlington, Va.

Hall was among the vanguard of postwar women journalists who broke out of restrictive “society page” coverage. Her beat was federal Washington, especially Capitol Hill, but she also waded fearlessly into red-tape reports and studies of the federal agencies: the Department of Justice, Department of Commerce, Federal Communications Commission, Federal Trade Commission, and others.

On her 90th birthday, in appreciation of her work, Billboard’s former executive editor, Israel Horowitz, said in the June 6, 1998, issue, “She could write very clearly about complex topics. This is harder than most writers want to admit.”

Hall covered it all on her watch—payola probes, pricing practices, jukebox hearings, royalty rate determinations, and hundreds of

Senate and House side hearings, markups, and passage votes, not to mention 20 years of reportage on the congressional revision of the Copyright Act.

She was modest about her self-starter prowess, but tucked away in her résumé from the late ‘50s is one brief line that says it all: “All stories were initiated in Washington,” she wrote, “and published without alteration in 99% of the issues.”

She begrudgingly retired at age 70 because of a severe case of diverticulitis—from which she eventually recovered.

Hall came to journalism late, as a 47-year-old divorced mother of two daughters. As a young woman, she worked for two decades as a fiction writer and editor, first in New York for thriller “pulp” such as Ace Publications and later by writing short stories for such magazines as Story, The Saturday Evening Post, and Redbook.

Hall was also a runner-up in the annual O. Henry Memorial Short Story Awards, alongside such then-newcomers as Eudora Welty and John Cheever.

While at Billboard, she also provided columns for magazines like High Fidelity and other consumer-product publications, covering, as she wryly put it in her résumé, “all areas from gasoline to gin.”

Hall is survived by daughters Alice and Elizabeth, both of whom still live in the Washington area; a grandchild, Melanie Larkin; and a great-grandchild, Sarah Larkin, both of Big Pine Key, Fla.

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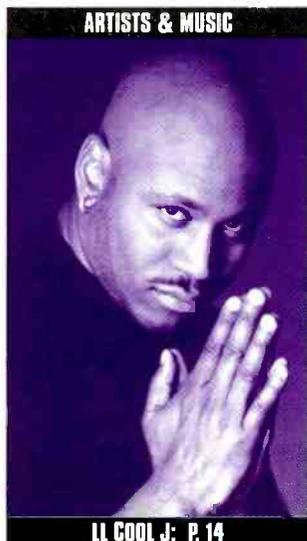
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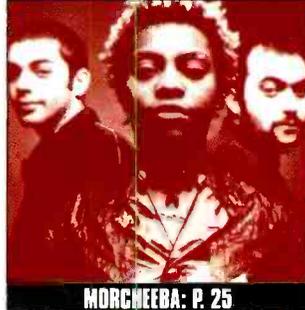
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GUEST COMMENTARY

Music Biz Has To Bear Social Responsibility

BY LYNNE BRODY

The topic of social responsibility is a common one when it comes to cigarette manufacturers, chemical companies, cosmetic companies, and gun manufacturers. It's time that we talked about social responsibility in the music industry.

Each day, when I open the newspaper, the article is there. Sometimes it is a large, front-page headline, "Man Kills Wife." Other times, it is a small paragraph, a brief mention slipped between notice of a community event and a traffic accident. But always the headlines are there, reporting the deaths of women at the hands of their intimate partners. Often the articles include quotes by a neighbor who is surprised that this could happen in such a seemingly perfect family.

But the headlines and stories are no surprise to those of us who work in domestic violence agencies. Every day, the agency where I work turns away an average of five women who, along with their

friends and family to save their lives and those of their children. My agency, Respond Inc., encounters more than 3,000 women each year who are seeking safety, counseling, and support.

I am often asked, "Why does this happen?" It happens because for hundreds of years, domestic violence was sanctioned by law and considered to be a normal part of family life. It continues to happen today because it is deeply ingrained in our culture. That's right, our culture: the music we listen to, the movies we watch, the jokes we laugh at, the stories we tell—all play a part in reinforcing violence against women.

For those of us who see the effects of domestic violence firsthand, the connections between violence against women and



Lynne Brody is executive director of Respond Inc., an agency that serves battered women and their children in metropolitan Boston.

children, are seeking to enter a shelter. These women are running for their lives—leaving their homes, their prized possessions, and their relationships with

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

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House Approves Bill To Preserve Recordings

BY BILL HOLLAND

WASHINGTON, D.C.—The House of Representatives on July 25 passed the National Recording Preservation Act of 2000, landmark legislation that would establish the first nationwide effort to preserve American sound recordings and would create a National Recording Registry in the Library of Congress here.



GREENE

The House-approved legislation, H.R. 4846, would also authorize appropriations to the library of up to \$250,000 annually to carry out the program, which will identify and preserve culturally, aesthetically, or historically important recordings. The bill would also create a private-sector foundation to encourage and administer gifts from the public and promote accessibility to the 2.25 million recorded heritage items held at the library.

Michael Greene, president of the National Academy of Recording Arts and Sciences (NARAS), has been the driving force in getting the

bill introduced.

The House bill is co-sponsored by Reps. William M. Thomas, R-Calif., and Steny H. Hoyer, D-Md. The Senate companion bill, S. 1927, was introduced last session by Sen. John B. Breaux, D-La. Insiders say the House approval will probably result in smooth sailing for the Senate bill. The question is when: The Senate's schedule is full, and with the August recess, Congress does not return to session until September.

If passed, the legislation will follow the successful National Film Preservation Act, enacted in 1988 to preserve the U.S.' disappearing film heritage.

The new legislation, nicknamed "the Grammy bill," also calls for the establishment of a National Recording Preservation Board to assist the librarian of Congress in choosing recordings to be included.

The board will include NARAS officials, recording artists, members of Congress, experts in audio preservation, and other representatives of the music industry. Nominations of recordings from the public, as well as industry and archive representatives, will also be

(Continued on page 54)

'Now 4' Tops Chart In Debut Week

BY JILL PESSLICK

LOS ANGELES—After eight consecutive weeks at No. 1 on The Billboard 200, Eminem's Web/Aftermath/Interscope album "The Marshall Mathers LP" has been knocked from its perch by "Now That's What I Call Music! 4," a compilation from Universal, EMI, Sony, and Zomba. This marks the first time that an album of previously released hits has debuted at No. 1 in the U.S.

"Now 4"—released July 18 with distribution by Universal's UTV Records, a division of Universal Music Enterprises (UME)—sold 320,000 copies to upset Eminem. This is a significantly higher figure than what the previous three "Now" collections garnered in their first weeks: "Now 1" sold 48,000 copies when it debuted in November 1998, "Now 2" sold 171,000 in August 1999, and "Now 3" sold 219,000 in December 1999, according to SoundScan.

'What we have seen is that the albums have great staying power'

- ERIC KEIL -

Says UME president Bruce Resnikoff, "Eminem's had quite a run. I think it was another album's time to step up. Basically, if you have great artists, great songs, and a great brand, the consumer will have an appetite for it. By making sure that the musical quality was good on each of these records, we've created a brand awareness."

The 18-track "Now 4," which carries a suggested list price of \$18.98, features some of the year's top rock, pop, and R&B hits, including Britney Spears'

"(You Drive Me) Crazy," Macy Gray's "I Try," Montell Jordan's "Get It On Tonite," Marc Anthony's "I Need To Know," and Blink-182's "All The Small Things."

"It's good for the summer," says Eric Keil, VP of South Plainfield, N.J.'s Compact Disc World. "It's a good blast-your-stereo album. It was top five in our chain, and we're seeing similar sales compared with the other 'Now' albums. What we have seen is that the albums have great staying power. I would say that it will be in the top 10 through the rest of the summer."

Stan Goman, executive VP/COO of West Sacramento, Calif.-based Tower Records/Video/Books, says, "It's a good record, and the 'Now' format works. The reason it works is they have new hits packaged together. It's not old stuff."

The "Now" albums hit the U.S. (Continued on page 109)

MP3.com Revenue Soars

Copyright Lawsuit Sends Losses Up As Well

BY EILEEN FITZPATRICK

LOS ANGELES—Except for a one-time charge of \$150 million associated with "copyright issues," MP3.com had its best quarter to date in the three months that ended June 30. Net revenue topped \$20.2 million, up from \$1.9 million a year ago.

Pro forma losses for the second quarter were \$5.2 million, or 8 cents per share, compared with losses of \$6.3 million, or 22 cents per share, in second-quarter 1999.

More than 90% of the revenue was generated from advertising, according to MP3.com VP of investor relations Karen Silva.

Revenues from the site's new classical and alternative subscription channels were not reported; Silva says the company will not report results from those businesses until 2001.

Despite the gains, costs associated with MP3.com's copyright-infringement lawsuit with the major labels, plus the company's acquisition of Cox Interactive's 53.3% share of MP3radio.com, caused total second-quarter losses to soar to \$177.1 million, or \$2.71 per share.

In June, MP3.com settled the suit involving its My.MP3.com storage service with BMG Entertainment and Warner Music Group for \$40 million. At press time, sources said that EMI was "within days" of announcing a settlement. An EMI spokeswoman declined comment. It is believed that

each major will receive \$20 million upon settlement.

Unique visitors to MP3.com dropped from 575,000 during the first quarter to 565,000 in the second quarter, a shift the company attributes to the removal of major-label content from My.MP3.com.

The service continues to lack major-label content, even from BMG and Warner, due to outstanding lawsuits with music publishers.

Quoting analyst projections, Silva predicts that MP3.com will begin turning a profit by "mid-to-late" 2001.

Meanwhile, MP3.com announced that it has hired William R. "Billy" Pitts Jr. as executive VP of government relations.

Based in Washington, D.C., Pitts will act as a lobbyist for the company, informing and educating lawmakers about MP3.com's operations.

"It was real apparent at the hearings this month that we needed a stronger presence in Washington when it comes to copyright laws," says Silva. "We want to make sure there's an education process, because there's so much confusion [about our company]."

MP3.com chairman/CEO Michael Robertson testified on July 11 before the U.S. Senate Judiciary Committee meeting dubbed "The Future Of Digital Music: Is There An Upside To Downloading?" (*Billboard Bulletin*, July 12).



Joining The Heatseekers Club. British pop group S Club 7 has received valuable exposure in the U.S. by starring in its own namesake TV show on the Fox Family Channel. S Club 7's self-titled album on Polydor/Interscope Records was No. 1 on the Heatseekers chart in the May 6 and May 13 issues. Shown wearing their Billboard Heatseekers T-shirts, from left, are group members Jo O'Meara, Rachel Stevens, Bradley McIntosh (kneeling), Hannah Spearritt, Jon Lee, Paul Cattermole, and Tina Barrett.

Eminem Set To Battle 'N Sync On MTV's 17th Video Awards

BY CARLA HAY

NEW YORK—Eminem and 'N Sync may be tied for six nominations each for the 2000 MTV Video Music Awards, but retailers are predicting that the rapper will emerge as the big winner, in terms of both awards and post-show album sales.

MTV will televise this year's awards show—the 17th annual event—Sept. 7 from New York's Radio City Music Hall.

"Eminem will win the most awards," says Jorge Romero, manager of HMV's Times Square location in New York. "'N Sync is also very popular, but Eminem's current album ['The Marshall Mathers LP'] has better staying power right now. The MTV Awards will definitely bring up sales."

"Eminem's album has more lon-

gevity," echoes Howard Krumholtz, music buyer for Tower Records/Video/Books in West Hollywood. "He'll win more awards than 'N Sync this year because he's more popular with MTV."

Eminem's "The Real Slim Shady" and 'N Sync's "Bye Bye Bye" are each up for video of the year and the Viewer's Choice Award. The Eminem video—which, ironically, parodies pop acts like 'N Sync—is also nominated for best male video, best rap video, best direction, and best editing. The other nominations for the 'N Sync clip—which revolves around the group being chased by a stalking female—are best group video, best pop video, best dance video, and best choreography.

"There's definitely an increase in

BY CHRIS MORRIS

MINNEAPOLIS—Coming off of one of the strongest sales years in its history, Navarre Corp. convened its sales staff here July 19-22 for the first national meeting of its music division in two years.

Navarre chairman/president/CEO Eric Paulson and music distribution VP/GM Jim Chiado tell Billboard that the company will focus in the short term on continuing to develop a lean list of strong distributed labels and on maintaining a program of careful asset management.

In 1999 and early 2000, Chiado told his sales staff, "We had the most charting records ever in our history." He pointed specifically to albums by Kenny Rogers (whose "She Rides Wild Horses" has sold nearly 730,000 units, according to SoundScan), the Irish Tenors (whose two collections have sold 305,000 and 66,000 units), Vonda Shepard (217,000), Mannheim Steamroller (85,000), Lee Williams & the Spiritual QCs (82,000), and Charlie Daniels (53,000).

The company has brought on a raft of promising new labels and has weeded out its list of existing imprints (see Declarations of Independents, page 80).

"There are four or five areas that we are looking much more carefully at when it comes to considering labels or retaining them," Chiado tells Billboard. "[We've looked at] the labels that you're seeing going away . . . and if they don't have the financial wherewithal, if they're not going to come up with the active artist releases, if they aren't going to have the management to pull in the consumer in some fashion, then we've got to look at some-

(Continued on page 108)



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Sony Reports Drop In 1st-Qtr. Revenue

BY BRIAN GARRITY

NEW YORK—Sony Corp. reports that slower sales of new releases and soft market conditions in a number of international regions caused a 23% drop in first-quarter music revenue, before accounting for unfavorable yen exchange rates. Operating income for music declined by more than \$85 million.

During the three months that ended June 30, music sales decreased to 130.7 billion yen (\$1.2 billion) from 170.2 billion yen (\$1.6 billion) in the same period a year ago. On a local currency basis, music revenue fell approximately 16%. The division posted an operating loss of 5 billion yen (\$47 million), compared with a profit of 4.6 billion yen (\$44 million) in the first quarter of the previous year.

SONY

No specific numbers were reported for the individual music segments—Sony Music Entertainment (SME), the U.S.-based operation, and Sony Music Entertainment (Japan) (SMEJ). However, Sony said that SME, which recently announced plans to lay off 500 staffers worldwide, reported decreased sales and an operating loss. SMEJ experienced declines in sales and profits.

Best sellers during the first quarter included Pearl Jam's "Binaural," Destiny's Child's "The Writing's On The Wall," and Cypress Hill's "Skull & Bones."

(Continued on page 109)

Virgin To Distribute Grand Royal

BY MELINDA NEWMAN

LOS ANGELES—Grand Royal Records has inked a deal with Virgin Records for North American distribution. The label had gone through Capitol Records.

Grand Royal is owned by the Beastie Boys and their managers John Silva and Gary Gersh. Gersh worked with the Beastie Boys and Grand Royal while president of Capitol. Gersh and Silva closed the new deal with Nancy Berry, vice chairman of Virgin Music Group Worldwide.

The first release under the pact will be the debut from El Paso, Texas-based hard rock act at the drive-in, due Sept. 12. The album was produced by Ross Robinson, who just brought his I Am imprint to Virgin from Roadrunner Records. Other acts on Grand Royal are Bran Van 3000, Scapegoat Wax, Gangsta Bitch Barbie, and Sean Lennon.

"Something that excited us tremendously is at the drive-in," says Berry. "Additionally, we have the opportunity to work with John, Gary, and [Beastie Boy] Mike D, three very credible people who have come from different backgrounds. That, combined with the fact the Grand Royal has a similar cultural philosophy to Virgin, just seemed like a very good fit all around."

Bran Van 3000, at the drive-in, Scapegoat Wax, and Gangsta Bitch Barbie came to Grand Royal as part of the label's merger with DEN Music Group, which occurred after DEN parent Digital Entertainment Network closed its doors in May.

Grand Royal retains its pre-existing deal with Alternative Distribution Alliance (ADA) for approximately 10 acts, including Buffalo Daughter and Jon Spencer Blues Explosion's Russell Simins.

Grand Royal was unavailable for comment.

New Acts Vying For Mercury Prize

BY NIGEL WILLIAMSON and TOM FERGUSON

LONDON—There may well be growing doubts about the ability of U.K. acts to make waves in the U.S., but the record number of new acts nominated for the Technics Mercury Music Prize suggests that the Brits' talent pool hasn't completely dried up just yet.

An impressively broad range of debut albums—from Coldplay, Badly Drawn Boy, Doves, Helicopter Girl, M.J. Cole, and Richard Ashcroft (who has already enjoyed success as vocalist with the Verve)—joins more established acts such as Death In Vegas and Leftfield on the 12-strong short-list for this year's Technics Mercury Music Prize for British and Irish albums. With 50% of the list being new acts, it's the highest representation yet for fresh talent in the prestigious award's nine-year history.

Retailers in particular welcome the new names on the short-list, which was announced July 24 in central London and broadcast live on national top 40 station BBC Radio 1. In addition to the debut acts, it features albums by com-



HELICOPTER GIRL

paratively unknown folk singer Kathryn Williams, British-Asian artist Nitin Sawhney, and Scottish indie pop band the Delgados. The list is completed by a classical work, Nicholas Maw's "Violin Concerto," although for the first time in several years, no British jazz album was regarded as strong enough to merit inclusion.

Bookmaker William Hill swiftly installed Coldplay's "Parachutes" as the 3-to-1 favorite, with Leftfield and Ashcroft at 4-to-1. Outsiders are Williams and Maw, at 20-to-1. The prize will be presented Sept. 12 in a televised ceremony from London's Grosvenor House.

The 12 titles were whittled down from some 150 by a panel of 10 media and music professionals chaired by academic and writer Simon Frith. He suggests that the list shows "a whole range of influences," although he laments the lack of a jazz title and adds, "It's a pity we don't have a nice pop album."

Frith continues, "We could be pretty happy to say that if someone listened only to these records, they would get a reasonably good sense of music-making in Britain and Ireland. I can't possibly predict who's going to come out on top."

Much of the immediate media attention has focused on Williams, 26, whose "Little Black Numbers" was issued on her own Caw Records. (The Delgados also released their album on their independent imprint, Chemikal Underground.) Based in Newcastle, England, folk-styled singer/songwriter Williams made her recording debut in 1999 with "Dog Leap Stairs" and has also recorded with Scottish singer/guitarist John Martyn.

(Continued on page 109)

Urban Hopes To Make A Major Out Of Edel

BY ED CHRISTMAN

NEW YORK—Ron Urban, the newly named president/CEO of edel North America, says he hopes to help edel music chairman/CEO Michael Haentjes build the company into a major.

If not, says Urban, formerly a senior VP at Sony Music, "we are going to make a real good run at building the biggest independent label."

In North America, the Hamburg-based edel music operates the Edel America Records label, and late last year it acquired from Sony 80% of independent distribution company RED. In fact, Urban was a key negotiator for Sony on that deal, in which, sources say, edel paid \$75 million.

In a statement, Haentjes says that during the negotiations to buy RED,

"I sat across the table from Ron and was impressed by the depth and range of his knowledge and negotiating skill."

Urban says that in North America, edel will initially focus on "content," which he describes as the company's core business. Sources say edel has been actively negotiating about taking an equity position in a number of labels in the U.S. but has yet to close any deals.

Elsewhere, over the past two years, edel's acquisitions have included the Finnish subsidiary of K-tel International Inc., 75% of the Belgium-based Play It Again Sam label, Mega Records Scandinavia and Megason Publishing, and a stake in the U.K.'s Eagle Rock Entertainment.



URBAN

Edel has been financing its acquisitions through stock offerings in Germany, first raising the equivalent of about \$41 million in 1998 and then \$100 million in 1999.

Urban's career in music began in 1974, when he joined RCA as director of finance. Since then, he has held a number of positions in the music industry, including executive VP/GM of EMI Records. He joined Sony in 1993 and assisted in the management of a broad range of functions in the administrative, creative services, production, advertising, and financial areas of the company. He also oversaw or was involved with Sony's catalog and special products divisions, RED, and Loud Records, in which the major has a 75% stake.

Marks, Former Europe GM For Billboard, Dies At 75

BY JILL PESSELNICK

LOS ANGELES—Frederick C. Marks, the former GM of European operations for Billboard, died July 25 in Surrey, England, due to a brain tumor. He was 75.

Born in Australia, Marks began his career in the movie industry there in 1941. He moved into music in the early '60s, when he joined Rupert Murdoch's Festival Records, eventually rising to managing director. Marks was instrumental in bringing A&M Records and many other independent labels to Australia through distribution deals.

In 1970 he moved to England to take over Philips Records; he later worked stints at Pye Records, Fantasy Records, and Disney Records.

In 1977 he became GM of European operations for Billboard, helping to develop the editorial and sales arms of the magazine throughout Europe. Tom Noonan, former associate pub-

lisher of Billboard, says, "Fred was dynamic with his foreign contacts. He helped Billboard become even more of an international trade paper. He was very well-known, well-liked, and respected."

With then Billboard publisher Lee Zhito, Marks helped organize the annual International Music Industry Conference. Additionally, he coordinated the first anti-piracy conference, which took place in 1979 in Kuala Lumpur, Malaysia.

"The anti-piracy conference was very well-attended," Noonan says. "All the big shots from the States and from businesses in Southeast Asia were there."

Later in life, Marks returned to Australia to work in the wine industry, before retiring to England.

He is survived by his wife, Joan; daughter Peta-Louise Jeffrey; sons Richard, Graeme, and Andrew; and seven grandchildren.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jerry Blair is named executive VP of Arista Records in New York. He was executive VP of Columbia Records Group.

Michael Schwerdtman is promoted to senior VP/CFO for Sony Music International in New York. He was VP of finance.

The Sparrow Label Group promotes David Caldwell to senior VP/GM in Nashville. The Sparrow Label Group also names Greg Bays VP of sales in Nashville. They were, respectively, senior VP of operations and administration and senior director of national account sales for the Chordant Distribution Group.

Michael Weiner is named GM of PDSE Records Inc. in New York. He was label manager of 32 Records.

Jed Simon is promoted to head of



BLAIR



SCHWERDTMAN



SIMON



DELVAILLE

new media for DreamWorks Records in Los Angeles. He was director of finance.

Dino Delvaille is promoted to VP of A&R for Universal Records in New York. He was senior director of A&R.

Grant Cunningham is promoted to VP of A&R for Sparrow Records in Nashville. He was director of A&R.

Collen Damiano is named VP of human resources and administration for Virgin Records America in Los Angeles. She was head of human resources and risk management for House of Blues.

Jaymi Chernin is promoted to director of rock promotion for Capitol Records in New York. She was director of promotion/marketing.

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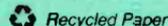
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U.K. Troubled By Stagnant '99 Market

BY TOM BRIDGEMAN AND PAUL KESTON
LONDON—Only the arrival of the annual industry and artist award ceremonies, and other major events, kept the U.K. record industry afloat in 1999. The U.K. record industry isn't expected to see a recovery in 2000. The U.K. record industry isn't expected to see a recovery in 2000. The U.K. record industry isn't expected to see a recovery in 2000.

New AOL Service To Tap Urban Entertainment Market

BY GARY MITCHELL
AOL will take a major step in 2000 to tap the urban entertainment market. AOL will take a major step in 2000 to tap the urban entertainment market. AOL will take a major step in 2000 to tap the urban entertainment market.

Viacom Prep For Net Push

BY DON JEFFERY
NEW YORK—Viacom is preparing to launch a major push into the digital market. Viacom is preparing to launch a major push into the digital market. Viacom is preparing to launch a major push into the digital market.



The 'Real' Trisha Yearwood

BY HUGH JACKMAN
NASHVILLE—Trisha Yearwood's new album is a departure from her previous work. Trisha Yearwood's new album is a departure from her previous work. Trisha Yearwood's new album is a departure from her previous work.

ACE's Country Hits Pays Damage In Future Producers

BY HUGH JACKMAN
NASHVILLE—ACE's Country Hits is a major success for the label. ACE's Country Hits is a major success for the label. ACE's Country Hits is a major success for the label.

EMI, Supertracks Match Digital Plan

BY HUGH JACKMAN
NASHVILLE—EMI and Supertracks have announced a joint venture. EMI and Supertracks have announced a joint venture. EMI and Supertracks have announced a joint venture.



Supper's Three Hours Done

BY HUGH JACKMAN
NASHVILLE—Supper's Three Hours Done is a major success for the label. Supper's Three Hours Done is a major success for the label. Supper's Three Hours Done is a major success for the label.

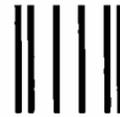


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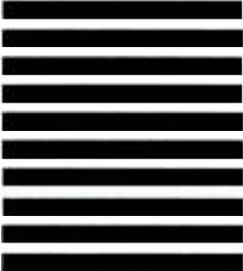
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Dar Williams Courts The Masses With New Razor & Tie Set

BY CARLA HAY

NEW YORK—Ask folk-influenced singer/songwriter Dar Williams how she felt recording “Green World” (due Aug. 22 on Razor & Tie Records), and the word “confident” emerges as a recurrent theme.

“It always feels more sure-footed the more you record,” she says. “I was groomed by Steve Lerman, the album’s producer, to speak up. I was less self-conscious about my voice. I was aiming for my voice to be real instead of perfect. I was surrounded by people who took that kind of creativity seriously.”

Williams made a name for herself by playing the Boston-area coffee-house circuit in the early ’90s. “Green World,” her fourth solo album, “represents her breakthrough record to a wider audience,” says Razor & Tie VP of marketing Lyle Preslar. “We’re going to ship in excess of 100,000 copies.”

The first single, “What Do You Love More Than Love?,” has been serviced to triple-A, college, roots music, and public radio.

Says Preslar, “The first six months of the campaign will be about having Dar on the road and getting her on triple-A radio. After that, we hope to take her music to top 40 or modern AC radio.”

“Dar’s new album mixes the best

of what she is as a songwriter with music that has more mass appeal,” says Kevin Welch, music director of triple-A station KINK Portland, Ore. “Dar appeals to people who love lyrics and thoughtful songwriting. She’s stayed true to who she is as an artist.”

Preslar adds, “Dar’s audience is



WILLIAMS

traditionally drawn from the New England neo-folksy crowd, but I don’t know if her audience can be characterized too narrowly. There’s a high level of sophistication in her music. That’s the kind of audience [to which] she appeals: perceptive and intelligent people. She has a very devoted audience.

“Dar has an active online community. We’ll be doing direct-mail and E-mail campaigns,” Preslar continues. He adds that pre-orders for the

album are being taken at razorandtie.com.

The label is also selling a limited-edition version of “Green World” exclusively at its Web site. Only 4,000 copies will be released of that album, which will include a 44-page booklet with extensive liner notes by Williams. The limited-edition set will be bound in a cloth-covered book that contains exclusive photos.

Williams is currently on a North American tour, and the marketing campaign for “Green World” will include a contest in partnership with the Borders retail chain in which the winner will get the “best seat in the house” at a Williams concert. She is booked by Fleming/Tamulevich & Associates and managed by Ron Fierstein of AGF Entertainment.

“Dar represents the songwriter who’s next in line to singers like Shawn Colvin and Mary Chapin Carpenter,” says Preslar. “Perhaps the best way to experience her is through this tour.”

Of life on the road, Williams says, “You wonder if it’s normal adult behavior to be so uprooted in a different town every night. It’s perfectly valid and cool when you take it one day at a time. It’s an alternative lifestyle.”

She adds, “I have an unusually good audience. They tend to listen

to lyrics, and the demographic is pretty diverse. It’s intergenerational. I get a lot of people out of high school and college. I’ve had kids tell me that they’ll tell their parents, ‘I’ll listen to your Joan Baez records if you listen to my Dar Williams records.’”

“Dar Williams is the kind of artist who reaches the ‘sandals and candles’ audience,”

says Dave Montez, manager of Tower Records’ downtown Manhattan location. “Folk artists like her aren’t overnight sensations.

They tour a lot, and they develop their following that way.”

Williams agrees, and she gives additional credit to the Internet and triple-A radio for helping further her career. “Luckily, I’m a touring artist, and touring has been a pretty steady ship in the stormy or fair weather that the music industry has become. At the onset of my recording career, the Internet thing was just starting to take off. For every 20 people who came to the concerts, there were 20 who couldn’t go but got to hear about the concert on the Internet. The grapevine aspect of the Internet is important, especial-

ly to touring artists without a record deal.

“I also came along at the right time, when triple-A radio was being introduced,” she adds. “I can really feel the effect of going to cities where my music’s been getting played a lot on triple-A radio. More people in the audience know the songs and are singing them back.”

Williams—whose songs are published by Burning Field/Bug Music (ASCAP)—muses, “I try to see art as a cultural experience apart from commerce. You don’t want to see art always identifying itself as an economic entity. I’m really proud to put myself as part of the people’s movement. I hope that more people become smart about the media and how it’s served to them. My hope is that audiences become more savvy about what can’t be accomplished by top 40 radio.”

The outspoken singer adds, “The most important thing I’ve learned since I’ve been in the music business is what I call ‘the critical fantasy theory’: Don’t hitch your wagon up to a specific star. If I don’t get on the cover of a magazine, it doesn’t matter. Attaching your worth to a number—whether it be your sales figures, your age, or your weight—is a dangerous place to stay too long.”

Indie Artist Jess Klein Debuts On Rykodisc

Acclaimed Boston Singer/Songwriter Was Inspired By Year In Jamaica

BY JIM BESSMAN

NEW YORK—A trip to Jamaica six years ago when she was in college affected Jess Klein so much that she began playing guitar and writing songs—to the tune of growing acclaim in her Boston base, four independent releases, and now, her hotly anticipated Rykodisc/Slow River debut, “Draw Them Near.”

“As a producer and label head, you’re always looking for that one song—and Jess has got dozens,” says Rykodisc president George Howard, who produced the Aug. 22 release. “Draw Them Near” does in fact deliver 12 songs by the 26-year-old Ryko Music (ASCAP) writer, who had been writing prose and pursuing other creative outlets prior to picking up the guitar.

“I’d been singing with other friends in college, and playing clarinet and sax and writing short stories and dancing my whole life,” says Klein, who hails from Rochester, N.Y., and has lived in Boston since her return from Jamaica. She ventured to the island to study liberal arts in Kingston and “experience something different,” she says. Dur-



KLEIN

ing her year there, she hung out with local artists and musicians and realized she could write songs and perform.

“I came back and continued to listen to a lot of music and work on writing songs and get experience performing,” says Klein, who proceeded to release three tapes independently, sign with Gabriel Unger Artist Management, and self-release an album, “Wishes Well Disguised,” in 1998. She eventually sold 6,000 copies of the album from the stage; the disc also helped her earn four Boston Music Award nominations and a song on last year’s acclaimed anti-domestic-violence compilation “Respond,” as well

as an impressive following.

“I first saw her two years ago opening for some band, so it wasn’t necessarily her crowd,” says Howard. “But she stood there with her acoustic guitar and won the whole audience over. So it was real easy to be drawn to her because of her songwriting, and then I started doing research and found out she was a working musician with a fan base, ambition, and goals—so it was a no-brainer on the signing front.”

On the production front, “Draw Them Near” was recorded in Nashville with Wilco drummer Ken Coomer, Ron Sexsmith, Matthew Sweet bassist Brad Jones, and Kim Richey and Josh Rouse guitarist Will Kimbrough.

“We listened to a lot of Mick Taylor-era Rolling Stones, because he brought soul to the Stones, and to me Jess is ultimately a soul singer,” says Howard, who calls Klein “the anti-Britney Spears.” “She’s a young, beautiful girl who also writes her own songs and isn’t manufactured in any way, and I find a lot of people are out there who are looking for someone (Continued on page 99)

Patty Loveless’ Mountain Soul Is At The ‘Heart’ Of Epic Set

BY RAY WADDELL

NASHVILLE—After a nearly three-year hiatus from the studio, country songstress Patty Loveless says that she approached her latest recording effort free of “emotional baggage,” and the result is perhaps her most diverse and adventurous album to date.

Due Aug. 29 on Epic, “Strong Heart” finds Loveless traipsing easily from contemporary country pop to down-and-dirty blues/funk, while offering up one of the purest Appalachian voices in country music.

The wide variety was partly due to Loveless’ lengthy absence from the recording studio. Her last album of new material was 1997’s “Long Stretch Of Lonesome,” which yielded the critically acclaimed single

“You Don’t Seem To Miss Me,” a duet with George Jones.

“It has been a while,” Loveless admits. “For so long, it was ‘record, tour, record, tour,’ and I wanted to get away from that routine for a while. I felt I needed to step back, slow down, and get back to basics.”

Her break was well-timed, she says, because “with the changes at radio and everything else, stations were beginning to play [artists’] older songs.” She notes that this meant it was “perfect timing” for “Classics,” her 1999 greatest-hits set. “‘Classics’ allowed me to have time to focus on the next project.”

“Classics,” which includes Loveless’ most successful songs from her Epic years, also afforded her the (Continued on page 99)



LOVELESS

Def Jam Gets LL Cool J's 'G.O.A.T.'

Rap Innovator Returns With 'More Intense' Issue-Driven Set

BY MARCI KENON

LOS ANGELES—On Sept. 12 LL Cool J ends a three-year break from releasing albums with "The Greatest Of All Time (G.O.A.T.)"—a Def Jam/Def Soul set that the venerable rapper believes will spark debate.

"For me, the title is an opportunity to talk about how long I've been doing this and the fact that I really feel like one of the greatest at what I do—as an artist and a musician," says the 15-year music veteran, who has also earned a solid reputation in recent years as an actor, thanks to appearances in films like the forthcoming "Kingdom Come" and the recent box-office hit "Any Given Sunday."

Actually, LL Cool J's film schedule has dictated the time flow of recording and promotion for "The G.O.A.T."

"We are kind of limited because [he] is also a movie star, [and] he's shooting two films," says Kevin Liles, president of Def Jam. "So, we are going to do some creative things like fly some people to the set from around the country."

The promotion campaign for the album is being planned around the

filming of "Rollerball," a remake of the '70s-era classic that's slated to shoot in Montreal through October.



LL COOL J

The first single, "Imagine That," is produced by Rockwilder. It went to R&B radio June 26. A vinyl pressing of the track went to club DJs and radio mix-

show programmers June 5.

Deidre Graham, product manager at Def Jam/Def Soul, is being creative in working around the artist's schedule. "If he is off on a Friday, Saturday, and Sunday, Thursday night he is on a plane to L.A. or Atlanta to do some album release parties, some built-in club nights, and some retail in-store appearances," she says, adding that the artist is doing whatever is necessary to let the music industry know that he's as serious about this project as he is about his budding film career.

Hip-hop has carried LL Cool J a long way from his 1985 debut single, "I Need A Beat," which also marked the debut of Def Jam Records. Both artist and label have survived and thrived in a genre where so much is fly-by-night. LL Cool J has recorded eight albums ("The G.O.A.T." is his ninth full-length set), and each has sold more than 1 million copies, according to SoundScan.

"Most rap artists are gone in two years," Liles says. "They do one or
(Continued on page 20)



New Moon Rockers. Austin, Texas, band Vallejo is the first rock outfit signed to Emilio Estefan Jr.'s Crescent Moon label. The act has just completed its debut disc, "Into The New," with producer Michael Barbiero. Due this fall, the project will carry the Crescent Moon/550 Music logos. Pictured, from left, are band members Omar Vallejo, James "Diego" Simmons, and A.J. Simmons; Estefan; and band members Alejandro Vallejo and Bruce Castleberry.

'Today' Collects Its Best Performances; Twisted Sister Says, 'We're Still Here'

TODAY'S THE DAY: "The Today Show: Best Of The Summer Concert Series, Vol. 1," which NBC Records releases Aug. 22, will chronicle several of the top performances that have taken place over the past six years from the show's Rockefeller Plaza outdoor stage in New York.

The album is a joint venture between the newly formed NBC Records and Redline Entertainment, Best Buy's independent record label. The project will be distributed through RED Distribution's Red Ink division. Some of NBC's proceeds from the album will go to the National Colorectal Cancer Research Alliance, which was co-founded by "Today" co-host Katie Couric and Lily Tartikoff, whose husband, Brandon, was president of NBC. Both Couric and Tartikoff lost their husbands to cancer.

Among the artists on the album are Phil Collins, Sheryl Crow, Hootie & the Blowfish, the Pretenders, and the Doobie Brothers. The album will feature a new song from Sixpence None The Richer titled "Us." The band recorded the track live in St. Louis, but will perform it Aug. 30 on the "Today" show. A studio version of the track will be the first single from the group's next album.

Doobie Brother Keith Knudsen says playing the Friday morning summer concert series gives a band "the kind of publicity you can't pay for. It's certainly one of the top reasons an artist would want to do the show. You appear on that, and people remember."

Cancer has touched Knudsen: He's a survivor, but he lost both his mother and best friend to the disease. While he says the charity tie-in didn't factor into the band's decision to do the record, he adds, "Any way we can help out and help educate people, it's a really good thing to do."

The album's liner notes inform people about the alliance. Additionally, the enhanced CD has a message from Couric about the disease and the charity.

For NBC VP of music business development Kim Niemi, the album was a chance to raise money for charity, launch the new label, and enhance awareness of the concert series. "The angle for 'Vol. 1' was 'There's so much we have to choose from musically, how do we make it classic and contemporary at the same time?' We felt our selections were representative of the old and new."

Although the album is labeled 'Vol. 1,' Niemi says there's no release date for a second volume. "We'd love to put out one a year, but right now we're focused on the first release. We want to let fans know it's out there, and if it does well, we'd love to do more."

Traditionally, albums featuring music performed live

on television have not done well at retail. "Live From 6A: Great Music Performances From Late Night With Conan O'Brien" has sold 9,400 units since its 1997 release, according to SoundScan; "Live On Letterman: Music From The Late Show," released the same year, has sold 71,917 copies.

While well aware of how such albums have fared in the past, Red Ink VP/GM Howie Gabriel says he hopes this project will succeed "because the 'Today' show is almost like a way of life for so many people. When you watch the concert series or the show on a daily basis, Katie Couric, Matt Lauer, and Al Roker feel like an extended family. We're hoping that warmth and familiarity will give us a successful record."

Also, NBC has planned a wide array of promotions to push the disc, including a radio and television affiliate promotion in the top 25 markets that will award a trip to next year's summer concert series to a winner in each market.

In addition to retail, the album will be available through an 800 number, which will run after the "Today" show, and through NBC's Web site. The disc carries a suggested list price of \$17.98.

I WANNA ROCK: Twisted Sister guitarist Jay Jay French called after we reported last issue that Twisted Sister's Dee Snider is ending his music career after his solo album comes out Aug. 22.

French, who oversees much of Twisted Sister's business affairs in addition to managing such acts as Sevendust, tells Billboard that Snider's comments pertain only to his solo career, and that, in fact, Snider and the rest of the band are quite open to possibilities that may come their way, including a tour.

"If the right circumstances came along and promoters came up with a real offer, we'd look at it," French says. "Given the right deal and the right scheduling, it could happen." He adds that the even though everyone in the band is busy with their nonperforming careers, they are "open to soundtracks. We're able to meet in the studio and write and record."

STUFF: Christmas is coming, and so is the new Dave Matthews Band album. The still-untitled set, which was originally planned to coincide with the group's summer tour, is now slated for a Nov. 7 release on RCA . . . Warner Bros. will release Paul Simon's new album, "You're The One," this fall. It will be Simon's first album since he released his version of songs from his misbegotten Broadway play, "The Capeman," and his first studio album since 1990's "The Rhythm Of The Saints."

Beggars Banquet Group Laika Puts New Spin On Electronica

BY JONATHAN COHEN

NEW YORK—With "Good-Looking Blues," due Aug. 8 on Beggars Banquet via international license from Too Pure, Laika offers a new helping of forward-looking electronica.

"Blues," the U.K.-based group's third album, finds the team of American-born vocalist Margaret Fiedler and noted producer Guy Fixsen creating complex new sounds that have little or no precedent amid today's commercially driven electronica.

"There isn't a genre for us," Fiedler says of press attempts to

classify Laika's sound. "If we were as big as Björk, people would just say, 'Oh, it's another Laika record.'"

Beggars Banquet VP Lesley Bleakley says the act is doing very different things compared with what is perceived as electronic music. "They're very ahead of the game."

The album, out internationally since February, revels in the layered, thought-provoking walls of sound that characterized its predecessor, 1997's "Sounds Of The Satellites," which was licensed to Sire in the U.S. Alongside darkly sublime cuts like "Uneasy" and "Black Cat Bone" are new experiments born out of the group's increased focus on writing material that could be replicated live.

"At first, we made the album in a

similar electronic form [as 'Sounds'], although it was more programmed," Fixsen says. "At that point, we felt it wasn't enough of a move forward. So, we decided to make it more 'live.'"

The act, which includes bassist John Frenett and drummer Lou Ciccotelli, unleashed the new material on European audiences during a June tour with Radiohead.

Laika will perform Saturday (5) at the Benacassim Festival in Valencia, Spain, and Aug. 26-27 at the U.K.'s Reading/Leeds Festival before taking a break from the road. Bleakley

says fall dates in South America are being discussed, and the band will return to North America and concentrate on the West Coast in October, followed by a fairly extensive set of dates on the East Coast and Canada either later this year or at the beginning of 2001.

The label will aggressively work "Blues" to modern rock and college radio, where the set was serviced July 24. Beggars Banquet has created yo-yos and matchbooks with the album's artwork. The label has placed motion-enhanced banner ads on indie-leaning Web sites such as InSound and Line Noise. The "Uneasy" video, as well as snippets from the new set, are available on the Beggars Banquet site (beggars.com/us).

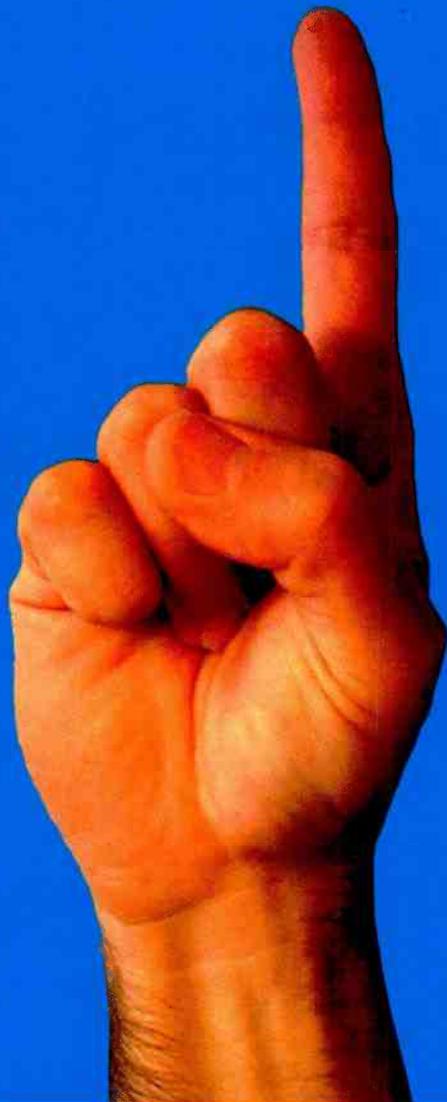


LAIKA



by Melinda Newman

first



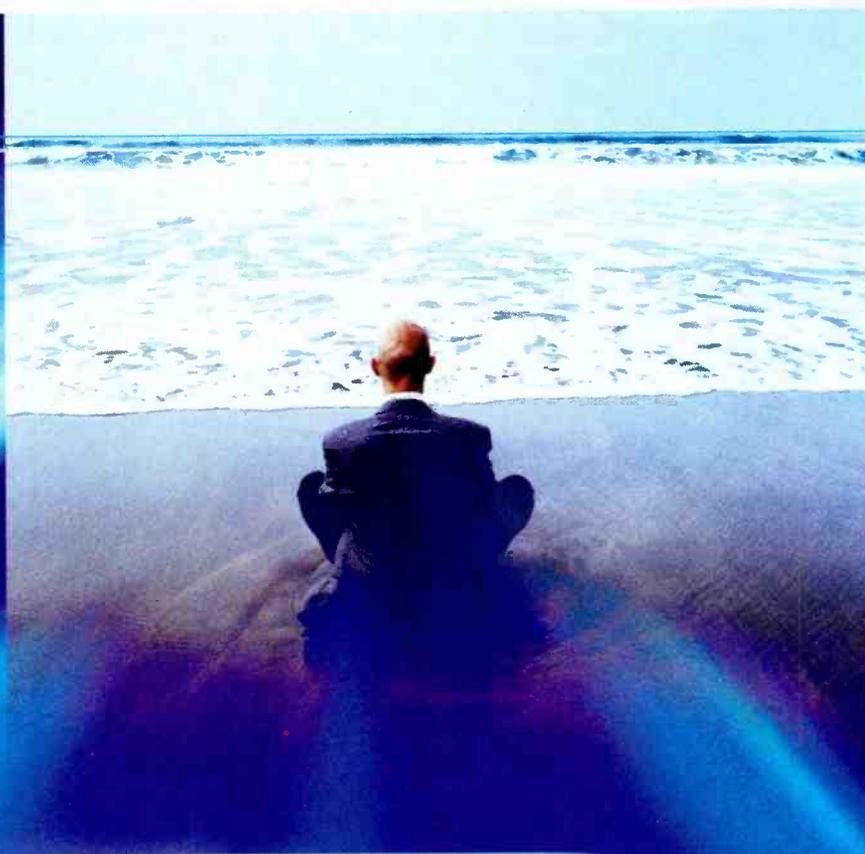
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- 1998 Global Distribution Network**
First global Internet distribution network launched. Now over
900 Liquid Music Network retailers.
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Swedish Success Simmonds Set For U.S. Debut On Priority

BY ERIC AIESE

NEW YORK—Three years after achieving success in his native Sweden, singer/tunesmith Stephen Simmonds is ready to take on a new challenge: the U.S. market.

Back home, his 1997 debut, "Alone," was nominated for five Swedish Grammys. Here in the U.S., however, he is starting all over

on the road to fame with the Sept. 19 release of his first Priority Records set, "Spirit Tales."

Simmonds' musical experience started when he taught himself piano at the age of 12. "I had a pretty good ear to pick out songs from the radio . . . learning to play R&B and pop music ranging from Stevie Wonder to Chris DeBurgh," he says.



SIMMONDS

He began writing his own music at 19, and after meeting Peter Catrys (co-producer of "Tales"), they recorded together in Catrys' makeshift home studio. Catrys encouraged Simmonds to send a demo to labels, but he was hesitant.

"I never thought that a record company was going to pick it up," the artist says, "but [they] called back and wanted to meet me."

"Alone," the European version of "Spirit Tales," was released on Diesel Records, and the dark ballad "Tears Never Dry" became a crossover hit in Sweden, with sales of more than 35,000, according to Priority.

In the U.K., budding interest in Simmonds led to a deal with Parlophone. The prospect of recording for the same label that was once the home of the Beatles was a deciding point, Simmonds says. "It's amazing. [Parlophone] has a very nice tradition of songwriters, which I really like. The Beatles were one of my idols, and Radiohead is one of my favorite groups."

Most Swedish acts that have found success in the U.S. have been pop acts like Abba, Ace Of Base, and Robyn. Simmonds breaks this mold twice. First, he has written or co-written every song on the album—unlike many Swedish exports, which tend to lean on superstar writers like Max Martin. Second, his songs are equipped with intelligent lyrics and a message. On "All The People," for example, he tackles prejudice and hate, singing about friendship and love.

"That's the whole point of making music," he says. "You want to reach out to people; you think you have something to say. I'm inspired a lot by people like Bob Marley [and things like] the movement [of] peace, love, and understanding."

Despite developing his own style of lyric writing, Simmonds has been inspired by some of his native country's music. "I've felt some Abba in some of my songs, especially with the harmonies in ballads. Bjorn [Ulvaeus] and Benny [Andersson] are incredible songwriters. Great pop lyrics, but the music is really, really great."

Simmonds says he has also been inspired by other musicians, ranging from Stevie Wonder, Michael Jackson, and Prince to Radiohead and the Beatles.

Such diverse influences have molded a unique artist, says Steve Oaklander, senior director of A&R

for Priority. "He has a live feel that we're not getting from anything else. He sounds like an Otis [Redding] or Stevie [Wonder]. You don't hear stuff like that anymore."

While primarily an R&B set, "Spirit Tales" dabbles in a number of other genres. Several tunes include gospel, funk, and jazz stylings. Some songs explore other styles. The leadoff U.S. single, "I Can't Do That," produced by fellow Scandinavians Soulshock and Karlin, features a drum'n'bass finale.

Simmonds also collaborated with Raphael Saadiq, of Lucy Pearl and Tony Toni Toné fame, on the funky "If I Was Your Man." He says of Saadiq, "He's so cool. We have a similar mentality when it comes to musical taste. He and [Lucy Pearl's] Ali Shaheed Muhammad, who was also out there when we recorded,

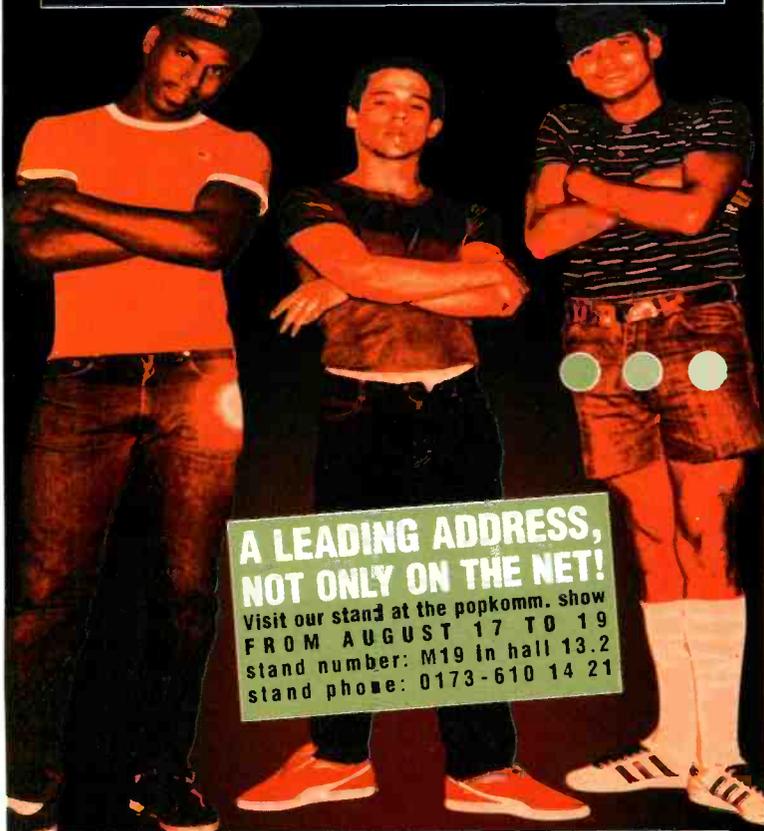
are so versatile, they don't have any barriers. That's exactly where I'm coming from."

His versatility was evident at a recent media showcase where Simmonds transformed Nirvana's "Lithium" into a reggae groove, showcasing his ability to transcend genre lines.

Despite his approach to music, Simmonds has noted differences between the music business in Sweden and in the U.S. He says to work with someone in Sweden, "you say, 'Hey, you wanna work?' You hang out, and you try something out. If it works out, it works out. But here, it's like you contact their lawyer, the management, a big operation, three-page agreements. It's such a big thing. I think I'm still a bit Swedish-naive in that sense."

(Continued on page 21)

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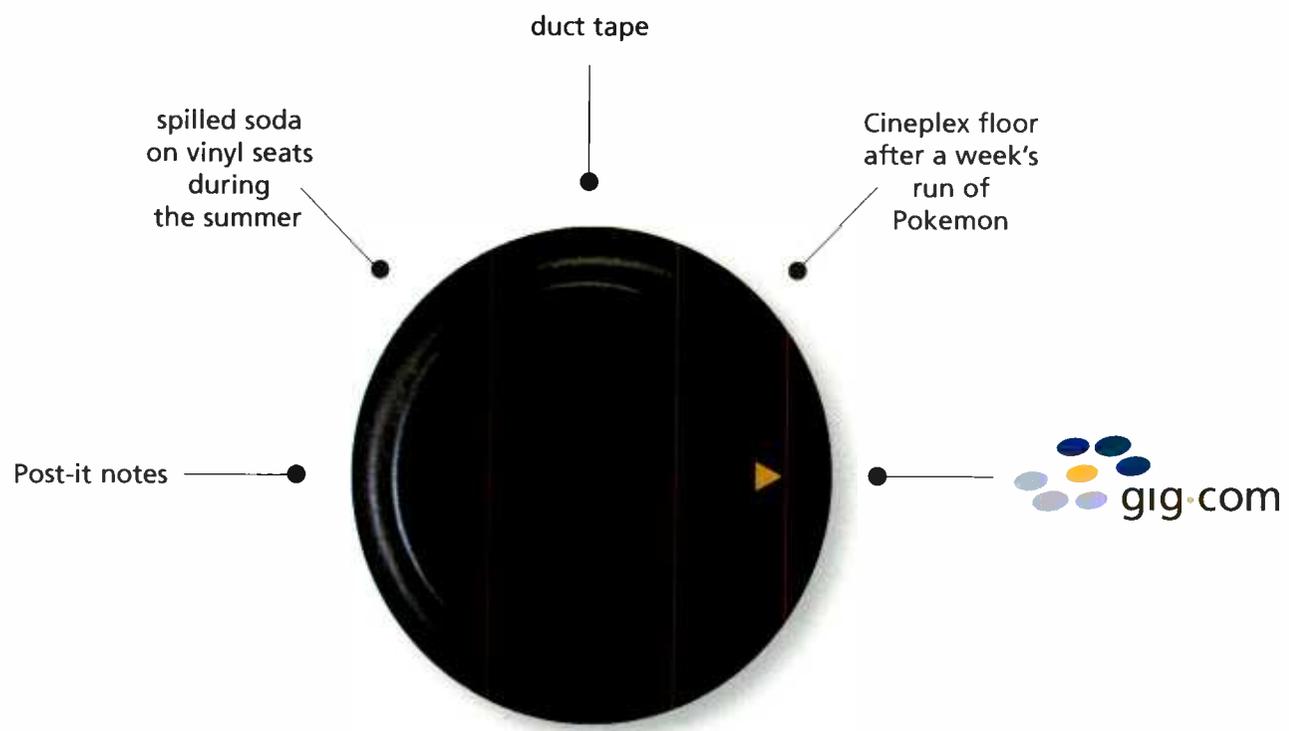
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SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	Los Angeles Memorial Coliseum Los Angeles	July 15	\$4,334,590 \$65/\$45	73,458 sellout	Ocesa Presents, Frank Productions, SFX Music Group
SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	Foxboro Stadium Foxboro, Mass.	June 30	\$3,173,885 \$65	49,561 sellout	Ocesa Presents, Frank Productions, SFX Music Group
SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	Texas Stadium Irving, Texas	July 9	\$3,160,170 \$65	49,429 sellout	Ocesa Presents, Frank Productions, House of Blues Concerts
SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	3Com Park San Francisco	July 14	\$3,134,755 \$65	50,007 sellout	Ocesa Presents, Frank Productions, Bill Graham Presents
SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	Georgia Dome Atlanta	July 7	\$2,803,840 \$65	44,023 46,202	Ocesa Presents, Frank Productions, SFX Music Group
SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	Mile High Stadium Denver	July 12	\$2,445,950 \$65	38,643 48,000	Ocesa Presents, Frank Productions, House of Blues Concerts
SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	PSI Net Stadium Baltimore	July 4	\$2,415,205 \$65	39,257 50,000	Ocesa Presents, Frank Productions, SFX Music Group
SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	Gateway International Speedway Madison, Ill.	July 3	\$1,923,415 \$65	31,840 40,000	Ocesa Presents, Frank Productions
DAVE MATTHEWS BAND, BEN HARPER, OZOMATI	Three Rivers Stadium Pittsburgh	July 3	\$1,623,031 \$45.50/\$45.30	37,256 45,031	SFX Music Group
SUMMER SANITARIUM TOUR: METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	Rockingham Dragway Rockingham, N.C.	July 1	\$1,479,335 \$65	24,646 35,000	Ocesa Presents, Frank Productions, SFX Music Group

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DEF JAM GETS LL COOL J'S 'G.O.A.T.'

(Continued from page 14)

years," Liles says. "They do one or two albums. LL is still relevant to the hip-hop audience. All the artists respect him and love him."

The new 16-song set includes guest appearances by Redman, Method Man, Snoop Dogg, Ja Rule, Xzibit, Jayo Felony, and Carl Thomas and production from Rockwilder, DJ Scratch, Vada Nobles, and Ty Fife.

"The music really hasn't changed," says LL Cool J, regarding the album, which succeeds in being rugged and gritty as well as smooth and socially conscious. "I've always made records that reflect who I am and my neighborhood in Queens. But I agree that this record is definitely more intense in terms of the subject matter I'm talking about. I'm speaking about issues that are really relevant in a lot of the urban communities around the country."

"Homocide" addresses black-on-black crime in relation to the media, while "Can't Think" deals with the feelings of being trapped in the in-

ner city. "Part of my mission on this album was to be a voice of reason—and to hopefully give the walls ears, so that a lot of different people can understand the pain and what's going on," he says.

Although LL Cool J, who is managed by Violator and booked by International Creative Management, has not had a full-length set in the marketplace for three years, he has been featured on singles, including Montell Jordan's "Get It On Tonight," which topped Billboard's Hot R&B/Hip-Hop Singles & Tracks chart earlier this year.

"As always, LL Cool J is coming with a strong album," says Violet Brown, director of urban music at Warehouse Music/CheckOut.com. "Of all the new material coming out, I am most excited about this release. He may take long breaks between albums, but it's always worth the wait."

According to Graham, Warehouse Music is among the chains slated for a retail road trip, during which LL will also visit Trans World

Entertainment, Target, Circuit City, and others. The marketing approach is hands-on. "We are doing the Teen Jam with Coca-Cola here in New York," Liles adds. "We are doing the Promote Summer School campaign with Hot 97 [WQHT New York]."

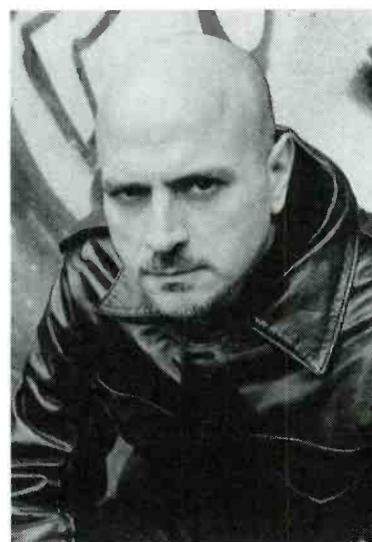
LL Cool J also recently made a surprise appearance at the Impact convention April 29 in Nashville, performing several classics as well as two new songs. "If you didn't believe in him, you walked out of there a believer," Graham says. "People had their hands in the air the whole 45 minutes he was on."

Dorsey Fuller, assistant PD at KKBT Los Angeles (the Beat), says his station "jumped on [Imagine That]" immediately. But it was a little early, so we backed off of it. Now that it has a video, it has been easier for the station to get back on it."

Hype Williams directed the video for the single, which premiered July 5 on MTV's "Making The Video." Other television appearances are in the works, Graham says.

"We want to go in and take over a whole day at BET," Graham says. "We have a one-hour network special in the works, in the vein of recent specials with Santana and Celine Dion. We are planning to have it air the second week of September. LL is currently selecting the artists he would like to appear on the special. They will be artists who he has worked with as well as artists he has always wanted to work with."

Consistency and longevity give LL's claims validity to many. "He has stood the test of time," says Fuller. "There is a strong argument for dubbing him the greatest of all time. That's not far-fetched at all. LL is a huge artist."



For The Greater Good. Veteran session singer Paul Lockwood recently issued his debut disc, "Positive," an album intended to further raise awareness of issues surrounding the ongoing AIDS epidemic. The project, issued on the independent Endurance Records, was produced by Andre Karkos. A portion of the profits from "Positive" will go to AIDS-related charities as well as organizations devoted to animal rights and environmental issues.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 27 weeks at No. 1	147
2	2	METALLICA ▲ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	467
3	3	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	579
4	12	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	62
5	7	'N SYNC ▲ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	122
6	4	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
7	5	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	300
8	8	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1218
9	—	PEARL JAM ▲ ¹¹ EPIC 47857* (10.98 EQ/17.98) HS	TEN	260
10	6	MATCHBOX 20 ▲ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	177
11	10	BACKSTREET BOYS ▲ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	154
12	9	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	138
13	11	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	506
14	14	DEF LEPPARD ▲ ² MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	194
15	13	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	475
16	16	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	218
17	15	AC/DC ▲ ¹⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	315
18	22	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	368
19	18	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	328
20	20	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	163
21	32	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	354
22	26	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	533
23	23	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	96
24	19	BON JOVI ▲ ⁴ MERCURY 526013/IDJMG (10.98/17.98)	CROSS ROAD	56
25	21	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	172
26	25	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	199
27	48	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	11
28	30	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	478
29	29	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS	SYSTEM OF A DOWN	37
30	28	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	123
31	24	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	123
32	27	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/IDJMG (6.98/11.98)	LICENSED TO ILL	434
33	33	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	112
34	31	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	105
35	17	LINDA RONSTADT ▲ ⁵ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	96
36	38	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	443
37	34	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	125
38	41	EAGLES ▲ ⁷ Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	248
39	36	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	39
40	42	JOHN MELLENCAMP ▲ MERCURY 536738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	79
41	39	SAVAGE GARDEN ▲ ⁸ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	161
42	40	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	477
43	43	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	111
44	37	EAGLES ▲ ²⁶ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	299
45	35	FLEETWOOD MAC ▲ ⁵ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	406
46	44	GUNS N' ROSES ▲ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	469
47	—	DR. DRE ▲ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	95
48	—	METALLICA ▲ ³ ELEKTRA 62126*/EEG (11.98/17.98)	RELOAD	78
49	46	DAVE MATTHEWS BAND ▲ ⁶ RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	211
50	45	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	166

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

Billboard AUGUST 5, 2000

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
NO. 1				
1	3	17	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
2	4	78	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
3	5	43	PLAINS ● WINDHAM HILL 11465	GEORGE WINSTON
4	6	67	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
5	7	14	PURE MOVIES 2 GARDEN CITY 34580	THE JOHN TESH PROJECT
6	8	4	WATER'S EDGE TIM JANIS ENSEMBLE 1103	TIM JANIS
7	12	94	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
8	9	16	GYPSY FIRE NARADA 48989/VIRGIN	VARIOUS ARTISTS
9	10	12	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
10	13	28	RIVER OF STARS REAL MUSIC 8802	2002
11	14	21	ANCIENT JOURNEYS HIGHER OCTAVE 48902/VIRGIN	CUSCO
12	11	7	PASSAGES WINDHAM HILL 45640	VARIOUS ARTISTS
13	16	72	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
14	20	91	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
15	22	6	KISS THE EARTH REAL MUSIC 3745	JOHANNES LINSTEAD
16	25	2	WATER CIRCLES NARADA 49416/VIRGIN	MIA JANG
17	21	3	INDIGO SPIRIT HIGHER OCTAVE 49250/VIRGIN	INDIGO SPIRIT
18	18	48	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
19	RE-ENTRY		DRUM MEDICINE SEQUOIA 836	DAVID AND STEVE GORDON
20	23	11	REALITY OF A DREAMER HIGHER OCTAVE 49087/VIRGIN	MYTHOS
21	17	7	DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING PRIORITY 51134	VARIOUS ARTISTS
22	24	10	DANCING WITH THE MUSE HIGHER OCTAVE 48755/VIRGIN	CHRIS SPHEERIS
23	RE-ENTRY		25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
24	RE-ENTRY		WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
25	RE-ENTRY		IN THE GARDEN OF SOULS NARADA 49188/VIRGIN	VAS

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

Artists & Music

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

GETTIN' WILDER: Back in 1998, when we toiled away as the dance music editor of Billboard, a lovely young woman named Michaela Wilder caught our attention with a bouncy little Europop jam, "If It's Really Love." It was deep in the pocket of radio trends at the time, and we had high hopes for her.



WILDER

Alas, the track didn't catch on, but it's just as well. Over the past two years, Wilder has shed her club garb and discovered the rocker within who apparently has been waiting for a chance to shine.

She's currently shopping a strong five-song disc on which she displays a knack for crafting infectious tunes that carry an undeniable edge of romantic angst.

"There is a common thread in all of my songs,

although I am told that I'm a vocal chameleon," she says. "I write a lot about conflict, and I use the range of my voice to express those emotions."

Among the disc's highlights is a guitar-kissed revision of "If It's Really Love" that is even more radio-friendly now than it was in its dance incarnation. Also pretty immediate are "Half A Chance," which has a sticky little chorus, and "Dearly Departed," which is fondly reminiscent of the 'Til Tuesday-era compositions of Aimee Mann.

For a quick taste of Wilder, check out broadbandtalent.com, on which her cuts are currently featured. We are betting that it will inspire listeners to order the whole, while possibly tweaking A&R execs to do a little contract bidding.

For more information, call 718-690-5110 or fax 212-545-6014.

ROCKIN' HARD: Any band brave enough to tag its first CD with the line "remember when listening to music felt dangerous" had better have the goods or prepare to be cracked by critics. Well, Acts Magdalena does—and then some.

The New York-rooted duo of singer Christian Merry and guitarist/bassist Rick Van Benschoten has intentionally created a disc that is tough to categorize. By and large, it's a rock-rooted offering. The twist is that the tunes willfully dart from sweetly melodic to assauntingly harsh, sometimes within the space of one song. Merry's performances often trigger pleasant thoughts of PJ Harvey and Diamanda Galas while ripping through compelling cuts like "Bullet" and "Wasteland" as if she were possessed by the extreme emotions portrayed in the material. Simply put, you believe her every syllable.

Acts Magdalena does a fine job of capturing its sound on CD, though you really need to experience this act in a live setting to get the full effect.

Get more information on this unique band by calling 212-982-4821 or E-mailing ActsMag@aol.com.

HEY, KE: If you have a hankering for something left-of-center, Ke is your guy. He won kudos several years ago with an album on RCA that maximized his talent for blending street-wise poetry with quirky vocals and jagged rhythms.

Ke is currently shopping for a new label deal with a demo that reveals notable growth as both a tunesmith and a performer. He'll never be a mainstream artist, and that seems to suit him just fine. And the truth is that there's such a raw beauty in his work and such a passion in his delivery that any kind of compromise would be a mistake.

In addition to the tracks he's shopping, Ke can be heard on the soundtrack to "The Fluffer," a film by Christine Vachon ("Kids," "Boys Don't Cry," "Velvet Goldmine").

For additional details, call Curt Johnson at 212-595-7381, or E-mail him at newwrlidinc@aol.com.

SIMMONDS

(Continued from page 18)

Not only are people in the Swedish record industry different from those in the U.S., but Swedish fans differ from their stateside counterparts as well. The Swedish, says Simmonds, are more down-to-earth. "In Sweden, people don't go berserk, even for the biggest stars."

As Simmonds works on the new geographic territory, Priority will explore new turf as well. A longtime rap power, the label offers something new with this R&B album.

"It's a natural direction for us to move into," says Oaklander. "We're an urban music label. R&B fits that description."

To properly promote within the new genre, Priority is using different methods from those typical for rap releases. Instead of concentrating primarily on street promotion, the label is planning a lifestyle marketing campaign. Samplers will be distributed to 300 coffeehouses around the country. In addition, a Web site, currently in design, will offer downloads of unreleased mixes and audio postcards.

Promotional efforts will also target concertgoers. Audiences will receive cassette samplers at select stops along Gerald Levert's tour. Also, Priority has purchased video-screen time at shows on the Rhythm of Love tour, featuring Chanté Moore, Gerald Albright, and Will Downing. Between the concert's acts, the audience will see Simmonds' video for the single "I Can't Do That."

Directed by video veteran Guy Guillet, the clip is already getting extensive play on BET. Unlike the samplers, the video spotlights Simmonds' photogenic image. "He has a great look and sex appeal," says John Rotella, head of marketing for Priority. "He doesn't have a sense of how charming he is. He's a real guy."

Dance remixes of the song by Masters At Work have been circulating through clubs and are generating a stir for Simmonds. A 12-inch single was released July 17, to be followed by a commercial CD single in mid-August. The promo single ships to R&B radio Aug. 7 and to crossover radio Aug. 28. Priority plans a more organic approach for jazz/AC, NPR, and college radio.

For Simmonds, however, the main focus remains the music. "I've been waiting so long for this album to come out," he says. "I'm really excited about it. I want to get out and play. That's why I'm hoping things will work out."

FOR THE RECORD

In the July 29 edition of Billboard, a story on the Dandy Warhols had an incorrect release date. The project, the band's second for Capitol, went to retail on Tuesday (1). The set's first single is "Bohemian Like You."

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Broadband Talent Net celebrates a new web launch, and offers professional membership for FREE! Tailored to afford new artists and music companies with an "industry strength" online presence, the Broadband Talent Net Membership provides all of the ingredients necessary to promote your music to labels and fans online, all day, every day, worldwide. And with the expanded Broadband Talent Net store, you can sell your music online. Applying is easy. For more information, visit www.broadbandtalentnet.com/membership

Top 10 Favorite Artist Picks

July 14, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Domestic Problems	Rock, Acoustic	1
2	Smear	Pop, Rock	2
3	Jadestone	Rock	1
4	Michaela Wilder	Pop, Alternative	8
5	51 Peg	Alternative, Industrial	7
6	Naeemah Harper	R'n B, Hip Hop	2
7	Soulsystem	Rock, Funk	16
8	Alex Johnson	Pop	3
9	Isis (E-sis)	R'n B, Hip Hop	2
10	Funktelligence	Hip Hop, Funk	8

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

Radio Play Favorite Song Requests

July 14, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	You Could Be Star, Smear	Pop, Rock	1
2	Do The DJ, DJ Kigga	Hip Hop, Dance	3
3	Lead Me On, Bev	Alternative, Dance	6
4	I Know, Sidecar	Rock, Pop	22
5	Conditioner, 51 Peg	Alternative, Industrial	5
6	Non-Toxic, SR-71	Pop	17
7	B-4, N.U.M.	Hard Rock, Hip Hop	3
8	The Post, Funktelligence	Hip Hop, Funk	4
9	Dream About You, Alex Johnson	Pop	4
10	Funky Ceili, Black 47	Rock, Traditional	5

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

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

FUNKTELLIGENCE

One of the funkier bands we've heard in a LONG while has joined Broadband Talent Net. FUNKTELLIGENCE has been stinging the Midwest harder than a swarm of killer bees, with a hybrid of funk, soul, jazz and hip hop music. These cats refuse to be categorized, don't want to be. Since their emergence in 1997 Funktelligence has opened for platinum R&B singers K-Ci and Jo Jo, Tyrese and Ginuwine, as well as hip-hop's dynamic live band The Roots. Funktelligence has twice been featured artists on MTV on-line, and has made in-studio appearances on The Mitch Albom show in Detroit. Feel the vibes here.



Genre: Hip Hop, Funk, Jazz From: Ann Harbor, MI Deals sought: Recording Contract

For further artist details log on to www.broadbandtalentnet.com/funktelligence

For details about these and other up-and-coming artists visit our website at www.broadbandtalentnet.com

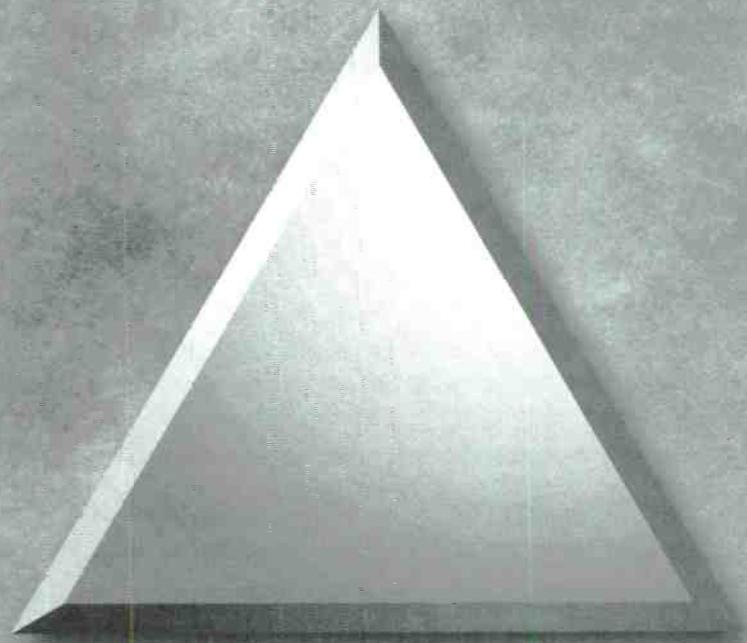
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AIR's First Grand Master,



MASTERS

*F*or twenty years, Active Industry Research (AIR) has provided the radio and record communities with valuable information regarding current music. The company was founded on the premise that "It All Starts With Listening." The concept is based on a competition. Radio Programmers listen to songs and vote on their hit potential using Billboard's Monitor charts. The most accurate predictions are rewarded for their skill based on their final placement. The primary objective is to introduce new music to PD's and MD's, to ascertain its potential and enhance radios awareness with regard to the best new music available.

Two years ago, AIR launched The Masters Competition. The idea was to give our past 1st and 2nd place winners from Mainstream, Rhythm/Crossover, Modern Rock, and Adult competitions, a chance to test their skill at predicting the hits against the "best of the best", in a competition of their own. The panel consists of many of the most successful and influential radio programmers in the country, and some have participated in AIR since its inception. AIR Masters participants evaluate new songs and artists from all formats. The Masters chart qualifier is the Billboard Hot 100. The competition encourages listening and keeps the participants on the cutting edge of trends in all formats. AIR is very proud to be associated with so many talented programmers and to provide this service that enhances music awareness.

Our first Grandmaster is not such a surprise. He has won the AIR Modern Rock Competition two times in a row and has for many years broken numerous bands and demonstrated his instincts for new music in Boston.

*Congratulations Oedipus,
it all started with listening...
Your Friends at AIR*

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Oedipus, WBCN, Boston, MA

- #1 **OEDIPUS**
WBCN, Boston, MA
- #2 **TRACY JOHNSON**
KFMB, San Diego, CA
- #3 **CAT COLLINS**
KQKS, Denver, CO
- #4 **DUSTY HAYES**
WXPT, Minneapolis, MN
- #5 **JAY STEVENS**
WPGC, Washington, D.C.

- SUSAN GROVES
WHRL, Albany, NY
- CADILLAC JACK
WJMN, Boston, MA
- CHAZ KELLY
WMRQ, Hartford, CT
- STEVE KINGSTON
WXRK, New York, NY
- MICHAEL MARTIN
KYLD & KMEL, San Francisco, CA
- MIKE MCGOWAN
WKSS, Hartford, CT
- JIM MCGUINN
WPLY, Philadelphia, PA
- DAVE MCKAY
WPST, Trenton, NJ
- TIM MOORE
WJIB, Portland, ME
- ROB MORRIS
KDWB, Minneapolis, MN
- DANNY OCEAN
WKC, New Haven, CT
- TOM POLEMAN
WHTZ, New York, NY
- GENE SANDBLOOM
KROQ, Los Angeles, CA
- TIM SCHIAVELLI
WBRU, Providence, RI
- ROBERT SCORPIO
KBXX, Houston, TX
- KEITH SCOTT
WDCG, Raleigh, NC
- JEN SEWELL
KFMB, San Diego, CA
- CHRIS TAYLOR
WKSL, Memphis, TN
- LISA THOMAS
KDMX, Dallas, TX
- CLIFF TREDWAY
KTFM, San Antonio, TX
- DAVE UNIVERSAL
WKSE, Buffalo, NY
- TONY WAITEKUS
WHTS, Davenport, IA
- KEVIN WEATHERLY
KROQ, Los Angeles, CA

Masters Participants

- SCOTT ALEXANDER
WPHH, Pittsburgh, PA
- J. R. AMMONS
WSTR, Atlanta, GA
- JOEY ARBAGEY
San Francisco, CA
- TRACY AUSTIN
WKSS, Hartford, CT
- LYNN BARSTOW
KMYZ, Tulsa, OK
- DON BENSON
VP OP Jefferson Pilot, Atlanta, GA
- KEN BENSON
SR VP Programming AM-FM, Brush Prairie, WA
- FRANKIE BLUE
WKTU, New York, NY
- BOOKER
WXRK, New York, NY
- ERIK BRADLEY
WBBM, Chicago, IL
- STEVE CHAVEZ
KTFM, San Antonio, TX
- CRUZE
WFNX, Boston, MA
- RICH DAVIS
WZEE, Madison, WI
- LESLIE FRAM
WNNX, Atlanta, GA
- CARL FRYE
WHHH, Indianapolis, IN
- MIKE GARVEY
VH-1, New York, NY



Grand Prize
Porsche 911 Carrera Cabriolet

- 98 DEGREES
- BACKSTREET BOYS
- BARENAKED LADIES
- BETTER THAN EZRA
- BILLY CRAWFORD
- BLINK 182
- BLOODHOUND GANG
- BRIAN MCKNIGHT
- BUSH
- CHER
- CHRIS ISAAK
- CHRISTINA AGUILERA
- CYPRESS HILL
- DIDO
- DR. DRE F/EMINEM
- ENRIQUE IGLESIAS
- FAITH HILL
- FILTER
- FOO FIGHTERS
- GARTH BROOKS
- JENNIFER LOPEZ
- K-CI & JOJO
- KENNY G
- KID ROCK
- LIT
- LONESTAR
- MACY GRAY
- MADONNA

Key artists featured in the first A.I.R. Masters Competition

- MARC ANTHONY
- MELISSA ETHERIDGE
- MONTELL JORDAN
- NO DOUBT
- 'NSYNC
- PUFF DADDY
- R.E.M.
- RED HOT CHILI PEPPERS
- SANTANA F/ROB THOMAS
- SAVAGE GARDEN
- SHANIA TWAIN
- SISQO
- THE GOO GOO DOLLS
- THIRD EYE BLIND
- TONI BRAXTON
- TRAIN
- VITAMIN C
- WHITNEY HOUSTON

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	7	46	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
2	2	5	SR-71 RCA 67845 (10.98/13.98)	NOW YOU SEE INSIDE
3	3	15	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
4	5	16	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
5	4	15	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
6	6	7	RASCAL FLATTS LYRIC STREET 16501/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
7	9	14	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
8	NEW		JILL SCOTT HIDDEN BEACH 62137/EPIC (11.98 EQ/16.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1
9	NEW		BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
10	NEW		THE KINLEYS EPIC (NASHVILLE) 69593/SONY (NASHVILLE) (10.98 EQ/17.98)	II
11	10	4	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
12	NEW		THE URGE IMMORTAL 49498/VIRGIN (11.98/16.98)	TOO MUCH STEREO
13	12	68	STATIC-X • WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
14	NEW		KINA DREAMWORKS 450113/INTERSCOPE (11.98/17.98)	KINA
15	11	16	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
16	18	16	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
17	NEW		THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
18	NEW		NO AUTHORITY SMASH/MAVERICK 47819/WARNER BROS. (11.98/17.98)	NO AUTHORITY
19	15	12	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
20	19	4	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
21	21	7	BT NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
22	8	4	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98)	WAKE UP & BALL
23	33	4	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
24	13	6	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
25	20	8	U.P.O. EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES

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	25	3	LOUIE DEVITO E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2
27	16	15	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
28	24	5	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD)	COMMUNICATE
29	14	4	RICHARD ASHCROFT VIRGIN 49494 (11.98/16.98)	ALONE WITH EVERYBODY
30	26	5	PAUL VAN DYK MUTE 9127 (18.98 CD)	OUT THERE AND BACK
31	32	11	OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
32	27	10	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
33	41	23	SHELBY LYNNE ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
34	23	12	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
35	35	5	WATERMARK ROCKETTOWN/WORD 61396/EPIC (11.98 EQ/16.98)	ALL THINGS NEW
36	28	6	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
37	22	21	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
38	29	12	YING YANG TWINS COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
39	NEW		DARRYL WORLEY DREAMWORKS (NASHVILLE) 450042/INTERSCOPE (10.98/16.98)	HARD RAIN DON'T LAST
40	34	72	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
41	NEW		HANGMEN 3 SURRENDER 490707*/INTERSCOPE (12.98/18.98)	NO SKITS VOL. 1
42	30	51	BRAD PAISLEY • ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
43	31	42	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
44	RE-ENTRY		DAVID GRAY ATO 21539 (16.98 CD)	WHITE LADDER
45	38	3	NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
46	46	4	CAP ONE MOTOWN 157939/UNIVERSAL (11.98/17.98)	THROUGH THE EYES OF A DON
47	44	68	MONTGOMERY GENTRY • COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
48	39	30	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
49	49	3	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
50	17	8	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED

POPULAR • UPRISINGS

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

SELBY'S 'STORMS': Singer/songwriter Mark Selby has racked up some impressive songwriting credits, including Dixie Chicks' "There's Your Trouble" (a No. 1 hit on the Hot

Award for rock track of the year in 1998.

Now Selby steps into the performing spotlight with his bluesy rock album "More Storms Comin'," due Sept. 26 on Vanguard Records.

He describes his influences as "an odd amalgam of blues players and 19th century poets where Muddy Waters and Walt Whitman, Ry Cooder and Henry David Thoreau get tossed together in this funky stew, along with some John Fogerty, Van Morrison, and Hank Williams."

Although there are no immediate plans for Selby to do an extensive tour, he says that one of the things he's learned when performing live is "you just have to learn to keep playing through anything. In one of the first gigs I ever played, a biker rode his Harley right up to the front of the stage... It was louder than the whole band."

MR. SMITH'S JAZZ: Roger Smith has already been a hit jazz artist—his 1999 album, "Both Sides," reached No. 9 on the Top



The Best Of Mest. Chicago pop-punk band Mest is creating a buzz for its Maverick Records debut album, "Wasting Time." Lead singer/guitarist Tony Lovato says, "Every song on the record is a true story." Mest recently completed a video for first single "What's The Dillio?" The band is currently on a U.S. tour.

Contemporary Jazz Albums chart. Smith's current album is "Consider This," released July 25 on Miramar Recordings. Guest artists on the album are Dave Koz, members of the Temptations, Peter White, and members of Tower Of Power.

Smith is on a limited tour of the U.S., with dates that include Aug. 6 in Woodinville, Wash.; Aug. 12 in Sacramento, Calif.; and Sept. 7 in Fresno, Calif.

FLACO'S 'TOWN': Former Texas Tornados member Flaco Jiménez returns with his latest album, "Sleepytown," due Aug. 29 on the EMI-distributed Back Porch Records. The Grammy-winning musician, who performs Americana music with a Tex-Mex flavor; collaborated with guest artists Dwight Yoakam, Lee Roy Parnell, and Buck Owens on the album.

BRAZILIAN DIVA: Marisa Monte's latest album, "Memories, Chronicles And Declarations Of

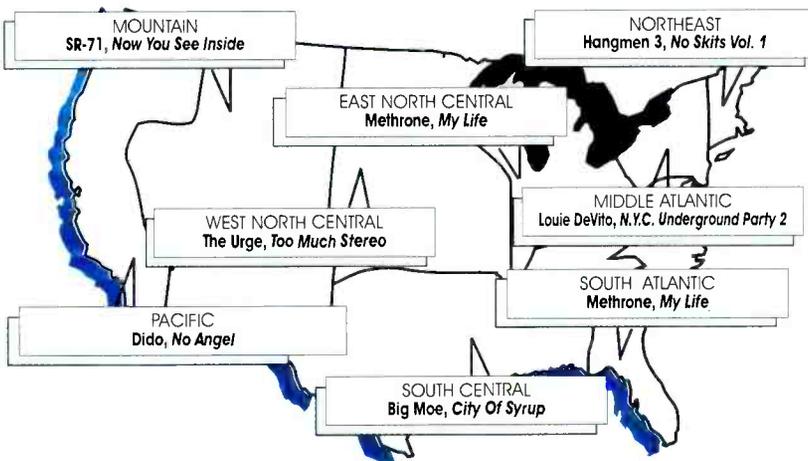
Love," is set for release Aug. 15 on Metro Blue Records. The Rio de Janeiro, Brazil-based singer will embark on a U.S. tour this fall with dates that include Sept. 22 in



Crystal Clear. "Follow The Narrow" (Ardent/Front Records), the second album from Clear, debuted at No. 33 on the Top Contemporary Christian albums chart in the July 8 issue. Lead singer Alison Ogren says the album "represents us better than our debut because we've been together a lot longer. It's just more reflective of where we're at on so many levels." The band's U.S. tour dates include Aug. 7 in Fort Worth, Texas; Sept. 16 in Mount Holly, N.C.; and Sept. 28 in Red Wing, Minn.

Los Angeles, Sept. 27 in Chicago, and Sept. 30 in New York.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Dido No Angel	1. Big Moe City Of Syrup
2. Travis The Man Who	2. The Union Underground ... An Education In Rebellion
3. The Comrads Wake Up & Ball	3. Ying Yang Twins Thug Walkin'
4. Richard "Humpty" Vission Shut The F*** Up And Dance	4. DJ Screw And The Screwed Up Click Presents H.A.W.K. Under H.A.W.K.'s Wings
5. SR-71 Now You See Inside	5. S.P.M. The 3rd Wish
6. BT Movement In Still Life	6. Eric Heatherly Swimming In Champagne
7. Bebel Gilberto Tanto Tempo	7. Rascal Flatts Rascal Flatts
8. Fenix TX Fenix TX	8. Westlife Westlife
9. Omara Portuondo Buena Vista Social Club Presents Omara Portuondo	9. Darryl Worley Hard Rain Don't Last
10. Joan Sebastian Secreto De Amor	10. Methrone My Life

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ CHRIS WHITLEY

Perfect Day
 PRODUCER: Craig Street
 New Machine/Valley Entertainment 15119
 Hot on the heels of the raw-but-right "Live At Martyr's" (on Messenger), postmodern bluesman Chris Whitley offers this inspired covers collection. As anyone who heard his haunting remake of Kraftwerk's "The Model" on the live disc knows, this singer/songwriter has an exceptional talent for interpreting the songs of others. And "Perfect Day" is that rare thing—a covers album that ups the ante on the art of the originals. Taped live in the studio with the sympathetic bassist Chris Wood and drummer Billy Martin (of jazz groovers Medeski, Martin & Wood), the set reaches from Robert Johnson, Howling Wolf, and Muddy Waters to Bob Dylan, Jimi Hendrix, and the Doors. Whitley makes everything his own, giving the Doors' "Crystal Ship" the big-sky treatment and making over "Smokestack Lightning" as a fever dream. The most revelatory item, though, is the title track. Lou Reed's "Perfect Day" has never sounded so humane, so natural and touching, as in Whitley's soulful reading.

ERIC COMSTOCK

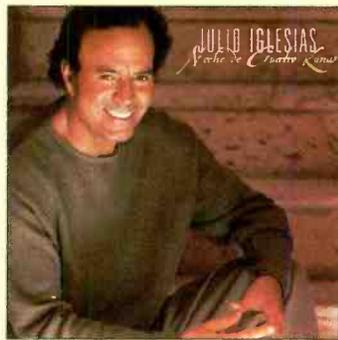
All Hart—Songs Of Lorenz Hart
 PRODUCER: Jay Leonhart
 Sin-Drome/After 9 8947
 Comstock, in his second outing for the cabaret-inclined label, takes on 16 songs with lyrics by Lorenz Hart, which, of course, means music by his partner for almost 25 years, Richard Rodgers. Comstock has the youthful voice and an intelligent way with an intelligent lyric that mates exceedingly well with the Rodgers and Hart canon. Three songs will be new discoveries for all but the most well-grounded fans of the songwriting team: "How Can You Forget?," "Tell Me I Know To Love," and "This Funny World." Comstock's piano and other instrumental backdrops keep things appealingly cozy. A winning addition to the pop vocal/cabaret bins.

R & B / HIP-HOP

PARENTAL ADVISORY

My Life: Your Entertainment
 PRODUCERS: Parental Advisory, Craig Love, Organized Noize
 DreamWorks 50220
 Don't be deceived by the name—Parental Advisory isn't another foul-mouthed rap group. Consisting of KP, Mello, and Reese, the Atlanta-based trio serves up another helping of Southern fried, down-home hip-hop on its third release. The funky, laid-back "Sun-down," the set's lead single, is the aural equivalent of a lazy summer day in Atlanta—hot, smooth, and fun. Parental Advisory and fellow Southern word-smith Eightball trade lines over guitar

SPOTLIGHT

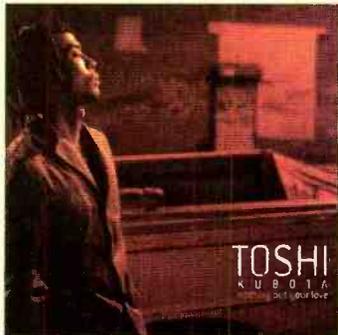


JULIO IGLESIAS
Noche De Cuatro Lunas
 PRODUCERS: René L. Toledo, Estéfano, Robi Draco Rosa
 Columbia/Sony Discos CK 61382
 In his latest bid for what he calls his "constant reinvention," veteran crooner Julio Iglesias teams up with a host of younger producers and songwriters, who each represent different directions in contemporary Latin pop. From the catchy, mainstream vibe of Estéfano (Chayanne) and René Toledo to the more crossover sound of Robi Draco Rosa (Ricky Martin), Iglesias explores different options, even singing material by the more cerebral Rubén Blades and pop/flamenco icon Alejandro Sanz. Equally interesting, Iglesias returns to songwriting for the first time in years, co-writing four tracks on the album and adapting a few others into Spanish. The result is a highly personalized album that shuns Iglesias' traditionally very melodic, even syrupy, repertoire for more demanding fare, both musically and lyrically. For hardcore Iglesias fans, the difference can be dramatic in tunes like the moody title track. There are misses, however—notably Iglesias' cover of Sanz's signature tune, "Corazon Partio." But tracks like "Gozar La Vida" and "Vida" afford us two separate and compelling visions of Iglesias' life and psyche.

riffs and blaring horns. The album's title track is similarly dominated by a head-nodding guitar lick. The act represents its Atlanta roots well with the boastful "U Got We Got." Guitar riffs and chunky

SPOTLIGHT

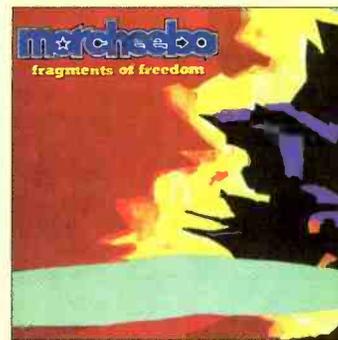
TOSHI KUBOTA
Nothing But Your Love
 PRODUCERS: various
 Epic 69662
 One part '70s basement funk and two parts futuristic neo-soul, Toshi Kubota's new release is a party for all. His second English-language album, and the follow-up to 1995's "Sunshine Moonlight," this 13-track set marks his debut on Epic. "Masquerade" offers a lounge vibe with its chunky basslines and sliding guitar licks over which Kubota smoothly croons. He pays homage to his musical influences throughout "Nothing But Your Love." The funky "Body Bounce" pays an uptempo tribute to Zapp's "More Bounce To The Ounce." Similarly, the easygoing "Someday," which Kubota co-wrote with neo-soul sister Angie



Stone, is a beautiful ballad that highlights Stevie Wonder's influence on Kubota. His tenor tones on both tracks wonderfully showcase his impressive range. On the Roots-produced "Till She Comes," the forward-thinking artist deftly experiments with organic hip-hop. The album also features contributions from Raphael Saadiq, Joi Cardwell, and Pras. With "Nothing But Your Love," Kubota has surely uncovered the recipe for sweet soul success.

breakbeats dominate the album's 15 tracks, 12 of which were produced by Parental Advisory. The album also features an array of Atlanta's other favorite hip-hop sons, including members of the Goodie Mob, Youngbloodz, and Jim Crow.

SPOTLIGHT



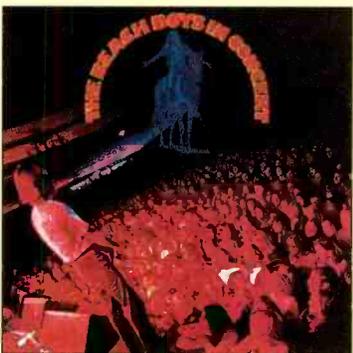
MORCHEEBA
Fragments Of Freedom
 PRODUCERS: Paul Godfrey, Ross Godfrey, Pete Norris
 London-Sire 31137
 Longtime fans who have been following this beat-savvy U.K. trio for the past four years—1996's "Who Can You Trust?" and 1998's "Big Calm"—may be surprised (let's hope pleasantly) by the aural landscape of "Fragments Of Freedom." Gone are the trip-hop-skewed beats, gone are the electronica mood swings, and gone is the band's signature downbeat vibe (don't fret, the band's thorough understanding of melancholia is in full effect, albeit with a touch more optimism). In their place are sunny rhythms, buoyant melodies, and hip-twitchin' beats, which are only complemented by Morcheeba's seamless merging of live funk, blues, and folk elements. Highlights include the Bill Withers-dusted "Good Girl Down," the Dusty Springfield-hued "Rome Wasn't Built In A Day," the Tom Tom Club-shaded "Love Sweet Love," the Meters-styled "World Looking In," and Prelude-era disco ("Shallow End"). The set also finds Morcheeba—brothers Paul and Ross Godfrey and Skye Edwards—collaborating with members of the hip-hop community, including Biz Markie, Bahamadia, Mr. Complex, DJ Crossphader, and DJ First Rate.

VARIOUS ARTISTS

Chocolate Soul: The Compilation
 PRODUCERS: various
 Chocolate Soul 14343 60632
 Soul music comes in all forms and transcends geographical boundaries—which is

VITAL REISSUES

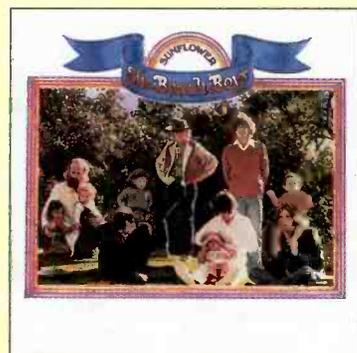
THE BEACH BOYS
Sunflower/Surf's Up
 PRODUCERS: The Beach Boys
 Brother/Capitol 72435-25692



THE BEACH BOYS
In Concert
 PRODUCERS: The Beach Boys
 Brother/Capitol 72435-25933
 Capitol is reissuing the entire Beach Boys catalog from the band's Brother

Records. These first two digitally remastered installments capture the Boys' early-'70s period, complete with heavy beards and high aspirations. "Sunflower" and "Surf's Up," appearing on one disc, were their first two Brother Records releases. With their own label, the band was looking to combine its recent ascent in music artistry with commercial success. 1970's "Sunflower" didn't find the latter, but it did feature some fine music, including the ballad "Forever," which rivals 1966's "God Only Knows" as one of the most beautiful songs in rock'n'roll. While "Surf's Up" sold more copies, it, like "Sunflower," didn't produce any lasting hits. Originally issued as a double-album, "In Concert," a 76-minute collection of recordings from concerts, circa 1972 and 1973, flows much more smoothly on its single CD disc. By combining classics and lesser-known tracks, the 20-track set ably pleases novices and longtime fans alike. Throughout, the Boys give the material a great live treatment. Many cuts—like "Caroline, No," "Leaving This Town," and a four-minute version of "Help Me,

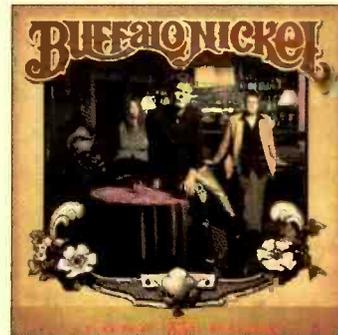
Rhonda"—were rearranged for the stage with tempo changes and extended solos. Purists will, no doubt, be happy with songs like "Surfer Girl" and "Fun,



Fun, Fun," which were left pretty much intact. As an added bonus, both CDs include fact-filled liner notes. Also of note: Both discs are printed on vintage green and purple Capitol labels, which is kinda cool. The remaining Brother titles are scheduled to be released Aug. 15.

SPOTLIGHT

BUFFALO NICKEL
Long Play 33 1/2
 PRODUCER: Danny Kortchmar
 Universal 012-159-177
 The nostalgic title of its debut set, "Long Play 33 1/2," seems apt for the Atlanta-based quartet Buffalo Nickel, as its Southern-accented songs echo chords rung by such rootsy, '70s-bred rockers as Tom Petty & the Heartbreakers, the Eagles, and John Mellencamp. Given a bright-but-muscular radio sound by ace producer Danny Kortchmar, the album also features an array of indicative guest stars—including Heartbreakers keyboardist Benmont Tench and guitarist Mike Campbell, the Jayhawks' Gary Louris, and former Mellencamp stickman Kenny Aronoff. The focus, though, is on photo-friendly front man Gary



Stier's delivery, which is beseechingly communicative (if a shade overdone on the Dixie manners). The highlights include opening rocker "This Ain't Nowhere" (which underlines the band's debt to a more recent band, the Wallflowers) and the better, harder-edged "Fool Enough"—as well as the ballad "What You Don't Need" and the Muscle Shoals sound-alike "One Man's Ceiling."

the premise behind this ear-pleasing compilation. With shades of Average White Band, James Brown, Sade, and Roy Ayers woven throughout a contemporary mix of alternative, acid jazz, and hip-hop, this 13-song collection bears up under repeated listening—which seems to be an anomaly these days. From opening track "Life" by London-based D-Influence to closer "Forbidden Taboo" by Washington, D.C.-based the Committee, the set offers prime selections from a cross-section of nouveau soul practitioners from the U.K. (Julie Dexter), as well as legendary hotbeds Atlanta (Kemit) and Philadelphia (Kindred). Tying all the artists together: their affiliation with Chocolate Soul Entertainment, a 6-year-old artist agency and concert production company that also produces the live Chocolate Soul Musicfest. Contact 404-763-2626 or ChocolateSoul.com.

DANCE

★ CARL COX

Mixed Live
 PRODUCERS: various
 Moonshine Music MM 80132
 Los Angeles-based Moonshine Music couldn't have picked a better DJ than England's Carl Cox to usher in its new DJ-mixed series, "Mixed Live." Often referred to as a DJ's DJ, Cox has traveled the world, manning the turntables for punters throughout Australia, South Africa, Japan, Europe, and the U.S. On this pumped-to-the-max multi-artist set, which is Cox's first live compilation, recorded May 6 at Chicago's Crobar nightclub, Cox delivers a seamless mix of

(Continued on next page)

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

Reviews & Previews

(Continued from preceding page)

underground electronica and progressive house beats. Opening with Timo Maas' "Notrance" and closing with Steve Rachmad's "Divide And Conquer," the 22-track set spotlights blistering moments like Soulwatcher's "Battery," Andrew McLoughlin's "Love Story," Nigel Richards' "The Medley," Vinyl Watch's "Digital Reduction," and Humate's "Choose Life." "Mixed Live" accomplishes what very few DJ-mixed compilations rarely do: It captures the energy and intensity of the club setting. A job well done.

COUNTRY

★ SAM BUSH

Ice Caps: Peaks Of Telluride

PRODUCER: Sam Bush

Sugar Hill 3917

Culled from Bush's appearances at the venerable Telluride Bluegrass Festival, the performances on this album occupy the same rarefied air as its venue. While mandolin king Bush's own compositions always shine, "Caps" is as exciting for its wide-ranging covers as for its virtuosity. Material stamped by Bush and his equally impressive cohorts includes songs by Little Feat, the Subdudes, John Hiatt, Bob Dylan, Van Morrison, Sonny Landreth, and, yes, Kool & the Gang. To be sure, this ain't your daddy's bluegrass. Bush and partners—including Béla Fleck, John Cowan, Jon Randall, and Jerry Douglas—fuse the grass with blues, country, jazz, and rock, often to stunning effect. Highlights include Dylan's "Girl Of The North Country," a blistering take on Landreth's "Speak Of The Devil," an inspiring "Same Ol' River" from Jeff Black, and perhaps the greasiest mandolin ever on Hiatt's "Memphis In The Meantime." Additionally, Bush and his former New Grass Revival mate John Cowan offer a revved-up rendition of Little Feat's "Sailin' Shoes" that defies description. A stellar package of work from a true innovator.

CHRIS LEDOUX

Cowboy

PRODUCERS: Mac McAnally, Alan Schulman

Capitol 7243

Known more for his bona fide rodeo pedigree and incendiary stage performances than his singer/songwriter chops, LeDoux no less knows quite well of what he sings. Thematically, LeDoux harks back to the cowboy songs of saddle tramps past, with more of an edge and a contemporary feel. Hokey? Yes. Cliché ridden? Yes. Perfect? For what it is, damn near. LeDoux hasn't put together a 20-year second career for nothing. He delivers songs like "He Rides The Wild Horses" and "Ten Seconds In The Saddle" with trail-weary aplomb and keeps even the more hackneyed and moronic material, like "I'm Country" and "Hippies In Calgary" (more dated than year-old Bull Durham), from being laughable. Clearly not striving for crossover appeal, this material will still hit LeDoux's target audience like a solid kick in the gut from a buckin' bronc. The stories are mostly good, if somewhat predictable, and what LeDoux lacks in vocal gymnastics, he makes up for in sincerity and credibility. Obviously not for everyone, but indispensable for the big-belt-buckle crowd.

WORLD MUSIC

★ CHRIS ARDOIN & DOUBLE CLUTCHIN'

Best Kept Secret

PRODUCER: Scott Billington

Rounder 11661-2162

Chris Ardoin has very quickly become the hot player in the world of zydeco. He's a young guy, but he comes from the most famous zydeco family in Louisiana, and this music is his native legacy. Take this disc for a spin, and you'll catch the wave in short order. His accordion chops are, quite

simply, stunning. Stop dancing long enough to follow him through "What You Got Down There? Part 2" and "If It Makes You Happy/It Just Ain't Right." Ardoin's accordion is propulsive and imaginative; he attacks the rhythm line like a jazz soloist, but he never loses the zydeco groove. Instead, he spirals that groove into a tour de force, duels with the strong guitar lines (he also plays guitar on the album, along with Nat Fontenot), and rides the deep rhythm work of Dexter Ardoin (drums) and Curley Chapman (bass) to glory.

BLUES

VARIOUS ARTISTS

Blues For A Rotten Afternoon

PRODUCERS: various

Telarc Blues 83508

Jazz fans are all too familiar with the popular "Jazz For . . ." series, which compiles classic jazz tracks into packages whose cover art feature black-and-white photos of fashion models enjoying almost unrealistically sublime moments of introspection and relaxation. With tongue planted firmly in cheek, Telarc mimics the compilations with this disc, whose cover portrays a rear-view photo of a model walking gently in a light rain, complete with an automobile splashing her with dirty rainwater from a curbside puddle. It's all fun stuff to be sure, but the music that lies beyond the cover is as genuine as the artwork is light-hearted. Featuring cuts from Junior Wells, Son Seals, Debbie Davies, and others, the 13 down-and-dirty cuts are the perfect companion to the most blue of moods.

CLASSICAL

★ HAYDN: String Quartets, Op. 76

Quatuor Mosaïques

PRODUCER: Helmut Mühle

Astrée/Naïve 8665

There have been many great past interpreters of the Viennese string quartet literature, of course, but no one puts the material in the present tense quite like French/Austrian group Quatuor Mosaïques. Their period instruments and acute, freshly minted manner enable the works of Haydn and his progeny to sing and dance anew. Haydn's 68 quartets are some of the most inventive, influential music ever (inspiring Mozart, Beethoven, and beyond), and the six joyous creations of his Opus 76 are the master at his pitch-perfect best, including such gems as the aptly nicknamed "Sunrise" quartet. Despite all the other fine recordings of this repertoire available, this beautifully packaged and produced two-disc set represents the highest state of a very high art—an objet d'art bound to please connoisseur and neophyte alike. The French Naïve stable of labels is distributed in the U.S. and the U.K. by Harmonia Mundi.

NEW AGE

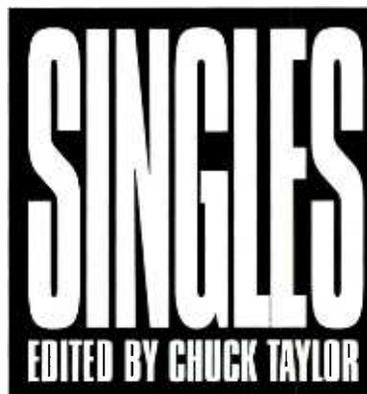
★ STEPHAN MICUS

The Garden Of Mirrors

PRODUCER: Stephan Micus

ECM 1632 537 162-2

Before there was world music, there was Stephan Micus, playing instruments from Afghanistan, India, and Indonesia. But ever since his first album, 1976's "Archaic Concerts," the German composer has not been making world music but otherworldly music. He plays ethnic instruments in nontraditional ways, multi-tracking them in layered arrangements and creating meditative excursions. "The Garden Of Mirrors" is another turn in Micus' music, perhaps his most soulful album to date. On "Earth," he layers his chanting voice 20 times against the African *bolombata* harp, turning himself into an ambient *griot*. On "Gates Of Fire" he layers percussion, two steel drums, bowed *sinding*, five shakuhachi flutes, four *ney* flutes, and three tin whistles. With its 22 *suling* flutes, "Violetta" is a pied piper's fantasy. Stephan Micus isn't pan-cultural but transcends culture with music that's innocent but not naive.



POP

PASSION FRUIT The Rigga-Ding-Dong-Song

(3:25)

PRODUCER: Elephant Music

WRITERS: Krech, Ronaldo, Berardi, Clemmons

PUBLISHERS: X-cellent Music Editor/George Gluej Music/ATV Music Publishing/Ed. Menichelli Family/Warner-Chappell

REMIXERS: Antonio Berardi, Munsta Music

Radikal Records 99022 (CD promo)

Fans of the party-anthem sound from groups like Vengaboys will find cause to rejoice in Passion Fruit's singsongy "The Rigga-Ding-Dong-Song." From spin No. 1 of this dance cut, listeners with a penchant for this spicy flavor will be shaking their things to the silly, albeit adhesive chorus hook that lines the layers of your brain like shelf paper. Formats that have had success with past Latin-flavored party ditties will find four different mixes here to please the playlist palette, including High-Energy, Europop, and the Munsta Groove mix, which slightly dips into the house vibe. "Rigga-Ding" certainly isn't likely to win any awards for originality or superior craftsmanship—that's why we still have artists like Sting and Don Henley around these days. Slap on some tanning lotion, head down to the beach, and point the boombox speakers at your most-desired cuties on the sand. With this guilty pleasure, you'll have a party going in less than four minutes.

R & B

▶ CHANGING FACES That Other Woman (4:12)

PRODUCER: Joe

WRITERS: J. Thomas, J.P. Thompson

PUBLISHERS: Zomba Enterprises Inc./563 Music Publishing/Taltest Tree/Warner Chappell, ASCAP

Atlantic 300261 (CD promo)

Love triangles have always made great fodder for songs (witness: Shirley Murdock's classic "As We Lay"). Changing Faces look to offer their take on the well-traversed theme with their latest, "That Other Woman." Group members Cassandra Lucas and Charisse Rose return after a three-year hiatus with this first single from their upcoming Atlantic Records set. The pair certainly know how to identify with troubled relationships, as evidenced by their previous, chart-topping "G.H.E.T.T.O.U.T." This time around, they instead play "the other woman" in the relationship. Tired of creeping, Lucas and Rose confront the two-timing lover in question. Produced by the hotter-than-lightning Joe, the single is laced with a beautiful string arrangement that echoes the lyrical sentiment of the song. Lucas and Rose's lush harmonies work well together over the midtempo tune, which looks ripe for the picking by mainstream R&B and AC formats. "That Other Woman" is just a taste of what's to come from this talented duo's new project, so guys, you better watch out.

JOE Treat Her Like A Lady (4:17)

PRODUCER: Steve Huff

WRITERS: S. Huff, I. Hayes

PUBLISHERS: Zomba Songs Inc./Tuff Huff Music/Irving Music Inc. ASCAP

Jive 42685 (CD promo)

"Treat Her Like A Lady" is the follow-up single to Joe's unexpected No. 1 R&B/top 10 Hot 100 smash, "I Wanna Know"

SPOTLIGHT



BRITNEY SPEARS Lucky (3:24)

PRODUCERS: Max Martin, Rami

WRITERS: M. Martin, Rami, A. Kronlund

PUBLISHERS: Zomba Enterprises/Universal-MCA Music Publishing, ASCAP

Jive Records 42725 (CD promo)

Those in the know over at Jive Records have chosen the ideal follow-up release to Miss Spears' top 10 "Oops! . . . I Did It Again." While the song is dangerously close to the instrumental sound of that previous hit (and to " . . . Baby One More Time," for that matter), its contagious melody, bang-in-your-brain hook, and the empathetic theme of a girl who's the world's biggest superstar and yet feels all alone (hmm . . .) will make it an easy sell to top 40 radio and to her grand legion of dedicated fans. Video exposure is sure to help, as always, with Miss Brit playing the role of the winsome star to fun effect. No doubt, the temperature out there is still scorching for the 18-year-old, whose tour will be crisscrossing the country through the end of September. Alas, if only Jive would release a commercial single so that one of today's biggest music heroines could see her success rightly rewarded with a No. 1 ranking on The Billboard Hot 100. In any case, "Lucky" has everything in hand to radiate across the summer airwaves for months. Consider this an instant play.

SPOTLIGHT



FASTBALL You're An Ocean (3:18)

PRODUCERS: Julian Raymond, Fastball

WRITER: T. Scalzo

PUBLISHERS: EMI April Music/Bible Black, ASCAP

Hollywood Records 11300 (CD promo)

Remember how Fastball's "The Way" was glued to your ears a couple years ago? Well, the premiere single from the trio's third album, the forthcoming "The Harsh Light Of Day," is another kitschy slice of pop/rock frivolity, with nothing more in mind than prompting you to tap toes and sing along. With frantic piano plinking from none other than Billy Preston, a gracious array of driving percussion, a ripping guitar solo toward the end, and the signature vocals of lead Miles Zuniga, "You're An Ocean" is a three-plus-minute roller-coaster ride, gliding along, then stopping and starting, and replete with barroom attitude. This warm-weather winner is one of those songs that will sound as fresh in 10 years as it does now, thanks to its dedication to the more classic—read: organic—sounds of the genre. What a fine way to start a new project—radio could easily propel this into the top 10. Instant reaction is guaranteed, with legs to keep it swinging beyond the back-to-school season. A song to be adored.

second verse and sings, "I'll always bring you roses each time I come to visit/The caretaker's waiting. He wants to close the gate," you realize that "The Visit" is actually taking place graveside. The lyric reels you in and then smacks you in the face with the cold, hard truth. It's a powerful song about love, loss, and moving on that is certain to pull on heartstrings everywhere. For his part, Brock delivers it perfectly, with a measured sadness that doesn't disintegrate into anything maudlin. This looks sure to continue his winning streak at country radio.

★ CHRIS CAGLE My Love Goes On And On (3:02)

PRODUCER: Robert Wright

WRITERS: C. Cagle, D. Pfrimmer

PUBLISHERS: Caliber Music/WB Music/Platinum Plow Music, ASCAP

Virgin 1562927 (CD promo)

In a day and time where people seem much too willing to play it safe and release vanilla music, it's nice to hear something that has the blistering energy of a liquored-up bar band on a sweaty Saturday night. Newcomer Chris Cagle unleashes a torrent of vocal intensity on this uptempo debut that is quickly winning support at country radio. The listener can't help but get caught up in it. This record absolutely commands attention. From Cagle's fiery performance—which is more grit and substance than vocal polish—to Robert Wright's go-for-broke production, this rollicking single is an all-out assault on the senses. The lyric is an unabashed declaration of never-ending love and devotion that is accented by a raging fiddle and pounding percussion. Virgin seems to be betting the farm on this Texas newcomer, moving other release dates to make way for an October album. The faith seems to be well-placed.

(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.)

(Continued from preceding page)

Cagle has delivered a single that's fresh and insinuating with a chorus that's repetitive without becoming annoying. It's a strong outing that should signal good things ahead for this new talent. Take it on: Your listeners will love you for it.

ROCK TRACKS

► **ELASTICA** *Mad Dog* (3:16)

PRODUCERS: Elastica, M. Waterman

WRITER: Elastica

PUBLISHER: Elastica/EMI Music

Atlantic 300259 (CD promo)

It's been five years since the debut album from alterna-rock outfit Elastica, but with "Mad Dog," the first single from the upcoming "Menace," it's apparent that the Brit band has been nurturing its musical prowess during its time away. Lead singer Justine Frischmann and friends return with a post-modern anthem that employs synthesizer elements reminiscent of '80s new wave, with electrifying guitar and grating bass fueling the pseudo-'80s industrial sound that's just beginning to pervade the airwaves. The uninformed may compare Frischmann with a super-giddy Gwen Stefani from No Doubt, though anyone that was around in the '90s would know the difference. As is tradition, her singing is loose and passionate, layered with her own screams and random rants playing alongside in the background. Instrumentally, there's not a moment where the aggressive impact and frantic vibe let loose—so hold on tight. This midtempo We-Mean-Business rocker would sound great on modern rock radio, where the audience is already more than familiar with this act (it sold 556,000 copies of first album "Elasti-

ca"). As we've said here a bunch of times now, if only modern rock radio had the foresight to realize how great women sound on the format (remember?). But for those whose minds are open to the music, not just station image, spin it; you'll make yourself proud.

AC

★ **SUZY K. & DONNY OSMOND** *Now I Know* (4:19)

PRODUCER: Skip Drinkwater

WRITERS: Bishop, Hamilton

PUBLISHERS: Stephen Bishop Music, BMI

Vellum Entertainment 1001 (CD promo)

Young suburban mothers of two aren't typically known for jumping out of the box with their first indie label release. But there's a buzz around about Suzy K. Hailing from Southern California, she got her start in the entertainment business as an actress in a number of ABC "After-School Specials." She recorded a demo tape and gave it to her Beverly Hills dentist brother, who played it for a high-powered entertainment attorney during his dental exam (a captive audience, indeed). He then introduced Miss Suzy around, leading to a 1996 debut for Coyote Records. She's now signed to Vellum Entertainment, and the list of names connected to the project show a divine faith from those helping Suzy K. make it all happen: She sings the lovely "Now I Know"—co-written by Stephen Bishop—with Donny Osmond, while saxist Dave Koz handles the solo in the middle. Her upcoming album, "As I Am," meanwhile, is produced by Skip Drinkwater, who's worked with the likes of Herbie Hancock, Daryl Hall & John Oates, and Lee Ritenour. The lady and her duet party sound simply gorgeous togeth-

er; Osmond sounds at ease and gives the song a sense of drama, while Suzy could not sound more natural and vocally fit. Soft ACs in tune with Jim Brickman and other easy-flowing ballad artists will find this their secret weapon for the season. And you'll find yourself surprised at just how solid this effort is. For information, contact Gail Roberts at 323-934-7765.

RAP

★ **DE LA SOUL FEATURING REDMAN** *Oooh* (5:24)

PRODUCER: Rockwilder

WRITER: not listed

PUBLISHER: not listed

Tommy Boy 2093 (CD promo)

It's not easy being De La Soul. The hip-hop elder statesmen, who have been lauded by critics, fans, and fellow artists alike, have never received the commercial recognition they merit—but things are about to change. The first single from "Art Official Intelligence: Mosaic Thump," the group's fifth album and the first in the "Art Official Intelligence" trilogy, teams the Long Island, N.Y.-based trio with Funk Doctor Spock, that being Redman on a chunky Rockwilder-produced track. The wailing bassline bounces along with a party vibe that keeps heads nodding. Although the single is a departure from the group's typically heady consciousness, it still gives De La fans what they want—witty lyrics and a banging track. Radio is slowly picking up on this fun single, which is also a plus. The group is currently headlining the Spitkicker tour in support of the upcoming album. "Oooh" may be what De La finally needs to get the respect it deserves.

★ **MAJOR FIGGAS** *Yeah That's Us* (4:26)

PRODUCER: Terrance "TL" Love

WRITER: not listed

PUBLISHER: not listed

RuffNation/Warner Bros. 100151 (CD promo)

Looking to follow in the footsteps of supergroups like Junior M.A.F.I.A. and the Ruff Ryders, Philadelphia-based Major Figgas bring their steel to the game with lead single "Yeah That's Us," which also happens to be RuffNation's debut single. The single, produced by Terrance "TL" Love, employs a xylophone sample to introduce Figgas' MCs—Spade, Dutch, Bianca, Bumpie J, Gillie Da Kid, Ab Live, and Rok—to the hip-hop world. Although the lyrical content is nothing new, the cha-cha backdrop and the chorus are so infectious that it won't matter much. Radio has already picked up the single, with several mix-show DJs incorporating it into their rotations. The single's accompanying clip has found a home on BET and the Box. With individual members signed to various other labels, look for the group's album, "Figgas 4 Life," to bring all their fans together. It looks as though Major Figgas will be pulling in major fans with this one right out of the box.

LL **COOL J** *Imagine That* (4:07)

PRODUCER: Rockwilder

WRITERS: J.T. Smith, D. Stinson

PUBLISHER: not listed

Def Jam 15098 (CD promo)

Veteran LL's music is usually treated with the respect that a longtime music hero deserves. But while "Imagine That" is by no means a bad track, sadly, it's nothing new, either. In fact, it sounds a lot like a slowed-down version of, well, several of his other records over the course of his long-lived career: "Pink Cookies In A Plastic Bag Getting Crushed By Buildings" or "Do It" or "Back Seat (Of My Jeep)." Also, while his music has always been a bit risqué, his public persona as an actor has become more like "Mr. Nice Guy." And it's actually a bit confusing. "Imagine That" is filled with sexual innuendo, as well as straight-out provocative and explicit lyrics—even in the radio edit. And in a totally un-LL-like lyric, he says, "I'll disrespect you and still make you mine." While that may appall most intelligent, adult women, I doubt it will keep young girls, who have been LL's biggest fan base in recent years, from buying this track. Radio may not be as respectful, though.

IN PRINT

IN GRIOT TIME: An American Guitarist In Mali

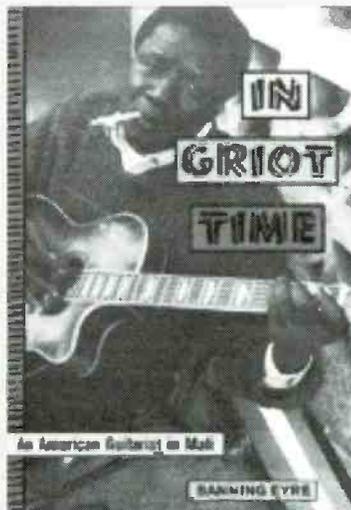
By Banning Eyre

Temple University Press

256 pages; \$19.95 (paper)

"No matter how long a piece of wood floats in the water, it will never become a crocodile." So goes a Malian proverb that, to author Banning Eyre, epitomizes the dilemma of any Westerner attempting to immerse himself in the complexities of West African music. No matter how many indigenous songs he learns or intricate guitar licks he masters, the outsider will of course never be a *griot*—that artist who is a living link in a centuries-old chain of traditional African storyteller/musicians.

Yet Eyre—a guitarist and music journalist from Boston—has perhaps come as close as any foreigner to discerning the essence of the Malian griot, or in the Manding Bambara language, the *jeli*. For seven months, he lived with the family of Super Rail Band guitarist Djelimady Tounkara in Bamako, the



capital of Mali, to study the style and spirit of Malian guitar from the *jeli* master. Eyre ended up learning far more; his stay privied him to the inner workings of an infinitely complicated, even bewildering society. Thankfully, he wrote about the experience—and with clarity, insight, even beauty.

"In Griot Time" is not simply a book on Malian music and its leading figures—although Eyre lucidly explains the music's forms and functions, and he gives us unique first-hand vignettes of totemic singing star Salif Keita, *kora* virtuoso Toumani Diabete, socially conscious diva Oumou Sangaré, and world-renowned singer/guitarist Ali Farka Touré, among others. "In Griot Time" is an intimately observed travelogue, brimming with the sort of humane detail that makes one feel as if he were watching a film rather than reading words on a page. Eyre describes the food, weather, and daily travails of life in Africa evocatively; moreover, the myriad musicians, their families, and various side characters come alive as real people, rather than as a parade of hard-to-pronounce names.

Central to Eyre's tale is his tutelage at the hand of Tounkara, whose status as a born leader and

supreme musician doesn't preclude a rather ad-hoc teaching manner. Eyre writes that gleaning pearls of six-string wisdom from Tounkara is like "reaching into a rushing stream hoping to pull out a fish before it slithered away forever."

Still, the author learns quickly and is initiated as an adjunct member of the Rail Band. He also becomes part of the community of musicians backing up various *jelis* as they sing their praise songs at wedding gigs, and he participates in jam sessions in Bamako's rough-and-tumble after-hours bar scene. Along the way, discussions touch upon the origins of American blues

in Malian music, as well as the difference in styles between the Manding music of a Tounkara and, say, the Songhai form of Farka Touré.

As Eyre's stay in Mali lengthened, he discovered more about the elusive place of griots in Malian society—as both keepers of age-old oral traditions and as ritualistic flat-

terers to those with money. Eyre details all the various musical, familial, and financial intrigues he encounters and is upfront about his difficulty in negotiating the superstitious double-talk that colors Malian relationships. In the dark in one matter, Eyre has the crux of it explained to him by British musicologist Lucy Duran: "The bottom line is nobody in Mali likes to tell the truth. Because to tell the truth leaves you vulnerable to your enemies. Any fact about you—your real age, your mother's name—can be worked by fetishists. So to protect themselves, nobody divulges real information. That's what makes doing research here so damn maddening."

Yet through his obvious good will and love for the soulful sounds of Malian music, Eyre was accepted by his hosts. And even if his enterprise didn't make him a griot, he has proved to be a wonderful storyteller just the same.

"In Griot Time" has the power to beguile even those who have never heard a note of West African music, although the reading can't help but lead to listening. Helpfully, a CD has been released in conjunction with the book—"In Griot Time: String Music From Mali" on the Stern's Africa label.

BRADLEY BAMBARGER

NEW & NOTEWORTHY

JASON RAIZE *You Win Again* (3:23)

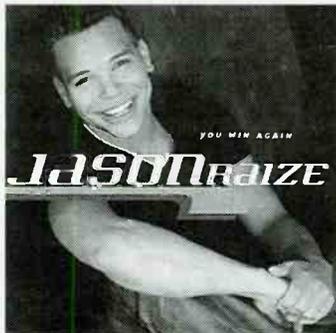
PRODUCER: Desmond Child

WRITERS: B. Gibb, R. Gibb, M. Gibb

PUBLISHER: Gibb Brothers Music, BMI

Universal 012158088 (CD promo)

How'd this happen? Superstar pretty-boy looks, a kickin' pop melody, and a killer voice. Newcomer Jason Raize, whose dead-on, soaring brand of singing might be compared with a (lot) poppier Billy Porter or Sam Harris, has been hooked up with a killer team for his upcoming Universal debut, "N.Y.C." Desmond Child produced,



and debut single "You Win Again" is a remake of the No. 1 U.K. smash written and performed by the Bee Gees years ago. The song is fashioned to meet current top 40 criteria but without the telltale drum-box beat. In fact, comparing this talented young man with the boy-band phenomenon is way off the mark. He's pop and pretty all right, but more in the Savage Garden vein than 'N Sync or Backstreet Boys, at least judging from the two songs found on the CD promo. Top 40 programmers will lift their brows with intrigue as this song progresses and Raize's voice begins to shout out from the mix. "Win" is most impressive, wholly hitworthy, and the start of something great for an artist who definitely stands on his own two feet—and high above the crowd at that. Con-

grats to Mr. Raize for delivering the goods and to Universal for allowing him material that doesn't understate his grown-up talent.

PRECIOUS *Say It Again* (2:59)

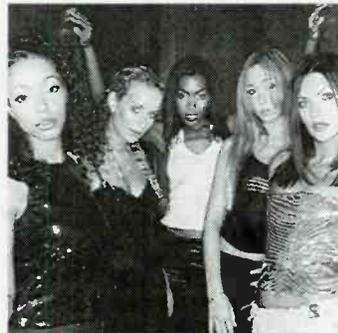
PRODUCERS: Cutfather and Joe

WRITER: P. Verney

PUBLISHER: Universal Music

Universal Music 58869 (CD promo)

Five awfully pretty ladies aged 18-24, radio-friendly melodies, and chirpy harmonies... Sounds a bit familiar, eh? Hey, don't let cynicism overtake



your ability to keep your mind open to new and developing artists. In their native U.K., Sophie, Jenny, Kalli, Anya, and Louise have already scored back-to-back top 10 hits and were chosen in the U.K. to represent the country at the Eurovision Song Contest of 1999. But how does that translate to American shores, where breaking girl bands has become all but a lost art? Beautifully, actually. It takes but one listen to hear the twinkle in the clever production, the easy-going lyric, and the immediately catchy chorus. Lead vocalist Louise Rose is blessed with a pretty mature voice, surpassing so many in today's current youth explosion. Top 40, stand at attention: Without regard for preconceptions, you could have a mighty hit on your hands. Please, listen without prejudice.

Cleopatra Seeks To Rule The U.S.

U.K. Trio's Sophomore Maverick Set Heavier On Hip-Hop

BY DESIREE JONES

NEW YORK—Even though the 1998 debut single "Cleopatra's Theme" and album "Comin' Ateha" made Cleopatra a huge sensation in Britain, the same reaction didn't quite materialize in the States.

Now with the Aug. 22 release of the trio's Maverick sophomore effort, "Steppin' Out," Cleopatra returns with tracks produced by such big guns as Jimmy Jam and Terry Lewis, Darryl Simmons, well-known England-based trackmasters Cutfather and Joe, and producers from Dallas Austin's D.A.R.P. studios.

In addition, group members and real-life sisters Zainam, 20, Cleopatra, 18, and Yonah, 16, wrote over 90% of the material (published through EMI)—just as they did on the first album. But this particular end result is a more mature pop/R&B set with a hip-hop flavor that's very much the opposite of the cute, teeny-bop pop that dominated much of the first project.

"The last album was very pop-dominated," agrees band member Cleopatra. "But this album offers a variety and is easier listening for



CLEOPATRA

American audiences. That market is more or less R&B-dominated, so it will be accepted easily."

Barbara Bausman, Maverick's head of marketing, says, "We actually didn't get a lot of radio support on their first album, so we did a lot of street marketing and mall touring. I also think timing was a problem with the first record. Their sound [on that album] was like that of a young teen group, which is all the rage now. But it was ahead of the curve then."

"Musically, this album is a lot more competitive," she adds. "The

minute we heard the record, we were so excited because Cleopatra's all grown up—not only individually but also musically."

Zainam says she wasn't at all disappointed by the first album's state-side performance. "I think it did quite well, actually. But I wished it would have done much better because we worked very hard and did a lot of promotion. But now we've got a second chance. We want to break the American market because it's

(Continued on page 54)



A Temptin' Session. The Temptations and saxman Dave Koz joined musical forces on "I'll Always Love You," which appears on jazz keyboardist Roger Smith's new album, "Consider This," released July 25 on Miramar Recordings. Pictured in the studio, from left, are Tempts Terry Weeks and Ron Tyson, Miramar president Russ Martin, Unapix Entertainment/Miramar CEO David Dreiling, Smith, and Tempts Harry McGilbery, Barrington Henderson, and Otis Williams. Seated is producer/songwriter Aurthur "Buster" Marbury.

Flavor Unit CEO Compere Takes 11-Year-Old Firm To Next Level

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, Shakim Compere, is CEO of Flavor Unit Entertainment.

Compere co-founded the company in 1989 with partner/management client Queen Latifah, whose newest album, "Niggativity," arrives later this year. Flavor Unit's roster has included such acts as *Naughty By Nature*, *LL Cool J*, *Next*, *OutKast*, *Monifah*, and *Faith*.

Compere runs the day-to-day operations of the multifaceted company, which include the management of producers and songwriters. Current releases include "Armagedetto," the debut album by hip-hoppers *Channel Live*, as well as "Never Too Late," an album by former *Today* lead singer *Big Bub*.

Compere continues to guide Latifah's career as a film/television actress and talk show host. He's also engineering the expansion of Flavor Unit's presence in film and television with several screenplays in pre-development.

Flavor Unit is celebrating 11 years. What's the secret behind its longevity?

The secret has been the loyalty between Latifah and myself.

MARCI KENON

SIX QUESTIONS



Shakim Compere is CEO of Flavor Unit Entertainment, which he co-founded in 1989 with Queen Latifah.

At what point did you know hip-hop was more than a passing fad?

When I saw Run-D.M.C. They not only changed the range of audience listening to hip-hop but also influenced fashion and language in communities outside of the urban areas.

Where do you see hip-hop in five years?

I see hip-hop spawning more creative artists and music with less samples.

As a label operator, how do you view the current Napster/MP3.com controversy?

We pay to make the music, so we should be paid for it being downloaded.

What three qualities must a successful manager possess?

Dedication, ethics, and intelligence.

What other areas will Flavor Unit branch into over the next five to 10 years?

We hope to be more involved in distribution, the Internet, and producing more projects under our burgeoning television banner. We want to be a multimedia company with different experts running their own divisions.

R&B/Hip-Hop Confab Panelists To Include Rah Digga; KRS-One Exits As Reprise VP

CONFERENCE CALL: FlipMode/Elektra's **Rah Digga**, Sisque manager **Kenneth Crear**, Violator/AMG principal **Chris Lighty**, RuffNation's **Chris Schwartz**, and Mandalay-Proliance Entertainment president **Jeff Clanagan** are among the confirmed panelists for the upcoming Billboard/BET R&B/Hip-Hop Conference, Aug. 16-18 at the New York Hilton. The three-day affair promises to be a can't-miss event. So if you haven't registered yet, please punch up the Web site at billboard.com/events/rb. See you there.

INDUSTRY BRIEFS: **KRS-One** (aka **Kris Parker**) has exited as VP of A&R at Reprise. He was named to the post in October 1998; a successor has yet to be announced. Two Parker-initiated projects, **Mad Lion** and **Lady Red**, are slated for the fourth quarter and early 2001, respectively . . . A DreamWorks spokeswoman confirms that female rap quintet **Deadly Venoms** is no longer with the label . . . Columbia's **Destiny's Child** is now a trio with the departure of **Farrah Franklin**; she and **Michelle Williams** joined original members **Beyoncé Knowles** and **Kelly Rowland** in February.

NEVER TOO LATE: That's the mantra of **Big Bub** (aka **Frederick Lee Drakeford**), who's banking that his newest project, "Never Too Late"—his first for Flavor Unit Records—will re-ignite his solo career. "That's why I chose that title," says the self-billed "real R&B singer;" "because it's never too late to blow up. I'm still in the game after 13 years despite all the ups and downs."

As the former lead singer of Motown quartet **Today**, Bub racked up the No. 1 R&B song "Girl I Got My Eyes On You" in 1989 and the top 10s "Why You Get Funky On Me" and "Him Or Me." As a solo artist, he hit top 20 in 1992 with "I Don't Mind" on EastWest. It's been almost three years since his last album, "Timeless," on Kedar/Universal, which peaked at No. 15 on Billboard's Top R&B/Hip-Hop Albums chart.

He wrote most of the "Never" album (in stores July 18) with *Today* colleague **Larry Singletary**; the first single is "Material Girl." Notes Bub, "I was in a different zone when I did this album. I just wanted to write and sing about everyday life—relationships, love,

clubbing—because the younger crowd relates to that." Between albums, Bub has stayed busy writing, co-writing, or producing for such acts as **Mary J. Blige**, **BLACKstreet**, and **Case**. And while he's currently doing songs for **K-Ci & JoJo's** next project, he doesn't rule out a *Today* reunion.

"I'd love to get back together because we got the short end of the stick," he says. "Plus R&B isn't where it's supposed to be because other groups are taking and running with our [R&B groups'] style and dancing ability. I respect them, but I'm tired of it. R&B groups need to step it up."

KEEP AN EAR OUT FOR: "Lead The Way," the Oct. 3 sophomore set by **TWDY** (The Whole Damn Yey!) on *Thump Street/Thump Records*. **Ant Banks** produced a new *TWDY* lineup with **Dolla Will**, **Captain Save'm**, and others; guests include **Too \$hort**, **Ice-T**, and **Kurupt**. The title track is already out as a single . . . **Erykah Badu's** highly anticipated second album is coming Sept. 19 . . . *LaFace*

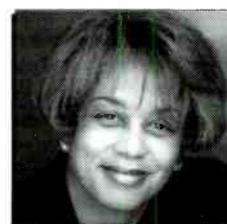
group **OutKast's** long-awaited "Stankonia," which is now slated for release Oct. 24 . . . As is the debut of **Sunday**, a five-girl vocal group from New Jersey co-managed by **Robyn Crawford** and **Whitney Houston** through *Angelway Artists*. The fivesome's first single, "I Know"—produced by **Warryn Campbell** for *Better Place Records* in association with *Capitol*—arrives in September.

BLUES FOR KIDS: Producers **Kashif** (**Whitney Houston**), **Lester Chambers** (**Chambers Brothers**), and **Lee Oskar** (**War**) are participating in a special blues compilation/fund-raiser CD under the aegis of the Los Angeles-based *Sir Charles Blues Lab*. The nonprofit organization—named for Florida blues musician **Sir Charles Atkins**—is seeking to raise money for musical instruments and instruction for inner-city L.A. high school students. The ultimate goal is to take the project national. For more info, contact **Norman Winters** at 323-469-3434.

SAVE THE DATE: The fourth annual *Urbanworld Film Festival* (urbanworld.com) takes over New York Aug 2-6. Special presentations include the world premieres of "Backstage," the documentary about **Jay-Z's** *Hard Knock Life* tour; and **Spike Lee's** "Kings Of Comedy." A digital conference and film panels round out the event.



by Gail Mitchell



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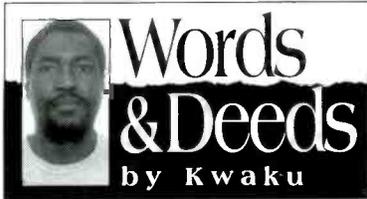
Rap Scene Heating Up In France

AWARD-WINNING RAP: France boasts the 1998 World Cup and the recent Euro 2000 soccer cup. Now the country is going for the gold in the global rap arena.

"This is the second-biggest market for hip-hop right after the U.S.," declares Virgin France product manager **Laurent Désidéri**.

Because the French are very chauvinistic about their language, they've managed to create a viable French-rapping scene. And that's been helped considerably by the 40% French content on-air quota for radio—imposed in the mid-'90s—of which half must be new artists.

EMI Music France president **Marc Lumbroso** says the impor-



tance of lyrics in France is another reason for the country's No. 2 position. Sony Music France product manager **Karim Thiam** notes, "In the '80s, all anyone ever listened to was American rap, with the French rap scene almost nonexistent. Lyrics have always held an important place in French music. And since words are very important in rap, French rap naturally

began to grow."

French radio has been looking desperately for modern French music in order to reach the 40% quota, says Sony Music France international marketing coordinator **Antoine Gouiffes**.

Sony acts such as **Stormy Buggy, Menelik**, and **113** have produced platinum-selling albums, while veteran group **NTM's** precursor to this year's double-CD "NTM Live," 1998's "Supreme NTM," is double-platinum with 700,000 in sales. According to Sony, **Menelik's** single "Bye Bye" sold 750,000 units, while **Yannick's** "Ces Soirées Là" (Oh, What A Night) hit 1.5 million.

In addition to its sales success, **113** has earned honors for rap album of the year and breakthrough act of the year at the Victoires de la Musique awards. "We came from the street and haven't forgotten where we came from, even after such success," says **113** member **Rim-K**. "People feel this music."

'This is the second-biggest market for hip-hop right after the U.S.'

- LAURENT DÉSIDÉRI -

113's "Les Princes De La Ville" (Princes Of The City), one of Sony's 11 local rap/hip-hop albums released within six months, has sold 350,000 copies since its November 1999 debut. Another 1999 release with major potential is EMI's "A Lo Cubano" (The Cuban Way) by **Orishas**. It's sold 60,000 in France, 50,000 in Spain (gold), and is nearing the 50,000 gold certification level in Italy, according to **Lumbroso**.

Unlike their contemporaries, who rely on American-styled funk, R&B, and jazz for their musical bed, **Orishas** relies solely on Cuban salsa and bolero. The members—all Cuban—engagingly mix rap with traditional Latin singing.

"Our first single in France was a cover of [veteran Cuban musician] **Compay Segundo's** 'Chan Chan'—it helped us get the message across," says group member **Roldan**.

The album was released July 31 in the U.K. It's set to be launched in Germany at the PopKomm music convention (Aug. 17-19) and comes out in October in South America. In December the group will tour Cuba.

French rap's main strongholds have been France, Belgium, Switzerland, and Canada. However, Germany and Spain have begun opening up. And the U.K., which once resisted non-Anglo rap, except for France's trailblazing **MC Solaar**, is beginning to open

(Continued on next page)



STEPHANIE LOPEZ'S
RHYTHM SECTION

BACKWARD BULLETS: Of the top four records on Hot R&B/Hip-Hop Singles & Tracks this issue, three have backward bullets, a rare sight. This is due to **Sisqó's** "Incomplete" (Dragon/Def Soul/IDJMG) jumping 10-1 and pushing last issue's top three records down. **Jagged Edge**, with "Let's Get Married" (So So Def/Columbia), **Ruff Endz**, with "No More" (Epic), and **Avant's** "Separated" are all displaced by **Sisqó's** retail-charged 157% point gain. But all three keep their bullets because they each maintained chart growth.

"Incomplete" is the follow-up to **Sisqó's** "Thong Song," which was such a hit at radio that it is still No. 5 on the Hot R&B/Hip-Hop Recurrent Airplay chart and has also spawned answers like "Tongue Song" by **Strings**, which has been on the Hot Rap Singles chart for eight weeks. **Sisqó's** solo debut set, "Unleash The Dragon" (Dragon/Def Soul/IDJMG), is certified quadruple-platinum and moves 26-30 on Top R&B/Hip-Hop Albums.

GOT ANSWERS: If you look at Hot R&B/Hip-Hop Singles & Tracks you will notice a re-entry at No. 31. Why would a single re-enter that high? Along with the heat and fun times, the summer of '99 also brought us "I Don't Care" by **No Question** (Philly International), which managed to chart for 20 weeks, peaking at No. 70. While getting Philadelphia-area airplay within the creative hub of Philly International, the home of **Kenneth Gamble** and **Leon Huff**, the group caught the eyes and ears of **Chris Schwartz** and **RuffNation**. Philly International and **RuffNation** got together with the latter's distributing label, **Warner Bros.**, and decided to rerelease **No Question's** single and subsequent album. Thus, almost a year later, with national radio and retail support this time around, "I Don't Care" is back in a big way.

No Question consists of Philadelphia natives **Damon Core, Thomas Blackwell, Dante Massey**, and **Nicholas Johnson**. You might remember the quartet under its former name, **Blackmale**, which was initially signed to **Columbia Records**. The group will have an album out this fall with contributions from various Philly natives, including the latest *femme fatale* of rap, **Eve**.

LADY'S BACK: When **Erykah Badu** first hit the scene with her "neo-classic soul" vibe, every woman in R&B knew the words to her songs, the sentiment in her voice, and, most important, exactly where she was coming from. She was the voice of reason for 1997.

"Baduizm" (Kedar/Universal), her debut album, spawned three No. 1 singles on Hot R&B/Hip-Hop Singles & Tracks and was certified triple-platinum. This led to the release of a double-platinum live album, which yielded another chart-topping single.

Badu returns with her latest radio hit, "Bag Lady" (Motown/Universal), which wins **Greatest Gainer/Airplay** on Hot R&B/Hip-Hop Singles & Tracks, moving 60-33 with a 133% gain over last issue's points. On Hot R&B/Hip-Hop Airplay, the song jumps 52-27.

It will be refreshing to see what the new millennium will bring **Badu**. I, for one, am glad to have her back.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				No. 1	
1	1	1	4	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112 4 weeks at No. 1
2	2	—	2	YEAH THAT'S US (C) (D) RUFFNATION 16854/WARNER BROS.	MAJOR FIGGAS
				GREATEST GAINER	
3	9	22	6	CERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
4	3	2	8	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
5	4	4	8	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
6	6	3	9	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
7	8	6	3	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
8	7	7	9	HOT GAL TODAY (HAFFI GET DE GAL YAH) (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
9	10	10	18	I LIKE DEM GIRLZ (C) (D) (X) BME 7777* †	LIL' JON & THE EAST SIDE BOYZ
10	11	—	2	BALL BALL (C) (D) LAY IT DOWN 2010	MURDA-1, NITTIE, LIL' GANGSTA, SHORT, HERON, V.S.
11	5	5	9	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
12	29	—	2	HEY PAPI (T) DEF JAM/DEF SOUL 562862*/IDJMG	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
13	21	—	2	THE LIGHT (T) MCA 155763* †	COMMON
14	12	19	4	BAD BOYZ (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
15	23	8	8	GET BUCK (C) (D) (T) BONAFAIDE 302/GROUND LEVEL †	JOVISHES
16	17	11	22	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
17	14	9	5	NO MATTER WHAT THEY SAY (T) (V) QUEEN BEE/UNDEAS 84703*/ATLANTIC †	LIL' KIM
18	22	21	5	IMAGINE THAT (T) DEF JAM 562827*/IDJMG †	LL COOL J
19	25	18	10	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
20	18	14	3	OOOH. (T) TOMMY BOY 2118* †	DE LA SOUL FEATURING REDMAN
21	13	26	12	MAKE IT HOT (C) (D) DEH Tyme/DIRON 70473/ORPHEUS †	LEGEND
22	43	—	2	PHONE TIME (T) TOMMY BOY 2140*	CAPONE -N- NOREAGA
23	16	13	8	TONGUE SONG (T) (X) EPIC 79433*	STRINGS
24	15	12	24	WHISTLE WHILE YOU TWURK (C) (D) (X) COLLIPARK 1005* †	YING YANG TWINS
25	32	38	3	IT DOESN'T MATTER (T) COLUMBIA 79448*/CRG †	WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK
26	19	27	5	IT TAKES TWO (T) INSTANT 147*/AV8	DJ KOOL FEATURING FATMAN SCOOP
27	28	34	7	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
28	30	23	15	WE ARE FAMILY 2000 (D) CODE GREEN/TALON 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
29	42	24	13	ME WITHOUT A RHYME (D) FADE ENTERTAINMENT 21971/447	BIG GANK FEATURING DJ SWAMP
30	26	17	38	HOT BOYZ ▲ (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
31	RE-ENTRY	10		WORK SOM'N TWURK SOM'N (D) PD WAXX 0112	OUT OF ORDER FEATURING TWISTA
32	NEW ►	1		BETWEEN ME AND YOU (T) MURDER INC./DEF JAM 562890*/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
33	20	16	5	GOT IT ALL (T) RUFF RYDERS 497360*/INTERSCOPE †	EVE & JADAKISS
34	24	15	13	ONE FOUR LOVE PT. 1 (M) (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
35	39	37	33	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
36	34	20	27	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
37	31	28	18	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
38	36	33	15	SHUT UP (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO
39	38	29	4	4 DA FAM (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z
40	27	25	7	Y'ALL CAN'T NEVER HURT US (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
41	35	—	2	YOU KNOW MY NAME (X) DOPEHOUSE 2001*	S.P.M.
42	33	31	11	THE REAL SLIM SHADY (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
43	37	—	3	BOUNCE IT (D) M.O.B. 1002	MOB SQUAD
44	NEW ►	1		SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
45	40	32	15	DO IT (C) (X) D-LO 130* †	RASHEEDA FEATURING PASTOR TROY & RE RE
46	45	35	25	GOT YOUR MONEY (X) ELEKTRA 67022*/EEG †	OL' DIRTY BASTARD FEATURING KELIS
47	49	46	22	HOW WE ROLL (C) (D) DOC HOLLYWOOD 73333/HOME BASS †	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK
48	41	36	26	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT
49	RE-ENTRY	39		4, 5, 6 ● (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANDI
50	44	39	49	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z

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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	3	2	4	NELLY FO' REEL 157743/UNIVERSAL (11.98/17.98)	1 week at No. 1 COUNTRY GRAMMAR	1
2	1	—	2	SOUNDTRACK DEF JAM/DEF SOUL 542522*/DJMGM (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
3	4	4	10	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
4	2	1	4	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
5	5	5	4	KELLY PRICE DEF SOUL 542472*/DJMGM (11.98/17.98)	MIRROR MIRROR	3
▶ HOT SHOT DEBUT ◀						
6	NEW ▶	1	1	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C.	6
7	6	3	5	LIL' KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
8	7	6	6	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
9	9	9	13	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
10	8	7	6	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
11	10	8	5	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
12	11	10	14	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
13	12	13	36	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
14	13	15	44	YOLANDA ADAMS ● ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	13
15	14	12	10	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
16	17	16	32	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
17	16	14	11	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
18	15	11	6	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
▶ GREATEST GAINER ◀						
19	29	32	17	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
20	19	17	27	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
21	20	18	12	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
22	23	24	19	SAMMIE ● FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	22
23	NEW ▶	1	1	SOMETHIN' FOR THE PEOPLE WARNER BROS. 47354 (11.98/17.98)	ISSUES	23
24	22	19	9	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
25	NEW ▶	1	1	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
26	18	—	2	BEENIE MAN SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98)	ART AND LIFE	18
27	27	26	15	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
28	25	20	41	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
29	21	27	38	IDEAL NOONTIME 47882/MIRGIN (10.98/16.98) HS	IDEAL	19
30	26	21	34	SISQO ▲ DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
31	31	49	20	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	31
32	35	33	52	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
33	34	22	4	VARIOUS ARTISTS LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	THE MOTHERSHIP	13
34	32	29	30	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
35	33	25	10	WHITNEY HOUSTON ▲ ARISTA 14626 (1.98/24.98)	WHITNEY: THE GREATEST HITS	3
36	30	23	15	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
37	41	37	12	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
38	24	31	5	MC EIHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
39	36	34	8	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
40	43	36	34	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
41	NEW ▶	1	1	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41
42	46	40	20	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
43	39	38	4	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	34
44	37	28	4	DEF SQUAD DEF SQUAD/DREAMWORKS 450114*/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	15
45	38	30	4	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	28
46	40	35	18	SOUNDTRACK ▲ BACKGROUND 49052*/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
47	47	45	52	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
48	50	44	10	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
49	42	41	23	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8

50	53	47	49	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
51	49	46	16	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
52	NEW ▶	1	1	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
53	52	48	18	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
54	51	50	13	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
55	48	43	13	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
56	54	52	17	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
57	45	42	10	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
58	28	39	4	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98) HS	WAKE UP & BALL	28
59	55	54	25	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
60	NEW ▶	1	1	HANGMEN 3 SURRENDER 490707*/INTERSCOPE (12.98/18.98)	NO SKITS VOL. 1	60
61	59	63	18	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
62	57	51	27	D'ANGELO ▲ CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO	1
63	56	53	18	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
64	63	59	5	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
65	62	57	74	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
▶ PACESETTER ◀						
66	86	58	20	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
67	61	67	7	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE	54
68	66	64	24	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
69	68	61	21	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
70	65	56	8	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
71	44	62	8	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98) HS	FOR ALL THAT'S ENDURED	35
72	78	74	90	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
73	74	66	21	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMGM (11.98/17.98)	THE TRUTH	2
74	69	55	9	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
75	64	60	11	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
76	RE-ENTRY	2	2	MACK THE JACK'A POWER 23007 (10.98/15.98)	MACK THE JACK'A: THE TRUE STORY	76
77	75	80	30	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
78	85	83	36	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
79	73	77	32	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
80	83	75	12	YING YANG TWINS COLLUPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
81	82	82	18	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
82	76	65	39	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	15
83	79	76	6	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2	55
84	67	71	5	VARIOUS ARTISTS SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000 SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000	36
85	RE-ENTRY	12	12	THE PHAT CAT PLAYERS PARLANE 34044 (17.98 CD) HS	MAKE IT PHAT, BABY!	56
86	80	78	44	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
87	72	84	14	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
88	71	73	25	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
89	60	91	6	VARIOUS ARTISTS THUMP 579995/UNIVERSAL (10.98/15.98)	TRIBUTE TO ROGER TROUTMAN	56
90	58	69	4	CAMOFLAUGE PURE PAIN 61965*/R N D (11.98/16.98) HS	I REPRESENT	58
91	77	72	14	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
92	95	86	62	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
93	RE-ENTRY	2	2	DONNY GERRARD FREQUENCY 54391/LIGHTYEAR (10.98/16.98)	THE ROMANTIC	93
94	84	79	65	ERIC BENET ● WARNER BROS. 47072 (11.98/17.98)	A DAY IN THE LIFE	6
95	91	87	86	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
96	RE-ENTRY	28	28	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
97	NEW ▶	1	1	THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HINDU (11.98/15.98)	BOOK I	97
98	92	96	18	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
99	70	70	17	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET	3
100	93	90	31	SOUNDTRACK ● PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	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 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.

WORDS & DEEDS

(Continued from preceding page)

up to Gallic rhyme and sound. For example, Source/Virgin France's six-man **Saïan Supa Crew** recently went over to the U.K., where it impressed the underground scene and garnered plaudits from the rock-vibed New Musical Express newspaper. The Crew's "KLR" album displays a fun-loving group that mixes rapping, singing, and toasting (Jamaican rapping) over hip-hoppy, R&B, and dancehall reggae grooves. Highlights include the

interesting posse cut "Pitchy And Scratchee Show," on which American faves are imitated, from **Kurtis Blow**, **DMX**, and **Eminem** to **BLACKstreet** and **Busta Rhymes**. America is also easing on down the French music road: Virgin France's sister duo **Les Nubians'** "Les Nubiennes" album has sold 350,085 units in the U.S., according to SoundScan. Next up for stateside action is Orishas, which has been signed for the U.S. and South America by

Universal. The group will promote its work in the States during October and November. "There's real potential in the U.S. because of the very strong and growing Spanish community," notes Roldan. Another way French rap is being pushed internationally is through compilations. Last year, Sony released the **Luc Besson**-directed "Taxi" soundtrack in continental Europe and the U.K., and it highlighted such on-point rap acts as **Fonky Family**, **3° Dell**, **Karl**, and

veteran group **IAM**. It's sold 500,000 units. Recently Virgin released "Le Flow 2: The French Hip-Hop Avant Garde" across Europe and issued it stateside on Ultra. It contains contributions from **Les Nubians**, **Big Red**, and **Solaar's** collaboration with East-West labelmate **Missy Elliott** on "All N My Grill." EMI is working two important compilations: "Hip Hopee," a spring release of French classics adapted and performed by young

rappers, and "Time Bomb," a compilation by **DJ Mars**. Released in France, Belgium, and Switzerland this spring, it has sold around 20,000, says Lumbroso. "All this illustrates the dynamics of the French rap scene," says Rim-K. "And young acts, such as **Many Key**, **the Intouchables**, **Le Rat Luciano**, **Lunatic**, and **Karlito**, are here to prove it." Kwaku can be reached at kaywrite@hotmail.com.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 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 songs like 'LET'S GET MARRIED', 'SEPARATED', 'WHERE I WANNA BE', etc.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'U KNOW WHAT'S UP', 'IT'S SO HARD', 'PARTY UP (UP IN HERE)', etc.

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

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL), and chart position.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO MATTER WHAT THEY SAY', 'LOVE SETS YOU FREE', 'U 4 ME', etc.

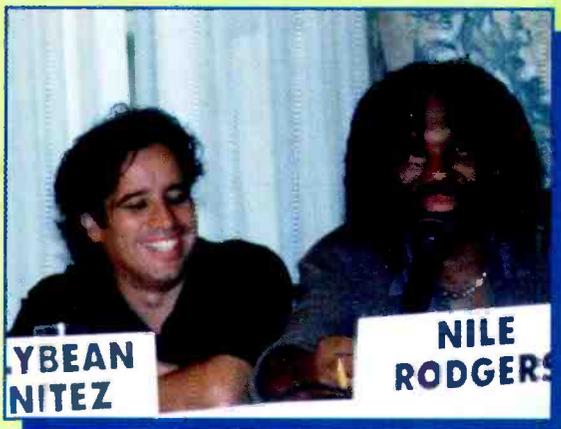
Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.



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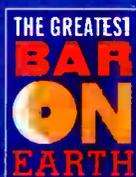
A special thank you to the
artists, DJs, attendees, panelists,
and sponsors for making this year's
Dance Music Summit the biggest
and most successful ever!



See you in New York City

next year for DMS2001...

Prepare
yourself!



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
◀ No. 1 ▶					
1	1	2	8	BINGO BANGO XL 38716/ASTRALWERKS	BASEMENT JAXX
2	3	11	5	I NEVER KNEW ARISTA PROMO	DEBORAH COX
3	4	10	7	HIGHER DEFINITY 009 DAVID MORALES & ALBERT CABRERRA PRESENT MOCA FEAT. DEANNA	
4	2	1	9	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
5	12	25	4	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
6	7	12	9	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
7	8	14	8	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
8	6	7	8	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
9	17	27	5	HOW'S YOUR EVENING SO FAR? OVUM 125	WINK FEATURING LIL' LOUIS
10	5	3	10	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
11	14	18	6	TOCA'S MIRACLE ORBIT/GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
12	13	19	8	CASCADES OF COLOR NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON
13	19	28	4	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
14	16	20	6	PORCELAIN V2 PROMO †	MOBY
15	18	23	6	LOOKIN' 4 LOVE LOGIC 76488	LUCREZIA
16	23	35	4	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
17	9	6	13	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
18	30	45	3	DESIRE STRICTLY RHYTHM PROMO	ULTRA NATE
19	24	31	5	I FEEL LOVE JELLYBEAN 2588	CRW
20	10	4	12	WOMAN IN LOVE XTREME 810	ARIEL
21	28	37	4	THIS IS YOUR LIFE MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
22	27	32	5	EVERYBODY FEELS IT JELLYBEAN 2591	RUDY WILBURN
◀ POWER PICK ▶					
23	37	46	3	STRONGER RCA 60281	KRISTINE W
24	15	5	11	FILTHY MIND KINETIC 44855/WARNER BROS. †	AMANDA GHOST
25	29	34	5	PERFECT MOMENT CURB 73112/SIRE	MARY GRIFFIN
26	25	26	6	THEY JUST WANT STRICTLY RHYTHM 12590	A MAN CALLED QUICK
27	31	36	4	SUNSHINE (DANCE WITH YOU) STRICTLY RHYTHM 12592	INFINITY FEATURING DUANE HARDEN
28	11	9	13	LOVE IS WHAT WE NEED PERSPECTIVE/A&M 497362/INTERSCOPE	ANN NESBY
29	21	13	11	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
30	38	44	3	VIENNA ATLANTIC 84873	LINDA EDER
31	20	17	8	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
32	45	—	2	CHECK IT OUT JELLYBEAN 2596	KARMADELICS FEATURING SANDY B.
33	39	40	5	SUMMERFLING WARNER BROS. PROMO	K. D. LANG
34	42	—	2	DOWN DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
35	33	24	10	SET ME FREE JELLYBEAN 2579	HARD ATTACK
36	46	47	3	THE HELLO TRACK RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJON
37	49	—	2	GET UP TOMMY BOY SILVER LABEL 2101/TOMMY BOY	CHRIS THE GREEK
38	34	29	9	DR. FUNK MOONSHINE 88466	CARL COX
39	22	8	11	I'M NOT IN LOVE MAVERICK 44866/WARNER BROS.	OLIVE
40	26	15	12	DREAMING NETTWERK 33105	BT
41	35	38	5	STRIPPED A45 007097/EDEL AMERICA	MONI B.
42	50	—	2	HIGHER & HIGHER G2 003/STRICTLY RHYTHM	DJ JURGEN
43	40	41	5	STRANGELOVE ADDICTION PALM 2006	SUPREME BEINGS OF LEISURE
44	48	43	6	OFF THE WALL PLAYLAND 38686/PRIORITY	WISDOME
45	41	42	4	CORRUPT 550 MUSIC 49992/550-WORK	KARISSA NOEL
◀ HOT SHOT DEBUT ▶					
46	NEW ▶	1		RISE GO! BEAT 561931/UNIVERSAL †	GABRIELLE
47	NEW ▶	1		FREEBASE MOONSHINE 88470	TALL PAUL
48		36	10	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
49	NEW ▶	1		SILENCE NETTWERK PROMO	DELERIUM FEATURING SARAH MCLACHLAN
50		32	15	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD

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
◀ No. 1/GREATEST GAINER ▶					
1	40	—	2	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
2	1	1	13	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
3	2	2	15	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
4	3	4	12	KERNKRAFT 400 (T) (X) RADIKAL 99027	ZOMBIE NATION
5	4	5	9	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
6	5	3	20	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
7	6	6	16	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
8	8	8	12	WHERE YOU ARE/ I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
9	7	9	11	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
10	9	7	15	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
11	14	14	32	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
12	11	10	13	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
13	17	19	5	TOCA'S MIRACLE (T) (X) ORBIT/GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
14	10	11	9	CAN'T TAKE THAT AWAY (MARIAH'S THEME)/CRYBABY (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
15	RE-ENTRY	2		DREAMING (T) (X) NETTWERK 33105	BT
16	12	12	4	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
17	13	16	22	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
18	15	25	4	GET READY FOR THE RIDE (T) (X) FORBIDDEN 3234	ROBBIE TRONCO FEATURING DEE ROBERTS
19	18	13	27	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
20	19	15	5	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
21	16	17	27	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
22	21	18	40	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
◀ HOT SHOT DEBUT ▶					
23	NEW ▶	1		PUT THAT RECORD BACK ON (T) KINETIC 54655	DJ DAN
24	22	22	10	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
25	24	40	14	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
26	NEW ▶	1		SAME SCRIPT, DIFFERENT CAST (T) ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
27	NEW ▶	1		BACK IN MY LIFE (T) REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
28	NEW ▶	1		STRONGER (T) (X) RCA 60281	KRISTINE W
29	25	21	15	DON'T STOP (T) (X) RADIKAL 99015	ATB
30	23	20	33	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
31	20	—	2	VIENNA (T) (X) ATLANTIC 84873/AG	LINDA EDER
32	32	45	7	BACK 4 MY LOVE (T) (X) BLACKHEART 371708/IDJMG	PARADIGM FEAT. STEFANIE BENNETT
33	RE-ENTRY	4		SHOW ME (T) (X) JELLYBEAN 2585	ANGEL CLIVILLES
34	27	26	20	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
35	NEW ▶	1		AIRWAVE (T) (X) TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
36	28	23	21	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
37	26	24	11	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
38	NEW ▶	1		DON'T LAUGH (FUTURE MIX) (T) (X) NERVOUS 20439	WINK
39	29	27	27	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
40	30	31	11	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
41	41	—	2	MOVIN' UP (T) (X) NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
42	43	42	33	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RYKO	BOB MARLEY
43	NEW ▶	1		USE YOUR LUV (T) (X) EBM 57450	DJ X
44	NEW ▶	1		I THINK I'M IN LOVE WITH YOU (T) COLUMBIA 79467/CRG †	JESSICA SIMPSON
45	NEW ▶	1		HIGHER & HIGHER (T) (X) G2 003/STRICTLY RHYTHM	DJ JURGEN
46	RE-ENTRY	49		9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
47	34	35	22	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
48	44	41	19	NATURAL BLUES (X) V2 27639 †	MOBY
49	39	36	89	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
50	37	37	16	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY

○ 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 34)

ing night party of the Billboard Dance Music Summit (July 12-14), and, quite frankly, our nerves were *this* close to being completely frayed. But within minutes of putting disc one (of a four-disc set) in our CD player, we couldn't help but be overtaken by the feel-good-all-over vibes of "Little" Louie Vega and Kenny "Dope" Gonzalez, aka Masters At Work.

Spotlighting definitive remixes and original productions from the duo's early years (1990-1995), the set

includes such winning moments as **Urbanised** Featuring **Silvano's** "Helpless," **Martha Wash's** "Carry On," **Lisa Stansfield's** "Set Your Lovin' Free," **Nuyorican Soul's** "The Nervous Track," **Lil 'Mo' Yin Yang's** "Reach," and **Hardrive's** "Deep Inside."

In the Latin department, both the old school and new school are represented via tracks by **Tito Puente** ("Para Los Rumberos" and "Ran Kan Kan"), **Marc Anthony** ("Ride On The Rhythm"), and **India** ("Love

And Happiness," "When You Touch Me," and "I Can't Get No Sleep").

Of course, don't even think about ignoring **Desiya's** "Comin' On Strong," which marked the first time that **Masters At Work**, **Todd Terry**, and **Tony Humphries** worked collectively under the **Magic Sessions** banner.

And just so ya know, "Masters At Work: The 10th Anniversary Collection, Part Two" is scheduled to street Sept. 4.

Equally groovy, albeit a tad more

laid-back, is **Groove Armada's** "Back To Mine" on DMC/Ultra Records. Quickly becoming our favorite series, "Back To Mine" offers a nifty glimpse into the private listening habits of some of clubland's finest DJs (we're still *wrecked* by **Danny Tenaglia's** sterling "Back To Mine" set, which was released earlier this year).

For Groove Armada—aka **Britsters Andy Cato** and **Tom Findlay**—that means a delicious merging of sweet soul and scintillating Latin

rhythms. That said, go directly to **Barry White's** "Playing Your Game Baby," **Tony D.'s** "Piano Grand," **Sidewinder's** "Stanway's Revenge," **Dayton's** "Sound Of Music," **Mica Paris'** "I Should've Known Better," and **Tears For Fears'** "Pharaohs."

Also included are Groove Armada's Acoustic mix of **A Tribe Called Quest's** "Description Of A Fool" and **Tim "Love" Lee's** remix of Groove Armada's "Your Song." Bliss never sounded so good—or so utterly relaxing.

Lynn's 'Still Country' On Audium Debut

First Recording After Husband's Death Includes Tributes To Spouse

BY DEBORAH EVANS PRICE

NASHVILLE—It's been more than a decade since Loretta Lynn recorded her last solo album, for MCA. Now after one of the most difficult periods of her life, the legendary coal miner's daughter has returned, and as the title of her Audium Records debut proclaims, she's "Still Country."

As she celebrates her 40th year in country music, Lynn is gearing up for a new chapter: In addition to the new album, she's preparing a museum to open next spring near her home in Hurricane Mills, Tenn., and is also finishing a book about her life.



LYNN

All this activity follows some devastating times. "I've had lots of problems, so we didn't get around to [recording]," says Lynn of her self-imposed hiatus. "I stayed with my husband for so long while he was sick. I didn't leave until he had passed away."

After 48 years together, Lynn's husband, Mooney Lynn, died in 1996 at the couple's home. Lynn went to Nashville to get away. "You lose your mind," she says of the grief. "I looked at a friend and said, 'Have I been here a couple nights or so?' And she said, 'You've been here a year.'"

Eventually Lynn began writing songs again and went in the studio with longtime friend Randy Scruggs, who produced the album. The result is "Still Country," the first solo album Lynn has recorded since 1988's "Who Was That Stranger?" (She recorded "Honky Tonk Angels" with Dolly Parton and Tammy Wynette in 1993.)

The opening cut, "On My Own Again," was penned by Scruggs. "It is so sad," says Lynn. "I listened to that song, and I knew he wrote it for me. I cried."

Lynn wrote two songs on the record, "God's Country" and "I Can't Hear The Music" (co-written with Cody James and Kendal Franceschi). The latter cut is a vulnerable ballad about losing her husband. "I never could get through it without crying, so they had to leave part of that on there with me crying," she says.

"I went into the chorus and completely broke down," she continues. "Randy brought me into the control room and said, 'Think about something that's happy. Think about something you are wanting to do or think about something that will get your mind off the song.' I hadn't eaten all day, and I thought about the Snickers candy bar that I had been looking at in the vending machine. I said, 'OK, I'm going to go get that candy bar, and as soon as I get this cut, I'm going to eat it.'" She went back out and got through one more take.

The other songs were much easier to record, including "Country In My Genes," the album's first single. The

song was written by Larry Shell, Betty Key, and Larry Cordle.

"One of the boys that wrote the song came down here and watched every show I [had] ever done on my ranch," she says of Shell. "Every thing I said onstage is what he put in that record. I said, 'You wrote my show didn't you?' He said, 'I sure did.'"

"We're getting a tremendous response on it," says WSM-AM Nashville PD John Malone of the single. "It's a great record from the performance all the way to the production. Our audience is absolutely responding to it. It's just Loretta. She's so confident, so sassy, and so energetic. It's great to hear her again."

To commemorate her 40th anniversary, Audium has released the original recording of her first single, "Honky Tonk Girl," on the same disc as the single. The label is also issuing a video for "Country In My Genes" featuring Lynn and special guests Reba McEntire, Martina McBride, Chely Wright, Brad Paisley, and John Anderson, as well as Scruggs and his legendary father, Earl, who plays on the album.

Lynn is not worried about making her comeback in the midst of country's current pop climate. "When I come to Nashville, everybody was going pop when I come in with 'Honky Tonk Girl,'" she recalls. "Jim Reeves was pop. Marty Robbins had 'A White Sport Coat And A Pink Carnation.' Patsy [Cline] was pop.

"Everybody was going pop, and I walked in with a little swinging country song that they didn't use drums on, and doggone if I didn't get in the door. I couldn't believe it... Now I'm coming back into it. I once told Ernest Tubb, I was just going to sit here and wait until [the format] comes around and meets me again."

Audium Records president Nick Hunter anticipates Lynn's album reaching the gold status (500,000 units) that George Jones achieved with his current Asylum album. "Our biggest marketing plan is to get Loretta herself to as many people [as possible] and let them see what this is all about, and then I don't worry about any of the rest of it," he says. "The music is fine, and when they see her, they are going to want the music... Randy and Loretta have made a great record."

Hunter says the label will likely release "I Can't Hear The Music" as the next single. "That, to me, is the hit record on the album," he says, "but something that personal none of us felt comfortable coming with first. How do you do a video on that?"

Hunter says their dream would be to make a video of the song with Tommy Lee Jones and Sissy Spacek reprising their roles as Mooney and Loretta from the film "Coal Miner's Daughter." "That's the perfect way to do it," he says. "Everyone would know it's her, but it's not making her relive it again."

Lynn, who is managed by Lane Country and booked by Monterey

Artists, will be touring this fall, and Hunter says she's agreed to appear at numerous in-store events at retail. He also says she wants to visit radio stations just as she and Mooney did in the beginning of her career. She's warned that her bus might pull up at midnight at an unsuspecting station with a pot of coffee.

Lynn will also be making the rounds of the media circuit with appearances on "Late Show With David Letterman," "The Rosie O'Donnell Show," and others, as well as performing on the Grand Ole Opry's 75th anniversary show.



Not A Bit Lonely. Andy Griggs looked anything but lonely during a recent recording session where some of Nashville's top musicians joined him to work on the follow-up to his gold-selling debut disc, "You Won't Ever Be Lonely." Griggs and producer David Malloy have been working on his sophomore album at Starstruck Studios. Pictured, from left, are engineer Derek Bason, Malloy, drummer Kenny Aronoff, Griggs, bassist Michael Rhodes, guitarist Kenny Vaughn, and guitarist David Grissom.

Chicks Show Why They Rule The Roost; Hall Of Fame, Satellite Broadcaster Link Up

ANYBODY WHO thinks the country music industry may never recover from its current downswing needs to catch **Dixie Chicks** on their current Fly tour. Not clearly superstars, and obviously comfortable in that role, **Natalie Maines**, **Emily Robison**, and **Martie Seidel** commanded the stage at the Target Center in Minneapolis recently and gave country fans a good dose of what they really crave from the format—entertainment.

With stellar musicianship, a winning mix of hits and humor, and a few great surprises, the Chicks put on a hell of a show. But the best surprise of all was the crowd, consisting largely of teen girls, a demo largely assumed to be uninterested in today's country music. The teens showed their enthusiasm for the group by emulating their trendy fashions.

Feather boas and gold glitter were everywhere. Many had scrawled "Chicks rule" in lipstick down their arms. One group even showed up in chicken-shaped hats.

Opener **Ricky Skaggs**, unlikely to be a well-known name in this crowd, was nonetheless met with enthusiasm, particularly when he returned to the stage to play a bluegrass stomp with the Chicks.

While Dixie Chicks clearly appeal to a fan base much larger than the country core, an astonishing number of attendees demonstrated—through signs, T-shirts, and body paint—that they are as much fans of Minneapolis' country **KEEY** (K102) as they are of the band. The station, meanwhile, earned that loyalty with a high-profile presence both inside and outside the venue and a slew of creative contests centered around the tour.

With an act drawing that many young and passionate fans to country, can the format's turnaround be far behind?

HALL GOES HIGH-TECH: XM Satellite Radio and the Country Music Hall of Fame have formed a partnership under which XM will broadcast a live, five-hour show daily from a digital studio to be built in the Hall of Fame's museum, now under construction in Nashville and set to open next May. Programming will feature both new artists and rarely heard historical performances and recordings from the Hall of Fame's archives. Those archives include more than 200,000 recorded discs and hundreds of audiotapes.

As part of the agreement, a variety of collaborative programs will be offered on several XM channels when the service launches in the first half of 2001. Content will

include "The Country Music Hall Of Fame Hour," featuring hour-long profiles of country music legends with rare, archival recordings; "Today In Country Music History," which will also tap the museum's archives; and "Backstage At The Country Music Hall Of Fame," featuring new live performances and rebroadcasts of classic concerts.

In other news, the Country Music Assn. has announced that next year's Fan Fair will be held June 14-17 in downtown Nashville. The main stage shows will take place at Adelphia Coliseum, and the exhibits and autograph booths will be in the Nashville Convention Center. Riverfront Park is being considered for additional Fan Fair shows. The Tennessee State Fairgrounds had been home to Fan Fair for the past 19 years.

Nashville's Bluebird Cafe is raising money for the Alcohol and Drug Council of Middle Tennessee by selling collectible items on eBay. Auction items from **Garth Brooks** and **Trisha Yearwood** are among those available.

SIGNINGS: Nancy Russell's Nashville-based company FORCE

has signed **Alan Jackson** to a co-management deal with Los Angeles-based **Howard Kaufman's** HK Management. FORCE also manages **Trisha Yearwood**. Its publicity arm already had Jackson as a client. Kaufman also manages **Aerosmith**, **Jimmy Buffett**, **Lenny Kravitz**, **Chris Isaak**, and **Stevie Nicks**. Jackson split with former manager **Chip Peay** this year.

HighTone Records has signed San Jose, Calif.-based honky-tonk singer/songwriter **Dallas Wayne** to its independently distributed HMG imprint. His label debut, "Big Thinkin'," is due Sept. 12. The album was produced by **Robbie Fulks**. Booked by St. Paul, Minn.-based Hello Booking, Wayne will begin touring in September.

ON THE ROW: **Kelly Keiber**, formerly Arista/Nashville's regional sales director, joins DreamWorks Records in a similar capacity. Former Arista promotion coordinator **Jackie Proffitt** also recently joined DreamWorks in a similar capacity.

William Smithson joins Warner/Reprise Nashville as national publicity manager. He had been an associate manager at Borman Entertainment.

Nick Granato, the former director of Christian music at Cal IV Entertainment and Chestnut Mound Music, has formed Song Harbor, based in Hendersonville, Tenn.



by Phyllis Stark



Billboard **HOT COUNTRY** SINGLES & TRACKS

AUGUST 5, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	1	1	20	I HOPE YOU DANCE 5 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	3	17	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 6D212 †	2
3	4	7	15	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	3
4	3	5	23	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
5	5	4	21	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	4
6	6	8	24	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	6
7	9	10	12	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	7
8	7	2	25	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
9	8	9	17	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	7
10	11	12	30	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	10
11	10	11	12	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
12	13	14	24	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	12
13	14	17	21	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	13
14	17	20	11	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	14
15	15	18	26	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	15
AIRPOWER						
16	21	21	19	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	16
17	12	6	30	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	3
18	20	26	32	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	18
19	22	23	19	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLIS (V) MERCURY 172153 †	19
20	23	24	17	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	20
21	16	15	31	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
22	18	19	38	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
23	25	27	11	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	23
24	19	16	34	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	3
25	28	31	11	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	25
26	26	28	13	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	26
27	24	22	13	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
28	27	30	12	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	27
29	29	29	20	THAT'S THE BEAT OF A HEART C. FARREN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEAT. SARA EVANS (V) BNA 62013 †	29
30	30	32	16	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	30
31	38	—	2	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	31
32	32	34	11	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	32
33	31	33	16	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	31
34	33	37	9	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	33
35	34	36	19	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	34
36	40	44	6	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	36
37	39	40	7	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	37
38	37	39	9	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	41	6	WE DANCED F. ROGERS (B. PAISLEY, J. C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	39
40	36	38	12	STUFF M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	36
41	42	42	6	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT	41
42	44	48	5	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	42
43	35	35	19	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	34
44	51	57	5	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	44
45	43	45	10	GOING NOWHERE J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYNONNA (V) CURB 172155/MERCURY	43
46	46	49	6	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	46
47	47	47	8	WHERE ARE YOU NOW G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172170 †	47
48	49	51	6	THIS TIME AROUND R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT †	48
49	50	52	9	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	49
50	55	67	3	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	50
51	52	56	7	PERFECT WORLD M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	51
52	58	60	6	TIRED OF LOVING THIS WAY D. HUFF, C. RAYE (G. LESAGE, A. MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	52
53	53	63	4	NO PLACE LIKE HOME T. HASELDEN, R. ZAVITSON (K. ROCHELLE, A. J. MASTERS)	GEORGIA MIDDLEMAN (C) (D) (V) GIANT 16852	53
54	57	59	5	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	54
55	74	—	2	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727	55
Hot Shot Debut						
56	NEW	1	1	RUN AWAY R. HERRING (S. MCANALLY, R. HERRING)	SHANE MCANALLY CURB ALBUM CUT	56
57	73	—	3	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	57
58	45	43	16	IF YOU CAN B. CHANCEY (J. SWINEA)	TAMMY COCHRAN (C) (D) EPIC 79415 †	41
59	59	58	4	A LOVE LIKE THAT J. SCAIFE (M. BEESON, D. PFRIMMER)	TY HERNDON EPIC ALBUM CUT	58
60	63	69	5	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH BNA ALBUM CUT †	60
61	65	—	2	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE VIRGIN ALBUM CUT	61
62	62	68	13	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	62
63	60	61	6	TIME, LOVE & MONEY S. HENDRICKS (S. AUSTIN, W. RAMBEAUX, D. BERG)	RONNIE MILSAP (V) VIRGIN 58853	57
64	NEW	1	1	YOU WITH ME J. E. NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT/WRN	64
65	70	—	2	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	65
66	48	46	14	GOODBYE IS THE WRONG WAY TO GO R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES (C) (D) MONUMENT 79414	45
67	54	50	9	SHAME ON ME D. JOHNSON, R. ZAVITSON, T. HASELDEN (S. WILKINSON, G. BURR)	THE WILKINSONS GIANT ALBUM CUT	49
68	71	72	6	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	68
69	56	53	7	I DO NOW B. GALLIMORE (T. SNOW, F. GOLDE)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	53
70	RE-ENTRY	4	4	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	70
71	68	65	5	I DON'T FEEL THAT WAY E. GORDY, JR., R. BENNETT (C. ROBISON)	DANNI LEIGH MONUMENT ALBUM CUT	56
72	67	—	2	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	67
73	NEW	1	1	CACTUS IN A COFFEE CAN S. BOGARD, J. STEVENS, S. HENDRICKS (S. SESKIN, A. SHAMBLIN)	JERRY KILGORE (V) VIRGIN 58851	73
74	NEW	1	1	THE VISIT N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	74
75	NEW	1	1	A WOMAN GETS LONELY P. WORLEY, L. ANGELLE (L. ANGELLE)	LISA ANGELLE DREAMWORKS ALBUM CUT †	75

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

Billboard **Top Country Singles Sales**

AUGUST 5, 2000

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

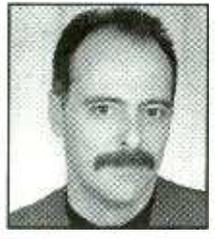


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	NEW	1	1	I NEED YOU SPARROW 58863/CAPITOL/CURB 1 week at No. 1	LEANN RIMES
2	1	1	13	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
3	2	2	7	THAT'S THE WAY CURB 73106	JO DEE MESSINA
4	3	3	25	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
5	4	4	13	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
6	5	6	22	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
7	7	15	3	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
8	6	5	18	YES! WARNER BROS. 16876/WRN	CHAD BROCK
9	8	8	19	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
10	10	9	14	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
11	9	7	23	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
12	12	12	8	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN
13	15	13	4	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	10	18	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
15	13	11	14	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
16	16	18	24	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
17	14	14	43	BIG DEAL CURB 73086	LEANN RIMES
18	17	16	24	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
19	18	17	48	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
20	19	22	163	HOW DO I LIVE ● CURB 73022	LEANN RIMES
21	20	19	25	AMAZED ● BNA 65957/RLG	LONESTAR
22	23	23	10	GOODBYE IS THE WRONG WAY TO GO MONUMENT 79414/SONY	WADE HAYES
23	22	20	21	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
24	21	21	16	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHE
25	24	24	14	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) GIANT 16871/WARNER BROS.	NEAL MCCOY

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

COUNTRY CORNER



by Wade Jessen

POP ATOP: With approximately 39,000 scans, LeAnn Rimes' "I Need You" (Sparrow/Curb) starts at No. 1 on Top Country Singles Sales and shoots 50-13 on The Billboard Hot 100, where it achieves Rimes' second-highest chart position behind "How Do I Live," which peaked at No. 2 in late 1997.

The new title is Rimes' fourth chart-topper on Top Country Singles Sales and her second to enter at No. 1. Rimes' debut single, "Blue," bowed atop the list with more than 21,000 units in the June 22, 1996, issue.

The pop chart action is also driven by approximately 35 million estimated audience impressions; country airplay is the biggest single format contributor, with more than 18 million. Combined audience impressions from top 40 and AC outlets total 17 million. On the Adult Contemporary chart, "I Need You" dips to No. 4 from last issue's No. 3 peak.

On Hot Country Singles & Tracks, the new single gains 101 detections to rise 23-20 with airplay at 100 monitored stations. Heavy airplay (more than 35 plays) is heard at KYCY San Francisco, KIKK Houston, KKAT Salt Lake City, KNIX Phoenix, and WMZQ Washington, D.C.

BLONDE ON BLONDE: Twin sisters Heather and Jennifer Kinley earn Hot Shot Debut stripes on Top Country Albums with "Kinleys II" (Epic). It opens at No. 18 with 7,500 units and pops on Heatseekers at No. 10.

The new set outdoes the Kinleys' debut album, "Just Between You And Me," which bowed with 5,000 pieces at No. 33 on Top Country Albums and No. 20 on the Heatseekers list in the Oct. 11, 1997, Billboard.

"She Ain't The Girl For You," the lead single from the new set, bullets at No. 35 on Hot Country Singles & Tracks, with spins at 140 monitored stations. New airplay is detected at KHEY El Paso, Texas; WIVK Knoxville, Tenn.; and WNUC Buffalo, N.Y.

Meanwhile, Greatest Gainer ribbons are pinned on Dixie Chicks' "Fly" (Monument), which is No. 1 on Top Country Albums. The set scans more than 41,000 units, up 2,000. Our percentage-based Pacesetter trophy goes to Wynonna's "New Day Dawning" (Curb/Mercury), which gains 11% to advance 54-50.

HEART SONGS: Country traditionalist Darryl Worley is the 12th new artist to place a debut set on Top Country Albums so far this year, as "Hard Rain Don't Last" (DreamWorks) scans more than 4,000 units to set up shop at No. 33. On Heatseekers, Worley's package bows at No. 20.

Worley's set posts the sixth-biggest opening week of the dozen first-timers, outscanning first weeks by Keith Urban, Hank Williams III, Jennifer Day, Julie Reeves, Clay Davidson, and Rebecca Lynn Howard.

The five fattest openers, in order, are Billy Gilman, Rascal Flatts, Eric Heatherly, Phil Vassar, and Alecia Elliott.

Wade Jessen can be reached by E-mail at wjessen@billboard.com.

BNA's Warren Brothers Are 'Kings' Of The Road

BY RAY WADDELL

NASHVILLE—The hard-touring Warren Brothers recorded "King Of Nothing," their sophomore BNA release, while never letting up on roadwork, which probably helped create a "live" vibe that both the act and label feel serves them well.

Brothers Brett and Brad Warren also wrote nearly every song on the record. Lead vocalist Brett says it's been a busy but rewarding process. The album is due Sept. 12.

"During the recording of this album, I got married, had a kid, and toured constantly," he says. "We've got a great band that's been with us a long time, and they play on a lot of the new record."

The Warren Brothers have been playing clubs or "wherever we could make a living" for more than 10 years. Their debut, "Beautiful Day In The Cold Cruel World," came out in 1998, and while they were happy with the first album, Brett says the new record better captures what the act is all about.

"We recorded probably 20 songs before we got down to the 11 we were gonna keep," he says. "We just kept writing new stuff."

The brothers co-produced the record with Chris Farren. "We wanted to break the Nashville mold of having somebody else write the songs, somebody else arrange them, somebody else produce, and then session guys come in and play," says Brett. "Nothing against session players. They're great, and sometimes you really need them. But they do so many sessions, you wonder how they can keep bringing in something new."

Sometimes a rough sound is good, Brett says. "If you make a record perfect and critique it so hard, you can overdub the life out of it. That's why so much country sounds pop now."

RHYTHM KINGS

"King Of Nothing" finds the brothers offering up a collection of guitar-based vignettes sometimes reminiscent of the country rock stylings of Don Henley and the Eagles. Throughout, Brett's singing is soulful, Brad's playing is enthusiastic and appropriately loose, and the siblings' har-

monies are fresh and effective. The songs are thoughtful and incisive, with a straightforward lyrical approach.

An edgier sound separates the Warren Brothers from many of their country contemporaries. "We're not looking back any more, and we're not looking around at what anybody else is doing," says Brett. "We're not virtuosos, but when we get together with our band, we have a vibe and a sound, and that's why [RCA Label Group (RLG) CEO] Joe Galante signed us in the first place."

Among the highlights are "Superstar," a memorable homage to ulterior motives in the music business. "It's about a woman coming to Nashville and sleeping her way to the top," says Brett, stressing that they wrote the song with no one in particular in mind. "Everybody that hears it in Nashville starts laughing, so it must've struck a chord."

He's not worried that the song is too controversial. "At the end of the day, it's just music," he says. "Everybody involved—radio, management, even me—gets caught up in worrying if something's too country, not enough country, or whatever, instead of [whether it] is a good song, band, or artist. Hank Williams said that the one thing that separates country music from every other form of music is sincerity. You may not like me. I may not wear a hat, but I'm sincere."

Also included on the new album is "That's The Beat Of A Heart," performed with RCA artist Sara Evans and included on the soundtrack to the motion picture "Where The Heart Is." The song has become the Warren Brothers' most successful single to date by recently cracking the top 30 on the Hot Country Singles & Tracks chart.

WORKING THE WARRENS

Label executives are optimistic that if the Warren Brothers can gain exposure, their natural charisma and live performance chops could lead to big things. "We think the first album did really well as an initial release, and we're off to a great start with the sin-

gle," says Butch Waugh, RLG's senior VP/GM. He adds that radio is coming around.

"There were about 30 stations we couldn't get to commit [to singles from the first album], and on this one we're winning them over," says Waugh. "These guys have probably the best live show of anybody in Nashville."

The brothers' status as a performing band is having an impact in other areas of their career. Gregg Swedberg, operations manager at KEEY (K102) Minneapolis, was an early

believer. "We're poster children for the Warren Brothers," he says. "From the moment I saw them live for the first time, I realized our format needs these guys. We just have to find a way to open the door for them at our format. If we can, I believe these guys will be huge."

Opening doors is exactly what Waugh and the BNA staff are trying to accomplish. "It has to be about micro-marketing," says Waugh. "We look at where they've had success in the past and where they're having new success, and these are the markets we'll focus on. This music will react to an active audience."

The brothers will do radio shows and visit radio stations to promote the release. BNA will go after retail in the same way as radio, by identifying receptive markets. "We want to make sure they know they're one of the markets targeted with the Warren Brothers," says Waugh.

He has high hopes for the record. "I'd like to have a gold album on this, and I believe we can get one," Waugh says. "It's all about seeing these guys live and how well these songs are crafted."

The Warren Brothers are ready for more broad-based success. "We want to make hit records and have songs on the radio," says Brett. "We're not trying to be artsy-fartsy. We just feel like there's a way to make commercial music with soul."

The Warren Brothers are managed by Vector Management and booked by the William Morris Agency.



WARREN BROTHERS

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

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

- 19 **ALMOST DOESN'T COUNT** (Sushi Too, BMI/Hidden Fun, BMI/Warner-Tamerlane, BMI/Manniti L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
- 36 **BEST OF INTENTIONS** (Post Oak, BMI)
- 30 **BLUE MDON** (Acynon, BMI/WCR, BMI)
- 41 **BORN TO FLY** (Sony/ATV Tree, BMI/Careers-BMG, BMIFloyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
- 73 **CACTUS IN A COFFEE CAN** (Sony/ATV Cross Keys, ASCAP/David Aaron, ASCAP/Famous, ASCAP/Song Matters, ASCAP/Built On Rock, ASCAP) HL
- 24 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 11 **COLD DAY IN JULY** (EMI Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM
- 14 **COUNTRY COMES TO TOWN** (Tokco Tunes, BMI)
- 28 **FEELS LIKE LOVE** (Vinny Mae, BMI) WBM
- 6 **FLOWERS ON THE WALL** (Unichappel, BMI/Copyright Management International, BMI) HL
- 45 **GOING NOWHERE** (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM
- 66 **GOODBYE IS THE WRONG WAY TO GO** (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP)
- 31 **GO ON** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 46 **HE WILL, SHE KNOWS** (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 22 **HOW DO YOU LIKE ME NOW??** (Tokco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
- 55 **I CAN'T LIE TO ME** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP)
- 69 **I DO NOW** (Snow, BMI/Frannee Gee, BMI/Warner-Tamerlane, BMI) WBM
- 71 **I DON'T FEEL THAT WAY** (Warner-Tamerlane, BMI/Bartez, BMI) WBM
- 58 **IF YOU CAN** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL
- 1 **I HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
- 57 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM
- 5 **I'LL BE** (Realsongs, ASCAP) WBM
- 72 **I'M GONNA LOVE YOU ANYWAY** (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL
- 54 **I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 20 **I NEED YOU** (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jes'Kar, ASCAP) HL
- 60 **I PRAY FOR YOU** (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL
- 3 **IT MUST BE LOVE** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
- 15 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden

- Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 10 **I WILL...BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 34 **JUST ANOTHER DAY IN PARADISE** (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 44 **KATIE WANTS A FAST ONE** (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
- 25 **KISS THIS** (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
- 18 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
- 50 **A LITTLE GASOLINE** (Mighty Nic, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 32 **LONELY** (WB, ASCAP/Maverick, SCAP/Big Red Tractor, ASCAP) WBM
- 59 **A LOVE LIKE THAT** (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Platinum Flow, ASCAP) HL/WBM
- 37 **LOVE SHE CAN'T LIVE WITHOUT** (Blackened, BMI/Acuff-Rose, BMI) HL/WBM
- 43 **LOVIN' YOU AGAINST MY WILL** (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 65 **MEANWHILE BACK AT THE RAI CH** (Universal-PolyGram International, ASCAP/Soundance Kid, SCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM
- 61 **MY LOVE GOES ON AND ON** (Ciber, ASCAP/WB, ASCAP/Platinum Flow, ASCAP) WBM
- 62 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 53 **NO PLACE LIKE HOME** (Warner Tamerlane, BMI/Clutchfield, BMI/MAS Venture, BMI) WBM
- 70 **ONCE IN A LIFETIME LOVE** (Lo Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
- 23 **ONE VOICE** (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL
- 49 **PARADISE** (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM
- 51 **PERFECT WORLD** (Travelin' Zoo, ASCAP/No Man, BMI/Wacissa River, BMI/MBL, BMI)
- 4 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontarner, BMI) HL/WBM
- 56 **RUN AWAY** (Curb, ASCAP/Shane McAnally, ASCAP)
- 33 **SELF MADE MAN** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 66 **SEVENTEEN** (Careers-BMG, BMI/Silverkiss, BMI) HL
- 67 **SHAME ON ME** (Golden Phoenix, SOCAN/KaySongs, SOCAN/Gary Burr, ASCAP/Universal-MCA, ASCAP) WBM
- 35 **SHE AIN'T THE GIRL FOR YOU** (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM
- 9 **SOME THINGS NEVER CHANGE** (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM
- 40 **STUFF** (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
- 29 **THAT'S THE BEAT OF A HEART** (Kodoko, ASCAP/MizMo, ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
- 38 **THAT'S THE KIND OF MOOD I'M IN** (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
- 7 **THE WAY THE WAY** (Almo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Flow, ASCAP) WBM
- 26 **THERE YOU ARE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM
- 48 **THIS TIME AROUND** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 63 **TIME, LOVE & MONEY** (Reynsong, BMI/Bayou Boy, BMI/Lucky
- 52 **TIRED OF LOVING THIS WAY** (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL
- 17 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
- 74 **THE VISIT** (Major Bob, ASCAP/Mid-Summer, ASCAP)
- 21 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Falazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 39 **WE DANCED** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 2 **WHAT ABOUT NOW** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Bind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
- 27 **WHEN YOU COME BACK TO ME AGAIN** (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM
- 16 **WHEN YOU NEED MY LOVE** (EMI Blackwood, BMI/Starstruck Angel, BMI) HL
- 47 **WHERE ARE YOU NOW** (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL
- 75 **A WOMAN GETS LONELY** (Sister Elisabeth, BMI/Lisa Angelle, BMI)
- 8 **YES!** (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 13 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Show-billy, BMI) HL
- 12 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Kessiree Bob, ASCAP) CLM/HL
- 64 **YOU WITH ME** (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 42 **YOU WON'T BE LONELY NOW** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL

AUGUST 5, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/GREATEST GAINER ▶						
1	1	1	47	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	4	5	BILLY GILMAN ● EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
3	3	2	37	FAITH HILL ▲ ⁹ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	4	3	9	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
5	5	5	142	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
6	6	6	63	SHEDAISI ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
7	8	8	130	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
8	7	7	64	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
9	9	9	60	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
10	10	10	20	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
11	12	11	38	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	13	16	35	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
13	14	15	39	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
14	11	12	63	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
15	15	14	73	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
16	17	17	7	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
17	18	18	14	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
◀ Hot Shot Debut ▶						
18	NEW	1	1	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS		18
19	20	19	28	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
20	16	13	40	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
21	19	25	7	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
22	23	27	25	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	22
23	21	20	7	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
24	24	22	12	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
25	22	21	39	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
26	29	29	88	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
27	30	26	17	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
28	28	32	43	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
29	26	24	12	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
30	27	23	48	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
31	25	28	14	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
32	31	31	45	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
33	NEW	1	1	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
34	32	35	60	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
35	34	34	39	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
36	33	30	59	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
37	38	41	68	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	36	37	13	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
39	35	33	13	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
40	40	38	14	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
41	41	39	68	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
42	37	40	14	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
43	39	42	8	DWIGHT YOAKAM REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
44	42	43	10	BLACKHAWK ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
45	45	47	16	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
46	44	45	16	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
47	43	49	16	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
48	50	53	59	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
49	46	48	89	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
50	54	56	22	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
51	51	51	100	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
52	53	57	62	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
53	49	44	11	THE JUDDS CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
54	55	52	62	CHELY WRIGHT ● MCA NASHVILLE 170052 (10.98/17.98) HS	SINGLE WHITE FEMALE	15
55	47	46	26	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
56	60	68	25	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
57	48	65	51	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
58	58	61	41	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
59	57	54	15	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
◀ PACESETTER ▶						
60	62	59	25	WYNONNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
61	52	55	19	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52
62	56	50	7	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	46
63	64	67	44	BROOKS & DUNN ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
64	63	64	14	VARIOUS ARTISTS FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
65	69	—	63	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
66	67	63	57	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
67	61	62	38	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
68	RE-ENTRY	7	7	MERLE HAGGARD SMITH MUSIC GROUP 850/DORAZOR & TIE (15.98 CD)	LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY	61
69	65	70	7	TIM WILSON CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	48
70	71	—	66	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
71	RE-ENTRY	17	17	JOE DIFFIE EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
72	68	75	59	MARY CHAPIN CARPENTER ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
73	59	66	64	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
74	74	69	12	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
75	70	—	26	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21

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

Billboard Top Country Catalog Albums

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

AUGUST 5, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	164
2	5	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	109
3	2	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	123
4	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	149
5	4	FAITH HILL ▲ ⁶ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	118
6	8	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	84
7	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	248
8	6	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	320
9	10	TIM MCGRAW ▲ ⁵ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	330
10	9	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	114
11	11	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	102
12	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	526
13	12	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	20

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	442
15	15	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	286
16	18	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	150
17	16	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	285
18	17	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	696
19	19	ALISON KRAUSS ▲ ² ROUNDER 610325/DJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	197
20	20	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	152
21	21	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	304
22	23	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	ALL I WANT	130
23	—	GEORGE JONES LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
24	—	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	223
25	24	DAVID ALLAN COE COLUMBIA 40185/SONY (9.98 EQ CD)	17 GREATEST HITS	17

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

GOSPEL

THE
BILLBOARD
SPOTLIGHT

W

ith an 11% increase in annual revenues (six points above the industry average), savvy imaging, sophisticated marketing and a growing number of artists securing airplay on both sides of the fence, gospel music continues to strengthen its clout as the No. 5 ranked genre, collectively selling more than classical, jazz and new age combined (in accordance with the latest figures provided by the RIAA).

SCORING RESULTS

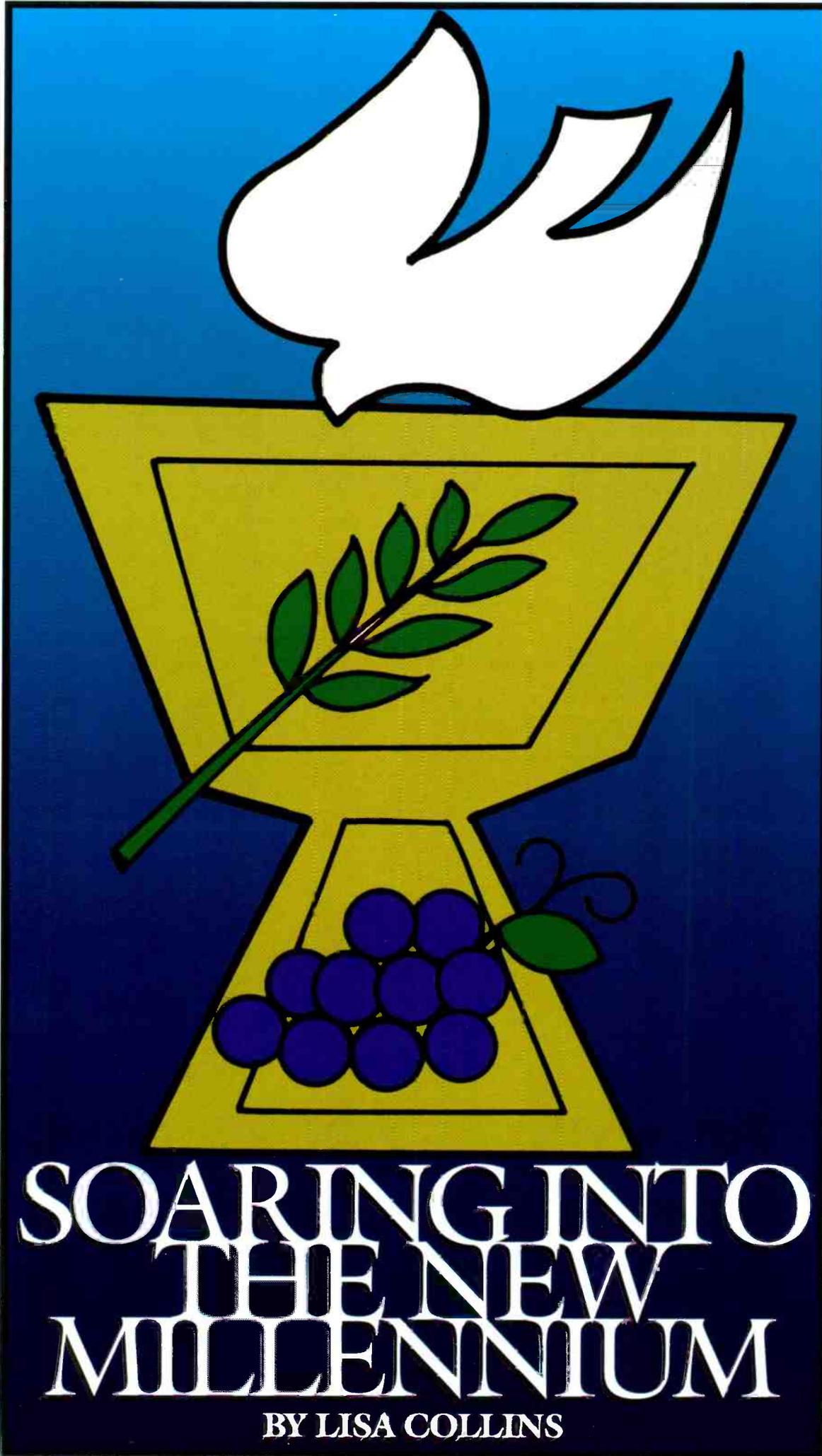
The newest Gospel Music Association statistics are just as impressive. For every 10 country records sold, seven Christian records are sold. And if, as with country, the growth of gospel is dependent on the growth of artists who will champion the genre, gospel may be gearing up for its best season yet. An impressive slate of forthcoming releases includes key stars like Donnie McClurkin, John P. Kee and Kirk Franklin, who will introduce his "One Nation Crew" Aug. 15, as well as the highly anticipated debuts of Tonex and Atlantic Christian's Damita Haddon this fall.

Also expected to boost gospel's burgeoning hit record portfolio are alliances struck with pop artists like Lou Rawls, who will release his first-ever gospel project on Malaco Records later this year. EMI Gospel scored a coup with its signing of pop star Aaron Neville's Tell It Productions to an exclusive distribution agreement in conjunction with the Aug. 29 release of his first inspirational gospel CD. Gospo Centric has signed Dru Hill member Woody Green and, just last month, Patti LaBelle, Mary J. Blige, Boyz II Men, Gladys Knight and Rawls joined Franklin and Mary Mary in lending their vocals to a forthcoming project from Shirley Caesar.

Already this year, gospel is scoring impressive results with Yolanda Adams, Mary Mary and Fred Hammond & Radical For Christ, whose current release, "Purpose By Design," is fast approaching gold certification. Sony executives predict "Thankful," which debuted at No. 2 on the gospel charts before advancing to the No. 1 spot and holding it captive, along with the R&B charts as well, could be certified gold by the end of August.

And, with SoundScan reporting sales on Yolanda Adams' "Mountain High, Valley Low" at 212,000 units—excluding the core Christian market—and the album's second single, "Open My Heart," winging its way up to No. 2 on the gospel and Christian charts, Elektra executives have good reason to believe the record will also certify gold.

Elektra publicist Lisa Jefferson



says, "Yolanda Adams is one of our biggest priorities. Last year, she performed at our WEA convention and blew everyone, including the top executives, away. And she is selling."

As gospel's "gold club" continues to grow, what excites industry insiders most is that the numbers—and excitement—are up across the board.

BLACKBERRY AND THE MISSISSIPPI

Recording artist/Blackberry Records president Doug Williams reveals, "Everybody's gearing product toward urban, but there is a large audience of people who follow traditional gospel and purchase the product. We did a 17-city tour, the Mississippi Gospel Explosion 2000, earlier in the year—with the Mississippi Mass Choir, Willie Neal Johnson & the Keynotes, Lee Williams & the Spiritual QCs, the Canton Spirituals and the Williams Brothers—and it was very successful.

"In some of the venues, we had 4,000 to 5,000 in attendance, and we had to turn people away in Indianapolis and Birmingham, Ala. What that shows is the strength of traditional gospel, and that, if promoted the same, will put the people in the house."

Drew Dawson, program director at KHVN in Dallas, agrees, "What we're seeing in Dallas is that there is a clean break in terms of demographic response. People over 35 are very much into something that they can still hear on Sunday morning. The under-35 demo is still looking for something with more of an R&B flavor to it. Gospel radio has to make sure that it continues to superserve its core—those African American females over 35 who support the format and enable us to maintain our high ratings—and, at the same time, be inclusive enough to invite younger folks in.

"While I don't think we'll ever get too traditional, we have a greater danger of getting too contemporary. Because the folks that like contemporary gospel are the button pushers. They're the ones who are going to the big R&B stations," Dawson adds.

The fact is, more and more gospel marketers are extending their reach beyond gospel radio.

Marvie Wright, director of marketing at Tommy Boy Gospel, affirms, "The demo we're targeting rarely listens to gospel radio. They're more tuned in to urban stations, videos and Web sites, so we have to meet them in the streets. We go to concerts, clubs and malls to distribute promotional materials."

Continued on page 48

Spiritual Releases

A List Of What's To Come

COMPILED BY ANTRACIA MERRILL

Against The Flow Records

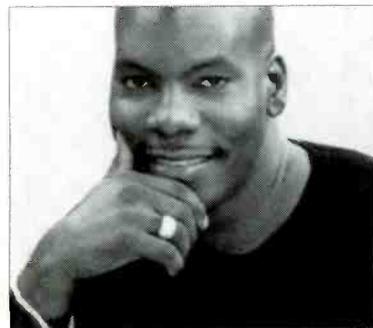
Angie Winans, "Melodies Of My Heart" (October 1)
Various Artists, "Our Gift To You" (October 29)

AIR (Atlantic International Records)

Dottie Peoples, untitled (November 7)



Carolyn Traylor



Ben Tankard

Atlantic Christian

Damita Haddon, "Damita Haddon" (September 26)
Carlton Pearson, "Azusa Praise And Worship" (September 26)

B-Rite Records

Woody, untitled (October)

Berach Records

Candi Staton, "Here's A Blessing To You Love, Candi" (September)

Blackberry Records

"Blackberry's Greatest Hits—Volume II" (August 8)

Born Again Records

Kim Yvette, "Born Again Love Songs" (August 1)
Sterling, "Something To Sing About" (September 1)

Crystal Rose

Various Artists, "Young Soldiers Of Praise" (October)

Diversity Records

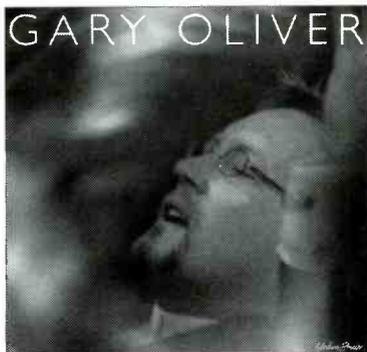
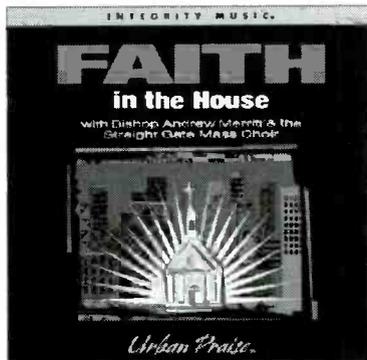
Lemmie Battles, "He Will Come Through" (August)

Dorohn Records

The Craig Brothers, "The Legacy Continues" (TBA)
EMC, "It's In The Lyrics" (TBA)

EMI Gospel

Aaron Neville, "Devotion" (August 29)



Daryl Coley, "Compositions A Decade Of Song" (August 29)
Lamar Campbell And Spirit Of Praise, untitled (October)

Gospel Jubilee Records

The Brooklyn All-Stars, "When You Think You're At the Bottom, Look Down" (August)
Willie Morganfield, "So Close And Yet So Far Away" (August)
The New Harmonizing Four, "City Called Heaven" (August)
The Soul Lady Of Gospel Mary McLaurine, "If You Just Hold Out" (August)

Gospo Centric Records

Kirk Franklin, "Presents One Nation Crew" (August 15)

Continued on page 46

Atlantic Christian is putting a major push and big bucks behind the September debut of Damita Haddon, enlisting such A-list secular producers as Arif Mardin, whose clients include Celine Dion, Barbara Streisand, Bette Midler and the Atlanta-based Noontime Group (Toni Braxton). So impressed by one of the cuts from the much-anticipated eponymously titled debut, "The Wedding Song" (penned by her producer/artist husband, Deitrick Haddon), was *Bride Magazine*—with a readership of 5.5 million—that Haddon is being included in the publication's forthcoming promotional campaign.

NEW APPEAL

In Sony's efforts to best position gospel's newest sensation and hottest duo, Mary Mary—whose smash single "Shackles" has struck a chord with their primary core demo of 16 to 35-year-olds across the board—executives lined up a full range of exposure opportunities spanning the Christian Bookstore Association and the Full Gospel Baptist Church Fellowship to the Essence College Tour and a possible opening slot on just the right urban concert tour.

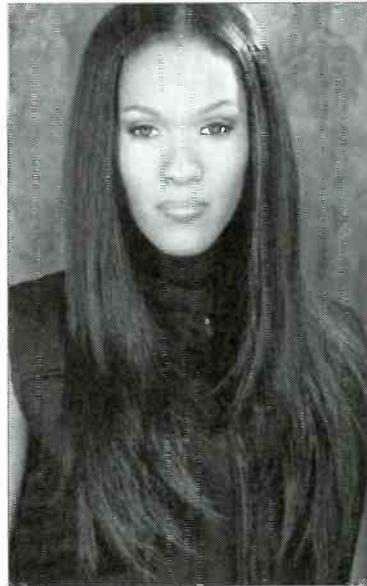
An "At-Home" feature in the August issue of *Ebony* and a series of shows for the Odyssey Network are part of Elektra Records' campaign to beef up Yolanda Adams' profile with mainstream audiences. The heightened TV profile coupled with growing airplay of her debut, "Mountain High, Valley Low," has boosted her sales figures to 14,000 to 15,000 units per week.

All are prime examples of ways in which a growing number of labels are working to position gospel artists for mainstream acceptance and success in conjunction with a trend that has translated into huge revenues for artists like Kirk Franklin, Trin-I-Tee 5:7, Fred Hammond and Donnie McClurkin, and labels like Gospo Centric, Interscope and Verity Records.

"Overall, everybody's pushing the numbers," reports producer Donald Lawrence, who's enjoying a great deal more high-end work in gospel. "Not only are they spend-

ing a lot more to produce quality records, but there are more opportunities."

Jazzy Jordan, VP of marketing for Verity Records, states, "The simple fact is, when produced at a higher quality, gospel artists are starting to resemble a lot of secular artists. Just look at Tonex. Here's a



Damita Haddon

cutting-edge artist who's bringing the hip-hop beats and feel of the street to gospel, and it's not like finding an artist and having to put him with a producer to bring out his best. Tonex is bringing it in a finished package. There is no need for a remix. Its appeal is urban."

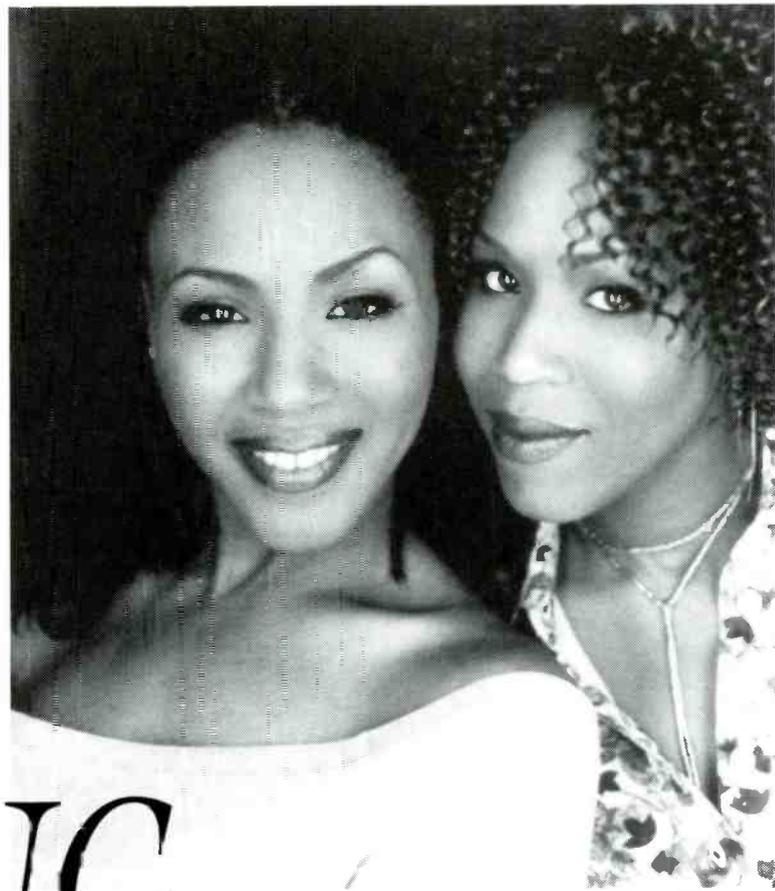
With gospel's newfound appeal, imaging has become a top priority. Demetrus Alexander-Stewart, VP of Gospel Relations for Atlantic Christian, observes, "Because Damita's music is very urban and youth-oriented, we actually did two photo shoots trying to get the right image. The mainstream side didn't want it to look too churchy and, for gospel, it couldn't look too worldly, so we were trying to strike a balance."

For those who see gospel as a business, the balance is tied to profits.

ON THE RADIO

"Contemporary gospel artists get better exposure and greater marketing, so, naturally, there's more sales," notes Larry Robinson, owner of Detroit-based God's World. "The stations are going for

Continued on page 44



Mary Mary

GOING MAINSTREAM

Labels Are Prepping Gospel Artists For Success

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AND TEAR BACK



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33.3 RPM

GOING MAINSTREAM

Continued from page 42

ratings and your bigger companies are going for the dollars. People are still hungry for traditional gospel, but the pipeline seems to be getting smaller. Artists like Luther Barnes are not going to be heard on the big stations."

"We have three gospel stations, but they are all AM so the signal is not that strong," Robinson continues. "Besides, the majority of churchgoers don't listen to gospel radio. The top station here is WJLB for R&B. They look for gospel that will fit into their format because they want to get a positive message out, but it has to be slick and well-packaged. Artists like Mary Mary, Trin-I-Tee 5:7, Kirk Franklin and Yolanda Adams flow in the mix. And when they get played in the morning and evening drive, the sales are going to quadruple."

Characterizing the trend as part of the continuing secularization of gospel music, many, like Bobby Jones, have some concerns.

"I'm bothered by some of the imaging, with many of our artists looking just like everybody in rap music," Jones says. "It's too close to secular, including me. Do we really need all that?"

Other leading artists, like John P. Kee, share that view, though Kee is quick to add, "I'll never say it's gone too far. You have your Kirk Franklins who have really jumped out there and, while everybody's trying to reel him in, the Bible is saying 'Go ye therefore.' We're at a point now where we really do need to be defined, and we'll never define it if we allow other people to tell us what to do with our ministries."

Alexander-Stewart believes that, in many cases, it's the record labels. "Most, if not all, of the labels are tied to mainstream companies," Stewart explains. "They're pushing for an imaging that complements their marketing efforts. The retailers have to be able to rack the product in a more desirable position. You tend to move away from what looks more traditional if that's not what you like [or what sells]. They're not going to put a choir robe next to D'Angelo."

GROWTH AND DEVELOPMENT

The truth is, traditional artists have benefited as well from the attention now paid to packaging and imaging, as reflected in a rise in their popularity and stronger sales figures.

"Take Lee Williams [& the Spiritual QCs]," Doug Williams says, "he sold well over 100,000 units. And we did well over 150,000 units [of the Williams Brothers, signed to their own label, Blackberry Records]."

"While we're seeing some of the stations gearing their formats toward younger audiences and playing little, if any, traditional gospel, we're still finding that young people like traditional gospel as well," Williams adds. "We know that by the wide range of ages we draw. And young people

Continued on page 46

The recaps in the Gospel Spotlight offer a year-to-date preview of how the Gospel categories shape up for the 2000 Year In Music issue. The recaps cover the period from the Dec. 4, 1999, issue, which starts the chart year, through the July 8, 2000, issue and are based on sales data as accumulated by SoundScan. Each title receives points, based on units sold, for each week it appears on the chart, including weeks the chart does not publish in Billboard. Although the chart appears in Billboard bi-weekly, it is compiled in unpublished weeks and is available through the Billboard Information Network (BIN). Titles move to the catalog chart two years from the date of release provided they are no longer in the top 100 of the Billboard 200. The recaps were compiled by Anthony Colombo with assistance from Gospel chart manager Wade Jessen. ■

Year-To-Date Charts

TOP GOSPEL ALBUMS ARTISTS

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **YOLANDA ADAMS** (1) Elektra/EEG (1) Verity
- 2 **CECE WINANS** (1) Wellspring Gospel/Sparrow (1) Pioneer/AG
- 3 **TRIN-I-TEE 5:7** (2) B-Rite/Interscope
- 4 **MARY MARY** (1) C2/Columbia/CRG
- 5 **KIRK FRANKLIN** (1) Gospo Centric/Interscope
- 6 **HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** (1) Verity
- 7 **THE BROOKLYN TABERNACLE CHOIR** (1) M2.0 Communications/Word/Epic (1) Atlantic/AG
- T8 **FRED HAMMOND** (2) Verity
- T8 **RADICAL FOR CHRIST** (2) Verity
- 10 **T.D. JAKES** (1) Island Inspirational/IDJMG (1) Integrity/Word/Epic

TOP GOSPEL ALBUMS TITLES

Pos. TITLE—Artist—Imprint/Label

- 1 **MOUNTAIN HIGH, VALLEY LOW**—Yolanda Adams—Elektra/EEG
- 2 **ALABASTER BOX**—CeCe Winans—Wellspring Gospel/Sparrow
- 3 **PURPOSE BY DESIGN**—Fred Hammond & Radical For Christ—Verity
- 4 **WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS**—Various Artists—EMI/Word/Verity
- 5 **THANKFUL**—Mary Mary—C2/Columbia/CRG
- 6 **SPIRITUAL LOVE**—Trin-I-Tee 5:7—B-Rite/Interscope
- 7 **THE NU NATION PROJECT**—Kirk Franklin—Gospo Centric/Interscope
- 8 **FAMILY AFFAIR**—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
- 9 **GOD IS WORKING — LIVE**—The Brooklyn Tabernacle Choir—M2.0 Communications/Word/Epic
- 10 **WE GOT NEXT**—Winans Phase2—Myrrh/Word/Epic

TOP GOSPEL ALBUMS LABELS

Pos. LABEL (No. of Charted Titles)

- 1 **VERITY** (16)
- 2 **INTERSCOPE** (10)
- 3 **EPIC** (6)
- 4 **ELEKTRA ENTERTAINMENT GROUP** (1)
- 5 **SPARROW** (1)



Yolanda Adams



God's Property

TOP GOSPEL ALBUMS IMPRINTS

Pos. IMPRINT (No. of Charted Titles)

- 1 **VERITY** (14)
- 2 **B-RITE** (6)
- 3 **WORD** (7)
- 4 **ELEKTRA** (1)
- 5 **GOSPO CENTRIC** (3)

TOP GOSPEL ALBUMS DISTRIBUTORS

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **BMG** (16)
- 2 **INDEPENDENTS** (38)
- 3 **UNIVERSAL** (11)
- 4 **SONY** (7)
- 5 **EMD** (11)
- 6 **WEA** (9)



GOSPEL CATALOG TITLES

Pos. TITLE—Artist—Imprint/Label

- 1 **GOD'S PROPERTY**—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
- 2 **DONNIE McCLURKIN**—Donnie McClurkin—Warner Alliance/Warner Bros.
- 3 **KIRK FRANKLIN AND THE FAMILY CHRISTMAS**—Kirk Franklin And The Family—Gospo Centric
- 4 **HIS GIFT**—CeCe Winans—Pioneer/AG
- 5 **THE PREACHER'S WIFE**—Soundtrack—Arista
- 6 **(PAGES OF LIFE) CHAPTERS I & II**—Fred Hammond & Radical For Christ—Verity
- 7 **WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS**—Various Artists—Verity
- 8 **WHATCHA LOOKIN' 4**—Kirk Franklin And The Family—Gospo Centric/Interscope
- 9 **GREATEST HITS**—BeBe & CeCe Winans—Sparrow/Capitol
- 10 **YOLANDA LIVE IN WASHINGTON**—Yolanda Adams—Verity



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GOSPEL

SPIRITUAL RELEASES

Continued from page 42

Kurt Carr And The Kurt Carr Singers, "Awesome Wonder" (TBA)
Soundtrack, "His Woman, His Wife" (September)

In Synch Records

Tim Bowman, "Smile" (October 1)

Integrity Music

Various Artists, "Get Ready—The Best Of I.D. Jakes" (September 6)
"Faith In The House With Bishop Andrew Merritt" (September 20)
Gary Oliver, "More Than Enough" (October 18)

Malaco Music Group

Pilgrim Jubilees, "You Were There" (August)
Carolyn Traylor, "Don't Wanna Be Left Behind" (September)
Rev. Benjamin Cone, untitled (September)
Willie Neal Johnson, untitled (November)

MCG Records

Michael And Regina Winans, "Always Remember" (September 2)

Lee Williams And The Spiritual QCs, untitled (September 23)

Myrrh Records

Shirley Caesar, "You Can Make It" (September 5)
The World, "How U Gonna Live" (October 3)
New Direction, "Get Your Praise On" (October 3)
Milton Brunson's Thompson Community Choir, "Real" (October 17)

Savoy Records

Dr. Charles G. Hayes And The Cosmopolitan Church Of Prayer Choir, "Lord Have Thine Own Way" (August)
Rev. Timothy Wright, "He's A Rock" (October)

SGM Records

Jacquie Anderson-Myers And Committed, untitled (TBA)

Verity Records

Donnie McClurkin, "Live In London And More" (August 22)
Various Artists, "Gospel Greats Vol. 5: Women Of Gospel" (August 26)
B.B. Jay, "Universal Concus-sion" (September 12)
John P. Kee And The New Life

Community Choir, "Not Guilty" (October 24)
Tonex, "Tonex Pronounced Toe-nay" (September 26)
Ben Tankard, "Christmas Love" (September 26) ■

GOING MAINSTREAM

Continued from page 44

rush Lee Williams during performances as if he were Kirk Franklin."

In fact, key gospel-specialty store operators in Miami and Los Angeles say that, despite the increasing popularity of urban-contemporary gospel artists, traditional sales remain steady and, in cities like Raleigh, N.C., are thriving thanks to the advent of 24-hour gospel stations and the artists' own imaging.

Musical tastes not only vary regionally, but by market in some cases. Houston-based Songs Of Solomon store owner Avonda Williams says her sales are 50-50 contemporary/gospel, while Bill McGee, who runs Sam's Records in Fort Worth, Texas, says he sells more traditional.

Carolyn Sanders, Shirley Caesar's manager of 19 years, reports that Caesar's audiences have increased as her traditional market base continues to expand. What's more, all too aware of the trends linking mainstream appeal to imaging, traditional artists have

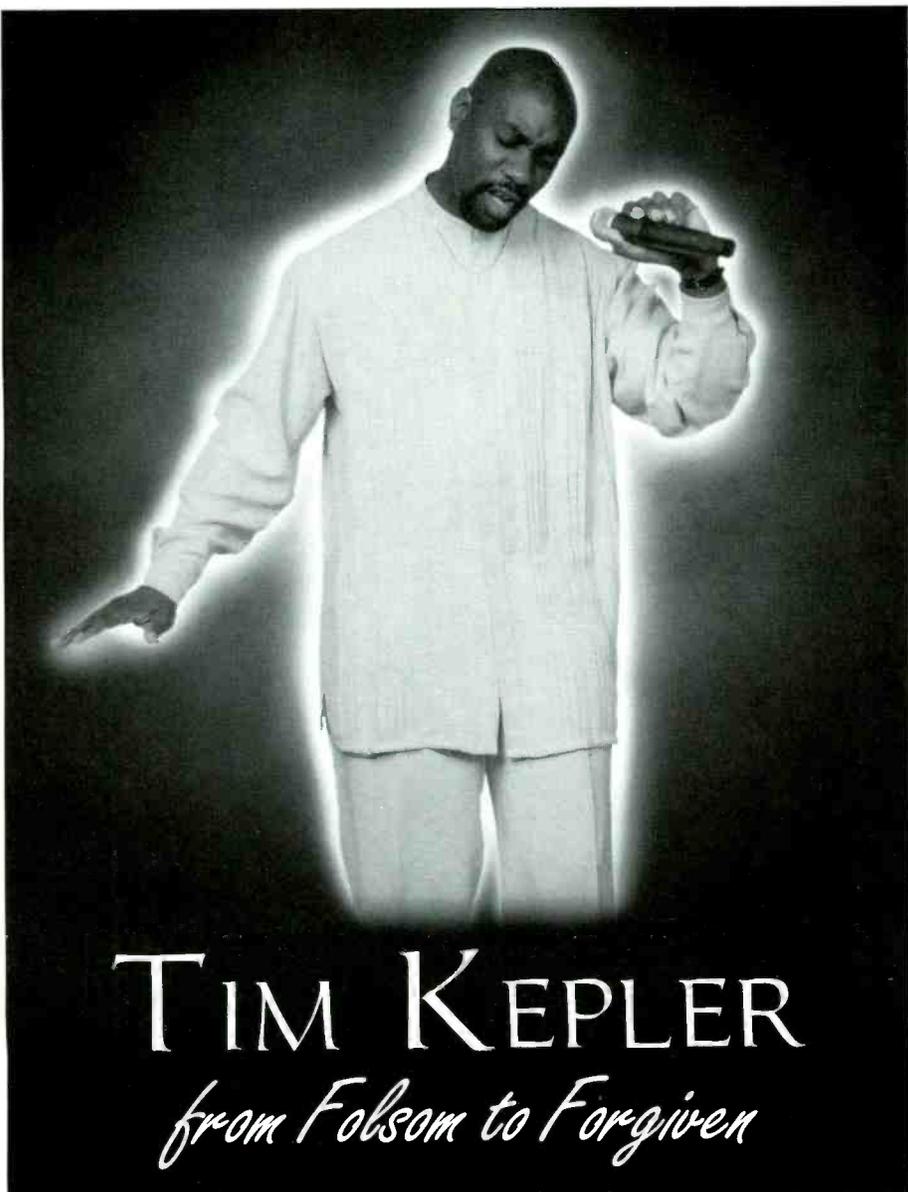


Tim-I-Tee 5:7

become just as savvy. A forthcoming project from Caesar will feature Patti LaBelle, Gladys Knight, Lou Rawls, Kirk Franklin, Mary J. Blige, Boyz II Men and Mary Mary.

"And," Sanders adds, "we're playing more large venues than your traditional church. What makes her unique and so popular is that her style—in the midst of singing—is ministry. You really feel as though you have been to church, or 'if I can get to that service I can get a lift.'"

The bottom line for label executives like Tyrone Murray, director of national marketing for Columbia, "is that for gospel or urban, the imaging has to make sense to the growth and the development of an artist. My goal with Mary Mary is not only to secure maximum and mainstream exposure but to make sure that people know the girls are genuine. That they are young, beautiful girls who are turned on to God and that this music is their ministry." —L.C.



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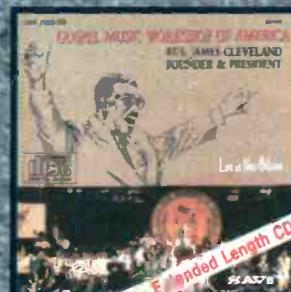
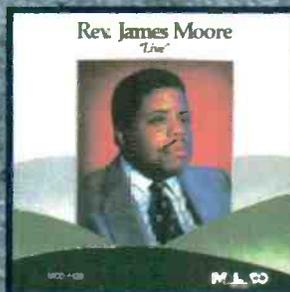
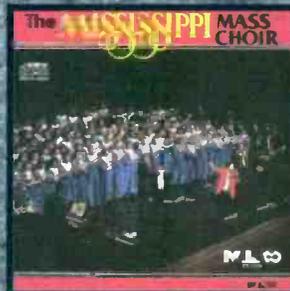
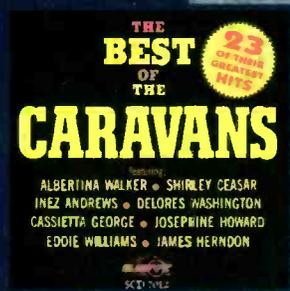
Super Mission 2000 - Toyko Japan, August 12, 14, 15 and 17,
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New Life Community Church - Norwalk, CA, August 26
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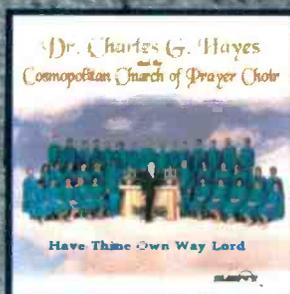
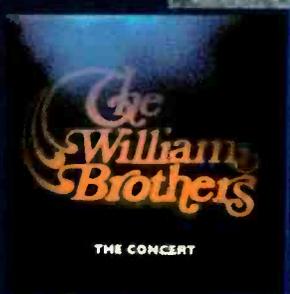
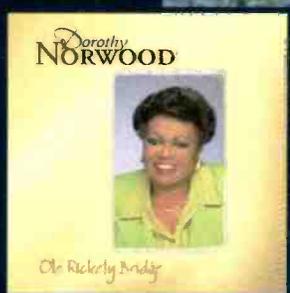
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GOSPEL

THE NEW MILLENNIUM

Continued from page 41

Tommy Boy Gospel is one of a growing number of major labels looking to cash in on urban youth's more than passing interest in gospel, with artists whose unique musical ministries fall outside the four walls of the church.

"We're hitting our target goals with a more direct marketing approach to young urban and churchgoing youths, aged 13 to 27, with acts like 4th Elemynt, New Divine Destiny and, in the near future, Tonex," Wright expounds. "I don't believe we've realized the potential yet. If we keep creating fresh, cutting-edge innovative gospel that has mainstream appeal, the sky's the limit."

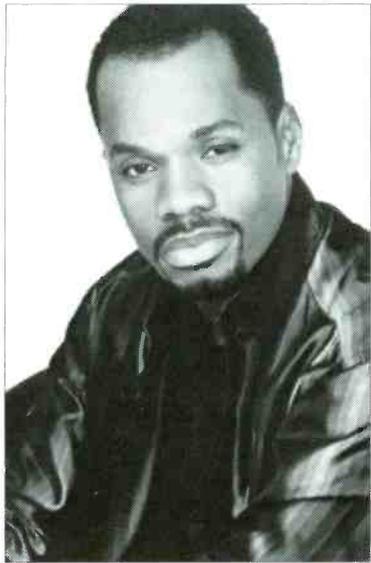
"The music we're creating is more universal; it's not just for kids who go to church. And, because the company is a hip-hop company, street marketing is where our expertise lies, so we can use our mainstream staff to supplement what we're doing, especially with radio, publicity and street teams," adds Wright.

A GOOD DAY FOR RADIO

For all the new alternative marketing, airplay—be it gospel or urban—remains critical.

"Whatever the radio plays, that's what I sell," reports Alyce Miller, owner of one of Miami's biggest gospel-specialty stores, Pages Of

Life. Avonda Williams, proprietor of Houston-based Songs Of Solomon, concedes. "It really boils down to the artist and the songs.



Kirk Franklin

Our radio plays a good mix of both traditional and contemporary, but one of the secular stations plays James Cleveland's 'A Good Day' daily and, although it was originally released back in the early '80s, we can't keep it in the store," she says.

Jazzy Jordan, VP of marketing, Verity Records, observes, "That's what's really so great about the gospel industry. Gospel records

have longer shelf lives. They can be on the charts scanning 1,000 to 3,000 records for years, so with many of these projects, it's not where you begin the race, it's where you end the race.



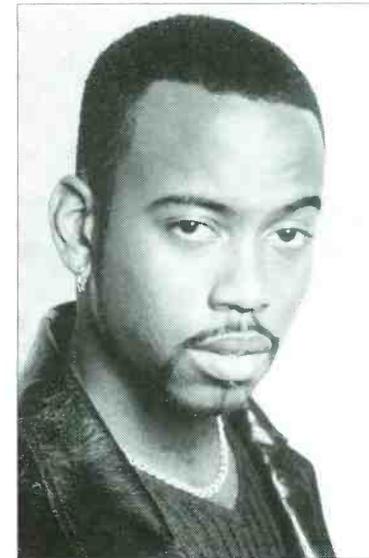
fred hammond & radical for christ
purpose by design

"Gospel is a very sound business, if you do it right. A lot of these companies—including us—are making sizable investments in artists like Tonex, Mary Mary, Yolanda Adams, Fred Hammond and Trin-I-Tee 5:7, but these are acts that will yield great projects over a long period of time."

Tyrone Murray, director of national marketing for Sony/

Columbia, says, "We did what was necessary in spending, and we are very pleased with the results. We're hitting all of our goals. The Christian market has been great. Radio has been great. The girls [Mary

When Hezekiah [Walker] delivered 'Let's Dance,' which was totally different than anything he'd done, it was up to him. It wasn't the suits at the company dictating."



Tonex

MOVE OVER BRITNEY

And, clearly, trends have changed. While urban gospel continues to thrive, praise and worship seems to have all but replaced devotional church music, becoming the fastest growing genre in the Christian market, according to Daniel D. McGuffey, chief market-

Continued on page 50

Chris Simpson

with the highly - anticipated release on Orpheus Music Inc. / Higher Ground

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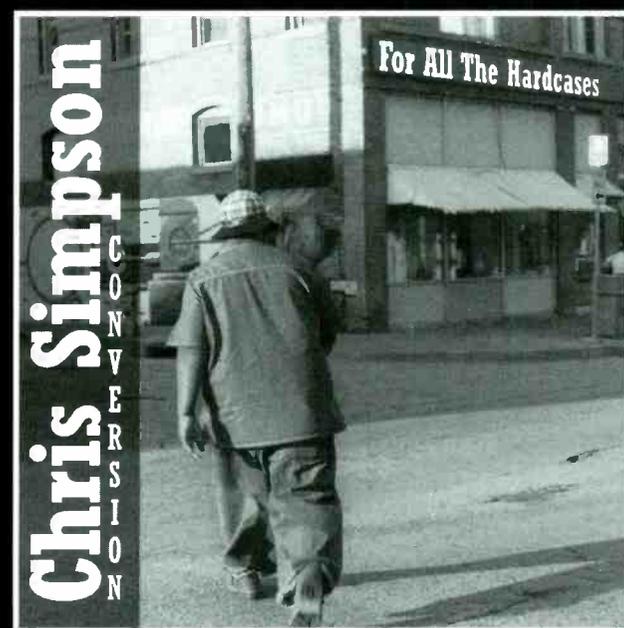
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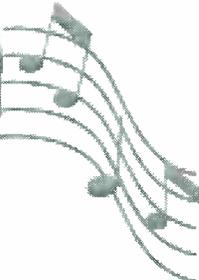
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GOSPEL

THE NEW MILLENNIUM

Continued from page 48

ing officer and senior VP of Alabama-based Integrity Music. The label's strategic recording

alliances with the "Bishops" (namely Bishop T. D. Jakes and, more recently, Bishop Clarence E. McClendon) with creative input from Fred Hammond has helped to boost sales on the 4-year-old Urban Praise imprint upwards of 1.4 million units.

Simply put, McGuffey explains, "It's really the growth of the indigenous music of the church. It doesn't see color or sound and can be packaged in any musical format, stylistically."

But, while both worship and praise and urban gospel are helping to boost sales, the gospel industry's biggest challenge remains in the retail arena.

"Over the last three or four years, gospel has been given a lot more attention in CBA stores and the general market as well," McGuffey states. "Still, overwhelmingly, we're not getting enough shelf space. Yes, the majors are getting involved and expending more promotional dollars, because they see gospel as big business. But, as a whole, we're still pretty far behind in terms of being relegated to two or three bin sections in major retail chains. The smart retailers are seeing that if you put it out there, people will come. At the same time, you have to spend in the retail arena to get the shelf space."

Larry Blackwell concurs, noting, "Gospel is still a subgenre in their minds, and in a hit-oriented chain (which most of them are), you



The Williams Brothers

make space for the hits—like Joe and the Backstreet Boys. For a place like Best Buy or Target, it's all about square footage. Kirk Franklin can't compete against Britney Spears.

"Most of the chains have been able to identify what sells the strongest, where to better determine price and positioning, but some of the price-and-positioning packages offered by these stores are out of the ballpark. It's just way ahead of the curve in terms of how many units we sell," he continues.

"It's about the almighty dollar," Blackwell adds. "We have gospel budgets, so we get gospel placements. Then again, roughly 49% of the sales on Fred Hammond's cur-

rent release, 'Purpose By Design,' were scanned in major chains, so we are making headway."

With that headway—and slicker, better-quality production—has come the employment of smarter business sense.

Shawn Tate, director of marketing at EMI Gospel, concludes, "Although we are spending more money to market our artists, we're looking more closely at how those dollars are appropriated in terms of coverage, be it in our core gospel markets or taking advantage of other exposure opportunities. We're marketing to the gospel marketplace and beyond with savvy imaging, and you see that reflected in the sales." ■

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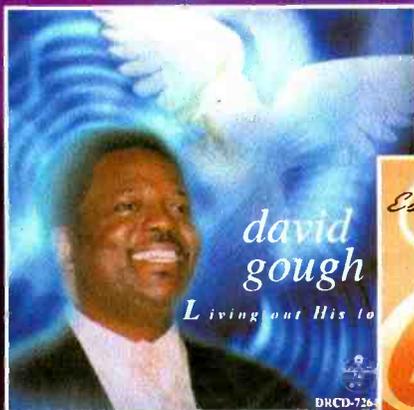
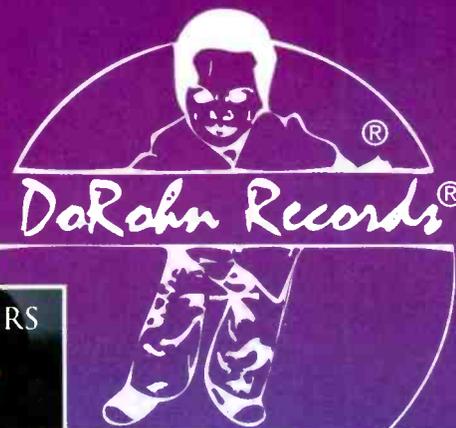
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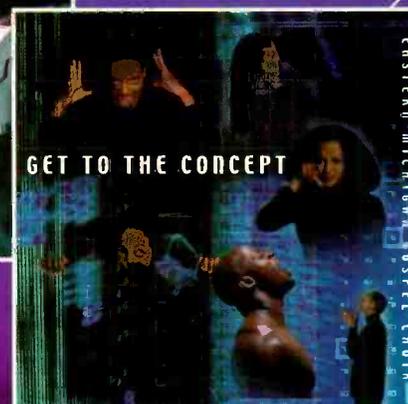
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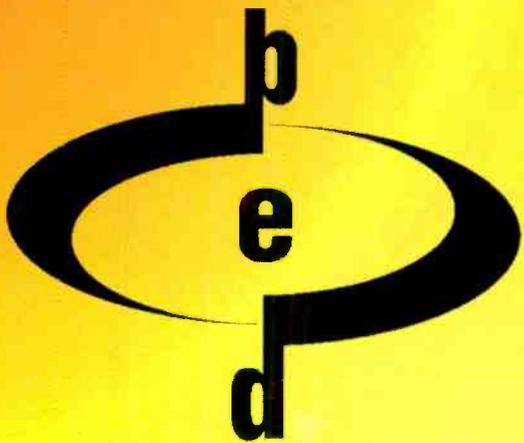
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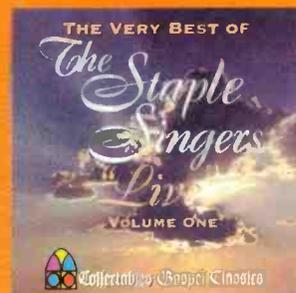
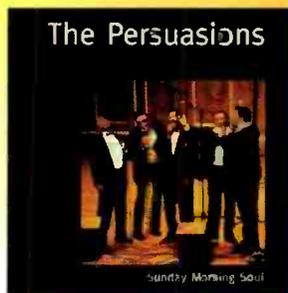
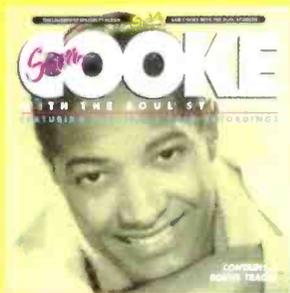
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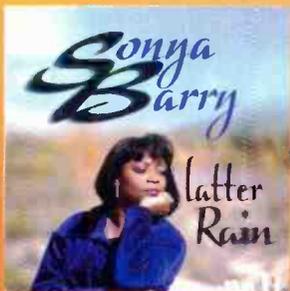
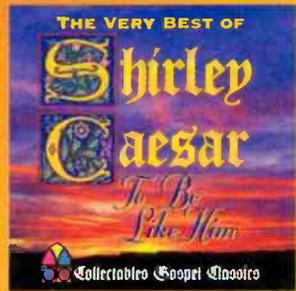


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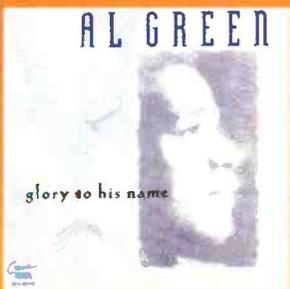
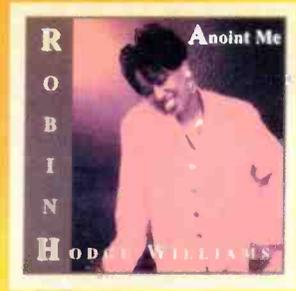


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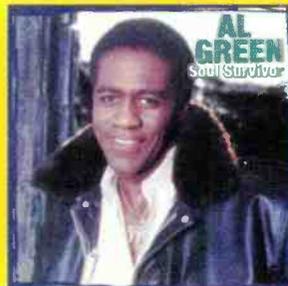
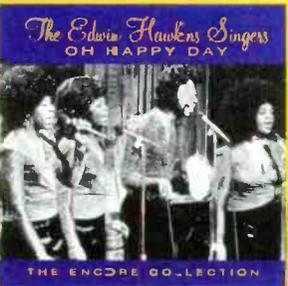
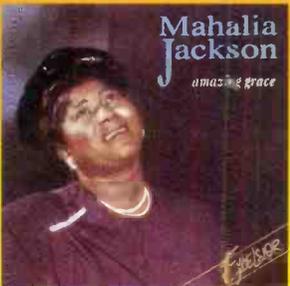
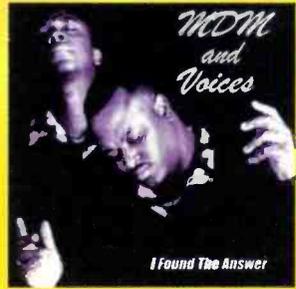


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CLEOPATRA SEEKS TO RULE THE U.S.

(Continued from page 28)

one of the most important markets in the world.”

“U Got It,” the first commercial single, is slated to arrive in stores on Aug. 8. Meanwhile in the U.K., the Spice Girlish, pop-flavored “Come And Get Me” was released July 17 as the first single. The album is scheduled for U.K. release on Oct. 2.

While the album has more than its share of young-love songs, one of the most interesting cuts is “Questioning Jealous.” Zainam explains, “It’s basically about people who say you’re pretty and wonderful to your face. Then when your back is turned, they’re saying bad things about you. We’ve lost a lot of friends to jealousy by being in this business.”

The Manchester, England-based trio launched its career eight years ago after snagging first place in a local talent show. But Cleopatra—currently managed by Errol Waters and Tony Lovell of LET Entertainment—didn’t really take off until British soul star Mark Morrison gave one of its videos to his label.

Shortly after taking Warner Bros.’ U.K. office by storm with an a cappella performance, the trio caught the attention of Madonna, who signed it to Maverick. A long list of successes soon followed, including platinum singles, performances at Wembley Stadium and the Vatican (at the

request of the pope), and two television shows.

In conjunction with its different sound, the group’s look has also changed. Notes Bausman, “Our next challenge from a marketing standpoint was taking their image from very young girls with bright-colored braids having fun and doing mall tours to young women.”

The new look is sultry and appealing, yet age-appropriate, which makes Zainam very proud. “The whole point we’re trying to put across is that we don’t have to show everything to be sexy. A lot of artists show a little too much.”

Cleopatra shares the sentiment, adding, “We are going to stretch a

little more. But I know we’ll never go into raunchy. We like to keep it clean, especially for the younger generation.”

The trio’s image transformation is one element in the label’s strategy to make the group more visible to American audiences this time around. Cleopatra can be seen in a new Cover Girl commercial with supermodel Niki Taylor. The spot debuted July 10 and will continue to air through Aug. 27.

The trio was approached after someone from Cover Girl heard samples of the album. “They came to us and said, ‘We really want you girls to promote this new lipstick called Triple Lipstick,’” recalls

Yonah. “And we said yes. We’re three black girls from Britain, and this is something not a lot of people actually achieve.”

Maverick’s full-scale marketing and promotional engine pulled out July 28 when Cleopatra came to the U.S. for a promotional tour that wraps Aug. 19. The William Morris Agency’s Peter Grosslight books concerts and tours for the group.

Already secured are video commitments from Nickelodeon, Disney, and the Box plus live Internet chats. On the international front, Hassan Choudhury, director of international marketing for Warner Bros. U.K., notes, “The whole campaign both in the U.K. and internationally is to

broaden the demographic. Yet we want to hold onto those fans that gave them such a great start.”

Bob Moss, music buyer for HMV’s Harlem, N.Y., outlet, says the album “is much better than the first. Their sound is a bit more adult, appealing to the crowd that’s really buying music. They’re still going to be remembered as a cutesy group. But they’ve grown up, and people are going to get into them again. I don’t know if it will be a big record, but it will make some noise.”

Tremaine Romeo, DJ for HMV Harlem, adds, “The production is tight, but it’s all about marketing. With the right marketing, this album has the potential to do very well.”

HOUSE PASSES BILL TO PRESERVE RECORDINGS

(Continued from page 8)

accepted.

The bill also directs the librarian of Congress to establish criteria and procedures under which recordings may be placed on the National Recording Registry, makes recordings eligible for placement on the registry 10 years after their creation, and requires that the list of such recordings be published in the Federal Register.

While the effort to rescue and save important sound recordings is a giant step forward, tens of thousands of heritage sound recording masters, including many classics in all genres, have already been lost or destroyed due to factors ranging from poor storage to the decision of previous owners to relegate them to junk heaps (Billboard, July 19, 1997).

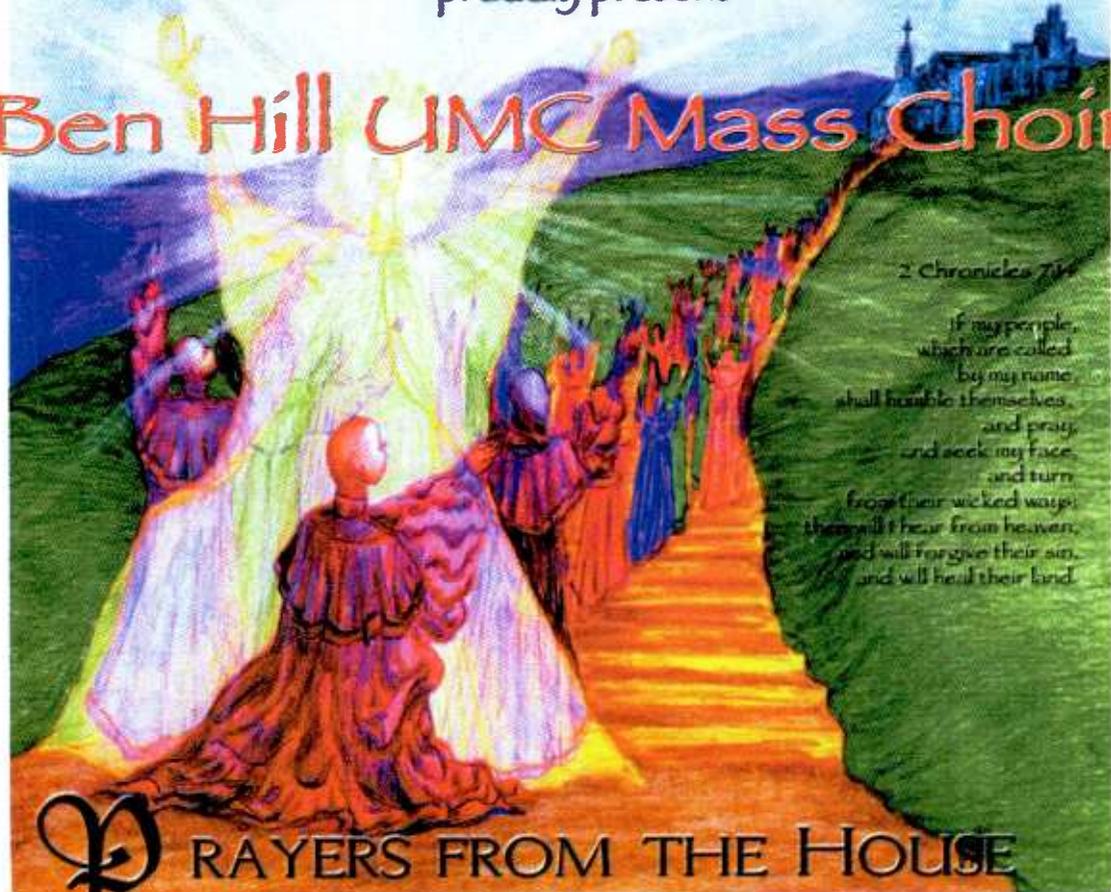
In addition, up to several million analog and digital tape master recordings from the ’70s and ’80s in major-label vaults are in grave peril due to unstable tape material, a problem exacerbated by poor storage policies in the past. Each analog tape must be heated for up to eight hours before a digital transfer can be made. The original tape then reverts to a sticky state.

Large-scale reclamation and preservation at the labels will be an expensive, daunting task. Most majors continue to save tapes only on a project-by-project basis.

To put the problem in perspective, if a crew of six engineers, working eight-hour shifts, attempted to stabilize and transfer every one of the industry’s at-risk tapes, it would take them 17 years (Billboard, June 5, 1999).

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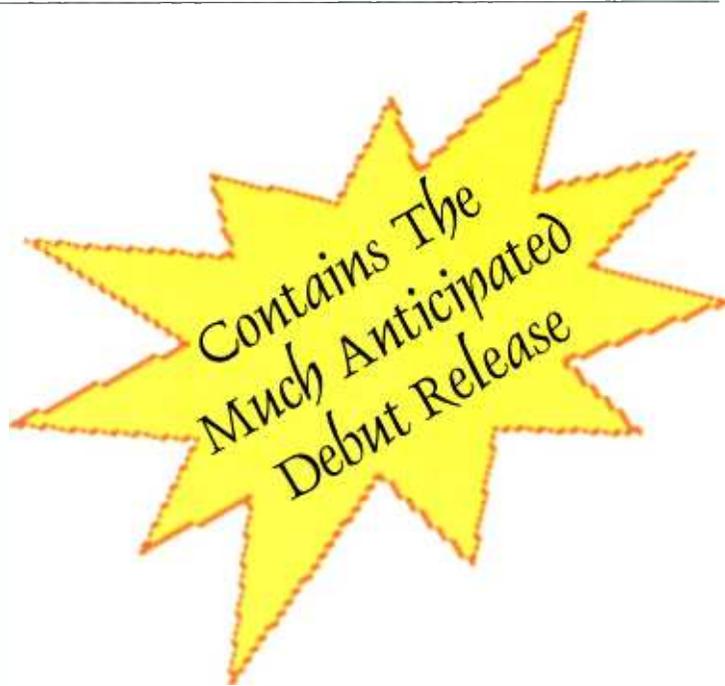
Ben Hill UMC Mass Choir



2 Chronicles 7:14
If my people, which are called by my name, shall humble themselves, and pray, and seek my face, and turn from their wicked ways; then will I hear from heaven, and will forgive their sin, and will heal their land.

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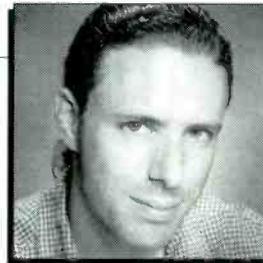
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
No. 1				
1	2	7	VARIOUS ARTISTS NARM 50004	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ <small>1 week at No. 1</small>
2	1	59	DIANA KRALL ● VERVE 050304/VG	WHEN I LOOK IN YOUR EYES
3	3	96	VARIOUS ARTISTS 32 JAZZ 32097/RVKO	JAZZ FOR THE QUIET TIMES
4	4	11	DAVID BENOIT GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
5	6	22	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
6	NEW		DIANNE REEVES BLUE NOTE 25141/CAPITOL	IN THE MOMENT- LIVE IN CONCERT
7	8	60	HARRY CONNICK, JR. ● COLUMBIA 69618/CRG	COME BY ME
8	5	22	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
9	11	81	VARIOUS ARTISTS 32 JAZZ 32101/RVKO	JAZZ FOR THE OPEN ROAD
10	7	13	MEDESKI MARTIN & WOOD BLUE NOTE 25271/CAPITOL HS	TONIC
11	17	7	CHARLIE HUNTER BLUE NOTE 25450/CAPITOL	CHARLIE HUNTER
12	14	16	JOSHUA REDMAN WARNER BROS. 47465 HS	BEYOND
13	10	9	ROY HARGROVE VERVE 543540/VG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
14	9	6	ROSEMARY CLOONEY WITH JOHN PIZZARELLI CONCORD JAZZ 4884/CONCORD	BRAZIL
15	15	29	STEVE TYRELL ATLANTIC 83209/VG	A NEW STANDARD
16	13	23	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
17	12	77	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
18	16	77	VARIOUS ARTISTS 32 JAZZ 32106/RVKO	JAZZ FOR WHEN YOU'RE ALONE
19	25	19	LAVAY SMITH & HER RED HOT SKILLET LICKERS FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
20	RE-ENTRY		JOHN PIZZARELLI TELARC 83491	KISSES IN THE RAIN
21	18	10	VARIOUS ARTISTS VERVE 543714/VG	BOSSA NOVA - THE MUSIC THAT INSPIRED THE MOVIE
22	20	61	VARIOUS ARTISTS 32 JAZZ 32130/RVKO	JAZZ FOR A LAZY DAY
23	NEW		JANE MONHEIT N-CODED 4207/WARLOCK	NEVER NEVERLAND
24	23	19	JOHN SCOFIELD VERVE 543430/VG	BUMP
25	22	3	JAMES CARTER ATLANTIC 83304/VG	CHASIN' THE GYPSY

TOP CONTEMPORARY JAZZ ALBUMS™

No. 1				
1	1	8	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP <small>8 weeks at No. 1</small>
2	2	9	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
3	4	2	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
4	3	43	DAVE KOZ CAPITOL 99458 HS	THE DANCE
5	6	56	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
6	7	20	AL JARREAU GRP 547884/VG	TOMORROW TODAY
7	5	9	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN HS	THE BEAUTIFUL GAME
8	NEW		STEVE COLE ATLANTIC 83325/VG	BETWEEN US
9	8	74	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
10	NEW		VARIOUS ARTISTS HIGHER OCTAVE 79885/VIRGIN	SMOOTH GROOVES - ESSENTIAL COLLECTION
11	9	3	VARIOUS ARTISTS HIGHER OCTAVE 49137/VIRGIN	SMOOTH GROOVES VOLUME 2
12	11	21	URBAN KNIGHTS NARADA 48498/VIRGIN HS	URBAN KNIGHTS III
13	10	10	KEIKO MATSUI COUNTDOWN 17796/UNITY	WHISPER FROM THE MIRROR
14	NEW		CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO
15	16	20	LARRY CARLTON WARNER BROS. 47338	FINGERPRINTS
16	13	22	PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK HS	UNDERCOVER
17	12	5	JEFF GOLUB GRP 543688/VG	DANGEROUS CURVES
18	15	91	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
19	17	36	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
20	14	18	MAYSA RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
21	23	16	GALACTIC CAPRICORN 542420/IDJMG	LATE FOR THE FUTURE
22	25	52	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
23	19	19	RONNY JORDAN BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
24	RE-ENTRY		NORMAN BROWN WARNER BROS. 47300	CELEBRATION
25	RE-ENTRY		PHIL PERRY PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE

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

Artists & Music



by Steve Graybow

NO FEAR: Paul Wertico remembers the impact music had upon him in his formative years. "In the '60s and '70s, there was a lot of turmoil and positive energy, where people wanted to make the world a better place," says the drummer, whose trio date "Don't Be Scared Anymore" (Premonition) will be released Aug. 15. "Jazz was experimental then and had a real edge. Now I feel like the music is paying homage to the past, but without the intensity and drive that fueled the music. The edges have been fine-honed until there is nothing left."

Along with fellow Chicagoans **John Moulder** (guitar) and **Eric Hochberg** (bass, guitar, trumpet), Wertico creates music that virtually bursts with energy. The distorted, shards-of-sound tones of Moulder—himself an ordained Catholic priest in the archdiocese of Chicago—gives the music a rough-hewn edge that is equal parts **Jimi Hendrix** and **Ornette Coleman**. The trio's broadly interpretive approach to improvisation is both ruminative and aggressive, as it paints canvases with broad strokes, skirting deftly around melodic ideas that are broken down as quickly as they are developed.

"I come from a background of **Miles Davis** and **John Coltrane**, but also from **the Who** and **Cream**," explains Wertico. "The music we are playing is the way I hear music in my head—in your face and experimental."

The trio initially formed in 1994, when Wertico was approached for a tour of Germany and Poland. That trek was chronicled on the 1997 release "Live In Warsaw!" (on the German Igmod label). Although the three musicians frequently work together in various ensembles in the Chicago area, "Don't Be Scared Anymore" is their first studio recording.

A self-taught musician, Wertico combines unbridled enthusiasm with seasoning and experience garnered as a 17-year member of the **Pat Metheny Group**. "If you are in the 30- to 50-year-old age group, the industry blows you off," laments Wertico. "If you are 25 or younger, you are a young lion. If you are older than 70, you are a legend. At my age, I feel full of life, but the industry tends to tag you as having no marketing potential."

The drummer notes that "the jam-band scene and experimental nature of college radio have opened the ears of younger listeners, making the timing right for the kind of music the trio is doing." Ultimately, Wertico believes that music should be an uplifting experience. "Being an artist is about exciting people," he says. "Music should touch the listener and bring something positive out in them. It should make them happy to be alive, and that is what I hope to do."

AND: The BMI Foundation has inaugurated a **Charlie Parker** composition prize, to be awarded annually to the writer of the best new work composed in the BMI Jazz Composer's Workshop. The first recipient of the \$3,000 award is bassist **Rufus Reid**, for the composition "Skies Over Emilia."

WERTICO

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New York's The Cutting Room Enjoys Textbook Success

THE AREA surrounding Broadway in downtown New York is home to recording studios of varying sizes, serving every level of artist from unsigned up-and-comer to platinum-selling star. A recent resurgence of mid-level studios, once nearly eliminated by the project studio boom of the '90s, is in evidence here. It has not been completely painless, though: In the past year, some New York facilities have either closed, relocated, or become private production houses, but that has been more the result of the skyrocketing cost of Manhattan real estate than a shortage of clients.

In the heart of this downtown cluster of commercial and private recording studios, one of the newer facilities, the Cutting Room, is qui-

etly defining itself as a mid-level alternative to the high-end studios concentrated further uptown. Founded by a young engineer with no prior commercial studio experience, the Cutting Room is a textbook example of how to successfully grow a business in the face of tremendous overhead and competition.

The August 1999 installation of a Solid State Logic (SSL) 4064 G+ console was a major step, elevating the two-room facility to a higher echelon in the recording community, but the youthful, energetic staff here is responding to the studio's upward trajectory in a manner suggesting experience beyond their years.

Cutting Room owner **David Crafa**



by Christopher Walsh

started recording while still attending New York University. A musician himself, he moved his nascent business from a live/work loft space on West 25th Street—where he was recording demos with a ½-inch 16-track recorder he'd saved up for—to its current location in the mid-'90s, when rent for the fifth-floor space was a fraction of what the market would demand today.

"Back in those days, I was engineering while trying to get my band together," Crafa recalls. "You get a couple of gigs and think it's just a shot in the dark, but all of a sudden clients turn their friends on to you, and you start working with other people. You think the gigs are going to stop next week, but you're booked, and all of a sudden you have a budding business and keep putting the money back into it. Before you know it, you have something like this."

Putting in 70 to 80 hours per week at his new endeavor, Crafa grew his business by wearing many hats and steadfastly reinvesting profits. But only after several years at that pace, he explains, was he able to see what was happening. A moment of clarity came with the purchase and installation of the SSL G+, which had belonged to MG Sound in Vienna until that facility replaced it with a digital SSL Axiom-MT. The Soundcraft 3200 console that had been housed in A went to Studio B, further upgrading that room's capability.

"Over the last three years, it's sunk into my mind a bit what we are, where we're going, and that it is possible to do what we want to do," says Crafa. "Now that we've got the SSL in there, it's a different ballgame. We still had A-list clients—we did **Bruce Hornsby's** last album on the Soundcraft console—but when we made the move to SSL, things really started to solidify: 'OK, we're running a major studio, and we've got major clientele. I've got to really take a look at my staffing, take a look at everything, and sort of restructure.'"

Crafa's next move was to hire studio manager **Bob Brophy**, who came from Battery Studios and had also worked at Sony Music Studios, and assistant manager **Dhimas Sugiarto**, as well as SSL-experienced assistant engineers. Brophy brought skills acquired from those larger, more corporate environments—Battery is part of the Zomba Recording Corp.—and Sugiarto brought Internet skills, an

area Crafa wants to pursue in depth.

"At some point when you make the quantum leap, not everyone makes the next rung," says Brophy.

"I'm trying to put a team together that can do a lot of different things," Crafa adds. "We're trying to do a lot of things other than just be a commercial recording studio. We're trying to seize other opportunities."

One of those opportunities, Crafa confides, might be a Web-based record label. "We really got involved with the Internet and want to start doing some Internet broadcasting. We want to go after an online label and eventually, maybe, dedicate one room to in-house production. We still want to do great commercial projects and work with great artists but also start developing that area of our business. I hope we can take on a lot of different ventures in the future with the right staff and use this as our headquarters and as a springboard to other possibilities."

The Cutting Room's Web site (thecuttingroom.com) has already proved its value, Brophy notes. A recent client, a Turkish artist, found the facility online and promptly booked three months.

"It's like having a 24-hour, seven-day salesman who never asks for a raise and never comes to work drunk," Brophy says. "It was screaming, 'Pay attention to me!'"

Bookings like that—and clients such as **David Byrne** and his Luaka Bop label, close neighbor **Rawkus Records**, and star remixer **Peter Rauhofer**—enable reinvestment into the studio in the form of equipment additions and upgrades and modifications to the rooms. Like most studios, the Cutting Room features Pro Tools rigs. As the popular digital audio workstation proliferates—producers and engineers rou-

tinely bring their own setup to sessions—Crafa expects to modify Studio B to suit his clients' needs.

"The industry is in transition," Crafa says. "We'll probably have to adjust for that. At some point, I think Studio B will be a digital room. But for now, I don't want to ignore the bread-and-butter work, which is mainly 2-inch analog. We have two Pro Tools rigs. We just got that online, based on client demand. That's the way we've always done it." Renovations and further construction are also on the agenda.

The laid-back vibe at the Cutting Room comes from several angles. Natural light shines into every room. The clients and staff have a friendly rapport, Brophy reports. A dotcom company, **Underline All Media Design**, is on the floor beneath the Cutting Room, and on the floor below that, visitors to the Shaolin Temple are greeted by Buddhist statues and art.

"This is a spot where we can do a variety of work and offer an alternative to the larger studios, yet still have the same comfort, the same quality, and the same gear," Crafa notes. "It's gone farther than I ever thought it would go, just based on return clients and lots of booking. It's always great when a person who was your idol from long ago comes in, and he's paying me to do something for him!"

"It really is a business," adds Brophy. "We're more like a hotel or a fine restaurant. We're servicing primal needs. We're not making doughnuts; we're working on people's dreams, which involve ambition and fame and music. I think if we just hang in there long enough, we win. I don't think it's any particular skill set, but if we buckle down, we come out well. I think that's the extent of our business plan."

AUDIO TRACK

LOS ANGELES

RECORD PLANT, one of the premier recording facilities in the world, continues to attract top clients. In addition to hosting such recent guests as **Sir Elton John** and **Don Henley**, president **Rose Mann** reports making renovations to the studios and lounges.

Studio 3, featuring a new Solid State Logic (SSL) 9000 J series console, is now equipped for surround sound mixing. The console has been configured with the latest features for surround mixing, including three-channel panning on the large faders, switchable panning on the small faders, and a surround monitor matrix.

The large monitors are custom-

designed by **George Augspurger**. The full-range cabinets feature TAD 1601b and 4001 components. The dual 18-inch subwoofer is also a custom Augspurger design, featuring JBL 2242H drivers.

Studio 2 also has a new console, an SSL 4000 G+ with Ultimotion. The large monitor system has been upgraded as well.

Two Henley-related projects were recently done at Record Plant: his classic "The End Of The Innocence" was remixed in 5.1 for DTS release. **Rory Kaplan**, executive producer and A&R for DTS, and **Rob Jacobs**, the original engineer for the album, worked in Studio 3 on the 9000.

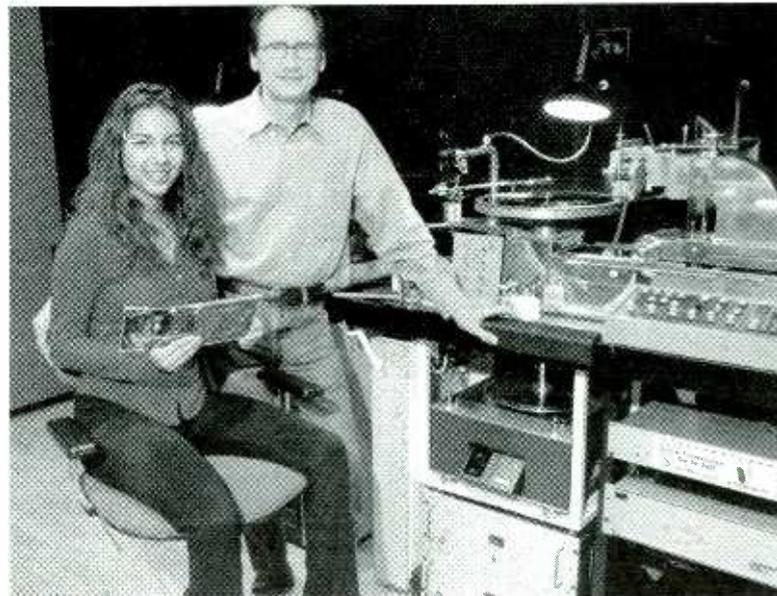
Henley's latest release, "Inside Job," was largely recorded at his pri-

(Continued on next page)

DIGITAL FORCE



Use The Force. South African jazz artist Don Laka, left, and mastering engineer Pablo Martin put the finishing touches on Laka's latest Sony album, "Pyramid," at Digital Force in New York. Laka says this album pays tribute to Africa and believes it will appeal to jazz fans as well as a nontraditional, younger audience.



Just Super. Thirteen-times platinum and still going strong, Santana's "Supernatural" has been mastered for vinyl release on Classic Records at Bernie Grundman Mastering in Hollywood. Pictured during the vinyl mastering, from left, are Priscilla Sanchez, art production manager at Classic Records, and mastering engineer Bernie Grundman. (Photo: David Goggin)

AUDIO TRACK

(Continued from preceding page)

vate studios, then completed and mixed on the 9000 in Studio 4 at record Plant. "Inside Job" was produced by **Stan Lynch** and recorded and mixed by **Jacobs**.

"Elton John's The Road To El Dorado," a collection of newly interpreted songs from the film "The Road To El Dorado," took advantage of Record Plant's distinct environments. At one point, explains engineer/editor **David Channing**, three of the facility's four studios were in use. "We were tracking in one studio, mixing in another, and doing overdubs in the third," Channing recalls.

Another recent project, **Bette Midler's** upcoming album, was produced and recorded by **Don Was** and **Ed Cherney**, using both Studio 4 and Studio 2, Mann reports.

Track Record Studios in North Hollywood welcomed percussionist **Sheila E.**, producing the upcoming Concord Records release for her father, Latin jazz legend **Pete Escovedo**. **Jess Sutcliffe** engineered, assisted by **Eric Williams**. Making a guest appearance on the recordings was the late **Tito Puente**.

Also at Track Record were **Howie Dorrough** of **Backstreet Boys** and songwriters **Andrew Fromm** and **Shelly Piken**, writing and arranging new material for the upcoming Backstreet Boys release.

NEW YORK

PRODUCER/PROGRAMMER/arranger **Jason Miles** has completed the 5.1 mix of his "Celebrating The Music Of Weather Report" at BearTracks in Suffern, N.Y. Telarc released the stereo mix in February, which has remained at No. 1 in Japan for more than a month. The release will be Telarc's first DVD Audio release, due in September. Miller used KKRK Expose E8 monitors for the mix.

In nearby Hackensack, N.J., mastering and replication studio Trutone Inc. has been busy. Engineer **Phil Austin** recently mastered to vinyl **Groove Armada's** "If Everybody Looked The Same" for a Jive/Zomba release. Austin and DJ **Nicky Siano** mastered "Tiger Stripes" and "Move" by **Downtown 161**, also for vinyl release.

Other recent projects by Austin include remastering "Straight Out Of The Jungle" by **Jungle Brothers**, for a 12-inch rerelease on Warlock Records; "One Minute Science" by **Sunna** for a 12-inch vinyl release on Astralwerks/Caroline Records; and **Richard "Humpty" Vission's** new remix CD, "I'll House You," for Tommy Boy Silver.

German microphone manufacturer MBHO established a U.S. presence one year ago by setting up an office in the Williamsburg section of

Brooklyn, N.Y., a neighborhood buzzing with recording studios and venues for the abundance of musicians and performers living in the vicinity. MBHO officially celebrates the first anniversary of its products' availability in the American market at the Audio Engineering Society (AES) Convention, to be held Sept. 22-25 at the Los Angeles Convention Center.

MBHO will introduce the MBNM-622 stereo PZM electret condenser microphone for the U.S. market at the AES event. The 622 is a pressure-zone microphone based on the Jecklin disc, with two high-grade condenser cartridges with semi-hemispherical, omnidirectional characteristics.

The MBNM-622 was originally developed for recordings of symphony orchestras, chamber music, and operas. In the U.S., the use of the 622 has been expanded by New York engineers and producers, such as **Mark Roule**, owner of 33 1/3 Recording in Williamsburg, as a room ambiance microphone for drums and percussion. Roule's credits include work with **Happy Mondays**, **Ziggy Marley**, and **Tom Tom Club**.

NASHVILLE

WOODLAND STUDIOS recently reopened Studio C, now housing a

48-channel Soundcraft Ghost console with MIDI-mute automation and a Digidesign Pro Tools workstation. Woodland owner **Bob Solomon** has ventured with producer/engineer **Roger Moutenot**, who owns a portion of the extensive array of equipment in Studio C. Main monitors are Westlake cabinets with TAD drivers, and nearfields are Yamaha NS-10s.

Long a favorite among many artists, producers, and engineers, be they Nashville-based, national, or international, Woodland suffered extensive damage in a tornado that swept through Nashville in spring 1998, forcing a lengthy closing. However, it has been up and running again for more than a year, pleasing its long-time clients. Studio C had suffered more damage than Woodland's other two rooms, delaying its reopening.

Toby Keith's hit single "How Do You Like Me Now?!" has earned BASF Master Awards for the recording's producers, engineer, and studio. BASF Master Awards are presented whenever a recording on BASF media reaches No. 1 on any of the Billboard charts. "How Do You Like Me Now?!" reached No. 1 on the Hot Country Singles & Tracks chart. The album was mixed on BASF Studio Master 900 Maxima.

Accepting BASF Master Awards were engineer **Chuck Ainlay**, stu-

dio manager **Michael Koreiba**, and operations manager **Warren Rhoades** of Backstage at Sound Stage Studios in Nashville, where the album (of the same name) was mixed. Also receiving BASF Master Awards were producers **Toby Keith** and **James Stroud**.

Also at Backstage—the SSL Axiom-MT digital console-equipped room at Sound Stage Studios, which is co-owned by Ainlay and Sound Stage—recording and mix engineer **Salvo** recently finished projects with **Tammy Trent** and contemporary Christian artist **Israel**.

Producers **Billy Joe Walker Jr.** and **Kyle Lehning** have once again teamed up with artist **Bryan White** at Emerald Sound Studios, working on the SSL 9000 J Series console in the Tracking Room. Engineering is by **Jason Lehning**, with assistance from **Scott Kidd**. This project is the fourth collaboration among Walker, Lehning, and White. Their previous efforts all achieved gold and/or platinum status. The current project is slated for fall release.

Please send material for Audio Track to Christopher Walsh, pro audio editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax: 646-654-4780; E-mail: cwalsh@billboard.com.

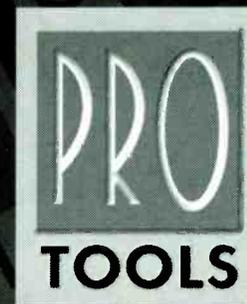
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 29, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	IT'S GONNA BE ME Nsync/ Rami (Jive)	LET'S GET MARRIED Jagged Edge/ J. Dupri, B.M. Cox (So So Def/Columbia)	I HOPE YOU DANCE Lee Ann Womack w/ Sons of the Desert M. Wright (MCA Nashville)	KRYPTONITE 3 Doors Down P. Ebersold (Republic/Universal)	WITH ARMS WIDE OPEN Creed/ Ron Saint Germain J. Kurzweg (Wind-Up)
RECORDING STUDIO(S) Engineer(s)	CHERION/BATTERY (Stockholm SWEDEN/New York) Chris Trevett	KROSSWIRE (Atlanta, GA) Brian Frye	JAVELINA (Nashville) Greg Broman	ARDENT (Memphis, TN) Paul Ebersold Matt Martone	TRANS CONTINENTAL (Orlando, FL) Ron Saint Germain
CONSOLE(S)/ DAW(S)	SSL 4064 w/ Ultimotion	DDA	API	custom Neve 8038	API 24
RECORDER(S)	Pro Tools Mix+, Logic Audio	Sony	Studer	Ampex ATR 124	Studer A800
MIX MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Ampex 499	Quantegy GP-9
MIX DOWN STUDIO(S) Engineer(s)	CHICAGO TRAX (New York) Larry Sturm Maurice Joshua	SILENT SOUND (Atlanta) Phil Tan, J.D.	THE SOUND KITCHEN (Nashville) Greg Broman	THE RECORD PLANT (Los Angeles) Toby Wright	LONGVIEW FARM (N. Brookfield, MA) Ron Saint Germain
CONSOLE(S)/ DAW(S)	Amek 9098 I	SSL 4064 G	Neve VR 72	SSL 4080 G plus	Neve 8078
RECORDER(S)	Pro Tools	Studer A827	Ampex ATR 102	Pro tools/Sony 3348	ATR 100 1"
MASTER MEDIUM	Pro Tools	Quantegy 499	Quantegy GP-9	GP-9	Quantegy GP-9
MASTERING Engineer	BATTERY MASTERING Chaz Harper	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	A&M MASTERING Stephen Marcussen	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	WEA	SONY	UNI	UNI	BMG

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Songwriters & Publishers

ARTISTS & MUSIC

How International Indies Use The Web Promotion, Catalog Info, Karaoke Among Internet Applications

The Internet is transforming how music publishers do business worldwide. Here are examples from independent music publishing companies from around the globe.

LONDON—Boosey and Hawkes (B&H) is one of the oldest U.K. music publishing companies and also has a musical-instrument manufacturing arm. Its internationally renowned catalog includes such notable 20th-century composers as Rachmaninoff, Richard Strauss, Bartók, Prokofiev, Stravinsky, Britten, Copland, and Bernstein and current names like John Adams, Sir Harrison Birtwistle, Steve Reich, Sir Peter Maxwell Davies, Henryk Gorecki, Elliott Carter, and James MacMillan.

The catalog also covers other areas of music, from Victorian ballads to Karl Jenkins' million-selling "Adiemus," from Duke Ellington to the "Colonel Bogey March," and from teaching materials to innovative interactive MIDI software. B&H's growing media division encompasses the commissioning and production of music for radio and TV and advertising jingles and the administration of copyrights owned by media companies.

The B&H Web site (boosey.com) attracts more than 80,000 hits per month. It includes composer birth centenary sites for Copeland and Gerald Finzi, a dedicated area for award-winning interactive karaoke software (buyaband.com), and a facility for media professionals to hear the latest media titles in the B&H background music library (cavendishmusic.com/new).

"All areas of the company are actively pursuing the potential of the In-

ternet," says B&H spokesman David Allenby. "Traffic volumes are set to rise further with the relaunch of a global site this fall, offering enhanced content, searchable catalogs, online licensing, and strategic alliances with music industry partners."

NIGEL HUNTER

TOKYO—Independent Japanese music publisher Shinko Music is currently using its Web site (shinko-music.co.jp) mainly as a promotional tool to introduce its publications and artists. The firm's plans for the site include expanding its online presence to include a music news service, a music information database, sections promoting Shinko's domestic and international copyrights, and sales of music-related merchandise.

"Shinko intends to gradually build a Web portal with worldwide appeal that supports our current business activities," says a spokesman for the Tokyo-based publisher. Shinko's Web site (in Japanese only) already offers a wide range of information, including the home pages of the various music-oriented books and magazines Shinko publishes, sheet-music titles, and information on new acts that have signed publishing deals with Shinko.

"Nothing beats the Internet in its ability to deliver information to people quickly and with immediate effectiveness," says the Shinko spokesman. "In this sense, traditional paper media cannot compare. With the Internet, what was not possible in the past—voice and picture transmission—is now a reality.

"We see considerable value in the Internet, as well as mobile telephones, especially when it is coupled

with our existing paper media products," he continues. "An increasing amount of our business is devoted to developing products for these new technologies."

Shinko chairman Shoo Kusano is a firm believer in the importance of the Internet for the music business. However, he doesn't believe that traditional paper media will disappear, only that it will complement the new technologies, the company spokesman adds.

STEVE McCCLURE

MAINZ, Germany—Schott Musik International is one of Europe's leading publishers of classical and contemporary music and the original publisher of works by Beethoven, Wagner, Stravinsky, Orff, and Rodrigo, as well as Ligeti, Henze, Penderecki, Reimann, and Takemitsu.

Through the course of its 230-year history, the company has built an unusually broad catalog of instrumental/educational materials, choir works, manuscripts, and original text editions. Schott has built up a profile with innovative solutions in the area of electronic media, such as its MasterPlay-Along and CD-plusscore products. Schott has numerous associated record labels in specialized genres.

"In the fiercely contested music market, Schott has the great advantage of a long history. Many works hidden in the archives can be made available again all over the world with the assistance of the Internet," says chairman/CEO Dr. Peter Hanser-Strecker. Schott has been on the Internet at schott-music.com since 1996. Last April the site received 1.2 million hits, or more than 1,000

(Continued on page 92)

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"WHO LET THE DOGS OUT"
Written by Anselm Douglas
Published by Desmone Music
(BMI)

The tropical warmth of the Caribbean has always been a draw for travelers seeking a little fun in the summer sun. In particular, the sound of Caribbean music (i.e., reggae, soca, and calypso) often lingers with travelers long after their trips are over. S-Curve Records' the Baha Men embody this fun-loving Caribbean spirit by covering the soca smash "Who Let The Dogs Out" on their album of the same name, released July 25.

"Anselm Douglas out of Trinidad originally did the song for Carnival two years ago, and it was a big hit in the Caribbean," says Isiah Tay-

lor, the Baha Men's founding member. "And I thought it would have been big outside, but it was only a hit in the Caribbean. Steve [Greenberg, president of S-Curve] heard it, and he thought that if we were to do it and do it our way that it would be a great song."

Greenberg was right. The song's hook makes it almost unforgettable.

"When you hear 'Who let the dogs out...' that barking part is rather catchy to me," says Taylor.

Although the Baha Men are from the Caribbean, their version of the song varies from the original, says Taylor. "We fused it with Junkanoo, a little hip-hop, and a little pop. We just made it different."

Junkanoo is a West African-inspired rhythm traditionally played

on goatskin drums and cowbells that has its roots in Bahamian slavery. The rhythm is also the basis for the group's trademark sound.

The rise of the single, which charted as a Hot Shot Debut on The Billboard Hot 100, came as a shock to the group.



"I was not surprised by the reaction [to the single] back in my country," says Taylor. "But I was very much surprised and pleased by the feedback we've gotten in the U.S."

The response has been so great that the group recently performed on "Live With Regis & Kathie Lee" and as part of Central Park's Summerstage concert series in New York. The single will also be included on the "Rugrats In Paris" soundtrack, due out this November.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
IT'S GONNA BE ME • Max Martin, Rami, Andreas Carlsson • Zomba/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
I HOPE YOU DANCE • M.D. Sanders, T. Sillers • Universal-MCA/ASCAP, Soda Creek/ASCAP, Choice Is Tragic/BMI, Ensign/BMI		
HOT R&B SINGLES		
INCOMPLETE • Montell Jordan, Anthony "Shep" Crawford, Kristin Hudson • Montell Jordan/ASCAP, Famous/ASCAP, Hudson Jordan/ASCAP, Aimo/ASCAP, Wixen/ASCAP		
HOT RAP SINGLES		
CALLIN' ME • Z. Copeland, Jr., I. Folmar, D. Warren, K. Jones • Kalinmia/ASCAP, Lil' Nettie/ASCAP, Mr. Fiss & Diggle/BMI		
HOT LATIN TRACKS		
A PPURO DOLOR • Omar Alfanno • EMOA/ASCAP		

Rodgers And Hammerstein Library Promotes Irving Berlin's Catalog

FROM THE MASTER: "Show Business—Irving Berlin's Broadway" is a new promo CD from the Rodgers and Hammerstein Theatre Library that doesn't eschew Berlin's great show songs but does have a good amount of rarer material from the master among its 21 selections (his classic "Annie Get Your Gun" receives extra-special attention).

"God Bless America" is among the tracks, though it's not strictly one of Berlin's Broadway show tunes; it's a rewrite of an unused song he wrote for an Army show in World War I.

The CD includes a number from Berlin's last musical, 1962's "Mr. President," that indicates that he understood times had changed since 1938, when Kate Smith introduced "God Bless America." The song, "It's A Great Country," pays tribute to America, but Berlin's lyric also takes note of the more pessimistic climate of the early '60s. In addition to a verse that observes that "patriotism has gone out of fashion," the lyric concludes, "If this is flag waving... do you know of a better flag to wave?"

The genius of Berlin was that he could capture public sentiment, make note of it, and still come up with a robust declaration of faith in his country's ideals. Missing from the CD, by the way, is Berlin's poignant musical setting of Emma Lazarus' poem reproduced on the Statue of Liberty, "Give Me Your Tired, Your Poor," from 1949's "Miss Liberty."

Many of the CD's cuts are culled from recent productions of Berlin shows, including "Annie Get Your Gun," "As Thousands Cheer," and two "Encores!" presentations—"Call Me Madam" and "Louisiana Purchase." All are available for stage presentation through the Rodgers and Hammerstein Theatre Library, a unit of the Rodgers and Hammerstein Organization,

whose Williamson Music administers Irving Berlin Music.

THE BOOK TRADE: Music Sales Corp. has bolstered its music book division with two acquisitions and a lineup of newcomers from its Omnibus Press imprint.

In recent weeks, the company has acquired Schirmer Trade Books, which currently offers 100 tomes covering bios, history, reference, instruction, pop culture, theater, and film titles. In another deal, Music Sales Corp. has acquired the MusicHound series from Visible Ink Press, a unit of reference/research company the Gale Group. The series includes album reference guides to rock, R&B, blues, country, world, folk,

swing, lounge, and soundtrack music. No buyout price was announced.

On its own, Omnibus Press has new book titles on

Bruce Springsteen, Tom Jones, David Bowie, the Bee Gees, Steely Dan, 'N Sync, Blink-182, Boyzone, Ian Dury, and Led Zeppelin.

PRODUCTION MUSIC ASSN.: The New York-based Production Music Assn. has opened up to support the interest of writers, publishers, and others engaged in making music for thematic and commercial usages. Current membership totals 11 companies. The association board chairman is Mike Dowdle, president of Salt Lake City-based Non-Stop Music Library. For more info, visit pmamusic.com.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Britney Spears, "Oops!... I Did It Again."
2. 'N Sync, "No Strings Attached."
3. Santana, "Supernatural."
4. Faith Hill, "Breathe."
5. Celine Dion, "All The Way... A Decade Of Song."

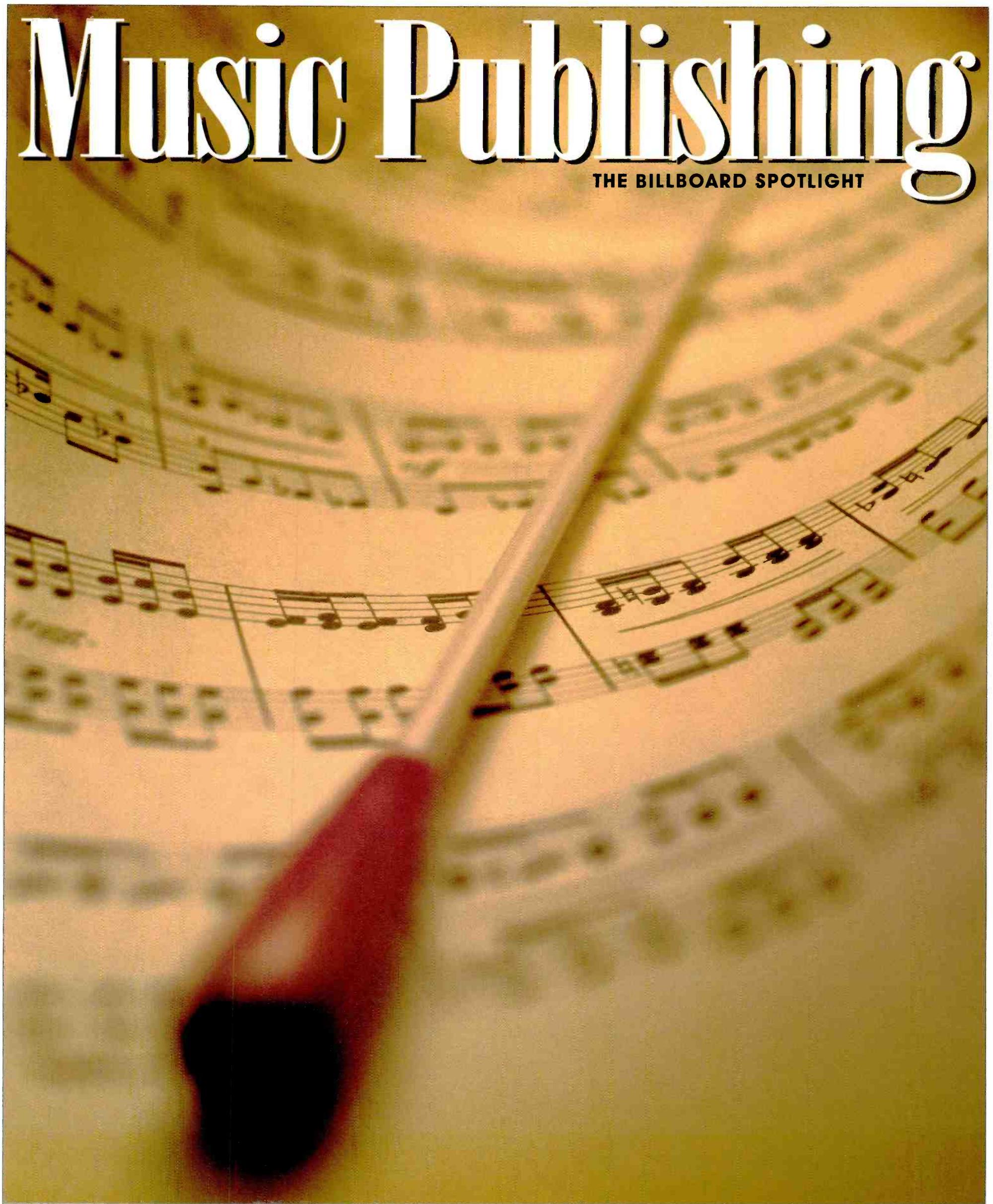
Words & Music



by Irv Lichtman

Music Publishing

THE BILLBOARD SPOTLIGHT





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Music Publishing

When STREET Meets Suite

As more hip-hop scribes sign with mainline publishers, cultures collide and creative fusion results. It's a win-win for writers.

BY RASHAUN HALL

The recent crossover success of R&B songs like TLC's "No Scrubs," Aaliyah's "Try Again" and Destiny's Child's "Say My Name" have made urban songwriters hot commodities in music publishing. The recent signing of hitmakers like rap producer Irv Gotti and songwriter/producer James Poyser to major publishing companies like Famous Music Publishing and BMG Songs, respectively, are proof positive of such. This leads one to wonder

if the the recent success, and subsequent proliferation, of urban songwriters is a trend or the overdue recognition of writers who have long been overlooked. "Urban songwriters bring a fresh perspective to songwriting that is so diversified that it can cover anything from hip-hop to R&B," says Brian Jackson, senior VP of creative/A&R East Coast for EMI Music Publishing. EMI's roster, which includes Rodney Jerkins, Jay-Z, Jermaine Dupri, Jimmy Jam & Terry Lewis and Sean "Puffy" Combs, among others, recently expanded with the signing of LaFace recording artist Pink.

EMI was this year's recipient of the ASCAP Rhythm & Soul Award for Publisher of the Year. The company was also awarded the same honor at the 2000 ASCAP Pop Awards.

Famous Music Publishing has also reaped the benefits of an urban roster. "Urban songwriters have turned the company upside down," says Brian Postelle, VP of urban music/senior director of urban for Famous. "These songs have taken Famous to another level."

Famous, the worldwide music-publishing division of Viacom's Paramount Pictures, has seen its involvement in this area grow since 1996, when it began with two urban writers, Chris "Tricky" Stewart and Sean "Sep" Hall. Currently, the Famous roster includes Fred Jerkins III, Redman, Montell Jordan, Boyz II Men, Eminem, Lucy Pearl's Dawn Robinson and Priest "Soopally" Brooks.

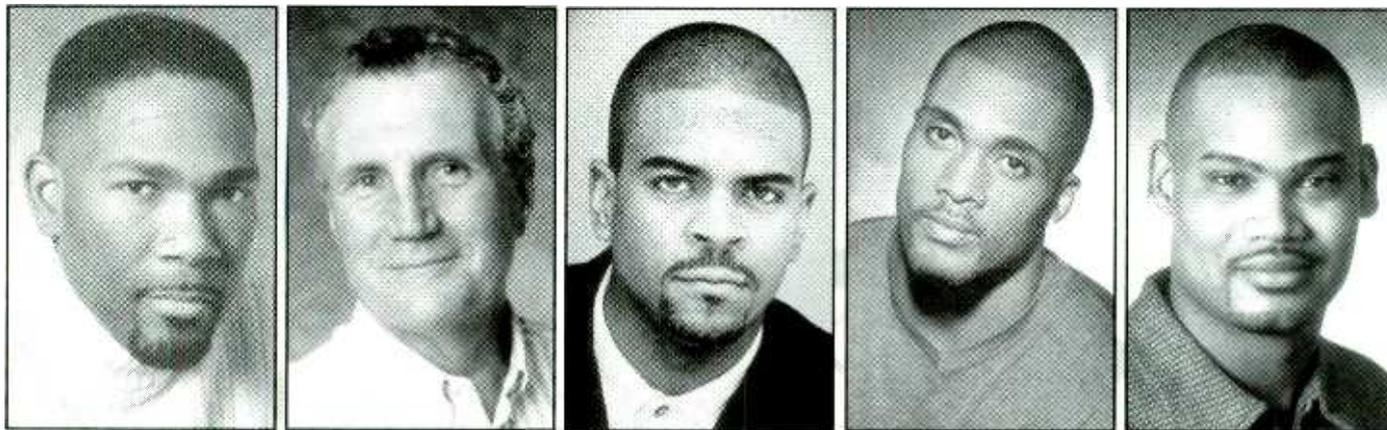
FILLING VOIDS, BREAKING ACTS

For some pubberies, urban songwriters helped fill in the blanks. "There were certain voids that needed to be filled here; for example, we didn't have very strong lyric writers for our urban division," says Derrick Thompson, VP of urban music for BMG Songs. "As the urban division grows, it allows BMG Songs to compete with [other] majors." BMG's signings include Tyrese, Erykah Badu, Chico DeBarge, Mobb Deep, The Roots, Gerald Isaac (Mary J. Blige), James Poyser (Laurn Hill, The Roots) and Nelly.

Like Postelle, Thompson helped to cultivate BMG's eight-year-old urban-roster first signing Loud recording act Mobb Deep. Each company feels it can offer songwriters of the genre the attention they deserve.

"EMI has a lot to offer songwriters too," says Jackson. "The people who work here are knowledgeable in their posts. This system is a well-oiled machine that deals with film/TV soundtrack placement—and artist-breaking."

For Universal Music Publishing, the best way to serve writers is with support. "The publishing business is a pretty simple one," says Tom Sturges, executive VP of creative affairs



From left: EMI's Jackson, DreamWorks' Kaye, Hitco's Stewart, BMG's Thompson, Famous' Postelle

for Universal Music Publishing. "It's the art of it that makes Universal different. We have two fully staffed urban offices, in Los Angeles and New York. We also have the full support of our 46 offices worldwide, so there is a commitment to urban music." Universal's roster hosts an eclectic array of artists, from the neo-soul sounds of D'Angelo to the hardcore lyricism of Ice Cube. Other successful Universal scribes include The Beastie Boys, Kelly Price, Mary J. Blige, Brian McKnight, Common and Toni Estes (Whitney Houston).

RAISING THE ROOF

Like Universal, DreamWorks offers support on a broad scale. "DreamWorks is the first media company in the business to include film, television, a label and a publishing company all under the same umbrella," says Chuck Kaye, president of DreamWorks Music Publishing. "Our philosophy is to focus on the creative, therefore we take care of our writers first. We have the ability to collaborate songwriters with some of our other projects. Many majors have association for song placements in film/TV, but the fact that we all started together

er gives a more cohesive feel."

The DreamWorks roster includes Joshua Thompson (Joe), Quantal (Boyz II Men), Germico Collins (Usher, Carl Thomas, 112), Bobby Gibson (Erykah Badu) and Buster & Shavoni ("Prince Of Egypt").

DreamWorks' most recent hit has been Sisqo's "Thong Song," which was co-written by Tim & Bob; the hot single is the most recent in a string for the duo, who also penned hits for Boyz II Men and Jon B.

ARTIST-OWNED AND OPERATED

Atlanta's Hitco Music also offers a different perspective from other pubberies. "Hitco is in a unique situation because we're owned by Arista CEO Antonio 'L.A.' Reid," says senior VP/GM Shakir Stewart. "So, if I have a song that will fit an artist under the Arista umbrella, he will place it. At the end of the day, my job is to make the right decision in placing a song. I have to find the best home, best artist and best label for a song, so that it can get the maximum exposure it deserves. We want to be the '2000 Jobete,'" says Stewart. "So it's not about quantity, it's about quality."

BOUTIQUE APPROACH

Famous Music prefers the boutique approach to the business, thereby offering writers the hands-on approach. "For songwriters, Famous likes to keep it small," says Postelle. "Our team is going to work for you. We're basically paying artists to be their manager."

Each publishing company has its own formula for discovering a successful songwriter, whether it be

pure instinct or passion for the music.

"When I look to sign someone, I look for talent, attitude, chemistry with the label, management, etc.," says Postelle. "For example, when I was in talks to sign Eminem, I wasn't sure at first, but when I heard he had Dr. Dre and Interscope president Jimmy Iovine behind him, I knew. Those two go after what they want, so I knew he had it."

Similarly, Hitco's Stewart looks for writers who have vision. "I look for writers that can write classic records for tomorrow, and not today," says Stewart, whose roster includes Kevin "Shakespeare" Briggs, Destiny's Child's Beyonce Knowles and Roc-A-Fella recording artist Beanie Siegel. "Because, if you write for today, the song will be dated by the time it's released."

Briggs obviously has that vision, as he was responsible for many recent chart-toppers, including the aforementioned "No Scrubs."

Sturges believes that finding talent, no matter the genre, holds precedent over following a contemporary trend. "In my opinion, talent is the final and deciding factor," says

Is the the recent success, and subsequent proliferation, of urban songwriters a trend or the overdue recognition of writers who have long been overlooked?

Sturges. "If you identify a great writer, it's the duty and responsibility of the publisher to sign him or her. You find the art and create the commerce."

Publishing-company spokesmen all seem to agree that the influence of urban songwriters is nothing new, but, as cultures collide, the fusion is created. "The influence of urban business is tremendous," says DreamWorks' Kaye. "R&B has always been an influential musical genre, and, with the advent of rap and hip-hop, its position has only grown."

Jackson agrees, observing that "Urban songwriters are also having an impact on the music industry as a whole, influencing genres across the board. Even pop tunes have R&B undertones. Writers in the urban genre are becoming powerful."

Kaye continues, "The influence of urban culture on pop culture overall continues to grow. Rock acts like Korn, Limp Bizkit, Rage Against The Machine and Papa Roach have all been touched by rap music. Top pop acts have been inspired by the sounds of urban dance. So there is this cross-pollination." ■

Music Publishing

Top Songwriters

New Blood Rules, But Vets Get Props Too

BY GEOFF MAYFIELD

Young blood takes center stage in this year's Music Publishing Spotlight. Few of the top 10 songwriters to date on The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles & Tracks and Hot Latin Tracks were among the top 10 writers in last year's Music Publishing Spotlight.

Most, in fact, were not among the top 10 writers—either in our Music Publishing or Year In Music Spotlights—during any of the last five years (Billboard has included the top 10 songwriters for Hot 100, R&B/Hip-Hop and Country in this Spotlight since 1995 and for Latin since 1996). Among those who are new to the upper echelons: the No. 1 composers on the Hot 100, Country and R&B/Hip-Hop charts, and each of this issue's top-10 country songwriters.

HOT 100: BRIAN'S SONGS

As a singer, soulful Brian McKnight has been No. 1 on Hot 100 Airplay (1999's "Back At One"), on Top R&B/Hip-Hop Albums (1998's "Anytime") and on Adult Contemporary (1993's "Love Is," with Vanessa Williams). Now, thanks primarily to dual renditions of "Back At One," he has one more chart-topping accomplishment, as he heads the Hot 100's songwriters list.

McKnight's own version of that song bowed in last year's August issue and rose as high as No. 2; it spent 16 weeks in the top 10, including 11 in the top five. He got additional juice from "Back At One" in the hands of Mark Wills, who made the song a hit at country radio. Wills' rendering rose to No. 2 on Hot Country Singles & Tracks, garnering enough audience to rise to No. 36 on the Hot 100, where it charted for 20 weeks. In fact, Wills' charting was strong enough to place McKnight somewhere you might not expect to find an R&B crooner: No. 4 among this Spotlight's top country songwriters.

McKnight's domination of the Hot 100 writers list also benefits from his share of "Stay Or Let It Go," which he co-wrote with four others, including R&B wunderkind Rodney Jerkins.

McKnight has never before ranked among the Hot 100's top 10 writers in any of our prior Publishing Spotlights, nor as one of the chart's top 25 composers on our Year In Music issues. There's a lot of that going around this year, as Rob Thomas (No. 3), Timothy "Timbaland" Mosley (No. 4), Matthew Scannell (No. 6), Cory Rooney (No. 7) and Marc Anthony (No. 10) all debut among the Hot 100's top 10 writers. The list, however, is not devoid of familiar faces, with pop machine Max Martin stationed at No. 2 and the inescapable Diane Warren camped at No. 5.

Many of Martin's points ride on the backs of the Backstreet Boys, as he co-wrote the group's "Show Me The Meaning Of Being Lonely," "The One" and "Larger Than Life," which rose to peaks of, respectively, Nos. 6, 30 and 25. Martin also had a hand in "That's The Way It Is," an upbeat number by ballad-prone Celine Dion, which rose to No. 6, as well as 'N Sync's "It's Gonna Be Me" (No. 7) and two of Britney Spears' hits: "Oops! I Did It Again" (No. 9) and "(You Drive Me) Crazy" (No. 10).

NOT SOLD IN ANY STORE

Martin might have overtaken McKnight if his songs had been readily available in stores. The two Spears songs were released as 12-inch vinyl singles but were not released in the stronger-selling CD and cassette configurations. With the addition of sales points, Martin could have easily had some No. 1s under his belt, as well as a higher standing on our songwriters list. Martin moves up from the No. 3 standing that he held in the Hot 100 recaps of the Music Publishing and Year In Music issues of both 1999 and 1998.

For Warren, the slip to No. 5 puts her on unfamiliar ground, her having ranked no lower than No. 3 in any of the four previous years. She was No. 1 on both the Music Publishing and Year In Music lists of 1997 and 1998 and was No. 2 last year in both. So far this year, her biggest songs have been the Gloria Estefan/'N Sync collaboration "Music Of My Heart," which reached No. 2, and Christina Aguilera's "I Turn To You," which climbed to No. 3. Typical of her bountiful career, Warren was the sole writer for each of the songs she has placed on the Hot 100 this year.

Continued on page 64

The recaps in the Music Publishing Spotlight cover the period from the Dec. 4, 1999, issue (the start of the 2000 chart year) through the July 8, 2000, issue. The Hot 100 and Hot R&B/Hip-Hop charts are determined using a combination of radio-audience gross impressions as monitored by Broadcast Data Systems (BDS), point-of-sale data provided by SoundScan, and reported airplay from radio stations in markets not monitored by BDS. Recaps for those charts reflect actual sales and/or airplay points for each week a song appears on the chart. Recaps for Hot Country Singles are compiled using total detections as monitored by BDS for each chart week while Hot Latin Tracks recaps are determined using BDS audience gross impressions, accumulated during each week a song charts. In cases where a song is written by more than one songwriter, the points are divided equally between each composer. Publisher and publishing-corporation points are likewise split equally. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own. These recaps were compiled by Anthony Colombo and Michael Cusson with assistance from chart managers Silvio Pietrolungo, Stephanie Lopez, Wade Jessen and Ricardo Companioni.

The Billboard HOT 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (112)
- 2 WARNER/CHAPPELL MUSIC (82)
- 3 UNIVERSAL MUSIC (38)
- 4 ZOMBA MUSIC (25)
- 5 SONY/ATV MUSIC (42)



The Billboard HOT 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI BLACKWOOD, BMI (42)
- 2 EMI APRIL, ASCAP (60)
- 3 WB, ASCAP (36)
- 4 ZOMBA, ASCAP (18)
- 5 WARNER-TAMERLANE, BMI (36)
- 6 GRANTSVILLE, ASCAP (5)
- 7 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (15)
- 8 SONY/ATV SONGS, BMI (14)
- 9 SONY/ATV TUNES, ASCAP (11)
- 10 ROUGH CUT, ASCAP (2)

The Billboard HOT 100 Songwriters

1 Brian McKnight

Back At One—Brian McKnight—Motown—Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP
Back At One—Mark Wills—Mercury (Nashville)—Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP
Stay Or Let It Go—Brian McKnight—Motown (R. Jerkins, F. Jerkins III, H. Mason, Jr., L. Daniels)—Rodney Jerkins, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Fred Jerkins III, BMI/Ensign, BMI/Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Masong, ASCAP/LaShawn Daniels, ASCAP

2 Max Martin

Show Me The Meaning Of Being Lonely—Backstreet Boys—Jive (H. Cichlow)—Zomba, ASCAP/Grantville, ASCAP/Mega, ASCAP
That's The Way It Is—Celine Dion—550 Music (K. Lundin, A. Carlsson)—Grantville, ASCAP/Zomba, ASCAP
Oops!...I Did It Again—Britney Spears—Jive (Rami)—Zomba, ASCAP
It's Gonna Be Me—'N Sync—Jive (Rami, A. Carlsson)—Zomba, ASCAP
The One—Backstreet Boys—Jive (B. I. Littrell)—Zomba, ASCAP/B-Rok, ASCAP
Larger Than Life—Backstreet Boys—Jive (K. Lundin, B. I. Littrell)—Zomba, ASCAP/Grantville, ASCAP/B-Rok, ASCAP
(You Drive Me) Crazy—Britney Spears—Jive (J. Elafsson, P. Magnusson, D. Krueger)—BMG Scandinavia, STIM/Zomba, ASCAP/Grantville, ASCAP/Careers-BMG, BMI

3 Rob Thomas

Smooth—Santana Featuring Rob Thomas—Arista (I. Shur)—Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI
Bent—matchbox twenty—Lava—EMI Blackwood, BMI/Bidnis, BMI

4 Timothy Mosley

Hot Boyz—Missy "Misdemeanor" Elliott Featuring NAS, Eve & Q-Tip—The Gold Mind/EastWest (M. Elliott)—Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP
Try Again—Aaliyah—Blackground (S. Garrett)—Virginia Beach, ASCAP/WB, ASCAP/Herblichious, ASCAP/Black Fountain, ASCAP
None Of Ur Friends Business—Ginuwine—550 Music (E. Lumpkin)—Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP
You Owe Me—NAS Featuring Ginuwine—Columbia (N. Jones)—Zomba, ASCAP/Will, ASCAP/Mass Confusion, ASCAP
Big Pimpin'—Jay-Z Featuring UGK—Roc-A-Fella/Def Jam (S. Carter, K. Joshua, C. Butler, B. Freeman)—Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/I Love KJ, ASCAP
Ryde Or Die, Chick—The Lox Featuring Timbaland And Eve—Ruff Ryders (J. Phillips, S. Jacobs, D. Styles, D. Dean)—EMI April, ASCAP/Justin Combs, ASCAP/Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniera's, ASCAP

5 Diane Warren

I Turn To You—Christina Aguilera—RCA—Realsongs, ASCAP/WB, ASCAP
I Learned From The Best—Whitney Houston—Arista—Realsongs, ASCAP
I'll Be—Reba McEntire—MCA Nashville—Realsongs, ASCAP
Give Me You—Mary J. Blige—MCA—Realsongs, ASCAP
Music Of My Heart—'N Sync & Gloria Estefan—Miramax—Realsongs, ASCAP
Could I Have This Kiss Forever—Whitney Houston & Enrique Iglesias—Arista/Interscope—Realsongs, ASCAP

6 Matthew Scannell

Everything You Want—Vertical Horizon—RCA—Mascan, ASCAP/WB, ASCAP

7 Cory Rooney

I Need To Know—Marc Anthony—Columbia (M. Anthony)—Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control
You Sang To Me—Marc Anthony—Columbia (M. Anthony)—Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP
Feelin' So Good—Jennifer Lopez Featuring Big Pun & Fat Joe—Work (S. Combs, S. Standard, G. Logios, J. Lopez, C. Rios, J. Cartagena)—Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Songs Of Universal, BMI/Second Generation Rooney Tunes, BMI
I Think I'm In Love With You—Jessica Simpson—Columbia (D. Shea, J. Mellencamp)—Cori Tiffani, BMI/Sony/ATV Songs, BMI/Shea, BMI/EMI Full Keel, ASCAP

T8 Daniel Jones

I Knew I Loved You—Savage Garden—Columbia (D. Hayes)—Rough Cut, ASCAP/WB, ASCAP
Crash And Burn—Savage Garden—Columbia (D. Hayes)—Rough Cut, ASCAP/WB, ASCAP

T8 Darren Hayes

I Knew I Loved You—Savage Garden—Columbia (D. Jones)—Rough Cut, ASCAP/WB, ASCAP
Crash And Burn—Savage Garden—Columbia (D. Jones)—Rough Cut, ASCAP/WB, ASCAP

10 Marc Anthony

I Need To Know—Marc Anthony—Columbia (C. Rooney)—Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control
You Sang To Me—Marc Anthony—Columbia (C. Rooney)—Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP

Hot R&B/Hip-Hop Singles & Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (124)
- 2 WARNER/CHAPPELL MUSIC (94)
- 3 UNIVERSAL MUSIC (40)
- 4 FAMOUS MUSIC (38)
- 5 ZOMBA MUSIC (32)

Hot R&B/Hip-Hop Singles & Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (68)
- 2 WB, ASCAP (49)
- 3 MONEY MACK, BMI (9)
- 4 EMI BLACKWOOD, BMI (47)
- 5 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (15)
- 6 WARNER-TAMERLANE, BMI (25)
- 7 VIRGINIA BEACH, ASCAP (5)
- 8 ZOMBA, ASCAP (16)
- 9 FAMOUS, ASCAP (20)
- 10 REALSONGS, ASCAP (4)

Hot R&B/Hip-Hop Singles & Tracks Songwriters

1 Timothy Mosley

Hot Boyz—Missy "Misdemeanor" Elliott Featuring NAS, Eve & Q-Tip—The Gold Mind/EastWest (M. Elliott)—Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP
Try Again—Aaliyah—Blackground (S. Garrett)—Virginia Beach, ASCAP/WB, ASCAP/Herblichious, ASCAP/Black Fountain, ASCAP
You Owe Me—NAS Featuring Ginuwine—Columbia (N. Jones)—Zomba, ASCAP/Will, ASCAP/Mass Confusion, ASCAP
None Of Ur Friends Business—Ginuwine—550 Music (E. Lumpkin)—Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP
Big Pimpin'—Jay-Z Featuring UGK—Roc-A-Fella/Def Jam (S. Carter, K. Joshua, C. Butler, B. Freeman)—Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/I Love KJ, ASCAP
Ryde Or Die, Chick—The Lox Featuring Timbaland And Eve—Ruff Ryders (J. Phillips, S. Jacobs, D. Styles, D. Dean)—EMI April, ASCAP/Justin Combs, ASCAP/Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniera's, ASCAP
So Anxious—Ginuwine—550 Music (S. Garrett, B. Bush)—WB, ASCAP/Virginia Beach, ASCAP/Herblichious, ASCAP/Blazalicious, ASCAP/Black Foundation, ASCAP

2 Missy Elliott

Hot Boyz—Missy "Misdemeanor" Elliott Featuring NAS, Eve & Q-Tip—The Gold Mind/EastWest (T. Mosley)—Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP
Take That—Toriy Carter Featuring Missy "Misdemeanor" Elliott—The Gold Mind/EastWest (H. Hewett, D. L. Meyers)—Mass Confusion, ASCAP/Sony/ATV Songs, BMI/Epic, BMI/Solar, BMI/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP
Gotta Love—702—Motown (R. Stewart, E. Seats)—Mass Confusion, ASCAP/WB, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP

3 Bryan-Michael Cox

He Can't Love U—Jagged Edge—So So Def (B. Casey, B. Casey)—Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP
Get Gone—Ideal—Noontime (J. Austin, K. Hicks)—Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP
Let's Get Married—Jagged Edge—So So Def (J. Dupri, B. Casey, B. Casey)—So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC
Creep Inn—Ideal—Noontime (J. Austin, B. Casey, B. Casey, M. Jackson)—Noontime, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/BMI/Warner-Tamerlane, BMI
Just Be A Man About It—Toni Braxton—LaFace (T. Braxton, J. Austin, T. Bishop)—Braxton, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Black Baby, SESAC/Noontime, SESAC
Get None—Tamar Featuring J.D. & Amil—DreamWorks (J. Dupri, T. Savage, Amil)—So So Def, ASCAP/EMI April, ASCAP/Babyboy, SESAC/Noontime, SESAC/All Money Is Legal, ASCAP/Marshai, ASCAP
I've Got To Have It—Jermaine Dupri & NAS Featuring Monica—So So Def (J. Dupri, N. Jones, M. Arnold, P. Gabriel)—Real World, BMI/EMI April, ASCAP/So So Def, ASCAP

4 Diane Warren

I Learned From The Best—Whitney Houston—Arista—Realsongs, ASCAP
Give Me You—Mary J. Blige—MCA—Realsongs, ASCAP
Lately I—Faith Evans—Bad Boy—Realsongs, ASCAP
Your Letter—112—Bad Boy—Realsongs, ASCAP

5 Keri Lewis

If You Love Me—Mint Condition—Elektra—Mint Factory, ASCAP/EMI April, ASCAP
Is This Pain Our Pleasure—Mint Condition—Elektra (Stokley)—EMI April, ASCAP/Mint Factory, ASCAP

6 Kasseem Dean

Party Up (Up In Here)—DMX—Ruff Ryders/Def Jam (E. Simmons)—Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP
Love Is Blind—Eve Featuring Faith Evans—Ruff Ryders (E. Jeffers, A. Fields)—Blondie Rockwell, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP
Best Of Me—Mya Featuring Jadakiss—University (M. Harrison, J. Cozier, T. Beal, J. Phillips, M. Tiffere)—Art Of War, BMI/Warner-Tamerlane, BMI/Swizz Beatz, ASCAP/Siyee'da's, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Jae'wons, ASCAP/Karima, BMI/EMI April, ASCAP/Justin Combs, ASCAP
Down Bottom—Drag-On & Juvenile—Ruff Ryders (M. Smalls, T. Grey)—Feelis, ASCAP/Dead Game, ASCAP/Money Mack, BMI/Swizz Beatz, ASCAP
Wild Out—The Lox—Ruff Ryders (D. Styles, S. Jacobs, J. Phillips, D. Dean)—Ryde Or Die, ASCAP/EMI April, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Jae'wons, ASCAP/Paniera's, ASCAP/Sheek Louchion, ASCAP
Let's Talk About—Eve Featuring Drag-On—Ruff Ryders (E. Jeffers, M. Smalls, D. Dean)—Blondie Rockwell, ASCAP/Ryde Or Die, ASCAP/Dead Game, ASCAP/Feelis, ASCAP
Girls' Best Friend—Jay-Z—Epic (S. Carter, M. Tiffere)—Karima, BMI/Warner-Tamerlane, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Colpix, BMI/Sony/ATV Songs, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP

7 Brian McKnight

Back At One—Brian McKnight—Motown—Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP

Continued on page 64

BMG'S WORLDWIDE WEB

"(YOU DRIVE ME) CRAZY" (Britney Spears, writer Jörgen Elofsson)

"FREESTYLER" (Bomfunk MCs, writer JS-16)

"COME ON OVER" (Christina Aguilera, writers Anders Hansson and Johan Åberg)

"JOIN ME" (HIM, writer Ville Valo)

"IT FEELS SO GOOD" (Sonique, writer Linus Burdick)

"RIDING WITH THE KING" (B. B. King and Eric Clapton, writer John Hiatt)

"SUPERGIRL" (Reamonn)

"IF I LET YOU GO" (Westlife, writer Jörgen Elofsson)

"SUMMER GIRLS" (LFO, writers Dow Brain and Brad Young)

"MIXED BUSINESS" (Beck)

"ROCK STAR" (Cypress Hill)

"STAYIN' ALIVE"
(Bee Gees)

"17 AGAIN" (Eurythmics)

**"(HOT S*T) COUNTRY
GRAMMAR"** (Nelly)

"ALLES" (Doe Maar,
writer Henny Vrienten)

"IF YOU BELIEVE"
(Sasha, writers Michael
Kersting and Stefan Baader)



"YOU GOT ME"
(The Roots/Erykah Badu)

**"COWBOY TAKE ME
AWAY"** (Dixie Chicks,
writer Marcus Hummon)

"AMAZED" (Lonestar,
writer Aimee Mayo)

"NON DIRGLI MAI"
(Gigi D'Alessio)

"LE TRIBU DE DANA"
(Manau)

"BYE BYE" (Menelik)

"PARISIEN DU NORD" (Cheb Mami)

"TORN" (Natalie Imbruglia, writer Phil Thornalley)

"ANGELS" (Robbie Williams, writer Guy Chambers)

"BAG IT UP" (Geri Halliwell, writers Absolute)

"DAY & NIGHT" (Billie Piper, writers Percy & Lever)

"YELLOW" (Coldplay)

"BACK HERE" (BB Mak, writer Phil Thornalley)

"WE THINK IT'S LOVE" (Leah Haywood, writers Haywood, Jörgen Elofsson)

"SANTA HELENA" (Daniela Mercury)

"NO STRINGS ATTACHED" ('N Sync, writer Brad Daymond)

"THE PLACE WHERE THE SUN SHINES" (Misia)

"IF YOU WANT ME TO" (Ginny Owens)

Music Publishing

TOP SONGWRITERS

Continued from page 62

Aside from McKnight, matchbox twenty vocalist Rob Thomas has the highest standing of this list's six freshman, residing behind Martin at No. 3. In addition to being the voice of the huge Santana hit "Smooth," Thomas was half of that song's writing team. It was No. 1 for a dozen weeks, with half of those falling in the current chart year. The release of matchbox twenty's second album and its successful lead radio track, "Bent," written solely by Thomas, contributes to his standing. The song has been on a fast track, reaching the top 20 in its seventh chart week and the top 10 in its 11th.

As for the other first-timers, it was only a matter of time before prolific producer Mosley joined this list. It happens now, thanks in part to his co-authorship of Aaliyah's "Try Again," which made Billboard history by becoming the first airplay-only track to hit No. 1 on the Hot 100. Five of the six collaborations that place Timbaland atop the R&B/Hip-Hop songwriters list were also on the Hot 100 during the current chart year.

A PUSH FROM AIRPLAY

Scannell is a founding member of Washington, D.C.-based quartet Vertical Horizon, one of this year's top new acts. He was the sole author of the title track of the band's RCA debut set, "Everything You Want," which reached No. 40 on The Billboard 200. The song rose to No. 1 after a retail single reached stores on June 27.

Producer and arranger Rooney, whose credits include tracks by Mariah Carey and Trey Lorenz, benefits from the emergence of Latin artists on the pop chart. He partnered with Marc Anthony on the singer's two top-five hits and also co-wrote "Feelin' So Good," Jennifer Lopez's take with Fat Joe and the late Big Pun.

As mentioned above, Anthony has twice visited the Hot 100's highest floors with songs from his first English-language album. The New York City native made a steady climb to No. 3 with "I Need To Know," while "You Sang To Me" fell just shy of the coveted No. 1 slot.

Rounding out the top 10 are Savage Garden partners Daniel Jones and Darren Hayes, no strangers to this list. Thanks to their No. 1 song "I Knew I Loved You" and top-40 entry "Crash and Burn," the two writers are tied for No. 8. It's familiar ground, as Jones and Hayes tied for No. 8 in the 1998 Music Publishing Spotlight, when "Truly Madly Deeply" became Savage Garden's first U.S. chart-topping single.

R&B/HIP-HOP'S LATE BLOOMERS

Of this issue's top 10 R&B/Hip-Hop songwriters, only three have made this list in previous mid-year Music Publishing Spotlights: pack-leading Timothy "Timbaland" Mosley, runner-up Missy "Misdemeanor" Elliott and the ubiquitous Diane Warren. Two others, D'Angelo and Raphael Saadiq, were both among the top-10 R&B scribes in 1996's Year In Music issue. Do the math, and you'll realize that half of these writers are top-10 R&B/Hip-Hop composers for the first time in their careers.

One song, "Hot Boyz," recorded by Elliott with Nas, Eve and Q-Tip, is the top point contributor for each of the top two R&B composers, the runner-up being Elliott, who recorded the song. It was No. 1 for four weeks.

Timbaland was No. 7 among R&B writers in the 1998 Music Publishing Spotlight, and, although absent from 1999's mid-year list, ranked No. 6 among R&B composers in the subsequent Year In Music tally. Aside from "Hot Boyz," Mosley collaborated on three other recent top-10 R&B/Hip-Hop hits: Aaliyah's "Try Again" (No. 4), Jay-Z's "Big Pimpin'" (No. 6) and Ginuwine's "None Of Ur Friends" (No. 7). Another collaboration, Nas and Ginuwine's "You Owe Me," rose to No. 13. Mosley's "Hot Boyz" writing partner, Elliott, also had a hand in Torrey Carter's "Take That" and 702's "Gotta Leave," which both dented the chart. The three entries give her the runner-up slot, although Mosley's lead is considerable, with more than double her accumulated points.

This marks Elliott's second appearance in the Music Publishing Spotlight's top-10 R&B/Hip-Hop list, having ranked No. 9 in 1998. In the Year In Music recaps, she made the top 10 in each of the last three years.

RETURNING CHAMP

Warren, at No. 4, is the only returnee from last year's Music Publishing top 10. She was No. 5 on 1999's mid-year list, although she slid to No. 9 by the close of the chart year. She was sixth among R&B scribes in 1998's Year In Music issue and No. 2 in 1997's.

The biggest contributor this year to her R&B standing has been Whitney Houston's "I Learned From The Best," which rose to No. 13 on Hot R&B/Hip-Hop Singles & Tracks. Warren also benefits from Mary J. Blige's "Give Me You" and 112's "Your Letter."

Of the seven songwriters debuting on Music Publishing's R&B top 10, the leader is Bryan Michael Cox, a producer who has shared the board with the likes of Jermaine Dupri and Toni Braxton. Three of the songs he has co-written reached the chart's top five: Ideal's "Get Gone," which rose to No. 2, and two Jagged Edge tracks, "He Can't Love U" and "Let's Get Married," which each hit No. 3.

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CHARTS

Continued from page 62

- Stay Or Let It Go—Brian McKnight—Motown (R.Jerkins,F.Jerkins III,H.Mason, Jr.,L.Daniels)—Rodney Jerkins,BMI/EMI Blackwood,BMI/EMI April,ASCAP/Fred Jerkins III,BMI/Ensign,BMI/Cancelled Lunch,ASCAP/Universal-PolyGram International,ASCAP/Masong,ASCAP/LaShawn Daniels,ASCAP
6, 8, 12—Brian McKnight—Motown (B.Barnes)—Cancelled Lunch,ASCAP/Universal-PolyGram International,ASCAP/Universal-Songs Of PolyGram,BMI/Brandon Barnes,BMI
- 8 Raphael Saadiq**
Untitled (How Does It Feel)—D'Angelo—Cheeba Sound (D'Angelo)—Universal-PolyGram International,ASCAP/Ah-choo,ASCAP/First Echo,ASCAP
Dance Tonight—Lucy Pearl—Overbrook/Pookie (A.S.Muhammed-Jones,D.Robinson)—Ugmo,ASCAP/Coal Abdul,ASCAP/Watermelon Girl,BMI/Ensign,BMI/Universal-PolyGram International,ASCAP/Tony! Toni! Tone!,ASCAP
- 9 D'Angelo**
Untitled (How Does It Feel)—D'Angelo—Cheeba Sound (R.Saadiq)—Universal-PolyGram International,ASCAP/Ah-choo,ASCAP/First Echo,ASCAP
Left & Right—D'Angelo Featuring Method Man And Redman—Cheeba Sound (R.Noble,C.Smith,K.Fareed)—Universal-PolyGram International,ASCAP/Ah-choo,ASCAP/Funky Noble,ASCAP/Famous,ASCAP/Wu-Tang,BMI/Careers-BMG,BMI/Zomba,BMI
Everyday—Angie Stone—Arista (A.Stone)—Universal-Songs Of PolyGram International,BMI/Lady Diamond,BMI/Universal-PolyGram International,ASCAP/Ah-choo,ASCAP
Send It On—D'Angelo—Cheeba Sound (A.Stone,L.Archer,G.Brown,R.Bell,R.Westfield,R.Mickens,W.Sparrow,C.Smith,D.Thomas,R.Bell,G.Redd)—Universal-PolyGram International,ASCAP/Ah-choo,ASCAP/Melodies Nside,ASCAP/Songs Of Universal,BMI/Baby Diamond,BMI/Warner-Tamerlane,BMI/Stephanye,BMI/Carbert,BMI
- 10 Rodney Jerkins**
He Wasn't Man Enough—Toni Braxton—LaFace (F.Jerkins III,L.Daniels,H.Mason, Jr.)—Rodney Jerkins,BMI/EMI Blackwood,BMI/Fred Jerkins III,BMI/Ensign,BMI/LaShawn Daniels,ASCAP/EMI April,ASCAP/T And Me,ASCAP
Say My Name—Destiny's Child—Columbia (F.Jerkins III,L.Daniels,B.Knowles,L.Luckett,K.Rowland,L.Roberson)—EMI Blackwood,BMI/Rodney Jerkins,BMI/Ensign,BMI/Fred Jerkins III,BMI/Beyonce,ASCAP/Le Taya,ASCAP/Kelendria,ASCAP/LaTavia,ASCAP/EMI April,ASCAP/LaShawn Daniels,ASCAP
Stay Or Let It Go—Brian McKnight—Motown (F.Jerkins III,H.Mason, Jr.,L.Daniels,B.McKnight)—Rodney Jerkins,BMI/EMI Blackwood,BMI/EMI April,ASCAP/Fred Jerkins III,BMI/Ensign,BMI/Cancelled Lunch,ASCAP/Universal-PolyGram International,ASCAP/Masong,ASCAP/LaShawn Daniels,ASCAP
You Came Along—Beverly—Yab Yum/Elektra (F.Jerkins III,C.Higgins, C.Higgins,B.Crowder)—EMI Blackwood,BMI/Rodney Jerkins,BMI/Ensign,BMI/Fred Jerkins III,BMI/Bev's Stuff,ASCAP/Pink Folder,ASCAP/Universal-MCA,ASCAP
U Don't Know Me (Like U Used To)—Brandy—Atlantic (Brandy,S.Bryant,I.Phillips,P.Davis)—EMI Blackwood,BMI/Bran-Bran,BMI/Jon Blaze,ASCAP/Listen Listen,ASCAP/Rodney Jerkins,BMI
Damn (Should've Treated U Right)—So Plush Featuring Ja Rule—Darkchild (L.Daniels,L.Fitt,F.Jerkins III,J.Atkins,J.Rule)—Rodney Jerkins,BMI/EMI Blackwood,BMI/Fred Jerkins III,BMI/Ensign,BMI/LaShawn Daniels,ASCAP/EMI April,ASCAP/Slavery,BMI

Hot Country Singles & Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 UNIVERSAL MUSIC (41)
- 2 EMI MUSIC (50)
- 3 SONY/ATV MUSIC (51)
- 4 WARNER/CHAPPELL MUSIC (58)
- 5 BMG MUSIC (19)



Hot Country Singles & Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 SONY/ATV TREE,BMI (35)
- 2 CAREERS-BMG,BMI (14)
- 3 EMI APRIL,ASCAP (21)
- 4 WARNER-TAMERLANE,BMI (29)
- 5 UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL,BMI (11)
- 6 BLACKENED,BMI (4)
- 7 EMI BLACKWOOD,BMI (22)
- 8 SONY/ATV CROSS KEYS,ASCAP (15)
- 9 ACUFF-ROSE,BMI (8)
- 10 SILVERKISS,BMI (3)



Hot Country Singles & Tracks Songwriters

- 1 Keith Follse**
The Way You Love Me—Faith Hill—Warner Bros. (M.Dulaney)—Encore,ASCAP/Scott And Soda,ASCAP/Fallazoo Crew,ASCAP/Airstream Dreams,ASCAP/Coyote House,ASCAP/Famous,ASCAP
Smile—Lonestar—BNA (C.Lindsey)—DreamWorks,BMI/Follazoo,ASCAP/Music Of Windswept,ASCAP
Something Like That—Tim McGraw—Curb (R.Ferrell)—Mr. Noise,BMI/We Make Music,BMI/Encore Entertainment,BMI/Follazoo,ASCAP/Music Of Windswept,ASCAP
I Love You—Martina McBride—RCA (T.Hyler,A.Follse)—Sony/ATV Cross Keys,ASCAP/Encore Entertainment,BMI/Scott And Soda,ASCAP/Follazoo,ASCAP/Music Of Windswept,ASCAP
- 2 Bill Luther**
My Best Friend—Tim McGraw—Curb (A.Mayo)—Careers-BMG,BMI/Silverkiss,BMI
What I Need To Do—Kenny Chesney—BNA (T.Damphier)—Careers-BMG,BMI/Bradley,BMI/Cut Out,ASCAP/Two Guys Who Are Publishers,ASCAP
Let's Make Love—Faith Hill With Tim McGraw—Warner Bros./Curb/WRN (C.Lindsey,M.Green,A.Mayo)—Songs Of Nashville DreamWorks,BMI/Cherry River,BMI/Warner-Tamerlane,BMI/Golden Wheat,BMI/Careers-BMG,BMI/Silverkiss,BMI
Something Real—Shana Petrone—Epic (A.Mayo)—Careers-BMG,BMI
- 3 Clint Black**
When I Said I Do—Clint Black—RCA—Blackened,BMI
Been There—Clint Black With Steve Wariner—RCA (S.Wariner)—Blackened,BMI/Steve Wariner,BMI
Til' Santa's Gone (I Just Can't Wait)—Clint Black—RCA (H.Nicholas,S.Russell)—Wordy,ASCAP/Songs Of Hamstein,ASCAP/Hamstein Cumberland,BMI
Love She Can't Live Without—Clint Black—RCA (S.Ewing)—Blackened,BMI/ACuff-Rose,BMI
The Kid—Clint Black—RCA (M.Haggard,H.Nicholas)—Blackened,BMI/Irving,BMI/Sony/ATV Tree,BMI/Sierra Mountain,BMI
- 4 Brian McKnight**
Back At One—Mark Wills—Mercury—Cancelled Lunch,ASCAP/Universal-PolyGram International,ASCAP

5 Aimee Mayo

My Best Friend—Tim McGraw—Curb (B.Luther)—Careers-BMG,BMI/Silverkiss,BMI
It's Always Somethin'—Joe Diffie—Epic (M.Green)—Warner-Tamerlane,BMI/Golden Wheat,BMI/Careers-BMG,BMI
Amazed—Lonestar—BNA (M.Green,C.Lindsey)—Warner-Tamerlane,BMI/Golden Wheat,BMI/Careers-BMG,BMI/Silverkiss,BMI/Songs Of Nashville
DreamWorks,BMI/Cherry River,BMI
Let's Make Love—Faith Hill With Tim McGraw—Warner Bros./Curb/WRN (C.Lindsey,M.Green,B.Luther)—Songs Of Nashville DreamWorks,BMI/Cherry River,BMI/Warner-Tamerlane,BMI/Golden Wheat,BMI/Careers-BMG,BMI/Silverkiss,BMI
Something Real—Shana Petrone—Epic (B.Luther)—Careers-BMG,BMI

6 Michael Dulaney

The Way You Love Me—Faith Hill—Warner Bros. (K.Follse)—Encore,ASCAP/Scott And Soda,ASCAP/Fallazoo Crew,ASCAP/Airstream Dreams,ASCAP/Coyote House,ASCAP/Famous,ASCAP
What Do You Say—Reba—MCA Nashville (N.Thrasher)—Michael Dulaney,BMI/Dulaneyhouse,BMI/Ensign,BMI/Major Bob,ASCAP

7 Toby Keith

How Do You Like Me Now?!—Toby Keith—DreamWorks (C.Cannon)—Tokeco Tunes,BMI/Wacissa River,BMI/EMI
Country Comes To Town—Toby Keith—DreamWorks—Tokeco Tunes,BMI
When Love Fades—Toby Keith—DreamWorks (C.Cannon)—Tokeco Tunes,BMI/Wacissa River,BMI

8 Chris Lindsey

Smile—Lonestar—BNA (K.Follse)—DreamWorks,BMI/Fallazoo,ASCAP/Music Of Windswept,ASCAP
Your Everything—Keith Urban—Capitol (B.Regan)—Songs Of Nashville DreamWorks,BMI/Cherry River,BMI/BMG Songs,ASCAP/Yesiree Bob,ASCAP
Amazed—Lonestar—BNA (M.Green,A.Mayo)—Warner-Tamerlane,BMI/Golden Wheat,BMI/Careers-BMG,BMI/Silverkiss,BMI/Songs Of Nashville
DreamWorks,BMI/Cherry River,BMI

Let's Make Love—Faith Hill With Tim McGraw—Warner Bros./Curb/WRN (M.Green,B.Luther,A.Mayo)—Songs Of Nashville DreamWorks,BMI/Cherry River,BMI/Warner-Tamerlane,BMI/Golden Wheat,BMI/Careers-BMG,BMI/Silverkiss,BMI

9 Liz Hengber

She's More—Andy Griggs—RCA (R.Crosby)—Starstruck Writers Group,ASCAP/Glen Nikki,ASCAP/Warner-Tamerlane,BMI/Crutchfield,BMI
Unconditional—Clay Davidson—Virgin (D.Bryant,R.Rutherford)—Starstruck Writers Group,ASCAP/Glen Nikki,ASCAP/Songs Of Universal,BMI

10 Jeffrey Steele

Couldn't Last A Moment—Collin Raye—Epic (D.Wells)—Irving,BMI/Songs Of Windswept Pacific,BMI/Yellow Desert,BMI/My Life's Work,BMI
Big Deal—LeAnn Rimes—Curb (A.Anderson)—Mighty Nice,BMI/Al Andersongs,BMI/Blue Water,BMI/Songs Of Windswept Pacific,BMI/Yellow Desert,BMI/My Life's Work,BMI
It's A Beautiful Thing—Paul Brandt—Reprise (C.Wiseman)—Music Of Windswept,ASCAP/Yellow Desert,BMI/My Life's Work,BMI/Almo,ASCAP/Daddy Rabbit,ASCAP

Hot Latin Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (14)
- 2 SONY/ATV MUSIC (14)
- 3 EMOA MUSIC (4)
- 4 WARNER/CHAPPELL MUSIC (17)
- 5 VANDER MUSIC (5)

Hot Latin Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 F.I.P.P.,BMI (11)
- 2 EMOA,ASCAP (4)
- 3 UNIVERSAL,ASCAP (6)
- 4 GAIRA PRODUCCIONES (2)
- 5 VANDER,ASCAP (5)
- 6 SONY/ATV DISCOS,ASCAP (2)
- 7 ESTEFAN,ASCAP (5)
- 8 ADG,SESAC (1)
- 9 SEG SON,BMI (1)
- 10 CRISMA,SESAC (3)



Hot Latin Tracks Songwriters

- 1 Omar Alfanno**
A Puro Dolor—Son By Four—Sony Discos—EMOA,ASCAP
Que Alguien Me Diga—Gilberto Santa Rosa—Sony Discos—EMOA,ASCAP
Si La Ves—Victor Manuel—Sony Discos—EMOA,ASCAP
- 2 Kike Santander**
Alguna Vez—Christian Castro—Ariola—F.I.P.P.,BMI
Valve A Amar—Christian Castro—Ariola—F.I.P.P.,BMI
Júrame—Gisselle—Ariola—F.I.P.P.,BMI
Da La Vuelta—Marc Anthony—Columbia (E.Estefan Jr.)—F.I.P.P.,BMI
Se Va El Amor—Los Tri-o—Ariola—F.I.P.P.,BMI
- 3 Carlos Vives**
Fruta Fresca—Carlos Vives—EMI Latin—Gaira Producciones
Tu Amor Eterno—Carlos Vives—EMI Latin (M.Madera)—Gaira Producciones
- 4 Rudy Perez**
Que Voy A Hacer Sin Ti—Pablo Montero—RCA—JKMC,ASCAP/Universal,ASCAP/Blue Network,ASCAP
Solo Tu—Jaci Velasquez—Sony Discos—Rubet,ASCAP/Universal,ASCAP
Completamente Tuyo—Marcos Llanas—AJ—Universal,ASCAP
De Hoy En Adelante—Millie—EMI Latin—Rubet,ASCAP/Universal-MCA,ASCAP
- 5 Jorge Mejia Avante**
El Liston De Tu Pelo—Los Angeles Azules—Disa—Edimonsa,ASCAP/Pacific,ASCAP
- 6 Marco Flores**
Entre El Mar Y Una Estrella—Thalia—EMI Latin—Estefan,ASCAP/Mas Sa de C.V.,ASCAP
Escuchame—Carlos Ponce—EMI Latin—Estefan,ASCAP/MAF,ASCAP
- 7 Ricardo Arjona**
Desnuda—Ricardo Arjona—Sony Discos—Sony/ATV Discos,ASCAP/Arjona Musical,ASCAP
- 8 Adolfo Angel Alba**
Te Hice Mal—Los Temerarios—Fonovisa—ADG,SESAC
- 9 Marco Antonio Solís**
Si No Te Hubieras Ido—Marco Antonio Solís—Fonovisa—Crisma,SESAC
Inventame—Marco Antonio Solís—Fonovisa—Crisma,SESAC
Navidad Sin Ti—Los Bukis—Fonovisa—Mas Latin,SESAC
El Pavor De Mis Fracasos—Marco Antonio Solís—Fonovisa—Crisma,SESAC
- 10 Ramon Gonzalez Mora**
Marir De Amor—Conjunto Primavera—Fonovisa—Seg Son,BMI

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Music Publishing

TOP SONGWRITERS

Continued from page 64

Of the others who are new to this Spotlight's list, three, besides Cox, have also fallen shy of our Year In Music top 10s: Keri "KL" Lewis makes the cut (No. 5), thanks to the impressive resurgence of his group Mint Condition. Keyboardist Lewis was the sole composer of Mint's "If You Love Me," which climbed to No. 7.

Kasseem Dean (No. 6), who goes by the moniker Swizz Beatz in his role as production ace for the Ruff Ryders camp, has seen three of his collaborations reach the top 15: DMX's "Party Up (Up In Here)" (No. 8), Eve's "Love Is Blind" (No. 11) and Mya's "Best Of Me" (No. 14).

Singer Brian McKnight (No. 7) rounds out a successful year as composer by making three of this issue's top-10 songwriting lists. His big Hot 100 hit, "Back At One," also fared well on the R&B/Hip-

Hop chart, cresting at No. 7. His tracks "Stay Or Let It Go" and "6, 8, 12" add to his writing portfolio.

In light of his considerable chart success as a production star, it is somewhat surprising that Rodney Jerkins (No. 10) has never before made the top-10 writers lists of either our mid-year or year-end Spotlights, although he stood at No. 16 at the close of 1996 and at No. 22 in '98's Year In Music issue. One reason he has never ranked higher as a composer is that he almost always writes in teams. This year, for example, the six songs Jerkins has charted were co-written by at least three, and usually more, other composers. Thus, his writer's points are split with his collaborators.

Of the six charting tracks Jerkins helped write, the two biggest were Braxton's "He Wasn't Man Enough" and the Destiny's Child single, "Say My Name." Both had multi-week stays at No. 1.

Sadiq and D'Angelo complete the list, standing at Nos. 8 and 9, respectively. The biggest point builder for each is a song they wrote together, D'Angelo's Prince-like "Untitled (How Does It Feel)," which rode all the way to No. 2. Sadiq also co-wrote "Dance Tonight," the top-five chart debut by supergroup Lucy Pearl, of which he is a member.

Aside from "Untitled," D'Angelo has seen three other co-written songs chart this year. Two of them, "Left & Right" (which featured

Method Man and Redman) and "Send It On," were from his own chart-topping "Voodoo" album.

NEW KIDS ON COUNTRY'S BLOCK

While it is true that all of this issue's leading country songwriters have never before appeared on Music Publishing's top-10 lists, this honor roll is peppered with some familiar names. Clint Black, for example, has been penning hits for Hot Country Singles & Tracks since the early '80s, not only feeding his own performing career but serving up songs for a diverse array of artists, including Reba McEntire, Lee Greenwood and even Sissy Spacek. Although missing from those mid-year recaps, he was the No. 5 country writer in the Year In Music issues of both 1995 and 1998 and No. 12 at the close of the 1997 issue.

Another familiar face on the list belongs to another performer, Toby Keith, who has charted 16 of his own songs since 1993, while Jeffrey Steele first cracked the chart in 1992 with Boy Howdy's "Our Love Was Meant To Be."

But aside from Black, Keith and Steele, the rest of this year's top 10—including No. 1 pen man Keith Follese—did not receive songwriter credits on the country chart any earlier than the mid to late '90s.

Three of the songs that made the list for Follese during the current chart year rode all the way to No. 1: Faith Hill's "The Way You Love Me," written with No. 6 scribe Michael Dulaney, Tim McGraw's "Something Like That" and Martina McBride's "I Love You." He also had a top-10 hit with Lonestar's "Smile." While new to the Music Publishing round-up, Follese ranked No. 14 among country writers in 1999's year-end issue.

Bill Luther is this issue's runner-up, thanks to McGraw's chart-topping "My Best Friend," Kenny Chesney's top-10 track "What I Need To Do" and the recent Hill/McGraw hit "Let's Make Love."

Black revives his ample songwriter credentials, notching third place. Black the composer can thank Black the performer for the accomplishment, as he sang each of the five songs that have charted in 2000. That haul includes the chart-topping "When I Say I Do," which also featured the voice of wife Lisa Hartman Black, and the top-five "Been There," which enlisted the talents of Steve Wariner.

Remember that ditty on the kids show "Sesame Street" that observed "One of these things is not like the other"? Such might be the case with an R&B crooner standing tall among Nashville's leading writers. But, given the trend in recent years of country and pop artists sharing the same songs, Brian McKnight seems right at home here, with Mark Wills' treatment of the romantic "Back At One." Five months after McKnight parked his rendition in the top 10 of Hot R&B Singles & Tracks, and three months after that take peaked at No. 2 on The Billboard Hot 100, Wills' version of "Back At One" hit No. 2 on

Continued on page 68

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Music Publishing

TOP SONGWRITERS

Continued from page 66

the country list in the March 4 issue. The triple play was reminiscent of 1994's "I Swear" and 1995's "I Can Love You Like That," songs that were taken to country radio by John Michael Montgomery while versions by All-4-One circulated at top-40 and R&B stations.

Wills also figures into the career of this year's No. 5 country writer, Aimee Mayo, as he was one of three artists to reach Hot Country Singles & Tracks in 1995, the first year her name appeared on the chart. Two of the songs that place Luther at No. 2 among country scribes—McGraw's "My Best Friend" and the Hill/McGraw duo "Let's Make Love"—contribute to Mayo's ranking. She also co-wrote Lonestar's "Amazed," which reached No. 1 on both the country list and the Hot 100.

As mentioned above, Dulaney partnered with Follese for Hill's No. 1 hit "The Way You Love Me." He also contributed to "What Do You Say," which McEntire rode to No. 3. Dulaney was No. 9 among country writers on 1997's Year In Music list.

Keith, No. 7 on this list, was one of the co-writers of "How Do You Like Me Now?," which he took all the way to No. 1. "When Love Fades," another collaboration from his first DreamWorks album, also made the Singles & Tracks list, and he is the sole author of his most recent entry, "Country Comes To Town."

MCGRAW-HILL OUTING

Three of the songs that helped place other writers on this list—Lonestar's "Smile" and "Amazed" and the Hill/McGraw outing "Let's Make Love"—give Chris Lindsey the eighth spot. He also scored with Keith Urban's "Your Everything," which reached the top 20.

It only takes two songs to place Liz Hongber at No. 9, but those two collaborations have been powerful. Andy Griggs' "She's More" made it to No. 2, while Clay Davidson's "Unconditional" rose to No. 3. Hongberg made her first chart ripples in 1995.

Steele shares the distinction with pack leader Follese of being the only two from this circle to have appeared among the top 25 country writers in 1999's Year In Music list. Steele was No. 10 then and No. 10 now, this time clicking with Collin Raye's "Couldn't Last A Moment," which galloped to No. 3. Songs charted by LeAnn Rimes and Paul Brandt also help Steele edge out Keith writing partner Chuck Cannon, who just barely misses this list.

LATIN'S CROSS POLLINATION

There are more familiar faces on the Latin list than are found in this Spotlight's Hot 100, R&B/Hip-Hop and country top 10s. More than half of this list's writers have previously had top-10 songwriting status, either in Billboard's Music Publishing or Year In Music reports.

Latin pop songs are a predominant ingredient on this list, although the tropical/salsa and regional Mexican formats are also represented. One noticeable trend, though, is that more artists are using various mixes to connect with multiple formats.

Christian Castor, Marco Antonio Solis, Millie and Rudy Perez are among the performers who have recently managed the once-rare feat of staging runs for songs on all three Latin airplay format charts—Pop, Tropical/Salsa and Regional Mexican—a strategy that yields higher standing on the multiformat Hot Latin Tracks. There is also less collaboration in this camp than on the other writers lists; only two of the songs by Latin's top 10 writers were created by more than one composer.

Topping the Latin composers is Omar Alianno, who brought you the Son By Four hit "A Puro Dolor," a No. 1 song that has also invaded gringo stations and made a charge on The Billboard Hot 100. Alfanno was No. 8 a year ago and No. 6 in both the 1996 and 1998 Music Publishing reports. He was the No. 3 Latin writer in 1998's Year In Music issue.

While the pop and tropical/salsa lists are where one would typically find Castro, his "Alguna Vez," written by No. 2 composer Kike Santander, also reached the Regional Mexican chart. Santander has also tasted multi-format success with Castro's "Volver A Amar," Marc Anthony's "Da La Vuelta" and Los Tri-o's "Se Va El Amor," as well as Gisselle's recent top-10 hit "Júrame."

Santander was No. 4 in last year's mid-term Spotlight and No. 2 at year's end. He has been a top-10 Year In Music writer for each of the last four years.

Carlos Vives wrote his own chart-topping "Fruta Fresca" and co-wrote "Tu Amor Eterno," which also reached Hot Latin Tracks. This marks the first time the popular Colombian performer has been a top-10 writer in either our Music Publishing or year-end lists.

Rudy Perez wrote Pablo Montero's multi-format hit "Que Voy A Hacer Sin Ti," which drove to No. 6 on Hot Latin Tracks, and the top-five Jaci Velasquez song "Solo Tu." Marcos Llunas and Millie also connected with his material.

Perez, No. 4 this year, was No. 6 a year ago and No. 2 in the 1998 Music Publishing Spotlight.

On the strength of regional Mexican stations, Los Angeles Azules took "El Liston De Tu Pelo" all the way to No. 4 on Hot Latin Tracks. It garners enough points to place composer Jorge Meija Avante at No. 5, his best standing to date. He was No. 8 in the 1997 Publishing Spotlight, the only other time he has appeared on either of our annu-

al songwriters honor rolls.

Like Vives, the No. 6 and No. 7 songwriters—Marco Flores and Ricardo Arjona, respectively—make their first-ever appearances on either Music Publishing's top-10 or Year In Music's 25-place Latin writers list. Each has Hot Latin Tracks chart-toppers under his belt. Flores has rung the bell twice, with Thalia's "Entre El Mar Y Una Estrella" and Carlos Ponce's "Escuchame." Arjona's own performance of "Desnudo" also rose to No. 1.

The Nos. 8-10 writers—Adolfo Angel Alba, Solis and Ramon Gonzalez Mora—were supported primarily by regional Mexican stations, although Solis has also crossed to pop and tropical/salsa stations. Veteran performer Solis is the most accomplished of the three, having appeared in the top five of each of our four previous Music Publishing Latin recaps.

Los Temerarios took Alba's "Te Hice Mal" to No. 2 on Hot Latin Tracks, while Mora hit the top five with Conjunto Primavera's "Morir De Amor." Solis has made the list four times during the chart year, with "Si No Te Hubieras Ido" and "El Peor De Mis Fracazos" each reaching the top five.

IN GOOD COMPANY

EMI Music Publishing stands as the mid-year leader among parent companies on both The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks. This is familiar terrain for EMI. It led the R&B category in both the Music Publishing and Year In Music Spotlights of 1999.

Although EMI trailed Warner/Chappell on last year's mid-term list, it gained first place by the close of '99.

Among country and Latin publishing corporations, there has been a changing of the guard. Universal Music Publishing zips from No. 3 on both of last year's Hot Country Singles & Tracks lists to the pole position. Warner/Chappell, now No. 4, was the genre's top dog in both the Music Publishing and Year In Music issues in '99.

On Hot Latin Tracks, Foreign Imported Productions Publishing (F.I.P.P.), No. 4 a year ago and No. 2 in Year In Music, replaces Warner/Chappell as the top publishing parent.

Among publishers, EMI April, ASCAP and Sony/ATV Tree, BMI, hold their accustomed places atop R&B/Hip-Hop and Country, respectively, the same spots each had in both of last year's publisher recaps. F.I.P.P. moves atop the Latin pack, up from the runner-up spot on both of 1999's publisher lists.

On the Hot 100, EMI Blackwood, BMI, No. 4 on both the Music Publishing and year-end recaps of '99, switches places with last year's leading publisher, WB, ASCAP.

Assistance in preparing this article was provided by Donahi Casas-Silva, Keith Caulfield, Michael Cusson and Anthony Colombo.

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1	1	37	ANDREA BOCELLI ▲ PHILIPS 462600 (17.98/18.98)	SACRED ARIAS
NO. 1				
2	2	34	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
3	3	18	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	4	19	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
5	5	10	LIBERA ERATO 29053 (16.98 CD)	LIBERA
6	6	68	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
7	7	12	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
8	11	20	ANDRE RIEU PHILIPS 457456 (11.98/17.98)	100 YEARS OF STRAUSS
9	9	14	KRONOS QUARTET NONESUCH 79490 (16.98 CD)	CARAVAN
10	8	51	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
11	13	89	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
12	12	4	LUCIANO PAVAROTTI DECCA 467241 ()	SINGS ITALIAN WEDDING FAVORITES
13	10	10	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 63511 (16.98 CD)	COPLAND THE POPULIST
14	14	75	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
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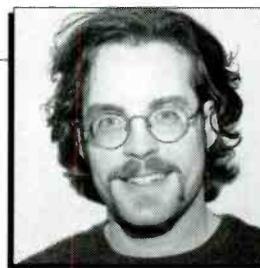
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1	1	71	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
NO. 1				
2	2	36	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	59	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	66	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
5	5	64	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
6	6	60	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
7	7	22	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) HS	PIECES IN A MODERN STYLE
8	8	38	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
9	9	35	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
10	11	81	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
11	10	98	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
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13	RE-ENTRY		EDGAR MEYER/JOSHUA BELL SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME
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15	15	28	VARIOUS ARTISTS DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO

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Classical KEEPING SCORE



by Bradley Bamberger

RATTLE AND HUM: "I'm not really interested in opera per se," says Dutch composer **Louis Andriessen**, whose newest opera, "Writing To Vermeer," just had its North American premiere as part of New York's Lincoln Center Festival. "That's because I just don't give a damn about narrative drama—realism in art is boring. To me, the Passions of **Bach** are the best operas ever written."

Andriessen can be brusque, even a bit arrogant in his dismissal of wide swaths of music history, as when he goes on to say he could do without "the entire 19th century . . . and **Mahler** does little for me. He's always telling me how sad he is—and, well, I'm just not interested."

But his uncompromising sense of the modern—every bit as developed as that of **Pierre Boulez**, if not more—has helped produce that rare thing: an utterly individual sound. Like the work of some harmonious blacksmith, Andriessen's European brand of minimalism is percussive and homophonic, hard-edged and aggressively anti-romantic. And in league with painterly film provocateur **Peter Greenaway** ("The Cook, The Thief, His Wife & Her Lover") as librettist/director, Andriessen has succeeded in creating two very contemporary operas.

Premiered in 1994 in Amsterdam, the first Andriessen/Greenaway opera, "Rosa: Death Of A Composer," has just been released on CD by Nonesuch, which has issued most of Andriessen's major works over the past decade. The outrageous, abstracted plotting of "Rosa"—tracing in roundabout style a murderous plot against composers from **Webern** to **John Lennon**, with several fictional ones in between—certainly isn't opera in the 19th-century mold; neither by all reports was its staging. The score is not only marked by a **Stravinskian** elementalism but with the imprints of bebop and even rock and hip-hop, delivered with piquant perfection by the combined **Schoenberg** and **Asko** ensembles under Andriessen's constant collaborator, conductor **Reinbert de Leeuw**.

While the lush visuals, innovative staging, and nonlinear drama in the 90-minute "Writing To Vermeer" are typical of Greenaway (working here with co-director **Saskia Boddeke**), Andriessen's music shows a new, more lyrical side of the composer. The opera's impetus stems from the famous domestic tranquility depicted in the 17th-century painter's pictures, with the story revolving around the intimate (fictional) letters written to **Vermeer** by the key women in his life on a rare trip of his away from home. He returns, but home sweet home goes the way of the Dutch Golden Age when the dikes are opened to repel the French; the flooding foils the invaders but also wrecks Holland's economy, in the process ruining Vermeer and supposedly leading to his early death. The mixture of poetic speculation, tragic Dutch history, and Vermeer's sweetly haunting pictures is deeply touching, and Andriessen's rich, humane score makes for the ideal emotional agent.

The lyricism in "Writing To Vermeer" stems from "the paintings," Andriessen says. "Like all Dutch kids, I grew up with Vermeer's images; the music is serene because of the serenity in those pictures, which I love. The ideal was to create music that somehow approached the beauty of those paintings."

Although scored for modern instruments, Baroque performance practice also influenced the sound of the opera, and the score's period references—the Dutch **Sweelinck**, the French/Italian **Lully**, Spanish dances—add dramatic depth. But the key, classicist inspiration was **Ravel**, Andriessen says. "You can't really hear him in the music directly, but his approach is there. The

Francophone side of me—which I inherited from my father [**Hendrik Andriessen**, 1892-1981], a composer schooled in the French style—comes out in the opera, particularly in its transparency."

Born to his musical family in 1939 in Utrecht, Andriessen currently lives in Amsterdam. He has taught for two decades at the Hague Conservatory, in addition to stints at Tanglewood and other schools. (His successful students include straight-edge English minimalist **Steve Martland**, as well as **Julia Wolfe** and **David Lang** of **Bang On A Can**.) His father's Gallic disposition went along with an antipathy for Teutonic Romanticism that Andriessen would also inherit, but his inspirations would eventually range from Bach to the obscure 20th-century Canadian composer **Claude Vivier**, not to mention **Charlie Parker**. He has been hands-on with other heroes, helping to found a Charles Ives Society in the Netherlands and eventually co-writing a book on Stravinsky, "The Apollonian Clockwork."

Following study with Italian modernist **Luciano Berio**, Andriessen came of age as a long-haired avant-gardist in '60s Amsterdam, amid free-jazzers, art-rockers, and the great Dutch pioneers of the early-music movement. In 1970, Andriessen was part of a group thrown out of Amsterdam's Concertgebouw for demonstrating against its orchestra's lack of enthusiasm for living composers. He vowed to never write for traditional symphony orchestras, a promise he has kept by working with various custom and common-cause ensembles (which, helpfully, can entail instrumentation from harpsichord to bass guitar to car bumpers).

Another indicative enthusiasm from those radical years was for "breaking down barriers between high art and low," Andriessen says, "and not only for musical reasons, but for political, anti-hierarchical ones."

Fiercely proud of the Netherlands' brand of enlightened socialism, Andriessen says, "I may pay 10 times the taxes of an American, but I don't mind. The government sees to our welfare in health, education, and the arts—in

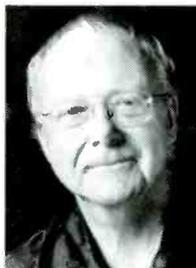
that order." And do arts education and musical subsidies help cultivate classical listeners there? "Oh, yes, a boy on a bicycle will go by, and I'll hear that he's whistling a classical tune," he says. "Things like that still happen in Amsterdam."

Andriessen's association with Nonesuch has yielded several recordings beyond "Rosa," all major conceptual works directed by de Leeuw: the minimalist polemic "De Staat" (The Republic); the luminous, tintinnabular "De Tijd" (Time), one of the composer's most approachable scores; and the four-part historical tableaux with **Robert Wilson**, "Die Materie" (Matter), which brings together many of Andriessen's musical preoccupations in one monumental whole. There is also the BBC film score and "operatic etude" with Greenaway, "M Is For Man, Music, Mozart," on a disc that also features a movement from "Die Materie." Let's hope Nonesuch records "Writing To Vermeer" soon (or, better yet, issues a DVD Video of the striking production).

Beyond Nonesuch, Andriessen's discography includes a recent recording of his major vocal/large ensemble score "Trilogie Van De Laatste Dag" (Trilogy Of The Last Day). Issued via the imprint of Dutch publisher Donemus, the death-themed work was recorded live in '98 at the Concertgebouw by Dutch radio.

Other key Andriessen albums include "Zilver," a two-disc set featuring the **California EAR Unit** on New Albion, and the **Bang On A Can** disc "Industry" (Sony Classical), which includes the characteristic essays in chamber precision "Hoketus" and "Hout." Alongside his fellow Boosey & Hawkes composers, Andriessen also has a piece on the disc packaged with the publisher's new "Carnegie Hall Millennium Piano Book."

Along with "Writing To Vermeer," Andriessen's evening-length ballet "Double Track" recently debuted in the U.S. on a four-city tour by Dutch choreographer **Beppie Blankert's** Dansers Studio. The composer's latest work includes a score to "The New Math(s)," an upcoming BBC short by star American indie-film director **Hal Hartley**.



ANDRIESSEN

Latin Notas



by Leila Cobo

TRANSCENDING, and even surviving, child stardom has never been easy. But for **Lucero Hogaza**, the entire process seems to have been a breeze. Known in her kiddie days as **Lucerito**—the precocious child singer and actress who charmed her way through TV shows, soaps, films, and a string of records in Mexico—Hogaza had the sense to drop the diminutive at the end of her name to become **Lucero** in 1988.

The change signaled the beginning of her career as a “mature” artist, one who took on meatier soap roles (including one where she portrayed triplets: a good one, an evil one, and a blind one) and who alternated between pop and mariachi albums.

Throughout the transition, Lucero’s audience, incredibly enough, grew up with her and stayed with her, at least in Mexico, where she’s revered.

Still, despite her strong, husky voice and a decidedly charming personality, great commercial success has eluded Lucero outside of Mexico. Now, freshly signed to a five-album deal with Sony Music Mexico, the singer, 31, is looking to broaden her appeal with her first release on the label, “Mi Destino,” due Tuesday (1).

“There’s a variety of producers, and that makes the album more versatile, more entertaining,” says Lucero, who is currently shooting a soap in Mexico,

“Mi Destino Eres Tu,” whose theme by the same name gives her new album its title.

Lucero’s original idea was to record material by **Rafael Perez Botija**, the veteran producer who’s made several of her previous albums. Sony agreed but suggested bringing in other producers and composers as well, including the New York writing team of **Jimmy Greco** and **Ray Contreras**, who wrote the album’s single “No Puedo Mas” (already released to radio), which Lucero also recorded in its original English version, titled “Don’t Waste My Time.” The move to sing in English, a first for Lucero—who is fluent—further signals Sony’s desire to internationalize her.

“We wanted to create a new sound and a new identity with Sony,” says **Angel Carrasco**, president of Sony Mexico, who signed Lucero after her contract with **Melody/Fonovisa** expired.

“One of my targets had long been to sign Lucero, because I’ve always believed she is Mexico’s most well-rounded artist, given her personality and her abilities as a singer and an actress,” adds Carrasco, who is also VP of A&R for Latin America at Sony Music International. “And because she commands different styles—pop and *ranchera*—that signals she has a long career ahead of her.”

Although Lucero is well-known beyond Mexico, her career as a singer has never truly taken off elsewhere. This can be at least partly attributed to an awkward situation in which Universal distributed her recordings here even though she was a major artist signed to another label.

“It was strange,” she says. “But it did work for a long time, and when it stopped working, Fonovisa allowed me to leave, and now Sony distributes me (Continued on page 72)

Hot Latin Tracks



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

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LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)
1 A PURO DOLOR (EMOA, ASCAP)
16 ACARICIAME (W.B.M., SESAC)
38 AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
12 AMARTE ES UN PROBLEMA (Universal Musica, ASCAP/Hey Chubby, ASCAP/Sir George, ASCAP/WB, ASCAP)
20 BANO DE LUNA (Ventura, ASCAP)
26 COMO DUELE (Ventura, ASCAP)
18 CORAZON DE MELAO (Universal Musica, ASCAP)
25 CUANDO EL AMOR SE DANA (J&N, ASCAP)
15 DESDE QUE NO ESTAS (Maracas, BMI/Pichaco, BMI)
7 DONDE ESTA LA VIDA (Warner/Chappell)
22 EN CADA GOTA DE MI SANGRE (Mundo Musical)
10 ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
24 ENTRE TU Y YO (Erami, ASCAP/WB, ASCAP)
7 GOZAR LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI)
5 IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
39 INVENTAME (Crisma, SESAC)
3 JURAME (F.I.P.P., BMI)
23 LO HARE POR TI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)
21 LOBO HERIDO (Manzmusic, SACM/D'Nico Intl, BMI)
33 ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP/Rightsong, BMI)
2 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
31 NO ME DEJES DE QUERER (F.I.P.P., BMI)
13 NO PUEDO OLVIDAR TU VOZ (Not Listed)
34 POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)
40 POR LA ESPALDA (Edimul/Jam, BMI)
9 POR SIEMPRE TU (I TURN TO YOU) (Realsongs, ASCAP/WB, ASCAP)
29 POR TU AMOR (Copyright Control)
17 PRISION DE AMOR (Jam, BMI/TN Ediciones, BMI)
11 QUE ALGUIEN ME DIGA (EMOA, ASCAP)
28 QUE BONITO AMOR (Phamm/Peermusic, BMI)
19 QUE VOY A HACER SIN TI (JKMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
37 QUEMAME LOS OJOS (Marfre, BMI)
35 QUIEREME (Estefan, ASCAP/F.I.P.P., BMI)
4 SECRETO DE AMOR (Edimusa, ASCAP)
6 SI TE VAS (F.I.P.P., BMI)
30 SOLO ME IMPORTAS TU (BE WITH YOU) (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
14 TE HICE MAL (ADG, SESAC)
32 VOLVER A AMAR (F.I.P.P., BMI)
36 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)
8 YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	57 STATIONS
1 SON BY FOUR SONY DISCOS A PURO DOLOR	1 GISELLE ARJOLA/BMG LATIN JURAME	1 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
2 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	2 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	2 BANDA EL RECODO FONOVISA YO SE QUE TE ACORDARAS
3 CHRISTINA AGUILERA RCA/BMG LATIN POR SIEMPRE TU	3 CHARLIE CRUZ WEACARIBE/WEA LATINA AMARTE ES UN PROBLEMA	3 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN NO PUEDE...
4 GISELLE ARJOLA/BMG LATIN JURAME	4 LUIS FONSI UNIVERSAL LATINO IMAGINAME SIN TI	4 LIMITE UNIVERSAL LATINO ACARICIAME
5 SON BY FOUR SONY DISCOS A PURO DOLOR	5 SON BY FOUR SONY DISCOS A PURO DOLOR	5 LOS TIGRES DEL NORTE FONOVISA PRISION DE AMOR
6 REY RUIZ BOHEMIA/UNIVERSAL LATINO DESDE QUE NO ESTAS	6 REY RUIZ BOHEMIA/UNIVERSAL LATINO DESDE QUE NO ESTAS	6 LOS ANGELES AZULES DISAEMI LATIN EL LISTON DE TU PELO
7 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	7 VICTOR MANUELLE SONY DISCOS COMO DUELE	7 CONJUNTO PRIMAVERA FONOVISA MORIR DE AMOR
8 PAULINA RUBIO UNIVERSAL LATINO LO HARE POR TI	8 RIKARENA J&N/SONY DISCOS CUANDO EL AMOR SE DANA	8 CONJUNTO PRIMAVERA FONOVISA EN CADA GOTA DE MI SANGRE
9 CHAYANNE SONY DISCOS ATADO A TU AMOR	9 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN ME DIGA	9 BANDA MAGUEY RCA/BMG LATIN QUE BONITO AMOR
10 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	10 LOS TOROS BAND UNIVERSAL LATINO MI NINA	10 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARJOLA/BMG LATIN ME CAISTE...
11 MELINA LEON SONY DISCOS BANO DE LUNA	11 MELINA LEON SONY DISCOS BANO DE LUNA	11 BANDA EL RECODO FONOVISA TE OFREZCO UN CORAZON
12 DOMINGO QUINONES RMM DOMINGO BUSCA UN AMOR	12 DOMINGO QUINONES RMM DOMINGO BUSCA UN AMOR	12 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
13 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	13 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	13 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME...
14 LIMI-T 21 EMI LATIN COMO TU ME QUIERE A MI	14 LIMI-T 21 EMI LATIN COMO TU ME QUIERE A MI	14 VICENTE FERNANDEZ SONY DISCOS LOBO HERIDO
15 CHRISTIAN CASTRO ARJOLA/BMG LATIN ALGUNAS VEZ	15 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	15 BANDA LA COSTENA RCA/BMG LATIN POR LA ESPALDA

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

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De La Hoya At Capitol. EMI Latin artist Oscar De La Hoya recently met with EMI Music executives at the Capitol Records Tower to discuss marketing plans for the worldwide release of his debut album, due this fall. Shown, from left, are Richard Schaefer, CEO of Golden Boy Enterprises; Roy Lott, president/CEO of Capitol Records; Ken Berry, president/CEO of EMI Recorded Music; De La Hoya; José Behar, president/CEO of EMI Latin; and Bruce Binkow, executive VP of Management Plus.



Veloso's Blue Thumb. Brazilian composer/performer Caetano Veloso recently stopped by the Verve Music Group's new offices in New York to talk about his new album, "Prenda Minha," released July 25 on Blue Thumb. The set, the first in a series of Blue Thumb titles aimed at the world music market, was recorded live in Rio de Janeiro, Brazil. Veloso, left, is shown with Ron Goldstein, president of the Verve Music Group.

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LATIN NOTAS

(Continued from page 70)

both nationally and internationally."

Beyond the logistics, the album, which was recorded in Miami over a one-month period, features Lucero as a lyricist on three tracks, her first stab at songwriting. It's a role Lucero—who by her own admission is not a songwriter—has taken because of the intimate nature of those particular tracks, including "Mi Destino Eres Tu," which reflects the subject of her soap opera.

More notably, Lucero also wrote the words to "Vamos A Cantar," a track destined for an annual telethon she hosts for disabled children. Both of these tracks have obvious strong ties to Mexico and to Lucero's role as traditional actress and perennial goodwill ambassador. But in general, "Mi Destino" strives for a younger, hipper sound, and by not including mariachi tracks (which might be the theme for her next album), Sony is aiming for a broad, international audience.

"I haven't changed my image nor my singing style," explains Lucero. "But before, I do feel, my albums made me appear perhaps more matronly than I really was. And I didn't enjoy that because I have many years left to be matronly. So, what I looked for in this album, and what Sony understood, was to record songs that belonged in the year 2000, that were new, fresh, and rhythmic. And I think it's worked. It's a younger Lucero."

THE ANNUAL Billboard Music Video Awards, set to take place Nov. 10, have expanded to include a Latin music category in response to the ever-growing visibility and importance of the genre. This year, for the first time, three awards will be given in the Latin music category: best clip of the year, best new artist clip of the year, and best local/regional Latin music show.

All labels are invited to submit their entries by Sept. 1 in order to be considered. There is no limit to the number of submissions, but all entries must be Spanish-language videos. The only requirement for the Latin music show entries is that the shows air at a local and regional, not a national, level.

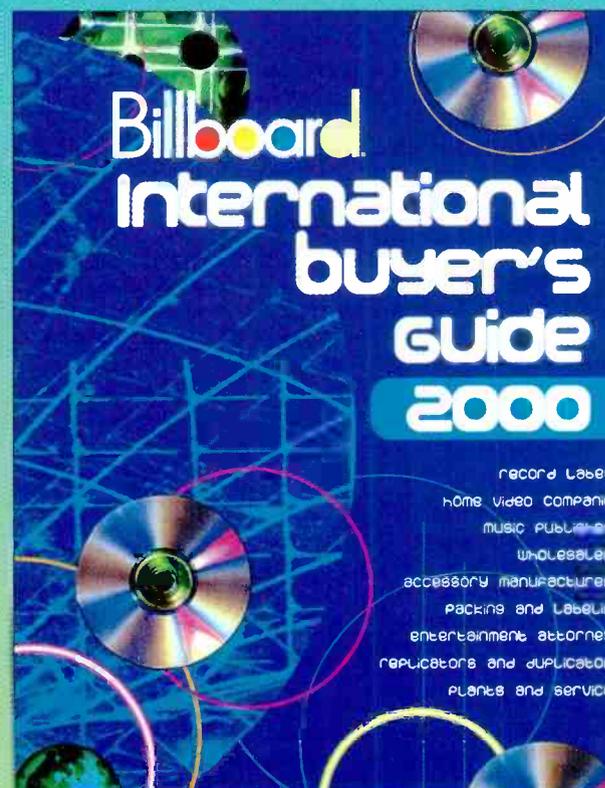
A panel of industry professionals determines final nominations, and the winners in the video categories will be voted upon by Billboard readers. The awards will be presented Nov. 10 at the Universal Hilton in Universal City, Calif., at the close of the annual Billboard Music Video Conference, which takes place Nov. 8-10 at the same location. Winners in the local show categories will be voted on by attendees of the conference.

If you have not yet received application materials, please contact Michele Jacangelo, Billboard's special events director, at 646-654-4660 or at bbevents@billboard.com.

Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Vitaminic Wins Labels' Acceptance

Download Site Partners With Italy's FIMI On Web Initiatives

This story was prepared by Kai R. Loftus in Oslo and Mark Worden in Milan.

Following the news that downloading Web site Vitaminic has joined Italian labels body Federazione Industria Musicale Italiana (FIMI) (*Billboard-Bulletin*, July 19), the two parties are forging a collaborative link to shape the thriving online music sector in Italy.

The arrival of Vitaminic marks the first time that an online music company has been accepted as a member of a group affiliated with the International Federation of the Phonographic Industry (IFPI). Vitaminic, with offices in the U.S., Sweden, Italy, France, Spain, Germany, Holland, and the U.K., primarily acts as a promotion and distribution platform for unsigned artists as well as 300 independent and some established record companies. According to FIMI, Vitaminic ranks as a "small independent label" in the organization's classification hierarchy.

Vitaminic, the self-styled "Web



community leader in Europe for the digital distribution of music," is currently readying itself for a flotation on the Milan stock exchange. The company was founded in April 1999 by current CEO Gianluca Dettori (previously director general of Lycos Bertelsmann Italy) in Turin.

The admission of Vitaminic brings the total number of FIMI members to 105. Insiders say its acceptance reflects the high standing of industry veteran Andrea Rosi, the Milan-based GM of Vitaminic Italy, who has held managerial positions in the recording industry for nearly two decades. Rosi was head of promotion at indie label CGD from 1983 until it was purchased by Warner Music Italy in 1988. He became marketing director at East-West Italy that same year and worked there until he was named managing director of Mercury Records in 1994. After six years with the PolyGram-affiliated label, he joined Vitaminic last July.

"The [enrollment] came as a result of a request from [FIMI director general Enzo Mazza]," explains Rosi. "I know him very well, and we have recently met several times during conventions and meetings. He asked us whether we would like to join as a partner, where we wouldn't take part

in all label-related activities but rather discuss problems and challenges inside the association instead of outside it."

Mazza says his organization and Rosi are already discussing initiatives related to protection of copyrighted material on the Web. "That's going on now," he says, adding, "[Vitaminic] provided us with information about their assets and strategies, and we consider them to be a reputable company."

Although he admits he's not sure about how regular the meetings with FIMI will be, Rosi is nevertheless clear about their objectives. "What we

need to do now is set up proper rules regarding the business [of online music companies] and the problems we are facing. It's important for the industry to have partners it can trust." The two groups are expected to discuss legal and technical aspects of the digital delivery of music as well as plans for a public information campaign related to music and the Internet.

Rosi adds, "Although I'm working in an Internet company, I talk to ex-colleagues almost every day, and they're saying that sales are flat. This is a crucial time for the industry, and things have to change. But that's going to

(Continued on page 83)



Platinum 'Crush.' After the first night of the act's sellout Japanese tour, members of Bon Jovi were presented with quadruple-platinum awards marking sales of more than 800,000 units of their latest Mercury album, "Crush." According to Universal, the album has now sold more than 1 million units in the Asia-Pacific region. Shown, from left, are Universal Music K.K. president Kei Ishizaka; band members Tico Torres, Jon Bon Jovi, Richie Sambora, Hugh McDonald, and David Bryan; and Island/Def Jam Music Group chairman Jim Caparro. (Photo: William Hames)

Universal Spain Soars To 1st In Market

Company President López Credits Its 3 Labels As Key To Success

BY HOWELL LLEWELLYN

MADRID—Universal Music Spain (UMS) has swept from fourth to first spot in market share in its first full fiscal year ending June 30, according to company president Jesús López.

López says that UMS' market share during that year was 20%, up from the 17% it claimed after the January 1999 merger of Universal and PolyGram, at which point the combined operation was only the fourth-biggest record company in Spain. He

says his figures show that between January and June of this year, UMS' share rose to 23.3%, and he expects it to be around 25% by year's end.

López's claims are backed by industry estimates that now put EMI/Virgin second in Spain with about 18% market share, followed by Warner—including its wholly owned "indie" label DRO EastWest—at 17.5%, with Sony at 16%.

"When Universal and PolyGram merged," says López, "Spain was the

only country in Europe where the two labels combined were not market share leaders, and in no other country was the combined share below 20%."

He continues, "When I came here from [Universal Latin in] Miami in January 1999, I said our biggest challenge was to become market share leader as in the rest of Europe."

López says that Universal's net sales in Spain rose 25% from fiscal year 1998-99 to 1999-2000 to 12.7 billion pesetas (\$71.7 million); growth in earnings before interest, taxes, depreciation, and amortization was 60%. He says that the main key to that success was having three pop labels—Universal, Mercury, and Polydor—instead of the two that a market of Spain's size would normally have. "For that, we relied on the enormous support of [Universal Music International president/CEO] Jorgen Larsen and from the London office, because with two labels we would not have had this success," López says.

The executive insists that he is delighted with, but not surprised by, the results. "Even though the Spanish market fell in value last year [by 2%, according to International Federation of the Phonographic Industry (IFPI) figures], in line with the generally flat results in Europe, and Spain dropped from eighth to ninth in world rankings, I knew this company could grow as it has, and I expected these results."

UMS VP Carlos Ituiño says, "A philosophical change among all the staff, who shared an equal desire for

(Continued on page 102)

Nicoli Assures Shareholders EMI Will Grow

BY LARS BRANDLE

LONDON—EMI Group chairman Eric Nicoli reassured shareholders at the company's annual general meeting (AGM) at London's Inter-Continental Hotel July 21 that the group is "well-placed" to meet full-year growth targets.

"In the first three months of this financial year, overall trading has been satisfactory," Nicoli told the AGM. "We remain optimistic about our recorded music release schedule—which is stronger this year, and particularly so in the second half—and we're confident that the momentum we've built in music publishing in recent years will be maintained."

Nicoli also highlighted the recent chart successes of Ringo Sheena in Japan, A Perfect Circle and the 504 Boyz in the U.S., and Richard Ashcroft and Coldplay in Britain, noting that the latter act's debut album, "Parachutes," was at the time holding down the top album chart spot in the U.K. "What we want is a strong and profitable global business... sustainable success," Nicoli emphasized.

EMI Recorded Music worldwide president/CEO Ken Berry admitted EMI's loss of market share last year in the U.S. from 12.3% to 9% was a "weakness" and suggested that improving

(Continued on page 77)



LÓPEZ

Virgin Plans Second Attempt To Open Megastore In Singapore

BY NAZIR HUSAIN

SINGAPORE—After a failed attempt in 1996, Virgin Megastores is hoping to open a store in Singapore next year.

According to Virgin (Asia) Management chairman/CEO Andrew Craissati, Virgin is looking at two possible sites along Orchard Road, Singapore's prime shopping and tourist belt, for a 50,000-square-foot Megastore. Virgin was on the verge of signing a lease with local property developer Ong Beng Seng four years ago but abandoned the plan.

"If we are successful in negotiating for one of the sites, then we would try to open a Megastore by sometime next year," says Craissati, who has helmed Virgin (Asia) Management since it was set up in Singapore in February to oversee the Virgin Group's Asian operations outside of Japan. Craissati previously headed

Seagram's operations in the region.

The Virgin Group also has plans to launch new businesses in Singapore, including Virgin Mobile, a cellular phone company; Virgin Vie, a cosmetics company; Virgin Net, an Internet service provider; and possibly Virgin Radio and Virgin Cinemas.

"The Virgin Megastore is a wonderful way to tell people what Virgin is all about," says Craissati.

International music retailers Tower, HMV, and Borders already have stores in the Asian city-state. In May, Virgin signed a \$1 billion deal with Singapore Telecoms to form a joint venture to provide the region with cellular phone and Internet services. Another Virgin-Singapore connection was forged last December when Singapore's national carrier, Singapore Airlines, took a 49% stake in Virgin Atlantic, worth about \$917 million.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/31/00			GERMANY (Media Control) 07/25/00			U.K. (CIN) 07/22/00 Supported by worldpop1.com			FRANCE (SNEP/FOP/Tite-Live) 07/25/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	STAY AWAY L'ARC-EN-CIEL K/00N	1	1	AROUND THE WORLD ATC HANSA	1	NEW	WE WILL ROCK YOU FIVE & QUEEN RCA	1	1	CES SOIREES LA YANNICK EGP/SONY
2	NEW	MERMAID GLAY UNLIMITED	2	2	GROSSER BRUDER ZLATKO & JURGEN RCA	2	1	LIFE IS A ROLLERCOASTER RONAN KEATING	2	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
3	NEW	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR	3	3	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	3	NEW	POLYDOR	3	NEW	INNAMORAMENTO MYLENE FARMER POLYDOR/UNIVERSAL
4	1	JUICE B'Z ROOMS	4	4	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	4	3	2 FACED LOUISE EMI	4	2	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
5	3	NEVER END NAMIE AMURO AVEV TRAX	5	10	IT FEELS SO GOOD SONIQUE UNIVERSAL	5	NEW	THE REAL SLIM SHADY EMINEM INTERSCOPE	5	4	I'M OUTTA LOVE ANASTACIA EPIC
6	4	FOR YOU HIKARU UTADA TOSHIBA-EMI	6	5	TRY AGAIN AALIYAH VIRGIN	6	2	JUMPIN' JUMPIN' DESTINY'S CHILD COLUMBIA	6	5	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
7	2	TYPHOON GENERATION ARASHI JOHNNY'S ENTERTAINMENT	7	18	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL	7	4	BREATHLESS THE CORRS 143/LAVA/EASTWEST	7	9	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
8	7	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	8	7	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	8	NEW	AFFIRMATION SAVAGE GARDEN COLUMBIA	8	11	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
9	NEW	CHIUYO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS	9	6	LATINO LOVER LOONA UNIVERSAL	9	8	WILL I EVER ALICE DEEJAY POSITIVA	9	13	NATURAL BLUES MOBY VIRGIN
10	14	MUSIC HOUR PORNO GRAFFITTI SONY	10	12	I'M OUTTA LOVE ANASTACIA EPIC	10	5	TRY AGAIN AALIYAH VIRGIN	10	8	FREESTYLER BOMFUNK MC'S EPIC
11	5	SUMMER TRIBE DRAGON ASH VICTOR/UNIVERSAL	11	8	SUPERGIRL REAMONN VIRGIN	11	9	SANDSTORM DARUDE NEO	11	6	EASY LOVE LADY EGP/SONY
12	9	SEASONS AYUMI HAMASAKI AVEV TRAX	12	11	ICH LEBE FUR HIP HOP D.J. TOMEKK FEATURING GZA ARIOLA	12	NEW	SING-A-LONG SHANKS & BIGFOOT PEPPER/ZOMBA	12	12	BELUNGE BREAKDOWN BOUGA VIRGIN
13	8	ESCAPE MISIA BMG FUNHOUSE	13	13	TAKE MY HEART BAND OHNE NAMEN EPIC	13	6	WHEN I SAID GOODBYE/SUMMER OF LOVE STEPS JIVE	13	7	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
14	10	OTOME PASTA NI KANDO TANPOPO ZETIMA	14	16	TURLICH, TURLICH DAS BO ZOMBA	14	7	WOMAN TROUBLE ARTFUL DODGER/R. CRAIG/C. DAVID FERR	14	14	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
15	NEW	TSUNAMI SOUTHERN ALL STARS VICTOR	15	17	JUNIMOND ECHT EDEL	15	10	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR	15	17	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
16	13	NIJI NI NARITAI TUBE SONY	16	14	THE RIDDLE GIGI D'AGOSTINO ZYX	16	NEW	TASTE IN MEN PLACEBO HUT/VIRGIN	16	NEW	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
17	16	SAKURA ZAKA MASAHARU FUKUYAMA VICTOR/UNIVERSAL	17	15	GEMMA BIER TRINKEN ANTON AUS TIROL FEATURING DJ OETZI EMI	17	14	SPINNING AROUND KYLIE MINOGUE PARLOPHONE	17	10	MY HEART GOES BOOM (LA MI DI DI) FRENCH AFFAIR BMG
18	12	ASHITA NO KAZE MASAYOSHI YAMAZAKI POLYDOR	18	NEW	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	18	11	SUNDAY MORNING CALL OASIS BIG BROTHER	18	20	HEY ARRIBA RAYDEL FT/D/SONY
19	11	MIZU-RIKU-SORA, MUGENDAI 19 VICTOR/UNIVERSAL	19	20	SEINE STRASSEN XAVIER NAIDOO EPIC	19	15	BABYLON DAVID GRAY EASTWEST	19	16	MAMBO MAMBO LOU BEGA BMG
20	NEW	ZOO ECHOES SONY	20	9	LOVE PARADE 2000 DR. MOTTE & WESTBAM RCA	20	12	I NEED YOUR LOVIN' (LIKE THE SUNSHINE) MARC ET CLAUDE POSITIVA	20	19	LE BILAN JACKY & BEN-J SMALL/SONY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	3	MAI KURAKI DELICIOUS WAY GIZA STUDIO	1	NEW	THE CORRS IN BLUE 143/LAVA/EASTWEST	1	NEW	THE CORRS IN BLUE 143/LAVA/ATLANTIC	1	1	MOBY PLAY VIRGIN
2	NEW	DA PUMP BEAT BALL AVEV TRAX	2	1	BON JOVI CRUSH MERCURY/UNIVERSAL	2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	NEW	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
3	1	YUZU YUZA MAN IN THE SUMMER SENHA & CO.	3	6	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL	3	1	COLDPLAY PARACHUTES PARLOPHONE	3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	NEW	TUBE LANI KAI SONY	4	5	ANASTACIA NOT THAT KIND EPIC	4	3	DAVID GRAY WHITE LADDER EASTWEST	4	3	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
5	NEW	MISATO WATANABE SWEET 15TH DIAMOND EPIC	5	2	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	5	4	MOBY PLAY MUTE	5	4	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
6	4	PUFFY THE VERY BEST OF PUFFY—AMIYUMI JET FEVER EPIC	6	10	BRITNEY SPEARS OOPS!... I DID IT AGAIN! JIVE/ZOMBA	6	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	6	6	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
7	2	LUNA SEA LUNACY VICTOR/UNIVERSAL	7	3	WOLFGANG PETRY KONKRET HANSA	7	6	MORCHEEBA FRAGMENTS OF FREEDOM EASTWEST	7	5	ANASTACIA NOT THAT KIND EPIC
8	5	KEN HIRAI THE CHANGING SAME SONY	8	8	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	8	NEW	ALICE DEEJAY WHO NEEDS GUITARS ANYWAY? VIOLENT/POSITIVA	8	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
9	NEW	MISATO WATANABE LOVE GO GO!! EPIC	9	9	SANTANA SUPERNATURAL ARISTA/ARIOLA	9	7	GABRIELLE RISE GO: BEAT/POLYDOR	9	8	MORCHEEBA FRAGMENTS OF FREEDOM WEA
10	NEW	SILVA COMING OUT BOOGALOO	10	4	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI	10	8	S CLUB 7 7 POLYDOR	10	11	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
11	6	QUEEN QUEEN IN VISION TOSHIBA-EMI	11	7	ZLATKO ICH BLEIBE WER ICH BIN HANSA	11	9	TOM JONES RELOAD GUT	11	10	ERA ERA 2 MERCURY/UNIVERSAL
12	7	LISA ONO PRETTY WORLD TOSHIBA-EMI	12	13	REAMONN TUESDAY VIRGIN	12	11	BRYAN FERRY SLAVE TO LOVE VIRGIN	12	9	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
13	8	YUKI KOYANAGI KOYANAGI THE COVERS PRODUCT 1 EASTWEST JAPAN	13	14	RED HOT CHILI PEPPERS CALIFORNICATION WEA	13	16	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	13	NEW	SOUNDTRACK GLADIATOR PHILIPS/UNIVERSAL
14	NEW	VARIOUS ARTISTS MISORA HIBARI TRIBUTE COLUMBIA	14	15	DIE LOLLIPOPS DIE LOLLIPOPS EDEL	14	14	SANTANA SUPERNATURAL ARISTA	14	14	ST. GERMAIN TOURIST EMI
15	12	BON JOVI CRUSH MERCURY	15	12	SOUNDTRACK ROMEO MUST DIE VIRGIN	15	10	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT	15	15	INSEMILIA TOUT C'QU'ON A DOUBLE T/SONY
16	18	THE CORRS IN BLUE EASTWEST JAPAN	16	17	AYMAN HOCHEXPLOSION EASTWEST	16	12	TRAVIS THE MAN WHO INDEPENDIENTE	16	12	TRACY CHAPMAN TELLING STORIES EASTWEST
17	11	T.M. REVOLUTION DISCORDANZA TRY MY REMIX—SINGLE COLLECTIONS ANTINOS	17	11	PELHAM POWER PRODUCTIONS EVOLUTION EPIC	17	17	EMINEM THE REAL SLIM SHADY LP INTERSCOPE	17	20	SOUNDTRACK ROMEO & JULIETTE BAXTER/UNIVERSAL
18	10	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT	18	16	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	18	17	BON JOVI CRUSH MERCURY	18	NEW	AKHENATON COMME UN AIMENT VIRGIN
19	NEW	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	19	NEW	MORCHEEBA FRAGMENTS OF FREEDOM WEA	19	13	STING BRAND NEW DAY A&M	19	NEW	BON JOVI CRUSH MERCURY/UNIVERSAL
20	15	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	20	RE	LIMP BIZKIT SIGNIFICANT OTHER MOTOR/UNIVERSAL	20	RE	OASIS STANDING ON THE SHOULDERS OF GIANTS BIG BROTHER	20	17	
CANADA (SoundScan) 08/05/00			NETHERLANDS (Stichting Mega Top 100) 07/29/00			AUSTRALIA (ARIA) 07/24/00			ITALY (FIMI) 07/25/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH	1	1	QUE SI, QUE NO JODY BERNAL DINO	1	2	I'M OUTTA LOVE ANASTACIA EPIC	1	1	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
2	2	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	2	2	I WOULD STAY KREZIP WARNER	2	1	FREESTYLER BOMFUNK MC'S EPIC	2	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
3	3	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	3	3	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	3	3	THONG SONG SISQO POLYDOR/UNIVERSAL	3	3	FREESTYLER BOMFUNK MC'S SONY
4	4	CAROUSEL THE BRAITT PACK POPULAR/EMI	4	4	YOU SANG TO ME MARC ANTHONY COLUMBIA	4	7	SHALALA LALA VENGABOYS BREAKIN'/EMI	4	NEW	PARA NO VERTE MAS/EL DEMONIO LA MOSCA TSE TSE EMI
5	6	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	5	12	MICHEL ANOUK DINO	5	4	WHO THE HELL ARE YOU MADISON AVENUE VIRGIN	5	4	CARMEN QUEASY MAXIM XL
6	5	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG	6	7	I'M OUTTA LOVE ANASTACIA EPIC	6	5	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	6	6	IT FEELS SO GOOD SONIQUE UNIVERSAL
7	7	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	7	5	J'IM BENT DE ZON JOP SONY MMM	7	NEW	WE WILL ROCK YOU FIVE & QUEEN BMG	7	12	MUSICA VARIOUS ARTISTS BEST SOUND
8	12	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	8	9	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL	8	9	TOCA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA	8	5	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
9	11	THERE YOU GO PINK LAFACE/ARISTA/BMG	9	6	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	9	8	DAY & NIGHT BILLIE PIPER VIRGIN	9	9	I DISAPPEAR METALLICA EDEL
10	8	SUNDAY MORNING CALL OASIS CREATION/EPIC/SONY	10	8	FILL ME IN CRAIG DAVID EDEL	10	NEW	JUMPIN' JUMPIN' DESTINY'S CHILD COLUMBIA/SONY	10	8	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
11	9	AMERICAN PIE MADONNA MAVERICK/WARNER	11	11	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	11	6	SPINNING AROUND KYLIE MINOGUE MUSHROOM/FESTIVAL	11	NEW	TASTE IN MEN PLACEBO VIRGIN
12	16	SHALALA LALA VENGABOYS DEP INTERNATIONAL	12	20	WHAT'CHU LIKE DA BRAT FEATURING TYRESE COLUMBIA	12	14	TRY AGAIN AALIYAH VIRGIN	12	7	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
13	NEW	LIGHT YEAR PEARL JAM EPIC/SONY	13	13	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	13	10	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA	13	11	UP & DOWN BILLY MORE TIME
14	15	I WANT YOU TO NEED ME CELINE DION 550 MUSIC/SONY	14	15	B-BOYS AND WYGLIRLS BOMFUNK MC'S EPIC	14	12	SHINE VANESSA AMOROSI TRANSISTOR/BMG	14	NEW	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
15	13	LAST KISS PEARL JAM EPIC/SONY	15	16	WAT IK ZOU WILLEN FRANK BAUER & MARIANNE WEBER SONY MMM	15	NEW	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL	15	13	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
16	RE	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/BMG	16	14	ORIGINEEL AMSTERDAMS OSRDOR POSSE RAMP/EMI	16	11	IT'S GONNA BE ME 'N SYNC JIVE/ZOMBA	16	13	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
17	17	THAT'S THE WAY JO DEE MESSINA CURB/WARNER	17	NEW	JUMPIN' JUMPIN' DESTINY'S CHILD COLUMBIA	17	11	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	17	NEW	CORAZON ESPINADO SANTANA FEATURING MANA ARISTA/BMG
18	RE	I TURN TO YOU CRISTINA AGUILERA RCA/BMG	18	19	I WANNA KNOW JOE JIVE/ZOMBA	18	13	LIVE WITHOUT IT KILLING HEIDI ROADSHOW/WARNER	18	NEW	BIG IN JAPAN GUANO APES BMG
19	10	YOU SEE THE TROUBLE WITH ME (IMPORT) BLACK LEGEND NUMUZIK	19	10	WAT IK BIN DE KAST & M. SCHUURMANS PROACTS	19	20	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	19	18	TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO.
20	RE	BACK IN MY LIFE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	20	NEW	JENNIFER LOPEZ ON THE 6 COLUMBIA	20	16	RIP IT UP 28 DAYS MUSHROOM/FESTIVAL	20	19	TI AMO, TI AMO ALEXIA EPIC
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	EMINEM THE MARSHALL MATHERS LP WEA/AFETERMATH/UNIVERSAL	1	1	KREZIP NOTHING LESS WARNER	1	NEW	28 DAYS UPSTYLEDOWN SPK/MUSHROOM	1	1	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	2	NEW	FRANS BAUER & MARIANNE WEBER WAT IK ZOU SONY MMM	2	5	MOBY PLAY MUSHROOM/FESTIVAL	2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	6	'N SYNC NO STRINGS ATTACHED JIVE/BMG	3	9	THE CORRS IN BLUE WARNER	3	1	THE CORRS IN BLUE WEA	3	3	BON JOVI CRUSH MERCURY/UNIVERSAL
4	8	CREED HUMAN CLAY EPIC/SONY	4	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	4	10	ANASTACIA NOT THAT KIND EPIC	4	NEW	THE CORRS IN BLUE 143/LAVA/WEA
5	4	SOUNDTRACK NUTTY PROFESSOR II: THE KLUMPS DEF JAM/DEF SOUL/UNIVERSAL	5	3	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	5	NEW	SLIM DUSTY LOOKING FORWARD LOOKING BACK EMI	5	6	MORCHEEBA FRAGMENTS OF FREEDOM WEA
6	7	KID ROCK THE HISTORY OF ROCK TOP DOG/LAVA/ATLANTIC/WARNER	6	4	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	6	2	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	6	5	MOBY PLAY VIRGIN
7	5	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL	7	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	7	NEW	MIDNIGHT OIL THE REAL THING COLUMBIA	7	4	KING WEA
8	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	8	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	8	4	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	8	NEW	SANTANA SACRED FIRE: LIVE IN SOUTH AFRICA. UNIVERSAL
9	11	BON JOVI CRUSH ISLAND/UNIVERSAL	9	10	ANOUK URBAN SOLITUDE DINO	9	3	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL	9	12	NEK LA VITA E' WEA
10	14	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	10	8	BON JOVI CRUSH MERCURY/UNIVERSAL	10	NEW	RICHARD ASHCROFT ALONE WITH EVERYBODY EMI	10	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
11	3	EVERCLEAR SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL/EMI	11	12	LIMP BIZKIT SIGNIFICANT OTHER POLYDOR/UNIVERSAL	11	9	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	11	7	GIANLUCA GRIGNANI SDRAIATO SU UNA NUVOVA UNIVERSAL
12	12	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	12	NEW	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA	12	8	RED HOT CHILI PEPPERS CALIFORNICATION WEA	12	16	PIERO PELU NE' BUONI NE' CATTIVI WEA
13	15	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	13	7	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	13	6	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST	13	13	CARMEN CONSOLI STATO DI NECESSITA' CYCLOPE/UNIVERSAL
14	16	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	14	11	ALANIS MORISSETTE UNPLUGGED MAVERICK/WARNER	14	7	BON JOVI CRUSH UNIVERSAL	14	15	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
15	10	THE TRAGICALLY HIP MUSIC@WORK MCA/UNIVERSAL	15	14	MARC ANTHONY MARC ANTHONY COLUMBIA	15	14	KILLING HEIDI REFLECTOR ROADSHOW/WARNER	15	10	RICHARD ASHCROFT ALONE WITH EVERYBODY VIRGIN
16	19	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY LAVA/ATLANTIC/WARNER	16	13	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	16	18	VARIOUS ARTISTS CAFE DEL MAR VOLUME 7 MERCURY/UNIVERSAL	16	14	TONINO CAROTONE MONDO DIFFICILE VIRGIN
17	18	VARIOUS ARTISTS DANCE HITS 2000 POPULAR/EMI	17	NEW	DE KAST & OTHERS SUMMERTIME PROACTS	17	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	17	17	RENATO ZERO TUTTI GLI ZERI DEL MONDO FONOPOPOLYSONY
18	20	MOBY PLAY V2/BMG	18	17	DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL	18	13	BARDOT BARDOT WEA	18	9	PETER GABRIEL OVO VIRGIN
19	RE	STING BRAND NEW DAY A&M/INTERSCOPE	19	18	RENE FROGER ALL THE HITS DINO	19	17	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	19	19	ROBERTO VECCHIONI CANZONI E CIOGNE EMI
20	RE		20	20	JENNIFER LOPEZ ON THE 6 COLUMBIA	20	RE	VENGABOYS THE PLATINUM ALBUM EMI	20	RE	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE SONY

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	
08/04/00			
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE REAL SLIM SHADY	EMINEM INTERSCOPE
2	2	IT'S MY LIFE	BON JOVI MERCURY
3	3	FREESTYLER BOMFUNK MC'S	EPIDROME/SONY
4	4	I'M OUTTA LOVE	ANASTACIA EPIC
5	4	CES SOIREEES LA	YANNICK LA TRIBU/SONY
6	NEW	TRY AGAIN	AALIYAH VIRGIN
7	6	BREATHLESS	THE CORRS 143/LAVA/ATLANTIC
8	RE	IT FEELS SO GOOD	SONIQUE SERIOUS/UNIVERSAL
9	8	TAKE A LOOK AROUND	LIMP BIZKIT INTERSCOPE
10	NEW	LIFE IS A ROLLERCOASTER	RONAN KEATING POLYDOR
		ALBUMS	
1	1	BON JOVI	CRUSH MERCURY
2	2	EMINEM	THE MARSHALL MATHERS LP INTERSCOPE
3	5	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING REPRISE
4	3	SANTANA	SUPERNATURAL ARISTA
5	6	MOBY	PLAY MUTE
6	4	BRITNEY SPEARS	OOPS!... I DID IT AGAIN JIVE
7	7	WHITNEY HOUSTON	WHITNEY: THE GREATEST HITS ARISTA
8	9	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER BROS.
9	NEW	MORCHEEBA	FRAGMENTS OF FREEDOM EASTWEST
10	NEW	ANASTACIA	NOT THAT KIND EPIC

NEW ZEALAND		(Record Publications Ltd.) 07/30/00	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	ANASTACIA	NOT THAT KIND SONY
2	5	ROBBIE WILLIAMS	THE EGO HAS LANDED EMI
3	1	MOBY	PLAY FESTIVAL
4	2	EMINEM	THE MARSHALL MATHERS LP UNIVERSAL
5	3	VENGABOYS	THE PLATINUM ALBUM VIOLENT/EMI
6	NEW	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING WARNER
7	10	DESTINY'S CHILD	THE WRITING'S ON THE WALL SONY
8	RE	CARL DOY	PIANO BY CANDLELIGHT ENTREE SONY
9	RE	MARC ANTHONY	MARC ANTHONY SONY
10	9	BEN HARPER	BURN TO SHINE VIRGIN

SWEDEN		(GLF) 07/27/00	
THIS WEEK	LAST WEEK	SINGLES	
1	2	HIPHOPPER	THOMAS RUSIAK FEATURING TEDDYBEARS STOCKHOLM LED/UNIVERSAL
2	1	MERA MALI	MARKOOLIO FEATURING ARNE HEGERFORS CNR/ARCADE
3	4	THE REAL SLIM SHADY	EMINEM INTERSCOPE/UNIVERSAL
4	5	IT'S MY LIFE	BON JOVI MERCURY/UNIVERSAL
5	3	IT FEELS SO GOOD	SONIQUE UNIVERSAL
6	6	CAMPIONE 2000	E-TYPE STOCKHOLM
7	NEW	SANDSTORM	DARUDE BMG
8	7	BREATHLESS	THE CORRS 143/LAVA/WARNER
9	9	DO YOU WANT ME	DA BUZZ EDEL
10	NEW	WILL I EVER	ALICE DEEJAY JIVE/VIRGIN
		ALBUMS	
1	6	THE CORRS	IN BLUE 143/LAVA/WARNER
2	1	OLSEN BROTHERS	WINGS OF LOVE EMI
3	3	EMINEM	THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
4	2	MARIE FREDRIKSSON	ANTLIGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI
5	RE	MELANIE C	NORTHERN STAR VIRGIN
6	4	TEDDYBEARS	STOCKHOLM ROCK'N'ROLL HIGHSCHOOL MVM/MNW
7	5	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER
8	7	WHITNEY HOUSTON	WHITNEY: THE GREATEST HITS ARISTA/BMG
9	RE	BRITNEY SPEARS	OOPS!... I DID IT AGAIN JIVE/VIRGIN
10	10	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING WARNER

NORWAY		(Verdens Gang Norway) 07/25/00	
THIS WEEK	LAST WEEK	SINGLES	
1	8	SANDSTORM	DARUDE PUBA
2	1	IT FEELS SO GOOD	SONIQUE UNIVERSAL
3	2	TOCA'S MIRACLE	FRAGMA EDEL
4	5	LOVING YOU GIRL	OPUS X SONY
5	3	THE REAL SLIM SHADY	EMINEM UNIVERSAL
6	4	YOU SANG TO ME	MARC ANTHONY SONY
7	6	IT'S MY LIFE	BON JOVI UNIVERSAL
8	9	I'M IN LOVE	JOHN THE WHISTLER EDEL
9	NEW	I DISAPPEAR	METALLICA EDEL
10	7	SHACKLES (PRAISE YOU)	MARY MARY SONY
		ALBUMS	
1	1	MARC ANTHONY	MARC ANTHONY SONY
2	NEW	THE CORRS	IN BLUE 143/LAVA/WARNER
3	2	OLSEN BROTHERS	WINGS OF LOVE NORSKE GRAM
4	3	MOBY	PLAY PLAYGROUND
5	4	EMINEM	THE MARSHALL MATHERS LP UNIVERSAL
6	NEW	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING WARNER
7	6	SVEN-BERTIL TAUBE	SYNGER EVERT TAUBE: DE BESTE EMI
8	5	SHANIA TWAIN	THE WOMAN IN ME UNIVERSAL
9	8	SANTANA	SUPERNATURAL ARISTA/BMG
10	7	MORCHEEBA	FRAGMENTS OF FREEDOM WARNER

SPAIN		(AFYVE/ALEF MB) 07/19/00	
THIS WEEK	LAST WEEK	SINGLES	
1	1	IF YOU LEAVE ME NOW	MONICA NARANJO EPIC
2	8	TAKE A LOOK AROUND	LIMP BIZKIT POLYDOR/UNIVERSAL
3	3	YA NO QUIERO TU QUERER	JOSE EL FRANCES ARIOLA
4	4	I DISAPPEAR	METALLICA EDEL
5	7	BREATHLESS	THE CORRS 143/LAVA/DRO
6	6	IT FEELS SO GOOD	SONIQUE UNIVERSAL
7	NEW	FRIENDS ARE FRIENDS	LATIN.COM POLYDOR/UNIVERSAL
8	NEW	VIVE GRETA Y LOS GARBO	RCA
9	2	VAS A VERME POR LA TELE	LOS PLANETAS RCA
10	10	IT'S MY LIFE	BON JOVI MERCURY/UNIVERSAL
		ALBUMS	
1	1	JULIO IGLESIAS	NOCHE DE CUATRO LUNAS COLUMBIA
2	NEW	THE CORRS	IN BLUE 143/LAVA/DRO
3	4	MANA	UNPLUGGED WEA
4	3	CAMELA	SIMPLEMENTE AMOR HISPANOX
5	8	RAUL SUENO SU BOCA	HORUS
6	7	ESTOPA	ESTOPA ARIOLA
7	5	BARRY WHITE	THE ULTIMATE COLLECTION UNIVERSAL
8	2	LA UNION	GRANDES EXITOS WEA
9	9	BON JOVI	CRUSH MERCURY/UNIVERSAL
10	6	ISMAEL SERRANO	LOS PARAISOS DESIERTOS UNIVERSAL

PORTUGAL		(Portugal/AFP) 07/25/00	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	SILENCE 4	ONLY PAIN IS REAL MERCURY/UNIVERSAL
2	7	BRITNEY SPEARS	OOPS!... I DID IT AGAIN JIVE/EMI
3	3	JULIO IGLESIAS	NOCHE DE CUATRO LUNAS SONY
4	NEW	THE CORRS	IN BLUE 143/LAVA/WARNER
5	4	STING	BRAND NEW DAY POLYDOR/UNIVERSAL
6	5	SANTAMARIA	VOAR VIDISCO
7	8	ERA ERA 2	MERCURY/UNIVERSAL
8	NEW	SCORPIONS & BERLINER	PHILHARMONIKER MOMENT OF GLORY EMI
9	NEW	CAETANO VELOSO	NO SEU MELHOR MERCURY/UNIVERSAL
10	6	MADREDEUS	ANTOLOGIA EMI

DENMARK		(IFPI/Nielsen Marketing Research) 07/24/00	
THIS WEEK	LAST WEEK	SINGLES	
1	1	LOLLIPOP	DJ ALIGATOR PROJECT EMI
2	2	SMUK SOM ET	STJERNESKUD OLSEN BROTHERS CMC
3	3	IT FEELS SO GOOD	SONIQUE UNIVERSAL
4	6	THE REAL SLIM SHADY	EMINEM UNIVERSAL
5	7	TOCA'S MIRACLE	FRAGMA EDEL
6	5	TRY AGAIN	AALIYAH VIRGIN
7	NEW	PHATT BASS	WARP BROTHERS VS. AQUAGEN BONNIER
8	NEW	VED DU HVAD HUN SAGDE	ROLLO & KING EDEL
9	NEW	DARKSIDE	HYPERTRAXX EMI
10	10	IT'S MY LIFE	BON JOVI UNIVERSAL
		ALBUMS	
1	1	OLSEN BROTHERS	WINGS OF LOVE CMC
2	2	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING WARNER
3	3	PARTY ANIMALS	PARTY ANIMALS CMC
4	4	ANDREW STRONG	OUT OF TIME RECAPT/CMC
5	7	BRITNEY SPEARS	OOPS!... I DID IT AGAIN JIVE/VIRGIN
6	NEW	BAMSES VENNEN	FOR ALTID RECAPT/CMC
7	8	666	WHO'S AFRAID OF REMIXED
8	5	RICKY MARTIN	RICKY MARTIN SONY
9	NEW	BARCODE BROTHERS	SWIPE ME UNIVERSAL
10	10	BON JOVI	CRUSH UNIVERSAL

FINLAND		(Radiomafia/FPI Finland) 07/23/00	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	EMINEM	THE MARSHALL MATHERS LP UNIVERSAL
2	2	BON JOVI	CRUSH MERCURY/UNIVERSAL
3	NEW	THE CORRS	IN BLUE 143/LAVA/WARNER
4	4	NYLON BEAT	DEMO MEDIAMUSIKKI
5	6	CMX	CLOACA MAXIMA HERODESE/EMI
6	3	TOMAS LEDIN	VUODET 1972-2000 AREN WEA
7	8	SOUNDTRACK	MISSION: IMPOSSIBLE 2 EDEL
8	RE	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/MNW
9	RE	NIGHTWISH	WISHMASTER SPINEFARM
10	9	SCOOTER	SHEFFIELD EDEL
		ALBUMS	
1	NEW	RODRIGO	LA MANO DE DIOS, HOMENAJE A DIEGO MARADONNA BMG
2	3	RODRIGO	A 2000 BMG
3	1	CHIQUITITAS	CHIQUITITAS VOL. 6 SONY
4	5	LOS PERICOS	1000 VIVOS EMI
5	2	LOS NOCHEROS	NOCHEROS EMI
6	NEW	RODRIGO	SABROSO SONY
7	NEW	JULIO IGLESIAS	NOCHE DE CUATRO LUNAS SONY
8	8	MANA	MTV UNPLUGGED WARNER
9	6	BRITNEY SPEARS	OOPS!... I DID IT AGAIN JIVE/EMI
10	RE	RODRIGO	LA LEYENDA CONTINUA BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

JUST WHEN IT SEEMED that dance music had made skinny white boys playing guitar-led rock an endangered species on the British



COLDPLAY

charts, along comes **Coldplay**. Its debut album, "Parachutes" (Parlophone), shot to No. 1 on its release last month, selling 70,000 units in its first week. The album was immediately short-listed for the prestigious Technics Mercury Music Prize (see story, page 10). All aged between 22 and 23, the group's four members met at University College in London and have been widely hailed as representing a return to old-fashioned musical values. The Times of London was typical of the critical reaction, praising the group's emotive, guitar-drenched songs for "harking back to a time before the delights of digital sampling, synthesized sounds, and machine-generated rhythm tracks." Front man **Chris Martin** says, "We're surprised how it's all happened so quickly, but there's always been a special chemistry between us right from the beginning." **NIGEL WILLIAMSON**

AUSTRALIA'S TWO BIGGEST-SELLING male artists, **Jimmy Barnes** and **John Farnham**, are both working on tribute albums to the soul tracks that inspired them as teenagers. Barnes has been in the U.S. driving down Route 66 to soak up American culture before entering the studio with U.S. producer **Don Gehman**. The resulting album, due in November, is Barnes' first through a new deal with Warner, announced June 23. It will be a sequel to the singer's first R&B classics collection, "Soul Deep," which was released in 1990 and sold 750,000 units—his biggest-selling album in 15 years on previous label Mushroom. Farnham's R&B album is a collection of songs from the Stax catalog and includes covers of tracks by **Sam & Dave**, **Little Milton**, and **Otis Clay**. Titled "33 And A Third," the album is due in August through Gotham/BMG. A documentary on the making of the album will be screened on a major TV network. **CHRISTIE ELIEZER**

WHILE SALES OF FOREIGN MUSIC continue to slide in Japan, Tokyo-based Mercury Music Entertainment has scored a surprise hit with **Bon Jovi**'s album "Crush." The set has sold more than 700,000 copies since its May 17 release. The success is even more impressive, notes **Masa Shioda**, GM of Universal Music K.K.'s sales division, at a time when

20 of the top 30 albums on trade magazine Oricon's foreign-album chart are greatest-hits compilations. One reason for the album's strong sales is the fact that the single "It's My Life" is being used as the theme song for the TV drama series "29-Sai No Yuutsu Paradise 30" (The 29-Year-Old's Melancholy Paradise 30). The Japanese pressing of "Crush" contains two bonus tracks: "I Could Make A Living Out Of Lovin' You" and "Neurotica." The band played a five-date Japan tour, July 12-20, visiting the Tokyo, Nagoya, Fukuoka, and Osaka Domes. Shioda predicts that "Crush" will top the 1 million sales mark in Japan by the end of the summer. **STEVE McCLURE**

TEENAGER JODY BERNAL has provided the big summer hit in the Netherlands with his effervescent take on the Latin classic "Que Si Que No." The single on Dino Music has had a similar effect on the market as **Lou Bega**'s "Mambo No. 5 (A Little Bit Of...)" had last summer. Half Colombian and half Dutch, **Bernal** originally cut the song to please his mother in Bogota. It has now held the top slot on the Mega Top 100 singles chart since the beginning of July and gone platinum with sales in excess of 80,000 copies. The Colombian ambassador in the Netherlands has already received Bernal at his residence. Dino Music will promote the record in Spanish holiday resorts. **ROBERT TILLI**

ITALY'S SONG OF THE SUMMER is sung by a Spanish artist, but it is being strictly ignored by Spain's main national music radio networks. **Tonino Carotone**'s "Me Cago En El Amor" (I Shit On Love) on Spain's Virgin Chewaka label reached No. 3 on Italy's charts and is an amusing homage to Italian kitsch romantic songs. Born in Pamplona in northern Spain, Carotone, whose real name is **Antonio de la Cuesta**, is an *insubmisio* (insubordinate) who was jailed for a year for refusing to serve in the military. Only alternative/indie public broadcaster Radio 3 has been playing the record in Spain. Carotone's album "Mondo Difficile" (Difficult World) was released in Spain and Italy in mid-June and entered the Italian chart at No. 22. Virgin France will release the album in September, and it is also scheduled for Mexico, Argentina, Germany, and Greece. **HOWELL LEWELLYN**

WITH THE FUTURE OF OASIS in considerable doubt as **Noel** and **Liam Gallagher** continue spatting angrily and publicly, older brother Noel is set to go public with his side project, **Tailgunner**. The group, which is led by **Oasis** producer **Mark Coyle** on guitars and vocals and features Gallagher on drums, releases a limited-edition 12-inch called "Coming Back Home" on August 21. It will be followed by Tailgunner's eponymous debut album in September and a full-scale tour. The band was originally signed to the defunct Creation label and will now be released on the new Manchester-based No Label imprint. **ADAM WILLIAMSON**

Zomba Canada Grooms New Acts

Bartlett Sets Up Carter, Hed, Jake For Potential Breakthroughs

BY LARRY LeBLANC

TORONTO—When veteran Canadian music executive Laura Bartlett launched Zomba Records Canada last year, she hit the ground running with extraordinary velocity—and she hasn't stopped since.

Back in May 1999, in the week that Backstreet Boys' sophomore Jive album, "Millennium," debuted at No. 1 on SoundScan's Canadian retail album chart (dated May 25), it was announced that Bartlett had been hired as president to set up Zomba's Canadian affiliate July 1.

As Bartlett began organizing a head office in downtown Toronto (initially with a staff of four), the Backstreet Boys album continued to sell heavily, and plans were laid for their November Canadian tour. At the same time, pop diva Britney Spears was nearing the eve of her own nine-date Canadian tour, and her Jive album, "... Baby One More Time," released six months earlier, was a chart sizzler.

Bartlett had just left Universal Music Canada, which she had joined as senior VP only five months earlier. Previously, she had been VP of marketing at HMV North America and prior to that had worked for 13 years at Virgin Music Canada, leaving as VP/GM two years ago. Today, Zomba Records Canada, which handles the Jive, Silvertone, Volcano, and Verity imprints, employs a national staff of 14.

"Laura has done a tremendous job for us," reports fellow Canadian JoAnn Kaeding, international VP at Jive Records in New York. "Our sales in Canada have been absolutely fantastic. Laura has really been on the case—and it has helped that she's friends with Lisa Zbitnew [president of BMG Music Canada]."

Zomba Group labels are distributed by BMG Music Canada, via a pressing and distribution agreement initiated last year. BMG Music Canada had licensed the group's product since 1992. Zomba had been active in Canada on a licensing basis for 17 years, initially with the now defunct Quality Records, then BMG starting in '92.

"Laura has an incredible amount of energy," notes Zbitnew. "She had to start from ground zero and has put together a young and real creative company."

By developing an in-house marketing team that supplements BMG's sales and distribution efforts, Bartlett has achieved hugely impressive results in Canada. Backstreet Boys' "Millennium" has sold 1 million units here to date, according to SoundScan. That's backed up by strong performances by Spears' albums "... Baby One More Time" (856,000 units) and "Oops! ... I Did It Again" (325,000 units) and by 'N Sync's "No Strings Attached" (370,000 units).

Bartlett acknowledges that skeptics may argue that, with Zomba's rich artist lode, such strong sales are

inevitable. But she counters that "while these artists are certainly delivering unbelievable records, there are strategies to what we do. We make sure, of course, an artist's core audience knows immediately of a new release. Then, as the project is [due] in 60, 120, or 180 days, depending on what singles are available, we work



BARTLETT

hard to attract other demographics."

Bartlett proudly notes the Canadian breakthroughs of two lesser-known Jive acts in recent months: London dance duo Groove Armada's debut album, "Vertigo," has sold 17,000 units here, according to SoundScan, and sultry Alabama R&B singer Joe's third album, "My Name Is Joe," has sold 45,000 units.

"We've taken Groove Armada from obscurity in Canada to having a strong base," says Bartlett. She adds, "I'm quite proud of Joe's album. Its debut on SoundScan [at No. 13] surprised many people."

New album releases that Zomba Canada will be pushing between now and the end of the year include those by its international Jive superstars Backstreet Boys and R. Kelly; development priorities are Aaron Carter, Hed (Planet Earth), Mystikal, and Jake. A November release date is slated for the Backstreet Boys album, while R. Kelly's "TP2.com" is due Oct. 24.

Bartlett expects Zomba Canada to have its first hip-hop breakthrough with New Orleans rapper Mystikal's fourth Jive album, "Let's Get Ready," due Sept. 26. "Mystikal has really delivered with this album," she says. "It is going to happen big in the U.S., and I'd like to have that success here, too."

Zomba Canada's first Canadian pop act, Jake, is actually signed to its Nashville affiliate Reunion. The band's debut album, "Let Me Know," is being issued here Aug. 22. "We're going after this act at a radio level and will try to break it out on a regional basis," says Bartlett.

Despite Zomba hardly being renowned for its rock catalog, Bartlett also predicts a Canadian breakthrough for California rockers Hed (Planet Earth). Its sophomore set, "Broke," will be released in August on Volcano. "The band has made an unbelievable rock record," she says. "It's a combination of heavy metal,

hard rock, and rap."

Carter's album "Aaron's Party (Come Get It)" is enough of a Canadian priority that it will be released in Canada Sept. 12, two weeks prior to its Sept. 26 U.S. release. "Aaron is already [almost] a platinum artist in Canada," explains Bartlett, noting that the teen star's 1998 self-titled album on edel—released locally by Attic Records—has sold 90,000 units to date in Canada, according to SoundScan.

For the past few months, Zomba Canada has been boosting Carter's profile here. He guested at the YTV Achievement Awards in April in Toronto and was back in town in June to shoot five videos for tracks from the new release. On Aug. 12 he opens for Spears at GM Place in Vancouver. "Aaron will be in the Canadian market [for] three or four days when his album hits the street," promises Bartlett.

Carter's early Canadian presence isn't surprising. Jive artists—particularly Backstreet Boys (which includes Aaron's brother Nick), Spears, and 'N Sync—have each paid close attention to Canada, offering to be there early and often for promotional setup duties and touring.

However, with these three becoming hugely successful worldwide in recent years, and with Zomba affiliates growing steadily worldwide—most recently in Japan (see story, page 5)—their access time has become more restricted. According to Bartlett, Canada's geographical proximity to America works both for and against her company gaining significant promotional priorities with these artists.

"With Canada being so close, these artists can make the day trip in," says Bartlett. "But there's also the argument that by getting all of the media spillover from the U.S. through TV and magazines, going to Canada is less important than, say, going to the U.K., where that doesn't happen."

"We try to get our artists off to Europe with the first single [from an album]," explains Kaeding. "For the week of the album's release, we try to have them in New York for MTV and other media. I also try to pop a day in Canada, so [Zomba Canada] can get the same kind of benefit during the week of release."

Bartlett emphasizes that having a fellow Canadian in New York heading Jive's international department is greatly beneficial. "When we talk about [Canadian media] people, she knows who they are and what their impact is," she says.

Before leaving Canada almost 11 years ago, Kaeding was national publicity manager at Warner Music Canada. "I can still recall what I wanted when I was at Warner Canada, with 25 international acts touring," she notes. "I know the tools needed to be successful in Canada."

newsline...



NEWS CORP.-OWNED ASIAN satellite TV network Star TV has finalized a deal to acquire the combined 13% stake in Hong Kong-based music channel Channel V that was previously held by Warner Music and BMG (6.5% each). The deal brings the total equity held by Star TV in Channel V to 87.5%. The EMI Group is the only remaining external partner in the Hong Kong-based music channel, holding 12.5% equity. Warner and BMG are the latest to pull out of the original partnership venture after Sony Pictures Entertainment sold its 12.5% stake in Channel V to Star TV in April. The move is the latest in a series of acquisitions and investments Star TV has been making in recent months in the multimedia and production fields. Last month it won one of five Pay TV licenses approved by the Hong Kong government. WINNIE CHUNG

THIS YEAR'S GRAMOPHONE AWARDS, the annual event organized by the U.K. classical music magazine, will take place Oct. 9 at the Royal Festival Hall in London. The 12-category awards, which are now in their 24th year, are voted on by 46 contributors to the magazine, which is owned by U.K. firm Haymarket Publishing. Conductor Simon Rattle is the most prominent name among the nominees, with nods in the opera, orchestral, and contemporary categories. An industry dinner at the South Bank Centre will take place on the evening of the event. TOM FERGUSON

UNIVERSAL MUSIC PORTUGAL'S Rudi Steenhuisen has stepped down as managing director, although he remains under contract with the label. According to Universal Music Spain and Portugal president Jesus López, "Rudi is no longer in charge—there is no more comment." López adds that he is now acting managing director. López will not start looking for a replacement for Steenhuisen until September. The latter is on vacation until Aug. 15, after which he and López will discuss his future at the label. HOWELL LEWELLYN

GERMAN PUBLISHER JOCHEN NEUBAUER, owner of Munich-based Carolath Entertainment, has been elected as a new member of the advisory board of German authors and composers' society GEMA. Peermusic Germany managing director Michael Karnstedt and Peter Schulz, head of legal and business affairs at Budde Musik, have also been appointed as deputy members for a term of three years, effective July 4. Independent publisher Wilfred Sikorski, Schott International CEO Peter Hanser-Strecker, EMI Music Publishing Germany managing director Peter Ende, and Transcontinental Publishing managing director Karl-Heinz Klemppnow have been reappointed as members of the advisory board. WOLFGANG SPAHR

EMI EUROPE has named Colin Daniels to the newly created position of senior director of A&R, effective Aug. 1. In his London-based role, Daniels will report to EMI Europe CEO Charlie Dimont. Daniels will be responsible for developing an A&R strategy for EMI Europe and is expected to help identify artists with potential for international success. He joins from Mushroom Records in Australia, where he was A&R director. LARS BRANDLE

THE HIGH COURT IN LONDON ruled July 20 that the damages Spice Girls must pay after losing a lawsuit to Italian motorcycle manufacturer Aprilia should be reduced from 1 million pounds (\$1.5 million) to about 400,000 pounds (\$605,292). The judgment ordered Spice Girls to pay damages of 45,550 pounds (\$68,929) to Aprilia and legal costs estimated at 350,000 pounds (\$529,630). The reduction follows a February ruling that the group had breached a sponsorship deal with the Italian company (*Billboard Bulletin*, Feb. 25). ROGER PEARSON

TOON CHIN HO, managing director of London-based CD manufacturing plant Mayron Multimedia Ltd., and Charles Eley, owner of "Rap 'n Pac," which assembles and boxes CDs, were sentenced July 21 to 10 months imprisonment for their part in the U.K.'s biggest-ever CD counterfeiting operation. Oxfordshire Crown Court also fined the CD plant 10,000 pounds (\$15,090) and ordered it to pay 30,000 pounds (\$45,270) in legal costs. An investigation involving Dutch collecting society BUMA-STEMRA, the British Phonographic Industry, and Britain's Mechanical Copyright Protection Society revealed in February 1997 that Mayron had produced 200,000 near-perfect copies of music CDs, with an estimated street value of 3 million pounds (\$4.527 million). LARS BRANDLE

JOHNNY DUNCAN, one-time player in the U.K.'s influential pre-rock'n'roll "skiffle" scene and later a noted country artist, died July 15 at age 68 in his adopted home of Australia, as a result of inoperable bowel cancer. Tennessee-born Duncan migrated to Australia in the '70s. He had retired from music, although last November he recorded four new songs with songwriter/producer Keith Glass, with a return to live work planned. The new tracks will be part of a 30-track "Best Of" set, due to be released by U.K. indie label Rollercoaster. CHRISTIE ELIEZER

ChaosMusic Represents Web On AMRA Board

E-tailers, Brick-And-Mortar Merchants Seek Common Ground In Australia

BY CHRISTIE ELIEZER

SYDNEY—The increasing importance of E-tailing is reflected by the arrival of ChaosMusic founder and CEO Rob Appel on the board of the Australian Music Retailers Assn. (AMRA), effective July 20 (*Billboard* Bulletin, July 21).

Appel replaces Jeff Harrison, former managing director of Melbourne brick-and-mortar store Gaslight Records, which Chaos bought out in 1998; Harrison initially became Chaos' COO but left in June. AMRA emphasizes, however, that Appel is being brought in primarily because of his knowledge of new technology and to represent the interests of Australian online sellers of CDs, videos, DVDs, digital downloads, and other music formats.

AMRA chairman Gavin Ward says that E-tailing is "a fledgling industry" but that "it'd be unrealistic to say that E-tailing doesn't exist when it's clearly an integral part of retailing's future. We have a lot of common issues." The four main Australian music E-tailers are all represented within AMRA. Perth-based Noizenet is a member in its own right, while Sanity.com and HMV.com are present as divisions of their brick-and-mortar parents. Chaos itself became a member through its purchase of Gaslight.

Besides Appel, the AMRA board comprises Ward (GM of the 220-outlet Leading Edge chain), vice chairman Geoff Bonouvrie (GM, Mall Music), John Carrig (managing director, CC Music), Barry Bull (owner/GM, Toombool Music), Steve Wright (product and marketing director, HMV), Ross Gengos (director, Abels Music), and Mark York (computer division manager, Vox Retail).

Appel identifies two issues that he says need to be addressed immediately. The first involves the new 10% goods and services tax (GST) that

came into effect July 1 (*Billboard*, July 1), replacing a previous 22% wholesale tax. The other is the need for parity on DVD releases.

The immediate result of the introduction of the GST was a \$1 Australian (\$0.59) price cut on top-of-the-range CDs at retail. Consumers, however, had widely anticipated that the new tax would lead to a drop in full-priced CDs of up to \$7 Australian (\$4.13).

Apart from consumer disappointment at the level of price reduction, the new tax has posed a problem for E-tailers. Currently, E-tailers here source the vast majority of their product from Australian companies, after



APPEL

considerable pressure was placed on them to do so by the local music business. Previously they had sourced much of their stock from overseas, without incurring the wholesale tax. Post-GST, the domestically manufactured product they

now sell is subject to the new 10% tax.

"That puts us at a disadvantage to international E-tailers in relation to Australian consumers," says Appel. "I'd like to see the Australian government put a moratorium on the GST—or any other taxes—for Internet businesses for the next three years, so they can grow and flourish, as [it] happened in the U.S."

In the past 18 months or so, local E-

tailers have been increasingly attracting local customers through expanding catalogs, more efficient service, and greater brand recognition. ChaosMusic is viewed by suppliers as a market leader among Australian E-tailers;

it claims a 15% to 20% share of online sales (in January 1999 it had just 2%) and a fast-growing customer base of 66,000, which it predicts will reach at least 90,000 by this Christmas.

However, Appel fears that the new tax could cause more Australians to return to offshore operators such as U.S. E-tailers Amazon.com and CDNow, which still have the lion's share

(Continued on page 83)

U.S. Plans For Finland's Värttinä Still Up In Air

Act Sees Album Released In Europe & Japan, Pushes On With World Tour

BY JONATHAN MANDER

HELSINKI—It was quite possibly a stroke of divine intervention that allowed Värttinä's appropriately titled album "Ilmatar" (Goddess Of Air) to reach retail outlets in Japan and most European countries in May and June (as well as the U.K. in July) before the folding of BMG Classics could have thwarted the Wicklow-affiliated title.

"You could say that Värttinä made it under the wire. Things seem to be moving smoothly now, but [being] realistic, that can change, and it might [still] put a wrench in our system," speculates Phillip Page, who manages the band and coordinates its international tours.

However, a release date in the U.S.—one of Värttinä's most receptive markets—is still up in the air. "I don't have any clues," says Page, adding, "I want to sort it out as soon as possible so that we can get the album out, but there are so many unanswered questions."

That's not to say that the band members have been stunned by the situation; they are well-acustomed to switching labels. Their first two albums, "Värttinä" and "Musta Linder," came out on Warner's Finlandia Innovators label in 1987 and 1989, respectively.

The highly acclaimed "Oi Dai" (1990) and "Seleniko" (1992) sets were released via Spirit/PolyGram (and on Xenophile and NorthSide, respectively, in the U.S.). 1994's "Aitara" was released on various indie labels, including Xenophile in the U.S. The album "Kokko" emerged in 1996 on None-such/Warner, while the two most recent albums (1998's "Vihma" and the new set) are handled by Wicklow/BMG.

To ensure promotional opportunities in various countries, Page has personally been lobbying the individual BMG offices for the album to be prominently featured on priority lists.

Amid speculation over its prospects



VÄRTTINÄ

in the U.S., the band embarked on an ambitious world tour in April, taking it through cities in Spain, Japan, France, Italy, Hungary, Austria, the Netherlands, Belgium, and the Czech Republic. The tour tentatively ends in October.

Page expresses his gratitude for the act's commitment to both Wicklow and BMG, saying, "Wicklow has always allowed Värttinä to follow their own path, despite not making the most commercial decisions. And in spite of the fact that BMG is so big in the U.K. there has been a lot of work put into Värttinä, which I'm thankful for. Things haven't been stuck in corporate bureaucracy."

But as with many folk-oriented colleagues elsewhere in the Nordic region, it's a different story at home. While local journalists are usually enthusiastic, the new record has not garnered much support at radio. "It isn't a radio-focused record," explains Page. "There are no hits, but it's an amazing experience if you listen to it from beginning to end."

Jan Vuorinen, deputy sales manager at Finland's largest retail chain, Anttila, says, "Although it's not a mainstream favorite, it's on sale in all our stores. It's the tourist season now as well, so it's important to keep it available since many tourists are familiar with the band."

While the audiences seem faithful to its music, the band is constantly reinventing its sound. Kari Reiman, who composed six of the album's 11 tracks, recalls the first meeting with

its French producer, Hughes de Courson. "His views on what kind of album we should make were very similar to what we had in mind," Reiman says. "We wanted an earthier album, a step away from the massive sound on the previous albums."

Contributing to the new style are more solos by the four singers in the 10-piece group. However, the music is still firmly rooted in the Finnish rune singing tradition, which is characterized by the use of old language and dialect forms. Reiman calls the album "the band's most Kalevala-influenced album to date."

"The Kalevala," a collection of songs, poems, and chants published by Elias Lönnrot in 1835, is Finland's national epic and has been a source of inspiration for both painters and performers for decades. Even symphonic poems by Jean Sibelius were based upon it.

"The band is like a small village with its own musical tradition. New people join in and adapt to that by bringing their own interpretation," says Reiman.

The band originally started out in Rääkkylä (a village in Karelia in the southeastern region of the country) in 1983 with 21 members reciting Karelian poetry and playing *kantele*, Finland's national instrument. Now Värttinä consists of a mere 10 people: Susan Aho, Mari Kaasinen, Kirsi Kähkönen, and Riikka Väyrynen on vocals, Markku Lepistö on accordion, Antto Varilo on guitar, Pekka Lehti on bass, Reiman on fiddle and kantele, Janne Lappalainen on *bouzouki*, sax, and wind instruments, and Marko Timonen on drums and percussion.

Reiman remains excited about the band's collective efforts. "We managed to create what we set out to create. Again, we learned new things about making a record, so next time we'll have another set of tools to use," he says.

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NICOLI

(Continued from page 73)

A&R was key to aligning the group's U.S. business. According to the group's annual report, the drop in U.S. sales "more than accounted for" EMI's estimated global market share reduction to 12.5% from 13.2% the previous year.

Berry underlined EMI's recent deal that made 100 Windows Media Player-encrypted commercial downloadable music files available in North America as a forward-looking strategy. Given increasing consumer demand toward the accessibility of downloadable music over the next five years, EMI is aiming to digitalize the lion's share of its catalog in the coming 12 months, Berry noted.

At the AGM, shareholders formally approved the final accounts for the company's recording and publishing business, ahead of its proposed merger with Time Warner/AOL. Nicoli, EMI Recorded Music executive VP/CFO Tony Bates, and nonexecutive director Michael Jackson were all re-elected to the board.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Burnside Keeps A Regional Focus Oregon & Calif. Distributor Creates Niche In Roots Music

BY CHRIS MORRIS

LOS ANGELES—In an era when many regionally based distribution companies have strived to become national entities, Portland, Ore.-based Burnside Distribution Corp. is an anomaly—a regional that is bent on staying regional.

Founded in 1994, Burnside Distribution is the sister company of the label Burnside Records and the nationally known three-store retail unit Music Millennium. Terry Currier—who bought out Millennium founder Don MacLeod in the late '80s after joining the chain in the mid-'80s as operations manager—serves as president of all three firms. Bill McNally, who previously worked at Michigan retailer Schoolkids' Records and the Jem/Passport and Mesa/Blue Moon labels, acts as VP of all three companies. A third partner, Dave Cobb, a one-time staff member at the Portland weekly Willmatte Week, acts as GM of the distribution company.

According to McNally, Cobb's arrival sparked the notion for Burnside Distribution.

"Terry was trying to get [Cobb] interested in coming on board with Burnside Records," McNally recalls, "and he was more interested in doing a distribution company. Basically, that was the genesis of it.

"The main thrust was, we took a look around and said, 'Millennium is carrying so much product that's being consigned by bands from as far away as Seattle and Eugene, and it's a hassle for the bands to come up and consign it and try to hit individual stores,'" he adds. "It just made sense to start a regional distribution company."

While Burnside Distribution's business has spread down the West Coast over the years, it basically began in the Pacific Northwest and has largely remained there.

"Our biggest customer, of course, is Music Millennium," McNally says. "It was mainly mom-and-pop stores where we really got our start . . . Then we gradually started expanding, and started dealing with all the Towers regionally and all the Borders stores regionally and dealing more and more up in Seattle and Eugene, and then started picking up stores in the Bay Area. We got a rep in Sacramento to help with what we were doing and in the last year have really aggressively tried to get into the L.A. market, and have a rep down there who's covering San Diego and L.A. and Las Vegas. That's kind of where we're headed with it."

He adds, "I'd say that about four years ago, we really felt the need to sell more. We were carrying some lines out of Denver [like] Not Lame

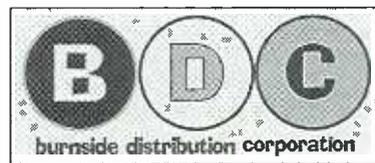
Records, and Pinch Hit Records out of L.A., and there was more of a demand to sell to other areas. But we've really kind of shied away from the big chains. My experience has been you've got to have something that's pretty big and has pretty much of a national scope, label-wise and artist-wise, to deal with them. Dealing with them regionally is a lot of work, and [there's] very little reward unless you have something that makes a lot of sense for them."

With such a highly regionalized focus for its business, Burnside Dis-

"I don't see us growing like a lot of the regionals have and trying to have a national presence . . . We wanted to take care of folks in our own backyard"

—BILL McNALLY—

tribution maintains a staff that McNally describes as "pretty lean." Besides McNally, Currier, and Cobb (who handles all day-to-day operations), the company employs three in-house salespeople, a Sacramento-



based sales rep who also works the San Francisco Bay Area, and Ray Paul, an L.A. rep who also runs Permanent Press Records, one of Burnside's distributed imprints.

That small staff handles a roster of 178 labels, though McNally states, "A lot of those are one-offs."

Operating on the same hometown turf as the regionally based distributor Northwest Alliance of Independent Labels (NAIL) has led Burnside Distribution to carve a stylistic niche for its offerings.

"We tend to stay away from the really alternative music," McNally explains. "We've got NAIL here in Portland, and that's kind of their forte. Any bands that are too aggressive for the sales base that we have, we tend to steer over to NAIL. It just makes sense."

Thus, Burnside mainly sells what

McNally defines as "roots music—blues, jazz, folk. It's kind of across the board. We have some classical titles. Quite frankly, our decision-making process as to what we carry has always been, from day one, somebody submits something, the three owners listen to it, and if we like it and we can see some potential to sell it, we'll pick it up.

"We never really wanted to be another distributor that carried [a label] along with 20 others," he continues. "Pretty much all the labels we have are on an exclusive level . . . I'm gonna guess about 80% of what we're doing is an exclusive. The balance, there are some other deals out there that they're dealing with—possibly Redeye on the East Coast or MAD in the Chicago area."

Interestingly, Burnside Records and its subsidiary Sideburn Records, both solid roots music imprints in their own right, are not handled by Burnside Distribution.

"Burnside Records and Sideburn are completely separate entities from Burnside Distribution," McNally says. "It just so happens that our owners work for both. Burnside and Sideburn are still going through Distribution North America here in the U.S. We've never really tried to put Burnside's stuff through Burnside Distribution . . . The label has done well on a national level. It started off regionally, too, and we've grown further and further into more of a national scope."

McNally says that while Burnside Distribution's gross sales will probably total a relatively modest \$500,000 this year, sales have continued to increase about 30% annually in recent years.

The company is rapidly outgrowing the 2,000-square-foot space it shares with Burnside Records, just down the street from Music Millennium's offices. The firm is also exploring the possibility of bringing on a full-time San Francisco rep, and perhaps staffers in Seattle and Denver as well.

But, McNally adds, "I don't see us growing like a lot of the regionals have, like Redeye and so on, and trying to have a national presence . . . We wanted to take care of folks in our own backyard, and I think a lot of the regionals that have become nationals, I tend to wonder if they're still able to look at a lot of regional bands and still carry them for distribution when they've got such a big national focus."

He concludes, "Too many companies grow too quickly, and they don't have the reserves to deal with it. We're just doing it by small little spurts. Going into the L.A. market was a big, big move for us. We'll just kind of cautiously take a look each time we move and not try to bite off more than we can chew."



Gipsyland On 'Tour. French flamenco/pop group Gipsyland recently embarked on a trio of promotional retail appearances to promote its Hollywood Records debut set, "Viva La Música." The act performed at the Virgin Megastore in San Francisco. Shown, from left, are Cameron Smith, director of sales for Hollywood Records; Rich Zubrod, regional sales director for Virgin Entertainment Group; Gipsyland lead singer Kiko Motos; Tom Kern, marketing coordinator for Virgin Entertainment Group; Frank Lucas, senior buyer for Virgin Entertainment Group; and Virgin Megastore in-store DJ Mark Walshe.

Music Devices Shown At New York's PC Expo

BY STEVE TRAIMAN

NEW YORK—Internet download devices and software for music, movies, games, and audiobooks were the featured players at the recent PC Expo here. New lines of DVD recorders were demonstrated, as well as high-speed CD recorders.

The keynote speech at the event, held at the Javits Convention Center in late June, was given by Amazon.com CEO Jeff Bezos, who reiterated that he expected "our music, video, and books division . . . to be profitable for the full year for the first time."

He also discussed Amazon's "personalization" program, which uses "filters" to provide new sales opportunities for its 20 million-plus buyers. "We keep a customer's purchases in a database and match these with similar buyer purchases of music or videos, for example. We then suggest titles bought by these persons that a specific customer might find interesting. It's sort of like finding needles of interest in the Internet haystack."

But, noting consumer and government concerns about privacy and the Internet, he added, "We don't ask for a lot of demographic information, as we know that trust is a two-way street and privacy is very important. For those that do provide more voluntary details, we've built a 'trusted friends' network with more than 2 million people worldwide and about 22% of purchases outside the U.S."

On the new music-product front, here are some of the highlights from PC Expo:

Sony Electronics previewed its new MiniDisc (MD) Walkman PC product bundle, which uses a PC-Link, a USB interface, and MusicMatch software to record a combination of Internet music, tracks from personal CD collections, and songs off the radio. It is available this month at \$249 list price.

"With MD media priced at \$2 to \$3 per disc, it's affordable and flexible to create a personalized MD mix," said marketing manager Tracy Farrington.

Sony also showed its Memory Stick MP3 Walkman with 64 megabytes (MB) of memory for 120 minutes of Internet recording (\$399 list) with a 128 MB version available by year's end and a 256 MB unit in the first quarter of 2001.

As a licensee of the Palm operating system (OS) technology, Sony previewed a prototype of its first personal digital assistant (PDA) which will be available in early fall with Memory Stick capability for entertainment options.

InnoGear is also working with MusicMatch—which developed one of the first personal Internet jukebox software programs—to bundle the MM Jukebox with its MiniJam MP3 digital audio player, which fits into the expansion slot of the Handspring Visor version of the Palm OS PDA. Available
(Continued on next page)

MUSIC DEVICES SHOWN AT NEW YORK'S PC EXPO

(Continued from preceding page)

able online first at \$199 list with 32 MB memory and \$259 with 64 MB, the unit comes with Sennheiser mini headphones. It will be sold at most retail stores that handle the Visor PDA product line in August, then in Europe and Japan.

Creative Labs demonstrated its Nomad Jukebox, available in August at \$499 list. Spokesman Hector Martinez said it will offer "six gigabytes (GB) of storage, or more than 100 hours of music." The portable device will have a five-minute anti-skip buffer, surround sound with Creative's "back" headphones, four rechargeable batteries, and an AC adapter.

Also shown was the new Nomad II MG (magnesium), in stores this month at \$399 list, with 64 MB of on-board memory, an FM tuner, voice recording, and Macintosh compatibility.

Taiwan-based Multi Technology Equipment (MTE) said it is looking for distributors for its innovative NEO MP3 player, which is offered as a home set-top box, a PC module that fits



Sony's Tracy Farrington demonstrates the new MD (MiniDisc) Walkman with MusicMatch.com MP3 access. (Photo: Steve Traidman)

into a PC bay, an in-dash car unit or an in-trunk with a remote that sits atop the dashboard, at a targeted \$299 to \$399 list. Jim Buchheim, president of MTE, which has U.S. offices in Piscataway, N.J., said the NEO "has enough hard-drive memory to store up to 12,000 songs, or 1,000 CDs."

Audible.com, the leading provider of Internet-delivered audiobooks, announced an agreement under which Digisette is licensed to develop and distribute a Duo-MP3 digital audio player using a standard audiocassette format for playback in home, portable, and car units.

According to Jonathan Korzen, Audible senior manager, media relations, it will be available this fall at a target list price of \$99-\$149. The unit "will be able to play back more than 11,000 audio titles and more than 22,000 hours of spoken-word content" available at audible.com, he says.

At the expo, the company launched an open-end promotion that offers the \$270 retail-value Diamond Rio 500 MP3 player for \$99 with a one-year subscription

commitment for Audible.com content at \$9.95 a month, or about \$120.

RockWindow TV Network, a start-up Web-based classic/modern rock music network in Los Angeles, is the first company to purchase an ImaginOn ImOn.comTV instant interactive "TV station in a box" to Webcast music, videos, news, and celebrity interviews.

Consumers can see the RockWindow media console in their PC browser and play back music and video content that has been automatically pre-downloaded. ImaginOn spokesman Abe Matar noted that each ImOn.comTV station features 20 to 200 unique, simultaneous video streams from \$35,000 to \$84,000. The technology enables any Web site to present interactive TV through a PC browser window.

Marketing coordinator Natalie Hill reported that due to the increasing demand for more memory, Dane-Elec Corp. U.S. is offering budget-price cards for multiple formats. SmartMedia memory cards are available in eight MB, 16 MB, 32 MB, and 64 MB (\$110 list); CompactFlash memory cards are about \$2 per MB, available in eight MB, 16 MB, 32 MB, 64 MB, 128 MB, and 192 MB (about \$400); MultiMedia cards are offered in 16 MB and 32 MB (\$49-\$55 list).

Disc Makers of Pennsauken, N.J., was the only full-line duplicator/replicator at PC Expo. Marketing project manager Lisa Riegel noted that a plant audit was under way by the International Recording Media Assn. (IRMA) that will lead to a certificate of compliance from the IRMA anti-piracy certification/compliance program for manufacturing plants.

The company is getting good sales for its CD-ROM duplicators for small-run customers and will not take orders without an official CD-ROM product identification form that protects intellectual property rights of the owner of the original content.

"We've turned down a number



Audible.com's Jonathan Korzen holds the unique Duo MP3 digital audio player in cassette format for audiobook and music file downloads. (Photo: Steve Traidman)



Amazon.com CEO Jeff Bezos says Amazon's music, video, and books division will show its first profit this year. (Photo: Steve Traidman)

of customers who did not complete the form to our satisfaction since we began using it last year," Riegel says.



Two-fisted Hector Martinez of Creative Labs shows off his portable Nomad Jukebox, left, and Nomad II MG MP3 player. (Photo: Steve Traidman)

On the software side, Veritas Software Corp. introduced MyCD, described by product manager Brian Greene as a "user-friendly package that lets users record personalized music and data CDs."

He says, "More than 60% of all new systems are being sold with CD-RW drives, and we wanted to meet the needs of this growing market."

MyCD will be available later this month at \$39 list from the company's network of authorized value-added resellers worldwide, select retail outlets, and direct from the Veritas Online Store via electronic software download at store.veritas.com. Original-equipment-manufacturer bundling deals, where competitor Adaptec with its Easy CD Creator software has a big lead, are a priority for Veritas, with Greene reporting a number of discussions under way.

Gateway introduced upgraded versions of its popular MusicWare software. Included are the "CD Creator Pack" with CD-RW, CD Stomper Pro labeling system, Gateway Country store instructor-led training, and "Using Your PC To Explore Music" (\$229-\$379 list). The "Diamond Audio Creator Pack" for the Diamond Rio 500 MP3 player contains Gateway Country training and "Using Your PC To Explore Music" (\$299 list), and the "Extreme Audio Pack" includes CD-RW, CD Stomper Pro, Diamond Rio 500, Gateway Country training, and "Using Your PC To Explore Music" (\$499-\$649 list).

InterVideo introduced WinCinema, its new, fully integrated all-software suite for PC multimedia users. According to Joe Monastiero, VP of sales and marketing, it will be released in September at an introductory list price of \$149.

The suite will be marketed extensively online with affiliates such as Amazon.com, Express.com, HiFi.com, and NetFlix. The



Jim Buchheim of Multi Technology Equipment holds the NEO MP3 home player, which also is adaptable to car, either in the dashboard or the trunk, with remote seen atop dashboard. (Photo: Steve Traidman)

suite's six individual products (\$29.95-\$49.95 list) are the WinRip MP3 ripper/encoder/player with plug-in digital signal processing sound effects; the WinDVD, which supports DVD, MPEG1, MPEG2, CD Audio, Video CD, and Super Video CD playback, plus Dolby Headphones; the WinDVR digital VCR with functionality similar to that in TiVo and ReplayTV products; the WinDTV software-only decoder for high-definition TV on the PC; the WinCoder software-only MPEG2 real-time encoder; and the WinStream module, which lets users play back Internet video and audio files.

Plextor and Teac both introduced the industry's fastest CD-RW drives, with 12x write, 10x rewrite, and 32x playback speeds. The PlexWriter 12/10/32A is now available at \$329 list, which includes a Music Video Producer 2000 software package that handles playback of music and video files. Teac's 12x10x32x CD-RW drive will be available at



Brian Greene of Veritas previews MyCD, user-friendly music creator software that "burns" to CD-RW recorders. (Photo: Steve Traidman)

about \$300 list in the late third quarter.

Both the DVD-RAM and DVD-RW groups were on hand at PC Expo to showcase the latest in DVD recording hardware and software. DVD-RAM has a long lead in the market, with Panasonic demonstrating its new DVD-RAM recorder by copying music videos of some leading Japanese artists to DVD-RAM discs that now can handle up to 9.4 GB of storage in a two-sided version, or 4.7 GB for a full-length movie on a single-sided disc.

Hitachi, JVC, Samsung, Teac, and Toshiba are other key RAM supporters. The Panasonic recorder will be available in the U.S. this fall at about \$2,500 list. The DVD+RW group, including Sony, Philips, Hewlett-Packard, Mitsubishi, Ricoh, and Yamaha, offered a new spec for real-time video recording on blank media and a hardware verification program.

Latest Navarre Deals With New Labels Show Veteran Artists Rejecting Majors

THE KENNY ROGERS EFFECT: At the 2000 Navarre Corp. music convention, held July 19-22 at the Hyatt Whitney in Minneapolis, the New Hope, Minn.-based company announced deals with new labels operated by recording artists Richard Marx and Judy Collins.

If the record business exhibited laws, as the science of physics does, then these latest developments at the distributor could be termed a result of what we would call "the Kenny Rogers Effect."

As most readers know, Rogers, who enjoyed a long and fruitful career at the majors and racked up a string of pop and country hits in the '70s and '80s, started up his own Navarre-distributed label, Dreamcatcher Records, last year.

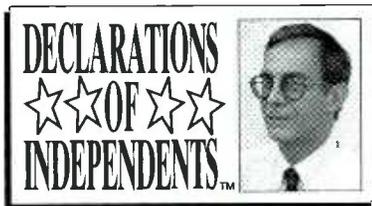
Rogers' first Dreamcatcher album, "She Rides Wild Horses," became a runaway hit, thanks to the massive popularity of the baseball-themed hit "The Greatest," one of the first indie releases to top the country singles chart in eons. The album has sold nearly 730,000 units to date, according to SoundScan.

Rogers' career, which had been in eclipse for years, was resuscitated when he took the reins in his own hands. That phenomenon—the Rogers Effect—would have plenty of appeal for other veteran performers who may feel they are unable to get a fair shake from the majors, which appear more concerned with putting the flavor of the month over the top than with promoting long-lived talents with strong fan bases.

One artist all too familiar with the vicissitudes of major-label life is Marx. Though he authored several platinum and multi-platinum pop albums for Capitol from the late '80s through the mid-'90s, his career languished when a new label administration put the emphasis on modern-rock acts. Though he hasn't been idle—he has written and produced for 'N Sync, among others—he hasn't had a hit in his own right for several years.

So, a couple of years ago, he began talking with his close friend Bobby Colomby, a former Sony Music exec and the founding drummer for Blood, Sweat & Tears, about starting his own independent label. After a long gestation period, the partners' Signal 21 Records will bow this fall with Marx's new album, "Days In Avalon." (Coincidentally, Marx wrote and produced a couple of tracks on Rogers' new Dreamcatcher album, "There You Go Again," which arrives Oct. 3.)

Marx introduced himself to Navarre's salespeople and a group of invited guests (including Musicland chairman/CEO Jack Eug-



by Chris Morris

ster) at a solo acoustic show July 23 at Minneapolis' Oar Fin Studio. Hilarious and charmingly self-deprecating, the vocalist performed several of his old hits and concluded the set with an all-too-appropriate selection: his caustic 1987 take on the record biz "Don't Mean Nothing."

Collins was ushered into a Navarre sales staff meeting as a surprise guest July 20 and later ap-

'Today I feel like I'm starting out again'

- JUDY COLLINS -

peared at a company barbecue at Navarre headquarters, where she led the firm's employees in a version of "Amazing Grace." She told Declarations of Independents that she, too, felt alienated from the majors (she was most recently with Geffen Records), and formed Wildflower Records (named after her hit 1968 album "Wildflowers") to issue her own albums.

"Today I feel like I'm starting out again," she told the Navarre staff.

Wildflower's first release will be "Judy Collins Live At Wolf Trap," set for release Oct. 24. The album will precede a similarly titled PBS special that will air during the public TV network's December pledge drive period.

Given the kind of treatment music vets are receiving from the majors these days, Marx and Collins could be just the first of many artists driven into Navarre's arms by the Rogers Effect.

NEW LABELS GALORE: Signal 21 and Wildflower were only two of a horde of new labels recently picked up as Navarre exclusives.

The distributor has experienced an immense turnover in its roster recently. In his July 20 presentation to the Navarre sales staff, music distribution VP/GM Jim Chiado noted that such companies as Del-Fi, Undeniable, Morning Crew, Forbidden, Available Entertainment, V-Wax, Supreme Team, and Fortune Entertainment had all left the fold. (Days before the conference began, William Morris' Santa Monica, Calif.-based

label, Ultimatum Music, exited the Navarre camp, after just over a year on board. Sources say the company is talking with RED-distributed Artemis Records about a new deal.)

At the same time, Navarre has brought on a diverse slate of labels that includes Scarlet Moon, the Nashville-based label operated by songwriter Paul Overstreet, who played a strong solo set during the convention; Blue Jackel, the world music and jazz label noted for its handsomely produced boxed sets of Brazilian and Cuban music; Ethereal Music, the Lakewood, Colo.-based world music, Celtic, and new age label, which has been without conventional distribution since the collapse of Independent National Distributors Inc. in 1997; and [S] Affiliated, the L.A.-based book/record firm aiming its product at hip-hop music fans (Billboard, May 6).

Additionally, Navarre has picked up a number of new firms that used to be part of U.K.-based Point Entertainment, a one-time Navarre label that went into receivership recently. The new entities include Music Matters, which handles the Irish Tenors, and Matrix Music Marketing, which releases the "Star Profiles" series.

QUICK NAVARRE HITS: Ethereal president Chad Darnell said the label has hired former Warner Bros. senior VP of sales Charlie Springer to handle national account sales. Springer, who worked for Warner for two decades, left the label in a massive restructuring in April 1998. . . . One of Navarre's perennial top sellers, American Gramophone's Mannheim Steamroller, will release "Fresh Aire 8: Infinity" Aug. 22. A DVD version will be issued in the first quarter of 2001. . . . One of the hits of the Navarre conference was Dreamcatcher's new act Marshall Dyllon, a five-piece "boy band" aimed at the country market. On the basis of a live unaccompanied set that left the Navarre staff hooting and stomping, the fresh-faced outfit could strike gold for Kenny Rogers and company.

KUDOS: Navarre's top salespeople were feted during the July 20 company barbecue. Detroit-based national accounts manager Gasper Delise took salesperson of the year honors, while "All Star" honors went to Nashville rep Rodney Metoyer and Southern California rep Toni Swann Pardigno (who received her trophy from former Navarre Western sales director Frank Mooney, who now serves as a consultant for the company).

Declarations of Independents sends a hearty "congrats" to all.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	6	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	No. 1 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 6 weeks at No. 1
2	4	3	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK
3	6	28	SLIPKNOT I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
4	5	6	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
5	7	4	VARIOUS ARTISTS MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP
6	10	28	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
7	8	5	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
8	9	4	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4
9	RE-ENTRY		VARIOUS ARTISTS NARM 50004 (1.98 CD)	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
10	11	28	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	12	25	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
12	15	19	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
13	NEW		BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
14	13	6	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
15	16	4	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
16	14	9	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
17	22	28	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
18	19	14	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
19	17	23	VARIOUS ARTISTS LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	
20	18	7	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
21	20	14	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
22	24	4	LOUIE DEVITO E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
23	23	5	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD) HS	COMMUNICATE
24	25	5	PAUL VAN DYK MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
25	26	14	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
26	27	6	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
27	28	12	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
28	29	28	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
29	32	28	SEVENDUST TVT 5820 (10.98/16.98)	HOME
30	31	21	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
31	39	7	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
32	33	12	AIMEE MANN SUPREMO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
33	30	5	VARIOUS ARTISTS SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000
34	49	2	WALTER BEASLEY SHANACHIE 5071 (17.98 CD)	WON'T YOU LET ME LOVE YOU
35	RE-ENTRY		VARIOUS ARTISTS SIDE ONE DUMMY 71222 (9.98 CD)	WORLD WARPED III LIVE
36	37	7	BELLE & SEBASTIAN JEEPSTER 429*/MATADOR (16.98 CD)	FOLD YOUR HANDS CHILD YOU WALK LIKE A PEASANT
37	38	19	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
38	43	26	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
39	36	6	POISON CYANIDE 6969/MAILBOAT (10.98/17.98)	POWER TO THE PEOPLE
40	NEW		RICHARD "HUMPTY" VISSION TOMMY BOY SILVER LABEL 1402/TOMMY BOY (17.98 CD)	SHUT THE F*** UP AND DANCE
41	45	12	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
42	44	12	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
43	42	16	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
44	21	2	KANSAS MAGNA CARTA 9050 (16.98 CD)	SOMEWHERE TO ELSEWHERE
45	40	13	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
46	41	2	SOUNDTRACK TVT SOUNDTRAX/DIMENSION 6830/TVT (17.98 CD)	SCARY MOVIE
47	34	8	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE
48	46	28	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
49	RE-ENTRY		THE PHAT CAT PLAYERS PARLANE 34044 (17.98 CD) HS	MAKE IT PHAT, BABY!
50	RE-ENTRY		S.P.M. DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **HS** Albums with the greatest sales gains this week. **●** 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 120 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: **○** Certification for net shipment of 100,000 units (Oro). **△** Certification of 200,000 units (Platino). **▲** Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **■** Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

EXECUTIVE TURNTABLE

newsline...

MUSICLAND STORES reports that consolidated net earnings for the second quarter increased to \$1.7 million, or 5 cents per diluted share, compared with \$1.5 million, or 4 cents, a year ago. During that period, store earnings rose from \$2.2 million to \$3.6 million, while on a per-share basis they rose to 11 cents from 6 cents. Meanwhile, losses connected to the company's investment in its E-commerce division nearly tripled, to \$1.9 million, or 6 cents a share, from \$700,000, or 2 cents a share.

Consolidated sales rose 5.6% to \$402.5 million from \$381.1 million during the second quarter of 1999. Store sales increased 5.2% to \$400.8 million from \$381 million, and comparable-store sales increased 4.4% in the quarter. Second-quarter E-commerce revenue totaled \$1.7 million, compared with \$30,000 last year.

NAVARRE reports a reduced consolidated loss for the second quarter, on lower net sales. The company posts a loss of \$2.1 million, or 9 cents per share, for the three months that ended June 30, compared with a loss of \$2.6 million, or 11 cents per share, last year. Excluding the consolidation of its eSplice subsidiary and an equity investment loss in NetRadio, the company says it turned a profit of \$415,000, or 17 cents per share, compared with a net loss of \$362,000, or 15 cents. Net sales slipped 4.5% to \$55.2 million from \$57.8 million.

KMART says it plans to close 72 "marginally profitable" stores in 28 states by Nov. 1. It will take a pretax charge of \$740 million in the second quarter to account for store closings and restructuring costs. The move is expected to affect about 5,000 workers.

CIRCUIT CITY says it plans to restructure its business, exiting major appliance lines and positioning itself exclusively as a retailer of consumer electronics, software, and home office products. The company also says it plans to remodel almost all of its superstores over the next three years. Excluding the one-time costs of exiting the appliance business, Circuit City expects second-quarter earnings of approximately 32 cents per share, down from 35 cents in the same period last year. But it says it expects higher fourth-quarter earnings from the move. The company will take a pretax charge of \$30 million to cover restructuring costs and will cut around 1,000 jobs.

ATLANTIC RECORDS is teaming with the Sundance Channel, Elle magazine, and Popcast.com on a promotion inviting filmmakers to produce a short movie using a song from the new self-titled Dusty Trails album as the soundtrack. The five finalist submissions will be broadcast on Popcast, and the winning submission will air on the Sundance Channel in September during its monthlong music film series. The series, "Sonic Cinema," will showcase unusual and/or cinematic music videos as well as a number of feature documentaries about rock artists, including the Rolling Stones, Bob Dylan, Radiohead, Fugazi, and Sophie B. Hawkins.

STARTUPMUSIC.COM, a record-label services company, and Web audio technology company Voquette have entered into a cross-marketing and strategic partnering agreement. As part of the partnership, Voquette will provide hosting services for StartUpMusic.com's audio catalog, and StartUpMusic.com will promote Voquette's Media Manager through its Web site.

LAUNCH MEDIA says increased ad sales and content licensing fees drove revenue higher in the second quarter, which ended June 30. Launch added 34 new advertisers during that period and increased its registered user base by almost 1 million. Net revenue for the quarter doubled to \$7.8 million, from \$3.9 million a year earlier. The company, which announced the acquisition of the Warped tour during the quarter, also posted a higher net loss—\$12.2 million or 91 cents a share, from \$8.8 million or 76 cents a share a year ago. Launch stock fell 6.2% on the news to \$8.09.

PREVIEW SYSTEMS, a digital rights management services company, says revenue rose 217% in the second quarter to \$2.4 million from \$447,000 during the same period a year ago. Its net loss increased to \$5.3 million from \$3.9 million. Shares fell 7.6% to \$12.25.

VOLATILE MEDIA, parent of EZCD.com, has launched a fulfillment service for online companies looking to sell custom-compilation CDs. The company will provide partners with access to its retail CD catalog and a linked storefront.

INTEL and Superscape have made strategic investments in mediadome, a digital music player software application that also functions as a Web browser. The technology is compatible with America Online's Winamp player.

HOME VIDEO. **Phil Jackson** is named president of Paramount Home Entertainment International in London. He was senior VP/managing director of Buena Vista Home Entertainment (Europe, Middle East, and Africa).

DISTRIBUTION. **Steve Sterling** is named president of Eagle Vision Inc. in New York. He was VP of development and marketing in automatic productions for Sony Music Entertainment.

Jon Burk is promoted to market director for EMI Music Distribution in Los Angeles. He was market director for the Boston office.

RETAIL. **Shari Roth** is named director of A&R for Columbia House



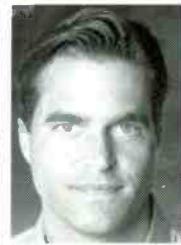
JACKSON



STERLING



ROTH



McCLUNG

in New York. She was music director and assistant PD for WYNY-FM New York.

NEW MEDIA. Launch Media promotes **Spencer McClung** to executive VP of advertising sales and business development in Santa Monica, Calif. Launch Media also names **Alex Maghen**

chief technology officer and **Briggs Ferguson** executive VP of product strategy and marketing in Santa Monica, Calif. They were, respectively, senior VP of advertising and business development, chief technology officer for the MTVi Group, and senior VP of marketing for EMI Music Distribution.

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Page/Crowes Set Sales Seem To Favor Retail

AS FOLLOWERS OF this column know, I have been watching closely the Jimmy Page & the Black Crowes live album, "Live At The Greek," which initially was available exclusively through the Internet from Feb. 29 through July 3 on Musicmaker.com.

The strategy of going through the Internet first like this, as well as Prince's endeavor with the "Crystal Ball" set two years ago, could be a harbinger of things to come as artists seek ways to maximize income. That's why it is interesting to see how the Page/Crowes album is performing.

According to SoundScan, the Page/Crowes set has sold about 61,000 units in its first three weeks of availability, including about 1,500 in the week prior to release, thanks to stores jumping the street date. The 61,000-unit total has been achieved despite the fact that Trans World Entertainment and HMV have refused to carry the album because of the Internet exclusive period. Some other chains are carrying it but refusing to promote it.

As for the Internet sales prior to the retail street date, Musicmaker.com has consistently refused to reveal figures, but when the managers of Page and the Crowes—Bill Curbishley, a principal in Trinifold Management, and Pete Angelus of

Angelus Entertainment, respectively—were shopping the album to labels for release to brick-and-mortar, the number they were telling interested parties was about 30,000 units, sources say.

Initially, Musicmaker was going to have the album exclusively through October, but in order to achieve the reported \$1 million advance sought for retail release, the managers of Page and the Crowes apparently had to rethink the retail street date, which is why TVT was allowed to come to market in July with the album.

Don't think that Musicmaker gave up on the album just because the Page/Crowes set went to retail. During the tour, the site was handing out postcards promoting its version of the album, listing song titles and how to place orders for the album. So for the lack of any other information, Retail Track will speculate that Musicmaker did another 5,000 units since the time the album was shipped to brick-and-mortar until the week of July 24, giving the online merchant total sales of about 35,000 units.

That means that by the next week—if you assume that the album will generate at least

10,000 units at brick-and-mortar for the week ending July 30—the TVT version of the album likely will have doubled the sales of Musicmaker. Moreover, it is interesting to note that retail achieved its sales in a four-week period, vs. the sales generated during the 18-week exclusive period enjoyed by Musicmaker.

While some industry observers suggest that this shows that the two-tier release structure makes sense, since the acts probably got a greater percentage of revenues from Musicmaker than they would have if all

sales were through retail, other observers suggest that the album would have sold more if it went directly through retail from the get-go.

I hear that we will eventually know the answer to which strategy makes better sense, as sources indicate that the current Page/Crowes tour is being recorded for a possible volume two. A number of Led Zeppelin classics that don't appear on the "Live At The Greek" album are in the set.

I had the pleasure of attending the show June 30 at the PNC Bank Arts Center in New Jersey

and was amazed that Page/Crowes played one of my favorite Zep tracks, "In The Light," which was never performed live by Zeppelin itself.

If a volume two comes out with that song on it, and if it is first made available through the Internet again, I confess now that I will betray all of my friends at brick-and-mortar and buy the album as soon as it's out.

OUT AND ABOUT: I've been in convention land for the past few weeks, and while I was out on the road, it seems that Gary Ross, president of superstores at the Musicland Group, left the company to head up the Los Angeles-based Purebeauty, a growing beauty product chain that currently numbers about 30 stores.

Ross had been a 15-year veteran at Musicland. With Ross' departure, his responsibilities were placed under the bailiwick of Jonathan Reckford, who joined Musicland from Circuit City stores in May 1999. So Reckford's title changes from president of mall stores to president of stores at the Minneapolis-based chain.

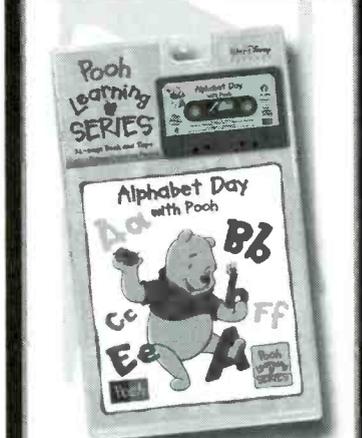
MAKING TRACKS: Richard Plummer-Raphael, former VP of national sales for Valley Media, has left the company and is seeking opportunities. He can be reached at 916-987-6841.



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VITAMINIC WINS LABELS' ACCEPTANCE

(Continued from page 73)

take time. The traditional business model hasn't changed for 30 years, apart from the transition from LPs to CDs. A lot of people are ready for something new."

Despite its newfound acceptance from the local music industry, Rosi concedes that Italy "is just the country where Vitaminic was founded. Seventy percent of [our] traffic is done outside Italy." Underlining that fact, some 45 of the company's 75 employees work beyond Italy's borders.

Dettori says that, even in the age of the Internet, the European music business remains decidedly focused on local talent. "A group like [Mescal label signing] Subsonica may be big in Italy," he declares, "but nobody has heard of them across the border."

In June, when Vitaminic reportedly had 8 million hits, the company delivered 1.2 million streamings and 800,000 downloads, according to Rosi. The total roster consists of 12,000 artists and 50,000 songs. Those are impressive numbers, considering it just began over two years ago. Dettori says he had the idea for the company about six months before that, "when nobody had even heard of MP3." He adds, "When I downloaded my first song from the Web, I decided to quit Lycos and set up Vitaminic, which I hoped was going to be a sort of Yahoo! of music." To do so, he teamed up with two marketing men, Franco Gonella and Adriano Marconetto, and used venture capital funding to set up the

company.

Vitaminic now represents 250 musical genres, 300 record companies, 10,000 artists, and 40,000 songs. Those connected with the company are also keen to emphasize that it is no Napster. On the contrary, it presents itself as being at the service of record companies and artists. Its recent move into the U.S. market, for example, was justified as a chance to offer American record companies access to Europe (the company's slogan is "one click, eight markets") rather than vice versa.

At Mescal, one of Italy's more dynamic independent imprints, label head Valerio Soave admits to having only 13 acts on his books but says he has been more than happy to give Vitaminic access to eight of them, including Subsonica and Mau Mau. "I already knew and liked the guys who set up Vitaminic, and they have done a great job," he declares. "They're aggressive and organized, which is a good thing in the chaos of the Internet."

"At the moment," he adds, "a company like Vitaminic is essentially a promotional tool—and a very useful one at that. Of course, things could change in the future, but at the moment my attitude to the MP3 revolution, as a small record label, is 'if you can't beat 'em, join 'em.'"

Chris Cass, GM of Vitaminic's U.K. operation, agrees that "for the record industry, MP3 is 90% promotional." He adds, "Nowadays when companies think about promoting a record, they

look at radio, they look at press, and they look at the Internet."

Record companies sign nonexclusive contracts with Vitaminic under which each featured artist is required to provide at least one song free of charge for a limited period. Although a song can be downloaded from Vitaminic for the cost of 1 euro (\$1), it's the free stuff that attracts music fans. Says Cass, "The major labels feel that they have nothing to lose. Perhaps the smaller indies, who need the money, are a little less enthusiastic about giving away music."

Although his home market of Italy has one of Western Europe's lower rates of per-capita music sales—1.1 albums per person, compared with 4.1 in the U.K., 2.9 in Germany, and 2.3 in France, according to IFPI figures—Dettori suggests that "a great competitive advantage" for Vitaminic there lies in the advent of the next generation of broadband cell-phone technology.

In marked contrast to their relative apathy for buying records, the Italians are mobile phone-crazy. Vitaminic already has an agreement in place with Omnitel, the country's second-largest mobile phone service provider, to supply music services through both the Web and the new wireless application protocol (WAP) mobile phones. Says Rosi, "It is reckoned that there are 20 million cell phones in Italy. We hope that, through Vitaminic, these will become 20 million Walkmans."

CHAOSMUSIC REPRESENTS WEB ON AMRA BOARD

(Continued from page 77)

of the online market.

Appel also calls for a level playing field in regard to video release schedules, particularly on DVD. Australian DVDs carry a region-five encoding, meaning that discs from other regions—including the U.S., which is region one—are unplayable here. However, E-tailers (and brick-and-mortar retailers) from region one get the latest DVD titles well ahead of their counterparts in other regions. "The ideal situation is for the producers to release more titles in region five to match those in region one," says Appel.

The inclusion of an E-tailer on the AMRA board is seen as significant by insiders, although the size of the local online music market is estimated to still be only between 1% and 5% of the entire music market, which was valued by the International Federation of the Phonographic Industry at \$656 million (retail) in 1999. Chaos' own prospectus in December 1999 put the local online market's worth at that point between \$33 million and \$40 million Australian (\$19.47 million and \$23.6 million).

Since taking the chair in November 1999, Ward has worked to change AMRA from being a traditional brick-and-mortar association. AMRA claims to represent 60% of independent traditional retailers (some 260 stores), or 45% of the overall market in terms of retail sales. Most of the specialist music chains, including Sanity, HMV, Leading Edge, and Vox

'I'd like to see the Australian government put a moratorium on [taxes] for Internet businesses for the next three years'

- ROB APPEL -

Retail, are members.

But nonspecialist chains like Kmart, Woolworth, David Jones, Myers, and Grace Brothers, with an estimated combined 30% of the music market, are not members; nor are record clubs. These operations are all being targeted as part of a current membership drive.

Under Ward, AMRA has worked closely with the Australian Record Industry Assn. (ARIA) on trade, censorship, digital copyright, and marketing issues. AMRA has promised to provide more retailer feedback if ARIA in turn makes its electronic product catalog and ordering system, AEROS, more retailer-friendly and provides improved weekly statistics, which could help music merchants run their businesses better.

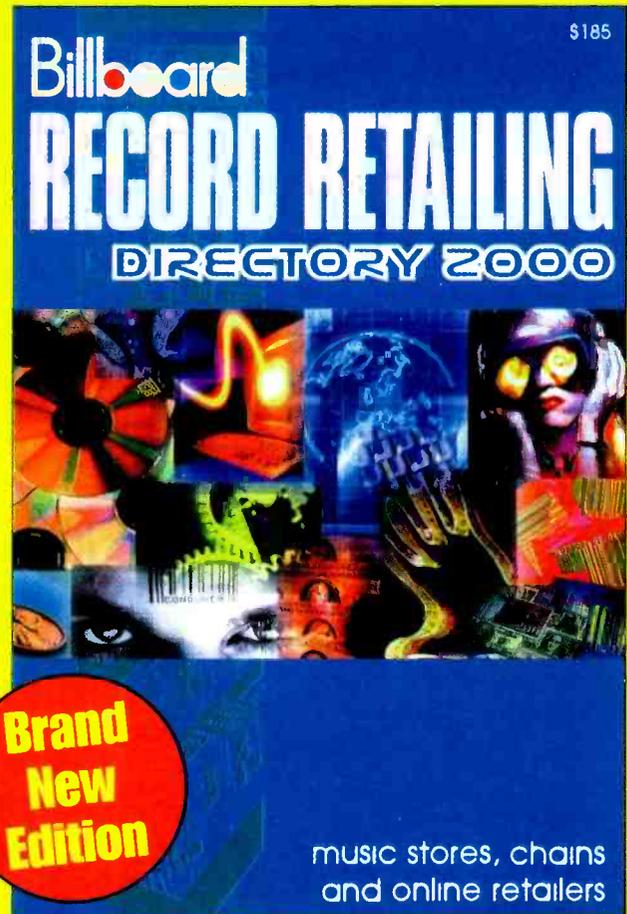
AMRA is also spending more on marketing and research for its mem-

bers and is about to launch a Web site. It is in negotiations with the organizers of the annual Pacific Circle Music Conference to include more retailer issues and co-run a retailer convention next year. Additionally, AMRA is helping to fund Australia Music Week, planned for October or November this year as part of a media/retail campaign to promote Australian music. It was also a founding member of the 13-country Global Entertainment Retailers Alliance, launched at the National Assn. of Recording Merchandisers Convention this March.

Ward says he is expecting feedback from members on AMRA's future direction at its next annual general meeting in October. Its recent focus has been on the arrival of the GST. AMRA published a 50-page "how to cope" booklet and issued frequent bulletins to members with advice from the Australian Tax Office and consumer watchdog the Australian Consumers and Competition Commission. Alongside ARIA, it negotiated a "safe harbor" scheme with the tax office, saving retailers significant compliance costs.

The GST, says Ward, has been partly responsible for an unimpressive first half of 2000 at retail. He says wholesale shipments to stores for the six months ending June 30 stand at \$209 million Australian (\$123 million). Figures for the same period the previous year were \$227 million Australian (\$133 million).

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New Media

MERCHANTS & MARKETING

Columbia Launches Own Web Radio Stations

Streamed Channels Feature Artist Info, Mongo Technology & 'Buy' Button

This issue's column was prepared by Marilyn A. Gillen.

CALL IT A LABEL DREAM—a radio station that plays “all our acts all the time,” and then links listeners directly to a retailer so they can buy the music they’ve just heard.

The Web, of course, offers the perfect venue to make that scenario a reality, allowing record companies big and small to stream stations that feature music of their choosing.

On July 25 Columbia Records went online with two branded channels—the Columbia Radio Network (columbiarecords.com) and the Rock Network (portraitrecords.com)—that will feature acts from the Columbia and Legacy rosters 24 hours a day, every day. And no commercials—or all, depending on your perspective.

Informational displays featuring the artist's name, song title, the album the song comes from, and the name of the artist coming up next will also be offered, as will a chance to rate the track and link to the artist's Web page. A “buy” button takes those who like what they’ve heard to a retailer to buy. At launch, that’s Sony’s own store, but Mark Ghuneim, senior VP of online and emerging technologies for Columbia Records, says plans are to partner



with a traditional retailer.

“This is really connecting all the dots,” says Ghuneim, “and making it a complete and satisfying music-listening experience. You get to hear music you like, you can get more information on that music, and you can get that music if you want it.”

For the label, he adds, “it certainly provides you a further opportunity to market and provide information around your music.”

The sites were developed with MongoMusic, and it is the integration of that tech company's proprietary technology that makes the stations stand out.

Menlo Park, Calif.-based MongoMusic.com has a patent-pending technology, called the Intuitive Music Search System, that uses technical algorithms to find songs that sound like other songs for which individual listeners have expressed a preference.

A “sounds like” button will be integrated within the Columbia Records stations' players, so that visitors can find music similar to what they are

hearing on the Webcast.

“I confess I was skeptical at first,” says Ghuneim. “I mean, what’s this math that can tell me what I’m going to like? But when I went in and started playing with it and typed in some of my favorite punk anthems, I was amazed at the results. It was pretty spot-on.”

In addition to the radio channels—which are streamed and non-interactive—the sites will also feature an original, on-demand one-hour show, “Nuthin’ But New,” hosted and programmed by Cleveland radio legend Kid Leo. The show will begin as a monthly program, but eventually move to weekly status.

“The show will have music—stuff that’s just been released and is about to be released—but will also have artist interviews, behind-the-scenes views, insiders’ insights, and other unique content that makes it different from anything else out there,” says Columbia executive Blake Indursky.

As for early feedback, both Indursky and Ghuneim says it’s been thumbs up.

“People E-mail me and say, ‘Hey, you’re a music company, and now I can listen to music on your site,’” Ghuneim says. “Brilliant, huh?”

(Continued on page 95)

TRAFFIC TICKER Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. mtv.com	2,901
2. mp3.com	2,689
3. sonicnet.com	1,494
4. launch.com	1,287
5. rollingstone.com	1,284
6. ubl.com	782
7. vh1.com	750
8. peeps.com	683
9. listen.com	595
9. spinner.com	595

AT-HOME VISITORS

1. mtv.com	2,513
2. mp3.com	2,139
3. sonicnet.com	1,276
4. rollingstone.com	1,111
5. launch.com	951
6. ubl.com	622
7. peeps.com	587
8. vh1.com	576
9. listen.com	496
10. spinner.com	468

AT-WORK VISITORS

1. mp3.com	582
2. mtv.com	402
3. rollingstone.com	347
4. sonicnet.com	260
5. launch.com	174
5. vh1.com	174
7. ubl.com	140
8. spinner.com	134
9. virgin.net	131
10. listen.com	115

Source: Media Metrix, June 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the unique number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

AUGUST 5, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		BILLBOARD 200 RANK
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	NEW▶		NO. 1 NOW 4 VIRGIN/CAPITOL/SONY 524772/JME	1 week at No. 1	1
2	2	6	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	11
3	4	9	THE MARSHALL MATHERS LP ▲ ⁵ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	3
4	5	31	HUMAN CLAY ▲ ⁵ WIND-UP 13053*	CREED	6
5	6	10	OOPS!...I DID IT AGAIN ▲ ⁶ JIVE 41704	BRITNEY SPEARS	2
6	1	2	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL 97061	EVERCLEAR	15
7	14	3	LIVE AT THE GREEK TVT 2140	JIMMY PAGE & THE BLACK CROWES	83
8	7	10	MAD SEASON ▲ ² LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	19
9	9	3	INFEST ▲ DREAMWORKS 450223/INTERSCOPE	PAPA ROACH	5
10	12	36	CALIFORNICATION ▲ ³ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	21
11	8	9	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	9
12	10	32	BRAND NEW DAY ▲ ² A&M 490443/INTERSCOPE	STING	16
13	15	4	COUNTRY GRAMMAR FO' REEL 157743/UNIVERSAL	NELLY	4
14	16	6	CRUSH ISLAND 542474/DJMG	BON JOVI	32
15	RE-ENTRY		ON HOW LIFE IS ▲ ² EPIC 69490* HS	MACY GRAY	40
16	17	18	NO STRINGS ATTACHED ▲ ⁸ JIVE 41702	'N SYNC	7
17	RE-ENTRY		PLAY ▲ V2 27049* HS	MOBY	58
18	NEW▶		MOBYSONGS: ESSENTIAL TRACKS FROM 1992—1998 ELEKTRA 62554/EEG	MOBY	158
19	19	10	WHITNEY: THE GREATEST HITS ▲ ² ARISTA 14626	WHITNEY HOUSTON	41
20	18	58	SUPERNATURAL ◆ ¹³ ARISTA 19080	SANTANA	29

● 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/SP Communications and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING

Film Directors Set Their Sights On Extras For The DVD

BY CATHERINE CELLA

While DVD is having an impact on the way consumers view movies at home, the format is also influencing the way film directors shoot on the set.

The demand for extra content on DVDs has prompted home video divisions to work closely with directors to secure outtakes, exclusive footage, commentaries, and other popular DVD features. Besides working with directors after the film is over, home video representatives are included in video pre-production talks.

"New Line takes a very active role in instigating a DVD mind-set with directors," says New Line Home Video VP of content development Mike Mul-

vihill. For example, prior to production of "Lord Of The Rings," representatives from the video division went on the movie's set in New Zealand to meet with director Peter Jackson to discuss DVD possibilities, Mulvihill says.

"[Jackson] is very savvy about DVD opportunities, so we wanted to make his options clear," says Mulvihill.

Universal Studios Home Video VP for DVD production Colleen Benn agrees that directors often want to have input on what can be produced for the disc.

"Directors have their ideas, and we have ours," she says. "So we get our heads together and come to an agreement depending on how much [stor-

age] capacity we have on the disc. More directors are wanting to be involved as they come to understand the format."

Some directors extend themselves further, such as Norman Jewison, who introduces deleted scenes from "The Hurricane," or Steven Soderbergh, who preselected which deleted scenes would appear on the "Erin Brockovich" DVD.

In general, directors welcome the opportunity to develop DVD extras and see it as an extension of the final cut.

"The ability to put special features on DVD allows filmmakers to share their vision of what the film means to

them," says Warner Home Video senior VP of marketing Mark Horak. "As they're producing the film, they are at times creating extra material."

Horak says a prime example is the special effects showcased in "The Matrix." The "Bullet-Time" feature was shot especially for the DVD to show in detail how star Keanu Reeves was able to bob and weave through a hail of bullets.

Insights into the construction of other elements, such as dialogue and characters, are Oliver Stone's contributions to Warner's September release of his film "Any Given Sunday."

Director Adam Rifkin, whose "Detroit Rock City" is jammed with extras, says his interest begins as a film fan. "First of all, I love the quality and longevity of DVD, knowing that the movies I love will always look great," he notes. "And two, there's the additional content."

"When I was growing up, wanting to be a filmmaker, I would have loved it," he continues. "So I want to make films that exploit DVD to its fullest—creatively and educationally."

He says DVD is liberating because it makes the decision to edit less harrowing. After all, the deleted scene can always be included on the DVD.

And as Mulvihill points out, a scene may not fit into a feature because of

rating requirements or other reasons, but "it can be an absolute jewel on the DVD."

Rifkin expects his current production, "Night At The Golden Eagle," to have a feature-length making-of documentary on the DVD.

Universal's Benn says "making of" documentaries are the top-requested DVD feature. The supplier's "U-571" DVD, due later this year, will include director Jonathan Mostow's interviews with British veterans and segments on the Enigma code machine used by the Germans during World War II.

Warner's Horak says added features, such as storyboards, scripts, and other production material, have "opened up the true art of filmmaking to the public."

What was previously the domain of film students or the rare aficionado is now available to anyone with a DVD player. But suppliers are wary about revealing all the movie-making secrets.

"We're really careful about what we include and what we don't," says Benn. "We like to give consumers the inside story, but we don't go so in-depth on what it takes day to day."

However, as consumers demand more insights in the movie-making process, suppliers will continue to seek greater involvement from filmmakers.



Director Oliver Stone provides insights into character and script development for his film "Any Given Sunday," from Warner Home Video.

Universal's 'Jaws' DVD Ships 1 Million-Plus; Spinal Tap Seeks Drummer Thru Listen.com

SCARING UP A MILLION: The 25-year-old movie "Jaws" proved it can still take a bite out of retail. The title shipped more than a million units for its special-edition DVD debut July 11, according to Universal Studios Home Video.

Division president **Craig Kornblau** called the film "the crown jewel" among catalog titles in that it was the first film to break the \$100 million mark at the box office. The title is the sixth Universal title to break 1 million units on DVD. Other Universal titles in the million-unit club are "The Mummy," "American Pie," "End Of Days," and DreamWorks titles "Galaxy Quest" and "Saving Private Ryan."

"What's different in the way we release DVD product is that we don't just release catalog," says Kornblau. "We take a title and make an event out of it." In the case of "Jaws," he says, the supplier specifically timed the release for the summer to coincide with beach time. The strategy worked like a charm, especially when local news media in Los Angeles picked up the story that "Jaws" posters placed at Southern California beaches were scaring kids.

Moving into the fall, several events are planned for the Oct. 10 DVD release of "Jurassic Park" and its sequel, "The Lost World." For those releases, Universal is setting up a private Web site, and when consumers purchase either title, they can tune in to live chats and streamed video from the set of "Jurassic Park 3," due in theaters next summer.

Similar theatrical tie-in promotions are in the works for sequels to "The Mummy" and "American Pie," which will be rereleased on DVD, Kornblau says.

PPI LINKS WITH GRB: Following the loss of its top franchise—fitness queen **Denise Austin**—to Artisan, Peter Pan Industries (PPI) has inked a North American distribution deal with GRB Entertainment.

The multi-year deal covers GRB's entire catalog, which consists of reality-based and documentary programs, such as the "Movie Magic" specials.

The programs, which aired on the Discovery Channel, are behind-the-scenes looks at special effects. Four titles, "Hollywood Declares War," "Hol-

lywood's Final Frontier," "Wild Hollywood," and "Hollywood Dinomania," will be handled by PPI under the new pact.

POSTER POWER: The DVD Entertainment Group has developed a poster outlining the benefits of DVD that will be available free to retailers. The color poster describes the difference between such DVD features as widescreen and fullscreen, as well as the various sound configurations available on the format.

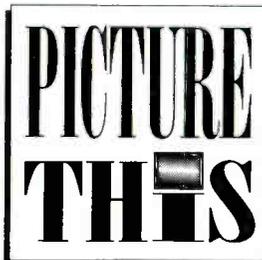
It also touts the benefits and overall enjoyment of such features as interactive menus, production notes, cast bios, and chapter stops. The poster will be available to any DVD retailer Sept. 1. To receive the poster, contact the DVD Entertainment Group at 310-967-2940.

ROCK STAR WANNABES: Through Aug. 10, consumers have a chance to become Spinal Tap's new drummer—or spontaneously combust trying. The online contest is part of the promotion for the DVD release of "This Is Spinal Tap" Sept. 12 from MGM Home Entertainment.

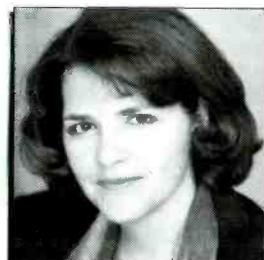
To enter, consumers must submit a 50-word essay on why they should be picked and a photo or video of themselves in full Spinal Tap costume to Listen.com at listen.com/promo/spinaltap.jsp. The winner receives a trip to Hollywood for a House of Blues party with a performance by the band, which they also get to meet. Other prizes include a drum kit and copies of the remastered film.

TECHNICOLOR RAMPS UP: Technicolor announced it has purchased Complete Post, a post-production facility in Hollywood that provides DVD compression, authoring, and other services. Technicolor will be able to offer its customers the ability to produce DVD Web links, multiple camera angles, subtitling, language tracks, and Dolby Digital.

The company also announced that it will double its DVD replication capacity with the addition of 25 more lines. Seventeen new lines will be added to its U.S. plants, and eight will be added to its European plants. The expansion is expected to be completed by this fall. When it is completed, Technicolor will be able to replicate 150 million DVD units a year.



by Eileen Fitzpatrick



NAUGHTY NEIGHBORS



They're the neighbors you only wish you had. **Playboy's Sexy Girls Next Door.** They're real-life girls next door from across America, willing to do anything for their 15 minutes of fame. Lucky for you, there's so much more with lights, camera, and a whole lotta action... starring the world's most amorous amateurs!

PLAYBOY HOME VIDEO
www.playboy.com
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	9	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
2	3	10	THE WORLD IS NOT ENOUGH	MGM Home Entertainment M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
3	2	9	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
4	4	8	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
5	9	31	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
6	6	14	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
7	7	15	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
8	5	12	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
9	NEW ▶		MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
10	10	11	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
11	8	18	THE POKEMON MOVIE	Warner Home Video 18020	Ikeu Ootani Veronica Taylor	1999	G	26.99
12	22	30	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
13	11	11	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
14	37	2	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
15	12	16	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
16	15	3	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
17	14	6	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
18	16	32	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
19	NEW ▶		LAKE PLACID	FoxVideo 2000009	Bill Pullman Bridget Fonda	1840	R	14.98
20	26	15	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
21	13	34	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
22	40	3	RUNAWAY BRIDE	Paramount Home Video 323843	Richard Gere Julia Roberts	1999	PG	19.95
23	RE-ENTRY		POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO	New Line Home Video Warner Home Video 1579	Animated	2000	NR	14.95
24	21	14	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
25	27	31	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
26	17	7	DEEP BLUE SEA	Warner Home Video	Samuel L. Jackson Brent Roam	1999	R	19.98
27	19	35	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
28	24	4	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
29	NEW ▶		MAKE MINE MUSIC	Walt Disney Home Video Buena Vista Home Entertainment 19865	Animated	1946	G	19.99
30	18	7	THE SIMPSONS POLITICAL PARTY	FoxVideo 00283	The Simpsons	2000	NR	24.98
31	20	25	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
32	23	3	SHAFT	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
33	28	16	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
34	25	7	THE HAUNTING	DreamWorks Home Entertainment	Liam Neeson Catherine Zeta-Jones	1999	PG-13	19.98
35	30	3	RUN LOLA RUN	Columbia TriStar Home Video	Franka Potente Moritz Bleibtreu	1999	R	19.95
36	39	8	MYSTERY MEN	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
37	33	9	THE GREATEST HITS	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
38	36	20	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
39	35	3	THE POWERPUFF GIRLS: BUBBLEVICIOUS	New Line Home Video Warner Home Video 1576	Animated	2000	NR	14.95
40	34	17	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	5	THE GREEN MILE (R)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
2	2	6	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
3	3	4	DUECE BIGALOW: MALE GIGOLO (R)	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
4	15	3	THE TALENTED MR. RIPLEY (R)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
5	4	10	AMERICAN BEAUTY (R)	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
6	NEW ▶		THE HURRICANE (R)	Universal Studios Home Video 20719	Denzel Washington
7	6	4	ANNA AND THE KING (PG-13)	FoxVideo 2000467	Jodie Foster Chow Yun-Fat
8	18	2	SCREAM 3 (R)	Dimension Home Video Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
9	5	9	SLEEPY HOLLOW (R)	Paramount Home Video 329623	Johnny Depp Christina Ricci
10	NEW ▶		BOILER ROOM (R)	New Line Home Video Warner Home Video N5055	Giovanni Ribisi Vin Diesel
11	13	6	NEXT FRIDAY (R)	New Line Home Video Warner Home Video N5034	Ice Cube
12	12	4	SWEET AND LOWDOWN (PG-13)	Columbia TriStar Home Video 04962	Sean Penn Samantha Morton
13	9	12	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
14	7	7	MAN ON THE MOON (R)	Universal Studios Home Video 84440	Jim Carrey
15	11	11	DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
16	10	5	BICENTENNIAL MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 18303	Robin Williams
17	8	11	BEING JOHN MALKOVICH (R)	USA Home Entertainment 440059757	John Cusack Cameron Diaz
18	16	9	THE WORLD IS NOT ENOUGH (PG-13)	MGM Home Entertainment M20810	Pierce Brosnan Sophie Marceau
19	19	13	BOYS DON'T CRY (R)	FoxVideo 2000310	Hilary Swank Chloe Sevigny
20	14	4	GUN SHY (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 4345	Sandra Bullock Liam Neeson

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		THE WHOLE NINE YARDS (R) (24.98)	Warner Home Video 18381	Bruce Willis Matthew Perry
2	1	2	JAWS ANNIVERSARY COLLECTOR'S EDITION (DOLBY) (PG) (26.98)	Universal Studios Home Video 20912	Roy Scheider Richard Dreyfuss
3	NEW ▶		THE PRINCESS BRIDE (PG) (19.98)	MGM Home Entertainment/Warner Home Video 908064	Cary Elwes Robin Wright
4	4	6	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
5	2	2	THE HURRICANE (R) (26.98)	Universal Studios Home Video 20719	Denzel Washington
6	NEW ▶		THE NINTH GATE (R) (24.98)	Artisan Home Entertainment 66074	Johnny Depp Lena Olin
7	3	4	INDEPENDENCE DAY (PG-13) (34.98)	FoxVideo 2000045	Will Smith Jeff Goldblum
8	9	44	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
9	5	4	SCREAM 3 (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
10	11	17	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
11	6	2	BOILER ROOM (R) (24.98)	New Line Home Video/Warner Home Video N5055	Giovanni Ribisi Vin Diesel
12	12	7	FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton
13	7	2	MY DOG SKIP (PG) (24.98)	Warner Home Video 18286	Frankie Munz Kevin Bacon
14	14	7	NEXT FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N5036	Ice Cube
15	19	17	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
16	13	4	THE TALENTED MR. RIPLEY (R) (29.99)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
17	17	9	SLEEPY HOLLOW (R) (29.99)	Paramount Home Video 335647	Johnny Depp Christina Ricci
18	16	31	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
19	8	2	JAWS ANNIVERSARY COLLECTOR'S EDITION (DTS) (PG) (26.98)	Universal Studios Home Video 20913	Roy Scheider Richard Dreyfuss
20	15	5	DUECE BIGALOW: MALE GIGOLO (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 20054	Rob Schneider

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Warner Video Gives Big Push To Scooby-Doo

DOG DAYS: Warner Home Video is going all out on its promotion and marketing campaign for its Oct. 3 direct-to-video title "Scooby-Doo And The Alien Invaders," the first Scooby-Doo title to appear on DVD. The 70-minute feature, whose voice talent includes **Mark Hamill**, carries a \$19.96 price tag for VHS and \$24.98 for DVD. Merchandiser order date is Aug. 29, and single-unit order date is Sept. 5.

Warner Home Video and the Cartoon Network's sales and marketing departments (the popular detective-dog cartoon "Scooby-Doo" airs regularly on the cable network) have teamed up for the marketing campaign, which involves such corporate promotional partners as Burger King, Pepsi-Cola, Frito-Lay, AT&T Broadband, and Equity Toys.

Numerous arms of the Warner conglomerate are also taking part. There are tie-ins with the music soundtrack



by *Moira McCormick*

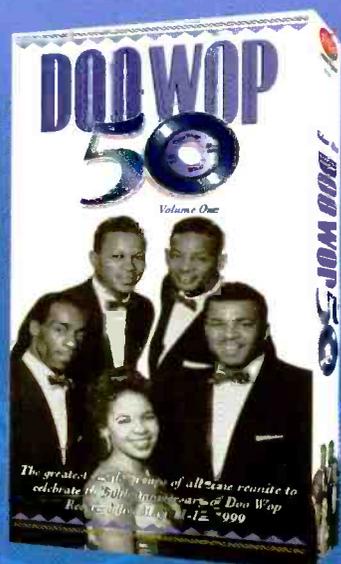
from Warner-distributed Kid Rhino (which features teen star **Jennifer Love Hewitt** singing the "Scooby-Doo" theme song), books from Scholastic Inc., and video games from Mattel Interactive.

Burger King's promotion includes 8,000 restaurants nationwide and involves a \$3.5 million national advertising campaign, in-store signage, and eight Scooby-Doo premium items, three of which are toys based on the movie. A \$2 coupon good for purchase of the video or DVD will come with the purchase of any kids' meal. Pepsi-Cola and Frito-Lay are joining forces for a pair of consumer offers supporting the "Scooby-Doo" release, and both will feature major displays and in-store signage in retail outlets across the country.

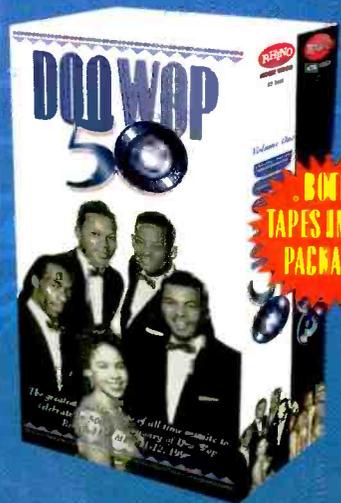
Pepsi will be sticking some 60 million 12- and 24-can multi-packs of soda with offers for a limited-edition, 10-inch talking Scooby-Doo plush toy, which consumers can receive after submitting proofs of purchase plus \$6.99. Pepsi packs will also carry notice of a \$3 video rebate offer. For the DVD, Warner Home Video will have a "buy three DVDs, get one free" offer on specially marked 24-pack CUBE packages. Those packages will come with a rebate offer for up to \$50 off the purchase of a Toshiba DVD player.

Frito-Lay will co-promote with Pepsi the \$3 video rebate and the Scooby-Doo plush offers. In addition, (Continued on next page)

DOO WOP 50



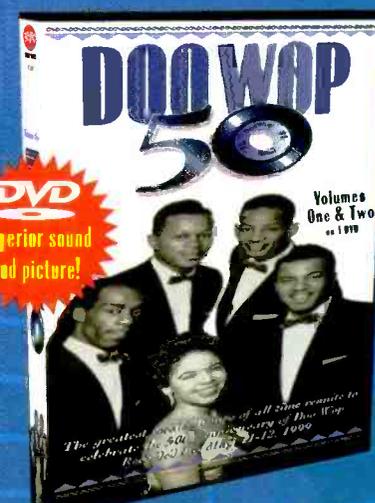
R3 972668: ±70 mins./Color/\$19.98-rrp



R3 972803: \$39.98 srp



R3 972702: ±70 mins./Color/\$19.98 rrp



R2 976657: \$29.99

• Aired nationwide on PBS from December to June.

• Due to the show's tremendous success, Doo Wop 51 will air nationwide in December 2000.

• The Rock and Roll Hall Of Fame will honor Doo Wop this year with a 50th-anniversary exhibit.

• Dry and date release.

FEATURES APPEARANCES BY:

THE PLATTERS, "Only You," "Great Pretender"
CEL-VIKINGS, "Come Go With Me"
THE PENGUINS, "Earth Angel"
And many others!

DVD FEATURES

- 5.1 audio.
- Exclusive interviews with Gene Chandler (Dukeys), Johnny Maestro, Norman Wright (Del Vikings), and Nick Santo (The Capris).
- Contains both Volumes One and Two.

Prebook: August 15, 2000

Street: September 12, 2000



CHILD'S PLAY

(Continued from preceding page)

Frito-Lay is featuring special packaging for promotions supporting the release on more than 13 million trick-or-treat packages of Frito-Lay snacks.

Then there's AT&T Broadband, which will launch a national "Alien Invaders Adventure" sweepstakes running from Oct. 15-Nov. 15, with a grand prize consisting of a trip to Sedona, Ariz. AT&T is taking out more than 350 30-second TV spots and will also plug the sweepstakes in more than 11 million AT&T Connection cable subscriber newsletters.

Equity Toys will launch its own national campaign, tagging the video in national TV spots pushing its new Pogo Jumping Scooby-Doo toy.

Throughout November, 30-second TV spots featuring the video will air.

Wait, there's more, a whole lot more. More than 9 million Scooby-Doo consumer products have been carrying a \$3 hang-tag rebate for the video since July. "Scooby-Doo And The Alien Invaders" trick-or-treat bags will be packed on more than 1 million Warner Halloween videos coming out Aug. 22. Kid Rhino and Scholastic will release a soundtrack and books, respectively, based on the movie, and advertisements for the video will be included with the audio and books. Each video will come packed with a coupon booklet good for \$25 off Scooby-Doo products.

Mattel Interactive will promote the

video/DVD on more than 700,000 Scooby-Doo video games, with a downloadable movie poster, screen saver, and "Making-Of-A-Scooby-Doo" video game. The "Alien Invaders" DVD will feature an interactive demo of the video game. THQ Interactive will push the video via 1-million-plus Scooby-Doo video games for the PlayStation, Game Boy, and Nintendo 64 formats; through consumer print ads; and inside THQ's own products.

Plus, THQ is creating a "hints and tips" spot at the end of the video, aimed at gamers. Warner Bros. Online will host a sneak preview Web-cast starting a week prior to street date and will also feature banner ads, links, trailers, live chats, and an entire Web site devoted to promoting the movie. If that weren't enough, Warner will be advertising the title via TV, print, radio, the Internet, and in-school programs.

Special features on the DVD include bios of the characters, "making-of" featurettes for both the movie and a Scooby-Doo video game, an interactive game demo, excerpts from Scooby-Doo videos and Warner family DVDs, and something called "Scooby's Steps To Solving A Mystery."

KING ARTHUR: Arthur the Aardvark has a Halloween-themed video from Sony Wonder, arriving in stores Tuesday (1) and titled "Arthur's Scary Stories." The 40-minute, \$9.98 video comprises three full-length episodes from the Emmy-winning animated PBS series, based on the popular children's books of **Marc Brown**. The three episodes are "Night Fright," which shows the outwardly tough Binky Barnes the Bulldog unable to sleep without his night light; "What Scared Sue Ellen?," in which the title character investigates some mysterious, unsettling howls; and "The Fright Stuff," which concerns some real-life poltergeists and a boys-girls battle of pranks.

The video comes packaged with a value booklet containing savings from "Arthur" licensees, including the Learning Company, Random House, and Libby's Juicy Juice. Plus, 350,000 "Arthur" CD-ROM packages from the Learning Company will carry coupons good for \$1 off purchase of any "Arthur" home video.

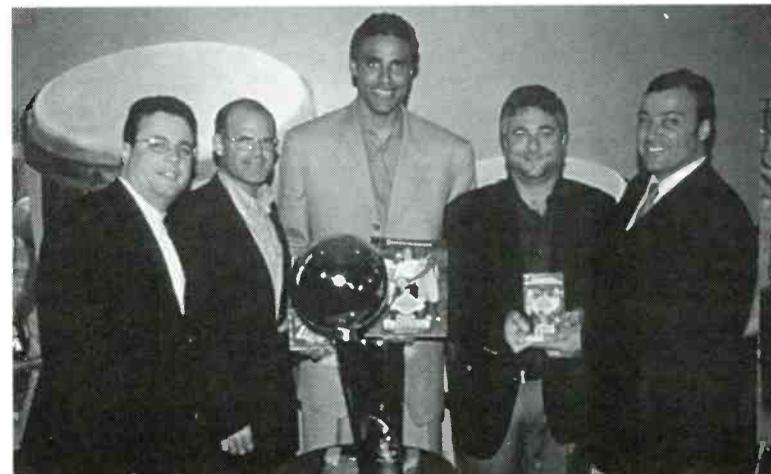
GREAT SCOTT: **Jim Scott**, who has a grown-up music career—he's the singer on the **Paul Winter Consort** track "Common Ground"—has released a half-hour sing-along video called "Big & Little Stuff!" It's the latest in a series called "Sidewalk Songs" from Sidewalk Productions in Portland, Ore., and it includes such cuts as "Sing My Song," "A Great Big Breath" and, of course, "Common Ground." Recommended for ages 5 and up.

RHINO ROUNDUP: Rhino Home Video has been particularly productive recently with kids' stuff. Latest releases include volumes seven, eight, and nine of the animated series "Transformers"; volumes seven,

eight, and nine of "G.I. Joe"; and three-packs of each. Individual releases are \$9.95; three-packs are \$29.85.

"G.I. Joe: The Movie," featuring the voices of **Don Johnson** and the late **Burgess Meredith**, is available on DVD for only \$19.95. Also out are volumes three and four of **Sid and Marty**

Krofft's adventure series "Land Of The Lost," available individually or as a two-pack. Plus, a "Land Of The Lost" DVD has just been released for \$19.95 and features four episodes along with new interviews with the creators and cast about the making of the series.



That Championship Season. Executives from USA Home Entertainment, USA Films, and the NBA pose with Los Angeles Laker Rick Fox, center, to commemorate the debut of "The Official 2000 NBA Championship Home Video." USA released the title July 18, shipping more than 125,000 units to retail. With Fox are, from left, USA Home Entertainment VP of sports programming Sal Scamardo; NBA director of home video Charlie Rosenzweig; USA Films chairman Scott Greenstein; and USA Home Entertainment executive VP Joe Amodio.

Billboard®

AUGUST 5, 2000

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
			◀ No. 1 ▶			
1	1	8	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video/Warner Home Video 36879	2000	19.96
2	6	12	TARZAN	Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
3	2	9	POKEMON: THE FIRST MOVIE	Warner Home Video 18020	1999	26.99
4	13	2	THE POWERPUFF GIRLS: BUBBLEVICIOUS	New Line Home Video/Warner Home Video 1576	2000	14.95
5	3	22	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video/Warner Home Video 36878	1999	19.96
6	RE-ENTRY		BLUE'S CLUES: ABC'S AND 123'S	Nickelodeon Video/Paramount Home Video 835743	1998	9.95
7	25	2	POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO	New Line Home Video/Warner Home Video 1579	2000	14.95
8	4	6	SALUDOS AMIGOS	Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000	19.99
9	19	67	THE FOX AND THE HOUND	Walt Disney Home Video/Buena Vista Home Entertainment 2141	1981	22.99
10	12	56	MULAN	Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
11	11	18	THE IRON GIANT	Warner Family Entertainment/Warner Home Video 17644	1999	22.95
12	8	8	MONSTER RANCHER: LET THE GAMES BEGIN	A.D.V. Films 001D	2000	14.98
13	5	11	ELMO'S WORLD	Sony Wonder 51720	2000	9.98
14	7	11	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
15	23	2	POKEMON: WATERBLAST	Viz Video/Pioneer Entertainment 71260	2000	14.95
16	RE-ENTRY		WALLACE AND GROMIT: A GRAND DAY OUT	BBC Video/FoxVideo 8287	1995	9.98
17	16	15	THE ADVENTURES OF ELMO IN GROUCHLAND	Columbia TriStar Home Video 04528	1999	21.96
18	15	20	SCOOBY DOO'S GREATEST MYSTERIES	Cartoon Network Video/Warner Home Video H3867	1999	14.95
19	17	10	BARNEY: MORE BARNEY SONGS	Barney Home Video/The Lyons Group 1234	1999	14.95
20	14	83	THE ARISTOCATS	Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970	26.99
21	21	12	POKEMON: WAKE UP SNORLAX	Viz Video/Pioneer Entertainment 242	2000	14.95
22	20	301	PINOCCHIO ♦	Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
23	22	28	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84779	1998	26.99
24	24	2	BLUE'S CLUES: STOP LOOK AND LISTEN!	Nickelodeon Video/Paramount Home Video 839663	2000	9.95
25	NEW ▶		MAKE MINE MUSIC	Walt Disney Home Video/Buena Vista Home Entertainment 19865	1946	19.99

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

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July 28-30, **Winterhawk 2000**, Long Hill Farm, New York. 860-364-9396.

July 29-Aug. 6, **Sixth Annual North Beach Jazz Festival**, various venues, San Francisco. 415-241-9414.

AUGUST

Aug. 4-5, **Play For Pay 2000**, presented by the Nashville Songwriters Assn. International, Club House Inn, Nashville. 800-321-6008.

Aug. 5, **The Official Producers Retreat**, Hyatt West Hollywood, Los Angeles. 213-484-2636.

Aug. 7, **10th Anniversary Team Challenge**, presented by the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, Ridge-wood Country Club, Paramus, N.J. 212-757-1236.

Aug. 8, **Fourth Anniversary Songwriters In The Round**, Cafe Nostalgia, Miami Beach. 954-929-0982.

Aug. 9-12, **Atlantis Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 11-13, **11th Annual Bayou Boogaloo & Cajun Food Festival**, Town Point Park, Norfolk, Va. 757-441-2345.

Aug. 12-19, **Gospel Music Workshop Of America 33rd Annual Convention**, New Orleans Marriott, New Orleans. 317-925-1802.

Aug. 13, **The Indie Music Forum**, the Trocadero, Philadelphia. 215-627-1308.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Aug. 15-17, **NAB America's Radio And Television Conference For Latin America**, Loews Miami Beach, Miami Beach. 202-429-3191.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 646-654-4660.

Aug. 17-19, **Bandwidth Conference And Shindig**, North Beach district theater, San Francisco. 415-242-0648.

Aug. 18-19, **Country Radio Seminar Southwest**, Airport Hilton and Convention Center, San Antonio. 615-327-4487.

Aug. 18-19, **Music And Entertainment Media Online Conference**, ABC Radio Centre, Sydney. 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Sydney. 02-9557-7766.

Aug. 22, **Get A Gig In The Music Biz**, sponsored by the Los Angeles Music Network and Success Staffing, Hollywood Roosevelt Hotel, Los Angeles. 818-769-6095.

SEPTEMBER

Sept. 5-10, **Sixth Annual College Urban Music Fest**, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta, Canada. 615-269-7071, ext. 144.

Sept. 13, **Latin Grammy Awards**, Staples

Center, Los Angeles. 310-392-3777.

Sept. 13-15, **National Assn. Of Recording Merchandisers Fall Conference**, Coronado Island Marriott Resort, Coronado, Calif. 856-596-2221, ext. 25.

Sept. 15-16, **The Great Midwest Guitar Show**, Sheldon Concert Hall, St. Louis. 314-533-9900.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

Sept. 23, **Rhythm & Beats: How To Make It In R&B And Hip-Hop Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum of Art, New York. 212-245-5440, ext. 370.

OCTOBER

Oct. 5-6, **IRMA 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 5-7, **Internet/Music/2000 Conference**, Fair Lakes Hyatt, Fairfax, Va. 909-986-7502.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

NOVEMBER

Nov. 8-10, **Billboard Music Video Conference & Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.

LIFELINES

BIRTHS

Boy, James Kenneth, to **Vicki and Joe Shell**, July 11 in Nashville. Father is senior creative director of gospel music at BMG Music Publishing.

MARRIAGES

Toni Wine to **Allan Rinde**, July 5 in Nashville. Bride is a songwriter and singer. Groom is a retired music industry executive and restaurateur.

DEATHS

Doug "Jocko" Henderson, 82, of complications from diabetes, July 15 in Philadelphia. A legendary radio personality, he was among the first to introduce rap to the radio, as his radio shows often featured his quick-witted lyrics and rhymes over beats. On a Decca England record called "Suey," produced by friend Ed

Chalpin, Henderson rapped with the artist Jane while Jimi Hendrix provided backing guitar work. Jane was killed in an auto accident, and the record was never released outside the U.K. Henderson was the original "fly jock" and shuttled daily between WDAS Philadelphia and WWRL New York. Chalpin, now the president of music publishing firm PPX, says Henderson helped introduce such acts as Dionne Warwick, the Shirelles, and Bill Cosby. "Everyone wanted him on their side; he was powerful and a legend," says Chalpin. During the late 1950s and early 1960s, Henderson hosted "The Rocket Ship," a daily program on Philadelphia TV featuring a number of top R&B acts. He is survived by his wife, Jane, and his son Doug Junior, who hosts the overnight show on WDAS-FM Philadelphia.

GOOD WORKS

STOP THE VIOLENCE: Recording artist **D'Angelo**, Levi's Jeans, and PAX have joined forces to stop gun violence. D'Angelo will tour the country starting Saturday (29) as the headlining act of a Levi's-sponsored summer concert series that includes a partnership with PAX, an anti-gun-violence organization. Concertgoers will have the opportunity to sign the Levi's Denim Wall at each show to support PAX's Youth Petition to End Gun Violence. Additionally, they will have the opportunity to join PAX Students and receive a PAX Students Activism Kit. Contact: **Aja Bradley** at 212-448-4418.

REWARDING STUDENTS: New pop quartet **firstlove** is taking part in the Jam 2000 Mini-Concert tour,

which recognizes student achievement. The group will appear at more than 30 schools' Rewards Assemblies acknowledging good attendance, behavior, and homework record. Students will have the chance to meet the band after the assemblies. Contact: **Robin Blackwood** at 212-541-7595.

DONATION PROGRAM: A portion of the profits earned on reggae act **the Wailing Souls'** new album, "Equality," will be given to business revitalization and educational programs for residents of the Jamaican city Trench Town. Musicblitz will make additional donations each time a Wailing Souls song is downloaded from its Web site. Contact: **Jolyn Matsumuro** at 323-653-4330.

COMMENTARY

(Continued from page 6)

the culture at large seem clear. When women across the country are battered and raped by intimate partners—regardless of race or class and in all types of families—how can we deny a common link?

Recently, on a crowded train, I overheard an altercation between a man and a woman, strangers fighting over a seat. Angry words flew from the man's mouth: "I wish you were my wife so I could slap you." The message couldn't have been clearer: If the woman were a wife or intimate partner instead of a stranger, the man would feel free to hit her without repercussions.

The influence of culture on violence is the reason I am so disturbed to hear music critics and record companies promoting artists whose lyrics promote the rape, beating, and humiliation of women. No, one violent song does not cause a previously gentle man to begin battering or raping his partner. But taken in a larger cultural context, these songs reinforce stereotypes and behavior and give permission for violence. Especially when we consider the target audience: young people who are still learning the boundaries of male and female behavior and who often emulate their favorite musical artists. Such influences also allow men who are already battering their partners to minimize, deny, and normalize their behavior.

Record companies, with critics by their sides, say they are promoting artists who promote violence for the sake of "art." But don't kid yourself: The decision to promote these artists is about money, not art. Artists have the right to produce work that is controversial or that promotes ideas most don't agree with. It is the corporate support and promotion behind those ideas that most disturbs me.

Record companies are promoting these artists to increase their profit margins. Their staffs work diligently to encourage music journalists to write

articles on these artists, to get radio air-play, and to arrange appearances. Music video stations play their videos multiple times in hopes of increasing ratings and profits. Meanwhile, my staff is working just as diligently to help women stay safe, hoping that we can make our budget and not have to cut back services. My agency has seen a jump in the number of battered women seeking services the last several months. Could it be that while the music industry is reaping the financial benefits of promoting violence, it is creating more business for programs that serve battered women and victims of sexual assault?

When I hear lyrics promoting violence against women, I think of the faces of the women and children whom we serve at Respond. Faces that have seen trauma that most of us can't even imagine. Women who have been held down and raped, locked in their homes, tied up and beaten for cooking the wrong vegetable for dinner, thrown out of moving cars, had loaded guns held to their heads, and had their throats slit. Women who are afraid to look out the car window, to be five minutes late, who have run sobbing from their homes in their nightclothes to save their own lives. These women would hardly describe songs promoting the rape and beating of women as "art."

It's time we campaigned for socially responsible behavior in the music industry. I will be doing my part. As an avid music lover, I will refuse to purchase music that promotes violence against women, or to purchase publications that glorify those artists. I only wish that the music industry would take a stand with me, for the sake of women's lives.

In 1992, 27 female musicians from the Boston area joined to create the acclaimed album "Respond: A Compilation By Boston Women To Benefit Respond, Inc." (Signature Sounds/Columbia House).

HOW INTERNATIONAL INDIES USE THE WEB

(Continued from page 58)

visits per day. Contact with Schott is possible online via feedback forms, mailing lists for records, guest books, and a discussion corner.

Says Hanser-Strecker, "An advantage of the current Web site is that the over 30,000 titles stocked by the company can be retrieved quickly and conveniently in spite of the plethora of information. Because of the retail structure in the [Germany/Switzerland/Austria] markets, only records and multimedia products are currently on offer, and online sales have risen steadily."

WOLFGANG SPAHR

SYDNEY—Mushroom Music was the first local publisher to enter cyberspace (its address is mushroommusic.com.au), in 1998. "Few Australian publishers have their own sites," says managing director Ian James. The reason: The Internet is still widely used only as an information source. James reports traffic is thin for online licensing application forms but effective for directing film and TV producers to artist biographies and 50 sample tracks and the media to its links and news pages.

"We haven't had a direct signing from someone surfing onto the site,"

James says. "It's a little too early for people to use it as a daily tool. We tend to use the traditional way of sending film and TV production houses [sampler] CDs as an example of our work. I find these hold greater weight and focus attention more."

Mushroom Music, set up 25 years ago by Michael Gudinski, has 42 publishing signings, including Nick Cave, Neil Finn, Kate Ceberano, Yothu Yindi, and Kylie Minogue (recently back at the top of the U.K. charts).

Three songs pitched to the debut Warner album by local pop phenomenon Bardot saw Minogue's single "Poison" (by Michael Szemowski and Daryl Timms) reach No. 1 and attract Asian airplay. Another Bardot track, "Higher Than Heaven," by U.K.-based Allan Glass through Reverb Music, is licensed by the Seven Network for its Olympics coverage.

Aside from a 10-year-old content-supply deal with Seven's sitcom "Home And Away" and works on the soundtrack to the August-due movie "Chopper Read," Mushroom recently struck a joint alliance with ABC Music to supply for "Something In The Air," a 160-episode ABC-TV series set in a country radio station.

CHRISTIE ELIEZER

FOR THE RECORD

An article on Greg Brown (Billboard, July 8) incorrectly stated the distributor of the radio program "Prairie Home Companion." The program is distributed by Public Radio International.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Streaming Sites Promise Evolution Some Warn Traditional Stations Must Expect Competition

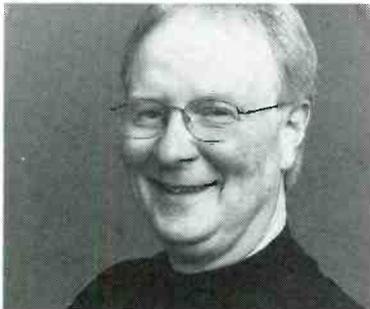
BY FRANK SAXE

NEW YORK—The future of audio streaming is anything but “buffering,” say those who are at the forefront. Consumers have just begun to adopt the technology, while the next



generation of wireless streaming awaits them, as Web companies continue to debate what people want to hear and who should control that stream.

“We’ve reached a size where there is a true critical mass,” says David Card, director and senior analyst at Jupiter Communications, one of the



TOMECHKO

sponsors of the Plug.In online music forum July 24-25 in New York. Card says some figures show that as many as three in 10 Internet users are now listening to or viewing streamed media.

Streaming media has become both

a challenge and an opportunity for traditional radio broadcasters as well. The largest radio station group in the U.S., Clear Channel, is still digesting its rapid growth; its radio portfolio has grown to nearly 900 radio sta-



tions, plus TV and outdoor holdings. “We’re just trying to figure out how to tie all these together and leverage them,” says John Martin, president of Clear Channel’s Web Services Group. To date, approximately one-third of Clear Channel’s radio stations have begun to stream audio on

(Continued on page 96)

Clear Channel/AMFM Merger Advances Justice Department OKs Buyout; Fewer Station Spinoffs Possible

Clearing one of the remaining regulatory hurdles in its \$23.5 billion bid to buy AMFM, Clear Channel has won Department of Justice (DOJ) approval for the buyout. Yet several questions remain, including whether Clear Channel will have to spin off as many stations as originally thought and whether it will be allowed to own a 30% stake in outdoor billboard company Lamar Advertising.

The DOJ is requiring Clear Channel and AMFM to sell 99 radio stations in 27 markets, worth \$3.4 billion. Under the agreement, the companies will sell the majority of the stations required before closing the deal. The DOJ will then file a complaint in federal court along with a proposal to resolve the outstanding issues.

In order to meet ownership limits, Clear Channel attorneys had expect-

ed to need to sell 110 radio stations, more than the 99 thus far required by the DOJ. A majority of the stations on Clear Channel’s list and not on the government’s were initially sold to minority broadcaster Chase Radio Partners, including R&B oldies WFJO Tampa, Fla.; country WPOC Baltimore; rhythmic top 40 KGGI Riverside, Calif.; and N/T KSDO San Diego, as well as adult top 40 KCNL, album rock KSJO, and classic rock KUFX San Jose, Calif.

Thanks to the DOJ, Clear Channel has also been able to scrap the sale of AC WMEZ and country WXBW Pensacola, Fla., to Urban Radio Partners, a company formed by R&B WYOK Mobile, Ala., owner Kevin Wagner. Clear Channel’s sale of KVOD Denver to Rodriguez Communications is also off.

DOJ attorneys could add any of

those stations to their list as part of the settlement package to be filed in court.

The deal still needs approval from the Federal Communications Commission, which has 60 days from the DOJ ruling to issue its decision. Once that happens, Clear Channel CFO Randy Palmer says the deal could be closed within a week.

As part of the merger, a number of AMFM executives are expected to exit. The latest to announce his departure is senior VP of programming Ken Benson.

Meanwhile, Clear Channel continues to build its chain. In a \$57 million sales agreement with Sunburst Media, it has picked up three new markets in the South. The deal gives Clear Channel stations in Springfield, Mo., and Abilene and Bryan, Texas.

FRANK SAXE

newsline...

CUBAN CONSIDERS LABEL. Broadcast.com founder Mark Cuban is planning to launch a music label in partnership with a major radio group. Speaking at the Plug.In conference July 24 in New York, Cuban said a key component to his business model is radio. “Our focus will be to bring on radio station groups as partners,” which Cuban said will be exchanged for an equity stake in the label. Radio is critical, according to Cuban, because it will ensure his artists get airplay since group owners will have a vested interest in an artist’s success.

Although Cuban said no deals have been reached with any of the groups, Clear Channel Radio president Randy Michaels downplayed Internet reports that it was in discussions with Cuban. Michaels tells Billboard that “there are no talks taking place with Mark Cuban or anyone else about Clear Channel being in the label business. We have no current intention of starting a label.”

Cuban said he will “cherry-pick” other labels’ rosters, offering established acts larger profits, in part because he does not plan on spending any money on artist development. Instead, the money will be funneled back to the artist, the label, and its radio partners.

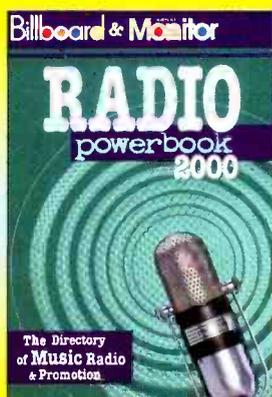
PIRATE SANK AGAIN. Radio pirate turned low-power FM (LPFM) crusader Stephen Dunifer has lost another appeal to return his pirate station to the air. The Ninth Circuit Court of Appeals in San Francisco has ruled that Dunifer has no grounds to challenge the Federal Communications Commission’s (FCC) right to regulate the airwaves in the courts. In the 3-0 decision, the court said he must start his challenge to FCC laws at the agency and then take the case to the federal appeals court in Washington, D.C. The 50-watt station, Radio Free Berkeley, signed on in 1993 from atop Dunifer’s roof. A year later, government agents shut down Radio Free Berkeley and fined Dunifer \$10,000—which his attorney says the FCC has never tried to collect.

Dunifer is now championing LPFM and is among the more than 300 applicants vying for a station in California. He is also organizing a protest for Sept. 20, to coincide with the opening of the National Assn. of Broadcasters’ annual radio show.

KIDS LISTEN LOYALLY. Children between the ages of 6 and 11 listen to the radio eight to nine hours a week, according to a new listening survey done by Arbitron. The survey, conducted in New York, Los Angeles, and Minneapolis, found that kids as young as 6 developed a format preference. For 67% of girls that format was top 40, while 71% of boys opted for rhythmic top 40 radio. Other highlights: Kids are loyal listeners and usually stick with one or two stations; standard Arbitron diaries capture children’s listening; and listenership is strongest in the afternoon and early evening hours, followed by before school and weekends.

“This survey confirms what we suspected, that radio fits into children’s lifestyles and is a frequent companion at an early age,” says Rick Berger, president of Next Generation Radio, which develops business for radio focusing on youth-targeted brands.

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Adult Contemporary

T. WK	L. WK	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
			No. 1	
1	1	27	BREATHE WARNER BROS. 16884 †	FAITH HILL 15 weeks at No. 1
2	2	1	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
3	4	3	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
4	3	4	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	5	5	AMAZED BNA 65957 †	LONESTAR
6	7	7	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
7	6	8	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
8	8	6	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
9	10	9	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
10	11	11	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
11	9	10	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
12	12	12	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
13	13	13	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
14	14	14	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
15	15	15	I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
16	16	9	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
17	17	18	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
18	18	17	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
19	20	20	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
20	21	22	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
21	22	21	I TRY EPIC ALBUM CUT †	MACY GRAY
22	23	25	HE'S MY SON MYRRH/WORD ALBUM CUT/EPIC	MARK SCHULTZ
23	24	23	IF YOU BELIEVE REPRISE 16904	SASHA
24	26	27	STOP 550 MUSIC ALBUM CUT/550-WORK †	JON SECADA
25	25	24	SWEAR IT AGAIN ARISTA 13816 †	WESTLIFE

Adult Top 40

T. WK	L. WK	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
			No. 1	
1	1	15	BENT LAWA 84704/ATLANTIC †	MATCHBOX TWENTY 2 weeks at No. 1
2	2	1	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
3	3	3	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	4	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
5	5	7	HIGHER WIND-UP ALBUM CUT †	CREED
6	6	5	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	7	6	I TRY EPIC ALBUM CUT †	MACY GRAY
8	10	10	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
9	8	9	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
10	11	13	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
11	9	8	BREATHE WARNER BROS. 16884 †	FAITH HILL
12	12	11	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
13	14	16	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
14	13	12	I THINK GOD CAN EXPLAIN C2 ALBUM CUT †	SPLENDER
15	20	24	WONDERFUL CAPITOL ALBUM CUT †	EVERCLEAR
16	16	14	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
17	15	15	AMAZED BNA 65957 †	LONESTAR
18	17	17	STEAL MY KISSES VIRGIN ALBUM CUT †	BEN HARPER AND THE INNOCENT CRIMINALS
19	18	18	OTHERSIDE WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
20	22	22	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
21	21	21	SIMPLE KIND OF LIFE TRAUMA 490365/INTERSCOPE †	NO DOUBT
22	24	23	BACK HERE HOLLYWOOD 164040 †	BBMAK
23	23	20	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
24	25	31	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
25	27	37	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 72 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

The Drew View: L.A. Legend Speaks Up
Programming Vet On Competition, Conglomeration & Countdowns

This story was prepared by Airplay Monitor's Jeff Silberman.

LOS ANGELES—You can take Paul Drew out of radio, but you can't take the love of radio out of Paul Drew. Although the legendary programmer for the RKO chain and KHJ Los Angeles has retired and moved to Atlanta, he hasn't lost interest in the business he grew up with and loves.

Currently writing his memoirs, titled "To Love You More," Drew still listens to the radio religiously and keeps a sharp eye on current events. He may no longer be a power player, but Drew can still offer the unique perspective as a learned listener.

EMBRACE CHANGE

First off, Drew refrains from waxing nostalgic about the "golden era" of radio. "You can't compare what's happening in radio now to what happened on radio 10 years ago and 10 years before that," he says. "We're in a new era. When I was a PD, the best news I'd get was that my top 40 competitor fired their PD. That was exhilarating to me. Where are those fierce battles today? The competitive adrenaline is different.

"The problem is that there's not a great need to take great creative risks," Drew continues. "When you own a lot of stations, you have the ability to suck in a lot of business just through the number of people you can reach, so you spread the wealth around to cover the stations that lose money. Sure, you don't need to own a lot of stations to succeed. Emmis has done quite well with one station in L.A., yet they just bought KZLA, because when you go in to talk to reps and agencies, you're selling the ability to deliver their message to so many millions of people.

"But look at TV. NBC didn't come up with an alternative type of programming like ABC's 'Millionaire' and CBS' 'Survivor,' so they fire one of their programming heads. Radio is like TV. There are, and have always been, few innovators and many who copy or refine. ABC took a risk with 'Millionaire,' CBS took a risk with 'Survivor,' and both have been successful. So the question becomes, Among the people calling the shots and making decisions in radio, who is willing to take a risk?"

Drew sees no inherent danger to radio from new technology. "I don't think radio is going away because of the Internet. Obviously, with new technology, there are more places for people to be entertained, and they'll have more choices in where they can get the music they want. Hundreds of Internet companies are generating ideas. Some will succeed, and

many will fail. The successful [ventures] will be those with the most creativity. And they won't all come from companies with 800 radio stations."

STAY LOCAL

Drew sees the reasoning behind the growing use of voice-tracking but still believes that "the one advantage a local station has is being local. I said it 40 years ago, and it still holds true today: You take an interest in people, and people will take an interest in you. If you do your homework locally



DREW

and put what's happening on the radio, then no network or syndicated program can compete against you. Turn their disadvantage into your advantage and be as local as possible."

But Drew sees other potential dangers to radio's current boom times. "I don't know how long radio can be as effective a selling medium as it has been with just two stop-sets an hour," he says. "It's not fair to the clients who pay the bills. It's an insult to those whose spot airs the fourth minute in, but no one is doing anything about it. Look at how fast stations went to that. Where was a voice that said, 'These people pay our

'The problem is that there's not a great need to take great creative risks'

- PAUL DREW -

salaries, and we're treating them terribly?"

"Inevitably, [the clients] will realize that anyone driving and listening to that stop-set will probably punch in something else [before their spot airs]," he adds.

"There are fewer hits today than there used to be, because the major labels have succeeded beyond their wildest dreams. Now, thanks to independent promotion [for major labels], they pretty

much control what goes on the radio and when," Drew says. "On almost any given week in mainstream and rhythmic top 40, over 90% of the 'most-added' records have [indie promotion], because the majors treat 'add' dates like movies treat opening weekends.

"So labels coordinate when to release their big records—ever notice how rare it is when two major artists release a single on the same week?—to create a perception that it's a hit," he says. Indie promoters, he continues, "give stations thousands in promo money, concert tickets, and fly-aways"—which gives independent promoters the opportunity to claim an "add" to the label and get paid for it.

"That's why almost 100% of the records 'added' on radio come through the majors, even though 15%-19% of record sales come from independent [record companies]. And why there are more non-hits on the radio than ever before. Sure, PDs do call-out research, but the cash register never lies.

"I never sell short the creativity and determination of someone who will go all the way for something," Drew says. "I don't hold that against them. I just think the public is being shortchanged because they aren't hearing all the hit music they could be hearing."

Here's an observation from listening to Atlanta radio: "[Stations] don't seem to spend a lot of time in the production studio. [WSTR] Star 94 has done some innovative things and contesting, but [they use] the same voice week after week. It starts to sound the same even when they talk about something new. [Top 40 pioneer Gordon] McLendon spent more time in the production studio than anywhere else at the station. [Promos] are the most creative things you can do. Forget jocks! They only have to be adequate."

PLAY THE NUMBERS

Another radio missing-in-action: "I get CDs of Rick Dees' weekly top 40. He does a great countdown show, but it made me wonder, When was the last time I listened to a station and heard a jock say, 'This is the No. 3 song in town'? Here we are, at a time when there are more lists and numbers on everything, yet top 40 radio, which invented the playlist, hardly ever mentions it. They treat their No. 1 and No. 29 records equally, which takes away an excitement [about music] that's local.

"If our most important product is music," he says, "the more we talk about it by saying things like, 'Two weeks ago, this Janet Jackson hit was No. 19, now it's already No. 2,' the better."

If asked what inanimate object he most identifies with, BT would be prompted to supply a very unlikely answer—the spork. A spoon can't perform many different functions, but a spork is a multi-tasking utensil.

BT says he was, in essence, treated like a spoon when he was restricted from bringing any non-dance influences to his music. "In my old situation, there were a lot of creative limitations because [Kinetic/Reprise] just wanted me to be the dance guy. That was a lot easier for them to understand. They just wanted to say, 'He's a spoon.' But calling me a spork? They didn't want to do that."

He was able to break from the "dance guy only"

mold with his first Nettwerk album, "Movement In Still Life." The disc blends hip-hop, rock, and house music into a tasty dance collection reminiscent of BT's roots. He says, "My favorite records



growing up were not records—they were mix tapes my friends made for me."

The first single off the album, "Never Gonna Come Back Down," No. 18 in this issue's Modern

Rock Tracks chart, fits in well with BT's blending of styles. It features vocals by M. Doughty of the now defunct band Soul Coughing.

"Doughty and I literally set up a microphone, and he just went spastic. We did the song in two takes," BT says. "The first take, he just went on this rant on the Book of Revelations from the Bible. Between the takes, we got a phone call from DJ Rap. After I hung up, Doughty said, 'Was that DJ Rap? She is so hot!' The whole second take was him going off about how hot he thinks DJ Rap is."

He continues, "I cut and pasted the vocals and treated it more like a collage than a traditional lyric. That's something I think is cool about it. It sounds so different from what's on radio stations."

Billboard®

AUGUST 5, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	2	2	14	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD ♯
2	1	1	16	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
3	3	3	27	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	4	4	15	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
5	5	7	6	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
6	7	8	14	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
7	6	6	16	GODLESS NO PLEASANTRIES	U.P.O. EPIC
8	8	5	16	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
9	11	12	7	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
10	10	10	10	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
11	9	9	10	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
12	12	11	8	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
13	13	14	6	HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BEYOND †
AIRPOWER					
14	17	27	4	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUM WITH OZZY DIVINE/PRIORITY
AIRPOWER					
15	18	20	12	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
16	14	13	48	HIGHER HUMAN CLAY	CREED WIND-UP †
AIRPOWER					
17	19	21	6	LIGHT YEARS BINAURAL	PEARL JAM EPIC
18	30	—	2	LAST GOODBYE LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
19	22	31	4	PAINTED PERFECT STRAIGHT UP!	ONE WAY RIDE REFUGE/MCA
20	15	15	11	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
21	23	32	5	TURN ME ON "MR. DEADMAN" AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
22	21	19	9	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
23	25	25	6	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE †
24	27	34	4	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
25	34	—	2	SCUM OF THE EARTH "MISSION: IMPOSSIBLE 2" SOUNDTRACK	ROB ZOMBIE HOLLYWOOD
26	26	28	5	PAINTED ON MY HEART "GONE IN 60 SECONDS" SOUNDTRACK	THE CULT ISLAND/IMG †
27	24	22	25	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
28	32	36	4	PROMISE HORRORSCOPE	EVE 6 RCA †
29	28	30	8	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
30	33	26	8	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE †
31	37	—	2	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
32	40	—	2	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
33	29	23	23	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
34	38	38	22	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
35	31	24	13	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
36	NEW ▶	1	1	TEN YEARS GONE JIMMY PAGE & THE BLACK CROWES LIVE AT THE GRACK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM/TVT
37	35	33	26	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
38	NEW ▶	1	1	ROCK THE PARTY (OFF THE HOOK) THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
39	NEW ▶	1	1	LITTLE SCENE ISLE OF Q	ISLE OF Q UNIVERSAL
40	NEW ▶	1	1	THEY STOOD UP FOR LOVE THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

AUGUST 5, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	2	2	16	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
2	3	3	8	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	1	1	20	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	4	4	10	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
5	7	8	8	PROMISE HORRORSCOPE	EVE 6 RCA †
6	5	5	15	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
7	8	9	11	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
8	6	7	16	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
9	11	12	11	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
10	10	10	15	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
11	9	6	18	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
12	13	15	6	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
13	12	11	21	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
14	14	14	14	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
15	17	20	5	YOU'RE A GOD EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
16	15	13	39	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
AIRPOWER					
17	20	25	7	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
18	22	32	4	NEVER GONNA COME BACK DOWN MOVEMENT IN STILL LIFE	BT NETTWERK/CAPITOL †
19	29	38	3	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
20	18	19	18	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
21	16	16	14	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK WOPPITZER/FARMCLUB.COM/UNIVERSAL †
22	26	30	6	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
23	21	18	13	PORCELAIN PLAY	MOBY V2 †
24	24	24	22	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
25	19	17	13	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
26	28	35	5	LIGHT YEARS BINAURAL	PEARL JAM EPIC
27	25	27	15	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
28	NEW ▶	1	1	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
29	31	36	3	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
30	27	26	25	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
31	23	22	8	OVER MY HEAD "TITAN A.E." SOUNDTRACK	LIT JAVA/CAPITOL †
32	35	39	3	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
33	34	33	25	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
34	RE-ENTRY	2	2	RESPONSIBILITY THE EVER PASSING MOMENT	MXPX A&M/INTERSCOPE †
35	NEW ▶	1	1	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
36	30	23	17	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
37	NEW ▶	1	1	HEAVEN IS A HALFPIPE (IF I DIE) MENACE TO SOBRIETY	OPM ATLANTIC
38	40	37	5	PEACE NOT GREED HIGH SOCIETY	KOTTONMOUTH KINGS CAPITOL †
39	33	31	24	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
40	38	40	5	HOW SOON IS NOW? SONIC JIHAD	SNAKE RIVER CONSPIRACY REPRISE

SITES + SOUNDS

(Continued from page 84)

MUSIC'S DIGERATI gathered in force July 24 at Studio 54 in New York for the third annual Yahoo! Internet Life Online Music Awards, which honor the best in breed among the fast-evolving Web-music species.

Both the high-level turnout and high-octane nature of the show—hosted with just the right doses of acid wit and musical irreverence by actor John Leguizamo and cyberecast on VH1—were testaments to the increasingly central role that the Internet plays in the business of music, from A&R to marketing to commerce to the dissemination of news. (OK, so Billboard.com won this category—I'd have mentioned it anyway.)

Aimee Mann, who took home honors for best Internet-only album for "Bachelor No. 2," thanked the Internet for saving her career, and gave the Web props for being a place where established acts that had landed outside of the major-label system could continue to work and flourish.

The members of Red Delicious, which won as best unsigned band, (red-delicious.co.uk), offered evidence that the Web is also ramping up its role as a place for acts moving in the opposite direction—allowing not-yet-established bands to build fan bases and credibility in the eyes of label scouts. "God willing, we won't be unsigned for long," said the band's Sara Wallace.

Among those lending old-fashioned glamour to the event was David Bowie, who picked up the award as online pioneer of the year for his BowieNet (davidbowie.com) Internet service provider and Ultrastar Internet entertainment company.

Bowie plans to break new ground Monday (31) with what he's dubbed the first interactive "FanMix," whereby a track from his forthcoming BBC session package will be mixed with the help of online fans. In the live streamed event, which begins at 8 p.m., Bowie and producer Mark Plati will enlist fans on BowieNet to select their favorite version of a track that will appear on the three-CD set, due in September.

Bowie also performed at the show, as did Mann, Alanis Morissette, and Isaac Hayes, who proved that a deep bass can still melt butter even when stuffed through a modem.

Nominees were chosen by the Yahoo! Internet Life staff in conjunction with votes compiled online. Winners were selected by a group of industry executives.

A complete list of winners follows:
Best overall music site: Sonicnet (sonicnet.com).

Best music news: Billboard.com (billboard.com).

Best label online: Astralwerks (astralwerks.com).

Best Internet-only album: Aimee Mann's "Bachelor No. 2" (aimee-mann.com).

Best Internet-only single: Prince's "One Song" (love4oneanother.com).

Best artist site: BowieNet (davidbowie.com).

Best music reference site: Ultimate Band List.com (ubl.com).

Best unsigned artist online: Red Delicious (red-delicious.co.uk).

Best fan site: Painful Convictions (Nine Inch Nails) (9inchnails.com).

Best live online event: Paul McCartney at the Cavern Club (mcy.com).

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	4	3	12	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
2	3	5	15	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
3	1	4	17	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
4	5	2	29	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
5	2	1	14	IT'S GONNA BE ME JIVE	'N SYNC
6	6	7	21	HIGHER WIND-UP	CREED
7	7	6	24	THERE YOU GO LAFACE/ARISTA	PINK
8	8	8	18	I WANNA KNOW JIVE	JOE
9	9	10	15	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
10	10	17	12	BACK HERE HOLLYWOOD	BBMAK
11	11	13	14	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
12	12	15	7	I THINK I'M IN LOVE WITH YOU COLUMBIA	JESSICA SIMPSON
13	17	25	5	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
14	16	18	10	I WANNA BE WITH YOU 550 MUSIC/550-WORK	MANDY MOORE
15	14	14	10	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
16	15	11	26	I TRY EPIC	MACY GRAY
17	18	16	20	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
18	13	9	13	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
19	19	12	16	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
20	25	40	3	WONDERFUL CAPITOL	EVERCLEAR
21	20	22	11	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
22	23	29	6	I WILL LOVE AGAIN COLUMBIA	LARA FABIAN
23	32	—	2	COME ON OVER (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
24	33	—	2	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
25	26	39	3	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
26	21	19	22	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
27	24	20	19	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
28	36	35	7	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
29	22	21	17	BROADWAY WARNER BROS	GOO GOO DOLLS
30	31	36	5	CHANGE YOUR MIND UNIVERSAL	SISTER HAZEL
31	28	34	5	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
32	29	27	25	BREATHE WARNER BROS	FAITH HILL
33	27	23	18	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
34	38	—	2	FADED MCA	SOULDECISION FEATURING THRUST
35	34	33	15	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/IDJMG	DMX
36	30	31	12	I THINK GOD CAN EXPLAIN C2	SPLENDER
37	NEW	1	1	MOST GIRLS LAFACE/ARISTA	PINK
38	NEW	1	1	LUCKY JIVE	BRITNEY SPEARS
39	NEW	1	1	DANCE & SHOUT MCA	SHAGGY
40	NEW	1	1	PUREST OF PAIN (A PURO DOLOR) SONY DISCOS/COLUMBIA	SON BY FOUR

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

STREAMING SITES PROMISE EVOLUTION

(Continued from page 93)

the Internet.

In Los Angeles, Clear Channel is preparing to pull the plug on its adult alternative station KACD/KBCD, moving it from the FM dial and directing listeners to the Internet, where a new site will host the station beginning in mid-August.

An online petition posted on the site, worldclassrock.com, garnered more than 7,000 signatures in support of the move. PD Nicole Sandler says Clear Channel is upgrading its equipment to make KACD a state-of-the-art facility with "unlimited streaming in CD-quality sound." The station will also have a signal at 850 AM.

It is the second Internet push for Clear Channel in Los Angeles. Last year, it launched kissfm.com, a companion Internet-only signal to its highly rated top 40 KISS-FM.

Ed Tomechko, president/CEO of online broadcaster netradio.com, believes traditional broadcasters have become too focused on putting their existing stations on the Web. "They're doing nothing to make the content deeper or more attractive to listeners." That attitude, he says, will leave radio "out in the cold," particularly when wireless Internet enters the picture.

"That's going to change everything. We're going to start competing directly with radio," concurs Live365.com chief technology officer Peter Rothman.

Within the next 12-24 months, Rothman expects wireless streaming technology to explode. It has already launched in Japan and in a handful of European countries, including the U.K., Finland, and Sweden. "Broadband will be as good as FM radio," he says, noting that Live365.com engineers will begin testing their system in the U.K. this fall.

Once wireless streaming debuts and the direct competition begins, Rothman believes traditional radio will be forced to change, in part because it will no longer have a lock on choosing which artists are heard. "If anybody can be a broadcaster, it is going to change what people want to hear."

Netradio director of audio programming Mark Bauer says online streamers are already exposing listeners to more music. With just two minutes of commercials an hour, he burns through his library much more quickly, so the site's playlist must be deeper.

Wireless Internet broadcasters will also be bound by consumer demands, says Bauer. "Listeners won't tolerate a lot of advertising and the duplication of music." Bauer, who came from a programming post at country KEEY (K-102) Minneapolis, says his former brethren are slow to see the potential of the Web. "They see it as electric billboards and registration box [for contests], not as a content delivery mechanism."

Martin says Clear Channel is still three or four years away from reaching the point where it reaches critical mass on the Internet. In the meantime, he is not worried about the



MARTIN

competition from the new age of broadcaster. "It isn't about replication [of] where radio or television is today. It's a whole new media."

Rothman thinks most radio broadcasters are dismissing what the streaming companies are doing, and that may come back to haunt them. "Pay attention: Radio is going to have to evolve," he warns. Live365.com may one day be a competitor, but in the meantime it is working with radio stations to create more interactive Web sites and sell CDs.

While online efforts of traditional broadcasters are aimed at extending its brand to the new medium, other online streamers see dollars as key.

"Our goal is to drive more sales," says Zack Zolan, GM of RadioFree-Virgin.com, the online station backed by Virgin Audio Holdings, the parent company of the Virgin Megastore chain. "It has to be about selling music; otherwise I'm not sure it will become viable as a business model," he adds.

TO PROGRAM OR NOT TO PROGRAM?

For any traditional radio programmer, the concept of having a format, or genre-specific focus, is never in question. But like so many things on the Internet, even the most basic concepts are topics of discussion. For streamers, one such debate is whether a station should be programmed with one specific style of music or whether listeners should be able to craft their own playlists from

a variety of genres.

"People want to be programmed to," says Zolan. "In general, people aren't great programmers—if they were, they would do that for a living." Instead, he believes streaming audiences use the Internet as an entertainment source.

Hank Williams, CEO of ClickRadio, agrees. "Genre is a wonderful entry point for music I like to listen to," he says, adding that the technology must be married to the psychographics of its user. For instance, Williams says, hip-hop listeners are often taken as much with the lifestyle as with the music.

ClickRadio also uses traditional radio DJs to host shows on its channels. For instance, WPLJ New York morning host Scott Shannon hosts ClickRadio's top 40 station. "Personality is an important part of the mix," says Williams.

Yet Launch.com allows its visitors to create their own station, which chairman/CEO David Goldberg believes consumers desire. "I don't think there's a perfect human way to program a station that everyone will like." Under conventional wisdom, a young-skewing alternative rock station would not feature tracks from a band such as the Beatles, but Goldberg says Launch has discovered that its teen listeners are sampling such catalog acts.

That said, most believe the traditional formatted radio station model is one that the Internet would be wise to follow. That leads to genre-specific channels aggregating similar music styles. "Keeping things separated in a genre and a channel right now makes a lot of sense in terms of programming," says Zolan.

While a company such as Clear Channel cannot afford to turn one of its traditional radio signals over to a niche format, Martin says the Internet is ready-made for the fringe. "We're going to see niches like we've never seen before. The challenge will be finding those people who want the niche."



Think the Internet is attracting only 17-year-old entrepreneurs? Think again. After spending more than 30 years at WYJB Albany, N.Y., Joe Condon launched his own top 40 Internet-only radio station, RadioAlbany.com. Also hosting shows on the station are longtime New York radio veteran Herb Oscar Anderson and WMVY Cape Cod, Mass., jock Laurel Redington, who will launch a sister station covering the Cape. While most Internet stations target a worldwide audience, Condon says his station will be just the opposite. "I want to be super-local," he says, adding that the station will make appearances and broadcast from local festivals, something few Web-only stations attempt. Pictured, from left, are Redington, Anderson, Albany County Executive Mike Breslin, New York State Sen. Neil Breslin, Albany Mayor Jerry Jennings, New York State Broadcasters president Joe Reilly, and Condon.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE
 Washington, D.C. 20018

- 1 Avant, Separated
- 2 Nelly, (Hot S**t) Country Grammar
- 3 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 4 Ruff Endz, No More
- 5 Lil' Kim, No Matter What They Say
- 6 DMX Feat. Sisqo, What You Want
- 7 Joe, Treat Her Like A Lady
- 8 Jagged Edge, Let's Get Married
- 9 Tony Touch, I Wonder Why
- 10 Common, The Light
- 11 Big Tymers, Get Your Roll On
- 12 Next, Wifey
- 13 Ideal Feat. Lil' Mo, Whatever
- 14 Janet, Doesn't Really Matter
- 15 Yolande Adams, Open My Heart
- 16 Da Brat Feat. Tyrese, What'chu Like
- 17 Ice Cube, Hello
- 18 R. Kelly, Bad Man
- 19 Donell Jones, Where I Wanna Be
- 20 Major Figgas, Yeah That's Us
- 21 Mya, Case Of The Ex
- 22 Aaliyah & D'Ang, Come Back In One Piece
- 23 Yolande Adams, Open My Heart
- 24 Toni Braxton, Just Be A Man About It
- 25 Three 6 Mafia, Sippin' On Da Syrup
- 26 Carl Thomas, Summer Rain
- 27 Kurupt Feat. Daz, Who Ride Wit' Us
- 28 Kelly Price, As We Lay
- 29 Wyclef Jean, I Doesn't Matter
- 30 LL Cool J, Imagine That
- 31 Busta Rhymes, Fire
- 32 Carl Thomas, I Wish
- 33 Eve & Jadakiss, Got It All
- 34 Devyne, Un-Huh
- 35 No Question, I Don't Care
- 36 Macy Gray, Why Didn't You Call Me
- 37 Juvenile, I Got That Fire
- 38 Gerald Levert, Baby U Are
- 39 Timbaland And Magoo, We At It Again
- 40 Lil' Zane Feat. 112, Callin' Me
- 41 Stephen Simmonds, I Can't Do That
- 42 Amil, I Got That
- 43 Big Pun, 100%
- 44 Destiny's Child, Jumpin', Jumpin'
- 45 Lil' Bow Wow, Bounce With Me
- 46 Drama, Double Time
- 47 Beenie Man, Girls Dem Sugar
- 48 Aaliyah, Try Again
- 49 Lil' Mo, Ta Da
- 50 Sammie, Crazy Things I Do

NEW ONS

- Boyz II Men, Pass Me By
 De La Soul, Oohh
 Ruff Ryders, WW III
 Big Tymers, #1 Stunnas
 Mystikal, Shake It Fast
 C-Bo, Get Money
 Mr. Marcelllo F/Master P., How U Like It
 C-Murder, They Don't Really Know You
 Trina, Pull Over



Continuous programming
 2806 Opryland Dr.
 Nashville, TN 37214

- 1 Lee Ann Womack, I Hope You Dance
- 2 Billy Gilman, One Voice *
- 3 LeAnn Rimes, I Need You
- 4 Lonestar, What About Now
- 5 Joe Diffie, It's Always Somethin'
- 6 Sons Of The Desert, Everybody's Gotta Grow Up Sometime
- 7 Eric Heatherly, Flowers On The Wall
- 8 Faith Hill W/Tim McGraw, Let's Make Love
- 9 Reba McEntire, I'll Be
- 10 Garth Brooks, When You Come Back To Me Again
- 11 Darryl Worley, When You Need My Love
- 12 Keith Urban, Your Everything
- 13 Chad Brock, Yes!
- 14 Shesha, I Will...But
- 15 Rascal Flatts, Prayin' For Daylight
- 16 Jo Dee Messina, That's The Way
- 17 Lisa Angelle, A Woman Gets Lonely *
- 18 Aaron Tippin, Kiss This *
- 19 Patty Loveless, That's The Kind Of Mood I'm In *
- 20 John Rich, I Pray For You *
- 21 Billy Ray Cyrus, You Won't Be Lonely Now *
- 22 Travis Tritt, Best Of Intentions *
- 23 Kenny Rogers, He Will, She Knows *
- 24 Ricky Van Shelton, Call Me Crazy
- 25 Trisha Yearwood, Where Are You Now *
- 26 Vince Gill, Feels Like Love *
- 27 Trent Sumner & The New Row Mob, New Money *
- 28 Allison Moorer, Send Down An Angel *
- 29 Jamie O'Neal, There Is No Arizona
- 30 Clay Davidson, Unconditional
- 31 Nickle Creek, Reasons Why
- 32 Phil Vassar, Just Another Day In Paradise
- 33 Marty Raybon, Searching For The Missing Peace
- 34 Coley McCabe, Grow Young With You
- 35 Chely Wright, She Went Out For Cigarettes
- 36 Faith Hill, The Way You Love Me
- 37 Craig Morgan, Paradise
- 38 Dixie Chicks, Goodbye Earl
- 39 Clint Black W/Steve Wariner, Been There
- 40 Gary Allan, Lovin' You Against My Will
- 41 Mark Willis, Almost Doesn't Count
- 42 Collin Raye, Couldn't Last A Moment
- 43 Warren Brothers, That's The Beat Of A Heart
- 44 Tammy Cochran, If You Can
- 45 The Kinleys, She Ain't The Girl For You
- 46 Kathy Mattea, Trouble With Angels
- 47 Diamond Rio, Stuff
- 48 Daryle Singletary, I Knew I Loved You
- 49 Toby Keith, Country Comes To Town
- 50 Chuck Wagon & The Wheels, Beauty's In The...

NEW ONS

- Terri Clark, A Little Gasoline
 Yankee Grey, This Time Around



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Britney Spears, Lucky
- 2 Eminem, The Real Slim Shady
- 3 Papa Roach, Last Resort
- 4 P.O.D., Rock The Party (Off The Hook)
- 5 Nelly, (Hot S**t) Country Grammar
- 6 Korn, Somebody Someone
- 7 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 8 Busta Rhymes, Fire
- 9 Wyclef Jean Feat. The It Doesn't Matter
- 10 Jay-Z Feat. UGK, Big Pimpin'
- 11 N Sync, It's Gonna Be Me
- 12 Janet, Doesn't Really Matter
- 13 3 Doors Down, Kryptonite
- 14 DMX Feat. Sisqo, What You Want
- 15 Hanson, If Only
- 16 Backstreet Boys, The One
- 17 Nine Days, Absolutely (Story Of A Girl)
- 18 Destiny's Child, Jumpin', Jumpin'
- 19 BBMak, Back Here
- 20 Lucy Pearl, Dance Tonight
- 21 Disturbed, Stupify
- 22 SR-71, Right Now
- 23 Metallica, I Disappear
- 24 Incubus, Stellar
- 25 Matchbox Twenty, Bent
- 26 Red Hot Chili Peppers, Californication
- 27 A Perfect Circle, Judith
- 28 Jessica Simpson, I Think I'm In Love With You
- 29 Da Brat Feat. Tyrese, What'Chu Like
- 30 No Doubt, Simple Kind Of Life
- 31 Everclear, Wonderful
- 32 Big Pun, #1 Stunna
- 33 Mandy Moore, I Wanna Be With You
- 34 Macy Gray, Why Didn't You Call Me
- 35 Coley McCabe, Grow Young With You
- 36 Bloodhound Gang, Mope
- 37 Uncle Kracker, Yeah, Yeah, Yeah
- 38 Creed, With Arms Wide Open
- 39 Deftones, Change
- 40 Toni Braxton, He Wasn't Man Enough
- 41 Ruff Endz, No More
- 42 Goo Goo Dolls, Broadway
- 43 Common, The Light
- 44 Black Rob, Espacio
- 45 Eve & Jadakiss, Got It All
- 46 Whitney Houston & Enrique Iglesias, Could I Have...
- 47 Bon Jovi, It's My Life
- 48 Joe, I Wanna Know
- 49 Lil' Kim, No Matter What They Say
- 50 Kina, Girl From The Gutter

NEW ONS

- Eminem, The Way I Am
 Madonna, Music
 Christina Aguilera, Come On Over Baby
 Andreas Johnson, Glorious
 Motorhead, God Save The Queen
 Jon Secada, Stop



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Sting Feat. Cheb Mami, Desert Rose
- 2 Matchbox Twenty, Bent
- 3 Creed, Higher
- 4 Nine Days, Absolutely (Story Of A Girl)
- 5 Red Hot Chili Peppers, Otherside
- 6 Vertical Horizon, Everything You Want
- 7 3 Doors Down, Kryptonite
- 8 Creed, With Arms Wide Open
- 9 Bon Jovi, It's My Life
- 10 Macy Gray, Why Didn't You Call Me
- 11 Don Henley, Taking You Home
- 12 Red Hot Chili Peppers, Californication
- 13 No Doubt, Simple Kind Of Life
- 14 Janet, Doesn't Really Matter
- 15 Faith Hill, The Way You Love Me
- 16 Foo Fighters, Breakout
- 17 Goo Goo Dolls, Broadway
- 18 Whitney Houston & Enrique Iglesias, Could I Have...
- 19 Stone Temple Pilots, Sour Girl
- 20 Faith Hill, Breathe
- 21 Toni Braxton, He Wasn't Man Enough
- 22 Brian Setzer Orchestra, Gettin' In The Mood
- 23 Everclear, Wonderful
- 24 Sinead O'Connor, No Man's Woman
- 25 Moby, Porcelain
- 26 Kina, Girl From The Gutter
- 27 Joe, I Wanna Know
- 28 Lara Fabian, I Will Love Again
- 29 B.B. King & Eric Clapton, Riding With The King
- 30 Metallica, I Disappear
- 31 Sugar Ray, Every Morning
- 32 Jennifer Lopez, Waiting For Tonight
- 33 Lenny Kravitz, American Woman
- 34 Smash Mouth, All Star
- 35 Foo Fighters, Learn To Fly
- 36 Enrique Iglesias, Be With You
- 37 Smash Mouth, Then The Morning Comes
- 38 Brian McKnight, G, B, 12
- 39 Moby, Porcelain
- 40 Bananarama, Venus
- 41 Aerosmith, Crazy
- 42 Seal, Fly Like An Eagle
- 43 Puff Daddy & Faith Evans, I'll Be Missing You
- 44 Rolling Stones, Anybody Seen My Baby
- 45 Fiona Apple, Across The Universe
- 46 Destiny's Child, Say My Name
- 47 Sisqo, Thong Song
- 48 Tracy Chapman, Telling Stories
- 49 Madonna, American Pie
- 50 Macy Gray, I Try

NEW ONS

- Madonna, Music
 Foo Fighters, Next Year
 Christina Aguilera, Come On Over Baby
 Andreas Johnson, Glorious
 Motorhead, God Save The Queen
 Jon Secada, Stop

Music Video PROGRAMMING

Video Awards Add Latin Music; BET To Launch West Coast Feed

LATIN MUSIC CATEGORY ADDED: In terms of record sales and mainstream influence, Latin music has grown so much recently that in recognition of this growth, we've added a Latin music category to the Billboard Music Video Awards. This year's awards show will take place Nov. 10 at the Universal Hilton in Universal City, Calif.

There will be three awards given in the Latin category: best clip of the year, best new artist clip of the year, and best local/regional show.

Billboard would like to invite Latin music record companies to submit their videos for nomination consideration. They must be promotional videos released between Sept. 1, 1999, and Aug. 31, 2000. The main qualification for eligible videos is that they must be Spanish-language.

Likewise, we invite local/regional Latin music shows to enter their programs to be finalists for the best local/regional Latin show award. Local shows must be on the air at the time the application materials are submitted. The local/regional shows eligible for consideration as finalists in the category must consistently play Spanish-language music.

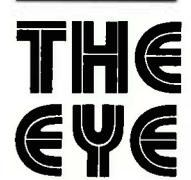
Application forms for nominations are now available, and the deadline for applications is Sept. 1. The 2000 Billboard Music Video Awards event is the grand finale to the Billboard Music Video Conference, which will be held Nov. 8-10 at the Universal Hilton. The final nominations for the video categories are determined by an expert panel of industry professionals. Billboard readers will vote for the winners in the video categories. This will be the first year that voting will be open to Billboard readers and not just people who attend the conference (The Eye, Billboard, July 22). Ballots will be available in U.S. subscriber copies of Billboard, starting with the issue dated Sept. 30. Winners in the local show categories will be voted on by attendees of the Billboard Music Video Conference.

If you need application forms or have any further questions about the awards show, please contact **Michele Jacangelo** at 646-654-4660 or by E-mail at bbevents@billboard.com.

THIS & THAT: For the first time, BET will offer a West Coast feed for its programming, beginning this fall. BET has always had simultaneous feed nationwide. With the West Coast feed, a program like BET's "Midnight Love" will really be seen at midnight in the Pacific time zone instead of at 9 p.m., the Pacific time slot it's had all these years.

Devin Sarno has left Epic Records Group in Los Angeles as senior director of video production. He is seeking new opportunities and can be reached by E-mail at sarno@earthlink.net.

MTV is launching a new hip-hop program called "Direct Effect," which premieres Sept. 11. The show will be hosted by **Teck** (from MTV's "Real World" Hawaii cast) and **Funk Master Flex** of R&B station WQHT (Hot 97) New York. "Direct Effect" will be interactive, with viewers getting to vote online for their favorite videos.



by Carla Hay

LOCAL SHOW NEWS: Modern rock show "Music Link" and electronica/dance show "BPM" have parted ways with the Launch Red-Eye Network. The programs will no longer be seen on KDOC-TV in Los Angeles but will continue on KBDI-TV Denver. Chicago-based modern rock show "JBTV," which was purchased by Launch Media last year, is now in the KDOC time slots previously occupied by "Music Link" and "BPM."

Fort Myers, Fla.-based pop show "Music Mix USA" has added WPGX-TV in Panama City, Fla., as its new affiliate. The show will be seen on WPGX in the same time slot—Saturdays at midnight—as the program's other affiliate, WINK-TV in Fort Myers.

Dayton, Ohio-based modern rock show "Alternative Edge" has ended after nine years on the air. Executive producer **Denis Mutter**, says the show "had run its course, and we wanted to go out on top."

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Clearwater, Fla.-based pop show "Global Music Network's Night Tracks."

TV affiliates: Various.
 Time slot: Various.
 Key staffer: **Tom Evans**, music director.

E-mail address: tomevans@email.msn.com
 Following are five videos from the episode that aired the week ending July 15:
Tina Turner, "Whatever You Need" (Virgin).
Savage Garden, "Crash And Burn" (Columbia).
Marc Anthony, "You Sang To Me" (Columbia).
Ricky Martin Featuring Meja, "Private Emotion" (C2/Columbia).
Chantal Kreviazuk, "Before You" (C2/Columbia).

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 5, 2000.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOXTOPS

- Next, Wifey
 Nelly, (Hot S**t) Country Grammar
 Sammie, Crazy Things I Do
 Pink, Most Girls
 Destiny's Child, Jumpin', Jumpin'
 'N Sync, It's Gonna Be Me
 Eminem, The Real Slim Shady
 Papa Roach, Last Resort
 Lil' Bow Wow, Bounce With Me
 Jessica Simpson, I Think I'm In Love With You
 Creed, With Arms Wide Open
 Lil' Kim, No Matter What They Say
 Juvenile, I Got That Fire
 Britney Spears, Oops!...I Did It Again
 Sisqo, Thong Song
 DMX Feat. Sisqo, What You Want
 MxPx, Responsibility
 Toni Braxton, Just Be A Man About It
 Deftones, Change (In The House Of Flies)
 Kelly Price, As We Lay
 Jermaine Dupri, I've Got To Have It
 Bloodhound Gang, Mope
 Lil' Zane Feat. 112, Callin' Me
 Janet, Doesn't Really Matter
 R. Kelly, Bad Man

NEW

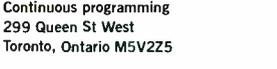
- Busta Rhymes, Fire
 Eminem, The Way I Am
 Champtown, Bang Bang Boogie
 Do Or Die, Can U Make It Hot
 Eve 6, Promise
 Innosense, Say No More
 Jessica, Get Up
 Jovishes, Get Buck
 LL Cool J, Imagine That
 Samantha Mumba, Gotta Tell You
 Tamia, Can't Go For That
 Trina, Pull Over
 Youth Asylum, Jasmin



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Amel Larrieux, Sweet Misery
 Wheatus, Teenage Dirtbag
 Queens Of The Stone Age, The Lost Art Of...
 Foo Fighters, Next Year
 Eminem, The Way I Am



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- DMX Feat. Sisqo, What You Want (NEW)
 McMasters & James, I Understand (NEW)
 Busta Rhymes, Fire (NEW)
 P.O.D.'s, Crazy And Wild (NEW)
 Richard Ashcroft, Money To Burn (NEW)
 Santana Feat. Everlast, Put Your Lights On (NEW)
 Britney Spears, Lucky
 Rascalz, Top Of The World
 'N Sync, It's Gonna Be Me
 Stone Temple Pilots, Sour Girl
 3 Doors Down, Kryptonite
 Tragically Hip, My Music
 Metallica, I Disappear
 Our Lady Peace, Thief
 Matthew Good Band, Strange Days
 Red Hot Chili Peppers, Californication
 Matchbox Twenty, Bent
 Eminem, The Real Slim Shady
 Choclaire, Rubbin'
 Joe, I Wanna Know



Continuous programming
 Hawley Crescent
 London NW18TT

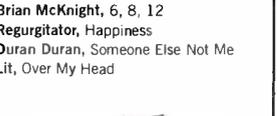
NEW

- Red Hot Chili Peppers, Californication
 Eminem, The Real Slim Shady
 Sonique, It Feels So Good
 The Corrs, Breathless
 Mary Mary, Shackles (Praise You)
 Aaliyah, Try Again
 Eagle-Eye Cherry, Are You Still Having Fun?
 Limp Bizkit, Take A Look Around
 En Vogue, Riddle
 Bomfunk MC's, B-Boy & Flygirls
 Thomas Ruziak, Hippo
 Alice Deejay, Will I Ever
 Dr. Motte & Westbam, Love Parade 2000
 Blink-182, Adam's Song
 Ronan Keating, Life Is A Rollercoaster
 Janet, Doesn't Really Matter
 Bomfunk MCs, Freestyle
 Funst Sterne Deluxe, Die Leude
 Anastacia, I'm Outta Love
 Britney Spears, Lucky



24 hours daily
 32 E 57th Street
 New York, NY 10022

- Macy Gray, Why Didn't You Call Me
 AC/DC, Satellite Blues
 Ben Harper & The Innocent Criminals, Steal My Kisses
 Wheatus, Teenage Dirtbag
 Matchbox Twenty, Bent
 Eminem, The Real Slim Shady
 The Catherine Wheel, Sparks Are Gonna Fly
 Incubus, Steller
 Creed, With Arms Wide Open
 Santana Feat. Everlast, Put Your Lights On
 Our Lady Peace, Thief
 Jurassic 5, Quality Control
 MxPx, Responsibility
 P.O.D., Rock The Party



Brian McKnight, 6, 8, 12
 Regurgitator, Happiness
 Duran Duran, Someone Else Not Me
 Lit, Over My Head

NEW

- Three hours weekly
 216 W Ohio
 Chicago, IL 60610
- The Urge, Too Much Stereo
 Ben Harper & The Innocent Criminals, Steal My Kisses
 Wheatus, Teenage Dirtbag
 Red Hot Chili Peppers, Californication
 My Ruin, Terror
 Bloodhound Gang, Mope
 Granddaddy, Hewlett's Daughter
 Goldfinger, 99 Red Balloons
 Eve 6, Promise
 Mest, What's The Dillio?
 AFI, Total Imortal
 The Catherine Wheel, Sparks Are Gonna Fly
 Incubus, Steller



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Bad Religion, The New America
 Kottonmouth Kings, Peace Not Greed
 MxPx, Responsibility
 Incubus, Steller
 Everclear, Wonderful
 Disturbed, Stupify
 Nine Days, Absolutely (Story Of A Girl)
 Sinead O'Connor, No Man's Woman

MADONNA OFFERS UPBEAT 'MUSIC' ON MAVERICK

(Continued from page 1)

the best job I can. With this new album, I feel like I've completed what I've set out to do—and that's a good, fulfilling feeling."

And she says her goal for the project, due Sept. 19 on her Warner Bros.-distributed Maverick label, was to "explode."

"Everything in life moves in cycles," she says. "There's a period when you're quiet, and there's a period when you explode. In the time leading up to 'Ray Of Light,' I was in a quiet space—making lots of discoveries and going through lots of changes. It was an introspective, questioning time. Then, almost without warning, I felt like I needed to explode. I didn't feel the need to be so introspective. I felt like dancing. And that's reflected in these songs."

If "Ray Of Light" was intentionally soul-searching and cathartic, then "Music" revels in the bliss that follows. Much of the material is bright and uplifting—and in the artist's words, "sometimes downright silly." Case in point, the buoyant "Impressive Instant," in which she gleefully rants lines like "I like to sing, sing, sing, like a bird on a wingy, wingy, wingy" with childlike abandon amid a vibrant, celebratory swirl of electronic keyboard riffs and thumpy dance beats.

"We were working on that song, and I thought, 'Oh, fuck it, let's just have fun,'" she says with a laugh. "Life would be such a drag if it was deep and probing all the time."

Not that "Music" doesn't have its serious moments. After a relentlessly upbeat three-song opening that Madonna designed to "make you feel like you're taking off on a rocket," the set occasionally darts into "mildly melancholic" areas. Among the most notable moments is "I Deserve It," which will give critics with a penchant for reading between the lines a field day, thanks to lyrics like "This guy has cried for me, and I have cried for him... All of the pain was worth it."

Equally striking is "What It Feels Like For A Girl," the project's second single, a sage commentary on womanhood that should give the Britney Spears/Christina Aguilera generation of teenage female listeners a little food for thought—and that's as far as she's willing to go in terms of that audience. While Madonna admits that she would welcome the positive attention of that group, she refuses to be "something I'm not. I'm not a teenager anymore, and I won't pretend to be one to sell records. How ridiculous would that be?"

And yet "Music" is decidedly steeped in youth culture—the one that emanates from the street. Like "Ray Of Light," this set is drenched with the flavor of the underground club scene, with a continued emphasis on electronica.

The twist is that Madonna digs deeper into cutting-edge territory this time around by enlisting (in addition to "Ray Of Light" co-hort William Orbit, who adds his distinctive touch to three "Music" cuts) the collaborative input of such credible club figures as Guy Sigsworth, Mark "Spike" Stent, Talvin Singh, and Mirwais—whose mainstream star is on the rise as a result of his connection with the artist. He's the latest in a lengthening list of relatively unknown producers and writers who

Album Serves Up Club-Ready Grooves

"Music" is Madonna's eighth album (not including compilations and soundtracks). Following is a track listing of the Maverick/Warner Bros. release. The songwriters are in parentheses.

"Music" (Madonna, Mirwais Ahmadzai). The project's anthemic first single, "Music" deftly blends elements of French electronica with '70s-style electro-funk, à la Cameo and Roger Troutman.

"Impressive Instant" (Madonna, Ahmadzai). A club-savvy stomper, marked by futuristic keyboard lines and vocals that dart from distorted, robotic passages to playful, almost childlike chants.

"Runaway Lover" (Madonna, William Orbit). One of several collaborations with "Ray Of Light" muse Orbit, this trance/house rave-up is punctuated by jaunty, concise lyrics and underlined by rumbling, disco-flavored percussion.

"I Deserve It" (Madonna, Ahmadzai). An acoustic-framed track that is anchored by a hip-hop-inflected groove. "This track has the strangest juxtaposition of this folksy, simple song and this hi-tech, ominous synth line," says Madonna. "It's almost disturbing—intentionally so." The music lends weight to rich, introspective lyrics, such as the chorus lines "Many miles, many roads I have traveled, fallen down on the way/ Many hearts, many years have unraveled,

leading up to today."

"Amazing" (Madonna, Orbit). A vibrant tempo-shifter that opens with a soft, music-box-like keyboard/string flourish before launching into an insinuating groove fondly reminiscent of the



MADONNA

Martha & the Vandellas classic "Dancing In The Streets." Distorted guitar riffs underscore the verses, contributing to the track's hands-in-the-air musical climax.

"Nobody's Perfect" (Madonna, Ahmadzai). Dreamy keyboard and an ethereal vocal incantation open a track that evolves into a sharp electro-funk jam.

"Don't Tell Me" (Madonna, Ahmadzai, Joe Henry). Co-written by Madonna's brother-in-law Henry, this thoughtful, often poetic gem is distinguished by a jagged stop/start beat that builds into an infectious chorus. Framed by soft acoustic guitars and subtle keyboard lines, the cut offers one of the artist's most soulful vocals to date.

"What It Feels Like For A Girl" (Madonna, Guy Sigsworth). Planned to be the album's second single, this is a hook-laden midtempo jam that effectively comments

on female role-playing in society, while also providing a motherly, nurturing perspective. "As you grow older, of course, you grow wiser," Madonna says. "You can look back and wish you'd done things differently, but I prefer to simply share the knowledge I've gained without a drop of regret."

"Paradise (Not For Me)" (Madonna, Ahmadzai). A melancholy, atmospheric epic that also appears on Mirwais' current Naive/Epic U.K. set "Production." Madonna performs with a theatrical finesse that draws apparent influence from Edith Piaf.

"Gone" (Madonna, Damian LeGassick, Nicola Young). "Music" closes with another jam that contrasts acoustic guitars with electronic elements. Soulful vocals give depth to such striking, cautionary lyrics as "Turn to stone, lose my faith, and I'll be gone."

The European pressing of "Music" will also include Madonna's interpretation of the Don McLean classic "American Pie," which was available earlier this year on the Maverick soundtrack to "The Next Best Thing." Produced by the artist with Orbit, the track features guest harmonies by actor Rupert Everett.

Also, the Japanese version of "Music" will feature "Cyberraga," a collaboration with Talvin Singh.

LARRY FLICK

have earned instant cachet thanks to being tapped by Madonna.

"I'm always searching for something new and edgy and undiscovered," she says, noting that she found Mirwais via a demo submitted to Maverick honcho Guy Oseary. "I love to work with the weirdos that no one knows about—the people who have raw talent and who are making music unlike anyone else out there."

Initially, she says, she was "perfectly happy to work with William again. But this opportunity came along, and I had to take it. Also, after 'Ray Of Light,' everyone and his brother was working with him. I realized that I had to move on. I don't want my records to sound like everyone else's. That's boring."

Life in the studio with Mirwais, with whom Madonna eventually wrote and produced six tunes for "Music," was anything but boring. For starters, there was one minor problem to overcome: The Frenchman speaks little English.

"The first couple of days we were recording, I wanted to rip my hair out," Madonna recalls with a giggle. "It didn't seem like there was any way for us to communicate. His manager had to come in and translate everything at first."

But as the two got to know each other better—and thanks to the tiny bit of French Madonna speaks—the vibe in the studio relaxed. "The more we got to know each other, the better his English got," she says, still laughing. "I thought, 'Well, isn't that curious?' Ultimately, I think he was ner-

vous. That first week was murder. But I knew we would eventually click. I was intent on making it work, because I truly believe that this man's a genius."

It was her unyielding respect for Mirwais that opened her mind to the idea of revealing her voice in a new way on "Music." "On all of the tracks, except for the few when it's treated with a vocoder for distortion, the vocals have no effects. They're bone dry."

She says Mirwais "tricked her" into the idea.

"The first time we cut vocals, my headphones had a little reverb, but

'I'm always searching for something new and edgy and undiscovered'

—MADONNA—

there was none on the board when they recorded me. At first, I was mildly freaked out. It sounded so raw. But then I got into the intimacy of how the vocal was presented. In fact, I got into it to the point where I insisted that there be no effects on my vocals anywhere on the album, regardless of the producer."

She says that only Mirwais could have inspired her to "be so open and vulnerable. I've grown to trust him

implicitly. He's so incredibly smart and visionary. I listen to his stuff, and I think, 'This is the future of sound.'"

But is the world at large ready for the future of sound? At a time when there's scant deviation from the teen-pop, jangle-rock, and hip-hop that dominate the charts, the stark, often minimalist electronic-dance flavor of "Music" may wash over some listeners like ice-cold water—whether it will be refreshing or startling remains to be seen.

"I can't lie; I care about whether or not this record sells a little or a lot," Madonna says. "Aside from selfish reasons—all artists want their work to be heard and appreciated—I want to bring this sound to a wide audience."

She continues, "The world is in the doldrums musically. It's scary. No one's doing anything interesting or daring, with the exception of the occasional artist who is unique and who manages to sneak into consciousness. It's all so generic and homogenized. If this record happens, it might mean that people are ready for something different."

And they just might be. Interest in the single "Music" has been so strong that it has begun getting airplay a week in advance of the label's planned Tuesday (1) shipment.

"It sounds phenomenal," says Paul "Cubby" Bryant, music director at WHTZ (Z-100) New York. "It's getting amazing phones. But it's not really a surprise. Madonna keeps evolving. She keeps your attention because she's always changing. You

never know what to expect from her."

Retailers are equally enthusiastic. "The truth is that she's never out of the spotlight, and people can never get enough of her," says Eric Keil, VP of Compact Disc World, a nine-store chain based in South Plainfield, N.J. "I'm sure this new record is going to do extremely well."

To Caresse Henry, Madonna's manager, there was never any doubt that there would be immediate interest in "Music."

"There's a need for this record in the marketplace." "It's fresh and unique without being inaccessible," she says. "I truly believe that this is her finest album to date."

Because the artist is so close to delivering her second child, Henry says, the project's marketing plan will unfold gradually.

"She's currently doing things like radio drops and station IDs, but she's on somewhat of a break until after the baby comes," Henry says. "She's also done quite a bit of long-lead press, and she's done a video for the single."

The clip, directed by Jonas Akerlund, who helmed the award-winning video for "Ray Of Light," features actress Debi Mazar, longtime Madonna backing singer Nikki Harris, and English comedian Ali G. in a racy girls' night out on the town—replete with an amusing animated interlude.

The single also benefits from a plethora of dance remixes, provided by Groove Armada, Deep Dish, Victor Calderone, Hex Hector, and Tracy Young. Each remixer was hand-picked by Madonna, who says, "The club vibe of this record is crucial to me. I love to hear my records on the radio, but it's more important to me that my records get played in the clubs. That's where I got my start, and that's where I will probably always feel most at home."

To that end, the artist will preside over a lavish club event in Los Angeles to celebrate the release of "Music." Similar events are being considered for other key markets. According to Henry, the Los Angeles bash will likely be Webcast over the new site madonnamusic.com, which is due to launch in early August.

Actually, Henry says that the Internet will be a key component in the marketing of "Music." In addition to tentative plans to do a chat in August, Madonna will strive to heighten her visibility online.

"This is such an efficient and safe way for her to connect with her fans," Henry says. "We're working to create a forum in which she can just jump online and post messages and answer fan mail."

Madonna's enthusiasm for the Internet may surprise some, given that a rough mix of the single "Music" was leaked in May via Napster—a move that some have accused her of doing herself.

"Oh, please!" she shrieks at the suggestion. "If I was going to leak my record, I would've put a better mix of it out there. I practically had a nervous breakdown when the track got out there. I wasn't even finished with the record when it happened. I was wiggin' out. I still kinda am. I don't want my whole album to be leaked. I don't care if you're my 83-year-old grandmother, you're not

(Continued on page 101)

PATTY LOVELESS' MOUNTAIN SOUL IS AT THE 'HEART' OF EPIC SET

(Continued from page 13)

perspective necessary to survey her accomplishments after "all the running for all the years." She won her first of two Country Music Assn. Awards for best female vocalist in 1996, 10 years after returning to Nashville to give a country music career another shot.

"It seems like every 10 years I go through changes, and that may be the same for a lot of people," Loveless says. "I've been doing this since I was a kid, and I've always been around the people in this industry, great people like Porter Wagoner, Dolly Parton, and the Wilburn Brothers. I was kind of raised by them, in a way."

While Loveless was finding critical acclaim, winning awards, and seeing her best success at retail and radio, she also was facing challenges in her personal life, including the death of a sister and the illness of her husband and producer, Emory Gordy Jr.

"I was on an emotional roller coaster ride; one minute I was up, the next down," she recalls. "I just felt like I needed some time to breathe and focus on my family life, get back to feeling normal again."

Thematically, when choosing material for "Strong Heart," Loveless was on familiar ground. "I've always looked for songs that pull at the heartstrings and are very spiritual, like 'How Can I Help You Say Good-bye' and 'You Don't Even Know Who I Am,'" Loveless says.

Such emotional music first appears on the new album with "My Heart Will Never Break This Way Again," a crystal-clear ballad featuring highly effective backup vocals from Trisha Yearwood and Claire Lynch.

By contrast, "You Don't Get No More," penned by Loveless and Gordy, is a blistering blues-funk number featuring Jimmy Hall on harmonica.

"It's a little greasier," says Loveless. "With this one, we wanted to take what I'm doing—country, a little rough around the edges—and mix it with a swampy feel. The Georgia boy was coming out of Emory on this one."

Loveless also veers from her past efforts with "You're So Cool," which, with its layered background vocals and ultra-light tone, harks more toward contemporary country pop than her more traditional Kentucky pedigree. The song's authors, Matraca Berg and Carolyn Dawn Johnson, perform the backup vocals.

The album's showpiece is "Thirsty," a tour de force ballad featuring a lengthy "event" strings introduction composed by Gordy and a stirring vocal accompaniment from Travis Tritt. After being floored by the song's demo, which featured a male vocal, Loveless wasn't sure the song would work for her. It does.

"When I cut it, I wasn't sure if I nailed it or not," she says, adding that she is quite pleased with Tritt's contribution. "To me, he's not really a background vocalist here, because he's right there with me the whole way."

LOVING PATTY

When talking to Mike Kraski, senior VP of sales and marketing for Sony Music Nashville, it becomes quickly apparent that the label is excited to be able to work new Loveless material. "This is another incredibly strong album for Patty," he says. "Emory is a brilliant producer, and the

work they've done together and did again is absolutely stellar."

Obviously, Loveless is a priority at Epic. "She is always a matter of incredible passion for us," says Kraski. "Not only do I feel this strongly on a personal level, but it's important to stress that she is a real, true, honest-to-God treasure for country music."

The fact that it has been some time since Loveless' last studio album will come into play in marketing the project. "We're treating it like an event and feel consumers will readily embrace this album," Kraski says. "I wouldn't call it a reintroduction. This

is more like an event announcement."

The debut single, "That's The Kind Of Mood I'm In," is No. 38 with a bullet on the Hot Country Singles & Tracks chart nine weeks after its release. "We have a video out, and Patty looks great, very vibrant," says Kraski. "The album packaging is absolutely gorgeous, and the point-of-purchase materials center around the same visuals."

Radio appears ready, as well. "I think Patty Loveless is a very distinctive artist and one we need in the format," says Ray Massie, operations manager at KFRG Riverside/San

Bernadino, Calif. As for the new single, Massie says, "We added it early and are playing the heck out of it. The response has been real good."

At retail, Kraski says, the label will focus on pricing and positioning, with the "high-profile presence needed in the marketplace to support all of the marketing elements in place." He adds that the label will be aggressive in new-media and Web marketing.

To promote the project, Loveless has committed to 15-20 major-market acoustic shows as listener-driven promotions. She is also playing a series of concert dates this summer. "Being off

for a year and a half has been so good for me," she says. "It feels so good being back out in front of people."

She's enjoying playing the new material and adds that the diversity of "Strong Heart" isn't out of character. In addition to hits, her current live dates include a bluegrass segment she finds particularly gratifying.

"I've always loved to mix it up," she says, adding that she will remain true to her roots. "They'll never take that mountain soul out of me."

Patty Loveless is booked by William Morris Agency and managed by Vector Management in Nashville.

CONSUMERS' NEW NEEDS PROMPT CHANGE

(Continued from page 1)

who has come to expect ease of use and openness of access from the online music experience.

"What Napster has done is create a benchmark on how easy the legitimate music experience has to be," said Glaser during his July 25 speech at the Plug.In online music convention here. "It's gotta be pretty darn close to that easy."

How to deliver that experience—but in a way that protects copyrights and brings maximum compensation to those providing it—is the tricky multi-billion-dollar question for the traditional music industry as it transitions into the post-Napster online world.

No one expects it to be easy. "It's a lot harder to do this in a legitimate way," says Nicholas Butterworth, president/CEO of the MTVi Group. "It's like when you're selling lemonade at a stand, when the guy down the street is giving away free beer."

"Nobody has discovered the quite-right business model yet," allowed Time Warner president Richard Parsons following his July 24 keynote address. "But we can be indifferent to the business model as long as the people who create are taken care of."

PAID ACCESS

At the two-day Plug.In conference, much of the official discussion on potential business models centered on subscriptions, whereby consumers pay for access to music rather than for individual titles.

Jupiter Communications forecasts that \$1 billion will be spent on such subscriptions in 2005, accounting for 18% of total online music purchases that year.

"It doesn't have to be free, but it should feel free" is one oft-repeated goal for achieving the Napster-like nirvana, and many contend that paid subscriptions offer a potentially passable replication of that experience.

"Subscriptions are more transparent to the customer," says Jupiter analyst Aram Sinnreich. "You don't feel like you are pulling money out of your pocket—even though you have paid upfront—and you don't have to go to the 'checkout counter' every time you want to get something."

"Your cost of entry to any particular song is zero," says Gene Hoffman, president of EMusic, which rolled out a subscription plan July 24. "If you try it and don't like it, you just delete it. And that is a fundamentally different way to explore music and a radical redefinition of the consumer

experience."

While there is much debate about the best form for subscription models—BMG chief marketing officer/president of new technology Kevin Conroy argues, for instance, that subscriptions don't have to mean unlimited access to everything but, rather, to a highly targeted offering—and a tangle of rights and compensation issues that will need to be sorted out, there is little doubt that labels, artists, and third-party companies will soon begin pursuing the arena in earnest.

Retailers, too, are ramping up to claim a role in this emergent business. "It is our responsibility to take advantage of what the customer is demanding and find a way to participate—find a way to get the middleman paid," says CDnow chief executive Jason Olim.

"Retailers are absolutely going to be looking at what other kinds of things they can be delivering, either in terms of programming or content or services," says National Assn. of Recording Merchandisers president Pamela Horovitz.

A legitimized form of peer-to-peer file-sharing—a Napster that plays by the rules—would also sate some of the desires of the new-breed customer, who would be paying as he consumes music files but not necessarily noticing it.

"You might have to put your credit card in one time or agree to have a fee charged to your phone card," says Ted Cohen, VP of new media at EMI Recorded Music. "And then that's it."

Such an offering would also meet the pressing new criterion of convenience, which many executives, including David Pakman, founder of digital locker company Myplay.com, cite as a "core value" to the new online consumer. "To get what you want, when you want it, and to be able to do what you want with it—that's what the Napster user is demanding, and that's what we need to be able to find a way to provide them."

"We can create a [legitimate] market, but what we have to sell the consumer is convenience and quality," agrees recording artist Nile Rodgers. "The consumer is willing to be sold to if you are giving them something that they want to buy."

WHITHER DOWNLOADS?

Whether the digital download in its current incarnation can satisfy some of these post-Napster criteria is a subject of contention.

With the major record labels readying a wider rollout of commercial download product this year and EMI and Sony already in the market with limited offerings, the debate is far from theoretical.

RealNetworks' Glaser used part of his keynote to lament the complicated process of buying some of EMI's downloads. It took 13 steps, he said, including entering his credit-card number three times. "If this wasn't a science experiment, there's no way I would do this as a consumer," he said. "Compare that with typing in 'R.E.M.' in Napster."

While the process will inevitably become easier in time, Glaser and others caution that it will never be

JESS KLEIN DEBUTS ON RYKODISC

(Continued from page 13)

who represents a certain element of reality on a musical level.

"She's a really good guitar player whose fingerpicking is out of this world, but what struck me was that she's old and soulful beyond her years: If you listen to her songs, there's a kind of redemption through their sadness, which to me is what soul music is all about," he adds.

Howard will now try to "build a story" at noncommercial triple-A and college radio stations by servicing them the full "Draw Them Near" album out of the box. Heavy online marketing will include an MP3 download of album track "Little White Dove" on numerous Web sites—including those of RealNetworks, Launch, and Rolling Stone.

Ancillary marketing efforts involve placement of Klein tracks on various samplers, including those from Starbucks, Café Network, the Anthropologie women's clothes catalog, the hotel-serving Patio Music, and the high school-targeting Shagg Marketing.

"We've also made a tremendous amount of two-song samplers to be handed out not only at Jess' own gigs but at other artists' who are similar, like the Indigo Girls, and at the Newport Folk Festival," says Howard. The samplers feature "Little White Dove" and "Ireland."

"Little White Dove," Klein says, is an "ultimatum to a hiding lover," while "Ireland" is about "escaping to somewhere far away to solve your troubles." Citing influences including the Stones, Tom Petty, Sheryl Crow, Fleetwood Mac, and Motown, she

adds that the album is "sort of a launching point for me to continue to explore all sorts of different directions with my music—and still sound like me."

Klein, who is booked by Drake & Associates, performs some 200 dates per year. Howard thinks that "the big key" is to get people to see her live.

"She wins fans with live performances," he says, "so we'll work a lot of marketing around her performances, because it's very hard to see her and not be convinced."

Indeed, Greg Harrington, GM of downtown Boston's Tower Records outlet, saw Klein perform a couple months ago. "She's terrific," he says. "She's a great songwriter, and when I found out a couple days later that she'd signed with Ryko, I said we'd have to have an in-store."

Harrington, who has done well consigning Klein's preceding indie CD, has now scheduled an in-store performance/signing with the artist on the new album's release date. Over at triple-A station WXPB Philadelphia, PD Bruce Warren, who has been seeing Klein perform for a couple years, is equally enthusiastic.

"She's a very articulate songwriter whose lyrics actually say something," says Warren, "and she's exhibiting terrific growth as an artist."

Klein will perform at the Fuji Rock Fest July 28-Sunday (30) in Tokyo and the Newport Folk Festival Aug. 6. Mixing headlining and support slots, she'll tour the U.S. and Canada from the fall through next March, with time out for a return to Japan and the U.K.

ANTHONY RIDES SUCCESS OF DUAL MARKETING PLAN

(Continued from page 1)

marketing campaign that has brought the singer success in both the pop and Latin markets. From the pacing of his just-ended tour, to his very own HBO concert special, to the release of his upcoming single, "My Baby You" (scheduled to hit radio Aug. 22), the 31-year-old salsa-singer-turned-pop-star has not only maintained but increased his momentum since the release nearly a year ago of his self-titled English-language debut.

He's done so by working with his label and his own company, Marc Anthony Productions, and in carefully choosing projects that have maximized his visibility with the general-market audience without compromising his solid Latin fan base.

The results are apparent in sales of the "Marc Anthony" album, which was certified double-platinum in May and has sold more than 1 million copies abroad, according to his label, Columbia. At the same time, "Dímelo," the Spanish version of "I Need To Know," obtained three nominations for the upcoming Latin Grammy Awards, while "No Me Ames," the Spanish version of his duet with Jennifer Lopez (from her album "On The 6"), got two nods.

"His New York ties and his Latin ties are so strong, I don't even think he's scratched the surface of what he can do," says Geronimo, music director of rhythmic top 40 station WKTU New York, which is already playing "My Baby You."

"Each single has been so different, I feel that with every spin he gains new fans," he says. "And although he was a household name within the Latin community, he hasn't reached that point yet [in the mainstream]. It's just happening."

What can be considered Anthony's methodical approach to his career goes back to his time with his first label, RMM Records, which culminated last year with a Grammy in the best tropical album category for "Contra La Corriente," his third project. Simultaneously, Anthony had an acting career, mostly with minor film parts, but he gained critical acclaim for his role in "The Capeman," Paul Simon's Broadway musical.

But the singer/actor was far from being a household name outside the Latin community until the release of his English-language album last September. And although Anthony has profited by default from the widespread interest in Latin music and artists spearheaded by Ricky Martin, he has deliberately distanced himself from the trend. Last year, while magazine after magazine featured Martin, Lopez, and Enrique Iglesias, Anthony was often conspicuously absent.

"I was very careful, and I just followed my gut," says Anthony, who describes himself as "100% involved" in his day-to-day management decisions. "After I did the first four or five interviews, and every single interviewer asked about the new Latin music explosion, it was very clear where I was going. I felt those interviewers who wanted to talk about music would seek us out . . . and I just chose not to do 95% of the interviews that were pitched."

Nevertheless, Anthony was aggressively marketed by Columbia.

Wayne Isaak, executive VP of talent and music programming at VH1, says the label influenced the channel to immediately treat Anthony's first single, "I Need To Know," as a hit. "They got us to play it heavily right off the bat by convincing us that they were going to make him a pop entity," he says. "They imaged him well."

"I Need To Know" was also released simultaneously in a Spanish version, a move calculated to serve both markets.

"I think our strategy at the beginning was to make sure that with his first English-language album, we catered very much to his Latin fan base while introducing him to an English market," says Marcia Edelstein, VP of creative marketing for Columbia. Anthony's current acceptance in the English market is, she says, "a natural progression for an artist of Marc's stature."

Nothing underscores this "natural progression" more than Anthony's carefully calculated 23-city North American tour, which kicked off Feb. 4 in a small theater in Hartford, Conn., and ended with three sold-out dates at the Miami Arena. Major markets where Anthony initially played small theaters were revisited weeks later, with shows at arenas and amphitheatres. In Chicago, Anthony played initially to a crowd of 4,000 and later returned to an arena. In Los Angeles, he performed in March at the small Wiltern Theater, then returned in June for two sold-out dates at the Greek Theater.

Gerry Barad, VP of touring for promoter TNA/SFX Entertainment, says, "We had a plan in place, and we followed the plan, but Marc's the one that delivers the show onstage. The record continues to sell, management's done a great job, his star is on the rise."

Even if he didn't have the numbers to back him—the tour had grossed a solid \$9.3 million after 40 dates, averaging more than \$230,000 per show—Anthony's performances are remarkable simply by the variety of repertoire they cover. Not content with merely mixing English and Spanish, salsa and pop, Anthony kicks off his shows with salsa tunes. The same went for his HBO special, which aired live last February from New York's Madison Square Garden.

"I saw [the HBO special] as a debut in a way," says Anthony. "I saw it as an opportunity to reach an audience in a massive scale that would probably take me a year to reach doing the Lenos and Rosie O'Donnells and David Lettermans. And one thing I did fight for was doing both salsa and songs from my English album."

The HBO special came about after Nancy Geller, senior VP of original programming, caught Anthony's act at New York's Hammerstein Ballroom. Impressed, she took the idea for a concert special to HBO, even though Anthony had performed mostly in Spanish and was a relative unknown, nowhere near the level of superstardom (Cher, Garth Brooks) the network usually taps.

"I said, 'Guys, I don't normally do this, but we have to do something with this Marc Anthony guy,'" says

Geller. "We wanted to do something for our Latin subscribers and introduce someone I thought was going to be a star to our other subscribers."

Anthony recently purchased the well-known Ochoa studio in Puerto Rico. He'll go there in the fall to record a Spanish-language salsa album, his first for Sony Discos.

WORK-FOR-HIRE TALKS STALLED

(Continued from page 1)

Angeles, the RIAA proposed changes that differed substantially from the "neutral" language requested by members of Congress.

Artist groups and those House lawmakers hoping for a rollback of the law expressed disappointment at the sudden change.

However, Rep. Howard Berman, D-Calif., who requested that the two sides come to an agreement, believes that such jarring rough spots are just part of negotiations.

"Negotiations over legislation always involve many drafts that are considered and discarded as parties try to craft a mutual solution," he says.

In his July 26 remarks, Berman said it would be "incorrect and unproductive to term the current negotiations as deadlocked simply because the recording industry put forth a draft proposal that the recording artists find unpalatable."

He adds, "If there is any hope of enacting legislation this year, both sides must continue to work to come to an agreeable solution."

Some insiders say Berman was not pleased by the trade group's shift and may contact the RIAA to underscore his hope for a successful rollback bill.

Artists groups say that if House-side negotiations fail, they will take their case to the Senate in the fall. Says artist Don Henley, co-founder of the Artists' Coalition, "I very much appreciate the efforts of Congressman Berman and other lawmakers to bring the parties together. We had hoped that reason would prevail. The labels have grossly underestimated the commitment of artists to see this through to a fair and just conclusion. We're prepared, if these negotiations fail, to take our case to the Senate Judiciary Committee and, if need be, to the courts."

The core of the controversy is that recording artists say that the RIAA-initiated law, which classifies sound recordings for the first time as works for hire under the Copyright Act, takes away the right guaranteed under the old law that allowed them to reclaim rights to their recordings in the future.

The work-for-hire amendment was signed into law Nov. 25, 1999, as a four-line item in a huge omnibus budget bill. As a result of the new law, U.S. record companies now own artists' recordings in perpetuity, just as online commerce begins to blossom, offering untold new markets for hit and catalog content.

At the Los Angeles meeting were music attorney Jay Cooper, representing a coalition of artists' groups, and Cary Sherman, RIAA executive VP/general counsel.

According to Cooper, Sherman put forward language at the meeting that was entirely different from what he

Simultaneously, he'll begin work on his second English pop set, which will be recorded in Puerto Rico and New York. For that, he says, he'll work with some of the producers from "Marc Anthony" (who included Cory Rooney, Walter Afanasieff, Dan Shea, and Rodney Jerkins) but will take on an expanded production role himself.

Also in the pipeline, likely for next year, is a Spanish-language pop album, with ballads, for Sony Discos.

"I see this as one integrated career," he says of his duality of languages and styles. "This is my recording career. I am both. And singing and performing are the common denominator."

We are trying to arrive at a nonprejudicial formulation. Fixed rules about what words can and cannot be in, we have to work through. That's what the process is all about."

It wasn't only the artists' groups that were disappointed by the RIAA's about-face. So were those lawmakers hopeful for rollback of the law, who thought that progress had been made toward a position acceptable to both parties at the first meeting in Washington.

"Frankly, I'm stunned and frustrated," says Rep. Karen McCarthy, D-Mo., who sits on the Commerce Committee but has served as an informal emissary between the two sides and members of the House Subcommittee on Courts and Intellectual Property to return the law to its previous incarnation. "I wish RIAA had taken the advice of their own lawyer." Several other lawmakers privately expressed growing impatience with the RIAA.

A spokesman for Rep. John Conyers, D-Mich., says he wants "closure" on the issue and "his patience with the industry is wearing thin."

Asked whether he thought the RIAA's strategy had been to stall the draft negotiations until Congress leaves for the August recess and attention is focused on the Republican and Democratic conventions, Cooper says, "Oh, I'm sure the artists will make sure that this issue is on Congress' mind."

Cooper says he was "very hopeful" after the first meeting, at which he believed he and Sherman had come to general agreement. He adds, "I'm very disappointed. I like [RIAA president/CEO] Hilary Rosen, and I like Cary Sherman, and I respect them both, and I just didn't expect this kind of treatment."

Most industry analysts say that the RIAA, facing major concerns about the unauthorized use of sound recordings on file-sharing services, is eventually going to require the help of recording artists in the attempt to organize a unified industry front to gain congressional support on the those issues.

"I don't know what they're thinking," says Cooper. "Artists are going to be very upset about this development."

At the Napster hearing, Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, and Sen. Patrick Leahy, D-Vt., were critical of the industry's response to technology: issuing a flurry of lawsuits.

The irony is not lost on Henley. "I find it sadly amusing that, on the one hand, RIAA creates all this flap about Napster and copyright infringement, while with the other hand, they've taken away artists' copyrights," he says.

'On the one hand, RIAA creates all this flap about Napster and copyright infringement, while with the other hand, they've taken away artists' copyrights'

- DON HENLEY -

was. The concept was that [the rollback language] would be neutral, and artists could argue in court that sound recording aren't works for hire, and companies could argue that they are." Cooper tells Billboard, "This new language isn't neutral or 'without prejudice.' It's with prejudice and unacceptable."

Michael Greene, president of the National Academy of Recording Arts and Sciences, also expressed disappointment and called the RIAA's language unacceptable. "It seems to indicate that at no time did the RIAA have any intention of dealing with this issue in a good-faith manner, despite language previously agreed to by both sides," he says.

Sherman, who was attending the Napster hearing in Los Angeles, did not return calls. However, he commented on the artists' reaction in the July 26 issue of The Hollywood Reporter: "[The artists] have said they can't accept the words 'sound recordings' in the statute, which is all about sound recordings. Our companies are very concerned that that would cause fatal prejudice to a neutral position.

newsline...

UNIVERSAL MUSIC GROUP has struck a three-year licensing agreement with Musicbank and has taken an undisclosed equity stake in the start-up digital-locker company. Terms of the pact—Universal's first such deal for its catalog—were not revealed.

BMG has already licensed its content to Musicbank, which offers on-demand streaming access to CDs in users' personal collections. Other Musicbank financial backers are Bertelsmann Ventures, Atlas Venture, and Bonaventure Investments.

The service is slated to launch in the fall. It competes with a growing number of companies in the category, including Myplay.com, MyMP3.com, and an as-yet-unnamed venture being funded by Sony Music. BMG has also licensed its catalog for use by MyMP3.com.

MARILYN A. GILLEN

PLATINUM ENTERTAINMENT, facing a mountain of bank debt and with no access to new capital, filed for Chapter 11 bankruptcy protection July 26 in U.S. Bankruptcy Court in Chicago. The Downers Grove, Ill.-based firm listed \$52.1 million in liabilities and \$15.7 million in assets (excluding the undetermined value of its master recordings and publishing catalog). Platinum's largest secured creditor is its lender, First Source Financial Inc., which is owed \$34 million; according to Securities and Exchange Commission documents, the bank's loan came due in March, and it declined to supply more credit. Platinum closed its Atlanta distribution unit, PED, on June 26. According to Platinum general counsel/senior executive VP Thomas Leavens, the company's board, including CEO/chairman Steven Devick, resigned on June 30 after authorizing the transfer of the company's assets to First Source. However, Leavens says, "during the course of negotiations, the realization occurred that this was something best handled through a Chapter 11 [filing]." The first meeting of Platinum's creditors is scheduled for Tuesday (1) in Chicago.



CHRIS MORRIS

ITALY'S SENATE approved on July 26 a new anti-piracy law containing tougher penalties against copyright abusers. The law increases maximum fines from 3 million lire (\$1,440) to 30 million lire (\$14,400); maximum prison terms per charge are raised from three years to four; while minimum prison sentences are increased from three months to six. Consumers can be issued instant fines of 300,000 lire (\$144), and, for the first time, retail outlets and factories involved in pirate music material can be shut down.

The text of the new law is to enter the statute books within 30 days. The bill was approved by the lower Parliament chamber June 21, more than four years after it appeared in its first draft.

Mauro Masi, commissioner of Italian authors' rights society SIAE, welcomes the new law. "It brings Italy into line with other major industrial countries by equipping law-and-order forces with effective measures to combat piracy," he says.

According to the International Federation of the Phonographic Industry (IFPI), music piracy in Italy represents 25% of the market—more than double the rate of all other Western European countries except Greece. "[The new law] sends a welcome signal to the international community about Italy's commitment to respecting its international obligations," says IFPI chairman/CEO Jay Berman.

MARK DEZZANI

LOSSES WIDENED AT AMAZON.COM in the second quarter: Pro-forma net loss for the period was \$115.7 million, or 33 cents per share, vs. a loss of \$82.8 million, or 26 cents per share, in the same quarter last year. Net sales rose 84% to \$578 million.

The day after the announcement, July 27, Amazon shares dipped to a 52-week low of \$29.75 before closing down 13% from the day before at \$31.38. Several analysts downgraded the stock, which was trading above \$100 in December 1999.

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The news came the same week as Joe Galli's exit as Amazon president/COO. Galli, who joined the company 13 months ago, has shifted to Philadelphia-based B2B company VerticalNet as president/CEO. An Amazon representative says no replacement for Galli will be sought; CEO Jeff Bezos will assume his duties and will add "president" to his title.

CAROLYN HORWITZ

BRIAN WILSON and his former co-producer Joe Thomas have settled conflicting 1999 legal actions out of court. "All the issues have been beneficially and amicably settled," says Thomas' Chicago-based attorney, Kimberly Baim, who declines further comment. Wilson lawyer Barry Mallen also confirms the settlement but offers no further comment.

In August 1999, Wilson's wife, Melinda, the musician's conservator, sued Thomas in her husband's name, alleging that the producer—who worked on Wilson's 1998 Giant album "Imagination" and served as musical director of Wilson's touring band in 1999—used his association with the musician to raise his industry profile and tried to wrongfully enrich himself through the relationship (Billboard, Sept. 4, 1999). Four days after Wilson's action was filed, Thomas countersued, alleging that Melinda "schemed against and manipulated" both himself and Brian (Billboard, Sept. 18, 1999). Both suits sought a dissolution of Wilson/Thomas Productions, the litigants' joint venture.

CHRIS MORRIS

START-UP MUSIC SITES FACE CHALLENGES

(Continued from page 1)

solidation wave—one that's been predicted since Tunes.com opted to sell itself to EMusic last year rather than go public—is necessarily right around the corner either. In fact, the slow bleed of CDnow—which saw its stock price fall from more than \$20 per share to less than \$3 and cashed out with Bertelsmann for roughly half of what it was to receive from Columbia House—may be a preview of things to come.

Robertson Stephens E-commerce analyst Lauren Cooks Levitan noted in a report to investors: "We see no reason to believe that the most distressed Tier 2 [challenged yet salvageable companies] and Tier 3 [challenged] players will be purchased at current valuations. Thus, we look for the weakest E-consumer stocks' valuations to continue to deteriorate until they become more attractive to potential acquirers."

That's why some industry executives say that at this point, the better question surrounding a shakeout in the digital music business is not *who* will buy companies in need of acquirers but *whether* anyone will buy them.

"There are two ways a market can consolidate," says Rob Reid, chief executive of privately held Listen.com. "They can get bought, or they can just go out of business."

Clearly, that's the fear racing through the market right now. And it's a concern fueled by news of layoffs (at the likes of EMusic, Beatnik, and Kozmo.com) and players looking to get out of the game.

That's not to say there won't be any acquisitions. But many feel that, instead of adding moneymaking franchises, most buyers are likely to be selectively picking over the bones of failing/failed companies in search of subscriber lists, talent, monetizable communities, and, in some cases, branded category leaders that can supplement their own businesses.

MP3.com CEO Michael Robertson maintains that despite the current fixation on liquidity levels of venture-funded and newly public companies, money may not be as big of an issue as some think. "If you look across the digital music space, with a couple of exceptions, many [companies] are well-capitalized," he says. "So cash burn is probably not that important."

What is important, Robertson says, is profitability: how and when and if it will come. To be sure, "profitability" has become digital music's newfound mantra in recent months.

Most digital music companies—many of which are promising Wall Street they'll be out of the red by the end of next year—have abandoned TV and radio marketing campaigns, pricey cross-promotion deals, and expansion and acquisition strategies in favor of hunkering down and focusing on existing business plans designed toward bottom-line results.

But it's debatable whether this new focus on profitability is a desired business strategy or the product of necessity. With stocks of public digital music companies slumping badly—not to mention thinly traded and largely ignored by the Wall Street research community—many companies have little choice at this point. It is generally recognized that additional capital-raising is not an option in the near term.

And while MTVi chief executive Nicholas Butterworth, who is still waiting for his company to go public, wryly observes that no company should fear profitability, Marc Geiger, CEO of ArtistDirect, concedes that focusing on short-term profitability in response to investor panic is ultimately a trade-off against long-term growth. "There are still huge opportunities out there to become a major player; to get customers, and to build channels," he says.

Plus, just reaching profitability doesn't solve problems, says Launch Media chief executive Dave Goldberg. Nor does it ensure future support from Wall Street. The key is sustainable profitability. "If you have a profitable quarter, it doesn't mean you're a profitable company," he says. "People are looking for businesses that work."

But more than ever, the patience level and the tolerance for big spending aimed at developing a successful business is wearing thin with investors. Indeed, this backlash, which has sent companies scurrying for cover, reflects a certain higher standard of performance to which those operating in the space are held.

As opposed to old notions of "spend and brand first, ask questions later," quarterly earnings statements that focus on revenue growth with little mind for margins aren't flying with the investment community.

Part of a positive growth story now, say executives, is expense management. "A lot of time, [measurement of success] is going to come down to gross margin," says Goldberg.

Indeed, doubling expenses to post 50% revenue gains isn't going to win a lot of excitement for a company. "Wall Street has become smart about that," says MP3.com's Robertson. "You can't just say, 'Well, we did \$30 million last quarter.' The Street wants to know what kind of revenue that was: Was that negative gross margin, or was there a real margin in there? They have to be quality revenues."

That's why online music retail—a business that suffers from the combination of big infrastructure and fulfillment costs with expensive promotion requirements and low margins—has been a much-maligned model of late.

"If you look down the list of companies in digital music, many have taken a very traditional approach to the business, and that has proven to be a disaster," says Robertson of the straight retail focus. "They've all taken the exact same model that's offline and just tried to put it online, and they failed. The real opportunity is looking at the new ways people interact with music."

But Geiger counters that retail models themselves aren't flawed. Rather, he says, the problem is when too much attention is given to branding and not enough to diversifying revenues.

"As it regards to profitability, there've been a lot of companies that have gone out and done some really silly things," he says. "They went out and tried to build 'insta-brand' like it was instant coffee. But the Web is different—it's about utility. It's not just about a brand."

Perhaps a slow realization of that fact is driving a shift in the approaches that many digital music companies are taking to the business. The new idea

for a successful digital music model is value-enhancing offerings and services that center around music, rather than sales of individual CDs or tracks.

To that end, EMusic is offering subscriptions for the tracks it is licensed to sell. MP3.com is doing the same with classical music and is also licensing its music to nonmusic retail and advertisers. Meanwhile, GetMusic.com, in its shift from retail to an increasingly "community" site, reflects the reflowering popularity of models focused on combining content and advertising.

"The fundamental premise of the business hasn't changed," says Butterworth. "There is a great opportunity for consumers to learn about and enjoy music, for artists and labels to be compensated for the use of their work, and for aggregators of content to build a viable business with multiple revenue streams, including E-commerce—if they are able to combine great brands, great promotional capabilities, and a best-of-breed technology platform to provide a unique and compelling consumer experience."

Geiger warns that patience will be required. He expects the digital music industry's growth to be not unlike that of the cable industry, which, he says, took almost 10 years to hit its stride.

"People don't plan for a slowdown in growth, and there has been a slowdown because there is such saturation in sites," he says. "But even in the E-commerce slowdown right now, business is still growing at a ridiculous pace. But when people say it has to grow at 200% a quarter, you have to get real for a moment. This is not going to be a straight-line growth."

MADONNA

(Continued from page 98)

getting my record before I'm ready for you to have it."

That said, the artist sees the potential for the positive evolution of music online. "I like the idea of trading information on the Net... that you can sample bits and pieces and get sounds and ideas for songs. But to have a whole album online, and then say that it's your right to have it for free, is bullshit. I mean, pay for my record, thank you very much."

With that, Madonna takes a deep breath and ponders the future. Before the year is done, she plans to sharpen her stage chops with surprise club dates in New York, Los Angeles, and London, "which is my favorite thing to do. The electricity of jumping onstage in a club is so intoxicating." She promises that the dates will be a prelude to a long-delayed full-scale concert tour—her first in seven years.

"You need a minute to make things just right," she says, explaining the delay. "I can't just go out there half-assed. It has to be right. I'll spend a lot of the first part of 2001 preparing for it."

Slated for a summer launch, the trek is not likely to include material from before her 1992 opus, "Erotica." "But you never know," she says, laughing at the notion of dragging out her "Like A Virgin"-era wedding dress. "Maybe I'll make one of my boy dancers do it."

EMINEM SET TO BATTLE 'N SYNC ON MTV'S 17TH VIDEO AWARDS

(Continued from page 8)

album sales for artists after they appear on the MTV Video Music Awards," reports Mike Fuller, music buyer for the Amarillo, Texas-based Hastings Entertainment chain. "If you look strictly at recent album sales, the odds are in Eminem's favor. Eminem will win the most at this awards show because he's an artist who's really an MTV artist. You don't see Eminem everywhere like you see 'N Sync everywhere. MTV is the network that's been giving him the most exposure."

Romero agrees that the controversial rapper has the winning edge for another reason. "He just has more credibility as an artist than 'N Sync does," he says. "His album is considered a great rap album, and his video is better than 'N Sync's video."

Other top nominees for the MTV Video Music Awards—with five nods each—are Red Hot Chili Peppers' "Californication," Metallica's "I Disappear," and Sisqó's "Thong Song."

The nominees were announced July 28 in New York by comedians Marlon and Shawn Wayans (who will host the show), 'N Sync, and MTV VJ Carson Daly.

At press time, 'N Sync and Rage Against The Machine were sched-

uled to perform during the show. Fuller predicts that Eminem will be added to the list of performers. "I can't see why he won't perform, since he'll probably be there for the awards show," he says.

Videos eligible for this year's MTV Video Music Awards premiered on the network between June 12, 1999, and June 9, 2000. For the final voting phase, about 750 ballots will be sent to music industry professionals, and about 650 will go to select MTV viewers.

MTV executives Dave Sirulnick and Salli Frattini are the co-executive producers of this year's show.

Following is a list of the nominees.

Video of the year: Blink-182, "All The Small Things" (MCA); D'Angelo, "Untitled (How Does It Feel)" (Cheeba Sound/Virgin); Eminem, "The Real Slim Shady" (Web/Aftermath/Interscope); 'N Sync, "Bye Bye Bye" (Jive); Red Hot Chili Peppers, "Californication" (Warner Bros.).

Best male video: D'Angelo, "Untitled (How Does It Feel)"; Eminem, "The Real Slim Shady"; Kid Rock, "Cowboy" (Top Dog/Lava/Atlantic); Moby, "Natural Blues" (V2); Ricky Martin, "Shake Your Bon Bon" (C2/Columbia).

Best female video: Aaliyah, "Try Again" (Blackground/Virgin); Britney Spears, "Oops!... I Did It Again" (Jive); Christina Aguilera, "What A Girl Wants"

(RCA); Macy Gray, "I Try" (Clean Slate/Epic); Toni Braxton, "He Wasn't Man Enough" (LaFace/Arista).

Best group video: Blink-182, "All The Small Things"; Destiny's Child, "Say My Name" (Columbia); Foo Fighters, "Learn To Fly" (Roswell/RCA); 'N Sync, "Bye Bye Bye"; Red Hot Chili Peppers, "Californication."

Best rap video: DMX, "Party Up (Up In Here)" (Ruff Ryders/Def Jam); Dr. Dre Featuring Eminem, "Forgot About Dre" (Aftermath/Interscope); Eminem, "The Real Slim Shady"; Eve Featuring Faith Evans, "Love Is Blind" (Ruff Ryders/Interscope); Jay-Z Featuring U.G.K., "Big Pimpin'" (Roc-A-Fella/Def Jam).

Best R&B video: Brian McKnight, "Back At One" (Motown); D'Angelo, "Untitled (How Does It Feel)"; Destiny's Child, "Say My Name"; Toni Braxton, "He Wasn't Man Enough."

Best hip-hop video: Juvenile, "Back That Thang Up" (Cash Money/Universal); Lauryn Hill, "Everything Is Everything" (Ruffhouse/Columbia); Limp Bizkit Featuring Method Man, "N 2 Gether Now" (Flip/Interscope); Q-Tip, "Vivrant Thing" (Arista); Sisqó, "Thong Song" (Dragon/Def Soul).

Best dance video: Britney Spears, "(You Drive Me) Crazy" (Jive); Jennifer Lopez, "Waiting For Tonight" (Work Group/Epic); 'N Sync, "Bye Bye Bye"; Ricky Martin, "Shake Your Bon Bon"; Sisqó, "Thong Song."

Best rock video: Creed, "Higher"

(Wind-Up); Kid Rock, "Cowboy"; Korn, "Falling Away From Me" (Immortal/Epic); Limp Bizkit, "Break Stuff" (Flip/Interscope); Metallica, "I Disappear" (Hollywood); Rage Against The Machine, "Sleep Now In The Fire" (Epic).

Best pop video: Blink-182, "All The Small Things" (MCA); Britney Spears, "Oops!... I Did It Again" (Jive); Christina Aguilera, "What A Girl Wants" (RCA); Destiny's Child, "Say My Name" (Columbia); 'N Sync, "Bye Bye Bye" (Jive).

Best new artist in a video: Christina Aguilera, "What A Girl Wants" (RCA); Macy Gray, "I Try" (Clean Slate/Epic); Papa Roach, "Last Resort" (DreamWorks); Pink, "There You Go" (LaFace/Arista); Sisqó, "Thong Song" (Dragon/Def Soul).

Best video from a film: Aaliyah, "Try Again," from "Romeo Must Die" (Blackground/Virgin); Aimee Mann, "Save Me," from "Magnolia" (Reprise/Warner Bros.); Metallica, "I Disappear," from "Mission: Impossible 2"; R.E.M., "The Great Beyond," from "Man On The Moon" (Warner Bros.); Sisqó, "Thong Song (Remix)," from "Nutty Professor II: The Klumps" (Def Jam).

Viewer's Choice: Britney Spears, "Oops!... I Did It Again"; Christina Aguilera, "What A Girl Wants"; Eminem, "The Real Slim Shady"; 'N Sync, "Bye Bye Bye"; Sisqó, "Thong Song."

Breakthrough video: Björk, "All Is Full Of Love" (Elektra); Blur, "Coffee And TV" (Virgin); Chemical Brothers, "Let Forever Be" (Astralwerks); Nine

Inch Nails, "Into The Void" (Nothing/Interscope); Supergrass, "Pumping On Your Stereo" (Parlophone/Island).

Best direction in a video: D'Angelo, "Untitled (How Does It Feel)"; Eminem, "The Real Slim Shady"; Foo Fighters, "Learn To Fly"; Lauryn Hill, "Everything Is Everything"; Red Hot Chili Peppers, "Californication" (Warner Bros.).

Best choreography in a video: Aaliyah, "Try Again"; Alanis Morissette, "So Pure" (Maverick/Reprise); Christina Aguilera, "What A Girl Wants"; Jennifer Lopez, "Waiting For Tonight"; 'N Sync, "Bye Bye Bye."

Best special effects in a video: Björk, "All Is Full Of Love"; Lauryn Hill, "Everything Is Everything"; Metallica, "I Disappear"; Red Hot Chili Peppers, "Californication"; Supergrass, "Pumping On Your Stereo."

Best art direction in a video: Filter, "Take A Picture" (Reprise); Macy Gray, "Do Something" (Clean Slate/Epic); Red Hot Chili Peppers, "Californication"; Supergrass, "Pumping On Your Stereo."

Best editing in a video: Aimee Mann, "Save Me"; Blaque, "I Do" (Track Masters/Columbia); Eminem, "The Real Slim Shady"; Metallica, "I Disappear"; R.E.M., "The Great Beyond."

Best cinematography in a video: Filter, "Take A Picture" (Reprise); Macy Gray, "Do Something" (Clean Slate/Epic); Madonna, "American Pie" (Maverick); Metallica, "I Disappear"; Stone Temple Pilots, "Sour Girl" (Atlantic).

NAPSTER RULING MAY AFFECT OTHER SITES

(Continued from page 5)

not be tolerated, no matter how clever the software program. "We certainly hope that Internet companies with similar services can find ways to make them legitimate," he said.

But RIAA's Rosen said it is no guarantee technology advancements won't continue to threaten copyright.

"I'm content with the decision, but not complacent," she says. "The most important response to this is that we have to redouble our efforts to create a legitimate marketplace. This decision gives us that opportunity, but it's not a shelter."

Napster co-founder Shawn Fanning, meanwhile, sat in federal court and listened as his dream of revolutionizing the Internet music business was halted by the judge, who called the file-sharing program he helped to develop no more than a piracy tool.

Minutes after the judge issued her decision, Fanning was whisked from the courthouse, surrounded by bodyguards, as photographers snapped his picture as though he were a celebrity attending a movie premiere.

The copyright-infringement lawsuit was filed in December 1999 by RIAA member companies and music publishers.

National Music Publishers' Assn. president/CEO Edward Murphy also says the ruling sends a strong message to Internet companies and the people who fund them. "I think the ruling will serve as a good lesson for the copycats, for those who are looking to monetize their efforts," he says. "I also think this will send a message to venture capitalists, and they will have to think very carefully about where they're spending their money."

Napster immediately appealed the decision in the 9th District Court, asking for an emergency stay. Unless it is granted, the company will be forced to remove by midnight of July

28 all copyright material owned by the RIAA member companies and music publishers named in the suit.

Napster lead attorney David Boies called the decision "broad and impossible to implement," since the company cannot identify all of the plaintiffs' copyright material on the site.

Patel ordered the engineers at Napster who created the program in the first place to "figure it out."

A \$5 million bond from the RIAA was ordered to cover the costs of lost business to Napster while the parties await trial. Boies had requested an \$800 million bond, which he estimated was the value of the company.

"Today, in federal court, the judge issued an order that basically would have the effect of shutting down the Napster service as it exists," said Napster CEO Hank Barry in a statement. "The judge's ruling is essential in this: that one-to-one noncommercial file sharing violates the law."

The quick decision came as a surprise to the crowd that jammed into Patel's tiny courtroom. An adjacent overflow room was filled with curious Joes, national press, and law professors, many of whom had brought their students to witness arguments in the landmark case.

Like a clerk reading a multi-count verdict in a criminal case, Patel rejected all the arguments put forth by Napster attorneys. She ruled that the file-sharing program was not protected under fair-use provisions in the 1992 Audio Home Recording Act or via the precedent set in the Diamond Rio court victory over the RIAA. She also ruled that the primary purpose of the software was to copy and distribute copyright material, not for such non-infringing uses as the promotion of new artists (which Napster claimed citing the Sony Betamax case), and that the RIAA member

companies were not attempting to shut the service to hinder the progress of technology. "You can still have your chat rooms and promote those new artists," Patel said.

Napster attempted to convince Patel that the software was used for non-infringing uses, but she didn't buy the claim. "This program was created to facilitate downloading, and pirating be damned," she said. "Piracy was utmost in their minds; their thought was free music for the people."

She also cited RIAA evidence that indicated that Napster executives had downloaded copyright material to their computers.

Throughout the 2½-hour proceeding, Patel frequently jabbed at Napster attorney Boies. In one exchange with RIAA outside counsel Russell Frackman, who accused Napster of trying to "usurp the recording industry as we know it today," the judge shot back, "So they're trying to be the Microsoft of the music business." The comment was an obvious swipe at Boies, who was part of the government team that broke up the software giant.

In part, Patel's swift ruling was swayed by Frackman's staggering illustration of usage rates by Napster's 20 million customers.

"14,000 downloads happen every minute, resulting in 12 million to 30 million a day," Frackman said. "Napster estimates that by the end of the year, they will have 75 million users."

During the hearing, Patel called Napster's argument that consumers use the software as a sampling tool "weak and irrelevant." "You can not use that as an excuse to infringe on copyright, because some of the people, some of the time, use it to benefit the copyright holders," she said.

International Federation of the Phonographic Industry chairman/

CEO Jay Berman described the ruling as "an important step in the development of a legitimate international online music market." In a later statement, he added, "The court has sent a strong signal worldwide that building a business by infringing on the copyright of others is both wrong and illegal."

In the artist camp, Noah Stone, director of Artists Against Piracy, hailed the decision. "A company should not be able to co-opt other people's copyrights," he said. "As an industry, we must find a way to give music fans what they want, which is fast and easy music on the Internet. While Napster the technology is very compelling, Napster the business has shown no respect for the artists."

UNIVERSAL SPAIN SOARS

(Continued from page 73)

market leadership, meant that very quickly we had a united team that worked for success at every level."

López is also president of IFPI-affiliated labels body AFYVE; he says early estimates show that in the five months ending May 31, the Spanish music market was up 9% in value and 8.9% in unit terms compared with the same period last year. Value rose from 22 billion pesetas (\$124.3 million) to 24 billion pesetas (\$135.6 million); unit sales were up from 23.1 million to 25.9 million. "The push behind this rise comes from Universal's performance," says López.

Universal's success in the year was boosted by its long-awaited breakthrough with Enrique Iglesias. Intensive marketing saw his latest album, "Enrique," ship 400,000 units here—four times more than any of his previous albums. López adds that Universal sold more than 1 million copies of a 58-strong series of CDs

"We are delighted that the court has upheld the rights of all artists to protect and control their creative efforts," the members of Metallica said in a statement. "In what we feel is a heroic and historic decision, Judge Patel confirmed that musicians, songwriters, filmmakers, authors, visual artists, and other members of the creative community are entitled to the same copyright protections online that they have traditionally been afforded offline."

Chuck D, a vocal supporter of the service, sees it differently. "If Patel was the key judge at the last turn of the century, we'd still be relying on horses and buggies and trains to get around," he says.

called "El Flamenco Es Universal" during the year, some 600,000 of which were sold through newspaper kiosks.

"We want to see more local product doing well in general," he says. "There has [recently] been less pop or young music among the successful CDs, because new Spanish talent is taking more time to develop. I lay the blame at the door of music radio, whose system of production is not convincing or forceful. I would like to see a more adventurous policy on music radio. At the moment, Spanish music radio is not helping sufficiently to develop local product."

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THE Billboard 200

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

AUGUST 5, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	1	VARIOUS ARTISTS	VIRGIN/CAPITOL/SONY 524772/UME (12.98/18.98) 1 week at No. 1 NOW 4	1
2	2	3	10	BRITNEY SPEARS	▲ JIVE 41704 (11.98/18.98) OOPS!...I DID IT AGAIN	1
3	1	1	9	EMINEM	▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) THE MARSHALL MATHERS LP	1
◀ GREATEST GAINER ▶						
4	3	4	4	NELLY	FO' REEL 157743/UNIVERSAL (11.98/17.98) COUNTRY GRAMMAR	3
5	8	8	13	PAPA ROACH	▲ DREAMWORKS 450223/INTERSCOPE (11.98/17.98) INFEST	5
6	6	6	43	CREED	▲ WIND-UP 13053* (11.98/18.98) HUMAN CLAY	1
7	7	5	18	'N SYNC	▲ JIVE 41702 (11.98/18.98) NO STRINGS ATTACHED	1
8	4	—	2	SOUNDTRACK	DEF JAM/DEF SOUL 542522*/DJMGM (12.98/18.98) NUTTY PROFESSOR II: THE KLUMPS	4
9	10	11	24	3 DOORS DOWN	▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS THE BETTER LIFE	9
10	5	2	3	VARIOUS ARTISTS	RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98) RYDE OR DIE VOL. II	2
11	11	10	6	B.B. KING & ERIC CLAPTON	▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98) RIDING WITH THE KING	3
12	12	9	8	KID ROCK	▲ TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98) THE HISTORY OF ROCK	2
13	15	14	52	DESTINY'S CHILD	▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98) THE WRITING'S ON THE WALL	5
14	17	15	36	DR. DRE	▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001	2
15	9	—	2	EVERCLEAR	CAPITOL 97061 (11.98/17.98) SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
16	20	23	43	STING	▲ A&M 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY	15
17	13	7	4	LIL' KIM	QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98) THE NOTORIOUS KIM	4
18	18	16	14	JOE	▲ JIVE 41703 (11.98/17.98) MY NAME IS JOE	2
19	14	13	9	MATCHBOX TWENTY	▲ LAVA/ATLANTIC 83339/AG (12.98/18.98) MAD SEASON	3
20	16	12	4	KELLY PRICE	DEF SOUL 542472*/DJMGM (11.98/17.98) MIRROR MIRROR	5
21	23	28	59	RED HOT CHILI PEPPERS	▲ WARNER BROS. 47386* (10.98/17.98) CALIFORNICATION	3
22	19	22	13	TONI BRAXTON	▲ LAFACE 26069/ARISTA (11.98/18.98) THE HEAT	2
23	NEW	1	1	CANIBUS	CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98) 2000 B.C.	23
24	21	17	6	THREE 6 MAFIA	● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98) WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
25	26	31	35	JESSICA SIMPSON	▲ COLUMBIA 69096/CRG (11.98 EQ/17.98) SWEET KISSES	25
26	25	27	47	DIXIE CHICKS	▲ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98) FLY	1
27	27	29	31	DMX	▲ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98) ...AND THEN THERE WAS X	1
28	22	19	5	NEXT	● ARISTA 14643* (10.98/17.98) WELCOME II NEXTASY	12
29	28	24	58	SANTANA	◆ ARISTA 19080 (11.98/18.98) SUPERNATURAL	1
30	31	18	5	BUSTA RHYMES	▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98) ANARCHY	4
31	30	25	11	SOUNDTRACK	▲ HOLLYWOOD 162244 (12.98/18.98) MISSION: IMPOSSIBLE 2	2
32	33	35	6	BON JOVI	ISLAND 542474*/DJMGM (11.98/17.98) CRUSH	9
33	34	45	5	BILLY GILMAN	● EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98) ONE VOICE	33
34	29	21	34	SISQO	▲ DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98) UNLEASH THE DRAGON	2
35	40	39	37	FAITH HILL	▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE	1
36	39	34	10	BIG TYMERS	CASH MONEY 157673/UNIVERSAL (11.98/17.98) I GOT THAT WORK	3
37	24	20	8	VARIOUS ARTISTS	▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98) TOTALLY HITS 2	13
38	35	32	48	CHRISTINA AGUILERA	▲ RCA 67690 (11.98/17.98) CHRISTINA AGUILERA	1
39	32	26	5	DEFTONES	MAVERICK 47667/WARNER BROS. (9.98/17.98) WHITE PONY	3
40	37	33	52	MACY GRAY	▲ EPIC 69490* (11.98 EQ/17.98) HS ON HOW LIFE IS	4
41	36	30	10	WHITNEY HOUSTON	▲ ARISTA 14626 (19.98/24.98) WHITNEY: THE GREATEST HITS	5
42	38	36	30	JAY-Z	▲ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98) VOL. 3... LIFE AND TIMES OF S. CARTER	1
43	43	43	43	MARC ANTHONY	▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98) MARC ANTHONY	8
44	45	42	9	LEE ANN WOMACK	● MCA NASHVILLE 170099 (11.98/17.98) I HOPE YOU DANCE	17
45	44	38	82	KID ROCK	▲ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS DEVIL WITHOUT A CAUSE	4
46	42	37	9	DON HENLEY	▲ WARNER BROS. 47083 (12.98/18.98) INSIDE JOB	7
47	46	40	9	A PERFECT CIRCLE	● VIRGIN 49253* (11.98/17.98) MER DE NOMS	4
48	57	70	10	BBMAK	▲ HOLLYWOOD 162260 (8.98/12.98) HS SOONER OR LATER	48
49	48	46	16	PINK	● LAFACE 26062/ARISTA (11.98/17.98) CAN'T TAKE ME HOME	26
50	47	44	13	CYPRESS HILL	▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98) SKULL & BONES	5
51	64	62	20	YOLANDA ADAMS	● ELEKTRA 62439/EEG (11.98/17.98) HS MOUNTAIN HIGH...VALLEY LOW	51
52	51	49	62	BACKSTREET BOYS	◆ JIVE 41672 (11.98/18.98) MILLENNIUM	1
53	50	54	19	SAMMIE	● FREEWORLD 23168/CAPITOL (8.98/12.98) FROM THE BOTTOM TO THE TOP	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	60	56	57	LIMP BIZKIT	▲ FLIP 490335*/INTERSCOPE (12.98/18.98) SIGNIFICANT OTHER	1
55	52	47	12	504 BOYZ	● NO LIMIT 50722*/PRIORITY (11.98/17.98) GOODFELLAS	2
56	49	48	11	MANDY MOORE	● 550 MUSIC 62195/EPIC (11.98 EQ/16.98) I WANNA BE WITH YOU	21
57	61	53	11	AVANT	MAGIC JOHNSON 112069/MCA (11.98/17.98) MY THOUGHTS	45
58	62	55	50	MOBY	▲ V2 27049* (10.98/17.98) HS PLAY	48
59	56	51	35	ENRIQUE IGLESIAS	▲ INTERSCOPE 490540* (12.98/18.98) ENRIQUE	33
60	58	52	27	JAGGED EDGE	▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98) J.E. HEARTBREAK	8
61	55	41	6	SOUNDTRACK	● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98) SHAFT	22
62	73	66	80	BRITNEY SPEARS	◆ JIVE 41651 (11.98/18.98) ...BABY ONE MORE TIME	1
63	63	57	36	CELINE DION	▲ 550 MUSIC 63760/EPIC (11.98 EQ/18.98) ALL THE WAY... A DECADE OF SONG	1
64	67	79	13	DISTURBED	GIANT 24738*/WARNER BROS. (11.98/17.98) HS THE SICKNESS	64
65	59	50	15	NO DOUBT	▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98) RETURN OF SATURN	2
66	69	63	37	SAVAGE GARDEN	▲ COLUMBIA 63711/CRG (11.98 EQ/17.98) AFFIRMATION	6
67	65	58	9	LUCY PEARL	POOKIE 78059/BEYOND (11.98/17.98) LUCY PEARL	26
68	71	67	10	NINE DAYS	550 MUSIC 63634/EPIC (11.98 EQ/16.98) MADDING CROWD	67
69	72	61	74	EMINEM	▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) THE SLIM SHADY LP	2
70	88	93	17	COMMON	MCA 111970* (11.98/17.98) LIKE WATER FOR CHOCOLATE	16
71	79	75	81	GODSMACK	▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS GODSMACK	22
72	70	59	15	DA BRAT	● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98) UNRESTRICTED	5
73	78	68	142	SHANIA TWAIN	◆ MERCURY (NASHVILLE) 536003 (12.98/18.98) COME ON OVER	2
74	82	74	14	CARL THOMAS	● BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL	9
75	68	—	2	BEENIE MAN	SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98) ART AND LIFE	68
76	86	88	63	SHEDAISSY	▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS THE WHOLE SHEBANG	70
77	75	69	41	DONELL JONES	▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98) WHERE I WANNA BE	35
78	89	83	12	MARY MARY	C2/COLUMBIA 63740/CRG (10.98 EQ/16.98) THANKFUL	59
79	41	—	2	MOTLEY CRUE	MOTLEY 78120/BEYOND (11.98/17.98) NEW TATTOO	41
80	81	77	60	BLINK-182	▲ MCA 111950 (12.98/18.98) ENEMA OF THE STATE	9
81	77	60	17	SOUNDTRACK	▲ BLACKGROUND 49052*/MIRGIN (11.98/17.98) ROMEO MUST DIE — THE ALBUM	3
82	66	—	2	THIRD DAY	ESSENTIAL 10670/JIVE (10.98/16.98) OFFERINGS: A WORSHIP ALBUM	66
83	74	64	3	JIMMY PAGE & THE BLACK CROWES	TVT 2140 (24.98 CD) LIVE AT THE GREEK	64
84	83	89	28	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98) HS IDEAL	83
◀ PACESETTER/HEATSEEKER IMPACT ▶						
85	112	103	8	LARA FABIAN	COLUMBIA 69053/CRG (11.98 EQ/17.98) HS LARA FABIAN	85
86	90	86	29	STONE TEMPLE PILOTS	● ATLANTIC 83255/AG (10.98/16.98) NO. 4	6
87	92	92	34	INCUBUS	● IMMORTAL 63652/EPIC (11.98 EQ/16.98) MAKE YOURSELF	62
88	107	95	4	KOTTONMOUTH KINGS	SURBURBAN NOIZE 21480/CAPITOL (10.98/16.98) HIGH SOCIETY	65
89	80	73	20	VITAMIN C	● ELEKTRA 62406/EEG (11.98/17.98) HS VITAMIN C	29
90	87	81	29	VERTICAL HORIZON	▲ RCA 67818 (10.98/16.98) HS EVERYTHING YOU WANT	40
91	95	90	54	SLIPKNOT	▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS SLIPKNOT	51
92	100	97	130	DIXIE CHICKS	▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS WIDE OPEN SPACES	4
93	84	82	5	JURASSIC 5	RAWKUS 490664*/INTERSCOPE (8.98/12.98) QUALITY CONTROL	43
94	99	87	18	ICE CUBE	● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98) WAR & PEACE VOL. 2 (THE PEACE DISC)	3
95	76	71	10	A*TEENS	STOCKHOLM 159007/MCA (11.98/17.98) THE ABBA GENERATION	71
96	96	96	64	TIM MCGRAW	▲ CURB 77942 (10.98/17.98) A PLACE IN THE SUN	1
97	NEW	1	1	SOUNDTRACK	ATLANTIC 83370/AG (12.98/18.98) POKEMON THE MOVIE 2000: THE POWER OF ONE	97
98	91	80	8	SOUNDTRACK	SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98) BIG MOMMA'S HOUSE	41
99	113	112	29	P.O.D.	● ATLANTIC 83216/AG (11.98/17.98) HS THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
100	NEW	1	1	WILL DOWNING	MOTOWN 157881/UNIVERSAL (11.98/17.98) ALL THE MAN YOU NEED	100
101	124	126	33	VARIOUS ARTISTS	▲ UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98) NOW 3	4
102	85	65	6	VARIOUS ARTISTS	ROADRUNNER 8536 (11.98/17.98) MTV: THE RETURN OF THE ROCK	42
103	94	78	4	SISTER HAZEL	UNIVERSAL 157883 (11.98/17.98) FORTRESS	63
104	103	100	21	BLOODHOUND GANG	▲ REPUBLIC/GEFFEN 490455*/INTERSCOPE (12.98/18.98) HOORAY FOR BOOBIES	14
105	98	84	10	PEARL JAM	EPIC 63665* (11.98 EQ/17.98) BINAURAL	2
106	101	98	60	LONESTAR	▲ BNA 67762/RLG (10.98/17.98) LONELY GRILL	28
107	108	110	36	KORN	▲ IMMORTAL 63710*/EPIC (11.98 EQ/17.98) ISSUES	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	93	76	5	K.D. LANG WARNER BROS. 47605 (12.98/18.98)	INVINCIBLE SUMMER	58
109	110	105	13	MYA UNIVERSITY 490640/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
110	97	72	4	VARIOUS ARTISTS MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP	45
111	128	120	35	METALLICA ELEKTRA 62463/EEG (18.98/24.98)	S & M	2
112	102	101	34	EIFFEL 65 REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
113	111	109	96	GOO GOO DOLLS WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
114	121	115	28	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT	79
115	109	107	10	PHISH ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
116	106	85	4	DEF SQUAD DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	53
117	105	99	17	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY?	76
118	115	111	5	VARIOUS ARTISTS PROVIDENT 10533/JIVE (21.98/21.98)	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S	111
119	118	106	20	GEORGE STRAIT MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
120	150	160	10	DIDO ARISTA 19025 (10.98/16.98) HS	NO ANGEL	120
121	123	114	16	BIG PUNISHER LOUD/COLUMBIA 63843/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
122	104	94	5	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5	71
123	133	156	11	HANSON MOE/ISLAND 542383/IDJMG (11.98/17.98)	THIS TIME AROUND	19
124	NEW	1	1	SOMETHIN' FOR THE PEOPLE WARNER BROS. 47354 (11.98/17.98)	ISSUES	124
125	137	163	9	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
126	131	121	29	TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
127	125	171	5	SR-71 RCA 67845 (10.98/13.98) HS	NOW YOU SEE INSIDE	125
128	119	104	7	VARIOUS ARTISTS ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000	70
129	134	187	3	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	129
130	117	113	23	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83275/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
131	132	138	59	SMASH MOUTH INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
132	126	117	16	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	117
133	158	158	17	VARIOUS ARTISTS INTEGRITYWORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
134	136	140	31	REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
135	127	108	6	SINEAD O'CONNOR ATLANTIC 83337/AG (11.98/17.98)	FAITH AND COURAGE	55
136	120	91	4	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	86
137	NEW	1	1	VARIOUS ARTISTS NARM 50004 (1.98 CD)	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ	137
138	147	134	20	GERALD LEVERT EASTWEST 62417/EEG (11.98/17.98)	G	8
139	152	139	90	JUVENILE CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
140	116	116	48	LFO ARISTA 14605 (11.98/17.98)	LFO	21
141	140	133	39	ALAN JACKSON ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
142	129	118	9	DYNAMITE HACK WOPPITZER/FARMCLUB.COM 157884/UNIVERSAL (11.98/17.98)	SUPERFAST	84
143	122	102	6	SOUNDTRACK ISLAND 542793/IDJMG (17.98 CD)	GONE IN 60 SECONDS	69
144	130	125	44	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
145	143	128	25	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
146	145	131	49	MARY J. BLIGE MCA 111929* (11.98/17.98)	MARY	2
147	139	137	14	WESTLIFE ARISTA 14642 (11.98/17.98) HS	WESTLIFE	129
148	114	119	5	MC EHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	95
149	154	146	35	THIRD EYE BLIND ELEKTRA 62415/EEG (11.98/17.98)	BLUE	40
150	160	136	8	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	78
151	141	130	73	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
152	144	123	21	BONE THUGS-N-HARMONY RUTHLESS 63581*EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
153	142	145	44	BRIAN MCKNIGHT MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
154	151	122	26	D'ANGELO CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	149	154	17	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
156	138	124	10	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
157	161	159	14	SON BY FOUR SONY DISCOS 83181 (10.98 EQ/15.98) HS	SON BY FOUR	94
158	NEW	1	1	MOBY ELEKTRA 62554/EEG (12.98/18.98)	MOBYSONGS: ESSENTIAL TRACKS FROM 1992-1998	158
159	155	132	24	DRAMA TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	32
160	135	161	13	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98) HS	S CLUB 7	112
161	157	151	21	AC/DC EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
162	156	141	38	FOO FIGHTERS ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
163	148	155	7	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	122
164	163	147	63	RICKY MARTIN C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
165	159	143	60	SOUNDTRACK WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
166	170	168	11	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	157
167	162	165	23	SONIQUE FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) HS	HEAR MY CRY	67
168	NEW	1	1	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	168
169	179	148	8	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	140
170	167	135	9	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
171	164	166	58	SARAH MCLACHLAN ARISTA 19049 (11.98/17.98)	MIRROBALL	3
172	169	149	10	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54
173	NEW	1	1	JON SECADA 550 MUSIC 69840/EPIC (11.98 EQ/17.98)	BETTER PART OF ME	173
174	166	162	8	IRON MAIDEN PORTRAIT/COLUMBIA 62208/CRG (11.98 EQ/17.98)	BRAVE NEW WORLD	39
175	165	144	21	STEELY DAN GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
176	NEW	1	1	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	176
177	NEW	1	1	THE KINLEYS EPIC (NASHVILLE) 69593/SONY (NASHVILLE) (10.98 EQ/17.98) HS	II	177
178	173	200	53	VARIOUS ARTISTS INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
179	184	186	38	RAGE AGAINST THE MACHINE EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
180	172	167	62	ANDREA BOCELLI POLYDOR 547222 (12.98/18.98)	SOGNO	4
181	192	—	21	TRACY CHAPMAN ELEKTRA 62478/EEG (11.98/17.98)	TELLING STORIES	33
182	186	178	28	MARK WILLS MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
183	174	150	6	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM	61
184	171	152	52	STAINED FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
185	168	142	9	GLORIA ESTEFAN EPIC 62163 (11.98 EQ/17.98)	ALMA CARIBENA — CARIBBEAN SOUL	50
186	185	175	10	MXPX TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	THE EVER PASSING MOMENT	56
187	180	179	4	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	179
188	146	127	7	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
189	RE-ENTRY	42	42	DIANA KRALL VERVE 050304/AG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
190	181	169	71	LIT RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
191	177	177	11	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95
192	175	153	12	SOUNDTRACK DECCA 467094 (18.98 CD)	GLADIATOR	66
193	178	173	9	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000	153
194	RE-ENTRY	15	15	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
195	RE-ENTRY	19	19	BLACK ROB BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	3
196	193	—	35	VARIOUS ARTISTS SPARROW 51703 (19.98/19.98)	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
197	183	180	93	PHIL COLLINS FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
198	188	170	13	NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
199	197	—	21	DAVE MATTHEWS BAND BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
200	NEW	1	1	THE URGE IMMORTAL 49498*/VIRGIN (11.98/16.98) HS	TOO MUCH STEREO	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 9	Busta Rhymes 30	Everclear 15	Joe 18	Brian McKnight 153	Rage Against The Machine 179	Power Of One 97	The Family Values Tour 1999 170
504 Boyz 55	Canibus 23	Lara Fabian 85	Donell Jones 77	Sarah McLachlan 171	Rascal Flatts 163	Romeo Must Die — The Album 81	Layzie Bone Presents Mo Thugs III: 110
AC/DC 161	Tracy Chapman 181	Foo Fighters 162	Jurassic 5 93	Metallica 111	Red Hot Chili Peppers 21	Shaft 61	The Mothership 110
Yolanda Adams 51	Kenny Chesney 151	Phish 129	Juvenile 139	Methrone 129	Kenny Rogers 144	Tarzan 165	MTV: The Return Of The Rock 102
Christina Aguilera 38	Pill Collins 197	Giddy Gilman 33	Toby Keith 126	Moby 58, 158	S Club 7 160	Britney Spears 2, 62	Now 3 101
Alice Deejay 117	Common 70	Godsmack 71	Kid Rock 12, 45	Mandy Moore 56	Sammie 53	SR-71 127	Now 4 1
Marc Anthony 43	Creed 6	Go Go Dolls 113	The Kinleys 177	Motley Crue 79	Santana 29	Staind 184	Punk O Rama #5 122
A*Teens 95	Cypress Hill 50	Macy Gray 40	Kittie 114	Anne Murray 188	Savage Garden 66	Steeleye Dan 175	Reggae Gold 2000 193
Avant 57	Da Brat 72	Fred Hammond & Radical For Christ 194	Korn 107	MxPx 186	Jill Scott 168	Cat Stevens 132	Ryde Or Die Vol. II 10
B.B. King & Eric Clapton 11	D'Angelo 154	Hanson 123	Kottonmouth Kings 88	Mya 109	Jon Secada 173	Stone Temple Pilots 86	Totally Hits 2 37
Backstreet Boys 52	Def Squad 116	Ben Harper And The Innocent Criminals 155	Diana Krall 189	Nelly 4	SheDaisy 76	George Strait 119	Ultimate Dance Party 2000 128
BBMak 48	Deftones 39	Eric Heatherly 166	k.d. lang 108	Next 28	Jessica Simpson 25	Cari Thomas 74	WOW 2000: The Year's 30 Top Christian Artists And Songs 196
The Beach Boys 191	Destiny's Child 13	Don Henley 46	Gerald Levert 138	Nine Days 68	Sisqo 34	Three 6 Mafia 24	WOW Gold: 30 Landmark Christian Songs Of The 70's, 80's And 90's 118
Beenie Man 75	Dido 120	Faith Hill 35	LFO 140	No Doubt 65	Sister Hazel 103	Trick Daddy 130	WOW Worship: Today's 30 Most Powerful Worship Songs 178
Big Moe 176	Celine Dion 63	Whitney Houston 41	Lil' Kim 17	NOFX 183	Slipknot 91	Shania Twain 73	Vertical Horizon 90
Big Punisher 121	Disturbed 64	ice Cube 94	Limp Bizkit 54	'N Sync 7	Smash Mouth 131	The Urge 200	Vitamin C 89
Big Tymers 36	Dixie Chicks 26, 92	ideal 84	Lit 190	Sinead O'Connor 135	Snoop Dogg & Tha Eastsidaz 145	Johnnie Taylor 169	Westlife 147
Black Rob 195	DJ Quik 156	Enrique Iglesias 59	Lonestar 106	Jimmy Page & The Black Crowes 83	Somethin' For The People 124	The Temptations 172	Mark Wills 182
Mary J. Blige 146	DMX 27	Incubus 87	Lucy Pearl 67	Papa Roach 5	Son By Four 157	Third Day 82	Lee Ann Womack 44
Blink-182 80	Will Downing 100	Ricky Martin 164	Ricky Martin 164	Pearl Jam 105	Sonique 167	Third Eye Blind 149	Neil Young 198
Bloodhound Gang 104	Wu 159	matchbox twenty 19	matchbox twenty 19	A Perfect Circle 47	SOUNDTRACK	Trick Daddy 130	
Andrea Bocelli 180	Dr. Dre 14	Dave Matthews Band 199	Dave Matthews Band 199	Phish 115	Big Momma's House 98	Various Artists	
Bon Jovi 32	Dynamite Hack 142	Jagged Edge 60	Jagged Edge 60	Pink 49	Gladiator 192	BET On Jazz Presents: For The Love Of Jazz 137	
Bone Thugs-N-Harmony 152	Eiffel 65 112	RECA Mkt 148	RECA Mkt 148	Plus One 125	Gone In 60 Seconds 143		
Toni Braxton 22	Eminem 3, 69	Tim McGraw 96	Tim McGraw 96	Mission: Impossible 2 31	Mission: Impossible 2 31		
Brotha Lynch Hung 136	Gloria Estefan 185			Nitty Professor II: The Klumps 8	Nitty Professor II: The Klumps 8		
Bumpy Knuckles 187				P.O.D. 99	P.O.D. 99		
				Kelly Price 20	Pokemon The Movie 2000: The		

NAVARRE PLEDGES GREATER FOCUS ON ITS LABEL LIST

(Continued from page 8)

thing else. And there are probably another eight to 10 labels that, in the next four to six months, once we get past the fall selling season, if they haven't produced properly, they're going to go away."

Noting that Navarre currently carries 41 labels, Chiado adds, "We're going to try to get ourselves down to as few as 25 to 30 labels. But the quality of those labels—if you see the signings that we're making now—we're really thinking about it."

Greater selectivity appears to be paying off for Navarre: For the 2000 fiscal year that ended March 31, music accounted for 34.3% of total sales, with computer software sales accounting for 65.4%. In the 1999 fiscal year, music accounted for only 28.4% of total sales.

Paulson tells Billboard, "On the music side of the business, what Jim's really done is strategized the approach to the labels. What we have done is committed the financial resources to support that, and I think you'll see that continue to grow."

In addition to reaching a greater balance with the computer division, Chiado says he is striving to reach greater parity between new-release and catalog sales. "I'm going to continue to look for those labels that'll give us catalog . . . so that we are not 90% new release, 10% catalog. It really needs to get more like 60-40."

For the most recent quarter, which ended June 30, Navarre reported a loss of \$2.1 million; however, without losses incurred from the consolidation of the firm's E-commerce sub-



siary, eSplice, and equity investment loss associated with its Webcasting company, NetRadio, it showed net income of \$415,000.

With NetRadio's equity investment now written down to zero, Paulson says, "We wrote off the last \$1.9 million [loss] in this last quarter . . . It was a start-up technology-driven company, business-to-consumer; it's very expensive to build. We built it out of our own pocket. We knew it was going to affect our earnings . . . [But] there is zero effect of NetRadio on our balance sheet from July 1 forward."

With that drag on Navarre's bottom line now off the books, some observers may view eSplice—a division that facilitates E-commerce sites for commercial partners—in a similar light. "Here we go again? Is that it?" Paulson says with an ironic laugh.

"It's a natural question and one we get from the investment community," he continues. "eSplice is a business-to-business organization. We do not need the marketing funds that we utilized in building NetRadio to attract the consumer . . . Building a brand on the Internet is absolutely the most costly thing you can do. That's what NetRadio did. That's what CDnow did. That's what Amazon.com is still doing—they're building brands on the Internet. eSplice does not build a brand on the Internet—eSplice uses our customers and affiliate relationships for their brand . . . We don't have to spend anything to attract the traffic."

In his presentation to the music

'We're going to try to get ourselves down to as few as 25 to 30 labels'

— JIM CHIADO —

sales staff, Paulson noted that Navarre had \$16 million in cash on hand at the end of the quarter ending June 30, vs. only \$31,000 on hand in the same quarter a year ago.

He tells Billboard that this growth is the product of "managing the cash assets of this business, reducing our inventories, improving our receivables collections, stretching out our payables to our suppliers—all of the things that you do to run a business like this."

Paulson adds, "Many companies are going to focus on their content, their software, their music. They're going to have the whole group concentrating on signing better artists,

signing better distribution deals with the computer software suppliers. While we're focused on that, we've got a whole back room focused on managing the cash assets of that business. And just like we've got sales goals every month, we've got cash collection goals, we have inventory goals, we have cash-in-the-bank goals. We have an assortment of goals that deal with managing the assets of this business."

Paulson expresses disappointment in the price of Navarre's Nasdaq-traded stock, which closed July 25 at \$1.88.

However, Chiado adds that continued sales and steady-handed money management will change the stock picture over time. "Of course you can have strategic alliances and acquisitions that get everybody jazzed, or you can take a look at the Internet and how that's played up until this point in time. But really, if you go quarter after quarter and you make money, and you show revenue and profit gains in a number of different areas, it'll all come."

ZOMBA OPENS JAPANESE STAND-ALONE

(Continued from page 5)

is selling poorly in Japan.

Of his new role, Kitazawa says, "Stuart Watson [managing director of Zomba's international record group] and I have devised an operating structure that will be unique in the Japanese music industry. We believe it will enable us to extend the [career] life of established-artist albums and allow us to fully develop both new international artists and domestic repertoire."

Kitazawa will report to Watson, who has spent much of the past six months setting up the new venture. Watson has also been appointed chairman of Zomba Records Japan.

For Watson, establishing Zomba Japan is a case of *déjà vu*. In 1991, as senior VP of MCA Records International, he played a key role in establishing MCA Victor, a joint venture among MCA, Victor Musical Industries (now Victor Entertainment), and Victor Company of Japan (JVC).

The way Watson sees it, the downturn in sales of international product in Japan means that Zomba's timing is right. "The entire Japanese music industry is currently bemoaning a decline in international music sales, instead of looking at ways to grow sales," he says. "Zomba believes this is the very time to launch a new company."

"Our lack of historic infrastructure in the Japanese market—together with our unique roster of artists—has allowed us to create a model for the future that will take full advantage of these factors," he continues. "We will also draw on the expertise of the key individuals we are currently in the process of recruiting."

Watson, who is based in London, says Zomba will be happy if the Japanese operation breaks even after its first year of operation. Watson, who describes Kitazawa as "song-driven," says he was the ideal choice to head the Japanese operation, which is a "song- and artist-driven company."

Zomba Japan's first releases, due in November, will be the forthcoming albums by Backstreet Boys and R.

Kelly. The Zomba Group's biggest-selling release in Japan to date is Backstreet Boys' "Millennium" album, which has sold some 1 million units here. Watson says Zomba will emphasize the Jive brand in marketing its product in Japan. Kitazawa adds that Zomba Japan plans to sign domestic acts "when the right ones come along."

Clive Calder, chairman/CEO of the Zomba Group, says, "From the first night I had dinner four years ago with [Avex Group chairman/CEO] Tom Yoda, I felt that this was a man we could entrust with the future of our record labels in Japan. Tom and his talented team have since then built Avex into a powerhouse in Japan, while never neglecting Tom's promise to promote the best interests of our artists and labels in Japan."

"This is why, when it came time for Zomba to establish its own operation in Japan, we were able as always to work out a mutually satisfactory arrangement with Tom and his team, which is how good partners are supposed to work together," he adds.

One industry observer here notes that "losing Jive is a blow to Avex," but Yoda says he's in no hurry to try to find a licensor to replace Zomba. He insists that he is "very happy to witness the Zomba Group's new set-up in Japan. With an attractive artist roster, new staff, and new ideas, Zomba Japan has a very bright future. The Avex Group is here to support Zomba's new operation as before."

Besides being temporarily located in the same building as Avex in central Tokyo's upscale Aoyama district, Zomba Japan has a projected staff of 17 that will include three or four employees temporarily transferred from Avex to Zomba.

Barry Weiss, president of Jive Records U.S., says, "This is a very exciting next phase of development for the Zomba Group of Labels—created in large part by the great job Avex has done on our repertoire."



by Geoff Mayfield

WOW 'NOW,' CASH COW: From "All In The Family" through "Who Wants To Be A Millionaire," British concepts have often yielded American TV hits. With the chart-topping bow of "Now 4," a multi-label hits compilation fielded by Universal Music Enterprises, another U.K. notion rides herd over The Billboard 200.

Just when it seemed that former No. 1 Britney Spears might be the only threat to end Eminem's eight-week chart reign, the new "Now" compilation—fueled by a massive TV campaign that yielded big numbers at mass merchants' stores—emulates the success that similar compilations have enjoyed for several years in the U.K. In fact, such albums have been so successful there that the British trade ended up gerrymandering multi-artist collections and soundtracks onto a separate chart from the one that tracks single-act albums.

Not only is "Now 4" the most successful of the recent spate of U.S. hits collections, but it becomes the first such album in Billboard history to top the big chart (see story, page 8). Of course, several multi-artist soundtracks—from '70s sets "Woodstock" and "Saturday Night Fever" through 1998's "Armageddon"—have been No. 1 through the years. The Ruff Ryders camp, last year, and the charity collective known as USA For Africa, in 1985, also topped the list with multi-act sets, but unlike "Now," those albums consisted of new material.

With first-week sales of 320,500 units, the "Now" album easily fends off a resurgent Spears, who maintains the No. 2 slot with an 11% gain (241,000 units). Almost two-thirds of "Now's" opening-bell sales—in the neighborhood of 200,000 copies—come from mass merchants. About 38,000 were ordered direct via TV marketing.

Each of the previous three "Now" albums has reached the top 10 since the line was launched in 1998. The largest previous sales week in the series was achieved by "Now 3," which rang up 292,000 units during Christmas week of 1999. "Now 2" had the highest chart peak of those three, reaching No. 3 in August 1999. A similar hits series, "Totally Hits," launched last year by Time Warner's labels and Arista, has seen each of its two volumes peak at No. 14.

UNANSWERED QUESTIONS: Labels have been increasingly reluctant to field retail-available singles in recent years because they fear they may deter album sales. Why, then, is there no such reluctance about how the "Now" and "Totally Hits" series might cut into artists' individual album sales?

All but three of the 18 songs on "Now 4" reached the top 20 of the Hot 100 Airplay list. A dozen of the album's tracks—including eight that hit the radio chart's top 10—have never been released as regular-length singles on CD or cassette. Two of the songs that have bypassed stores—Aaliyah's "Try Again" and Joe's "I Wanna Know"—currently reside in the top 10 of The Billboard Hot 100. Lest anyone misunderstand, I am not arguing that labels not participate in these hit compilations but rather that labels should be less shy to release retail-available singles. 'N Sync, Destiny's Child, Billy Gilman, and BB Mak offer current examples of how an album can grow even as a single sells well. At Nos. 7, 13, 33, and 48, respectively, on The Billboard 200, each act's album shows at least some growth over the prior week, even as all are represented on Hot 100 Singles Sales. BB Mak bullets on the album list with an 11% gain (57-48).

As this column goes to press, Kathie Lee Gifford is halfway through her farewell week on "Live With Regis & Kathie Lee." This gives us occasion to reflect on her two No. 1's on the Heatseekers chart; her back-and-forth banter with White Zombie—talk about strange bedfellows—that was inspired by her first Heatseekers run in 1993; and the many sales spikes that "Live" generated for a variety of artists—which I expect will continue as Regis Philbin settles on a new on-air partner. My biggest regret is that I missed Lil' Kim's recent appearance when she visited the show the week after her new album hit stores, so I'm left to wonder: What did Kim wear? What track could she possibly perform on that show? And, what in the world did she and the show's perky hosts have to say to each other?

KEEPING SCORE: Rap rookie Nelly is the top seller among traditional music stores. Although "Now 4's" bow at No. 1 pushes him back to No. 4 on The Billboard 200, he snags the chart's largest unit increase . . . An MTV recipe that includes "Total Request Live," "Making The Video," and "All Access" stirs Britney Spears' uptick, the first time she has had a gain over prior-chart sales in her new album's 10-week chart run. There still hasn't been a week when the latest by either her or No. 3 Eminem (233,000 units) has sold less than 200,000 units . . . As his "Desert Rose" continues to chug at radio—and on Jaguar commercials—Sting's latest album marches ahead. In its 43rd chart week, a 17% spurt advances his "Brand New Day" 20-16 on the big chart, just a rung shy of the No. 15 peak where that album bowed . . . Lara Fabian has her biggest growth week yet. She blasts off Heatseekers with a 35.5% gain and The Billboard 200's Pacesetter trophy (112-85).

NEW ACTS MAKE MERCURY SHORT-LIST

(Continued from page 8)

Williams was the only artist to attend the announcement of the short-list, having been invited in her role as a label head. She says she was genuinely overcome when her name was read out. "I came along because I was invited," she says. "I wanted to see who was on the short-list, but I never expected to be on it myself, especially as I put the record out on my own label." The experience was, she says, "a bit nerve-racking."

The short-listing of "How To Steal The World" by Helicopter Girl (real name Jackie Joyce) represents an instant reaction to the latest move of former U.K. head of Warner Music and current British Phonographic Industry (BPI) chairman Rob Dickins. The album is the first release on his new label, Instant Karma (Billboard, July 8). Like Williams, Joyce says she was genuinely shocked at her inclusion. "People had told me I might have a chance, but I refused to believe it. I'm astonished—but delighted that people liked the record."

Andrew Yeates, newly installed director general of labels' body the BPI, describes the number of debut sets on the short-list as "great news" for the U.K. record business, adding that the list underscores "the range and the creativity within the British and Irish music industries."

The wide variety of styles on display has also been welcomed by the retail sector, where the award is seen as a valuable attention-grabber during a quiet sales period. Bob Lewis, director general of trade body the British Assn. of Record Dealers (BARD), describes the nominations as "interesting and varied,"

adding, "The publicity and promotion surrounding the event gives retailers a real opportunity to increase sales."

The Mercury Music Prize organizers will supply display material to major retailers and other BARD members. The short-listed albums will also be promoted with an EMI-manufactured budget-price compilation featuring one track from each, due Aug. 21.

One U.K. retailer that will be supporting the campaign is Virgin Megastores. Newly installed managing director Andy Randall describes the short-list as "a good eclectic mix." The relative lack of major names on the list, he suggests, is actually a bonus for specialist music retailers.

HMV U.K. product director David Roche agrees that the number of new acts means that there is "a lot of sales potential" in this year's Mercury campaign. "It's a good list for HMV," he notes. "Doves, Coldplay, M.J. Cole, Badly Drawn Boy—all of those have exciting sales potential." He agrees that the Mercury Music Prize still has relevance for retailers. "It's still worthwhile, particularly when it comes to supporting new music, which we, as retailers, simply have to do," he says. HMV will be supporting the campaign with window displays, he adds.

Frith agrees that this year's event is indeed "wide open," with "fewer huge acts and no obvious trends dominating the current music scene." Last year's list contained a string of major U.K. acts, including the Manic Street Preachers, Blur, Stereophonics, and the Chemical Brothers. The sole jazz choice in the 1999 nominations—saxophonist Denys Baptiste's "Be Where You Are" (Dune)—was also the only debut album on the list. Last year's prize was won by Talvin Singh's "OK" (Island).

There are fewer dance albums on the list than last year, and the return of traditional guitar rock is striking, most noticeably in the

records by Coldplay and Doves. The qualifying release period for entry ran from August 1999 to July 2000.

Most observers concede that the fact that a smaller number of major British acts released albums in the latest qualifying period has allowed emerging artists to come through. However, established acts whose albums failed to make the short-list include Oasis, Pet Shop Boys, Supergrass, the Charlatans, David Bowie, Morcheeba, Paul Weller, the Corrs, Primal Scream, and—surprisingly—1998 winners Gomez.

One person who has particular cause for celebration at the publication of the short-list is producer Ken Nelson—the man with the golden touch, as far as the Mercury judges are concerned. Two years ago, he engineered Gomez's winning album, "Bring It On." This year, he co-produced two albums on the short-list—Coldplay's "Parachutes" and Badly Drawn Boy's "The Hour Of Bewilderbeast," an achievement unique in the nine-year history of the prize.

Following is the full Technics Mercury Music Prize short-list.

Badly Drawn Boy, "The Hour Of Bewilderment" (XL Recordings).

Coldplay, "Parachutes" (Parlophone).

Death In Vegas, "The Contino Sessions" (Concrete).

The Delgados, "The Great Eastern" (Chemikal Underground).

Doves, "Lost Souls" (Heavenly). Helicopter Girl, "How To Steal The World" (Instant Karma).

Kathryn Williams, "Little Black Numbers" (Caw Records).

Leftfield, "Rhythm And Stealth" (Columbia).

M.J. Cole, "Sincere" (Talkin' Loud).

Nicholas Maw, "Violin Concerto" (Sony Classical).

Nitin Sawhney, "Beyond Skin" (Outcaste).

Richard Ashcroft, "Alone With Everybody" (Hut).

'NOW 4' TOPS CHART IN DEBUT WEEK

(Continued from page 8)

in 1998 after a successful 15-year run in other territories. The series has sold more than 55 million albums worldwide, according to UME; the three U.S. discs have sold close to 6 million, according to SoundScan.

Resnikoff says, "They're not out there to get a quick hit. Each of these albums does not have the traditional drop-off in subsequent weeks that other compilations have. Before, we had to convince labels and artists that this was a good way to go, and now we have people calling us up wanting to be involved. They clearly are a profit center for companies and artists."

The "Now" series may also induce consumers to buy albums by the individual artists, Resnikoff says. "This presents crossover opportunities. People might buy a 'Now' record because they like a Limp Bizkit song, for example, and

then they could go buy other records from other featured artists."

Aside from retail marketing, "Now 4" was promoted with direct-response TV advertisements, which began running in mid-June and aired on cable and broadcast networks nationwide. UME reports that 38,000 copies were sold via the toll-free number mentioned in the ads.

"I think the ads drove people into our stores," Keil says. "At the beginning, there was some grumbling about doing direct sales, but it does raise consumer awareness."

The TV campaign will continue aggressively, and in-store promotions are also in the works, Goman says.

"Now 5" will be released before the end of the year.

Rhino's Got TV Show Music Label, TV Land Sign 3-Year Album Deal

BY MELINDA NEWMAN

LOS ANGELES—Rhino Records and cable network TV Land have entered a three-year deal to compile and release albums of music from vintage television series.

The first two releases, due Sept. 19, are "TV Land Crimestoppers: TV's Greatest PI Themes" and "TV Land Crimestoppers: TV's Greatest Cop Themes." The titles, which take their names from a block of programming on TV Land, carry a suggested list price of \$17.98.

The deal calls for at least six albums. In addition to retail, the albums will be available at rhino.com.

"We've been in discussions with TV Land for some time," says Andrea Kinloch, Rhino VP of product management and partnership marketing. "TV Land was one of our partners and sponsors at Rhino Retrofest [a pop culture nostalgia convention held last summer]. They brought some celebrities and TV sets. As we were working on Retrofest with them, we started talking about doing some CD releases. We knew it was a perfect match. The sense of humor, the reverence for pop culture, is at the same level at both companies."

Rhino's children's label, Kid

Rhino, has a similar deal with Nickelodeon. Both Nickelodeon and TV Land are part of Viacom.

The "Crimestoppers" CDs will be promoted on-air during the "Crimestoppers" programming block. The albums hit stores the same time TV Land will begin airing "Charlie's Angels," whose theme is included on the "PI Themes" album.

"That's perfectly timed for us," says Kinloch. "In addition to the regular promo for the albums on-air, TV Land will be airing additional promos for the albums within the 'Charlie's Angels' promotions they're doing." Although not finalized, TV Land and

Rhino are also looking at a movie theater tie-in timed to the release this fall of the "Charlie's Angels" movie starring Drew Barrymore, Cameron Diaz, and Lucy Liu.

Kinloch says content for future compilations is still being planned. "We have to be flexible to what's working and what's on the air. The goal is to tie in with what's on the air, because that's the smartest way to promote." However, she adds that a program does not have to be airing on TV Land to have its music included on a compilation.

A TV Land executive was not available for comment by press time.



SONY REPORT

(Continued from page 10)

In a statement announcing the first-quarter numbers, Sony Corp. of America president/CEO Howard Stringer said that he expects the company and its music operations to greatly benefit from the shift to broadband entertainment. "Convergence offers SME tremendous opportunities to expand its business," he said.

During the quarter, SME became the first major music company to make available to consumers commercial digital downloads, working with more than 35 of Alliance Entertainment's online retailing customers, including Penny Lane Records, Peaches Music, and National Record Mart. SME is also working with Tower Records and has announced plans to work with Hastings Entertainment to make downloads available.

New releases are expected in the upcoming quarter from Jon Secada, Wheatu, Wyclef Jean, Barbra Streisand, and Pearl Jam.

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Billboard.com Named Top News Site At Yahoo! Music Awards



Celebrating Billboard.com's victory backstage are, from left, editorial director Ken Schlager; actress/presenter Bebe Neuwirth; senior editor Barry Jeckell; Yahoo! Internet Life's Barry Golson; and news editor Jonathan Cohen.

Billboard.com was among the big winners July 24 at the Yahoo! Internet Life Online Music Awards at New York's Studio 54. The site was honored as best music news site, beating out a field that included AOL Music, MTV.com, Spin.com, and Yahoo! Music.

"The victory came as a complete surprise," relates Ken Schlager, editorial director for Billboard.com. "First of all, we thought we'd have a tough time beating out such huge consumer brands as MTV and AOL. Then, when we discovered that our seats were in the balcony, we assumed we were out of the running!"

But when actress Bebe Neuwirth announced that Billboard had captured the category, Schlager, along with Billboard.com senior editor Barry Jeckell and news editor

Jonathan Cohen, practically flew down from the balcony to accept.

"It was a thrill for everyone in the editorial, design and support team to have their hard work recognized in such a widely distributed public forum," adds Schlager. "Moreover, it confirms our belief that Internet readers want journalism of the same high standards that Billboard upholds in print."

The awards show, which featured stellar performances by David Bowie, Isaac Hayes, Alanis Morissette, and Aimee Mann, was web-cast live by VH1.com.

The annual awards presentation acknowledges excellence on the Web. Winners are chosen in a vote by members of Yahoo! Internet Life's academy of Internet and music business professionals.

2 New Whitburn Books Cover The '90s

Joel Whitburn examines the 1990s week-by-week and chart-by-chart in "The Billboard Hot 100 Charts — The Nineties" and "1999 Billboard Music Yearbook." These two new releases mark the 79th and 80th books published by Whitburn's Record Research in its 30-year history.

"The Billboard Hot 100 Charts — The Nineties" is a collection of every weekly Hot 100 chart of the 1990s, the most revolutionary decade in the history of the chart. Each chart is reproduced in black and white at about 70% of its original size. A wealth of information accompanies each chart entry, including configuration availability, distributing label, producer, songwriter, and videoclip designation. Plus, each

unpublished holiday-season Hot 100 chart of the 1990s is included.

The decade's final year is researched in full in Whitburn's "1999 Billboard Music Yearbook." From the Latin music explosion to the growth of rock-rap, this in-depth chronicle tracks these and other trends in giving the complete chart data from 10 key Billboard charts in 1999.

Both books are available exclusively through Record Research. "The Billboard Hot 100 Charts — The Nineties" costs \$79.95 in deluxe hardcover; "1999 Billboard Music Yearbook" runs \$39.95 as a soft cover. To order, call 800-827-9810 or visit the web site: www.recordresearch.com.

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Sisqó Ends Modugno's 42-Year Reign

ALL RECORDS FALL EVENTUALLY: This issue, a Billboard Hot 100 record that has stood for 42 years—well, six days shy of 42 years—is finally broken. It's a fitting time for this to happen, as this issue marks the 42nd birthday of the Hot 100, which debuted Aug. 4, 1958. On that very first chart, Italian crooner **Domenico Modugno** entered at No. 54 with a song that has since become a classic: "Nel Blu Dipinto Di Blu (Volare)." The next issue, while **Ricky Nelson** held on to the No. 1 spot with "Poor Little Fool," Modugno made a spectacular leap from 54-2. That has remained the biggest jump to the runner-up spot, until now.

This issue, a commercial release of "Incomplete" (Dragon/Def Soul) propels the **Sisqó** single from 55-2, besting the "Volare" move by just one notch. It puts Sisqó into the record books, which perhaps makes up for not having a No. 1 single with his previous solo effort, "Thong Song." A limited vinyl release meant that the song was virtually an airplay-only track, limiting its ability to reach the top of the chart. "Thong" stopped at No. 3, making "Incomplete" a bigger chart hit even before it marches to No. 1, a move that seems certain.

Before "Incomplete," the single that came closest to beating Modugno's 1958 move was "Last Kiss" by **Pearl Jam**, which rocketed 49-2 in June 1999.

IT DOES MATTER: Producers **Jimmy Jam** and **Terry Lewis** collect their 37th top 10 hit on The Billboard Hot 100, as **Janet Jackson** advances six rungs to No. 10 with "Doesn't Really Matter" (Def Jam/Def Soul). The soundtrack hit from "Nuttty Professor II:

The Klumps" is the 80th chart entry for Jam and Lewis, whose first production credit on the chart was "Just Be Good To Me," the S.O.S. Band single that peaked at No. 81 in November 1983.

Since that inauspicious debut, the Jam/Lewis team has racked up 13 No. 1 hits and has spent 34 weeks on top. Eight of those 13 No. 1's have been Janet Jackson singles; the others were by the **Human League**, **George Michael**, **Karyn White**, **Boyz II Men**, and **Mariah Carey** (with Joe and 98°). And of Jam and Lewis' 37 top 10 hits, 23 of them are by Jackson.

If "Doesn't Really Matter" can reach pole position, pushing Jam and Lewis' No. 1 total to 14, only two producers in the history of the rock era will have more chart-toppers to their credit: **Beatles'** helmer **George Martin** (23) and **Elvis Presley's** producer **Steve Sholes** (16).

HERE AND 'NOW': Thirty-nine years ago this issue, the No. 1 album was "Stars For A Summer Night," a various-artists collection put together by Columbia Records to show off the label's hottest artists, as well as demonstrate the aural advantages of stereo. As Chart Beat reader **Pat Kelly** notes, that was the only various-artists album to top the chart, until now. Until "Now 4" (Virgin/Capitol/Sony/Universal), that is (see Between the Bullets, p. 108).

Meanwhile, "Now That's What I Call Music 46" is released in the U.K. and shares only two tracks with the fourth U.S. "Now," says Kelly. "It Feels So Good" by **Sonique** and "Try Again" by **Aaliyah** can be found on both compilations.

CHART
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by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	420,932,000	427,131,000 (UP 1.5%)
ALBUMS	371,074,000	394,875,000 (UP 6.4%)
SINGLES	49,858,000	32,256,000 (DN 35.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	312,323,000	349,753,000 (UP 12%)
CASSETTE	57,903,000	44,203,000 (DN 23.7%)
OTHER	848,000	919,000 (UP 8.4%)

OVERALL UNIT SALES THIS WEEK

14,555,000

LAST WEEK

14,079,000

CHANGE

UP 3.4%

THIS WEEK 1999

14,351,000

CHANGE

UP 1.4%

ALBUM SALES THIS WEEK

13,447,000

LAST WEEK

13,121,000

CHANGE

UP 2.5%

THIS WEEK 1999

12,663,000

CHANGE

UP 6.2%

SINGLES SALES THIS WEEK

1,108,000

LAST WEEK

958,000

CHANGE

UP 15.7%

THIS WEEK 1999

1,688,000

CHANGE

DOWN 34.4%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1999	CHANGE
CD	12,041,000	11,709,000	UP 2.8%	10,821,000	UP 11.3%
CASSETTE	1,374,000	1,381,000	DN 0.5%	1,817,000	DN 24.4%
OTHER	32,000	31,000	UP 3.2%	25,000	UP 28%

ROUNDED FIGURES

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