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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JULY 8, 2000

The Return Of The Singles Deal

Nashville Labels Mull The Merits Of Limited Commitments

BY PHYLLIS STARK

NASHVILLE—In an effort to cut costs, several Nashville labels are again signing new artists to singles deals rather than full album deals, a practice that was fairly common on Music Row until the late '80s. MCA Nashville, Warner Bros., and the RCA Label Group (RLG) are currently negotiating or have negotiated singles deals, and several other labels say they are considering it.

Record execs say the change was necessitated by tighter radio playlists and the fact that hit singles can now last up to half a year on the chart, drastically reducing the number of singles that can be released from an album. The change was also brought about, label executives say,

by the now exorbitant cost of recording and marketing albums, often with little payoff, as country album sales not only continue to shrink but



HENDRICKS



COBURN

are largely divided among just a handful of artists.

While some detractors say singles deals show a lack of commitment to artists, it's almost a moot point at a time when even acts with full album

deals get dropped by their labels after one or two singles stiff or their debut album sales are disappointing.

Until Garth Brooks and other acts began propelling country music into the stratosphere of album sales in the late '80s, singles deals were as common as full album deals. Among the now successful acts first signed to singles deals in the '80s were Randy Travis, Faith Hill, Dwight Yoakam, and Travis Tritt.

By the early and mid-'90s, when country was booming, most artists—even new acts—were commanding from labels firm two-album commitments with options for additional albums. In more recent years, as the format waned, one-album firm deals with options had become more the norm.

During all that time, labels continued to sign some acts to development deals—also known as demo (Continued on page 79)

EMI's Merger With Warner Moves Closer To Fruition

BY GORDON MASSON

LONDON—You can please all of the people some of the time. Well, nearly all.

The proposed \$20 billion merger of the music divisions of Time Warner and the EMI Group is awaiting the outcome of regulatory probes on either side of the Atlantic, after the deal received an overwhelming vote of confidence at the latter's general meeting June 26 in London. Less than 1% of EMI's investors voted against the merger, despite rumors



in the mainstream press that a consortium of international companies was planning an 11th-hour bid to acquire EMI.

At the meeting, an overwhelming 99%-plus of the votes—representing more than 437 million of the company's 442 million issued shares—were in favor of carrying an ordinary resolution to "approve the combination of the company's music business with that of Time Warner." A similar number approved another resolution authorizing the directors to, among other things, declare a special dividend of 1 pound (\$1.50), (Continued on page 81)

New E-Biz Models Debated At Confab

BY MELINDA NEWMAN and EILEEN FITZPATRICK

LOS ANGELES—Comparing record companies' initial reluctance to embrace the Internet to movie



studios' fear of television more than 60 years ago—and, more recently, to movie studios' early disdain for home (Continued on page 81)

Djangos.com Expanding With Stores And Online

BY ED CHRISTMAN

NEW YORK—A company begun a little more than a year ago and funded by venture capitalists has been buying up small used-CD retail store chains, with plans to grow from its current 13 outlets to 35 stores by year's end.

Djangos.com was started by Steve Wood, the former co-founder of Surplus Direct, a retailer of used computer software that he sold to Egghead.com for \$36 million. He hopes to translate his success in computer software to

the music business.

But the acquisition of small music chains is just one aspect of the company's overall thrust, which is to develop a strong clicks-and-bricks presence that includes online stores featuring used and new product.

According to Steve Furst, president of Djangos.com, the company plans to have 75 to 100 stores by next year, with locations in Tokyo, Germany, and London, as well as in the major markets in the U.S.

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U.S. One-Stops Up In Arms Over Flow Of Goods From Canada Page 8

Wyclef Jean Goes 'Eclectic' On Columbia

BY RASHAUN HALL

NEW YORK—As the title of his sophomore album, "Eclectic: Two Sides Of The Book," suggests, Wyclef Jean is viewing himself in new ways. So as he prepares for the July 25 release of his Columbia album—the follow-up to 1997's "Wyclef Jean Presents The Carnival Featuring Refugee Allstars"—the Grammy Award-winner looks to take it back to where it all began for him—the streets.

"This album is a step beyond 'The Carnival,'" says Jean of "Eclectic,"

which was recorded in Brooklyn and his native New Jersey. "The body of the album is more hip-hop. At the same time, I'm still surrounded by a lot of crazy fusions. So it was just the next level of Clef."



JEAN

Some of the "crazy fusions" featured on the album include collaborations with country legend Kenny Rogers and Whitney Houston.

"When I do collaborations, I try to be less obvious," says Jean, who has penned hits for the likes of Whitney Houston and San- (Continued on page 85)

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"Gorgeous listening.
The man has really
found his groove."

—Urban Network

"His smooth-jazz-
meets-quiet-
storm style
turns sensuous,
sultry
and satisfying."

—BET Weekend Magazine

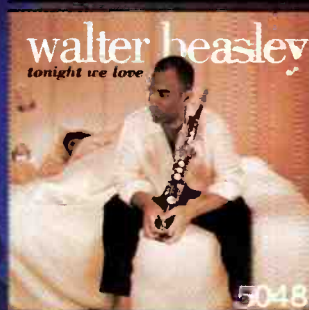
- Saxophonist/vocalist Walter Beasley established himself as a Smooth Jazz superstar with his last Shanachie release, spending months in Billboard's Top 10, and garnering 3 Top 5 hits at Smooth Jazz radio - including the #1 smash, "I Feel You".

- The first single 'Comin' at Cha" at Smooth Jazz radio now!

- Urban AC radio is being serviced with the title track "Won't You Let Me Love You".

- CD/Cassette in stores July 11th

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Valley Media Cuts 230 More Employees

BY ED CHRISTMAN

NEW YORK—With its latest round of cutbacks, Valley Media is back on track to return to profitability, says company founder, chairman, and acting CEO Barney Cohen.

On Thursday, June 29, the company announced that it was about to lop off another 230 jobs. The news followed a 30% reduction in its work force since the beginning of the year, from a peak of 2,400 employees during the 1999 holiday selling season to just under 1,500, through attrition, layoffs, and elimination of temporary and seasonal help.

In the latest round of cutbacks, 100 administrative staffers, primarily located in the company's Woodland, Calif., headquarters, will be let go. Also, the company's warehouse work force will be reduced by 70; those cuts will be spread between the Woodland warehouse and the facility in Louisville, Ky. In addition, 60 unfilled positions have been eliminated at the company.

On May 25, Valley reported a loss of \$4.6 million, or 54 cents per share, for the year ending April 1. Sales were \$890 million.

"As of this Friday, we aren't making money," says Cohen. However, the bulk of the current layoffs were effective that day, so, "on Monday we will make money," he adds. "A distributor has to be profitable."

In addition to the cutbacks, Valley recently underwent a management restructuring that saw the exit of CEO Rob Cain, senior VP/CFO Randy Cerf, and senior VP of purchasing Ron Phillips. Cohen has stepped up to acting CEO while the search is conducted for a replacement for Cain.

Jim Miller has been hired as interim CFO; he will not become official until the new CEO approves of his hiring. Also, Lew Garrett, a respected industry veteran formerly with Camelot Music, was brought in to replace Phillips as head of purchasing and to take on some marketing functions as well, holding the title of senior VP of purchasing and marketing. And four months prior to the management restructuring, another respected industry veteran, Pete Anderson, was brought in as a senior VP to head up sales and marketing.

At that point, the company had been reduced to 1,700 jobs, and management thought the cutbacks were over. Despite this, says Cohen, "I had a suspicion after two weeks [as acting CEO] that we may have overstated our possibility of making sales, so I was concerned about the staffing level."

Initially, Cohen says, he tried to cut the company expense budget without cutting staff, but it soon became clear that the only way to do it was through layoffs.

Cohen says Valley's net sales budget for this year has been revised downward to about \$950 million, although he declines to say what the budget had initially been. He says that this is the end of



COHEN

job eliminations at Valley because the company now has "a bare-bones work force."

"It was the first [big layoff] I ever had to do since I started this company," says Cohen. "We laid off a lot of people, and it really hurt, but it's the only way I could see to take care of the company."

Cohen says that when he assumed the acting CEO position, his intent was to wait until a turnaround specialist was picked as CEO. But it soon became clear to him that he couldn't wait and he "had to be the one to turn around the company. And I think we have done that."

He says the layoffs and the resulting profitability they achieve "doesn't mean we are all of what we need to be, but we are heading in the right direction."

The market responded positively to the announcement, with the company's stock trading up 50 cents to \$3.875.

TNA's Ross/Supremes Tour Achieves Modest Success

BY RAY WADDELL

NASHVILLE—While tour producers admit that the Diana Ross & the Supremes Return to Love tour is performing somewhat below expectations, the outing is not the monumental failure industry speculation has made it out to be.

The tour, produced by SFX subsidiary the Next Adventure (TNA) of Toronto, took some hits in the media early on for its "reunion" stance—Supremes Lynda Laurence and Scherrie Payne were never part of the group at the same time as Ross was.

TNA president Arthur Fogel said at the time that former Supremes Mary Wilson and Cindy Birdsong, who did perform with Ross, were approached to be part of the tour, but terms could not be reached. Fogel also refuted published claims by Wilson that Ross was offered \$20 million to tour and Wilson only \$2 million (*Billboard Bulletin*, April 4).

Still, the media latched on to negative aspects when the tour was announced. "We didn't think the Mary Wilson thing was a significant factor, but there is no way to be

totally scientific about such things," says Fogel. "Certainly, the press jumped on it initially."

Meanwhile, Fogel describes the tour as doing "reasonably well," averaging between 7,000 and 8,000 per night, mostly at arenas that can accommodate double that capacity. Less than halfway into the tour, some markets are drawing fewer than 5,000. "There are a few dates that are struggling, but overall it's doing pretty well," says Fogel. "In fact, a bunch of dates are doing pretty decent business."

One of those was the tour opener, June 14 in Philadelphia's First Union Center, which drew about 10,000 and grossed \$692,859. Likewise, a June 19 date at the Palace of Auburn Hills (Mich.) drew about 10,000 and grossed \$584,449. "The show was just tremendous," says the Palace's Marilyn Hauser, senior VP of booking and marketing.

Others are doing less well, including a June 24 stop at Tampa's Ice Palace, where sales were below the tour average. "We

(Continued on page 88)

LETTERS

THE BUSINESS OF HATRED

I am always glad to read a commentary like Jim Fouratt's ("When Hate's The Message, Industry Is Responsible," *Billboard*, June 10) that challenges the industry to be more morally responsible. I do not sell Eminem, Limp Bizkit, or other violent music in my store. I can remember the taunting I received as a youth, being called "faggot" because I was puny and poor at sports. I only wish that Fouratt's commentary could have been a little more universal. While he called for the "revitalization of society . . . regardless of race, economic position, gender, or sexual orientation"—a laudable sentiment—he stopped short of including people of religious faith. There was only a negative mention of Christianity in his piece, in regards to Columbine (" . . . students who did not conform to the accepted white, Christian, male,

Columbine stereotype of masculinity"); actually, Christians were murdered there. There is still much work to be done in achieving societal equality for gays and people of color. But it is always open season on Christians in the media, prime-time TV, movies, and rock music. As long as the music industry continues to allow the hateful pitting of any group against another; it will remain a partner to the crime.

Lenny Goldberg, owner
 Loveletters Tapes & CD'S
 Ashland, Ore.

RIAA AND 'WORK FOR HIRE' AMENDMENT

Congratulations on being the only industry trade paper that I'm aware of that is willing to print articles critical of its own industry when it is deserving of criticism. I speak about your coverage of the Recording Industry Assn. of

America/work-for-hire issue and of Bob Donnelly's "Voiceless Voices: Who Will Speak For Artists?" commentary (*Billboard*, April 15), in particular.

Rick Meuser
 Huntington Station, N.Y.

MUSIC TO HIS CLINIC IN BHOPAL, INDIA

Timothy White did a super job of packing a mass of technical, legal, and musical information in such a readable piece ("Bhopal Express: Try To Catch The Wind," *Music to My Ears*, *Billboard*, May 9). All of us at the Sambhavna Clinic send a big thanks for the special effort he made to spread the word on Bhopal.

Satinath Sarangi, managing trustee
 Sambhavna Clinic
 Bhopal, India

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

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Bayside Picks Up Staffers After PED Closure

BY CHRIS MORRIS

LOS ANGELES—Platinum Entertainment, the financially troubled Downers Grove, Ill.-based firm, closed its Alpharetta, Ga., distribution unit, Platinum Entertainment Distribution (PED), June 26, resulting in the loss of about 20 jobs. Several of the distributor's remaining staffers and labels will now shift to West Sacramento, Calif.-based Bayside Entertainment Distribution.

The closure of PED came as no surprise to industry observers, in light of Platinum's tenuous status. In its most recent report, for the quarter that ended March 31, Platinum reported a net loss of \$3.9 million and an operating loss of \$2.7 million, with only \$3,000 in cash on hand. Platinum's credit facility came due in full on March 31; as of mid-May, the firm had borrowed \$32.6 million from lender First Source.

In its report, the company acknowledged that it may have to file for bankruptcy protection if the huge bank debt proved

In its most recent report, Platinum acknowledged that it may have to file for bankruptcy protection if its huge debt proves unpayable

unpayable (Declarations of Independents, Billboard, June 10). Shares in Platinum, which is traded on Nasdaq, closed at just 47 cents on June 26. Platinum president/CEO Steven Devick did not return a call from Billboard seeking comment.

With the folding of PED, two of the distributor's senior executives will take posts at Bayside, effective Monday (3). Former

PED president Brent Gordon, who will remain based in the Atlanta area, will serve as Bayside executive VP, while his son, Jeff, previously PED VP of marketing, will take the same title at Bayside.

Glenn Devery, formerly Bayside VP of sales and marketing, has been promoted to senior VP of sales. Like the ex-PED execs, Devery reports to Bayside COO Mark Viducich.

Seven of PED's former regional sales personnel will also join Bayside. The distributor has also picked up PED's distributed labels—Badman, Born Again, Half Note, New World Music, Symbiotic, World Blue, 91.7 Frequencies, and C&O. Discussions are ongoing concerning the status of PED's proprietary labels, according to one source.

Bayside's Viducich says of his company's new alliances with PED's one-time staffers, "We're always looking to bring new expertise to the table, which benefits both our labels and retail."

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Labels File Copyright Suit Against MP3Board.com

BY EILEEN FITZPATRICK

LOS ANGELES—In another attempt to make Web sites accountable for pointing consumers to free music, the major record labels have filed a copyright-infringement lawsuit against MP3Board.com.

In the suit, filed June 23 in the U.S. District Court of the Southern District of New York, the labels claim that MP3Board.com “knowingly indexes, organizes, and posts links to thousands of pirated copies of plaintiffs’ sound recordings.” The 13 labels listed as plaintiffs are Arista Records, Atlantic Recording Corp., BMG Music, Capitol Records, Elektra Entertainment Group, Hollywood Records, Interscope Records, LaFace Records, Motown Records, Sony Music Entertainment, Universal Music Group Recordings, Virgin Records America, and Warner Bros. Records Inc.

The action is the latest move in the ongoing dispute between the labels and MP3Board.com. On June 2, the Santa Cruz, Calif.-based MP3Board.com, which has an agreement in principle to be purchased by National Record Mart, filed a lawsuit against the Recording Industry Assn. of America (RIAA) to prevent the trade

organization from shutting down the site (*Billboard Bulletin*, June 6).

Prior to the filing, the RIAA had sent several letters to the company demanding that it be disabled. Unlike Napster, MP3Board.com does not market software, but both companies do provide access to thousands of unauthorized MP3 music files. The RIAA, on behalf of the major labels, sued Napster for copyright infringement last December. The first step in the case is expected to begin July 26.

According to the June 23 lawsuit, the labels allege that MP3Board.com actively solicits users to post illegal sites and advertises that it has “the biggest archive of illegal MP3 [files]” and provides “100% illegal fast downloads.” “They are not sitting there passively,” says Atlantic, Elektra, and Warner attorney Katherine B. Forrest.

Ira P. Rothken, attorney for MP3Board.com, accuses the labels of “procedural gamesmanship” and says, “They’re attempting to file the exact lawsuit 3,000 miles away. They’re doing this to wear my clients down.”

Rothken will ask that the cases be consolidated in California. The labels seek injunctive relief and fines as high as \$150,000 per infringement.

Independent Top 5 Is RED All Over

Distributor Credits Feat To Its Commitment To Developing Acts

BY CHRIS MORRIS

LOS ANGELES—In a signal achievement on Billboard’s still-young Top Independent Albums chart, albums handled by RED Distribution occupy the top five slots on the chart this issue.

Three 6 Mafia’s “When The Smoke Clears Sixty 6, Sixty 1” (Hypnotize Minds/Loud) stands at No. 1 on the chart; the compilation “MTV The Return Of The Rock” (Roadrunner) is No. 2; Volume 5 of the “Punk-O-Rama” series (Epitaph) is No. 3; Slipknot’s self-titled set (I Am/Roadrunner) is No. 4; and NOFX’s “Pump Up The Valuum” is No. 5.

This achievement trumps RED’s considerable accomplishment the week of July 1, when the distributor held the top four slots, with the Three 6 Mafia, MTV, NOFX, and Slipknot titles, and six of the top seven albums, with Kittie’s “Spit” (Artemis) at No. 6 and Steve Earle’s “Transcendental Blues” (E Squared/Artemis) at No. 7. (The

Kittie set drops to No. 7 this issue, while Earle’s album dips to No. 14.)

RED logs several other albums in the top 30 of the Top Independent Albums chart this issue, including the compilation “Vol. 1—Suave House Off Da Chain” (Suave House) at No. 12; Aimee Mann’s “Bachelor No. 2 Or The Last Remains Of The Dodo” (Super-Ego) at No. 19; Kurupt’s “Tha Streetz Is A Mutha” (Antra/Artemis) at No. 20; Nickelback’s “The State” (Roadrunner) at No. 22; Dead Prez’s “Let’s Get Free” (Loud) at No. 26; and the compilation “Three 6 Mafia Presents Hypnotize Camp Posse” (Hypnotize Minds/Loud) at No. 28.

This avalanche of hot titles is poised to bring the 20-year-old distributor a record month, according to RED president Ken Antonelli.

“It’s on par to be the biggest month in the history of the company,” Antonelli says. “It certainly will be the No. 2 biggest month we’ve ever had, that’s for sure.”

He adds, “We had no idea at the time, and we’re talking a couple of years ago, that we were setting ourselves up to dominate the independent chart—there wasn’t even an independent [albums] chart... [But] it’s not an accident that it happened. We certainly put a lot of time and effort into putting ourselves in a position where this type

of thing could actually happen.

“[That involves] looking at somebody like [Artemis president] Danny Goldberg, or a [label like] Trauma, or any of these people that can have these kinds of records, and what those kinds of records and acts will sell,” he adds.

Beyond making pacts with the right labels, Antonelli says, “we stay with these bands longer and longer and longer, and that’s what you don’t get at a major company a lot of the time.”

He notes that developing act Nickelback’s album is currently scanning around 5,000 units a week. “We’re going to stay with this band a hell of a lot longer than other people will,” he says, “and when the next record comes out, it will ship 100,000. That’s what we’re really looking for.”

Antonelli notes that this strategy sets him apart from other distributors. Noting Koch International’s success with a couple of recent titles, he says, “Listen, if I had Pokémon or the [World Wrestling Federation] records—I’d love to sell those. But that’s not what this company is all about. This company is about artist development. It’s about a musical

(Continued on page 72)



ANTONELLI

RED-Distributed VFR Bows On Music Row

BY DEBORAH EVANS PRICE

NASHVILLE—Former Mercury Nashville executives Harold Shedd and Paul Lucks are at the helm of VFR Records, a new Music Row record label that has inked a deal with RED Distribution. VFR bows with an Aug. 22 release by Trent Summar & the New Row Mob.

VFR is under the umbrella of Spark Entertainment; businessman Edward Arnold, who founded Integrated Circuit Systems in 1976 and served as its president/CEO until 1995, serves as chairman of Spark Entertainment/VFR, which will include publishing and licensing interests. Shedd serves as managing director, creative, for the company.

A legendary Nashville producer (Alabama, Reba McEntire, K.T. Oslin, Roger Miller), Shedd was previously senior VP of Mercury Nashville and president of Polydor/Nashville before launching his own Internet label, Tyneville.

Lucks, former GM of Mercury Nashville, is managing director, operations, for the new venture. Jim Hester has been tapped as director of marketing and new business development, and Nancy Tunick has been named director of national promotion. She previous-

ly was national promotion manager at Asylum Records.

“We’ve been working on it since right around the first of the year,” Lucks says of the label’s launch, “but we wanted everything to be in place musically before we said anything to anybody.”

Lucks and Hester both stress that the new venture won’t be strictly a country label. “We’re not targeting any format specifically,” Lucks says. “If it’s something we like, we’ll work with it. We’ll let the music determine how it’s marketed.”

Summar, formerly of Giant Records act Hank Flamingo, says VFR “just had so much more to offer as an indie label. They have a fresh approach in what they are trying to do... Harold and Paul complement each other so well. It’s a great team. Music is a team sport. You’ve got to take a bunch of people with you to be successful.”

Summar says the label encouraged him “not to worry about making a record for a specific market, to just go make art and let us figure out what to do with it.”

The result is something Summar is loosely defining as “hick hop” and “waterbed country.” Produced by R.S. Field, the debut album showcases Summar and his bandmates in the New Row Mob: Jerry Dale McFadden on keyboards, Kenny Vaughan on guitar, Dave Kennedy on drums, Jared Reynolds on bass, and guitarist Philip Wallace, also a Hank

(Continued on page 72)



SUMMAR



Flom Honored. Jason Flom, president of Lava Records, was recently named music visionary of the year by the UJA-Federation of New York. He was honored at New York’s Tavern on the Green, where entertainment included performances by Kid Rock, Mark McGrath of Sugar Ray, Blue Man Group, and a surprise reunion of Twisted Sister. Shown, from left, are Ahmet Ertegun, Atlantic Group co-chairman/co-CEO; Kid Rock; Flom’s wife, Wendy Flom; Flom; Doug Morris, chairman/CEO of Universal Music Group; and event co-chairman Thomas Valentino.

Atlantic Pacts To Provide Resources For Noontime

BY GAIL MITCHELL

LOS ANGELES—Atlantic Records has inked a deal with Noontime Recordings, an Atlanta-based label run by a production collective.

Under the terms of the pact, Atlantic will provide marketing and distribution resources for Noontime, whose first two releases will be from R&B male duo Absolute and R&B/rap artist Jazze Pha (pronounced jazzy fay). Absolute’s first single, “Is It Really Like That,” bows this summer; both acts’ albums are due next year.

“Noontime embodies all of the critical elements, both creatively and from a business standpoint, to spearhead and launch a very powerful urban music label,” says Craig Kallman, Atlantic Records executive VP, office of the chairman. “The company’s Atlanta studio complex is a vibrant and vital creative environment. Those factors were a critical element in driving us to do this deal.”

“Atlantic understands Noontime,” says Noontime principal Ryan Glover, whose partners include Chris Hicks and Henry Lee II. “Craig and [executive VP/GM] Ron Shapiro understand us as executives, they understand our artists, and they understand the direction in which we’re trying to go as a record company. They’re supporting our vision 110% and helping us grow as executives as well.”

Noontime entered into a similar deal with Epic at the end of 1997, involving acts Jim Crow and Cha Cha. That relationship was terminated at the beginning of 1999.

Established in 1997, Noontime comprises five divisions: music, recordings, studios, publishing, and management. Its stable of producers/writers includes Teddy Bishop, Jazze Pha, Bryan-Michael Cox, D-Scantz,



KALLMAN

Kevin Hicks, and AJ Wolfe. Among the acts the team has worked with are Toni Braxton, Changing Faces, LL Cool J, Mariah Carey, Boyz II Men, Aaliyah, Kelly Price, Ideal, Jay-Z, Ginuwine, and Montell Jordan. Noontime also co-produced six songs on the “Big Momma’s House” soundtrack.

Asked whether Atlantic is pursuing similar pacts, Kallman says, “I’m always open to superstar talent. But we’re never out there just looking to make a deal, and I’m not on the market now to add another deal. This is one of those few moments in time when you meet up early with great creative talent that you want to bring into the fold. And that’s how we feel about Noontime.”

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Digital Music Made Simple

Majors Attempt To Stem Tide Of Parallel Imports

BY ED CHRISTMAN

NEW YORK—At the behest of Northeast one-stops that are crying foul, the major distribution companies say they are moving to stop the flow of parallel imports into this country from Canada.

For the past six months, one-stops have complained that an unabated supply of new releases has flooded into the Northeast, mainly to New York, from Canada. They say their business has been hurt because independent accounts have taken advantage of the discounted prices offered by Canadian wholesalers who are benefiting from an advantageous exchange rate on the U.S. dollar.

With each Canadian dollar worth 67.5 cents (on June 28), one-stops say their independent accounts are encouraged to buy from Canadian wholesalers, who can offer albums almost \$2 cheaper than U.S. one-stops.

A typical superstar album in Canada has a boxlot wholesale cost of \$13.99 Canadian, which comes out to \$9.20 American. In the U.S. a \$17.98 list CD wholesales at a boxlot cost of about \$11.45.

Meyer Minyan, owner of MCM distributors, based in Brooklyn, N.Y., says that the import problem is so severe that he has halted plans to expand his warehouse until he is sure that the majors will resolve the issue.

What's making matters even

worse, according to Minyan, is that Canadian wholesalers, in addition to being able to undersell Northeast one-stops, are getting shipped product earlier than their U.S. counterparts, allowing them to pick up incremental sales from independent accounts anxious to jump street date.

Some of the majors sought to alleviate that aspect of the problem by having their Canadian companies cut down on the lead time they allow when shipping new releases to wholesalers in that country.

Despite those efforts, Minyan says, "as soon as the Canadian product hit this market, my sales dried up" because of the lower prices.

Ed Climie, GM at Universal One-Stop in Philadelphia, says that the Canadian import problem is "creeping into Philadelphia," which has had an impact on the company's new-release business.

"You can't blame the merchants for buying it," Climie acknowledges. "But some [major] distributors have been more cooperative than others" in addressing the problem.

Jim Urie, president of Universal Music & Video Distribution, says, "We see [this problem] mostly in New York City and a smattering in other markets. We have worked very closely with our Canadian company, which is very much on the issue. They have changed their

(Continued on page 88)

'My profit is down to almost zero, just trying to keep my sales'

—MEYER MINYAN—

AOL, InterTrust Pact For Downloads

BY BRIAN GARRITY

NEW YORK—America Online (AOL) has inked a licensing, promotional, and marketing pact with InterTrust Technologies in a deal that marks the Internet service provider's first foray into offering secure music downloads and creates a powerful distribution platform for the digital rights management (DRM) company's consumer software.

Under terms of the nonexclusive arrangement, AOL will make its Winamp digital music player compatible with InterTrust-protected files, and InterTrust will be a preferred technology provider for AOL. AOL will also distribute InterTrust's client software, the InterRights Point, on promotional CDs containing AOL 6.0 software later this year.

"This is stage one of us looking at commercializing digital downloads," says AOL spokeswoman Wendy Goldberg.

What that exactly means for AOL remains to be seen. But as a licensee of InterTrust's technology, AOL has the capability to provide commerce services,

meaning that it can now double as a financial and usage clearinghouse à la Reciprocal and Magex.

At InterTrust, chairman/CEO Victor Shear calls the AOL pact one of the company's "most significant relationships to date" and says he expects that it will speed the distribution, adoption, and use of its DRM.

"One of the big challenges for InterTrust is getting the stuff out there," explains Talal Shamoon, senior VP of media at InterTrust. "Between [previously announced deals with] Universal Music Group, BMG, and now AOL, we've licked that problem pretty good."

What's more, the company is actively partnering with more than 30 companies to ensure that distribution can occur online with jukeboxes and downloads, offline with the installation software embedded on CDs, and now on a pre-installed basis with the company working with everyone from



Euro Authors, IFPI In Stalemate

Mechanical Rates May Have To Be Set Country By Country

BY GORDON MASSON

LONDON—Following a breakdown in talks between European authors' body BIEM and the International Federation of the Phonographic Industry (IFPI), national mechanical right societies and label associations in Europe are now free to negotiate their own mechanical royalty rates country by country. The current IFPI/BIEM agreement, covering all European countries except the U.K., expired June 30.

IFPI has been in negotiations with BIEM for the past year, but the latter's refusal to change the basis of the calculation from a percentage of published price to dealer (PPD) to a percentage of actual realized price (ARP) means that the prospect of any future standard agreement now is remote. The latest available figures (covering 1997) for mechanical royalties in Europe totaled \$594.86 million.

"[IFPI] wanted to have a serious look at ARP, and there was a signed letter to the last agreement saying that the parties would establish a joint working group on ARP," says Geoff Taylor, IFPI's legal advisor. "We did that, and we looked at the practical implications of ARP, and as far as [IFPI is] concerned, we demonstrated that it is a workable solution. BIEM is not convinced and refused to go forward with ARP, and in those circumstances we don't think it is appropriate to renew the standard contract."

Two years ago, IFPI and BIEM hammered out a compromise of 9.009% of PPD for the cross-border rate after prolonged and often difficult discussions. The deal pleased labels, as it lowered the amount they have to pay for songs from the pre-

vious rate of 9.306%. Publishers were less impressed but settled for the rate nonetheless, conceding at the time that the compromise was better than no deal at all. However,



this time around, no deal at all is exactly the dilemma facing European publishers and labels.

Says Taylor, "BIEM has rejected all of the proposals [on ARP] that IFPI has put forward. We have also been discussing other issues, specifically relating to mechanical royalties in developing markets—in particular in Eastern Europe and Latin America. But we've not been able to make sufficient progress on those issues to justify a new contract

or an extension of the existing contract, so both sides accept that we are going to go out of contract."

Taylor says, as a result, IFPI's national groups and the local European mechanical rights societies now are free to negotiate new mechanical royalty rates at a national level, because, as of July 1, there is no standard rate or standard terms.

The stalemate arises through IFPI's desire to change the calculation method from PPD to ARP. Taylor explains, "The problem with PPD is that it bears no relationship to money that is actually received by a record producer. So effectively [record producers] pay royalties on a PPD price but never get the PPD because [they] always have to grant very big discounts to the retailers."

"The discounts can be 15% or 16% (Continued on page 88)

Sony Settles Royalty Issue

Improper Distribution In Latin America Sparked Audit

BY IRV LIGHTMAN

NEW YORK—Sony Music has apparently sent mechanical royalty payments totaling millions of dollars to publisher clients of mechanical collection group the Harry Fox Agency, in a settlement of an issue alleging violations on recordings manufactured in the U.S. and product distributed in Latin America (**Billboard Bulletin**, June 28).

"We settled an audit with Sony a while back that affects hundreds of publishers," says Ed Murphy, president/CEO of the National Music Publishers' Assn. (NMPA) and the Harry Fox Agency.

While Murphy, commenting at the annual NMPA meeting in Los Angeles June 27, declined to elaborate, citing a confidentiality agreement, a publisher who wishes not to be identified tells **Billboard** he received a

check from Sony Music as a result of the special audit.

"[We've] been sent checks covering the audit of Sony. [The] payoff to us, a small company, is very satisfying," he says.

The Harry Fox Agency, in a memo sent Jan. 10 by outside counsel on behalf of its publisher clients, said it was prepared to take legal action over the alleged violations. These centered on free distribution and promotional use, discontinued merchandise, and additional claims outside Latin America, where the agency claimed recordings had been sent without proper licenses from the agency or its publisher clients.

One publisher tells **Billboard** that the settlement is similar to a mechanical royalty payout by BMG Music about two years ago.

Sony Music declined comment on the matter.

Assistance in the preparation of this story was provided by Melinda Newman.



MURPHY

EXECUTIVE TURNTABLE

RECORD COMPANIES. David McPherson is promoted to executive VP of A&R and urban music for Epic Records in New York. He was senior VP of A&R and urban music for Epic Records and 550 Music.

Michael Steele is named senior director of pop promotion for Capitol Records in Hollywood. He was executive GM of Hitmakers magazine.

Universal/Motown Records Group promotes Doug Koch to co-head of the finance team and George Marolda to co-head of the finance team in New York. They were, respectively, VP of marketing administration and senior director of finance.



McPHERSON



STEELE



KOCH



MAROLDA

Barry "Rockbarry" Benson is promoted to national director of urban promotion/A&R for Rhino Records in Los Angeles. He was associate director of urban promotion.

Arista promotes Donna Clower to director of special markets in New York. She was associate director of special markets.

PUBLISHERS. Sony/ATV Tree Publishing in Nashville promotes Terry Wakefield to senior creative director and Arthur Buenahora to director of creative services in Nashville. They were, respectively, director of creative services and associate director of creative services.

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Greg Brown Releases 15th Red House Album

BY CARLA HAY

Veteran roots/rock artist Greg Brown says he's comfortable with his niche audience: people who are "searching for something outside the mainstream." Brown brings his signature musical style, influenced by folk and country, to his latest album, "Covenant," due Aug. 8 on Red House Records.

"Covenant" is Brown's 15th album for Red House, the St. Paul, Minn.-based label he founded in 1980. Brown got into the label business modestly, by selling his own records out of the trunk of his car. Since then, Red House has grown into a multi-act label, with a roster that includes Suzzy Roche, Ramblin' Jack Elliott, Lucy Kaplan-sky, the New Dylans, and Dave Moore.

Brown, who is self-managed, long ago handed over the day-to-day responsibilities of Red House to president Bob Feldman, who says he anticipates "Covenant" to be Brown's "breakthrough album. At retail, we're doing our biggest print advertising campaign ever for this album. We're advertising in publications like Oxford American, Dirty Linen, and No Depression.

"We'll also be doing retail promotions with chains like Trans World, Tower, Circuit City, Borders, Barnes & Noble, and Best Buy," Feldman says. "People will get a discount on Greg Brown's catalog if they buy the new album. We'll also be working with indie stores, especially in having the album in listening posts."

Red House, which is distributed by Koch International, counts Brown as its best-selling artist, says Feldman. He adds, "Greg never ceases to amaze me. He's a very prolific songwriter who writes great songs. A lot of people refer to him as a 'songwriter's songwriter.' He's a great benchmark for what's pure."

Indeed, artists have such respect for Brown that a tribute album is being planned. The album, which has the working title of "Driftless" and is tentatively set for release next year, will feature artists such as Ani DiFranco, Lucinda Williams, Gillian Welch, Iris DeMent, Lucy Kaplansky, and Cheryl Wheeler. Proceeds will benefit breast cancer research.

Brown says, "How do I fit in the music industry? I'm far into the horizon. I may be a blip on the commercial screen, but I have a group of very devoted fans, much like jazz fans are so devoted."

The singer adds, "Instrumentation dictates how I write the songs. There are some songs that won't let you go until you get them right. Even when I'm having a rough time with songs, I enjoy the whole process of songwriting. You could describe 'Covenant' as a collection of love songs. I hope the album will find people."

Brown—whose songs are published by Hacklebarney Music (ASCAP)—connects with his audience by constant touring. Feldman estimates that Brown does "90-100

(Continued on page 72)



BROWN

All 'Lemoneyez' & Ears On Bottlefly

Left Hand Act Indulges Left Field Approach To Pop/Rock

BY JILL PESSELNICK

LOS ANGELES—British quintet Bottlefly hopes to reinvigorate the pop/rock genre with its self-titled July 18 debut on Left Hand/Universal.

With its blend of vintage '60s-inspired pop and '90s modern rock, lead vocalist Mark Arnell believes the album "goes right across the board being as diverse as it is. Something's going to appeal to everyone on there."

The group's first single, "Lemoneyez," released to rock and modern rock radio formats May 30, is only a taste of Bottlefly's hard-to-classify sound. Says Arnell, "I think it's a strong track, but it's not one we would have necessarily put out first. We were advised that if we can try and go to rock radio first, we can always go pop after that. But if you go straight to top 40, it's hard to get any of the rock stations to play you."

Thus far, the single has been played mostly on new-music radio shows. J.J. Thomas, assistant PD of KRAD Corpus Christi, Texas, is spinning it on his "Rad Radio" program. "The harmonies and the guitarwork in the song blend together well," he says. "It really starts to rock after the first 30 seconds. People were calling and wanting to know who it was."

Alek Ansley, new-music director for WCGQ Columbus, Ga., has also been playing "Lemoneyez" on his show. He says, "I like the song because it's slow and rock'n'roll at the same time. I like integrity music. I think they're very, very good. It's a sophisticated sound that comes out simply."

Terry Lippman, founder of Left Hand Recordings and the band's manager, hopes to bring Bottlefly's sound to clubs throughout the U.S. this summer, though specific plans

have not been confirmed. He says, "I'm trying to create a window from the end of July through August when the second single, 'Got 2 B Luv,' will be released. We'll start on the West Coast and move east." The QBQ Agency books the band.

Bottlefly will also be heard on the Claymation TV series "The Gary & Mike Show," which starts airing next January on UPN. The group wrote the program's theme song, and there is potential for more musical involvement. "Now that [show creators Fax Barr and Adam Small] have heard the album, they want to put bits of it into the show," Arnell says.



BOTTLEFLY

The overall marketing strategy, says Derek Simon, director of marketing for Universal Records, is to "let the record build. We want to put the album in stores and then look for supporters of the band. At the appropriate time, we will bring Bottlefly to the marketplace. I'm sure we will have music available for download on the Internet. We're trying to find avenues of exposure on television, such as commercial or soundtrack opportunities. We're counting on the record being the real fire-starter."

If the song takes off, Bottlefly will make a music video, adds Lippman.

The notion of forming a U.S. base for the British group wasn't even a twinkle in Arnell's eye three years

ago. Then, he was a producer and grunge rocker in a group called Velvet Dogs who happened to meet the girlfriend of Richie Wermerling, a pop singer/songwriter who penned three top 10 hits for the U.K. band Let Loose. She suggested that the unlikely pair write together.

"I wanted to get something that was different, more poppy," Arnell says. "At the same time, funny enough, Richie wanted to get out of the pop stuff. We agreed to meet and start writing together to see how it went, and we just hit it off straight-away. There was no real discussion on any particular direction we wanted to go for. We just did it and had loads of fun doing it. I had been through years of trying to write serious songs. It was time to sort of [lighten up] a bit."

After the duo had created some tunes, Arnell and keyboardist Wermerling were soon joined by former Velvet Dogs members Danny Martin (drums), Lizzard (guitar), and Lawrence Addison (bass).

"When we all got back together, it just jelled," says Arnell. "I had worked with them on and off for about five or six years. Richie got on with the guys really well, and it just kind of clicked."

Arnell began sending some early demos to artist manager Patrick Dorn in 1998. Meanwhile, Lippman was managing producer Eric Cadieux, who had started working with Bottlefly during some Los Angeles studio sessions. Cadieux introduced Dorn and Lippman, and both ultimately became executive producers of the album.

"After I heard a tape with the songs 'Clowns' and 'Bottlefly' and had seen them live, I fell in love with them," Lippman says. "Within months, we had them signed. I thought there was nothing like them in the world."

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U.K.'s Morcheeba Further Evolves

London-Sire Set Contains 'Fragments' Of Blues, Soul, Funk

BY MICHAEL PAOLETTA

NEW YORK—Morcheeba unleashed its 1996 critically lauded debut, "Who Can You Trust?," smack dab in the middle of electronica's trip-hop movement. Because of this, and for better or worse, the U.K. trio—brothers Paul and Ross Godfrey and Skye Edwards—became the scene's unofficial poster children.

Not content with such a (mis)label, Morcheeba made certain its follow-up, 1998's "Big Calm," was quite the opposite. Relying less on Portishead-inspired beats and more on live funk and folk elements, albeit with the band's signature moody melancholia, "Big Calm" surrounded the listener with an organic soulfulness.

For their new album, "Fragments Of Freedom," Edwards and the brothers Godfrey further embrace live musicianship with a sublime collection of 12 songs that encompass '70s-styled soul à la Stevie Wonder and Bill Withers ("Good Girl Down"), Dusty Springfield-speckled blues



MORCHEEBA

("Rome Wasn't Built In A Day"), Tom Tom Club-hued escapades ("Love Sweet Love"), Meters-styled New Orleans funk ("World Looking In"), and sun-splashed disco ("Shallow End").

Morcheeba's songs are published by Chrysalis Music.

London-Sire will issue "Fragments Of Freedom" Aug. 1 in the U.S. EastWest Records U.K., the label to which the act is directly signed, is scheduled to release the set there July 10.

"We always hated the words 'trip-hop' and 'electronica,'" says Ross Godfrey. "With the new album, it's like we're smashing such phrases into the ground."

"I mean, it's a bit of a dead scene," he continues. "It fulfilled its own potential—and it was a good thing for us. It got us into the music business and to where we are now."

Nodding his head in agreement, Paul Godfrey adds, "We knew going into this album that we'd had enough of the downbeat thing. The three of us were feeling more upbeat, more positive, and more confident."

(Continued on page 16)



Travis On The Road. Following a successful stint opening for Oasis in the U.S., Epic quartet Travis will return for a series of headline dates in July. The act will be performing songs from its critically lauded debut, "The Man Who," which has sold 2.5 million copies worldwide, according to the label. In May, Travis won two prestigious Ivor Novello Awards. The single "Why Does It Always Rain On Me?" was named best contemporary song, while front man Fran Healy was cited as songwriter of the year. Pictured, from left, are band members Dougie Payne, Andy Dunlop, Healy, and Neil Primrose.

Kansas' Original Members Return For Magna Carta Set

BY LARRY FLICK

NEW YORK—It isn't easy to endure nearly 30 years of every hard knock that life in rock'n'roll can dish out, but Kansas' Phil Ehart says it's sweet to come out on the other side of the drama stronger and still willing to roll with the punches.

"We didn't start out thinking that we were going to be making music for the entire span of our lives," he says.

"You don't plan something like that. It just happens. And if you continue finding pleasure and fulfillment in it, then you keep on pushing on."

Ehart says the progressive-rock

band that is famed for such classic-rock radio staples as "Dust In The Wind" and "Carry On Wayward Son" put that philosophy into effect while making its 19th studio set, "Somewhere To Elsewhere," due July 25 on Magna Carta.

The disc, which is rife with the heady lyrical prose and complex melodies that have long been the band's signature, reunites the original lineup of Kansas: Ehart, Billy Green, Robbie Steinhardt, Steve Walsh, Rich Williams, Dave Hope, and Kerry Livgren. Livgren returns after a 17-year absence.

"It was a nice jolt to be back with the original guys," Ehart says. "It reminded us to remember how and why this whole thing worked in the first place."

Adding to that jolt has been rehearsals for a summer tour that pairs Kansas with fellow veteran prog-rock outfit Yes. Livgren and Hope, who left Kansas in 1983, will not play the entire tour, opting for sporadic dates.

"It feels good to be back in the mix again with this lineup and a new album," says Ehart. He adds that the band "has never really gone away. We've been doing over 100 gigs a year

for the past 20 years."

In promoting the new album, Magna Carta president Pete Morticelli says the label is "striving to reunite the band with radio" by way of several

tracks. "Programmers seem to be responding most to 'Myriad,' so we're going to do an edit." The track will be featured on a three-cut promo CD that will also feature the songs "Not Man Big" and "Coming Done."

The label is gradually building a presence at retail. "There's a lot of reverence for Kansas among die-hard rock fans," says Jen Landry, owner of World Discs, an indie retailer with outlets in both San Francisco and Los Angeles. "There's a fair amount of interest in this tour and a decent curiosity in hearing the original lineup of the band on the new record."

After the tour, Kansas member Walsh will complete a solo effort for Magna Carta, set for fall release.



KANSAS

Stewart Switches Labels, Santana Stays Put; Slow Train Track Record Bodes Well For Aware

STEWART TO ATLANTIC: After 25 years on Warner Bros. Records, **Rod Stewart** has switched to Atlantic Records. He is working on his first album for the label, slated for a November release. Both Atlantic and Warner Bros. declined to comment on the move.

GROWING AWARENESS: Chicago-based **Aware Records** and **Columbia Records** have renewed their label deal for another three years effective July 1.

The primary success story from the venture is **Train**, whose 2-year-old, self-titled album has sold 812,000 units, according to SoundScan. The project provides a textbook case of how **Aware** and **Columbia** work together. "With **Train**, we kept the ball rolling," says **Aware** president **Gregg Latterman**. "We let the record develop on its own, and **Columbia** knew when to push. That's an album that never sold more than 25,000 a week, and it's now sold close to a million records."

"Aware is such a great outlet for us," says **Columbia Records** Group executive VP/GM **Will Botwin**. "We can take the spotlight off of a brand new artist who needs time to live and breathe in the marketplace. We don't have to go to radio and bang a hit right out of the box. Generally speaking, the acts **Gregg's** developing are rock-oriented and tour-oriented. He's developing these artists from the road via local and regional marketing and then radio."

For the next phase of the venture, **Latterman** says, he hopes to have albums grow faster than **Train's** did ("I don't think you break a record much slower than we did that one," he says) but sees **Train** as a benchmark in terms of building success upon success.

Between now and the end of the year, **Aware/Columbia** will release more albums than in their initial three years together. Coming up are albums from **Five For Fighting** in July (just as the band is playing second-stage dates on tour with **Dave Matthews Band**); **Mile**, who is managed by **Creed's** manager and is planning to tour with **3 Doors Down** in August; and **Porcelain**, a female-fronted group signed to **Columbia** and being developed by **Aware**.

Train is working on a new album for the fall, while **Aware** act **Dovetail Joint**, whose debut release sold around 30,000, according to **Latterman**, is touring and working on a new project. **19 Wheels**, also released during the first three years of the deal, is no longer on the label.

The original pact gave **Aware** national distribution through **Sony's RED Distribution** (which was formerly wholly owned by **Sony** before **edel** bought 80%), as well as access to **Sony Distribution's** pipeline. New releases will now primarily go through **Sony Distribution**.

"Basically, now everything goes through **Sony**," says

Latterman, "but we have the option to go through local means if we feel we want to or even still go through **RED**."

Latterman says he talked to other labels about moving **Aware** but ultimately decided to stay with **Columbia**. "I felt like a lot of the last three years [were] spent building relationships and building trust up, and I really didn't want to jeopardize that. And the bottom line is that on a daily basis, no one can get things done like **Columbia** can."

Botwin declined to comment on whether the venture is profitable. "We're not losing money on the deal, but it's not like we've made a lot of money or lost a lot," he says. "We're extremely happy with where we are as we end **Gregg's** first period with us and start the next chapter."



by Melinda Newman

GIVE A HOOT: In October, **Hootie & the Blowfish** will release an album of previously recorded covers and soundtrack cuts. "It's all songs that we've covered but haven't released before [on our albums], like 'I Go Blind,'" says guitarist **Mark Bryan** of the **Atlantic Records**

project. "It's something for us to say, 'We've not broken up. Here's something for our fans.'" No word on when the band will start working on an album of new material. "I Go Blind," originally recorded by Canadian group **5440**, appeared on the 1995 "Friends" soundtrack.

RE-UP: As expected, **Billboard Century Award** winner **Carlos Santana** is staying with **Arista Records**. Although the guitarist, who experienced the comeback of the year in 1999 with the **Clive Davis**-executive-produced "Supernatural," had made noises that he wanted to follow **Davis** to the former **Arista** head's new label, **Arista** and its **BMG** parent had always made it clear that **Santana** was going nowhere if they could help it. Terms of the renegotiation, which started in mid-May, were not disclosed.

STUFF: Producer **Steve Lillywhite**, best known for his work with **U2** and **Dave Matthews Band**, has formed a new label, **Gobstopper Records**, that will be a partnership with **Chris Blackwell's Palm Pictures**. **Lillywhite's** partner in the venture is former **MTV** senior VP **Patti Galluzzi** . . . "Farmclub.com," which airs on Monday nights on the **USA Network**, has been added to **Canada's MuchMusic**, where it airs on Tuesdays at 9 p.m. and midnight, as well as **Musiqueplus** in French-speaking Canada, where it can be seen at 5 p.m. on Thursdays . . . **Mesa/Bluemoon**, formerly an **Atlantic Records** imprint and now a division of **Paradise Music & Entertainment**, has signed **Lalah Hathaway**, as well as folk singer **Danny Paradise** and multi-instrumentalist **Wole Alade**.

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MC Bahamadia Bequeaths 'BB Queen' EP On Goodvibe/Atomic Pop

BY RAQIYAH MAYS

NEW YORK—With the July 25 release of her much-anticipated EP, "BB Queen," Goodvibe/Atomic Pop master MC Bahamadia returns with a six-song effort that picks up where her critically lauded 1996 debut, "Kollage," ended.

"In my mind, I say that listeners and critics are like family and friends," says the Philadelphia

native. "I went away; now I'm back. I just came to pay everybody a visit."

Working with a short-list of producers, including seasoned beatmaster Jay Dee, "BB Queen" (which is short for "Beautiful Black Queen") offers enticing hip-hop with pleasing, jazz-enhanced arrangements. In assembling the team with whom she would work on this project, Bahamadia intentionally opted for old friends



BAHAMADIA

and familiar faces.

"I wanted to use all in-house producers because, spiritually, they knew where I was," she says. "A lot of times when you're out of the loop for a little bit and try to call in a couple of favors, [people will often ignore] you until you prove yourself all over again."

Bahamadia's production agreement with the EMI-tied Guru Productions (headed up by Guru of Gangstarr fame) came to an end several years ago, when EMI Records folded. She then traveled to Europe, touring countries like Holland, Germany, France, and England, quickly making a name for herself in the European drum'n'bass scene by collaborating on tracks for outside projects with artists like Roni Size.

To maintain her stateside rap presence, Bahamadia hosted the weekly underground hip-hop radio show "Bahamadia's B-Sides" on WPHI Philadelphia for two years. These experiences, as well as her tight family connections, contributed to the direction of her career.

"I have about 85% power over my career right now," she says. "I'm much more involved in the marketing process. I have a say over the whole layout of the project—in terms of my Web site or different venues I play . . . everything."

The marketing plan for "BB Queen" includes an extensive Internet campaign through the artist's site (bahamadia.com). The weekly updated site will consist of her personal movie picks of the month, book reviews, a show called "BB Queen Radio," and forums where new artists are given the opportunity to be heard and where society issues will be addressed.

"The project is a walk into Bahamadia's world and everything that she's into," says James Lopez, senior director of marketing at Atomic Pop. "She's such an eclectic artist. She's into so many things that she wants to express to her fans."

Not only will visitors to the site get an opportunity to surf through Bahamadia's world, but they will be able to hear clips of the upcoming full-length album. Visitors will have the chance to become part of the artist's E-team, an online street team that helps promote Goodvibe artists. E-team members are given T-shirts, autographed posters, and exclusive show tickets as rewards.

"The most important thing with Bahamadia is you pick up where she left off [with "Kollage"] and you take it to another level," says Bahamadia's manager, Timothy Maynor of Timotheous Entertainment. "She carries a presence that you couldn't help but want to handle and manage."

Bahamadia is currently co-head-

lining the Goodvibe 2000 tour with labelmates Slum Village. The extensive itinerary includes dates in Seattle, Vancouver, Toronto, Boston, Philadelphia, Chicago, Detroit, Los Angeles, San Francisco, New York, and Portland, Ore. Upon conclusion of the tour, Bahamadia will resume work on her next full-length album.

"I decided to go with the EP to reintroduce myself," she says. "Plus, I really wanted a summer release, and I knew I wasn't going to have enough time to record a full 12 songs. It took me six months to put this EP together."

"Special Forces," the first single from "BB Queen," was serviced to mix-show programmers at rhythm radio June 26. The more airwave-friendly jam "Commonwealth (Cheap Chicks)" will go to R&B radio in mid-July. A video for the lat-

ter cut is pending.

"We're not the type of company that front-loads projects. It's going to be a building process for her," says Lopez. "With the kind of record she has, you definitely have to first set a foundation for her on the street before you even try to approach commercial radio."

The label is targeting several markets to break "BB Queen": New York, Chicago, Philadelphia, Los Angeles, San Francisco, and Washington, D.C. While Goodvibe works hip-hop listeners with "Commonwealth," it will attack drum'n'bass enthusiasts with yet another cut from the EP, "Pep Talk."

"She's doing a great job promoting herself," notes Lopez. "She has a sharp awareness of the business, and she has skills that a lot of female MCs could take note from. She's on top of her game."

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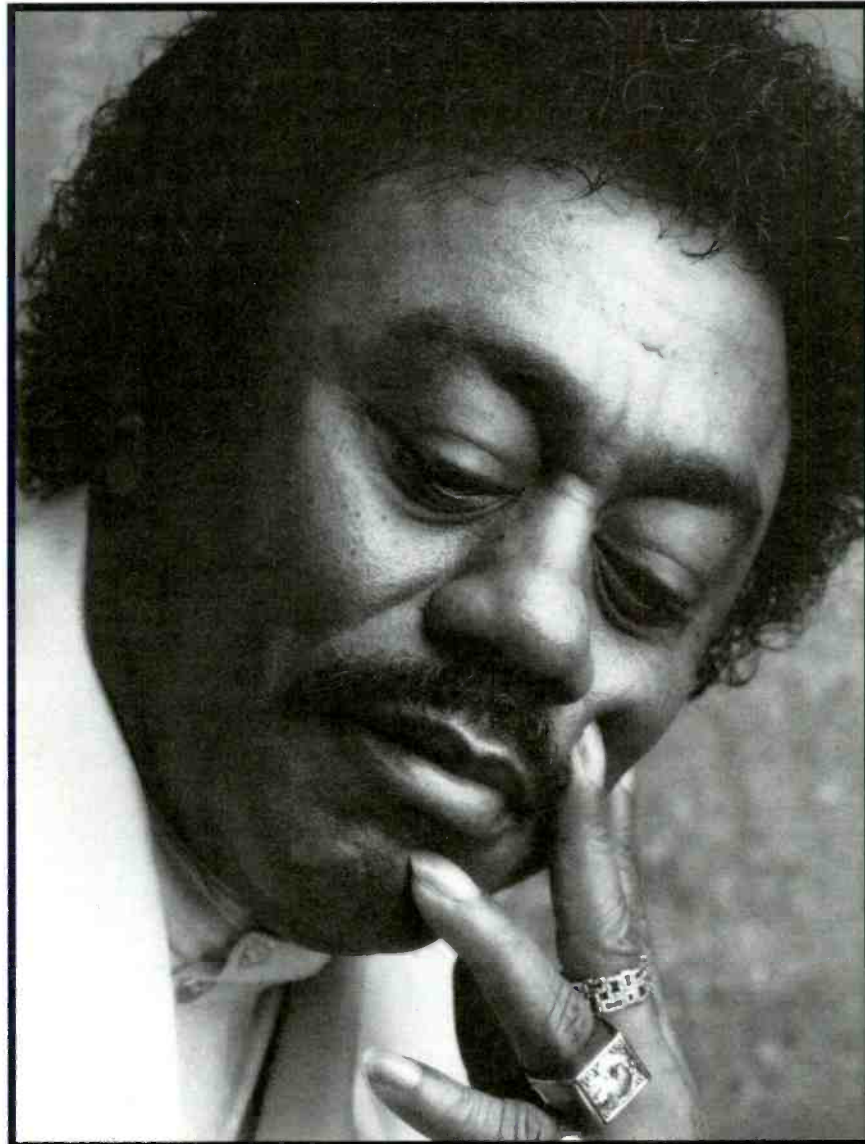
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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Continental Airlines Arena East Rutherford, N.J.	June 16-17	\$1,745,015 \$125.25/\$85.25/ \$65.25/\$45.25	27,584 34,398 two shows one sellout	SFX Music Group
KISS, TED NUGENT, SKID ROW	Palace of Auburn Hills Auburn Hills, Mich.	May 24-25	\$1,728,300 \$75/\$45	27,493 two sellouts	Palace Sports And Entertainment Inc., SFX Music Group, Belkin Productions
JIMMY BUFFETT & THE CORAL REEFER BAND	Nissan Pavilion at Stone Ridge Bristow, Va.	June 15-17	\$1,665,491 \$54.50/\$27	50,140 two sellouts	SFX Music Group
RICKY MARTIN	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	June 15-16	\$1,662,101 \$96/\$76/\$51/\$36	25,096 29,642 two shows	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Blockbuster-Sony Music Entertainment Centre Camden, N.J.	June 8-10	\$1,595,847 \$50.50/\$26.50	49,687 49,744 two shows	SFX Music Group
KISS, TED NUGENT, SKID ROW	Jones Beach Theatre Wantagh, N.Y.	June 9-10	\$1,292,865 \$85/\$60/\$35	23,542 28,200 two shows one sellout	SFX Music Group
'N SYNC, SISQO, PINK	America West Arena Phoenix	June 5-6	\$1,187,943 \$49.25/\$39.25	24,329 two sellouts	Evening Star Productions, SFX Music Group
'N SYNC, SISQO, PINK	Alamodome San Antonio	June 1	\$1,151,541 \$49.25/\$39.25	25,890 27,315	SFX Music Group
'N SYNC, SISQO, PINK	Compaq Center Houston	May 30-31	\$1,140,005 \$49.75/\$39.75	23,808 24,626 two shows	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Nissan Pavilion at Stone Ridge Bristow, Va.	June 14	\$963,282 \$79.25/\$32	20,032 22,549	SFX Music Group

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				
NO. 1				
1	1	CREED ▲ ⁴	MY OWN PRISON	143
2	2	METALLICA ◆ ¹²	METALLICA	463
3	—	LENNY KRAVITZ ▲ ²	5	111
4	3	BOB MARLEY AND THE WAILERS ◆ ¹⁰	LEGEND	575
5	16	AC/DC ◆ ¹⁶	BACK IN BLACK	311
6	4	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴	GREATEST HITS	296
7	10	'N SYNC ◆ ¹⁰	'N SYNC	118
8	7	PINK FLOYD ◆ ¹⁵	DARK SIDE OF THE MOON	1214
9	6	MATCHBOX 20 ◆ ¹¹	YOURSELF OR SOMEONE LIKE YOU	173
10	11	BACKSTREET BOYS ◆ ¹³	BACKSTREET BOYS	150
11	8	JAMES TAYLOR ◆ ¹¹	GREATEST HITS	502
12	12	JIMMY BUFFETT ▲ ⁵	SONGS YOU KNOW BY HEART	471
13	28	AC/DC ▲ ²	LIVE	119
14	9	ANDREA BOCELLI ▲ ³	ROMANZA	134
15	14	DEF LEPPARD ▲ ²	VAULT — GREATEST HITS 1980-1995	190
16	5	BON JOVI ▲ ⁴	CROSS ROAD	52
17	15	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸	GREATEST HITS	324
18	13	BUENA VISTA SOCIAL CLUB ▲	BUENA VISTA SOCIAL CLUB	58
19	19	JO DEE MESSINA ▲ ²	I'M ALRIGHT	119
20	33	ABBA ▲ ³	GOLD	168
21	18	QUEEN ▲	GREATEST HITS	364
22	30	METALLICA ▲ ⁷	...AND JUSTICE FOR ALL	529
23	27	DAVE MATTHEWS BAND ▲ ⁷	CRASH	214
24	38	SUBLIME ▲ ³	SUBLIME	195
25	21	TIM MCGRAW ▲ ⁴	EVERYWHERE	159
26	22	MILES DAVIS ▲ ²	KIND OF BLUE	75
27	32	BEASTIE BOYS ▲ ³	LICENSED TO ILL	430
28	23	STYX ●	GREATEST HITS	35
29	42	DMX ▲ ³	IT'S DARK AND HELL IS HOT	108
30	17	SANTANA ▲	THE BEST OF SANTANA	34
31	35	AL GREEN ▲	GREATEST HITS	101
32	24	EAGLES ◆ ²⁶	THEIR GREATEST HITS 1971-1975	295
33	43	METALLICA ▲ ⁵	MASTER OF PUPPETS	474
34	36	FAITH HILL ▲ ⁴	FAITH	107
35	29	JOHN DENVER	THE BEST OF JOHN DENVER	7
36	20	CREEDENCE CLEARWATER REVIVAL ▲ ⁴	CHRONICLE THE 20 GREATEST HITS	350
37	26	EAGLES ▲ ⁷	HELL FREEZES OVER	244
38	25	BROOKS & DUNN ▲ ²	THE GREATEST HITS COLLECTION	121
39	—	DAVE MATTHEWS BAND ▲ ³	BEFORE THESE CROWDED STREETS	92
40	44	CAROLE KING ◆ ¹⁰	TAPESTRY	430
41	34	FLEETWOOD MAC ▲ ⁸	GREATEST HITS	402
42	47	GUNS N' ROSES ◆ ¹⁵	APPETITE FOR DESTRUCTION	465
43	40	VAN MORRISON ▲ ³	THE BEST OF VAN MORRISON	473
44	50	TOOL ▲ ²	AENIMA	163
45	37	JOHN MELLENCAMP ▲	THE BEST THAT I COULD DO 1978 - 1988	75
46	—	METALLICA ▲ ⁴	RIDE THE LIGHTNING	439
47	31	BRUCE SPRINGSTEEN ▲ ⁴	GREATEST HITS	91
48	—	SADE ▲ ⁴	BEST OF SADE	150
49	—	MADONNA ▲ ⁹	THE IMMACULATE COLLECTION	307
50	46	SAVAGE GARDEN ▲ ⁶	SAVAGE GARDEN	157

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

Artists & Music

U.K.'S MORCHEEBA FURTHER EVOLVES

(Continued from page 12)

"It took us a while to get to this point, for our music to develop to the point where all the elements perfectly fit together," says Ross Godfrey. "In the past, we didn't want to push things too far. We didn't want to push our necks out too far and possibly make the music sound forced or silly. This album was a very natural process."

Edwards says, "I would've never been able to record a song like 'Shallow End' on the first album. But after touring pretty much nonstop after the release of 'Who Can You Trust?,' my voice has become stronger. I have much more confidence."

The Godfreys acknowledge that nobody is struggling on the new set. "We have the confidence to now make this sound true and pure," notes Ross Godfrey. "It's honest and full of emotion. And unlike previous albums, we recorded this album during the sunny daytime hours and not at 4 a.m. It all adds up to a very up, very positive album—even if there are dark elements in some of the lyrics."

Joining Morcheeba on "Fragments Of Freedom" are many card-carrying members of the hip-hop community, including Biz Markie, Bahamadia, Mr. Complex, DJ Crossphader, and U.K. DJ First Rate, who contributed to "Big Calm."

In lieu of a first commercial single, London-Sire sent a "focus track"—"World Looking In"—to radio and Internet companies the first week of July. This will be followed by a white label 12-inch of "In The Hands Of The Godz," which will be delivered to hip-hop mix-show DJs and college radio the week of July 17. In the U.K., the set's first commercial single, "Rome Wasn't Built In A Day," streets July 24.

"We just want to get a buzz going in the U.S.," explains London-Sire director of marketing Alison Pember. "With these two tracks, we'll be hitting several different markets, which will accomplish our goal of re-establishing the band's fan base."

In addition to aligning Morcheeba with "hip" Web sites—including its own official site (morcheeba.com)—Pember says the label will be supplying select clothing companies with Morcheeba samplers. "Whenever a customer buys a certain brand of clothing, they'll receive a sampler CD for free," says Pember.

According to Pember, brick-and-mortar retailers were supplied with streamers, window clings, and postcards earlier this month.

Michael Kurtz, executive director of Atlanta-based Music Monitor Network, which operates eight chains with 87 stores, says that Morcheeba "has a very strong following. I expect the new album to be well received. And the timing couldn't be better, especially with

acts like Supreme Beings Of Leisure doing so well for us."

London-Sire will also supply stores with a custom sampler, which contains two segments—classic Morcheeba tracks mixed

'We knew going into this album that we'd had enough of the downbeat thing'

- PAUL GODFREY -

by DJ Spinna, and rapper J-Live introducing new tracks from "Fragments Of Freedom."

During this time, Morcheeba will be touring throughout Europe, performing at numerous summer festivals. In the fall, Pember says, the band is confirmed to play in Australia and throughout Latin America. A North American tour is expected

to follow in January 2001.

Says Pember, "We've told the band that if we don't break the album here, they won't have to tour in January. That said, U.S. fans will be seeing them in the new year! And by that time, we'll have built a strong and solid Morcheeba story."

At the beginning of October, Pember says, London-Sire will begin the second tier of its Morcheeba campaign. This will include a mass mailing of the CD to "boutiques, beauty salons, and day spas that cater to upper demos," notes Pember. "We truly believe this will be a strong word-of-mouth release."

Morcheeba is managed by Chris Morrison and Kate Hanson of London-based CMO Management. North American bookings are handled by Sam Kirby of New York-based Evolution Talent Agency, while Peter Elliot of London-based Primary handles all other territories.

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				
NO. 1				
1	1	13	NOUVEAU FLAMENCO	OTTMAR LIEBERT
2	4	74	DESTINY ●	JIM BRICKMAN
3	5	3	PASSAGES	VARIOUS ARTISTS
4	3	10	PURE MOVIES 2	THE JOHN TESH PROJECT
5	2	39	PLAINS ●	GEORGE WINSTON
6	6	63	LOVE SONGS	YANNI
7	7	3	DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING	VARIOUS ARTISTS
8	8	17	ANCIENT JOURNEYS	CUSCO
9	9	13	COLLECTIVE FORCE	3RD FORCE
10	10	90	FORBIDDEN DREAMS	YANNI
11	12	68	MANNHEIM STEAMROLLER MEETS THE MOUSE	MANNHEIM STEAMROLLER
12	11	8	SNOWFALL	YANNI
13	13	12	GYPSY FIRE	VARIOUS ARTISTS
14	14	5	IN THE GARDEN OF SOULS	VAS
15	15	24	RIVER OF STARS	2002
16	25	2	KISS THE EARTH	JOHANNES LINSTEAD
17	17	87	PURE MOVIES	THE JOHN TESH PROJECT
18	18	7	REALITY OF A DREAMER	MYTHOS
19	20	22	THE JOURNEY-THE BEST OF ADIEMUS	KARL JENKINS
20	19	44	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER	MANNHEIM STEAMROLLER
21	21	2	ELEVATION 3	VARIOUS ARTISTS
22	16	7	WATERS OF EDEN	TONY LEVIN
23	23	41	WINTER LIGHT	YANNI
24	22	44	NO STRINGS ATTACHED	GOVI
25	RE-ENTRY		DAWN OF A NEW CENTURY	SECRET GARDEN

● 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.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

SOOTHING POP: If you're among the many bemoaning the length of time between **Jewel** recordings, there is salvation to be found in the efforts of newcomer **Julie Larson**.

The Portland, Ore.-rooted artist makes a lovely first impression on "Freedom," a sterling, self-made collection of folk-spiced pop compositions. Working within sparse arrangements that complement acoustic guitar and piano lines with occasional string flourishes, Larson bravely focuses the listener on her simple, yet memorable melodies and minimalist lyrics.

Performing with palpable emotion and a flexible technical range, she succeeds in packing a powerful punch. Even the most jaded industry ear will find tunes like the quietly percussive title track and "No More Hiding," which effectively spirals from a hushed opening to a frenetic, cathartic closing, hard to resist.

Larson is currently playing dates in and around her hometown. She's eyeing the possibility of spreading to more industry-intensive towns like Los Angeles in the coming weeks. Wise A&R execs will not wait for her to travel, though. They'll hunt down this disc (which can be purchased at julielarson.com) and begin bidding for the opportunity to sign her immediately.

For more information, call 503-244-2236 or E-mail julieblyss@aol.com.

OUT POP: In the realm of out-gay music, male artists tend to fall into one of three categories: cabaret, disco, or folk. It's a stereotype that all too many performers perpetuate. It's for that reason that we're so fond of **Michael Holland's** self-made set, "Darkness Falls."

Instead of sticking to any specific style or sound, the New York singer/tunesmith darts around, dabbling primarily in synth-savvy modern-pop (the skittling, futuristic "All Mine" and the funk-fortified "The Haunting & The Need") and edgy, guitar-etched rock (the frenetic cautionary tale "Joey Stefano's Dead"). The unifying thread throughout the album is deft songwriting that is, by turns, starkly confessional and smartly observational.

For the artist, writing is often a "birth-like process. Usually, I'll start with a guitar riff or piano figure and start singing over it. Then a turn of phrase might hit me, and it'll just take off from there. After that point, the music and lyrics tend to write themselves simultaneously."

It's a formula that works quite well, and it translates into a spirited live show, which Holland has been perfecting in clubs throughout New York. Grab the chance to see this appealing, videogenic artist in the flesh.

For additional details, call 718-278-0032 or E-mail prim002@aol.com.

IRISH POP: One of our all-time favorite producers, **Arthur Baker**, is currently in the studio with **Carmody**, a promising new artist based in Dublin.

This lad has got some serious industry juice, as evidenced by a four-song advance of a forthcoming album that features "Stay Free," penned by pals/U2 members **Bono** and **the Edge**. It's a killer cut that begs for widespread radio action.

Elsewhere on the project—which is shockingly still up for label grabs—Carmody collaborates with **Daniel Ray** (famed for his work with **the Ramones** and **White Zombie**, among others), which adds a nice rock edge to the pop-minded material.

This is a no-brainer. All we need to say is type that E-mail to his representative, **Veronica Gretton**, at vhsny@aol.com.

After Japanese Acclaim, BMG's Animalhouse Ready For Debut In U.K.

BY LARRY FLICK

NEW YORK—By the time **Animalhouse** issues its debut, "Ready To Receive," July 31 in its native U.K., the act will have already built a solid fan base in Japan.

The project was released June 2 via **BMG International** in Japan, where it has met with widespread critical acclaim. To supplement interest, the band has done an extensive promotional tour of the market. Also, it is scheduled to play the **Fuji Rock Festival** there July 29.

At this point, "Ready To Receive" does not have a U.S. label home, although the rock-oriented band's



ANIMALHOUSE

deal with **Boilerhouse/Arista** covers the U.K. and continental Europe. However, the word-of-mouth generated by activity in Japan and early, positive press response in the U.K. have tweaked the interest of state-side import buyers and consumers.

"It's highly unusual for a band—particularly a rock band—to spark this kind of pre-release interest," says **Marlon Creaton**, manager of **Record Kitchen**, an indie retailer in San Francisco. "That's frequently reserved for dance or teen acts. The last we saw that kind of early interest in a rock band was with [Epic's] **Travis**."

Oxford, England-based **Animalhouse's** history goes back to 1997. **Mark Gardener** was free from his obligations to the now-defunct band **Ride**, while **Sam Williams** had previously played on and produced material on the first two **Supergrass** albums. He'd also just left a band, the **Mystics**. Both of them then released low-key singles for local Oxford label **Shifty Disco**, which provided the first opportunity for them to work together in the studio.

Gardener and **Williams** began playing acoustic shows, and one of **Williams's** songs, "Animal House," became the name for their fledgling group. In what they describe as some kind of "strange destiny," the other members all came on board.

Loz Colbert (**Gardener's** former bandmate in **Ride**) joined on drums and percussion, **Hari Teah** joined on bass, and **Jason King** came from fronting his own band, **Disco 45**, to play keyboards and guitar. "It was a perfect, comfortable fit," says **Williams**.

From there, they set out to create an infectious sound that **Williams** describes as "a new mix of classic pop songwriting, contemporary grooves, and cinematic soundtracks with a DJ mentality."

The band is aiming to take its unique new sound on the road for a stint of club and midsize venue gigs throughout Europe this summer.

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Top 10 Favorite Artist Picks

June 16, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Michaela Wilder	Pop, Alternative	4
2	Soulsystem	Rock, Funk	12
3	WSLN (aka Mister Jones)	Rock, Pop	10
4	51 Peg	Alternative, Industrial	3
5	Adam & Eve	Pop	5
6	Alma	Pop, Rock	3
7	Michael E. Thomas	Pop, Rock	4
8	Funktelligence	Hip Hop, Funk	4
9	3 Series	R'n B, Hip Hop	4
10	The Painkillers	Rock, Pop	3

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

June 16, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Unity, Candy	R'n B, Pop	5
2	Fight, Drone-Elite	Alternative, Rock	13
3	I Know, Sidecar	Rock, Pop	18
4	Live For Your Love, Gemini	Pop	49
5	Welcome To Satisfaction, Leonard Moss, Jr.	R'n B, Pop	40
6	Apology, 51 Peg	Alternative, Industrial	3
7	Go Away, Brooks Hale	Rock, Pop	1
8	13 Stars, Kelly Brock	Pop, Acoustic	2
9	Guess?, Alma	Pop, Rock	3
10	State Of Grace (with Kirsty Hawkshaw), Swayzak	Electronic	1

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

VENUS HUM

The very first time **Annette Streen** let her lush, skylark voice fly over the meticulously designed electronic soundscapes fashioned by **Miracle** and **Kip Kubin**, the three traded excited, telepathic glances that said, "Wow, this feels like a band." In performance, **Venus Hum** are mesmerizing. **Miracle** and **Kubin** intently man their racks of keyboards, patch bays and **PowerBooks**, while at the front of the stage, **Streen** paces and lets her flexible voice float up and down dizzy staircases of melody. Behind the group, on a large screen, a fast-changing video collage of geometric shapes, colors and computer-generated images pulsate in time with the music. Overall, it's a sumptuous musical feast for the senses.



Genre: Electronic, Pop, Alternative From: Nashville, TN Deals sought: Recording Contract

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

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

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			JULY 8, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	6	4	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98)	NO. 1 LARA FABIAN
2	10	12	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
3	4	11	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
4	NEW		SR-71 RCA 67845 (10.98/13.98)	NOW YOU SEE INSIDE
5	NEW		SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD)	COMMUNICATE
6	9	3	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
7	14	42	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
8	11	10	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
9	13	11	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
10	5	2	MODEST MOUSE EPIC 63871* (16.98 EQ CD)	THE MOON & ANTARCTICA
11	12	2	UNCLE KRACKER LAVA/ATLANTIC 83279*AG (11.98/17.98)	DOUBLE WIDE
12	NEW		PAUL VAN DYK MUTE 9127 (18.98 CD)	OUT THERE AND BACK
13	22	2	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
14	7	47	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
15	20	64	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
16	NEW		FACE TO FACE LADYLUCK 78113/BYOND (16.98 CD)	REACTIONARY
17	15	17	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
18	16	12	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
19	18	53	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
20	21	12	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
21	NEW		THE CLARKS RAZOR & TIE 82858 (15.98 CD)	LET IT GO
22	17	8	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
23	19	38	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
24	25	6	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
25	24	8	YING YANG TWINS COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'

26	32	4	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED
27	30	8	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
28	40	11	METHRONE CLATOWN 2000 (11.98/16.98)	MY LIFE
29	33	3	BT NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
30	34	8	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
31	8	2	THE TRAGICALLY HIP SIRE 31135 (10.98/16.98)	MUSIC @ WORK
32	41	4	U.P.O. EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
33	29	7	OMARA PORTUONDO WORLD CIRCUIT/MONESUCH 79503/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
34	23	64	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
35	31	68	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
36	28	25	KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
37	26	9	ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
38	42	2	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN (17.98 CD)	THE BEAUTIFUL GAME
39	35	8	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98)	SECRETO DE AMOR
40	44	22	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
41	36	38	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
42	27	26	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
43	47	5	LIMITE UNIVERSAL LATINO 157887 (8.98/13.98)	POR ENCIMA DE TODO
44	48	55	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
45	NEW		WATERMARK ROCKETOWN/WORD 61396/EPIC (11.98 EQ/16.98)	ALL THINGS NEW
46	RE-ENTRY		OLIVE MAVERICK 47709/WARNER BROS. (17.98 CD)	TRICKLE
47	38	7	THALIA EMI LATIN 26232 (10.98/15.98)	ARRASANDO
48	RE-ENTRY		GUSTER HYBRID 31064/SIRE (11.98 CD)	LOST AND GONE FOREVER
49	45	3	SANDRA COLLINS KINETIC 54648 (15.98 CD)	TRANCEPORT. 3
50	NEW		EARTH CRISIS VICTORY 121* (10.98/16.98)	SLITHER

POPULAR UPRIISINGS

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

DOWN THAT RIVER: New Orleans-based country band **River Road** has already racked up several high-profile gigs, including being the opening act for **Garth Brooks**, **Clint Black**,

due July 18 on Virgin Records Nashville.

The album's first single, "Breathless," is No. 51 this issue on the Hot Country Singles & Tracks chart. The video for the song is getting considerable rotation on CMT and Great American Country. River Road will perform Aug. 5 in Sweet Home, Ore., and Aug. 12 in Mancos, Colo.

LAMP'S LIFE: Newcomer **Rachael Lampa** has been given the rare opportunity to perform on "The Tonight Show With Jay Leno" on Aug. 1, the day that her debut album, "Live For You" (Word/Epic Records), is released in stores. The 15-year-old contemporary Christian singer was discovered by Word VP of A&R **Brent Bourgeois**, who calls her "the best vocalist I ever heard." The singer—who hails from Boulder, Colo.—will be doing a promotional tour of the U.S. timed around the album's release.

VIRGIN BAND: Rock band **Virginwool** is currently on



Jess Is More. Jess Klein performs a country-style brand of pop music on her debut album, "Draw Them Near," due Aug. 22 on Slow River/Rykodisc Records. Klein says, "Singing is the best way I can express myself." Klein was featured on the critically acclaimed 1999 "Respond" compilation album.

tour for its major-label debut album, "Open Heart Surgery," which is set for release Aug. 18 on Breaking/American Records. The album, produced by **Brad Wood** (**Liz Phair**, **Veruca Salt**), features first single "I Think Her Mother Loves Me." The song has been released to modern rock, triple-A, and college radio.

The Orlando, Fla.-based band has opened shows for such acts as **Creed**, **matchbox twenty**, and **Sister Hazel**. Upcoming Virginwool tour dates include July 29 in Chicago.

S PICE GUY: Dancehall reggae artist **Richie Spice** has established a following in his native Jamaica. He makes his U.S. debut with the album "Universal," due July 18 on Heart Beat/Rounder Records. Guest artists on the album include **Shaggy**, **Jah Mason**, **Snatcher Dogg**, and **Spanner Banner**.

LOUD CAGE: **Daniel Cage** is a singer/songwriter whose music can be described as influenced by **Peter Gabriel**. Cage's

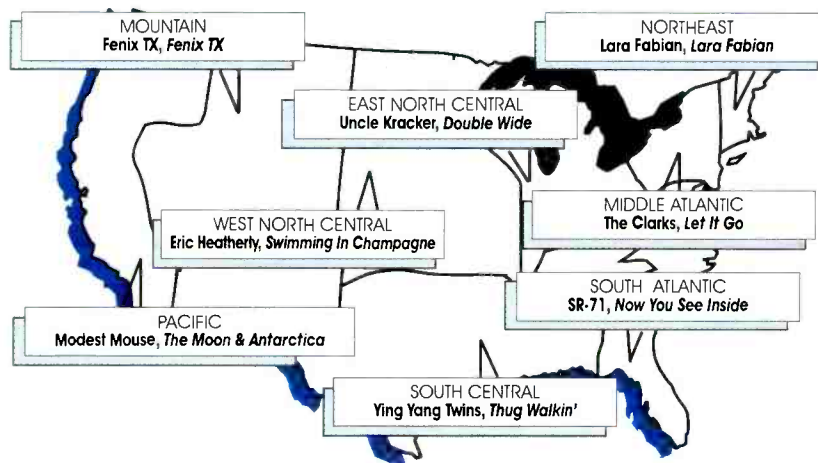
debut album, "Loud On Earth," is due July 25 on MCA Records. He says of the album, "I just wanted to create a landscape, a place where all these songs lived."



Slip Of The Jam. The Slip has been cultivating a following among fans of jam-oriented rock music by constant touring. The band's second album, "Does," has been released on Flying Frog Records, the label founded by Allman Brothers Band member **Butch Trucks**. Slip vocalist/drummer **Andrew Barr** says, "The folks who come to hear us seemed to be linked by a desire to really listen and let the music have its impact." The Slip is currently on a U.S. tour in support of "Does."

Cage, who has been playing a select tour of the U.S., performs Friday (7) in Minneapolis.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- PACIFIC**
1. Modest Mouse The Moon & Antarctica
 2. Dido No Angel
 3. Sasha And John Digweed Communicate
 4. Face To Face Reactionary
 5. Fenix TX Fenix TX
 6. Lara Fabian Lara Fabian
 7. Slum Village Fantastic Vol. 2
 8. F.A.T.E. For All That's Endured
 9. Joan Sebastian Secreto De Amor
 10. Paul Van Dyk Out There And Back

- SOUTH CENTRAL**
1. Ying Yang Twins Thug Walkin'
 2. SPM The 3rd Wish
 3. Westlife Westlife
 4. Rascal Flatts Rascal Flatts
 5. Eric Heatherly Swimming In Champagne
 6. A.B. Quintanilla Y Los Kumbia Kings Amor, Familia Y Respeto...
 7. Brad Paisley Who Needs Pictures
 8. Andy Griggs You Won't Ever Be Lonely
 9. Methrone My Life
 10. E.S.G. City Under Siege

and **Diamond Rio**. The band returns to the marketplace with its second album, "Somethin' In The Water,"

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1. Ernesto Cortazar	\$82,978.95
2. The Cynic Project	\$50,085.24
3. Bassic	\$48,324.06
4. 303infinity	\$43,356.47
5. Killer Spam's Comedy Stuff	\$34,449.62

*Includes revenue from CD sales from 7/1/1999 to present and Payback for Playback earnings from 11/99-5/00. MP3.com artists are eligible for 50% royalties from CD sales and a portion of the \$1,000,000 available in July 2000.

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

▶ TAPROOT

Gift
 PRODUCER: Ulrich Wild
Velvet Hammer/Atlantic 83341
 Add TapRoot to the list of bands that appear to be exploding into national prominence overnight but that have actually been paying their dues and gradually building a loyal following for several years. The Michigan-based quartet's major-label debut crackles with all of the brutal, guitar-charged energy that has made its concerts must-see events. Although it will be easy (and wise) to market "Gift" to kids who live on a steady diet of Kid Rock, Papa Roach, and Limp Bizkit, the band displays far more depth and musical diversity than any of those bands. Led by the enigmatic (and notably videogenic) Stephen Richards, the band deftly dabbles in metal, hip-hop, grunge, and pure pop with relative ease. A star in the making, Richards comfortably cruises from guttural yells to hushed whispers with a handful of sweet harmonies along the way. He's particularly effective on the scorching "Now," as well as on the forceful "Emotional Times" and "Smile."

★ TAHITI 80

Puzzle
 PRODUCER: Andy Chase
Minty Fresh 36
 Tahiti 80 claims an affinity for the British Invasion era, but instead of sounding like the second coming of the Pretty Things, this French quartet specializes in bubbly AM indie-pop that gives it more the feel of a male-fronted version of the Cardigans. That's not a bad thing, per se. And it doesn't stop a dreamy homage to Ray Davies, "Puzzle," on its latest effort, where the Kinks' leader is reverently referred to as "Mr. Davies." It just makes for a quirky juxtaposition of genres. Lyrically, front man Xavier Boyer leans toward floating, romantic images of fairies, butterflies, sunshine, and swimming. The aforementioned Davies even drinks champagne for breakfast in Boyer's world. Ultimately, such sensibilities are at the heart of the band's undeniable feel-good charm. With contributions from Eric Matthews of Ivy and Adam Schlesinger of Fountains Of Wayne, Tahiti 80 weaves guitar-lite riffs, boutique grooves, lush string and horn flourishes, and airy vocals into a winning confection.

★ EQUATION

The Lucky Few
 PRODUCERS: James Brown, John Wood
Putumayo Artists 924
 Proudly wearing the apparent influence of such diverse bands as 10,000 Maniacs, Fleetwood Mac, and the Cranberries, "The Lucky Few" shows the Devon, England-based band sharpening the deft, evocative songwriting skills displayed on its critically lauded 1998 debut, "Hazy Daze." If you were among the fortunate to catch the band on its brief concert trek two years ago, then you will delight in the

SPOTLIGHT



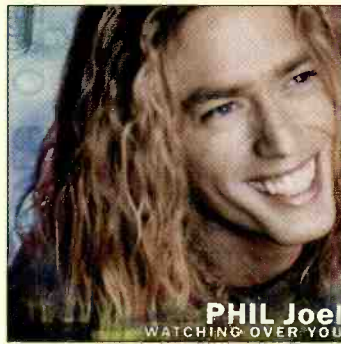
JILL SCOTT
Who Is Jill Scott?: Words & Sounds, Vol. 1
 PRODUCERS: various

Hidden Beach/Epic EK62137
 It's rare in this business when the product actually warrants the hype. But that's happily—and thankfully—the case with this long-awaited debut by Roots collaborator ("You Got Me") and star-in-the-making Jill Scott. While some will inevitably compare Scott with Erykah Badu, Angie Stone, and others, they will be off-base. That's because Scott comes to the party toting her own special recipe of feel-good, imagery-rich, hot-buttered soul, fusing R&B, jazz, blues, and hip-hop that gets better with each successive listen. "Love Rain," "The Way," "Watching Me," and bonus track "Try" are just four of the standouts on this strong outing, crafted by Scott and DJ Jazzy Jeff's A Touch Of Jazz crew. No doubt about it—this is easily one of the best albums of the year and one that'll still be played a year from now.

fact that "The Lucky Few" carries the more stark, fluid tone of the act's live sound. If you haven't been exposed to this fine band yet, then you will be drawn immediately into its poetic fold. The set-opening "Not That Man" is particularly potent, with its jittery rock guitars and front woman Kathryn Roberts' smoky, quietly assertive vocals. From there, the listener is taken on a journey into lush pop ("Too Much To Say"), introspective folk-rock ("Sheffield Park"), and radio-ready balladry ("Autumn Tune"). A tasty feast for listeners craving music that requires a sharp mind and an open heart.

SPOTLIGHT

PHIL JOEL
Watching Over You
 PRODUCER: Peter Furler
Inpop Records POD 1738
 When a member of a successful band opts to step outside the group and release a solo record, the new waters can sometimes be tricky to navigate. In listening to "Watching Over You," the solo debut from the Newsboys' Phil Joel, who remains a member of the band, it's obvious that the 27-year-old New Zealand native has conquered the challenge. Issued via Inpop—the label formed last year by Newsboys lead vocalist Peter Furler, manager Wes Campbell, and Australian businessman Dale Bray (the Newsboys continue to record for Sparrow Records)—"Watching Over You" effectively blends elements of the News-



boys sound yet thoroughly reflects Joel's unique musical personality. The collection comprises memorable melodies wrapped around very personal, passionate lyrics. "El Salvador" chronicles a powerful journey, while "Strangely Normal" is a coming-of-age tale about the awkwardness of youth. The hauntingly beautiful "Fragile" was written about a friend with a terminal illness. Although the songs deal with some of life's toughest situations, there's a thread of hope that runs throughout.

★ BURNT TATERS

Strange But True
 PRODUCERS: Burnt Taters, Bill McElroy
Planetary 9022
 One of modern music's true indie delights follows its fine 1999 debut with this impressive new set. With the perfect bal-

SPOTLIGHT



TAJ MAHAL AND THE PHANTOM BLUES BAND
Shoutin' In Key
 PRODUCER: Tony Braunagel
Hannibal HNAV 1452

With a musician as discerning and adventurous as Taj Mahal, one never knows exactly what's in store when spinning the man's latest CD. This time out, however, he's back where he started, playing righteous blues with a bit of Jamaica on the side. These tracks were recorded live in L.A. at the Mint, and Taj has never sounded better. Backed by his Phantom Blues compadres, he throws down on beautiful renditions of choice Taj tunes like "Leavin' Trunk," "Corrina" (such a memorable song), and "Mailbox Blues." He also works his magic covering Percy Mayfield's "Stranger In My Own Home Town," the Jamaican favorite "Rain From The Sky," and the blues standard "EZ Rider." His backing players, so tight and so right, shine from here to there, but check their stuff on "Cruisin'," "Sentidos Dulce" (an original instrumental from the "In Progress & In Motion" album), "The Hoochie Coochie Coo," and a superb version of "Ain't That A Lot Of Love." This is vintage Taj in an excellent live showcase.

ance of sparseness and tasty embellishment, the 11 strong, irresistibly catchy, often endearing originals and two well-chosen covers (an ultra-hip, swinging take on the Mills Brothers' "Across The Alley From The Alamo" and a dead-on reading of the 1952 country and pop standard "Slowpoke") deliver fully on the promise of their predecessor. Now toss in the

threeosome's terrific instrumental and vocal interplay, and "Strange But True" is an absolute winner. Two years ago, Burnt Taters, with its imaginative, modern take on roots rock and traditional country, was clearly a band that was going somewhere significant. In the summer of 2000, it has arrived. Burnt Taters is seasoned, ripe, and ready for the plucking, and labels, as well as modern rock, NPR, and hip AC radio, would all do well to lend a serious ear. Contact: 804-340-0729.

★ LISA MOSCIATELLO

Second Avenue
 PRODUCER: Marco Delmar
Wind River 4014D
 Lisa Mosciatello is twice blessed. Not only does she have one of the most gorgeous vocal instruments in all of folk-tinged pop, but she also possesses the magic to invest the songs she sings with an almost knee-buckling poignancy and believability. She first came on the scene as the main vocalist with New St. George, the now-defunct group that carved a new niche in the Brit folk-rock tradition of Fairport Convention. In the last five years, she's toured constantly, both solo and as a collaborator with several Irish and folk groups. For "Second Avenue," her solo national debut, she delivers a wonder set. Backgrounds vary from cello and piano to full combo, with soprano sax, Celtic harp, and accordion. Her acoustic guitar-playing's not exactly chopped liver either: Mosciatello's tunes are heartfelt, and her covers are inspired, demonstrating that she has no fear stepping across genre boundaries. For proof, listen to the traditional "Lass Of Glenshee" and Annie Lennox's "Love Is A Stranger."

KT SULLIVAN

The Sweetest Sounds
 PRODUCER: Hugh Fordin
DRG 91462
 Although the centennial of composer Richard Rodgers' birth is two years away, this album serves as a fine opening salvo in tributes to him. KT Sullivan, of course, is one of the finest cabaret/musical stage performers around, but adding immeasurably to the album's worth was the inspired decision to program many lesser-known Rodgers songs from his years in collaboration with Larry Hart and, later on, Oscar Hammerstein and Sheldon Harnick. Another delight here are rich-voiced vocals by Larry Woodard, who also plays piano. The earliest selection, "You Can't Fool Your Dreams," dates back to 1920,

(Continued on page 22)

VITAL REISSUES

LOU RAWLS
Anthology
 PRODUCERS: various
The Right Stuff/Capitol/EMI 21768



NANCY WILSON
Anthology
 PRODUCERS: various
The Right Stuff/Capitol/EMI 24427
 Capitol—the house that Nat "King" Cole built—was also the home of two other

R&B/pop artists: Lou Rawls and Nancy Wilson. The pair recorded an impressive musical legacy in the '60s and '70s—and that's precisely what's at the heart of these 30-song retrospectives. Long

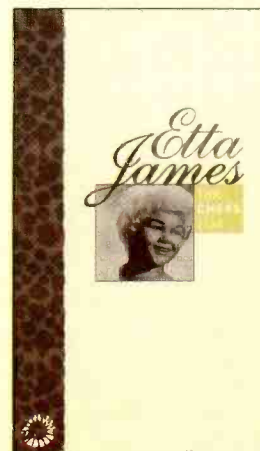


before there was a Tupac or a Dr. Dre, Rawls was rappin' it like it was with Chicago's mean streets as his backdrop. His street-edged vocals, laced with blues, jazz, pop, and gospel, painted memorable

monologues ("Street Corner Hustler's Blues," "Dead End Street") and pushed emotional buttons ("Love Is A Hurtin' Thing," "Your Good Thing [Is About To End]"). Though labeled a jazz singer, Wilson packed a brand of sassy, sophisticated, subtle soul that was as equally potent. The musical evidence includes "Save Your Love For Me," "(You Don't Know) How Glad I Am," "You'd Better Go," and her signature "Guess Who I Saw Today."

ETTA JAMES
The Chess Box
 PRODUCERS: various
MCA 088 112 288
 Before there was a Janis Joplin, a Patti Smith, or a Diana Ross, there was Jamesetta Hawkins—aka Etta James. Discovered at 16 and influenced by Johnny

"Guitar" Watson and other male singers, James stamped her stirring, soul-wrenching vocals on everything from



R&B to blues to country and even pop standards. Those and more are contained in this three-CD, 72-track collection that spotlights her prolific reign at the Chicago-based Chess label from 1960-1976. The R&B/pop hits are here ("All I Could Do Was Cry," "Tell Mama," and the Jaguar commercial theme song "At Last"), as are 10 previously unreleased tracks, including the Queen James versions of "Light My Fire" and "You've Lost That Lovin' Feelin'." All in all, a definitive—and deserved—retrospective for one of the music industry's timeless talents.

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

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Reviews & Previews

(Continued from page 20)

when Rodgers was 18 years old; the latest, the lovely "Away From You," is from his 1976 collaboration with Harnick on the musical "Rex." Musically bright, inspired by scholarship.

R & B / HIP-HOP

★ SCIENZ OF LIFE

Coming Forth By Day: The Book Of The Dead
PRODUCERS: various

Sub Verse Music, Inc. 7001

Purveyors of New York's hip-hop underground Sciencz Of Life (SOL) look to surface above ground with their full-length debut, "Coming Forth By Day." Lil Sci, Inspektor Willabee, and I.D. 4Windz are known for knowledge-filled 12-inch singles like "Metaphysics" and their lyrical consciousness. "U.S.A. (Undaground Starvin Artist)" is no different. The track, which features a muted horn sample and static piano riff, propels the three MCs, who drop lyrical jewels like "Negativity sells but positivity dwells in the minds of some of the illest lyricists." Similarly, "Deep Thought" is a verbose lesson that reminds listeners that Big Brother is always watching. Featuring DOD (Daughter of the Dust), the song, which may come off as paranoid to some, does provide food for thought. The musical sound of "Coming Forth By Day" is notably dark and mellow, mostly employing dirty piano samples, thereby allowing listeners to truly hear the lyrics that carry the 15-track set. And in the end, that's what this set is all about—the lyrics. Contact: 646-613-1694.

JAZZ

★ BRIAN BLADE FELLOWSHIP

Perceptual

PRODUCERS: Brian Blade, John Cowherd
Blue Note 23571

Calling the music made by drummer Blade's assemblage "jazz" is like calling Lady Liberty a statue—it is, and so much more. Drawing from jazz, rock, country, folk, and pretty much every musical idiom either indigenous to or nurtured in America, "Perceptual" is a melting pot of sound that wordlessly speaks of the conflicts and triumphs of the human experience. Utilizing a unique dual saxophone, piano, pedal steel guitar, guitar, bass, and drum lineup (with Daniel Lanois and Joni Mitchell guesting on guitar and vocals, respectively), the Fellowship's music echoes with the sounds of immigration, homestead development, big cities, open plains, and the bonds that unite people around the world. Blade remains one of his generation's most creative and dynamic percussionists, cradling his band's music with empathetic waves of rhythmic sound while propelling it ever forward toward uncharted waters.

WORLD MUSIC

★ CHICO CÉSAR

Chico César

PRODUCER: Marco Mazzola

Putumayo Artists PUTU 170

César is one of the current sensations in Brazilian pop music. This self-titled album of original tunes is a thrill, as well as a testament to the creativity and diversity of the Brazilian pop scene. César shows a healthy interest in reggae and Caribbean music, as we hear quite clearly on "Filá" and "Se Você Viajar." The tune "You, Yuri" consists of the lyrics "Yuri Popoff/Yuri Gagarin" repeated over a monster funk groove. Putumayo has wisely gone to the trouble to translate all of César's lyrics from Portuguese to English so that more listeners can appreciate his decidedly off-beat lyrics. The opening track, "Papo Cabeça (Heady Live)," a bouncy pop number, begins with César singing, "Lampião's cut off head/Trotsky's crushed brains/Baptist served on a tray/At St. John's gut-wrenching party." The song that put César on Brazil's music map in 1995, the lovely

ballad "À Primera Vista," is also included here. Papo cabeça for sure.

CLASSICAL

★ MOZART PIANO WORKS

Christian Zacharias, piano

PRODUCER: Werner Dabringhaus, Reimund Grimm
MDG 340-0961

With his highly individual, 21st-century view of Mozart, pianist Christian Zacharias chucks the dainty "Dresden china" approach to the composer's keyboard works out the window. The Swiss resident's bold interpretations make a specialty of tapping the wells of deep, dramatic emotion resident in Mozart's minor-key music, with the program including not only such famous works as the B Minor Adagio, A Minor Rondo, and great C Minor Fantasia (KV475) but also several small dances and unfinished pieces that are very rarely heard. Not another superfluous, simple-minded Mozart compilation, this beautifully produced and well-annotated album is a thoughtful, poetic creation—and the world is always in need of more of those. The German MDG label is distributed in North America by Koch and in the U.K. by Chandos.

CONTEMPORARY CHRISTIAN

★ N'HARMONY

Out Of The Blue

PRODUCERS: Zane King, Kevin Ward

Homeland HED0048

Southern gospel music isn't the hip flavor du jour in the Christian community, but it maintains a loyal, appreciative fan base that will be fueled by vibrant new talent like this young group. Quartet members Shane Dunlap, Craig O'Dell, Scott Rogers, and Kevin Waters deliver stunning harmonies throughout this fine collection, hence their name. These are young men who are carrying forward the best traditions of the genre—beautiful harmonies and solid songs that deliver the message of Jesus Christ without watering down the message or mincing words. "I Carried His Cross" is a prime example. Other standout cuts include "Peace That Passeth All Understanding," "Do You Know What It Means," the title cut, and "He's Mine I Know," penned by Dunlap and his father/group co-founder Steve Dunlap, who recently succumbed to cancer. As many of Southern gospel's elder statesmen are no longer in the picture, it's encouraging to see the torch being carried by talented new quartets like this one.

NEW AGE

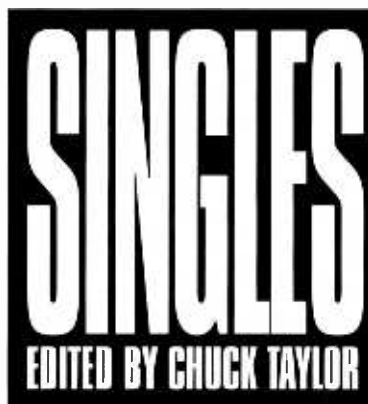
★ BARRY PHILLIPS

Cello

PRODUCER: Barry Phillips

Gourd Music GM 130

Barry Phillips is a classically trained cellist with a penchant for Shaker hymns and Celtic folk music. So of course, his new CD opens with the droning strains of an Indian tamboura. And that's just the first acoustic cross-cultural foray of this cellist's latest CD. Phillips is a linchpin of a Santa Cruz, Calif., acoustic music scene that includes his oboist wife, Shelley Phillips; guitarists Martin Simpson and William Coulter; and dulcimer player Neal Hellman. Most of them appear on this lovingly crafted CD that adapts Shaker hymns, 13th-century Spanish troubadour songs, and Celtic ballads and somehow finds a common ground. That ground rests on Phillips' world-chamber folk arrangements, his cello lending a stately sound even to the Irish slip jig "Elizabeth Kelly's Delight" and the Swedish "Polska Efter Pelle Fors." He doubles himself up on *dilruba* for a Macedonian song and plays pipe organ and zither on an Irish *aire*. Phillips and company have a knack for taking traditional songs like the Shaker hymn "I Love To See The Wheels In Motion" and turning them into classical miniatures without sacrificing their authenticity.



POP

▶ DEBELAH MORGAN Dance With Me (3:41)

PRODUCERS: Giloh Morgan, Debelah Morgan
WRITERS: R. Adler, J. Ross, D. Morgan, G. Morgan
PUBLISHERS: Frank Music/Lakshmi Puja Music Ltd./J&J

Ross Co., ASCAP

REMIKERS: Soul Central Entertainment, Giloh Morgan, Debelah Morgan

Atlantic 300199 (CD promo)

Now here's a new twist on sampling. Utilizing the melody of the classic "Hernando's Hideaway," Detroit-born and Phoenix-raised pop/R&B singer/songwriter/producer Debelah Morgan sets a mood of festive Latin-cum-R&B with this irresistible uptempo track from her upcoming Atlantic set, "Dance With Me." With its frothy instrumental licks and a vocal that meshes the soul of Deborah Cox and the range of Mariah Carey, one listen is all it takes to fall in love with this anthemic summer stinger. With this song, co-written and produced and even remixed with brother Giloh, we're obviously not looking at the latest cookie-cutter teen sensation to step up to the mike and paint by numbers. Fun, cha-cha-esque, and free-spirited, this effortless number is bound for chart success across the mainstream board, ironically six years

after Morgan made her Atlantic Records debut. From there, she released an album overseas on Motown in 1999, touring extensively across Asia and Europe and garnering hits in those regions. Now she's back with fresh potency—and the right song (plus two kicking remixes)—so get ready to know this name. And wait 'til you see the video, which casts a "West Side Story"-like R&B vs. Latino dance challenge. Wonderfully clever. "Dance With Me" sounds like one of the first true-to-life beach classics of the season.

★ SONIQUE Sky (3:59)

PRODUCERS: Rick Nowels, Thunderpuss

WRITERS: Sonique, R. Nowels

PUBLISHERS: EMI April Music/Future Furniture Music, ASCAP

Universal 20212 (CD promo)

Sonique's "It Feels So Good" sliced right through the competition and flooded the airwaves with a dance sound that was fresh and exciting to American top 40 listeners. Now the big question: Can she do it again with a song just different enough not to mimic that anthem but similar enough to deliver immediate familiarity? Already garnering top five phones at top 40 WPOW (Power 96) Miami, "Sky" certainly has savvy production at its fingertips, à la Rick Nowels and the omnipresent Thunderpuss, and the unusual, husky vocal fingerprint of this talented singer/songwriter. While the chorus is not as immediate as on "It Feels So Good," this song carries a vibe that elates and fills the soul with joy and an optimistic lyric of certainty and the strength within to deliver dreams. With her debut album, "Hear My Cry," already gold, Sonique has obviously struck a chord with listeners looking for something that strays from top 40's current recipe for success. Here's hoping stations will recognize that and give the artist room to grow and truly show that she's not a one-trick pony.

★ GEORGE LAMOND Lately (4:12)

PRODUCERS: Carlos Berrios, George Lamond

WRITERS: C. Berrios, G. Garcia, C. Barbosa

PUBLISHERS: EMI April Music/Berrios Pub, ASCAP

REMIKERS: Giuseppe D., Carlos Berrios

Robbins 72043 (CD promo)

Longtime New York-based freestyle champion George Lamond remains as fresh as the summer days are long with this chugging track from his recently released "The Hits . . . And More," which should keep him snugly secured in the driver's seat with longtime fans of the handsome Latino. Remixed to fit most any musical palette, from classic freestyle (sounding surprisingly fresh) to up-to-the-minute funk, "Lately" demonstrates that by his reaching out to those on the old-school Latin cutting edge, there's no reason why he should become a footnote of '80s/early-'90s lore in supportive cities like New York, Miami, Chicago, and Los Angeles. For stations that still cater to the long-lived sound, this playlist addition will sound right at home and provide listeners with a gratifying memory to take into the summer. Also a prime suspect for the dancefloor and weekend mix shows. Good going, George; have no fear, you've still got it going on.

HAMPTON THE HAMPSTER The Hampsterdance Song (3:35)

PRODUCER: not listed

WRITERS: R. Miller, R. DeBoer, A. Grace, P. Grace

PUBLISHERS: Sony/ATV Songs LLC/Tree Publishing/LFJ Publishing

Koch Records 8161 (CD single)

Novelty songs remain an element that works from time to time on top 40 radio, and while this track is silly at best, it's got an instrumental groove that could ignite phones at dance-leaning stations looking for a quickie to round up listeners. After all, "Blue (Da Ba Dee)" wasn't really about the lyric, now was it? Featuring chipmunk-like vocals interspersed throughout the song that dare you to clap your hands and do-si-do to the "Hampsterdance,"

(Continued on next page)

NEW & NOTEWORTHY

WHEATUS Teenage Dirtbag (4:01)

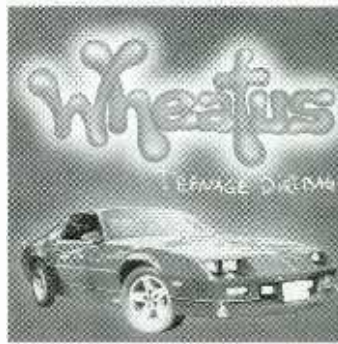
PRODUCERS: Wheatus, Philip A. Jimenez

WRITER: B. Brown

PUBLISHERS: EMI Blackwood/Montauk Mantis Productions, BMI

Columbia 12900 (CD promo)

The debut single from Long Island, N.Y., quartet Wheatus is a cutting, self-fashioned effort that's proudly not intended for the 'N Sync/Britney set. With a title like "Teenage Dirt-



bag," this gritty, on-the-edge track is headed straight to rock radio, where its keen melody, inventive production, and cool lyric about those who have felt like underlings during high school will entice listeners who prefer hanging out behind the gym with a smoke to Latin club. Already, Wheatus is the most-downloaded act at billboard talentnet.com and was named artist of the week at the site in February. But giving it an extra high-visibility push is the song's appearance on the soundtrack to "Loser," the forthcoming teen flick from director Amy

Heckerling, whose credits include "Fast Times At Ridgemont High" and "Clueless." A videoclip supporting the track features the principal actors from the movie (Mena Suvari, Jason Biggs), and if "Loser" clicks with the at-er-goers, this band will likely grab the all-important support of MTV. But even without that extra push, "Teenage Dirtbag" stands strongly on its own as an empathetic anthem and a song many teens will be proud to push hard from their car speakers. Look for Wheatus' debut album, named after this track, Aug. 1.

DEIRDRE FLINT Cheerleader (4:13)

PRODUCER: Greg Horne

WRITER: D. Flint

PUBLISHER: Deirdre Flint, ASCAP

Fadia Records 1001 (CD track)

While the commercial market may not often open its arms to funny folkies, Philadelphia-based Deirdre Flint has been charming regional audiences who lean more toward pure entertainment than following the latest radio trend. Ah, but where there's talent, there's always a shot at public radio, college radio, or roots-music formats—three destinations more aware of content than most. With titles like "Introduction To Belly Dancing," "The Bridesmaid Dress Song," "I'm Single," and "The Boob Fairy" well-illustrating the tenor of her current album, "The Shuffleboard Queen," Flint is a crack-you-up lady who knows how to deliver underdog messages with all the panache of a Christine Lavin or a Jill Sobule. In "Cheerleader," she aptly illustrates how many of us

interpreted those annoying high school pom-pom rattlers that carried so much acclaim in younger years: "Life must be great, like a permanent date when you're a cheerleader/The fun doesn't end, and your hair is your friend when you're a cheerleader/Cheerleaders drive Camaros, cheerleaders don't date geeks/And everybody thinks it's really cute/The way she has to S-P-L-L [sic] every-



thing she speaks." This is grown-up satire with a non-cynical wink and easily more compelling than so much that reaches the million-selling mark. Flint's melodies are lovely, her voice shines through like a less-polished Jewel on a number of the tracks, and she's shown her mettle as a top 20 seller on Amazon.com in the emerging folks category and on more than two dozen radio outlets strewn across mid-market America. It's your turn now. Contact Flint at 215-574-5730 or stop by deirdreflint.com.

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)

the blippy melody is plenty memorable. It also features significant elements of "Whistle Stop" from Roger Miller. A high-energy club mix—which drops to a minimum the singing of Hampton the Hamster and buds Fuzzy, Hado, and Dixie—only adds to the potential here. All in fun, this track could connect with younger-leaning stations willing to take a chance on what could only be called a guilty pleasure. The original Hamster craze got its start via a commercial for Earthlink and now has been reconfigured at hamsterdance2.com; the label claims that Hampton and crew have been visited online 80 million times from 153 nations. For information, contact Koch at 212-353-8800 or 323-954-7144, ext. 11.

COUNTRY

► **DANNI LEIGH** *I Don't Feel That Way Anymore* (3:31)

PRODUCERS: Emory Gordy Jr., Richard Bennett
WRITER: C. Robison
PUBLISHERS: Warner-Tamerlane Publishing Corp., Bantex Music, BMI

Monument 12946 (CD promo)

Wow! This is a female honky-tonk record that oozes attitude and sounds so live you'll swear you can feel the grit of sawdust under your feet as you listen. Leigh's performance is full of personality. She sounds like a strong hillbilly woman whose love has burned through scorn and now turned to cool indifference as she sings lines like "I'd love to take my clothes off and throw them on your floor, and I would, but I don't feel that way anymore." Sonically, this record is an aural feast made delicious by the great lead guitar and the wonderful honky-tonk steel guitar that shimmers and whines. The record has a great sound—like it's coming from a half-liquored-up bar band on a sweaty Saturday night. Leigh was previously with Decca before finding a home at Monument in the wake of Decca's demise. This single should perk up programmers' ears to what this lady has to offer.

► **BILLY RAY CYRUS** *You Won't Be Lonely Now* (3:43)

PRODUCER: Dann Huff
WRITERS: B. James, J. Bettis
PUBLISHERS: Sony/ATV Songs/Songs of Teracel, BMI; Big Red Tractor Music/Hay Wagon Music, ASCAP

Monument 14005 (CD promo)

Success has been a double-edged sword for Billy Ray Cyrus. His early signature hit "Achy Breaky Heart" made him a household name, sold a ton of records, and boosted country music's profile because of the magnitude of the hit. However, it was a hard act to follow. Cyrus found himself fighting that whole novelty record image and struggling to gain support at country radio. Somewhere along the way, people seemed to lose sight of the fact that he is a credible artist with a great voice and a strong stage presence. Here's hoping his new relationship with Monument will remedy Cyrus' career maladies. If this new single is any indication, the road looks bright ahead. Penned by Brett James and John Bettis, it's a stirring song of devotion with a powerful melody and a lyric that is both poignant and accessible. Cyrus' performance balances gutsy strength with tender passion. His vocals are absolutely going for broke one minute, then vulnerable and gently nuanced the next. This record is a good showcase for his talents and also demonstrates why Dann Huff's star as a producer continues to rise. This could—and should—be the turning point in Cyrus' career that gets him back on the hit track.

KATHY MATTEA *BFD* (3:13)

PRODUCERS: Ben Wisch, Kathy Mattea
WRITERS: D. Henry, C. Carothers
PUBLISHERS: Irving Music/Two Bagger Music/Bonny Black Music/Warner-Tamerlane Publishing, BMI
Mercury 02057-2 (CD promo)
This new single from Mattea's current Mercury project. "The Innocent Years,"

SPOTLIGHT



BOYZ II MEN *Pass You By* (3:59)

PRODUCERS: Boyz II Men
WRITER: S. Stockman
PUBLISHERS: Shawn Patrick Publishing/Ensign Music Corp., BMI
Universal 20227 (CD promo)

It's been three years since the Boyz released their latest multi-platinum album "Evolution." Now, after selling 32 million albums over their nine-year career, you'd think the guys wouldn't have to prove themselves again. But in these quickly evolving times, indeed they do. Fortunately, on "Pass You By," the premiere release from their fourth album, "Nathan Michael Shawn Wanya," the four prove they haven't lost an inch. In fact, they've grown in maturity, sophistication, and class, with an overall sound as clean and as close to perfection as any singing group can get. This time around, they produced themselves, always a risky move, but here they illustrate that they have truly grown in their craft. "Pass You By" is a subtly quiet track, smartly allowing the velvety harmonies and textured tones of Nathan, Michael, Shawn, and Wanya to shine. But that's nothing new. The difference here is that the boyz have, in fact, become men, not only in sound but in lyrical content and creativity. There will no doubt be many who will want to tear them down, simply because of their long history and previous successes. But you have to give them props. They live up to all expectations and will undoubtedly please their fans. And that's all that really counts.

is a delightful little slice of fun that is sure to generate smiles. It's an alphabetical romp that finds Mattea singing about the demise of a relationship in a chorus that goes: "It ain't no BFD, he's got his CMT/No S-E-X, but that's okay/At least he ain't no SOB like that Ph.D./That took his ex and ran off to L.A." The second verse gets even funnier as the poor guy falls in "luv" with the pizza delivery girl. It's cute and cleverly written by Don Henry and Craig Carothers. Production is sparse and lean, placing the vocal and lyric center stage. Mattea delivers it with a sense of fun and whimsy that makes it a mighty appealing little record. Country programmers looking for light, summertime fare should find it easy to add to their playlist.

ROCK TRACKS

★ **ANI DI FRANCO** *Swing* (3:54)

PRODUCER: Ani DiFranco
WRITER: A. DiFranco
PUBLISHER: Righteous Babe Music
Righteous Babe 020 (CD promo)
Longtime musical pioneer Ani DiFranco specializes in a unique brand of urban folk that often simultaneously draws heavily on punk and funk influences. However, on "Swing"—a cut from 1999's "To The Teeth" and the title track of an upcoming six-song EP—DiFranco sets aside that inner rocker to more fully explore her R&B/soul roots. That's not to say the results aren't, in true DiFranco fashion, decid-

edly eclectic. At its heart, the song is a simple midtempo acoustic number with a looping, guitar-picking riff. It's brought to life with layers of turntable scratching, organs, and horns. In fact, the centerpiece and highlight of the track is not so much DiFranco but collaborator Maceo Parker, the saxophone legend whose work here anchors the piece's odd jazz-like structure. Lyrically and vocally, the song reflects a moody and weary tone from DiFranco that was dominant on "To The Teeth." She sings on "Swing" of being as "weary as water in a faucet, left dripping" and infused with "an incessant sadness like a sad record skipping." She also asks to "swing the groove around here where I can reach it," but whether the groove ultimately saves her here is debatable. While an interesting experiment for an artist seeking to expand her sound, the song, like the rest of the EP, ultimately leaves the listener pining for the spitfire sound and emotive power of old that once made DiFranco so fresh and great.

★ **SUM 41** *Makes No Difference* (3:10)

PRODUCERS: Greig Nori, Deryck Whibley
WRITER: Sum 41
PUBLISHER: not listed
Island Records 15115 (CD promo)
While this act may resemble the latest boy band to hike the pike, the debut single from Sum 41 would leave Backstreet Boys shaking in their fancy tennies. The rapid-fire "Makes No Difference" neatly walks that line between polished modern rock and a clever turn at accessible adult top 40, charged up with grimacing guitars and a pace frantic enough to shake the perm loose from the intended audience's girlfriends. As is common with these types of songs, it's all wrapped up in a tidy 3:10, with a verse, chorus, instrumental break, and chorus to the end. Pretty straightforward stuff, but well-executed nonetheless. If radio bites, this track could see its entry point at modern rock, with the potential to cross to top 40 once the story has been built up a bit. From the EP "Half Hour Of Power," due June 27.

DANCE

★ **BT** *Never Gonna Come Back Down* (3:46)

PRODUCER: BT
WRITERS: BT, M. Doughty
PUBLISHERS: Embrace the Future Music, BMI; Michael Doughty, ASCAP
Network 39946 (CD promo)
For the past five years, BT (aka Brian Transeau) has been supplying clubland with some of its savviest electronic-skewed beats. Along the way, he scored two No. 1 hits on Billboard's Hot Dance Music/Club Play chart with "Remember" and the euphoric "Blue Skies," which featured the vocal stylings of Tori Amos. Of course, there's also his remix work for the likes of Madonna, Seal, and Sarah McLachlan. For "Never Gonna Come Back Down," the first single culled from the artist's new (and third) album, "Movement In Still Life," BT collaborated with Soul Coughing's M. Doughty—and the end result is sure to surprise longtime fans. Unlike past recordings, which were steeped in trance beats, "Never Gonna Come Back Down" is a big-beat-flavored escapade that has much in common with a Fatboy Slim track. Because of that, it's well-poised to find its way onto modern rock radio—as well as MTV and trendier dancefloors.

RAP

► **WYCLEF JEAN** *FEATURING THE ROCK* *It Doesn't Matter* (4:22)

PRODUCERS: Wyclef Jean, Jerry Duplessis
WRITERS: W. Jean, J. Duplessis
PUBLISHERS: Huss-Zwingli Publishing/Sony/ATV Tunes, ASCAP, EMI Blackwood Music/Obo Itself/Te-Bass Music, BMI
Columbia 12895 (CD promo)
"It Doesn't Matter," the first single from Wyclef's second solo album, "The

ON STAGE

THE BUBBLY BLACK GIRL SHEDS HER CHAMELEON SKIN

Book, music, and lyrics by Kirsten Childs
Directed by Wilfredo Medina
Choreographed by A.C. Ciulla
Sets by David Gallo
Lights by Michael Lincoln
Costumes by David C. Woolard
Starring LaChanze, Darius de Haas
Playwrights Horizons, New York

Musicals have been taking themselves a bit too seriously lately. But despite its own ostensibly serious subtext, "The Bubbly Black Girl Sheds Her Chameleon Skin" mostly winks and flashes a have-a-nice-day smile.

Like "Parade," "Ragtime," and other musicals that have debuted in the past few years, "The Bubbly

Black Girl" tackles racism as its thematic raison d'être. But while those other shows were as staid as high school history textbooks, "The Bubbly Black Girl" has the charm of a child's crayon drawing. And that's not so inappropriate, as the show takes place mostly inside the head of one kooky little girl growing up in '60s Los Angeles.

Part of a middle-class black family in which no one is on drugs or welfare, Viveca is "one of the good ones," as her friends declare in the opening number. But when a lighter-skinned girl in her dance class is picked to play "Sleeping Beauty," a friend informs her that "black and proud" is a slogan for those who are "not the darkest in the crowd." Viveca's solution is to become white (a decision soundly denounced by her blond-haired Chitty Chatty doll).

This scenario could have gotten heavy, but Kirsten Childs, who wrote the book, lyrics, and music for this mostly autobiographical show, decided to keep things light. While one or two songs approach the rawness of those in Savion Glover's brilliant dance musical "Bring In 'Da Noise, Bring In 'Da Funk,"

Eclectic—Two Sides To A Book," features the World Wrestling Federation's the Rock. And we're not exactly sure why. The track, which combines a Caribbean feel (reggae, ska, and dancehall undertones) with house and dance beats, is hot. But the Rock's intrusive and juvenile vocals take away from the song's underlying groove. If a remix is done, it would be wise to edit his vocals out altogether. Otherwise, Jean's message is right on—dispelling the myths

Childs opts for more humorous numbers (along the lines of "Good And Bad Hair" from Spike Lee's movie "School Daze"). One of the most hilarious moments comes in a dream sequence called "Walk On The Water" in which the Ku Klux Klan and Harriet Tubman taunt Viveca with the chant "Oreo."

Childs, a veteran performer from such shows as "Chicago," "Dancin'," and "Sweet Charity," uses traditional song structures to make her points. Early on, when Viveca is frightened by the murders of four girls about her age in an Alabama church, her father cheers her up with a simple lullaby called "Smile, Smile."

The number becomes haunting when he is joined by a chorus of the fathers of the murdered girls chanting their daughters' names. Another powerful moment comes when Viveca's longtime suitor Gregory sings a ballad called "Beautiful Bright Blue Sky" that is interrupted by four brutal cops.

No one who saw LaChanze in such shows as "Once On This Island" will be surprised to hear that she is ideal as Viveca. The script doesn't give her much room to be anything else but perky, yet LaChanze gives Viveca an inner strength that balances that outer perkiness. The rest of the cast is strong as well, especially Darius de Haas as Gregory, who is in great voice and seems to grow up before our eyes.

The show is not without problems. Childs' lyrics are occasionally embarrassingly simplistic, as in "I've made up my mind/I've been blind/Caught up in a bind." And when Viveca sheds her skin, she is revealed to be only slightly less than bubbly. But these are minor quibbles. "The Bubbly Black Girl" is sure to leave audiences humming with a grin as they leave the theater.

MARK SULLIVAN



LaChanze in "The Bubbly Black Girl Sheds Her Chameleon Skin."



Video Shoot. Epic artist Ghostface Killah recently filmed the video for his new single, "Cherchez LaGhost," at the presidential suite in New York's Parker Meridian. Pictured, from left, are Ghostface Killah, an unidentified female video participant, rapper U-God, and video director Little X.

Will Downing Returns To R&B Sound Jazz Artist Aims To Be 'All The Man You Need' On Motown

BY JEFF LOREZ

NEW YORK—Motown's July 18 release "All The Man You Need" represents Will Downing's most R&B-oriented set in over a decade.

The singer/songwriter debuted on Island Records in the late '80s with an out-and-out R&B album. But he gradually moved away from the genre, carving an adult contemporary jazz niche. His last album on Verve Forecast with saxophonist Gerald Albright (1998's "Pleasures Of The Night") remained No. 1 on the jazz charts for nine weeks. However, as a result of the

Universal/PolyGram merger; Downing found himself on Motown.

"This new album is a good project because it was a reunion of sorts," says Downing. "I've known Kedar [Motown president/CEO Massenburt] since high school. It was really his influence that took me in this direction. He said, 'The contemporary jazz thing is a very safe thing to do. But you've still got some fire in you. Let's have some more edge.'"

Downing collaborated with an array of writers and producers, including Rex Rideout, James Poyser, Gordon Chambers, and Stanley Brown and Kelly Price (the latter pair collaborating on the May 23-released first single "When You Need Me," a duet with MCA's Chanté). The result is an album whose sound competes with that of labelmate Brian McKnight, as well as of contemporary crooners Carl Thomas and Joe (through such songs as the syncopated groove "Summer Day," breezy "Share My World," and funky "Tired Melody")—without sacrificing Downing's core adult audience.

"This was different for me because I've been in another space for the last few years," Downing admits. "When I first started doing this project, I didn't know if I could pull it off because I thought I was stepping away from who I am. As I look back now, I'm real proud of it."

Cover songs have been a staple of Downing's career (his own music is published through WillDown/ASCAP) since he debuted with a reading of Deniece Williams' "Free" in '88. The new album continues that tradition with an interesting take on Bill Withers' down-home, bluesy "Grandma's Hands."

"One day I was just listening to the radio in New York. It came on, and I started singing along," recalls Downing. "It just felt good to me. I thought,

'Damn, maybe I should try and add a little twist to it.'"

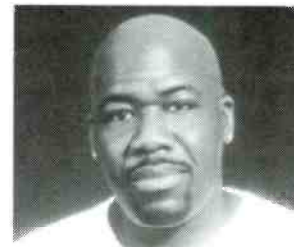
Downing is more than aware that in the ephemeral music industry, his 12-year tenure—during which he's been managed by Bruce Garfield for Avenue Management and made eight albums—is in itself something of a landmark, bearing testament to his staying power and loyal fan base. He attributes his success to one simple concept: staying true to his musical vision.

"I always did the one thing that people told me not to do," he says. "They'd always say, 'Hey man, your stuff is catered too much to adults.' That's the one thing I've always maintained. A ballad lasts forever. If I stay on this course, I'm going to last forever. I'm going to have a career."

Indeed, phase one of Motown's marketing campaign aims to target Downing's core adult market. "We're placing print ads in Black Enterprise, Essence, Jet, Black Hair, and Today's Black Woman, as well as numerous local newspapers," says Motown marketing director Lynn Scott. "We'll also be running radio ads during drive time and quiet storm shows in some of Will's strongest markets—New York, Chicago, Atlanta, Detroit, Kansas City [Mo.], St. Louis, Orlando [Fla.], Nashville, and Birmingham [Ala.]."

In addition, Downing will be hitting the road Thursday [6] for an extensive U.S. tour with fellow artists Chanté Moore, Gerald Albright, and Phil Perry. Motown also plans to give consumers discounted CDs with the presentation of concert-ticket coupons.

"Will is a solid vocalist who has his own signature sound," says Larry Jeter, owner/manager of Baltimore's Dimensions In Music. "He has a very strong following in this area, and this new single seems like it'll be the one to cross over in the way he deserves to."



DOWNING

System Reboots After More Than A Decade; Catching Up With Broussard And Britt

SYSTEM ANALYSIS: For intrepid techno/funk masters Mic Murphy and David Frank—aka the System—time has flown since the release of their last Atlantic album (1989's "Rhythm And Romance"). And it surely can't have been 13 years since their "Don't Disturb This Groove" became a fixture on the R&B and pop charts, sparking a fusion movement whose influence still reverberates.

Now the pair is back with the July 25 release of "ESP," a 14-track set from Orpheus/Avex USA that sports an update of another System classic, 1983's "You Are In My System."

"We don't feel any trepidation about coming back after so long," says Murphy, "because things are like they were in the mid-'80s, when it was more pop. It's very much song-driven right now."

"Which is good for us," chimes in Frank. "When we first started, we were bringing a pop mentality to urban music, and it's much more back to that with artists like Carl Thomas."

The title "ESP" was derived from the duo's still-strong musical connection as well as their industry pedigree. "I love double-entendres," says Murphy with a laugh. "Extrasensory perception is how we've worked together for many years. David has an idea, he sends it to me, and I somehow pull a melody out that works for both of us. And I think we're electro-soul pioneers, so the acronym also means that."

Chief among the album's tracks—recorded over the past three years—is the sensuous "Heaven In Your Eyes" (first single), "As God Is My Witness," and the satisfying "Soul Food." The beat-laden "You Are In My System Version," featuring Mobb Deep's Prodigy, was actually reworked by the pair in 1995-96.

"When we did this version, we thought it was a little too progressive," recalls Murphy. "But when you listen to music now, even R&B is incorporating trip-hop and rock—it's an amalgamation of different styles. So now the song really fits with what's going on."

"For a long time people would say, 'You guys are ahead of your time,'" says Frank. "But there were times when we'd both say we wish we could just be on time."

During the time between albums, the pair has kept busy with individual songwriting/producing projects. The Los Angeles-based Frank has worked with Dionne Farris, Christina Aguilera ("Genie In A

Bottle"), and upcoming Bad Boy act Dream ("He Loves You Not"). New York-based Murphy has worked with Teddy Riley, MeShell Ndegéocello, and Tom Jones.

The pair is hoping to do a small tour in support of the new album because, as Murphy notes, "We never actually had the opportunity to present the System in the most favorable light: smaller venues. It would be great to have a hit single. And a small tour would be great punctuation on two decades."

AFTER THE CONCERT: Spotted at Leon Ware's recent Marvin Gaye-themed soiree (The Rhythm and the Blues, June 17): singer Trina Broussard and Impromp2's Johnny Britt. Broussard, whose stellar So So Def/Columbia 1999 debut was inexplicably cut by the label, is now based in Los Angeles and busy doing session work and performing with Rahsaan Patterson.

"Though I'm no longer with Columbia or So So Def," she says, "I'm grateful to Jermaine Dupri for the opportunity to let the world hear and see me. There's still a buzz. And everything happens for a reason." Indeed, the singer, who first caught the ears of many on the "Love Jones" soundtrack, is looking at other options, including a new independent release.

Britt, meanwhile, has been involved with several projects, from producing the music for the Temptations and Little Richard telefilms to writing/singing on the recent syndicated TV offering "Something To Sing About." Formerly with MoJazz, he and Impromp2 cohort Sean Mac are still together and hope to do another album. Till then, both are busy writing songs; recent examples: Boney James ("I'll Always Love You") and Rick Braun (the track "Grover's Groove" will appear on the trumpeter's upcoming August release).

INDUSTRY NOTES: Freeworld/Capitol teen singer Sammie will be among those discussing today's concept of fame when CBS presents a special look at the subject via "48 Hours," 10 p.m. EDT on Wednesday (5).

CLARIFICATION: The contact numbers for the Rhythm & Blues Foundation are 202-588-5566 and 800-258-3799.



by Gail Mitchell



Gospel Special. Tommy Boy/MSS Records recently taped the television special "Fountain Of Youth" at the Wilshire Ebell Theatre in Los Angeles. The program features such label acts as 4th Elemynt, Tonex, and Kim Burrell. Pictured, from left, are 4th Elemynt member Mike Sanchez; the group's manager, Gerald Bell; artist/producer Tonex; Tommy Boy Gospel president Max Siegel; and 4th Elemynt's Eddie Cole and Dawann Davis. Kneeling in front is 4th Elemynt's Jesse Davis.

Hot Rap Singles™

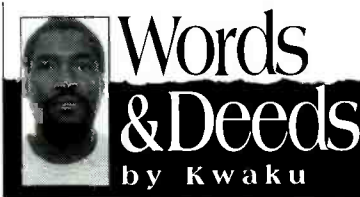
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	4	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L 3 weeks at No. 1
2	3	3	4	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
3	2	4	5	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
4	5	8	5	SO FLOSSY MIDWEST MAFIA FEATURING PHATTY BANKS (C) (D) BUCHANAN 41111	
5	4	2	18	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
6	6	5	5	HOT GAL TODAY (HAFFI GET DE GAL YAH) (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
7	8	6	20	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
8	9	7	14	I LIKE DEM GIRLZ (C) (T) (X) BME 7777*	LIL JON & THE EAST SIDE BOYZ
9	10	10	23	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
10	7	9	9	ONE FOUR LOVE PT. 1 (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
11	13	15	6	THE NEXT EPISODE DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497333*/INTERSCOPE †	
12	25	—	2	CHERCHEZ LAGHOST (T) WU-TANG/RAZOR SHARP 79438*/EPIC †	GHOSTFACE KILLAH
▶ GREATEST GAINER ◀					
13	32	22	3	Y'ALL CAN'T NEVER HURT US (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
14	11	11	4	GET BUCK (C) (D) (T) BONAFIDE 302/GROUNDE LEVEL †	JOVISHES
15	16	17	34	HOT BOYZ ▲ MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	
16	17	14	7	THE REAL SLIM SHADY (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
17	18	19	8	MAKE IT HOT (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
18	20	18	11	DO IT RASHEEDA FEATURING PASTOR TROY & RE RE (C) (X) D-LO 130* †	
19	12	16	9	ME WITHOUT A RHYME BIG GANK FEATURING DJ SWAMP (D) FADE ENTERTAINMENT 2197/447	
20	NEW ▶	—	1	NO MATTER WHAT THEY SAY (T) QUEEN BEE/UNDEAS 84703*/ATLANTIC †	LIL' KIM
21	21	20	11	SHUT UP TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO (T) SLIP-N-SLIDE 84664*/ATLANTIC †	
22	31	27	7	CROOKED I ANTHEM-RIDAZ PROFITT FEATURING C-LOC (D) KEEP-N IT REAL 0021/MADDOV13ES	
23	15	13	14	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
24	14	12	6	QUALITY CONTROL (T) INTERSCOPE 497330*/RAWKUS †	JURASSIC 5
25	26	33	22	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE (T) SO SO DEF/COLUMBIA 79330*/PRG †	DA BRAT
26	28	—	18	HOW WE ROLL 69 BOYZ FEATURING D.T. THE INCREDIBLE HULK (C) (D) DOC HOLLYWOOD 73333*/HOME BASS †	
27	NEW ▶	—	1	GOT IT ALL (T) RUFF RYDERS 497360*/INTERSCOPE †	EVE & JADAKISS
28	22	47	3	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562803*/DJMG	DMX FEATURING SISQO
29	NEW ▶	—	1	REMEMBER THEM DAYS BEANIE SIGEL FEATURING EVE (T) ROC-A-FELLA/DEF JAM 562823*/DJMG †	
30	24	24	7	WORK SOM'N TWURK SOM'N OUT OF ORDER FEATURING TWISTA (D) PD WAXX 0112	
31	34	21	18	ANYTHING/BIG PIMPIN' (T) ROC-A-FELLA/DEF JAM 56267C*/DJMG †	JAY-Z
32	19	32	11	WE ARE FAMILY 2000 TRIG FEATURING FUNKADELIC (D) CODE GREEN/TALON 0001/GROUND LEVEL	
33	NEW ▶	—	1	IT TAKES TWO DJ KOOL FEATURING FATMAN SCOOP (T) INSTANT 147*/AV8	
34	36	35	29	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	
35	33	26	21	GOT YOUR MONEY OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022*/VEEG †	
36	39	25	7	BREAK FOOL (T) FLIPMODE/ELEKTRA 67059*/VEEG †	RAH DIGGA
37	35	34	16	IT'S SO HARD BIG PUNISHER FEATURING DONELL JONES (T) LOUD 79350*/COLUMBIA †	
38	NEW ▶	—	1	IMAGINE THAT (T) DEF JAM 562827*/DJMG	LL COOL J
39	41	41	37	4, 5, 6 SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
40	NEW ▶	—	1	EL PRESIDENTE DJ HONDA FEATURING JERU THE DAMAJA (T) (X) DJ HONDA 450527*	
41	23	29	5	I'VE GOT TO HAVE IT JERMAINE DUPRI & NAS FEATURING MONICA (T) SO SO DEF/COLUMBIA 79417*/CRG †	
42	40	36	45	JIGGA MY N**** JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 562201*/DJMG	
43	38	37	21	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/DJMG †	DMX
44	27	30	20	WHOA! (T) BAD BOY 79297*/ARISTA †	BLACK ROB
45	45	38	8	THE ULTIMATE HIGH NATURE FEATURING NAS (T) TRACK MASTERS/COLUMBIA 7*224*/CRG	
46	NEW ▶	—	1	DON'T BE MAD (WHO DA' BLAME) (C) (D) HARRELL 42686/JIVE	B.B. JAY
47	43	40	14	THINGS I'VE SEEN (D) ANTRA/SHERIDAN SQUARE 751027/ARTEMIS †	SPOOKS
48	RE-ENTRY	12	12	HOW WE ROLL 69 BOYZ FEATURING D.T. THE INCREDIBLE HULK (X) JAKE/DOC HOLLYWOOD 497289*/HOME BASS †	
49	29	28	4	TONGUE SONG (T) EPIC 79433*	STRINGS
50	NEW ▶	—	1	THAT'S ME (T) EPIC 79434*	CAM'RON

○ 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.

Blessed Man Builds Ministry With 'Nice' EP

BLESSED ASSURANCE: Christian-centered rap is nothing new—acts like the **Gifted** have been delivering the gospel through rhymes to British streets, clubs, and prisons for more than a decade. However, destined to make a bigger impact is the hitherto little-known **Blessed Man**, a rapper who began his career with the **Gifted** in 1994 before going solo in '98. He and his crew are dropping dope Christian-centered rhymes with a hardcore vocal delivery usually associated with ghetto-centric reality rap. And it's all laid over the kind of rough beats favored by British underground rap heads.

The just-released five-track "Represent What's Nice" EP on Blessed



Records is a prelude to his still-untitled debut album due this fall. Funk- and R&B-laced tracks like "Not Ashamed Of The Gospel," "Ha Ha Ha," and "Ain't Going Out Like That" are capable of rocking any rap joint, subject matter notwithstanding. It builds upon the buzz created by Blessed Man's debut single, last year's "Bless The Nation." And as evidenced on the track "Microphone

Ministry," he mixes street-conscious themes with on-point production, making his music very accessible to secular rap and R&B fans.

"The response from the Christian community has been encouraging," says Blessed Man. "The secular response has also been good, with airplay on Choice FM, FLR, and Radio 1."

However, **Karen-Joy Langley**, editor of London-based **Soul Trade** magazine and an observer of the gospel rap scene for many years, believes that despite Blessed Man's strong production and attractive sound, his vocal delivery could inhibit his progress. "People are used to hearing rap being delivered



BLESSED MAN

with an American, or even an English, accent," she says. "But with no disrespect for where he's coming from, I think his [Nigerian-tinged] accent may not be easy on most ears, though I like what he's saying."

Despite the fact that British rap fans tend not to strongly support home-grown rap talent and much prefer rap about dark, urban tales, Blessed Man—holder of a biochemistry degree and a diploma in practical ministry—is driven by a higher calling to rap about the Gospel.

"Musically, the secular rap scene is well-advanced," says Blessed Man. "There's so much creativity in the beats, hooks, and drums. But lyrically, I feel that most of today's MCs have nothing to say. They can rhyme, but the message is usually the same: drugs, sex, or violence. But there's more to talk about, like black history. Groups like **Public Enemy** made an impact because they had a message. My all-time classics are **Stop The Violence Movement's** 'Self-Destruction' and '5 O'Clock' by **Nonchalant**."

"The vibe of this album is definitely about positiveness. It addresses real life biblically and practically by touching on issues like racism, injustice, and God's plan for us. The beats are modern, so it can easily cross over and compete with the secular rappers," adds the artist, who prefers to be known as a "gospel rapper," because it means good-news rapper.

WORD UP: So what else is happening in Britain? Producer **Mark B** and veteran underground rapper **Blade** released June 26 a double-A-sided single, "From The Word Lab"/"Split Personalities," via **Wordplay/Source U.K.** Scottish Disco Mix Club champion **Plus One** works his deck skills on both cuts, a prelude to the duo's upcoming album.

Singer/rapper **Martay** follows up last year's top 30 hit, "Gimme All Your Lovin' 2000," with the pop crossover-primed R&B/rap single "Take You There" on **Riverhouse**, due Aug. 14.

Judging by **D-Lyte-1's** pleasing lyrical flow on "King Of Atlantis"—

(Continued on next page)



NEW REIGN: After holding the supreme position for 13 weeks with three different songs—**Santana Featuring The Product G&B's** "Maria Maria," **Toni Braxton's** "He Wasn't Man Enough," and **Carl Thomas's** "I Wish"—the Arista family of labels finally relinquishes the No. 1 slot to a proven leader. That leader is **Magic Johnson**, whose eponymous MCA imprint achieves its first No. 1 on Hot R&B/Hip-Hop Singles & Tracks with "Separated" by **Avant**. The track, which has spent 16 weeks on the chart, moves 3-1 this issue, with a 3.4% gain in total points. "Separated" has sold more than 200,000 copies at retail and has gained airplay at 96% of the stations on Billboard's R&B panel. All of this success bodes well for Cleveland's native son, who is the first artist signed to Johnson's label.

Avant will finish a radio tour this summer that includes a stop in Chicago, where the single broke out thanks to support from WGCI programmer **Elroy Smith**. Look for a remix video featuring **Kelly** from **Destiny's Child** on BET, MTV, and your local cable channel. The remix is also available on the retail single. Avant will be performing on the second leg of the **Mary J. Blige** tour, Aug. 8-Sept. 1.

MORE! MORE! This issue's big sales picture comes from **Ruff Endz** and the single "No More" (Epic), which jumps 19-5 and earns the Greatest Gainer/Sales title on the Hot R&B/Hip-Hop Singles & Tracks chart. Even more special: "No More" is No. 1 on Hot R&B/Hip-Hop Singles Sales after its first full week of sales. Ruff Endz, new to the music scene, chose its name from the rough times the duo experienced trying to make ends meet before getting signed by Epic. The acceptance of this single at both radio and retail may just mean those ends have gotten a bit smoother. The help they got from producers **Eddie F.** and **Darren Lighty** might also have been influential. This is the production duo that brought you the top 10 singles "U Know What's Up" by **Donell Jones** (Arista) and "Dancin'" by **Guy** (MCA). Endz will release their debut album, titled "Love Crimes," July 25.

AGAINST THE GRAIN: **Busta Rhymes** bucks the system and takes his newest album, "Anarchy" (Flipmode/Elektra), to No. 1 on Top R&B/Hip-Hop Albums. The album actually debuted early the previous week due to street-date violations, and so it jumps from No. 81, making it this issue's Greatest Gainer. The first single from the project, "Get Out," is currently No. 58 on Hot R&B/Hip-Hop Singles & Tracks after eight weeks.

Due to demand from radio and mix-show jocks, the next single to hit radio will be "Fire" on July 10, a track that was produced and mixed by Rhymes. "Fire" will be released just in time to catch the summer rush of new music. The **Hype Williams**-directed video for "Fire" will premiere July 19 on MTV; during the week before, it will be the topic of an episode of the cable channel's "Making The Video."

The fanfare accompanying the release of "Anarchy" was partly due to the in-store performances planned around the release date. Cities on the retail tour included Detroit, Chicago, Dallas, Houston, San Francisco, and Los Angeles. Not to be outdone by all the other big-ticket R&B concerts out there this summer, Rhymes and crew are in the process of planning a late-summer tour to support "Anarchy" and other Flipmode projects.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Greatest Gainer					
1	81	2	BUSTA RHYMES FLIPMODE/ELEKTRA 62517*EEG (12.98/18.98) 1 week at No. 1	ANARCHY	1
2	1	6	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
3	2	2	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
▶ Hot Shot Debut					
4	NEW	1	NEXT ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
5	3	2	SOUNDTRACK GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
6	4	6	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
7	5	10	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
8	8	7	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
9	6	32	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
10	12	9	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
11	7	4	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
12	9	23	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
13	10	5	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
14	11	9	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
15	14	16	SISQO ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
16	13	11	DA BRAT ▲ SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
17	15	11	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
18	16	15	WHITNEY HOUSTON ▲ ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
19	18	17	DMX ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
▶ Heatseeker Impact					
20	23	25	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	20
21	17	13	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
22	19	12	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
23	NEW	1	MC EIHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
24	21	18	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
25	22	27	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
26	20	20	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
27	25	21	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
28	29	36	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
29	28	19	TRICK DADDY ▲ SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
30	31	46	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
31	27	26	MARY MARY C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL	22
32	24	19	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
33	NEW	1	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
34	26	23	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	23
35	35	43	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
36	NEW	1	VARIOUS ARTISTS SUAVE HOUSE OFF DA CHAIN VOLUME 1 2000 SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)		36
37	33	34	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
38	30	28	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
39	37	45	ICE CUBE ▲ LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
40	38	31	MYA ▲ UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
41	32	33	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
42	36	42	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
43	34	29	GERALD LEVERT ▲ EASTWEST 62417/EEG (11.98/17.98)	G	2
44	41	37	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
45	39	32	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
46	52	35	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98) HS	FOR ALL THAT'S ENDURED	35
47	45	50	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23

48	44	40	14	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
49	49	49	21	SNOOP DOGG & THA EASTSIDAZ ● SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)		5
50	40	30	7	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
51	43	39	17	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
52	47	44	13	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET	3
53	42	48	70	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
54	46	47	16	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
55	48	41	10	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
▶ Pacesetter						
56	70	72	3	VARIOUS ARTISTS THUMP 57999*/UNIVERSAL (10.98/15.98)	TRIBUTE TO ROGER TROUTMAN	56
57	56	60	16	METHRONE CLATOWN 2000 (11.98/16.98) HS	MY LIFE	55
58	53	51	20	DRAMA ● TIGHT TV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
59	55	—	2	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2	55
60	51	52	17	BEANIE SIGEL ROC-A-FELLA/DEF JAM 54662*/IDJMG (11.98/17.98)	THE TRUTH	2
61	50	38	5	SAUCE MONEY PRIORITY 24031* (10.98/16.98)	MIDDLE FINGER U.	19
62	59	54	21	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
63	64	57	35	KEVIN EDMONDS RCA 67704 (10.98/16.98)	24/7	15
64	54	68	3	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE	54
65	62	62	28	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
66	65	61	61	ERIC BENET ● WARNER BROS. 47072 (11.98/17.98)	A DAY IN THE LIFE	6
67	RE-ENTRY	14	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	67	
68	68	71	40	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
69	67	63	86	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
70	60	55	14	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
71	66	65	8	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
72	63	24	5	GEORGE BENSON GRP 543586/VG (11.98/17.98)	ABSOLUTE BENSON	24
73	61	56	10	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
74	73	79	32	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
75	NEW	1	MR. SERV-ON LIFE TIME 1601 (11.98/16.98)	WAR IS ME PART 1	75	
76	58	53	7	KILLAH PRIEST MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
77	69	66	14	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
78	74	88	27	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
79	83	69	14	THE MURDERERS MURDER INC./DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
80	71	74	25	KELIS VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	23
81	79	85	3	YOUNG KYOZ HEAVY N DA GAME 9105 (10.98/14.98)	THE GHETTO MADE ME CRAZY	79
82	76	84	82	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
83	94	93	41	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
84	77	82	48	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
85	82	76	11	THE PHAT CAT PLAYERS PARLANE 34044 (17.98 CD) HS	MAKE IT PHAT, BABY!	56
86	NEW	1	LIL' KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	86	
87	75	70	39	ANGIE STONE ● ARISTA 19092 (10.98/17.98) HS	BLACK DIAMOND	9
88	91	78	10	69 BOYZ JAKE/DOC HOLLYWOOD 490636/HOME BASS (11.98/17.98)	2069	55
89	85	81	8	DWAYNE WIGGINS MOTOWN 157594/UNIVERSAL (8.98/12.98) HS	EYES NEVER LIE	48
90	80	64	6	CAMEO BMD/PRIVATE I 417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	64
91	93	67	22	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
92	57	58	26	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
93	86	77	22	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
94	72	59	5	EN VOGUE EASTWEST 62416/EEG (12.98/18.98)	MASTERPIECE THEATRE	33
95	88	73	15	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
96	97	92	58	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
97	78	80	32	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
98	89	87	14	VARIOUS ARTISTS ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
99	84	83	27	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
100	95	75	9	VARIOUS ARTISTS RAWKUS 25608*/PRIORITY (10.98/16.98)	EGO TRIP'S THE BIG PLAYBACK: THE SOUNDTRACK TO EGO TRIP'S BOOK OF RAP LISTS	74

○ 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)

a cut featured on the CD Pool compilation "Street Beats Series 3, Volume 10"—the haunting strings-backed track could be a massive hit if little indie Mo Entertainment can hook up with a savvy major. The CD Pool (cdpool.co.uk) compilation includes Zed Bias' dancehall reggae/U.K. garage fusion track "Neighbourhood" (on the XL label) and MC Deeds & Da Almighty Crusada's R&B-laced rap offering "Rapkats" (MVP), being released promotionally in July with the drums- and violin-backed "War."

RADIO QUOTAS: Bandit, a member of rap crew MSI & Asylum and a director of its Gran-kru record label, recently wrote to British Prime Minister Tony Blair, making a case on behalf of radio quotas for British urban music such as rap and R&B. He says the music is being stifled due to "limited airplay coupled with [its] competing against foreign imports with bigger bank accounts."

In order to nurture budding homegrown artists and develop a thriving domestic music economy, Bandit pro-

poses a law that stipulates 40%-50% of the urban music aired on British radio must be of British origin, with at least 20% by new artists. This will "certainly prompt major record labels to increase their signing of British urban artists," says Bandit.

His campaign is inspired by legislation in France that requires 40% of music aired on French radio to be French-speaking. However, one of the reasons France has a strong domestic rap scene is because it's partly immune to the dominant English-

speaking American rap acts.

WILD FOR DANCE MUSIC: *Kwaito* is the latest dance music that's driving urban black South Africa wild. It mixes singing, chanting, rapping, and toasting (reggae rapping) with R&B, disco, hip-hop, and house music. Its irresistible dance groove underpins both partying and socio-tipped lyricism.

It's also revived the careers of singers like Brenda Fassie and made gold-selling stars out of such rap-

based artists as Arthur and M'du—all of whom have contributed tracks on "Kwaito: South African Hip-Hop," released July 3 in Europe by Stern's.

"It's all about ghetto music," says Arthur, who provides three cuts, including the reproachful "Kaffir" (a derogatory term for blacks). All but Boom Shaka's take on the national anthem, "Nkosi Sikelela" (God Bless Africa), is sourced from major labels.

Kwaku can be reached at kwakuwrite@hotmail.com.

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'WHERE I WANNA BE' by Donnell Jones and 'LET'S GET MARRIED' by Jagged Edge.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

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

Table listing R&B singles A-Z with columns for rank, title, and artist. Includes entries like '100%' by Let Me Show You and '2 B*TCHES' by Zomba.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top-selling R&B singles like 'NO MORE' by Ruff Endz and 'CRYBABY' by Mariah Carey.

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

Billboard's Dance Summit Boasts Tight Lineup, Top Talents

GONNA BE SPECIAL: On the eve of the seventh annual Billboard Dance Music Summit—which takes place July 12-14 at New York's Waldorf Astoria Hotel—we can't help but be incredibly excited and just a wee bit nervous. After several months of organizing and planning, the fruits of our labor will be on view for all to see. And yes, we're rather pleased with the wonderfully diverse lineup of confirmed panelists, artists, and DJs that we've assembled for this event.

The summit's opening-night party (July 12), which takes place at Club New York—and is presented by Billboard, along with Def Mix Productions, Definity Records, and For the Record record pool—will include full-on live performances by Strictly Rhythm/Republic/Universal act **Wamdue Project** and clubland's very own **Martha Wash** (Vital Records).

Immediately following the performance is a dream-come-true DJ line-



by Michael Paoletta

up that includes Grammy Award winners **Frankie Knuckles**, **David Morales**, and **Peter Rauhofer**; **Joey Negro** (aka **Dave Lee**); **Satoshi Tomiie**; **Bobby D'Ambrosio**; **Lord G.**; and **Tedd Patterson**.

Now toss in some live track performances by the likes of **Ann Nesby** ("Love Is What We Need"), **Bobby D'Ambrosio** featuring **Kelli Sae** ("Here I Am"), **Moca** featuring **Deanna** ("Higher"), and **Dynamix Presents Tina Ann** ("Don't Want Another Man"), and the evening becomes even more intense.

And that's just the main room!

In the club's second room, a handful of female DJs representing clubland's global landscape will create turntable magic. Dubbed "Ladies Night," this room will spotlight New York's **Susan Morabito**, **Jeannie Hopper**, and **June Joseph**; the U.K.'s **Paulette Constable** (of London-based **Azuli Records**); and Italy's **Paola Poletto** (of Naples-based **Angels of Love**).

ON THURSDAY, July 13, legendary singer and staunch supporter of dance music **Jocelyn Brown** will give one of the summit's keynote addresses (11:30 a.m.-12:30 p.m.). In lieu of a typical keynote, though, Brown will partake in a question-and-answer session—with us doing the asking. Preceding Brown will be **Astralwerks Records' GM Errol Kolosine**, who is sure to offer some serious (and challenging) food for thought.

This will be followed by the panel "We Got The Beat: DJs, Producers, & Remixers," which will be moderated by New York magazine's **Ethan Brown**. Confirmed panelists include

Freddy Bastone (half of **Kung Pow**), **Chris Cox & Barry Harris** (aka **Thunderpuss**), **Maurice Joshua** (200 Proof Productions), **Joey Negro** (Z Records & Productions), **Peter Rauhofer** (aka **Club 69**), **Richie Santana** (Third Millennium Entertainment), **Danny Tenaglia** (Stay Tuned Productions), and **Satoshi Tomiie** (Def Mix Productions).

From 2:45-4:15 p.m., DJ Times magazine's **Jim Tremayne** will moderate the "Ain't Nothing Goin' On But The Rent: Booking Artists/DJs In The Global Club Community" panel. Panelists include **Atlantic Records' DJ Skribble**, **Silver Worldwide Entertainment's Matt E. Silver**, **Track Central Booking's Michael Schweiger**, **Big Management's Gary Salzman**, **AM Only's Paul Morris**, **Artist & Audience Entertainment's Ruben Martinez**, **Evolution Talent Agency's Marc Katz**, **Madtizzy Productions' George Dellinger**, and **Kimco Entertainment's Kim Benjamin**.

At the same time, **Toby Pieniek** of New York-based **Tobias Pieniek P.C.**

will moderate "Let's Work It Out: Compilations, Licensing, & Madison Avenue." **Spit & Shoelace Music's Brian Chin**, **Tommy Boy Records' Victor Lee**, **Sound Advisors Inc.'s Peggy O'Brien**, **V2 Records' David Steel**, and **Azuli Records U.K.'s Dave Piccioni** are the panelists.

The panel "What's Love Got To Do With It: Marketing Dance Music In The New Millennium" is scheduled for 4:30-6 p.m. **Oracle Entertainment's Debra Eriksen** is sure to incite an informative—and heated—discussion among the panelists, who will include **Giant Step Records' Maurice Bernstein**, **Warner Music Group's Michael Cohen**, **Azuli Records U.K.'s Paulette Constable**, **Kinetic Records' Steve Lau**, **Trend Influence's Richard Leslie**, **Long Island Record Pool's Jackie McCloy**, and **Music Choice's Seth Neiman**.

"When Will You Learn: Lawyers & Dance Music" is also scheduled for this late afternoon time slot. **No-Mad Industries' Joi Cardwell**, an artist who has experienced the ups and downs of the music industry, will sure-

ly keep it real with lawyers/panelists like **Kurosh Nasser**, **Ted Weis**, **Brett Green**, and **Wallace Collins**. Also on the panel is **Jimmy Hester** of **Denise Rich Songs**.

The afternoon activities will end with a "Billboard DJ Meet & Greet" from 6-7:30 p.m. at the hotel.

Ninety minutes later, **Billboard**, in cooperation with **Subliminal Records**, will host a showcase/party at the **Centro-Fly** club. **DJs Todd Terry**, **Harry "Choo Choo" Romero**, **Jose Nunez**, Italy's **Joe T. Vannelli**, and Switzerland's **Jamie Lewis** will be manning the decks in the club's main room.

Live diva performances will be handled by **Jocelyn Brown** and **Michelle Weeks**. **DJs Swayzak** (aka **James Taylor** and **David "Broom" Brown**), **Ray Velasquez**, and **Richard Leslie** will provide the lounge-skewed beats in the club's **Tapioca Room**.

THE FOLLOWING DAY, July 14, begins with the "Play That Funky Music: The Power Of Radio" panel (Continued on page 32)

The Dance TRAX HOT PLATE

• **Dynamix Presents Tina Ann**, "Don't Want Another Man" (Star 69/Kult Records single). Ever since **Peter Rauhofer** and **Victor Calderone**—who each provide wicked remixes—began heavily spotlighting this powerful diva-fueled house anthem in their DJ sets months ago, punters have been patiently awaiting its release. Well, this **Eddie Cumana/Jeremy Skaller** production is finally here with an additional remix by Italy's **E.G.** Let's watch this one fly up Billboard's Hot Dance Music/Club Play chart, shall we?

• **Afro Medusa**, "Pasilda" (Azuli U.K. single). This Latin-speckled, summer-ready gem was quite the hit at the Winter Music Conference. Since then, it's been receiving much love and support from DJs like **David Morales**, "Little" **Louie Vega**, **Boris Dlugosch**, and **Erick Morillo**. Savvy restructurings are provided by the **Problem Kids**, **Knee Deep**, and **Illicit**. Now all it needs is a U.S. label to call home. Out July 17.

• **Kina**, "Girl From The Gutter" (Giant Step/DreamWorks single). The title track from Kina's fab rock-leaning debut album receives deft drum'n'bass and classic soul restructurings, respectively, from **Matthias Heilbronn** and **Jules Brookes**. This is essential stuff, kids.

• **Destroyer**, "Love Like This" (Nervous single). In need of an old-school-styled Chicago house track? If so, "Love Like This" provides the goods with soulful male vocals, disco flourishes, and U.K. garage beats.

• **Jill Scott**, "Love Rain" (Hidden Beach/Epic single). With this delicious slab of funky soul that features **Mos Def**, **R&B** newcomer **Scott** is sure to please fans of both **Erykah Badu** and **Macy Gray**. And waiting in the wings is the artist's sublime forthcoming album, "Who Is Jill Scott?: Words & Sounds, Vol. 1."

• **DJ Eric**, "We Are Love" (Robbins Entertainment single). Licensed from **Distinctive Records** in the U.K., where it was a hit last year, "We Are Love" is well-poised to repeat the process here—especially given its widely recognized **Hall & Oates** and **Blaze** samples.

• **Origin**, "Wide-Eyed Angel" (Lost Language Recordings U.K. single). The first release from this North London-based label is quite the trance scorcher, especially when seen through the eyes of remixers **Commie** and **Oliver Lieb**. Out July 31.

ESL Blows Thievery's Cover On 'Conspiracy'

BY JULIE TARASKA

NEW YORK—In the Thievery Corporation's easy-listening electronica, the grooves are serpentine, the percussion is to the front of the mix, and the vocals—which can range from reggae chatting to French *chanson* to wordless murmurs—waft in like a breeze.

On the Washington, D.C.-based duo's sophomore set, "The Mirror Conspiracy," dub and bossa nova influences are increasingly predominant, rendering the beats blunted and undulating. The album streets Aug. 22 on the band's own **Eighteenth Street Lounge (ESL) Music**; it will be issued worldwide the day before via **4AD/Beggars Banquet**.

Band members **Eric Hinton** and **Rob Garza** met in 1996, when both were already making music. Hinton was a DJ whose tastes were classic British mod: '60s jazz, ska, Northern soul, a little rock. A self-described "idiot savant who can't play an instrument but knows which sounds [I want]," he began recording as early as 1990, hiring musicians to create a blend of funk, acid-jazz, and bossa nova that he released under the name **Exodus Project**.

Garza, meanwhile, was more of an engineer and producer. As a child, he listened to big-band orchestras and studied classical piano and jazz; by age 16, he had built his own basement studio. Punk was an early muse, then experimental industrial. At the time he met Hinton, **Garza** was recording techno breakbeat tracks under the names **Dopamine** and **Jedi Mind Trick**.

Thievery's 1996 debut set, "Sounds From The Thievery Hi-Fi," has sold 100,000 copies worldwide, according to **ESL Music** label manager **Kalani**

Tifford, who also manages Thievery Corporation. Last year, the duo issued two discs: an installment of **Studio K7's** mix-CD series, "DJ Kicks," and "Abductions And Reconstructions," a collection of remixes that the pair has done for **DJ Cam**, **Stereolab**, and **Gus Gus**, among others. **Tifford** estimates that worldwide the albums have sold 75,000 and 35,000 copies, respectively.

Hinton and **Garza** feel their appetite for vinyl—rather than D.C.'s

Dubfire—of fellow D.C. house act, **Deep Dish**—among its resident DJs. The venue, which opened in 1995, is across the street from **Hinton's** other venture, the **Dragonfly** sushi bar.

To promote "The Mirror Conspiracy," **Hinton** and **Garza** will perform this summer in the U.S., U.K., Italy, Portugal, and Morocco. **David Reza** of **ESL Music** handles all bookings.

In mid-July, **ESL Music** will release the first cut from the album, "Focus On Sight." The single, which will be issued in a 10-inch vinyl format, will be paired with the unreleased track "Alto Barrio." A second single may also precede the album's release, says **Tifford**.

Currently, **Thievery Corporation** is working on a cover of "Computer Love" for a **Kraftwerk** tribute album due on **EMI France**, as well as creating a compilation of '60s and '70s jazz songs for **Verve**. The pair is also finishing a number of tracks for "Mounted By The Gods," a documentary about voodoo in the African nation of **Benin**.

The film, which is being shot by the German director **Alberto Vensago**, will be released on **DreamWorks' German** affiliate, **TramWorks**. The documentary will eventually be issued in the States.

Thievery's songs are published worldwide by **Garza Y Hinton Musica (BMI)**.

Says **Hinton** about the group's modus operandi, "I have this litmus test for our songs. We have a window in our studio, and sometimes, if I look up and see the clouds and the music is really complementing them, then I know we're on the right track. But if the music isn't complementing them or even annoys me, I know it's time to start over."



THIEVERY

musical variety—fuels their international sound.

"Go-go, bossa nova, dub, punk rock... You can hear any of that live in D.C. any day of the week," says **Hinton**. "But we're more inspired by our own record collections. We go on a search and try to go into our own territories, like if we hear a French record that sounds really interesting, we'll check it out."

But both agree that D.C.'s do-it-yourself legacy, where punk groups like **Fugazi** proved you could create and run your own record label, influenced their decision to start **ESL Music**. Aside from **Thievery Corporation**, the roster of the 5-year-old imprint includes **Ursula 1000** and **Avatars Of Dub**.

In addition to the record label, **Hinton** co-owns the **Eighteenth Street Lounge**, a local club that used to count

Billboard Dance Breakouts

JULY 8, 2000
CLUB PLAY

1. LIFE GOES ON GEORGIE PORGIE MUSIC PLANT
2. VIENNA LINDA EDER ATLANTIC
3. MOVIN' UP DJ MIKE CRUZ PRESENTS INAYA DAY NERVOUS
4. THE HELLO TRACK PETER PRESTA FEAT. MISS HONEY DIJON RAMPAGE
5. I GOT THIS FEELING BABY BUMPS RADIKAL

MAXI-SINGLES SALES

1. IF EVERYBODY LOOKED THE SAME GROOVE ARMADA JIVE ELECTRO
2. I'M NOT IN LOVE OLIVE MAVERICK
3. TYRANTANIC BREEDER KINETIC
4. GET UP CHRIS THE GREEK TOMMY BOY SILVER LABEL
5. TAKE MY HEART ZHANA GROOVILICIOUS

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

Billboard®

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 & Astralwerks' **Errol Kolosine**



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Xtravaganza/C2 Records
- **WAMDUE PROJECT**
Strictly Rhythm/Republic/Universal
- **MARTHA WASH**
Vital Records

diva performances by . . .

- **JOCELYN BROWN**
- **BARBARA TUCKER**
- **MICHELLE WEEKS**
- **TAANA GARDNER**
- **SANDY B.**
- **KELLI SAE**
- **DEANNA**
- **TINA ANN**
- **ANN NESBY**

confirmed DJs (so far) . . .

- Grammy Award-winning **FRANKIE KNUCKLES, DAVID MORALES & PETER RAUHOFFER**
- **Todd Terry**
- **DJ Skribble**
- **Dave Ralph**
- **Bobby D'Ambrosio**
- **Richie Santana**
- **Joe T. Vannelli**
- **Tedd Patterson**
- **Satoshi Tomiie**
- **Joey Negro**
- **Richard Leslie**
- **Jamie Lewis**
- **Paulette Constable**
- **Susan Morabito**
- **Jeannie Hopper**
- **June Joseph**
- **Swedish Egil**
- **Paola Poletto**
- **Swayzak (aka James Taylor and David "Broom" Brown)**
- **Harry "Choo Choo" Romero**
- **Jose Nunez**
- **Ray Velasquez**
- **Alex Gold**
- **Lord G.**



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	REGULAR	BILLBOARD DJs & RECORD POOL DIRECTORS
Full Registration & Walk-up - after June 16	<input type="checkbox"/> \$375	<input type="checkbox"/> \$235
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Company: _____	Title: _____	
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Paying by: <input type="checkbox"/> check <input type="checkbox"/> Visa/MC <input type="checkbox"/> AMEX <input type="checkbox"/> money order	Credit card #: _____ Exp. Date: _____ Signature: _____	

(charges not valid without signature)
 Cancellations must be received in writing. Cancellations received before June 16 are subject to a \$150 administrative fee. No refunds will be issued after June 16.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	4	8	6	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY 1 week at No. 1	ROSABEL FEAT. DEBBIE JACOBS-ROCK
2	3	4	9	LOVE IS WHAT WE NEED PERSPECTIVE/A&M 497362/INTERSCOPE	ANN NESBY
3	7	7	9	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
4	8	15	5	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
5	13	20	4	BINGO BANGO XL 38716/ASTRALWERKS	BASEMENT JAXX
6	9	10	8	WOMAN IN LOVE XTREME 810	ARIEL
7	1	3	7	I'M NOT IN LOVE MAVERICK 44866/WARNER BROS.	OLIVE
8	11	13	7	FILTHY MIND KINETIC 44855/WARNER BROS. †	AMANDA GHOST
9	5	5	8	DREAMING NETTWERK 33105	BT
10	6	1	9	FLASH F-111 44853	GREEN VELVET
11	2	2	11	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
12	12	16	7	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
13	10	9	9	CHOCOLATE SENSATION RIDES ON TIME SALSOL 9016	LOLEATTA HOLLOWAY
14	14	6	9	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
15	16	11	11	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
16	21	29	5	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
17	23	35	4	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
18	18	24	6	SET ME FREE JELLYBEAN 2579	HARD ATTACK
19	17	22	6	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
20	25	30	4	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
◀ POWER PICK ▶					
21	31	42	3	HIGHER DEFINITY 009 DAVID MORALES & ALBERT CABRERA PRESENT MOCA FEAT. DEANNA	
22	30	38	4	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
23	28	37	4	CASCADES OF COLOR NITEGROOVES 120/KING STREET THE ANANDA PROJECT FEAT. GAELLE ADISSON	
24	15	12	12	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
25	22	25	5	SHAKE NERVOUS 20429 MIKE MACALUSO PRESENTS TRIBAL MAYHEM	
26	29	36	5	DR. FUNK MOONSHINE 88466	CARL COX
27	34	—	2	PORCELAIN V2 PROMO	MOBY
28	26	21	8	TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM	ZHANA
29	35	—	2	TOCA'S MIRACLE GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
30	19	18	11	THE BEST THINGS F-111 44857/REPRISE †	FILTER
31	24	19	10	GET ALONG WITH YOU VIRGIN 38715 †	KELIS
◀ HOT SHOT DEBUT ▶					
32	NEW ▶	—	1	I NEVER KNEW ARISTA PROMO	DEBORAH COX
33	40	—	2	LOOKIN' 4 LOVE LOGIC 76488	LUCREZIA
34	27	23	11	REJOICE RAMPAGE 0118	MICHELLE WEEKS
35	43	—	2	THEY JUST WANT STRICTLY RHYTHM 12590	A MAN CALLED QUICK
36	38	44	4	MY HOUSE OVUM 128	AARON CARL
37	42	—	2	OFF THE WALL PLAYLAND 38686/PRIORITY	WISDOME
38	NEW ▶	—	1	EVERYBODY FEELS IT JELLYBEAN 2591	RUDY WILBURN
39	37	34	7	ANGELFALLS EDEL AMERICA 7098	AYLA
40	36	32	7	CONGRATULATIONS ELEKTRA PROMO/EEG	TOWA TEI
41	39	39	5	RISE UP YELLOANGE 1013/STRICTLY RHYTHM	SUNKIDS FEATURING CHANCE
42	NEW ▶	—	1	STRIPPED A45 PROMO/EDEL AMERICA	MONI B.
43	20	14	12	FEELIN' SO GOOD WORK 79388/550-WORK † JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE	
44	NEW ▶	—	1	PERFECT MOMENT CURB 73112/SIRE	MARY GRIFFIN
45	NEW ▶	—	1	HOW'S YOUR EVENING SO FAR? OVUM PROMO	WINK FEATURING LIL' LOUIS
46	NEW ▶	—	1	SUMMERFLING WARNER BROS. PROMO	K.D. LANG
47	NEW ▶	—	1	I FEEL LOVE JELLYBEAN 2588	CRW
48	NEW ▶	—	1	STRANGELOVE ADDICTION PALM 2006	SUPREME BEINGS OF LEISURE
49	41	33	10	BE STRONG JELLYBEAN 2581	BORIS & BECK
50	47	46	5	DON'T BE AFRAID XTREME 811	MIKE SKI

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

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	9	DESERT ROSE (X) A&M 497321/INTERSCOPE † 6 weeks at No. 1	STING FEATURING CHEB MAMI
2	2	2	16	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
3	3	5	11	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
4	4	4	12	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
◀ GREATEST GAINER ▶					
5	7	—	8	KERNKRAFT 400 (T) (X) INTERNATIONAL DEEJAY GIGOLO 99027/RADIKAL	ZOMBIE NATION
6	6	6	8	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
7	10	11	5	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
8	5	3	5	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
9	8	9	7	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
10	12	8	11	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
11	9	7	9	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
12	13	10	23	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
13	14	13	28	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
14	11	12	7	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/WAAKO	CLASS 2000
15	16	14	18	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
16	15	16	23	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
17	32	40	6	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
18	18	19	29	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
19	22	21	7	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
20	17	18	36	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
21	21	22	11	DON'T STOP (T) (X) RADIKAL 99015	ATB
22	19	17	4	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE (T) (X) SIRE 35021 †	PET SHOP BOYS
23	20	20	7	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
24	28	26	16	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
◀ HOT SHOT DEBUT ▶					
25	NEW ▶	—	1	PERFECT MOMENT (T) (X) CURB 73112	MARY GRIFFIN
26	NEW ▶	—	1	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
27	29	32	23	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
28	25	29	17	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
29	34	39	23	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
30	26	30	11	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
31	24	15	3	BACK 4 MY LOVE (T) (X) BLACKHEART 371708/IDJMG	PARADIGM FEAT. STEFANIE BENNETT
32	40	23	12	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
33	33	33	18	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
34	31	31	10	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
35	NEW ▶	—	1	WHERE I WANNA BE (T) UNTOUCHABLES/LAFACE 24481/ARISTA	DONNELL JONES
36	NEW ▶	—	1	TRY AGAIN (T) BLACKGROUND/VIRGIN 38722 †	AALIYAH
37	30	34	15	NATURAL BLUES (X) V2 27639 †	MOBY
38	39	41	48	BODYROCK (T) (X) V2 27595 †	MOBY
39	47	25	7	IF IT DON'T FIT (T) (X) GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
40	27	36	20	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
41	38	42	85	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
42	35	27	4	OOPS!...I DID IT AGAIN (T) JIVE 42700 †	BRITNEY SPEARS
43	45	38	30	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RVYO	BOB MARLEY
44	37	—	4	OOPS!...I DID IT AGAIN (X) PURE 9920/WAAKO	LUVICIA
45	36	28	3	DON'T YOU WANT MY LOVE (T) (X) TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
46	42	48	46	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
47	48	45	14	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
48	50	46	24	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
49	NEW ▶	—	1	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK & LOAD
50	RE-ENTRY	—	13	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS

DANCE TRAX

(Continued from page 30)

from 11:30 a.m.-1 p.m. Virgin Records' Cary Vance and Elite/ADM's George Hess will co-moderate this lively panel. WKTU New York's Geronimo; KTFM San Antonio, Texas' Steve Chavez; Groove Radio's Swedish Egil; WBAI New York's Jeannie Hopper; Universal Records' David Nathan; Logic Records' Kelly Schweinsberg; WGTE Toledo, Ohio's Richard Paton; and Ministry of Sound Ltd.'s Paul Simmons are the confirmed panelists.

At 1:15 p.m., Shelli Andranigian

(Andranigian Media) will moderate the "The Future Of The Future: Marketing, Distribution, & Promotion On The Internet" panel. Participants include Music.com's Chris Bergen, Sonicnet.com's Eric Demby, Beatnik's Josh Gabriel, Dmeworld.com's Chris Kendall, Takeoutmusic.com's Rich Pangillan, Jupiter Communications' Aram Sinnreich, and Pseudo Online Network's Chris Torella.

"Step Back In Time: The Pioneers & Innovators Of Dance Music" will

follow at 3:00-4:30 p.m. John "Jellybean" Benitez, Jocelyn Brown, Mel Cheren, François Kevorkian, Tom Moulton, Nile Rodgers, Tom Silverman, and Michael Zager form the powerful panelist lineup.

The last panel of the summit—"What You Need: Artists"—will spotlight Amber, Nick Bracegirdle (aka Chicane), Reina, Taana Gardner, SK8, Ann Nesby, Sandy B., and Barbara Tucker. We will handle moderating chores for the last two panels.

For the closing-night party on July

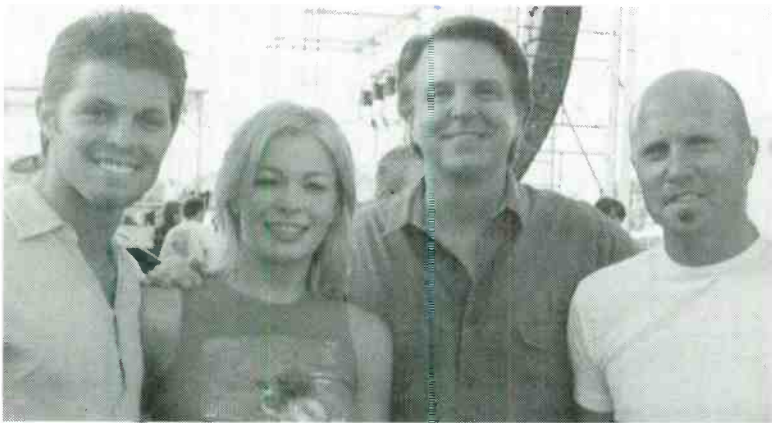
14, which will be held at Webster Hall, Billboard is working together with Columbia Records and the Warner Music Group. This special evening will mark the U.S. debut of C2 Records' Chicane in a full-on live show. Opening for Chicane are Strictly Rhythm's Barbara Tucker, Jellybean Recordings' Sandy B. and West End Records' Gardner.

Providing the beat-mixed soundtrack for the Friday night-Saturday morning party are DJ Skribble, Dave Ralph, Swedish Egil, Richie

Santana, and Alex Gold.

For additional information regarding the Dance Music Summit, contact Michele Jacangelo at 646-654-4660 or bbevents@billboard.com.

AND FOR THOSE in town on the night of Tuesday, July 11, we encourage you to head over to Centro-Fly, where the Magic Sessions will be in full effect. "Little" Louie Vega, Tony Humphries, and Tedd Patterson will be supplying the beats from 10 p.m. until 4 a.m.



Curb-Side At Fan Fair. LeAnn Rimes, Sawyer Brown, Tim McGraw, Steve Holy, and Jo Dee Messina were among the Curb artists who performed for a packed Fan Fair audience during the label's June 13 show. Pictured onstage during the event, from left, are Curb recording artist David Kersh, Rimes, Curb president Mike Curb, and Sawyer Brown's Mark Miller, who hosted the show.

Headhunters Rock Out On 'Ranch'

Veteran Act Makes Audium Label Debut With Latest Set

BY RAY WADDELL

NASHVILLE—The ongoing saga of the Kentucky Headhunters takes as many twists and turns as the Kentucky back roads from whence they sprung, and their new Audium Records release, "Songs From The Grass String Ranch," due Aug. 8, sends the band ever further on its journey.

Originally formed in the late 1960s as Itchy Brother, the band first rocked the country music world in 1989 with "Pickin' On Nashville," an eye-opening romp that was equal parts Don Gibson and Lynyrd Skynyrd. "Pick-

in' " ended up selling 2.4 million copies for Mercury, and the Headhunters were on their way, or so it seemed.

But a much-publicized 1992 breakup saw brothers Ricky Lee Phelps (the band's front man) and Doug Phelps (bass) leave to start the short-lived duo Brother Phelps. The Headhunters soldiered on with Itchy Brother alums Anthony Kenney and Mark Orr, releasing two critically sound but commercially weak albums.

Soon the band's story took another twist. When Brother Phelps never took off on its deal with Asylum Records, Ricky Lee left the music business, and Doug returned to the Kentucky Headhunters in 1996, taking over lead vocal duties. Orr left the band, and Kenney stayed on bass, along with original Headhunters Greg

Martin (lead guitar) and brothers Richard Young (rhythm guitar) and Fred Young (drums). This is the lineup that exists today.

Through it all, the Headhunters have demonstrated remarkable tenacity. "People ask if it was rough on us when the Phelps brothers left. Well, damn right it was," says Richard Young. "But you don't just lay down and quit. There never was really a bad period of time, but we've been doing this for 32 years, and every day can't be a diamond.

"I will say this: Wherever the Headhunters have been, they've always made the album they should've made at that time," Young adds.

For his part, Young, 45, added his own chapter to the Headhunters saga (Continued on page 35)

Some DJ Hall Of Fame Inductees Critical Of Country Radio; Pam Tillis Joins Opry

SIX VETERAN radio broadcasters were inducted into the Country Music DJ Hall of Fame at a June 22 ceremony in Nashville. The awards are presented annually by the Country Radio Broadcasters (CRB). With the latest inductions, the Country Music DJ Hall of Fame now has 62 members, including broadcasting legends **T. Tommy Cutrer, Bill Mack, Ralph Emery, and Charlie Douglas.**

The latest inductees are **Dave Donahue, Bob Grayson, Lee Moore, Smokey Stover, Romeo Sullivan, and Johnny Western** (Billboard, May 6). **Loretta Lynn** was given this year's Career Achievement Award, and former KOOV Killeen, Texas, owner **Gaylon Christie** received the CRB President's Award.

Several new inductees used the occasion to bemoan the state of today's country radio. In his acceptance speech, Donahue said it will become increasingly difficult for the Hall of Fame selection committee to find personalities to induct in the future "because of the scripted funnies and plastic personality bits some of our young personalities are being asked to do, sometimes recorded days in advance for several stations with God-knows-what formats. We have to let the DJ be himself!"

Stover joked that he was writing a sequel to "Murder On Music Row" called "The Inmates Are Running The Asylum." "I'm really disappointed in the way country radio is going," he said. "And I hope down the road someone can find a way to fix it. There are too many clones. Too many artists that sound alike. We need some better material."

Christie, a former recording artist who is also a member of the Rockabilly Hall of Fame, took a more positive view of the industry during his acceptance speech. Having recently relinquished management control of his station to mega-group Cumulus Media after 46 years in the radio business, Christie said, "I have to say, from the bottom of my heart, consolidation's been mighty good to me. I've been allowed for the last few months to live a life that has six Saturdays [a week]."

Pam Tillis and **Chely Wright** were on hand to salute Lynn by taking turns singing a few of her songs, includ-

ing a duet on "Coal Miner's Daughter," and by sharing their memories about the singer: Recalling Lynn's heyday, Tillis told the industry crowd, "What a special time it was in music when everybody here could put their own individual stamp on [it]... We'd like to see that spirit continue, that we're all in it for the music."

Lynn recounted a story about traveling in a rundown Mercury to visit radio stations to promote her first single, "I'm A Honky Tonk Girl," with her late husband, **Mooney "Doolittle" Lynn**. The first time she heard her song on the radio, it sounded fuzzy due to a faulty car radio. Lynn recalled, "Doolittle said, 'Roll down the window and see if you can hear it better,' and I did. That's how stupid I was."



by Phyllis Stark



ON THE ROW: **Jim Beavers** is promoted from manager of sales to director of marketing and label operations for Virgin Records Nashville. **Van Fletcher** remains executive VP/GM.

Jennifer Meyer joins the Country Music Assn. (CMA) as creative services manager

and managing editor of the CMA's magazine, *Close Up*. She previously was creative director of KRB Music and program manager for Jim Owens & Associates. Also, CMA manager of membership services **Rainey Brown** is named manager of member relations.

Jeff Stouten exits his position as director of national promotion at Young-Olsen & Associates to join Dreamcatcher Entertainment as a regional promoter.

ARTIST NEWS: **Pam Tillis** has accepted the Grand Ole Opry's invitation to become its newest member. She will be formally inducted Aug. 26.

Ricochet steel guitarist **Teddy Carr** exits the group because he no longer wants to tour. He has been replaced by new member **Shannon "Shan" Farmer**, who has performed for the past six years with **Ty England, Doug Stone, and Neal McCoy.**

Look for former **Razor & Tie** comedian **Cledus T. Judd** to join the Monument Records artist roster.

Dixie Chicks' **Natalie Maines** snuck off to a secret wedding with actor **Adrian Pasdar** in the early-morning hours June 24 during a tour stop in Las Vegas. The tour continued later that day in Salt Lake City. The wedding was attended only by a photographer and a bodyguard.

Steagall, Hampton, Edwards, Riders Get Multiple Masters Awards Nods

BY DEBORAH EVANS PRICE

NASHVILLE—Red Steagall, R.W. Hampton, Don Edwards, and Riders In The Sky are among the acts receiving multiple nominations for the Will Rogers Cowboy Masters Awards, presented by the Academy of Western Artists (AWA). Hosted by Trudy Fair, the fifth annual awards show is slated for July 11 at the Scott Theater in Fort Worth, Texas.

The AWA's reigning entertainer of the year, Dave Alexander, along with **Kazzi Shae, Rich O'Brien, Billy Mata, and Dan Roberts** are among those scheduled to perform on the awards show, which will be broadcast on Fort Worth cable network Marcus.

The Botanical Resource Institute of Texas will hold an art show in conjunction with the awards that will showcase Western fine arts. According to AWA executive director Bobby Newton, the show will feature bronzes and original oils as well as the work of spur makers, saddle makers, and engravers.

During the awards show, the AWA will present awards to western music artists and craftsmen in such categories as saddle making, chuck wagons, hitcher-braider, engraving, and spur making.

The following is a list of nominees in the music and poetry categories:

Entertainer of the year: R.W. Hampton, Belinda Gail, Red Steagall, Riders In The Sky, Wiley Gustafson.

Rising star: Royal Wade Kimes, Kazzi Shae, Dan Roberts, Terry Brown, Kevin Davis.

Western music male vocalist: Dan Roberts, Red Steagall, Dave Stamey, Don Edwards, Terry Brown.

Western music female vocalist: Jean Prescott, Jill Jones, Belinda Gail, Nancy Thorwardson, Jeanne Martin.

Western song: "On The Border," Royal Wade Kimes; "Silver Spur," Terry Brown; "Quarter Circle Y," Red Steagall/Luke Reed; "Saddle Pals," Dan Roberts; "Red River," Danny Steagall.

Western duo/group: Sons Of The San Joaquin, Texas Trailhands, Desert Sons, Belinda Gail & Wilkwind, Riders In The Sky.

Album: "Wind & Rain," Jeff Gore; "A Cowboy Born 100 Years Too Late," Terry Brown; "Hanging Around The Moon," Royal Wade Kimes; "The Last Cowboy," R.W. Hampton; "Tonopah," Dave Stamey.

Yodeling: Kent Overcast, Sourdough Slim, Janet McBride, Kazzi Shae, Jill Jones.

Western swing male vocalist: Dave Alexander, Buck Reams, Craig Chambers, Jake Hooker, Billy Mata.

Western swing female vocalist: Dayna Wills, Trudy Fair, Joni Harms, Belinda Gail, Peggy Rains.

Instrumentalist: Rich O'Brien, Johnny Gimble, Tommy Allsup, Randy Elmore, Mark Abbott.

Western swing duo/group: Cowjazz, Rausch/Allsup Texas Playboys, Asleep At The Wheel, Ray Price & The Cherokee Cowboys, Buck Reams & the Range Riders.

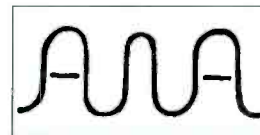
Western swing song: "Sing Faded Love," Dayna Gayle, Norma Lee, Dayna Wills; "I'm Going Back To San Antonio," Billy Mata; "Texan In A Stetson," Dayna Wills, Norma Lee; "Belle Of The Ball," Red Steagall/Luke Reed; "Where's All The Fun," J.D. Barham.

Western swing album: "Playing With A Stacked Deck," Cowjazz; "The Boys In The Band," Randy Elmore; "Inside Out," Dayna Wills; "Ride With Bob," Asleep At The Wheel; "Keepin' The Tradition," J.D. Barham.

In the cowboy poetry categories:
Male: Chris Isaacs, Larry McWhorter, Dennis Flynn, Larry Maurice, Mike Puhallo.

Female: Elizabeth Ebert, Doris Daley, Ann Sochat, Terry Mason, Sue Wallis.

Humor: Clay Lindley, Dennis Gaines, Curt Brummett, Kent Rollins, Sky Shivers.



COUNTRY CORNER



by Wade Jessen

SSMALL PACKAGE, BIG DELIVERY: Twelve-year-old Billy Gilman proves that size doesn't necessarily matter as "One Voice" (Epic) arrives with 30,000 units to enter Top Country Albums at No. 4 and The Billboard 200 at No. 52. Video, radio, and live television appearances pushed the poignant title track to No. 1 on Top Country Singles Sales last issue, where it scans more than 12,000 to bullet atop that chart again.

"We had some early partners that contributed a lot," says Mike Kraske, Sony Nashville senior sales and marketing VP. "CMT stepped up very early on and was aggressive, which gave us more support at retail." The June 19 appearance on **Rosie O'Donnell's** show was an "early component, as was the generous airplay we got right off the bat in markets like Phoenix, Nashville, and Omaha [Neb.]," he adds. Kraske says the top three sales markets are Nashville, Phoenix, and Los Angeles.

Appearing at several of **George Strait's** stadium shows certainly didn't hurt—and neither did his performance on the May 3 Academy of Country Music Awards, two shots on "Access Hollywood," or hosting duties for the legends segment on the June 15 TNN Music Awards. A June 24 appearance on TNN's "Grand Ole Opry Live" and upcoming visits to the "Today" show and "CNN Showbiz" should also boost sales.

Up 463 detections to rise 36-30 on Hot Country Singles & Tracks, "One Voice" spins at 141 monitored stations, with heavy airplay (more than 35 plays) detected at KMLE and KNIX Phoenix; KUPL Portland, Ore.; WCTO Allentown, Pa.; and WMZQ Washington, D.C.

When the single entered the radio chart seven weeks ago, Gilman replaced Country Music Hall of Fame member **Brenda Lee** as the youngest solo act in history to appear on the list.

THE LONGEST YARD: In a radio format that yields far too few enduring classics these days, **Lee Ann Womack's** "I Hope You Dance" (MCA Nashville) is being hailed as a welcome exception. If it isn't remembered for its message alone, it makes the chart history books this issue as it gains 287 detections to step 2-1 on Hot Country Singles & Tracks. Womack has charted four prior titles that were strong contenders to be multi-week chart-toppers, but each stopped at No. 2. On Top Country Albums, "I Hope You Dance" scans more than 41,000 copies to hold at No. 2.

LEAPS AND BOUNDS: "Everlasting Love Songs" (UTV/Universal), a multi-artist set that benefits from a heavy spot campaign on CMT, earns Greatest Gainer honors on Top Country Albums. Gleaned from recent Universal-owned country catalog, "Everlasting Love Songs" gains more than 3,000 scans to jump 46-19.

Our percentage-based Pacesetter trophy belongs to **Ronnie Milsap's** "40 #1 Hits" (Virgin), which gains 32% and moves 67-46. The updated hits set includes Milsap's "Time, Love And Money," which finishes at No. 67 on Hot Country Singles & Tracks. Milsap's lift is likely the result of his performance of the song on the above-referenced TNN Music Awards, which were shown again June 20.

HEADHUNTERS ROCK OUT ON 'RANCH'

(Continued from page 33)

when he suffered a heart attack onstage while performing "Grass String Ranch" with the band May 6 in Oklahoma City (Billboard, May 20). He blames the attack on poor lifestyle choices, including a three-pack-a-day smoking habit that he has now dropped.

"I ate and smoked too much," says Young. "But the doctors told me I was lucky it happened when I was young and strong, so they fixed my heart and my mind."

Young returned to the Headhunters June 21 while they were on the road in Oshkosh, Wis., and says he feels great. "I'd like to do this for a few more years, now that I'm gonna live," he says.

HEADHUNTER STYLE

Throughout the changes, the Headhunters always worked. "We're unique in that we run a profitable, streamlined operation that allows us to continue to spread the word," says Mitchell Fox, the band's manager since 1979. "The boys write, play, and produce everything, so it doesn't cost us \$300,000 to \$400,000 to make a record."

"Songs From The Grass String Ranch" finds the band in a more rocking mode than ever. Young says that's just the record the band felt like making. "Making records is kinda like seasoning food," he explains. "The pepper we put on our mashed potatoes may not taste good to everybody, but it sure tastes good to us."

"Grass String Ranch," named for the farm owned by the Youngs' school-teacher father, is an unabashed, free-wheeling Southern rock album at times but still offers up hooky melodies, creative lyrics, and the trademark Headhunter strangeness. Songs like "Jessico" and "Back To The Sun" are a pure joy, but a mid-album triumvirate of "Louisiana CoCo," "Country Life," and "Dry-Land Fish" probably best communicates the Headhunters' ethos of humor, musicianship, and Southern/rural good times. The record was produced by the band and mixed and mastered by Rodney Mills.

As always, guitarist Martin leads the way with innovative, crystal-clear solos that have come to define the Headhunters' sound. But this time out, Doug Phelps' vocals sound more confident and assured than ever, provid-

ing the band with a more youthful, accessible presence.

"We worked our butts off to get back to where we feel like we have something to offer," says Young. "The [other records] were fun, but there's something between us and the Phelps' music and voices. Doug is good, man, and he's a real team player."



THE KENTUCKY HEADHUNTERS

THE AUDIUM ERA

After the Headhunters released the poor-selling "Stompin' Grounds" on BNA, it was time to shop for a new label deal, and Audium got the nod.

"The first time I met [Audium president] Nick Hunter, I didn't think I was gonna like that sucker," says Young. "But now I know he's one of those guys if I sit in his lap and put my arms around his neck, I can get anything I want. [His partner] Simon Renshaw is the same way, a hard exterior but soft on the inside."

The Headhunters follow Audium signings Loretta Lynn, the Tractors, Ricky Van Shelton, Billy Swan, and Daryle Singletary. "How many record companies have the balls to sign Loretta Lynn and the Headhunters?" Young asks. "That's about as cool as it gets in that town."

Hunter says the band and label have a mutual respect both personally and musically, and he feels that Audium showcases the band at its finest with "Grass String Ranch." "A lot of people see the Headhunters in concert, and then when they go buy the record it's not the same thing," he says. "With this album, what you see is what you get."

Certainly, country radio is a different animal today than the medium that broke "Pickin' On Nashville," a fact not lost on Hunter: "Are the Kentucky Headhunters country radio-friendly? Not particularly," he says. "Our job is to try and figure out how to get things done."

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

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

- | | |
|--|--|
| 27 ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuli L.A., ASCAP) HL/WBM | 11 FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI) |
| 23 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM | 45 GOING NOWHERE (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM |
| 48 BEST OF INTENTIONS (Post Oak, BMI) | 46 GOODBYE IS THE WRONG WAY TO GO (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP) |
| 75 BFD (Irving, BMI/Two Bagger, BMI/Bonny Black, BMI/Warner-Tamerlane, BMI) WBM | 56 GOOD TIMES (Warner-Tamerlane, BMI/Chenowee, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM |
| 33 BLUE MOON (Acrynon, BMI/WCR, BMI) | 58 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 49 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL | 15 HOW DO YOU LIKE ME NOW? (Tokeo Tunes, BMI/Wacissa River, BMI/CMI, BMI) |
| 51 BREATHLESS (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL/WBM | 55 I DO NOW (Snow, BMI/Franne Gee, BMI/Warner-Tamerlane, BMI) WBM |
| 25 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL | 68 I DON'T FEEL THAT WAY (Warner-Tamerlane, BMI/Bantex, BMI) WBM |
| 9 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM | 43 IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL |
| 14 COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM | 1 HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM |
| 3 COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM | 5 I'LL BE (Realsongs, ASCAP) WBM |
| 26 COUNTRY COMES TO TOWN (Tokeo Tunes, BMI) | 70 I'M GONNA BE THERE (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI) HL/WBM |
| 73 DO I LOVE YOU ENOUGH (Of Music, ASCAP/The Music Palas, ASCAP) | 66 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM |
| 40 FAITH IN YOU (Steve Wariner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM | 28 I NEED YOU (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jeskar, ASCAP) HL |
| 34 FEELS LIKE LOVE (Vinny Mae, BMI) WBM | |

- | | | |
|--|---|---|
| 69 I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL | 8 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM | BMI/Lucky Lady Bug, BMI/Wrensong, BMI/Starstruck Writers Group, ASCAP) |
| 72 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL | 35 SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL | 64 TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/BntSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) |
| 12 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM | 53 SHAME ON ME (Golden Phoenix, SOCAN/Kayasongs, SOCAN/Gary Burr, ASCAP/Universal-MCA, ASCAP) WBM | 4 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM |
| 20 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM | 39 SHE AIN'T THE GIRL FOR YOU (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM | 10 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL |
| 18 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM | 16 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM | 50 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 42 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM | 54 SHE WENT OUT FOR CIGARETTES (Gibron, BMI/Atlantic, BMI/Sony/ATV Tree, BMI/Cake Taker, BMI) HL/WBM | 6 WHAT ABOUT NOW (WB, ASCAP/Mavenck, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM |
| 37 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM | 65 SINNERS & SAINTS (Vip Vipperman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL | 19 WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL |
| 29 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 | 63 SOMETHING TO WRITE HOME ABOUT (Stewart Warner, ASCAP/EMI April, ASCAP) HL/WBM | 22 WHEN YOU COME BACK TO ME AGAIN (No Fences) (ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM |
| 38 LOVELY (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM | 41 STUFF (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL | 24 WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL |
| 47 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acuff-Rose, BMI) WBM | 32 THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MrMo, ASCAP/TC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM | 52 WHERE ARE YOU NOW (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL |
| 36 LOVIN' YOU AGAINST MY WILL (Sony/ATV Tree, BMI/Magic Knee, BMI) HL | 44 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Iy Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM | 2 YES! (McSpadden-Smith, ASCAP/JCC, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL |
| 59 MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI) | 31 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM | 21 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showilly, BMI) HL |
| 57 PARADISE (Sony/ATV Tree, BMI/Triple Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM | 13 THAT'S THE WAY (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM | 17 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yesree Bob, ASCAP) CLM/HL |
| 61 PERFECT WORLD (Travelin' Zoo, ASCAP/Jo Man, BMI/Wacissa River, BMI/MRBI, BMI) | 74 YOU WANNA WHAT? (Zach N Will, ASCAP/Andy Bo, ASCAP/Temptoin, BMI) | 74 YOU WANNA WHAT? (Zach N Will, ASCAP/Andy Bo, ASCAP/Temptoin, BMI) |
| | 60 THIS TIME AROUND (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM | 62 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL |
| | 67 TIME, LOVE & MONEY (Reynsong, BMI/Bayou Boy, BMI) | |

JULY 8, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	43	DIXIE CHICKS ▲ ⁹ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	2	5	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
3	3	3	33	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
▶ Hot Shot Debut ◀						
4	NEW		1	BILLY GILMAN EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	4
5	5	4	138	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
6	6	8	60	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	4	6	16	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
8	8	9	126	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
9	7	7	56	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
10	13	10	59	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
11	11	11	34	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	12	12	69	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
13	9	13	35	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
14	10	15	59	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
15	15	16	31	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
16	17	14	3	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
17	14	5	3	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
18	18	17	10	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
▶ Greatest Gainer ◀						
19	46	43	3	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
20	22	21	24	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
21	16	31	56	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
22	20	20	44	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
23	21	19	8	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
24	25	23	35	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
25	23	18	13	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
26	28	26	8	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
27	24	24	10	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
28	30	22	55	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
29	27	28	36	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
30	19	29	9	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
31	32	30	39	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
32	31	27	41	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
33	34	36	84	GARTH BROOKS ◆ ³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
34	29	38	35	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
35	40	37	21	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	35
36	36	25	10	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
37	26	35	9	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26

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

Billboard Top Country Catalog Albums

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

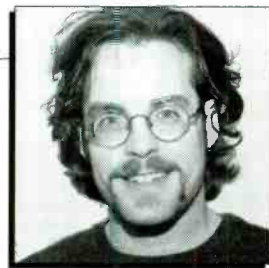
JULY 8, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	119
2	2	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	160
3	5	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	114
4	4	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	105
5	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	145
6	7	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	316
7	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	244
8	8	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	80
9	11	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	281
10	12	TIM MCGRAW ▲ ⁴ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	326
11	10	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	16
12	13	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	282
13	22	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	522

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	33	33	10	VARIOUS ARTISTS ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
39	38	34	6	BLACKHAWK ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	18
40	37	41	64	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
41	41	42	98	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	29
42	39	32	4	DWIGHT YOAKAM REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
43	35	40	64	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
44	44	46	12	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
45	42	44	12	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
▶ Pacesetter ◀						
46	67	49	3	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	46
47	45	39	7	THE JUDDS CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
48	51	45	22	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
49	57	53	12	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
50	55	55	85	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
51	49	48	58	CHELY WRIGHT ● MCA NASHVILLE 170052 (10.98/17.98) HS	SINGLE WHITE FEMALE	15
52	62	52	60	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
53	50	50	34	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
54	58	54	55	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
55	52	63	96	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
56	53	56	11	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
57	61	68	58	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
58	60	62	18	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98) HS	PHIL VASSAR	23
59	48	58	3	TIM WILSON CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	48
60	54	71	65	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
61	43	47	53	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
62	47	64	37	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
63	59	51	6	KATHY MATTEA MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS	35
64	68	—	59	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
65	56	65	10	VARIOUS ARTISTS FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
66	63	59	12	THE WILKINSONS GIANT 24736/WARNER BROS. (11.98/17.98) HS	HERE AND NOW	13
67	64	57	21	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
68	70	70	47	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
69	66	69	40	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
70	72	61	21	WYONNNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
71	65	60	7	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
72	69	—	68	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
73	74	75	102	VARIOUS ARTISTS ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
74	RE-ENTRY		8	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
75	RE-ENTRY		55	MARY CHAPIN CARPENTER ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4

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

Classical KEEPING SCORE



by Bradley Bamberger

INDIE-MINDED: Pianist **András Schiff** has always been very much his own man, forging a singular path among a host of super-talented Hungarian peers to come of age in the CD era. As the rug has since come out from under the classical record business, the highly cultured artist has found every reason to be more outspoken, more independent. The 47-year-old's fruitful tenure with Teldec came to a rather abrupt end here recently, with the change leading to what looks to be an inspired partnership with an indie label: ECM New Series.

"One hears so many negative things about the classical recording industry, and it's true—there are many negative things about it," Schiff says. "So, at a time when the major companies show a lack of imagination, ECM is refreshing. There is no corporate mentality, because it is **Manfred Eicher's** company. I also appreciate his philosophy of sound, and the presentation has a creativity and integrity that appeal to me very much. I think this is a label where I can do projects that interest me, which is not to rerecord things I've already done but to make some individual solo recitals and chamber music."

Schiff's new recording is an ECM set pairing **Schubert's** solo "Wanderer Fantasy" with the composer's C Major Fantasy for Violin and Piano; Schiff's wife, **Yuuko Shiokawa**, is the violinist. Schiff has two more ECM albums ready for release: one of **Schumann's** F Minor Sonata and Novelllettes, the other a collection

of **Janáček**. (One of the most powerfully poetic displays of pianism I've ever witnessed was Schiff holding a BBC Proms crowd rapt with Janáček's Sonata "I.X.1905" in London's huge Royal Albert Hall.) The future could hold a **Bartók** set, as well as **Debussy** with soprano **Juliane Banse**.

Schiff debuted on ECM last year with a two-disc duo-piano set that teamed him with **Peter Serkin** in a wonderfully substantial program of a sonata and fugue by **Mozart**, **Reger's** "Variations On A Theme By Beethoven," and **Busoni's** monumental "Fantasia Contrappuntistica." Schiff says he would love to make another record with Serkin, of whom he says, "I admire Peter enormously. I adored his father, **Rudolf Serkin**, and his grandfather, **Adolf Busch**, and I think he unites their genes. He is a very interesting musician of a wide repertoire, from **Bach** to much contemporary music. Most of all, he has great integrity, a great respect for music."

Both the Schubert and Serkin duo programs were offered to Teldec, which showed a certain lack of enthusiasm for them, according to Schiff. "One thing Teldec didn't like was the fact that the Schubert recording was a mix of piano solo and violin with piano. They said, 'That's a good program for a concert, but not for a recording; the public wants either piano or violin, not a mix.' I think the record business is in a crisis because there are people who say things like that. The recording world needs to change, to put more thought into presentation and variety just as the concert world has done."

Of course, Schiff's partnership with Teldec produced some fantastic recordings, including a set of the three **Bartók** concertos with compatriot **Ivan Fischer** and his **Budapest Festival Orchestra**. The label

also issued a live solo recital of **Handel**, **Brahms**, and **Reger** from Amsterdam's **Concertgebouw Orchestra**, and there are a pair of excellent **Schumann** albums, including a nocturnal program with several rarely heard late pieces. Schiff's most exciting Teldec release, though, was last year's album with conductor **Heinz Holliger** showcasing extraordinary concertante works by unsung Hungarian composer (and longtime Swiss-residing pedagogue) **Sándor Veress**.

"The Veress recording was a mission for me," Schiff says. "He was a marvelous composer and a marvelous human being—one of those forgotten heroes, important in the evolution from **Bartók** and **Kodály** to **Ligeti** and **Kurtág**. It was great that we could do this with Teldec, because although one recording may not be a lot, it is much more than nothing. It helped to get Veress more recognition back in Hungary."

Prior to Schiff's years with Teldec, he was one of Decca's prime piano stars. He recorded for the label the complete sonatas and concertos of **Mozart**, the complete sonatas of **Schubert**, and much **Schubert** lieder with tenor **Peter Schreier**, as well as a unique disc of Italian songs by German composers with **Cecilia Bartoli**. But that's not to mention one of Schiff's prime specialties: the keyboard works of **Bach**. His preternaturally pianistic interpretations of **Bach** are captured in one of Decca's slimline boxed sets; live, his **Bach** can be heard in nearly every major city this year as he helps the world celebrate the composer's 250th anniversary.

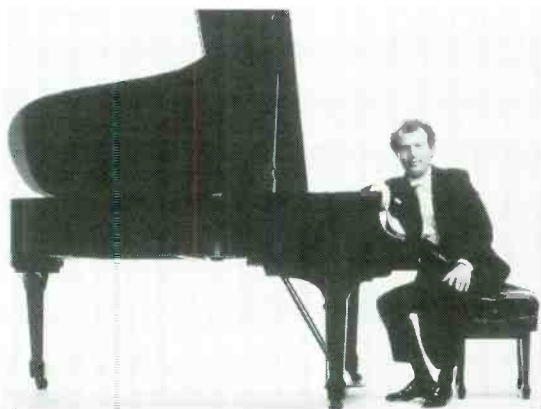
A sampling of Schiff's Decca output can be had via his volume in Philips' "Great Pianists Of The 20th Century" edition.

Schiff is not an artist who is afraid to take a stand on matters of principle, whether it is against themed compilations (his refusal to allow his recordings to be featured in any was a sticking point in his Teldec dealings) or right-wing developments in Austria (where he has canceled

all of his engagements except for a "politically themed" event at the Salzburg Mozarteum, where his wife teaches). And, refreshingly, he talks it like he walks it, as with the liner notes to his Teldec double-disc set of **Haydn** sonatas; he castigates those pianists whose celebrity outweighed their sense of Viennese Classical style—including sacred cows **Glenn Gould** and **Sviatoslav Richter**. His temerity overturned the apple cart in pianistic circles.

"I didn't mean to upset anyone," Schiff says. "I have the highest admiration for **Gould** as an artist, but one should try to be objective. His treatment of **Mozart** is just not to the same level of accomplishment or sincerity as his **Bach** 'Goldberg Variations' or his interpretations of British virginal music. **Richter**, he has always been a hero of mine. It's just that he played everything, and he was obviously more attuned to **Rachmaninov**, **Tchaikovsky**, **Prokofiev**, and even **Schumann** than he was **Mozart** or **Haydn**. These sorts of limitations apply to every artist. I am not temperamentally suited to, say, **Rachmaninov**, **Liszt**, or **Scriabin**, so I should leave these composers to all those pianists who are."

Schiff's opinions on classical musicians delving into the crossover world also caused a stir recently when he and the rock/jazz-friendly—violinist **Nigel Kennedy** traded barbs in the British media. "I do not want any fights," Schiff says. "It is just that I feel that this populism is not helping classical music. It's only bringing people in who aren't educated—and who won't be in this manner. This is not a substitute for real education, for real classical music. I am only an elitist when it comes to quality. Just like a great wine, classical music should not be diluted just to sell more of it."



SCHIFF

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (MPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
1	2	30	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	NO. 1 FANTASIA 2000 1 week at No. 1
2	1	33	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
3	3	14	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	4	8	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
5	6	10	KRONOS QUARTET NONESUCH 79490 (16.98 CD)	CARAVAN
6	5	16	ANDRE RIEU PHILIPS 457456 (11.98/17.98)	100 YEARS OF STRAUSS
7	7	6	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 63511 (16.98 CD)	COPLAND THE POPULIST
8	9	15	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
9	8	64	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
10	15	2	VARIOUS ARTISTS DECCA 466465 (17.98 CD)	ESSENTIAL BACH
11	10	72	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
12	13	47	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
13	11	85	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
14	14	4	STUTTGART CHAMBER ORCHESTRA (DAVIES) NONESUCH 79581 (16.98 CD)	PHILIP GLASS: SYMPHONY NO.3
15	RE-ENTRY		LIBERA ERATO 29053 (16.98 CD)	LIBERA

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (MPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
1	1	67	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	NO. 1 VOICE OF AN ANGEL 44 weeks at No. 1
2	2	32	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	55	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	62	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
5	5	60	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
6	6	56	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
7	7	18	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) MS	PIECES IN A MODERN STYLE
8	8	34	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
9	9	31	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
10	10	16	GROVER WASHINGTON, JR. SONY CLASSICAL 61864 (16.98 EQ CD)	ARIA
11	11	94	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
12	13	77	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
13	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
14	12	12	UTE LEMPER DECCA 466473 (16.98 CD)	PUNISHING KISS
15	RE-ENTRY		THE LOS ANGELES GUITAR QUARTET SONY CLASSICAL 89100 (16.98 EQ CD)	AIR AND GROUND

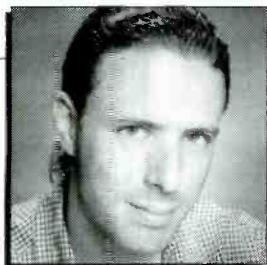
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TOP CLASSICAL MIDLINE

- BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- BACH'S ADAGIOS VARIOUS ARTISTS ERATO
- ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ANGEL
- SNOOPY'S CLASSICAL: CLASSIKS ON TOYS SNOOPY DIRECT SOURCE SPECIAL PRODUCTS
- PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO
- BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL
- ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO
- THERE IS LOVE VARIOUS ARTISTS TELARC
- BUILD YOUR BABY'S BRAIN 2 VARIOUS ARTISTS SONY CLASSICAL
- GREATEST MOZART SHOW ON EARTH VARIOUS ARTISTS DECCA
- STARS & STRIPES BOSTON POPS ORCHESTRA FIEDLER RCA

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- 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- BABY'S FIRST CLASSICS VARIOUS ARTISTS STCLAIR
- SPANISH GUITAR MUSIC JOHN WILLIAMS SONY CLASSICAL
- BABY'S FIRST MOZART VARIOUS ARTISTS STCLAIR
- GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
- INSTRUMENTS OF MUSIC: FLUTE-VOL. 1 VARIOUS ARTISTS LASERLIGHT
- CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
- THE BEST OF BEETHOVEN VARIOUS ARTISTS NAXOS
- MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
- BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- BEETHOVEN: SYMPHONY NOS. 5 & 9 VARIOUS MADACY
- MEDITATION: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- MOZART-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY
- BACH: BRANDENBURG CTO 3 VARIOUS ARTISTS MADACY



by Steve Graybow

A TRAVELER'S TALE: Over the past 15 years, saxophonist Marty Ehrlich has repeatedly returned to a dual-saxophone, bass, and drum lineup that he refers to as *Traveler's Tales*, the latest edition featuring tenor player Tony Malaby, bassist Jerome Harris, and Ehrlich's frequent collaborator, drummer Bobby Previte. "Malinke's Dance" (Omnitone, June 27), credited to Marty Ehrlich's *Traveler's Tales* and recorded live at New York's Knitting Factory, chronicles the band's strikingly sympathetic interaction.



EHRlich

"Most people think of a live record as being some stretched-out thing with lots of jamming, but that is definitely not what we did here," says Ehrlich, who is heard on alto and soprano saxophone as well as flute. "The idea was to obtain the most spontaneous, dynamic feel possible. We recorded four nights, and it gave us the opportunity to try different ideas and see how we felt about them later on."

Growing up in St. Louis, Ehrlich studied with the album's namesake, Malinke Elliott, when the actor/playwright was teaching a class at a weekend arts program. "He is a longtime friend, someone who I have talked to extensively about music and art," says Ehrlich of the man who intro-

duced him to the sounds of Ornette Coleman and Albert Ayler, as well as the late saxophonist Julius Hemphill. "I titled the composition 'Malinke's Dance' for him, because it reminded me of elements of his personality."

Although Ehrlich is reluctant to extensively dissect his art—"It's like when someone asks how much of the music is written and how much is improvised. It's our business," he states frankly—he allows that "Malinke's Dance" documents the spontaneous excitement of his group, collectively and as individual players. "I think we captured something special," he says. "The music really jumps out at you, which is something that is sometimes hard to capture in the studio. There are those special moments where the players just come together, and we captured a number of those."

Along with seven of Ehrlich's original, mood-invoking compositions, *Traveler's Tales* covers Hemphill's "Pigskin," which the saxophonist describes as "a piece that is part of a suite on the Julius Hemphill Big Band record that came out on Elektra. It's one of these lines that's really hard to play, but when it comes together it feels great." In addition to leading several groups and working as a sideman, Ehrlich explores and promotes Hemphill's music as musical director of the Julius Hemphill Sextet.

"Malinke's Dance" also finds Ehrlich tackling "Tears Of Rage," a Richard Manuel/Bob Dylan composition that first appeared on the Band's 1968 debut, "Music From Big Pink." Ehrlich, who has covered several Dylan compositions, feels that the song is a standard for his generation. "As an instrumentalist, the song's lyric has power to me," he says. "I wanted to capture different moods on this record, to make each composition different."

ON THE MOVE: Billboard has moved to 770 Broadway, New York, NY 10003. Blue Notes can be reached at 646-654-4636, fax 646-654-4671, and E-mail sgraybow@billboard.com.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
▶ No. 1 ◀				
1	1	55	DIANA KRALL ● VERVE 050304/VG	43 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	3	VARIOUS ARTISTS NARM 50004	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
3	3	7	DAVID BENOIT GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
4	6	56	HARRY CONNICK, JR. ● COLUMBIA 69618/CRG	COME BY ME
5	5	9	MEDESKI MARTIN & WOOD BLUE NOTE 25271/CAPITOL HS	TONIC
6	10	18	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
7	8	73	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
8	4	12	JOSHUA REDMAN WARNER BROS. 47465 HS	BEYOND
9	7	3	CHARLIE HUNTER BLUE NOTE 25450/CAPITOL	CHARLIE HUNTER
10	13	92	VARIOUS ARTISTS 32 JAZZ 32097/RHYKO	JAZZ FOR THE QUIET TIMES
11	11	15	LAVAY SMITH & HER RED HOT SKILLET LICKERS FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
12	16	5	ROY HARGROVE VERVE 543540/VG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
13	14	19	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
14	19	6	VARIOUS ARTISTS VERVE 543714/VG	BOSSA NOVA - THE MUSIC THAT INSPIRED THE MOVIE
15	12	2	ROSEMARY CLOONEY WITH JOHN PIZZARELLI CONCORD JAZZ 4884/CONCORD	BRAZIL
16	9	25	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
17	22	73	VARIOUS ARTISTS 32 JAZZ 32106/RHYKO	JAZZ FOR WHEN YOU'RE ALONE
18	RE-ENTRY		VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
19	24	15	JOHN SCOFIELD VERVE 543430/VG	BUMP
20	25	57	VARIOUS ARTISTS 32 JAZZ 32130/RHYKO	JAZZ FOR A LAZY DAY
21	18	36	KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
22	20	20	PAT METHENY WARNER BROS. 47632	TRIO 99-00
23	RE-ENTRY		ROY HAYNES VERVE 543534/VG	THE ROY HAYNES TRIO FEAT. DANILO PEREZ & JOHN PATITUCCI
24	17	2	LYLE MAYS WARNER BROS. 47284	SOLO: IMPROVISATIONS FOR EXPANDED PIANO
25	21	21	DR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀				
1	1	4	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	4 weeks at No. 1 SHAKE IT UP
2	2	5	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
3	5	5	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN HS	THE BEAUTIFUL GAME
4	3	39	DAVE KOZ CAPITOL 99458 HS	THE DANCE
5	4	52	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
6	6	16	AL JARREAU GRP 547884/VG	TOMORROW TODAY
7	7	70	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
8	8	6	KEIKO MATSUI COUNTDOWN 17796/UNITY	WHISPER FROM THE MIRROR
9	10	14	MAYSA RICE/N CODED 4209/WARLOCK	ALL MY LIFE
10	9	17	URBAN KNIGHTS NARADA 48498V/RGIN HS	URBAN KNIGHTS III
11	12	18	PAUL TAYLOR PEAK/N CODED 4208/WARLOCK HS	UNDERCOVER
12	11	16	LARRY CARLTON WARNER BROS. 47338	FINGERPRINTS
13	13	87	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
14	NEW ▶		JEFF GOLUB GRP 543688/VG	DANGEROUS CURVES
15	14	62	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
16	17	15	RONNY JORDAN BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
17	20	40	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' 'BOUT LOVE
18	15	19	MARC ANTOINE GRP 543061/VG	UNIVERSAL LANGUAGE
19	21	16	PHIL PERRY PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE
20	19	12	GALACTIC CAPRICORN 542420/DJMG	LATE FOR THE FUTURE
21	16	42	BOB JAMES WARNER BROS. 47355	JOY RIDE
22	RE-ENTRY		NORMAN CONNORS STARSHIP/THE RIGHT STUFF 24722/CAPITOL	ETERNITY
23	18	32	DOWN TO THE BONE INTERNAL BASS 2302	THE URBAN GROOVES - ALBUM II
24	25	43	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
25	23	8	GROVER WASHINGTON, JR. MOTOWN 15761/UNIVERSAL	THE BEST OF GROVER WASHINGTON, JR. — THE MILLENNIUM COLLECTION

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

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Pro Audio

ARTISTS & MUSIC

Hello, AES Convention; Goodbye, Billboard

IT'S ONLY JULY, but the Audio Engineering Society (AES) Convention, the fall classic of the recording industry, feels like it's already upon us. Scheduled for Sept. 22-25 at the Los Angeles Convention Center, it promises to be a millennium-worthy celebration of all things pro audio.

In keeping with the convention's theme—Surrounded by Sound—the event's keynote speaker, pioneering musician **Herbie Hancock**, will discuss his experiences in 5.1-channel production.

I can't think of a better keynote speaker than Hancock. The jazz keyboardist emerged as a solo artist with his 1963 Blue Note album, "Takin' Off" (which yielded the top 10 hit "Watermelon Man"), then went on to work with an impressive roster of musicians, including the late legend **Miles Davis**.

In 1973 Hancock broke ground with his album "Headhunters," which helped establish the jazz fusion movement. Ten years later the artist released "Future Shock," an electrifyingly original piece of music that scored on the R&B and dance charts. The album's hit single, "Rockit," earned Hancock a Grammy for best R&B instrumental.

That was one of seven Grammys the artist has earned so far, the latest being an award for best jazz instrumental for 1998's "Gershwin's World."

While the articulate and charismatic Hancock is sure to steal the spotlight at AES, the convention will be loaded with other attractions for what promises to be the largest audience yet.

The special-events menu includes a workshop titled "Hearing Protection Solutions For Music Performance And Audio Production Professionals." Given the monitoring

levels I hear during my tours of studios around the world, I can hardly imagine a more worthwhile cause than helping audio pros reduce sound exposure.

Other special-event topics include a panel discussion on mixing surround sound live; a demonstration of multichannel audio over the Internet; a workshop on the new AES31-3 digital audio file interchange format for moving audio between computers; an afternoon with **Sydney Harman**, chairman of Harman International and former deputy secretary of commerce of the U.S.; an organ recital at the Pasadena Presbyterian Church by **Graham Blythe**, a renowned organist and technical director of Soundcraft; and a panel on women in audio.

Continuing a program established at the 1999 Fall AES Convention in New York, the society will present a trio of panels devoted to respected producers. "Beyond The Board: Mysteries Of The Artist/Producer Relationship" will be moderated by Harmony Central senior director **Robert Doerschuk** and will feature Blasters co-founder, solo artist, and producer **Dave Alvin**; "Behind The Glass: Platinum Producers," chaired by **Howard Massey** of EQ and Surround Professional, will feature **Jack Douglas**, **Geoff Emerick**, **Eddie Kramer**, **George Massenburg**, and **Alan Parsons**. And the "Platinum Producers Panel" will honor **Al Schmitt**, with panelists including **Elliot Scheiner**, **Ed Cherney**, **Phil Ramone**, **Tommy LiPuma**, and **Massenburg**. (If I may be permitted a shameless plug, I'll be moderating



by Paul Verna

the latter panel.)

Since there is not enough space here to cover every aspect of the AES Convention, please visit the society's Web site (aes.org) for

more information.

FOND FAREWELL: After 11 years at Billboard—the last six of which I spent editing the pro audio section—I am departing to pursue a career in music production and consulting.

As excited as I am to seek new horizons, I am more than a bit saddened to leave behind the Billboard family. I owe a huge debt of gratitude to Billboard Music Group publisher **Howard Lander**, who supported my every move here over the years; Billboard editor in chief **Timothy White**, who was selfless enough to encourage me to pursue my creative interests; Billboard Music Group VP of business development **Ken Schlager**, who had the nerve to hire me when I knew even less than I do now; former Billboard managing editor (and former pro audio editor) **Susan Nunziata**, who was as good a boss, mentor, and friend as one could ever hope to have; and Billboard veteran **Don Jeffrey**, who, in his new role as managing editor, was instrumental in ensuring a smooth transition in the pro audio department. (Billboard will announce the new pro audio editor in the next issue.)

I would also like to thank the following Billboard staffers for helping me fit into the many hats I wore here through the years: my good friend and neighbor **Melinda Newman**,

Chris Morris, **Irv Lichtman**, **Ed Christman**, **Larry Flick**, **Jeff Nisbet**, **Sean Ross**, **Bradley Bambarger**, **Marilyn Gillen**, and **Chuck Taylor**.

I have been privileged to work with such a wonderful group of people, all of them brilliant at their jobs and unconditionally supportive as friends and colleagues.

Outside of Billboard, I am forever indebted to the following people for helping shape my understanding of the art and business of pro audio: **Alex Abrash**, **Dave Amels**, **John Andrews**, **Jack Arky**, **Betty Bennett**, **Martin and Eva Böhm**, **Greg Calbi**, **Peter Chaikin**, **Ed Cherney** and **Rose Mann Cherney**, **Bob Clearmountain**, **Stevie Coss**, **Dan Daley**, **Dennis Diken**, **Randy Ezratty**, **Frank Filipetti**, **Michael Frondelli**, **Peter Giles**, **David Goggin**, **Bob Griffin**, **Keith Hatschek**, and **Scott Hull**.

Also, **David Kawakami**, **Doug Levine**, **Bob Ludwig**, **George Massenburg**, **Dennis Muirhead**, **Daniel O'Connell**, **Eric Olsen**, **Hugh Padgham**, **Debra Pagan**, **Rick Plushner**, **Phil Ramone**, **Steve Rosenthal**, **Jordan Rost**, **Lisa Roy**, **Claude Sahakian**, **Howard Sherman**, **Chris Stone**, **Carloquinto Talamona**, **Tony Visconti**, **Carlo Wolff**, and **Lisa Young**.

Since I'll continue to be involved in the pro audio industry, I would appreciate your keeping me on your mail and E-mail lists. My new information is as follows: Paul Verna, Vernacular Music, 305 Riverside Drive, Suite 1G, New York, N.Y. 10025; phone: 212-280-1297; E-mail: pverna@vernacularmusic.com.

So now, in parting, I'd like to borrow a phrase from my spiritual brother **Mr. Bonzai** (aka **Abdul**): "Audio, amigos!"

The Complex Stays Current With Audio Post Work

BY DAN DALEY

The Complex is one of Los Angeles' oldest facilities, dating back to 1979, before the term "project studio" had been coined. However, it faces some very modern issues as music recording facilities deal with a fast-changing landscape in professional audio.

Music recording rates continue to feel downward pressure throughout the country, and a new generation of hard drive-based, mid-level studios are giving many larger facilities even more competition than the vast number of personal studios that have cropped up over the past decade, particularly in Southern California.

That's part of the reason the Complex had already begun its move into the audio post-production domain several years ago, and why, under new ownership in the wake of a sale to WP Media LLC last October, the facility—which counts among its founders

George Massenburg and Earth, Wind & Fire—will move even further down that road in the future.

"The new ownership wants to continue and expand this move towards post that we began some time ago," says Cindy Corson, the Complex's manager of business development, who notes that the facility has already developed a following for dialog recording and ADR among producers for many animated series, including "Futurama" and "King Of The Hill." In fact, during a walk-through of the studios, the "Simpsons" cast could be heard working on a next-season episode featuring actor Michael Keaton.

However, the new ownership is willing and able to provide a higher level of financing to push the Complex further down the post path, a direction many music facilities look at longingly because of the high hourly rates that post-production can command,

but which presents potential entrants with high technology and technical talent requirements.

The Complex has made significant investments in both areas; it has installed a Fairlight MFX-3plus digital audio workstation, as well as video post platforms such as Discreet Logic's Smoke and Flame systems. In terms of technical talent, the facility has hired video editor Jesse Morrow and Jeff Fuller, a commercial spot music mixer, and it has come to an agreement with 13 Hands, a Los Angeles-based group of Flame and other system operators. One current staffer, Bob Lacivita, who has been with the Complex for five years, already has significant credits in audio post and ADR.

In addition, the facility plans space and acoustical upgrades performed by Studio Barton, which recently finished refurbishing Studio C there, with further plans to remake one of

the facility's two 60-by-40-foot stages into edit bays.

For all its emphasis on post-production, the Complex is not abandoning its music recording heritage, according to Corson. Rather, she says, the studio plans to enhance its relationship with music, particularly by becoming a center for post-production for music videos.

"We want to focus mainly on that and on online post-production for promotional and commercial video work," she says. "They're both growth areas in the post business, and they're areas we already have experience in, especially with music. We want to continue to be involved in music, because it's a big part of the studio's heritage. But we're not pursuing album projects as we had in the past. In the next month or so, we intend to replace one of our GML consoles with a 5.1 digital console. I sup-

(Continued on next page)

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THE COMPLEX STAYS CURRENT WITH AUDIO POST WORK

(Continued from preceding page)

pose that underscores the philosophical approach we're taking to the business now. We're accelerating our pursuit of audio-video post-production."

Other strategic indicators are the recently completed agreement with Los Angeles facility Pacific Soundwaves to provide access to sound design servers, and the more extensive pending alliance between the Complex and audio and video post facility Dome Audio Video & Effects, which has a huge 17-studio complex in Toronto. That joint venture is a natural progression for both facilities, says Dome supervisor of audio operations James Porteous.

"It's a real synergy," he explains. "There is a tremendous amount of shooting being done in Canada right now, but a lot of the principal and voice talent is still in the U.S., and a facility like the Complex has a lot of experience working with them and doing looping. For instance, we recently did a production in which Dan Castellana [the voice of Homer Simpson] worked from the Complex and sent his parts up here via EDNet, which is a system both facilities use. That's the kind of thing I can envision happening on a daily basis."

Porteous and Corson have been professional friends for nearly a decade in the audio business. That's another small but significant advantage as the post industry in general heats up, not only in terms of work

but also in terms of the complexity of the business as consolidation sweeps through the industry.

Two companies in particular, Liberty Media and Pacifica Media, have been on a tear through the industry in recent years, acquiring numerous independent facilities such as Weddington Productions, Pacific Ocean Post, Riot, Encore, and other post houses, creating vertically integrated post-production conglomerates.

That strategy also creates the kinds of economies of scale that help post facilities ride out glitches in the business, due either to natural ups and downs in the flow of work or to more traumatic events, such as the ongoing Screen Actors Guild/American Federation of Television and Radio Artists commercial actors strike, whose effects are beginning to filter down to the post stages of commercial production.

"That's a very real phenomenon that has to be dealt with by post houses," says Porteous. "It's the current reality of the business. In addition, all of post is seeing a tremendous and rapid integration with the Internet right now, as well. So these kinds of strategic alliances broaden the reach of both facilities."

Corson says that a lot of thought has gone into not only the direction of the Complex's deepening move into post-production and the technology and personnel decisions and costs

that come with it, but also the marketing and positioning of the facility as it makes that accelerated transition.

"First, we definitely saw a need for the kinds of services we provide and are planning to provide, and definitely saw a need for them in this area, on the west side [of Los Angeles], near the 405 and Santa Monica," she explains. "And so many facilities are being bought up by larger companies that many clients are facing a landscape of either huge facilities or boutique houses. What we're trying to do is offer a wider range of services but not to get so big that we can't offer a very high degree of personalized service."

Corson says, "Our marketing strategy is certainly part of a reaction to the consolidation of the business, to all the mergers and acquisitions going on. The post-production industry is realigning itself. The music industry did that a while ago. But the lines between post and music are continuing to blur and cross."

"Some people say that the music market is getting smaller; what I think is that it's getting larger by association—more and more recordings have video and interactive media attached to them," she adds. "There's the crossover with post. To work with music clients these days, you need a post-production attitude. It's all converging."

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	BE WITH YOU Enrique Iglesias/ M. Taylor, B. Rawling (Interscope)	I WISH Carl Thomas/ M. City, C. Thomas (Bad Boy/Arista)	YES! Chad Brock/ N. Wilson, B. Cannon (Warner Bros.)	KYRPTONITE 3 Doors Down/ P. Ebersold (Republic/Universal)	BREATHE Faith Hill/ B. Gallimore F. Hill (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	DREAMHOUSE (London ENGLAND)	SOUND ON SOUND (New York) Ben Allen	EMERALD/OCEANWAY (Nashville) Billy Sherrill	ARDENT (Memphis, TN) Paul Ebersold Matt Martone	OCEANWAY (Nashville) Julian King Ricky Cobble
CONSOLE(S)/ DAW(S)	N/A	Neve VR/SSL 9000J	SSL 4000E/Oceanway Custom Neve 8078	custom Neve 8038	Neve 8078
RECORDER(S)	N/A	Studer A827	Sony 3348HR	Ampex ATR 124	Sony 3348
MIX MEDIUM	N/A	Quantegy 499	Quantegy 467	Ampex 499	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	DREAMHOUSE (London ENGLAND) Mark Taylor Walter Turbitt	ENTERPRISE STUDIOS (Burbank, CA) Prince Charles Alexander Paul Logus	GBT (Nashville) Brian Tankersley	THE RECORD PLANT (Los Angeles) Toby Wright	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	N/A	SSL 9000J	SSL 9000	SSL 4080 G plus	SSL 9000
RECORDER(S)	N/A	Pro Tools	Sony 3348	Pro Tools Sony 3348	Sony 3348
MASTER MEDIUM	N/A	Quantegy 499	Ampex 467	GP-9	Ampex 467
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	POWERS HOUSE OF SOUND Herb Powers Jr. David Kutch	MASTERMIX Hank Williams	A&M MASTERING Stephen Marcussen	THE MASTERING LAB Doug Sax
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	UNI	WEA

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ARTISTS & MUSIC

NMPA Details Web Projects, Battles Lawsuits, Online Song Licensing Focus Of Annual Meeting

BY MELINDA NEWMAN

LOS ANGELES—As the publishing industry—just like the rest of the music business—continues to grapple with the ramifications of the Internet, the National Music Publishers' Assn. (NMPA) showed its members that it is on top of the many issues surrounding the digital age.

Much of the organization's annual meeting, held at the Four Seasons Hotel here on June 27, focused on the status of various global Internet treaties, directives, and lawsuits that directly affect the NMPAs more than 150,000 members.

"The past year and a half has been an active and important time, especially for the music publishing

industry [due to digital downloading]," said Ed Murphy, president/CEO of the NMPA and the Harry Fox Agency (HFA). "NMPA/HFA has been at the forefront of these changes and challenges through our licensing activities, legislative and legal initiatives, and our Internet business-to-business digital licensing innovations."

NMPA/HFA chairman Irwin Robinson, who is also chairman/CEO of Famous Music Corp., opened the meeting with an update on recent copyright developments in the European Union (EU). "While the U.S. continues to be the largest [individual] source of recorded music, the EU [collectively] dwarfs North America," he says, noting that the EU is the source of more than 50% of global music publishing revenue.

"The importance of our community monitoring the EU becomes obvious," said Robinson, especially with regard to "control of copyright in cyberspace."

Robinson noted that none of the EU's member states have ratified the

World Intellectual Property Organization (WIPO) act, which establishes global standards for international Internet use. "In order for WIPO to gain full legal status, 30 member states must ratify it. So far, only 17, including the U.S., have."

'The past year and a half has been an active and important time, especially for the music publishing industry'

- ED MURPHY -

Robinson gave an update on the European status of the Digital Millennium Copyright Act, which the EU has also been slow to act upon. "In Europe, they are under pressure from the consumer electronics companies," he said, "and the [European countries] have been unwilling to take action against private copying. The results are not yet clear."

NMPA/HFA general counsel Peter Felcher gave updates on action against both embattled Internet operations Napster and MP3.com. A preliminary injunction hearing on the Napster copyright infringement case, in which the NMPA is joined by the Recording Industry Assn. of America (RIAA), is slated to be heard on July 26 in San Francisco. "We believe we'll get the relief we seek," said Felcher.

While the RIAA has already received a summary judgment in its case against MP3.com, the NMPA expects to wait until fall to get a

decision on its MP3.com suit, Felcher said.

The NMPA continues to strengthen its Internet presence, as demonstrated during the meeting by a presentation of a new service implemented in June that allows licensing via the organization's Web site, songfile.com. "The E-license system allows schools, churches, community groups, and other low-volume producers of music CDs or cassettes to obtain a mechanical license and immediately pay the advance royalties with a credit card," says Murphy. The license is limited to licensees who are reproducing 1,000 units or less.

The NMPA had recently released its ninth annual report, which covered global music publishing for 1998 (Billboard, June 24). In his address here, Murphy looked to the future, commenting on the job the NMPA auditors have done in recovering unpaid royalties, which ultimately contribute to the total collections. In 1999, the NMPA audit programs recovered \$22.7 million in unpaid royalties and distributed \$19.9 million, according to Murphy.

He added that "for the year 2000, HFA publisher principals can expect audit payouts to be unprecedented, with audit settlements expected to exceed \$85 million—an increase of three times the usual audit recovery amount."

The meeting closed with the presentation of the President's Lifetime Achievement Award to songwriters Alan and Marilyn Bergman. Following a moving short film that encapsulated the Bergmans' 40-year-plus career and included tributes from Sen. Barbara Boxer (D-Calif.) and President Clinton, Alan Bergman sang some of the pair's most famous contributions to the American songbook, including "The Way We Were" and "The Windmills Of Your Mind."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
BE WITH YOU	Enrique Iglesias, Paul Barry, Mark Taylor	Enrique Iglesias/ASCAP, EMI April/ASCAP, Rive Droite/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		
SEPARATED	M. Avant, S. Huff	Grindtime/BMI, Zomba/BMI, Tuff Huff/BMI
HOT RAP SINGLES		
FLAMBOYANT	L. Coleman, Mike Heron	Flamboyant/ASCAP, Ithica Street/ASCAP
HOT LATIN TRACKS		
MUY DENTRO DE MI	Marc Anthony, Cory Rooney	Sony/ATV Songs/BMI, Cori Tiffani/BMI, Sony/ATV Tunes/ASCAP

'Music Man' Cast Takes 'Field Trip' To Record Special Encore For Set

STREET SCENES: The Q Records release of the current Broadway cast revival of "The Music Man" is said to have the first complete recording of the Meredith Willson classic. An unusual aspect of the recording process is reported to Words & Music by the cast album's producer, Hugh Fordin, who has produced more than 100 cast albums.

He says, "When I went to the first run-through of 'The Music Man' in early March, a big smile came across my face when the entire cast returned to the stage at the end of the show in full marching band attire carrying trombones, trumpets, etc."

"Then my jaw sort of dropped when I watched the whole company perform their own [albeit unique] rendition of 'Seventy Six Trombones,'" he

adds. "Of course, they were no match for the professionals in the pit, but the fact that this ensemble cast of 45 willfully played their hearts out—the gist of

the show they just performed—just blew me away. I knew right away I wanted to capture this on the cast album I'd be producing for Q Records, but also knew the logistics would be a daunting task, to say the least."

Fordin continues, "Recording the Broadway cast album of a show that's running always presents an enormous set of budgetary restrictions. The recording session was already locked in at the very spacious National Edison Studios in the Edison Hotel on West 46th Street. The old-fashioned way to record a cast album—and the way I prefer—is to have the cast record vocals in the same room as the orchestra ["live" is the word most commonly used].

"Edison is ideal for this type of recording," he adds. "It just didn't seem possible, though, for us to clear out the studio of 40-some musicians, stands, instruments, and isolation partitions for this large cast to then bring in their 45 additional trombones, et al. I also knew that we would only have eight hours to get this show recorded, mixed that same week, and

out the door for production.

"About a week or so before we were to record the album, I happened to be mixing another project at Sound on Sound Studios on West 45th Street, and looking into their empty studio was struck with the idea of having the finale recorded there," he says. "At 3 p.m. on the day of the recording, with half the album on tape and the orchestra on their dinner break, the entire company walked out of the Edison en masse across the street, down Eighth Avenue a block to Sound on Sound as though on a field trip from school [or a marching band, if you will]. All the instruments they play in the 'Finale Ultimo' had been carted over from the Neil Simon Theater after the Sunday matinee performance and

arrived in large wardrobe cases filling the hallways that lead to studio A.

"With my trusted recording engineer, Cynthia Daniels, anticipating the fluctuating volume levels and playing habits of this group of actors-turned-musicians ready to record for posterity, we recorded the entire finale three times before we had to leave," he says. "I was only able to get the studio for one hour, and the rest of the album still had to be recorded back at Edison. Sound on Sound told us they had never experienced a musical 'quickie' of this magnitude.

"At 4 p.m. we were back at Edison putting the next number down as if nothing odd—or very unique in the annals of recording—had just taken place," he concludes. "I still shake my head when I realize that we actually pulled it off."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. 'N Sync, "No Strings Attached."
2. Santana, "Supernatural."
3. Celine Dion, "All The Way ... A Decade Of Song."
4. Backstreet Boys, "Millennium."
5. "Christina Aguilera."

Words & Music



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"MY LOVE IS REAL"

Written By Greg Garing
Published by BUG Music Co.
(Greg Garing Music) (BMI)

As the lines between country and pop music become more and more blurred, it is interesting to see how today's artists cover, and often reshape, the music of that genre. Nashville-based singer/songwriter Terry Radigan puts her own spin on alt-country hipster Greg Garing's "My Love Is Real" for her self-titled debut on Vanguard Records, which came out May 16.

"I got a copy of the Greg Garing record, and I loved that song," says Terry Radigan. "I filed it away in my mind, and when it came time to record the album, I thought it would be a great song to cover. So we did a demo of it and decided to go with it."

Although Radigan enjoyed the original, she wanted to put her own spin on it when it was time to record. "My version is a bit slower," says Radigan, who co-produced the album. "His record fused a lot of different techno beats with bluegrass. This

version has a slower beat; it's more sultry."

Radigan, a prolific songwriter in her own right who has written for Trisha Yearwood and Patty Loveless, also appreciated the freedom in singing someone else's words.

"As a songwriter, I really enjoy singing other people's work because I can be more of a singer that way," she says. "When I write, I write for my voice. So when I sing other people's music, it challenges me to do things that I otherwise would not."



Hot Latin Tracks™



DMX Expands Latino Music Offerings

This issue's column was prepared by Ramiro Burr in San Antonio.

DMX MUSIC, recognized as a leader in digital music with more than 100 satellite-delivered programs of nonstop music, is expanding its Latino music programming.

In 1997, DMX had only seven Latino formats: Tejano, rock en español, salsa, cumbia, mariachi, Latin contemporary, and a Brazilian channel. Today, it offers 12 channels, having added Mexican regional, fiesta tropical, Musica Popular Brazileña, Latin jazz, and Musica de Las Americas, which plays 60% current Latin hits and 40% current American hits.

"We established the Musica de Las Americas channel because there is very little programming that offers a bilingual or mixed format," says Robbie Ramirez, DMX's Latino music director in Los Angeles. "We have both English and pop Spanish hits, and we feel this is an area with potential growth."

Ramirez says DMX plans to add another three Latino channels by September.

"We're adding a Latino children's music, a bolero, and a Cuban music channel because, again, there is no such niche programming anywhere, and our research shows the audience is out there for this," he explains.

DMX is distributed around the world by satellite, including Headend in the Sky (HITS) and TVN Digital Cable systems.

Ramirez says DMX AXIS, a groundbreaking digital audio and video delivery system that combines the power of the Internet and the latest IBM software, will soon allow business owners to program their own DMX channels with the music and the artists they feel best fit their needs.

BATANGA.COM: Another music service expanding its Latino programming is the online site Batanga.com, which offers music via 24-hour streaming-audio Webcasts. The Web site currently offers channels for rock, hip-hop, pop/ballads, salsa/tropical, and banda/mariachi.

But spokesman John Reilly says that by August the site will have an indie channel for young upcoming Latino alternative bands "who are unsigned and want to broadcast their MP3s to the music fans. Later in the fall, the site will also have an all-Tejano, an all-salsa, and other more defined channels. The site is getting a lot of feedback from music fans who want more. Essentially, it is music that fans say they can't get on the radio."

ALABINA: If Alabina's recent Miami debut was any barometer of the outfit's crossover potential, the band may be the most exciting thing to cross the Atlantic since the Gypsy Kings over a decade ago.

When Israeli lead singer Ishtar took the stage June 1 at the Jackie Gleason Theater in Miami Beach, the audience was mesmerized with



her statuesque looks, serpentine wiggle, and sheer artistry. Backed by crack percussionists and the flamenco incantations of Los Niños De Sara, Ishtar cast a spell on the audience with a dazzling repertoire that ranged from Middle Eastern fare to flamenco to pop.

Ishtar, who speaks five languages, wove a splendid musical tapestry in Spanish, English, and Arabic. A Miami Herald cover story about the Paris-based band was aptly headlined "Singing In Tongues."

Alabina combines the musical traditions of the Middle East with the virtuosic rhythms of flamenco. Ishtar, the daughter of an Egyptian mother and a Moroccan father of Spanish extraction, began her musical career as a teen. She later sang in Israeli nightclubs, acted in theatrical productions, and performed in Austrian nightclubs before settling in Paris.

With its three previous releases dating back to 1996, Alabina's sales exceed 1 million, according to its label, Sony Music France. The group's 1996 song "Alabina"—the adaptation of the Middle Eastern classic "Yallbina" (Arabic for "between us is God")—has become a sleeper hit in Colombia, Venezuela, and Central America.

The masterpiece of French-Israeli producer Charles Ibgui, the song "Alabina" is sung intermittently in Spanish and Arabic against a flamenco backdrop. Ibgui was present for the Miami show, as were top executives from Sony Music in Miami and Mexico.

The band will be working audiences north of the border once again in July, making stops in New Jersey, Connecticut, California, New Mexico, Atlanta, and Washington, D.C. It is now promoting its fourth disc, "Sahara."

TIDBITS: The Latino rock band Puya is currently in Vancouver recording its next studio album. Slated for an early fall release, the album is being co-produced with Garth Richardson (Rage Against The Machine, Red Hot Chili Peppers). Puya will also be part of the Tattoo the Earth tour July through August. On July 20 at New Jersey's Giants Stadium, Metallica will be part of the tour. Other tour performers include Slipknot, Sevendust, Green Day, the Mighty Mighty Boss-tones, Slayer, Sepultura, Downset, and Hatebreed.

Salsa singer Domingo Quiñones says he was inspired to become a singer after watching the Fania All Stars in concert at New York's Madison Square Garden when he was 16 years old.

The lead singer, Ismael Miran-

da, came out singing 'Tu La Tienes Que Pagar Maria Luisa,' and I told myself, and later my sister, 'This is what I want to do in life,'" Quiñones says. "I was always an anxious child in school, but when I got exposed to music, I felt alive, and this became my career."

Quiñones debuted in 1990 with "Es Mi Nombre," and he quickly gained a reputation as a prolific singer in salsa, bachata, and rumba.

"My music is a mixture of traditional salsa with modern sounds," he says. "My biggest challenge in the studio is always to create something new. I always have a clear idea of what I want to do but am open to improvisations."

His latest album, "Poeta Y Guerrero," on RMM Records was co-produced with Angel Fernandez, Marc Anthony's musical director.

Enrique Iglesias is scheduled to perform July 7 on NBC's "Today Show" at New York's Rockefeller Center.

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

LATIN TRACKS A-Z

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

- 3 A PURO DOLOR (EMOA, ASCAP)
- 32 ACARICIAME (Warner/Chappell)
- 18 AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
- 38 AMARTE ES UN PROBLEMA (Not Listed)
- 20 BANO DE LUNA (Not Listed)
- 36 COMO LE HAGO (Not Listed)
- 21 COMO TU ME QUIERE' A MI (Not Listed)
- 26 CORAZON DE MELAO (Universal Musica, ASCAP)
- 30 DE CREER EN TI (ON MY KNEES) (Seat Of The Pants, ASCAP/Word, ASCAP/Ochsongs, BMI)
- 16 DESDE QUE NO ESTAS (Maracas/Pichaco)
- 25 DONDE ESTA LA VIDA (Warner/Chappell)
- 13 EL LISTON DE TU PELO (Not Listed)
- 2 ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
- 33 ENTRE TU Y YO (Erami, ASCAP/Warner/Chappell)
- 15 HOMBRE MUERTO (Not Listed)
- 37 INVENTAME (Not Listed)
- 6 JURAME (F.I.P.P., BMI)
- 19 LOBO HERIDO (Manzmusic, SACM)
- 28 ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP)
- 14 MORIR DE AMOR (Seg Son, BMI)
- 1 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiftani, BMI/Sony/ATV Tunes, ASCAP)
- 7 NO ME DEJES DE QUERER (F.I.P.P., BMI)
- 29 NO PUEDO OLVIDAR TU VOZ (Not Listed)
- 27 PIDEME (Not Listed)
- 3 POR LA ESPALDA (Edimal)
- 39 POR TU AMOR (Copyright Control)
- 23 PRISION DE AMOR (Not Listed)
- 10 QUE ALGUIEN ME DIGA (EMOA, SESAC)
- 17 QUE BONITO AMOR (Pham/Peermusic, BMI)
- 24 QUEMAME LOS OJOS (Not Listed)
- 34 QUE SERA (BMG Songs, ASCAP)
- 22 QUE VOY A HACER SIN TI (KMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
- 11 QUIEREME (Estefan, ASCAP/F.I.P.P., BMI)
- 4 SECRETO DE AMOR (Not Listed)
- 9 SOLO ME IMPORTAS TU (BE WITH YOU) (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
- 5 TE HICE MAL (ADG, SESAC)
- 12 VOLVER A AMAR (F.I.P.P., BMI)
- 40 YA ESTOY CANSADO (Ser-Ca, BMI)
- 8 YO SE QUE TE ACORDARAS (Maximo Aguirre)
- 31 Y SIGUES SIENDO TU (Not Listed)

THIS WEEK	LAST WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST	TITLE
1	1	2	12	MARC ANTHONY	MUY DENTRO DE MI
► No. 1 ◀					
2	3	—	10	THALIA	ENTRE EL MAR Y UNA ESTRELLA
► GREATEST GAINER ◀					
3	2	1	19	SON BY FOUR	A PURO DOLOR
4	4	3	10	JOAN SEBASTIAN	SECRETO DE AMOR
5	5	5	20	LOS TEMERARIOS	TE HICE MAL
6	16	16	5	GISSELLE	JURAME
7	6	4	10	GLORIA ESTEFAN	NO ME DEJES DE QUERER
8	9	8	12	BANDA EL RECODO	YO SE QUE TE ACORDARAS
9	7	6	14	ENRIQUE IGLESIAS	SOLO ME IMPORTAS TU
10	10	12	33	GILBERTO SANTA ROSA	QUE ALGUIEN ME DIGA
11	12	9	16	ALEJANDRO FERNANDEZ	QUIEREME
12	8	7	19	CHRISTIAN CASTRO	VOLVER A AMAR
13	11	11	34	LOS ANGELES AZULES	EL LISTON DE TU PELO
14	13	10	24	CONJUNTO PRIMAVERA	MORIR DE AMOR
15	NEW ►	1		BANDA EL LIMON	HOMBRE MUERTO
16	18	20	10	REY RUIZ	DESDE QUE NO ESTAS
17	14	14	11	BANDA MAGUEY	QUE BONITO AMOR
18	20	17	16	LUIS MIGUEL	AMARTE ES UN PLACER
19	19	15	6	VICENTE FERNANDEZ	LOBO HERIDO
20	NEW ►	1		MELINA LEON	BANO DE LUNA
21	RE-ENTRY	7		LIMI-T 21	COMO TU ME QUIERE' A MI
22	15	13	20	PABLO MONTERO	QUE VOY A HACER SIN TI
23	23	—	2	LOS TIGRES DEL NORTE	PRISION DE AMOR
24	21	19	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	QUEMAME LOS OJOS
25	32	32	3	FRANCISCO CESPEDES	DONDE ESTA LA VIDA
26	39	—	8	EMMANUEL	CORAZON DE MELAO
27	33	29	5	MILLY QUEZADA	PIDEME
28	22	24	3	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	ME CAISTE DEL CIELO
29	24	33	3	EL COYOTE Y SU BANDA TIERRA SANTA	NO PUEDO OLVIDAR TU VOZ
30	40	28	7	JACI VELASQUEZ	DE CREER EN TI
31	26	27	4	ROGELIO MARTINEZ	Y SIGUES SIENDO TU
32	25	21	8	LIMITE	ACARICIAME
33	RE-ENTRY	4		JYVE V	ENTRE TU Y YO
34	37	26	4	DIEGO TORRES	QUE SERA
35	35	40	3	BANDA LA COSTENA	POR LA ESPALDA
36	30	31	3	PESADO	COMO LE HAGO
37	RE-ENTRY	3		MARCO ANTONIO SOLIS	INVENTAME
38	NEW ►	1		CHARLIE CRUZ	AMARTE ES UN PROBLEMA
39	36	39	3	CHARLIE ZAA	POR TU AMOR
40	34	23	15	INTOCABLE	YA ESTOY CANSADO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	58 STATIONS
1 THALIA	1 MARC ANTHONY	1 JOAN SEBASTIAN
2 MARC ANTHONY	2 THALIA	2 BANDA EL RECODO
3 SON BY FOUR	3 SON BY FOUR	3 CONJUNTO PRIMAVERA
4 GISELLE	4 REY RUIZ	4 BANDA EL LIMON
5 GLORIA ESTEFAN	5 GISELLE	5 LOS ANGELES AZULES
6 ALEJANDRO FERNANDEZ	6 GLORIA ESTEFAN	6 BANDA MAGUEY
7 ENRIQUE IGLESIAS	7 LIMI-T 21	7 LOS TEMERARIOS
8 CHRISTIAN CASTRO	8 MILLY QUEZADA	8 LOS TIGRES DEL NORTE
9 FRANCISCO CESPEDES	9 GILBERTO SANTA ROSA	9 RAMON AYALA Y SUS BRAVOS DEL NORTE
10 EMMANUEL	10 MELINA LEON	10 VICENTE FERNANDEZ
11 LOS TEMERARIOS	11 JYVE V	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
12 CHAYANNE	12 CHARLIE CRUZ	12 EL COYOTE Y SU BANDA TIERRA SANTA
13 CHRISTIAN CASTRO	13 VICTOR MANUEL	13 ROGELIO MARTINEZ
14 RICARDO ARJONA	14 RUBBY PEREZ	14 LIMITE
15 MELINA LEON	15 ENRIQUE IGLESIAS	15 BANDA EL RECODO

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. 1 Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

In-Store Play Issue Divides Canadian Retailers, Publishers

Performing Right Agency SOCAN Proposes To Collect Royalties On Merchants' Use Of Music

BY LARRY LeBLANC

TORONTO—A simmering dispute between Canadian music retailers and publishers regarding payment for the in-store play of music is about to boil over. At stake, say industry sources, is payment of \$2 million Canadian (\$1.3 million) annually.

The confrontation has been heating up since earlier this year, when SOCAN—Canada's sole performing right organization—informed the Retail Music Assn. of Canada (RMAC) that it would seek collection of license fees from all Canadian music retailers for the public performance of music in their stores. It's a move that divides publishers and labels—and that has enraged retailers.

In a newsletter to its members in June, SOCAN insisted that such music use has to be treated the same way as background

music is in other commercial establishments and, as such, should be licensed under the applicable tariff. In the newsletter, SOCAN claimed that officials of RMAC—whose 10 members account for 60% of music retail sales in Canada—had refused to discuss music licensing on the basis that its members were promoting record sales by in-store music use and thus should not have to pay licensing fees.

"SOCAN intends to seek the licensing of its members' music," says Paul Spurgeon, general counsel of SOCAN. He warns that SOCAN is prepared to legally challenge those retailers using music without a license.

"We're planning to take them to court," he says. "Every business that uses music should pay. We tried to sit down with RMAC,

All merchandisers utilizing music to sell goods should pay this tariff'

— PAUL SPURGEON —

but they wouldn't meet with us. We are prepared to discuss the application of the tariff if they want to discuss it. So far we haven't heard anything from them."

However, at RMAC, president Ken Koze says, "I thought this issue had been nipped in the bud." Koze, purchasing manager of Handleman Co. of Canada, was elected June 1. "This issue came up nine months ago and generated a [return] letter from us to

SOCAN. However, we hadn't heard anything from them since."

Industry sources say the issue between SOCAN and music retailers has intensified as the performing right society clamps down on the in-store use of its music by all Canadian retailers. If SOCAN, they say, does not specifically challenge music merchants, it opens itself up to appeals by those retailers currently paying a tariff to the government-operated Canadian Copyright Board, which has the jurisdiction to fix royalties paid for use of music performed in public.

"SOCAN has been procrastinating on this issue as long as it could," says a publishing source. However, "if they continued being selective in enforcing the tariff, there could be substantial attacks on its right to license [music for]

any retail."

Reflecting the heat surrounding the issue, two prominent publishers, both on the SOCAN board of directors, refused to be drawn into the controversy. Pat Campbell, GM of Warner/Chappell Music Canada, says, "I'm uncomfortable stating a position on this."

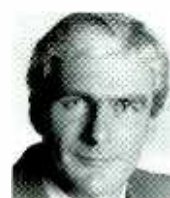
"I can't possibly comment," says EMI Music Publishing Canada president Michael McCarty. "This is going to be a highly charged emotional issue, and I don't want to play it out in public. SOCAN is capable of handling any discussion."

While a performing right license fee for the use of background music is standard internationally, a statutory exemption exists for most music retailers in the U.S. "There is a record store
(Continued on page 53)

BMG Adds TLC, Houston Tracks To Project Zeus

BY STEVE McCLURE

TOKYO—Songs by major BMG acts such as Whitney Houston, Annie Lennox, and TLC have been added to the list of tracks available for free download on the Web site of Project Zeus, a Singapore-based consortium conducting a three-month public trial in secure digital music distribution (Billboard, June 3).



SMELLIE

BMG Entertainment Asia Pacific is one of two record companies taking part in Project Zeus. (The other is Thai label Grammy.) The high-profile tracks added to the Web site (click2music-zeus.com.sg/) are Houston's "If I Told You That," Lennox's "Why," TLC's "No Scrubs," Trademark's "Amazed," Lou Bega's "Mambo No. 5 (A Little Bit Of...)," and Gil's "Out Of My Bed." Other songs by major BMG artists are set to be added to the site's selection of downloadable files July 1.

(Continued on page 73)



Ten And Ten Is . . . A double celebration for the Corrs, marking their 10th anniversary as a performing act and racking up total European sales of more than 10 million units for their three albums: "Forgiven, Not Forgotten," "Talk On Corners," and "The Corrs Unplugged." Atlantic Records and Warner Music Europe commemorated the double milestone by presenting each member of the band with a special plaque recently at London's Air Studios. Shown, from left, are Sharon Corr; Caroline Corr; Fran Lichtman, Atlantic Records senior VP/international; John Hughes, the Corrs' manager; Jim Corr; and Andrea Corr.

U.K. Music Biz To Honor Atlantic Founder Ertegun

LONDON—The ninth annual British Record Industry Trust (BRIT trust) dinner will honor Atlantic Records co-founder and Atlantic Group co-chairman/co-CEO Ahmet Ertegun Oct. 17 in London.

The accolade is intended to reflect Ertegun's decades-long association with British talent and, in particular, his role in the American success of such acts as the Rolling Stones, Genesis, Phil Collins, Bad Company, the Bee Gees, Yes, Led Zeppelin, and Cream.

The fund-raising event, which will be held at London's Grosvenor House Hotel, is to benefit Nordoff-Robbins Music Therapy and the BRIT trust,

the latter including the BRIT School for Performing Arts and Technology.

Andersen Consulting is sponsoring the occasion. Ertegun will be the first non-U.K.-based executive to receive the BRIT trust's award and only the second American. (The first was former PolyGram U.K. chairman Maurice Oberstein, honored in 1993.)

Among the biggest-selling recordings in Atlantic Records' history are albums by Led Zeppelin, Phil Collins, and Cream. In addition, singles by Donna Lewis, Mark Morrison, and Everything But The Girl—all British acts—became major U.S. hits for the label during the '90s. Key executives

France, Spain Get MTV

English Is Primary Language For French Channel

This story was prepared by Emmanuel Legrand in Paris and Howell Llewellyn in Madrid.

As of June 20, French viewers can tune in to their own localized channel of MTV—but they'll be listening to presenters speaking in English.

The launch of the new channel, known as MTVf—although it will not use that identity on-air—came as MTV announced plans to introduce a Spain-only channel in September.

The new French channel will continue to be presented in English, with the addition of French subtitles. The deci-

sion results from studies undertaken by the channel to figure out the best way to service French viewers. The local music market—as with much French culture—is determinedly independent and committed to French-language repertoire.

However, Brent Hansen, president/CEO of MTV Networks Europe, says its research showed that the international aspect of MTV and the English language remain among its key attractions in a market where there is already a wealth of French-language music channels with a strong local content.

Hansen admits that MTV "cannot compete with local music channels" but adds, "We'd like to dig deeper into the French market." He says the viewers' preference for the non-French aspects of MTV came as "a big surprise" to the broadcaster. "[But] we asked the audience what they wanted, and that's what they answered. They wanted us to remain more international."

Besides France itself, MTVf—launched June 20—covers the French-
(Continued on page 73)



HANSEN



Start Me Up: Two U.K. Label Veterans On Different Routes To Independence

BY PAUL SEXTON

LONDON—Two of the British record industry's most celebrated figureheads are staking their reputations on start-up labels within weeks of each other.

The careers of Rob Dickins, former Warner Music U.K. chairman, and Alan McGee, co-founder of Britain's most notable independent label of recent years, Creation, represent sharply contrasting ways of making hit records, and they have opted for very different tactics in their new exploits.

But as Dickins markets his first

more commercial immediacy. Singles are penciled in for September by K Gee, best known for his writing and production with All Saints; Anglo-Irish-American trio the Alice Band; and Addis Black Widow, an Oakland, Calif., duo raised by Swedish foster parents and previously signed to Mercury.

But Dickins is delighted that the flagship album is a more esoteric piece of thinking-person's pop.

"I don't want to be throwing down the gauntlet, but I wanted a calling card," he says. "Someone said, 'Is

one."

The pun may be unintentional, but plenty of indie wannabes followed Creation after McGee's label, which by his own admission "fought bankruptcy" in its earlier years, hit global pay dirt with Oasis in the mid-'90s, having already turned Primal Scream into a critical and commercial success. Last November, McGee announced his plans for his new company when he revealed his intention to quit the label he founded (*Billboard* **Bulletin**, Dec. 3, 1999).



McGEE



DICKINS



HELICOPTER GIRL

signing as chairman of Instant Karma, his joint venture with Sony Music, and McGee prepares for the initial releases on his independent Poptones label, both men are refueling their creative momentum by developing a number of baby acts in companies a fraction of the size of their former empires.

Dickins, who remains chairman of labels' body the British Phonographic Industry and in May joined the board of U.K. download site peoplesound.com, spent 28 years with Warner. He played a major role in the progression to multi-platinum status of such acts as the Corrs, Enya, and Cher.

Some 15 months after Sony beat out Warner to secure Dickins' signature in the 50/50 venture with Instant Karma, which has a London-based staff of 20, he introduced its first release June 26. The album is "How To Steal The World" by Helicopter Girl, the *nom de disque* of Scottish-born singer/writer Jackie Joyce. A single from the set, "Subliminal Punk," is due July 24.

Dickins tells *Billboard* that future releases from Instant Karma will have

everything going to be so intense [as this album?]" and I said, 'No, there's a few easier things coming along the route.' But I've been pretty vocal, in the Warners days and since, about where the British record industry's going. It's going heavily towards manufactured things by 40-somethings for kids. This is making toys for children."

Helicopter Girl, now living in London, grew up in Perth, west of Dundee in Scotland, born to a Ghanaian father she never met and a Scottish mother. She previously worked with an Afro-Celtic group and the band Ambisonic, which had a limited release via the independent Nation Records.

Helicopter Girl senses a kindred spirit at Instant Karma. "I think Rob wants to see music push itself a bit, and I do," she says. "I want to make a space for other artists like me. Current chart music is utterly boring. One of the things about the pop world I've never liked is that there only seems to be one creation every five years, and everyone follows it. I can't follow any-

Poptones, which has a London staff of eight and U.K. distribution by Pinnacle, will run alongside its own publishing company, and McGee will maintain Creation Songs to administer the old label catalog. He has also launched the Punk Rock Film Company, which he says he will introduce with a short film at this summer's Edinburgh (Scotland) Film Festival.

Instant Karma, meanwhile, has a fully fledged publishing arm, Dharma Music, a joint venture with Sony/ATV Music Publishing, whose initial signings include Alison Clarkson, previously known as late-1980s U.K. hit-maker Betty Boo.

The ever-effusive McGee says that Poptones' first releases are on course for September and will comprise albums by El Vez, Selofane 74, the Montgolfier Brothers, and a mini-album by Ping Pong Bitches. The label is also in advanced negotiations to sign former Elastica guitarist Donna Matthews and reggae veteran Lee "Scratch" Perry.

"I'm a wee boy again, I'm so up for it," McGee says. "I [can't] believe I'm gonna tell you this, but [Poptones] is like the early days of Creation in attitude. I wish I'd done it in 1990, because Creation probably stopped being fun about 1991. Then we got in with Sony in 1992 [when it pacted with the company's Sony Independent Network Europe for international distribution], I lost it in drugs in '94, cleaned up... The last 10 years of Creation, even though I became a multi-millionaire and sold 35 million records, it was fucking hard."

Sony Music Entertainment acquired a 49% stake in Creation at the time of the Sony Independent Network Europe deal, at a reported cost of 2.5 million pounds (\$3.75 million). The deal was renewed for a five-year period in May 1996 (*Billboard*, June 15, 1996).

Poptones will have a strong Internet presence and plans to sell all its albums at 9.99 pounds (\$15), according to McGee. "Every record contract in the country has got 25% packaging reductions. I've thrown that away; you

(Continued on page 73)

newsline...

LABELS AND PUBLISHERS IN THE U.K. attending this month's annual general meetings (AGM) of the British Phonographic Industry (BPI) and the Music Publishers Assn. (MPA) will hear speeches with a high-tech theme from their respective events' keynote speakers. The BPI AGM on July 12 at the British Academy of Film and Television Arts (BAFTA) in London will be addressed by Hans Snook, CEO and group managing director of U.K.-based mobile telecommunications company Orange plc. Publishers attending the MPA event at the Soho Theatre Tuesday (4) will be addressed by government minister Dr. Kim Howells, Parliamentary under-secretary of state for consumer and corporate affairs at the Department of Trade and Industry, and by Richard Barington, director (industry) at the government's office of the E-Envoy. The latter body launched last September with the aim of developing a legal, regulatory, and fiscal environment in the U.K. and globally "that facilitates E-commerce."

TOM FERGUSON

BPI

REALNETWORKS HAS LAUNCHED a Japanese-language music information Web site, ippee.com. The site features information about new CDs and music videos covering various music genres—Japanese and non-Japanese—as well as a streaming service that uses RealPlayer and RealJukebox software. A spokesman for Tokyo-based site operator ippee K.K. says it has no plans at present to offer music downloads. U.S. company RealNetworks Inc. owns 51% of ippee K.K.; the rest is owned by Sumitomo Corp (39%) and Cross Beam Networks (10%).

STEVE MCCLURE

RICHARD GRIFFITHS has been promoted to president of BMG central Europe from executive VP of the division. He continues to report to BMG Entertainment president/CEO Strauss Zelnick, as do other international chiefs Ramon Segura, senior VP of the Latin region; Michael Smellie, senior VP of Asia Pacific; and Thomas Stein, president of Germany/Switzerland/Austria and Eastern Europe. London-based Griffiths, who has been at BMG since January 1998, retains his title as chairman of BMG U.K. and Ireland.

GERMAN TICKET AGENCY CTS EVENTIM is to take a 51% stake in concert promoter Marek Lieberberg Konzert Agentur, effective July 1. Lieberberg, which claims attendance exceeding 2 million for its 450 events in 1999, posted revenue for the year of 120 million deutsche marks (\$60 million). CTS Eventim, which trades on the Frankfurt stock exchange, says the move is part of a strategy to develop its Web site (eventim.de) into a leading European event portal; consumers will be able to buy CTS tickets, CDs, and other items at the site.

WOLFGANG SPAHR

"THE HOUSE OF HITS," the Australian music TV show launched earlier this year, is off the air after the final broadcast in its 22-program run because it "achieved what it was supposed to," according to Australian Record Industry Assn. (ARIA) executive director Emmanuel Candi. The show was co-funded by ARIA for a reported \$1 million Australian (\$600,000) over its six-month run. National TV channel the Ten Network has announced it will not commission any further editions of "The House Of Hits" after the Saturday (1) broadcast; during its run, it only attracted an average 7% of TV viewers in its time slot. Candi says that, along with two other Australian music-oriented TV shows, "Popstars" and "The Pepsi Chart," it "triggered greater interest in Australian music by consumers and the broader media."

CHRISTIE ELIEZER

BMG ENTERTAINMENT has promoted Andreas Boelte to CFO/VP of finance and administration for Germany/Switzerland/Austria (G/S/A) and Eastern Europe. The Munich-based exec replaces CFO Andre Finkenwirth, who will join edel as COO on Aug. 1 (*Billboard* **Bulletin**, April 19). Boelte, formerly commercial manager at BMG Germany and deputy head of BMG in the region, reports to Thomas Stein, president of BMG G/S/A and Eastern Europe.

WOLFGANG SPAHR

EUROPEAN MUSIC DOWNLOAD company Vitaminic has inked a deal with London-based dance music/media operation Ministry of Sound for each to provide the other with online content. A Ministry of Sound section is to appear on Vitaminic's U.K. Web site (vitaminic.co.uk) containing news, reviews, downloads, and competitions; long-term plans call for the section to be added to the other seven Vitaminic sites. In turn, the British company's own online arm, Ministryofsound.com, will include a Vitaminic MP3 Guide area on its site featuring a chart of top downloads, a list of the main MP3 genres, and music news. It will also include a section where artists can upload their music. Vitaminic, founded in Turin, Italy, in April 1999, has seven Web sites in Europe (Italy, the U.K., Germany, France, Spain, the Netherlands, and Sweden) and one in the U.S.

TOM FERGUSON



Men On The Moon(s). A multinational collection of senior Sony Music executives attended a reception on the grounds of a medieval castle in the countryside near Madrid to celebrate the European release of the new Julio Iglesias album on Columbia, "Noche De Cuatro Lunas" (Night Of Four Moons). Shown, from left, are Sony Music Europe executive VP Paul-René Albertini, Sony Music U.K. chairman/CEO Paul Burger, Sony Music International president Rick Dobbin, Iglesias, and Sony Music Europe chairman Paul Russell.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/03/00			GERMANY (Media Control) 06/27/00			U.K. (CIN) 06/24/00 Supported by worldpop			FRANCE (SNEP/FOP/Tite-Live) 06/27/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	1	1	GROSSER BRUDER ZLATKO & JUERGEN RCA	1	NEW	SPINNING AROUND KYLIE MINOGUE PARLOPHONE	1	1	CES SOIREE LA YANNICK EGP/SONY
2	1	SEASONS AYUMI HAMASAKI AVEX TRAX	2	2	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	2	1	YOU SEE THE TROUBLE WITH ME BLACK LEGEND ETERNAL/WEA	2	2	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
3	NEW	MEMORIES SPITZ POLYDOR	3	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	3	3	SANDSTORM DARUDE NEO	3	3	AIMER CECILIA CARA & DAMIEN SARGUE BAXTER/UNIVERSAL
4	3	SAKURA ZAKA MASAHARU FUKUYAMA VICTOR/UNIVERSAL	4	5	SUPERGIRL REAMONN VIRGIN	4	2	IT FEELS SO GOOD SONIQUE SERIDUS/UNIVERSAL	4	4	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
5	NEW	UEWO MUIE ARUITE YUKOU NEPTUNE TOY'S FACTORY	5	6	THE RIDDLE GIGI D'AGOSTINO ZYX	5	NEW	BABYLON DAVID GRAY EASTWEST	5	5	EASY LOVE LADY EGP/SONY
6	2	NEVER GONNA GIVE YOU UP MAI KURAKI GIZA STUDIO	6	4	ICH WILL NUR DICH ALEX POLYDOR/UNIVERSAL	6	NEW	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ZTT	6	8	I'M OUTTA LOVE ANASTACIA EPIC
7	5	HAPPY SUMMER WEDDING MORNING MUSUME ZETIMA	7	8	TAKE MY HEART BAND OHNE NAMEN EPIC	7	NEW	GHETTO ROMANCE DAMAGE COOL TEMPO	7	6	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
8	6	AA SEISYUN NO HIBI YUZU SENHA & CO.	8	12	TRY AGAIN AALIYAH VIRGIN	8	NEW	LAST ONE STANDING GIRL THING RCA	8	7	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
9	NEW	NAKATTA KOTONI SHITE GO HIROMI WITH HYPER GO GOU SONY	9	NEW	AROUND THE WORLD ATC HANSA	9	4	REACH S CLUB 7 POLYDOR	9	15	FREESTYLER BOMFUNK MC'S EPIC
10	7	TONIKAKU MUSUYO NI ... GLOBE AVEV TRAX	10	10	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	10	6	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	10	9	NE ME JUDGE PAS SAWT EL ATLAS SMALL/SONY
11	4	RESCUE ME EVERY LITTLE THING AVEV TRAX	11	9	FLY ON THE WINGS OF LOVE OLSEN BROTHERS EMI	11	7	ON THE BEACH YORK MANIFESTO	11	11	MAMBO MAMBO LOU BEGA BMG
12	8	MAY B'Z ROOMS RECORDS	12	18	JUNIMOND ECHT EDEL	12	9	MAMA—WHO DA MAN? RICHARD BLACKWOOD EASTWEST	12	17	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
13	NEW	SYOUJOY ROBOT RIE TOMOSAKA TOSHIBA-EMI	13	11	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	13	5	PORCELAIN MOBY MUTE	13	NEW	MILLENAIRE ONE SHOT HOSTILE/VIRGIN
14	11	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL	14	17	BON VOYAGE DEICKIND FEATURING NINA WEA	14	10	WHEN A WOMAN GABRIELLE GO: BEAT/POLYDOR	14	16	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
15	14	HELLO ANOTHER WAY THE BRILLIANT GREEN SONY	15	16	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT/EMI	15	8	THE ONE BACKSTREET BOYS JIVE	15	12	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
16	NEW	ANATA GA IRUKARA MIHO KOMATSU GIZA STUDIO	16	14	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	16	13	FORGOT ABOUT DRE DR. DRE FEATURING EMINEM INTERSCOPE	16	13	SAY MY NAME DESTINY'S CHILD COLUMBIA
17	9	SECRET OF MY HEART MAI KURAKI GIZA STUDIO	17	15	LOVE PARADE 2000 DR. MOTTE & WESTBAM RCA	17	16	IT'S MY LIFE BON JOVI MERCURY	17	14	12/0013 MATT BARCLAY/UNIVERSAL
18	10	AJUJO YUKI KOYANAGI EASTWEST JAPAN	18	NEW	I DISAPPEAR METALLICA EDEL	18	14	THERE YOU GO PINK LAFACE/ARISTA	18	18	THONG SONG SISQO BARCLAY/UNIVERSAL
19	13	MINNA DE WA HA HA! TOKIO SONY	19	19	ONE TO MAKE HER HAPPY MARQUE EDEL	19	12	GIRLS LIKE US B-15 PROJECT FEATURING CHERISSY D & LADY G. RELENTLESS/ORACABESS	19	19	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA COLUMBIA
20	NEW	TONIGHT, I WILL FALL ZIGZO COLUMBIA	20	NEW	FURY IN THE SLAUGHTERHOUSE HOME INSIDE EMI	20	18	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE	20	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	KEN HIRAI THE CHANGING SAME SONY	1	NEW	WOLFGANG PETRY KONKRET ARIOLA	1	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	1	3	MOBY PLAY VIRGIN
2	1	COCCO RAPUNZEL VICTOR	2	1	BON JOVI CRUSH MERCURY/UNIVERSAL	2	4	MOBY PLAY MUTE	2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	2	YUKI KOYANAGI KOYANAGI THE COVERS PRODUCT 1 EASTWEST JAPAN	3	NEW	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI	3	1	S CLUB 7 7 POLYDOR	3	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
4	NEW	SURFACE FATE MERCURY	4	5	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	4	2	TOM JONES RELOAD GUT	4	4	ERA ERA 2 MERCURY/UNIVERSAL
5	3	MAYO OKAMOTO RISE 1 TOKUMA JAPAN	5	2	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA	5	7	GABRIELLE RISE GO: BEAT/POLYDOR	5	NEW	SINSEMILLA TOUT C'QU'ON A DOUBLE T/SONY
6	NEW	MEGUMI HAYASHIBARA VINTAGE A KING	6	3	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	6	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	6	NEW	DEFTONES WHITE PONY WEA
7	5	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT	7	4	SANTANA SUPERNATURAL ARISTA/BMG	7	13	DAVID GRAY WHITE LADDER EASTWEST	7	NEW	ANASTACIA NOT THAT KIND EPIC
8	9	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	8	11	SOUNDTRACK ROMEO MUST DIE VIRGIN	8	6	BON JOVI CRUSH MERCURY	8	2	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
9	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER JAPAN	9	6	REAMONN TUESDAY VIRGIN	9	NEW	STEPHAN GATELY NEW BEGINNING A&M	9	6	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/VIRGIN
10	11	BON JOVI CRUSH MERCURY	10	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	10	12	TOPLOADER ONKA'S BIG MOKA SONY S2	10	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
11	4	SADS BABYLON TOSHIBA-EMI	11	NEW	DEFTONES WHITE PONY WEA	11	14	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE	11	7	AKHENATON COMME UN AIMANT VIRGIN
12	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG FUNHOUSE	12	10	HELMUT LOTTI OUT OF AFRICA EMI	12	11	TRAVIS THE MAN WHO INDEPENDIENTE	12	10	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
13	7	THE HIGH-LOWS RELAXIN' WITH THE HIGH-LOWS KITTY	13	7	IRON MAIDEN BRAVE NEW WORLD EMI	13	NEW	DEFTONES WHITE PONY MAVERICK	13	NEW	ST. GERMAIN TOURIST EMI
14	NEW	VARIOUS ARTISTS PUNCH THE MONKEY! 3 COLUMBIA	14	15	MICHAEL MITTERMEIER BACK TO LIFE BMG KOLN	14	17	DR. DRE DR. DRE—2001 INTERSCOPE	14	13	VARIOUS ARTISTS ROMEO & JULIETTE MERCURY/UNIVERSAL
15	10	TUBE TUBEST III SONY	15	14	PETER GABRIEL OVO VIRGIN	15	9	JANE MCDONALD INSPIRATION UNIVERSAL MUSIC TV	15	17	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
16	12	BOYZ II MEN END OF THE ROAD—BOYZ II MEN BALLAD COLLECTION POLYDOR	16	13	KASTELRUTHER SPATZEN UND EWIG WIRD DER HIMMEL BRENNEN KOCH	16	8	SANTANA SUPERNATURAL ARISTA	16	12	PATRICK BRUEL JUSTE AVANT RCA
17	15	ZEBRA BASED ON A TRUE STORY POLYSTAR	17	18	BOMFUNK MC'S IN STEREO SONY MUSIC MEDIA	17	10	FRANK SINATRA CLASSIC SINATRA CAPITOL	17	8	BON JOVI CRUSH MERCURY/UNIVERSAL
18	17	NAOMI CHIAKI NAOMI CHIAKI COLLECTION COLUMBIA	18	16	GUANO APES DON'T GIVE ME NAMES BMG KOLN	18	18	STING BRAND NEW DAY A&M	18	11	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
19	13	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	19	RE	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	19	15	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE/WEA	19	RE	EROS RAMAZZOTTI EROS BMG
20	16	VARIOUS ARTISTS CLASSICAL EVER! TWO MILLENNIUM TOSHIBA-EMI	20	9	FURY IN THE SLAUGHTERHOUSE HOME INSIDE EMI	20	19	SHANIA TWAIN COME ON OVER MERCURY	20	14	LYNDA LEMAY LIVE WEA
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20	16	VARIOUS ARTISTS CLASSICAL EVER! TWO MILLENNIUM TOSHIBA-EMI	20	9	FURY IN THE SLAUGHTERHOUSE HOME INSIDE EMI	20	19	SHANIA TWAIN COME ON OVER MERCURY	20	14	LYNDA LEMAY LIVE WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	KEN HIRAI THE CHANGING SAME SONY	1	NEW	WOLFGANG PETRY KONKRET ARIOLA	1	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	1	3	MOBY PLAY VIRGIN
2	1	COCCO RAPUNZEL VICTOR	2	1	BON JOVI CRUSH MERCURY/UNIVERSAL	2	4	MOBY PLAY MUTE	2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	2	YUKI KOYANAGI KOYANAGI THE COVERS PRODUCT 1 EASTWEST JAPAN	3	NEW	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI	3	1	S CLUB 7 7 POLYDOR	3	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
4	NEW	SURFACE FATE MERCURY	4	5	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	4	2	TOM JONES RELOAD GUT	4	4	ERA ERA 2 MERCURY/UNIVERSAL
5	3	MAYO OKAMOTO RISE 1 TOKUMA JAPAN	5	2	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA	5	7	GABRIELLE RISE GO: BEAT/POLYDOR	5	NEW	SINSEMILLA TOUT C'QU'ON A DOUBLE T/SONY
6	NEW	MEGUMI HAYASHIBARA VINTAGE A KING	6	3	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	6	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	6	NEW	DEFTONES WHITE PONY WEA
7	5	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT	7	4	SANTANA SUPERNATURAL ARISTA/BMG	7	13	DAVID GRAY WHITE LADDER EASTWEST	7	NEW	ANASTACIA NOT THAT KIND EPIC
8	9	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	8	11	SOUNDTRACK ROMEO MUST DIE VIRGIN	8	6	BON JOVI CRUSH MERCURY	8	2	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
9	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER JAPAN	9	6	REAMONN TUESDAY VIRGIN	9	NEW	STEPHAN GATELY NEW BEGINNING A&M	9	6	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/VIRGIN
10	11	BON JOVI CRUSH MERCURY	10	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	10	12	TOPLOADER ONKA'S BIG MOKA SONY S2	10	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
11	4	SADS BABYLON TOSHIBA-EMI	11	NEW	DEFTONES WHITE PONY WEA	11	14	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE	11	7	AKHENATON COMME UN AIMANT VIRGIN
12	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG FUNHOUSE	12	10	HELMUT LOTTI OUT OF AFRICA EMI	12	11	TRAVIS THE MAN WHO INDEPENDIENTE	12	10	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
13	7	THE HIGH-LOWS RELAXIN' WITH THE HIGH-LOWS KITTY	13	7	IRON MAIDEN BRAVE NEW WORLD EMI	13	NEW	DEFTONES WHITE PONY MAVERICK	13	NEW	ST. GERMAIN TOURIST EMI
14	NEW	VARIOUS ARTISTS PUNCH THE MONKEY! 3 COLUMBIA	14	15	MICHAEL MITTERMEIER BACK TO LIFE BMG KOLN	14	17	DR. DRE DR. DRE—2001 INTERSCOPE	14	13	VARIOUS ARTISTS ROMEO & JULIETTE MERCURY/UNIVERSAL
15	10	TUBE TUBEST III SONY	15	14	PETER GABRIEL OVO VIRGIN	15	9	JANE MCDONALD INSPIRATION UNIVERSAL MUSIC TV	15	17	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
16	12	BOYZ II MEN END OF THE ROAD—BOYZ II MEN BALLAD COLLECTION POLYDOR	16	13	KASTELRUTHER SPATZEN UND EWIG WIRD DER HIMMEL BRENNEN KOCH	16	8	SANTANA SUPERNATURAL ARISTA	16	12	PATRICK BRUEL JUSTE AVANT RCA
17	15	ZEBRA BASED ON A TRUE STORY POLYSTAR	17	18	BOMFUNK MC'S IN STEREO SONY MUSIC MEDIA	17	10	FRANK SINATRA CLASSIC SINATRA CAPITOL	17	8	BON JOVI CRUSH MERCURY/UNIVERSAL
18	17	NAOMI CHIAKI NAOMI CHIAKI COLLECTION COLUMBIA	18	16	GUANO APES DON'T GIVE ME NAMES BMG KOLN	18	18	STING BRAND NEW DAY A&M	18	11	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
19	13	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	19	RE	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	19	15	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE/WEA	19	RE	EROS RAMAZZOTTI EROS BMG
20	16	VARIOUS ARTISTS CLASSICAL EVER! TWO MILLENNIUM TOSHIBA-EMI	20	9	FURY IN THE SLAUGHTERHOUSE HOME INSIDE EMI	20	19	SHANIA TWAIN COME ON OVER MERCURY	20	14	LYNDA LEMAY LIVE WEA
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2	1	COCCO RAPUNZEL VICTOR	2	1	BON JOVI CRUSH MERCURY/UNIVERSAL	2	4	MOBY PLAY MUTE	2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	2	YUKI KOYANAGI KOYANAGI THE COVERS PRODUCT 1 EASTWEST JAPAN	3	NEW	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI	3	1	S CLUB 7 7 POLYDOR	3	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
4	NEW	SURFACE FATE MERCURY	4	5	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	4	2	TOM JONES RELOAD GUT	4	4	ERA ERA 2 MERCURY/UNIVERSAL
5	3	MAYO OKAMOTO RISE 1 TOKUMA JAPAN	5	2	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA	5	7	GABRIELLE RISE GO: BEAT/POLYDOR	5	NEW	SINSEMILLA TOUT C'QU'ON A DOUBLE T/SONY
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9	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER JAPAN	9	6	REAMONN TUESDAY VIRGIN	9	NEW	STEPHAN GATELY NEW BEGINNING A&M	9	6	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/VIRGIN
10	11	BON JOVI CRUSH MERCURY	10	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	10	12	TOPLOADER ONKA'S BIG MOKA SONY S2	10	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
11	4	SADS BABYLON TOSHIBA-EMI	11	NEW	DEFTONES WHITE PONY WEA	11	14	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE	11	7	AKHENATON COMME UN AIMANT VIRGIN
12	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG FUNHOUSE	12	10	HELMUT LOTTI OUT OF AFRICA EMI						

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART (07/02/00)

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE BON JOVI MERCURY
2	2	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE
3	3	FREESTYLER BOMFUNK MC'S EPIOROME/SONY
4	4	CES SOIREES LA YANNICK LA TRIBU/SONY
5	5	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
6	NEW	YOU SEE THE TROUBLE WITH ME BLACK LEGEND RISE/VARIOUS
7	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
8	NEW	SANDSTORM DARUDE 16 INCH/VARIOUS
9	10	THONG SONG SISQO DEF SOUL/MERCURY
10	8	L'ENVIE D'AIMER DANIEL LEVI MERCURY
ALBUMS		
1	1	BON JOVI CRUSH MERCURY
2	3	SANTANA SUPERNATURAL ARISTA
3	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
4	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
5	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
6	7	MOBY PLAY MUTE
7	6	IRON MAIDEN BRAVE NEW WORLD EMI
8	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE
9	8	TOM JONES RELOAD GUT/2
10	9	ERA ERA 2 MERCURY

SPAIN (AFYVE/ALEF MB) 06/21/00

THIS WEEK	LAST WEEK	SINGLES
1	1	SEX MACHINE TONY SWEAT BLANCO Y NEGRO
2	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
3	4	SUENO SU BOCA RAUL HORUS
4	5	BORRIQUITO RODRIGUES BLANCO Y NEGRO
5	3	I LIKE YOU ONE TRACK MIND MERCURY/UNIVERSAL
6	9	NO MORE TURNING BACK GITTA BLANCO Y NEGRO
7	8	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS COLUMBIA
8	NEW	VIVA LA FIESTA 2 EIVISSA BLANCO Y NEGRO
9	NEW	TOMA QUE TOMA VARIOUS ARTISTS EMI
10	NEW	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL
ALBUMS		
1	1	CAMELA SIMPLEMENTE AMOR HISPAVOX
2	2	BON JOVI CRUSH MERCURY/UNIVERSAL
3	4	RAUL SUENO SU BOCA HORUS
4	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
5	3	GLORIA ESTEFAN ALMA CARIBENA EPIC
6	10	MANA UNPLUGGED WEA
7	6	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
8	NEW	ESTOPA ESTOPA ARIOLA/BMG
9	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ VIRGIN
10	9	TOM JONES GOLD UNIVERSAL

NEW ZEALAND (Record Publications Ltd.) 06/25/00

THIS WEEK	LAST WEEK	ALBUMS
1	2	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI
2	NEW	A PERFECT CIRCLE MER DE NOMS VIRGIN
3	3	MARTIN WINCH ESPRESSO GUITAR TWO SONY
4	1	MOBY PLAY FESTIVAL
5	RE	BEN HARPER BURN TO SHINE VIRGIN
6	RE	ROBBIE WILLIAMS THE EGO HAS LANDED EMI
7	NEW	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY WARNER
8	4	LIMP BIZKIT SIGNIFICANT OTHER UNIVERSAL
9	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	10	DESTINY'S CHILD THE WRITINGS ON THE WALL SONY

PORTUGAL (Portugal/AFIP) 06/27/00

THIS WEEK	LAST WEEK	ALBUMS
1	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ EMI
2	1	STING BRAND NEW DAY POLYDOR/UNIVERSAL
3	3	BON JOVI CRUSH ISLAND/UNIVERSAL
4	6	SANTANA SUPERNATURAL ARISTA/BMG
5	4	ERA ERA 2 MERCURY/UNIVERSAL
6	5	GUANO APES DON'T GIVE ME NAMES BMG
7	7	SANTAMARIA VOAR VIDISCO
8	8	MADREDEUS ANTOLOGIA EMI
9	NEW	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
10	9	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI

SWEDEN (GLF) 06/29/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MERA MALI MARKOOLIO FEATURING ARNE HEGERFORS CNR/VARCADE
2	2	CAMPIONE 2000 E-TYPE STOCKHOLM
3	4	HIPHOPPER THOMAS RUSIAK FEATURING TEDDYBEARS STOCKHOLM LEDI/UNIVERSAL
4	5	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
5	3	FLY ON THE WINGS OF LOVE OLSEN BROTHERS EMI
6	6	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
7	7	HAPPY GIRL BUBBLES CNR/VARCADE
8	8	THONG SONG SISQO DEF SOUL/UNIVERSAL
9	10	DO YOU WANT ME DA BUZZ EDEL
10	RE	THE WHISTLE SONG DJ ALIGATOR PROJECT EMI
ALBUMS		
1	2	OLSEN BROTHERS WINGS OF LOVE EMI
2	1	TEDDYBEARS STOCKHOLM ROCK'N'ROLL HIGH SCHOOL MVA/MNW
3	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/ UNIVERSAL
4	3	BON JOVI CRUSH MERCURY/UNIVERSAL
5	5	IRON MAIDEN BRAVE NEW WORLD EMI
6	5	MARIE FREDRIKSSON ANTILGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI
7	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
8	8	VARIOUS ARTISTS EUROVISION SONG CONTEST STOCKHOLM 2000 ARIOLA/BMG
9	9	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARIOLA/BMG
10	10	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER

DENMARK (IFPI/Nielsen Marketing Research) 06/26/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	LOLLIPOP DJ ALIGATOR PROJECT EMI
2	1	SMUK SOM ET STJERNESKUD OLSEN BROTHERS CMC
3	5	WHERE ARE YOU PAFFENDORF EDEL
4	NEW	IT FEELS SO GOOD SONIQUE UNIVERSAL
5	7	TOCA'S MIRACLE FRAGMA EDEL
6	4	THONG SONG SISQO UNIVERSAL
7	3	SANDSTORM DARUDE BMG
8	8	IT'S MY LIFE BON JOVI UNIVERSAL
9	6	ALL WE NEED IS LOVE DET BRUNE PUNKTUM/LANDSHOLDET CMC
10	2	IT'S A FINE DAY BARCODE BROTHERS UNIVERSAL
ALBUMS		
1	1	OLSEN BROTHERS WINGS OF LOVE CMC
2	1	VARIOUS ARTISTS ABSOLUTE MUSIC VOL. 23 EVA
3	5	ENGELBERT HUMPERDINCK HANS STORSTE HITS UNIVERSAL
4	4	VARIOUS ARTISTS PARTYZONE MUSIC VOL. 1 EDEL
5	3	VARIOUS ARTISTS HITS FOR KIDS 3 UNIVERSAL
6	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
7	6	VARIOUS ARTISTS EUROVISION SONG CONTEST 2000 BMG
8	8	BON JOVI CRUSH UNIVERSAL
9	NEW	VARIOUS ARTISTS THE VOICE: BRAND NEW DANCE HIT 3 SONY
10	9	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARIOLA/BMG

NORWAY (Verdens Gang Norway) 06/27/00

THIS WEEK	LAST WEEK	SINGLES
1	2	IT FEELS SO GOOD SONIQUE UNIVERSAL
2	1	BXNDA FRA NORD 2000 RACER SONY
3	4	IT'S MY LIFE BON JOVI UNIVERSAL
4	5	THE REAL SLIM SHADY EMINEM UNIVERSAL
5	10	TRY AGAIN AALIYAH VIRGIN
6	6	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ ZOMBA
7	NEW	TOCA'S MIRACLE FRAGMA EDEL
8	7	YOU SANG TO ME MARC ANTHONY SONY
9	8	THONG SONG SISQO UNIVERSAL
10	NEW	SHACKLES (PRAISE YOU) MARY MARY SONY
ALBUMS		
1	1	OLSEN BROTHERS WINGS OF LOVE NORSKE GRAM
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ ZOMBA
3	10	SVEN-BERTIL TAUBE SYNGER EVERT TAUBE: DE BESTE EMI
4	5	BON JOVI CRUSH UNIVERSAL
5	3	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
6	4	MOBY PLAY PLAYGROUND
7	8	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER
8	6	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARIOLA/BMG
9	7	SANTANA SUPERNATURAL ARISTA/BMG
10	NEW	ERA ERA 2 UNIVERSAL

FINLAND (Radiomafia/IFPI Finland) 06/25/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	BON JOVI CRUSH MERCURY/UNIVERSAL
2	2	NYLON BEAT DEMO MEDIAMUSIKKI
3	3	TOMAS LEDIN VUODET 1972-2000 AREN WEA/WARNER
4	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/ UNIVERSAL
5	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
6	6	NIGHTWISH WISHMASTER SPINEFARM
7	7	IRON MAIDEN BRAVE NEW WORLD EMI
8	8	MARI RANTASILA VAIN RAKKAUS AXR/EDEL
9	9	CMX CLOACA MAXIMA HERODES/EMI
10	NEW	SEREMONIAMESTARI OMIN SANOIN RANKA/SPINEFARM

ARGENTINA (CAPIF) 06/16/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CHIQUITITAS CHIQUITITAS VOL. 6 SONY
2	1	LOS NOCHEROS NOCHEROS EMI
3	NEW	BON JOVI CRUSH UNIVERSAL
4	4	LOS PERICOS 1000 VIVOS EMI
5	9	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ EMI
6	2	MANA MTV UNPLUGGED WARNER
7	3	SHAKIRA MTV UNPLUGGED SONY
8	5	A'TEENS THE ABBA GENERATION UNIVERSAL
9	NEW	IRON MAIDEN BRAVE NEW WORLD EMI
10	NEW	GLORIA ESTEFAN ALMA CARIBENA SONY

ALTHOUGH HIS NAME will forever be associated with the late-'80s club classic "Voodoo Ray," **Gerald Simpson**, aka **A Guy Called Gerald**, has come a long way since then. A pioneer of the drum'n'bass scene, Simpson will see his latest album, "Essence," released globally at the end of August on Studio K7. The combination of lush, state-of-the-art production, an undeniably futuristic bent, and songs that owe much to R&B indicate that "Essence" could be a big career step for Simpson and a further breakthrough for drum'n'bass. Featuring four different singers, including ex-Deee-Lite vocalist **Lady Kier**, the album's 10 vocal tracks vary from the jazz-inflected "Multiplies" to the moody "Beaches & Deserts." "We'll be pushing the record hard in the U.S. due to the fact that it's so song-based," says Studio K7 A&R manger **Stefan Struver**. "But really the groundwork in introducing d'n'b to American ears has already been done by **Roni Size** and **Goldie**." The first single, "Humanity," will be released internationally in the second week of July. **GARY SMITH**

JAPANESE METAL BAND X.Y.Z. is taking its music stateside with a Thursday (6) gig at Los Angeles club **Coconut Teaszer** as one of the featured bands during the club's **Hard Rock Night**. X.Y.Z.'s two founding members are **Minoru Nihara**, former lead vocalist of Japanese metal band **Loudness**, which had considerable overseas success back in the '80s, and **Funky Sueyoshi**, drummer of rock band **Bakufu Slump** and recently active in forging links between the Japanese and continental Asian music scenes. The other two members are guitarist **Fumihiko Kittaka**, formerly of **Kinnikushojo-yo-tai**, and **Bakufu Slump** bassist **Bar Bee Q Wasada**. Since X.Y.Z. was formed last August, the band has started its own label, **XYZ Records**, and recorded its debut album, "Asian Typhoon," at L.A.'s **Total Access Studio**. **STEVE McCLURE**

SHAUN RYDER of the **Happy Mondays** has teamed up with young opera singer **Russell Watson** and a full orchestra and choir on a version of "Barcelona," to be released July 10 by Decca as a single in the U.K. The unlikely rendition of the **Freddie Mercury/Monserrat Caballe** hit came about after Watson heard that the re-formed **Happy Mondays** were ending their live set with a version of the song. "The idea was to combine a rugged street sound with the power of a full-on classical orchestra and choir," Watson says. Adds **Ryder**, "I've always liked opera and classical, and we tried to put a bit of humor in it." The original Mercury/Caballe version reached No. 8 on the U.K. chart in 1987 and went to No. 2 on its rerelease five years later. **ADAM WILLIAMSON**



WATSON & RYDER

AMERICAN WORLD MUSIC journalist/musician **Banning Eyre**, who studied Malian culture

in the mid-'90s in the country's capital city of **Bamako**, has compiled a 19-track album, "In Griot Time: String Music From Mali." The album was released June 12 by Stern's across Europe, and half of it consists of field recordings made by **Eyre**, including **Toumani Diabaté's** long *kora* solo "Sema" and the interplay between **Basekou Kouyaté's ngoni** (African lute) and **Dirck Westervelt's** banjo on "Wild Goose Chase." Many of the recordings were made in the musicians' homes, and other well-known names on the album include **Ali Farka Touré**, **Salif Keita**, and **Oumou Sangare**. **Eyre's** own musical mentor, guitarist **Djelimady Tounkara**, is featured on **Super Rail Band's** blistering dance track "Silanidé." **KWAKU**

"**BHOPAL EXPRESS**," the acclaimed film by Indian director **Mahesh Mathai** (a past winner of Channel V Music Awards for his inventive music videos with artist **Lucky Ali**) will have a special preview showing in London on Tuesday (4) at the **National Film Theater**. The doors open at 2:30 p.m. for the 2:45 preview, and a panel discussion will be held afterward from 4:15-5 p.m. The film drama is titled for the commuter train carrying the new bride of the movie's main character, a lowly supervisor at the **Union Carbide** plant in **Bhopal, India**, whose gas leak in 1984 resulted in a death toll of some 16,000 (plus 500,000 more who were maimed) in what would be described as a chemical **Hiroshima**. The sparse, affecting film is complemented (Music to my Ears, **Billboard**, May 6) by its hypnotic **Sony India** soundtrack, produced by the top young Indian production team of **Shankar Mahadevan**, **Ehsaan Noorani**, and **Loy Mendonsa**. "The song ["Who Are You"] over the opening credits by **Lucky Ali** actually talks about a wind," explains **Mathai**, "but it could also be about a woman or a train. It's ambiguous and says, 'Where do you come from, where do you go, what do you bring?' In other words, 'Do you bring good fortune or bad?'"

THE LONG-AWAITED album by the Hannover, Germany-based six-piece band **Fury In The Slaughterhouse**, "Homeinside," entered the German chart at No. 9 with its mid-June release. The eighth album by the band remains true to its guitar-oriented rock style and is in the vein of the act's U.S. hit "Radio Orchid." The current lineup consists of **Kai Wingenfelder** (vocals), **Thorsten Wingenfelder** (guitar), **Christof Stein-Schneider** (guitar), **Gero Drnek** (keyboards), **Rainer Schumann** (drums), and **Christian Decker** (bass). The album was produced by **Franz Plasa**, who has also helmed the **Echo Award-winning** groups **Selig** and **Echt**. The pre-release single, "Are You Real?," featuring U.S. rapper **Scorpio**, was in rotation at music TV channels **Viva II** and **MTV**. The album includes a rendition of **David Bowie's** "All The Young Dudes" as well as the upcoming single "Do You Feel," a somber song about alimony payments, which is scheduled for release in mid-July. A tour of open-air summer venues runs until September, with a headliner tour slated for the fall. **ELLIE WEINERT**

IFPI Cheers Italy Anti-Piracy Vote

Parliament OKs Long-Delayed Bill; It Awaits Senate Approval

BY MARK DEZZANI

SAN REMO, Italy—The International Federation of the Phonographic Industry (IFPI) has welcomed a long-awaited vote by the Italian Parliament to adopt new anti-piracy measures.

On June 21, the Italian Chamber of Deputies approved the much-delayed Anti-Piracy Bill, which now has to be approved by the country's upper chamber of government, the Senate, before it enters the statute books.



MAZZA

Supporters of the new law are hoping that final ratification will be enacted prior to the government's summer recess, which starts at the end of July.

IFPI chairman/CEO Jay Berman welcomes the vote as a "very important landmark in Italy's efforts to combat its very serious levels of music piracy." The initial draft of the anti-piracy law was published four years ago, but ratification has been delayed by a series of



BERMAN

proposed amendments.

Enzo Mazza, director general of IFPI-affiliated Italian labels body FIMI and president of local anti-piracy federation FPM, says that the latest version of the bill approved by Parliament keeps strict sanctions—which would have been diluted by the various amendments—intact.

"We are very satisfied, because the version of the bill passed by Parliament contains the measures that we have been lobbying for over the past few years," says Mazza. He emphasizes, however, the importance of the Senate approving this version of the bill before the end of July, when both chambers of the Parliament take a summer recess. "It should be a formality," he notes. "We are just hoping that no new amendments are proposed in the Senate stage which could further delay ratification."

The legislative program for the Senate up until the summer break is expected to be published shortly.

In the Chamber of Deputies, the bill was passed with 222 votes for and 88 votes against. The main opposition came from the Green party, the Refounded Communist party, and some small centrist parties. "Those who voted against [it] were seeking diluted sanctions against pirates," says Mazza. He adds, "However, the important thing is that the new law received cross-party support from the principal parties of the center left government and the center right and right-wing opposition."

The draft of the law increases sanctions against copyright abusers. Maximum fines are increased from 3 million lire (\$1,440) to 30 million lire (\$14,400). Minimum prison sentences are increased from three months to six months, while maximum prison terms per charge are raised from three to four years. For the first time, the new law also allows the closure of factories and shops trading in pirate merchandise and the sequestration of property. Consumers can also be issued on-the-spot fines of 300,000 lire (\$144).

Mauro Masi, the government-appointed extraordinary commissioner of Italian authors' rights society SIAE, welcomes the latest developments. Masi, who is also the government adviser on copyright issues and one of the authors of the original draft law, comments, "This new law makes efforts to fight piracy much more effective because of its more aggressive sanctions against copyright abusers at both an administrative and penal level. In this respect the SIAE's contribution to the fight against piracy will also be reinforced."

According to IFPI statistics, the piracy rate in Italy is 25% of the market—more than twice the level of every other European country except Greece. The country is on the U.S. trade representative's (USTR) Priority Watch List of countries making inadequate provision to protect intellectual rights and had been threatened by the USTR with sanctions.



All On Board. Former BMG Entertainment International president/CEO Rudi Gassner meets with edel music board members during the German music group's recent annual general meeting in Hamburg, where he was voted chairman of its three-man supervisory board, effective Sept. 1. Gassner joins News Corp. Music Group chairman James Murdoch and attorney Walter Lichte on the board. Shown, from left, are Gassner, edel music CEO Michael Haentjes, head of personnel and business affairs Dr. Hans-Martin Gutsch, CFO Michael Diederich, and president of edel Records Europe and edel Publishing David Hockman.

Japan's Yoshiki Teams With Warner In Venture

BY STEVE McCLURE

TOKYO—After staying out of the public eye for the past two years, Yoshiki, former drummer/pianist of disbanded rock group X From Japan, has teamed up with Warner Music in a groundbreaking deal to handle product released by his two new Japanese and American labels.

Under the new pact, product released by Yoshiki's new Tokyo-based label, Extasy Japan, will be distributed by Warner Music Japan; in the U.S., material released by the artist's Los Angeles-based label, Extasy Records International, will be licensed to Warner Bros. Records. The trans-Pacific project marks the first time Warner Music Japan and Warner Bros. Records have cooperated in this way, according to a statement from Warner Bros. Records president Phil Quattaro.

It may be a first for those companies, but the liaison marks the second time that Yoshiki has joined the Warner family. Back in 1992, X From Japan signed to Atlantic Records in the U.S. through an ultimately fruitless deal with Warner Music International (WMI) Japanese affiliate MMG Inc. It was hailed at the time as a move that broke "the confines of tradition."

Extasy Japan's first release, out Wednesday (5), is "Pearl," the debut maxi-single from Japanese female vocalist Shiro. On July 26 Japanese rock band Beast will put out an eponymous four-song maxi-single. Six Japanese acts are signed to Extasy Japan.

In the U.S., Warner Bros. Records will license material by three American acts signed to Extasy Records International. Yoshiki says the first Extasy product should be released in the U.S. early next year, starting with American female vocalist Aja.

Yoshiki insists he's serious about promoting his stable of artists in the U.S. and other territories, in contrast

to the way Japanese labels are perceived as sometimes launching their acts overseas "just to impress the folks back home." He says, "I don't want to do it that way," noting that he has direct experience of such promotion efforts.

Back in 1992, his act was given a major publicity push by WMI, including a press launch at the Rockefeller Center's Rainbow Room in New York (Billboard, Sept. 5, 1992), where plans were announced for a label debut album to be recorded in L.A. The Japanese group even changed its name to X From Japan to avoid confusion with Los Angeles-based band X. But Yoshiki says his heart wasn't in it, and as the band's leader, he eventually decided against releasing anything in the U.S. "I just couldn't do it," he says. "I just felt it wasn't going to be successful."

Unlike most Japanese artists, Yoshiki has always had a keen interest in business. "Sometimes in order to be really creative, you have to have creative control, so you've got to know the contract," he says. "That's why I started reading contracts."

Even before X From Japan signed its first major-label deal with Sony 12 years ago, Yoshiki was operating his own indie label, Extasy Records (which still exists, specializing in hard/glam rock). In 1994, he established another label, Platinum Records, which launched successful rock band Glay. He has lived in L.A. for the past eight years, spending most of his time there at his Extasy Recording Studio (formerly One on One), which he bought in 1993. Yoshiki also owns the former L.A. offices of Maverick Records.

"I've learned a lot in the last 15 years," he says. "Establishing a new label in Japan is not such a big deal for me—establishing a label in America is a big deal for me."



YOSHIKI

VEG Refocuses Globally

Sells Companies In Belgium, Netherlands

BY TOM FERGUSON

LONDON—Virgin Entertainment Group (VEG) CEO Simon Wright says his company's recent disposal of its operations in the Benelux countries is the latest step in a global refocusing of the Virgin Megastores business that will see it concentrate on building "music cathedrals" in international capital cities.

London-based VEG—which recently resolved an acrimonious dispute with the major labels in the U.K. over its nonpayment of bills—confirmed the sale of its operating companies in Belgium and the Netherlands to leading Dutch retail chain Free Record Shop on June 8 (**Billboard Bulletin**, June 9), in a deal worth "around 1.5 million pounds [\$2.3 million]" to Virgin, according to Wright.



WRIGHT

The pact ended an unhappy period for the retailer in continental Europe, where it had previously operated in nine countries. The loss-heavy Virgin Megastore businesses in Germany, Spain, Norway, Belgium, and Holland have now all been disposed of, leaving a rump of stores in Austria, Portugal, and Italy operating under the Virgin Retail Europe holding company and the company's successful 14-store chain in France.

Wright concedes that the Virgin Megastores operation in France is still "the only one that's really working for us." He adds, "Our experience across Europe didn't pay. A lot of it was down to our entry strategy in the different territories. A very good example is Madrid—if we'd taken, for example, a big old cinema in the middle of Madrid, we could have opened a Champs-Elysée-type store there; that would have given us a much better foothold from which to develop. Instead, we had our smallest Spanish store in a smallish Madrid shopping

center."

Wright describes VEG's current philosophy toward its retail business as being essentially "less is more." What we've done here is wipe the slate clean, from the point of view of our current operations, but it doesn't preclude us from developing a European strategy in the future that focuses far more on our key brand credentials."

He adds, "The way that music retailing's going at the moment, you have to be very, very focused in what you do; this applies right round the world. Our strategy is not about opening 'x' number of Megastores per year; it's about making sure we don't indulge ourselves in stores that don't



work. Also, we're being very selective about the sites we move into. Were we to re-enter Holland and Belgium in the future, for example, we would just do it with one store in each country."

VEG's four top stores worldwide—"by a long way," Wright says—are the Megastores in San Francisco, New York (Times Square), London (Oxford Street), and Paris (Champs-Elysée). He insists, "We've got to be disciplined that we hit those standards at each store going forward." In smaller territories such as the Netherlands, Wright suggests, "we have to re-look at what formula would work. It orientates around single stores in capital cities, which are 'music cathedrals,' where people know that it's the best store in that country."

Looking back on the Benelux sale, Wright expresses satisfaction at the amount realized and adds, "I'm glad that we sold the businesses to another music retailer—which meant that the vast majority of staff were going to retain their jobs—and [that] we sold the stores as music outlets, rather than real estate."

Merchants & Marketing

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Borders Is Among 1st To See STARS

ACD's New Listening Stations Offer Depth, Scaled-Down Size

BY DYLAN SIEGLER

NEW YORK—Advanced Communication Design (ACD), the Bloomington, Minn.-based technology company behind traditional in-store CD listening stations at retailers like Musicland, is jockeying to replace current listening devices with its new STAR system. It has already landed the Ann Arbor, Mich.-based, 290-store Borders Books & Music as a client.

The system, which affords shoppers the opportunity to listen to a sample of any track on any CD in a given store (as well as titles not currently in stock) by scanning the bar code of the disc at a STAR device or simply pushing buttons, is a streamlined upgrade of similar systems put in place by the company in the '90s.

While other systems use actual CDs and take up a lot of space, the new STAR system can run hundreds of listening stations from a single out-of-the-way on-site computer. The system may function alone or do double duty as part of a store's back-office tracking when connected to the store's computer network.

By scanning a CD's bar code at a conveniently located station, a customer can choose from 30- to 40-second clips of each song on the album. One way the STAR system differs from traditional systems is in its proximity to the product; devices are scattered around a store and near the bins, not packed in with other listening systems.

According to ACD president/CEO Marco Scibora, the system was devised through extensive research and development on the brick-and-mortar shopping

'Retailers who won't allow the sampling of every CD will suffer'

— MARCO SCIBORA —

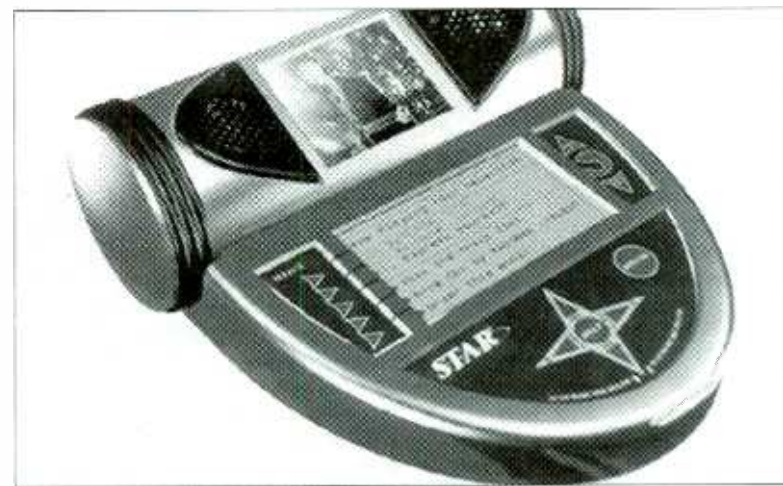
experience. "One of the things that both consumers and retailers are looking for is the enter-

taining element of shopping," Scibora says. "Adding an entertaining element brings the consumer closer to the retailer, makes the customer want to come back."

The STAR system also makes shopping more interactive, appealing to some of the same consumer inclinations as the Internet, he states.

But perhaps more important, "with music, we buy what we

(Continued on next page)



STAR's interactive audio/video in-store merchandising system.

North Star Shining In Nontraditional Music Market

BY TRUDI M. ROSENBLUM

NEW YORK—If you're looking for the CDs "New England Christmastide," Steve Schuch's "Celtic Celebration," or Robin Spielberg's "Beautiful Dreamer," you have more of a chance of finding the albums at your local gift shop, museum, or even furniture store than you do in a traditional record outlet.

"Most of our music is sold in the alternative market," says Richard Waterman, president of North Star Music in East Greenwich, R.I. "We do sell some in traditional record stores, but 95% is sold in the specialty gift and retail market—gift shops, gourmet coffee shops, restaurants, even furniture stores that carry household items and ornaments."

For traditional record stores, the company relies on Woodland, Calif.-based Valley Media; Lansing, Mich.-based Goldenrod; Durham, N.C.-based Ladyslipper; Waterbury, Vt.-based Newsound; and Cambridge, Mass.-based Rounder Kids. But for the gift market, it uses its own nine-person sales staff, headed by Robert Martins, and some of the above distributors.

Among the company's diverse accounts are the Mystic Seaport Museum, a gift store called Reflec-

tions of Naples in Naples, Fla., and large specialty chains including the Nature Company and People's Pottery. "We have a ton of accounts, running the gamut of a one-owner gift store to a 180-store chain," Waterman says.

The label does all of its alternative distribution itself. "Our in-house account reps spend every day making calls and expanding our account base," Waterman explains. "We also attend a lot of gift shows every year and have a booth where we promote our music."

The jazz, Celtic, world, instrumental piano, and contemporary acoustic music produced by North Star is unlikely to ever gain radio play. Instead, North Star relies heavily on in-store play, with nearly 500 listening kiosks that allow customers to hear the CDs before buying them. "The nice thing about our market is that our recordings don't have just a six-month shelf life," Waterman adds. "It's more like a five-year shelf life."

North Star also uses point-of-purchase displays to entice buyers. For Spielberg's "Mother" album, North Star made up a special display with a

backing header card and a Mother's Day theme. "We targeted it very specifically to Mother's Day and opened up a ton of accounts—card stores, toy stores, even bridal shops," recalls Waterman. "Once we got in for Mother's Day, they continued to carry our music year-round."

For Schuch's "Celtic Celebration," the label designed a counter display with a Celtic/Christmas header card and gave supporting materials to store owners, encouraging them to put the title near the counter at Christmas as an impulse buy.

"We're on the phone always," Waterman adds. "We do a lot of mailings announcing new titles, but then we have a six- or eight-week phone campaign focusing on two or three titles. We do very heavy, strong phone promotion."

Waterman, a guitarist and songwriter, founded North Star in 1985 after regretfully realizing "I wasn't going to be the next James Taylor. But I had to be involved in what I loved, so I decided to start a record label." He began recording instrumental acoustic

Christmas carols and bringing batches of cassettes and LPs around to local stores in the back of his station wagon. To his surprise, "They sold like crazy. We were pioneers in selling music to the specialty market."

North Star's biggest-selling title is "New England Christmastide," which has sold between 400,000 and 500,000 copies, Waterman claims. Another top title is "Celtic Celebration," which sold over 100,000. A typical title that sells well for the label will move 50,000 to 70,000 copies. There are about 50 artists on the label, and the company sells between 400,000 and 450,000 units a year altogether. The business is increasing by 20% annually, Waterman says.

North Star's competition includes Sugo Music, North Sound Press, Solitudes, and Green Hill Music. "It's tougher now than when we started, because there's more competition," Waterman observes. "Instead of us being the only music [vendor] at a gift show, now there are five or six of us. Most of us have very good music and very good merchandising tools. There's still plenty of business to go around, but it is tougher now. It's important to have really good customer service and build customer loyalty."



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JUPITER COMMUNICATIONS estimates that total online advertising revenue will grow to \$28 billion worldwide by 2005—up from \$4.3 billion in 1999. According to a new study, nearly 6% of all global advertising revenue is expected to come from the Web by 2005. That number will be driven in part by an expected rise in the number of Internet users worldwide within the next five years from 300 million today to 800 million. Jupiter values the worldwide online advertising market at \$7 billion this year; with North America expected to account for \$5.4 billion, or 75% of all global ad spending. Europe and Asia look to finish as the second- and third-largest markets, reaching \$900 million and \$500 million, respectively. By 2005 North America is expected to account for almost \$17 billion in ad spending, with Europe and Asia following at \$5.2 billion and \$3.3 billion.

CDNOW

CDNOW plans to team with mobile technology applications company ViaFone to offer customers the ability to shop via wireless devices. The service is expected to bow by the upcoming holiday shopping season. CDnow will launch

its wireless initiative on two competing platforms, WAP and Palm, in order to allow consumers to use multiple gadgets, including personal digital assistants, cellular phones, and two-way pagers.

BEATNIK, an online company founded by recording artist Thomas Dolby Robertson, has laid off 20 employees as part of what it calls a refocusing of its business strategy. The company, with 100 employees following the layoffs, is shifting its efforts away from music licensing to the licensing of its technology for integrating music and other audio on Web sites. It will also focus on its Mixman consumer DJ music-remix software. The San Mateo, Calif.-based company, which in May withdrew its proposed \$63 million initial public offering (IPO), said it received \$30 million in first-quarter funding from a group of investors that include the MTVi Group.

KOZMO.COM has laid off 24 employees at its corporate headquarters in New York in a move the company is calling a "fine-tuning" of its work force. However, the Internet-to-door delivery service is denying a published report that it is about to pull the plug on its planned IPO. Kozmo filed in March to raise as much as \$150 million via underwriter Credit Suisse First Boston. Kozmo reportedly has 445 salaried employees and operates in 10 U.S. cities. Backers include Amazon.com, which invested \$60 million earlier this year.

3COM says it will acquire the outstanding stock of privately held Kerbango, developer of a stand-alone Internet radio and radio-tuning system, for about \$80 million. The acquisition follows an investment made previously by 3Com's venture-capital group, 3Com Ventures. Kerbango employs 28 people in Cupertino, Calif. Kerbango CEO Jon Fitch will become VP/GM of the Internet audio division, reporting to Julie Shimer, VP/GM of 3Com's Consumer Networks Business. In a separate announcement, Kerbango signed a licensing deal with Thomson Multimedia to brand and distribute an RCA-branded Internet radio that utilizes the Kerbango Internet Radio Tuning Service.

EARJAM.COM, a music software and services company, is partnering with InterTrust Technologies to develop a secure Internet music player. Earjam will incorporate InterTrust's digital rights management platform into its new player software, which the company says supports all popular file formats and hardware devices. San Jose, Calif.-based Earjam claims to have distribution or technology agreements with EMusic.com, MP3.com, Microsoft, Muze, Myplay.com, and others.

CLICKRADIO, a digital music radio service, says it has been granted an interactive radio license from Koch Entertainment, an independent label. Under the terms of the deal, ClickRadio listeners will have access to such Koch acts as Dave Davies, the Kinks, Amy Rigby, Mo Thugs Family, and Johnny Dowd. ClickRadio recently announced similar licenses with Universal Music Group and BMG Entertainment.

PREVIEW SYSTEMS, a digital rights management services company, says the online retail operations of Musicland (SamGoody.com, Suncoast.com, MediaPlay.com, and OnCue.com), BestBuy, and Virgin Jamcast—as well as digital music service providers Amplified, eSplice, and Supertracks—will all make use of its digital download infrastructure platform. Supertracks and Amplified will use Preview's technology to support EMI Recorded Music's digital download initiative, set to roll out in July.

BORDERS IS AMONG FIRST TO SEE STARS

(Continued from preceding page)

hear," Scibora continues. "Think about going to Borders and shopping for books, for instance, if all the books were shrink-wrapped."

ABILITY TO SCAN

A related selling point of the STAR system is its scanning technology, which facilitates "romancing with the product," says Scibora, including looking at the albums' artwork, reading the song titles, and, of course, listening to samples of "all the tracks on a CD, to allow the true representation of the artist's intention. He adds, "The product is in your hand—the only thing you've got left to do is put it under your arm, buy it, and walk away with it."

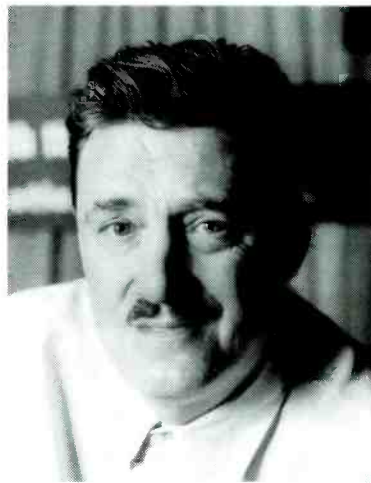
Scibora cautions against systems that make whole tracks on an entire CD available. He notes that market research proves that customers who hear a whole CD in the store often ruin their appetites and don't buy it. "If they spend too much time listening, then they walk away," he says.

SYSTEMS AROUND THE WORLD

ACD has 10,000 systems (both new and old) worldwide and has licensed technology to Sony for some of its non-U.S. production.

In the U.S., its major accounts include Torrance, Calif.-based Wherehouse Entertainment; Albany, N.Y.-based Trans World Entertainment; and Minneapolis-based the Musicland Group, as well as non-music retailers like Fred Meyers.

"We are in a time when retailers who won't allow the capability of sampling every CD in the store will suffer in sales," says Scibora. He stresses that the system (which he aided in designing) is entirely independent from the Internet but may aid traditional retailers in com-



SCIBORA

peting with online music retailers that make samples of music available.

So far, the Borders chain has installed the system in one store, in Brentwood, Tenn., and plans to put it into each new

'The first store with the STAR digital sampling opened Saturday, and we are excited about how it's looking and how well the installation went'

— LEN COSIMANO —

store the chain opens for the rest of the year, which will number about 12.

"The first store with the STAR digital sampling opened Saturday, and we are excited

about how it's looking and how well the installation went," says Len Cosimano, VP of merchandising at Borders.

"It was seamless to the store," he adds. "Next year, we will take a look at the success of this and see about retrofitting existing stores, based on which ones are planned to undergo renovations and whether the sales justification is there."

40,000 TO 100,000 TITLES

In Borders' Brentwood store, there are eight endcap STAR Navigator systems and about 80 substations for the system, allowing for a total of 88 shoppers to listen at one time, says Cosimano.

Depending on the size of the music department, each store where the system will be installed should have between 30 and 100 STAR stations, which are about as big as a portable home DVD player.

And then, depending on the size of the store's inventory, each Borders STAR device will make from 40,000 to 100,000 album titles available.

"Previously, Borders used multiple CD changers, and you were limited in the number of CDs you could have, based on the number of changers," says Scibora. "It was much higher maintenance."

WHAT THE SYSTEMS COST

Each listening station costs about \$300 for a stripped-down version, with premium services costing as much as \$1,000, making an average store cost for the system between \$15,000 and \$30,000.

While that may look like a high price to some, Scibora argues that in the new world order, brick-and-mortar merchants will need to make this type of commitment in order to remain competitive with online E-tailers.

The STAR system is a leap from traditional listening centers—but Scibora and ACD don't plan to stop there. The company is looking into the (albeit complex) legal, label, and copyright clearance necessary to add CD-R technology to its STAR stations, allowing CDs to be burned for a consumer on the spot.

In the meantime, however, "we provide a technology where a single computer sitting in a back room can support multiple CD devices, allowing customers to preview music with no waiting in line," says Scibora.

"We have a Virgin Megastore in Paris with 180 stations—180 customers can sample music at once," he says. "What a powerful way to promote music—the power of tasting before you buy."

EXECUTIVE TURNTABLE

HOME VIDEO. MGM Home Entertainment promotes **Robert Wittenberg** to executive VP of sales, **Blake Thomas** to executive VP of worldwide marketing, and **Cordelia Tappin** to senior VP of domestic marketing in Santa Monica, Calif. They were, respectively, senior VP/GM, senior VP of marketing, and VP of marketing, sell-through.

Tim Erwin is promoted to VP of customer relations for Rentrak Corp. in Portland, Ore. He was senior director of customer relations.

DISTRIBUTION. Word Distribution names **Greg Fritz** VP of retail development and label relations and **Chris Long** field representative in Nashville. They were, respectively, VP of sales management and label relations for EMI/Chordant and a Christian bookstore manager.



FRITZ

FULMER

RETAIL. **Cheryl Greene** is promoted to music and children's merchandiser for the Parable Group in San Luis Obispo, Calif. She was previously children's merchandiser.

NEW MEDIA. **David Hyman** is named president of Compact Disc DataBase in Berkeley, Calif. He was senior VP of marketing for the MTVi Group.

Darcy Fulmer is named senior VP of music programming and talent for Jimmy and Doug's Farmclub.com in Los Angeles. She was VP of music content for Sonicnet.com.

Koch Promotes 3; RED Makes Deals

Also, Ambitious Boxed Sets From Arhoolie And K Records

KOCH BOOSTS THREE: In a move designed to spread the management load and heighten service on the sales side, distributor Koch International is promoting three of its current staff members.

John Toney, the Port Washington, N.Y.-based firm's national sales director, is being elevated to director of national account sales. The company's sales map is now being divided into two territories; one-time sales rep **Vernon McNemar** is being hiked to West Coast sales manager, while former national account manager **Gerald Moss** gets a boost to East Coast sales director.

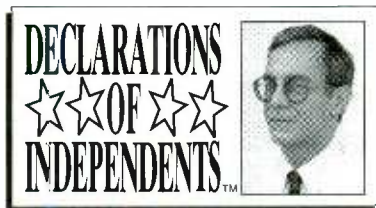
Toney will still be based in Port Washington, and McNemar will remain based in San Francisco. Moss will relocate to Long Island, N.Y., from his current base in Columbus, Ohio.

Koch senior VP **Michael Rosenberg**, to whom all of the sales execs report, says that new reps will be hired to replace McNemar and Moss and that the company may even add another rep in the Southeast. He says the new personnel should be in place by the time Koch's national sales meet convenes July 12 in Tarrytown, N.Y.

LOOKING ROSY AT RED: RED Distribution continues to Hoover up some interesting label deals. The New York-based company—which announced the signing of Trauma Records, SuperEgo Records, and Transparent Music in April (Billboard, April 29)—has picked up exclusives with Berkeley, Calif.-based punk label Lookout! Records and the new, diversified Nashville firm Spark Entertainment/VFR Records.

Lookout! requires little introduction for punk rockers: The 11-year-old company was the original home of **Green Day**, released work by **Operation Ivy** (the precursor of **Rancid**), and numbers among its acts **the Mr. T. Experience**, **the Groovie Ghoulies**, **the Queers**, **Screeching Weasel**, and one-time Flag Wavers **the Donnas**. The label also brings **Panic Button Records**, an imprint operated by members of **Screeching Weasel**, to RED. The move to the new distributor indicates a desire on the part of Lookout! to extend its national reach; the label has to date been handled by the capable but much smaller San Francisco-based punk specialist **Mordam Records**.

Spark Entertainment brings together three veterans of the technology and music industries: chairman **Ed Arnold**, founder and former president of **Integrated Circuit Systems**; managing director/creative **Harold Shedd**, a Music City pro who formerly served as senior VP of **Mercury/Nashville** and president of **Polydor/Nashville** and the longtime producer of



by Chris Morris

Alabama, among many other top country acts; and managing director/operations **Paul Lucks**, ex-GM of **Mercury/Nashville**.

The first release from VFR under the RED deal will be a debut album by **Trent Summar & the New Row Mob**, a country band that includes among its members one of our new favorites, the truly staggering guitar player **Kenny Vaughan** (**Lucinda Williams**, **Billy Burnette**, **Kim Richey**, etc.), among its members. The set is due in August.

BOXED FOR PLEASURE: A couple of indie labels will celebrate themselves with ambitious boxed sets later in the year.

On Sept. 26, **Arhoolie Records**, the cherished El Cerrito, Calif.-

Arhoolie will issue "The 40th Anniversary Collection," a five-CD, 105-song overview of the company's crucial recordings

based roots-music label, will issue "The 40th Anniversary Collection," a five-CD, 105-song overview of the company's crucial recordings. Founder and principal producer **Chris Strachwitz** brought many important American music figures to prominence with his work for the label, and they'll get their due on the collection: **Clifton Chenier**, **Flaco Jiménez**, **Fred McDowell**, **Lightnin' Hopkins**, **John Jackson**, **Bukka White**, and such brilliant "sacred steel" artists as the **Campbell Brothers** and **Aubrey Ghent** will be represented. The "Collection" will be housed in a 12-by-12 box and will include a booklet featuring previously unpublished photos and a 41,000-word historical essay.

On Oct. 17, **K Records** in Olympia, Wash., will issue "Crashing Through," a seven-CD boxed set pulling together the music of **Beat Happening**, the seminal punk-pop unit founded by K chieftain **Calvin Johnson**. With the reversion of masters for such early

Beat Happening albums as "Jam-boree," "Black Candy," and "Dreamy" from Sub Pop to K, Johnson can now finally compile his influential band's collected works.

FLAG WAVING: Mark Selby's name probably won't be familiar unless you're a student of songwriting credits, but the Sept. 26 release of his Vanguard album "More Storms Comin'" should thrust him into the public eye as a noteworthy performer in his own right.

Selby is probably best known to connoisseurs of fine print as the writer or co-writer (with **Tia Silvers**) of many of bluesboy **Kenny Wayne Shepherd's** most familiar tunes. (He had a hand in eight of the tracks on Shepherd's current album, "Live On.") He has also penned material for **Dixie Chicks**, **Trisha Yearwood**, and **Wynonna Judd**, among others.

While Selby has piled up some nice credits for himself in the service of others during six years in Nashville, the Oklahoma-born performer steps out as a tough singer and powerful electric and steel guitar player on "More Storms Comin'."

"It is a little bit like it's been hidden under a basket," Selby says of his performing rep. "I spent my earlier years doing what I call my grass-roots thing."

Through stints in Kansas and Woodstock, N.Y., Selby developed his chops, as well as a fondness for artists as diverse as **Ry Cooder** (whom he refers to as "an inspiration to me"), **Tom Waits**, and **Lucinda Williams** and such blues and blues/rock icons as **Muddy Waters**, **Howlin' Wolf**, **Eric Clapton**, **B.B. King**, **Duane Allman**, and **Billy Gibbons**.

Things began to click for Selby when he hit Music City. "I began to play sessions, playing acoustic and electric guitar," he says. "I got a publishing deal almost immediately. I also discovered there was a great blues/rock community here."

That community has clearly brought out the best in Selby. His album, which he co-produced with **Brent Maher**, boasts some rocking, blues-informed originals like "Don't You Throw That Mojo On Me" and "She's Like Mercury" and a solid-sounding ensemble sound. His young friend and sometime collaborator **Shepherd** had better look alive—there's a new gunslinger in town.

Selby says he plans to take his working trio out on the road with him after "More Storms Comin'" is released, but don't be surprised if you see him in a more intimate format. He says, "I don't mind slipping out and doing an acoustic performance every now and then."

Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	2	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	No. 1 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 2 weeks at No. 1
2	2	2	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
3	NEW	▶	VARIOUS ARTISTS HELLCAT/BURNING HEART 86588/EPITAPH (4.98 CD)	PUNK O RAMA #5
4	4	24	SLIPKNOT I AM 8655*/ROADRUNNER (11.98/17.98) [RS]	SLIPKNOT
5	3	2	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
6	8	21	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
7	6	24	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) [RS]	SPIT
8	5	24	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
9	11	15	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
10	NEW	▶	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD) [RS]	COMMUNICATE
11	13	5	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
12	NEW	▶	VARIOUS ARTISTS SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	SUAVE HOUSE OFF DA CHAIN VOLUME 1 2000
13	10	10	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
14	7	3	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
15	NEW	▶	PAUL VAN DYK MUTE 9127 (18.98 CD) [RS]	OUT THERE AND BACK
16	9	3	BELLE & SEBASTIAN FOLD YOUR HANDS CHILD, YOU WALK LIKE A PEASANT JEEPSTER 429*/MATADOR (16.98 CD)	
17	17	2	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) [RS]	FANTASTIC VOL. 2
18	15	10	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
19	14	8	AIMEE MANN BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO SUPEREGO 002 (16.98 CD)	
20	18	24	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
21	12	2	POISON CYANIDE 6969/MAILBOAT (10.98/17.98)	POWER TO THE PEOPLE
22	20	10	NICKELBACK ROADRUNNER 8586 (8.98/13.98) [RS]	THE STATE
23	19	8	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) [RS]	THUG WALKIN'
24	16	24	JIMMY BUFFETT BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS MAILBOAT 2000 (9.98/16.98)	
25	21	24	SEVENDUST TVT 5820 (10.98/16.98)	HOME
26	24	15	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
27	NEW	▶	KING DIAMOND METAL BLADE 14308 (10.98/16.98)	HOUSE OF GOD
28	30	22	VARIOUS ARTISTS THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	
29	25	8	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
30	23	8	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
31	NEW	▶	MR. SERV-ON LIFE TIME 1601 (11.98/16.98)	WAR IS ME PART 1
32	26	9	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98) [RS]	SECRETO DE AMOR
33	RE-ENTRY		VARIOUS ARTISTS TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1 LEGIT BALLIN' 50000 (11.98/16.98)	
34	35	24	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) [RS]	THE PARTY ALBUM!
35	27	4	VARIOUS ARTISTS SQUINT 86029 (10.98/16.98)	ROARING LAMBS
36	32	4	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE
37	33	3	SANDRA COLLINS KINETIC 54648 (15.98 CD) [RS]	TRANCEPORT. 3
38	NEW	▶	EARTH CRISIS VICTORY 121* (10.98/16.98) [RS]	SLITHER
39	46	8	VARIOUS ARTISTS COLD FRONT/BMG SPECIAL PRODUCTS 6477/K-TEL (13.98/18.98)	THE BEST OF CLUB MIX
40	45	9	SEAN PAUL 2 HARD 1572*/VP (9.98/14.98)	STAGE ONE
41	31	5	WIDESPREAD PANIC FEATURING THE DIRTY DOZEN BRASS BAND WIDESPREAD 0012 (17.98 CD)	ANOTHER JOYOUS OCCASION
42	RE-ENTRY		ELWOOD PALM 2047 (11.98 CD)	THE PARLANCE OF OUR TIME
43	29	5	XTC IDEAL 3260/TVT (16.98 CD)	WASP STAR (APPLE VENUS VOLUME 2)
44	NEW	▶	STRUNG OUT FAT WRECK CHORDS 606 (11.98 CD)	ELEMENT OF SONIC DEFIANCE (EP)
45	40	12	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
46	22	20	VARIOUS ARTISTS LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	
47	47	8	PAUL OAKENFOLD KINETIC 47120/REPRISE (15.98 CD)	TRANCEPORT
48	41	3	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
49	42	17	LOS TEMERARIOS FONOVISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
50	39	3	VARIOUS ARTISTS NARM 50004 (1.98 CD)	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. (R) Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). (P) RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. (C) Certification for net shipment of 100,000 units (Gold). (P) Certification of 200,000 units (Platinum). (D) Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl LP is available. †Most tape prices are suggested lists. ‡Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [RS] indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

HMV Says Yes To Harlem, No To Page/Crowes Set

THIS YEAR, HMV stepped out and opened a store in Harlem, on 125th Street, one of the top retailing streets in New York and in an area that was long overdue to have a record chain presence.

Pete Luckhurst, HMV president of North America, tells Retail Track that the 15,000-square-foot store is coming along nicely, in terms of sales. "The Harlem community leaders have been tremendous to us," he says. "We couldn't have asked for more support."

The chain now numbers 14 in the U.S., with the opening of Harlem and the closing of the 72nd Street and Broadway store in November '99. Luckhurst says that HMV has a few more stores slated to open this year, mainly in malls, and that the long-promised retro-fit of the 86th Street store in New York is due to take place any month now.

IN ANOTHER MATTER, **Stuart Fleming**, HMV's U.S. director of purchasing, confirms for me that the chain is joining Trans World Entertainment and passing on the opportunity to carry the **Jimmy Page/Black Crowes** album because the album was first offered exclusively through online company Musicmaker.com.

"All we want is a level playing field, and that means it should be offered to anybody and everybody at the same time. That isn't too much to ask for."

Fleming says that the decision to forgo carrying the album is global for HMV, which has a pres-

ence in many countries around the world.

While we are on the topic, let me report that TWT, the label handling the album in North America, had nothing to do with the decision to put the album out first through the Internet. TWT executives knew what they were getting into when they agreed to carry the album, and the label's sales staff have been troopers, sympathetic to the decision made by some retailers to not stock the title.

However, I have had conversations with sales executives at other labels that are not involved with the album who criticize retailers for taking that stance. Among the comments I have heard: Not carrying the album is the "equivalent to shooting the messenger." And, "This is the way the business is headed, so retailers should stop fighting technology and embrace it." In other words, they should let the Internet steal business from them.

But I would like to point out that by refusing to take the album, retailers are not trying to shoot the TWT sales staff—they are trying to send a message to artists and managers. And as for embracing technology, practically every major player has an online site. It is becoming clear that many of the early miscon-

ceptions about the Internet are now being replaced by the vision that the future will be clicks-and-bricks.

So the decision to not carry the album has nothing to do with a fear of technology; it's all about, as Fleming points out, a level playing field.

RETAIL TRACK

by Ed Christman



IN CASE you are not a regular reader of Homefront, a column that appears next to Market Watch and Chart Beat every week

on the last editorial page in Billboard, let me inform you that we have moved our New York offices downtown to 770 Broadway, near 8th Street, in the East Village. It's a neighborhood rich in retail, with some of the finest independent record stores in the U.S.

When Billboard was in Times Square, I used to walk through the Virgin Megastore every day on my way into work. While I will miss having that amazing store as part of the fabric of my daily routine, I am still near Virgin, as the new offices are right down the block from the chain's 14th Street store. Also, Billboard is right up the street from Tower Records/Video/Books' lower Broadway store.

While that store is renowned worldwide, and deservedly so, to my mind, **Russ Solomon**, Tower chairman and founder, still doesn't

get enough credit from New Yorkers for building this neighborhood almost singlehandedly, well before NYU jumped in and started reinvesting in the neighborhood.

As I once pointed out here in this column, when Tower opened the store here back in 1983, Broadway at night was a dark and deserted street comprising mainly warehouses and flophouses. Then, most of the people you would find on it besides the homeless were in cabs that used it as the main route to lower Manhattan.

Today, Broadway is one of the premier retail streets in the city, stored with many a national chain, as well as cutting-edge boutique merchants. The opening of Tower here served as an anchor, not only drawing huge crowds from 8th Street—another nearby top retailing street—and other parts of the city but also serving as a magnet bringing other savvy merchants to downtown.

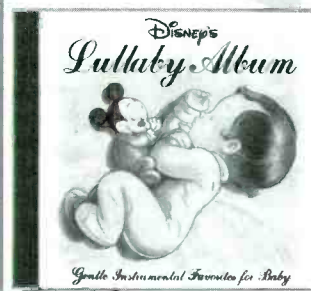
So now that you know where Billboard is located, all of this brings me to my main point. My new vital stats are 770 Broadway, New York, N.Y. 10003. All of you out there who are kind enough to send me promos, please update your mailing list. In addition, you should be aware that while my E-mail address is still the same—echristman@billboard.com—my new phone number is 646-654-4723.

If there is something on your mind that you think I should be covering, call and let me know. Remember: The sum total of this column is what you tell me.

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Merchants & Marketing

IN-STORE PLAY ISSUE DIVIDES RETAILERS, PUBLISHERS

(Continued from page 44)

exemption, where the sole purpose of the retail establishment is to sell music recordings," explains Vince Candilora, senior VP of licensing, ASCAP, in Nashville. This U.S. exemption, however, pointedly excludes both mass merchandisers and book stores which also sell music.

Until 1994 Canadian law did not allow SOCAN—formed following the 1990 merger of the Composers, Authors, and Publishers Assn. of Canada and the Performing Rights Organization of Canada—to license such public performances of music because of exemptions specifically enshrined in the Canadian Copyright Act.

Prior to that year, gramophones, coin-operated gramophones (i.e., jukeboxes), and radios in places other than theaters were exempt from being licensed and from paying performing right fees for public performances. This exemption included use of in-store music by retail stores.

However, the Canadian Copyright Act was amended prior to the Canadian government's approval of the General Agreement on Tariffs and Trade (GATT)—the comprehensive world trade pact negotiated by 124 nations in 1994. In order to comply with the treaty, Canada had to follow through on copyright protections embodied in the Berne Copyright Convention or face trade sanctions from the GATT-created World Trade Organization.

Under changes in the Canadian Copyright Act in 1993, SOCAN was empowered to collect money for the public performance of music by gramophone use. The exemption for radios remained.

While SOCAN could have then begun applying to license retailers for use of in-store music, it chose not to do so until 1998. According to Spurgeon, the procedure of seeking a tariff was delayed because SOCAN was then fighting—alongside other Canadian music industry organizations—for passage of phase two revisions to Canada's Copyright Act, which passed in late 1997.

"SOCAN didn't want to jeopardize the passage of phase two legislation by creating undue controversy," he says.

In 1998 SOCAN sought the right under the 1993 revisions to license such public music performances from the Canadian Copyright Board under Tariff No. 15—"Background Music In Establishments Not Covered By Tariff No. 16."

Tariff No. 15, which applies to background music not provided by background music services, is an annual fee of \$1.18 Canadian (80 cents) per square meter, applicable only to areas where the music is heard. Listening posts are not licensed, being deemed a private performance. "That's not a lot of

money," says Spurgeon. "It's the cost of doing business."

However, RMAC VP Stewart Duncan—director of music at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario—angrily rejects this point of view. "It'd cost our chain \$50,000-\$60,000 Canadian [\$33,748-\$40,497] annually, because our stores are in the 25,000-30,000-foot range," he says.

"We haven't been approached yet, but I've got my check ready," jokes an apprehensive non-RMAC member Vito Ierullo, president of R.O.W. Entertainment, which operates 17 Record on Wheels stores.

Montreal-based Archambault

'By playing music in the stores, we sell records, which makes money for both artists and songwriters. Clothing stores and bars are not selling artists' product. We are'

- TIM BAKER -

Group, which operates 11 stores in Quebec (where it is the largest music retailer), volunteered in March to pay SOCAN's tariff. However, that move could partly have been expected, as Archambault president Rosaire Archambault is also a SOCAN director. "How could we not pay performing rights if we also believe in the right of creators to make music?" asks Shelley Stein-Sacks, director of development of Archambault and a director of RMAC.

Other retailers, however, rigorously contend that in-store play is promotional and should be exempted from the SOCAN tariff—and they say they will resist all efforts to collect it. They point out that their sales generate a mechanical royalty rate of 7.4 Canadian cents (5 cents) per track, split evenly between SOCAN's publishers and songwriters.

"SOCAN's stance seems ridiculous," says Peter Luckhurst, president of HMV Canada, which has 94 stores nationally. "With the timing of all of our problems with the Internet, it's absurd to bring this up now."

"We should have an exemption, because by playing music in the stores, we sell records, which makes money for both artists and songwriters," says Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. "It is not background music. Clothing stores and bars are not selling

artists' product. We are."

"If forced to pay for in-store music, we'll dig in our heels and put in listening posts throughout our stores," says Lane Orr, buyer with A&B Sound, which operates 19 stores on the west coast. "Our stores will be silent."

Label executives interviewed are supportive of such views on the SOCAN stratagem, although few were willing to be quoted. Brian Robertson, president of the Canadian Record Industry Assn., sums up the view of many when he says, "In-store play of recordings has traditionally been very much a part of the promotional process in the relationship of record companies and the retail stores."

"These stores play music which we supply, and now SOCAN is going after them for a fee. This is crazy," says Garry Newman, president of Warner Music Canada. "In-store play is one of the main sources of introducing product to a consumer who is in a music store—not a grocery store or a restaurant—to buy music."

Lisa Zbitnew, president of BMG Music Canada, says, "Technically, in-store play is a public performance, but, realistically, it promotes sales of records, which benefits everybody."

It's an argument that cuts little ice with Spurgeon. "Radio airplay also induces buying, but broadcasters pay a performance rate," he says.

Counters RMAC's Duncan, "We are directly selling music; radio is not. They are trying to generate advertising and keep listeners."

Several publishers contend that retailers also utilize music to create an attractive environment in their stores. "If retailers are using music to create an ambiance to sell more records, then why shouldn't they compensate those who are creating that atmosphere?" asks Robert Ott, GM of BMG Music Publishing Canada.

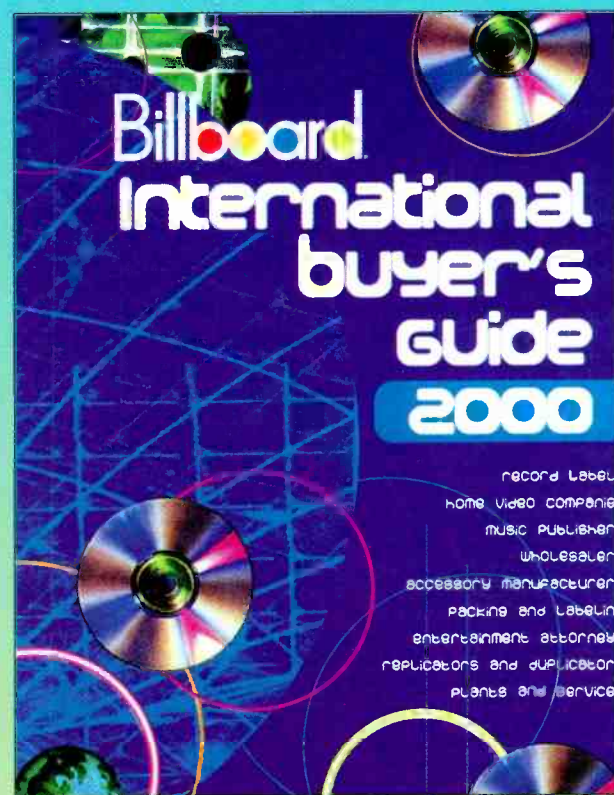
"The only ambiance we're trying [to create] with in-store airplay is to get people excited about music," counters Duncan. "If it was intended as background music, we could subscribe to a background service."

Due to SOCAN's local representation of all international and domestic repertoire, Canadian music retailers have, in fact, little choice other than to play music in their stores represented by SOCAN, utilize a background music service, or play a radio in the store.

"Our view is that all merchandisers utilizing music to sell goods should pay this tariff," says Spurgeon. "It doesn't matter if they are selling shoes, food, or records. If they are playing a tune in their store written by one of our members, whether it's emanating from a CD, a tape, or a radio speaker, our members want to get paid for that performance."

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New Media

MERCHANTS & MARKETING

Sony's 'Uville' Portal Is Still In Online Limbo

Media Metrix Buys Jupiter; S3 Debuts Multiple-Format Rio 600

This issue's column was prepared by Marilyn A. Gillen.

IF UVILLE IT...: Will they come? One year ago this month, Sony Music president of new technology and business development Fred Ehrlich unveiled plans during the Plug-In conference in New York for a "major new Internet portal"—dubbed Uville—that would offer music news, reviews, and product sales from a number of different labels (Billboard, July 31, 1999). Scuttlebutt about the relatively hush-hush venture located the site's business model somewhere in the vast open space between GetMusic and Yahoo! Launch date was set for the fall.

As the joke goes, no one actually said fall of what year. With the 2000 edition of Jupiter's Plug-In conference now right around the corner—it's being staged July 24-25 at the Sheraton in New York—the planned music village is something of a lost city, quietly existing online at uville.com but never actually opened to visitors. News items are updated daily and chart data weekly—and live "buy" links take those who happen to wander into the site to CDnow—but Uville is still awaiting its ribbon-cutting.

Sony declined to comment on the



status of the site, but a source says that, despite some speculation on the matter, Uville is not being closed—nor could it be, the source adds, since it never actually opened.

It is apparently being radically rethought, however. According to the source, the site's "functionality is to be included in a bigger project to be announced soon."

Stay tuned.

SPEAKING OF JUPITER, the online research company kept other analysts busy talking to reporters June 27, when it revealed that it would be purchased by online data-measurement company Media Metrix in an all-stock deal valued at the time of announcement at about \$414 million (*Billboard Bulletin*, June 28).

Media Metrix chairman/CEO **Tod Johnson** will become chairman/CEO of the combined company—to be called Jupiter Media Metrix—while Jupiter chairman/CEO **Gene DeRose** will become president/vic chairman.

Under the terms of the stock

transaction, which has been approved by both boards of directors and is expected to close within three months, Jupiter shareholders will receive 0.946 shares of Media Metrix stock for each Jupiter share they own.

Wall Street was cool to the news, sending Media Metrix's stock down 17%, or \$4.875, to \$23.375 on June 27, while Jupiter dipped about 8% to \$21.06. The stock will trade under Media Metrix's Nasdaq symbol, MMXI.

Jupiter's primary competitors include Forrester Research and International Data Corp., while Media Metrix competes with Nielsen/NetRatings, which is owned by Billboard parent VNU.

UPGRADES: The MTVi Group has added six new VPs. New to the company, which is the online unit of MTV Networks, are former VH1 talent relations exec **David Weier**, who is named VP of music and talent relations for VH1.com; music vet/author **Quincy McCoy**, named VP of music and radio programming at SonicNet.com; and former Food Network VP of new media **Sarah Cohen**, named VP of programming and production for MTV.com.

In-house promotions include
(Continued on page 77)

TRAFFIC TICKER Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. mp3.com	2,654
2. mtv.com	2,582
3. sonicnet.com	1,583
4. rollingstone.com	1,566
5. launch.com	1,357
6. ppeeps.com	925
7. listen.com	769
8. ubl.com	661
9. bmg.com	603
10. vh1.com	561

AT-HOME VISITORS

1. mp3.com	2,173
2. mtv.com	2,143
3. sonicnet.com	1,269
4. launch.com	1,094
5. rollingstone.com	1,061
6. ppeeps.com	774
7. listen.com	626
8. ubl.com	561
9. musicmatch.com	490
10. bmg.com	458

AT-WORK VISITORS

1. mp3.com	588
2. rollingstone.com	538
3. mtv.com	497
4. sonicnet.com	356
5. launch.com	268
6. vh1.com	183
7. listen.com	158
8. ppeeps.com	151
9. bmg.com	144
10. ubl.com	129

Source: Media Metrix, May 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

JULY 8, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		WHITE PONY MAVERICK 47667/WARNER BROS.	DEFTONES	3
◀ NO. 1 ▶ 1 week at No. 1					
2	1	2	RIDING WITH THE KING DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	8
3	2	5	THE MARSHALL MATHERS LP ▲ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	1
4	4	6	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	2
5	3	2	CRUSH ISLAND 542474/IDJMG	BON JOVI	29
6	5	6	MAD SEASON ▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	9
7	11	27	HUMAN CLAY ▲ WIND-UP 13053*	CREED	7
8	7	5	INSIDE JOB WARNER BROS. 47083	DON HENLEY	25
9	NEW		INVINCIBLE SUMMER WARNER BROS. 47605	K.D. LANG	58
10	16	6	WHITNEY: THE GREATEST HITS ▲ ARISTA 14626	WHITNEY HOUSTON	23
11	10	5	MER DE NOMS ● VIRGIN 49253*	A PERFECT CIRCLE	30
12	9	4	THE HISTORY OF ROCK LAVA/ATLANTIC 83314*/AG	KID ROCK	6
13	17	28	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	21
14	13	54	SUPERNATURAL ◆ ARISTA 19080	SANTANA	18
15	15	14	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	5
16	NEW		OUT THERE AND BACK MUTE 9127 HS	PAUL VAN DYK	192
17	NEW		A TRIBUTE TO A WORK IN PROGRESS... GREATEST HITS 1990—1999 AMERICAN/COLUMBIA 63666/CRG	THE BLACK CROWES	143
18	NEW		QUALITY CONTROL RAWKUS 490664*/INTERSCOPE	JURASSIC 5	43
19	19	5	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	13
20	20	21	PLAY ▲ V2 27049* HS	MOBY	56

● 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 Hearst/SES titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING

Licensing 2000 Showcases Harry Potter, Rudolph For Kids

BY ANNE SHERBER

NEW YORK— Licensed merchandise targeted at kids 8 and under continues to be dominated by entertainment-related properties, as evidenced by the pervasive television and movie merchandise on display at the recent New York Licensing 2000 International trade show, June 13-15.

Warner Bros., for example, began staking out its retail territory for the upcoming film "Harry Potter And The Sorcerer's Stone." Based on the popularity of the books, the film, due out Nov. 16, 2001, is bound to be a marketing juggernaut (Billboard, July 1).

In fact, Warner is paving the way for "Potter" with merchandise based on the books that will begin appearing in Warner Bros. Studio Stores this fall.

According to Rob Gruen, executive VP for worldwide marketing and retail business development at Warner Bros. Consumer Products, Harry Potter merchandise will incorporate elements from the book and the upcoming film.

Warner awarded the master toy license for Potter to Mattel, but it also has agreements with Fossil for watches, Gund for plushes, Madame Alexander for collectible dolls, and Rubies Costumes for Halloween costumes and accessories. The agreements carry through the first two Harry Potter books and theatrical films.

While Harry Potter was the newest property at the show, Golden Book Family Entertainment is relying on an old family favorite for a holiday promotion.

According to Mitch Fried, senior

VP of marketing for Golden Books, the "Rudolph The Red-Nosed Reindeer" television and video classic will be part of a merchandise program offered exclusively at the Musicland Group's stores. Products include nostalgic tins, home videos, DVDs, Rudolph and Island of Misfit Toys plushes, ornaments, musical snow globes, and T-shirts.

Additionally, because of the success of the DVD last year, the company will release a new Rudolph title with bonus footage of the show's creator, Arthur Rankin.

Another licensing effort tied to a children's video and DVD release was announced by itsy bitsy Entertainment. The company, which has licensed a number of successful tod-

dlers properties—including "Teletubbies" and "Thomas The Tank Engine"—is attempting to reach a slightly older audience with Eloise, the Plaza Hotel-dwelling little girl created by author Kay Thompson in 1955.

According to itsy bitsy president Kenn Viselman, Eloise will star in two upcoming theatrical films and an animated television series. The first film is scheduled for release next summer.

Viselman says that books featuring Eloise and her nanny are being reintroduced to stores now along with a line of Catherine Bauman purses available exclusively at FAO Schwarz.

Even though license holders acknowledge the difficulty of selling merchandise to teenagers, it hasn't stopped them from trying.

According to Neil Vogel, chief corporate development officer at Alloy, an E-tailer that targets 12- to 16-year-olds, such media properties as "Charmed," "Buffy The Vampire Slayer," and "Beverly Hills, 90210" may be very popular with teens, but that doesn't always mean the merchandise will sell. "Just because they like to watch it doesn't mean they want to wear it," Vogel notes.

Another drawback to marketing a teen property is that overexposure is considered highly uncool. Vogel says the demo wants to discover a property rather than have it foisted upon them.

World Wrestling Federation (WWF) Entertainment Inc. senior VP Jim Byrne agrees that overexposure is deadly to a teen property. "At mass merchants the frequency model may be too high," he says. "It's too many impressions."

But despite numerous failures the

studios and other producers are executing marketing plans targeting this hard-to-reach demographic.

Byrne, for instance, says that WWF is actively reaching out to teens and that its top-rated "WWF Smackdown" has more than 100 teen-friendly sponsors, such as Burger King, Sega, and others.

On the film side, Sony Pictures Consumer Products has teamed with Marvel Enterprises to create merchandise for "Spider-Man: The Movie," due out in the fall of 2001.

Teens will be a prime target in the licensing program, according to Peter Dang, president of Sony Consumer Products, and the studio has already begun reaching them through the Internet.

Warner Bros. Consumer Products hopes to appeal to teenagers with merchandise from "Osmosis Jones," the next film from the Farrelly Brothers, due in the spring of 2001. Artisan Entertainment will also attempt to lure teens with merchandise tie-ins for the Oct. 27 release of "Book Of Shadows: Blair Witch 2."

According to Amorette Jones, executive VP of worldwide marketing for the indie studio's new consumer products division, "The Blair Witch Project" generated approximately \$1 million in licensed merchandise sales.

The studio has awarded the master toy license to McFarlane Toys, the PC games license to Gathering of Developers, and the comic book license to DistantCorners.com and Oni Press. Parachute Publishing, Artisan Entertainment, and Random House Children's Books announced a book series inspired by the legend of the Blair Witch. Bantam Books will market the series, called "The Blair Witch Files," late this summer.

VSDA Releases Details Of Retail Study; Broadway Archive Debuts Collection

CENSUS 2000: According to the Video Software Dealers Assn.'s (VSDA) video retail census, there are 27,882 video rental storefronts in the U.S. While the number may surprise some who have estimated the number of storefronts at around the 20,000 mark, a bigger surprise is that the study counted more than 81,000 retailers that sold or rented video.

For the study, conducted by the Arthur Andersen firm, only retailers that rented more than 100 movies made the final count. Sell-through dealers were also counted but were taken out to concentrate on the rental business.

Reports from the National Assn. of Video Distributors were also factored into the study.

Andersen asked dealers if video generated more than 50% of their revenue. When that was factored in, the total number of rental retailers dropped to 19,837, bringing it more in line with most industry estimates.

The 81,000 count includes every class of trade that carries some sort of video product in their store. Some of the stores were obvious, such as Target, Musicland, and Kmart. But also on the list were stores like Office Max, PetSmart, and Cracker Barrel, which indicates video continues to be a viable product for dealers outside of the norm.

The VSDA hasn't indicated what it's going to do with the study results, other than compare them with the results of future retail census reports. It expects to conduct the survey every few years.

At the upcoming VSDA convention, the old topic of "windows" will be opened up again. This time around, dealers are concerned that their pay-per-view windows are getting smaller and that some studios may begin releasing movies simultaneously on pay-per-view and on video. Dealers will wear red hats during the July 10 business session to silently voice their concerns.

The VSDA is endorsing a 60-day window between a video and a pay-per-view release.

Also in the everything-old-is-new-again camp is the idea of video vending machines. This time, though, the new twist is that the machines will dispense either VHS or DVD titles.

Las Vegas Import Export Inc. has obtained U.S. distribution rights to an Italian-manufactured vending

machine called Mediabank. The company says thousands have been successfully deployed at various retail locations in Europe.

DVD ELECTIONS: The DVD Entertainment Group has elected Warner Home Video worldwide DVD marketing VP Steve Nickerson as its new president.

Nickerson replaces former Columbia TriStar Home Video executive VP Paul Culberg, who left the supplier to become executive VP of VM Labs.

Other officers are VP/secretary Sanford Friedman from DreamWorks Home Entertainment and VP/CFO Michael Fidler of Sony Electronics.

Philips Electronics executive Emiel N.

Petrone remains as chairman.

The group also elected Buena Vista Home Entertainment GM Mitch Koch to its board along with Columbia TriStar senior VP of sales Marshall Forster. The board consists of 13 members.

GIVE MY REGARDS TO VIDEO: Broadway fans outside of the New York metro area will be able to see hundreds of plays and musicals on video, thanks to the Broadway Theatre Archive.

A division of Broadway Digital Entertainment, the company has acquired rights to hundreds of productions from a variety of sources including PBS, commercial networks, universities, libraries, and museums. The collection dates back to 1959 and features "Ah Wilderness" with Swoosie Kurtz and Geraldine Fitzgerald, "The Seagull" with Olympia Dukakis and Blythe Danner, "Hamlet" with Kevin Kline and Dana Ivey, and others. The company is debuting with 34 titles.

The videos are available through the company's Web site, which can be accessed at broadwayarchive.com.

In related Broadway news, New Video's Docurama division will release a behind-the-scenes look at "Moon Over Buffalo," which marked Carol Burnett's return to the stage in 1998.

The video, called "Moon Over Broadway," will be released on DVD with several added features, including commentary by the documentary's director/producers, D.A. Pennebaker and Chris Hegedus.

PICTURE THIS



by Eileen Fitzpatrick

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	5	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
2	3	5	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
3	2	6	THE WORLD IS NOT ENOUGH	MGM Home Entertainment Warner Home Video M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
4	4	8	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
5	5	10	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
6	6	11	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
7	11	4	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
8	8	26	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
9	12	30	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
10	13	31	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
11	10	27	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
12	16	7	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
13	7	7	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
14	9	12	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
15	15	14	THE POKEMON MOVIE	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
16	19	5	THE GREATEST HITS	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
17	25	3	THE SIMPSONS POLITICAL PARTY	FoxVideo 00283	The Simpsons	2000	NR	24.98
18	14	21	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
19	18	27	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
20	34	3	DEEP BLUE SEA	Warner Home Video	Samuel L. Jackson Brent Roam	1999	R	19.98
21	23	11	ENTRAPMENT	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
22	24	15	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
23	20	13	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
24	17	11	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
25	27	4	MYSTERY MEN	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
26	22	33	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
27	30	11	NEVER BEEN KISSED	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
28	21	5	WALKING WITH DINOSAURS	BBC Video FoxVideo 2000090	Various Artists	2000	NR	24.98
29	29	10	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
30	28	16	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
31	33	2	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
32	35	12	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
33	26	5	GANGSTRESSES	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
34	31	10	ANALYZE THIS	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
35	32	9	NOTTING HILL	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
36	36	7	CINDY CRAWFORD: A NEW DIMENSION	GoodTimes Home Video 79908	Cindy Crawford	2000	NR	14.98
37	39	3	THE HAUNTING	DreamWorks Home Entertainment	Liam Neeson Catherine Zeta-Jones	1999	PG-13	19.98
38	38	5	BURN THE FLOOR	Universal Studios Home Video 85714	Various Artists	2000	NR	19.98
39	40	11	MONSTER RANCHER: LET THE GAMES BEGIN	A.D.V. Films 001D	Animated	2000	NR	14.98
40	RE-ENTRY		AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98

● 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	6	AMERICAN BEAUTY (R)	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
2	9	2	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
3	5	5	SLEEPY HOLLOW (R)	Paramount Home Video 329623	Johnny Depp Christina Ricci
4	2	3	MAN ON THE MOON (R)	Universal Studios Home Video 84440	Jim Carrey
5	6	5	THE WORLD IS NOT ENOUGH (PG-13)	MGM Home Entertainment Warner Home Video	Pierce Brosnan Sophie Marceau
6	4	7	DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
7	13	2	NEXT FRIDAY (R)	New Line Home Video Warner Home Video N5034	Ice Cube
8	3	7	BEING JOHN MALKOVICH (R)	USA Home Entertainment 440059757	John Cusack Cameron Diaz
9	8	4	EYE OF THE BEHOLDER (R)	Columbia TriStar Home Video 04953	Ashley Judd Ewan McGregor
10	NEW▶		THE GREEN MILE (R)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
11	7	8	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
12	10	9	BOYS DON'T CRY (R)	FoxVideo 2000310	Hilary Swank Chloe Sevigny
13	NEW▶		BICENTENNIAL MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 18303	Robin Williams
14	NEW▶		PLAY IT TO THE BONE (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20152	Antonio Banderas Woody Harrelson
15	14	3	SNOW FALLING ON CEDARS (PG-13)	Universal Studios Home Video 83661	Ethan Hawke
16	11	6	BRINGING OUT THE DEAD (R)	Paramount Home Video 335643	Nicolas Cage Patricia Arquette
17	16	7	GALAXY QUEST (PG)	DreamWorks Home Entertainment	Tim Allen Sigourney Weaver
18	12	10	THREE KINGS (R)	Warner Home Video 17862	George Clooney Mark Wahlberg
19	15	10	THE INSIDER (R)	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
20	17	12	THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment

◆ 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	1	2	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
2	NEW▶		DEUCE BIGALOW: MALE GIGOLO (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 20054	Rob Schneider
3	2	3	FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton
4	3	3	NEXT FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N5036	Ice Cube
5	5	40	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
6	7	5	SLEEPY HOLLOW (R) (29.99)	Paramount Home Video 335647	Johnny Depp Christina Ricci
7	4	2	BICENTENNIAL MAN (PG) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 18303	Robin Williams
8	6	6	THE WORLD IS NOT ENOUGH (PG-13) (34.98)	MGM Home Entertainment/Warner Home Video 908130	Pierce Brosnan Sophie Marceau
9	8	13	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
10	18	8	DOGMA (R) (24.99)	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck
11	15	27	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
12	19	41	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
13	10	3	GIRL, INTERRUPTED (R) (27.95)	Columbia TriStar Home Video 04746	Winona Ryder Angelina Jolie
14	12	10	END OF DAYS (R) (26.98)	Universal Studios Home Video 20721	Arnold Schwarzenegger
15	9	11	THREE KINGS (R) (24.99)	Warner Home Video 17862	George Clooney Mark Wahlberg
16	11	14	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
17	16	8	GALAXY QUEST (PG) (26.99)	DreamWorks Home Entertainment 86017	Tim Allen Sigourney Weaver
18	13	2	CHASING AMY (R) (32.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17244	Ben Affleck Joey Lauren Adams
19	17	4	MAN ON THE MOON (R) (24.98)	Universal Studios Home Video 20720	Jim Carrey
20	NEW▶		AN EXTREMELY GOOFY MOVIE (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19859	Animated

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Universal Unearths Classic Monsters For Halloween

BOO: Universal Studios Home Video has scared up a unique online hook for its Halloween promotion, marketed under "Universal Is Halloween."

The promotion involves more than a dozen Halloween-themed classic, contemporary, and kids' titles, some of which will be packaged with a decoder card. When consumers go to universalthrillers.com and hold up the card to the computer screen, a prize is revealed.

Universal expects to ship a total of approximately 3.5 million units for the promotion, which arrives in stores Aug. 29.

Among some of the titles participating in the decoder promotion are "Dracula," "Frankenstein," "The Invisible Man," "The Mummy" (1932), "The Wolfman," "The Phantom Of The Opera," and "The Bride Of Frankenstein," each priced at \$14.98.

Also available is a "Classic Monster 8 Pack," including all of the above titles plus "The Creature From The Black Lagoon," priced at \$99.98. A "Creature Collection Gift Set" features "Black Lagoon" along with "The Creature Walks Among Us" and "Revenge Of The Creature" for \$39.98.

All "Creature" titles, also available individually for \$14.98 each, will be packaged with the exclusive CD-ROM game "The Hunt For The Crea-

ture From The Black Lagoon" instead of the decoder card.

While the "Classic Monsters" titles aren't specifically aimed at children, they've been popular with kids for decades, and the decoder promotion is something that speaks directly to that demo, says a Universal spokesman.

Most prizes will be T-shirts and posters, but the grand prize is a trip for four to Universal Studios for its "Halloween Horror Nights" next year.

Universal is also offering online visitors a downloadable coupon good for \$1 off the purchase of another Halloween title.

The promotion is running through Dec. 31 to give consumers more of a chance to redeem their prizes.

An 11-title kid-specific promotion called "Universal's Haunted House" includes new direct-to-video features "Alvin And The Chipmunks Meet The Wolf Man," "Archie's Weird Mysteries: Archie And The Riverdale Vampires," and "Monster Mash," each priced at \$14.98.

An instant-win game with Sun-Maid Raisins and the "Alvin" video kicks off in September. More than 5 million packages of Sun-Maid Raisins will advertise the chance to win a trip for four to Universal Studios Hollywood or Florida. Other prizes are "Alvin And The Chipmunks Meet The



by Moira McCormick

Wolf Man" videos.

The game cards are also good toward a \$3 mail-in rebate with purchase of the Chipmunks video and two bags of the raisins. A national free-standing coupon insert reaching more than 50 million households on Oct. 15 will advertise the rebate and sweepstakes offer.

Consumers also will receive a \$2 instant redeemable coupon good toward any Halloween candy with the purchase of any of the three new Halloween titles.

Both the Archie and Chipmunks videos will air on television this fall.

In fact, "Archie And The Riverdale Vampires" inaugurates a new Universal video series, "Archie's Weird Mysteries"; a limited-edition free comic book will come packaged with this video, while supplies last. Visitors to the Universal Web site can also download a \$1 coupon, good toward the purchase of the three new Halloween titles.

TIGGER-IFIC: "The Tigger Movie" makes its home video and DVD debut on Aug. 22 from Walt Disney Home Video. Featuring music from the Oscar-winning Sherman Brothers ("Mary Poppins"), "The Tigger Movie" is priced at \$24.99 for VHS and \$29.99 for DVD.

It's Disney's first Pooh DVD, and extras include a storybook, trivia game, sing-along songs, a "Build Your Own Family Tree" game, and behind-the-scenes interviews with the Sherman Brothers and the voice of Pooh, **Jim Cummings**.

Also featured is the ballad "Your Heart Will Lead You Home," co-written and performed by **Kenny Loggins**, who had his own Pooh hit with Loggins & Messina's "House At Pooh Corner."

"They wrote music for the first Pooh movie in 1966, at the same time I was writing 'House At Pooh Corner,'" says Loggins. "We come from different schools of songwriting, but we've been orbiting around each other for years."

But it was "The Tigger Movie" that put Loggins together with 80-year-old **Robert** and 79-year-old **Richard Sherman**.

"We wrote the song in a cubicle at Disney's Burbank offices—it was just like Tin Pan Alley, with an upright piano and handheld tape recorder," says Loggins. "It was fun writing with them. Robert's an amazing lyricist, and Richard is really fast melodically. I'd throw a melody piece out, and Richard would expand on it immediately."

CATCHING Z'S: "Zoboomafoo," the Emmy-winning PBS preschool TV series hosted by **Chris and Martin**

Kratt of popular real-life animal series "Kratt's Creatures," makes its home video debut Sept. 19 via PBS Home Video and Warner Home Video.

A pair of titles, "Zoboo's Little Pals" and "Play Day At Animal Junction," will be priced at \$14.95. Each video is packaged with a free animal sticker play set. Warner Home Video is targeting moms with a print ad campaign.

The program is a mix of live action, puppetry, animation, and clay animation. Merchandisers with "Zoboomafoo" header cards will be available in 24- and 48-unit configurations.

THREADING THE NEEDLE: Everland Entertainment, home of the

popular "VeggieTales" series, is releasing the first Christian-themed children's DVD title in November.

But the company's first DVD will be "A Pond Full Of Pigs," from the "Threads" series.

Priced at \$16.95, the title includes the first 30-minute "Threads" episode, a three-minute animated music video not found on the VHS edition, and a live-action music video featuring Christian music acts **Nicole C. Mullen** and **Salvador** performing a Latin/salsa version of "The Cake Song," which is exclusive to the DVD.

Assistance in preparing this column was provided by **Lindsay Powers**.

Billboard®

JULY 8, 2000

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
◀ No. 1 ▶					
1	2	4	SALUDOS AMIGOS Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000	19.99
2	1	6	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36879	2000	19.96
3	4	20	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999	19.96
4	3	10	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
5	5	7	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999	26.99
6	6	13	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999	21.96
7	7	9	ELMO'S WORLD Sony Wonder 51720	2000	9.98
8	8	6	MONSTER RANCHER: LET THE GAMES BEGIN A.D.V. Films 001D	2000	14.98
9	20	18	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
10	9	8	BARNEY: MORE BARNEY SONGS Barney Home Video/The Lyons Group 1234	1999	14.95
11	12	9	AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
12	10	65	THE FOX AND THE HOUND Walt Disney Home Video/Buena Vista Home Entertainment 2141	1981	22.99
13	11	299	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
14	15	54	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
15	13	4	BARNEY'S RHYME TIME RHYTHM Barney Home Video/The Lyons Group 2827	2000	14.95
16	16	26	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998	26.99
17	17	8	BLUES CLUES: MAGENTA COMES OVER Nickelodeon Video/Paramount Home Video 05645	2000	9.95
18	14	81	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970	26.99
19	19	59	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
20	21	10	POKEMON: WAKE UP SNORLAX Viz Video/Pioneer Entertainment 242	2000	14.95
21	22	48	TELETUBBIES: DANCE WITH THE TELETUBBIES ♦ PBS Home Video/Warner Home Video B3748	1998	14.95
22	RE-ENTRY		POKEMON: JIGGLYPUFF POP Viz Video/Pioneer Entertainment 241	2000	14.98
23	23	16	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999	22.95
24	RE-ENTRY		TELETUBBIES FUNNY DAY ♦ PBS Home Video/Warner Home Video B3946	1999	12.95
25	RE-ENTRY		POKEMON: TOTALLY TOGOPI Viz Video/Pioneer Entertainment 191	2000	14.98

♦ 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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T.J. Martell Foundation Holds Humanitarian Award Gala In N.Y.



The T.J. Martell Foundation's past honorees were also saluted. Shown in the front row, from left, are Henry Droz, chairman of Universal Music and Video Distribution; Martell; David R. Glew, chairman of the Epic Records Group; and Michael Dornemann, chairman of BMG Entertainment. Shown in the back row, from left, are Dick Asher, past honoree; Jim Caparro, chairman of the Island/Def Jam Music Group; Tom Freston, chairman/CEO of MTV Networks; Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry; Bruce Lundvall, president of classics and jazz for Capitol Records; Terry Ellis, CEO of stargig.com; Frances W. Preston, president/CEO of BMI; Jimmy "Jam" Harris, co-chairman of Perspective Records; Terry Lewis, co-chairman of Perspective Records; and Clive Davis, president of Arista Records.

The T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research recently held its 25th annual Humanitarian Award Gala at the New York Hilton. The foundation announced that it has raised a record-breaking \$11.2 million for leukemia, cancer, and AIDS research. More than 1,800 music industry executives and celebrities attended the event, which honored charity founder/chairman Tony Martell.



Since Martell founded the charity in 1975, it has raised more than \$155 million. Martell, center, is surrounded by his immediate family.



Shown, from left, are Polly Anthony, president of the Epic Records Group; Martell; David R. Glew, chairman of the Epic Records Group; and Mel Ilberman, vice chairman of Sony Music Entertainment.



Don Ienner, chairman of the Columbia Records Group, and Martell embrace at the dinner.



Tony Bennett performed at the event. Shown, from left, are Todd Minnich, COO of the T.J. Martell Foundation; Martell; Bennett; and Danny Yarbrough, chairman of Sony Music Distribution and event chairman.



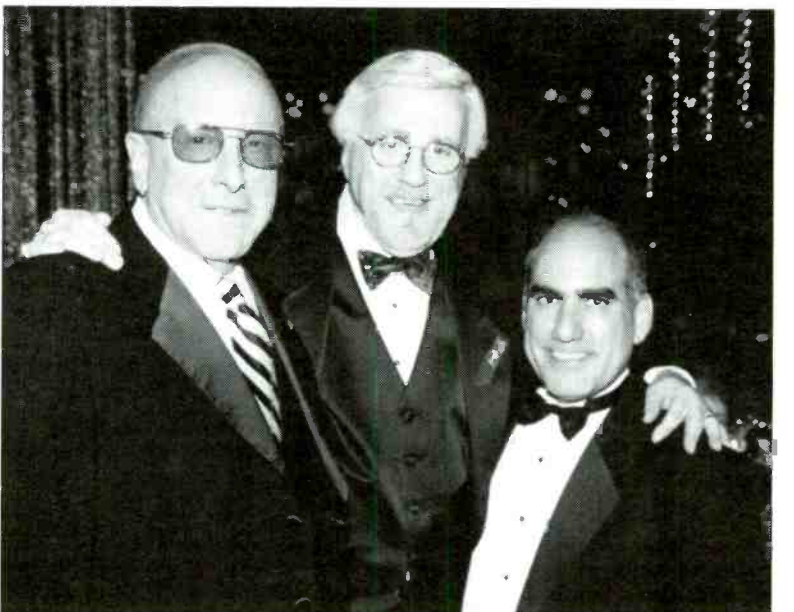
Martell poses with his daughter, Debbie, center, and his wife, Vicky.



Ahmet Ertegun, left, co-chairman/co-CEO of the Atlantic Group, is pictured with Frances W. Preston, president/CEO of BMI, and Martell.



Pictured, from left, are Dr. James F. Holland, director of T.J. Martell Memorial Laboratories; Martell; and Roy Lott, president/CEO of Capitol Records.



Shown, from left, are Clive Davis, president of Arista Records; Martell; and Phil Quartararo, president of Warner Bros. Records.

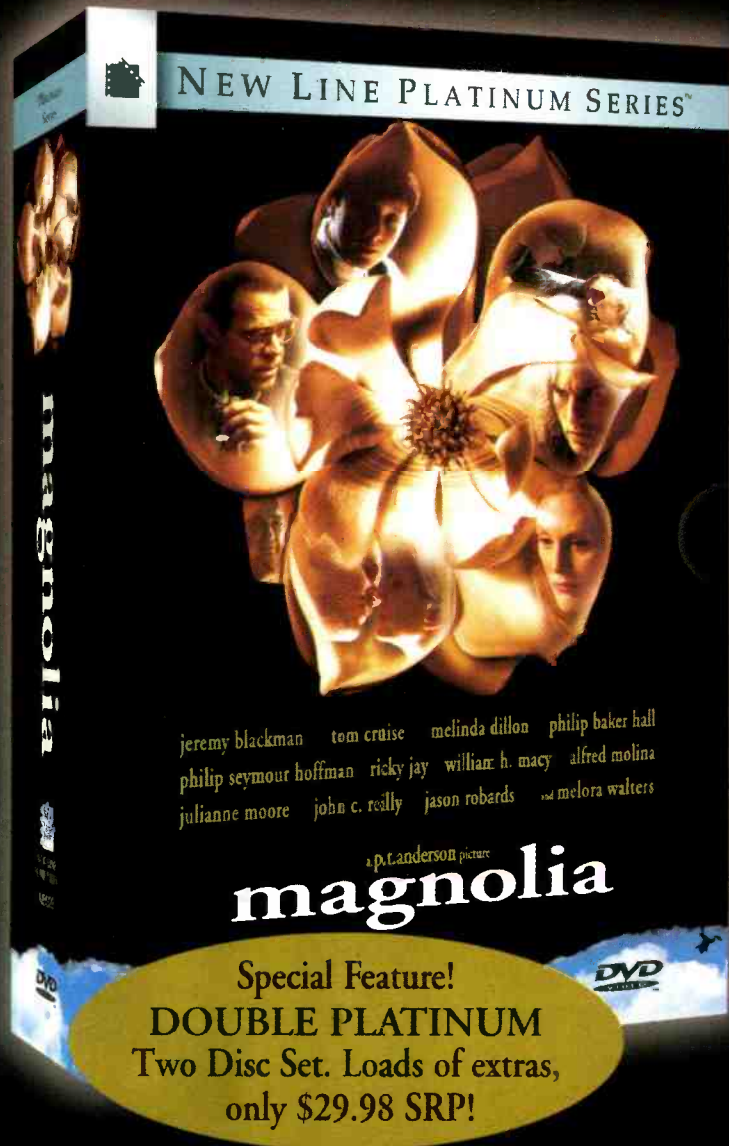


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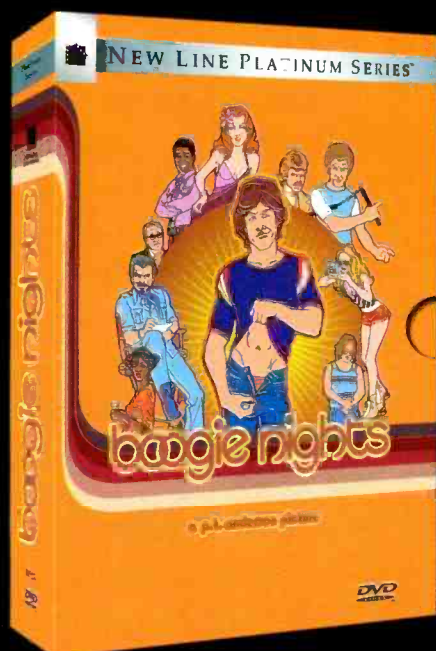
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JEFF BEZOS

Billboard's Video Person Of The Year

Where'd Amazon's CEO get the bright idea to sell video and DVD online? His customers told him to do it.

BY EILEEN FITZPATRICK

In five years, Amazon.com has become one of the most recognizable names on the Internet, selling everything from the latest DVD release to zucchini. Named *Time's* Man Of The Year in 1999, founder and CEO Jeff Bezos has a passion for technology and for selling all things to all people. This year's Video Person Of The Year, Bezos spoke with Billboard about the company, its two-year-old video business and how technology is changing the world of commerce.

Why did Amazon want to get into the video business?

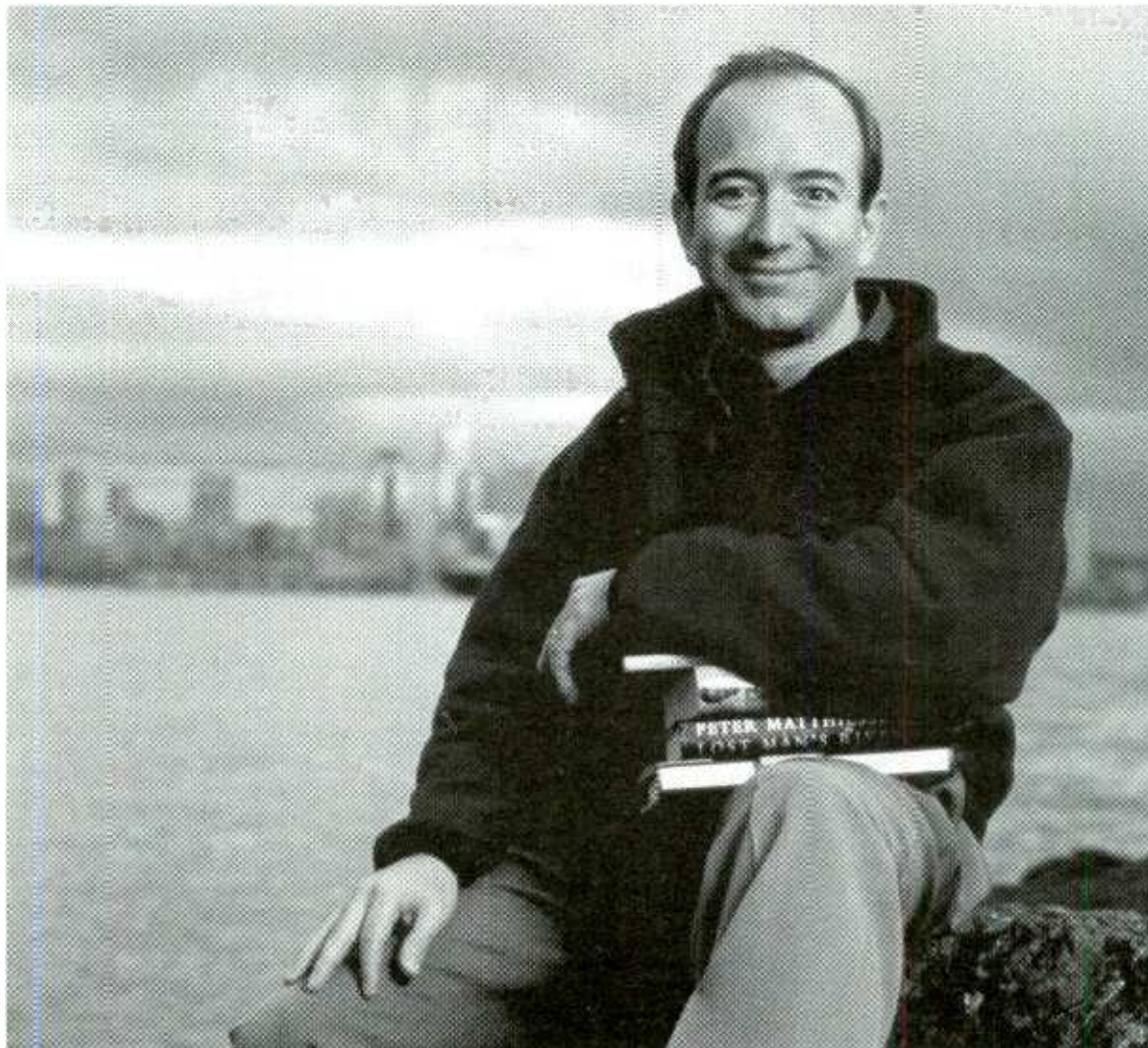
The same way we decided to get into all of our businesses—because the customer wanted us to. If you go back, the first thing we did after books was music. We got involved in music because we were literally getting a stream of e-mail from customers saying, "Why don't you also sell music?" After we launched music, we started sending e-mail to our customers. We'd randomly picked a group of 3,000 customers and asked them, besides the things we sell now, What would you like to see us sell? And they'd come back with answers all over the place, like spark plugs or windshield wiper blades for a '62 Volvo. But video is a fantastic category and one that our customers really wanted us to enter into. One of the reasons is that it's very underserved in the physical world. There aren't many great video stores with broad selection. We have over 75,000 titles, and even specialty video stores in the physical world may have at the most between 5,000 and 10,000 titles; some of the bigger ones may have 15,000 titles. So, one of the things that made Amazon successful—whether in books or music—is that extensive selection. That's the same thing we've done in the video store. And we have these great Advantage titles. [Amazon's Advantage program sells videos from independent producers on a commission basis. The program is open to anyone who submits five VHS copies of their film.]

How much business does the Advantage program do?

It's more than you would think, because we're typically the only place where you can find those titles. Take "George Lucas In Love," for example. It's in *Entertainment Weekly* and is outselling "Star Wars" on our site. It's a parody of "Shakespeare In Love" and "Star Wars," and it's the kind of film that's very difficult for the producer to get distribution. The problem is: when you've produced a film, you have two problems to solve. You have to promote the film, and you have to get distribution. So it's a chicken-and-egg problem because you really can't promote your film until you have distribution, but no one wants to let in distribution until your film is successful. So we break that; we open it to all comers and give people a place and a way to buy it.

So it's more than someone's mother buying these titles?

Oh yes, these things can break



through. It's happened in video, music, in books. M.J. Brouse started in the Advantage program, and her book eventually became a best seller.

Do you dislike shopping in traditional stores?

Personally, my least favorite physical-world shopping experience is electronics stores. In fact, we started in books, which is actually my favorite shopping experience in physical stores. Physical bookstores do a great job. Physical video stores, in my opinion, do not, and neither do electronics stores. What we'd really like to do is enter into these new business areas in a way where we not just improve, but literally revolutionize at least one aspect—preferably a few—of the customer experience in that area.

For the last three years, DVD has been the growth category in video.

How much has DVD contributed to the growth of Amazon's video store?

For us, significantly. It's selling like hot cakes, and we also sell DVD players, and I can assure you they're both selling really well. Again, DVD is not well served in the physical world. It's hard to find the full selection. Some mass merchants sell maybe the top 100 titles, but they're not selling the thousands of titles that are available. And, if you get out of the major metropolitan areas into smaller municipalities, you can't find these things at all.

Has it been the biggest new category gainer?

I think it probably is our fastest-growing new category ever. One of the things that needs to be done—and it is happening, faster and faster every day—is to get more and more back catalog available on DVD. Internet Movie Database [which is owned

by Amazon] lists more than 250,000 titles, and if we had all those films on DVD, we could sell them all. The ones that nobody has ever heard of, believe me, there are people who have heard of them and want them. If I were a studio executive, I'd be pushing to get everything on DVD. It's a huge opportunity.

One of Amazon's strengths is the ability to target-market products to individual consumers. How are you improving this area?

I believe we are absolutely in the Kitty Hawk stage on this. I spend a lot of time thinking about this, and obviously I'm biased, but we've invested more in that technology than anybody else, and we're further along than anybody else. But there's still a long way to go, in terms of making that experience even more compelling. That is a big deal for customers, because there's so much

selection out there. If you can help people find things they really enjoy but they would not have been able to find any other way, you've created a huge value.

What other improvements would you like to make in the video store?

In terms of specific improvements, we don't usually talk about what they might be, but what we're focusing on is selection—we always want to increase selection. Also ease of use—like one-click shopping and purchase-decision information. Price is something customers care about, and we're always going to be competitive on price. That's our strategy.

Are there any other products or services that Amazon would like to add?

If you look at the company's mission overall, what we're trying to do is have universal selection. The company's mission statement is we're trying to build a place where customers can come to find and discover anything—with a capital A—that they might want to buy online. In the fullness of time, that should include things like movie tickets, but whether that's something we'd do in the near future or not is a more difficult question to answer.

The e-commerce sector has taken a beating on Wall Street this year. Has it become a victim of overzealous press agents or is it just maturing?

I think it's the investors who are getting more discerning. E-commerce is real and is going to be an important part of the future economy, but there were a lot of companies out there who were pursuing irrational business strategies based on the assumption that the capital was going to be free. There basically were two kinds of companies out there. One kind was trying to build a stock. Then there's a second group of companies that are trying to build lasting companies. For a while, I think investors were having a hard time discerning between the two. As the investor community has become more sophisticated in analyzing Internet companies, they are saying, "Look, I am not going to invest in a company that has \$60 million in cash and spends \$30 million of it in a single quarter on television advertising"—which was the strategy in 1999 for most Internet companies. It just doesn't make any sense.

Amazon has been hit hard, as well. How does that affect you?

In our last quarter, losses declined. We are a famously unprofitable company, and that has been a conscious strategy and a conscious decision, not an accident. What we're doing is investing in something that we believe is very big and very important. Investing is not new, but what's unusual about us is that we're in this investment phase as a publicly traded company. That's unusual. Usually, when companies are in an investment phase, they're privately held or they are subdivisions of larger public companies. Second, the scale at which we're investing is unusual. Not just

Continued on page 69



Selling Video And DVD Online: Heavy Users Want It All Right Now

BY ANNE SHERBER

Despite a newly skeptical stock market, Internet-based commerce sites that sell home entertainment directly to consumers are thriving. Consumers have taken to ordering pre-recorded video, particularly in the DVD format, like a bunch of hungry fish in cyber-water.

The reasons, according to a number of entertainment e-tailing executives, are twofold. First, consumers who have become habitual Internet shoppers are the same consumers who are most comfortable with changing technology. They are most likely to own DVD players and DVD-ROM drives and to surf the Internet regularly. According to Len Cosimano, VP of merchandising and multimedia for Borders and Borders.com, "Online shoppers have PCs, with DVD-ROM drives and are much more interested in electronics. They are the early adopters, and the DVD market has been driven by early adopters."

SHOPPERS AND COLLECTORS

Cosimano says that online sales figures for pre-recorded video also point to the dovetailing of Internet shoppers and DVD collectors. He says that online sales of pre-recorded video at Borders.com are now split evenly between DVD and VHS, even though the installed base of DVD players is approaching 6 million and the installed base of VHS players has passed 60 million. In the company's brick-and-mortar stores, the percentage of sales of pre-recorded video in the DVD format is much



lower, "around 35%," Cosimano says. "We are a movie store, but we are primarily a DVD store," confirms Steve Jacobs, director of marketing and commerce for Checkout.com, the online arm of Warehouse Music stores. "We carry 250,000 different videos, but most of our sales—close to 80%—come from DVD. In the stores, it's still 50/50."

The second reason that Internet shoppers are particularly willing to purchase pre-recorded video online is that it's easy and fun. E-tailers, whether stand-alone Internet (DVD Empire) or electronic arms of brick-and-mortar retailers (Borders.com and Reel.com), have made great strides in harnessing the power of

the Internet to create selling environments offering features that, for the most part, have proved impractical in brick-and-mortar stores.

From ease of use to the viability of a widespread system for consumer pre-ordering, to the successful promotion of catalog titles, online retailers have exploited the characteristics of their medium to make shopping for pre-recorded movies enjoyable.

INTERACTIVE AND OPINIONATED

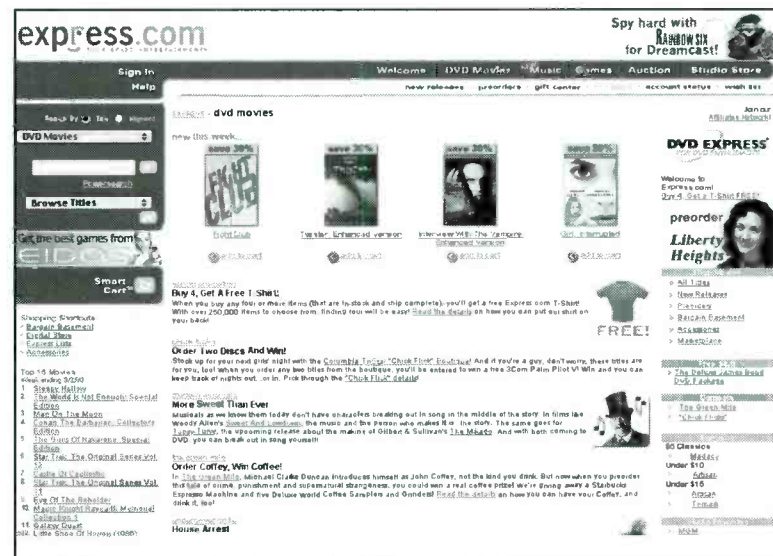
Virtually every site that offers pre-recorded video for sale features proprietary editorial content to entertain customers and help them select movies. The sites are designed to

make the experience of buying online to be fun, informative, interactive and simple. And, because everyone likes to give his or her opinions about movies, customers are even asked what they think.

Reel.com, the online subsidiary of Hollywood Video, has just launched its redesigned Web site, offering consumers louder bells and whistles. The site has added more movie information, as well as more original streaming-media programming and profiles of actors in new releases, trivia games, interactive polls and features on everything from the Cannes Film Festival to movie-release calendars. Additionally, Reel has added a streaming DVD review show

e-tailer that has been on the Web since 1997. "Original content and customer-created content are what keep people coming back to us, and we have a high retention rate. Our heaviest customers spend a lot of time posting."

Although the pre-recorded home-video business is now in its third decade, online movie retailers have managed to do something that brick-and-mortar stores have always struggled with: get consumers to consistently pre-order movies in anticipation of street date. In fact, according to executives at a number of e-tailers, pre-ordering accounts for a significant portion of sales of any new DVD release, including



designed to help buyers learn more about special features on DVDs.

SALTY PERSPECTIVE

Many e-tailer executives report that the customer-feedback portions of their sites are heavily trafficked and very influential. "Customer reviews are vital, although they are a double-edged sword," says Jeff Rix, CEO of DVD Empire, a privately held e-tailer that has been online 2 1/2 years. "We're in the business of selling movies, and not all the reviews are glowing. But customers get an unbiased opinion. When I shop online, I read customer reviews, and I take it all with a grain of salt. It helps with perspective."

"It's definitely a key factor," says Susan Daniher, VP of marketing for DVExpress, another privately held

older titles that become available on DVD for the first time.

"A majority of sales come from pre-orders on major titles," says Daniher. "We will post [the title] as soon as studios announce it, and customers start ordering immediately." And, says Cosimano, Borders ships product to consumers "a day or two before street date, depending on where they are," to ensure that customers receive their orders on its day of release. Cosimano says that Borders.com offers consumers incentives for pre-ordering—"a gift with purchase, special contests, in some cases bounce-back coupons."

However, online pre-ordering of movies is much more widespread among purchasers of DVDs than those customers ordering in the

Continued on page 68

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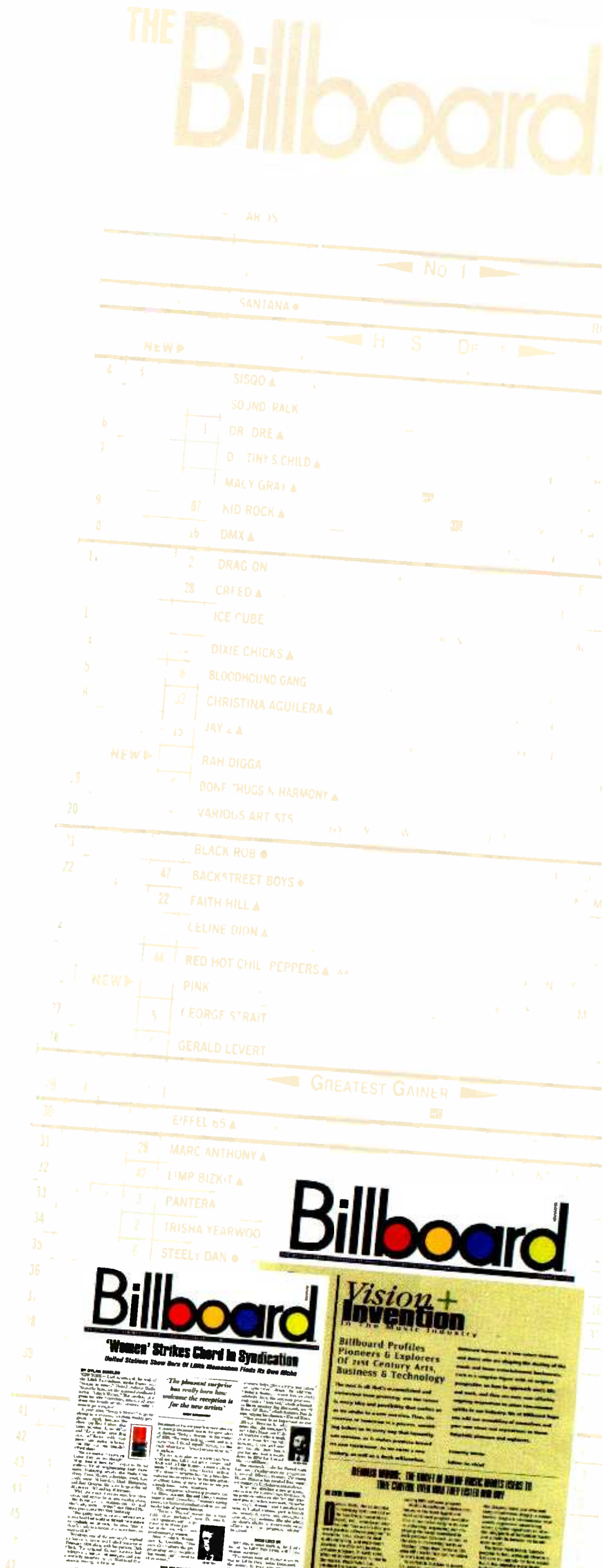
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Midterm Charts

The video recaps in this Spotlight are year-to-date (beginning with the Dec. 4, 1999 issue through the June 17 issue). For the Sales and Rentals lists, titles are assigned points based upon their position on the respective chart for each week the title appeared on the chart. In the case of DVD, rankings are determined by accumulating units sold, as compiled by VideoScan, for each week a title appeared on the chart.

These chart recaps were compiled by Anthony Colombo and video-charts manager Marc Zubatkin.

TOP VIDEO SALES TITLES

Pos. TITLE—Artist—Label/Distributing Label

- 1 THE MATRIX—Warner Home Video
- 2 AUSTIN POWERS: THE SPY WHO SHAGGED ME—New Line Home Video/Warner Home Video
- 3 TARZAN—Walt Disney Home Video/Buena Vista Home Entertainment
- 4 BIG DADDY—Columbia TriStar Home Video
- 5 BUENA VISTA SOCIAL CLUB—Artisan Home Entertainment
- 6 SAVING PRIVATE RYAN—DreamWorks Home Entertainment
- 7 SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD—Roadrunner Video
- 8 MARY-KATE & ASHLEY: PASSPORT TO PARIS—Dualstar Video/Warner Home Video
- 9 THE IRON GIANT—Warner Family Entertainment/Warner Home Video
- 10 CNN MILLENNIUM 2000—Turner Home Entertainment/Warner Home Video
- 11 STAR WARS: EPISODE 1-THE PHANTOM MENACE—FoxVideo
- 12 PLAYBOY'S WILDWEBGIRLS.COM—Playboy Home Video/Universal Music & Video Dist.
- 13 YELLOW SUBMARINE—MGM Home Entertainment/Warner Home Video



"The Matrix"

- 14 SHAKESPEARE IN LOVE—Miramax Home Entertainment/Buena Vista Home Entertainment
- 15 POKEMON: THE FIRST MOVIE—Warner Home Video
- 16 MADONNA: THE VIDEO COLLECTION 93-99—Warner Reprise Video
- 17 STUART LITTLE—Columbia TriStar Home Video
- 18 THE BLAIR WITCH PROJECT—Artisan Home Entertainment
- 19 BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS—Jive/Zomba Video

- 20 BLINK-182: URETHRA CHRONICLES—MCA Music Video/Universal Music & Video Dist.

TOP VIDEO SALES LABELS

Pos. LABEL (No. of Charted Titles)

- 1 WARNER HOME VIDEO (9)
- 2 PLAYBOY HOME VIDEO (10)
- 3 WALT DISNEY HOME VIDEO (10)
- 4 COLUMBIA TRISTAR HOME VIDEO (5)
- 5 NEW LINE HOME VIDEO (5)
- 6 ARTISAN HOME ENTERTAINMENT (5)
- 7 FOXVIDEO (10)
- 8 DREAMWORKS HOME ENTERTAINMENT (4)
- 9 MGM HOME ENTERTAINMENT (6)
- 10 DUALSTAR VIDEO (2)



"American Pie"

TOP VIDEO RENTALS TITLES

Pos. TITLE—Label/Distributing Label

- 1 AMERICAN PIE—Universal Studios Home Video
- 2 THE MATRIX—Warner Home Video
- 3 NDTING HILL—Universal Studios Home Video
- 4 AUSTIN POWERS: THE SPY WHO SHAGGED ME—New Line Home Video/Warner Home Video
- 5 DOUBLE JEOPARDY—Paramount Home Video

TOP VIDEO SALES DISTRIBUTING LABELS

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 WARNER HOME VIDEO (27)
- 2 UNIVERSAL MUSIC & VIDEO DIST. (12)
- 3 BUENA VISTA HOME ENTERTAINMENT (19)
- 4 COLUMBIA TRISTAR HOME VIDEO (5)
- 5 FOXVIDEO (11)

Continued on page 66

What's So Special

4th Quarter Video Buyers Guide

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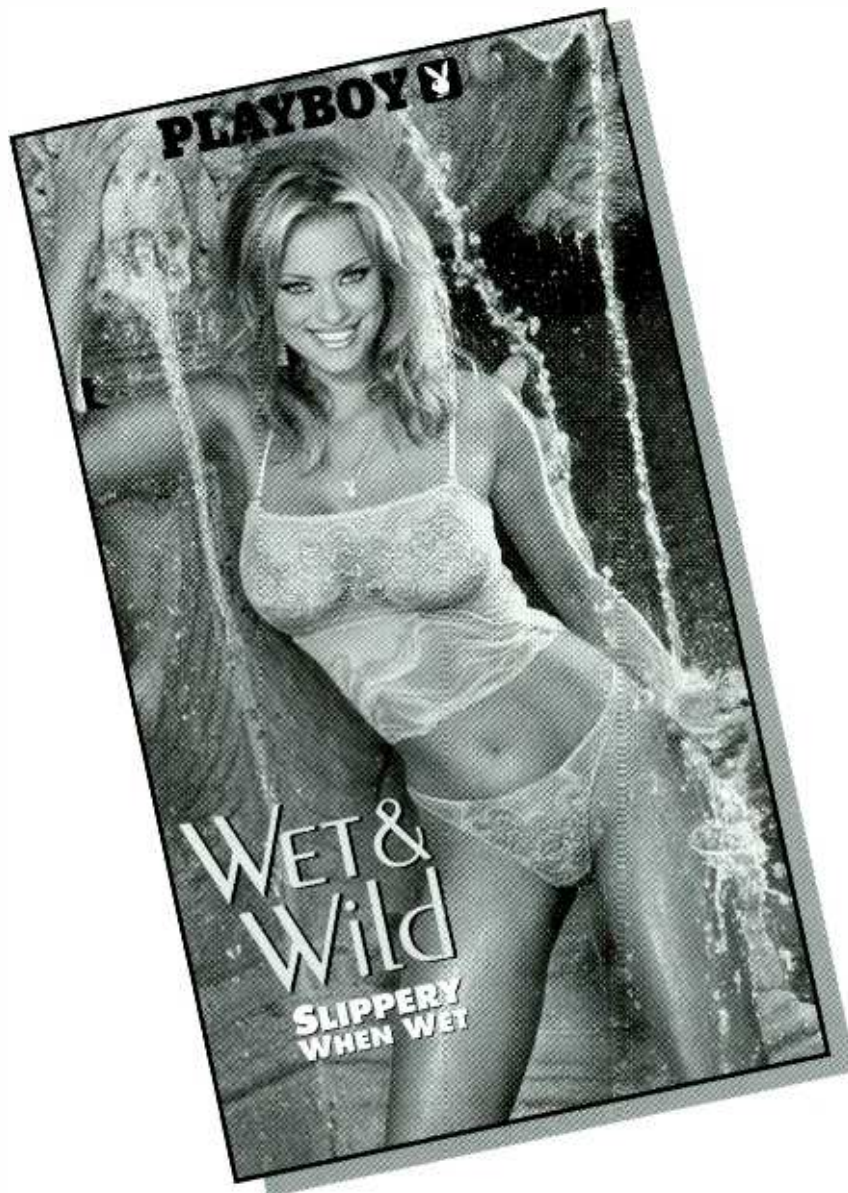
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MIDTERM CHARTS

Continued from page 64

- 6 **THE GENERAL'S DAUGHTER**—Paramount Home Video
- 6 **BOWFINGER**—Universal Studios Home Video
- 8 **ARLINGTON ROAD**—Columbia TriStar Home Video
- 9 **RUNAWAY BRIDE**—Paramount Home Video
- 10 **ENTRAPMENT**—FoxVideo
- 11 **SUMMER OF SAM**—Touchstone Home Video/Buena Vista Home Entertainment
- 12 **STIR OF ECHOES**—Artisan Home Entertainment
- 13 **THE BONE COLLECTOR**—Universal Studios Home Video
- 14 **THE 13TH WARRIOR**—Touchstone Home Video/Buena Vista Home Entertainment
- 15 **THE SIXTH SENSE**—Hollywood Pictures Home Video/Buena Vista Home Entertainment
- 16 **ELECTION**—Paramount Home Video
- 17 **SOUTH PARK: BIGGER, LONGER & UNCUT**—Paramount Home Video
- 18 **EYES WIDE SHUT**—Warner Home Video
- 19 **RANDOM HEARTS**—Columbia TriStar Home Video
- 20 **STIGMATA**—MGM Home Entertainment/Warner Home Video

TOP VIDEO RENTALS LABELS

Pos. LABEL (No. of Charted Titles)

- 1 **UNIVERSAL STUDIOS HOME VIDEO** (12)
- 2 **COLUMBIA TRISTAR HOME VIDEO** (17)
- 3 **PARAMOUNT HOME VIDEO** (9)
- 4 **WARNER HOME VIDEO** (10)
- 5 **FOXVIDEO** (9)
- 6 **TOUCHSTONE HOME VIDEO** (6)
- 7 **ARTISAN HOME ENTERTAINMENT** (4)
- 8 **NEW LINE HOME VIDEO** (6)
- 9 **MGM HOME ENTERTAINMENT** (6)
- 10 **DREAMWORKS HOME ENTERTAINMENT** (4)

TOP VIDEO RENTALS DISTRIBUTING LABELS

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (23)
- 2 **UNIVERSAL STUDIOS HOME VIDEO** (11)
- 3 **BUENA VISTA HOME ENTERTAINMENT** (16)
- 4 **COLUMBIA TRISTAR HOME VIDEO** (17)
- 5 **PARAMOUNT HOME VIDEO** (9)

TOP DVD SALES TITLES

Pos. TITLE—Label/Distributing Label

- 1 **THE MATRIX**—Warner Home Video
- 2 **THE SIXTH SENSE**—Hollywood Pictures Home Video/Buena Vista Home Entertainment
- 3 **AMERICAN PIE**—Universal Studios Home Video
- 4 **AUSTIN POWERS: THE SPY WHO SHAGGED ME**—New Line Home Video/Warner Home Video
- 5 **SAVING PRIVATE RYAN**—DreamWorks Home Entertainment

Continued on page 67

Pre-VSDA



"The Matrix"

MIDTERM CHARTS

Continued from page 66

- 6 **TARZAN**—Walt Disney Home Video/Buena Vista Home Entertainment
- 7 **END OF DAYS**—Universal Studios Home Video
- 8 **THE BONE COLLECTOR**—Universal Studios Home Video
- 9 **THE SHAWSHANK REDEMPTION**—Columbia TriStar Home Video
- 10 **THE THOMAS CROWN AFFAIR**—MGM Home Entertainment/Warner Home Video
- 11 **DEEP BLUE SEA**—Warner Home Video
- 12 **THE WORLD IS NOT ENOUGH**—MGM Home Entertainment/Warner Home Video
- 13 **THREE KINGS**—Warner Home Video
- 14 **WILD WILD WEST**—Warner Home Video
- 15 **DOUBLE JEOPARDY**—Paramount Home Video
- 16 **HEAT**—Warner Home Video
- 17 **ENTRAPMENT**—FoxVideo
- 18 **THE GENERAL'S DAUGHTER**—Paramount Home Video
- 19 **STIGMATA**—MGM Home Entertainment/Warner Home Video
- 20 **BIG DADDY**—Columbia TriStar Home Video

TOP DVD SALES LABELS

Pos. LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (16)
- 2 **UNIVERSAL STUDIOS HOME VIDEO** (17)
- 3 **PARAMOUNT HOME VIDEO** (9)
- 4 **COLUMBIA TRISTAR HOME VIDEO** (12)
- 5 **HOLLYWOOD PICTURES HOME VIDEO** (1)
- 6 **MGM HOME ENTERTAINMENT** (7)
- 7 **DREAMWORKS HOME ENTERTAINMENT** (3)
- 8 **WALT DISNEY HOME VIDEO** (13)
- 9 **NEW LINE HOME VIDEO** (6)
- 10 **FOXVIDEO** (8)

TOP DVD SALES DISTRIBUTING LABELS

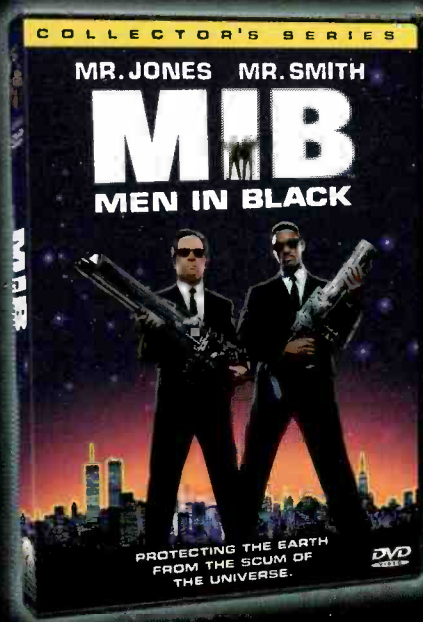
Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (32)
- 2 **UNIVERSAL STUDIOS HOME VIDEO** (17)
- 3 **BUENA VISTA HOME ENTERTAINMENT** (19)
- 4 **PARAMOUNT HOME VIDEO** (9)
- 5 **COLUMBIA TRISTAR HOME VIDEO** (12)

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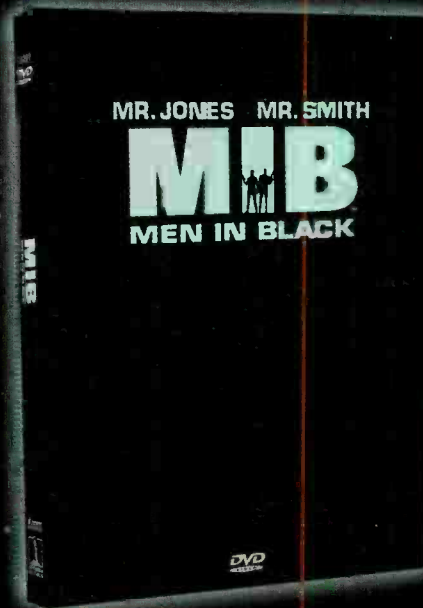
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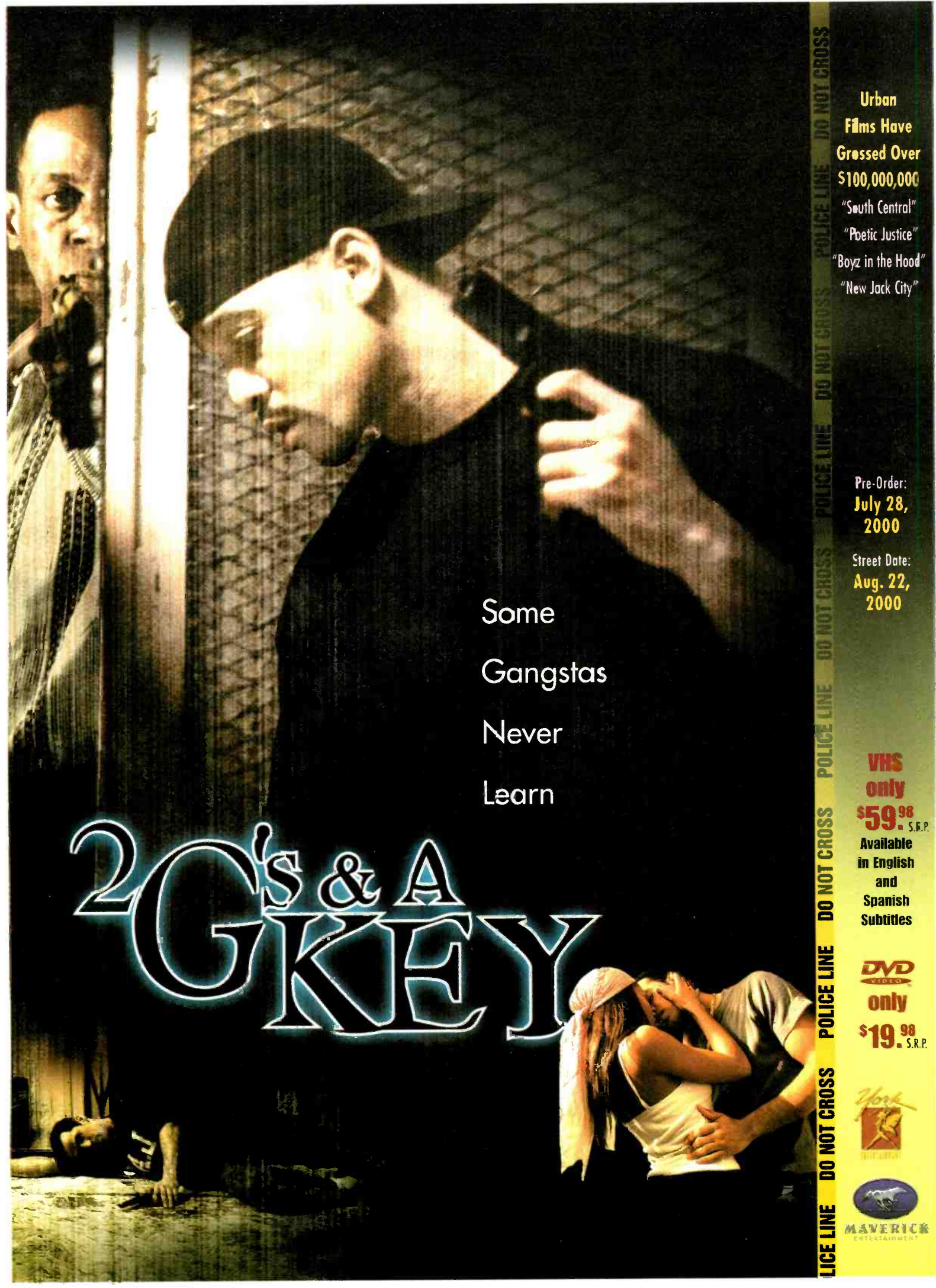
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SELLING ONLINE
Continued from page 62

VHS format. According to Cosimano, "A significant amount of pre-ordering online skewed more toward DVD customers." The customer who purchases DVDs online tends to reserve titles in advance, he says: "It's convenience. If they can pre-order and reserve and have it come right to their house the day it's released, they appreciate that." Jeff Rix, CEO of e-tailer DVDEmpire, estimates that between thirty and forty percent of his site's sales of new releases on DVD are pre-orders.

FORMING ALLIANCES

As movie and DVD e-tailing has become more competitive, content and commerce sites are busy forming strategic alliances to bolster profits. A number of entertainment retail sites are linked to content sites to help make the space between getting information and making a purchase appear seamless.

Alliances between Internet sites can take several shapes. A content site—for instance, one that provides movie reviews—and a commerce site can share links, making both sites more powerful and providing more hits than either would have independently. Or a commerce site can purchase advertising at a well-traveled address—for instance, popular Internet portals such as AOL and Yahoo!

AMAZONIAN ACCESS

The granddaddy of online book and video retailing, Amazon.com, recently announced that, in the past seven months, it has signed deals worth \$606.5 million just for giving other e-tailers exposure on its site. And those figures have not escaped the notice of smaller e-tailers.

According to Cosimano, his company's Web site has developed a relationship with "Sessions At West 54th," the acclaimed PBS music series. "We have worked it out with the Sessions people, so we mention the URL on the show and feature [the CD and DVD] in the stores," says Cosimano. "And, if consumers go online to the Sessions Web site and want to buy the product, they can click over to Borders."

Cosimano and other e-tailer executives are looking hard at just these kinds of relationships. Danilher says that her company has deals with AOL, GoNet and Alta Vista. "We run a series of [paid] banners," she says. In addition, DVDEmpire provides entertainment-related content for the portal sites with links back to DVDEmpire. "We supply content for them," she says.

Cosimano says that Borders.com is actively seeking out those kinds of relationships but is finding that some sites have priced themselves out of the marketplace. "It's becoming harder, because companies start to attach some significant revenue to an online relationship," he notes. "There are people who feel that there's a unique value to their brand and, consequently, may overvalue those links." ■



"Jeff Bezos/Amazon's database approach to the sales and marketing of pre-recorded video is revolutionizing the home-video business. We congratulate Jeff on this award and look forward to our continued partnership."

—Ben Feingold, president, Columbia TriStar Home Video

"We've enjoyed a very productive relationship with Amazon. In the brief time they've been in the video business, they've made a major impact on the business as a whole. The people who represent Amazon on a day-to-day basis are first-rate. They look at each studio's business, what their needs and strengths are and how Amazon can complement the individual studio in the marketplace."

—David Bishop, president, MGM Home Entertainment

"It's great to know that we have something in common with a visionary like Jeff Bezos and Amazon besides product. Their core strategy is very much like ours: obsess about customers, not competitors."

—Patricia Wyatt, president, Fox Consumer Products

"Everyone agrees that Jeff and his management team are true visionaries. However, in addition to being visionaries, they also have built an exciting company that exists in the here and now. There is simply no denying that their approach to Internet retailing is exciting and far-reaching. Amazon.com has already become a very important customer of ours, and we are delighted to have developed the personal and business relationships that we expect will serve us both very well now and into the future."

—Eric Doctorow, president, Paramount Home Entertainment

"Amazon has brought to the information age a shopping experience that is as revolutionary as Sears Roebuck was to mail order in the 19th century and Wal-Mart was to mass merchandising in the 20th century. One would think that the online shopping experience would be rather depersonalized. But Amazon has given it a personalization and an intimacy that is, by and large, unparalleled—except for when there was a local butcher and baker and fruit stand. The merchandising techniques Amazon has introduced have created a site without equal. And this form of electronic shopping has been one of the catalytic agents to drive DVD's extraordinary growth."

—Warren Lieberfarb, president, Warner Home Video & Pay-Per-View

(Testimonial quotes compiled by Terry Barnes)

JEFF BEZOS

Continued from page 61

the fact that we're investing. I think that's something people often get confused about. We never try to convince people that we're right. We always lay out our strategy very clearly. We try to explain to people what we really think is the right thing to do. But we don't try to convince them, and we don't claim it's the right strategy. We just claim it's ours. Then they get to self-select, as to whether or not they believe as we do.

This is a critical time for investing in e-commerce. No company cares more about long-term profitability than Amazon.com. You don't get to do anything for customers in the long run if you're not profitable. There's no new math here. There never has been. All the serious players have always known that. It's literally good, old-fashioned investing,

costs are the lowest in the industry, and in our most recent quarter, I think it was \$13. Ours has never been that high, because we were very lucky. We started early, so we were able to create our brand at a time when there wasn't as much noise and confusion. We believe the best marketing dollars are spent on customer experience, and in 1999 we invested \$300 million in distribution centers, not in marketing. That's why we were able to deliver all of our customers' orders before Christmas and reinforce our reputation for excellent customer service while many of our online competitors were dropping the ball.

Your experience is in computers, but Amazon has excelled in marketing. How did you do that?

I think it comes from a relentless focus on customer experience. I do not think of us as a top-tier marketing



Picking and choosing: inside an Amazon warehouse

company. I think of us as a top-tier customer-experience company. One of the great things about the Internet is that word-of-mouth is so powerful.

Online, if you make a customer happy, if you really delight and surprise them, they can tell 5,000 people [online]. And, if you make a customer unhappy, they will tell 5,000 people. The Internet is a megaphone, and that was the big thing we understood early. We said, "We're not going to focus on marketing."

But I think the scale is commensurate with the opportunity. We have always gotten such good press about our customer service and our customer experience. We believe in our business model. If there were articles saying, "This company isn't going to work because its business model makes no sense," we just know that's not true, so it doesn't bother us. If there are people saying, "This company's [not] going to work because their customer experience is terrible," that would be devastating. I would really worry about that, but that just isn't the case.

Why were you forced to lay off employees this year?

We hired 5,000 people in 1999. We laid off 150 people. It's actually a small number in percentage terms. But even a small number is distressing, for everybody in the company.

Is the shakeout hurting the growth of e-commerce?

I think it's very healthy.

How much does Amazon spend on marketing and customer acquisition?

We have an annualized revenue run rate of over \$2 billion a year, and if you look at our marketing expenditures as a percentage of sales, they're tiny. Our customer-acquisition

levels in the company.


Where do you think Amazon will be in five years?

I don't know, but what I can tell you is that our mission is, first and foremost, we want to be earth's most customer-centric company and build a place where people can come to find and discover everything and anything that they want to buy. We're not going to be done in five years. The vision in its full form—this vision of universal selection—is a multi-decade sort of vision.

Does technology's rapid pace help or hinder the vision?

The faster the technology moves,

the better. Every time the technology improves, we get to stand on the top of it. This is a Web site that's good enough to have already attracted 20 million customers in just 4.5 years, and half of those in the last year. That would make you think this must be a good Web site. But, when we look at it here internally, we think—this is a terrible Web site, because it could be so much better. It will get better because many of the underlying technologies that we used to build it will improve over the next 10 years. We're very lucky, because the foundation that our business rests on is improving every day. Most businesses don't have that. ■

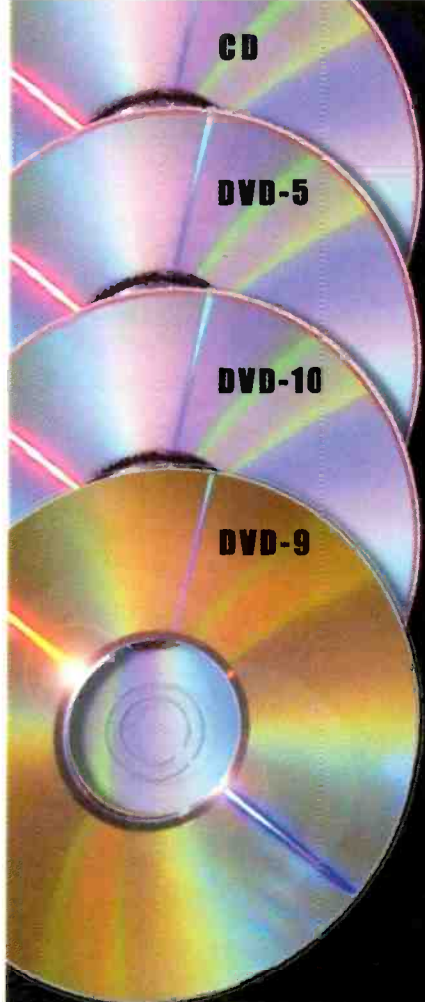


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Monifah's 'Home.' Universal Records artist Monifah is finishing her third album, "Home." Teddy Riley is executive producer for the set, which is due in October. Monifah's last album, 1998's "Mo'Hogany," was certified gold and featured the hit "Touch It," which peaked at No. 9 on The Billboard Hot 100. Shown, from left, are Riley, Monifah, and Motown recording artist Chico DeBarge.

INDEPENDENT TOP 5 IS RED ALL OVER

(Continued from page 6)

career. It's about [the] second record, third record, and fourth record... That's the way the company has been designed."

Though RED recently completed new label deals with Lookout! Records and Spark Entertainment (see Declarations of Independents, page 51), Antonelli says the company intends to keep its list of distributed lines small.

"We're always looking for anything that we find interesting," Antonelli says. "But I stress this to you: There won't be 50 [distributed] lines at RED Distribution. There won't be. We did that 10 or 11 years ago. It doesn't work. That's not our focus."

Asked if the acquisition of 80% of RED by the German firm edel has had an impact on its business,

VFR BOWS ON

(Continued from page 6)

VFR takes its name from the phrase "visual flight rules." "It's an aviation term that means flying without instruments," explains Lucks, also noting that Arnold is a pilot. "It means flying on the edge of the envelope, which kind of describes us."

The goal at VFR is to operate differently than other Music Row companies. The label will release two singles to different radio formats simultaneously. On July 17, "New Money" will go to country radio, and "Be So Blue" will be promoted to hot AC, triple-A, and college radio stations. Lucks says the CD single will be an enhanced CD that includes the video.

Another difference is "the approach we're taking with the artists themselves," Lucks says. "Our contracts are so artist-friendly. They are six or seven pages long. There's no controlled composition. There's no packaging deductions and all the bullshit you see with most artist contracts."

The label may expand through acquisitions. "We may pick up some catalog as well," Lucks says. "We may look for some acquisitions, but it's going to be a small, very focused roster."

He doesn't rule out signing mainstream country acts. "We may take a look at some of these acts that have been displaced, so to speak," he says of artists who have been left without label homes as a result of consolidation.

According to Lucks, RED is a distribution partner that complements the label's focus and philosophy. "They've got all the ingredients of an indie," he says. "They are aggressive. They are street people. They are music people, but their infrastructure is as good or better than a major. Their financial strength is as good as anybody, and they are really good at what they do."

In the wake of all the consolidation on Music Row, Lucks says, "I think it's a good time for an indie. It's always a good time for an indie if the music is good."

'We're going to stay with [Nickelback] a hell of a lot longer than other people will, and when the next record comes out, it will ship 100,000. That's what we're really looking for'

- KEN ANTONELLI -

Antonelli says with a laugh, "The impact that they have on us is that they let us alone. They made no changes. They let us run the company as effectively and as profitably as we always have, which gave us a tremendous commitment to the morale of the company, to all the senior management of the company."

"It certainly gave the labels that we had a comfort level, [knowing] that there would not be any changes," he adds. "You know as well as I do, when things like that happen, [the new owners] don't have the tendency to do that."

Antonelli anticipates that RED's hot streak will continue through the summer. "This chart success that we're having right now, it's

only the start," he says.

In particular, he points to strong forthcoming titles from Epitaph (which is handled by RED for major chains and one-stops and several boutique indies for non-chain accounts), including Rancid's self-titled Hellcat/Epitaph release, due Aug. 1, and Merle Haggard's Anti debut, "If I Could Only Fly," set for early October.

Other promising releases include the debut of Chuck D's Confrontation Camp, "Objects In The Mirror Are Closer Than They Appear" (Artemis, July 25); Pharcyde's "Plain Rap" (Edel America, Sept. 12); Soulfly's "Primitive" (Roadrunner, Sept. 12); and early-fall rap releases on Loud by Xhibit and Mobb Deep member Prodigy.

These and other titles will be unveiled at RED's second convention, to be held July 19-23 at the Heritage in Southbury, Conn.

Antonelli notes that his keynote speech at last year's convention—which took place not long after his predecessor and mentor Sal Licata left the company—focused on the theme of change.

He says of this year's upcoming address, "I'm gonna kind of pick up where we left off and say, 'I told you that it would be better. We've got all these changes, and it's all been just a remarkable transformation, and we're doing more business. The thing that you have to remember is, you have to keep your eye on the ball.'"

GREG BROWN RELEASES 15TH RED HOUSE ALBUM

(Continued from page 11)

gigs a year, and virtually every show he's done has sold out." Brown, who is booked by Fleming Tamulevich & Associates, plans to tour for the new album until December.

Feldman adds, "Greg's audience comes in all ages, and they're getting younger all the time. He just did a tour with Ani DiFranco, which was a big success. A lot of people are also hearing about Greg through word of mouth and the Internet. We have over 20,000 people on Greg's E-mail list, and about 6,000 people on his [Internet] Listserv discussion group."

The Red House president continues, "The Internet has been an amazing tool for us. It drives people to retail stores and our Web site [redhouserecords.com]. We've been able to get in touch with people on Greg's mailing list with little expense and a huge impact. We can track how sales have gone up after we sent out bulk E-mail. We're going to have free downloads and at least one Greg Brown interview on the Web, possibly on a major retail site."

Radio will also be a crucial element in the album's marketing plan. Although Feldman says that there are no plans to release a single from "Covenant," the album will be serviced to triple-A, college, and public radio.

Rita Houston, music director for triple-A station WFUV New York, remarks, "Greg Brown is great. We treat his records like masterpieces here. It's been interesting to see him develop his audience, especially in the past five years. I think the radio airplay has a lot to do with it. He's not limited to just being in the folk-singer/songwriter category."

"Greg Brown seems to have expanded his audience, because his

'[Brown is] a great benchmark for what's pure'

- BOB FELDMAN -

music has a country/rock feel to it and it's less folk," agrees Mike Felten, owner of the Record Emporium store in Chicago. "We do pretty well with artists like Wilco and Billy Bragg, and Greg Brown appeals to fans who like that

albums have been selling more than they were several years ago."

Brown will be featured on National Public Radio's "Prairie Home Companion" Oct. 21 and on the syndicated radio show "World Cafe" in January and February.

The singer remarks, "It's always rewarding to have people come up to me and say that my songs have helped them through a rough time in their life. The most important thing I've learned as an artist is to trust the audience and be yourself."

TWO LABEL VETS TAKE DIFFERING INDIE ROUTES

(Continued from page 45)

get paid 100% in Poptones. It's idiotic that new bands have got to sell CDs for 13.99 pounds [\$21]. Every record will be 9.99 pounds [\$15]—that means we're the same as America and the rest of the world, so we can't get fucked over parallel imports."

Dickins may now be in bed with Sony, but McGee is adamant that he will never again sign a blanket deal with a major.

"We're going to do a label deal in Japan and individual label deals in America, and we're only going to work with people that we like and have something in common with the groups," he says. "What was good about the Sony machine was [the check they wrote me]... Listen, I'm being facetious. If you're going to go with a corporation, you may as well go to bed with the biggest corporation."

Dickins says that his early dealings with Sony have gone "brilliantly," but he knows the rules. "It's a hit-driven business. I've been very successful at Warners, and I'm now part of Sony and they'll judge me the way I've always been judged. I know what it's like being them, with me being me."

"An artist-friendly record company is a fantastic thing to have, but the word 'successful' has to be in the sentence somewhere, and it's not something that worries me," he says. "Within the first eight acts, I've got to have at least one very successful artist. I'm optimistic and confident I'll have much more than that."

Without any prompting, each executive crops up in the other's conversation, perhaps understandably, given the synchronicity of their new projects. The two have known each other since McGee had a label deal under Dickins' Warner tenure for his Eleva-

tion imprint, and the banter is colorfully competitive.

"It was always great never being suffocated by one genre of music," says Dickins. "I always wonder about Creation. Basically, [McGee] found one hit act that sold a pretty good number of records. Everything else wasn't very important, and then he made a career of being Alan McGee."

McGee, for his part, says, "I'm not going to try and be instant coffee, or whatever Rob Dickins is calling his new label. It's an offense to John Lennon, to be honest. Helicopter Girl, 'Subliminal Punk'—it's disrespectful to the memory of the greatest musical movement of the last 40 years. He should not be allowed to use the name 'punk' in any sentence, and he should be fined 50 pounds every time he does it."

MTV

(Continued from page 44)

speaking markets in Belgium and Switzerland. Distributed via cable and on the TPS and CanalSatellite satellite platforms, it substitutes for the MTV European feed that previously serviced the three countries.

The new channel will still use programming from the MTV European feed but with the added subtitles, which the channel says will layer "humor and an ironic editorial commentary" over longform programming output. There will be no VJs in French. "It's a specific feed, but most of the program will be similar to MTV European," says Hansen. The localized element will also allow for more tie-in promotions with concert promoters and radio stations.

Roy Lindemann, MTV's head of the Paris office, will be in charge of the new channel. All the editorial and programming decisions will be made by a 20-person local team. In addition, a specific half-hour daily French program will be produced to reflect the local music scene, airing daily from September.

The addition of MTVf means that the broadcaster now has six localized European MTV-branded services. The others are MTV European (Northern and Eastern Europe), U.K. and Ireland, Nordic (Scandinavia), Southern (Italy), and Central (Germany/Switzerland/Austria). A dedicated service for Poland is scheduled by the end of 2000, with a Dutch-language channel also being lined up.

The new Spain-only channel, MTV España, will launch Sept. 10. Antonio Campo Dall'Orto, managing director of MTV Southern, says it will replace the present MTV European feed that covers a potential 1.5 million homes in Spain via cable and satellite. The announcement follows the news earlier this year that German music TV operator Viva plans to launch its own 24-hour channel in Spain (Billboard, Feb. 26) in 2001.

Milan-based Dall'Orto says that one of MTV's aims is "to export Spanish artists from MTV España to other single-territory channels, in the same way that Italian artists are exported from MTV in Italy."

Among the pre-launch promotions for the channel on MTV European will be a series of programs called "MTV España Está Llegando" (MTV Spain Is Arriving), with concerts, interviews, and beach games broadcast from Spanish beaches through the summer.

Update

CALENDAR

JULY

July 5, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 6, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 10-13, **SGA Week**, Songwriters Guild of America, Nashville. 615-329-1782.

July 11, **Latin Grammy Awards Press Conference**, Beverly Hills Hotel, Los Angeles. 310-392-3777.

July 11, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

July 12, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 12, **What A&R Reps Have To Say**, presented by ASCAP, ASCAP New York office. 212-621-6243.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

July 13, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 14, **Florida Music Showcase**, the Station, Orlando, Fla. floridashowcase.com.

July 19, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 20, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 21-23, **Falcon Ridge Folk Festival**, Long Hill Farm, New York. 860-364-0366.

July 22, **Music In The Digital Age**, sponsored by Abu-Ghazaleh Intellectual Property, Mozarteum, Salzburg, Austria. 201-461-6630, ext. 101.

July 22-25, **Executive Development Program For Radio Broadcasters**, presented by the National Assn. of Broadcasters, Georgetown University, Washington, D.C. 202-775-3511.

July 26, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-

5000.

July 26, **Third Annual Director's Cut Film Festival**, presented by the Music Video Production Assn., Writers Guild of America, Los Angeles. 323-469-9494.

July 27, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 27, **Second Annual Pearl Awards**, presented by the Faith-Centered Music Assn., David O. McKay Events Center, Orem, Utah. 801-355-1771.

July 28-30, **Winterhawk 2000**, Long Hill Farm, New York. 860-364-9396.

AUGUST

Aug. 4-5, **Play For Pay 2000**, presented by the Nashville Songwriters Assn. International, Club House Inn, Nashville. 800-321-6008.

Aug. 9-12, **Atlantis Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 12-19, **Gospel Music Workshop Of America 33rd Annual Convention**, New Orleans Marriott, New Orleans. 317-925-1802.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Aug. 15-17, **NAB America's Radio And Television Conference For Latin America**, Loews Miami Beach, Miami Beach. 202-429-3191.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 646-654-4660.

Aug. 17-19, **Bandwidth Conference And Shindig**, North Beach district theater, San Francisco. 415-242-0648.

Aug. 18-19, **Country Radio Seminar Southwest**, Airport Hilton and Convention Center, San Antonio. 615-269-7071, ext. 144.

Aug. 18-19, **Music And Entertainment**

Media Online Conference, ABC Radio Centre, Sydney. 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Sydney. 02-9557-7766.

SEPTEMBER

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta. 615-269-7071, ext. 144.

Sept. 13, **Latin Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

OCTOBER

Oct. 5-6, **IRMA 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 16-19, **IBMA Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **IBMA World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 20-22, **Bluegrass Fan Fest**, the Galt House, Louisville, Ky. 270-684-9025.

NOVEMBER

Nov. 5-7, **NAB European Radio Conference**, Grand Hyatt, Berlin. 202-429-3191.

Nov. 18, **How To Get A Record Deal**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.

LIFELINES

BIRTHS

Girl, Aliza Helena, to **Matt and Dana Walden**, June 8 in Los Angeles. Father is the West Coast VP for Arista Records.

Girl, Julia Lynn, to **Dan and Linda Gurlitz**, June 13 in New York. Father is VP/GM of WinStar Home Video.

MARRIAGES

Jill Giovanetti to Chris Tuthill, June 18 in New York. Bride works for Entourage Talent. Groom was recently appointed head of Talent Consultants International's corporate division.

Scott Weiland to Mary Forsberg, May 21 in Los Angeles. Groom is the lead singer of Stone Temple Pilots. Bride is a model.

Kevin Richardson to Kristin Willits, June 17 in Lexington, Ky. Groom is a member of Backstreet Boys.

Natalie Maines to Adrian Pasdar, June 23 in Las Vegas. Bride is the lead singer of Dixie Chicks. Groom is an actor.

DEATHS

Mike Lushka, 54, of undisclosed causes, June 21 in Encino, Calif. Lushka was a sales and marketing VP for the Holland Group. He worked on the HDH "Gold Series" compilations, which included acts such as Freda Payne, the Chairmen Of The Board, and Honey Cone. He had been overseeing sales and marketing for Ronnie Laws, Forshé, Flexx-G, and Felisa. Lushka got his start in music distribution and eventually joined Motown Records. He helped market Motown acts such as Diana Ross, Marvin Gaye, the Four Tops, the Miracles, and the Temptations before moving to the Holland Group. Lushka is survived by a daughter, two stepdaughters, and a grandson. Services were held June 26 in North Hollywood.

GOOD WORKS

INTERNATIONAL SUCCESS: The Beijing Opera returned to the U.S. for the first time in 20 years on June 26 and helped raise funds for Columbia Presbyterian Medical Center's Sloane Hospital for Women and Sloane's Center for Endometriosis Treatment and Research. The troupe's concert, produced by AtlanticPacific Music, took place at Lincoln Center's Alice Tully Hall. A total of \$150,000 was raised for the hospital.

Programming

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More Top 40s Bump Up Weekly Spins

Competition, Better Product Cited In 80-90 Counts For Hits

This story was prepared by Airplay Monitor editor Sean Ross.

NEW YORK—Until relatively recently, ultra-high spin counts were a guerrilla tactic employed by only a handful of top 40 PDs and were seen more often at rhythmic top 40 than on the mainstream side.

Sometimes they were used by an upstart top 40 looking for anything to set it apart from an established competitor. Occasionally, there would be an iconoclastic PD who'd pound the hits 90-100 times a week. Often those PDs championed other programming theories that were just as iconoclastic in the mid-'90s, such as playing all the hits, even if that meant segueing from hip-hop to country.

But better available product, more competition, and several other factors have driven spin counts up overall at both mainstream and rhythmic top 40. In late June '95, WIOQ (Q102) Philadelphia was spinning its top song 54 times a week. In a recent week, its No. 1 record got 75 spins. KKRZ (Z100) Portland, Ore., has gone from 61 detections to 81 since '96. WHTZ (Z100) New York is up from 48 spins in '96 to 80 this year.

And those stations were far from the extreme. WKRQ (Q102) Cincinnati was at 90, while competitor WKFS was at 93. KXXM (Mix 96.1) San Antonio was at 95 spins, and WPKY Rochester, N.Y., had at least that many. KCHZ (Z95.7) Kansas City, Kan., is over 100, and rhythmic WBBM-FM (B96) Chicago was at 87

spins.

Now consider the national picture. In late June '95, the No. 1 mainstream hit, "I'll Be There For You" by the Rembrandts, was receiving an average of 50 spins a week. In 1997, that number dipped to 43 spins (for Meredith Brooks' "Bitch"). By 1998, it was up to 49 (for Alanis Morissette's "Uninvited"). Last year at this time it was 57, for Ricky Martin's "Livin' La Vida Loca."

AN UNUSUAL EXAMPLE

To get a good gauge of where spin count was in 2000, we looked at several different songs. "Oops! . . . I Did It Again" has never averaged more than 54 spins per station. But that's an unusual example of a record that, for various reasons, never went into power rotation at many stations. Macy Gray's "I Try," a much less polarizing record for many PDs, averaged 57 spins in its top week. And 'N Sync's "Bye Bye Bye" hit 66 average spins.

Those rotations are putting mainstream top 40 in the neighborhood of rhythmic top 40, which spun its most-played record 51 times in late June 1995, 44 the following year, and 46 in 1997. Then it shot up to 62 spins, 57 spins, and 66 spins, respectively, between 1998 and now. That may be because '98 was the first year that some more R&B-leaning stations were no longer part of the rhythmic top 40 panel. Many of those stations spun the hits just slightly faster than their mainstream R&B

competition.

There's some fine print needed on the mainstream top 40 side, too. Some stations with a relatively low spin count on their powers are actually turning those records over pretty quickly but have morning shows that don't play much music. WFLZ Tampa, Fla., which has kept its powers right around 70 spins since '95, still turns them over every two hours, except in mornings, where it plays only three songs an hour.

Similarly, KRBE Houston, which only reached 60 spins recently on its most-played song, down from 69 detections a week in '98, has added more mix shows, but its actual turn-over time has increased. But even with those factors, top 40's spins are up. Why?

IT'S THE START-UPS

Top 40 is increasingly a format of start-ups. In the mid-'90s, many top 40s were returning from misadventures on the modern rock or adult top 40 side. Those stations' existing listeners were still learning to use the format. In its last summer as a modern/top 40 hybrid, Z100 was actually spinning its powers 62 times a week. When it returned to pure top 40, that number went down to 48 detections.

More recent sign-ons look a little different, e.g., KKXX Bakersfield, Calif. (83 spins); KKDM Des Moines, Iowa (86 spins); KXXM San Antonio (95 spins); and KRBV Dallas. And when KFMS Las Vegas flipped from country, that station was reaching 115 spins a week as its power songs turned over at 1:20. Even when those stations transition from the early



'Fa Fa' In The Mix. Some 40 listeners of WBMX (Mix 98.5) Boston gathered in the station's lounge as Guster performed four tunes, including hits from the band's latest album, such as current single "Fa Fa (Never Be The Same Again)." The band also hung out after its set to sign autographs and snap photos with fans. Pictured, from left, are Michael Bergin of London/Sire Records, Mix 98.5 afternoon jock Gregg Daniels, Guster's Ryan Miller, Mix 98.5 music director Mike Mullaney, and Guster's Adam Gardner and Brian Rosenworcel.

commercial-free come-building days to business as usual, it's still easier for them to pound songs than it is for established stations that have had to gradually work up to faster rotations. And newer top 40s rarely have the heritage morning shows that play only a few records an hour.

It's also worth noting that a lot of the high-spinning start-ups are owned by Clear Channel, which, under group PD John Roberts, used high spins relatively early at stations like KHFI Austin, Texas, and KXXM. While those stations had super-tight current lists and a high gold quotient, the high rotations are now seen on other, more current-driven Clear Channel stations.

IT'S THE MARKET WARS

Top 40 is, increasingly, a format of market wars. And while few incumbent PDs would probably ascribe a programming change entirely to a rival, there are more than a few case

studies where a heritage outlet with new competition has sped up its powers lately. While KKRZ has gradually increased its spins since 1996, they jumped again when rhythmic KXJM came to town—from the low 70s to the high 70s/low 80s.

KSFM Sacramento, Calif., was in the mid-50s through 1997. Then it found itself flanked by crossover R&B KBMB and then mainstream KDND. By last year, it had crept to 66 spins on its most-played song. In a recent week, it was at 76 (and had been at 91 the week before).

KHKS Dallas had backed down its spins between 1995 and '99. This year, facing rival KRBV, it's back up to 80 spins.

Sometimes the powers increase even when the competitive situation doesn't change. KDWB Minneapolis was at 60 spins in 1995. By '97-'98, it was in the high 60s. Last year, it went to 73 spins, and this year, as

(Continued on next page)

SPIN COUNT: THEN AND NOW

MAINSTREAM TOP 40

	1995	1996	1997	1998	1999	2000
WHTZ	62	48	63	67	73	80
KIIS	86	75	79	77	81	79
WXKS	63	62	64	59	65	59
WIOQ	54	60	59	58	76	65
KHKS	83	77	75	68	54	80
KDWB	60	61	67	66	73	75
KKRZ	65	61	72	72	79	81

RHYTHMIC TOP 40

	1995	1996	1997	1998	1999	2000
WBBM	70	61	67	87	80	87
WJMN	69	68	75	73	73	93
KYLD	68	74	56	67	67	71
WPOW	45	59	56	53	64	72
KSFM	56	56	55	63	66	76
KQKS	68	75	74	68	70	70
XHTZ	43	49	47	45	43	59

Numbers shown represent station's most detected record for last week of June 1995-99 and week ending June 11, 2000.

Emmis Settles Suit, Scores Second L.A. Station

In two separate transactions, Emmis Broadcasting has settled its lawsuit with Sinclair over a deal to buy six radio stations in St. Louis and has picked up a second station in Los Angeles, a purchase that fulfills what Emmis CEO Jeff Smulyan calls "our largest single priority."

In an out-of-court settlement, Emmis agreed to pay Sinclair \$220 million for modern AC WVRV, country WIL, modern rock KPNT, classic rock KXOK and KIHT, and adult standards WRTH. While the original deal, totaling \$366.5 million, also included a TV station, Sinclair will keep KDNL-TV. "We've been working out this settlement for a number of months. We always believe it's better to settle these things than liti-

gate," says Smulyan.

In a separate deal with Bonneville, Emmis will swap four St. Louis stations—country WKKX, WIL, WRTH, and WVRV—to Bonneville for country KZLA Los Angeles. This gives Emmis' R&B KPWR (Power 106) a sister station at long last.

"Our first goal is to maintain it country, but we're going to research it, and we may change it to something closer to Power 106," says Smulyan. "We think country should do better in L.A., considering how well it does in San Diego and San Francisco."

Emmis will also continue to own the syndicated Steve and D.C. morning show, based at WKKX, which will presumably end up on one of its remaining St. Louis stations, which

Smulyan calls an "impenetrable fortress of rock." Its portfolio there now includes album KSHE, classic rock KXOK, classic hits KIHT, modern KPNT, and active rock WXTM.

While Federal Communications Commission approval is several months away, Emmis will begin a local marketing agreement with KZLA by Aug. 1.

In other news from Emmis, it will apparently create a separate tracking stock for its radio division instead of selling off its TV division. The company is shying away from spinning off its TV division, since it cannot do so tax-free. Smulyan's long-planned Internet consortium has been delayed by logistics, although he expects an announcement "very soon." **FRANK SAXE**

Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	23	BREATHE WARNER BROS. 16884 †	FAITH HILL 12 weeks at No. 1
2	2	3	18	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
3	3	2	43	AMAZED BNA 65957 †	LONESTAR
4	5	5	14	I NEED YOU SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
5	6	7	9	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
6	4	4	39	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
7	7	6	23	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
8	8	8	37	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
9	11	12	8	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
10	10	9	19	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
11	9	10	28	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
12	12	11	64	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
13	13	14	14	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
14	14	13	10	I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
15	15	5	6	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
16	16	16	36	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	17	17	62	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	18	18	45	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
19	19	19	61	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
◀ AIRPOWER ▶					
20	22	22	5	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
21	21	21	12	I TRY EPIC ALBUM CUT †	MACY GRAY
22	30	—	2	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
23	23	23	8	SWEAR IT AGAIN ARISTA 13816 †	WESTLIFE
24	24	24	6	IF YOU BELIEVE REPRISE 16904	SASHA
25	25	30	3	HE'S MY SON MYRRH/WORD ALBUM CUT/EPIC	MARK SCHULTZ

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	31	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON 12 weeks at No. 1
2	2	3	11	BENT LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
3	4	6	13	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	3	2	27	I TRY EPIC ALBUM CUT †	MACY GRAY
5	6	7	13	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
6	5	4	23	BREATHE WARNER BROS. 16884 †	FAITH HILL
7	10	11	11	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
8	8	9	20	HIGHER WIND-UP ALBUM CUT †	CREED
9	7	5	26	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
10	11	10	37	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
11	9	8	53	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
12	13	15	17	I THINK GOD CAN EXPLAIN C2 ALBUM CUT †	SPLENDER
13	14	13	12	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
14	12	12	15	OTHERSIDE WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
15	15	16	12	STEAL MY KISSES VIRGIN ALBUM CUT †	BEN HARPER AND THE INNOCENT CRIMINALS
16	16	14	25	AMAZED BNA 65957 †	LONESTAR
◀ AIRPOWER ▶					
17	19	22	5	CHANGE YOUR MIND UNIVERSAL ALBUM CUT †	SISTER HAZEL
18	20	20	7	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
19	17	17	49	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
20	18	18	14	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
21	21	19	13	MARIA MARIA ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
22	24	26	6	SIMPLE KIND OF LIFE TRAUMA 490365*/INTERSCOPE †	NO DOUBT
23	23	23	16	BYE BYE BYE JIVE 42681* †	'N SYNC
24	22	21	22	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
25	25	24	20	ONLY GOD KNOWS WHY TOP DOG/LAVA ALBUM CUT/ATLANTIC †	KID ROCK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 87 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will 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.

MORE TOP 40S BUMP UP WEEKLY SPINS

(Continued from preceding page)

R&B KTTB (B96) came to town, it was already at 75 spins.

OTHER FORMATS PLAY THE HITS

It doesn't always have to be another top 40 that helps prompt an increase. Rhythmic WJMN (Jam'n 94.5) Boston had sped up its powers slightly between '95 and '99, from 69 spins to between 73 and 75. This year, with the station facing R&B rival WBOT (Hot 97.7), it's up to 93 spins. And Hot 97.7 itself is in the mid-90s.

In the mid-'90s, you wouldn't have found a lot of R&B outlets going that fast. But R&B's spin count is up, too, although rarely at that level. And

even adult top 40, the format to which few programmers were willing to cede time spent listening in the early '90s, has, in the words of Vallie/Richards Consulting's Jim Richards, "decided to spin our powers in three-hour rotation," which gave top 40 some wiggle room.

And WBLI Long Island, N.Y., PD J.J. Rice cites increased competition—inside and outside the format—in his station's decision to cut from seven powers to five, another factor that has raised spins for many stations.

LIBRARIES HAVE SHRUNK

Most PDs have cut their gold

libraries down to an average of 75-100 titles, with some playing as few as 25-30. They didn't have much choice. The format's mid-'90s doldrums and the number of markets with no mainstream top 40 meant that very few records from 1993-95 were widely heard. Anybody out there playing "Choose" by Color Me Badd? It was top five in '94.

Even when top 40 had more hits, its frequent stylistic changes made even the mega-hits hard to program for long. Suddenly, three years—the once standard cutoff for gold libraries—seemed like an eternity. Certainly, there are top 40s that still play '97's "I Don't Want To Wait," "Sunny Came Home," and "One Headlight," but there are also rhythmic-leaning major-market outlets that resist even today's modern AC hits, as the slow ascent of "Everything You Want" bears out. Fortunately, the perceived decline in usable gold coincided with a rise in the perceived numbers of currents that were worth playing more.

newsline...

LPFM APPLICATIONS FILE IN. More than 700 applications for low-power FM (LPFM) licenses have been filed in the first round of filings. The list of applicants ranges from the Sitka tribe of Alaska to the Center for the Preservation of Jazz and Blues, in markets as large as Los Angeles and San Francisco to those as small as Tok, Alaska, and Arabi, La.

In California alone, where more than 300 church groups, schools, and individuals have already filed for 100-watt LPFMs, L.A. would have three signals, at 100.9, 101.3, and 104.7; San Francisco would have one, at 93.7; San Diego would have two, at 105.9 and 107.5; and San Jose would have four. Although the airwaves in Washington, D.C., seem cluttered already, the Federal Communication Commission (FCC) is collecting applications for four signals, at 89.7, 94.3, 96.9, and 104.5. Baltimore would have one, at 97.5. In Atlanta, traditionally thought of as under-radioed, applicants are after three signals, at 97.9, 100.3, and 106.3.

"They really have lost their minds," says Mary Beth Garber, president of the Southern California Broadcasters Assn., which has joined the National Assn. of Broadcasters' suit in the U.S. Circuit Court for Washington, D.C., aimed at blocking the FCC from moving forward with micro-radio, as well as filing its own suit. With an LPFM station slotted one dial position away from oldies KRTH Los Angeles, Garber expects even more interference. "If I were a K-Earth listener, I would be screaming."

In the first round of applications, only certain states are open for LPFM filings, including California, where 309 applications have been filed so far. In Georgia, 109 applications have come in, followed by Indiana, 73; Louisiana, 66; Oklahoma, 61; Rhode Island, 25; Utah, 19; Maryland, 17; Maine, 12; and the District of Columbia, 4. One application each has been filed in Mississippi and Tennessee.

The National Assn. of Broadcasters' lawsuit is not expected to be heard until this fall at the earliest. Efforts are also continuing to get the Senate to pass a companion bill, similar to one passed by the House earlier this year, that would require the FCC to slowly roll out LPFM as well as conduct interference tests.

The second filing period, to begin at the end of August, will be announced at the end of July. At that time, the FCC will take applications from Connecticut, Illinois, Kansas, Michigan, Minnesota, Mississippi, Nevada, New Hampshire, Puerto Rico, Virginia, and Wyoming.

AMFM SYNDICATES MERGE WITH PREMIERE. The merger of AMFM and Clear Channel means that its Premiere and AMFM Radio Networks will combine under Premiere president Kraig Kitchin, with the departure of AMFM president David Kantor. In a June 21 conference call with network employees, Kantor said he will leave AMFM after the merger to work on other radio, TV, and Internet projects, including a Web initiative spearheaded by Tom Joyner, who worked for Kantor when he headed ABC Radio Networks. Kitchin says that two-thirds of AMFM employees will still have jobs after the deal closes.

In other corporate staff news, former Sinclair CEO designate Barry Baker is already leaving USA Networks, where he has served as president/COO since January 1999. USA chairman/CEO Barry Diller says Baker told him that he wanted to move on to a company "he could really run." With Diller's looming presence at USA, that was not possible for Baker.

Cox Radio has netted \$255 million from its latest stock offering. Its 8.8 million shares were gobbled up at the full \$29 asking price. Proceeds will pay for stations in Houston and Richmond, Va., in a \$380 million deal that Cox cut with Clear Channel.

Marconi Awards Finalists In 22 Categories Selected

More than 100 radio stations and on-air personalities in 22 categories have been selected as finalists for the National Assn. of Broadcasters' Marconi Radio Awards competition, which recognizes excellence in radio.

For legendary station of the year, the nominees are KNX Los Angeles; KPRS Kansas City, Mo.; WBEW Philadelphia; WEBN Cincinnati; and WTMJ Milwaukee.

Network/syndicated personality of the year: Bob Lacey and Sheri Lynch, "Bob & Sheri"; Don Imus, "Imus In The Morning"; Tom Joyner, "The Tom Joyner Morning Show"; Rush Limbaugh, "The Rush Limbaugh Show"; Howard Stern, "The Howard Stern Show."

Major-market station of the year: KTCK Dallas; WHUR Washington, D.C.; WOMC Detroit; WTMX Chicago; and WXKS Boston.

Major-market personality of the year: Big Boy, KPWR Los Angeles; Jim Dunbar and Ted Wygant, KGO San Francisco; Mike Francesa and Chris Russo, WFAN New York; Kidd Kraddick, KHKS Dallas; and Randi Martin, WASH Washington, D.C.

Large-market station of the year: KESZ Phoenix, KIRO Seattle, KQRS Minneapolis, WQSR Baltimore, and WZAK Cleveland.

Large-market personality of the year: Jay Gilbert, WEBN Cincinnati; David Lawrence, WDAF Kansas City, Mo.; Randy and Spiff, WFOX Atlanta; Steve Rouse, WQSR Baltimore; and Joe Soucheray, KSTP-AM Minneapolis.

Winners in each category will be announced Sept. 23 at the NAB Marconi Radio Awards Dinner and Show at the San Francisco Hilton & Towers Hotel. Dick Purtan of WOMC's morning show will host the event.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	2	10	IT'S GONNA BE ME JIVE	'N SYNC
2	2	1	75	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
3	3	4	20	THERE YOU GO LAFACE/ARISTA	PINK
4	4	6	13	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
5	6	9	11	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
6	7	7	17	HIGHER WIND-UP	CREED
7	11	13	8	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
8	5	3	12	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
9	9	11	14	I WANNA KNOW JIVE	JOE
10	12	12	9	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
11	8	8	22	I TRY EPIC	MACY GRAY
12	10	5	16	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
13	13	10	18	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
14	22	30	6	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
15	25	26	11	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
16	23	29	10	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
17	15	17	13	BROADWAY WARNER BROS.	GOO GOO DOLLS
18	18	15	21	BREATHE WARNER BROS.	FAITH HILL
19	16	19	15	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
20	17	21	8	THE ONE JIVE	BACKSTREET BOYS
21	27	31	6	I WANNA BE WITH YOU 550 MUSIC/550-WORK	MANDY MOORE
22	14	14	13	I TURN TO YOU RCA	CHRISTINA AGUILERA
23	26	24	8	BACK HERE HOLLYWOOD	BBMAK
24	32	37	3	I THINK I'M IN LOVE WITH YOU COLUMBIA	JESSICA SIMPSON
25	21	20	24	IT FEELS SO GOOD FARMCLUB.COM/REPUBLIC/UNIVERSAL	SONIQUE
26	20	16	23	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
27	24	22	25	SAY MY NAME COLUMBIA	DESTINY'S CHILD
28	19	18	24	BYE BYE BYE JIVE	'N SYNC
29	28	23	14	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
30	29	25	24	NEVER LET YOU GO ELEKTRA/VEG	THIRD EYE BLIND
31	33	34	7	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
32	31	32	8	I THINK GOD CAN EXPLAIN C2	SPLENDER
33	30	27	20	YOU SANG TO ME COLUMBIA	MARC ANTHONY
34	34	38	11	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/IDJMG	DMX
35	NEW ▶	1	1	DOESN'T REALLY MATTER DEF SOUL/IDJMG	JANET
36	36	—	2	I WILL LOVE AGAIN COLUMBIA	LARA FABIAN
37	40	40	3	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
38	NEW ▶	1	1	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
39	35	33	12	OTHERSIDE WARNER BROS.	RED HOT CHILI PEPPERS
40	NEW ▶	1	1	CHANGE YOUR MIND UNIVERSAL	SISTER HAZEL

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 247 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

'Sea Of Screams' Greeted U.K.'s BBMAK As Hit 'Back Here' Catches Fire In U.S.

WHILE POP BAND BBMAK has performed throughout its native U.K. and across much of Asia, the trio of **Christian Burns**, **Mark Barry**, and **Ste McNally** were a little uncertain about what their opening slot during **Britney Spears'** summer 2000 tour might bring.

In fact, the day following their first gig June 21 at Merriweather Post Pavilion in suburban Washington, D.C., the singer/songwriter ensemble seems a little shaken by the experience—but not because they felt they'd taken too much on; it was more the ensuing mania that greeted their premiere major-venue gig in the U.S.

"We almost didn't know what to do with ourselves," says Burns, 26. "The crowd erupted into this big sea of screams. We just looked at each other a second before going onstage, saying, 'It's going to be OK.'"

And in BBMAK's world, it most certainly is. The fuel that ignited the live fire is debut single "Back Here" on Hollywood Records, which has catapulted up The Billboard Hot 100, at No. 19 this issue. On the Hot 100 Singles Sales chart, the single topped out at a lofty No. 5, and it is in the top 20 on Airplay Monitor's Top 40 Mainstream airplay chart.

Meanwhile, the band's accompanying album, "Sooner Or Later," held the No. 1 slot on the Heatseekers album list in the July 1 issue and this issue hits the top 100 of The Billboard 200 album chart at No. 79.

In addition, the band has pulled out some mighty publicity strokes: It's hit the ubiquitous top 10 on MTV's "Total Request Live"; it's well-established on **Radio Disney**, where a live remote drew rabid response at the Times Square studios of ABC's "Good Morning America" a month or so ago; and it has an in-concert special on the Disney Channel that has aired umpteen times.

"It's been amazing for us. We're just over the moon," Burns says. "For an act from any other country to break into the top 20 in America is the ultimate goal. The last English band to have a hit in the U.S. was **Five** ["When The Lights Go Out"], and that was two years ago." (BBMAK was recently joined by Irish quintet **Westlife**, whose "Swear It Again" has also reached the top 20 of the Hot 100.)

While hit single "Back Here" conjures an aura of hope and beatitude via its sunny melody and bright beats, the lyric actually takes on an ironic twist: It's about the torture of missing a lost love.

"It's a deceiving song, actually," says McNally, 20. "The guitar part is very uptempo, and it sounds like a happy tune, but it's really a sad song about a guy and a girl getting together; then the girl leaves the guy, and now he can't live without her. People listen to it and say that they love it because it's so optimistic. I guess you could take it that way, in that there's still hope."

"We must have sung that song 5

million times onstage, and I'm still not bored with it," Burns adds. "I don't know if it's the lyric or the guitar part, but I still love it even though we've played it to death."

And not just in the U.S. Initial efforts to break in the U.K. met with



by Chuck Taylor

some success, but when Japanese radio stations got hold of the track, it clicked with listeners so hastily that overseas label **Telstar** had to scramble to get the group to Asia for promotion. Within weeks, "Back Here" hit the top of the singles charts in five countries: Japan, Hong Kong, Malaysia, Singapore, and Thailand.

"Some stations in Japan got hold of the single, and we thought, 'Great, someone over there is playing it,'" says Barry, also 20. "But then it got to the point where J-Wave was on it and some of the other major stations, and we realized we couldn't ignore it. We went straight over and promoted and toured, and things went so well. Originally, the plan was to do the U.K., America, and then Japan last. It doesn't matter to us what order we do it, as long as we can eventually get around to every country."



BBMAK

Here in the U.S., radio was initially sluggish on catching up to the song's impressive sales totals, but the track is at last spinning in nearly all of the top 25 markets and beyond.

"It's a very solid effort. The hooks are so infectious, and the trade-off on the lyric and the vocals is great," says **Dan Pearman**, director of on-air development for **Radio Disney**. "They're a band that can pull it off live, as well as on the record. Not everybody can do that these days. They're also one of those groups that you meet and like immediately and only want the best for them."

"Our research has been climbing steadily; the record is obviously going to be a hit for us," says **Jay Michaels**, PD of top 40 **KRBE** Houston. "They have a different sound; I don't even consider them a typical boy band. At least part of that comes from the fact that they play their own instruments

and have different producers than the rest. They're also really nice and personable guys; they have star quality."

What makes the feat all the sweeter is that among the 12 cuts on "Sooner Or Later," "Back Here," written with **Phil Thornalley** and produced by **Oliver Leiber**, was among the most natural to come by way of the pen. "We wrote it in, like, 45 minutes, and we didn't even have to think about it. It just came together so easily," says McNally. "I find that if you spend too much time on a song, it starts to sound tired. You have to go with what you feel at the time."

And there's plenty more where that came from. "Sooner Or Later" is bursting with potential top 40 hits, including the wondrously harmonic crowd-pleaser (and likely second single) "I'm Not In Love"; the moody testament to lasting love, "Ghost Of You And Me"; and the pop perfection of "The Next Time" and "Unpredictable."

The distinguishing factor for the band: Besides co-writing seven of the album's 12 tracks, BBMAK's members also play instruments. And unlike likely comparison acts **'N Sync** and **Backstreet Boys**, they are proud to admit that nifty dance steps are not part of their repertoire; instead, they prefer to rely on the strength of their voices.

"It's fine with us that so many bands out there are doing the same thing, because it makes us stand out all the more," Burns admits. "We feel like we're so different from **LFO** and **'N Sync** and the rest, because our sound is more unique."

Adds McNally, "I don't like comparing our sound to anybody, but it would have to be somewhere between the **Backstreet Boys** and **Sugar Ray**. It's commercial, it's poppy, but it's also mature, and there are a lot of guitars."

"Fans of **'N Sync** will like our album, but so will people who like the **Goo Goo Dolls**," Barry notes.

From the label perspective, "it's all about the music with these guys," says Hollywood senior VP of sales and marketing **Daniel Savage**. "Their vocals, their harmonies, their songwriting, and the performances are giving them such an advantage as we crisscross the country. I've never seen anything like the reaction that they get when they just show up, set things up in five minutes, and start playing."

Which, for Burns, Barry, and McNally, is becoming business as usual. "When we first got into the music business, we thought that as soon as you signed the deal, you'd made it. We were so naive," says McNally. "Now, we realize that was just the beginning. You've got to get on radio, on TV, and there are so many obstacles to conquer. But I'm really proud of all that we've done. I listen to our album, and I think it sounds great. Each step along the way has felt like an accomplishment."

Third Eye Blind front man Stephan Jenkins doesn't claim to be a teacher, though an important lesson can be discerned in the band's latest single, "10 Days Late," which is No. 37 on this issue's Modern Rock Tracks chart.

Jenkins says, "Specifically, the song is about what goes on in a guy's mind when faced with an unexpected pregnancy. It is ultimately about this one guy's journey into responsibility, and it comes from a friend of mine. About five years ago, his girlfriend got pregnant, and they decided to have it. He was really young, and he didn't have any money. Now, they have two kids, and I'm their godfather. Everybody has to make their own choice, and in this case, it was a really good one."

"This is more than just a modern rock hit about menstruation," he continues. "It's sort of acknowledging how life is going to come along, and your status quo will be interrupted. It's gonna happen."



"10 Days Late" first came together musically when Jenkins and bandmate Arion Salazar were collaborating. Says Jenkins, "Arion had the bass line and change going into where the guitar kicks

in, so really you're humming along one way and then suddenly it totally reverses direction. I had the sensation of radical change, so I let a narrative unfold that dealt with that issue."

When the pair created a bridge for the song, Jenkins started singing over it with a choir-like voice. The group ultimately brought in a Catholic boys' choir to sing the line "Baby daddy keep your boo." Jenkins says, "I thought it was funny to have them sing that because it is basically hip-hop vernacular. A baby daddy is the daddy of your baby, but not your husband. When they started singing for me, I started laughing and couldn't stop. I couldn't believe they were doing it. It was funny to have these sorts of juxtapositions going on."

SITES + SOUNDS

(Continued from page 54)

VH1.com director of marketing Joe Ortiz, who becomes VP of marketing and promotions for MTVi; MTVi director of planning and project management John Vaccaro, now VP of technology management and infrastructure for MTVi; and SonicNet music news director Matt Melucci, who is promoted to managing editor of SonicNet.com.

GETTING REAL: RealNetworks has licensed Alliance Entertainment's All Music Guide database—offering artist biographies, album reviews, and more—for incorporation into its RealJukebox 2 software. Terms were not disclosed.

RealJukebox also has struck an alliance with online music company Riffage.com that will see it create a dedicated showcase for Riffage acts in the Real.com Guide and highlight Riffage music throughout the Real.com Network. Riffage, in return, will feature the RealJukebox application on its promotional CDs and promote it on its site, as well as use RealNetworks' Real Broadcast Network solution for its "Riffage Live" Webcasts.

GETTING RIO: S3's Rio division has rolled out its newest portable audio player, the Rio 600. The third-generation unit, priced at \$169, is the first Rio device that will support multiple formats out of the box; in addition to MP3, the 600 also supports Microsoft's Windows Media. It's also the first to boast what VP of marketing Mike Reed calls a "backpack" feature, which allows users to buy new or upgraded memory units—in various formats—and "snap" them onto the unit.

"It's our way of making these future-proof," says Reed. "As new storage formats develop—and they will—we don't want people to have to buy a whole new player to get that benefit."

An IBM Microdrive Backpack—offering 10 additional hours of music storage—will be available for purchase. Rio also expects to make available a "DataPlay" backpack later this year. That new storage format is a 500-megabyte-capacity optical disc—roughly the size of a quarter—that holds four hours' worth of prerecorded or downloaded CD-quality music in a variety of codecs, according to the company; blanks are expected to sell for \$5-\$10.

Universal Music Group, Toshiba, Samsung, and Rio parent S3 are among the investors in the Boulder, Colo.-based DataPlay.

The Rio 600 is only the first of a number of new products due this year from the company. Also on tap are a step-up unit, the 800, as well as players targeted to teens and techies, among others. Rio also is branching out this year into car and jukebox units and is reported to be eyeing the in-store music-delivery space as well.

The company unveiled its first such product-line extension, the Rio Receiver, this spring. The unit, priced at about \$300, allows users to stream music from their PC via phone line to their home stereo system in any room in the house.

Billboard®

JULY 8, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
▶ No. 1 ◀					
1	3	3	12	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
2	1	1	10	I DISAPPEAR MISSION: IMPOSSIBLE 2 SOUNDTRACK	METALLICA HOLLYWOOD †
3	2	2	23	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	4	5	12	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
5	5	4	11	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
6	6	7	12	GODLESS NO PLEASANTRIES	U.P.O. EPIC
7	7	9	6	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
8	9	12	10	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
9	11	14	6	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
▶ AIRPOWER ◀					
10	26	—	2	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
11	8	6	24	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
12	12	11	9	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
13	10	8	19	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
▶ AIRPOWER ◀					
14	21	29	4	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
15	13	16	44	HIGHER HUMAN CLAY	CREED WIND-UP †
16	15	15	34	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
17	14	13	21	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
18	17	19	32	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEE †
19	20	22	7	TAKE A LOOK AROUND MISSION: IMPOSSIBLE 2 SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
20	18	18	32	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
21	25	25	8	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
22	22	20	9	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
23	23	26	5	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
24	16	17	9	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †
25	37	—	2	HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BYOND †
26	36	—	2	LIGHT YEARS BINAURAL	PEARL JAM EPIC
27	27	23	22	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEE †
28	28	32	4	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE †
29	30	38	3	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
30	35	34	4	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
31	19	10	11	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
32	29	27	10	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
33	NEW ▶	1	1	PAINTED ON MY HEART "GONE IN 60 SECONDS" SOUNDTRACK	THE CULT ISLAND/DMG †
34	39	36	4	MAINLINE FOOT FETISH	JESSE JAMES DUPREE V2
35	33	30	21	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
36	34	31	19	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
37	RE-ENTRY	2	2	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE
38	NEW ▶	1	1	TURN ME ON "MR. DEADMAN" AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
39	RE-ENTRY	2	2	DRIFTERS ELECTRIC	PAUL RODGERS CMC INTERNATIONAL/SANCTUARY
40	38	33	6	BASIC BREAKDOWN HALLUCINATING	APARTMENT 26 HOLLYWOOD

Billboard®

JULY 8, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
▶ No. 1 ◀					
1	1	1	16	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	2	14	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
3	4	5	6	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
4	3	3	12	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
5	5	6	11	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
6	7	8	12	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
7	6	4	17	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
8	9	14	4	PROMISE HORRORSCOPE	EVE 6 RCA
9	10	9	7	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
10	8	10	11	TAKE A LOOK AROUND MISSION: IMPOSSIBLE 2 SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
11	16	32	4	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
12	13	12	10	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK WOPPITZER/FARMCLUB.COM/UNIVERSAL †
13	12	11	10	I DISAPPEAR MISSION: IMPOSSIBLE 2 SOUNDTRACK	METALLICA HOLLYWOOD †
14	11	7	35	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
▶ AIRPOWER ◀					
15	17	19	7	RIGHT NOW SR-71	SR-71 RCA
16	14	16	9	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
17	15	13	13	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
18	19	21	9	PORCELAIN PLAY	MOBY V2
19	24	25	6	THE REAL SLIM SHADY THE MARSHALL MATHERS LP	EMINEM WEB/AFTERMATH/INTERSCOPE †
▶ AIRPOWER ◀					
20	25	26	14	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
21	22	24	11	ALL MY FAULT FENIX TX	FENIX TX DRIVE-THRU/MCA †
22	21	18	21	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
23	20	17	15	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
24	27	33	4	OVER MY HEAD "TITAN A.E." SOUNDTRACK	LIT JAVA/CAPITOL †
25	26	20	11	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
26	36	—	2	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
27	30	29	18	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
28	23	22	21	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
29	NEW ▶	1	1	YOU'RE A GOD EVERYTHING YOU WANT	VERTICAL HORIZON RCA
30	28	30	20	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
31	31	27	9	TOTALIMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/VEE †
32	34	39	3	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
33	37	38	3	SUNDOWN THE PARLANC OF OUR TIME	ELWOOD PALM †
34	33	35	8	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
35	40	—	2	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
36	NEW ▶	1	1	LIGHT YEARS BINAURAL	PEARL JAM EPIC
37	29	23	10	10 DAYS LATE BLUE	THIRD EYE BLIND ELEKTRA/VEE †
38	38	36	19	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEE †
39	NEW ▶	1	1	FACE NOT GREED HIGH SOCIETY	KOTTONMOUTH KINGS CAPITOL
40	NEW ▶	1	1	HOW SOON IS NOW? SONG JIHAD	SNAKE RIVER CONSPIRACY REPRISE

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.

Music Video

PROGRAMMING

VH1 Reportedly Names Exec; BET Moves Shows To New York

NEW VH1 EXEC: Sources say that VH1 has tapped **Paul Marszalek** to be its new VP of music programming (*Billboard-Bulletin*, June 21). Marszalek, who was previously PD of triple-A radio station KFOG San Francisco, is said to be replacing **Mike Tierney**, who exited VH1 earlier this year and is now an Epic Records senior VP. Marszalek will reportedly assume his new duties later this summer. VH1 had no comment.

BET MOVES TO NYC: BET is moving its music department and production of its music shows to New York, with the move expected to be completed in early July. The music department is headed by VP of music programming **Stephen Hill** and includes music director **Kelly G.** BET's remaining departments will stay based at the company's headquarters in Washington, D.C.

The move is expected to be to BET's advantage since the majority of major-label music video promoters operate out of New York. With BET's music shows



by Carla Hay

the company. He will be focusing on recording a new album with his band, **the Cinematics**. His E-mail address is **bcinematic@hotmail.com**.

Ho-ho-kus, N.J.-based independent video promotion company **Endless Music** has named **Diane Earl** creative director for broadcast and cable television marketing. She was previously manager of video promotion at **Mercury Records**.

Production companies **Original Film** and **New York Office** have entered into a partnership. As part of the deal, directors from both companies' rosters

will now be represented by New York Office, while productions will be handled by **Original Film**.

New York Office executive producer **Cathy Pelow** has relocated to **Original Film's** Los Angeles headquarters to become executive producer/head of sales for the newly partnered companies. She joins executive producer **Erik Krumins**. **Randi Tull** has exited **Original Film** as representative, while **U.K. production compa-**

Baby Pictures has aligned itself with the two companies for representation.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Washington, D.C.-based modern rock show "Spin Off."

TV affiliate: **DCTV Public Access**.

Time slot: **9:30-10 p.m. Mondays; 8:30-9 p.m. Fridays**.

Key staffer: **Janis Heffron**, producer.

Following are five of the videos from the episode that aired the week of June 12:

1. **Nine Inch Nails**, "Starsuckers Inc." (Nothing/Interscope).
2. **Kid Rock**, "American Bad Ass" (Top Dog/Lava/Atlantic).
3. **Powerman 5000**, "Supernova Goes Pop" (DreamWorks).
4. **The Dandy Warhols**, "Godless" (Capitol).
5. **Cypress Hill**, "(Rock) Superstar" (Columbia).

PRODUCTION NOTES

LOS ANGELES

Mark Racco directed the **Cult's** "Painted On My Heart" and **Wondergirls's** "Drop That Baby."

Tamia's "Can't Go For That" was directed by **Chris Hafner**.

Keith Urban teamed up with director **Trey Fanjoy** for the "Your

Everything" video.

Everclear's "Wonderful" video was directed by **Art Alexakis**.

Sanaa Hamri directed the "Crybaby" video from **Mariah Carey** featuring **Snoop Dogg**, as well as **Yolanda Adams's** "Open My Heart."

FOR WEEK ENDING JUNE 26, 2000

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE
Washington, D.C. 20018

- 1 Avant, Separated
- 2 Lucy Pearl, Dance Tonight
- 3 Eminem, The Real Slim Shady
- 4 Donnell Jones, Where I Wanna Be
- 5 Ideal Feat. Lil' Mo, Whatever
- 6 Jagged Edge, Let's Get Married
- 7 504 Boyz, Wobble Wobble
- 8 Carl Thomas, I Wish
- 9 Busta Rhymes, Get Out
- 10 Three 6 Mafia, Sippin' On Da Syrup
- 11 Kelly Price, As We Lay
- 12 Sammie, Crazy Things I Do
- 13 Nelly, (Hot S**t) Country Grammar
- 14 Da Brat Feat. Tyrese, What'Chu Like
- 15 Eve & Jadakiss, Got It All
- 16 Ice Cube, Hello
- 17 Jay-Z Feat. UGK, Big Pimpin'
- 18 Ruff Endz, No More
- 19 Common, The Light
- 20 Next, Wiley
- 21 Aaliyah, Try Again
- 22 Juvenile Feat. Mannie, I Got That Fire
- 23 Big Tymers, Get Your Roll On
- 24 Bernie Sigel Feat. Eve, Remember Them Days
- 25 R. Kelly, Bad Man
- 26 Trick Daddy, Shut Up
- 27 Mary J. Blige, Your Child
- 28 Destiny's Child, Jumpin, Jumpin
- 29 Yolanda Adams, Open My Heart
- 30 Brian McKnight, 6, 8, 12
- 31 Lil Wayne, Respect Us
- 32 D'Angelo, Send It On
- 33 Toni Braxton, Just Be A Man About It
- 34 Lil' Kim, No Matter What They Say
- 35 Timbaland And Magoo, We At It Again
- 36 Sam Saiter, Once My Sh.
- 37 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 38 I McOne Nation Crew, Nobody
- 39 Amil Feat. Bernie Sigel, 4 Da Fam
- 40 Gerald Levert, Baby U Are
- 41 Jermaine Dupri, I've Got To Have It
- 42 Torrey Carter, Take That
- 43 Stephen Simmonds, I Can't Do That
- 44 Lil' Bow Wow, Bounce With Me
- 45 Slum Village, Climax
- 46 En Vogue, Riddle
- 47 Tha Eastsidaz, Got Beef
- 48 Lil' Mo, Ta Da
- 49 Aaliyah & DMX, Come Back In One Piece
- 50 Drama, Double Time

NEW ONS

- DMX Feat. Sisqo, What You Want
Tony Touch Feat. Total, I Wonder Why
Mya, Case Of The Ex
Black Rob, Dame Espacio/Spanish Fly
No Question, I Don't Care (Remix)
BB Jay, Don't Be Mad



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- 1 Garth Brooks, When You Come Back To Me Again
- 2 Faith Hill, The Way You Love Me
- 3 Rascal Flatts, Prayin' For Daylight
- 4 Reba McEntire, I'll Be
- 5 Keith Urban, Your Everything
- 6 Joe De Messina, That's The Way
- 7 Clay Davidson, Unconditional
- 8 Aaron Tippin, Kiss This
- 9 Shedaai, I Will...But
- 10 Chad Brock, Yes!
- 11 Lee Ann Womack, I Hope You Dance
- 12 Eric Heatherly, Flowers On The Wall
- 13 Dixie Chicks, Goodbye Earl
- 14 Trace Adkins, More
- 15 Joe Diffie, It's Always Somethin' *
- 16 Billy Ray Cyrus, You Won't Be Lonely Now
- 17 LeAnn Rimes, I Need You *
- 18 Allison Moore, Send Down An Angel *
- 19 Vince Gill, Feels Like Love *
- 20 Toby Keith, Country Comes To Town *
- 21 No Doubt, Smile Kind Of Life *
- 22 Phil Vassar, Just Another Day In Paradise *
- 23 Diamond Rio, Stuff *
- 24 Billy Gilman, One Voice *
- 25 Trisha Yearwood, Where Are You Now *
- 26 Ty Herndon, No Mercy
- 27 The Kinleys, She Ain't The Girl For You *
- 28 Chely Wright, She Went Out For Cigarettes *
- 29 Collin Raye, Couldn't Last A Moment
- 30 Gary Allan, Lovin' You Against My Will
- 31 Ricky Van Shelton, Call Me Crazy
- 32 Clay Walker, The Chain Of Love
- 33 Marly Raybon, Searching For The Missing Peace
- 34 Charlie Major, Right Here Right Now
- 35 Craig Morgan, Something To Write Home About
- 36 Darryl Worley, When You Need My Love
- 37 River Road, Breathless
- 38 Steve Wariner, Faith In You
- 39 Nickel Creek, Reasons Why
- 40 Mark Chesnut, Fallin' Never Felt So Good
- 41 Coley McCabe, Grow Young With You
- 42 Anita Cochran, Good Times
- 43 Warren Brothers/Sara Evans, That's The Beat...
- 44 Clint Black/WSteve Wariner, Been There
- 45 Collin Raye/WBobbie Eakes, Tired Of Lovin'...
- 46 Alecia Elliott, You Wanna What?
- 47 Kathy Mattea, Trouble With Angels
- 48 Mark Wills, Almost Doesn't Count
- 49 Chuck Wagon, Beauty's In The Eye Of...
- 50 Brad Paisley, Me Neither

* Indicates Hot Shots

NEW ONS

- Lisa Angelle, A Woman Gets Lonely
Lonestar, What About Now
Patty Loveless, That's The Kind Of Mood I'm In
Trent Summar & The New Row Mob, New Money



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 3 Matchbox Twenty, Bent
- 4 Aaliyah, Try Again
- 5 Papa Roach, Last Resort
- 6 Deftones, Change
- 7 Metallica, I Disappear
- 8 Korn, Somebody Someone
- 9 Joe, I Wanna Know
- 10 Creed, With Arms Wide Open
- 11 Red Hot Chili Peppers, Californication
- 12 Jay-Z Feat. UGK, Big Pimpin'
- 13 P.O.D., Rock The Party (Off The Hook)
- 14 A Perfect Circle, Judith
- 15 3 Doors Down, Kryptonite
- 16 Toni Braxton, He Wasn't Man Enough
- 17 Everclear, Wonderful
- 18 'N Sync, It's Gonna Be Me
- 19 Britney Spears, Oops!...I Did It Again
- 20 Busta Rhymes, Ge' Out
- 21 Nine Days, Absolutely (Story Of A Girl)
- 22 No Doubt, Smile Kind Of Life
- 23 Jessica Simpson, I Think I'm In Love With You
- 24 Kid Rock, American Bad Ass
- 25 Uncle Kracker, Yeah, Yeah, Yeah
- 26 Ugly Pearls, Dance Tonight
- 27 Aaliyah & DMX, Come Back In One Piece
- 28 Kittie, Charlotte
- 29 Kina, Girl From The Gutter
- 30 Timbaland And Magoo, We At It Again
- 31 D'Angelo, Send It On
- 32 Third Eye Blind, 10 Days Late
- 33 Foo Fighters, Breakout
- 34 Sisqo, Thong Song
- 35 Mandy Moore, I Wanna Be With You
- 36 Hanson, If Only
- 37 Backstreet Boys, The One
- 38 Santana Feat. Everlast, Put Your Lights On
- 39 Carl Thomas, I Wish
- 40 Christina Aguilera, I Turn To You
- 41 Goo Goo Dolls, Broadway
- 42 Disturbed, Stupify
- 43 Da Brat Feat. Tyrese, What'Chu Like
- 44 Travis, Why Does It Always Rain On Me?
- 45 DMX, Party Up
- 46 Blink-182, Adam's Song
- 47 Next, Wiley
- 48 R. Kelly, Bad Man
- 49 BBMak, Back Here
- 50 Staind, Just Go

** Indicates MTV Exclusive

NEW ONS

- Hanson, If Only
Nelly, (Hot S**t) Country Grammar
Bloodhound Gang, Mope
Wyclef Jean F/The Rock, It Doesn't Matter
Kottonmouth Kings, Peace Not Greed
Whitney Houston & Enrique Iglesias, Could I Have This...
Janet, Doesn't Really Matter
Bon Jovi, It's My Life
Avant, Separated
Disturbed, Stupify



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Matchbox Twenty, Bent
- 2 Creed, Higher
- 3 Vertical Horizon, Everything You Want
- 4 Red Hot Chili Peppers, Otherside
- 5 Faith Hill, Breathe
- 6 Santana Feat. The Product G&B, Maria Maria
- 7 Enrique Iglesias, Be With You
- 8 Red Hot Chili Peppers, Californication
- 9 Macy Gray, Why Didn't You Call Me
- 10 Bon Jovi, It's My Life
- 11 Creed, With Arms Wide Open
- 12 Sting Feat. Chubb Mami, Desert Rose
- 13 Foo Fighters, Breakout
- 14 Goo Goo Dolls, Broadway
- 15 Nine Days, Absolutely (Story Of A Girl)
- 16 Don Henley, Taking You Home
- 17 No Doubt, Simple Kind Of Life
- 18 Backstreet Boys, The One
- 19 Mariah Carey, Can't Take That Away
- 20 Stone Temple Pilots, Sour Girl
- 21 Santana Feat. Rob Thro, Smooth
- 22 Toni Braxton, He Wasn't Man Enough
- 23 Foo Fighters, Learn To Fly
- 24 Travis, Why Does It Always Rain On Me?
- 25 3 Doors Down, Kryptonite
- 26 Sinead O'Connor, No Man's Woman
- 27 Sugar Ray, Every Morning
- 28 Lara Fabian, I Will Love Again
- 29 Lenny Kravitz, American Woman
- 30 Christina Aguilera, I Turn To You
- 31 Madonna, Ray Of Light
- 32 Christina Aguilera, Genie In A Bottle
- 33 Lenny Kravitz, Fly Away
- 34 Monkees, Last Train To Clarksville
- 35 Shania Twain, That Don't Impress Me Much
- 36 Smash Mouth, All Star
- 37 Macy Gray, I Try
- 39 Ricky Martin, Livin' La Vida Loca
- 40 Enrique Iglesias, Bailamos
- 41 Kina, Girl From The Gutter
- 42 Fiona Apple, Paper Bag
- 43 Sugar Ray, Someday
- 44 Joe, I Wanna Know
- 45 Guns N' Roses, Welcome To The Jungle
- 46 Ted Nugent, Get Scratch Fever
- 47 Ozzy Osbourne, Breaking All The Rules
- 48 Toni Braxton, You're Makin' Me High
- 49 Ben Harper & The Inno, Steal My Kisses
- 50 Duran Duran, Someone Else Not Me

NEW ONS

- Janet, Doesn't Really Matter
BB King & Eric Clapton, Riding With The King
Mottley Crue, Hell On The High Heels
R. Kelly, Bad Man
Wyclef Jean F/The Rock, It Doesn't Matter

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 8, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- Eminem, The Real Slim Shady
Sammie, Crazy Things I Do
'N Sync, It's Gonna Be Me
Britney Spears, Oops!...I Did It Again
Sisqo, Thong Song
Nelly, (Hot S**t) Country Grammar
Papa Roach, Last Resort
R. Kelly, Bad Man
Kittie, Charlotte
Jessica Simpson, I Think I'm In Love With You
Creed, With Arms Wide Open
Big Tymers, Get Your Roll On
A*Teens, Dancing Queen
Bone Thugs-N-Harmony, Can't Give It Up
Lil' Wayne, Respect Us
Jermaine Dupri, I've Got To Have It
Metallica, I Disappear
Vitamin C, Graduation (Friends Forever)
Aaliyah Feat. DMX, Come Back In One Piece
Run-D.M.C., Down With The King
Jagged Edge, Let's Get Married
Donnell Jones, Where I Wanna Be
Timbaland And Magoo, We At It Again
Busta Rhymes, Get Out
Ying Yang Twins, Whistle While You Twurk
Kelly Price, As We Lay
Lil' Mo, Ta Dah
Juvenile, I Got That Fire

NEW

- Bloodhound Gang, Mope
Deftones, Change (In The House Of Flies)
Del The Funky Homosapien, If You Must
Don Philip, You Make Me Love You...More
Lil' Bow Wow Feat. Xscape, Bounce With Me
Splendor, I Think God Can Explain
SoulDecision, Faded
Uncle Kracker, Yeah, Yeah, Yeah
Whitney Houston & Enrique Iglesias, Could I Have This...
Wyclef Jean Feat. The Rock, It Doesn't Matter



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Kittie, Charlotte
Belle & Sebastian, The Wrong Girl
Del The Funky Homosapien, If You Must
Dynamite Hack, Boyz-N-The Hood



Continuous programming
299 Queen St West
Toronto, Ontario

- Serial Joe, Silently Screaming (NEW)
SoulDecision, Ooh Its Kinda Crazy (NEW)
Wide Mouth Mason, Smile (NEW)
The Bratt Pack, Carousel (NEW)
Jessica Simpson, I Think I'm In Love With You (NEW)
Whitney Houston & Enrique Iglesias, Could I Have This... (NEW)
Lil' Kim, No Matter What They Say (NEW)
Dynamite Hack, Boyz-N-The Hood (NEW)
Danko Jones, My Love Is Bold (NEW)
Matthew Good Band, Strange Days
Kid Rock, American Bad Ass
Jacksool, Can't Stop
Eminem, The Real Slim Shady
Backstreet Boys, The One
Toni Braxton, He Wasn't Man Enough
Rascalz, Top Of The World
Hanson, If Only
Christina Aguilera, I Turn To You
Stone Temple Pilots, Sour Girl
3 Doors Down, Kryptonite



Continuous programming
Hawley Crescent
London NW18TT

- Bon Jovi, It's My Life
Mary Mary, Shackles (Praise You)
Aaliyah, Try Again
Eminem, The Real Slim Shady
Eagle-Eye Cherry, Are You Still Having Fun?
Sonique, It Feels So Good
Red Hot Chili Peppers, Californication
Britney Spears, Oops!...I Did It Again
Whitney Houston, If I Told You That
Guano Apes, No Speech
Reamonn, Supergirl
Craig David, Fill Me In
David Gray, Babylon
York, On The Beach
En Vogue, Riddle
Shimoli, Damned
Bomfunk MCs, Freestyler
Metallica, I Disappear
Ronan Keating, Life Is A Rollercoaster
Kylie Minogue, Spinning Around



24 hours daily
32 E 57th Street
New York, NY 10022

- Brian McKnight, 6, 8, 12
Basement Jaxx, Bingo Bango
Regurgitator, Happiness
Lara Fabian, I Will Love Again
Lit, Over My Head
The Cult, Painted On My Heart
Santana Feat. Everlast, Put Your Lights On
Jurassic 5, Quality Control
MxPx, Responsibility
P.O.D., Rock The Party
The Mighty Mighty Bosstones, So Sad To Say
Common, The Light



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Nickelback, Leader Of Men
Face To Face, Disappointed
Lit, Over My Head
Kottonmouth Kings, Peace Not Greed
MxPx, Responsibility
Creed, With Arms Wide Open
Crazy Town, Darkside
Our Lady Peace, Thief
P.O.D., Rock The Party
The Dandy Warhols, Godless
Bad Religion, The New America
Everclear, Wonderful
Millencolin, Fox
International Noise Conspiracy, Smash It Up
Sinead O'Connor, No Man's Woman
A Perfect Circle, Judith
Disturbed, Stupify



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- MxPx, Responsibility
Disturbed, Stupify
Nine Days, Absolutely (Story Of A Girl)
The Dandy Warhols, Godless
Fiona Apple, Paper Bag
A Perfect Circle, Judith
Sinead O'Connor, No Man's Woman
Kottonmouth Kings, Peace Not Greed
Incubus, Steller

THE RETURN OF THE SINGLES DEAL

(Continued from page 1)

deals or trial deals—in which the act was given a budget to go in the studio and cut three or four sides. The label then determined if it wanted to go further based on the results of those sessions. The now multi-platinum Dixie Chicks were originally signed to just such a development deal at Sony Music Nashville.

The difference between demo deals and the new singles deals are that acts signed to singles deals may cut just one or two songs, with a commitment that the labels will release and work at least one to radio but with no promise of a full album deal on the table.

Of course, if the single takes off, the act will record a full album for the label. And most labels, even those turning to singles deals for some artists, continue to sign other acts to development deals.

Warner Bros. recently signed brother/sister act Kincaid to a singles deal. “We believe strongly in that type of setup of an artist, making sure you’ve got the right music out there for the people before an



AUDRETCH

album is available to buy,” says Paige Levy, senior VP of A&R for Warner Bros., Reprise, and Asylum.

Levy says singles deals are making a comeback because “it’s taking so long for singles to climb up the charts. Historically, we had 3-4 singles out every year on an artist, and now we’re lucky to have two. If you’re experimenting only with two new singles a year, that may not give you enough information to warrant putting out an album. If you release two singles that you really feel are the best representation of that act and nothing happens, then you cut your losses there instead of spending a quarter of a million dollars on an album that will sit on a shelf.”

“The expense of launching a record has quadrupled,” says Renee Bell, VP of A&R for the RCA Label Group, comprising the RCA, BNA, and Arista/Nashville imprints, each of which has just seven artists on its roster.

Bell is currently negotiating RLG’s first singles deal since the ’80s for an act she declines to name.

“We’re spending so much money and the slots are so few on rosters, so [a singles deal] helps you make the right decision,” she says. “If we’re just signing one act a year, it’s a scary thing. The slots are so few and far between that you have to be a million percent sure. This way we get to put something out there and see how the audience reacts to it.”

Bell says labels will still be

“locked” into doing full album deals in situations where there is a bidding war among competing labels for a new artist.

THE COST OF BUSINESS

Even labels that are not yet doing singles deals say they would consider it or at least understand why other labels are doing them. “I can’t say it doesn’t make sense,” says Virgin Records Nashville president Scott Hendricks.

“It’s understandable given the cost of business and the current slowing down of the format,” agrees Barry Coburn, a former artist manager who’s now president/CEO of Atlantic Records’ Nashville operation.

Coburn says the cost of recording and marketing an album, including video, wardrobe, and other expenses, coupled with the expense of launching an act at radio, including a station tour and/or showcases, can easily run \$500,000. “It’s really easy to spend half a million dollars, and the problem is now the sales aren’t what they used to be,” says Coburn. “We’re all looking at how we can make our business work given the hard reality that sales aren’t there.”

Giant Records president Doug Johnson says his label has actually signed a few acts to singles deals that then turned into full album deals once they got into the studio.

“Obviously we want to do album deals,” he says. “If we don’t have an album to sell, we don’t make any money.”

But Johnson says he’s “certainly not opposed” to starting with a singles deal. “As slow as records are to develop, if a record company at this point can’t break an artist at radio, I’m not sure we can deliver for that artist every opportunity I’d like them to have.”

“As expensive as everything has gotten, I understand why people are doing it,” says Lyric Street Records senior VP of A&R Doug Howard.

A singles deal “gives everyone an idea if this is going to work at radio, if it is something the consumers want, and it allows you to really go ahead and [decide if you] have a hit act here, without making the big dollar commitment,” he says. “If [the first] single doesn’t hit and the second single doesn’t hit, not only will you save on making the album itself, but you don’t have any more of a commitment in terms of marketing the album. It’s totally in the record company’s best interest to do this, as opposed to the artists’.”

Still, Howard says, “I don’t think we’ll do a singles deal, because it doesn’t give the kind of commitment an artist [should have]. I’m not even sure it sends a great signal to radio.”

Luke Lewis, president of Mercury Records, says his label is unlikely to do a singles deal because “we’re more inclined to commit to artists as opposed to singles.”

Cliff Audretch, senior director of A&R for Sony Music Nashville’s four imprints, says his company is “doing anything that makes sense in today’s environment . . . You want to see if you get any radio play, so a singles deal makes a lot of sense.”

But while Audretch says “we have a lot of different kinds of deals” at Sony, no acts have yet been signed to what would be considered a singles deal. “We sign artists because we believe the artist is going to have a long career, not because we think they have a song,” he says.

Coburn has one hesitation about singles deals. “If you’ve got an active single, then you have to rush to make an album,” he says. “The lingering question for me is, Will the album be everything you would have wanted it to be if you had spent the time making the album from the beginning?”

But Hendricks and Johnson, who are both producers as well as label presidents, say as long as hit singles continue taking up to six months to peak, there’s still plenty of time to record a quality album.

“I’m not saying I wouldn’t do a singles deal, but the single element this format needs more than any other thing is a major breakthrough in recognition and album sales of some new artists,” adds Coburn. “That’s

‘If you release two singles and nothing happens, then you cut your losses there instead of spending a quarter of a million dollars on an album that sits on a shelf’

— PAIGE LEVY —

what we have to have to create interest on all levels.”

A FOOT IN THE DOOR

Artist managers are surprisingly supportive of the practice. “I understand where record companies are coming from,” says Frank Callari of FCC Management. “They’re spending a lot of money to find out if it works or not. So, in essence, they’re looking for a way to spend less money to find out.”

For a brand-new artist, Callari says, a singles deal is “literally a foot in the door. It’s an opportunity to show people what they can do, so I don’t think it’s a negative thing. The traditional deal’s always better, but sometimes the opportunity that presents itself is the best one because it may be the only one.”

An artist “may opt to take that chance and roll the dice, have a big hit, and, depending on who their lawyer and manager is, cut themselves a bigger and better deal,” Callari says.

Artist manager Mike Robertson notes that, even for acts with full album deals, “if you don’t have a hit, a lot of the albums aren’t coming [out] anyway. A record that dies at No. 48 isn’t getting enough spins for anybody to know it’s out there, so most managers wouldn’t want [the album]

released.”

Robertson says a singles deal is an option only for a certain kind of act. It would not work, he says, for “an artist that brought enough to the table creatively that people needed to hear the whole work.” It would work for an act that was “totally a hit-driven, radio-only kind of artist.”

PUBLISHER’S PERSPECTIVE

One of the challenges of singles deals is finding top quality songs for acts that don’t write their own material.

“Historically, publishers have not been interested in giving us songs for singles deals because they know it’s going to take a longer period of time for a particular song to be released on an album,” says Levy. “We need to re-educate the publishers to let them understand that it’s better for all of us if we start slowly and build and not create an album that’ll just sit on a shelf but create it at a time it’s appropriate to put it out at retail.”

Pat Finch, VP of publishing company Famous Music, says, “Honestly, I don’t blame the labels for doing what they’re doing, and I understand it.” Nevertheless, he admits that “if we’re pitching songs to an act we know just has a singles deal, maybe we’d be a little more concerned about holding up a song for that.”

On the positive side, however, publishers that get songs cut for full albums have no guarantees that their songs will be singles. But for acts with a singles deal, Finch says, the odds of having a single are dramatically improved. So, he says, if the label “believes in the act, I’m willing to take that chance.”

Ironically, Finch was instrumental in the development of the group McAlister, currently negotiating a singles deal with MCA Nashville. Finch worked with the group, which consists of two men and two women from Pensacola, Fla., and helped shop them around to labels.

While he says a singles deal was not his first choice, “in this climate, with all the consolidation [and so] few acts getting signed, we’re just lucky to have something.”

‘PROFESSIONAL GAMBLING’

Radio programmers and consultants are more understanding than you might expect about why labels are turning to singles deals, although most would still prefer to have a full album of material to determine a new act’s potential.

“I will play the hits regardless of whether the artist has an album deal or a singles deal,” says Bob Moody of McVay Media. “I understand the predicament the labels are in with the high cost of breaking a new act. That said, when I evaluate a new artist, I like to be able to hear more than one cut. An artist . . . with several potential hits on his debut album will rate higher with me than a one-hit wonder who just happened to find a great song. We need new stars we can build the format around, not more disposable talent.”

“Radio is longing for longevity,” says WUSN (US99) Chicago PD Justin Case. “I would be more

comfortable knowing that there were three or four records [in the can,] even if they don’t put out a full album.”

Atlantic’s Coburn says the fact that the label was able to play a full album’s worth of material for new artist Craig Morgan helped his debut single, “Something To Write Home About,” at radio.

“I personally don’t care what Nashville labels do as their business model as long as they give us great songs by potential superstar artists,” says radio consultant Jaye Albright of McVay Media. “I don’t care if it is an album, a single, or an MP3 file. If it’s absolutely great, radio will play it. If it’s a 13-cut album full of mediocre material—and hasn’t there been a lot of that over the last three years—radio shouldn’t.”

But other programmers are more concerned by singles deals. “While this may be a healthy short-term economic fix for the record labels, I think it will be detrimental to country music in the long run,” says Becky Brenner, operations manager



LEVY

of KMPS Seattle.

“A move like this may give the labels the flexibility to sign more ‘test cases,’ but it forces radio to listen to an even larger glut of new artists,” she adds. “What happened to finding and developing stars? A new artist can’t be judged on one single alone.”

Radio consultant Keith Hill believes singles deals may leave some talented newcomers on the sidelines if they can’t prove themselves fast enough. “The album and multi-album deal means that if the first single doesn’t succeed they try again, and again, and perhaps again before they throw in the towel on a million dollars,” says Hill. “So it means stronger commitment and trying harder but at a higher risk. Sometimes lightning doesn’t strike until single three or four. So some potential winners will be discarded.”

But Hill adds, “Cost-cutting and at the same time increasing cash flow is the mission of every business in America . . . I believe if I were in the record business at the level to influence it, I would be signing everyone who walked in my office . . . to a singles deal. It reduces the cost without substantially reducing the potential payoff.”

“The record business is professional gambling,” Hill concludes. “Doesn’t it make sense to bet on more numbers on the roulette wheel with a smaller ante per number?”



Capitol Signs Precious. U.K. act Precious has made a deal with Capitol Records. The five-member team's first single is "Say It Again," with an album to follow in the fall. Shown, from left, are Kalli Clark-Sternberg and Louise Rose of Precious; Roy Lott, president/CEO of Capitol; and Sophie McDonnell, Jenny Frost, and Anya Lahiri of Precious.



On Behalf of Love. On behalf of the M•A•C AIDS fund, Mary J. Blige presented a check to New York's God's Love We Deliver. Also shown, on the right, is John Demsey, M•A•C president.



New Entry At Club Exit. Club Exit in New York was the scene recently for the launch of ClickRadio, the Internet-enhanced digital radio service located in the city's Silicon Alley. Sisqó and the Village People performed. Shown, from left, are MTV Networks chairman/CEO Tom Freston; ClickRadio founder/CEO Hank Williams; Sisqó; and David Benjamin, ClickRadio vice chairman/senior VP of entertainment.



Strait To 25th. The Recording Industry Assn. of America (RIAA) recently presented MCA Nashville artist George Strait with a plaque commemorating his 25th platinum album, a feat second only to Elvis Presley among solo male artists. Shown, from left, are John Henkel, director of gold and platinum at RIAA; Hilary Rosen, president/CEO of RIAA; Strait; Royce Risser, director of regional promotions at MCA Nashville; and Jennifer Bendall of Seagram/Universal Studios, the label's parent.



'Music' Men And Women. The Q Records release, via Atlantic Records, of the current Broadway revival cast album of "The Music Man" brought together a number of folks associated with the album at a party held recently at Chelsea Bar & Billiards in New York. Shown, from left, are Don Spielvogel, director of sales and marketing at Q Records; Hugh Fordin, producer of the album; Craig Bierko, the lead in "The Music Man"; Cynthia Daniels, the recording engineer; Michael David of Dodger Productions, producer of the show; Alan Rubens, GM of Q Records; and Amy Wigler, director of marketing at Dodger Productions.



Handling The 'Curves.' Guitarist Jeff Golub recorded "Dangerous Curves," his first album for GRP Records, at Los Angeles' Cherokee Studios. After the album was released June 20, Golub hit the road as part of the Guitars and Saxes tour. Shown at the recording session, from left, are keyboardist Mitchel Forman; drummer Steve Ferrone; Golub; and bassist Lincoln Goines.

EMI'S MERGER WITH TIME WARNER MOVES CLOSER TO FRUITION

(Continued from page 1)

adopt new articles of association, and convert convertible deferred shares into ordinary shares.

Traditionally, meetings involving EMI shareholders raise one or two embarrassingly tough questions for the company's board. However, aside from an irate investor angered by the level of pay enjoyed by the group's top executives, only a handful of shareholders questioned EMI Group chairman Eric Nicoli about the merits of the merger, and most seemed preoccupied by the fact that Time Warner will have more say in the joint venture.

Charles Ashcroft, EMI Group general counsel and company secretary, admitted, "Time Warner [will have] control of the board." But Nicoli added, "In practice, it would be very unlikely to find ourselves [the board] voting very often, if ever."

Nicoli moved to further placate shareholder fears by saying that the reason Time Warner will have six board members to EMI's five is a legal stipulation arising from the merged company's partnership status in the U.S. That status demands that Time Warner have voting control of any joint venture, Nicoli said.

In its circular to investors, EMI further clarifies the situation. It states, "EMI and Time Warner have agreed to create two entities to conduct their music businesses throughout the world. One, WEM U.S., will be a Delaware general partnership that will operate principally in the U.S., Japan, and Canada. The other, WEM U.K., will be a company incorporated and registered in England and Wales that will operate principally in the U.K. and other countries outside the U.S., Canada, and Japan. Each of EMI and Time Warner will indirectly own 50% of the equity in each of WEM U.S. and WEM U.K."

On a positive note for Warner and EMI employees, it would seem that the potential number of staff cuts has decreased. When the deal was announced in January, EMI Recorded Music president/CEO Ken Berry said that about 3,000 staffers would be lost over three years following the merger. At the shareholders' meeting, however, Nicoli stated that the figure would be 2,000 over three years.

Interestingly, the companies between them have already shed hundreds of jobs in the past three years. In 1997, the staff at EMI numbered 10,934, while Warner employed 12,996. Last year those figures were 10,292 at EMI and 11,919 at Warner, an overall reduction of 1,719.

One bonus that further staff cuts would help bring is the estimated 250 million pounds (\$378 million) in annual savings by the end of year three. That figure helped win the backing of EMI's corporate investors to swing the vote so substantially in favor of the merger. Among EMI's largest shareholders (as of May 18) were the Merrill Lynch & Co. group of companies, which owns nearly 60 million shares, or 7.35% of the company; Janus Capital Corp. (5.14%); the Capital Group Companies (4.71%); the Prudential plc group of companies (3.83%); and Putnam Investments Management and Putnam Advisory Co. (3.78%).

After the vote, Berry told Billboard that the company will focus on

working to secure merger clearance from competition authorities on both sides of the Atlantic. EMI has "not yet been asked that many questions by European officials," he added. No announcements about the executive or corporate structure of Warner EMI Music will be made, Berry emphasized, until the regulatory OK is obtained. He expects that to take four to five months.

Warner's upper hand in the proposed 50/50 venture also led to investor concern that the U.S.-based

'Time Warner [will have] control of the board'

- CHARLES ASHCROFT -

company might move to undermine the value of EMI in order to facilitate a cut-price buyout of EMI shares in the future. Nicoli respond-

DJANGOS.COM EXPANDING WITH STORES AND ONLINE

(Continued from page 1)

Claiming to have more than 1 million titles in stock, the company says its site offers shoppers the option of buying a used or new copy of a title, with typical prices ranging from \$6.95 and \$7.95 for used to \$13.49 for new CDs. Shipping is an additional \$1.99.

Furst says that in addition to reaching consumers in their homes, he expects a big portion of online revenue to come from shoppers in his stores.

All of the stores have proprietary kiosks that allow customers to search the company's database for used CDs or new titles that may not be in stock at the stores they are visiting but are available at other locations. Once the titles are found, customers can then order them online. Moreover, since the company's music database is tied into the chain's point-of-sale system, perpetual inventory features ensure that customers can obtain the title that they are looking for.

When the company was founded

by Wood, he put up \$1.3 million of the \$1.4 million in start-up money and acquired Django Records, a store with a long history in Portland, Ore. It was named after pioneering Gypsy jazz guitarist Django Reinhardt.

Since then, the company says, it has had two rounds of funding, raising another \$7.2 million from venture capital firms like Olympic Venture Partners in Lake Oswego, Ore.; Erickson Capital in Beaverton, Ore.; and Digital Partners in Seattle.

Djangos.com subsequently bought 2nd Hand Tunes, a six-unit chain based in the Chicago area, in December and Cellophane Square, which has four stores in the Seattle market, in May. It also opened two more outlets. All stores are retaining their logos but are co-branded with Djangos.com, as are their Web sites.

Furst says the company is in negotiations to acquire two chains, one in Southern California and one in Frankfurt, and adds that these deals would be larger than its typical six-store acquisitions.

ed by saying that the deal had been constructed in a way that would protect shareholders' interests, adding that such a move would be "very unlikely" as it also would harm Warner's financial standing.

Although the shareholder vote would not stop any other bids for EMI, any last-ditch bid by a third party would now face difficulty. Rumors that Spain's Telefonica (which has business links with Bertelsmann) is seeking a joint bid with Hong Kong's Pacific Century Cyber-

work and U.S. private equity firm Hicks Muse have not been confirmed. But if the purported \$9 billion cash bid does materialize, another general meeting may have to be arranged.

Speculation also is rife that Time Warner will drop the EMI deal like a hot potato if the transaction in any way threatens its planned \$200 billion merger with America Online.

Assistance in preparing this article was provided by Adam White in London.

selling used CDs. But he says that thanks to the majors' settlement of a lawsuit with MP3.com, in which they agreed to license their music to the online company, when a customer buys from a Djangos.com store and uses MP3's Instant Listening Service, that will be the first time the labels and their acts derive royalties from the sale of used CDs.

Djangos.com estimates that the used-CD business in the U.S. generates about \$1 billion in annual revenue. The company is positioning itself against CD Warehouse, a publicly traded retailer that owns about 75 used and new CD stores and has franchised its name to another 200 or so stores.

CD Warehouse also is positioning itself to be the top online purveyor of used CDs, but according to its most recent filing with the Securities and Exchange Commission, its E-store is off to a slow start, with only about \$40,000 in revenue in its most recent fiscal quarter.

While he declined to disclose revenue, Furst says the company has an appetite for stores that generate at least \$1 million a year in sales volume.

Furst says that Djangos.com derives about 70% of revenue from used product and the remainder from new product. In addition to CDs, the company sells video cassettes and DVDs, as well as vintage vinyl.

Besides driving traffic to its site from its stores, the company has promotional partnerships with the Powell's online bookstore and MP3.com.

Under the alliance, MP3.com is integrating its Instant Listening Service into Djangos.com stores and Internet locations. When customers buy a new or used CD from Djangos.com, while waiting for the product to be shipped to them they can listen to it instantly through streaming on a computer at home or work or in a store kiosk.

Furst acknowledges that record labels may not like the company

NEW E-BIZ MODELS DEBATED AT CONFAB

(Continued from page 1)

video—BMG Entertainment president/CEO Strauss Zelnick used a familiar analogy to show that old media is destined to falter if it shuns rather than welcomes new technologies.

"I've been to this barbecue before," said Zelnick, speaking at the EMediatainment World conference held June 29 at the Westin Bonaventure Hotel here. "One of the problems with old media is executives have taken a wait-and-see attitude at best toward new media, and it's usually 'Oh my God, that's horrible,' to 'I don't get it,' to selling off parts of the company, to 'I better buy back the rights I sold off 10 years ago at a much bigger price,' to 'We're a new company.'"

As record companies move to the next stage of new-media development, Zelnick stressed that he didn't believe the delivery model mattered as long as it provided for legal access to content.

"New media is a wonderful opportunity. BMG is not in the digital distribution business or the CD or cassette business," said Zelnick. "We invest billions of dollars worldwide to find people with talent, bottle it, and exploit it worldwide."

In terms of distribution, Zelnick envisions a variety of models, includ-

ing "subscription, pay to own, pay to hear, and . . . getting some free. But I don't see a business model where you can buy my entire catalog for \$4.95 a month. The last time I checked, my company was worth \$10 billion; I'm not going to give it away for \$4.95."

Instead, Zelnick sees a subscription model where a monthly fee allows the user streaming and a "certain amount of stuff you can own, and then it's a la carte for anything above that per month."

While piracy has run rampant on the Internet, Zelnick expects that four means will curb piracy to an acceptable level: legislation, enforcement, encryption, and, "most importantly, a creation of an array of viable alternatives," he said. "Shame on us for not creating an array [earlier]."

He also added that "education" was needed to show people that downloading material for free via such services as Napster was tantamount to theft.

"We have to educate people that stealing isn't OK," said Zelnick. "Taking my product and downloading it into your computer is against the law. MP3.com just figured it out. [MP3.com chairman/CEO] Michael Robertson had been waving the flag, saying that it's all free on the Internet, but guess what, it's not."

However, when asked if he could

envision record companies eventually finding a way to do business with Napster (and whether BMG was talking to Napster), he said only, "Everyone's talking to everyone right now."

While otherwise praising BMG's efforts in the new-media arena, he admitted, "I do believe we were behind the curve in terms of creating a robust digital download system." But he added that the delay was due, in part, to the technical challenges of downloading music and hardware companies' emphasis on proprietary ownership of delivery systems rather than developing a standardized format.

Zelnick's address shared some points made by former Universal Studios chairman Frank Biondi in his June 28 conference keynote speech. Biondi went one step further, predicting that paid music downloads will most likely "go by the wayside" once a more user-friendly revenue model is created.

The move toward paid downloads is a response to the extreme pressure that Napster-like technologies have put on the record business, he said. Other entertainment businesses have been able to take a wait-and-see approach to the Internet.

"They have a legitimate concern and have been semi-paralyzed on what to do," he said. "They've solved

it with downloads, but Napster can't be ignored or destroyed. It's an incredible search engine, and there's a large core of Internet users that think free is the right price."

The unanswered question, Biondi said, is how to move Napster users to other forms of paid music services.

Biondi, who is now managing director of the media fund WaterView Partners, endorsed a server network that would deliver on-demand programming from entertainment providers based on a subscription model. "That would be a real holiday for consumers."

In spite of the potential offered by broadband technology, Biondi said that only 20 million to 30 million homes will be able to afford it.

Comparing broadband with the HBO premium cable channel, a company he used to head, Biondi said that more than 50% of the country isn't willing to pay the extra \$10 to \$15 for the channel.

"No matter how good 'The Sopranos' is, and everyone agrees it's one of the best television shows ever, HBO won't get more than 20 million to 30 million homes because people don't want to pay for it," he said. "And no matter how much faster and better broadband is, consumers won't want to spend the \$40 to \$85 for a [digital subscriber line] or cable modem."

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WYCLEF JEAN GOES 'ECLEFTIC' ON COLUMBIA SET

(Continued from page 1)

tana. "I try to find the weirdest fusions, like a blend tape. So you may hear an a cappella of Kenny Rogers' 'The Gambler' fused with a breakbeat."

The oddest pairing has to be that of Jean and World Wrestling Federation (WWF) champion the Rock, on the album's first single, "It Doesn't Matter," which will be released Tuesday (4) on 12-inch vinyl only.

"I was at home a lot when I was recording this album, and I was watching a lot of TV," says Jean of the track. "When I heard the Rock's slogan, 'It Doesn't Matter,' I thought it just described this generation, because in the end, all of this materialism really doesn't matter."

Radio thinks the single will be a sure-fire hit. "The popularity of the Rock and the WWF, complementing Wyclef's musical fan base, provides them with a huge sales base," says Sam Weaver, operations manager/PD at KPRS Kansas City, Mo. "It can't miss."

The single went to radio in June. The Rock joined Jean on MTV's "Total Request Live" to premiere the Hype Williams-directed video on June 28.

TYING IN WITH WTF

The relationship will also result in Jean taking part in some WWF-related events. "We will be working with the World Wrestling Federation to get Wyclef's music played in the arenas during their

events, as well as contests that tie in Wyclef's album," says Demette Guidry, VP of black music for Columbia Records. "We will also be working on getting him to appear on WWF television."

The track on "Ecleftic" that is most likely to raise eyebrows is "Where Fugees At."

"Everyone asks me when are the Fugees going to record," says Jean, who is managed by DAS Communications. "Where Fugees At" "will hopefully answer all those questions before I get out on the road this time. The song is not a diss. It's just a battle record."

Other tracks include collaborations with Earth, Wind & Fire, the Product G&B, and Supreme C, all of whom are signed to Jean's Refugee Camp imprint.

Jean says, "I like working with artists who are on their way up. That's why whenever there is another MC on my album, they're usually an unknown. I like working with artists who need a break."

Mary J. Blige also appears on "Ecleftic," accompanying Jean on the second single, the emotional '911."

"A lot of times, women get hurt in relationships, and they can express that, while dudes often hold it in," says Jean, who is published by Sony/ATV Tunes. "'911' is just a confessional where the dude is hurting as much as his girl. It was originally titled 'Ghetto Romeo & Juliet.'"

Jean also tackles the heated topic of the Amadou Diallo shooting with his poignant "Diallo." According to Jean, the song was recorded not to attack the New York Police Department but to address the issue from both sides.

"In every organization, there is good and bad," says Jean of the song, which ends with Diallo's spirit rising, representing the energy of Africa. "But what I'm saying is, whoever committed that crime is a murderer."

THREE-TIERED APPROACH

Retailers look for Jean to continue his successful streak with "Ecleftic." "Based on his previous albums, I think it will do very well," says Sonia Askew, urban music buyer for Musicland.

However, Askew wonders if time will play a factor in the success of Jean's new set. "In rap music, a few years between albums can be a long time," she says.

Columbia seems prepared to give the album a full push. The label set up a three-point approach, targeting the streets, colleges, and event marketing.

For the streets, Columbia released white-label 12-inch vinyl copies of "Pullin Me In" and "However You Want It." In addition, the label organized a college radio tour in April, where Jean was featured on 12 shows. "We wanted to stay true to his base, which are the streets and the colleges," says Guidry.

Columbia serviced major video outlets with a promo video, "Thug Angels," April 4. The Guy Guillett-directed clip was the centerpiece of a promotion that Columbia co-

sponsored with the Box.

"We also ran a three-week promotion with the Box where there were two 'Thug Angels' videos

'When I do collaborations, I try to be less obvious. I try to find the weirdest fusions, like a blend tape'

- WYCLEF JEAN -

with separate endings, and we let the viewers decide which video was to run on the Box," says Guidry. The single went to college radio and mix shows at the same time.

LIVE PERFORMANCES

Columbia has also scheduled Jean to perform at various events, including the Cancun All-Star Festival, Alonzo's Evening Groove, and the American Fashion Awards. The label also hosted an A-list Hollywood listening session

where Jean and a band played the entire album live. Jean, who is booked by the William Morris Agency, was also tapped to headline the Columbia Road Show.

An aggressive advertising campaign includes billboards, snipes, and 15- and 30-second cable and television commercials.

According to Guidry, Columbia also sponsored a concert for Time Warner's Music Choice at New York's S.O.B.'s. The concert, which was taped April 20, will be broadcast from May to July. There will also be advertisement packages tying into the album's release in the top 20 markets and contests in which Time Warner and Columbia gave away autographed guitars from Jean.

The artist will make various television appearances the week of the album's release. There are also in-store appearances scheduled for New York and Philadelphia.

Columbia will market the album online via scheduled chats and a listening party. The S.O.B.'s event was also cybercast on the Sony Web site.

"We are looking to build on the reputation that already exists—the 17 million albums sold with the Fugees, and his writer/producer credits with Santana and Whitney Houston," says Guidry. "We look to work this album through Christmas."



by Silvio Pietroluongo

TRES IGLESIAS: "Be With You" by Enrique Iglesias (Interscope) holds at No. 1 for a third consecutive week on The Billboard Hot 100, as the rest of the contenders for the top slot fail to make up enough ground to overtake the Latino superstar. Aaliyah's "Try Again" (Blackground/Virgin) is actually closer to No. 1 than it was a week ago, even though the title drops 2.5 million listeners; "Be" loses 9.5 million audience impressions and sees its sales decline by 18%, sliding down to 54,500 units for the week. "I Turn To You" by Christina Aguilera (RCA) holds at No. 3 with a slight gain (less than 1%) in overall points, which is the balance attained when its loss in airplay is deducted from the 6,500-unit gain in sales, an upswing that is enough to earn the Greatest Gainer/Sales designation. Next issue Vertical Horizon makes a bid for No. 1, as first-week sales for "Everything You Want" will be added to its 80-million audience figure. "Want" will need to scan in excess of 25,000 units to have a shot at reaching the top.

WOUND UP: New York-based rock label Wind-up earns its first top 10 song on the Hot 100, as Creed's "Higher" jumps 11-9. It's been quite a ride thus far, as "Higher" first appeared on the chart 10 months ago, debuting in the Sept. 11, 1999, issue and peaking at No. 52 a month later. The track fell off the chart in January after its initial 20-week run and resurfaced in March with the onset of airplay at adult top 40 and mainstream top 40 stations. "Higher" is from the quadruple-platinum album "Human Clay," which rests at No. 7 on The Billboard 200. Thanks to "Higher's" resurgence at top 40 and the current No. 1 song on the Mainstream Rock Tracks chart, "With Arms Wide Open," "Clay" has spent the past 10 weeks in the top 10 of the Billboard 200 after dropping to lower rungs almost six months ago (Nov. 20, 1999).

TRULY JUMPIN': "Jumpin, Jumpin" by Destiny's Child (Columbia) is the Greatest Gainer/Airplay title on the Hot 100, moving 37-22 with an audience gain of 6.5 million. "Jumpin" is the fourth top 40 song from the group's album "The Writing's On The Wall"; two of them, "Bills, Bills, Bills" and "Say My Name," reached No. 1. "Jumpin" is building a strong foundation for another run toward the top of the chart, as its growing audience total will soon be supplemented with sales figures in the form of a maxi-CD and a two-disc 12-inch vinyl that will hit stores July 18. Besides various mixes of "Jumpin," the product will also include the previously unavailable "Upside Down," which Destiny's Child performed at "VH1 Divas 2000: A Tribute To Diana Ross."

ENDZ ZONE: Baltimore duo Ruff Endz make the biggest leap on the Hot 100, climbing 38 spots to No. 38 with "No More" (Epic). "More" entered the chart at No. 76 last issue due to its debut in the 75-position Hot 100 Airplay chart and makes its huge jump this issue thanks to first-week sales of 16,500 units. That sales count places "More" at No. 9 on Hot 100 Singles Sales. On the airplay side, "More" gains 5.5 million listeners and moves 74-60.

"More" ranks in the top five at nine mainstream R&B stations, including WBSL New York; KPRS Kansas City, Mo.; WKKV Milwaukee; and, with a No. 1 ranking, KIPR Little Rock, Ark.

peoplesound.com top20chart

LW	TW	Artist	Title
5	1	Criptic	Is This The End? (Day Mix)
NEW	2	The Morrighan	Requiem (Original Club Mix)
2	3	helicopter girl	subliminal punk
4	4	Doktor Rock	Higher
1	5	R.S.L.	Bad Day
7	6	Spokey Ruben	Sex Traffic
8	7	Antiproduct	Psychedelic Girlfriend
6	8	Tom De Vos	Purple Moon
NEW	9	Bowman	Trouble You
3	10	Blacka'nized	Crack Pipe
NEW	11	Tung	This Is Your Enemy
15	12	Dr. Fink	Feel It
RE	13	Jont	The Book That Never Touches The Ground
12	14	The Drez	One Hand Clapping
13	15	Headeatall	Is This love
NEW	16	2DB featuring Kym Marsh	Heaven In Your Eyes
19	17	Neuroport	codec: 9 (Embrace The Future)
NEW	18	Ripley	Sans Cible
NEW	19	Radio Zumbido	Caracol
NEW	20	Falkland Hill Yaks	Turnip Art

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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**

JULY 8, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				► No. 1 ◄			
1	1	1	5	EMINEM [▲] WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) 5 weeks at No. 1	THE MARSHALL MATHERS LP	1	
2	2	2	6	BRITNEY SPEARS [▲] JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1	
				► HOT SHOT DEBUT ◄			
3	NEW	1	1	DEFTONES MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3	
4	NEW	1	1	BUSTA RHYMES FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4	
5	5	4	14	'N SYNC [▲] JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1	
6	4	3	4	KID ROCK LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2	
7	7	6	39	CREED [▲] WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1	
8	3	—	2	B.B. KING & ERIC CLAPTON DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3	
9	8	5	5	MATCHBOX TWENTY [▲] LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3	
10	6	—	2	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6	
11	12	19	9	PAPA ROACH [●] DREAMWORKS 450223*/INTERSCOPE (11.98/17.98)	INFEST	11	
12	NEW	1	1	NEXT ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12	
13	13	11	20	3 DOORS DOWN [▲] REPUBLIC 153920*/UNIVERSAL (11.98/17.98) ^{HS}	THE BETTER LIFE	11	
14	15	10	10	JOE [▲] JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2	
15	11	7	7	SOUNDTRACK [▲] HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2	
16	19	17	48	DESTINY'S CHILD [▲] COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5	
17	17	15	32	DR. DRE [▲] AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2	
18	10	8	54	SANTANA [◆] ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1	
19	16	9	30	SISQO [▲] DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2	
20	18	13	4	VARIOUS ARTISTS WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13	
21	24	31	39	STING A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15	
22	22	—	2	SOUNDTRACK GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	22	
23	20	14	6	WHITNEY HOUSTON [▲] ARISTA 14626 (11.98/24.98)	WHITNEY: THE GREATEST HITS	5	
24	28	23	9	TONI BRAXTON [▲] LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2	
25	14	12	5	DON HENLEY WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7	
26	21	24	43	DIXIE CHICKS [▲] MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1	
27	25	18	6	BIG TYMERS CASH MONEY 157673*/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3	
28	27	28	9	CYPRESS HILL [▲] COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5	
29	9	—	2	BON JOVI ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9	
30	23	16	5	A PERFECT CIRCLE [●] VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4	
31	30	21	26	JAY-Z [▲] ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1	
32	32	25	44	CHRISTINA AGUILERA [▲] RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1	
33	33	27	27	DMX [▲] RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1	
34	35	35	55	RED HOT CHILI PEPPERS [▲] WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3	
35	29	22	78	KID ROCK [▲] LAVA/ATLANTIC 83119*/AG (12.98/18.98) ^{HS}	DEVIL WITHOUT A CAUSE	4	
36	26	20	48	MACY GRAY [▲] EPIC 69490* (11.98 EQ/17.98) ^{HS}	ON HOW LIFE IS	4	
37	31	29	5	LEE ANN WOMACK [●] MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17	
38	34	32	33	FAITH HILL [▲] WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1	
39	36	33	39	MARC ANTHONY [▲] COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8	
40	37	26	8	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2	
41	40	38	23	JAGGED EDGE [▲] SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8	
42	50	—	2	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK	42	
43	NEW	1	1	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	43	
44	42	43	7	MANDY MOORE 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21	
45	46	40	13	SOUNDTRACK [▲] BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3	
46	51	46	58	BACKSTREET BOYS [◆] JIVE 41672 (11.98/18.98)	MILLENNIUM	1	
47	43	47	32	CELINE DION [▲] 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1	
48	54	53	7	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45	
49	41	45	53	LIMP BIZKIT [▲] FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1	
50	47	37	11	DA BRAT [●] SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5	
51	45	36	5	LUCY PEARL POOKIE 78059/BYOND (11.98/17.98)	LUCY PEARL	26	
52	NEW	1	1	BILLY GILMAN EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	52	
				► GREATEST GAINER ◄			
53	66	90	31	JESSICA SIMPSON [▲] COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52	
54	53	44	31	ENRIQUE IGLESIAS [▲] INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33	

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	
55	48	42	11	NO DOUBT [▲] TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2	
56	49	51	46	MOBY [▲] V2 27049* (10.98/17.98) ^{HS}	PLAY	48	
57	38	30	16	VITAMIN C [●] ELEKTRA 62406/EEG (11.98/17.98) ^{HS}	VITAMIN C	29	
58	NEW	1	1	K.D. LANG WARNER BROS. 47605 (12.98/18.98)	INVINCIBLE SUMMER	58	
59	52	49	12	PINK [●] LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26	
60	44	39	70	EMINEM [▲] WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2	
61	56	48	37	DONELL JONES [▲] UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35	
62	39	34	6	PEARL JAM EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2	
63	60	50	10	CARL THOMAS [●] BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9	
64	58	52	33	SAVAGE GARDEN [▲] COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6	
65	59	41	4	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	41	
66	64	54	76	BRITNEY SPEARS [◆] JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1	
67	63	55	56	BLINK-182 [▲] MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9	
68	68	78	6	NINE DAYS 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	68	
69	62	60	138	SHANIA TWAIN [◆] MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2	
70	70	61	15	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	61	
71	NEW	1	1	VARIOUS ARTISTS HELLCAT/BURNING HEART 86588/EPITAPH (4.98 CD)	PUNK O RAMA #5	71	
72	67	58	77	GODSMACK [▲] REPUBLIC 153190*/UNIVERSAL (11.98/17.98) ^{HS}	GODSMACK	22	
73	65	56	25	VERTICAL HORIZON [●] RCA 67818 (10.98/16.98) ^{HS}	EVERYTHING YOU WANT	40	
74	69	—	2	SOUNDTRACK ISLAND 542793/DJMG (17.98 CD)	GONE IN 60 SECONDS	69	
75	55	—	2	SINEAD O'CONNOR ATLANTIC 83337/AG (11.98/17.98)	FAITH AND COURAGE	55	
76	72	59	8	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59	
77	97	121	6	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	77	
78	85	77	14	ICE CUBE [●] LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3	
				► PACESETTER/HEATSEEKER IMPACT ◄			
79	102	111	6	BBMAK HOLLYWOOD 162260 (8.98/12.98) ^{HS}	SOONER OR LATER	79	
80	80	76	50	SLIPKNOT [▲] I AM 8655*/ROADRUNNER (11.98/17.98) ^{HS}	SLIPKNOT	51	
81	89	87	25	STONE TEMPLE PILOTS [●] ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6	
				► HEATSEEKER IMPACT ◄			
82	103	104	16	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) ^{HS}	MOUNTAIN HIGH...VALLEY LOW	82	
83	71	79	60	TIM MCGRAW [▲] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1	
84	57	67	16	GEORGE STRAIT [▲] MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2	
85	87	64	9	MYA [●] UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15	
86	81	57	17	BLOODHOUND GANG [▲] REPUBLIC/GEFFEN 490455*/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14	
87	83	86	92	GOO GOO DOLLS [▲] WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15	
88	73	63	30	EIFFEL 65 [▲] REPUBLIC 157194*/UNIVERSAL (12.98/18.98)	EUROPOP	4	
89	61	—	2	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM	61	
90	75	82	126	DIXIE CHICKS [▲] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ^{HS}	WIDE OPEN SPACES	4	
91	74	75	56	LONESTAR [▲] BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28	
92	96	71	19	TRICK DADDY [●] SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26	
93	82	69	12	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEEAH BABY	3	
				► HEATSEEKER IMPACT ◄			
94	109	119	9	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98) ^{HS}	THE SICKNESS	94	
95	NEW	1	1	MC EHT HOO-BANGIN! 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	95	
96	84	72	6	PHISH ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12	
97	NEW	1	1	SUNNY DAY REAL ESTATE TIME BOMB 43541*/ARBERT (10.98/16.98)	THE RISING TIDE	97	
98	98	88	13	ALICE DEEJAY REPUBLIC 157672*/UNIVERSAL (11.98/17.98) ^{HS}	WHO NEEDS GUITARS ANYWAY?	76	
99	92	68	6	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18	
100	79	70	3	VARIOUS ARTISTS ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000	70	
101	88	96	24	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) ^{HS}	IDEAL	88	
102	90	73	17	BONE THUGS-N-HARMONY [▲] RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2	
103	104	93	30	INCUBUS [●] IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62	
104	105	99	59	SHEDAISY [▲] LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) ^{HS}	THE WHOLE SHEBANG	70	
105	86	62	5	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32	
106	94	92	22	D'ANGELO [▲] CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	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.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, ARTIST, TITLE, PEAK POSITION. Lists top 154 albums.

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TOP ALBUMS A-Z (LISTED BY ARTISTS)

- List of artists and their album titles, organized alphabetically from A to Z.

EURO AUTHORS, IFPI IN STALEMATE

(Continued from page 8)

or even 20%, and yet the standard contract only gives credit for 9%, so [record producers] are constantly paying royalties on a lot of money [they] never get," he continues. "[IFPI's] basic principle in discussions with BIEM has been that it would be fair for us to pay a royalty on the money that we receive. So that's why we wanted to change the basis from PPD to ARP, but BIEM has just refused."

Although the disagreement has halted talks, there is still a chance that a standard rate can be agreed on in the future. "A door is always open to discuss it with BIEM," Taylor says, adding, "We will continue some discussions with BIEM, in particular on the developing-markets issue, where there is still something to talk about."

In the absence of a standard contract, BIEM is expected to continue offering the 9.009% rate to the industry. But it now will be up to the relevant national

bodies in each territory to determine the conditions for mechanical royalties.

BIEM secretary general Ronald Moou was unavailable for comment, and given the sensitive political nature of the BIEM/IFPI agreement, almost everyone close to the issue is choosing to remain tight-lipped.

Sources tell Billboard that IFPI and BIEM had been monitoring the progress of similar mechanical discussions in Australia. Those negotiations resulted in a victory for the record companies when, on June 14, the Australian Copyright Tribunal set an interim mechanical royalty of 8.608%, based on the previous rate of 9.306% of PPD, minus a 7.5% reduction (Billboard, June 24). That rate still has to be ratified—probably in early 2001—but hopes are now fading that the Australian deal would help ease the way for Europe.

It's not the first time that Europe's

standard mechanical royalty rate agreement has expired without anything new in the pipeline. The latest IFPI/BIEM deal (9.009%) was signed in January 1998 but replaced the 9.306% rate that had expired July 1, 1997. Both parties agreed to backdate the new rate to July '97. It had been thought that a similar arrangement would be made this time around, with any changed rate being backdated to June 30, 2000. But the breakdown in talks diminishes that possibility.

On backdating any future standard agreement, Taylor says, "It happened last time, when it was backdated six months, but once you go beyond a certain [period of] time, it gets harder and harder to backdate, after distributions have been made, etc., etc. But if we were to reach agreement at any point we would not exclude it having some retroactive effect."

PARALLEL IMPORTS

(Continued from page 8)

release cycle and marked product. Whereas it has been a big problem for the first four months of the year, the measures they have taken seem to have gone a long way in combating the problem in the last six weeks."

Urie reports, without identifying names, that two Canadian wholesalers have had their product shipments pushed back so that one gets the product on street date and the other gets it the day before street date.

Similarly, Pete Jones, president of BMG Distribution, says that BMG "is getting tremendous cooperation from our Canadian company" on the issue. He says that BMG has marked product and has identified some of the parties that are violating copyright laws by shipping it out of their country. BMG Canada, in conjunction with BMG Distribution in the U.S., is dealing with it accordingly

up north, he says.

Another major distribution executive says that while there is a problem with Canadian imports, the volume coming out of Canada isn't so large as to warrant the concern expressed by New York one-stops. On the other hand, that executive concedes that when most of the volume coming out of Canada winds up in one market, it can make the problem seem big to the wholesalers there.

Minyan says the problem is so severe that he has pulled the plug on plans to more than double his warehouse space, from 12,000 to 30,000 square feet, until he sees the majors making some headway on the problem.

Minyan says that the company, which enjoyed robust growth over the past few years, has still managed to eke out a 6% increase in sales so

far this year. But he adds, "My profit is down to almost zero, just trying to keep my sales."

He says that he has been planning for an expansion for more than a year, but that "it would be stupid for me to try and go to the next level if this [import problem] is going to continue. The majors seem like they are interested in stopping it, but they have not come out with a resolution to this issue."

He adds that although the record companies may have stemmed the flow of hit product somewhat, independent merchants are now starting to buy catalog product from the Canadian wholesalers.

An executive at a major record company concedes that the catalog aspect of the problem is harder to deal with. It's easier to catch culprits by marking new releases than by marking catalog product, which doesn't sell through as quickly, he says.

ROSS/SUPREMES TOUR

(Continued from page 3)

thought it went well. It was a great show, and production was superb," says Bob Rice, director of the Ice Palace. "Ticket sales were a little less than we would've wanted, but we're glad we had the show."

Compaq Center in Houston was seeing similar numbers for a June 28 show. "It's not doing as well as everybody hoped it would," says building director Jerry MacDonald.

But in some markets, the tour is shaping up as a winner, and it could gross as much as \$1.3 million Thursday (6) at Madison Square Garden. "We're doing fine, with a good chance of selling out," says Joel Peresman, senior VP of concerts at the New York venue. "We're close to 14,000 already."

The most expensive tickets sold first in New York, which Fogel says is typical of the tour and concert business in general. Prices range from the high \$30s to about \$250 for gold circle, and some venues are offering discounts and special price promotions. Fogel says TNA is not second-guessing its price structure. "With tiered

pricing, people find their own price level, and the \$250s are doing fine," he says.

And if final numbers fall far short of TNA's last venture—the Crosby, Stills, Nash & Young reunion tour, which grossed \$43 million and played to 92% capacity (Billboard Bulletin, April 24)—such is the nature of the concert beast. Pulling the plug on Return to Love has not been an option.

"Sometimes tours capture the public's enthusiasm, and sometimes they don't," Fogel says. "I do know that [Return to Love] is a fantastic show and the people that are going are going home happy."

The Diana Ross & the Supremes tour wraps Aug. 5 at the MGM Grand Garden Arena in Las Vegas. TNA will also produce the upcoming 25-date tour by Neil Young and the Pretenders, which kicks off Aug. 8 at the GTE Virginia Beach (Va.) Amphitheatre, and is in the midst of a highly successful Marc Anthony tour that concludes with a July 27-29 stand at American Airlines Arena in Miami. Other tours are in the works, Fogel adds.

AOL/INTERTRUST

(Continued from page 8)

Todd Raker, an analyst with Credit Suisse First Boston, praises the AOL deal, noting in a report to investors that the arrangement validates InterTrust's market position and should facilitate and expedite other deals across multiple sectors.

And while the deal is not exclusive, Raker says, he thinks the arrangement not only positions InterTrust to emerge as the sole DRM solution for AOL but also "positions InterTrust favorably with respect to Time Warner and EMI, once the AOL acquisition is complete."

That said, Raker cautions that the secure music market is evolving more slowly than originally anticipated.

"It has become clear over the past few months that the digital rights management market is not maturing as quickly as we initially expected," he says. "While we still expect the DRM market to be massive, we believe that our expectations were probably six to nine months ahead of where the market is today."

BETWEEN THE BULLETS



by Geoff Mayfield

DEF-INITELY: Deftones become the latest illustration of artist development, as their third Maverick album, "White Pony," rides in at No. 3 on The Billboard 200 with 178,000 units. In so doing, the hard rock band beats out high-profile rapper **Busta Rhymes** for Hot Shot Debut honors by more than 10,000 copies (No. 4, 167,500 units).

Lead track "Change (In The House Of Flies)" is clicking at radio and at MTV. It bullets at No. 9 on both Modern Rock Tracks and Mainstream Rock Tracks and is the 10th most seen clip on MTV, according to Broadcast Data Systems.

To say this is the biggest sales week in Deftones' career is an exercise in sheer understatement. Its last album, 1997's "Around The Fur," peaked at No. 29. The title's biggest total during 17 chart weeks was 39,000 units. Although 1996's "Adrenaline" never reached The Billboard 200, it, like "Fur," was certified gold by the Recording Industry Assn. of America. That first album spent 21 weeks on the Heatseekers chart, where it peaked at No. 23 but continued to sell consistently long after it fell off the list. The new album is destined to go at least gold, with an initial shipment of about 575,000 pieces.

Busta, meanwhile, shipped almost twice as much, in the neighborhood of 1.1 million copies. The opener for his new "Anarchy" falls shy of the 235,500 units that placed his last album, "E.L.E.: Extinction Level Event: The Final World Front," at No. 13. Comparing this album's first week with that one is somewhat misleading, though, as his 1998 album dropped during a high-traffic week, hitting stores just 10 days before Christmas. This first week does manage to be a couple of thousand units larger than the 165,000 units that put Rhymes' 1997 set, "When Disaster Strikes . . ." at No. 3. His first, "The Coming," started at No. 6 with 124,000 units.

The week's third highest bow belongs to the sophomore album by Next, whose "Too Close" was Billboard's top Hot 100 Single of 1998. As with the Deftones' start, this launch proves the growth of the act's following.

With 88,000 units, this opener more than doubles the first Next album's best sales week. "Rated Next" peaked at No. 37 during its 60-week chart run. Its best one-week sum was 35,000 units.

GALACTIC PROPORTIONS: If the tussle for dollars being staged at music stores by rough-edged rap and teen pop represents a battle of good vs. evil, as so many parents see it, then **Eminem** shapes up as a credible Darth Vader to duel 'N Sync's Luke Skywalker.

'N Sync's "No Strings Attached" roared in with the force of an imploding Death Star when it racked up 2.4 million copies in its first week out, the biggest sales week we've ever seen. In its 14 chart weeks, the album, which is now No. 5 (140,000 units), has blown through a grand total of 6.45 million pieces. It held the No. 1 spot for each of its first eight weeks, and more impressive, hovered above the 400,000-unit mark in each of the first five frames, during which time it tallied 4.8 million units.

The roll by Eminem's "The Marshall Mathers LP" is similarly impressive, starting with its 1.7 million-unit opener, the second largest in Billboard 200 history. It has gone on to hold the No. 1 spot for each of its first five chart weeks. With a current sum of 409,500 units, it, like "No Strings," has surpassed 400,000 units in each of those five initial weeks.

The last album to top the 400,000 milestone in each of its first five weeks was **Backstreet Boys'** "Millennium," in 1999. The last to do so for a longer run was **Garth Brooks'** 1998 set "Double Live."

Meanwhile, runner-up **Britney Spears** remains strong with 273,000 units. Next to megasellers like 'N Sync and Eminem, it might be tempting to take that number for granted—until you realize that most albums never sell 273,000 pieces in their entire lives, let alone in a single week. Spears' "Oops! . . . I Did It Again" has moved more than 3.3 million units in its six chart weeks and has yet to rank lower than No. 3.

NOW AND THEN: Last summer, the move to Fox from UPN provided a ratings boost to the Blockbuster Awards. The improvement could also be seen at music stores, as guests **Ricky Martin**, **Sarah McLachlan**, **Jennifer Lopez**, **Tim McGraw**, and 'N Sync each saw sales bursts on the subsequent Billboard 200 (Between the Bullets, Billboard, July 3, 1999). Looks like a short honeymoon, as viewership for the show's second shot on Fox took a plunge from last year's ratings, slipping by 34% in homes (4.3, down from 6.5) and by 43% in adults 18-49 (2.5 vs. 4.4).

Consequently, the event was pretty much a non-event for music merchants. Of the four artists who played the show, only **Mariah Carey** sees a gain over the previous week; her 6% boost brings "Rainbow" back to the big chart after a one-week absence (No. 180). The other three performers see declines: **Marc Anthony** (No. 39, down 9%), **Enrique Iglesias** (No. 54, down 4.8%), and **Uncle Kracker** (No. 188, down 25%). **Kid Rock**, who guested during Uncle Kracker's Blockbuster stint, sees both of his charting albums take dips (Nos. 6 and 35, down 30% and 20%, respectively). By the way, in its 33rd week, "Rainbow" threatens to own the briefest chart life of Carey's career. Aside from the seasonal "Merry Christmas" (15 weeks, 1997), her shortest run was 54 weeks by the 1991 sophomore album "Emotions."

newsline...

VIOLATOR/AMG PRESIDENT Mona Scott has created Monami Entertainment in a production deal with the Elektra Entertainment Group. R&B singer/songwriter/producer/musician Jamie Hawkins—son of gospel veterans Walter and Tramaine Hawkins—will be the first artist to release product under the Monami Entertainment banner, in early 2001. Besides managing the careers of Busta Rhymes, Missy Elliott, and others, Scott and business partner Chris Lighty are the co-heads of urban entertainment for Michael Ovitz's Artist Management Group. Prior to joining Violator, Scott managed producers the Trackmasters. **GAIL MITCHELL**

ENTERTAINMENT ATTORNEYS Ken Hertz and Fred Goldring have started a Los Angeles-based firm, Goldring, Hertz, Lichtenstein & Haft. The two, who founded the music practice at previous firm Hansen, Jacobson, Teller, Hoberman, Newman & Warren—with which they continue to share offices—say they were influential in the deals that linked Alanis Morissette to MP3.com and Limp Bizkit to Napster, as well as in Red-DotNet's digital distribution deals with the major labels. Clients of the new firm include Morissette, Courtney Love, No Doubt, Destiny's Child, Boyz II Men, Guns N' Roses, Deftones, Live, Montell Jordan, Patty Loveless, Lee Ann Womack, and Herbie Hancock.

TOP MEMBERS of CISAC, the international confederation of rights societies, are planning a special meeting with members of the Secure Digital Music Initiative (SDMI) to discuss the implementation of devices that recognize artists' copyright-protected works and block illegal files. "We need an agreement with SDMI," SACEM president Jean-Loup Tournier says. "Without an agreement, there will be no possibility to identify works. Needless to say that software and hardware manufacturers are quite reticent. But for us, it is crucial, and we cannot miss the opportunity." A meeting, tentatively set for August in New York, will be attended by the CEOs of societies from the U.S. (BMI, ASCAP), Germany (GEMA), France (SACEM), Japan (JASRAC), and Spain (SGAE). **EMMANUEL LEGRAND**



COLOGNE, GERMANY-BASED music channel Viva has set a target date of July 19 for its initial public offering (IPO) and has announced preliminary plans to expand into the U.S. market. Viva CEO Dieter Gorny says the company wants to raise up to 100 million euros (\$94.34 million) from the IPO on the Neuer Markt segment of the Frankfurt stock exchange. Gorny adds that the company has conducted preliminary talks with various interested parties over tailored broadcasts. The company was expected to provide details of the U.S. expansion July 3. Viva posted operating earnings of 4.4 million euros (\$4.15 million) on revenue of 48.8 million euros (\$46.03 million) in 1999. **WOLFGANG SPAHR**

EMI RECORDED MUSIC has pushed back the consumer launch of its digital-download project from July 1 to July 18. Retail partners will begin beta tests at the beginning of the month, however, according to a company spokeswoman. EMI, which is making available for sale 100 albums and 40 singles, will become the second major, after Sony, to launch a wide roll-out of commercial downloads. BMG is "on track" for a late-July launch of its titles, according to a company executive. **MARILYN A. GILLEN**

AMAZON.COM chairman/CEO Jeff Bezos said June 28 that, despite reports to the contrary, the online retailer is in no danger of burning through its available cash. "On Friday [June 23] there was a single analyst who wrote a report which isn't correct—without even calling us—predicting we would be out of cash by December or something like that," Bezos said

after his keynote speech at PC Expo in New York. "We have a billion dollars in cash. We actually expect to generate cash flow from operations through the rest of this year, not use cash-flow operations. So it's wrong." Bezos was referring to a report by Lehman Brothers analyst Ravi Suria that was highly critical of the company and that sent its stock sliding. Bezos also tugged at conventional wisdom that access to capital has gotten tight. "It's only a capital crunch when you compare it to the standards of 1999, when every single idea got funded," he said. "New ideas will still be funded, and there will be thousands of winners—and losers." Bezos used the speech itself to talk up Amazon's new "trusted friends" personalization feature, which allows for the creation of networks of friends who can share information on purchases. **MARILYN A. GILLEN**

C2 RECORDS, the offshoot that Columbia Records formed in 1998, is dropping its separate promotion staff in the aftermath of the exit of senior VP of promotion Dennis Reese, sources say. Asked to comment on the fate of the C2 promotion department, a Columbia spokesman said things are "still being worked out." The label is home to Ricky Martin, Joey McIntyre, and the soundtrack to "The Sopranos." The spokesman said the C2 logo will be retained. Reese is believed to have taken a post at Elektra Entertainment. At C2, Reese reported to Columbia senior VP of promotion Jerry Blair, who is thought to be mulling a move to Arista. **IRV LICHMAN**

IFPI Platinum Awards Dinner Lures Top Talent To Brussels

BY EMMANUEL LEGRAND

LONDON—The organizers of the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards have finalized the lineup of artists from 10 different countries who on July 13 will be in Brussels at the Hotel Le Plaza to receive awards in recognition of sales of more than 1 million units in Europe.

The Cardigans (Sweden), Aqua (Denmark), Alejandro Sanz and Hevia (Spain), Sasha (Germany), Helmut Lotti (Belgium), and Adriano Celentano (Italy) will be present alongside the already announced lineup of the Corrs (Ireland), Melanie C. (the U.K.), Luciano Ligabue (Italy), and Herbert Gronemeyer (Germany). The latter three will perform during the awards show.

European Commission President Romano Prodi is the guest of honor, and the IFPI confirmed that he will present the awards to all the artists attending. Paul Russell, chairman of Sony Music Entertainment Europe and of IFPI's communications committee, says, "This is the third Platinum Awards dinner, and the speed at which the event has grown reflects its underlying importance."

Some 400 guests—members of the European Parliament, European Union policy-makers, industry executives, and media—will turn out in Brussels for what EMI Music executive VP Rupert Perry calls "a celebration to recognize the success that our artists and creators have achieved."

Perry says the event is an occasion for the industry to pass on a message to Brussels authorities.

"With this year's edition, we want to reinforce yet again with people in government what an important industry this is to Europe," says Perry.

FOR THE RECORD

The National Academy of Recording Arts and Sciences (NARAS) was among the groups and individuals that signed a letter sent to House and Senate lawmakers calling for a no-compromise repeal of the controversial law that makes sound recordings a new category of "works made for hire." NARAS' name was omitted from a list of signatories in a July 1 article about the letter.

A story on Nonesuch Records in the July 1 issue should have noted that singer/songwriter Duncan Sheik remains signed to Atlantic Records but is recording a single album for Nonesuch that is scheduled for release later this year.

Warner Music International chairman Stephen Shrimpton concurs, saying, "The IFPI Platinum Awards 2000 will be the third such event in six years, and even in that short time, it has become an important date on the European music industry calendar. It is a celebration of the success of artists in Europe, with the added bonus of being a showcase for talent while also carrying an important cultural and political message to the European Parliament."

Shrimpton says that with "artists performing at both the 1998 and this year's show, the Platinum Awards brings some of the excitement of our industry to a political audience in Brussels that, as a result, will perhaps better understand the music culture that has such an impact on millions of people throughout the continent of Europe."

One of the main events of the evening will be the handing over of the IFPI artist representative baton from French electronica artist Jean-Michel Jarre to Irish siblings the Corrs. Sharon Corr says that the group is happy to be taking over the IFPI representative role and will use its celebrity to bring industry issues to wider notice, especially the area of Internet copyrights.

"If you're doing interviews every day, very often you would have the opportunity to bring issues like this up," she says. "I think that's the one way you can use somebody who's already achieved a certain amount of success, because they do have the opportunity to use what they have as a medium for getting certain issues across, and that's the great thing about being where we are."

Says Shrimpton, "This is an important task for our industry, and the four young people who make up the Corrs will, I am sure, be effective, articulate, and popular ambassadors for both the artists' community and the European music business during the next two years."

Additional reporting was provided by Paul Sexton and Siri Stavens Dove.

'The speed at which the [Platinum Awards] event has grown reflects its underlying importance'

- PAUL RUSSELL -

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Taylor, Saxe Receive New Appointments

Billboard is announcing two major editorial changes. Chuck Taylor, who has served as the magazine's radio editor, has been named senior writer. Succeeding Taylor as radio editor is Frank Saxe. The appointments are effective July 3, and both will report to managing editor Don Jeffrey.

"These appointments are exciting ones for Billboard," says Billboard editor in chief Timothy White, "because they reward skilled editors with new responsibilities ideally suited to their considerable talents. Chuck is a seasoned feature writer of great resourcefulness and enthusiasm, and Frank is an astute reporter of both the radio and wider music programming landscapes who has an excellent news sense. Both will be bringing fresh energy and ideas to their new posts in order to help keep Billboard highly competitive and consistently surprising in its coverage."

In his new position, Taylor will write features on recording artists in a variety of genres as well as articles on trends in the music business. He joined Billboard in October 1995 as editor of the Programming section and founded the radio-specific Air-Waves column in January 1996. In September 1998 he took on the additional responsibility of single reviews editor, which he will continue to be. In addition, Taylor is the charter host of Billboard Online's weekly count-



TAYLOR

down show at billboardradio.com, which launched in March 1999.

Before joining Billboard, Taylor was employed by Washington, D.C.-based IMAS Publishing as a reporter for Radio World newspaper, charter editor of its European edition, and founding editor of Radio World magazine. Prior to that, he was a reporter at Washington Business Journal. Taylor, a native of Lynchburg, Va., graduated from James Madison University in Harrisonburg, Va., with a B.S. in communications.

Saxe will be responsible for Billboard's coverage of the radio industry, spearheading the magazine's weekly Programming section.

He has been a writer/reporter at Billboard's sister publication Airplay Monitor since January 1999, covering Wall Street and Washington for the four Monitor publications, for which he will continue to write the Capital & Capitol column. Prior to that, he was an associate editor at radio trade weekly Radio Business Report. Previously, Saxe spent seven years in broadcast news at radio stations in New York and New Hampshire. He was a reporter and anchor for news/talk WROW-AM Albany, N.Y., and a state capital reporter for news/talk WCBS-AM New York. Saxe, a native of Rochester, N.Y., graduated from the State University of Buffalo, N.Y., with a B.A. in communications and political science.

Billboard D.C. Bureau Address Change

Billboard's Washington, D.C., bureau is moving. As of July 3, the office will be located at 1700 K St., N.W., Suite 306, Washington, D.C. 20006. The new telephone number is 202-833-8692. The new fax number is 202-833-8672. The E-mail address for bureau chief Bill Holland, bholland@billboard.com, remains the same.

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A*Teens Want To Win And Take It All

WHEN ALL IS SAID and done, it's been a long time since a cover version of a previously charted Abba song has appeared on The Billboard 200. It's just shy of 26 years, and the song wasn't even one of the Swedish quartet's most popular hits. In August 1974, British duo Sweet Dreams (Polly Brown of "Up In A Puff Of Smoke" fame and Tony Brown) became one-hit wonders in the U.S. with their version of "Honey Honey." Abba's original entered the chart two weeks later and became the more successful release, peaking at No. 27.

This issue marks only the second time in chart history that an act has taken a previously charted Abba song back to the Hot 100. Stockholm Records' A*Teens, who have been on the Hot 100 Singles Sales chart for 16 weeks, finally enter the main chart with "Dancing Queen." Their remake of Abba's only No. 1 single in America is new at No. 97, although it bullets 20-14 on the sales chart.

In Sweden, A*Teens are already working on a second album of all-original songs, but their first release, "The Abba Generation," is made up entirely of Abba covers. That CD takes a 20-point leap on The Billboard 200, landing at No. 77.

With the Abba revival going strong since 1992, it's surprising it took this long for one of the group's songs to encore on the Hot 100. Erasure won airplay for its remake of "Take A Chance On Me" in 1992, but the track was part of an EP and was not a commercial single, so it wasn't eligible for the Hot 100. In 1989, the Minneapolis group Information Society took "Lay

All Your Love On Me" to No. 83, but Abba's original version (the B-side of "On And On And On") never charted.

SHE SHOULD BE SO LUCKY: Does the name Kylie Minogue ring a bell? In the U.S., she had a mere three chart entries on the Hot 100, and only her version of "The Loco-Motion" fared well, peaking at No. 3. In the U.K., however, she was a chart powerhouse from 1988 to 1994, with four No. 1 hits and seven singles that peaked at No. 2. Her first seven chart entries all made the top two, and her first 11 entries made the top five.

Tired of her pop image, Minogue split from producers Mike Stock, Matt Aitken, and Pete Waterman and went in an alternative direction. Except for the No. 2 single "Confide In Me" in 1994, her chart-busting days were over.

But now the pop princess has returned to her earlier ways, and the result is "Spinning Around" (Parlophone), her first U.K. No. 1 since a remake of Little Anthony & the Imperials' "Tears On My Pillow" in January 1990. The single also marks the first time at No. 1 in the U.K. for co-writer Paula Abdul. As an artist, Abdul's highest ranking in the U.K. was with "Opposites Attract," a No. 2 hit in 1990. "Spinning Around" is also the first U.K. No. 1 for former Billboard staffer Kara DioGuardi, who has been writing and recording since leaving our good company. Congrats, Kara.

"Spinning Around" also debuts at No. 1 in Minogue's home country, Australia.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	361,593,000	369,695,000 (UP 2.2%)
ALBUMS	318,375,000	341,234,000 (UP 7.2%)
SINGLES	43,218,000	28,461,000 (DN 34.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	267,450,000	301,893,000 (UP 12.9%)
CASSETTE	50,181,000	38,551,000 (DN 23.2%)
OTHER	744,000	790,000 (UP 6.2%)

OVERALL UNIT SALES THIS WEEK

14,347,000

LAST WEEK

15,853,000

CHANGE

DOWN 9.5%

THIS WEEK 1999

15,621,000

CHANGE

DOWN 8.2%

ALBUM SALES THIS WEEK

13,509,000

LAST WEEK

14,940,000

CHANGE

DOWN 9.6%

THIS WEEK 1999

14,012,000

CHANGE

DOWN 3.6%

SINGLES SALES THIS WEEK

838,000

LAST WEEK

913,000

CHANGE

DOWN 8.2%

THIS WEEK 1999

1,609,000

CHANGE

DOWN 47.9%

TOTAL CD SALES BY GEOGRAPHIC REGION

	1999	2000		1999	2000
NORTHEAST	14,117,000	15,830,000 (UP 12.1%)	SOUTH ATLANTIC	48,950,000	56,403,000 (UP 15.2%)
MIDDLE ATLANTIC	36,606,000	41,667,000 (UP 13.8%)	SOUTH CENTRAL	39,560,000	45,241,000 (UP 14.4%)
E. NORTH CENTRAL	43,796,000	47,993,000 (UP 9.6%)	MOUNTAIN	19,285,000	21,717,000 (UP 12.6%)
W. NORTH CENTRAL	18,579,000	19,843,000 (UP 6.8%)	PACIFIC	46,557,000	53,199,000 (UP 14.3%)

ROUNDED FIGURES

FOR WEEK ENDING 6/25/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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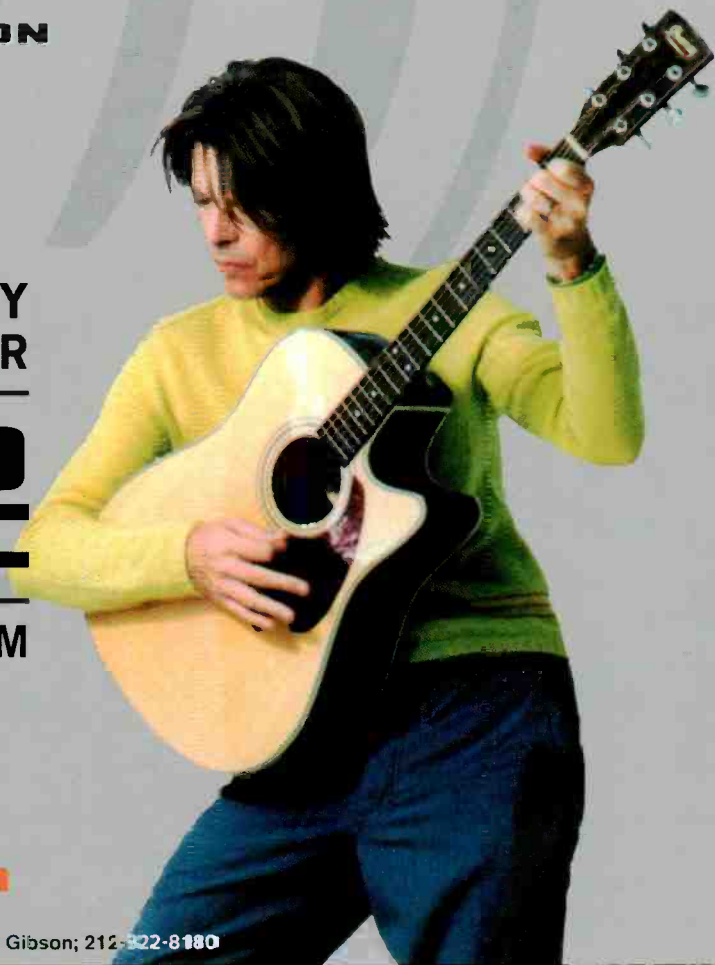
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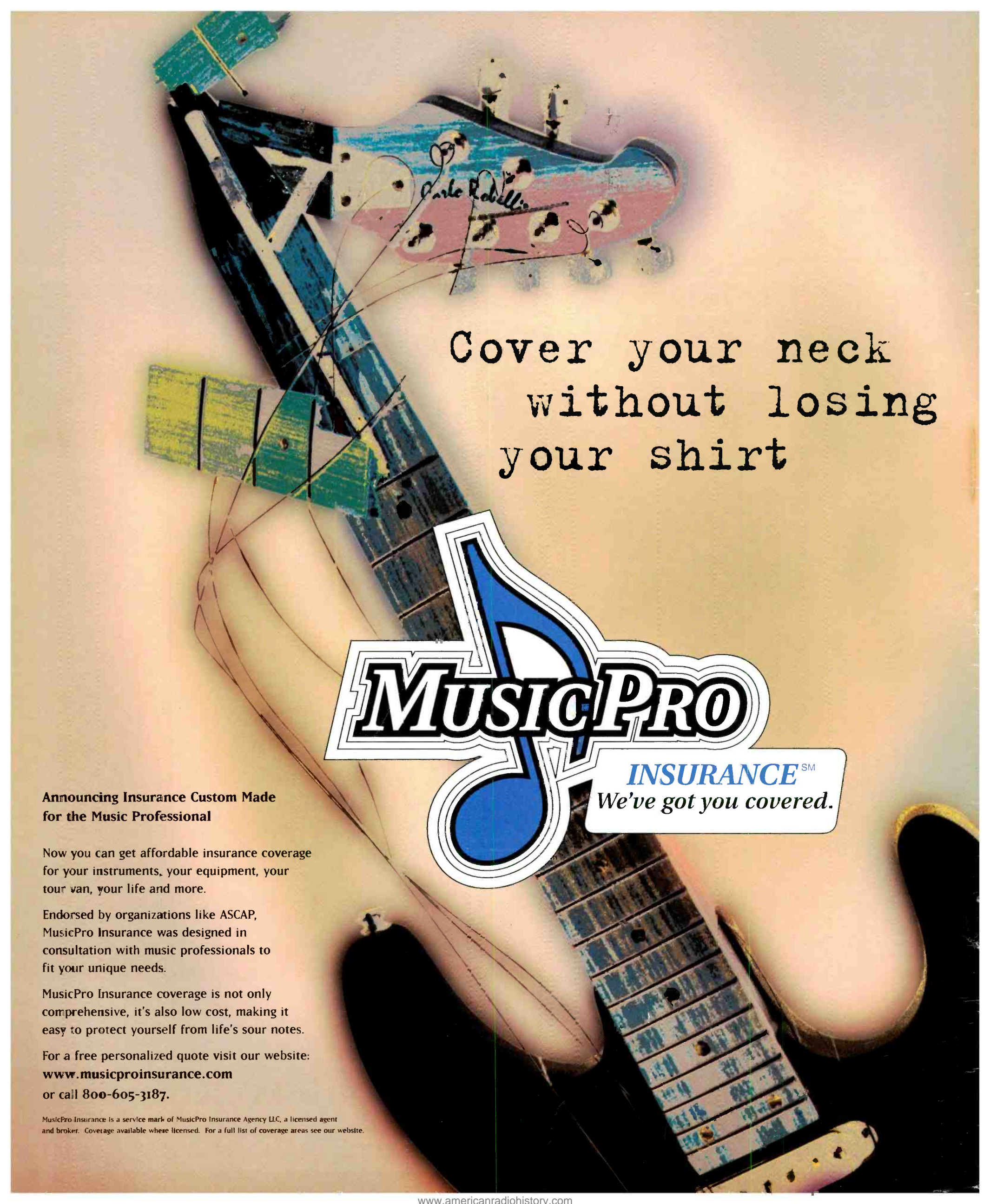
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