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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 18, 2000

Retailers Adapt To Latin Explosion

BY RAMIRO BURR
SAN ANTONIO—The Latin music explosion evidenced by the sales and chart crossover success of such superstars as Ricky Martin and Marc Antho-



NEWS ANALYSIS

ny, and further bolstered by the top 40 re-emergence of Santana, has perked up the ears of both mainstream and specialty record retailers who are seeking ways to tap into a market

(Continued on page 89)

DMB Is Touring Success Story

BY RAY WADDELL
NASHVILLE—In a touring environment where stadium-level acts appear to be an endangered species, the Dave Matthews Band (DMB) has



DAVE MATTHEWS BAND

emerged as the group most likely to carry the stadium-show mantle into the next decade.

The act also provides a convincing case study of how a carefully tended

(Continued on page 86)

Retail Reacts To Net Exclusives

U.S. Merchants Want Access To Page/Crowes Set Festival Albums Pulled

BY ED CHRISTMAN and MARK MARONE

NEW YORK—Avid fans and enthusiastic radio programmers are giving a thumbs-up to the new Jimmy Page & the Black Crowes album, "Live At The Greek: Excess All Areas." But retailer reaction is decidedly mixed, since few merchants actually have access to selling the online-only set and thus cannot benefit from the excitement.

"Our customers hear it on the radio and come into our stores looking for it this week, and they are confused," says Carl Singmaster, president of Manifest Discs &

Tapes and a vocal advocate of a "level playing field" for all retailers. "They want to know why we don't have the CD, and then we have to refer them to somewhere else to get the CD. We have to send them to Musicmaker.com."



The album, consisting mainly of Led Zepelin classics, is available exclusively online through Musicmaker.com and its long-term E-tail partners and is not available in brick-and-mortar stores (Billboard, March 4).

It was released on the Internet Feb. 29, one week after a free down-

(Continued on page 83)

BY CHRISTIE ELIEZER

MELBOURNE, Australia—HMV and online retailer ChaosMusic are pulling Festival Mushroom Group (FMG) products from their stores in retaliation for FMG's three-year exclusive pay-per-download deal with online retailer sanity.com.

The merchants had threatened such action when word of the exclusive deal broke here (Billboard, March 11).

Online exclusives have been a growing point of contention for retailers around the world, including in the U.S., where several companies have adopted "level playing field" policies that punish suppliers who make albums available as Web exclusives or before their release to brick-

(Continued on page 93)

Lemper Throws Decca A 'Kiss'



BY BRADLEY BAMBARGER

NEW YORK—The gulf between art song and pop song is generally considered quite wide, with few on either side admitting to the spiritual sympathies between, say, Kurt Weill and Nick Cave. Perhaps this is because it's the rare artist who

(Continued on page 82)

Liquid Audio Expands In Japan

BY STEVE McCLURE
TOKYO—Liquid Audio Japan (LAJ) hopes to rev up Internet music sales here with this spring's launch of Liquid Music Network (LMN) Japan, which will allow Web site operators to sell music titles through other networked sites.

The LMN system, in which music files are stored in server computers, can handle the full range of E-commerce operations. In the U.S., more

(Continued on page 83)

Brit Awards Celebrate U.K. Biz

B'cast Spurs Surge In Sales

BY PAUL SEXTON

LONDON—The British music industry is sometimes said to be all about opinions, often colorfully expressed and diametrically opposed, and many of them were crystallized March 3 at London's Earl's Court during the Brit Awards 2000 in an evening of relentless glamour and almost customary controversy.

Should Spice Girls have won the outstanding contribution award? Was the performance of their former bandmate Geri Halliwell indecent? Why did Gabrielle, Britain's hottest female artist of 2000 so far, go home empty-handed?

(Continued on page 85)

Shows Aim For Worldwide Exposure

BY CHRIS FULLER

LONDON—The U.K. music industry's flagship Brit Awards have come some distance from the gaffe-ridden days of the late '80s, when the show was dropped from live TV and subjected to a radical rethink by its organizers, the British Phonographic Industry (BPI).

Similarly, the producers of other high-profile music awards shows around the world—including Germany's Echos, Spain's Premios Amigos, and the Monte Carlo, Monaco-based World Music Awards—have worked hard to enhance and power their products into a proposition attractive enough for

(Continued on page 85)



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BEGINS ON PAGE 61

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'Dancing' Machine: Motown's Hidden History

Music is an often heartfelt imitation of history. However, the discordant realities of history teach us that human beings usually strike the wisest notes only after all other options have been exhausted.

Consider the music and underlying truths of the legendary Motown Sound. There have been many book-length musical studies of Motown Records, its artists, recordings, and popular success, the best of them being author Nelson George's "Where Did Our Love Go? The Rise And Fall Of The Motown Sound" (St. Martin's Press, 1985). But there has never been an intimate, full-length history of Motown Records' relationship with Detroit, whose African-American infrastructure of politicians, social activists, business owners, and industrial work force at the "Motor City" auto plants intermingled with the black music community and the corresponding strata of white Detroit to shape the cultural imperatives Motown expressed.

Now, thanks to the publication of the fascinating "Dancing In The Street: Motown And The Cultural Politics Of Detroit" (Harvard University Press) by native-born author Suzanne E. Smith, music fans as well as lovers of social history can grasp for the first time the unique nature of Detroit's daily social scheme and its impact on the lives of those who embodied the Motown Sound during the parallel cresting of the civil rights movement.

While openly valuing the work of George and other chroniclers, Smith takes readers into the heretofore unexamined sphere of Detroit's sidewalk-level social ferment from Motown's founding in 1958 on through the city's devastating riots in 1967 and the related early-'70s flight from its precincts of the two enterprises central to its modern identity. Those exiting businesses were, of course, the mammoth auto industry, which relocated to the Michigan suburbs, and Motown, the most successful black business in America when it departed for Los Angeles in 1972, the year before Detroit elected Coleman Young its first black mayor.

"My fortune was the direct result of my city's misfortune—of the same fear and loathing that had caused all my problems and Detroit's problems in the first place," reflected Young, as quoted by Smith in her skilled analysis of his ascendance. "I was taking over the administration of Detroit," added Young, "because the white people didn't want the damn thing anymore."

Smith does a brilliant job of explaining the central role music plays in Detroit's saga as far back as 1914, when Henry Ford's announced daily plant wage of \$5 moved bluesman Blind Blake to sing "Detroit Bound Blues" to help motivate Southern blacks to seek "a good job . . . in Mr. Ford's place."

Smith depicts the unique forces and individuals that gave rise to Motown in the years between the post-World War II rise of Detroit as "the Arsenal of Democracy, the industrial hero of the global conflict," and the later economic and social setbacks Young tried to surmount as he struggled with racial polarization and the 1973 OPEC oil embargo. In a real sense, the mayor's unofficial 1973 anthem was Stevie Wonder's "Living For The City."

If you've never heard about the Concept East Theater; or of WCHB, the first radio station built, owned, and operated by African-Americans; or never knew about organizations like the League of Revolutionary Black Workers; or the Freedom Now Party (the first all-black political party in the nation), Smith's text will explain their rich legacies. And if you thought Martha & the Vandellas' 1964 smash "Dancing In The Street" (from which the Rolling Stones borrowed a central lyrical/melodic passage for "Street Fighting Man") was just a party song, or assumed the Supremes' 1967 hit "The Happening" was only frivolous soul/pop, this book will open your eyes and ears. In the past, many have likewise been too hasty or facile in taking either Motown or

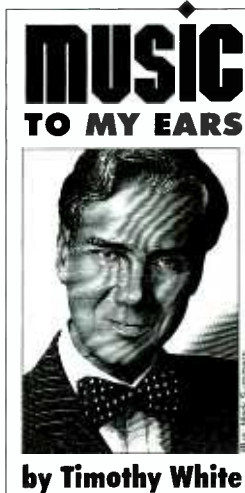
ambitious founder Berry Gordy Jr. to task for not rallying to the cause of civil rights at critical stages when it would have aided leaders like Dr. Martin Luther King Jr. and Malcolm X following his break from the Detroit-bred Nation of Islam. To her great credit, Smith does exactly the opposite, marshaling an avid researcher's dogged thoroughness and a social historian's grasp of underlying factors to show such pronouncements to be untrue or grossly oversimplified.

Smith makes it plain that while Motown did not issue Malcolm X's 1963 Detroit "Message To The Grass Roots" speech or sponsor the business panel at the Northern Negro Grass Roots Conference where Malcolm spoke, the company's roots in supporting local black enterprise were deep and vigorous. "In fact," she writes, "Motown's prosperity as a black-owned business achieved many of the economic objectives of black nationalism espoused by leaders such as Malcolm X." Moreover, Smith effectively refutes the long-standing assertion that Gordy shrewdly issued its first spoken-word recording, "The Great March To Freedom," merely to capitalize on the national publicity surrounding the King-led March on Washington. Deliberately released on the same day (Aug. 28, 1963) as the March on Washington, the "Great March" album preserved an earlier version of King's "I Have A Dream" speech as delivered at the historic (and arguably larger and more politically pivotal) June 1963 Detroit Great March. Even King initially claimed the album used its "I Have A Dream" subtitle only after Motown "saw the widespread public reception accorded said words when used in the text of my address to the March on Washington."

But Smith documents that Motown subtitled all 11 tracks on the album to reflect portions of the speeches, that King used the dream metaphor in his talks and writings as far back as 1960, and that since "Motown completed the album in mid-August . . . it would have been impossible for Gordy to know ahead of time that the 'I Have A Dream' speech would catch on." Tension and confusion over such matters led to a temporary court injunction by King against Motown before King dropped it. Motown was subsequently allowed to press an LP documenting the entire Washington version of King's address, and he won a 1970 Grammy for his album on Motown's Black Forum label, "Why I Oppose The War In Vietnam."

Smith, who was born in Henry Ford Hospital on Aug. 19, 1964, the sole daughter of three children by one-time Chevrolet Gear and Axle assembly-line worker Gerald Smith and the former Caralee Narden, told this columnist her goal in writing "Dancing In The Street" was "to show that Motown came from a very vibrant and complex community whose racial and cultural struggle are nearly forgotten and yet still need to be understood—because it produced something marvelous."

On Feb. 23, the Music Division of the Library of Congress held a book party for "Dancing In The Street" to raise awareness for a Center for the Study of Rhythm and Blues Music that would help support more scholarship like Smith's. Meanwhile, as Motown proved, corporations are integral to the health and well-being of communities. In an era when the stockholders and the bottom line seem to justify any sort of consolidation or relocation in search of increased profit-taking, the music industry must remember that people still come first. If there is a final lesson that burns through the pages of "Dancing In The Street," it's that Motown's original meaning and mission will always be linked inexorably to the people and history of Detroit. In fact, the Motown Record Co. should consider returning to the Motor City, proposed site of an expanded Motown Museum, and finish what it started in 1958.



by Timothy White

U.S., Japanese Publishers' Bodies Firm Up Ties

BY IRV LICHTMAN

NEW YORK—In what is seen as a precursor to a continuing, in-depth dialogue, the U.S. National Music Publishers' Assn. (NMPA) and its Japanese counterpart, the Music Publishers' Assn. of Japan, issued a joint communiqué March 8 that addresses three key points of common interest between the two groups.

The communiqué was released after the organizations met in Maui, Hawaii, during the NMPA board's annual international gathering.

NMPA CEO Ed Murphy tells Billboard that the communiqué is a symbol of stronger ties between the U.S. and Japanese associations, which represent the No. 1 and No. 2 markets in the world, respectively.

Murphy says that while the two groups had "very productive" and broad discussions, a key reason the meetings were held was to discuss the introduction of legislation by the Japanese government to end the

longstanding monopoly on music-copyright royalty collection and distribution held by the Japanese Society for Rights of Authors, Composers, and Publishers (JASRAC) (Billboard, Feb. 26). JASRAC collects both mechanical and performance royalties, while the NMPA's Harry Fox Agency is solely a mechanicals collector.

Murphy says, "The last time we met under similar circumstances was about eight years ago on the issue of home recording. Since then, of course, there has been a number of developments, especially the creation of new products out of Japan, including hand-held devices [that play downloaded music]. E-commerce is a waking giant in Japan. The [initial public offerings] there now are similar to what started two years ago in the U.S."

Murphy says he'll be making a visit to Japan in the near future to meet with legislators and music publishers to help them "understand copyright relations."

The complete communiqué states the following:

- Both organizations represent the music publishing industry in their respective countries (U.S. and Japan). Directors representing each organization shall conduct meetings on a regular basis to exchange relevant information for the purpose of mutually strengthening copyright protections.

- Both organizations believe that the protection of music copyrights and neighboring rights is an important issue for online distribution of music. We will exchange necessary information and cooperate in addressing these issues.

- Both organizations express concerns regarding the potential loss of revenue from private copying and a result of technological development and from diminished protection of musical copyrights and neighboring rights. We address these concerns in implementing legal and technological measures.

TOP ALBUMS

HOT SINGLES

VIDEOS

• THE BILLBOARD 200 ★ SUPERNATURAL • SANTANA • ARISTA	90
CLASSICAL ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS	39
CLASSICAL CROSSOVER ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	39
COUNTRY ★ FLY • DIXIE CHICKS • MONUMENT	38
HEATSEEKERS ★ MTV UNPLUGGED • SHAKIRA • SONY DISCOS	22
INDEPENDENT ★ SNOOP DOGG PRESENTS THA EASTSIDAZ SNOOP DOGG & THA EASTSIDAZ • DOGG HOUSE	57
INTERNET ★ SUPERNATURAL • SANTANA • ARISTA	60
JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	40
JAZZ / CONTEMPORARY ★ CLASSICS IN THE KEY OF G • KENNY G • ARISTA	40
NEW AGE ★ PLAINS • GEORGE WINSTON • WINDHAM HILL	14
POP CATALOG ★ MY OWN PRISON • CREED • WIND-UP	16
R&B/HIP-HOP ★ BTNHRESURRECTION BONE THUGS-N-HARMONY • RUTHLESS/LOUD	32
• THE HOT 100 ★ SAY MY NAME • DESTINY'S CHILD • COLUMBIA	88
ADULT CONTEMPORARY ★ I KNEW I LOVED YOU • SAVAGE GARDEN • COLUMBIA	78
ADULT TOP 40 ★ SMOOTH SANTANA FEATURING ROB THOMAS • ARISTA	78
COUNTRY ★ HOW DO YOU LIKE ME NOW?1 • TOBY KEITH • DREAMWORKS	36
DANCE / CLUB PLAY ★ PLANET LOVE • TAYLOR DAYNE • JELLYBEAN	34
DANCE / MAXI-SINGLES SALES ★ MARIA MARIA • SANTANA FEAT. THE PRODUCT G&B • ARISTA	34
HOT LATIN TRACKS ★ OUE ALGUIEN ME DIGA GILBERTO SANTA ROSA • SONY DISCOS	45
R&B/HIP-HOP ★ SAY MY NAME • DESTINY'S CHILD • COLUMBIA	30
RAP ★ HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT • THE GOLD MIND / EASTWEST	29
ROCK / MAINSTREAM ROCK TRACKS ★ STIFF UPPER LIP • AC/DC • EASTWEST	79
ROCK / MODERN ROCK TRACKS ★ OTHERSIDE • RED HOT CHILI PEPPERS • WARNER BROS	79
TOP 40 TRACKS ★ BYE BYE BYE • 'N SYNC • JIVE	80
• TOP VIDEO SALES ★ TARZAN • WALT DISNEY HOME VIDEO	72
DVD SALES ★ STIGMATA • WARNER HOME VIDEO	72
KID VIDEO ★ TARZAN • WALT DISNEY HOME VIDEO	73
RENTALS ★ AMERICAN PIE • UNIVERSAL STUDIOS HOME VIDEO	72

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ LIVE ON • KENNY WAYNE SHEPHERD BAND • GIANT / REPRISE
CONTEMPORARY CHRISTIAN ★ LAY IT DOWN JENNIFER KNAPP • GOTEE
GOSPEL ★ WOW GOSPEL 2000 • VARIOUS ARTISTS • EMI / WORD
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REGGAE ★ CHANT DOWN BABYLON • BOB MARLEY • TUFF GONG / ISLAND
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

TOP OF THE NEWS

6 ARTISTdirect's purchase of Mjuice may benefit labels.

ARTISTS & MUSIC

10 Executive Turntable: Luigi-Theo Calabrese is named senior VP of Walt Disney Records Europe, Middle East, and Africa.

12 Former Failure member Ken Andrews takes on the name On for his Epic electro-pop debut, "Shifting Skin."

12 The Beat: Tool front man Maynard James Kennan forms A Perfect Circle.

14 Boxscore: Backstreet Boys and Jungle Brothers gross more than \$2 million in New Orleans.

REVIEWS & PREVIEWS



THE BLACK CROWES: P. 24

18 Continental Drift: Singer/songwriter Judy Paster offers an eclectic mix on her new EP.

22 Popular Uprisings: Motown's R-Angels want to know "Where's The Party."

24 Reviews & Previews: Albums from Susana Baca, Bill Laswell, and Jimmy Page & the Black Crowes are in the spotlight.

28 R&B: Mya prepares to launch her sophomore set on University/Interscope.

29 Words & Deeds: Rapper Thomas D. makes his mark on the German charts with "Liesbes-



MYA: P. 28

brief" (Love Letter).

29 Rhythm Section: Destiny's Child's "Name"-calling helps it rack up a third No. 1 single.

33 Dance: Fans eagerly await the next Kristine W. album.

35 Country: Comedian Jeff Foxworthy crafts home-grown comedy for DreamWorks debut.

39 Classical/Keeping Score: An international co-production of Kurt Weill's "The Eternal Road" is the high point of the celebrations of the composer's centenary.

40 Jazz/Blue Notes: Saxophonist Anton Schwartz takes an independent approach to his music.

42 Pro Audio: Sydney-based School of Audio Engineering opens U.S. branches.

44 Songwriters & Publishers: Derrick Thompson balances BMG Songs VP post and RCA A&R duties.

45 Latin Notas: Singer Daniela Mercury offers an international sound on her BMG Brazil debut.

INTERNATIONAL

48 The Korea Music Copyright Assn. plans to collect fees from Web sites.

52 Hits of the World: Madonna's "American Pie" grabs the top spot on four international charts.

53 Global Music Pulse: The

Corrs bring producer Robert John "Mutt" Lange on board to produce their new album.

MERCHANTS & MARKETING

55 A forum of the National Assn. of Recording Merchandisers Convention tackles issues facing online retailers.

57 Declarations of Independents: Risk Records closes its doors in Los Angeles.

58 Retail Track: Trans World Entertainment Corp.'s Bob Higgins announces plans for the company logo and Web site.

60 Sites + Sounds: MTV and Manley Toy Quest team to offer digitalink computers and digital cameras.

71 Home Video: DVD sales boom in the U.K.

73 Child's Play: Warner's "Powerpuff Girls" head for home video in May.

PROGRAMMING

77 The Country Music Assn.'s executive director urges country music to embrace the pop crossover trend.

79 The Modern Age: God-smack's Sully Erna discusses macabre inspiration for the band's single "Voodoo."

80 AirWaves: 13-year-old singer Sammie enjoys chart suc-



KURT WEILL: P. 39

cess with "I Like It."

81 Music Video: VH1 prepares another "Divas" concert and the all-male counterpart "The Men Strike Back."

FEATURES

54 Update/Goodworks: Elton John and Billy Joel will be among



MADONNA: P. 52

the headliners at the 10th annual Rain Forest Benefit Concert at New York's Carnegie Hall.

74 Classifieds

89 Hot 100 Spotlight: This issue's Billboard Hot 100 has good news for female groups Destiny's Child and Dixie Chicks.

92 Between the Bullets: Sales of Santana's "Supernatural" continue to amaze as the album remains atop The Billboard 200.

93 This Week's Billboard Online

94 Market Watch

94 Chart Beat: Madonna's "American Pie" drops because a commercial single is unavailable in U.S.

94 Homefront: Billboard wins the National Assn. of Recording Merchandisers' award for merchandiser and supplier of the year, medium division, for the third year in a row.

GMA Buys Control Of Christian Artists' Seminar

BY DEBORAH EVANS PRICE
NASHVILLE—The Gospel Music Assn. (GMA) is further extending its reach with the acquisition of Cam Floria's Christian Artists Corp., well known in Christian music circles for producing Christian Artists' Seminar in the Rockies, an annual summit that celebrated its 25th year last summer.

According to GMA president Frank Breeden, the two parties had been in negotiations for nearly two years, with the events surrounding last year's silver anniversary slowing up finalization of the deal. "That led to an agreement, and the GMA board authorized us to enter into an acquisition of 100% of the Christian Artist Corp. stock," says Breeden, "which includes their most notable property, the Seminar in the Rockies. For the last 25 years, it has been one of the

'We have immediately taken over operation and ownership and will operate this year's event'

—FRANK BREEDEN—

premier retreat events for our industry for new talent.

"We have immediately taken over operation and ownership and will operate this year's event," Breeden says, adding that there are no major changes in the event planned for this year but that an advisory board has been formed to look at the 2001 event.

The event will be held July 30-Aug. 4 in Estes Park, Colo. Stacey Han-

son, manager of the seminar, is moving to Nashville to work from the GMA offices in organizing the event.

Breeden maintains that the event will retain its relaxed atmosphere and will complement what GMA has to offer in the more industry-oriented activities that take place at GMA week.

The event, which drew 2,000 attendees last year, has always been somewhat of a competitor for the GMA's Academy of Gospel Music Arts, which includes the national talent and song competitions. Thus "Spotlight 2000" and "Song 2000" will move to Seminar in the Rockies.

Compassion International has entered into a five-year agreement with GMA to be a "ministry partner" in the event. CCM Communications has secured print media sponsorship rights.

Borders' Next Move?

Retailer Weighs Ways To Boost Shares

BY BRIAN GARRITY

NEW YORK—Book and music retailer Borders Group Inc. reports record quarterly and full-year earnings for the fiscal year that ended Jan. 23, but with its stock price languishing, swamped by the emergence of powerful online competitors, the Ann Arbor, Mich.-based company says it's now considering a sale.

With an eye on increasing shareholder value, Borders announced March 3 that it has retained the investment banking firm Merrill Lynch & Co. to explore its strategic alternatives (*Billboard Bulletin*, March 4). President/chief executive Gregory P. Josefowicz, calling the stock "undervalued," said in a statement that the company will review all its options—including a recapitalization, a leveraged buyout, and a business combination with another company.

Wall Street analysts acknowledge that the company has to do something to jump-start interest in the stock. Borders shares, which traded close to \$40 back in mid-1998, have slumped in the face of increased competition from Internet retailers—a phenomenon analysts call the Amazon effect—and in February were trading at a near 52-week low of \$11.

Borders' financials, while generally solid (aside from losses associated with its online effort), have not ignited the imagination of investors thus far.

Fourth-quarter net income increased 13% to \$98.5 million, or \$1.23 per diluted share, from \$86.7 million, or \$1.06 per diluted share, a year ago. Cash flow, also known as earnings before interest, taxes, depreciation, and amortization (EBITDA), increased 14.3% during the same period to \$189.8 million, up from \$166 million. Revenue increased by 15.6% to \$1.1 billion, from \$945 million in fourth-quarter 1998.

The company does not break out

music results.

On a full-year basis, net income (minus a one-time charge) increased 1.7% to \$93.7 million, or \$1.17 per diluted share, from \$92.1 million, or \$1.12 per diluted share, in 1998. EBITDA increased 9.7% to \$256.4 million from \$233.8 million. Revenue increased by 15.6% to a record high of \$3 billion from \$2.6 billion in 1998.

Despite the stability implied by the solid numbers, Borders in the last year has been beleaguered by management shake-ups and Internet-related headaches. Not only is the company working with its third chief

(Continued on page 92)



MusiCares About Sir Elton. The annual MusiCares fund-raising dinner and silent auction recently honored Sir Elton John as MusiCares' person of the year for 2000 at the special dinner and concert held in Los Angeles. The proceeds from the concert will go to MusiCares' Financial Assistance Program. The program provides music people with medical and personal assistance as well as funds for musicians who have grown older with no means of economic support. Other honorees were Stevie Wonder, Luciano Pavarotti, Phil Collins, Quincy Jones, Tony Bennett, Gloria Estefan, Natalie Cole, Bonnie Raitt, and David Crosby. Shown at the event, from left, are Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences/MusiCares, and John.

Country Hall Of Famer Pee Wee King Dies At 86

BY CHET FLIPPO

NASHVILLE—Funeral services were scheduled for March 11 at Pearson Funeral Home in Louisville, Ky., for Country Music Hall of Fame member Pee Wee King, who died on March 7. He was 86.

King, who co-wrote the song "Tennessee Waltz," had been hospitalized at Louisville's Jewish Hospital since suffering a heart attack on Feb. 28. At the time of his death, he was still serving as a member of the Hall of Fame's board of directors.

Known for his flashy style, King was the first Grand Ole Opry member to wear the rhinestone and sequined suits fashioned by Hollywood tailor Nudie. He joined the Opry in 1937 and was a pioneer on the show for his use of electric instruments, drums, and horns in his band.

King was born as Julius Frank Anthony Kuczynski in Milwaukee and grew up listening to polkas and waltzes in his Polish-German

neighborhood. He began playing accordion in his father's polka band when he was 15 and then formed his own high school band. Known then as Frankie King, he joined the "Badger State Barn Dance" radio show in 1933 and got his own show on radio station WJRN Racine. He moved to Louisville in 1934 to back up Gene Autry on WHAS Louisville and moved to WNOX



KING

Knoxville, Tenn., after Autry went to California.

In 1937 King formed the Golden West Cowboys and joined the Grand Ole Opry in Nashville. Members of his band who went on to solo careers included Ernest Tubb, Cowboy Copas, Eddy Arnold, and Redd Stewart.

He and bandmember Stewart co-wrote "Tennessee Waltz" in 1947 on a matchbox while on the

ARTISTdirect Quietly Buys Mjuice, Which May Benefit Major Labels

BY EILEEN FITZPATRICK

LOS ANGELES—Although some of the major labels are developing in-house digital download strategies, ARTISTdirect's acquisition of secured MP3 distributor Mjuice.com may give them yet another option.

Under terms of the deal, ARTISTdirect will purchase Mjuice for approximately \$15 million through a stock sale. The transaction was buried in an S-1 document ARTISTdirect was required to file because of its initial public offering. The company filed to go public last September.

The merger gives the majors another option if their digital distribution operations bog down

Four of the five major music labels have equity investments in ARTISTdirect, and when Warner Music Group merges with EMI Group, the combined ARTISTdirect/Mjuice will have a link to all the majors.

The only other dotcom music company that has enlisted the support of all the major labels is download directory site Listen.com.

Privately held Listen recently secured financial backing from BMG Entertainment, EMI Recorded Music, Universal Music Group, and Warner Music Group. Sony Music Entertainment invested in Listen.com in October (*Billboard*, Feb. 12).

When the acquisition is completed, it will marry ARTISTdirect's network of musician sites, UBL.com search engine, download directory,

and E-commerce operations with Mjuice's digital distribution system.

Mjuice distributes more than 30,000 songs from approximately 70 labels in a proprietary secured MP3 format. The site focuses on independent artists.

The company will continue to be based in San Francisco, and its 25 employees will be absorbed by ARTISTdirect. Mjuice co-founder/CEO Arnold Brown has been named VP of digital distribution for ARTISTdirect.

Both EMI and Universal have announced plans to launch their own digital distribution operations, and the ARTISTdirect/Mjuice merger gives them and each of the other majors another option if launch plans get bogged down.

The industry, for example, has yet to finalize Secure Digital Music Initiative (SDMI) specifications, but EMI and Universal have said they will debut their download systems without it. SDMI Phase II is scheduled to be testing until September.

In addition to its Internet activities, ARTISTdirect operates a talent agency and Kneeling Elephant Records.

Executives at ARTISTdirect and Mjuice declined comment on the deal.

Clear Channel Begins Selloff Of Stations Before Merger

BY CHUCK TAYLOR

NEW YORK—Broadcast giant Clear Channel Communications, which just made banner headlines with its purchase of SFX Entertainment, has begun shedding radio stations to satisfy Department of Justice anti-competitive requirements in its pending merger with AMFM Inc.

The San Antonio, Texas-based Clear Channel's divestiture of 72 radio stations in 27 markets will allow a number of minority and specialized radio groups to beef up their presence in dozens of prominent large- and medium-size markets.

Even with the proposed station trading, Clear Channel remains the dominant player in the broadcast business, with 874 radio stations and 19 TV stations in the U.S., as well as 240 radio stations internationally, in addition to its leadership position in concert promotion as a result of the purchase of SFX (*Billboard*, March 11).

Among the largest of the spinoff deals is the sale of 18 stations to CBS' Infinity Broadcasting for \$1.4 billion, including outlets in San Diego; Phoenix; Denver; Cleveland; Cincinnati; Orlando, Fla.; and Greensboro/Winston-Salem, N.C.

The acquisition introduces Infinity radio to five new top 50 markets and expands its presence in two. The company currently owns 160 radio stations, in addition to outdoor advertising arms.

Cox Radio has signed on to buy three FM stations in Houston and three FMs and an AM in Richmond, Va., for \$380 million. Both are new markets for the company.

Other players involved in the divestiture are Hispanic Broadcasting Corp., which intends to buy three stations in Denver, Phoenix, and Austin, Texas; religious broadcaster Salem Communications, with eight outlets in Cincinnati, Cleveland, Dallas, Denver, and Orange County, Calif.; and Urban Radio Broadcasting, which will buy two FMs in Pensacola, Fla.

Earlier reports had maintained that Clear Channel showed particular interest in dealing with minority interests in spinning off stations. In all, 13 radio groups divided the 72 stations sold, with further divestitures expected in the near future.

Clear Channel officers were not available for comment.

Station trading allows several minority groups to expand holdings

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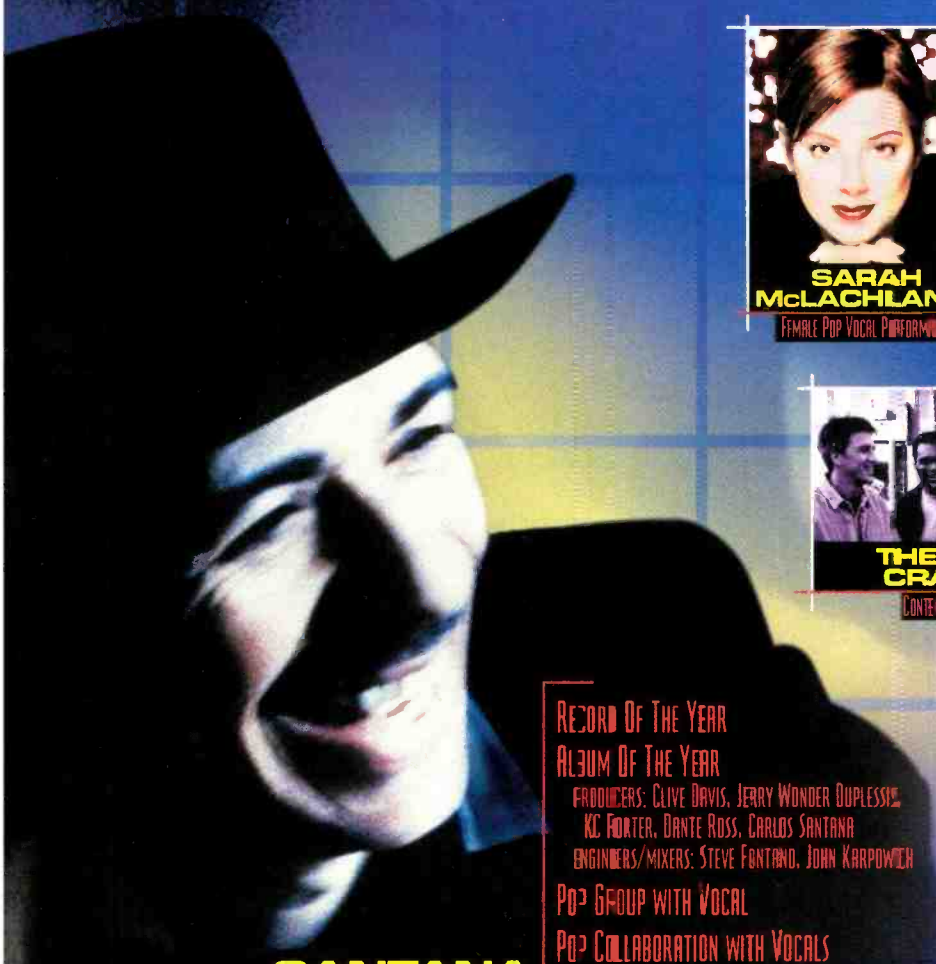
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POP COLLABORATION WITH VOCALS
POP INSTRUMENTAL PERFORMANCE
ROCK GROUP WITH VOCAL
ROCK INSTRUMENTAL PERFORMANCE
BEST ROCK ALBUM
 PRODUCERS: CLIVE DAVIS & CARLOS SANTANA
 ENGINEER/MIXER: STEVE FONTANO

ROB THOMAS

SONG OF THE YEAR "SMOOTH"
 RECORD OF THE YEAR
 POP COLLABORATION WITH VOCALS

ITAAL SHUR

SONG OF THE YEAR "SMOOTH"



SARAH McLACHLAN
 FEMALE POP VOCAL PERFORMANCE



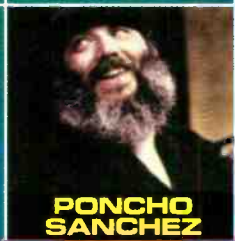
DALLAS AUSTIN
 BEST R&B ALBUM



SHERYL CROW
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ERIC CLAPTON
 ROCK INSTRUMENTAL PERFORMANCE



PONCHO SANCHEZ
 LATIN JAZZ PERFORMANCE



THE ROBERT CRAY BAND
 CONTEMPORARY BLUES ALBUM



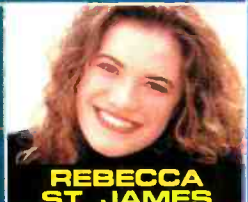
ELVIS CRESPO
 MERENQUE PERFORMANCE



MARK MANCINA
 SOUNDTRACK ALBUM



THE ROOTS
 RAP GROUP PERFORMANCE



REBECCA ST. JAMES
 ROCK GOSPEL ALBUM



STEVEN CURTIS CHAPMAN
 POP/CONTEMPORARY GOSPEL ALBUM



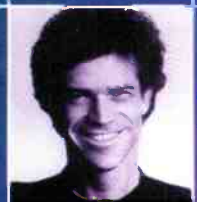
GEORGE JONES
 MALE COUNTRY VOCAL



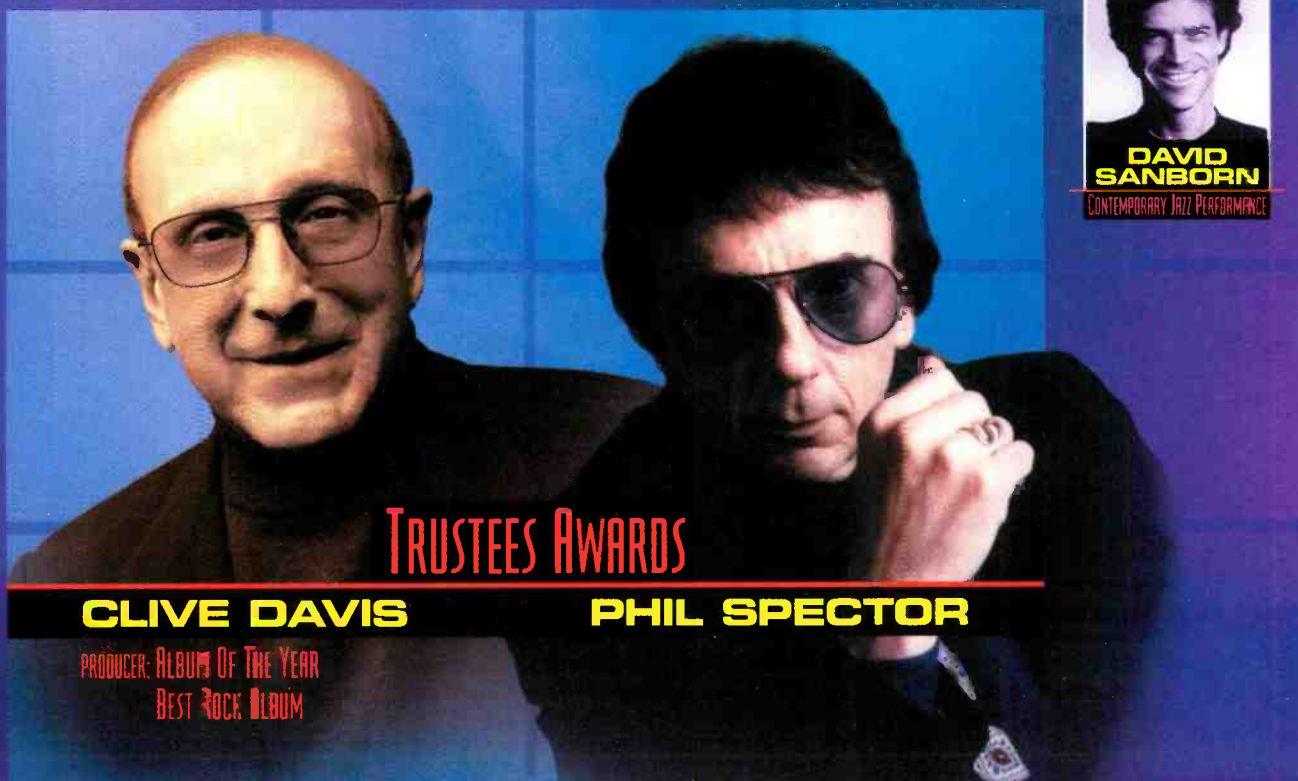
LINDA RONSTADT
 COUNTRY COLLABORATION WITH VOCAL



DOLLY PARTON
 COUNTRY COLLABORATION WITH VOCAL



DAVID SANBORN
 CONTEMPORARY JAZZ PERFORMANCE



TRUSTEES AWARDS

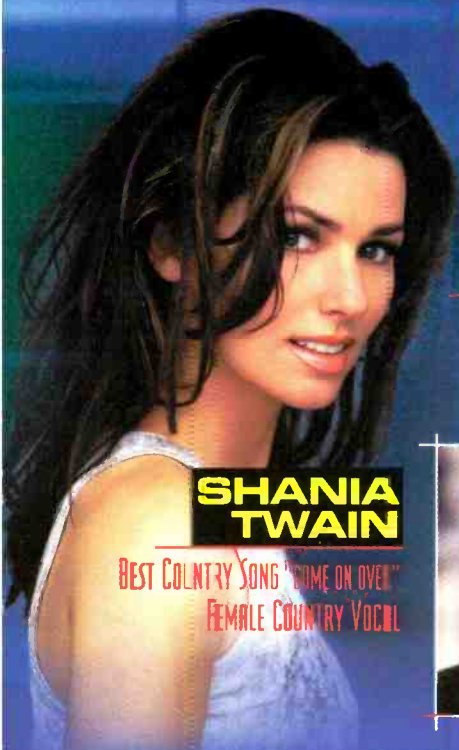
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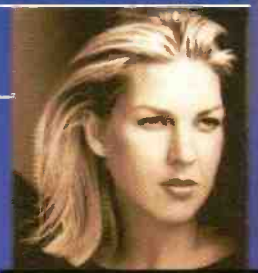
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B.B. KING

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DANA KRALL

JAZZ VOCAL PERFORMANCE



DIXIE CHICKS

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ENGINEER/MIXER: JOHNNY GUESS



CAETANO VELOSO

POP MUSIC ALBUM



DAVE HOLLAND

JAZZ INSTRUMENTAL GROUP



PAT METHENY

JAZZ INSTRUMENTAL GROUP



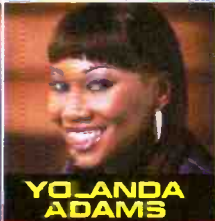
CHICK COREA

JAZZ INSTRUMENTAL GROUP



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RAP SOLO PERFORMANCE
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PRODUCERS: JEFF BASS, MARKY BASS



YOLANDA ADAMS

CONTEMPORARY SOUL / GOSPEL



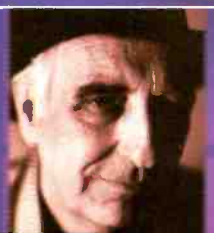
ROY HAYNES

JAZZ INSTRUMENTAL GROUP



GARY BURTON

JAZZ INSTRUMENTAL GROUP



TOMMY ALLSUP

COUNTRY INSTRUMENTAL PERFORMANCE



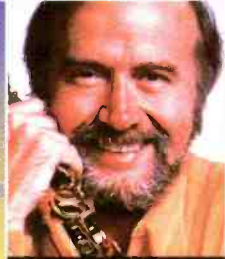
STEVE WARINER

COUNTRY INSTRUMENTAL PERFORMANCE



VINCE GILL

COUNTRY INSTRUMENTAL PERFORMANCE



PAUL WINTER

BEST NEW AGE ALBUM



WAYNE SHORTER

JAZZ INSTRUMENTAL SOLO



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MUSICARES PERSON OF THE YEAR

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COUNTRY INSTRUMENTAL PERFORMANCE



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Jazz Stars Tip Hats To Steely Dan

BY CHRIS MORRIS

LOS ANGELES—Steely Dan—whose first new studio album in 20 years, “Two Against Nature,” enters The Billboard 200 at No. 6 this issue—will be the subject of a deftly timed contemporary jazz tribute, Garden Party’s “No Static At All,” due May 23 from Santa Monica, Calif.-based Samson Music.

The album is the first in a projected series of homage albums that will bear the Garden Party rubric. Sets devoted to Smokey Robinson, Stevie Wonder, Burt Bacharach, and Philadelphia soul are being contemplated.

The Steely Dan tribute set features versions of 11 Donald Fagen/Walter Becker tunes, including such Dan classics as “Do It Again,” “Rikki Don’t Lose That Number,” “Reelin’ In The Years,” “Josie,” and “Peg.” The songs are performed by a brace of smooth-jazz stars, including keyboardists Jeff Lorber and Roger Smith; saxophonists Dave Koz, Warren Hill, and Richard Elliot; and guitarists Chieli Minucci and Doc Powell.

“No Static At All” is the brainchild of Samson Music president Steve Barri, who signed Steely Dan when he was a youthful VP of A&R at Dunhill Records in the early ’70s. Barri recalls that producer Gary Katz initially brought in Fagen and Becker as prospective songwriters for Dunhill’s pop roster.

He says, “When they played me the songs . . . I said, ‘I don’t know if any of the bands we’ve got are going to get any of this stuff, but I think they’re fantastic.’ And we started talking about different ways to go, and the idea of making it a band came about.”

Steely Dan’s jazz-flavored pop records for ABC/Dunhill and MCA featured dexterous sidemen—including Larry Carlton, Joe Sample, John Klemmer, Tom Scott, Don Grolnick, Steve Gadd, David Sanborn, and Hiram Bullock—who were leading contemporary-jazz lights in their own right.

Barri first conceived the idea of

a smooth-jazz tribute to Steely Dan 2½ years ago, when he was VP of A&R at JVC Records.

“All the musicians I was being introduced to who were of the smooth-jazz genre had all grown up on those records,” Barri says. “All these guys knew all those solos on all those records. It felt like it would be a great idea to revisit those songs and do them as instrumentals.”

After Samson, which began life as a triple-A-oriented imprint, saw some success with its pop/jazz group Jango, Barri green-lighted the Steely Dan



BARRI

LORBER

tribute for the label.

The Garden Party players acknowledge Fagen and Becker’s impact on their styles.

Lorber says, “I have so much respect for Steely Dan and their music. ‘Gaucho’ and ‘Aja’ are two of the best records that have ever been made, period, on so many different levels. They’re just incredible gems, textbook-case perfection in recording techniques and drumming and arrangement. From that standpoint, it was a little daunting to try to live up to that. Then, going way back, I used to actually play some of these tunes in cover bands, when I was coming up.

“There’s a heavy jazz influence in Steely Dan’s music,” he adds. “Harmonically, the stuff is generally very, very sophisticated and very cool. It’s pop music with a real jazz sensibility, which is pretty much what I’ve been doing through my entire career.”

“I’m a Steely Dan freak,” says Koz. “They were one of my major pillars on which I built my musical identity when I was growing

up. I guess if I can’t play with them directly, I can play with them on a tribute album.”

Alison Taylor, VP of marketing at Gold Circle Label Group, which markets and promotes Samson’s releases, says the track “FM (No Static At All),” featuring Lorber and guitarist Nick Kirgo, will be serviced to smooth-jazz radio. The entire album will subsequently be serviced.

Garden Party may appear in a live incarnation, Taylor says. “Nothing is finalized—the artists haven’t been approached with a solid idea yet—but we’re talking about trying to get some kind of live exposure, be it a one-off show somewhere or a major-market thing.”

The album will be advertised in such contemporary-jazz-oriented publications as Jazz Times, Jazziz, and Smooth Jazz News.

Taylor adds, “We’ll be putting together an extensive Internet campaign as well. [“Two Against Nature” was] No. 1 on Amazon.com all last week, for their first week out. That consumer is obviously there. The Samson Web site is being redesigned at the moment, so this will be used as the relaunch of the site [samsonmusic.com].”

She says of the label’s overall retail strategy for the album, “We’re trying to get exposure obviously in the jazz section, but where we can, where it makes sense, [we want to] cross it over into the pop section with the [new] Steely Dan record, wherever possible . . . It’s great timing for us, really.”

Bob Perry, owner of Blue Note Records in North Miami Beach, Fla., reports that “Two Against Nature” is “selling out the door” at his jazz-oriented shop, boding well for sales of “No Static At All.”

“That’ll do really well, with the names they’ve got [on the album],” Perry says. “They’re big, big artists.”

Assistance in preparing this story was provided by Melinda Newman.

TLC Rides Soul Train

Act Wins 2 Awards, As Does Blige

BY GAIL MITCHELL

LOS ANGELES—Mary J. Blige, Sisqo, Donell Jones, and Ginuwine are among the artists whom retailers predict will experience sales boosts as a result of their performances on the 14th annual Soul Train Music Awards, held March 4 at Los Angeles’ Shrine Auditorium.

TLC picked up two Soul Train Awards—best R&B/soul album for “Fanmail” and best R&B/soul single for “No Scrubs”—repeating its double win at February’s Grammy ceremony. “Fanmail” has sold 4.4 million units to date, according to SoundScan.

Blige was another double winner. In addition to best R&B/soul album (female), the singer was presented with the Sammy Davis Jr. Award for entertainer of the year. Her male counterpart for that honor was DMX. Recognized as artists of the decade were Whitney Houston and The Artist Formerly Known As Prince.

Awards nominees were chosen by a panel of radio PDs, retail personnel, and artists, based on chart

positions in several national trade publications.

The telecast aired on the WB network in 18 major markets, including New York, Los Angeles, and Atlanta, garnering a 5.1 rating and a nine share.

“With any award show, you see a boost in sales afterwards, especially for those who win the new-artist category or perform,” says Violet Brown, director of urban music and marketing for Warehouse. “For example, Sisqo turned in a standout performance and will definitely see a sales boost.”

Agreeing that Sisqo will benefit, Roberto Gooden—GM of New York retailer HMV—also adds Ginuwine and Blige to the list. “Mary gave such a compelling acceptance speech, thanking her true fans, and that will continue to solidify her base. And Ginuwine gave a great performance, underscoring the fact that he’s the next big thing.”

Lance Johnson, Musicland’s Midwest urban coordinator, concurs. “Mary J. Blige’s sales will

(Continued on page 20)

WMI’s Foster To Explore Internet Opportunities

BY GORDON MASSON

LONDON—Mark Foster, who is to head up Warner Music International’s (WMI) non-U.S. Internet business in a new role as senior VP of WMI’s recently created New Media Group (*Billboard Bulletin*, March 3), says his London-based division’s remit is to “explore all the opportunities that the Internet provides for [Warner] as a worldwide music company.”

The London-based Foster, who was Warner Music Europe’s marketing VP, reports to WMI chairman/CEO Stephen Shrimpton.

The New Media Group will liaise extensively with its U.S.-based counterpart, headed by Paul Vidich, executive VP of strategic planning and business development for Warner Music Group.

Says Foster, “We will be looking to find new ways of bringing music to the consumer—something that the Internet can do through a whole range of channels. We’ll also, of course, be examining the various risks that are involved with E-commerce, as we have to protect our artists’ livelihoods.”

WMI’s New Media Group was formed last August (*Billboard Bulletin*, Aug. 17) to handle the company’s future involvement in new media, including Internet sites and E-commerce. Initially Foster’s team will comprise just eight people. The eventual size of the division, and its budget, will depend on just how much activity WMI’s Internet business generates.

“[WMI] is looking to invest sub-

stantial resources [in the New Media Group], and we hope to get a return on that investment in the not-too-distant future,” Foster says.

Foster joined WMI in 1990 as international director at WEA Records U.K. Previously he held marketing and international posts with CBS Fox Video, Arista Records, and Polydor Records. In 1992, he was named marketing director for Carerre Records in France and two years later was named director of international marketing for WEA Music France. He moved to Warner Music Europe—a division of WMI—in 1994.

Foster’s replacement at Warner Music Europe is Thomas Starckjohann. He joins from Germany’s Global New Media, where he was managing director; in his new role, he will be responsible for all marketing activities for WMI affiliate and U.S. label repertoire throughout Europe.

Starckjohann is a former marketing GM for A&M Records in Germany and, more recently, was GM in charge of marketing pop internationally for Polydor. In his new London-based post, he also reports to Shrimpton, who describes Starckjohann as “a vastly experienced marketing executive.”

Continues Shrimpton, “He fully understands international repertoire and has proven management skills. I am confident he will ensure that the success our European marketing operation achieved under Mark Foster’s leadership is not only continued but significantly increased.”



FOSTER

EXECUTIVE TURNTABLE

RECORD COMPANIES. Luigi-Theo Calabrese is named senior VP of Walt Disney Records Europe, Middle East, and Africa, based in Paris. He was chairman/CEO of LTC/Tristar.

Philip Mataragas is named VP of rhythm crossover for Artemis Records/Sheridan Square Entertainment in New York. He was VP of rhythm crossover for Red Ant Entertainment.

Robert Cordes is promoted to senior director and assistant controller of shared accounting services for Sony Music. He was director of accounts receivable and inventory accounting.

Sid McCain is named senior director of publicity for Capitol Records in New York. She was director of publicity for Arista Records.

Keith Lyle is promoted to associate director of media services for Atlantic Records in New York. He was



CALABRESE

MATARAGAS



WHITE

KNOBLOCH

manager of media services.

Jeff White is named national manager of media relations for Rhino Entertainment in Los Angeles. He was publicity supervisor at Walt Disney Television Animation.

PUBLISHERS. ASCAP names Ava Turner VP of membership management in New York. ASCAP also promotes Ellen Meltzer-Zahn to assistant VP of business affairs, Paula Perry to assistant VP of repertoire,

and Phyllis Fischler-O’Rourke to director of member services in New York.

They were, respectively, managing director and marketing head for Fintech Limited, director of business affairs, director of repertoire, and director of repertoire.

RELATED FIELDS. Mike Knobloch is promoted to VP of film music for Fox Music in Los Angeles. He was executive director of film music.

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

TV, Word-Of-Mouth Boost 2 Bands

H'wood's Youngstown On 'Roll'

BY CARLA HAY

NEW YORK—The road to a boy band's commercial success isn't always paved with heavy exposure at radio and MTV. Case in point: Youngstown, whose debut album, "Let's Roll" (Hollywood Records), has been getting attention without the benefit of either.

Instead, industry observers are pointing to Youngstown's Disney Channel concert special (which began airing in February) as a driving force in boosting record sales.

"Let's Roll" entered the Heatseekers chart at No. 21 in the Oct. 16, 1999, issue. The album stayed entrenched on that chart for the next several months and eventually peaked at No. 7 in the Jan. 15 issue. "Let's Roll" reached Heatseekers Impact status in the March 11 issue, when it rocketed from No. 162 to No. 96 on The Billboard 200. This issue the album stands at No. 137.

"The Disney Channel special has really helped us," says Youngstown member Sammy Lopez. "Once we filmed" (Continued on page 20)



YOUNGSTOWN

Atlantic's P.O.D. Breaks Through

BY CARLA HAY

NEW YORK—Never underestimate the power of word-of-mouth advertising. That's the lesson to be learned from heavy-rock-meets-rap band P.O.D. (which stands for "payable on death"). The San Diego-based group is starting to reap the rewards of a grassroots buzz that's breaking through to the mainstream with "The Fundamental Elements Of Southtown," P.O.D.'s major-label debut album on Atlantic Records.



P.O.D.

The album, released in August 1999, first entered the Heatseekers chart at No. 7 in the Sept. 11, 1999, issue. The album held steady on that chart until it climbed to No. 1 in the March 4 issue. "Fundamental" reached Heatseekers Impact status in the March 11 issue, when it rose from No. 110 to No. 98 on The Billboard 200. This issue, the album stands at No. 94.

"What's been selling the album has been word-of-mouth," lead singer Sonny says emphatically. "The" (Continued on page 20)



Kreviazuk Keeps 'Moving'

Canadian Will Tour U.S. For 2nd Columbia Set

BY LARRY LeBLANC

TORONTO—The title of singer Chantal Kreviazuk's 10-song album, "Colour Moving And Still," to be released by Columbia-affiliated C2 Records April 18 in the U.S., has a heart-breaking origin. It is taken from the lyrics of the set's poignant track "M," which is based on Kreviazuk's relationship with a 13-year-old

Canadian girl who had an inoperable brain tumor. her/Sometimes against her will/We're gonna keep her alive with black and whites/Colour moving and still."



KREVIAZUK

This wrenching episode, according to Kreviazuk, significantly influenced the tone of her new album, which includes the raw, darkly hued songs "Eve" and "Far Away." But, she points out, so did her relationship with Raine Maida, lead singer of Canadian rock band Our Lady Peace.

The two labelmates married in December in Toronto, and Kreviazuk says that Maida inspired the album's upbeat leadoff single, "Before You," and the atmospheric "Until We Die." He also contributed pro-

ship with Raine Maida, lead singer of Canadian rock band Our Lady Peace. The two labelmates married in December in Toronto, and Kreviazuk says that Maida inspired the album's upbeat leadoff single, "Before You," and the atmospheric "Until We Die." He also contributed pro-

(Continued on page 93)

VP Records' Reggae Rapper Sean Paul To Make 'Stage One' Debut

BY ELENA OUMANO

NEW YORK—"Stage One," the debut set by reggae dancehall DJ (rapper) Sean Paul, due March 21 on VP Records, is the most vivid sign of a larger dynamic sweeping Jamaica—a way of riding the "riddim" that emphasizes the dancehall/hip-hop kinship.

The 17-track collection of Paul's past hits, current boomshots, and brand-new tracks attests to the artist's gifts for portraying the unvarnished comedy of real-life romance and "hitting" the riddim with the accuracy of a smart bomb.

"This is the hottest record out right now, period," says Rory Barbosa, mix show jock at WJMN Boston.

"Since I was a kid I've always seen [hip-hop and dancehall] as blended,"

says Paul. "Jamaican and American music always had the same kind of vibes. Even early rock'n'roll and R&B remind me of dancehall tunes from the '80s to the '90s, in mood and the catchy way they rhyme."

Paul's first hit, "Baby Girl," dominated the reggae arena from December 1996 through most of '97. "Infiltrate" camped out on Jamaican reggae top 10 lists from late '97 through most of '98. At the time, Paul was in his third year at Jamaica's University of Technology. Upon graduation, he began voicing hits for top Jamaican producers, including Donovan Germaine's 1998 single "Nah Get No Bligh," on Penthouse Records, featuring the producer's Up Close and Personal riddim

track, and Tony Kelly's "Deport Them," on K:licious Records featuring Kelly's Bookshelf riddim.

Paul also appeared alongside his frequent partner Mr. Vegas, in "Belly," the 1998 feature-film debut by hip-hop video director Hype Williams. With rapper DMX, Paul and Vegas voiced "Top Shotta," a single from the film's soundtrack that's also included on "Stage One."

Another Paul/Vegas track, "Hot Gal Today (Haffi Get Di Gal Yah)," shot to No. 1 on Jamaican reggae charts in late '99 and continues to garner radio play.



PAUL

Six months ago, Paul and business partner Daniel Abbott launched Bassline Records "so I can record conscious tunes," says Paul, 27.

"From the first time I heard Sean Paul I knew his future would be well colorful because he's not an ordinary DJ," says VP A&R director Joel Chin.

In late summer 1999, VP released a 12-inch vinyl sampler containing "Hot Gal" and "Nah Get No Bligh" to U.S. radio mix shows and reggae shows. "Hot Gal" was re-serviced to key tastemakers by VP's street and radio team later that year.

VP is putting the finishing touches on a "Hot Gal" CD single to be released in mid-March, when the label goes for airplay. Featuring the Steely and Cle-

vie-produced original, the CD single includes an updated version of the duo's '80s-era "punnany" riddim.

James Goring, VP's director of marketing and special projects, says Paul will embark on "a mini radio promotion tour in our key markets, starting just before release date."

"Sean Paul's a very creative DJ," says Roy Buckley, sales manager for Bronx-based one-stop Moodies Records. "His lyrical content is very tight and makes sense. He has perfect timing, and he attacks the riddim differently from the others."

The set will initially be available as an import outside the U.S. and will be promoted by an as-yet-unnamed London-based marketing/promotions company.



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Ken Andrews Has Epic Debut As On

'Shifting Skin' Redesigns '80s Electro-Pop For A New Decade

BY BRADLEY BAMBARGER

NEW YORK—After the dissolution of his group Failure, one of the more underrated guitar bands of the mid-'90s, Ken Andrews was free to follow his muse in a more personal direction. The Los Angeles home-studio creature looked back to go forward in a sense, channeling the virtues of '80s electro-pop into 21st-century rock with "Shifting Skin," the April 18 Epic debut of his new nom de guerre, On.



ANDREWS

"I've always been a fan of some '80s pop bands, which was a bit suppressed in Failure but came out as I experimented with synths on my own," Andrews says. "I think you choose one keyboard sound over another just because you lived through the '80s. But really, I've always just been drawn to groups—like the Cars, a huge influence—that are rooted in the pop tradition but try to put their own spin on it. Hopefully, On is doing what the best '80s bands were doing then—coming up

with a fresh sound for now."

Andrews is proud of the inventive Cure-meets-Helmet noise of Failure—particularly on "Fantastic Planet," the act's third and final Slash/Warner Bros. set, which yielded the modern rock hit "Stuck On You" (The Modern Age, Billboard, Jan. 25, 1997). Yet he says the band "was always a little too early or too late with its wares."

Conversely, it appears that the On sound is right on time, with the early success of the track "Soluble Words." Epic issued the song on a promotional CD EP in January, and it garnered top 10 college radio airplay and became a favorite of modern rock specialty shows; several tastemaker stations, including KROQ Los Angeles and KITS (Live 105) San Francisco, put the track into their regular rotations.

Before adding "Soluble Words" to his mix, Live 105 music director Aaron Axelsen debuted the song on his weekend new-music show, "Sound Check," and played a remix of it by

Depeche Mode's Martin Gore on his electronica show, "Subsonic."

He says "Soluble Words" represents the "spice" that stations have to offer listeners in "this day and age of diminishing attention spans and so much competing media."

"Soluble Words" is "an intelligent, gripping song that is just different enough that people say, 'Wow, what's that?' when they hear it," Axelsen says. "The song was top five phones for us, and while Failure is a band

(Continued on page 18)



Nine Days On The Road. 550 Music/Epic act Nine Days is playing a series of club showcases to preview its major-label debut, "The Madding Crowd," which is due in stores on May 2. The band will be on the road through late May. Produced by Nick DiDia, the set is actually Nine Days' third album. It issued two self-made discs during the late '90s. Pictured, from left, are band members Vincent Tattaneli, John Hampson, Jeremy Dean, Brian Desveaux, and Nick DiMichino.

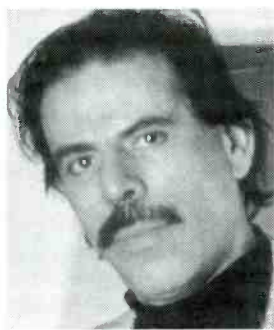
Artist Peter Max Taking On A New Line With M2 Album Debut

BY IAN PERCIVAL

NEW YORK—After three decades of painting portraits and album covers for a slew of music acts, famed artist Peter Max is joining their ranks by inking a recording deal with SFX Alphabet City Records/M2 Entertainment.

The New York-rooted Max, who was hailed as "the artist for the year 2000" back in the late '60s, is tentatively set to issue his first album this fall.

The recording will largely feature covers of tunes by many of the legendary rock-'n'-roll artists Max has painted over the past 30 years, including Jimi Hendrix, Bob Dylan, Mick Jagger, and Paul McCartney. Although he could not



MAX

confirm specific names, Max says that several of the superstar artists with whom he's previously worked will appear on his album.

If he had not been a painter, Max says, he would have become a musician. "Anyone who knows me knows that I get most of my inspiration for my art from music. I always have music around me when I paint, and I am sure I would have become a musician if I hadn't followed the path of the artist."

Max is sorting through several hundred tracks by the various artists who have inspired him over

the years to narrow down his choice of material for his studio debut. Max will design the cover art for the album.

"I am so excited about this project. I've always been a fan of great music since my days at Woodstock, and now I have an opportunity to bring some of those great musicians together on a CD," Max said.

M2 CEO Amos Alter says working with Max is a tremendous opportunity for the label. "There is only one Peter Max, and his name has always been synonymous with the music world. I'm sure this will be a one-of-a-kind CD that serious music fans will want to have in their collection."

From his respected role as a visionary artist of the '60s to being a key figure of the neo-expressionist movement, Max and his vibrant, colorful style have become part of the fabric of contemporary American culture.

Some of Max's best-known images are connected to such major music events as the New Orleans Jazz & Heritage Festival, the Grammy Awards, and Woodstock. Some of his favorite pieces of work in his portfolio date back to 1989, when he created one of the world's largest rock-'n'-roll stages for the Moscow Music Peace Festival.

Tool Leader Keenan Forms A Perfect Circle; Brian Wilson Plans Tour With Orchestras

TOOLS OF THE TRADE: As Tool leader Maynard James Keenan launches his new band, A Perfect Circle, he hopes his fans will share the musical journey with him.

"One of my biggest heroes in music has been David Bowie," says Keenan. "He's said, 'I'm going to be a painter now, or I'm going to do some films,' and his audience is very forgiving, because they understand him as an artist. Whether you agree or like the result, you respect that he's expressing his artistic feelings. This is like that."

A Perfect Circle, which Keenan formed with former guitar technician Billy Howerdell, will debut with its Virgin project, "Mer De Noms," due May 23. Prior to the album's release, the band will kick off a tour with Nine Inch Nails in mid-April.

A Perfect Circle inked a worldwide deal with Virgin Records after the label outbid Volcano, the record company for which Tool records.

"Volcano had matching rights," says Keenan. "Virgin expressed interest to [Volcano] that this was a serious thing. I think [Volcano] thought that I was just going to be off gallivanting for a weekend. When we realized there was a label that genuinely understood what it was about, that helped us decide to go to Virgin."

Keenan stresses that Tool and A Perfect Circle will co-exist, and he will trade off projects between the two. In fact, he's now working on Tool's follow-up to 1996's "Aenima," but he doesn't expect the project to be finished before A Perfect Circle hits the road with Nine Inch Nails.

"But I think that might be good," he says. "My doing this allows [my Tool bandmates] to explore without me. It will be a good result, a different perspective."

He rules out a Tool and A Perfect Circle tour, saying it would be too grueling.

"Tool is far more brutal vocally. I don't think I could do two sets [in] one night. There's too much emotional dynamic. I'd be physically and emotionally exhausted in a week."

Indeed, while A Perfect Circle plays hard rock—and first single "Judith" is a crunchy, driving slab of a song—"Mer De Noms" blurs the line between hard and alternative rock, with many slower tunes exhibiting an intense smol-

der rather than a flashy burn.

"I kind of view music as a result of the relationship with the people you're surrounded by," Keenan says. "Put four different musicians in the room, and you're going to have a different result."

Rounding out A Perfect Circle are guitarist Troy Van Leeuwen, bassist Paz Lenchantin, and drummer Josh Freese.



by Melinda Newman

COMING TO A CITY NEAR YOU: Brian Wilson is pairing with a number of symphony orchestras for concerts this summer. In an outing booked by International Creative Management, Wilson will start the amphitheater tour in late June.

The format will feature an orchestra playing classic Beach Boys tunes; next,

Wilson will come out with his band and play his favorite tunes; then Wilson, his band, and the orchestra will perform his seminal "Pet Sounds" album in its entirety. The tour will last through Labor Day.

Before that, Wilson is preparing for two live shows April 7-8 at Los Angeles' Roxy. The concerts will be taped for release later this spring through Wilson's Web site, brianwilson.com.

STUFF: Look for Jewel to pursue more movie roles before she returns to the recording studio. The singer, who starred in 1999's "Ride With The Devil," tells Billboard she's scouting for projects. "My first experience was so great. I want to make another movie before another album."

Expect David Kahne, senior VP of A&R at Reprise Records, to add A&R duties at Warner Bros. as well (*Billboard Bulletin*, March 8).

Following its multiple win at the Feb. 23 Grammy Awards, Asleep At The Wheel has joined Bob Dylan on his swing of theater dates throughout the West. The leg, which starts Saturday (11) in San Luis Obispo, Calif., ends March 31 at the Mayo Civic Center Arena in Rochester, Minn.

MTV's Campus Invasion tour of college campuses kicks off March 23 in Orlando, Fla., with Bush and Moby.

Billboard

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Chumbawamba Aims New Social Barbs On Republic/Universal Set

BY JIM BESSMAN

NEW YORK—The international success of Chumbawamba's hit "Tubthumping" was much appreciated by the politically minded U.K. band. The act had previously issued 10 albums since its 1982 formation while sticking to its anarchistic, collective decision-making principles—even while alienating the popular music press.

"In Britain, in particular, the press absolutely hated us," says Dunstan Bruce, vocalist and percussionist for the eclectic octet, whose "WYSIWYG (What You See Is What You Get)" follow-up album to 1997's "Tubthumper" (which contained the working-class anthem "Tubthumping") is due for international release April 4 on Republic/Universal in North America and EMI outside North America. "But now they use us as a cultural reference point: 'This isn't like the crap Chumbawamba; this is good!' We're too extreme for a lot of press—they think we're just anarchist extremists."

"Tubthumping," however, gave the

band a platform. "We felt that in some way we're political commentators, particularly in the world of pop culture," continues Bruce. "Even though all these jocks were singing it, it also gave us the opportunity to appear on programs all over the world and raise consciousness and be the sort of agitational propaganda unit we always wanted to be."

Chumbawamba promoted the song and album for 18 months "across the board," says Bruce, "experiencing everything from joy to hellish journeys, [even] seeing an 18-foot Goofy-type amusement-park character walk across the yard while we were playing somewhere in America and being reduced to being passive entertainment! But other parts were amazing, like getting a buzz from a massive festival in Poland."

In approaching the band's next album, Bruce says, the obvious question became, "Should we go down the same road again or try to do something different? We originally did an album very much in the vein of 'Tub-

thumper,' but bringing out another album that's exactly the same as a really good [preceding] one is a cop-out. So we started again. And we



CHUMBAWAMBA

came up with something a bit different... something that conceptually reflected the end-of-the-century malaise that was going on at the time."

The album title is "both straightforward and ironic," notes Bruce. "Chumbawamba is basically a case of 'what you see is what you get': There are no pretensions in our music and politics, and another aspect of Chumbawamba is that a lot of our songs are quite sweet, crafted pop songs, but with a barbed, vicious content. So you might think you're getting a sweet pop album, but it's really an album full of incendiary messages about people and society in general."

The set's first single, "She Got All The Friends" (which shipped to radio Feb. 8), offers a typically cynical take on "society girls from well-to-do backgrounds who become social commentators—but really have nothing to say," says Bruce. Songs like "WWW Dot" and "Pass It Along" take on the likes of Rupert Murdoch and Bill Gates and address the growing influence of the Internet and the need to ensure its positive application.

"Some of the songs attack specific things, like 'Jesus In Vegas,' which comments on popular culture, and 'I'm In Trouble,' which is about Chumbawamba, really," says Bruce, and "the fact that we're not prepared to play that pop-star game. 'The Physical Impossibility Of Death In The Mind Of Jerry Springer' is about that whole 'Jerry Springer' television culture that's now prevalent in the U.K. and totally imported from the U.S. And 'Dumbing Down' concerns the dumbing down of society—of which we're increasingly aware."

"WYSIWYG" also includes a cover of the Bee Gees' hit "New York Mining Disaster 1941." "It's a beautiful song," notes Bruce. "Also there's the whole idea of a mining disaster, which I can bring up to date by talking about a dockers' strike in Britain a couple of years ago over working conditions. So there's a contemporary angle."

Chumbawamba's version of that song is virtually a cappella. The other 21 tracks, all original and published through EMI Music Publishing (BMI), incorporate snippets of jazz, classical, pop, ska, country, and spoken-word into the band's inventive rock format. "We flit around all over the place," says Bruce. "We

always try to make albums that surprise people all the time and take them in different directions. This one's like sitting in front of the TV flicking channels with a remote."

Kim Garner, VP of marketing and artist development for Universal Records, stresses the importance of generating consumer awareness for "WYSIWYG." She notes, "So many people know the [band's] name, but we have to make them realize they're not just about one hit, that they're a real band that's been around a really long time. They have something to say, with a great turn of phrase in their lyrics and a point of view that's refreshing—despite sometimes being controversial."

Garner expects heavy press exposure via interviews and advertising and says that a TV campaign on MTV, VH1, E!, and mainstream outlets will hit just prior to street date.

A high-visibility retail effort will consist of "coming soon" banners, posters, bin cards, light boxes, and 3- by 3-foot foam core boards.

At radio, several stations have begun to play "She Got All The Friends." WJBQ Portland, Maine, was among the first stations to add the track.

"It jumps out of the radio with its little retro break in the middle, and it has clever lyrics. We're getting a lot of listener curiosity," says Tim Moore, the station's operations manager/PD. "But people kind of knew who it was, because of the success with 'Tubthumping,' obviously, and its follow-up 'Amnesia,' which was big for us, too."

Chumbawamba is managed by Doug Smith and booked through Alex Kochan at Artist and Audience. No tour plans have yet been formulated in support of "WYSIWYG."

Billboard MARCH 18, 2000

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®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			◀ NO. 1 ▶	
1	1	23	PLAINS ● WINDHAM HILL 11465	GEORGE WINSTON 21 weeks at No. 1
2	2	58	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
3	3	47	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
4	NEW		ANCIENT JOURNEYS HIGHER OCTAVE 48902/VIRGIN	CUSCO
5	4	6	THE JOURNEY-THE BEST OF ADIEMUS OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
6	5	52	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
7	8	5	EAST OF THE MOON DECCA 466967/UNIVERSAL	DAVID LANZ
8	7	74	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
9	12	46	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
10	11	8	RIVER OF STARS REAL MUSIC 8802	2002
11	10	28	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
12	9	20	WHISPER TO THE WILD WATER WORD 63659/EPIC	MAIRE BRENNAN
13	NEW		ANOTHER SKY NARADA 48838/VIRGIN	ALTAN
14	6	41	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
15	13	25	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
16	17	25	HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
17	15	102	ALL THE SEASONS OF GEORGE WINSTON WINDHAM HILL 11266	GEORGE WINSTON
18	16	57	ONE WORLD GTSP 559673	JOHN TESH
19	14	32	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
20	18	71	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
21	NEW		DANCING WITH THE MUSE HIGHER OCTAVE 48755/VIRGIN	CHRIS SPHEERIS
22	22	45	LAND OF FOREVER REAL MUSIC 8801	2002
23	20	4	CELTIC SOLSTICE LIVING MUSIC 81529/WINDHAM HILL	PAUL WINTER
24	21	6	IF YOU BELIEVE WINDHAM HILL 11518	JIM BRICKMAN
25	RE-ENTRY		SIMPLY GRAND TIME LINE 16	LORIE LINE

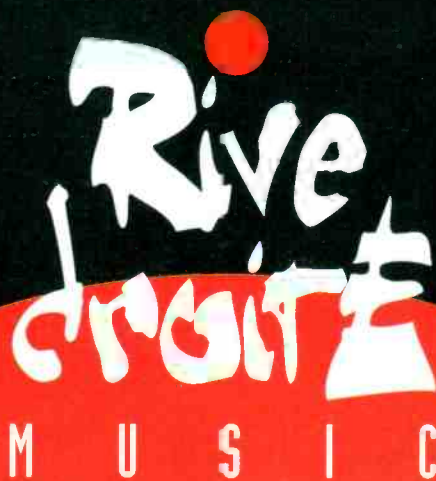
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical 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. † indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, JUNGLE BROTHERS, WILLA	Louisiana Superdome New Orleans	Feb. 26	\$2,286,582 \$44/\$36.50	54,365 56,211	SFX Music Group, Beaver Prods.
BACKSTREET BOYS, JUNGLE BROTHERS, WILLA	Tropicana Field St. Petersburg, Fla.	Feb. 24	\$1,964,243 \$45/\$37.50	45,830 53,791	SFX Music Group, Fantasma Prods.
CROSBY STILLS, NASH & YOUNG	Pepsi Center Denver	Feb. 23	\$1,283,133 \$200/\$39.50	17,712 sellout	TNA, SFX Music Group
BRUCE SPRINGSTEEN	Bryce Jordan Center, Penn State University, University Park, Pa.	Feb. 28	\$1,015,163 \$67.50/\$37.50	15,439 sellout	SFX Music Group
CROSBY STILLS, NASH & YOUNG	MGM Grand Garden Las Vegas	Feb. 19	\$956,325 \$200/\$50	9,076 11,000	TNA, SFX Music Group, in-house
CROSBY STILLS, NASH & YOUNG	America West Arena Phoenix	Feb. 21	\$845,916 \$200/\$39.50	10,988 12,500	TNA, SFX Music Group
BACKSTREET BOYS, JUNGLE BROTHERS, WILLA	Frank Erwin Center, University of Texas at Austin Austin, Texas	March 5	\$720,348 \$45/\$37.50	16,595 sellout	in-house, SFX Music Group
CHER, LOU BEGA, C NOTE	Bi-Lo Center Greenville, S.C.	Feb. 29	\$662,795 \$66.25/\$46.25	11,782 sellout	SFX Music Group, Jack Utsick Presents
CHER, LOU BEGA, C NOTE	Raleigh Entertainment and Sports Arena Raleigh, N.C.	Feb. 26	\$654,815 \$65/\$45	11,086 sellout	SFX Music Group
CHER, LOU BEGA, C NOTE	MCI Center Washington, D.C.	Feb. 27	\$648,067 \$75/\$39.50	12,207 14,385	SFX Music Group

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for her great performance.**

**Great Songs!
Great Production!
Big Hits!**

A Trans-Siberian Set For All Seasons, On Lava

BY CLAY MARSHALL

LOS ANGELES—For the first non-Christmas album by the Trans-Siberian Orchestra (TSO), producer/lyricist Paul O'Neill needed a subject compelling enough to spread the group's music year-round.

The resulting "Beethoven's Last Night," which O'Neill describes as a novel-like hybrid of theater, classical music, and rock'n'roll, is a fictional account of the evening of the composer's death, told through music.

On the Lava/Atlantic album, due April 11, Beethoven, having just completed his 10th Symphony, is visited by spirits who inform him it his last night on Earth.

The subsequent series of events see him consider the worth of his accomplishments, reflect on the relationship with his immortal beloved, and battle Mephistopheles, all vocalized by a diverse cast of singers.

"We try to have a great story with a lot of impact that would stand up on its own as just a story," O'Neill says. "But when you put the music on top of it, it just takes it to another level."

"Beethoven's Last Night" sees O'Neill, a longtime producer and lyricist for the rock group Savatage, collaborate once again with members of that group, as well as TSO co-producer/co-writer Robert Kinkel.

However, unlike past TSO projects that had to be ready for a Christmas release, the recording pace for this album was "slowed," O'Neill says. "It allowed for more songs on this album [22] than ever before."

It also gave O'Neill, whose music is published by Warner/Chappell (BMI), ample time to hone the al-



O'NEILL

bum's concept.

"We wanted to give the story a new twist," he says. "We think the ending will totally surprise everyone."

As with TSO's two popular Christmas rock operas, "Beethoven's Last Night" gave the group the chance to interpret many famous classical compositions, a task O'Neill says was both challenging and rewarding.

"It's like having a teacher behind you pushing you to go further," he says. "Constantly having your stuff compared against Beethoven keeps you on your toes."

The album's lead single, "Requiem (The Fifth)," is a rock rendition of Beethoven's Fifth Symphony.

Bill Louis, PD of heritage rock station WNCX Cleveland, praises TSO's version, saying it captures the "inherent familiarity" of the song while adding a fresh, original touch.

"It has the same elements that made the Christmas albums successful—a mixing of powerful guitars and an orchestra," he says. "I think that the fan base that came around for the Christmas albums will be very, very pleased."

In hopes of building natural word-of-mouth, the single will be serviced to multiple radio formats, including hot AC, modern adult, rock, college, pop, and metal, says Robert Wieger, VP of product development at Atlantic. "It's a matter of getting the right person to hear the right song at the right time."

"Requiem (The Fifth)" was one of three "Beethoven's Last Night" tracks debuted during TSO's first live tour last December, which included three sold-out theater performances in Cleveland.

TSO plans another promotional tour in late May or early June, again to be booked by its management, Krebs Communications Corp.

On March 27, the group will launch the album through performances on television shopping channel QVC, where past TSO appearances have sparked brisk sales.

"During their last two appearances, over 11,000 units were sold," says QVC spokesman Brandon Hamm. "With that type of success, we welcome the opportunity to launch their latest album."

Television was also a key component of TSO's 1999 holiday season, when its TV special "The Ghosts Of Christmas Eve"—which also featured fellow Atlantic acts Jewel and Michael Crawford—aired on the Fox Family Channel. It will probably be released on home video this year, Wieger says.

TSO was conceived by O'Neill in 1996 following the success of "Christmas Eve (Sarajevo 12/24)," an instrumental cut on the Savatage album "Dead Winter Dead." "Every time we play it, the request lines [go] off the hook," Louis says, adding that the first time WNCX aired the song, "the phones took off more than anything we've ever played."

A modern interpretation of "Carol Of The Bells," "Christmas Eve (Sarajevo 12/24)" was incorporated into TSO's gold-certified debut, "Christmas Eve & Other Stories."

After 1998's "The Christmas Attic," it was a "logical step" for TSO to record a traditional album because of the limitations faced by seasonal releases, says Jason Flom, president of Lava/Atlantic.

"A lot of stations don't feel like they should play Christmas records right up until a few days ahead of Christmas," he says. "Now we have something which can play all year."

Flom believes TSO's transition into a year-round act will succeed because "the music transcends [the] Christmas theme," he says.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 7 weeks at No. 1	127
2	—	BACKSTREET BOYS ◆ ¹² JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	134
3	2	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	118
4	3	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	447
5	5	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (9.98)	LEGEND	559
6	6	TRAIN ● AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) HS	TRAIN	34
7	4	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	42
8	11	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	47
9	8	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	280
10	10	MATCHBOX 20 ◆ ¹⁰ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	157
11	9	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1198
12	14	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	174
13	12	SANTANA ▲ ² COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	84
14	7	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98) HS	JUST WON'T BURN	7
15	13	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	308
16	25	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	46
17	15	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	85
18	28	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	295
19	17	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	63
20	18	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	141
21	23	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	143
22	16	BEE GEES ▲ ² POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	71
23	21	PINK FLOYD ◆ ²³ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	567
24	20	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	486
25	24	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	513
26	—	THE BEACH BOYS EMI-CAPITOL SPECIAL MARKETS 19707 (3.98/6.98)	ALL-TIME GREATEST HITS	1
27	31	GUNS N' ROSES ◆ ¹⁵ GEFFEN 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	452
28	26	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	348
29	19	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	103
30	32	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	105
31	27	SARAH MCLACHLAN ▲ ¹ ARISTA 18970 (10.98/17.98)	SURFACING	138
32	34	AC/DC ▲ ²⁷ EASTWEST 92215/EEG (11.98/17.98)	LIVE	103
33	22	ELTON JOHN ◆ ¹⁵ ROCKET/ISLAND 512532/DJMG (7.98/11.98)	GREATEST HITS	455
34	37	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	297
35	36	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	90
36	30	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	458
37	38	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	34
38	35	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	179
39	39	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	386
40	47	KORN ▲ ² IMMORTAL 66633/EPIC (11.98 EQ/17.98) HS	KORN	148
41	33	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98) HS	THE WOMAN IN ME	262
42	40	SADE ▲ ⁴ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	137
43	43	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (11.98/17.98)	CRASH	198
44	45	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	38
45	—	PATSY CLINE MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	4
46	41	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	157
47	—	EAGLES ▲ ⁷ Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	233
48	—	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	459
49	—	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	198
50	—	EAGLES ◆ ¹⁶ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	289

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.

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Top 10 Favorite Artist Picks

February 25, 2000

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Ultraviolet	Alternative, Hard Rock	1
2	Valeria	Pop, Rock	1
3	Dezeray's Hammer	Pop, Rock	5
4	Sevenkind	Rock, Alternative	16
5	130phøn	Rock	1
6	Aztek Trip	Rock, Alternative	5
7	Jana	Contemporary, Pop	3
8	Bumpy Knuckles	Hip Hop	2
9	Infernal	Dance, Electronic	1
10	Julian Smith	Pop, R'n B	1

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

Radio BTN Favorite Song Requests

February 25, 2000

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Wanna Love You, Annica	Pop, Dance	4
2	Dora's Box, Quake	Hip Hop, Rock	9
3	Night 2 Remember, K.C.B.	Jazz, Funk	6
4	I Know, Sidecar	Rock, Pop	5
5	Beautiful, Aztek Trip	Rock, Alternative	2
6	Gimme That Line, Clay	Alternative, Rock	5
7	So, You Tell Me You Love Me, Never On Sunday	Rock, Pop	13
8	Beloved, Mark K.	Pop, Dance	4
9	Assumptions (The Remix), David Saunders	Urban, R'n B	19
10	Teenage Dirtbag, Wheatus	Pop, Rock	2

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

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

MELISSA MATHES

Teen diva, gifted singer and "Lilith Fair" performer. These are only a few adjectives to describe Melissa Mathes, a 17-year-old known for her amazing range and dead-solid vocal skills, as well as an ability to move from reserved control and nuance to hair-raising octave explosions in a heartbeat. She performed before thousands at Milwaukee's Summerfest Festival, and opened for Pat Benatar, among others. Mathes, who calls her style "positive music for today's complex music world," started singing publicly at age 4. The Fredonia, WI native performed on Star Search at age 11, and sang a duet with John Denver at MECCA. Catch her now.



Genre: Pop From: Milwaukee, WI Deals sought: Any

For further artist details log on to www.billboardtalentnet.com/melissamathes

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

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Artists & Music

ON

(Continued from page 12)

that the station has a history with, I don't think that everyone who called in had necessarily even heard of Failure. They just dug the song."

On's sonic roots can be heard via "The Replicants," a set of '70s and '80s covers that Andrews recorded with former Failure partner Greg Edwards and Tool's Paul D'Amour. Issued in '95 by Zoo/BMG, the disc is hard to find but worth seeking out for super-charged takes on the Cars' "Just What I Needed," Gary Numan's "Are 'Friends' Electric?," and Missing Persons' "Destination Unknown."

Leading more directly to the advent of On was Failure's final recording, a revelatory cover of "Enjoy The Silence" for the Depeche Mode tribute album "For The Masses" (A&M, '98). Being particularly pleased with Failure's version of the song was what led Depeche Mode songwriter Gore to sign up to remix "Soluble Words." Gore's "sublingual mix" was issued on the "Soluble Words" CD EP, along with the album track, additional remixes, and an excellent Failure-inflected non-album track, "Your Sister Says John."

In addition to radio service, Epic shipped 4,000 promo copies of the "Soluble Words" EP to indie retailers across the country. Shops from Mod Lang in Berkeley, Calif., to Plan 9 in Richmond, Va., and Waterloo Records in Austin, Texas, spun the disc and gave away copies.

The limited-edition EP and "Soluble Words"/"Perfect Imposter" cassettes are also available free to those who sign up via On's Epic-administered Internet site, onmusic.org. On info is also featured on the linked Failure fan site, failure.org. To lead to onmusic.org and its soundclips, Epic placed billboards on various Web sites, including Depeche Mode fan sites. By February, copies of the fast-disappearing EP were going for as much as \$50 on the Internet auction site eBay.

Epic VP of marketing Scott Greer says the wider response to the initial grass-roots-minded campaign has been "a real boost. We knew we had to go beyond the Failure fan base, which is really devoted but small—a whole generation of college kids has passed since the release of 'Fantastic Planet,' after all."

The next step is embodied by the insouciant space pop of "Slingshot," which just shipped to modern rock radio as the first, formal single from "Shifting Skin." Mixing light with shade and organic with synthetic to an ideal degree, the album brims with follow-up material—from the technogitter of "If I Get To Feel You" to the subtly raging "Perfect Imposter" and the slow-burn beauty "Feel At Home." Andrews' songs are published by Trinity Music-Warner/Chappell (BMI).

Players from Beck's group and the Andrews-produced act Blinker The Star are among the outside contributors to "Shifting Skin," but Andrews' one-man band on keyboards, guitars, and vocals is the heart of the record. A quintet version of On tours this spring and summer; the act is booked by New York's Little Big Man, with Andrews managed by SMA/AMG in L.A.

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UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

PASTER ON THE RISE: The field of female singer/songwriters may be pretty crowded at the moment, but we believe there's room for at least one more: **Judy Paster**.

The Philadelphia ingénue is making a lovely noise with an eponymous EP that offers a nice blend of strumming pop fare à la Jewel's "Hands" and more aggressive, blues-inflected rock reminiscent of Melissa Etheridge's and Bonnie Raitt's output. Paster brings her own intriguing vocal style to the table, bending many of her notes with a country-spiked wail and kicking an infectious energy into her choruses. In short, the woman knows how to sell a song.

And each of the set's five tunes is pretty potent. The swaggering "Rise & Fall" is particularly memorable with its snaky slide guitar licks and Paster's finger-poppin' performance. Radio-minded

listeners, however, will be more drawn to the soft and subtle "Blue Kind Of Love," a ballad that begs for triple-A radio airplay with its intricate acoustic guitar lines and the singer's richly layered harmonies.

Paster is currently plying her musical wares along the East Coast club circuit. Don't miss the chance to catch her live.

For additional details, contact **Randy Alexander** at 856-596-1410 or Randex58@aol.com.

BAND-TO-BAND COMBAT: The third annual Lucky Strike-sponsored Band-to-Band Combat competition is entering the final stages, and it's showing signs of being one of the more creatively fertile to date.

Band-to-Band Combat is a nationwide talent search that started in December 1999 with over 100 bands from all over the U.S. The field was whittled down to 15 by a panel of judges from the Fresh Tracks Web site (freshtracks.net), an outlet dedicated to providing direct access to emerging acts. The finalists were awarded \$3,500 and a spot on a compilation CD, "The Best Bands Of 1999," which is largely sold via the Fresh Tracks site and indie retail.

The final 15 bands will be judged via public voting through a toll-free 877 number that is on the CD. The band with the most votes at the end of May will win \$15,000, while the second-place act will be awarded \$10,000. Third place will be given \$5,000, fourth place will get \$3,000, and fifth place will get \$2,000. The remaining bands will each be awarded \$1,000.

After spending some time with the disc, we can say that the competition is mighty stiff. Quite frankly, there isn't a dud to be found on the disc, which is steeped in mainstream-friendly rock. We don't want to sway voting by noting one band over another—especially since they all deserve to win. This disc is a potential gold mine for A&R execs hunting for new material. Follow this space for a look at the winners later in the month.

For more information, call **Nicole Bradley** at 212-704-8153.

ROCK HARD: If you can't get enough of hard rock à la Pantera or Rage Against The Machine, then you need to investigate Endo.

The Miami-rooted quartet is currently shopping a three-song demo that slams with guitar-powered aggression. This is not for the faint of heart, but it sure is a lot of fun. Judging from the airplay it's gotten on WZTA Miami Beach (not to mention its increasing, oh-so-ardent club following), we're not alone in that assessment.

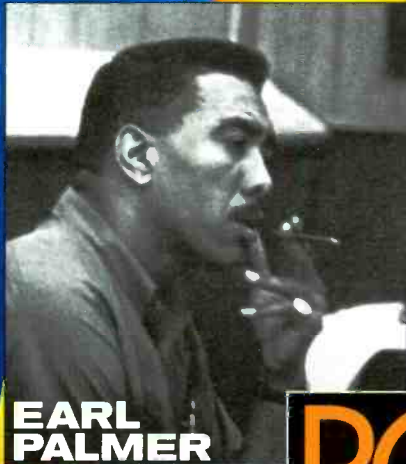
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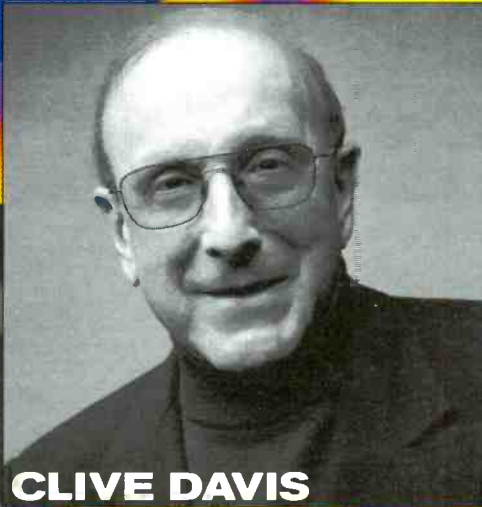
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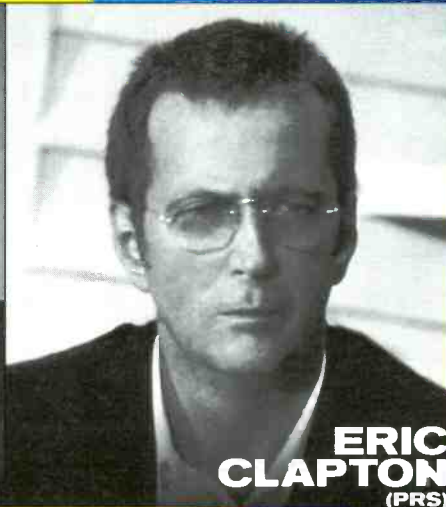
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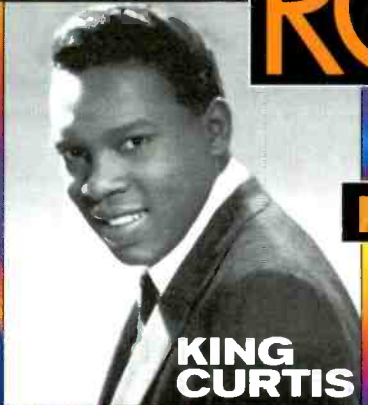
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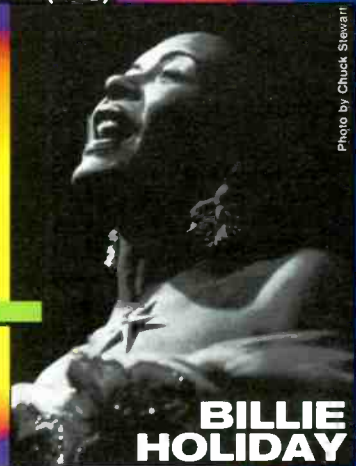
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HOLLYWOOD'S YOUNGSTOWN ON 'ROLL'

(Continued from page 11)

it, we knew that the audience was going to respond."

Unlike other networks, Disney Channel repeats its concert specials within a two- to four-month period. Since it premiered on Feb. 19, "Youngstown And Steps In Concert" (which features both groups in separate performances) has aired several times, with three more airings scheduled this month. Youngstown can count itself among the many youth-oriented acts—such as 'N Sync, Steps, Five, and B*Witched—whose album sales rose significantly after appearing on Disney Channel's "In Concert" series (Billboard, Aug. 15, 1998).

Youngstown—whose other members are James Dallas and David "DC" Yeager—got together in the mid-'90s and became an unofficial offshoot of a band called Par Four, a former group of Dallas and Yeager's. When Dallas and Yeager left Par Four, they formed Youngstown (naming the group after their original home base of Youngstown, Ohio) and eventually teamed up with Lopez.

While there are many so-called boy bands flooding the marketplace, Youngstown's Lopez says that his group has two differing characteristics from most others.

First, Youngstown wasn't a band formed by a Svengali-like manager through auditions. "It wasn't like we were put together. We did it ourselves," he notes. Second, Youngstown members co-write some of their songs. "We write and produce. We want to be known as artists and producers and also go into management and acting. Our music speaks for itself."

Youngstown's songs are published by YT Music Publishing/North Hudson Music/Tyme Bye Tunes (ASCAP). The group is managed by Raymond Prisby and Associates Management Group.

"I'll Be Your Everything," the first single from "Let's Roll," was also featured on the "Inspector Gadget" soundtrack. The song was a No. 9 hit last year on the Hot 100 Singles Sales chart and peaked at No. 71 on The Billboard Hot 100. Meanwhile, the video for "I'll Be Your Everything" received exposure on Disney Channel and the Box.

Hollywood senior VP of sales and marketing Daniel Savage says, "'Inspector Gadget' was the point of entry for this record. It allowed us to go beyond the Disney family to promote the record. Youngstown has already made TV appearances on CNN, 'Live With Regis & Kathie Lee,' 'Donny & Marie,' and 'The Jenny Jones Show.' We took the song to top 40 radio, where it didn't go all the way, but the stations that did get it on their playlists did well with it."

Although "I'll Be Your Everything" scored well on the sales chart, it failed to crack Billboard's radio charts. And just as top 40 radio has largely been reluctant to support Youngstown, so too has MTV generally ignored the group.

According to Lopez, Youngstown is aiming to gain acceptance at radio and MTV with the group's next single, "Pedal To The Steel." The radio-only

single (a remix of the album track) has been released to top 40 outlets.

"We didn't play Youngstown's first single because, frankly, we didn't think it was very good," says Kid David Corey, assistant PD/music director for mainstream top 40 station WXKS (Kiss 108) Boston. "The next single is better, but it's too early to tell if it will be a hit. When we add a song to the playlist, it's all about the music. We have to play the best music from the boy bands, and I'm not feeling that Youngstown will be the next Backstreet Boys."

"In all fairness," Corey adds, "just because a group's first single didn't hit right away at radio, that doesn't mean the group won't have a radio hit later. If Youngstown is selling records mainly because of the Disney Channel promotions, then they're probably just selling the album to mostly young kids. If Youngstown wants to reach the next level, they'll have to reach an older

'If Youngstown wants to reach the next level, they'll have to reach an older audience, and then maybe radio will start to pay more attention'

- KID DAVID COREY -

audience, and then maybe radio will start to pay more attention."

"Sales picked up for the Youngstown album after we put it on sale," reports Carl Obra, product manager for the Wherehouse's La Cienega Boulevard location in Los Angeles.

'ELEMENTS' OF P.O.D. ON ATLANTIC

(Continued from page 11)

loyalty of our fans is incredible. We don't need to have a pop single to have a loyal fan base."

P.O.D. has had an underground following since the mid-'90s, when the band started to tour and self-release its albums. P.O.D. brought enough attention to itself through its do-it-yourself work ethic that major labels soon came calling, and the band signed with Atlantic.

"We weren't jumping to sign with a major label," Sonny continues. "We

'I'm not someone who thinks he's too cool for MTV and radio. I think people are looking for a band like P.O.D. that has something positive to say'

- SONNY -

signed on our own terms. We've been real lucky in almost every aspect of what Atlantic does. We have a say-so in every decision that gets made about this band."

Since the release of "Fundamental Elements Of Southtown," P.O.D.—whose other members are guitarist Marcos, bassist Traa, and drummer Wuv—has toured with Primus and Sevendust.

Atlantic Records executive VP/GM Ron Shapiro agrees that P.O.D.'s grassroots following has been a powerful asset. "The amazing thing about P.O.D. is what they had created for themselves before they came to us," he says. "They built quite a following with relentless hard work and an incredible passion to perform their music and have an effect on their community and the world."

In addition to the street buzz on

P.O.D., more commercial media outlets are starting to pay attention to the band. "Southtown," the first single from the current album, has been steadily rising up the Mainstream Rock Tracks chart, where it stands this issue at No. 33.

The video for "Southtown" has landed on MTV's playlist and is currently among the 40 most-played videos on the network, according to Broadcast Data Systems.

Sonny says, "It wasn't one of our goals to be on MTV, but I'm not someone who thinks he's too cool for MTV and radio. I think people are looking for a band like P.O.D. that has something positive to say."

The positive message he refers to is P.O.D.'s expression of spirituality throughout its music. The band members, who Sonny says had a rebellious teenage background, aren't shy about talking about their Christian beliefs. P.O.D., he says, isn't a contemporary Christian band but a band whose members happen to be Christian.

Sonny explains, "When I talk to someone who's not a Christian, they shouldn't feel automatically alienated. We're not ashamed of our faith in God, because our faith is what motivates us to write music. We're not here to judge people or to say we're role models. We just say that this is what works for us, and if it works for you, that's great."

He adds that family has remained a top priority for the band. "There's always a balance we've been able to achieve between our work and home life. In the six years that we've been touring, we've never toured for more than six weeks in a row.

"Now that there's more demand for us, we have to keep our priorities straight, because we love our families," he says. "My wife's due to give birth in April, and we're not touring that month because of that. I'm not here to live a rock'n'roll lifestyle, partying with the chicks backstage. I don't buy into the idea that I'm going to be a rock star for the rest of my life. That's so fake."

"But sales have dropped off somewhat now. Anytime a boy band starts to sell more albums, it's generally because they have a new single out or they're getting more TV exposure."

Although Hollywood Records and Disney Channel share the same parent (the Walt Disney Co.), the label's Savage insists that Youngstown's success "isn't a situation where Disney is using Youngstown as puppets to boost its properties. Youngstown's Disney Channel concert special has really been the thing that's pushed album sales over the top. But the band's success has been the cumulative effect of months of hard work."

"The group was on Disney Channel's Premieres in the Park tour last year and did a lot of high school and mall appearances set up through [marketing and promotion company] Earth Jam," he continues. "We paid particular attention to the band's Web site

[youngstownfan.com] and had chats, contests, and other promotions on the site. We also had tie-ins with [Web site] the Ultimate Band List."

Youngstown, booked by Mark Cheatham at International Creative Management, embarks on a two-month U.S. shopping mall tour beginning March 23 in Hayward, Calif. The tour, sponsored by Kodak and retailer Sam Goody, will include in-store appearances at Sam Goody locations.

According to Savage, the group also plans to tour this summer and is considering joining a package tour.

Lopez says that the most important thing he's learned is to "be patient and learn the business side of the music business. A lot of people tend to jump into things. We knew the business before we got a record deal. A lot of success in this business depends on who you know and how you treat people."

On May 15 P.O.D. begins a month-long tour in Europe with Korn. P.O.D.—booked by Marty Diamond of Little Big Man Booking and managed by Tim Cook of Cook Management—has also landed a coveted mainstage slot on this year's Ozzfest tour. P.O.D.'s songs are published by Souljah Music (BMI).

Atlantic's Shapiro says, "Apart from P.O.D.'s incredible star power, we were willing to take a long time to break this record. P.O.D.'s fans, who are called the Warriors, seem to have much greater resonance than fans of most other bands."

As for choosing the first single from the album, Shapiro says, "The label wanted to release 'Rock The Party (Off The Hook)' first because it's a more radio-friendly song, but the band resisted that idea because they wanted 'Southtown' to be the first single. We listened to them, and it turns out they were right."

TLC RIDES SOUL TRAIN

(Continued from page 10)

increase because her album is still in rotation at a lot of radio stations. Donell Jones, Ginuwine, and DMX will also see sales increases. The same with Juvenile."

Following is the complete list of Soul Train Music Awards winners:

Best R&B/soul single (male): Maxwell, "Fortunate" (Rock Land/Interscope/Columbia).

Best R&B/soul single (female): Lauryn Hill, "Ex-Factor" (Ruffhouse/Columbia).

Best R&B/soul single (group, band, or duo): TLC, "No Scrubs" (LaFace/Arista).

Best R&B/soul album (female): Mary J. Blige, "Mary" (MCA).

Best R&B/soul album (male): Ginuwine, "100% Ginuwine" (550 Music/Epic).

Best R&B/soul album (group, band, or duo): TLC, "Fanmail" (LaFace/Arista).

"Rock The Party (Off The Hook)" is scheduled to be the band's next single, tentatively due for release by late spring/early summer.

"Southtown" is a single that's still building at radio," says Pat Martin, assistant PD of mainstream rock station KRXQ Sacramento, Calif. "The song is hard and edgy, and it generates good phones. More than anything else, this band is getting popular because they've been generating a great street buzz."

"P.O.D. has had a strong word-of-mouth following from the beginning," agrees Natalie Waleik, music buyer for Boston-based retail chain Newbury Comics. "Sales really started to take off for P.O.D. when they were on [nationally syndicated radio program] 'The Howard Stern Show' in February, and sales have increased since then because there's more awareness for the band at radio and MTV."

Best R&B/soul or rap album of the year: R. Kelly, "R." (Jive).

Best R&B/soul or rap new artist: Juvenile, "Back That Azz Up" (Cash Money/Universal).

Best R&B/soul or rap music video: Busta Rhymes Featuring Janet Jackson, "What's It Gonna Be?!" (Elektra).

Best gospel album: Dottie Peoples, "God Can & God Will" (Atlanta International).

Sammy Davis Jr. Award for entertainer of the year (female): Mary J. Blige.

Sammy Davis Jr. Award for entertainer of the year (male): DMX.

Artist of the decade (female): Whitney Houston.

Artist of the decade (male): The Artist.

Assistance in preparing this story was provided by Jill Pesselnick.

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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®	
			MARCH 18, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	NEW		SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	No. 1 MTV UNPLUGGED
2	7	48	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
3	NEW		BEELOW BALLIN/PRIVATE 1 417105/UNIVERSAL (10.98/16.98)	BALLAHOLIC
4	NEW		AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD)	THE VIRGIN SUICIDES (ORIGINAL SCORE)
5	6	37	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
6	5	2	D.I.T.C. TOMMY BOY 1304* (11.98/18.98)	D.I.T.C.
7	4	2	YO LA TENGO MATADOR 0371* (16.98 CD)	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
8	NEW		AUDRA MCDONALD ATLANTIC 79580/AG (10.98/17.98)	HOW GLORY GOES
9	12	2	WILLIAM ORBIT MAVERICK 47596/WARNER BROS. (17.98 CD)	PIECES IN A MODERN STYLE
10	14	6	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
11	8	19	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
12	11	23	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
13	NEW		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 (10.98/15.98)	TRI-CITY4.COM
14	9	10	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
15	15	31	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
16	10	6	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVISIA (7.98/11.98)	MORIR DE AMOR
17	NEW		FERNANDO ORTEGA MYRRH/WORD 63801/EPIC (11.98 EQ/16.98)	HOME
18	18	48	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
19	NEW		COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
20	27	31	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
21	33	22	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
22	19	24	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
23	17	42	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
24	13	2	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
25	20	39	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...

26	22	6	LINDA EDER ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
27	16	39	IBRAHIM FERRER WORLD CIRCUIT/NOHESCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
28	46	29	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
29	NEW		JIMMIE DALE GILMORE ROUNDER 613173/IDJMG (16.98 CD)	ONE ENDLESS NIGHT
30	41	17	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
31	31	2	GROOVE ARMADA JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
32	39	7	OUTSIDAZ RUFFLIFE 60000* (5.98/7.98)	NIGHT LIFE (EP)
33	24	6	SHELBY LYNNE ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
34	28	2	COMMISSIONED VERITY 43136 (10.98/16.98)	TIME & SEASONS
35	26	17	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
36	42	52	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
37	23	23	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
38	37	2	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
39	29	5	YUNGSTAR STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98)	THROWED YOUNG PLAYA
40	21	3	THE SUICIDE MACHINES HOLLYWOOD 162189 (10.98/16.98)	THE SUICIDE MACHINES
41	32	15	SPM DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
42	36	13	KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
43	35	12	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
44	40	76	SHAKIRA SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
45	NEW		PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK (16.98 CD)	UNDERCOVER
46	44	10	GUANO APES SUPER SONIC 67858/RCA (9.98/13.98)	PROUD LIKE A GOD
47	30	18	ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
48	25	23	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
49	38	3	MICHELLE TUMES SPARROW 51696 (15.98 CD)	CENTER OF MY UNIVERSE
50	NEW		BLACKALICIOUS QUANNUM PROJECTS/SUB VERSE 020*/CAROLINE (16.98 CD)	NIA

POPULAR UPRIISINGS

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

MOTOWN'S ANGELS: With the teen pop group explosion continuing on the charts, Motown Records is aiming to get a piece of the pie with **R-Angels**, a young female quartet from the New



Ferrick's "Freedom." Singer/songwriter Melissa Ferrick simplified her music on her latest album, "Freedom" (What Are Records?), in more ways than one. The album, which has an understated acoustic style, was recorded on a 4-track for just \$5,000. "I had to work to remain an artist on a limited budget," she says. "I wanted to produce on record what I do live." Ferrick performs Friday (17) and Saturday (18) in New York.

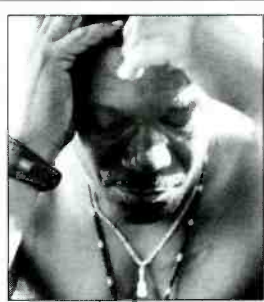
York/New Jersey area. The band's debut album, "Where's The Party" (set for release March 28), includes the first single, "I Need To

Know." The song is also featured on the "Stuart Little" soundtrack.

A video for "I Need To Know" has been serviced to national video outlets such as MTV, BET, and the Box. According to Motown, R-Angels will appear on several TV programs, including Nickelodeon's "All That" and "Motown Live."

PODUNK ROCK: Austin, Texas-based rock band **Podunk** has been touring in support of its latest album, "Throwin' Bones" (Matchbox Records). The album, produced by **William Poppy** (Smash mouth, Savage Garden), features the first single, "Wings." The track has been getting airplay on several rock stations, including WBZX Columbus, Ohio; KLBX Austin, Texas; WRUF Gainesville, Fla.; WROV Roanoke, Va.; and WGLO Peoria, Ill.

Podunk tour dates include March 22 in Amarillo, Texas; March 24 in Fort Worth, Texas; March 25 in Dallas; March 31 in Columbus, Ohio; and April 12 in



'Living' With Andy. Reggae artist Horace Andy has collaborated with Massive Attack and released an album (1997's "Skylarking") on Massive Attack's Melankolic Records. Now the veteran musician has returned with his current album, "Living In The Flood," produced by Clive "Azul" Hunt.

Gainesville, Fla.

TIP OF THE HAT: Chamber/jazz group **Tin Hat Trio** received critical acclaim last year for its debut album, "Memory Is An Elephant." The group's second album, "Helium" (due April 11 on Angel Records), includes a host of diverse influences, from tango music to bluegrass to Eastern European folk music. The album's first single, "Helium Reprise," features alternative music icon **Tom Waits**. The track has been released to triple-A radio, and the full-length album has been serviced to National Public Radio stations. The San Francisco Bay Area-based trio toured extensively behind the previous album, and Tin Hat Trio is expected to embark on a U.S. tour of colleges and nightclubs this spring.

KMFDM SPINOFF: Long-time electronic/industrial band **KMFDM** may have called it quits last year, but ex-members **Sascha Konietzko** and **Tim Skold**, along with **Lucia Cifarelli**, have regrouped to form

MDFMK. The new act's self-titled debut album is due out March 28 on Republic/Universal Records.

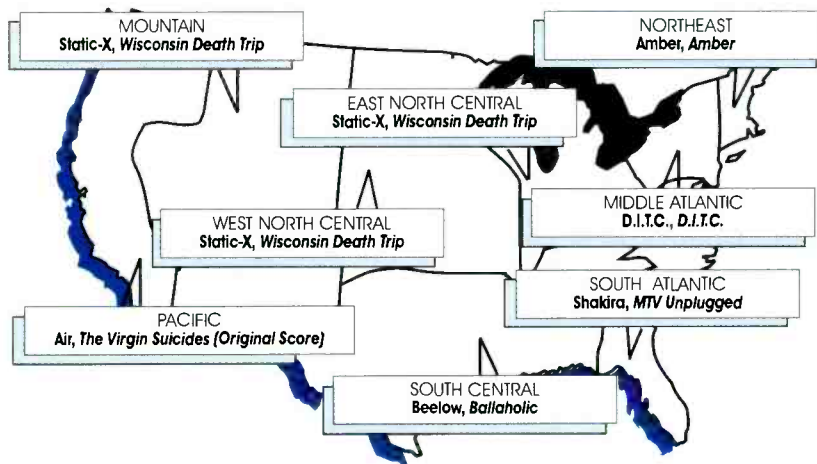
The album's first single,



Recoiling With Wilder. Former Depeche Mode member Alan Wilder has been recording solo work under the name Recoil. Following the 1997 album "Unsound Methods," Recoil is set to release the follow-up album, "Liquid," March 21 on Mute Records. "Liquid" features avant-garde sounds that draw primarily from electronic music. Guest appearances include Diamanda Galas, Samantha Coerbell, Nicole Blackman, Rosa Torres, and the Golden Gate Jubilee Quartet.

"Rabble Rouser," has already been getting spins on rock stations WFNX Boston, KXTE Las Vegas, and WOXY Cincinnati.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Air The Virgin Suicides (Original Score)	1. Beelow Ballaholic
2. Shakira MTV Unplugged	2. SPM The 3rd Wish
3. William Orbit Pieces In A Modern Style	3. A.B. Quintanilla Y Los Kumbia Kings Amor, Familia Y Respeto...
4. Yo La Tengo And Then Nothing Turned Itself Inside-Out	4. Alecia Elliott I'm Diggin' It
5. Groove Armada Vertigo	5. Yungstar Thrown Young Playa
6. Dido No Angel	6. Conjunto Primavera Morir De Amor
7. Conjunto Primavera Morir De Amor	7. Static-X Wisconsin Death Trip
8. System Of A Down System Of A Down	8. Brad Paisley Who Needs Pictures
9. Blackalicious Nia	9. Botany Boyz Forever Botany
10. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer	10. Intocable Cortigo

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ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ ANASTACIA

Not That Kind

PRODUCERS: various
Epic/Daylight 69948

Anastacia puts it all on the line with "Not That Kind" and, quite frankly, makes good on her bet. Infusing her debut with a seasoned blend of dance, pop, funk, rock, and R&B, Anastacia explores each genre with a style all her own—although comparisons will likely be made to Taylor Dayne and Tina Turner. Some may recall the soulful songstress from her performance on MTV's talent showcase, "The Cut," where she so confidently performed this album's title track, a funky party jam that serves as a great intro to the set. The dance-oriented "I'm Outta Love" was serviced to club DJs last year; it peaked at No. 2 on Billboard's Hot Dance Music/Club Play chart last month. The passionate "I Ask Of You" rises with each chorus, ending softly yet simply. Anastacia may not be that kind of girl, but she is *that* kind of singer: soulful and powerful.

★ KEELY SMITH

Swing, Swing, Swing

PRODUCER: Bobby Milano

Concord 4882

It's wonderful, a bit absurd, and totally in sync with the American way of marketing that Keely Smith, the charismatic 68-year-old singing partner (and wife) of the late Louis Prima, would get a chance to release a blistering new album—thanks to a Gap TV commercial that featured neo-swingers jitterbugging to Prima's irrepressible "Jump, Jive And Wail." On "Swing," Smith's smoky voice and stamina are in full effect, properly igniting the 16 brisk big-band and Prima-esque uptempo shufflers. And veteran jazz drummer Frankie Capp's roof-raising big band, which plays with charts based on the classic Prima combo's arrangements, simply scorches. Back in the day, Smith set the pattern for a new kind of female singer: sexy, droll, poker-faced (but a bit of a cut-up), and able to rock out when necessary. Fortunately, that's the Smith on display here. Watch out, Squirrel Nut Zippers and Brian Setzer—Momma Keely's on the warpath again!

JOANNE O'BRIEN

Isn't It Always Love

PRODUCER: John Boswell

LML Music 113

On her first solo album for the label, Joanne O'Brien has a thorough understanding of contemporary, at times countryish, ballads that generally fall on this side of show music. The set's oldest tunes include a lovely pairing of Lennon and McCartney's "Golden Slumbers" and an old Tin Pan Alley standby, "Dream A Little Dream," and a sweetly gentle "That's All." Randy Newman's "You," Julie Gold's "Southbound Train," and Jeffrey Harris and Ivor Raymonde's "Something I Thought I'd Never Do" are other touching treats. O'Brien has a strong cabaret voice

SPOTLIGHT



SUSANA BACA

Eco De Sombras

PRODUCER: Craig Street

Luaka Bop 48912

Fans of Cassandra Wilson, MeShell Ndegéocello, and k.d. lang need to take note: "Eco De Sombras" (Echo Of Shadows) was produced by Craig Street. Split between beautifully lively ("El Mayoral") and quietly beautiful ("De Los Amores") moments, the 10-track collection is a sterling showcase for Peruvian singer Susana Baca's journey through the rhythmically rich terrain of Afro-Peruvian tradition. And while Baca lives on the coast outside of Lima, her heart and mind aren't shut to the songs or sounds of her enslaved ancestors, which explains why she still finds it important to sing of the struggles of Peruvian peasants. Baca's band, along with such guest musicians as guitarist Marc Ribot and bassist Greg Cohen, both Tom Waits veterans, provides a colorful tapestry of rhythms that only heighten the emotional level of Baca's vocal delivery. With this album, Baca continues to preserve and document what came before her, as well as the here and now.

that seamlessly brings pop generations together.

DISCOUNT

Crash Diagnostic

PRODUCER: J. Robbins

New American Dream 1911

This Gainesville, Fla.-based four-piece wants to conjure comparisons with the likes of Sleater-Kinney, with its punk-rooted brand of aggressive indie rock. Fans especially love the band's high-octane live shows, during which front

SPOTLIGHT

BILL LASWELL

Emerald Aether: Shape Shifting

PRODUCER: Bill Laswell

Shanachie 78035

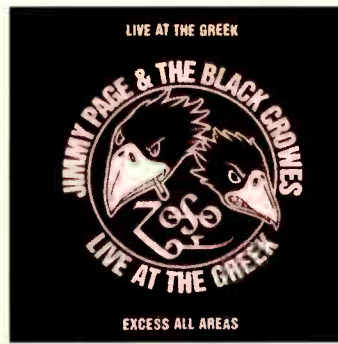
Once again, producer/remix maven Bill Laswell has twisted the knobs on an ethnic music to create an other-worldly electro-hybrid—his most compelling in years. His ambient reimagining of traditional Irish sounds for "Emerald Aether" is more engaging than his recent synthetic field trip to Cuba on "Imaginary Cuba" (Wicklow) or even his hit Bob Marley dub set, "Dreams Of Freedom" (Island); its subtle musicality ranks alongside his take on electric Miles Davis with "Panthalassa" (Columbia). Laswell works from fertile tracks by Irish-American group Solas, star *uilleann* piper Jerry O'Sullivan, and singers Karan Casey



and Cathie Ryan. Primarily a student of jazz, funk, dub, African, and Indian music, Laswell is out of his element in the Celtic realm, and rather than set him reeling, the new territory has inspired him. The jigs groove improbably yet persuasively, and his treatment of the laments proves sinewy and sensuous. The perfect soundtrack for the first St. Patrick's Day of the new century.

grrr! Alison Mosshart has been known to draw blood in the midst of frenzied performance. But a look at influences heard on previous efforts—Billy Bragg, R.E.M.—hints at a band with a soft heart. More female-friendly power pop than hardcore, Discount's latest effort, "Crash Diagnostic," effectively uses the formula of raw, urgent vocals supplied by firecracker Mosshart and

SPOTLIGHT



JIMMY PAGE & THE BLACK CROWES

Live At The Greek/Excess All Areas

PRODUCER: Kevin Shirley

Musicmaker.com

EEEEeyoooooww! Got a wicked hot one here: Live Brit wires fall into a mess o' biscuits and gravy, and the sparks that fly make for an electrifying banquet that's sure hard to handle, yes it is. Anybody praying that the astoundingly good Page & Crowes tour of last October (Music to My Ears, Billboard, Oct. 30, 1999) would be preserved for repeated listenings will be bowled over by the sheer aural joy of this document from two nights (the 18th and 19th) at the Greek in Los Angeles. Page plays like a man possessed—literally his most inspired live work in years—and vocalist Chris Robinson is a rowdy revelation as all parties reinvent the Zep canon and a round of blues ravers, including the Crowes' signature "Shake Your Money Maker." Each of the ingeniously arranged 18 cuts ("Out On The Tiles"/"Whole Lotta Love" appears as a nine-minute medley) is tinged with a tart dash of Southern swing'n'swagger that's utterly addictive. Fans can buy the preselected/manufactured two-CD set with eight-page booklet, order a customized version, or buy downloads of individual tracks via the Internet at Musicmaker.com (and through various radio station Web pages that link up to Musicmaker's Web site). From the blistering "Heartbreaker" to the wondrously layered "Oh Well," this spectacular project is the concert album of the year and the first truly indispensable rock document of the new century.

speeding garage hooks from her backing boy bandmates. There are enough treats here, including "Broken To Blue," "Math Won't Miss You," and "Hit," to make this a consistent and enjoyable piece of rock candy. Those desiring something more substantial should look elsewhere. Contact 949-723-4530.

R & B / HIP-HOP

VARIOUS ARTISTS

United We Funk

PRODUCERS: various

Major Label/Pyramid 8122-75946

Here's another history lesson in funk. But this time the subject is current affairs. Genre grandmasters like the Dazz Band, Gap Band, S.O.S. Band, Con Funk Shun, Bar-Kays, Rick James, the System, and the late Roger Troutman of Zapp fame—in his last known recordings—have banded together to churn out a heaping helping of brand-new funk/R&B tracks. Leading the pack of 13 party tunes and slow jams: "She's My Lady," "Who Do You Tell," "You Can Lean On Me," and "Party Time." While the album certainly bears witness as to why rappers still borrow from these acts' enduring legacies of groove, it will make

VITAL REISSUES®

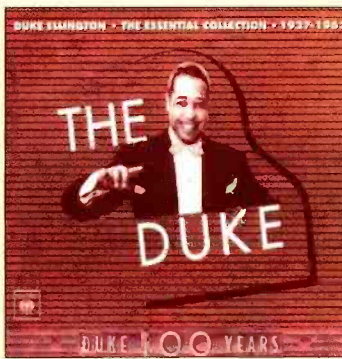
DUKE ELLINGTON

The Essential Collection: 1927-1962

REISSUE PRODUCER: Henri Renaud

Columbia/Legacy 658411

Taking a far more svelte tack than RCA's massive ducal centennial collec-



tion, Legacy brings us a three-disc boxed-set tribute to Duke Ellington that serves as a superb chronological digest

of the master's work for Columbia and its affiliates across five decades. Last year the label reissued several of Ellington's classic latter-day Columbia long-players in deluxe form, thus many of the most rewarding inclusions here come on the two initial discs—which include the bandleader's first great sides for Okeh and Brunswick. Sony remastering engineers Mark Wilder and Seth Foster deserve medals for the astonishingly clear, clarion sound of such late-'20s gems as "Black And Tan Fantasy" and "The Mooche." Reissue producer Henri Renaud has arranged his gloss with acuity and affection, dotting the set with such choice rarities as the 1951 Billy Strayhorn collaboration "Brown Betty," previously un-released in the U.S. Renaud also contributes a personal note that nicely complements scholar Robert G. O'Meally's extensive historical essay and track notes; the generous (if somewhat flimsy) booklet features a wealth of evocative photographs. An ideal introduction to America's greatest composer.

fans even more nostalgic for the original funk this talented group laid down back in the day.

PHAT CAT PLAYERS

Make It Phat, Baby!

PRODUCERS: Danny Harris, Andrew Lane, Darius Baker

Parlane Entertainment 60355 34742

Derived from a popular, 4-year-old live soul music cabaret that got its start in Tallahassee, Fla., this 15-track debut is a spicy gumbo of R&B, jazz, hip-hop, and poetry performed by a group of young, talented vocalists/rappers backed by a tight 10-member band—complete with a four-piece horn section and an Australian-bred violinist. "Sundress" featuring Coco Brown is a sensual spoken-word number that's currently generating buzz. "Those Days" featuring Slater Thorpe and a refreshing take on Bill Withers' "Ain't No Sunshine" featuring Mark "The Funky Violinist" Russell are other noteworthy tracks. All in all, a fun album reminiscent of the good old days when artists accompanied by a live stage band were the norm—not the exception. Contact 850-681-9905.

DANCE

★ DUKE MUSHROOM

Singin' In The Brain

PRODUCERS: various

Rampage Music RM0117

There tend to be two schools of thought when it comes to drum'n'bass music. On the one hand, the club community has numerous DJs/producers/artists who find magic in monotonous beats that go nowhere fast. Conversely, there are those who prefer vocals, melodies, and skittling rhythm patterns that surround the listener with lush sonic sensations. Duke Mushroom falls into the latter category. On "Singin' In The Brain," Mushroom, along with the Freshmaka, has compiled 13 noteworthy tracks. Highlights include Blackwater's "Burn Like The Sun," DJ Kazimir Featuring Caroll C.'s "Dolemite," and Birgitta's "Spread Your Wings." That said, don't ignore the deliciously quirky covers of Duran Duran's "Rio," the Smiths' "How Soon Is Now," and George and Ira Gershwin's "Our Love Is Here To Stay" by, respectively, Iku Iku, Duke Mushroom Featuring Katherine Russell, and Blackwater.

COUNTRY

JOHN HARTFORD

Live From Mountain Stage

PRODUCERS: various

Blue Plate Music 401

This is only the second Mountain Stage live album devoted to but one artist (the first one was by bluegrass pioneer Bill Monroe). While Hartford has yet to invent a musical genre as did the late Monroe with bluegrass music, he has become a master of a gentle and understated niche of bluegrass. On these recordings from Mountain Stage radio programs recorded at the Cultural Center Auditorium in Charleston, W.Va., circa 1994-1996 (individual song recording dates are not specified), Hartford draws from his extensive repertoire. Of special note is his career composition "Gentle On My Mind," which receives a tenderly modest rendition. In addition to his original songs, Hartford mines an important reservoir of neglected country gems, like Johnny Bond's "I Wonder Where You Are Tonight" and Carl Butler's "My Tears Don't Show." Contact 800-521-2112.

(Continued on page 26)

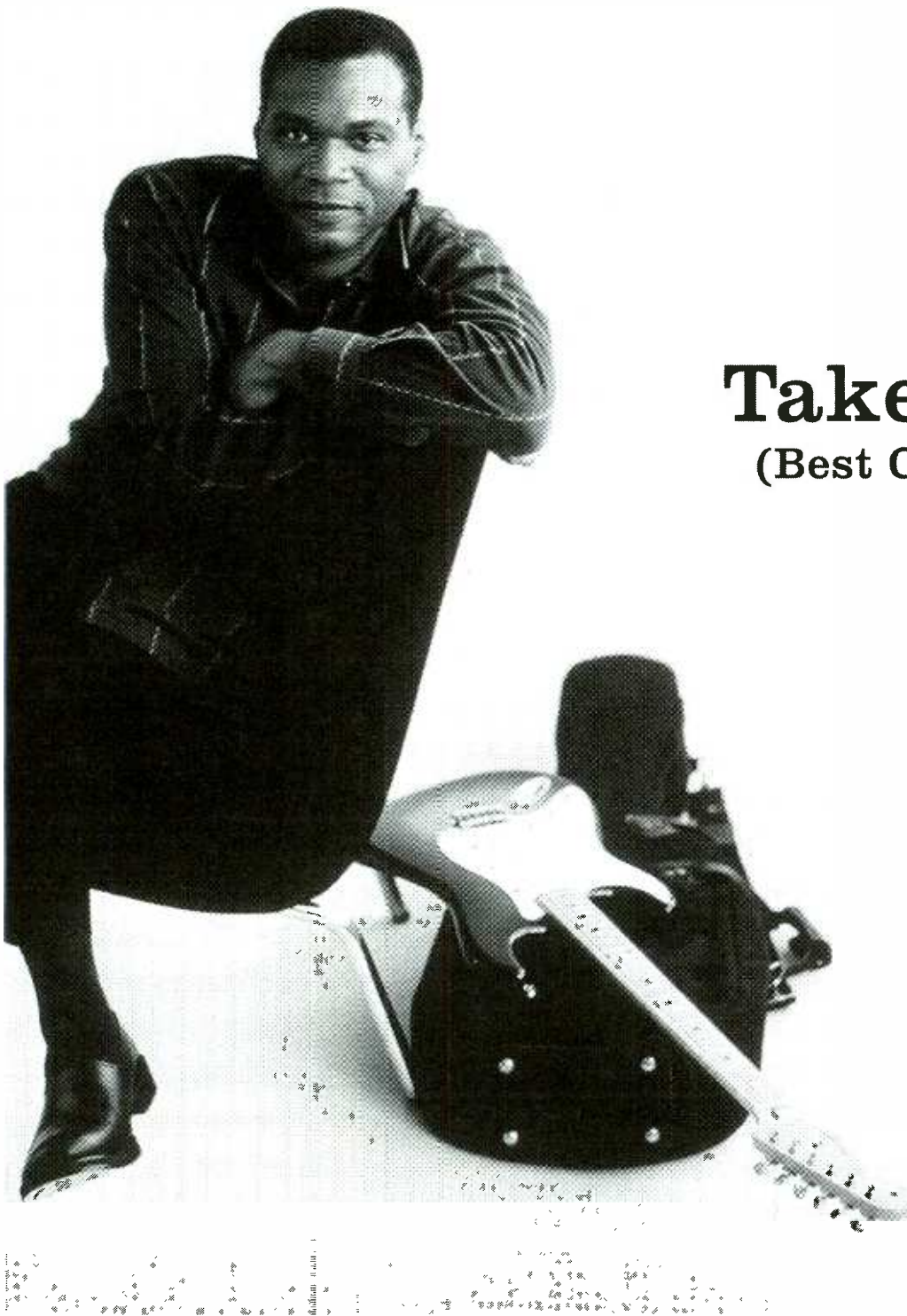
ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists.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

CONGRATULATIONS

to **The Robert Cray Band**

on their Grammy[®] Award-winning
Rykodisc debut

Take Your Shoes Off
(Best Contemporary Blues Album).



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Reviews & Previews

(Continued from page 24)

JAZZ

▶ RONNY JORDAN

A Brighter Day
PRODUCERS: Ronny Jordan, Brian Bacchus, Joel Campbell

Blue Note 7243 5 202028

London-born guitarist/songwriter/producer Ronny Jordan makes quite a splash on his Blue Note debut (and fourth album). From one of the pioneers of the acid-jazz movement that permeated Britain in the late '80s/early '90s, "A Brighter Day" still embraces the stylish sound on tracks like "London Lowdown" while also exploring a variety of sonic landscapes, including South American ("Two Worlds") and Middle Eastern (a reworking of Victor Feldman's "New Delhi") rhythms. A cover of Roy Ayers' classic "Mystic Voyage" will surely please many—and yes, that's Ayers himself providing the vibe handiwork on this track. The album is further enhanced by a cover of the Bernard Edwards/Nile Rodgers-penned "Why." A hit for Carly Simon in the early '80s, "Why" now finds guest vocalist Jill Jones, who's been missing in action way too long, injecting just the right amount of heartache into this timeless track.

▶ NORMAN CONNORS

Eternity
PRODUCERS: various

Starship/Right Stuff/EMI 24722

With "Eternity," producer/drummer Norman Connors has crafted an album that showcases true musicianship. It also showcases smooth tunes, which surely won't disappoint fans of Connors' last album, 1996's "Easy Living" (MoJazz). This R&B-speckled set is a fine mixture of R&B classics and original compositions. And with Connors at the helm, each track builds and builds, with the overall effect sounding like a sensual soundtrack. Connors' cover of Toni Braxton's "You're Making Me High" is a silky instrumental that shows a different side to the R&B hit. Other standouts include a remake of Connors' own "You Are My Starship" and a cover of the Del-fonics' "Didn't I (Blow Your Mind This Time)," which features Lisa Fischer on the mike. Also featured on the album are Peabo Bryson, Gerald Albright, Angela Bofill, and Ray Parker Jr.

LATIN

★ VARIOUS ARTISTS

Putumayo Presents Republica Dominicana
PRODUCERS: various

Putumayo 162

Is the Dominican Republic being earmarked as the next Latin destination of choice for the musically hip? Could be, and if so, Putumayo's exquisite exploration of various Dominican musical idioms is a good starting point—particularly for non-Latinos—to become acquainted with enticing genres such as merengue, *bachata*, and Dominican *son*. An artful blend of home-grown classics like Alberto Beltrán's steamy merengue classic "Caña Brava" with *bachata*-rooted "Anoche," from '90s heartthrob Raulín Rodríguez, underscores respect for traditional icons while affirming the status of contemporary stars. As usual with Putumayo product, the liner notes are entertaining and informative. Also included are pronunciation guides for the names of the songs and their artists.

LORENZO DE MONTECLARO

iSi Se Puede!
PRODUCER: Enrique Franco

Fonovisa 9928

The *nortño* music veteran runs through a heartfelt array of *corridos*, or anecdotal tales, of hard living and hard loving that are spiced by his rangy tenor. Bouncy *cumbia* love song "Taco De Ojo" and aching *ranchera* ballad "Amor Loco" are skillfully balanced with two polkas: the title track, a philosophical yarn about Mexican civic pride, and "K-9," a witty narrative involving

a drug-sniffing hound. The *bachata*-flavored *ranchera* versions of romantic evergreens "Mía" and "La Copa, El Cigarro, Y Yo" boast the sublime fingerplay of Gilberto Puento on a guitar-like instrument called the *requinto*. The catchy pair of tunes also might serve as crossover hits within the stateside Latino record sector.

CLASSICAL

DOWLAND: In Darkness Let Me Dwell

John Potter, tenor
PRODUCER: Manfred Eicher

ECM New Series 1697/289-465-234

An Elizabethan bluesman extraordinaire, lutenist John Dowland penned a string of doleful songs that topped the hit parade of late-16th-century/early-17th-century Europe, including such items as the iconic "Flow My Tears" and "In Darkness Let Me Dwell," the gothic title track of this contemporary-minded evocation of the man's melancholy art. John Potter—tenor with star English vocal group the Hilliard Ensemble—has tapped not only early-music specialists but jazz and avant-garde players to help him realize this atmospheric recital, so that he is joined by lutenist Stephen Stubbs, saxophonist John Surman, violinist Maya Homburger, and double-bassist Barry Guy. The collective creates haunting, improvisatory backdrops that should attract venturesome newcomers to Dowland, even as the more offbeat sound effects will disconcert purists. Potter's neutral voice may not be the most expressive Dowland instrument, yet his love of the music is telling.

WORLD MUSIC

★ **THE ANANDA SHANKAR EXPERIENCE AND STATE OF BENGAL**

Walking On
PRODUCER: State Of Bengal

Realworld 7243 8 48118 2

Ananda Shankar, a nephew of sitarist Ravi Shankar, was an early pioneer of East-West fusion who recorded crossover albums in the 1970s. In the late '90s, Shankar's music was resurrected as a soundtrack for the techno club community in London. His new patrons brought him to the Realworld Studio in 1998, where Shankar reigned his East-West sound. With a whiff of patchouli in the air, and the ambience of Austin Powers-styled '60s rock/disco, Shankar has orchestrated an exhilarating album. Collaborating with DJ/bassist Sam Zalman, aka the State Of Bengal, the sitarist trades licks with guitarist Matt Mars over technotabla grooves, spirals in an aerial ballet with flutist Uday Kumar Dey, and generally pumps up the volume and shakes down the joint. Unfortunately, before he could savor the fruits of his work, the 57-year-old musician died in 1999, eight months after this recording was made.

NEW AGE

★ **ROBERT RICH**

Humidity
PRODUCER: Robert Rich

Hypnos hyp2020

For Robert Rich, music is a completely immersive experience, one that not only becomes part of the environment but seeps into your pores. He performed sleep concerts in the early 1980s, and that aesthetic still informs the darker, ambient edge of his music heard on "Humidity." On this three-disc set (more than three hours of music), Rich has documented three concert performances, each a detailed, slowly shifting world of morphing sound. Like one of Mark Rothko's textured abstractions overlaid on a Dali-esque landscape, Rich presents a translucent surface under which an intricate sound world emerges. Synthesizers shimmer in evanescent waves while flutes and lap steel guitar orchestrate their patterns through a sonic scrim. The third disc is home to this set's most melodic music. On "Steel Harmonics," Rich turns the lap steel guitar into a bluesy space sitar with a hypnotic, snake-like improvisation.

SINGLES

EDITED BY CHUCK TAYLOR

POP

M2M Mirror Mirror (3:19)

PRODUCERS: Dane DeViller, Sean Hosein
WRITERS: S. Hosein, D. DeViller, P. Sheyne
PUBLISHERS: 2000 Bubalas Publishing/Careers-BMG Music Publishing/Appletreesongs Ltd./Warner Chappell, BMI

Atlantic 300006 (CD promo)
Oslo-born Marit Larsen and Marion Raven, who make up the duo M2M, scored a modicum of airplay with their first single, "Don't Say You Love Me," a frothy little ditty with a chorus that would make "Peter Pan's" Captain Hook proud. Follow-up "Mirror Mirror" is another ultra-youth-targeted cut, with a lyric that cuts close to home for every young girl caught in the throes of despair over saying the wrong thing to the right guy: "Why don't I think before I speak, I should have listened to that voice inside of me/I must be stupid, must be crazy, must be out of my mind/To say the kind of things I said last night/Mirror, mirror on the wall, you don't have to tell me who's the biggest fool of all." It's a cute lyric, set amid a sprightly midtempo pop pace. No doubt, there are many, many girl singers trying to earn their way onto the U.S. top 40 these days, and Atlantic Records has done a sensational job of promoting these two savvy youngsters (who wrote some of the songs on their just-released album debut, "Shades Of Purple"); this could well be the one to break them. Also on the promo single: the hip Power Dance mix, which could broaden this track's appeal to rhythmic top 40 outlets.

R & B

▶ **AALIYAH Try Again** (4:05)

PRODUCER: Timbaland
WRITERS: T. Mosley, S. Garrett
PUBLISHERS: Virginia Beach Music/Warner Chappell/Herbalicious Music/Black Fountain Music, ASCAP

Blackground 14961 (CD promo)
It looks like Aaliyah has another soundtrack smash on her hands with "Try Again." The single, produced by Timbaland, will be featured on the "Romeo Must Die" soundtrack. Incidentally, the film will mark the singer's motion-picture acting debut. The track begins with lofty aspirations, as Rapper Tim intros with a Rakim quote: "It's been a long time/I shouldn't have left you/Without a dope beat to step to..." The track lives up to expectations, as the synth sample and snare alternate, while Aaliyah's sultry vocals slide all over the futuristic beat. The single's only flaw is the synth sample truly becomes grating as the song progresses. In any case, radio seems ready to pounce on this track and append it to Aaliyah's list of soundtrack accomplishments, including "I Don't Wanna" from "Next Friday" and last year's smash "Are You That Somebody?" from "Doctor Dolittle." All of these hits have only increased anticipation for her next project, which is slated for this summer.

BLAQUE I Do (Track Masters Remix-2000)

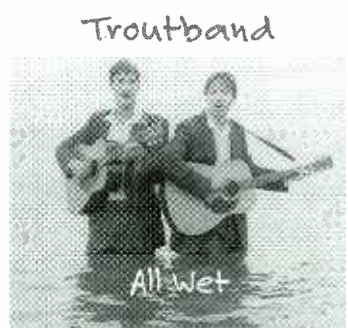
(3:29)
PRODUCER: Precision
WRITERS: N. Reed, M. Anthony, E. Manson
PUBLISHERS: Dotted Line Entertainment, BMI
Track Masters/Columbia 45775 (CD promo)
Once again, the art of remixing totally

transforms one song into two, three, or more totally different tracks. If you listen to the song "I Do" on Blaque's album (or to the first track on the CD promo), you'll hear an obviously pop-targeted song with a '60s-style hook, complete with "shoo-bop shoo-bops"—one that could comfortably be played alongside songs by 'N Syne, Britney Spears, or Mandy Moore. But what happened to the cute, soulful teen trio that we heard singing the smash R&B tracks "Bring It All To Me" or "808"? Luckily we find them on the Track Masters remix version of "I Do." Reworked into a dance track, sampling the melody and lyrics from Father MC's early '90s rap hit "I'll Do 4 You" (which in turn, sampled Cheryl Lynn's "Got To Be Real"), "I Do" takes on a completely different vibe—more street-edged with a rap intro and funky bassline. Although not the strongest singers out there, the trio holds its own on "I Do," relying more on the groove of the track. It's likely, in turn, that top 40 and crossover stations will also choose the remix over the original version of the song. But more important, the girls won't lose their "Blaque" base with R&B radio, thanks to this savvy remix offering.

NEW & NOTEWORTHY

THE TROUTBAND Apples Falling (2:52)

PRODUCER: Joe Dochtermann
WRITERS: J. Prosek, E. Ziv
PUBLISHER: not listed
Troutband Productions (album track)
Sometimes, there's truly more than meets the eye with an act's name, which is certainly the case for the Connecticut-based Troutband. Lead James Prosek is one of the pre-eminent illustrators of the hundreds of variations of trout (who knew?), with a beautiful coffee-table book and highly popular poster already established in the marketplace. But like so many others, his real dream is to be a musician. This debut full-length effort, "All Wet,"



with partner Etay Ziv, has an organic, folksy quality about it that is rooted in the coffeehouse circuit where the band originated at Yale University. But underlying that are strains of early R.E.M., Oasis, and any number of '60s ensembles, like Peter and Paul (sans Mary here). It's a curious combination of variables, but it comes together to forge a sound unlike anything in contemporary radio. Standout track "Apples Falling" meanders through its esoteric lyric about recognizing, via days of the week, that a partner is losing the look of love in her eyes. It is accompanied by a sad-sack vocal and cool, easygoing organic instrumentation that blends into an anthem of melancholy. "Apples" could well make a mark over the Americana airwaves, with strong follow-up cuts capable of building this act's following on a national level. This is an ensemble that radio should definitely search out. Find these skilled artisans on mp3.com.

COUNTRY

TIM RUSHLOW When You Love Me (3:45)

PRODUCER: David Malloy
WRITERS: T. Rushlow, P. Howell, D. Malloy
PUBLISHERS: For Ice Cream Music/Sir Rushalot Music/There's One Music, ASCAP; Starstruck Angel Music/Malloy's Toys Music, BMI

Atlantic 300078 (CD promo)
Tim Rushlow rose to prominence in the country industry as front man for the former Warner Bros. band Little Texas and was responsible for such hits as "God Blessed Texas" and "What Might Have Been." Here, he smoothly makes the transition to solo status with this solid single, his debut on Atlantic. Rushlow has always had a radio-friendly voice—smooth and emotionally accessible without being too traditional or too overtly pop, and he sounds great on this midtempo number. Co-written with former Little Texas bandmate Porter Howell and producer David Malloy, the song has a sweet message about the positive power of true love. With its pretty melody and an ear-catching hook, it's a strong contender for airplay. When you add the fact that Rushlow is a known entity to programmers from his Little Texas days, this is a single that should garner immediate attention.

TARA LYN HART Don't Ever Let Me Go (3:26)

PRODUCERS: Dann Huff, Annie Roboff
WRITERS: A. Roboff, B. Nielsen Chapman, B. LaBounty
PUBLISHERS: Aimo Music Corp./Anwa Music/BNC Songs, ASCAP; Careers-BMG Music Publishing/Sweet Dale Music, BMI

Columbia 12555 (CD promo)
Produced by Dann Huff and hit songwriter Annie Roboff (Faith Hill's "This Kiss"), this record has a vibrant, organic feel that sounds both contemporary and country at the same time. Newcomer Hart delivers the goods vocally on this fiddle-laced uptempo track that just about jumps right out of the speakers at you. She has a strong voice with lots of personality in her performance, and the song—written by Roboff and cohorts Bill LaBounty and Beth Nielsen Chapman—is a terrific little piece of work with an infectious melody and happy-to-be-in-love kind of lyric. It all adds up to a strong outing for this promising new talent.

ROCK TRACKS

SHANNON CURFMAN Playing With Fire (4:00)

PRODUCER: Tom Tucker
WRITERS: S. Curfman, W. Kirkpatrick, T. Sims, G. Kennedy
PUBLISHERS: Miscreation Music/Warner-Tamerlane Publishing Corp./Seli the Cow Music, BMI; BMG Songs/Tommy Sims Music, ASCAP

Arista 3819 (CD promo)
A singer/guitarist following in the footsteps of fellow Fargo, N.D., native and Minneapolis transplant Jonny Lang, Shannon Curfman sounds considerably older and more clued to the blues than her 14 years would suggest. "Playing With Fire"—the second single from her surprisingly strong debut album, "Loud Guitars, Big Suspicions"—shows that Curfman has learned much from studying barroom rockers from Janis Joplin to Melissa Etheridge. If hardly original, the track makes up for the mojo-rising clichés with a surfeit of loud, proud energy, fueled by raucous guitars and Curfman's robust voice—which you would swear was seasoned by years of whiskey and cigarettes, if she were old enough to partake in either. "Playing With Fire" is four minutes of manna for mainstream rock stations, particularly those with a rootsy disposition. A teen queen of an entirely different order, Curfman is actually positioned to grow into her role rather than grow out of it.

PETER SEARCY Losing Light Fast (2:58)

PRODUCER: Tim Patalan
WRITER: P. Searcy
PUBLISHER: Searcy Songs, BMI
Time Bomb Recordings (CD promo)
Louisville, Ky., native and former lead

(Continued on next page)

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

SPOTLIGHT

SAVAGE GARDEN

CRASH AND BURN



SAVAGE GARDEN *Crash And Burn* (3:50)

PRODUCER: Walter Afanasieff
 WRITERS: D. Hayes, D. Jones
 PUBLISHERS: Rough Cut Music/WB Music, ASCAP
Columbia 49082 (CD promo)
 Columbia Records has chosen the perfect follow-up single for its superstar duo Savage Garden with "Crash And Burn," a midtempo sizzler that offers comfort when loneliness is the tough order of the day. Lyricist/songwriter Darren Hayes is again in a tender mind-set, further nurturing the caring, vulnerable vibe that the group so beautifully delivered in the gold-selling No. 1 hit "I Knew I Loved You." Witness: "When darkness is upon your door/And you feel like you can't take it anymore/Let me be the one you call/If you jump I'll break your fall/Lift you up and fly away with you into the night." Musical maestro and Savage partner Daniel Jones and producer Walter Afanasieff set the instrumental stage with a barrage of gentle keyboards and a persistent but embracing percussive edge against Hayes' emotional vocal. Since launching in 1997 this band has established itself as a savior of intelligent pop, appealing to both the youth core of mainstream top 40 and the older-leaning audience that tunes in to adult top 40. Now that the label has at last successfully attached an image to the once-faceless ensemble, Savage Garden's calling as one of the new decade's finest examples of pop with a purpose is all the more set in stone. Radio shouldn't hesitate to get this one going for the long haul.

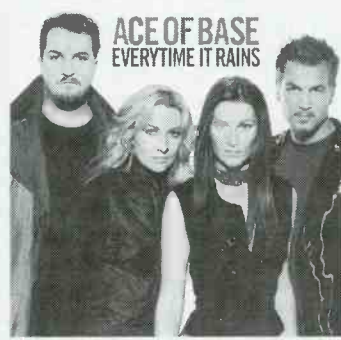
SPOTLIGHT



LEE ANN WOMACK WITH SONS OF THE DESERT *I Hope You Dance* (3:53)

PRODUCER: Mark Wright
 WRITERS: M.D. Sanders, T. Sillers
 PUBLISHERS: MCA Music Publishing, BMI; Soda Creek Songs/Choice Is Tragic Music/Ensign Music Corp., ASCAP
MCA MCNR-02014 (CD promo)
 This is a career record. Years from now, when critics are discussing Womack's vocal gifts and impressive body of work, this is a song that will stand out. Penned by Mark D. Sanders and Tia Sillers, this number has one of the most beautiful, poignant lyrics to come along since Garth Brooks' "The Dance." It's one of those life-affirming songs that makes you pause and take stock of how you're living. It's filled with lovely poetry that will make listeners think, especially with lines like "I hope you still feel small when you stand beside the ocean/Whenever one door closes I hope one more opens/Promise me that you'll give faith a fighting chance/And when you get the choice to sit it out or dance/I hope you'll dance." It's a great song, and Womack does it justice. Her sweet, vulnerable voice perfectly captures the tender sentiment of the lyric. The production is clean and understated, letting Womack's stunning vocal and the great lyric take center stage. Sons Of The Desert lead vocalist Drew Womack and his bandmates contribute vocals to the song and make a wonderful record even better, as the texture of their voices plays nicely against the fragility in Lee Ann's gorgeous delivery. Lee Ann and the Sons performed the song at the recent Country Radio Seminar in Nashville, and judging by the response of programmers in attendance, this record is going to be huge—as it should. Excellence deserves to be rewarded.

SPOTLIGHT



ACE OF BASE *Everytime It Rains* (3:59)

PRODUCERS: Cutfather & Joe
 WRITERS: B. Steinberg, R. Nowels, M. Vidal
 PUBLISHERS: Jerk Awake/EMI-Virgin Music/Future Furniture Music, ASCAP; Valley of Vidal Music, BMI
Arista 3814 (CD promo)
 Like Hanson, the Swedish quartet Ace Of Base might not have been an act you put at the front of your chart-pick list for the new year. But this rousing uptempo track ushers in a feel-good fresh vibe with the gusto of a dull gray wall being whitewashed for the upcoming rebirth of spring. Produced by red-hot duo Cutfather & Joe, and refashioned by Cher/Enrique Iglesias mixers Brian Rawling and Mark Taylor, "Everytime It Rains" is a pure pop splash, bursting with energy and ready to force a grin upon the faces of top 40 pundits by the close of the first chorus. Ace Of Base is no longer plying its signature hip-hop-lite beat of yesteryear here; in fact, first-time listeners will probably not even recognize the ensemble—for better or worse. But what a great match for the band's pure pop demeanor. Written by hitmasters Billy Steinberg and Rick Nowels with Maria Vidal, this tune is guaranteed to add flavor to the top 40 palette.

ably a little too R&B flavored for traditional AC programmers. In any case, "I Believe" signals the coming of a vital new vocalist, who must be one incredible presence in a live setting. Hang in there, Saison—you are an artist ahead of your time. For information, contact realdeal records.com.

DANCE

DEEP OBSESSION *One & Only* (3:29)

PRODUCERS: Christopher Banks, Steve Peach
 WRITERS: Banks, Kelly
 PUBLISHER: Control
 REMIXER: Brian Rawlings, Gary Miller
Universal Music (CD promo)
 While its name might sound like something straight from the '80s, this New Zealand female duo—which has already scored three No. 1 singles at home—is right on top of the current dance/pop trend reshaping the world of top 40 in the U.S. Their bow, "One & Only," is a straight-ahead serving of bubbles and bop, pulsing furiously with all the giddiness of a major dancefloor stomp. This is a total feel-good track, with a lyric that simply states that you, baby, are the one that makes me happy: "Should have made it clear, there's no one else for me/You won't be alone when I get to you/You are the one and only." By the second chorus, you'll feel compelled to sing right along, wondering if that's a touch of the spring season peeking through or just the maddeningly catchy chorus. No brain surgery here, just a tasty morsel that will light up the phones at those pop outlets that lean toward dance. The single version is actually a remix, with Cher/Enrique Iglesias aficionado Brian Rawlings and Gary Miller at the controls. An extended remix is also on the promo disc, adding a touch here and there of additional instrumental hooks. Pure fun.

IN PRINT

WESTSIDE: Young Men And Hip Hop In L.A.

By William Shaw
 Simon & Schuster
 \$22; 332 pages

As hip-hop enters the 21st century, it increasingly becomes a rich subject for sociopolitical investigation. Rap, in particular, has changed not only the face of black music but American culture as well. And, of course, those most affected by hip-hop culture have been its creators—men of color.

William Shaw's "Westside: Young Men And Hip Hop In L.A." explores how hip-hop culture, and rap music specifically, has become the vehicle of choice for young men of color attempting to escape the perils of South Central Los Angeles.

Shaw, a contributing editor at Details magazine, chronicles the lives of several young, up coming artists and street promoters as they look to enter the hip-hop game. The stories of young men are all moving, as Shaw relays how these young men view living in the city.

There is Rah, a street promoter, who was the head of his household at the tender age of 14, caring for his mentally ill mother, little sister, and surrogate grandfather. Khop, an aspiring rapper, was fortunate enough to have an industry connection to Ice Cube. He now struggles with trying to balance raising his son and concentrating on his lifelong dream of becoming a star.

In telling their stories, Shaw dispels many of the stereotypes in hip-hop, although he perpetuates certain stereotypes as well. On one hand, the author offers alternatives to the way in which young African-American males are frequently depicted. He shows these young men as caring individuals who are all striving for a common goal. Yet Shaw seems to fall prey to preconceived attitudes, at times seeing his own ethnicity as an inherent barrier in getting to know these men.

Still, Shaw's outsider viewpoint makes the book helpfully objective. Books have proliferated from authors heavily involved in hip-hop culture; for all the benefits of their insider status, these views can be biased. The beauty of "Westside" is that, in the end, the book isn't just about the music and the

money it makes but rather several real young men and their challenging milieu.

The City of Angels not only serves as the setting for Shaw's stories but in many ways is a prime mover in his characters' lives. In particular, the violence that has plagued the streets of South Central L.A. has left hardly any young man untouched.

"In California," Shaw writes, "around 950 African-Americans are murdered each year, compared to about 800 whites, even though blacks only make up about 10 percent of the state's population . . . Everyone young I meet in Southcentral seems to know at least one person who has died vio-

lently, a school friend or a relation. Many have witnessed violence themselves."

Shaw takes the time to provide a brief history lesson on the origins of hip-hop, as well as to define much of the slang used by the music's devotees. Early on in the book, he explains how much of hip-

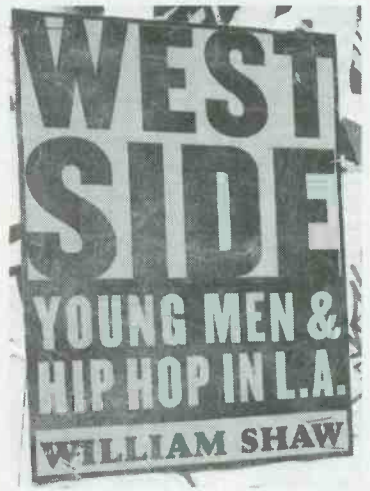
hop language derives from the larger African-American experience.

"Homeboy. Homie. Even those words, such staples of hip hop vocabulary, work to join men to a location. More than that, they contain hidden memories to the great northward migration, of the first half century, when the rural populations of the old South moved to the booming industrial cities. Ghettos began to fill with migrants who clustered together with others they knew from back home. In those days homeboy meant, more literally, 'my boy from home,' from Arkansas, or Mississippi, or Alabama."

As with the blues and postwar Chicago, the keen relationship between music and territory continues with rap and contemporary Los Angeles, as Shaw emphasizes.

"All music is about geography in a way," he writes. "It's either about the place in which it's made or the place where the maker wants to be; rarely though, is music as explicit about its sense of place as hip hop. Hip hop in particular is about where you're from. It's about what where you're from says about you, and what you say about where you're from."

RASHAUN HALL



(Continued from preceding page)

singer/songwriter of cult indie band Squirrel Bait, Peter Searey is known for having one of the most compelling voices in alterna-pop, and on his solo debut, "Losing Light Fast," he blends his gold-plated pipes with superior instrumentation and great hooks, serving up a tune that simply bursts from the speakers like kernels exploding into popcorn. In less than three minutes, this guy manages to draw upon the best of his influences, including Paul Westerberg, Bob Mould, and Ben Folds Five, sending out a song that triple-A and modern rock could easily take to the upper reaches of their playlists. The song was produced by Tim Patalan and recorded in his studio, in a barn in the middle of rural Michigan. Some of that organic vibe must have soaked through to this recording, which will send bullets of emotion through those who identify with his lyric of striving to be the best for the woman in his life: "It's so hard when you're the only star that shines in my sky/Cause it's so hard, and you're the only reason that I try." From his just-released album, "Could You Please And Thank You." Adult-oriented stations, contact California-based Time Bomb Recordings at 949-499-8338. Meanwhile, you can catch Searey on the road through May at venues across the country, including any number of Hard Rock Cafes.

AC

SAISON *I Believe* (4:03)

PRODUCERS: Andrew Rollins, Don Williams
 WRITERS: A. Rollins, D. Williams
 PUBLISHERS: Rollins Tunes/Kaja Music, ASCAP; Hosea Music/Eye Of Kat's, BMI
Real Deal Records 4004 (CD promo)
 Looks can be deceiving, indeed. With the turn of the first line of this song, Manila, Philippines-born Saison (Si-Sun) reveals herself as a resonant, soulful, and gospel-inspired vocalist, a cross between master interpreters Oleta Adams and Des'ree. "I Believe" is a classic love song, promising dedication through it all: "I'll be there when life seems out of touch/And you think you lost it all/I'll be there, all you have to do is call." With Saison's elastic vocal leading the way behind a simple, apt instrumental backdrop, the song crescendos with a church choir toward the end, adding more drama than the average heart can take without a good wringing out afterward. This track, recorded for Evander Holyfield's Real Deal Records, could do well at R&B adult radio (if not for the format's prejudice against any act that isn't black), especially given Saison's biggest influences: Aretha Franklin, Patti LaBelle, and Chaka Khan. Ironically, the track's prob-

Mya Shares Her 'Fear Of Flying'

Sophomore Set Marks Return Of University/Interscope Artist

BY RASHAUN HALL

NEW YORK—If you're a platinum-selling artist with five successful singles under your belt at the ripe old age of 20, some may expect you to be a diva-in-training. That's not the case with University/Interscope's Mya. The soft-spoken songbird remains humble as the April 18 release date approaches for her sophomore album, "Fear Of Flying."

Above all, Mya wants her music to do more than just entertain. "I want to bring people of all races and ages together," she says. "I want to create memories for them. If I can be a part of that, I'm happy."

The new set's title comes from a song she recorded by the same name—not from Erica Jong's 1973 novel. "I wasn't aware of the book, but someone later brought it to my attention," says the singer. "I've just started reading it and have noticed a lot of similarities. 'Fear Of Flying' is a metaphor for the ups and downs of life. It's about handling things like an adult, knowing you must have faith to make anything happen."

Mya, who did some writing on her 1998 self-titled debut album, was heavily involved in the production of "Fear Of Flying." "I wanted to get that hands-on experience. I was involved in every single process, from writing and recording to producing, mixing, and mastering."

"I'm learning that the decisions being made ultimately affect me, so I make most of them with the insight and help of other people," says Mya, who's managed by CD Enterprises and published by Art of War Publishing Inc. and administered by Warner/Chappell Music/Tamerlane Publishing. "I still have to focus on what feels good to me and what's going to work in the long run, instead of selling 20 million records or being controversial."

Many of the album's songs are about female empowerment. First single "Best Of Me," featuring Jadakiss, is an uptempo tune with "a lot meanings," says Mya. "It's talking about not letting the heat of the moment get to you, whether you're in a relationship or not. The physical can be really overwhelming and manipulative at times."

It's ironic that "Best Of Me" became the first single because it was one of the last songs recorded. Jadakiss, a member of Ruff Ryders group the Lox, came aboard as a result of the Ruff Ryders/Interscope connection. Ruff Ryders in-house producer Swizz Beatz provided produc-

tion on the track. The Chris Robinson-directed video was serviced to video outlets March 6. A commercial release date for the single had not been determined at press time.

Other collaborators are Beenie Man ("Lie Detector"), Lisa "Left Eye" Lopes ("Takin' Me Over"), and Jordan Knight ("Underneath The Spanish Sky"). Producers include Soulshock and Karlin, Guy Roche, and Chris "Tricky" Stewart.

"Before we chose 'Best Of Me,' I thought 'Lie Detector' should have been the first single because it was different," says Mya. "No young R&B artist has really tapped into reggae."

Mya faced a different challenge while recording with Interscope labelmate Knight. "I was in Los Angeles, and he was in London. I actually heard his voice through a technology called EDnet. That was my first time recording like that, and it was weird."

The dance-oriented "Pussycats" is a nursery rhyme-influenced song produced by Wyclef Jean and Jerry Wonder. "It may sound sexual, but it's not," says Mya. "It's telling young females to hold off on being physical, especially with people you know aren't going to treat you right."

Interscope hopes "Fear Of Flying" will attract both the R&B/hip-hop and pop audiences. "We'll be paying attention to the street audience with this album," says Steve Stoute, president of black music and executive VP for Interscope Geffen A&M. "We're also looking to build upon her previous success. She gained a large pop audience through 'Ghetto Supastar' and 'Take Me There.' She's also grown as an artist, and her music reflects that."

Violet Brown, Wherehouse Entertainment's director of urban music, says this is a good time for Mya's new release. "Her type of sound is definitely selling right now," she says. "The album will be another crossover smash for Mya."

Says Lisa Lisa, midday personality and music director for WKYS Washington, D.C., "There's a lot of talent in the D.C. area that the rest of the country hasn't been exposed to. Mya is one of those artists who's going to open a lot of doors for mid-Atlantic artists."

Mya hopes to have a live band behind her when she goes on tour, tentatively set for this summer. "Last year's Lilith Fair was the first time that I was given the opportunity to have my own band," says the artist, who's booked by Cara Lewis

of the William Morris Agency. "There are no limitations onstage when you have a band."

As for other artistic endeavors, such as acting, Mya maintains a wait-and-see attitude. "I don't want to do a movie just to promote my album or just to do a movie," says Mya, who made her acting debut in last year's "In Too Deep" with Omar Epps and LL Cool J. "It has to be something meaningful and close to my heart—something that's going to be respected and appreciated."



Deal Makers. Koch Entertainment and State Street Records have partnered for the May 23 release of R&B artist Keptyn's debut album, "The Book Of Animus." In addition, video producer Tracy Robinson of Urban Warrior Films (Ice Cube, 2Pac) has been selected to produce Keptyn's music videos. Shown sealing the deal, from left, are Keptyn's manager Forest Hamilton, Keptyn, and Koch Entertainment president Bob Frank.



MYA

Solé Discusses 2 New Projects, Jordan Announces Tour Plans At Soul Train Awards

BACKSTAGE BANTER: A cross section of R&B/hip-hop music makers navigated their way backstage during the 14th annual Soul Train Awards on March 4 at the Shrine Auditorium in Los Angeles. Among the bits of information that were floated for public consumption:

Def Soul's **Montell Jordan** said he hopes to tour this summer; in the meantime he'll be working on **Deborah Cox's** next project. He added that Cox is recording a duet with **Whitney Houston**—"Same Script, Different Cast"—for the latter's forthcoming "best of" album... Jordan's exuberant labelmate **Sisqo** literally bounced backstage to lament that he's "tired of losing at award shows. They put us [Dru Hill] against TLC, and we can't win against them." But he's excited at the response to "Thong Song," the top 20 Billboard Hot 100 single from his debut solo album "Unleash The Dragon." "'Thong Song' was basically a joke that turned out to be a hit," he said, laughing. Asked about his dream duet partners, Sisqo shot back three names: female group **LovHer**, **Beyoncé Knowles** of **Destiny's Child**, and **Janet Jackson**.

Destiny's Child's **Kelly Rowland** said talking about the departure of members **LeToya Luckett** and **Latavia Roberson** is "counterproductive. We're excited to have **Farrah Franklin** and **Michelle Williams**." Added Knowles, "We wish the other girls all the best, but we're working on a legal settlement and can't talk about it now." The Columbia quartet hopped a plane that night for a promotional European tour; a U.S. tour is planned.

DreamWorks' **Solé** said she'll "definitely be working" with **JT Money** ("Who Dat") again as she prepares to work on her second album in the fall. Also coming this fall: **the Brigade**, a collaboration of **Solé**, **Ms. Toi (Ice Cube)**, and **Bobbi Bosselina**. **Bone Thugs-N-Harmony's Layzie Bone** shouted out an emphatic "hell no" when asked about rumors of the Ruthless/Loud/Epic group breaking up. "Our mamas would kick our butts." The rap collective will be touring this summer; other upcoming projects include a movie and a clothes line.

MCA's **IMx** was touting the group's appearance in the summer movie "Down To The Last Minute," described as a comedy that's a cross between "Ferris Bueller's Day Off" and "Risky Business"... When asked about receiving Soul Train's best new

artist award, **Juvenile**, producer **Mannie Fresh**, and the rest of the Cash Money crew said they were "blessed." In addition to the current Ruff Ryders/Cash Money tour, Fresh talked about giving back to the community and improving living conditions by buying housing projects in the crew's native New Orleans and providing air conditioning.

In addition to watching her figure ("I've been running on the treadmill and cutting out the cupcakes"), **Missy Elliott** said she, **Lil' Kim**, **Mary J. Blige**, and **Kelly Price** are trying to do a project together; while music mate **Timbaland** said he and Elliott have completed four songs for her next album, which will be

"on a whole other level. I changed radio with our sound. When people heard **Aaliyah's** 'One In A Million,' they said, 'We don't understand the drum patterns.' Now you've got **Christina Aguilera** and **Britney Spears** doing it. But now we're going to change it again." Elliott then introduced her new Gold Mind singer **T.C.**,

whose first single is "Take That." Arista's **Angie Stone** is also getting busy. She begins a U.S. tour in April and is making a guest appearance on an upcoming episode of TV's "Moesha" at the request of star **Brandy**. She's also done a song for **Gap Band** member **Charlie Wilson** and will be working soon with **Earth, Wind & Fire**—a "big wish come true. If I had my way," added Stone, "I'd resurrect **Marvin Gaye**."

Double award-winner **Blige** plays a "struggling, 28-year-old mother" in the upcoming film "Prison Song," a role she hopes will lead to others. In her acceptance speech and again backstage, she paid tribute to her fans in jail and the projects. "I always remember where I came from. I can't let go of that. I appreciate that I'm still here because of them"... New Elektra artist **Tamia** is working with **Missy Elliott** and others on her upcoming debut album; a first single is expected at the end of April... Higher Octave/Virgin's **Les Nubians** said they still "compose in French but will write more in English as we learn the language." Member **Hélène Faussart** is working on a poetry book/CD project set for the fall. The act's second album is due in 2001.

CLARIFICATION: Soulshock and Karlin's group **H.E.A.T.** is signed to SoulPower/Columbia; the duo's female rapper **Latrice** is unsigned.



by Gail Mitchell

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart positions and song titles like 'THONG SONG', 'UNTITLED (HOW DOES IT FEEL)', 'I WANNA KNOW'.

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

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

Table listing R&B singles A-Z with columns: Rank, Title, Artist, Publisher, Licensing Org., Sheet Music Dist.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart positions and song titles like 'STAY THE NIGHT', 'THONG SONG', 'MY LOVE IS YOUR LOVE'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table listing recurrent airplay with columns: Rank, Title, Artist, Weeks on chart.



MARCH 18, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	BONE THUGS-N-HARMONY	RUTHLESS 63581*EPIC (11.98 EQ/17.98) 1 week at No. 1	BTNHRESURRECTION 1
2	NEW	1	1	BEANIE SIGEL	ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH 2
3	1	2	16	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001 1
▶ Greatest Gainer ◀						
4	4	3	14	SISQO	DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON 2
5	2	4	12	DMX	RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X 1
6	3	1	7	D'ANGELO	CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO 1
7	5	5	7	JAGGED EDGE	SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK 1
8	6	7	10	JAY-Z	ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER 1
9	9	20	32	MACY GRAY	EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS 9
10	8	9	6	THE LOX	RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS 2
11	16	13	4	DRAMA	TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA 11
12	7	10	5	SNOOP DOGG & THA EASTSIDAZ	DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ 5
13	12	16	32	DESTINY'S CHILD	COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL 2
14	14	14	29	MARY J. BLIGE	MCA 111929* (11.98/17.98)	MARY 1
15	13	11	12	SOUNDTRACK	PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY 5
16	10	8	3	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47 8
17	11	6	5	GHOSTFACE KILLAH	WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE 2
18	15	12	23	ANGIE STONE	ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND 9
19	21	24	27	SOUNDTRACK	JIVE 41686* (11.98/17.98)	THE WOOD 2
20	NEW	1	1	J-SHIN	SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL MY LIFE 20
21	18	18	12	JUVENILE	CASH MONEY 542179*/UNIVERSAL (12.98/18.98)	THA G-CODE 1
22	17	19	25	EVE	RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY 1
23	20	17	6	GUY	MCA 112054 (11.98/17.98)	III 5
24	19	15	11	2PAC + OUTLAWZ	AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE 2
25	24	27	32	HOT BOYS	CASH MONEY 153264*/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE 1
26	25	25	41	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450047*/INTERSCOPE (10.98/16.98)	GHETTO HYMNS 5
27	29	33	21	DONELL JONES	UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/16.98)	WHERE I WANNA BE 6
28	22	23	24	BRIAN MCKNIGHT	MOTOWN 153708*/UNIVERSAL (12.98/18.98)	BACK AT ONE 2
29	32	35	16	NAS	COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS 2
30	35	30	21	SOUNDTRACK	COLUMBIA 69924*/CRG (11.98 EQ/17.98)	THE BEST MAN 2
31	26	29	70	JUVENILE	CASH MONEY 153162*/UNIVERSAL (11.98/17.98)	400 DEGREEZ 2
32	23	22	6	VARIOUS ARTISTS	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883*/LOUD (11.98/17.98)	11
33	28	26	14	THE NOTORIOUS B.I.G.	BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN 1
34	NEW	1	1	BEELOW	BALLIN'/PRIVATE 1 417105*/UNIVERSAL (10.98/16.98) HS	BALLAHOLIC 34
35	30	21	3	AMEL LARRIEUX	550 MUSIC 69741*/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES 21
36	27	32	24	METHOD MAN/REDMAN	DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT! 1
37	36	44	16	YOUNGBLOODZ	LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN 21
38	33	31	18	LIL' WAYNE	CASH MONEY 153919*/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT 1
39	31	—	2	D.I.T.C.	TOMMY BOY 1304* (11.98/18.98) HS	D.I.T.C. 31
40	39	38	16	BOB MARLEY	TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON 21
41	37	45	54	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP 1
42	43	37	17	MONTELL JORDAN	DEF SOUL 546714*/IDJMG (11.98/17.98)	GET IT ON...TONITE 3
43	40	34	11	GOODIE MOB	LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY 8
44	41	39	51	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE 2
45	34	28	5	YOUNG BLEED	PRIORITY 50018* (10.98/16.98)	MY OWN 17
46	38	36	13	FUNKMASTER FLEX & BIG KAP	DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL 3
47	42	40	40	BLAQUE	TRACK MASTERS/COLUMBIA 68987*/CRG (11.98 EQ/17.98)	BLAQUE 23
48	47	46	19	KEVON EDMONDS	RCA 67704 (10.98/16.98)	24/7 15

49	44	41	14	Q-TIP	ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED 4
50	45	51	68	WHITNEY HOUSTON	ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE 7
51	49	42	24	IDEAL	NOONTIME 47882*/VIRGIN (10.98/16.98) HS	IDEAL 19
52	52	—	2	SOUNDTRACK	PRIORITY 50118* (11.98/17.98)	3 STRIKES 52
53	51	49	45	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE 6
54	48	43	18	MARIAH CAREY	COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW 2
55	53	52	37	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/EASTWEST 62232*/VEEG (11.98/17.98)	DA REAL WORLD 1
56	46	—	2	EIGHTBALL & M.J.G.	OTS 8881*/TAM (11.98/16.98)	MEMPHIS UNDERWORLD 46
57	61	55	16	MINT CONDITION	ELEKTRA 62353*/EEG (10.98/17.98)	LIFE'S AQUARIUM 7
58	56	48	10	TRIN-I-TEE 5:7	B-RITE 490359*/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE 41
59	54	53	40	JENNIFER LOPEZ	WORK 69351*/EPIC (11.98 EQ/17.98)	ON THE 6 8
60	58	50	4	JEFFREY OSBORNE	PRIVATE MUSIC 82170*/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE 50
61	60	62	21	MOS DEF	RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES 3
62	55	57	16	KURUPT	ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA 5
63	50	67	54	TLC	LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL 1
64	59	47	5	TINA TURNER	VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN 29
65	63	63	19	CHICO DEBARGE	MOTOWN 153263*/UNIVERSAL (11.98/17.98)	THE GAME 6
66	62	61	43	SNOOP DOGG	NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG 1
67	57	58	16	WILL SMITH	COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM 8
▶ Pacesetter ◀						
68	85	73	22	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012*/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB 37
69	66	59	14	ROME	JTJ 7442*/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU 48
70	70	76	94	DMX	RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT 1
71	73	82	24	YOLANDA ADAMS	ELEKTRA 62439*/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW 50
72	64	54	9	SOUNDTRACK	WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY 11
73	82	71	13	KELIS	VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE 23
74	76	83	64	DMX	RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD 1
75	80	66	50	SILK	ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT 8
76	84	86	7	OUTSIDAZ	RUFFLIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP) 67
77	78	77	67	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (10.98/24.98)	GREATEST HITS 1
78	65	64	46	B.G.	CASH MONEY 153265*/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO 2
79	67	65	17	E-40	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE SICK WID' IT 41691*/JIVE (11.98/17.98)	2
80	100	90	16	JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK 62
81	75	72	50	LIL' TROY	SHORT STOP REPUBLIC 153278*/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH 6
82	79	97	19	WARREN G	G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL 4
83	89	70	17	CHEF RAEKWON	LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY 2
84	81	80	80	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL 1
85	93	87	75	KIRK FRANKLIN	GOSPO CENTRIC 490178*/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT 4
86	77	78	69	R. KELLY	JIVE 41625* (11.98/24.98)	R. 1
87	72	68	14	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3 UTV/DEF JAM 545440*/IDJMG (10.98/17.98)	29
88	90	85	71	DRU HILL	DEF SOUL 524542*/IDJMG (10.98/17.98)	ENTER THE DRU 2
89	RE-ENTRY	7	7	MEL WAITERS	WALDOXY 2825*/MALACO (9.98/15.98)	MATERIAL THINGS 85
90	68	69	5	YUNGSTAR	STRAIGHT PROFIT 63544*/EPIC (11.98 EQ/16.98) HS	THROWED YOUNG PLAYA 63
91	88	79	32	BARRY WHITE	PRIVATE MUSIC 82185*/WINDHAM HILL (10.98/16.98)	STAYING POWER 13
92	69	60	7	THE MADD RAPPER	CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD 13
93	83	100	12	VARIOUS ARTISTS	LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1 78
94	95	81	46	CASE	DEF SOUL 538871*/IDJMG (10.98/16.98)	PERSONAL CONVERSATION 5
95	87	74	19	MASTER P	NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME 1
96	NEW	1	1	NUWINE	REAL DEAL 0795 (10.98/16.98)	GHETTO MISSION 96
97	71	88	23	SOLE	DREAMWORKS 450118*/INTERSCOPE (10.98/16.98) HS	SKIN DEEP 27
98	96	84	30	MOBB DEEP	LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK 2
99	92	94	46	VARIOUS ARTISTS	RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1 1
100	86	89	41	JA RULE	MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS	VENNI VETTI VECCI 1

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 page 29)

explains Leeuw. "The strong use of his mother tongue, Tswana, and other South African languages clearly root him in this country. His play on words in these languages is funny, extremely skillful, and appealing."

Leeuw also notes that the accomplished skills of producer Mthethwa (who lived in the U.S. for several years) lend the songs an international sheen that bodes well for Pantsula's future career.

Pantsula is confident that com-

binning hip-hop with *kwaito* (urban black pop) and *pantsula* rhythms (local roots) from several decades ago will bridge the gap between fans of these genres. "Kwaito fans often frown on hip-hop lovers, saying they're private-school types who listen to U.S. stuff and are not connected enough to the townships," says Pantsula.

"What Isaac and I are doing is fusing these cultures and making hip-hop accessible to a cross section of people, which will help

develop a following here," he continues. "I must say I was pretty shocked not to find a rap section in the music awards. I know the majors aren't releasing local stuff, but you have to support hip-hop wherever you can. It's going to be big."

Assistance in preparing this story was provided by Ellie Weinert in Germany and Diane Coetzer in South Africa. Kwaku can be reached at kaywrite@hotmail.com.



Blast Off. Grammy-nominated producer Armando Colon has signed a worldwide co-publishing agreement with Edmonds Music Publishing. Colon and manager/partner Fred Crawford have also created full-service record label/production company Launch Pad Entertainment. The label's first releases will be summer projects by Mark Middleton and The Incredible Siamese. Pictured, from left, are Yab Yum/Elektra VP Michael McQuarm and VP of business and legal affairs Maury B' Enemi, Launch Pad's Colon and Crawford, Kenneth "Babyface" Edmonds, and senior VP of Edmonds Music Publishing Randy Cohen.

Clubland Grows Impatient For New Kristine W. Album

ALL THAT GLITTERS: While writing about the initial artist confirmations for the seventh annual Billboard Dance Music Summit in last issue's column, we couldn't help but recall **Kristine W.**'s jaw-dropping performance at last year's closing night event.

In an incredibly savvy 25-minute set that incorporated theatrics, special effects, and *live* singing, W. epitomized what it means to be a true performer.

Unlike too many contemporary pop performers, W. eschewed lip-syncing, which in recent years has become somewhat of an art form. In fact, W. actually *prefers* to sing live, which she did, it should be noted, while dancing to choreographed moves.

We should also add that the lovely singer/songwriter ably hit all the right notes! (Weeks after the live telecast of the 42nd annual Grammy Awards, we still find ourselves cringing about some of the *live* performances.)



by Michael Paoletta

Performing several songs from her "forthcoming album"—the buoyant (and radio-ready) "Let Love Reign," the wickedly infectious "Never Been Kissed," the big-band-hued "Clubland," and a delicious trance-laced cover of **James Taylor's** "Shower The People"—Ms. W. lovingly held every club punter in attendance in the palm of her hand.

Of course, the audience wouldn't have had it any other way. By the time she sang her last note, the same question was on everyone's lips: When is the new album being released?

At the time, her label (RCA Records) had tentative plans to release it in the fall. Well, autumn came and went without a new Kristine W. album. Now it's March, and except for two bootleg 12-inches ("Clubland" and "Stand In Love"), purveyors of fine dance/pop music are still waiting.

Dance Trax was fortunate, though. Several months ago, we were given the opportunity to hear a version of the new album. In addition to the abovementioned songs, the set spotlighted such potent upbeat jams as "Stand In Love" and "Someone (Watching Over Me)," as well as power ballads like "That's How It Goes" and "We Will Meet Again."

With such infectious, hook-laden, and radio-friendly songs—and an actual talent to boot—we can't help but wonder what exactly is going on in the decision-making executive offices of RCA.

Could it be that the men and women in suits aren't hearing the same hits we're hearing? Could it be that the label doesn't have the strength,

courage, or know-how to properly market and promote an artist like Kristine W.? Could it be that the label just doesn't truly understand an artist like W.? Could it be that the label finds her too mature and not youthful enough?

Perhaps RCA simply has a double standard when it comes to the marketing and promoting of certain types of acts—or artists who aren't in the same age bracket as, say, labelmate **Christina Aguilera**.

Having said that, the members of **the Verve Pipe**, also signed to the label, appear to be the same age as W. For RCA, it may be just fine for rockers, and not for a dance/pop artist, to be thirtysomething. Has the RCA contingent already forgotten about **Cher's** recent dance/pop success?

"When you're putting together an album as anticipated as Kristine's, you want to make sure it's perfect," explains **Vince Degiorgio**, VP of international A&R at RCA. "We're taking extra time to make the album that her fans really want. We think the finished record will be the record they'll want."

"We are totally devoted to Kristine," continues Degiorgio. "With this

new album, there's no room for failure."

Let's just hope everyone else at the label is on the same page and feels the same way. Always remember, there is power in numbers. Our fingers are crossed.

SHOWING OUT: After scoring major points on global dancefloors with tracks like "Sensuality" and a wicked cover of **Womack & Womack's** "Teardrops," Fresh Records U.K. act **Lovestation** has finally delivered its debut album, "Soulsation." And quite frankly, it's a winner! Featuring its core members, writers/producers **Vicki Aspinall** and **David Morgan**, Lovestation wouldn't be complete without the soulful vocals of divas-in-waiting **Lisa Hunt**, **Eva Troy**, and **Fayleine Brown**, whose voice has guested on numerous underground house jams.

Those with fond memories of New York's defunct Paradise Garage club will immediately embrace such soul-soaked anthems as "Shine On Me" and "Love Come Rescue Me" (the **Victor Simonelli** mix).

Old-school R&B purists will likely gravitate toward tracks like "I Have A Dream" and "All In My Mind," both



The Young And The Restless. Last month, the British DJ trio/production outfit Hixxy, Force & Styles trekked across North America in support of its happy hardcore compilation "This Is Noize" (hiGHBorn Recordings). As DJs at raves in Toronto and Phoenix, among other locations, the ultra-photogenic trio played a musical mix that combined vocal-driven trance, breakbeat, and house. On April 11 hiGHBorn is scheduled to issue Force & Styles' "Heart Of Gold," a two-disc set that finds the twosome in search of the perfect—and, of course, happy—beat. Shown, from left, are Hixxy, Force, and Styles.

of which drip with a certain TLC sensibility.

(Continued on next page)

The Dance Trax HOT PLATE

- **Trüby Trio**, "A Go Go"/"Carajillo"/"Prima Vera" (Compost Records Germany single). Fave German outfit delivers this smart maxi-CD, which is being distributed by Studio K7 in the U.S. The "Afro Lyppo"-sampled "A Go Go" is a '60s-hued throwback, while "Carajillo" and "Prima Vera" seamlessly merge house, Latin, and Afro-Cuban rhythms.

- **Kim English**, "Been So Long" (Nervous acetate). Culled from the forthcoming "Energized" album—which includes new remixes of songs from the singer's debut, "Higher Things"—this **Anita Baker**-by-way-of-English chestnut receives savvy remix therapy from the **Wamide Project**.

- **Alan Parker**, "Unlimited Love" (Strut U.K. single). This promo-only 12-inch is equal parts **Eddie Drennon & B.B.S.**, **Unlimited** ("Let's Do The Latin Hustle") and **Love Unlimited** ("Love's Theme"). Talk about a savory step back in time!

- **Swedish Open**, "Natural High"/"Moody" (Dada Records/Warner Music Sweden single). Produced/masterminded by **Christian Falk**—responsible for one of last year's best albums ("Quel Bordel")—this double-sided 12-inch is awash in breezy, soulful house grooves. The stand-out is the cover of **ESG's** "Moody," with clubland veteran **Kenny Bobien** on the mike. FYI, a version of "Moody" also appeared on "Quel Bordel," with **Neneh Cherry** handling the vocal chores.

- **Moloko**, "The Time Is Now" (Echo U.K. single). Deciding on a follow-up to "Sing It Back," one of 1999's biggest club records, couldn't have been an easy task. But with "The Time Is Now," U.K. duo Moloko has chosen a winner. Of the myriad of remixes/remixes, our advice is simple: go directly to **François K.'s** Vocal mix and **Blissed Out** dub. Of course, the restructurings supplied by **Can 7** and **DJ Plankton** aren't too shabby either. Now, where's that U.S. deal?

Technomeister Văth Establishes 'Contact' On Ultra

BY RICK SALZER

NEW YORK—Starting out as a DJ, producer, and label owner (Hart-house) in the mid-'80s, German native **Sven Văth** has always had a strong penchant for multi-tasking.

Throughout the '90s, and in addition to his numerous DJ residencies—which includes two clubs in Germany and a bimonthly gig at New York's Twilo club—Văth has issued seven studio albums and opened the doors to Frankfurt-based Cocoon Management.

He also mans the turntables at the End and the Rex clubs in London and Paris, respectively, on a regular basis. And there's his nationally broadcast radio show, "Club Night," which airs every Saturday night on Germany's HR3.

On March 27, Văth's latest album, "Contact," will be released on Virgin Records Germany, the label to which Văth is directly signed. New York-based Ultra Records will issue the album April 18 in the U.S.

Virgin Schallplatten GmbH handles Văth's publishing.

While many fans may expect to hear a connection between Văth's last studio album, 1998's "Fusion," and the new one, Văth has other plans.

"I had co-produced my last four studio albums with Ralf Hildenbeutel, and I felt it was time for a change," explains Văth. "After electro, techno, ambient, experimental, and everything else that Ralf and I produced together, there were few formulas left to exploit.

"Even though my record company told me not to mess with a good thing, I thought it was time to infuse some new blood," he continues. "It actually was not an easy decision. After the last album, I was thinking of doing a remix album of 'Fusion.' That way, I could get all the people around me involved in the project. But I scrapped the idea and decided to bring in all these other talented artists to co-pro-



VATH

duce the album. This way we could blend all of our favorite styles of electro-heavy techno."

Aside from Văth, co-production credits on this album belong to **Johannes Heil**, **Alter Ego** (aka Roman Flugel and **Jorn Elling-Wuttke**), and **Anthony Rother**.

Upon its Jan. 8 release in Germany, the set's first single, "Dein Schweiss" (Your Sweat), immediately debuted in Germany's top 50, says Văth.

According to Văth, this was a huge breakthrough. "We have had trance-type tracks in our top 50, but never proper techno and electro," he says.

"Frankly, I was surprised myself. Hopefully, the single and the album can have similar impacts in the U.S."

Văth's "Fusion" was also licensed by Ultra Records for the U.S.

"Sven's 'Fusion' album did quite well for us," notes Ultra marketing director **Lou Montorio**. "We have moved just over 10,000 copies. Although that doesn't sound huge, Sven was extremely busy and had little time to give tour support."

"This time around," continues Montorio, "we will have our full machine supporting the album. Some of the highlights for the 'Contact' campaign will include a release party at Twilo, a 600-piece press mailing list, full service to a wide range of DJ pools, and an exclusive Sven-mixed DAT that we will be sending to about 50 radio stations."

A promotional mailing of "Your Sweat" will be mailed to club and radio DJs the week of March 20. This will be followed by a commercial release in early April.

Additionally, Montorio says, the label will be mailing 100,000 postcards, of which 20,000 will go directly to "our exclusive list that we have acquired over the years from our bounce-back cards."

Although Văth keeps a busy schedule, Ultra hopes to launch a tour in the latter part of spring. Managed and booked by his Cocoon agency, Văth has recently aligned himself with **Paul Morris** of New York-based AM Only for all North American bookings and inquiries.

Billboard Dance Breakouts

MARCH 18, 2000
CLUB PLAY

1. **BE ENCOURAGED** DAWN TALLMAN RAMPAGE
2. **SHARE MY JOY** GTS FEAT. LOLEATTA HOLLOWAY KING STREET
3. **STILL IN MY HEART** TRACIE SPENCER CAPITOL
4. **MY IMAGINATION** SK8 LOGIC
5. **SAY MY NAME** DESTINY'S CHILD COLUMBIA

MAXI-SINGLES SALES

1. **RAINBOW COUNTRY** BOB MARLEY VS. FUNKSTAR DELUXE EDEL AMERICA
2. **TROUBLE WITH BOYS** LORETA REPRISE
3. **MISSING YOU** KIM ENGLISH NERVOUS
4. **HEAVEN'S EARTH** DELIRIUM NETWORK
5. **DIVING FACES** LIQUID CHILD ULTRA

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	3	4	9	PLANET LOVE (FROM THE MOVIE "FLAWLESS") JELLYBEAN 2578	1 week at No. 1 TAYLOR DAYNE
2	4	6	6	THE CHASE LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
3	6	7	8	WHEN THE HEARTACHE IS OVER VIRGIN 38691 †	TINA TURNER
4	1	3	9	STOP PLAYING WITH MY MIND STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
5	2	2	8	SSST...(LISTEN) NERVOUS 20406	JONAH
6	10	21	4	AMERICAN PIE MAVERICK PROMO/WARNER BROS. †	MADONNA
7	5	1	9	I LEARNED FROM THE BEST ARISTA 13823 †	WHITNEY HOUSTON
8	9	15	6	THINK IT OVER JELLYBEAN 2556	JENNIFER HOLLIDAY
9	12	16	6	JUMP FOR JOI (THE MILLINEUM MIXES) NERVOUS 20417	JOI CARDWELL
10	8	10	7	THERE YOU GO LAFACE PROMO/ARISTA †	PINK
11	11	12	8	MOVE YOUR BODY JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUDY ALBANESE
12	7	5	9	UP IN FLAMES C2 79308/COLUMBIA †	SATOSHI TOMIIE FEATURING KELLI ALI
13	15	17	7	BARBER'S ADAGIO FOR STRINGS MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT
14	16	27	5	THE RETURN OF NOTHING BLUEPLATE 005/STRICTLY RHYTHM	SANDSTORM
15	17	30	5	RAINBOW COUNTRY EDEL AMERICA 006919	BOB MARLEY VS. FUNKSTAR DE LUXE
16	13	11	9	STOP THE ROCK 550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY
17	26	42	3	GIVE ME TONIGHT 2000 CONTAGIOUS 1013	SHANNON
18	20	29	6	WHAT A GIRL WANTS RCA PROMO †	CHRISTINA AGUILERA
19	25	36	4	KING OF MY CASTLE STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
20	23	33	6	LET NO MAN PUT ASUNDER MCA 155708	MARY J. BLIGE
21	35	43	3	DESERT ROSE A&M PROMO/INTERSCOPE †	STING FEATURING CHEB MAMI
22	28	37	4	IT FEELS SO GOOD FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
23	22	32	6	HERE I AM DEFINITY 007	BOBBY D'AMBROSIO FEATURING KELLI SAE
▶ POWER PICK ◀					
24	41	—	2	MISSING YOU NERVOUS 20271	KIM ENGLISH
25	24	26	7	LOVE WILL FIND YOU (LEGAR A TI) SONY DISCOS PROMO †	JACI VELASQUEZ
26	34	39	5	COMMUNICATION (SOMEBODY ANSWER THE PHONE) TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUJ
27	21	14	11	I SEE YOU BABY JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
28	38	46	3	SENSE OF DANGER PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
29	37	41	5	LA LA LA MOONSHINE 88467	THE FRESHMAKA
30	29	18	9	YOU'RE WHERE I BELONG MOTOWN PROMO/UNIVERSAL †	TRISHA YEARWOOD
31	18	13	13	HORNY HORNS GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
32	14	9	14	I'M OUTTA LOVE DAYLIGHT 79354/EPIC †	ANASTACIA
33	30	28	8	ALRIGHT TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E
34	32	35	5	TAKE MY SOUL JELLYBEAN 2567	PLASMIC HONEY
35	31	23	10	DAMMIT JANET GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
36	27	20	13	AL-NAAFYISH (THE SOUL)-Y2K MIXES CUTTING 445	HASHIM
37	19	8	11	TEMPERAMENTAL ATLANTIC 84654	EVERYTHING BUT THE GIRL
38	42	50	3	PRAISE THE DJ TOMMY BOY SILVER LABEL 2024/TOMMY BOY	PUSAKA
39	47	—	2	WHY CAN'T YOU BE REAL NERVOUS 20411	BYRON STINGILY
40	46	—	2	SHACKLES (PRAISE YOU) C2 79347/COLUMBIA	MARY MARY
41	33	25	11	I BELIEVE IN LOVE IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
▶ HOT SHOT DEBUT ◀					
42	NEW ▶	1	1	BE WITH YOU INTERSCOPE PROMO	ENRIQUE IGLESIAS
43	39	40	5	IF YOU WANNA DANCE HOLLYWOOD PROMO	NOBODY'S ANGEL
44	NEW ▶	1	1	IF IT DON'T FIT GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
45	44	38	8	YOU WON'T SEE ME CRY RISK 017/PLASTIK	MARKUS SCHULZ
46	NEW ▶	1	1	HARD NIGHT EDEL IMPORT	PHUNKY DATA
47	NEW ▶	1	1	DRAMA ON THE DANCEFLOOR NITEGROOVES TRACKS 116/KING STREET	HIDEKI FEAT. PAUL E. ALEXANDER
48	50	—	2	TURN ME OVER JELLYBEAN 2573	WONDERBOX
49	NEW ▶	1	1	HEAVEN'S EARTH NETTWERK 33101	DELERIUM
50	36	19	13	BLUE (DA BA DEE) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65

◻ 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	2	1	7	MARIA MARIA (T) (X) ARISTA 13774 †	4 weeks at No. 1 SANTANA FEATURING THE PRODUCT G&B
2	1	—	2	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
3	3	3	13	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
4	5	4	4	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
5	4	2	43	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
▶ GREATEST GAINER ◀					
6	10	8	13	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
7	7	5	7	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
8	8	6	8	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
9	6	—	2	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
10	9	7	7	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
▶ HOT SHOT DEBUT ◀					
11	NEW ▶	1	1	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
12	11	9	20	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
13	12	11	69	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
14	16	13	14	HE'S ALL I WANT (T) (X) BLACK MOON 97061/V2	ANGELMOON
15	13	10	25	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
16	14	12	93	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
17	17	15	80	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
18	18	14	19	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
19	19	16	14	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
20	21	18	17	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
21	20	19	9	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
22	NEW ▶	1	1	CAN'T HELP IT (T) (X) TWISTED 155682/MCA	FUNKY GREEN DOGS
23	NEW ▶	1	1	SLIPPIN' INTO DARKNESS (T) (X) AVENUE 74488/RHINO	WAR
24	31	17	13	GET IT ON TONITE (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
25	30	25	6	IT FEELS SO GOOD (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
26	26	20	34	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
27	22	—	2	WHY CAN'T YOU BE REAL (T) (X) NERVOUS 20411	BYRON STINGILY
28	23	23	57	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
29	28	26	76	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
30	29	24	8	LOVER (T) (X) ANTLER SUBWAY 6055/NEVER	LORDS OF ACID
31	15	—	2	JUMP FOR JOI (THE MILLINEUM MIXES) (T) (X) NERVOUS 20417	JOI CARDWELL
32	25	—	2	MY IMAGINATION (T) (X) LOGIC 72540	SK8
33	35	30	36	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
34	24	21	30	9PM (TILL I COME) (T) (X) RADICAL 99004 †	ATB
35	NEW ▶	1	1	WOKE UP THIS MORNING (X) STREETBEAT 069	VINNIE PAULEONE & THE BA DA BING ORCHESTRA
36	RE-ENTRY	2	2	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG	MARY MARY
37	27	27	7	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
38	NEW ▶	1	1	SOLA (X) RMM 840912 †	INDIA
39	33	22	15	THE GREATEST ROMANCE EVER SOLD (T) (X) NPG 13749/ARISTA †	THE ARTIST
40	38	31	21	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
41	37	—	2	PLANET LOVE (FROM THE MOVIE "FLAWLESS") (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
42	36	32	98	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
43	34	29	19	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME
44	40	33	44	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
45	RE-ENTRY	4	4	COMMUNICATION (SOMEBODY ANSWER THE PHONE) (T) (X) TOMMY BOY SILVER LABEL 2063/TOMMY BOY †	MARIO PUJ
46	48	42	4	ALRIGHT (T) (X) TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E
47	41	34	4	THE CHASE (T) (X) LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
48	46	39	45	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
49	39	35	13	BLUE (DA BA DEE) (T) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
50	42	36	34	BODYROCK (T) (X) V2 27595 †	MOBY

DANCE TRAX

(Continued from preceding page)

Pop purists need look no further than the **Bernard Edwards/Nile Rodgers**-penned "Why"—originally recorded by **Carly Simon** in the '80s—which was released as a single last year.

With such a club- and radio-ready collection of songs, we wouldn't be surprised if Lovestation has a U.S. deal by the time you finish reading this sentence.

BELGIUM-BASED PRODUCER Sven van Hees (aka DJ Ramon Ser-

rano) will likely please fans of **Massive Attack** and **Tosca** on his sophomore album, "Gemini." Issued via Life Enhancing Audio/NEWS Belgium, the suave 10-track collection comfortably bridges the gap between easy listening music of the '60s and today's lounge-primed electronica.

Tracks like "Flute Salad," "Tsunami (Inside My Soul)," "Matrass Mambo," "Supafly (Hannah's Lullaby)," and "Seasonal Bounty (Smooth '94)" overflow with lush vibes and soothing rhythms. Quite the fab musi-

cal journey, especially during life's more stressful moments. For more information, access news.be.

On the same label is "Transatlantik Lounging 2," a sublime post-club compilation spotlighting jazzy Afro/Latin-tinged soundscapes. Lovingly mixed by Dutch DJ **Enrico Riva** (aka **Alfred Bos**)—who along with **Monte La Rue**, **Xavier Perce**, and **Serrano**, forms the DJ collective **Mood Patrol**—the 15-track collection includes such gems as **Reminiscence Quartet's** "Roda Mundo," **Classen**

Collective's "Close To Greatness," and **Ashley Beedle's** remix of **Byron Wallen's** "Winds Of Change"/"Earth Roots."

In stores March 20, "Transatlantik Lounging 2" is available in two formats: single-disc CD and triple-pack vinyl set.

FINALLY, those in search of some fine melodic, as well as vocal-driven, drum'n'bass should investigate **Duke Mushroom's** "Singin' In The Brain" (Rampage Music). Compiled by Mush-

room and the **Freshmaka**, the multi-artist compilation includes **Blackwater's** "Burn Like The Sun," **DJ Kazimir's** "Spread Your Wings," and **90 Daze's** "Waiting."

Covers of **Duran Duran's** "Rio" (**Iku Iku**) and the **Smiths's** "How Soon Is Now" (**Duke Mushroom's** "Our Love Is Here To Stay") is deliciously delirious.



Big Country Steps. The recent "Country Steps In For First Steps 2000" benefit concert, hosted by Epic artist Joe Diffie, raised \$88,000 for First Steps, a Nashville school for children with special needs. Shown, from left, are WSM-FM's Bill Cody; artists Ty Herndon, Collin Raye, Diffie, Chely Wright, Don Rigsby, Ronnie Bowman, Sammy Shelor, Kenny Smith, Andy Griggs, and Richard Marx; and WSM-FM's Amie Harper.

Foxworthy Goes For The 'Big Funny'

Comedian Draws On Home Life For His DreamWorks Debut

BY DEBORAH EVANS PRICE
NASHVILLE—Many comedians worry about the creative well running dry, but for multi-platinum comic Jeff Foxworthy, inspiration springs forth at home. On his DreamWorks debut, "Big Funny," due April 25, Foxworthy gleans material from his life as husband and father to spark laughs.

"I start to worry sometimes because between albums and HBO and Showtime things, I've probably done eight or nine hours of material," says Foxworthy. "You start to worry, 'Is this still going to be funny?' For the first six months or a year that I did this, I

used to think, 'What am I going to talk about?' I'd look at billboards and look through magazines. Then I decided early, I'm going to talk about my life. I'm going to talk about my kids, my family, and my life, and I think that's why it continues on. If you look back at any record or special, it's like a snapshot of a year or two of my life."

Those snapshots have coalesced into one of the most successful comedy careers of his generation. His first Warner Bros. album, 1994's "You Might Be A Redneck If . . ." and the follow-up, 1995's "Games Rednecks Play," have both been certified triple-platinum. "Crank It Up: The Music Album" was issued in the fall of 1996, and "Totally Committed" was released in the spring of 1998. They have been certified platinum and gold, respectively.

Additionally, Foxworthy starred for two seasons on "The Jeff Foxworthy Show," has written several best-selling books, and currently hosts "The Foxworthy Countdown," a weekly country countdown show syndicated to 120 stations by MJI Broadcasting.

"I consider myself part of country music," says Foxworthy. "Country music is the only form of music that has always had comedy associated with it."

After four albums with Warner Bros. Nashville, Foxworthy decided to take his act to DreamWorks. "It's like getting a new girlfriend or boyfriend," he says. "Somebody else is excited about you again."

Why did he choose DreamWorks? "I felt like they were real innovative," he responds, "and they were kind of hungry and excited. When you're at one place for a long time, you kind of get set in your ways, and they get set in their ways. You don't think of new ways to do things. In talking to them, they were so jazzed up and had such a passion."

He says the fact that DreamWorks can provide options in addition to recording is attractive but confesses he isn't looking to do another TV series. "If I never do another sitcom, I'm not going to jump off a bridge," he says.

Although Foxworthy writes almost all of his own material, he solicited help from his friend Ritch Shydnor on the last two albums. "He has two daughters, and we have kind of the same life," says Foxworthy. "He used to do stand-up, and I've always loved his stuff. These last two [projects] they wanted pretty quick, so I said, 'Come here and help me. I've got an idea about some stuff.' And we kind of think alike."

"Big Funny" features bits that revolve around NASCAR, his in-laws, the differences between men and women, and a true story about a man who had his nipple bitten off by a beaver. "It's a good, well-rounded Jeff

Foxworthy album," says John Rose, DreamWorks senior executive for sales and marketing. "It touches on some new subjects and continues some old themes."

As with his previous albums, there will be a combination music/comedy single. "Blue Collar Dollar" features Foxworthy, fellow comedian Bill Engvall, and Marty Stuart and will go to country radio March 20. There will also be a video out Tuesday (14), and Foxworthy will be doing liners for the video outlets.

Fans will have the opportunity to see him deliver the new material live on the Blue Collar tour, which will also include Engvall, Craig Hawksley, and Ron White. "It's probably the most fun I've ever had onstage," says Foxworthy. "We were going to do it January through May, and the response has been so big, we've decided to do the

whole year that way. This thing is just awesome. We all go out and do stand-up. Then at the end, we bring out stools and sit there on them and try to make each other laugh and get each other to tell stories that get told at the Waffle House at 2 o'clock in the morning."

Media will play a key part in the project's launch. Foxworthy will be appearing on "Late Show With David Letterman," "CNN Showbiz Today," "The View," "The Daily Show" on Comedy Central, "Politically Incorrect," and other shows, along with a satellite media tour.

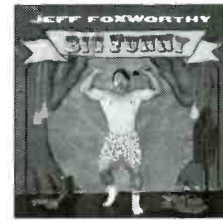
DreamWorks will also support "Big Funny" with radio, TV, and print ads and will buy ads specifically targeting the trucker's market. The label is working on a special promotion with country.com. "We're also talking with American Greeting Cards about some things for Jeff," says Rose. "He actually has some things going with them, so we're looking at ways to increase awareness."

DreamWorks is doing a "Blue Collar Dollar" promotion with Musicland. "We're doing a \$2-off coupon with Musicland stores," says Rose. "Those will be given away at concerts, comedy clubs, and retail."

Jon Kerlikowske, GM at Tower Nashville, anticipates the new Foxworthy album will sell briskly. "We've always done pretty well with him," he says. "The neat thing about comedy records and comedians specifically is once they've established an audience, whatever comes out sells to them."

"So you can almost go back and look at whatever units he sold on the last project, and you can almost be sure he's going to sell at least that many," he says. "Then if he has a single that radio stations pick up on and becomes a novelty, that's when you sell a whole bunch."

Foxworthy is booked by Mike Smardak with Nashville-based Outback Artists and is managed by J.P. Williams.



Asleep At The Wheel, Dylan Roll Through March On Tour; Broadcasters Honor Black

ON THE ROW: Grammy-winning western swing group **Asleep At The Wheel** is joining **Bob Dylan** on the road throughout March. The group, which won two Grammys for its "Ride With Bob" album (a tribute to **Bob Wills**), joins Dylan in San Luis Obispo, Calif., Saturday (11) and continues on tour through the month, ending up in Rochester, N.Y., March 31.

ON THE RADIO: At the recent Country Radio Seminar (CRS) here, **Clint Black** was the surprise honoree of this year's Country Radio Broadcasters Year 2000 Artist Humanitarian Award for his work on behalf of St. Jude Children's Research Hospital, the U.S.A. Harvest Food Drive, Operation Heartland, and a national shoe drive, among other charity work. Black received the award from last year's recipient, **Reba McEntire**.

This year's CRS had 2,353 registrants, up some 8% from last year. Newly elected to the Country Radio Broadcasters board of directors are BNA's **Tom Baldrica**, **John Crenshaw** of WCMS Norfolk/Virginia Beach, Va., and **Lee Nye** of KUBB Merced, Calif.

Apart from an increased level of acrimony at times between labels and radio—which is certain to increase with the rise of pop activity by country labels and artists—CRS was also remarkable for the fact that many people seemed to have noticed for the first time that country radio has largely driven away its male listeners. In one attempt to try to remedy that, McVay Media VP **Bob Moody** reported on a new format his company is developing. Male Country will try to attract young males as a high-testosterone format featuring such artists as **Waylon Jennings** and **Merle Haggard**.

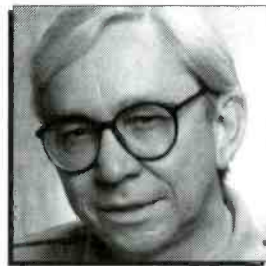
Following CRS, **Tim Murphy** left KKBQ Houston to become PD of high-profile WSM-FM here. He is returning to Nashville, where he was head of promotion for the late Rising Tide Records.

ON THE TUBE: Never knew he was that country, but **Barry Manilow's** first country special airs on TNN April 11. The two-hour special, dubbed "Manilow Country," features **Trisha Yearwood**, **Jo Dee Messina**,

Deana Carter, **Lila McCann**, **Lorrie Morgan**, **Neal McCoy**, **Kevin Sharp**, **Gillian Welch**, and **Jaci Velasquez**.

TNN will televise its first animated feature when it airs MGM Animation Productions' "Tom Sawyer" March 27, with a repeat April 1. Character voices and original songs are provided by **Marty Stuart**, **Waylon Jennings**, **Lee Ann Womack**, **Mark Wills**, **Rhett Akins**, and **Charlie Daniels**, with additional voice work by **Hank Williams Jr.** MCA will release the soundtrack April 4. MGM Family Entertainment will distribute the videocassette and DVD.

DEALS: **James Monroe** has launched the Bill Monroe Merchandising Co. in Nashville to market merchandise bearing his late father's likeness. Available are **Bill Monroe** CDs, cassettes, pictures, posters, T-shirts, ball caps, ties, belt buckles, bumper stickers, bandannas, and a commemorative plate.



by Chet Flippo



GOOD THINGS: The **Vince Gill** song "Way Back Home" has been recorded by Broken Bow Records artists **Damon Gray** and **Joanie Keller** for a single release to benefit the Carole Sund/Carrington Foundation. The latter, based in Modesto, Calif., raises public awareness of missing persons and posts rewards for information leading to the return of those missing. Broken Bow formed an alliance with the foundation in October 1999.

Riders In The Sky will play a concert March 31 at Nashville's Ryman Auditorium to benefit the Hospital Hospitality House of Nashville. The latter offers a "home away from home" for family members of critically ill patients.

With corporate sponsor L'Oreal, 18-year-old **Lila McCann** is establishing the Lila McCann Scholarship at her Tacoma, Wash., high school.

CHANGES: This will be my last Nashville Scene column before I join the dotcom life at SonicNet. I want to thank **Timothy White** and the extraordinary staff of Billboard for five wonderful years here. Heartfelt thanks similarly go to almost everybody on Music Row in Nashville for your warm support and help.



BLACK



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	3	5	18	HOW DO YOU LIKE ME NOW? J.STROUD,T.KEITH(T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
2	2	1	26	MY BEST FRIEND B.GALLIMORE,J.STROUD,T.MCGRAW(A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	1
3	5	6	12	THE BEST DAY T.BROWN,G.STRAIT(C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	3
4	4	2	20	BACK AT ONE C.CHAMBERLAIN(B.MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	2
5	1	3	27	SMILE D.HUFF(C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA 65906 †	1
6	7	7	20	LESSONS LEARNED T.LAWRENCE,F.ANDERSON,B.CARR(T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	6
7	8	8	18	LOVE'S THE ONLY HOUSE M.MCBRIDE,P.WORLEY(T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA 65933 †	7
8	6	4	28	COWBOY TAKE ME AWAY B.CHANCEY,P.WORLEY(M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
9	10	10	22	BECAUSE YOU LOVE ME T.MCGRAW,B.GALLIMORE(J.S.SHERILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	9
10	9	11	29	THIS WOMAN NEEDS D.HUFF(K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	9
11	12	12	10	BEEN THERE C.BLACK(C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	11
12	13	15	21	CARLENE B.GALLIMORE(P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	12
13	11	9	24	BREATHE B.GALLIMORE,F.HILL(H.LAMAR,S.BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. 16884/WRN †	1
14	14	13	12	DO WHAT YOU GOTTA DO A.REYNOLDS(P.FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT †	13
15	15	17	24	IT WAS T.BROWN,B.CANNON,N.WILSON(G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	15
				AIRPOWER		
16	16	20	12	SHE'S MORE D.MALLOY,J.G.SMITH(L.HENGBER,R.CROSEY)	ANDY GRIGGS (V) RCA 65936 †	16
17	19	23	21	BUY ME A ROSE K.ROGERS,B.MAHER,J.MCKELL(J.FUNK,E.HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	17
				AIRPOWER		
18	20	28	11	THE WAY YOU LOVE ME B.GALLIMORE,F.HILL(K.FOLLESE,M.DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	18
19	17	19	18	DADDY WON'T SELL THE FARM J.SCAIFE(S.FOX,R.BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	17
20	26	26	8	LET'S MAKE SURE WE KISS GOODBYE T.BROWN(V.GILL)	VINCE GILL (V) MCA NASHVILLE 172148	20
21	22	25	10	REAL LIVE WOMAN G.FUNDIS,T.YEARWOOD(B.CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	21
22	18	18	29	HE DIDN'T HAVE TO BE F.ROGERS(B.PAISLEY,K.ROVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
23	28	29	9	WHAT I NEED TO DO B.CANNON,N.WILSON(B.LUTHER,T.DAMPHIER)	KENNY CHESNEY (V) BNA 65964	23
24	27	27	15	UNBREAKABLE HEART B.GALLIMORE(B.TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	24
25	23	21	39	SOMETHING LIKE THAT B.GALLIMORE,J.STROUD,T.MCGRAW(R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
26	29	33	7	COULDN'T LAST A MOMENT D.HUFF,C.RAYE(D.WELLS,J.STEELE)	COLLIN RAYE (C) (D) EPIC 79353 †	26
27	31	31	10	ANOTHER NINE MINUTES R.E. ORRALL,J.LEO(T.DOUGLAS,B.CRAIN,T.BJPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	27
28	33	38	14	THE CHAIN OF LOVE D.JOHNSON,C.WALKER(J.BARNETT,R.LEE)	CLAY WALKER GIANT ALBUM CUT †	28
29	32	34	9	NO MERCY J.SCAIFE(D.MORGAN,T.CERNEY,S.A.DAVIS)	TY HERNDON (C) (D) EPIC 79345 †	29
30	34	36	8	MORE T.BRUCE(T.MCHUGH,D.GRAY)	TRACE ADKINS CAPITOL ALBUM CUT †	30
31	30	30	10	ROCK THIS COUNTRY! R.J.LANGE(S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	30
32	40	51	24	GOODBYE EARL B.CHANCEY,P.WORLEY(D.LINDE)	DIXIE CHICKS (C) (D) MONUMENT 79352 †	32
33	36	37	10	UNCONDITIONAL S.HENDRICKS,J.COLE(L.HENGBER,D.BRYAN,R.RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	33
34	37	39	6	ME NEITHER F.ROGERS(B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	34
35	35	35	16	THE FUN OF YOUR LOVE R.BYRNE(A.ROBOFF,B.N.CHAPMAN,J.DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	35
36	43	44	5	YES! N.WILSON,B.CANNON(C.BROCK,S.SMITH,J.COLLINS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN †	36
37	42	40	10	JIMMY'S GOT A GIRLFRIEND D.JOHNSON,R.ZAVITSON,T.HASELDEN(A.SMITH,R.HARBIN,R.MCDONALD)	THE WILKINSONS (C) (D) (V) GIANT 16887 †	37
38	39	41	11	JUST BECAUSE SHE LIVES THERE J.TAYLOR(D.DODSON,B.LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	42	17	WHAT I NEED S.HENDRICKS(M.GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	39
40	44	43	5	THE BLUES MAN K.STEGALL(H.WILLIAMS JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	40
41	38	32	19	CAN'T NOBODY LOVE YOU (LIKE I DO) J.STROUD(D.ORTON,C.MAJESKI)	WYONNNA (C) (D) (V) CURB 172141/MERCURY	31
42	52	53	4	FLOWERS ON THE WALL K.STEGALL(L.DEWITT)	ERIC HEATHERLY MERCURY ALBUM CUT †	42
43	46	54	4	YOUR EVERYTHING M.ROLLINGS,K.URBAN(C.LINDSEY,B.REGAN)	KEITH URBAN CAPITOL ALBUM CUT †	43
44	45	47	7	I THINK YOU'RE BEAUTIFUL D.HUFF(S.DIAMOND,M.DERRY)	SHANE MINOR MERCURY ALBUM CUT	44
45	47	—	2	MURDER ON MUSIC ROW T.BROWN,G.STRAIT(L.CORDELE,J.SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	45
46	51	57	6	IT'S ALWAYS SOMETHIN' D.COOK,L.WILSON(M.GREEN,A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	46
47	48	46	9	I'VE FORGOTTEN HOW YOU FEEL V.GILL(S.ISAACS,K.SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	46
48	50	49	8	800 POUND JESUS M.A.MILLER,M.MCANALLY(B.MADDOX,P.W.THORN)	SAWYER BROWN CURB ALBUM CUT †	48
49	49	50	7	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) R.DUNN,T.MCBRIDE(D.WELLS,J.WOOD)	WADE HAYES MONUMENT ALBUM CUT †	49
50	53	60	3	PRAYIN' FOR DAYLIGHT M.BRIGHT,M.WILLIAMS(S.BOGARD,R.GILES)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	50
51	56	56	4	SOMETHING TO WRITE HOME ABOUT B.CANNON,N.WILSON(C.MORGAN,T.RAMEY)	CRAIG MORGAN ATLANTIC ALBUM CUT †	51
52	58	61	3	GROW YOUNG WITH YOU T.BRUCE(H.LINDSEY,A.CUNNINGHAM)	COLEY MCCABE WITH ANDY GRIGGS RCA ALBUM CUT	52
53	62	59	3	I NEED YOU ALL THE TIME B.HUFF,BLACKHAWK(P.BUNCH,J.PRICE,S.TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	53
54	59	62	4	OUT HERE IN THE WATER M.WRIGHT(R.L.HOWARD,R.L.BRUCE,T.BRUCE)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 172120 †	54
				HOT SHOT DEBUT		
55	NEW ▶	1	1	FOREVER WORKS FOR ME E.SEAY,J.HOBBS(R.GILES,S.BOGARD)	NEAL MCCOY GIANT ALBUM CUT	55
56	54	48	8	WHERE CAN I SURRENDER J.STROUD,B.GALLIMORE,R.TRAVIS(R.KILLOUGH)	RANDY TRAVIS DREAMWORKS ALBUM CUT	48
57	65	70	16	LET'S MAKE LOVE B.GALLIMORE,F.HILL(C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
58	73	—	2	CHANGE J.SLATE,M.WRIGHT,SONS OF THE DESERT(C.WISEMAN,M.SELBY)	SONS OF THE DESERT MCA NASHVILLE ALBUM CUT †	58
59	57	58	19	THE COLD HARD TRUTH K.STEGALL(J.O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	45
60	70	71	6	GOIN' UNDER GETTIN' OVER YOU B.GALLIMORE,R.DUNN,K.BROOKS(R.DUNN,T.MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	60
61	68	72	10	I WILL...BUT D.HUFF(K.OSBORN,J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	61
62	61	—	2	KISS ME NOW M.SPIRO(M.SPIRO,G.BURR)	LILA MCCANN ASYLUM ALBUM CUT	61
63	55	45	17	ME AND MAXINE K.STEGALL(G.BRADBERRY,M.LUNN)	SAMMY KERSHAW (V) MERCURY 117212	35
64	RE-ENTRY	2	2	CAN'T HELP CALLING YOUR NAME W.ALDRIIDGE(T.MATHEWS,J.BERNARD)	JASON SELLERS BNA ALBUM CUT	64
65	NEW ▶	1	1	DON'T EVER LET ME GO D.HUFF,A.ROBOFF(A.ROBOFF,B.N.CHAPMAN,B.LABOUNTY)	TARA LYN HART COLUMBIA ALBUM CUT	65
66	60	55	9	NOTHING CATCHES JESUS BY SURPRISE G.FUNDIS(W.JENNINGS,T.DOUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	50
67	NEW ▶	1	1	LET'S GO CHASE SOME WOMEN M.CHAIN(M.CHAIN)	MICHAEL CHAIN HARD TEN ALBUM CUT	67
68	NEW ▶	1	1	BREATHLESS J.NIEBANK,T.BRUCE(N.THRASHER,K.SHIVER,K.BLAZY)	RIVER ROAD VIRGIN ALBUM CUT	68
69	NEW ▶	1	1	YOU'LL ALWAYS BE LOVED BY ME B.GALLIMORE,R.DUNN,K.BROOKS(R.DUNN,T.MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	69
70	67	63	8	CRACKER JACK DIAMOND R.HALL(R.SCAIFE,N.THRASHER)	MARTY RAYBON TRI CHORD ALBUM CUT †	63
71	66	67	11	MY HOMETOWN L.MAINE,C.ROBISON(C.ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	65
72	NEW ▶	1	1	FAITH IN YOU S.WARINER(S.WARINER,B.ANDERSON)	STEVE WARINER CAPITOL ALBUM CUT	72
73	75	—	3	STUCK IN LOVE G.NICHOLSON(G.NICHOLSON,K.PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	73
74	RE-ENTRY	3	3	THE TROUBLE WITH NEVER B.GALLIMORE,J.STROUD,T.MCGRAW(T.MARTIN,M.NESLER)	TIM MCGRAW CURB ALBUM CUT	66
75	NEW ▶	1	1	NO TIME FOR TEARS T.MCGRAW,B.GALLIMORE(S.D.JONES,J.D.MESSINA)	JO DEE MESSINA CURB ALBUM CUT	75

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

Billboard® Top Country Singles Sales

MARCH 18, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	5	AMAZED BNA 65957/RLG	LONESTAR
2	2	2	5	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
3	18	—	2	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
4	4	5	4	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
5	5	4	13	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
6	3	3	23	BIG DEAL CURB 73086	LEANN RIMES
7	6	10	7	NO MERCY EPIC 79345/SONY	TY HERNDON
8	8	8	10	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
9	7	6	29	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
10	NEW ▶	1	1	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
11	9	7	24	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
12	12	18	3	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
13	10	9	16	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYONNNA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	11	144	HOW DO I LIVE ▲ [®] CURB 73022	LEANN RIMES
15	13	12	50	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
16	14	13	24	STEAM EPIC 79269/SONY	TY HERNDON
17	15	15	20	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
18	17	16	14	TWENTIETH CENTURY/NEW YEAR'S EVE 1999 RCA 65917/RLG	ALABAMA
19	16	14	18	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN
20	19	17	45	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
21	20	19	18	DON'T MAKE ME BEG CURB 73087	STEVE HOLY
22	21	21	41	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
23	23	22	88	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
24	22	20	30	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
25	24	23	18	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY

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

COUNTRY CORNER



by Wade Jessen

GIVE 'EM HELL, BOYS: To punctuate the findings of Edison Media Research unveiled at the recent Country Radio Seminar (see story this page) regarding the rejuvenation of country radio's male listenership, Toby Keith's prototypical male attitude song, "How Do You Like Me Now?!" tops Hot Country Singles & Tracks, with 5,422 detections and 42 million estimated audience impressions.

AM/FM-owned KMLE Phoenix is the overall airplay leader, with 593 plays, and music director Jon Allen says Keith's song played well in his market for several reasons, including a strong female response. "We thought [the song] would be a huge male record, which we need right now to balance out all the female pop stuff. But it ended up testing much more mass-appeal than we predicted [in call-out research]."

Allen says Keith plays in the market frequently and has a higher level of awareness in Phoenix because of business holdings there. "Toby owns a couple of restaurants here, so it's sort of a second home market for him."

"How Do You Like Me Now?!" is Keith's fourth No. 1 on the radio chart and is the first chart-topper for DreamWorks' Nashville operation since it began issuing singles two years ago.

On Top Country Albums, "How Do You Like Me Now?!" scans more than 14,000 units and rises 13-11.

HER TENNESSEE MOUNTAIN HOME: Dolly Parton's landmark return to her bluegrass roots sweeps up Greatest Gainer honors on Top Country Albums as "The Grass Is Blue" gains 1,500 units to vault 71-38 after Parton made a couple of stops at network talk shows. Parton performed the old English ballad "Silver Dagger" Feb. 28 on "Late Show With David Letterman" and again the following morning on "Live With Regis & Kathie Lee."

Admitting that Parton's superstar status hasn't hurt, Sugar Hill GM Bev Paul says retailers are becoming more bluegrass-savvy, which has helped move Parton's set. "The awareness of bluegrass at retail is so much higher than three or four years ago. This is very encouraging to us."

SO LONG: It is with this issue that we bid a fond farewell to Chet Flipppo, our respected Nashville bureau chief who is leaving to pursue other journalistic endeavors. During the five years he's spent with us on Music Row, Chet has brought our publication only top-shelf notice. His international reputation for excellence was acknowledged as the recipient of the Country Music Assn.'s 1998 Media Achievement Award. Good luck, Chet. We'll miss you.

On another note, we'd certainly be remiss not to acknowledge the late Pee Wee King's contribution to country music chart keeping (see story, page 6). It was largely at King's urging in the early 1940s that Billboard published its first country chart, in 1944, and it was from King's personal list of radio stations that this publication initially gathered airplay information. We say farewell with a tip of the Stetson to you, Mr. King.

Pop/Country Debate Sets Tone For Seminar

This article was prepared by Sean Ross and Phyllis Stark of Country Airplay Monitor.

NASHVILLE—A session dealing with the debate over pop vs. traditional influences on today's country radio was highly charged at this year's Country Radio Seminar (CRS), held March 1-4 in Nashville. CRS also featured the unveiling of several new research projects commissioned exclusively for the seminar, including the suggestion that country do more to repatriate male listening.

Hotly debated topics at "Too Country? Too Pop?" ranged from WQMX Akron, Ohio, PD Kevin Mason's refusal to play country covers of pop hits to Lonestar's decision to perform what one panelist derisively called "the Chicago version" of "Amazed" at the American Music Awards. At another panel, an audience member criticized Faith Hill for appearing "embarrassed to death to be a country artist on the Grammys."

Several times throughout the convention the issue of whether country should return to its '80s stance of playing pop crossovers came up. In response to a suggestion made by Research Group president Rick Torcasso in a recent interview in Country Airplay Monitor that country stations should have played Celine Dion's "My Heart Will Go On," consultant Joel Raab says, "You've got to draw the line somewhere."

As for his refusal to play Mark Wills' cover of the pop/R&B hit "Back At One," WQMX's Mason asked why Music Row had to mine pop hits, rather than its own back catalog of "should've been" hits. But KBEQ (Q104) Kansas City, Mo., PD Mike Kennedy responded, "Let's don't play God with the radio station," urging the audience to let listeners decide whether a song is sufficiently country.

Explaining the economics that had prompted the mini-crossover boom, RCA Label Group chairman Joe Galante said that even "Amazed" got a 30%-50% boost when it got on top 40 and AC radio. And that despite spending eight weeks at No. 1 on the country charts, he said, "we could not get arrested on a national network [TV]

show . . . until we crossed over."

Galante also pointed out that if Lonestar hadn't retooled "Amazed" for pop radio, top 40 boy band 'N Sync would have cut its own version.

But even Sony Music Nashville president Allen Butler, explaining Dixie Chicks' ability to move albums without pop radio, pointed out that he was able to procure outside exposure for the act based on "their look, their attitude," etc. Meanwhile, KYNG (Young Country) Dallas PD Bob McNeill said that label sales staffs, not radio, are to blame if country albums don't sell through.

For his part, panelist Kenny Rogers, a longtime poster boy for crossover airplay, explained that with all artists facing a limited career at any format, they shouldn't be blamed for having larger aspirations. "Garth Brooks knows that before long, country radio is going to shut him down, and I applaud him for trying [to cross to pop as Chris Gaines]." But Rogers also called on crossover artists to develop a "camaraderie with country radio, so you don't throw [crossover success] in their face."

Similarly, Mercury Records president Luke Lewis noted that Shania Twain's intent was never to cross pop but merely to expand the parameters of what was accepted at country radio. While WQMX's Mason was unhappy about hearing a customized version of "That Don't Impress Me Much" on his AC rival, Lewis emphasized that any gripes country radio might have should be with Mercury, not with Twain, because "Shania told us, 'We really don't want to alienate these people.'"

In the end, Galante said, country radio already had a pretty good mix of traditional vs. pop styles as a format that could accommodate both Martina McBride and Brad Paisley. And, he told the audience, "if you think [Kenny Chesney] is pop, put it next to Kid Rock and tell me how pop it is."

Last year, in a much-talked-about presentation, Edison Media Research's Larry Rosin encouraged country radio to look at the speed at which it was turning records over and to consider adding call-out research.

This year, Rosin's call was to repatriate male listening, which most stations have seen decline.

Pointing out a male/female differential in the acceptance of "soft AC country"—such as "Amazed" or Mark Wills' "Wish You Were Here"—Rosin cited client WHSL Greensboro, N.C., whose syndicated "John Boy And Billy" morning show leans heavily male and whose music downplays AC titles. A more male-skewed country format, Rosin said, would help expand the audience and serve as a viable alternative in markets where two country stations find themselves in a record-for-record war of attrition.

While noting that he got a lot of criticism for suggesting country stations could have played Dion's "My Heart Will Go On," Torcasso, in his session "Attack-Proof Your Station," reiterated his recommendation. He also said country stations might have played Sixpence None The Richer's "Kiss Me" and appropriated that group for the format, something he said a few of his clients dabbled

with. McVay Media consultant Mike McVay said country stations could have easily played Sarah McLachlan's "I Will Remember You."

At that session, Torcasso and McVay presented the results of a new research study of about 800 people in eight markets with both country and top 40 or hot AC stations. Among the conclusions Torcasso drew is that when a pop competitor starts playing a country song, the country stations "should play it more. The country audience is expanding its likes beyond what country music has to offer," he said. "The country audience would rather listen to a Backstreet Boys record than [a country song] not in the top 10. Country core users have an affinity for certain pop songs much more than they did a year ago."

Torcasso also recommended growing more country artist icons. "Increase promotion about the familiar top artists," he said, "and do what you can to help them cross over to other formats. That will help grow country icons. Create value that transcends country music."



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

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

- | | | | | | | | |
|----|---|----|---|----|--|----|---|
| 48 | 800 POUND JESUS (Illegal, BMI/Yo Man, BMI) | 70 | CRACKER JACK DIAMOND (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Rio Bravo, BMI) WBM | 2 | MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL | 28 | THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM |
| 27 | ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM | 19 | DADDY WON'T SELL THE FARM (Kreditcard, ASCAP/Penny Annie, BMI/Copyright, BMI) | 71 | MY HOMETOWN (Warner-Tamerlane, BMI) WBM | 59 | THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL |
| 4 | BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM | 65 | DON'T EVER LET ME GO (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP/Careers-BMG, BMI/Sweet Dale, BMI) | 29 | NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM | 35 | THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lil-lally, ASCAP/Anwa, ASCAP) WBM |
| 9 | BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM | 14 | DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM | 66 | NOTHING CATCHES JESUS BY SURPRISE (Waylon Jennings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Wilderness, BMI) HL/WBM | 74 | THE TROUBLE WITH NEVER (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM |
| 11 | BEEN THERE (Blackened, BMI/Steve Warner, BMI) WBM | 72 | FAITH IN YOU (Steve Warner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL | 75 | NO TIME FOR TEARS (EMI April, ASCAP/Sound Island, ASCAP/Royal Haven, BMI/Keen Eye, BMI) | 18 | THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) CLM/HL |
| 13 | BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM | 42 | FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI) | 54 | OUT HERE IN THE WATER (Rebecca Lynn Howard, ASCAP/Tennessee Colonel, ASCAP/Mopan River, ASCAP/AG, ASCAP/WB, ASCAP/Tractor Tracks, BMI/Pop-A-Wheelie, ASCAP/Big Red Tractor, ASCAP) WBM | 10 | THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM |
| 68 | BREATHLESS (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) | 55 | FOREVER WORKS FOR ME (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM | 50 | PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL | 24 | UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM |
| 17 | BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI) | 60 | GOIN' UNDER GETTIN' OVER YOU (Sony/ATV Tree, BMI/Showbiz, BMI) HL | 21 | REAL LIVE WOMAN (Cryer Way To The Bank, SESAC/Child Bride, SESAC) | 33 | UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM |
| 64 | CANT HELP CALLING YOUR NAME (Pyramid Valley, BMI/EMI, BMI) | 32 | GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL | 67 | LET'S GO CHASE SOME WOMEN (Michael Chain, BMI/Hard Ten, BMI) | 49 | UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) (Irving, BMI/Almo, ASCAP) WBM |
| 41 | CANT NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM | 52 | GROW YOUNG WITH YOU (Song Matters, ASCAP/Famous, ASCAP) HL | 57 | 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 | 39 | WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM |
| 12 | CARLENE (EMI April, ASCAP/Phi Vassar, ASCAP/EMI Blackwood, BMI/Rory Bourke, BMI) HL | 22 | HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL | 20 | LET'S MAKE SURE WE KISS GOODBYE (Vimny Mae, BMI) WBM | 23 | WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/two Guys Who Are Publishers, ASCAP) HL |
| 58 | CHANGE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro N Sis, BMI/Estes Park, BMI) HL | 1 | HOW DO YOU LIKE ME NOW?! (Itokeo Tunes, BMI/Wacissa River, BMI/EMI, BMI) | 7 | LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL | 56 | WHERE CAN I SURRENDER (Universal, BMI/Final Approach, BMI) WBM |
| 26 | COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM | 53 | I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL | 63 | ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunmusic, ASCAP) WBM | 36 | YES! (McSpadden-Smith, ASCAP/AG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL |
| 8 | COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL | 44 | I THINK YOU'RE BEAUTIFUL (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP) | 34 | ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL | 69 | YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showbiz, BMI) HL |
| | | | | 30 | MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Dei, ASCAP) WBM | 43 | YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM |
| | | | | 45 | MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI) | | |

MARCH 18, 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	27	DIXIE CHICKS ▲ ⁴ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	2	17	FAITH HILL ▲ ² WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
3	3	3	122	SHANIA TWAIN ◆ ¹⁶ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
4	4	4	40	LONESTAR ▲ ² BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
5	5	7	110	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
6	6	5	44	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	7	8	43	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
8	8	6	8	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
9	9	11	103	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
10	10	10	19	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
(11)	13	16	18	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	11
12	17	15	43	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
13	11	12	25	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
14	15	14	53	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	12	9	5	WYNONNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
16	16	13	19	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
17	18	20	98	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
18	19	17	5	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
(19)	20	19	23	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
(20)	25	23	6	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
(21)	26	22	40	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
22	21	—	2	LORRIE MORGAN BNA 67919/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION	21
(23)	28	29	28	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
(24)	30	24	48	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
25	22	18	15	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
26	24	21	19	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
(27)	32	31	44	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	27
28	14	61	20	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
(29)	36	32	39	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
30	27	26	37	GEORGE JONES ● ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
31	29	25	42	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
32	23	—	2	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98) HS	PHIL VASSAR	23
33	31	27	68	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
34	35	28	18	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
35	33	33	31	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
36	37	30	53	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
37	34	35	28	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24

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
▶ GREATEST GAINER ◀						
(38)	71	67	19	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
39	41	42	82	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
40	42	38	39	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
41	40	34	96	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
42	44	—	2	CHET ATKINS RCA CAMDEN 6070/DELTA (14.98 CD)	GUITAR GENIUS/RELAXIN' WITH CHET/NASHVILLE GOLD	42
43	38	39	48	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
44	39	36	94	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
45	43	41	20	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
46	45	44	42	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
47	50	45	80	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
48	46	40	18	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
49	48	46	69	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
50	49	43	18	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
51	47	37	24	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
52	51	50	25	JOHN PRINE OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
53	52	48	21	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
▶ PACESETTER ◀						
(54)	64	68	3	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	54
55	53	53	24	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
56	59	49	79	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
57	56	55	49	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
58	54	58	8	MINDY MCCREARY BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
(59)	RE-ENTRY	5	5	VARIOUS ARTISTS COMING HOME 42254 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 1: A GATHERING OF COUNTRY MUSIC LEGENDS	39
60	55	54	50	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
61	57	52	41	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
(62)	RE-ENTRY	5	5	VARIOUS ARTISTS COMING HOME 42255 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 2: A GATHERING OF COUNTRY MUSIC LEGENDS	40
(63)	68	74	3	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	63
64	63	47	41	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
65	65	56	48	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
(66)	RE-ENTRY	5	5	VARIOUS ARTISTS COMING HOME 42256 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 3: A GATHERING OF COUNTRY MUSIC LEGENDS	41
67	61	59	22	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
68	62	63	86	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
(69)	73	70	5	KEITH URBAN CAPITOL 97591 (10.98/16.98)	KEITH URBAN	60
70	60	62	44	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
71	67	65	84	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
72	66	57	18	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
73	69	60	44	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
74	70	69	36	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
(75)	RE-ENTRY	27	27	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38

○ 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®**

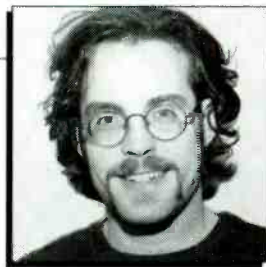
MARCH 18, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	144
2	2	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	129
3	4	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	300
4	3	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	265
5	6	PATSY CLINE MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	64
6	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	228
7	5	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	132
8	9	TIM MCGRAW ▲ ² CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	310
9	8	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	237
10	10	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	89
11	11	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	676
12	12	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	266
13	15	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	130

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	ALISON KRAUSS ▲ ² ROUNDER 610325/MDJM (10.98/16.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	177
15	14	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	284
16	17	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 110651 (10.98/16.98)	PURE COUNTRY (SOUNDTRACK)	378
17	16	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	127
18	21	VINCE GILL ▲ ⁴ MCA NASHVILLE 111047 (10.98/16.98)	WHEN LOVE FINDS YOU	282
19	22	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	118
20	19	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	215
21	18	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	506
22	20	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	431
23	—	THE JUDDS CURB 111514/MCA NASHVILLE (11.98/17.98)	GREATEST HITS	11
24	25	VINCE GILL ▲ ² MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	195
25	24	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (10.98/16.98)	IT MATTERS TO ME	118

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

KEEPING THE FAITH: Of all the celebratory events on behalf of the centenary of Kurt Weill's birth this year, the world tour of "Der Weg Der Verheissung" (The Eternal Road) stands as by far the most momentous. Weill composed the music for a monumental biblical tableau by Franz Werfel and Max Reinhardt in 1934, although the work was only performed in truncated form. Following a thrilling concert performance of the final act of "The Eternal Road" at the 1998 BBC Proms festival in London, Germany's Chemnitz Opera premiered the original full version of "The Eternal Road" last summer, in an international co-production with New York's Brooklyn Academy of Music, the New Israeli Opera, and Poland's Opera Kraków.

Following a November revival in Chemnitz, "The Eternal Road" traveled for a full staging Feb. 28-March 1, 3-5 at the Brooklyn Academy of Music. To be sure, the 3½-hour work shows Weill in transition, in no-man's land between his final European masterpieces of "The Silver Lake" and "The Seven Deadly Sins" and his initial, tentative forays into Broadway with "Johnny Johnson" and "Knickerbocker Holiday." The piece has its *longueurs*, yet "The Eternal Road" also boasts some of Weill's most powerful music—particularly in the deeply moving denouement of "Die Propheten."

The tragic story of "The Eternal Road" concerns a synagogue under siege (by what are eventually seen as brown-shirted thugs), as the rabbi steels his congregation with biblical tales of the Jewish people's long perseverance in the face of persecution. In setting this scriptural *songspiel*, Weill wrote his most diverse score, as elements of Mahler's grandiose angst rub up against Bachian polyphony and strains of cantorial tradition about dance-hall rhythms. All the while, the Weill sound-prints of piquant choral writing and sinewy orchestration preside in abundance. Even with the allusive attractiveness of the sets and costumes, the music actually seemed superior to the spectacle (although this seems to be somewhat of a minority view).

A veteran of Decca's great Weill recording project of the late '80s and early '90s, conductor John Mauceri led the Robert Schumann Philharmonic and Chemnitz Opera Choir with idiomatic assurance. Great individual performances came from Dieter Montag as "the Adversary" and Jürgen Freier as Jeremiah, on whose prescient soliloquies hang the emotional, melodic crux of the work. The cast and crew of "The Eternal Road" continue their travels with late-April performances in Tel Aviv, Israel; in July, the production travels to Expo 2000, in Hannover, Germany.

A recording of "The Eternal Road" would seem a just document for the composer's centenary; obviously, it is an expensive affair (with productions underwritten by Deutsche Bank), but surely there will be radio tapes from live broadcasts of the piece on tour. Decca would be the ideal label for such a set, with a recording of the work an ideal caper to its Weill catalog—although at this point in Universal's devolution, that is certainly out of the question. Per-

haps Wergo—the label of Schott & Co., associated with Weill's publishing agent, European American Music—may come to the rescue. According to the Kurt Weill Foundation, though, nothing is set yet.

A small taste of "The Eternal Road" can be had via last year's wonderful Sony Masterworks Heritage reissue of "Lotte Lenya Sings Weill: American Theatre Songs" (the sequel to the equally wonderful "Lotte Lenya Sings Weill: Seven Deadly Sins" And Berlin Theatre Songs"). Weill's wife and muse sings a previously unreleased English version of "Song Of Ruth," one of the work's more beguiling moments.

Beyond "The Eternal Road," the Weill centenary offers more riches, indicating the heightened position the composer has come to hold as we finally hear his music as uniquely illustrative of our past century (Billboard, Oct. 23, 1999). The Kurt Weill Foundation has an elaborate Internet site (kwf.org) that offers an international calendar of events and upcoming publications and recordings, as well as a multimedia glimpse of the man and his music.

In the Weill renaissance of the past two decades, one of the catalytic performers has been Ute Lemper, the embodiment of a new generation of Lenya-esque singer/actor. The German-born, New York-based chanteuse was a key player in Decca's Weill recordings, with hit sets of songs and lead roles in recordings of "The Seven Deadly Sins" and "The Threepenny Opera." Decca has just reissued the latter album in evocative new packaging (too bad a new liner essay comes at the expense of producer Michael Haas' important interpretative notes). By far the finest modern recording of this epochal work, Decca's "Threepenny Opera" features Lemper as Polly, René Kollo as Macheath, and Milva as the most scintillating Jenny ever, with Mauceri conducting.

This is a big year for Lemper: On April 4, Decca issues her album "Punishing Kiss," an extraordinary collection of contemporary cabaret songs written for her by the likes of Elvis Costello, Tom Waits, Nick Cave, and Philip Glass—artists who have Weill's influence as common cause (see story, page 1). The disc also features a revelatory, rock-inflected setting of "The Tango-Ballad" from "The Threepenny Opera," sung with Neil Hannon of the English pop group the Divine Comedy. In more traditional mode, Lemper sang Weill with London's Matrix Ensemble as part of the South Bank Centre's ambitious Weill festival, and she sings an all-Weill program March 24 at Carnegie Hall with the New York Pops. Here's to hoping that Decca takes advantage of this high-profile year to reissue her Weill recital video (taped live in Paris) on DVD.



SCENE FROM "THE ETERNAL ROAD"

Another key contributor in the Weill centenary has been Viennese conductor/singer HK Gruber. He directed the Ensemble Modern and leads Max Raabe and Sona MacDonald in the first recording of "The Threepenny Opera" using the new critical edition of the score, issued by RCA/BMG last fall. Vocally, Gruber features with Markus Stenz and the London Sinfonietta in the glorious, definitive recording of "Der Silbersee" (The Silver Lake), also issued by RCA late last year. Due from RCA in the fall is another promising Gruber-led album with Ensemble Modern, a set of salon arrangements of Weill songs popular in European nightclubs of the '30s.

In print, Overlook Press just published "Kurt Weill: A Life In Pictures And Documents," by the Kurt Weill Foundation's David Farneth with Elmar Juchem and Dave Stein. The coffee-table tome doubles as a catalog for the traveling exhibition "Musical Stages: Kurt Weill (1900-1950) And His Century," which just opened in Berlin and comes to New York next year.



WEILL

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			◀ NO. 1 ▶	
1	1	17	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS 17 weeks at No. 1
2	2	100	ANDREA BOCELLI ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
3	3	14	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	4	18	ANNE-SOPHIE MUTTER DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
5	5	48	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
6	6	6	NADJA SALERNO-SONNENBERG/SERGIO AND ODAIR ASSAD NONESUCH 79505 (16.98 CD)	NADJA SALERNO-SONNENBERG, SERGIO & ODAIR ASSAD
7	7	20	LONDON SYMPHONY ORCH. LOMA MAR QUARTET MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
8	11	56	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
9	10	32	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
10	8	5	VARIOUS ARTISTS SONY CLASSICAL 89209 (16.98 EQ CD)	AMORE 2: GREAT ITALIAN LOVE ARIAS
11	13	3	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
12	15	2	VARIOUS ARTISTS ECM 449958 (18.98 CD)	ARVO PART: ALINA
13	NEW▶		VARIOUS ARTISTS HEARTS OF SPACE 11114 (10.98/16.98)	SACRED TREASURES III-CHORAL MASTERWORKS FROM RUSSIA AND BEYOND
14	12	7	SOUNDTRACK SONY CLASSICAL 61834 (16.98 EQ CD)	TOPSY-TURVY
15	NEW▶		JENNIFER LARMORE/PLACIDO DOMINGO TELDEC 17145 (16.98 CD)	DE FALLA: NIGHTS IN THE GARDENS OF SPAIN

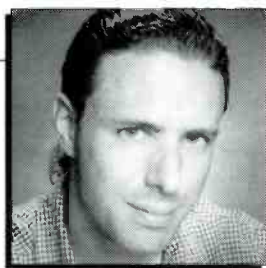
TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			◀ NO. 1 ▶	
1	1	51	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL 28 weeks at No. 1
2	2	16	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	2	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) BS	PIECES IN A MODERN STYLE
4	4	39	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
5	5	46	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
6	7	21	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
7	6	40	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
8	8	44	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
9	10	18	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
10	9	15	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
11	14	80	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
12	12	4	JESSYE NORMAN PHILIPS 456654 (12.98/18.98)	I WAS BORN IN LOVE WITH YOU
13	11	21	JAMES GALWAY RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
14	13	62	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STPEMOM
15	RE-ENTRY		VARIOUS ARTISTS DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO

Albums with the greatest sales gains this week ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. BS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 BEETHOVEN: SYMPHONY NO. 9 VARIOUS ARTISTS SONY CLASSICAL	1 SURROUND YOURSELF IN CLASSICS VARIOUS ARTISTS PLATINUM
2 BUILD YOUR BABY'S BRAIN 2 VARIOUS ARTISTS SONY CLASSICAL	2 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
3 BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL	3 BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR
4 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS	4 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
5 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR	5 CLASSICS FOR LOVERS VARIOUS ARTISTS PLATINUM
6 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR	6 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
7 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO	7 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
8 SIMPLY THE BEST NIGHT AT THE OPERA VARIOUS ARTISTS ERATO	8 MOZART-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
9 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	9 CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION VARIOUS ARTISTS MADACY
10 ORFF: CARMINA BURANA PHIL. ORCH. ORMANDY SONY CLASSICAL	10 CLASSICAL GREATNESS IN THE MAKING VARIOUS ARTISTS NARM
11 50 GREATEST CLASSICS VARIOUS ARTISTS ST. CLAIR	11 SPANISH GUITAR MUSIC JOHN WILLIAMS SONY CLASSICAL
12 THE GREATEST OPERA SHOW ON EARTH VARIOUS ARTISTS DECCA	12 CLASSICAL MASTERPIECES: ROMANTIC PIANO VARIOUS ARTISTS MADACY
13 MOZART FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	13 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
14 THE ULTIMATE GUITAR COLLECTION JULIAN BREAM RCA VICTOR	14 CLASSICAL MASTERPIECES: SPANISH GUITAR VARIOUS ARTISTS MADACY
15 BEETHOVEN: SUPER HITS VARIOUS ARTISTS SONY CLASSICAL	15 BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY

Jazz
BLUE NOTES



by Steve Graybow

DOING IT FOR HIMSELF: Saxophonist Anton Schwartz personifies the do-it-yourself work ethic. He composes, performs, and produces his own music, releasing it on his own AntonJazz label, for which he handles marketing and promotion duties that extend to designing print advertisements. Most recently, Schwartz released "The Slow Lane" (Feb. 15), which follows his 1998 AntonJazz debut, "When Music Calls."

"The advantage of doing it myself is that I can make music exactly the way I like to," says Schwartz. "That doesn't mean that I can be self-indulgent or play 14-minute songs that will get me blacklisted at radio. I want to get airplay and sell records as much as someone on a major label does. But at the same time, I have a strong belief in my music and its ability to reach people, and I get to run with that belief rather than compromise."

A San Francisco resident by way of New York, Schwartz describes himself as an "uninspired" high school clarinet player whose life changed when he discovered jazz. "I got my hands on a tenor sax and began listening to jazz, just trying to figure out what it was all about," he says. Inspired by Charlie Parker, Dexter Gordon, and Charlie Rouse, Schwartz quickly made the saxophone his main instrument.

Unlike many up-and-coming musicians who cram every lick and trick they know into their performances, Schwartz has the confidence to rely on his round-bod-

ied tone and elegant compositions to make his mark, concentrating on slower tempos and expansive melodies.

"It is a shame that a lot of jazz music sort of flies by on momentum," he says. "When you start swinging, it is like the music is barreling down a long tunnel. While that can be very compelling, I love what happens at slower tempos, where every note has its own meaning. It leaves you exposed, and that can be very enticing."

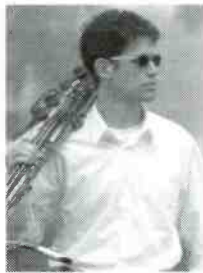
Schwartz credits Wayne Shorter, whose composition "Miyako" appears on "The Slow Lane," for inspiring his melodic approach to his instrument. "Wayne was a big influence on this album," says Schwartz, "particularly the resolve with which he plays individual notes and lets them resonate with all of their idiosyncrasies."

Schwartz, too, savors the implications of each note, allowing the listener to delight in the endless melodies created by his stirring improvisations. "The Slow Lane" is a vivid reminder to savor the small, sweet things in life, as Schwartz unhurriedly embellishes five original compositions and

an equal number of covers with energetic lines that mark him as both a creative improviser and a master of economy.

His rich, bold tone, once praised by Lionel Hampton, speaks volumes for his unflappable confidence in his music.

"More musicians should realize that they, along with the labels, the distributors, and the club owners, are all on the same side," says Schwartz. "We all just want to bring jazz to the people, and we all want to make a living. Everyone needs to work together to make it happen."



SCHWARTZ



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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	39	DIANA KRALL ● VERVE 050304/VG	27 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	90	VARIOUS ARTISTS 32 JAZZ 32061/RKODISC	JAZZ FOR A RAINY AFTERNOON
3	3	4	PAT METHENY WARNER BROS. 47632	TRIO 99-00
4	5	5	DR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
5	4	20	KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
6	7	3	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
7	6	40	HARRY CONNICK, JR. COLUMBIA 69618/CRG	COME BY ME
8	9	57	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
9	11	12	PONCHO SANCHEZ CONCORD JAZZ 4863/CONCORD	LATIN SOUL
10	8	23	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
11	12	23	VARIOUS ARTISTS 32 JAZZ 32152/RKODISC	JAZZ FOR THOSE PEACEFUL MOMENTS
12	10	10	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
13	15	2	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
14	17	57	VARIOUS ARTISTS 32 JAZZ 32106/RKODISC	JAZZ FOR WHEN YOU'RE ALONE
15	14	78	VARIOUS ARTISTS 32 JAZZ 32097/RKODISC	JAZZ FOR THE QUIET TIMES
16	13	9	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
17	16	42	VARIOUS ARTISTS 32 JAZZ 32130/RKODISC	JAZZ FOR A LAZY DAY
18	18	8	VARIOUS ARTISTS HIGH STREET 10359/WINDHAM HILL	ORGAN-IZED: ALL-STAR TRIBUTE TO THE HAMMOND B3 ORGAN
19	NEW		KEELY SMITH CONCORD 4882	SWING, SWING, SWING
20	NEW		DAVE HOLLAND QUINTET ECM 547950	PRIME DIRECTIVE
21	21	64	VARIOUS ARTISTS 32 JAZZ 32101/RKODISC	JAZZ FOR THE OPEN ROAD
22	20	3	DEE DEE BRIDGEWATER VERVE 543354/VG	LIVE AT YOSHI'S
23	19	49	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL HS	TRAVELING MILES
24	22	6	NICHOLAS PAYTON VERVE 547598/VG	NICK@NIGHT
25	25	2	VARIOUS ARTISTS CONCORD JAZZ 5212/CONCORD	JAZZ MOODS - JAZZ BY THE FIRE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	36	KENNY G ▲ ARISTA 19085	27 weeks at No. 1 CLASSICS IN THE KEY OF G
2	2	23	DAVE KOZ CAPITOL 99458 HS	THE DANCE
3	3	2	PAUL TAYLOR PEAK'N-CODED 4208/WARLOCK HS	UNDERCOVER
4	NEW		URBAN KNIGHTS NARADA 48498/VIRGIN	URBAN KNIGHTS III
5	4	54	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
6	5	5	ALEX BUGNON NARADA JAZZ 48725/VIRGIN	...AS PROMISED
7	8	46	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
8	7	3	MARC ANTOINE GRP 543061/VG	UNIVERSAL LANGUAGE
9	6	24	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
10	9	71	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
11	10	13	GROVER WASHINGTON, JR. COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
12	12	30	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
13	13	26	BOB JAMES WARNER BROS. 47355	JOY RIDE
14	11	14	PAT METHENY WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
15	22	6	VARIOUS ARTISTS RHINO 78024	SMOOTH GROOVES: VOLUME 1, JAZZY SOUL
16	15	40	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
17	16	5	DIXIE DREGS ZEBRA 44021	CALIFORNIA SCREAMIN'
18	14	7	VARIOUS ARTISTS RHINO 78034	SMOOTH GROOVES: AFTER HOURS
19	18	26	DAVID SANBORN ELEKTRA 62346/EEG	INSIDE
20	23	34	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
21	21	17	KIM WATERS SHANACHIE 5062	ONE SPECIAL MOMENT
22	19	9	GROVER WASHINGTON, JR. HIP-O 153888/UNIVERSAL	ULTIMATE COLLECTION
23	25	6	JOYCE COOLING HEADS UP 3053	KEEPING COOL
24	20	20	MEDESKI MARTIN & WOOD GRAMAVISION 79520/RKODISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
25	17	16	KENNY G ▲ ARISTA 19090	FAITH: A HOLIDAY ALBUM

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

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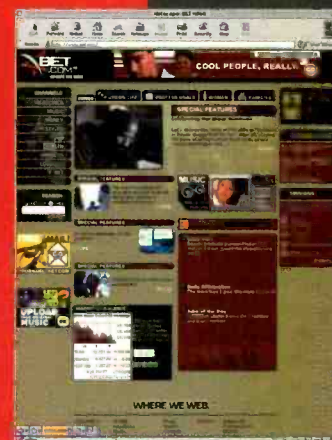
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Misner's SAE Takes Global Perspective On Audio Education

LONG BEFORE globalization became a catchword to describe the evolution of business, politics, and communication, the Sydney-based School of Audio Engineering (SAE) had already built a worldwide network for aspiring studio professionals.

Since it was founded by recording industry veteran **Tom Misner** in Sydney in 1976, SAE has grown to 30 schools in such locales as London; Paris; Kuala Lumpur, Malaysia; Singapore; New Zealand; Geneva, Switzerland; and Zurich. In its home base of Australia, SAE

has five schools, as it does in Germany.

Given SAE's international success, it was only a matter of time before it brought its model of audio education to the U.S. Last April, SAE opened its first American school in New York and followed up with a Nashville site in September. It plans to continue the North American rollout with schools in Miami, on the West Coast of the U.S., and in Canada.

"Our target is to have 12-15 schools in the U.S. in the next three years," says Misner, who is the



by Paul Verna

majority owner of SAE and its hands-on president.

Although natural forces would eventually have brought SAE state-side, its decision to come to America was precipitated by a business deal with the Disney Corp.

"We signed an agreement with Disney Entertainment two years

ago to provide them with 10,000 people over the next 10 years," says SAE senior VP **Marcel Gisel**. "That was one of the main reasons to open here. We actually developed this curriculum together with Disney to educate their engineers."

Gisel adds that, until its deal with SAE, Disney had to send its technicians all over the world; now it can simply pluck graduates from SAE's various programs.

As it executes its North American expansion strategy, SAE is busy making a big push into India, a haven for film production.

"We're now opening 40 schools in the Indian subcontinent," says Misner. "India is a country of a billion people, of which 100 million are well

off. Five schools have opened so far, and we're planning for another 35 in the whole subcontinent, including Sri Lanka."

When the India rollout is completed later this year, SAE will have effectively doubled its size, according to Misner.

Although 80% of SAE's curriculum is constant regardless of the geographical location of the school, the company prides itself on tailoring its teachings to the local markets. For instance, in India SAE programs reflect the country's orientation toward film scoring, while the Paris school specializes in European pop and movie dubbing. In Nashville, the focus is on coun-

(Continued on next page)

NEW PRODUCTS & SERVICES

KIND OF LOUD TECHNOLOGIES is following up SmartPan Pro—a surround-sound panning plug-in for Pro Tools—with RealVerb 5.1, a multi-channel reverberation system designed for the popular workstation platform.

RealVerb 5.1 gives users the ability to map reverberation spatially for surround mixing and morph between room shapes and textures. The program employs a combination of spatial and spectral techniques to model physical space. It features two palettes of room shapes to choose from and two menus of materials ranging from rock to wood.

RealVerb 5.1 carries a suggested list price of \$1,495. Additionally, stereo versions of RealVerb exist for Digidesign's TDM and Real-Time Audio Suite specifications, and a RealVerb plug-in for Mark of the Unicorn's MAS platform is in development, according to a statement from Santa Cruz, Calif.-based Kind of Loud.

ANTARES AUDIO TECHNOLOGIES previewed a hardware version of its acclaimed Microphone Modeler software plug-in and announced a similar software/hardware package of a speaker modeler to be introduced later this year.

The stand-alone AMM-1 Microphone Modeler, like its software counterpart, allows users to process the sound of a signal as if it had been recorded by a selected microphone. Users tell the unit what microphone is actually being used and what microphone they would like the signal to sound like. The processor then references the stored models of both microphones and processes the input to create the desired sound.

Similarly, Antares' Speaker Modeler lets any pair of "reasonably wide-range monitors sound like any of a variety of speakers, from high-end studio monitors to home stereo, TV, car stereo, boom box, or even computer speakers," according to a statement from Los Gatos, Calif.-based Antares.

The tool is designed to help recording and mixing engineers hear how their mixes would sound on dif-

ferent systems.

"It's important to know that your mix will sound its best regardless of how it's played back," says Antares VP of marketing **Marco Alpert** in the statement. "In the past, the only way to know for sure was to equip your studio with an expensive and space-consuming assortment of monitors, not to mention having to run out to listen to a cassette mix in your car."

Both the microphone and speaker modelers are based on Antares' patented Spectral Shaping Tool technology.

The AMM-1 will ship this spring at a suggested list price of \$1,000. It will come equipped with more than 100 microphone models stored in ROM and with the option of downloading additional ones from Antares' Internet site. The Speaker Modeler will be available as a plug-in in the summer and as a hardware unit in the fall for undisclosed prices, according to Antares.

RECOGNIZING ITS CLASSIC HERITAGE even as it breaks new ground in analog and digital media, U.K.-based AMS Neve is reissuing its 1081 Channel Amplifier as a stand-alone module or in racks of two or eight strips.

Originally introduced in 1972, the 1081 was used to provide the mike/line-amp and EQ sections in such Neve consoles as the 8084.

In the AM3631 reissue, two 1081 modules are mounted horizontally in a three-unit, rack-mounted chassis. The unit features a power supply, channel-specific phantom power switching and level controls, and connectors for balanced inputs and outputs.

Similarly, the AM3630 offers the same features but in a vertically mounted, eight-channel bank that occupies seven rack spaces.

Both the AM3631 and AM3630 have rear panels for transformer-balanced inputs/outputs; a 25-way D-type connector for solo and spare switch contacts and unbalanced outputs; and an IEC connector for main power.

AUDIO TRACK

LOS ANGELES

LARRABEE STUDIOS hosted a Deftones project for Maverick Records, produced by **Terry Date** on the Solid State Logic (SSL) E-series console in Studio B. **Kevin Davis** mixed a **Boyz II Men** album in Studio 3 on the SSL 9000J, working with producer **Mervyn Warren**. **Dave Way** mixed a track for Capitol act **Megadeth** at Larrabee North on the SSL 9000J. Warner Bros. group **Fourplay** worked on a self-produced project in Larrabee's new Neve tracking room (Studio T); **Don Murray** engineered.

NASHVILLE

AT STARSTRUCK STUDIOS, **Damita Haddon** mixed an Atlantic Records project with producer **Deitrick Haddon** and engineers **Alvin Speights** and **Alex Chan**; **Richochet** worked on overdubs for a Columbia project with producer **David Malloy** and engineers **Derek Bason** and **Bryan McConkey** (see below); **David Mead** mixed an RCA project with **Jason Lehning** and **Peter Collins** producing, and **Paul Hagler** and **J.R. Rodriguez** engineering; the **Warren Brothers** overdubbed and mixed for BNA with producer **Chris Farren** and engineers **Ben Fowler**, **Alan Ditto**, and **Rodriguez**; and **Shane McAnally** mixed a Curb project with producer **Rich Herring** and the engineering team of **Bason** and **Rodriguez**.

IN STUDIO A at Emerald, Curb artist **Tamara Walker** racked with producer **Chris Leutzinger**, engineer **Bob Bullock**, and assistant **Grant Greene**. In Studio B, **Chely Wright** overdubbed tracks with **Tony Brown** and **Buddy Cannon** producing; **Butch Carr** and **Jason Piske** engineered. **Billy Ray Cyrus** worked in Emerald Studio 6 on overdubs for an upcoming release; **Dann Huff** produced, **Jeff Balding** engineered, and **Mark Hagen** assisted. Also in Studio 6 with the same pro-

ducer/engineer/assistant team, **Lonestar** worked on overdubs. In the Mix Room at Emerald, **Emory Gordy Jr.** mixed tracks for **Patty Loveless** with **John Guess** and **Patrick Murphy** engineering.

OTHER LOCATIONS

AT HOUSE OF BLUES in Memphis, Warner Bros. act **Extra Very** recorded and mixed in Studio A with producer/engineer **Greg Archilla** and engineer **Kevin Page**. The Archilla/Page team also cut tracks with **Edwin McCain** and Atlanta pop/rock act **Garrison Field**. In other Studio A sessions, the Aware/Columbia act **Mile** worked with producer **Malcolm Springer**, engineer **Charlie Brocco**, and assistant engineer **Mark Niemiec**; and **Bob Seger** did overdubs on a self-produced ses-

sion with engineer **David Cole**. In Ardent's Studio B, Rap-A-Lot artist **Tela** worked with engineers **Nil Jones** and **Jeff Willbanks**, and the **Powerhouse Choir** and **Jackie Reddick** recorded with producer **Skip McQuinn** and engineers **Mike Iacopelli** and **Kyle Johnson**. Meanwhile, Ardent's Neve 1078-equipped Studio D was busy with rapper **SMK** working on a self-produced project with Willbanks and Johnson engineering; **Gatsby** worked with producer **Butch Stone**, engineer **David Stone**, and assistant **Johnson**; and the **Eric Jerardi Band** worked on a project with Page engineering.

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



Metal Gods. Rapper/actor **Mark Wahlberg**, standing second from left, donned a wig for his role in the upcoming film "Metal God," whose Warner Bros. soundtrack was recorded at Conway Studios in Los Angeles. Shown behind the studio's Solid State Logic 9000J console, also standing from left, are musicians **Jason Bonham**, **Zack Wylde**, **Nick Catanese**, and **Jeff Pilon**. (Assistant engineer **Tony Rambo** is partially obscured behind Wylde's arm.) Seated, from left, are engineer **Eddie Delana** and producer **Tom Werman**.

STUDIO MONITOR

(Continued from preceding page)

try music and instrumental recording, and New York does a heavy share of dance music, hip-hop, and advertising work.

Another of SAE's hallmarks is its insistence that students spend as much individual time as possible working in hands-on situations. In

fact, one of Misner's incentives to open in the U.S. was his feeling that students in existing schools here were getting shortchanged.

"Having looked at schools in the U.S., I felt that students were not getting the same value, the same quality training that we provided in

Europe," he says. "In most instances, in 95% of cases, students were paying money to train and were getting restricted amounts of practical time. We're providing students more access to equipment."

"Usually if you look at schools, you have five, six people sitting at consoles once a week or twice a week," says Gisel. "At SAE we don't. Our graduates have over 100 hours in the Solid State Logic room and over 100 hours in the Neve room."

Like any trade school, SAE must abide by rigorous job-placement guidelines in order to retain its accreditation.

"Job placement is a very important issue for us," says Gisel. "Here in New York, I have to place 75% of my graduates; otherwise the education department will close down our school."

SAE offers a variety of options to students, including \$13,800 diploma programs that can be carried out in nine months (full time) or 18 months (evening classes), and a 12-month bachelor's degree program through London's Middlesex University.

Because of its global reach, SAE affords its students the opportunity of taking classes in countries beyond their home base.

"That's a big advantage for the students," says Gisel. "They have

the possibility, let's say, if they're starting in New York, for three months they can go to London and for three months they can go to Sydney, because the whole curriculum is in sync."

Misner adds, "A lot of times, in America we found that people didn't believe how simple it was. A student would go to a manager and say, 'I'd like to be six months in London or Sydney,' and it would happen. In most cases, it's a very seamless transition for them."

Along those lines, SAE is considering implementing a distance learning program for students who are far away from existing schools. Under such an arrangement, a student would go to campus to complete practical assignments and do the rest at home.

Misner is a producer/engineer who had worked in Europe and Australia before founding SAE. He still manages to get in a few productions a year, but SAE occupies most of his time.

The management structure is simple: Gisel and two other region-

al managers—**Rudi Grieme** (Europe) and **Andy Jenkins** (Australia)—report directly to Misner.

He is the principal owner of the company, a fact born less of a conscious decision than out of an inability

'Twice I had to sell my house to keep SAE going'

- TOM MISNER -

to secure financing for expansion.

"It was a long road to get the kind of capital back in that I now have," says Misner. "I used to go to banks and say, 'I have an idea about audio schools.' The banks would

say, 'That's nice, but

there are no examples.' I went to a London bank, and they said, 'There's no school in London.' So I build a school in London anyway.

"Twice I had to sell my house to keep SAE going," he says. "Then I went to Germany and said, 'This idea worked in London, Australia, and New Zealand,' and they said, 'Yeah, but this is Germany.' Nobody would lend me money, so I got enough capital backing so that I didn't have to go to banks."

Recently, Misner expanded his business holdings by acquiring Studios 301, a five-room, state-of-the-art facility that was once owned by EMI (Billboard, Jan. 15).



Setzer Holes Up In The Village. Guitar icon Brian Setzer, left, chose the Village Recorder in Los Angeles to cut the Brian Setzer Orchestra's upcoming album, the follow-up to its 1998, Grammy-winning "Dirty Boogie." In another session, Setzer and his 17-piece orchestra recorded a cover of longtime Village client Steely Dan's 1974 hit "Bodhisatva," slated for the soundtrack to the upcoming Farrelly Brothers movie "Me, Myself And Irene." Shown with Setzer is engineer John Holbrook.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 11, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	AMAZED Lonestar/ D. Huff (BNA)	HOT BOYZ Missy "Misdemeanor" Elliot/Timbaland (The Gold Mind/ EastWest)	SMILE Lonestar/ D. Huff (BNA)	I KNEW I LOVED YOU Savage Garden/ W. Afanasieff (Columbia)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	THE TRACKING ROOM (Nashville) Jeff Balding	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	THE TRACKING ROOM (Nashville) Jeff Balding	WALLYWORLD (Marin, CA) Kent Matcke David Frazer	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 4000	Amek G 2520	Custom Oceanway Neve 8078	SSL 4000	custom Neve 8038
RECORDER(S)	Sony 3348/Pro Tools	Studer A827	Sony 3348/Pro Tools	Sony 3348/Pro Tools	Ampex ATR 124
MIX MEDIUM	Quantegy 467	Ampex 499	Quantegy 467	Sony DAT	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE SOUND KITCHEN (Franklin, TN) Jeff Balding	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	THE SOUND KITCHEN (Franklin, TN) Jeff Balding	WALLYWORLD (Marin, NY) Dave Way	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	Neve V3 Legend	Neve VR	Neve V3 Legend	SSL 9000J	Neve 8048
RECORDER(S)	Sony 3348	Panasonic 3800	Sony 3348	Sony 3348	Studer A800
MASTER MEDI- UM	Quantegy 467	Ampex 467 DAT	Quantegy 467	Sony DAT	BASF 900 Quantegy GP9
MASTERING Engineer	MASTERMIX Ken Love	POWERS HOUSE OF SOUND Herb Powers	MASTERMIX Ken Love	SONY MUSIC Vlado Meller	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	JVC	WEA	JVC	Sony	WEA

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Thompson On The Hunt For Talent

Exec Juggles Two Roles As BMG Songs VP, A&R Scout At RCA

BY GAIL MITCHELL

LOS ANGELES—Nurturing songwriters in pursuit of the next hit sound while keeping another ear out for the next hot artist. That's the juggling act Derrick Thompson has been performing for nearly a year now in his dual role as VP of urban music for BMG Songs and A&R urban music talent scout for RCA Records.

"I'm constantly juggling," says Thompson. "Usually, I just wear both hats at the same time. Some of the people whom I've signed to RCA, for instance, are also published by BMG. So I'm always scouting the next big thing as it pertains to artists and to singer/songwriters. I'm either in the studio or traveling primarily between New York, Los Angeles, and Atlanta. I want to find the next Kevin 'She'kspere' Briggs or D'Angelo."

Thompson's most recent talent expeditions have resulted in the signings of Universal artist/St. Louis rapper Nelly to a publishing pact with BMG Songs and R&B singer Dante to RCA. Thompson also signs talent for Joe Nicolo's new RCA imprint, Judgment Records (Billboard, Nov. 20, 1999), whose upcoming release roster includes albums by Major Figgas and Ced Sinatra.

To handle either of his two gigs, Thompson says, he must be someone who's not afraid to take chances. "A lot of times when you look at the top

10 on the Billboard R&B charts, the songs are by the same three producers," he notes. "People are afraid to take chances—everybody wants somebody who just gave somebody else a hit, hoping they can re-create the magic. Sometimes they do, but a lot of times they can't."

"You have to go outside the lane every once in a while with who you choose to sign," continues Thompson. "Otherwise, there would never be a Maxwell, Lauryn [Hill], Erykah [Badu], or any of those artists who are outside the norm. You must have an open mind and an open ear."

Armed with a résumé that includes previous posts at EMI (working with Jon Secada and Arrested Development) and Def Jam (national retail marketing director), Thompson was named creative manager at BMG Songs—the U.S. division of BMG Music Publishing Worldwide—in 1994 and promoted to VP in 1998; his RCA duties were added in July 1999.

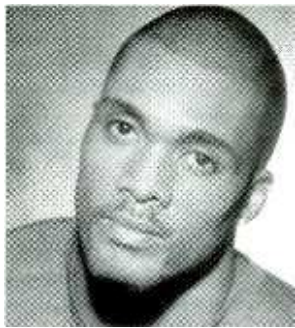
On the artist front, Thompson's signings run the gamut from Tyrese and Mobb Deep to Badu and Chico DeBarge—the latter two thanks to a subpublishing deal with Kedar Entertainment. His R&B songwriter/producer roster is equally noteworthy. Among the 15-20 active members in that lineup are Ron Lawrence (Puff Daddy), Faith Evans, the Notorious B.I.G., Manuel Seal (Usher, Xscape),

Sean Bryant (Brandy), Epitome (Busta Rhymes, Mobb Deep), Teron Beal (Shanice, Mya), and Malik Pendleton (Mary J. Blige, SWV), who's also an Atlantic artist.

Overall presence is one of Thompson's chief decision-making factors in selecting potential artists. "You want artists to have great songs as well," he says, "but I look at the way they carry themselves: if they carry themselves like a star and it comes across in whatever they do, be it a video, stage performance, an audition, or a solid demo. As far as songwriters are concerned, I look for great hooks, meaningful lyrics, and melodies that challenge the traditional way we hear music."

One challenge Thompson has set for himself is to bring back the 1970s concept of theme albums. "As I'm starting to make records for RCA, I want to do just what they did in the '70s à la Stevie Wonder. His albums had a flow, a common thread that ran throughout. Many times with albums today, you get records that contain one single and a lot of fluff. It's important to tie the album together. Lauryn did it. And I think Brandy's last album had a flow to it."

Calling St. Louis the next hotbed for rap and predicting increased genre-blending—"more rap meets rock, more Latin with R&B"—Thompson laments that R&B A&R executives "aren't given the same shelf life as our pop and rock counterparts. Some are being pushed out the door after [age] 40. That's really unfortunate, because there are a lot of A&R people in their 40s, 50s, and beyond still breaking records. Look at Clive Davis and Santana."



THOMPSON

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"THE LIGHT"

Written by Emmylou Harris, Kieran Kane
Published by Sony Cross Keys Publishing Co. Inc., Somghum Music (ASCAP)

One of the most enjoyable aspects of choosing material for an album is that artists have the opportunity to cover songs by their musical heroes. So when the Piners, a folk-tinged bluegrass outfit from Portland, Maine, went into the studio to work on their self-titled debut on Brick House Music, lead vocalist Boo Cowie was quick to suggest a favorite Emmylou Harris tune. Her bandmates—Pip Walter and Haakon Kallweit—enthusiastically agreed. The act recorded "The Light," a classic Harris song from her album "Cowgirl's Prayer."

"I got a hold of that album through Pip [Walter]," says Boo Cowie. "He and I actually started as a duo as the Piners. So for a year we were gathering all kinds of songs to cover. He really turned me on to Emmylou Harris and gave me all these albums—most of them were Emmylou and Alison Krauss. Pip was enthralled with Emmylou, and so am I. She's my idol, and I hope to meet her someday."

"When I listen to 'Cowgirl's Prayer,' I want to cover all the songs," she says. "Emmylou really knows how to pick songs. She does a lot of other people's songs, but this particular song, 'The Light,' was written by her [and Kieran Kane]. I was really in love with that song. It really hit me in the heart."



"It was one of the first songs the Piners did together, and we've carried that song through five years of growing into what we are now," Cowie continues. "The song is really a part of me—more so, I'd say, than any other song. The song just grabbed me, and I couldn't get it out of my head or my heart. The song has a really nice message to it. It's inspirational."

Cowie says that when she and Walter first began making music together, they recorded a tape as a duo that they just gave to friends. "The Light" was one of the songs they recorded, and it has always held a special place in the group's musical history. "It was the first song on the tape," she says. "We still do that song live. Every time we play a set, we put that song in."

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
SAY MY NAME	Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, B. Knowles, L. Luckett, Kelendria Rowland, LaTavia Roberson	EMI Blackwood/BMI, Rodney Jerkins/BMI, Ensign/BMI, Fred Jerkins III/BMI, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP, LaTavia/ASCAP
HOT COUNTRY SINGLES & TRACKS		
HOW DO YOU LIKE ME NOW?	Toby Keith, Chuck Cannon	Tokeco Tunes/BMI, Wacissa River/BMI, CMI/BMI, CMI/BMI
HOT R&B SINGLES		
SAY MY NAME	Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, B. Knowles, L. Luckett, Kelendria Rowland, LaTavia Roberson	EMI Blackwood/BMI, Rodney Jerkins/BMI, Ensign/BMI, Fred Jerkins III/BMI, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP, LaTavia/ASCAP
HOT RAP SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT LATIN TRACKS		
QUE ALGUEIN ME DIGA	Omar Alfanno	EMDA/SESAC

Restoring The Gershwins' 'Pardon My English' Score For Warner Series

BAD LIBRETTO, GREAT SCORE: George and Ira Gershwin's 1933 plot-plagued satire, "Pardon My English," may have had a short run of 46 performances on Broadway—the shortest of the team's career—but it was long on songs rich with Gershwin-esque flair; "Isn't It A Pity?" among them. That score is the subject of the second in a series of Gershwin brothers scores from Warner Bros. Publications that was launched last year with "Strike Up The Band" (Billboard, March 20, 1999).

Steve Bowen, the musicologist/conductor who put together "Strike Up The Band," also got the assignment for "Pardon My English," which is due sometime in April, at a similar list price of \$150 for a hard-bound edition.

Bowen says the project came with an ironic twist: too much to turn to in available

really quite wonderful and worthy of being preserved as part of the score.

Following discovery of this and many other writers' show materials in the now historic find at Warner Bros. Publications' warehouse in Secaucus, N.J., in 1982 enabled Nonesuch Records to add "Pardon My English" to its series of Gershwin studio re-creations.

Bowen offers more on the show's music: "Its sparkling melodies, sophisticated harmonies, and deliciously satisfying lyrics summed up all that George and Ira Gershwin had learned during their meteoric rise to fame . . . Additionally, 'Pardon My English' hinted at the direction of their future work on the opera 'Porgy



by Irv Lichtman

And Bess' [1935] and the later movie songs that have become the Gershwins' best-loved classics." To Bowen, the show's

materials—not, as is often the case, too little, which requires extensive reconstruction efforts.

"The difficulty in restoring 'Pardon My English' is that, unlike many older shows which are missing music, almost every note ever written for the show has survived," he says. "There are multiple versions of many of the songs, and because the show underwent so many changes in the last, frantic week of its tryout, sometimes the final version is not the best one, nor the one the creators preferred."

"For instance, the manuscript for 'Tonight,' the original finale of Act 1, shows how the number was clumsily shortened several times, and the markings are most likely those of the rehearsal pianists," Bowen adds. "The version being performed by the time the show closed lacked much of the dramatic and musical impact of the original. On the other hand, some of the later dance arrangements, although hastily added in an attempt to enliven the show, are

ensemble pieces, an extended musical finale to Act 1, adult subject matter, use of bi-tonality, and complex counterpoint "foreshadows the later Broadway operettas of Kurt Weill, Leonard Bernstein, and Stephen Sondheim."

How does a show with such commendable music fail? "The first major difficulty," says Bowen, "was the absurdity of the show's premise: The leading man suffered from a dual personality, switching back and forth between the two whenever he was struck on the head."

The next project on the Gershwins is likely to be 1930's hit-laden "Girl Crazy."

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

1. Celine Dion, "All The Way . . . A Decade Of Song."
2. "Christina Aguilera."
3. Santana, "Supernatural."
4. "Backstreet Boys."
5. Shania Twain, "Come On Over."

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
No. 1					
1	1	2	17	GILBERTO SANTA ROSA SONY DISCOS	QUE ALGUIEN ME DIGA J.M.LUGO,G.SANTA ROSA,A.JAEN (O.ALFANNO)
GREATEST GAINER					
2	11	31	3	SON BY FOUR SONY DISCOS †	A PURO DOLOR A.JAEN (O.ALFANNO)
3	2	1	17	CARLOS VIVES EMI LATIN †	FRUTA FRESCA E.ESTEFAN JR.,J.V.ZAMBRANO (C.VIVES)
4	3	3	16	RICARDO ARJONA SONY DISCOS †	DESNUDA R.ARJONA (R.ARJONA)
5	7	6	18	LOS ANGELES AZULES DISA/EMI LATIN †	EL LISTON DE TU PELO J.MEJIA AVANTE (J.MEJIA AVANTE)
6	4	4	13	JACI VELASQUEZ SONY DISCOS †	SOLO TU R.PEREZ (R.PEREZ)
7	8	7	8	CONJUNTO PRIMAVERA FONOVISIA †	MORIR DE AMOR NOT LISTED (R.GONZALEZ MORIA)
8	5	10	7	EMMANUEL UNIVERSAL LATINO †	SENTIRME VIVO E.RUFFINENGO (G.M.ZIGNAGO)
9	6	8	21	MARCO ANTONIO SOLIS FONOVISIA	SI NO TE HUBIERAS IDO B.SILVETTI (M.A.SOLIS)
10	12	9	28	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO (I NEED TO KNOW)(bu) C.ROONEY (M.ANTHONY,C.ROONEY)
11	10	14	21	BANDA EL RECODO FONOVISIA	TE OFREZCO UN CORAZON NOT LISTED (G.ADLFO)
12	9	5	29	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	ALGUNA VEZ K.SANTANDER (K.SANTANDER)
13	16	13	6	CHARLIE ZAA SONOLUX/SONY DISCOS †	DONDE ESTA EL AMOR R.BLADES,J.A.MOLINA,E.ESTEFAN JR.(R.BARLOW,R.BLADES)
14	15	12	24	LOS RIELEROS DEL NORTE FONOVISIA	TE QUIERO MUCHO M.MORALES (J.GONZALEZ)
15	14	22	4	LOS TEMERARIOS FONOVISIA †	TE HICE MAL A.A.ALBA (A.A.ALBA)
16	13	11	32	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
17	17	16	11	LOS SEMENTALES DE NUEVO LEON SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
18	31	39	4	PABLO MONTERO RCA/BMG LATIN	QUE VOY A HACER SIN TI H.PATRON (R.PEREZ)
19	19	15	7	LOS TIGRES DEL NORTE FONOVISIA †	ANDO AMANECIDO NOT LISTED (NOT LISTED)
20	18	23	6	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA	BUSCA OTRO AMOR PURIAS (PBARRAZA)
21	24	40	3	CHRISTIAN CASTRO ARIOLA/BMG LATIN	VOLVER A AMAR K.SANTANDER (K.SANTANDER)
22	26	—	2	SHAKIRA COLUMBIA/SONY DISCOS †	NO CREO S.MEBARAK R.L.F.OCHOA (S.MEBARAK R.L.F.OCHOA)
23	22	19	15	GRUPOMANIA SONY DISCOS	BAJO LA LLUVIA O.SERRANO (O.SERRANO)
24	29	36	5	JOAN SEBASTIAN MUSART/BALBOA	PORQUE TE QUISE NOT LISTED (NOT LISTED)
25	20	20	13	TIRANOS DEL NORTE SONY DISCOS †	ANILLO GRABADO NOT LISTED (R.MENDEZ DEL CASTILLO)
26	21	32	5	BANDA MACHOS WEAMEX/WEA LATINA	EN TODA LA CHAPA B.LOMELI,M.BUENO,A.MARISCAL (J.CABRERA CENTENO)
27	25	25	26	VICTOR MANUELLE SONY DISCOS †	PERO DILE S.GEORGE (V.MANUELLE)
28	33	30	5	RICARDO MONTANER CON LA LONDON METROPOLITAN ORCHESTRA WEA LATINA	OJOS NEGROS B.SILVETTI (R.CELLMARI)
29	28	17	7	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	SUFRO J.A.LEDEZMA (J.ZAZUETA)
30	30	28	7	EDDIE SANTIAGO Y HUEY DUNBAR SONY DISCOS	QUE LOCURA ENAMORARME DE TI S.GEORGE (A.VIZZANI)
31	NEW ▶	1		GRUPO MATEO'S UNIVERSAL LATINO †	TE ESPERARE P.MATEO,R.SANTA PACHA (O.SERRANO)
32	35	—	3	LOS TRAVIEZOS DEL NORTE SONY DISCOS	MUJER, MUJER NOT LISTED (NOT LISTED)
33	34	24	12	LUIS MIGUEL WEA LATINA †	DORMIR CONTIGO L.MIGUEL (A.MANZANERO)
34	27	26	4	VICENTE FERNANDEZ SONY DISCOS	TRES REGALOS NOT LISTED (G.CISNEROS)
35	36	27	23	CARLOS PONCE EMI LATIN †	ESCUCHAME M.FLORES (M.FLORES)
36	NEW ▶	1		INDIA RMM	SOLA K.C.PORTER,I.LINFANTE,INDIA (M.LAURET)
37	23	21	12	LOS TUCANES DE TIJUANA EMI LATIN †	LAS HELADAS G.FELIX (M.QUINTERO LARA)
38	40	—	25	ENRIQUE IGLESIAS FONOVISIA †	NUNCA TE OLVIDARE R.PEREZ-BOTIJA (E.IGLESIAS)
39	NEW ▶	1		JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN	PARA PODER LLEGAR A TI NOT LISTED (NOT LISTED)
40	RE-ENTRY	24		RICARDO MONTANER WEA LATINA †	EL PODER DE TU AMOR B.SILVETTI (R.MONTANER B.SILVETTI)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	16 STATIONS	60 STATIONS
1 RICARDO ARJONA SONY DISCOS DESNUDA	1 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN...	1 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON...
2 CHARLIE ZAA SONOLUX/SONY DISCOS DONDE ESTA EL AMOR	2 SON BY FOUR SONY DISCOS A PURO DOLOR	2 CONJUNTO PRIMAVERA FONOVISIA MORIR DE AMOR
3 JACI VELASQUEZ SONY DISCOS SOLO TU	3 CARLOS VIVES EMI LATIN FRUTA FRESCA	3 BANDA EL RECODO FONOVISIA TE OFREZCO UN CORAZON
4 SON BY FOUR SONY DISCOS A PURO DOLOR	4 GRUPOMANIA SONY DISCOS BAJO LA LLUVIA	4 LOS RIELEROS DEL NORTE FONOVISIA TE QUIERO MUCHO
5 EMMANUEL UNIVERSAL LATINO SENTIRME VIVO	5 VICTOR MANUELLE SONY DISCOS PERO DILE	5 LOS SEMENTALES DE NUEVO LEON SONY DISCOS TUS REPROCHES
6 CHAYANNE SONY DISCOS ATADO A TU AMOR	6 GRUPO MATEO'S UNIVERSAL LATINO TE ESPERARE	6 LOS TIGRES DEL NORTE FONOVISIA ANDO AMANECIDO
7 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN...	7 JACI VELASQUEZ SONY DISCOS SOLO TU	7 POLO URIAS Y SU MAQUINA NORTENA FONOVISIA BUSCA OTRO AMOR
8 CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNA VEZ	8 EDDIE SANTIAGO Y HUEY DUNBAR SONY DISCOS QUE LOCURA...	8 JOAN SEBASTIAN MUSART/BALBOA PORQUE TE QUISE
9 CARLOS VIVES EMI LATIN FRUTA FRESCA	9 INDIA RMM SOLA	9 LOS TEMERARIOS FONOVISIA TE HICE MAL
10 SHAKIRA COLUMBIA/SONY DISCOS NO CREO	10 EMMANUEL UNIVERSAL LATINO SENTIRME VIVO	10 TIRANOS DEL NORTE SONY DISCOS ANILLO GRABADO
11 RICARDO MONTANER CON LA LONDON METROPOLITAN ORCHESTRA WEA LATINA OJOS NEGROS	11 SHAKIRA COLUMBIA/SONY DISCOS NO CREO	11 BANDA MACHOS WEAMEX/WEA LATINA EN TODA LA CHAPA
12 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	12 PEÑA SUAZO Y SU BANDA GORDA M&VI AQUÍ, PERO ALLA	12 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN SUFRO
13 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	13 EIFFEL 65 REPUBLIC/UNIVERSAL BLUE (DA BA DEE)	13 LOS TRAVIEZOS DEL NORTE SONY DISCOS MUJER, MUJER
14 MARCO ANTONIO SOLIS FONOVISIA SI NO TE...	14 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	14 LOS TUCANES DE TIJUANA EMI LATIN LAS HELADAS
15 CARLOS PONCE EMI LATIN ESCUCHAME	15 VICTOR MANUELLE SONY DISCOS SI LA VES	15 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN PARA PODER...

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

Mercury Rises Like The 'Sol' On BMG

DANIELA'S BACK: Fresh from getting *mucho* festive during Bahia's recent Carnival activities, Brazil's *Axé* Music Queen, Daniela Mercury, is now getting ready to promote her BMG Brazil label debut, "O Sol Da Liberdade."

Mercury's just-released album may surprise the singer's big fan base in Latin America, the U.S., and the Iberian peninsula. While she insists that she is not leaving behind the richness of the Bahia percussion that has been her musical trademark, she harbors a desire to be more "international."

"Samba/reggae is my identity," she states. "I'm not doing anything I have not been doing before, but I have to refresh my music because I feel more and more like a world citizen."

Mercury's CD sports a fusion of funk, samba, and reggae tracks, such as "Groove Da Baiana" and "Itapua Año 2000."

Will Mowatt, with whom Mercury spent several weeks in January in New York, where she was recording "O Sol," says that with each new CD "Daniela comes closer to the mainstream without selling her soul. We are trying to keep her Bahian fans and conquer new ones."

Mowatt produced 11 of the album's 13 tracks; Emilio Estefan Jr. produced the other two cuts.



by John Lannert

Mercury had a successful track record at previous label Sony Music, with more than 3 million units sold of her five albums, say industry sources. Her penultimate disc with Sony, "Feijão Com Arroz," sold 700,000 copies outside of her native country. But her final Sony CD, "Elétrica," sold only 250,000 units outside of Brazil.

MARISA'S BACK, TOO: Four years have gone since Marisa Monte, one of the most highly regarded Brazilian female singers in recent years, released her latest album, "Barulhinho Bom."

In the first half of the '90s, Monte built a solid career, consistent enough for her to be acclaimed by the Brazilian media as the most clever and talented artist since Elis Regina.

At the same time, her four albums and concert tours throughout Brazil and Europe generated many hits, while reaching broad audiences. In April, Monte will be launching

her much-anticipated fifth album, which, so far, is shrouded in mystery.

Produced by Monte and Arto Lindsay, the new album was recorded in New York and Rio de Janeiro, Brazil.

Among the disc's musical highlights is a cover of "Que Me Importa"—an old song recorded by the late Tim Maia on his debut album—and "Abolô," recorded just with voice and piano, played by João Donato, a bossa nova legend.

Monte's forthcoming album will be the second disc released by her own label, Phonomotor, which is distributed by EMI-Odeon Brazil.

Phonomotor's first album, the just-released "Tudo Azul," is by Velha Guarda Da Portela, a group of old samba artists from the Portela samba school in Rio.

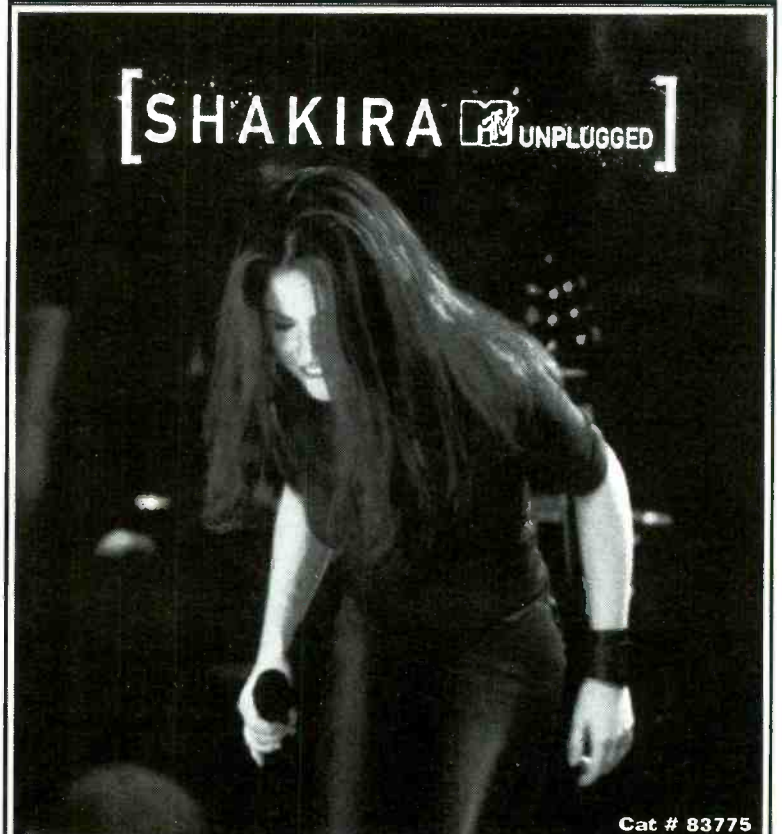
Monte produced the album, which pays tribute to Portela's hallowed samba tradition.

CONFERENCE DOINGS: Prominent and prolific songwriter Desmond Child, who co-authored Ricky Martin's smash "Livin' La Vida Loca," is scheduled to take part in the Latin rock/alternative panel during Billboard's 11th annual International Latin Music Conference.

Confirmed for the concert panel is (Continued on next page)

LATIN TRACKS A-Z

- 2 A PURO DOLOR (EMOA, ASCAP)
- 12 ALGUNA VEZ (F.I.P.P., BMI)
- 19 ANDO AMANECIDO (Not Listed)
- 25 ANILLO GRABADO (Peer Int'l., BMI)
- 16 ATADO A TU AMOR (World Deep Music, BMI)
- 23 BAJO LA LLUVIA (Sony/ATV Discos, ASCAP)
- 20 BUSCA OTRO AMOR (Vander, ASCAP)
- 4 DESNUDA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 10 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
- 13 DONDE ESTA EL AMOR (F.I.P.P., BMI)
- 33 DORMIR CONTIGO (Manzmusic, SACM/Dinco, BMI)
- 5 EL LISTON DE TU PELO (Not Listed)
- 40 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
- 26 EN TODA LA CHAPA (Vander, ASCAP)
- 35 ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)
- 3 LAS HELADAS (Flamingo, BMI)
- 7 MORIR DE AMOR (Seg Son, BMI)
- 32 MUJER, MUJER (Not Listed)
- 22 NO CREO (F.I.P.P., BMI/Sony/ATV Latin, BMI/Sonido Azulado, BMI)
- 38 NUNCA TE OLVIDARE (EMI April, ASCAP)
- 28 OJOS NEGROS (Not Listed)
- 39 PARA PODER LLEGAR A TI (Not Listed)
- 27 PERO DILE (PMC, ASCAP)
- 24 PORQUE TE QUISE (Not Listed)
- 1 QUE ALGUIEN ME DIGA (EMOA, SESAC)
- 30 QUE VOY A HACER SIN TI (KMC, ASCAP/Universal, ASCAP)
- 8 SENTIRME VIVO (Taco Music/Universal)
- 9 SI NO TE HUBIERAS IDO (Crisma, SESAC)
- 36 SOLA (Gemini Star, ASCAP/Peer, ASCAP)
- 6 SOLO TU (Rubet, ASCAP/Universal, ASCAP)
- 29 SUFRO (Not Listed)
- 31 TE ESPERARE (Bombazo, BMI/Sony/ATV Latin, BMI)
- 15 TE HICE MAL (ADG, SESAC)
- 11 TE OFREZCO UN CORAZON (Universal, ASCAP)
- 14 TE QUIERO MUCHO (Copyright Control)
- 34 TRES REGALOS (Peer, BMI)
- 17 TUS REPROCHES (Not Listed)
- 21 VOLVER A AMAR (F.I.P.P., BMI)



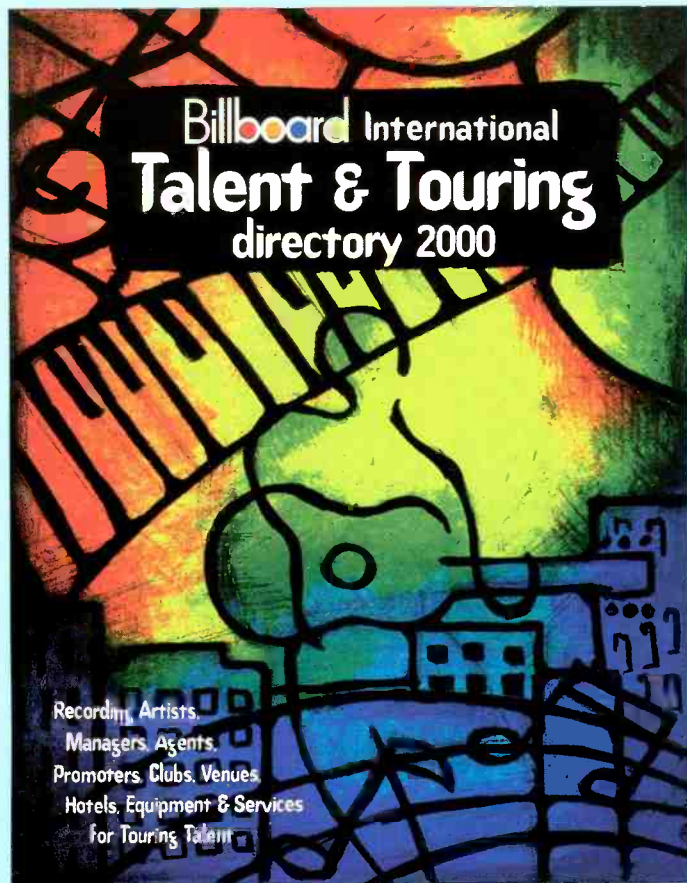
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Artists & Music

NOTAS

(Continued from preceding page)

Arie Kaduri, president of Arie Kaduri Enterprises.

Also, Miami Records' **Sonora Caruseles** is booked for a showcase set April 26. This superb Colombian salsa group launches its two-month Canada/U.S. tour April 14 in Montreal.

The conference is scheduled to run April 25-27 at the Sheraton Biscayne Bay in Miami. For more details, phone **Michele Quigley** at 212-536-5002.

SAN ANTONIO SIRENS: Though it is tough to speculate the success of a musical from seeing only a few rehearsals, "Selena Forever" stands a strong chance of making a prosperous run through its eight-city tour.

The rehearsals, which are taking place in San Antonio, revealed some new and catchy songs to go along with a script that somewhat mirrors the screenplay of the biopic "Selena."

Moreover, the vocalists are of the highest caliber, with leading ladies **Veronica Vasquez** and **Rebecca Valadez**, each of whom will portray **Selena**, possessing singing styles remarkably close to that of Selena's.

Both singers are veterans. Vasquez was formerly signed to the now defunct H.O.L.A. Records. Valadez was a backing vocalist on **Janet Jackson's** Velvet Rope world tour. Valadez also appeared on Jackson's HBO special and sang lead vocals on the **Sheila E.** album "Favors."

Vasquez and Valadez are not the only talented songstresses in the "Selena Forever" cast. During a break, **Margo Raymundo**, who plays Selena's mother, displayed a booming mezzo while singing the evergreen "Just The Two Of Us."

And during that same break, 11-year-old **Denise Stefanie González**, who plays Selena as a young girl, did a head-turning medley of impersonations of **Cher**, **Mariah Carey**, **Whitney Houston**, and **Celine Dion**, before performing a stirring take of "Ave María."

Once "Selena Forever" finishes its run, don't be surprised if a few of the cast vocalists end up with record deals.

OSCAR AND A.B.: EMI Latin rolled out the red carpet Feb. 29 for attendees of the National Assn. of Recording Merchandisers (NARM) Convention; it held a meet-and-greet with **Oscar De La Hoya** and, later in the day, a showcase with **Bobby Pulido**, **Millie**, and **A.B. Quintanilla Y Los Kumbia Kings**.

De La Hoya, fresh off a victorious bout, was no worse for wear as he posed for photos with NARM attendees, while tracks from his forthcoming set were rotated. Many attendees thought the set would do well at retail.

That night Quintanilla and crew put on a crowd-pleasing show that followed warmly received sets from Tejano favorite Pulido and Puerto Rican torch specialist Millie.

Now moving up The Billboard Hot 100 with the R&B ballad "U Don't Love Me," Quintanilla and company have a solid shot to score in the English market, with the band's combination of catchy, rhythmic songs and good-time stage show.

ARGENTINA NOTAS: Popular rock band **Las Pelotas** recently presented their new DBN album, "Todo Por Un Polvo," before a sellout crowd of 2,000 at the Buenos Aires club Cemento. The disc already has sold 20,000 units and soon is expected to reach the 30,000-unit mark required for gold certification. The band is now filming a video for the set's second single, "Generación@."

Sony Argentina has released a 16-track set of greatest hits by **Ratones Paranoicos** titled "x 16." The collection includes the band's classics of the past decade; its new hit, "Lo Que Doy"; a bonus cut, "Esa Chica"; and a new rendition of "Rock Ratón."

Leader Music's **Ráfaga**, one of Argentina's hottest tropical bands, has returned from Chile, where the band bathed in a shower of standing ovations from spectators attending the Viña del Mar song festival. Sales of the group's "El Imparable" rocketed to 200,000 units in Chile. In Argentina, the disc has moved 240,000 pieces.

Leader now is planning to try to break Ráfaga throughout Latin America. The label recently put out a greatest-hits package in Mexico.

RICKY, MICKY TOP BOX OFFICE: Latino acts continue to blaze the concert scene, with Sony superstar **Ricky Martin** and his Warner counterpart **Luis Miguel** running 1-2 in Amusement Business' Box Score listing that appeared in the March 11 issue of Billboard.

Martin's Foro Sol show Feb. 26 in Mexico City grossed \$2.4 million, on tickets sales of 54,431. Ticket prices ranged from about \$15 to \$125. The show's promoters were OCESA Presents and RAC Producciones.

Luis Miguel grossed \$1.6 million from five shows at the Universal Amphitheatre in Universal City, Calif. The Feb. 3-7 concerts drew 24,000 spectators, who paid from \$53.50 to \$103.50 to see Luismi. House of Blues Concerts promoted the shows.

Luis Miguel also scored the fourth-highest gross that same issue with four shows at Radio City Music Hall in New York. His Feb. 16-19 dates grossed \$1.4 million on ticket sales of nearly 19,000. Ticket prices for the concerts, promoted by Radio City Entertainment, varied from \$40 to \$100.

Finally, Sony idol **Chayanne** placed 10th in the Boxscore listing with his Feb. 10-13 shows at Auditorio Nacional in Mexico City. The four shows grossed \$800,000, on ticket sales of 37,000. Ticket prices ranged from \$9 to \$45. RAC promoted the performances.

CHART NOTES, RADIO: Despite a 500,000 drop in audience impressions to 14.1 million, **Gilberto Santa Rosa's** "Qué Alguien Me Diga" (Sony Discos) remains No. 1 on Hot Latin Tracks for the second week in a row.

And while Santa Rosa's hit rests comfortably at the apogee of Hot Latin Tracks this issue, **Son By Four's** "A Puro Dolor" (Sony Discos) is closing fast, leaping 11-2. Like "Qué

Alguien Me Diga," "A Puro Dolor" was recorded in ballad and salsa versions. "A Puro Dolor" rang up 11.3 million impressions, up 3.3 million from last issue.

"Qué Alguien Me Diga" continues atop the tropical/salsa genre chart for the fifth week, running on 10.9 million impressions, off 200,000 impressions.

For the 12th straight week, **Ricardo Arjona's** "Desnuda" (Sony Discos) remains king of the pop genre chart with 8 million audience impressions, down 200,000 impressions.

After a one-week absence, **Los Angeles Azules' "El Listón De Tu Pelo"** (Disa/EMI Latin) regains the throne on the regional Mexican genre chart with 9.4 million impressions, up 300,000 impressions.

Headed toward his first top 10 hit is **Pablo Montero's** ranchera-laced ballad "Qué Voy A Hacer Sin Tí?" (RCA/BMG Latin), which jumps 31-18 with 6.5 million impressions, up 2 million impressions.

CHART NOTES, RETAIL: Sales of titles appearing on The Billboard Latin 50, bolstered by hot-selling new product from **Los Temerarios**, **Shakira**, and **Selena**, enjoy a nice spike to 174,500 units—the highest tally since the Jan. 8 issue.

Los Temerarios' "En La Madrugada Se Fue" (Fonovisa) comes in at 23,000 units, the band's biggest sales mark on The Billboard Latin 50. Temerarios' new disc not only earns the Mexican *grupo* its first chart-topper on The Billboard Latin 50, it also enters The Billboard 200 at No. 75.

Shakira's "MTV Unplugged" (Sony Discos) bows at No. 2 on The Billboard Latin 50, with 13,500 units.

Selena's "All My Hits—Todos Mis Exitos, Vol. 2" (EMI Latin) enters the chart at No. 3, on 10,500 units.

Not surprisingly, Temerarios' "En La Madrugada Se Fue" rules the regional Mexican genre chart. Likewise, Shakira's "MTV Unplugged" tops the pop genre chart.

Marc Anthony's "Desde El Principio—From The Beginning" (Sony Discos) retains top ranking on the tropical/salsa genre chart for the 17th successive week, on sales of 9,500 units, down 9% from last issue.

The Billboard Latin 50 is unpublished this issue.

SALES STATFILE: The Billboard Latin 50—this issue: 174,500 units; last issue: 144,500 units; similar issue last year: 134,500 units.

Pop genre chart—this issue: 62,000 units; last issue: 55,500 units; similar issue last year: 58,500 units.

Tropical/salsa genre chart—this issue: 42,500 units; last issue: 46,500 units; similar issue last year: 33,000 units.

Regional Mexican genre chart—this issue: 60,500 units; last issue: 33,000 units; similar issue last year: 36,000 units.

Assistance in preparing this column was provided by **Ramiro Burr** in San Antonio, **Marcelo Fernández Bitar** in Buenos Aires, and **Marcio Gaspar** in São Paulo, Brazil.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Korean Authors' Body Seeks Web Fees

Copyright Payments Proposed For Downloads, Streamed Files

BY ELISA KIM

SEOUL, South Korea—Korean authors' society KOMCA says it plans to begin collecting copyright fees from more than 200 Web sites with downloadable and streaming music files that have sprung up in Korea in the past two years.

KOMCA (Korea Music Copyright Assn.) proposes a basic fee from each provider of 120 won (10 cents) for every song download, plus an advance fee—set against future royalty payments—of 2 million won (\$1,800). The association also suggests that royalty fees of 5% and 10% be charged for the use of each streaming file and for each download, respectively.

Korean companies operating music Web sites at first concentrated on producing their own original music content to distribute over the Web and were not seen as a threat to music

'There is no legal provision by which a reasonable copyright fee can be calculated, and time is needed'

— SUNG WOO YOO —

retailers or copyright holders.

Recently, however; a rapid increase in the number of Internet users (now more than 13 million out of South Korea's total population of 48 million) has led to a flurry of activity by companies eager to establish their presence in this new market, as well as widespread confusion over music-content rights that finds even the large *chaebol* business groups unsure of what to do. (Chaebols are conglomerates of many companies clustered around one holding company and are spread across several industries.)

Both the chaebols and smaller start-ups have been urging KOMCA to come up with an appropriate copyright-fee payment system for the music they provide on their sites. Until recently, KOMCA has taken a passive stance on the issue.

Says Sung Woo Yoo, senior manager at KOMCA, "There is no legal provision by which a reasonable copyright fee can be calculated, and time is needed."

"It's been quite difficult," says Kyung Soo Ban, head of the media team that operates Samsung Corp.'s

entertainment Web site, doobob.com, which the chaebol launched in November 1999. "We've asked KOMCA over and over again how we could legalize the system and create a copyright-fee payment mechanism for the use of the Korean popular songs they provide. Until then, we're forced to simply not offer an AOD [audio-on-demand] service to our visitors."

Due to increasing consumer demand for music downloads and KOMCA's lack of response to industry requests for a regulatory framework, operators of Korean music Web sites

(Continued on page 76)

Japan Eases Away From CD Price-Setting System

BY STEVE McCLURE

TOKYO—Japan's controversial *saihan* resale price maintenance system is showing further signs of weakening following announcements by BMG Funhouse and Toshiba-EMI that they will give retailers more leeway in setting audio software prices.

Under *saihan*, Japanese labels are allowed to set the retail prices of domestically pressed product, including non-import international repertoire, for two years from the release date. *Saihan* also applies to

books and magazines.

Starting April 1 BMG Funhouse will allow retailers to set their own prices on newly released international repertoire one year from release and six months from release for classical product. Last July 1 the label reduced the fixed-price period for domestic and international singles, as well as classical and jazz albums, from two years to one year. BMG Funhouse will continue to set the prices of domestic albums for two years from release.

From May 1 Toshiba-EMI will shorten the period during which it sets the retail price of albums from two years to one and from one year to six months for singles. The change covers both Japanese and international product.

BMG Funhouse prices international-repertoire albums at around 2,500 yen (\$23.56) each and domestic albums at between 2,800 (\$26.39) and 3,000 yen (\$28.28). Toshiba-EMI prices domestic albums at about 2,900 yen (\$27.33) and international albums at 2,421 yen (\$22.82). Discounts of about 200 yen (\$1.87) per album can be expected once the fixed-price period expires, says a label source here.

Other Japanese labels have relaxed their *saihan* policies in the past few years. In 1999 the Avex Inc. label group, Victor Entertainment, and Universal Victor reduced the fixed-price period for CD singles to one year (Billboard, Jan. 23, 1999).

Toshiba-EMI has also announced that it will put on sale May 24 three pop and eight classical catalog titles that will be exempt from *saihan*. Suggested retail price tag for those titles is 2,000 yen (\$18.56).

Travis Doubles Up On New IFPI Platinum List

BY PAUL SEXTON

LONDON—There's more than one way to strike platinum. There's the English cutting-edge dance meth-



Aquarium Life. Universal Music Group execs were among some 800 guests at the recent Copenhagen launch party for Aqua's "Aquarius" album. The album is the follow-up to the 14 million-unit-selling "Aquarium." Shown, from left, after the band's performance are Jens-Otto Paludan, managing director, Universal Music Denmark; Aqua's Søren Rasted, Claus Norreen, Lene Grawford Nystrøm, and René Dif; and Jorgen Larsen, chairman/CEO, Universal Music International.

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od, or you can get there to the tune of Swedish retro-pop. A little Hispanic hip-shaking might do it, and some Scottish independence can lead to a double helping.

February may not have been the most action-packed of months for the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards, bestowed upon albums reaching 1 million copies sold continent-wide, but it certainly showcased a variety of marketable modern music styles.

Receiving their first Platinum Europe certifications were kings of U.K. club culture the Chemical Brothers (hitting the million mark across Europe with their Virgin album "Surrender" days after being named best dance act March 3 at the Brit Awards) and young

(Continued on page 76)

U.K. Report Says Pop/Politics Bond Key To An Online Future

BY GORDON MASSON

LONDON—Wide-ranging action is required before the British music industry can take advantage of the Internet as a user-friendly tool that drives sales, according to a new report from the Institute for Public Policy Research (IPPR), a U.K. think tank.

According to the IPPR report, titled "New Musical Entrepreneurs," new initiatives in education and improving interaction between the business and government are key to building the industry's future. IPPR, which describes itself as a left-of-center think tank, is privately funded via charitable donations.

Reflecting the U.K. music industry's higher profile with government than in the past, Janet Anderson—parliamentary undersecretary at the

U.K.'s Department of Culture, Media, and Sport (DCMS)—says the government is willing to help in this process because it recognizes the music business as one of the U.K.'s "biggest and most culturally significant creative industries."

She adds, "The development of new technologies provides huge potential for growth in the music industry—and it is this potential that we want to help realize."

Indeed, the governments of the U.K. have adopted such a proactive stance that Paul Brindley, the author of the IPPR report, is now a member of a DCMS subcommittee, which is due to release its own report, "The Music Industry And The New Technologies," next month.

In his study, Brindley outlines three new models for the future of music distribution: physical product ordered electronically and delivered via mail order; digital audio file ordered and delivered electronically

and stored by the end user; and digital audio stream delivered electronically at the request of the end user but with no permanent, stored copy. The report

says, "All three models offer the consumer considerable benefits over the traditional distribution models."

Those traditional models may be effective, but over the past five years, the British music industry has seen a decline in overseas earnings. According to the report, figures from the National Music Coun-

cil and accounting firm KPMG show that in 1995, those earnings were 318 million pounds (\$508 million); by 1998 the figures had slumped to just 208 million pounds (\$333 million).

At the same time, Internet piracy has exploded. Last year the British Phonographic Industry (BPI) battled to close an average of 12 illegal Web sites per month. Currently it is closing 12 every week, and that is a drop in the ocean compared with the number of new sites debuting literally every minute of every day. Anderson notes that "revenue from E-commerce is expected to exceed 10 billion pounds [\$16 billion] next year, 300% higher than predictions for this year."

She adds, "Other creative indus-

(Continued on page 59)

Warner EMI May Benefit Spanish Indies

New Company's Combined Share Heads For 40% Of Market

This is the fourth in a series of reports about the Warner and EMI companies in different world markets and the impact of their proposed merger.

BY HOWELL LLEWELLYN

MADRID—True to the country's maxim that chores and problems are best faced *mañana*, the Spanish music business appears to have reacted with indifference to the prospect of Warner and EMI combined. There are optimists and pessimists, but little of the surface tension that surrounded the Universal/PolyGram saga.

That said, not everyone is relaxed. "The merger will be dramatic for artists and managers," says Rosa Lagarrigue, one of the Spanish industry's most powerful individuals, whose RLM company directs the careers of two major Warner artists, Alejandro Sanz and Miguel Bosé. "It is bad for the business. It scares me that the majors will only be interested in artists with guaranteed sales of half a million. It will make our life more difficult."

While top Warner and EMI executives decline comment on the merger, the two companies' respective stand-alone labels, DRO East-West Spain and Virgin España, continue boldly with expansion plans as if nothing was happening in New York or London.

Indeed, a bizarre situation arose when, just days after Warner Music Spain president Saúl Tagarro gave instructions via his personal assistant that neither his name nor photograph should appear in this article, he announced the appointment of José Carlos "Charlie" Sánchez as deputy managing director of DRO EastWest, saying, "Charlie is the best candidate... in order to achieve the outstanding goals we plan for DRO in the future."

DRO EastWest Spain has a solid future, it seems. As international exploitation manager Covadonga Racionero says, "They're not going to demolish something that works very well. Our acquisition [in 1993] by Warner was not traumatic, and there is no feeling here that a Warner/EMI merger would be damaging."

At Virgin, too, managing director Lydia Fernández is too busy strengthening her three imprints and developing recently announced expansion plans (Billboard, Jan. 29). Fernández is more interested in talking about the April 2000-March 2001 fiscal year, when she expects Virgin's local repertoire to account for 37% of sales, compared with 17% this year.

Market-share figures for the Spanish record business, which was worth \$680 million at retail in 1998, are not published, but indications are that Warner/DRO and EMI/Virgin are running about neck and neck, with

17%-19% each. Luis Merino has his finger on Spain's music pulse as director of Cadenas Musicales, an operation run by the country's biggest audiovisual group, Prisa. Cadenas includes the country's largest music radio group, Cadena SER, and 24-hour music-TV channel 40TV.

Merino estimates that in 1998, all Warner and EMI labels together totaled 37% of the market, while Universal/PolyGram totaled 17%. "My understanding is that Warner/EMI's total rose to 40% in 1999," he says.

Javier López, music and video director at French-owned retailer FNAC, whose four stores last year accounted for 10.5% of Spanish music sales, says his company's 1999 market-share figures "are accurate to within a point" in reflecting the business as a whole. Warner's slice was 10% and DRO's 7%, or 17% total, while EMI (11%) and Virgin (8%) totaled 19%, giving a combined figure of 36%. This compares with Univer-

sal's 16%, Sony's 15%, and BMG's 13%. Warner's Tagarro is reported to be retiring in 2003 after at least 15 years as president, during which his greatest triumph has been the worldwide success since 1997 of Alejandro Sanz. That artist sold more than 2 million copies in Spain alone of his fourth and latest album, "Más," with sales outside Spain surpassing 1 million.

Other Warner domestic heavyweights are singer/actor Miguel Bosé, Presuntos Implicados, Café Quijano, Complices, El Chaval de la Peca, and

Warner's "Charlie" Sánchez were among the founders of DRO in 1980 and helped it become a pioneering independent. Gómez moved to EMI in 1995, two years after DRO was sold to Warner Music. His close involvement in that sale means he is likely to have much to do with upcoming events, especially in light of Tagarro's expected retirement.

By contrast to Warner's 17-year-old affiliate, the EMI business in Spain dates back to 1915, when the British firm set up Compañía del Gramofono. It became EMI-Odeon in 1972 and was finally established as EMI Music Spain in 1985, following the acquisition of local indie Hispavox. Today, EMI's domestic roster has Luz Casal, Hevia, Dover, Ella Baila Sola, Enrique Bunbury, and Navajita Plateá—all multi-platinum acts. Its most important international artists in Spain are Carlos Vives and, via a distribution deal with Jive Records, Britney Spears.

Virgin's star acts include Jarabe de Palo, Luis Eduardo Aute, Nacho Cano, Cuba's Eliades Ochoa y el Cuarteto Patria and Vieja Trova Santiaguera, José Mercé, Enrique Morente, Estrella Morente, Tam Tam Go!, and Dusinguet.

Warner/Chappell Music Spain/Portugal is the domestic leader in the publishing sector: Managing director Alvaro de Torres held a similar post at RCA Spain when he moved to the company in 1995. He has the publishing of Sanz's first three albums, although EMI Music Publishing Spain owns rights to the coveted "Más," as well as the substantial amount of songs Sanz writes for artists such as Malú and Niña Pastori.

De Torres' signings include Warner's Presuntos Implicados and DRO's Celtas Cortos, as well as EMI/Virgin acts Jarabe de Palo, Dover, and Enrique Morente. This, plus the Sanz link, would facilitate a merging of the publishing arms at least.

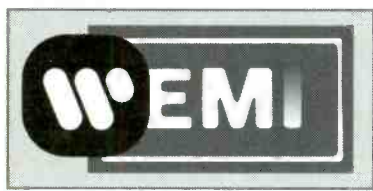
EMI Music Publishing managing director Fabrice Benoit was chairman at the major's company in his native France for 12 years before moving to Spain in 1997. Apart from Sanz, his main acts are bagpiper success Hevia, whose biggest success have been outside Spain in continental Europe; Paris-based Cubans Orishas and Sgt. Garcia; and Barcelona dance act OBK. Benoit indicates his lack of concern over merger rumors by saying confidently, "It's business as usual for me—I'm going to continue signing new songwriters."

Warner and DRO use the same distribution warehouse at Tres Cantos just outside Madrid, and EMI and Virgin share another warehouse by the EMI headquarters at nearby

(Continued on page 83)



DE TORRES



GOMEZ

'Indies can take advantage of this, with respect both to artists and the Internet'

— CARLOS GALAN —

Luar Na Lubre. Warner's most successful Latino/international acts in Spain are Luis Miguel, Maná, Francisco Cespedes, Cher, and Mike Oldfield.

DRO EastWest's success is based on widely acclaimed domestic A&R, with such acts as Andres Calamaro, Celtas Cortos, Duncan Dhu, Juan Perro, Javier Vargas, and M-Clan, plus Cuba's Compay Segundo. DRO's biggest international act in Spain is the Corrs.

EMI is helmed by president Miguel Angel Gómez, who also serves as the company's regional managing director for Spain/Portugal. He and

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Artist Manager Smith Riding High

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BY LARRY LeBLANC

TORONTO—Artist management can be a risky game, played for high stakes, but many music industry figures here contend that Jamaican-born Chris Smith is sitting pretty right now with the business's equivalent of a royal flush.

Headquartered in Toronto with offices in New York and Kingston, Jamaica, Chris Smith Management handles Canadian funk/pop act the Philosopher Kings (Columbia) and its animated pop/dance spinoff Prozzak (Epic), both multi-platinum acts in Canada; Canadian soul performer jacksoul (on BMG-affiliated ViK); and Canadian alternative rock artists Left Pency and Robe James, who are independently released.

The company also oversees the careers of several U.S.-signed Canadian artists, including rapper jelleestone (Rex/Warner Bros.), alternative-styled Nelly Furtado (DreamWorks), and R&B songstress Danian (Warner Bros.). It has eight full-time staffers, mostly in Toronto. Odessa Chambers heads operations in Kingston, and Desmond Battiste handles New York.

Involved with reggae for two decades, Smith also owns Fiwi Music,

a Kingston-based label with a roster that includes Jamaican reggae artists Yogie and Lenn Hammond.

"Chris has a great sense of talent and a great sense of how to nurture it," says Michael McCarty, president of EMI Music Publishing Canada.

"Every one of Chris' artists has merit," says Lisa Zbitnew, president of BMG Music Canada. "He's bright and knows how to pick talent. He's a straight shooter and has excellent marketing chops."

Despite being one of the top personal managers in Canada, Smith remains a reclusive figure who has shied away from media scrutiny. He agreed to be interviewed for this article only reluctantly and requested that he be able to talk mostly about his acts.

"Many people don't know if I'm black or white," he says. "Some people cannot equate success with being a black man out of Toronto managing several white acts. I have had instances where I haven't got into shows. I'd tell security I was the manager.



SMITH

They would go, 'No way.'"

Smith grew up in Jamaica before moving to Canada at age 12. He then lived in the Toronto suburbs, but his musical roots remained strongly tied to his family in Jamaica. His uncle is singer/songwriter Beres Hammond, a leading reggae performer over three decades. "Having a reggae background in my family and spinning rock records in my high school as a DJ gave me an appreciation for all kinds of music," says Smith.

Following high school, Smith played professional soccer for the Toronto Jets. After an injury sidelined him, he studied marketing at college. Following graduation, he worked in financial services before being lured away to tour Europe with his uncle. On his return, Smith switched careers, managing Toronto rap act Graphidi Logik, which disbanded following the release of its debut album, "On A Mission" (Attic), in 1994.

Smith then discovered the Philosopher Kings. "I saw their first show, and singer Gerald Eaton was wearing a Jamaican-colored belt. The voice, the belt, and their music drew me in."

Smith acknowledges the dichotomy (Continued on page 54)

newsline...

BMG MUSIC PUBLISHING SCANDINAVIA has fully acquired independent Swedish publisher Madhouse Music. Former Madhouse managing director Jon Gray has been named creative director of BMG Music Publishing Scandinavia. Previously a joint venture with BMG Music Publishing Scandinavia, Madhouse is home to a string of Swedish writers who have had songs recorded by Christina Aguilera, Jessica Simpson, R Angels, PYT, and Basement 4. Managing director of BMG Music Publishing Scandinavia Lars Karlsson says, "I am confident that with Jon at BMG, we will expand on the success he has had with the Madhouse catalog and ensure that BMG's Swedish catalog, which will now include Madhouse, continues to be No. 1 in local market share."

MONIKA MAURER

VETERAN SINGER/SONGWRITER Joaquín Sabina heads the nominations for Spain's fourth annual Premios de la Música, to be presented April 6 at the Vista Alegre bullring in Madrid. Sabina earned five nods, for best pop artist, author, song, album, and video. Earning four each were singer Luz Casal and pop act Café Quijano. The Premios, which honor Spanish music only, will air live on public broadcaster TVE. The awards are co-organized by authors' body SGAE and the Artists and Interpreters Assn.

HOWELL LLEWELLYN

HASSE BREITHOLTZ has been appointed BMG U.K. and Ireland managing director, commercial and new media, effective immediately. He had been VP of the Nordic region for BMG Entertainment International since 1996 and managing director in Sweden since 1988. In his new role, he continues to report to Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of central Europe. Breitholtz's exit from Sweden had been expected (*Billboard Bulletin*, Nov. 19); his new post was previously held by Tim Delaney, recently promoted to GM of Arista U.K.



BREITHOLTZ

U.K.-BASED independent distributor Recognition Records has received an injection of 750,000 pounds (\$1,183,799) from venture capital company ProVen Private Equity Ltd. to hire new staff and acquire recording and distribution rights. The company will now seek to own the music it markets. Through a distribution contract with Universal Records, Recognition has 31 clients on its books, including veteran rock band Asia, producer Robin Scott, Irish girl band Fab!, and dance act Ruff Driverz. Recognition, launched in 1997, is headed by its founders, Andy and Sue Richmond.

MONIKA MAURER

BMG FUNHOUSE sales chief Shoji Doyama is leaving the label to head a new Tokyo-based Internet-related company, according to sources. Before joining BMG, Doyama was senior director of finance at Sony Music International in New York and worked in strategic planning and business development at Sony Corp. of America.

STEVE McCLURE

A FULLY EQUIPPED COUNTERFEIT CD factory has been discovered in Leeds, England, following a lengthy investigation by the British Phonographic Industry (BPI), Trading Standards, and the police. Two men were arrested following the raid. The factory contained computers, bulk CD-R manufacturing equipment, 3,000 finished counterfeit CD-Rs, and 900 blank CD-Rs.

MONIKA MAURER

JOSÉ CARLOS "CHARLIE" SÁNCHEZ has been named deputy managing director of DRO EastWest Spain. DRO EastWest was acquired by Warner in 1993 but still operates as an indie label in artistic terms. Sánchez will report to Warner Music Spain and Portugal president Saúl Tagarro. Tagarro was appointed acting managing director of DRO following the departure in January of Mariano Pérez, who was named managing director of Warner Music Spain.

HOWELL LLEWELLYN

SCOTTISH LYRICIST/COMPOSER and multi-Grammy nominee B.A. Robertson has signed a worldwide publishing deal with edel Publishing Ltd. Robertson saw major success with Mike + the Mechanics' 1989 recording of his "The Living Years," which won a Grammy nomination and an Ivor Novello Award for best song. His 1979 single "Bang Bang," which he performed, was a European hit that sold more than 1 million copies. Robertson is currently working on several multimedia and visual music projects.

ROB MARKUS, VP of planning/business development at the London-based headquarters of online retailer Boxman since last June, has been named country manager in charge of directing local operations in the U.K. Markus, who prior to joining Boxman was managing director at EMI's Hungarian affiliate in Budapest, succeeds Jeremy Collingwood, who is "pursuing consultancy opportunities within the Boxman group," according to a statement from the company. Markus reports to Boxman CEO Tony Salter.

KAI R. LOFTHUS

Avion Travel, Jenni B Win San Remo Festival

BY MARK DEZZANI

SAN REMO, Italy—The first sales reaction to Italy's premier annual music event, the San Remo Song Festival, has given an early indication of the true victors in the week-long televised song contest, which attracts the attention of well over half of Italian viewers.

The final Saturday evening show on Italy's public service TV network RAIUNO was watched by an audience of more than 16.2 million viewers (62.48% share).

The FIMI/Nielsen album charts covering the period during and immediately after the festival seem to show that its international guests were the early beneficiaries from the mass TV exposure. The new Oasis album, "Standing On The Shoulder Of Giants" (Helter Skelter/Epic), entered the charts at No. 1; fellow guests Aqua saw new set "Aquarius" (Universal) enter the charts at No. 11.

"Initial sales show that we had a good festival," says Universal Music Italy president Piero La Falce, "with our own artists—Carmen Consoli, Subsonica, Sting, Aqua, Enrique Iglesias, Goran Bregovic, and Bono—all benefiting from appearances at the festival, as well as the acts we license for distribution, Avion Travel [Insieme/Sugar] and Tom Jones [V2]."



LA FALCE

Other international guests this year were Eurythmics, Tina Turner, and Robbie Williams. Among the domestic artists participating in the competition, rock songstress Consoli's new album, "Stato Di Necessita" (State Of Necessity), was the highest new chart entry at No. 7, followed by the melodic Neapolitan singer/songwriter Gigi D'Alessio's album "Quando La Mia Vita Cambier" (When My Life Will Change) (RCA), a new entry at No. 9.

The 50th edition of the festival, held Feb. 21-26, is being applauded by the country's record industry for breaking with tradition. Industry executives are hailing the festival, normally associated with melodic ballads such as Domenico Modugno's 1959 hit "Volare" and Tony Renis' 1962 hit "Quando, Quando, Quando"—which debuted at the festival—as being representative this year of Italy's new pop.

The actual competition is split into two sections, for established artists and newcomers. Cult folk/rock outfit Piccola Orchestra Avion Travel won the established section with its atmospheric song "Sentimento" (Insieme/Sugar). Irene Grandi was runner-up with "La Tua Ragazza Sempre" (Always Your Girl) (CGD/EastWest), a song penned by rock star Vasco Rossi.

Jenni B won the newcomers' section with classic ballad "Semplice Sai" (Simply Know) (Ftm-Zig Zag/EMI). A Sicilian R&B singer, she has sung on several international dance hits, including Corona's "Rhythm Of The Night," and has also been a backing singer for major Italian stars such as Zucchero and Ligabue.

Avion Travel manager Francesco Fracassi says, "Our San Remo victory represents a career prize for a band which has spanned 20 years. It is a recognition that we have made popular our particular mix of traditional Italian folk music and modern rock."

Caterina Caselli Sugar, president of the Insieme-Sugar label, says, "This result demonstrates that tenacity and quality always wins. We always believed Avion Travel would make a breakthrough to a wider audience one day."

The winners at San Remo are selected through a combination of votes from a demographically representative public jury and a jury of experts. Although praising Avion Travel's entry as "a quality song," Gerolamo Caccia Dominioni, president of Warner Music Southern Europe and Italy and managing director of CGD/EastWest Records, suggests that "too much weight was given to the expert jury and not enough to the public voting."

He adds, "Our artist Irene Grandi certainly had a consistent appeal, coming in second place in (Continued on page 54)



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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 03/13/00			GERMANY (Media Control) 03/07/00			U.K. (Copyright CIN) 03/04/00			FRANCE (SNEP/IFOP/Tite-Live) 03/08/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL	1	NEW	AMERICAN PIE MADONNA MAVERICK/WEA	1	NEW	AMERICAN PIE MADONNA MAVERICK/WEA	1	1	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
2	3	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	2	1	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	2	1	PURE SHORES ALL SAINTS LONDON	2	2	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
3	6	GOODBYE YESTERDAY MIKI IMAI WARNER MUSIC JAPAN	3	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIELA	3	NEW	BYE BYE BYE 'N SYNC JIVE/ZOMBA	3	5	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
4	2	KONYA TSUKINO MIERU OKANI B'Z ROOMS	4	2	WADDE HADDE DUDE DA? STEFAN RAAB ARIOLA	4	2	MOVIN' TOO FAST ARTFUL DODGER & ROMINA JOHNSON LOCKED ON/XL	4	3	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST
5	8	MAGO ITSURO OHIZUMI TEICHIKU	5	12	SHALALA LALA VENGABOYS BREAKIN'/EMI	5	NEW	SALALALA LALA VENGABOYS BREAKIN'/POSITIVA	5	6	LUCKY STAR SUPERFUNK VIRGIN
6	9	ANATONO KISS WO KAZOEMASYOU YUKI KOY-ANAGI EASTWEST JAPAN	6	5	MEIN STERN AYMAN EASTWEST	6	NEW	SITTING DOWN HERE LENE MARTIN VIRGIN	6	4	LES 3 CLOCHES TINA ARENA COLUMBIA
7	5	BRIGHT DAYLIGHT HIRO TOY'S FACTORY	7	7	SEX BOMB TOM JONES FEATURING MOUSSE T. V2	7	NEW	WON'T TAKE IT LAYING DOWN HONEYZ MERCURY	7	14	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
8	7	KOINO DANCE SITE MORNING MUSUME ZETIMA	8	4	BYE BYE BYE 'N SYNC JIVE/ZOMBA	8	NEW	SATISFY YOU PUFF DADDY FEATURING R. KELLY PUFF DADDY/ARISTA	8	19	AMERICAN PIE MADONNA MAVERICK/WEA
9	4	BRAND NEW WAVE UPPER GROUND JUDY & MARY EPIC	9	11	LIEBESBRIEF THOMAS D. COLUMBIA	9	3	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	9	8	PURE SHORES ALL SAINTS EASTWEST
10	10	SURE EVERY LITTLE THING AVEX TRAX	10	13	BLA BLA BLA GINI D'AGOSTINO ZYX	10	NEW	THANK GOD I FOUND YOU MARIAH CAREY FEATURING JOE & 98° COLUMBIA	10	11	PARCE QUE C'EST TOI AXELLE RED VIRGIN
11	11	GIPS RINGO SHEENA TOSHIBA-EMI	11	19	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	11	NEW	CAUGHT OUT THERE KELIS VIRGIN	11	9	STILL BELIEVE SHOLA AMA WEA
12	12	YESTERDAY & TODAY DO AS INFINITY AVEX TRAX	12	8	DUNKLER ORT BOHSE ONKELZ VIRGIN	12	4	RISE GABRIELLE GO! BEAT/POLYDOR	12	NEW	WHAT A GIRL WANTS CRISTINA AGUILERA BMG
13	18	MOTOR MAN (AKIHABARA-MINAMI URAWA) SUPER BELL'Z TOSHIBA-EMI	13	9	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	13	5	MONEY JAMELIA PARLOPHONE RHYTHM	13	NEW	POUR LA VIE PATRICK BRUEL BMG
14	17	ANTONIA KISS WO KAZOEMASYOU OPUS II YUKI KOYANGI WITH TRANS EASTWEST JAPAN	14	NEW	WHO ARE YOU PAFFENDORF EDEL	14	NEW	DON'T YOU WORRY MADASUN V2	14	12	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
15	20	KUCHIBUE MR. CHILDREN TOY'S FACTORY	15	6	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL	15	NEW	LOVE ON THE NORTHERN LINE NORTHERN LINE GLOBAL TALENT	15	16	SI LOIN DE TOI PIT BACCARDI HOSTILE/VIRGIN
16	14	SAKURA NO TOKI AIKO PONY CANYON	16	20	CARTOON HEROES AQUA UNIVERSAL	16	NEW	SUNSHINE YOMANDA MANIFESTO	16	20	ANTHEM #3 FLOORFILLA AIRPLAY/UNIVERSAL
17	13	LET IT BE SMAP VICTOR/UNIVERSAL	17	10	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	17	10	CARTOON HEROES AQUA UNIVERSAL	17	10	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIEN LORCA MERCURY/UNIVERSAL
18	NEW	RAKUEN KEN HIRAI SONY	18	NEW	THE BALLAD OF CHASEY LAIN BLOODHOUND GANG MOTOR/UNIVERSAL	18	NEW	MOVE YOUR BODY EIFFEL 65 ETERNAL/WEA	18	7	OPTIMISTIQUE-MOI MYLENE FARMER POLYDOR/UNIVERSAL
19	15	NEVER GONNA STOP MAX AVEX TRAX	19	16	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL	19	8	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA	19	NEW	LE FRUIT DEFENDU MYSTIC EPIC
20	19	HITORINO YORU PORNO GRAFFITI SONY	20	14	JOIN ME HIM BMG KOLN/BMG	20	6	LIKE A ROSE A1 COLUMBIA	20	17	ET SI...? LADY LAISTEE BARCLAY/UNIVERSAL
1	NEW	HIDE HIDE BEST—PSYCHOMMUNITY VICTOR/UNIVERSAL	1	NEW	AC/DC STIFF UPPER LIP EASTWEST	1	NEW	OASIS STANDING ON THE SHOULDER OF GIANTS BIG BROTHER	1	NEW	LES ENFOIRES ENFOIRES EN 2000 BMG
2	NEW	AIKO SAKURA NO KI NO SHITA PONY CANYON	2	1	SANTANA SUPERNATURAL ARISTA/ARIELA	2	3	TRAVIS THE MAN WHO INDEPENDIENTE	2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	2	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC	3	NEW	MODERN TALKING 2000—YEAR OF THE DRAGON HANSA	3	4	SANTANA SUPERNATURAL ARISTA	3	2	AC/DC STIFF UPPER LIP EASTWEST
4	1	B'Z B'Z THE "MIXTURE" BMG/FUNHOUSE	4	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN	4	1	GABRIELLE RISE GO! BEAT/POLYDOR	4	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
5	NEW	YAEN EVOLUTION AVEX TRAX	5	NEW	OASIS STANDING ON THE SHOULDER OF GIANTS SONY	5	2	SHANIA TWAIN COME ON OVER MERCURY	5	3	LOUISE ATTAQUE COMME ON A DIT ATMOS-PHERIQUE/SONY
6	NEW	THEE MICHELLE GUN ELEPHANT CASANOVA SNAKE COLUMBIA	6	3	TOM JONES RELOAD V2	6	5	MACY GRAY ON HOW LIFE IS EPIC	6	NEW	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC
7	3	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC	7	4	HIM RAZORBLADE ROMANCE BMG KOLN/BMG	7	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD HUT/VIRGIN	7	4	TINA ARENA IN DEEP COLUMBIA
8	5	HYSTERIC BLUE WALLABY SONY	8	2	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL	8	NEW	EELS DAISIES OF THE GALAXY DREAMWORKS/MCA	8	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
9	7	AYUMI HAMASAKI SUPER EUROBEAT PRESENTS AYU-RO MIX AVEX TRAX	9	6	RED HOT CHILI PEPPERS CALIFORNICATION WEA	9	7	MOBY PLAY MUTE	9	6	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	6	M-FLO PLANET SHINING RHYTHM ZONE	10	12	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	10	6	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	10	17	PATRICK BRUEL JUSTE AVANT BMG
11	19	SANTANA SUPERNATURAL ARISTA/FUNHOUSE/BMG	11	NEW	STEELY DAN TWO AGAINST NATURE RCA	11	NEW	STEELY DAN TWO AGAINST NATURE GIANT/BMG	11	13	SUPERFUNK HOLD UP VIRGIN
12	8	MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG	12	5	TRACY CHAPMAN TELLING STORIES EASTWEST	12	NEW	AC/DC STIFF UPPER LIP EMI	12	NEW	BUSTA FLEX SEX, VIOLENCE, RAP & FLOOZE WEA
13	4	KYOSUKE HIMURO MELLOW POLYDOR	13	7	METALLICA S&M MERCURY/UNIVERSAL	13	RE	TOM JONES RELOAD V2/SONY	13	10	EIFFEL 65 EUROPOP HOT TRACKS/SONY
14	11	SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR	14	8	THE CURE BLOODFLOWERS POLYDOR/UNIVERSAL	14	NEW	AIR THE VIRGIN SUICIDES (SOUNDTRACK) VIRGIN	14	10	TRACY CHAPMAN TELLING STORIES EASTWEST
15	9	AMI SUZUKI INFINITY EIGHTEEN VOL.1 SONY	15	NEW	SPITZ RETURN TO SPLENDOR EMI	15	20	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	15	9	SOUNDTRACK THE BEACH EASTWEST
16	13	YUKI KOYANAGI FREEDOM EASTWEST JAPAN	16	13	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	16	17	STEREOPHONICS PERFORMANCE & COCKTAILS V2	16	14	YOUSSOU N'DOUR JOKO FROM VILLAGE TO TOWN SMALL/SONY
17	12	RINGO SHEENA MUZAI MORATORIUM TOSHIBA-EMI	17	10	MUNDSTUHL DELUXE COLUMBIA	17	8	S CLUB 7 S CLUB POLYDOR	17	RE	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
18	NEW	STEELY DAN TWO AGAINST NATURE FUNHOUSE/BMG	18	20	ELVIS PRESLEY ELVIS 2000 ARIOLA	18	9	STEREOPHONICS WORD GETS AROUND V2	18	RE	LES ENFOIRES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 BMG
19	NEW	AQUA AQUARIUS VICTOR/UNIVERSAL	19	9	STING BRAND NEW DAY MOTOR/UNIVERSAL	19	RE	OASIS THE MASTERPLAN BIG BROTHER	19	RE	EDITION AVANT L'AN 2000 BMG
20	10	NANASE AIKAWA FOXTROT CUTTING EDGE	20	14	SOUNDTRACK THE BEACH EASTWEST	20	16	STING BRAND NEW DAY A&M	20	12	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART

THIS WEEK	LAST WEEK	SINGLES
1	2	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/V2
2	1	MOVE YOUR BODY EIFFEL 65 BLISS CO.
3	3	PURE SHORES ALL SAINTS LONDON
4	4	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE
5	NEW	MY HEART GOES BOOM FRENCH AFFAIR RCA
6	5	CARTOON HEROES AQUA UNIVERSAL
7	RE	BRING IT ALL BACK S CLUB 7 POLYDOR
8	6	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE
9	NEW	CAUGHT OUT THERE KELIS VIRGIN
10	8	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA
ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA
2	4	TOM JONES RELOAD GUT/V2
3	3	SHANIA TWAIN COME ON OVER MERCURY
4	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
5	2	THE CURE BLOODFLOWERS FICTION
6	7	MACY GRAY ON HOW LIFE IS EPIC
7	NEW	TRACY CHAPMAN TELLING STORIES ELEKTRA
8	10	A*TEENS THE ABBA GENERATION STOCKHOLM
9	8	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC
10	6	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC/COLUMBIA

NEW ZEALAND

THIS WEEK	LAST WEEK	ALBUMS
1	1	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
2	4	BLINK-182 ENEMA OF THE STATE UNIVERSAL
3	2	MACY GRAY ON HOW LIFE IS SONY
4	3	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
5	RE	SANTANA SUPERNATURAL ARISTA/BMG
6	9	SHANIA TWAIN COME ON OVER UNIVERSAL
7	RE	STELLAR MIX SONY
8	NEW	SUPERGRASS SUPERGRASS EMI
9	7	S CLUB 7 S CLUB UNIVERSAL
10	NEW	D'ANGELO VOODOO EMI

SWEDEN

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	4	AMERICAN PIE MADONNA MAVERICK/WARNER
3	2	GOR DET IGEN MARKOOLIO CNR/ARCADE
4	5	BYE BYE BYE 'N SYNC JIVE/VIRGIN
5	3	CARTOON HEROES AQUA UNIVERSAL
6	6	SA KLART! PETTER FEATURING EYE NO. 1 BMG
7	9	ALL THE SMALL THINGS BLINK-182 UNIVERSAL
8	7	RAZOR TONGUE DJ MENDEZ STOCKHOLM/UNIVERSAL
9	NEW	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY
10	8	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
ALBUMS		
1	1	AC/DC STIFF UPPER LIP WARNER
2	NEW	AQUA AQUARIUS UNIVERSAL
3	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
4	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	4	GHEORGHE ZAMFIR FEELING OF ROMANCE CMC/EMI
6	3	OASIS STANDING ON THE SHOULDER OF GIANTS SONY
7	7	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
8	5	DI LEVA ALSKA METRONOME/WARNER
9	6	BARBADOS ROSALITA MARIANN
10	9	SIMON & GARFUNKEL TALES FROM NEW YORK—THE VERY BEST OF SONY

NORWAY

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	NEW	AMERICAN PIE MADONNA MAVERICK/WARNER
3	2	CARTOON HEROES AQUA UNIVERSAL
4	3	GIRL IN OSLO EP BIGBANG WARNER
5	6	PURE SHORES ALL SAINTS WARNER
6	7	EVERYTIME A1 SONY
7	8	DON'T SAY YOU LOVE ME M2M WARNER
8	5	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
9	NEW	THE GREAT BEYOND R.E.M. WARNER
10	7	I TRY MACY GRAY SONY
ALBUMS		
1	NEW	AQUA AQUARIUS UNIVERSAL
2	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
3	1	SANTANA SUPERNATURAL ARISTA/BMG
4	NEW	OASIS STANDING ON THE SHOULDER OF GIANTS SONY
5	2	BOMFUNK MC'S IN STEREO SONY
6	NEW	AC/DC STIFF UPPER LIP SONY
7	NEW	STEELY DAN TWO AGAINST NATURE BMG
8	5	MORTEN ABEL HERE WE GO THEN—YOU AND I VIRGIN
9	4	MACY GRAY ON HOW LIFE IS SONY
10	8	A1 HERE WE COME SONY

SPAIN

THIS WEEK	LAST WEEK	SINGLES
1	1	THE BAD TOUCH BLOODHOUND GANG POLYDOR/UNIVERSAL
2	5	CORAZON ESPINADO SANTANA ARISTA/ARIELA
3	2	CARTOON HEROES AQUA UNIVERSAL
4	NEW	STAND INSIDE YOUR LOVE THE SMASHING PUMPKINS VIRGIN
5	4	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
6	2	GO LET IT OUT OASIS COLUMBIA
7	NEW	BYE BYE BYE 'N SYNC ONE/VIRGIN
8	NEW	SHALA LALA VENGABOYS BREAKIN'/BLANCO Y NEGRO
9	NEW	AMANTE BANDIDO 2000 MIGUEL ROSE FRESH FISH
10	10	BARBER'S ADAGIO FOR STRINGS WILLIAM ORBIT FRESH FISH
ALBUMS		
1	2	SANTANA SUPERNATURAL ARISTA/ARIELA
2	1	TAMARA GRACIAS DARS/MUXXI/UNIVERSAL
3	3	BERTIN OSBORNE SABOR A MEXICO MERCURY/UNIVERSAL
4	4	TOM JONES RELOAD V2/UNIVERSAL
5	6	M-CLAN USAR Y TIRAR DRO
6	NEW	AC/DC STIFF UPPER LIP DRO
7	7	MARCELA MORELO ECLIPSE RCA
8	NEW	LA CUESTA DE MISTER BOND MELON DIESEL EPIC
9	8	CARLOS VIVES EL AMOR DE MI TIERRA VIRGIN
10	RE	ROBERTO CARLOS 30 GRANDES CANCIONES EPIC

PORTUGAL

THIS WEEK	LAST WEEK	ALBUMS
1	3	SANTANA SUPERNATURAL ARISTA/BMG
2	1	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
3	2	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER
4	5	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
5	4	NUNO GUERREIRO CARTA DE AMOR GLOBE/EMI
6	8	EIFFEL 65 EUROPOP VIDISCO
7	6	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
8	7	ANJOS FICAREI VIDISCO
9	9	VITORINO & SEPTETO HABANERO LA HABANA 99 EMI
10	NEW	QUARTETO JOBIN MORELENBAUM JOBIN MORELENBAUM ENARGY/UNIVERSAL

DENMARK

THIS WEEK	LAST WEEK	SINGLES
1	1	CARTOON HEROES AQUA UNIVERSAL
2	NEW	THE WHISTLE SONG DJ ALLIGATOR PROJECT FLEX/EMI
3	2	FREESTYLER BOMFUNK MC'S SONY
4	NEW	AMERICAN PIE MADONNA MAVERICK/WARNER
5	3	MOVE YOUR BODY EIFFEL 65 BMG
6	4	WITH SOME CLASS HAMPENBERG UNIVERSAL
7	6	LOVE WILL KEEP US TOGETHER DANIEL DOMANI/VIRGIN
8	5	TELE BARCODE BROTHERS UNIVERSAL
9	NEW	SHALALA LALA VENGABOYS BREAKIN'/VIRGIN
10	NEW	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
ALBUMS		
1	NEW	AQUA AQUARIUS UNIVERSAL
2	NEW	VARIOUS ARTISTS DANSK MELODI GRANDPRIX CMC
3	4	HEVIA NO MAN'S LAND CMC
4	NEW	SANTANA SUPERNATURAL ARISTA/BMG
5	NEW	PER NIELSEN MY GREATEST MOMENTS UNIVERSAL
6	3	SANNE SALMOMONSEN DE BEDSTE AF DE BEDSTE VIRGIN
7	NEW	ANNE DORTE MICHELSEN MORKE VANDE-LYSE STRANDE EMI
8	7	EIFFEL 65 EUROPOP BMG
9	1	ROY ORBISON THE DANISH COLLECTION VIRGIN
10	9	WALKERS SHALALALALA—GREATEST HITS UNIVERSAL

FINLAND

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	AC/DC STIFF UPPER LIP WARNER
2	1	STRATOVARIUS INFINITE NUCLEAR BLAST/SPINEFARM
3	2	HIM RAZORBLADE ROMANCE TERRIER/BMG
4	NEW	OASIS STANDING ON THE SHOULDER OF GIANTS BIG BROTHER/SONY
5	3	APULANTA PLASTIK LEVY-YH10
6	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD EMI
7	4	JUICE LESKINEN L. GRAND SLAM/JOHANNA KUSTANNUS
8	5	SOUNDTRACK LEVOTTOMAT BMG
9	NEW	SANTANA SUPERNATURAL ARISTA/BMG
10	9	YOLINTU PLENEN POJAN HAAVEET F.RECORDS/WARNER
ARGENTINA (CAPIF) 03/06/00		
1	1	LOS NOCHEROS NOCHEROS EMI
2	2	MANA MTV UNPLUGGED WARNER
3	3	SHAKIRA DONDE ESTAN LOS LADRONES SONY
4	10	SANTANA SUPERNATURAL BMG
5	4	SHANIA TWAIN COME ON OVER UNIVERSAL
6	5	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
7	7	CHRISTIAN CASTRO MI VIDA SIN TU AMOR BMG
8	6	LOS NOCHEROS SIGNOS EMI
9	NEW	A*TEENS THE ABBA GENERATION UNIVERSAL
10	8	LUIS MIGUEL AMARTE ES UN PLACER WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON



THE CORRS

ONLY THE BEST is good enough for Irish group the Corrs when it comes to choosing a producer. Their 1995 debut, "Forgiven Not Forgotten," was helmed by David Foster, whose credits include Whitney Houston and Celine Dion. "Talk On Corners," their 1997 sophomore set, brought on board Glen Ballard, fresh from his success with Alanis Morissette's "Jagged Little Pill." Now comes news that the eagerly anticipated third studio album is being overseen by Shania Twain's husband and producer, Robert John "Mutt" Lange. Like its predecessors, the yet-to-be-titled album will be on 143/Lava/Atlantic; it's due for release this summer. The Corrs' first two albums were multi-platinum international successes, and the group hopes that Lange's golden touch will prove the key to unlocking the U.S. market. **NIGEL WILLIAMSON**

JET STAR is well-known in the U.K. for its leading role in the reggae market, but at the end of March it dips its toe into the crowded waters of dance music with a new imprint. Universal Sounds will debut with "Soulful Garage Hits Volume 1," a 20-track double-album compiled by Cleveland Anderson of Black Masses, which are featured with the club favorite "Wonderful Person." Also included are recent in-demand cuts by Lenny Fontana, Mondo Grosso Featuring India, Kathy Brown, and Kim English. Anderson says he used his contacts to cut advantageous licensing deals with such dance labels as Nervous and Slip'n'Slide for the album. "This is a new arena for Jet Star," he says. "Everyone knows it for reggae, but my intention is to develop Universal Sounds both with compilations and individual albums." **PAUL SEXTON**

GIBRALTAR GROUP Melon Diesel is the new millennium's first rock sensation in Spain, with its debut album, "La Cuesta De Mister Bond" (Mr. Bond's Hill), on Sony Epic Spain making No. 10 and going gold (50,000 units) after five weeks on the charts. U.K.-controlled Gibraltar is Europe's last colony and a sore point between Spain and the U.K. It is located off the southern point of Spain, with a population of 30,000, and is pro-British but bilingual. The band recorded both Spanish and English versions of the album in London. Gibraltar has no rock circuit, but Melon Diesel has been together for 10 years. Two years ago they came to Madrid, played four gigs in five months, and returned home despondent. Then an Epic A&R scout heard a demo in a Madrid bar and signed them. The album will be released in the U.S. in April in a 70% Spanish and 30% English version and across Europe in Spanish or English, depending on the region. Melon Diesel's straight, unpretentious rock made the band a popular support act for both R.E.M. and Manic Street Preachers last summer. **HOWELL LEWELLYN**



MELON DIESEL

IN FEBRUARY the Lincoln Center Jazz Orchestra finally got its chance to bring the music of Duke Ellington to jazz fans in China. The tour, originally scheduled for summer 1999, was postponed due to the political repercussions following NATO's bombing of the Chinese Embassy in Belgrade during the Serbian conflict. "Since one out of every four people on the planet live in China, it has been a goal of ours to perform there," says Lincoln Center public relations director Mary Fiance Fuss. The tour comprised a series of student musician clinics and five sold-out performances in Beijing, Shanghai, and Guangzhou of works by Ellington, led by the orchestra's musical director, trumpeter Wynton Marsalis. The orchestra's World Tour 2000 also includes debut visits to New Zealand, Taiwan, and Hawaii and return trips to Australia and Japan. **DAVENA MOK**

THE FINNISH BAND Him, which describes its music as "love metal," scored a No. 1 in Germany and Finland with the album "Razorblade Romance" following No. 1 positions in both countries with the single "Join Me." German sales recently stood at 271,000 units, and Him embarks March 23 on a German tour following the sold-out Finnish tour. Dates are also planned in Amsterdam and Prague. The album, the band's second, has also been released in Austria, Switzerland, France, and Poland and is due in March and April across most of the rest of Europe, coordinated by BMG International in London. In May the U.K. release will follow. "Broadening our territory and touring new places interests me most now," says Ville Valo, the band's singer and songwriter. Eastern Europe is also showing interest, with "Join Me" topping radio playlists in Lithuania, Latvia, and Moldova, according to Him manager Seppo Vesterinen. "But my priority right now is getting a good response in Scandinavia and Central Europe," he says. **JONATHAN MANDER**

THE RUSSIAN MUSIC industry took an important step at the end of February with its first trade fair and a simultaneous conference on intellectual property protection and piracy. The four-day event in Moscow was co-organized by the International Federation of the Photographic Industry (IFPI) and the Russian agency Intermedia. In addition to industry representatives, Russian government officials were in attendance, as was the office of the Moscow public prosecutor, an indication of how grave the piracy issue has become. IFPI figures show that legitimate sales in Russia were down by 50% during the first half of 1999. However, it emerged recently that, despite market uncertainty, Sony Music Entertainment Russia is about to begin operations in Moscow. **ALEKSY KRUZIN and NIGEL WILLIAMSON**

International

BMG Aims To Strengthen Latin Presence In European Markets

BY HOWELL LLEWELLYN

MADRID—BMG, the only major label to have its Latin division based outside the U.S., is targeting Europe as its key area for expansion.

That statement of intent follows the appointment of a new Madrid-based head of marketing. Seasoned BMG Spain player Laly García has been named BMG's new VP of marketing for Latin product, a move seen by industry insiders here as a logical one. García has worked in the music industry from Madrid since 1980 and is a veteran of the Latino scene.

The new role for García is perceived as a bid by what could be the last all-European major to strengthen its Latin presence in European markets, where acts ranging from Buena Vista Social Club to Ricky Martin have sold extremely well. Cuban music in particular sells in France, Germany, and Scandinavia—indeed, often better than in “mother country” Spain.

According to García, her first aim is to strengthen BMG's Latin presence in Europe. “There is great potential for Latino music in Europe,” she says. “My appointment is a new impulse to emphasize and coordinate the development of our Latino artists in all territories.”

García adds that she has already visited key BMG executives in Argentina, Mexico, Brazil, and the U.S. In her new role, García reports to Ramón Segura, senior VP, BMG Latin region, and chairman of BMG Spain. Since 1993, she had reported as international exploitation manager to BMG Spain president José María Cámara, who also reports to Segura.

Segura says that “since joining the

company, Laly has proven to be an invaluable member of the BMG team. Her marketing vision and music savvy have resulted in successful marketing campaigns for what are now some of BMG Latin's top artists.”

Those artists include Spain's Joaquín Sabina and Ana Torroja, Argentina's Marcela Morelo and Diego Torres, Mexico's Christian, and Brazil's Daniela Mercury, who has just been signed from Sony and whose first BMG album is scheduled for April release.



GARCIA

García was also credited as almost singlehandedly being responsible for the international success of BMG's mid-'90s dance hit “Macarena” by Los Del Rio. Prior to that, in 1980-85, she worked at Sony's international exploitation department and subsequently worked in the film industry before joining BMG in 1993.

García's predecessor, Paula Narea, has been appointed managing director of BMG in her native Chile. The new BMG Spain international exploitation manager is Sonsoles Armandáriz, who until now was international manager at top Spanish management company RLM Producciones, which last month signed a cooperation deal with U.S. concert promoter Cárdenas/Fernández & Associates (Billboard, Jan. 29).

According to Cámara, “Sonsoles' experience in managing Spanish artists in Latino and European markets will guarantee the continuity of BMG Spain's leadership in the commercial projection of Spanish artists in international markets.”

SAN REMO FESTIVAL

(Continued from page 50)

the public voting and fourth with the expert jury.”

Riccardo Clary, president of EMI Music Italy and managing director of Virgin Music Italy, says, “The most important thing about the festival is the perception of artists' charisma and awareness among the public during the festival and not the final result.”

EMI came out victorious after Jenni B—signed to Rome-based independent Ftm-Zig Zag Records—was the center of a bidding war among the major labels prior to the festival. “When I heard that she had been selected for San Remo, I went straight down to Rome to sign a licensing deal for her,” says Clary.

Virgin act Tiro Mancino finished in second place among the newcomers; another Virgin signing, Max Gazzé, finished in fourth place in the established artists' section. According to Clary, this year's festival was “a major improvement for showcasing exciting Italian artists such as Subsonica [Mescal/Universal] and Irene Grandi [CGD/EastWest].”

ARTIST MANAGER SMITH RIDING HIGH

(Continued from page 50)

between spending days phoning U.K. record shops to sell 7-inch reggae records while simultaneously mapping out Canadian tour dates for Prozzak. “Those are two different worlds,” he agrees. “But I am the guy you see at the dance hall; the guy who's into serious reggae music. I do distribute my reggae worldwide. I don't want to lose that feeling of putting vinyl out in Jamaica and in three days it's around the world.”

Prozzak scored four nominations for this year's Juno Awards, held Sunday (12) at Toronto's SkyDome. Represented in videos by cartoon characters using the voices and music of the Philosopher Kings' Jay Levine (bass) and James McCollum (guitar), Prozzak was nominated for top new group; album, for its debut “Hot Show” (300,000 units sold to date in Canada); single (“Sucks To Be With You”); and video (“Strange Disease”).

Smith has not only become a leading player in a domestic music industry devoid of visible ethnic minorities in top positions. He has also been able

Update

CALENDAR

MARCH

March 28, **Songwriter Showcase**, presented by Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 8, **Digital Broadcasting: What Are We Doing? Where Are We Going?**, presented by SMPTE, Las Vegas Hilton, Las Vegas. 914-761-1100, ext. 110.

April 10, **Celebrity Golf Classic**, presented by Project A.L.S., Riviera Country Club, New York. 800-603-0270.

April 10-13, **NAB 2000: The Convergence Marketplace**, Las Vegas Convention Center, Sands Expo Center, Las Vegas Hilton, the Venetian, Las Vegas. 888-740-4622.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissôtel, Boston. 617-357-6997.

April 17, **T.J. Martell B-Ball Classic**, BasketBall City, New York. 212-833-4743.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

April 26-30, **Impact Super Summit XIV**, Opryland Hotel, Nashville. 646-654-4217.

April 27, **Esther Van Wagoner Tufty Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., Chapter of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555.

April 27-28, **Marketing Conference**, presented by The Source, Loews Santa Monica Beach Resort, Santa Monica, Calif. 212-253-3714.

MAY

May 9, **Music Industry Networking Night**, One Night Stan's, Hollywood, Calif. 954-929-7566.

May 10, **12th Annual World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-12, **Electronic Entertainment Expo (E³)**, conference program, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-13, **E³ Expo**, exposition, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-14, “How Can I Be Down?” **Urban Music Convention**, Cumberland Hotel, London. 201-659-6406.

May 17-18, **Consumer Electronics Assn. Busi-**

ness Solutions Series 2000, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **T.J. Martell Foundation Annual Fund-raising Gala**, New York Hilton, New York. 212-685-4300.

JUNE

June 7-9, **Billboard/BET On Jazz Conference And Awards**, JW Marriott, Washington, D.C. 212-536-5002.

GOOD WORKS

RAIN FOREST AID: On April 13, **Elton John, Billy Joel, Tom Jones, Sting, and James Taylor** will be among the headliners at the 10th Rain Forest Benefit Concert at Carnegie Hall in New York. Concert proceeds will benefit conservation activities sponsored by Rainforest Foundation International in Africa, Asia, and Latin America. Contact: Event Associates at 212-245-6570.

GETMUSIC GIVES: The online music content and commerce company GetMusic and Jones Soda have jointly donated \$24,000 to the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The donation culminated a yearlong marketing partnership between Jones Soda and GetMusic's BUGjuice.com alternative music site. Jones Soda, which renamed its lemon-lime brand BUGjuice.com, set aside 2 cents from every bottle sold for the T.J. Martell Foundation. The funds were matched by BMG on behalf of GetMusic. Contact: **Laurie Rubenstein** at 212-930-1876.

CREATIVE ARTS COMPETITION: The Help Artists and Rehabilitate Children (HARC) Foundation is sponsoring awards for emerging creative artists in

the fine arts (painting or sculpture), music (instrumental/orchestral, musical theater/opera, or song and words), and visual arts (photography, cinematography, or mixed media) fields. Three winners in each category will receive cash prizes, and their works will be performed or exhibited in public. The deadline for submissions is May 31. Contact: **Susan M. Marchese** at 310-395-1400.

LIFELINES

DEATHS

Dennis Danell, 38, of an apparent brain aneurysm, Feb. 29 in Newport Beach, Calif. Danell was a founding member of the punk band Social Distortion in the late '70s. He acted as a guitarist and backing vocalist and contributed to seven Social Distortion albums and a documentary. Danell is survived by his wife, a son, and a daughter.

George Siravo, 83, of natural causes, Feb. 28 in Medford, Ore. Siravo was a music arranger for Doris Day, Frank Sinatra, and Tony Bennett. He started his career playing saxophone, clarinet, and flute for the Cliquot Club Eskimos and was soon featured in the orchestras of Gene Krupa, Glenn Miller, and Charlie Barnet. In the 1940s and 1950s, he wrote for the popular radio show “Your Hit Parade,” which tracked the top-selling songs of the day. He later worked as an arranger and conductor for Columbia Records. His best-known arrangement was Bennett's “Who Can I Turn To (When Nobody Needs Me).” Siravo also recorded his own instrumental albums, such as “Seductive Strings By Siravo.” He is survived by a daughter, a son, and three grandchildren.

Bill Lewis Downer, 86, of congestive heart failure, Feb. 26 in Los Angeles. Downer was a label and music publishing executive with Decca Records and its successor, MCA Music. He became head of Decca's Northern Music publishing division in the '40s and retained that position after the firm's merger with Universal Pictures into MCA Music. Downer was a one-time bandleader who sold his organization to trumpeter Charlie Spivak. A lifelong gardener, Downer wrote several articles published by the Brooklyn Horticultural Society. In recent years, he operated plant care businesses.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

NARM Convention Explores Internet Retail Challenges

BY BRIAN GARRITY

SAN ANTONIO—As the market for online music sales evolves, Internet retailers are still looking for ways to effectively compete with traditional brick-and-mortar operations at capturing younger and more impulse-driven consumers.

At a recent forum on the Internet co-moderated by Billboard Music Group VP of business development Ken Schlager and Billboard news editor Marilyn A. Gillen at the National Assn. of Recording Merchandisers (NARM) Convention in San Antonio, Jason Fiber, VP of digital strategies at Wherehouse Music/CheckOut.com, said one of the biggest challenges facing the online retailing community is

matching the speed and efficiencies provided by traditional retail.

Two major hurdles are emerging for Internet-based music sellers targeting the instant-gratification-oriented shopper: Speeding up home delivery of Web purchases and creating alternate payment methods to allow consumers without access to credit cards to shop.

Ken Cassar, an analyst with E-commerce research firm Jupiter Communications, said the industry must move to capture the impulse consumer. But he noted that that is hard to do when such buyers—assuming they have a way to make a purchase—generally have to wait at least three days to receive product (see Buying Trends,

this page).

That's why GetMusic, the online retail operation jointly owned by Universal Music Group and BMG Entertainment, includes a search engine to point consumers to brick-and-mortar stores, said GetMusic CEO Andrew Nibley. He also pointed out that "more than half of our customers don't have credit cards."

That's a problem when, according to Jupiter, roughly 95% of all online transactions occur with credit cards. Cassar warned that significant markets with younger consumers would be missed if other payment systems are not developed.

Help may be on the way. Many retailers are rolling out proprietary

gift cards that double as in-store and online debit cards. Also growing in popularity are special pre-valued Internet currencies like flooz and beenz. Retailers sign up with these services, which then manage the accounts and provide the technology that will allow users to redeem the currencies for goods and services.

But Liz Leonard, an analyst with

Gomez.com, said that in the long term the success of alternate payment methods hinges on formats that have ubiquitous distribution and take the place of paper money or credit cards anywhere online or in the physical world, not just at specific retail chains and cyber-stores.

Among the alternate formats being
(Continued on next page)

Recording Media Is Forum's Focus

BY STEVE TRAIMAN

NEW YORK—A keynote speech by MP3.com founder Michael Robertson and the outlook for both the DVD Video and the DVD Audio/Super Audio CD (SACD) markets will highlight the 30th annual executive forum sponsored by the International Recording Media Assn. (IRMA). The event is set for March 15-19 at the La Quinta (Calif.) Resort.

"The entire focus of 'Content Delivery 2000' is on reshaping the recording-media industry in the new millennium," says Charles Van Horn, IRMA executive VP. "It is the most comprehensive and important program we've ever offered."

In addition to Robertson's talk—titled "A New Perspective On Creative Opportunities"—author John Naisbitt will speak on "High Tech, Hi Touch: The Co-evolution Of Technology And Culture," and Bran Ferren, president of Walt Disney Imagineering R&D and creative technology, will discuss "Thinking About The Future."

The "DVD Audio & SACD: Coming

Of Age" panel will have Mike Bishop, recording engineer; Telarc International; Malcolm Davidson, VP of technology, Sony Music; John Kellogg, GM of Dolby Labs; Lou Vaccarelli, VP of production and manufacturing and chief procurement officer; BMG Entertainment; and Paul West, VP of studio operations, Universal Music Group.

"Phase II Takes Off," sponsored by



the DVD Entertainment Group (DVDEG), will have executive director Amy Jo Donner introducing a presentation by Steve Nickerson, VP at Warner Home Video.

Eileen Fitzpatrick, Billboard's digital entertainment editor, is moderating a DVDEG-sponsored panel on "Enhanced DVD: The Ultimate Killer App." Participants will be Leslie

Cohen, VP of business development, Sony Music; Jeff Fink, president of sales, marketing, and distribution, Artisan Entertainment; Sandy Friedman, head of worldwide operations, DreamWorks Home Entertainment; and Ken Graffeo, senior VP of marketing, Universal Studios Home Video.

Updates on IRMA research and programs will be covered in "Optical Pirates," with Rusty Capers, executive VP, Cinram, and director of the IRMA Anti-Piracy Compliance Program, U.S., and Theo Köhler, director of the IRMA Anti-Piracy Compliance Program, Europe; "Field Update: IRMA's VHS Coalition," with Paul Scott, senior VP of worldwide video sales, Technicolor Video Media Services; and "Impact Of Digital TV On Recording Media," with Dick Kelly, president of Cambridge Associates, which conducts all IRMA optical and magnetic media research.

Details and an online registration form for the forum can be found on IRMA's Web site, recordingmedia.org.

Retailers Hear Encouraging News From Jupiter At NARM

THERE IS a fair amount of good news for brick-and-mortar merchants in recent research on the impact of the Internet.

A group of 1,400 consumers was asked by E-commerce research firm Jupiter Communications what determined which online store they shopped at. The top reason given—by 51% of respondents—was merchant familiarity. Now that could be familiarity with Amazon.com as well as with Sam Goody, but the second-most-given reason, with 39% of replies, was previous *offline* purchase.

These and other statistics were presented by Jupiter analyst Ken Cassar at a seminar on the Internet and the music industry group at the recent National Assn. of Recording Merchandisers (NARM) Convention in San Antonio.

Another panel of online consumers was asked why they didn't make all their purchases on the Web. An overwhelming number

(83%) said they like to touch the product before buying it. So packages and shiny round discs aren't nearly obsolete. Sixty-five percent

said they don't like to make all purchases online because they need the product as soon as possible; 52% said they want it ASAP. For 57%, making returns was key: It's easier at physical stores.

But, touching goods aside, Cassar said that brick-and-mortar retailers, in order to survive, would have to "reposition themselves as service providers, not as rooms full of CDs."

He warned retailers that Jupiter's research indicates that less than 10% of total online sales will be incremental. That means more than 90% of sales will come from existing retail channels.

Among other conclusions, he said retailers could expect new and strong competition in the online world. Powerful brick-and-mortar retailers like Wal-Mart,
(Continued on page 59)

BUYING TRENDS



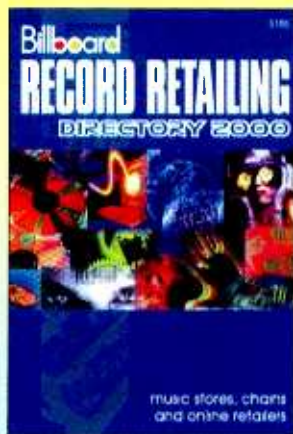
by Don Jeffrey

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BMG ENTERTAINMENT has made an investment in Eritmo.com, the Miami-based operator of Latin Web sites. The terms were undisclosed. BMG says it will support Eritmo's "efforts to update and enhance its online digital music library, develop cross-promotions and strategic marketing initiatives, and expand its international operations."

BEST BUY reports that sales from stores open at least a year rose 11% in the fourth fiscal quarter from the same period the year before. The company notes strong demand for digital technology products like DVD players and adds that "music and movies benefited from better in-stock levels and improved retail execution." Entertainment software accounted for 22% of sales in the fourth quarter, which ended Feb. 26, and 19% for the fiscal year. Total sales for the quarter rose 25% to a record \$4.3 billion; they were up 24% to \$12.5 billion for the year. The Minneapolis-based retailer had not yet released profit figures.

PARADISE MUSIC & ENTERTAINMENT has agreed to purchase Mesa/Bluemoon Recordings for an undisclosed amount from George Nauful, the label president, who will continue to oversee day-to-day operations. The label's acts include Tony Maiden, King Sunny Ade, and the Mermen. Paradise owns independent label Push Records and a number of other music businesses. Future Mesa/Bluemoon releases will go through BMG-distributed V2 Records, a partner with Paradise in Push. Atlantic Records, which had distributed Mesa/Bluemoon, retains rights to the catalog.

MUSICLAND STORES reports that sales from stores open more than a year increased only 1.7% in the four weeks ending Feb. 26 from a year earlier. For mall chains Sam Goody and Suncoast Motion Picture Company, same-store sales rose 3.1%; for superstores Media Play and On Cue, they fell 0.7%. Total sales, which rose 2.5%, to \$134.8 million, were "within plan and highlighted by gains in the CD, electronics, and DVD categories," the company states.

INTERTRUST TECHNOLOGIES has agreed to develop digital rights management technology and services for Massive Media Group, a newly formed company that will provide secure systems for E-commerce and digital delivery for the entertainment and advertising industries. Massive Media's chairman is entertainment industry veteran Frank Biondi, former CEO of Universal Studios and Viacom.



SEAGRAM president/CEO Edgar Bronfman Jr. said in a keynote speech at Jupiter Communications' Consumer Online Forum in New York this month that music will be the first and "single most important traditional entertainment product on the Web" because of its "low bandwidth requirements and its unique ability to be customized." He added, "We need to stop thinking about selling round things. In the future, we'll be selling songs, albums, multi-song packages, compilations, services, subscriptions, streaming, and on and on."

NAVARRE has formed two new distribution deals with music labels. It will be exclusive distributor in the U.S. and Canada for the new joint venture between Kenny Rogers' Dreamcatcher Records and Lou Pearlman's Trans Continental Records. Navarre will also exclusively distribute Lil' Joe Records in the U.S. and Canada. Lil' Joe's catalog includes titles from 2 Live Crew and Luke.

MTVI GROUP has signed a two-year deal with House of Blues to present pay-per-view concerts staged at the 27 House of Blues venues. MTVi has also taken an undisclosed equity stake in venue owner HOB Entertainment. MTVi operates the Web sites MTV.com, VH1.com, and SonicNet.com.

TOMMY HILFIGER has unveiled a spring advertising campaign called "Unreleased Cuts" that will highlight winners of a nationwide talent search for unsigned musicians and DJs held last October. Consumers can hear the winners on tommy.com.



SUPERTRACKS, a Portland, Ore.-based provider of services for digital distribution of music, has secured \$18 million in financing from Mohr, David Ventures, which will have a seat on Supertracks' board.

MYPLAY.COM has forged deals to make its music locker service, which allows users to access and stream music from any computer, available on Web sites Eponic.com, knittingfactory.com, jazze.com, ListenSmart.com, the Orchard, iFUSE, Soundsbig.com, and Rapstation.com.

LAVA.COM, which produces software for creating music videos online, has formed a co-marketing agreement with SpinRecords.com. Lava.com and SpinRecords.com will collaborate on producing videos for more than 200 tracks in the latter's catalog.

NARM Honors Merchandisers, Suppliers

SAN ANTONIO—Best Buy, Arista Records, BMG Entertainment, and Valley Media were among the big winners when the National Assn. of Recording Merchandisers (NARM) announced its merchandiser and supplier of the year award winners March 1 during its 42nd annual convention here.

A listing of the winners follows.

RETAILERS OF THE YEAR

Small Division

Music Millennium, Portland, Ore.

Medium Division

Waterloo Records & Video, Austin, Texas.

Large Division

Best Buy, Eden Prairie, Minn.

WHOLESALEERS OF THE YEAR

Small Division

Electric Fetus Co., Minneapolis.

Medium Division

Northeast One Stop, Lantham, N.Y.

Large Division

Valley Media, Woodland, Calif.

DISTRIBUTORS OF THE YEAR

Small Division

Hep Cat Records & Distribution, Orange, Calif.

Medium Division

Ryko Distribution Partners, Salem, Mass.

Large Division

BMG Distribution, New York.

ENTERTAINMENT SOFTWARE SUPPLIERS OF THE YEAR

Small Division

Alligator Records, Chicago.

Medium Division

Rhino Entertainment, Los Angeles.

Large Division
Arista Records, New York.

RELATED PRODUCTS AND SERVICES SUPPLIERS OF THE YEAR

Small Division

Liquid Audio, Redwood City, Calif.

Medium Division

Billboard magazine, New York.

Large Division

Case Logic Inc., Longmont, Colo.

NARM also announced the winners of its annual Advertising Awards competition during the convention.

NEWSPAPER

Retail: Harmony Records & Tapes, "Find The Music That's You" campaign.

Wholesale: Sony Music Distribution, "Meet Nas" (consumer ad).

MAGAZINE

Retail: The Musicland Group, "Man's Best Friend."

Wholesale: Northeast One Stop, "Hits Sauce Atomic" (trade ad).

DIRECT MAIL

Retail: National Record Mart, "Supersonic."

Wholesale: AEC One-Stop Group, "Super DeeJay Funky Fred."

(Continued on page 59)

NARM CONFAB EXPLORES NET CHALLENGES

(Continued from preceding page)

considered are prepaid cards that are similar to phone cards and are sold everywhere from newsstands and convenience stores to grocery stores. Also being considered: accumulating balances that are paid on a monthly basis.

Yet another option, and one growing in popularity, according to Leonard, are so-called PocketCards—co-branded credit cards with credit limits that are controlled by a sponsor (typically a parent, guardian, or employer) who can transfer funds in real time, using any touch-tone phone or Web browser. All transactions are reported in real time, so all purchases can be viewed on the card's transaction history at the card's Web site.

Checkout's Fiber also noted that automated teller machine cards that function like credit cards are rising in

popularity.

But even if alternate payment systems for credit-challenged online shoppers don't seem that far off, an easy solution to the immediate delivery problem is another matter. Not that online retailers dismiss its importance. As Mike Ferrace, senior VP of Tower Records/Video/Books' Tower Digital unit, said, "Delivery is huge."

Ted Hooban, director of digital products for CDnow, said, "We're beginning to look at speed as one of the key considerations for getting people to buy product online."

Hooban said the online CD locker concept now being promoted by MP3.com, while controversial, could someday offer a potential solution for the online shopper in search of instant gratification in buying music.

Jupiter's Cassar said the emergence of instant-delivery companies like Kozmo.com, Urbanfetch, and Webvan in urban markets like New York offers the potential of real-world speed service to retailers. Such companies claim to deliver within one hour movies, music, DVDs, consumer electronics, games, food, and other items rented or purchased over the Internet. In fact, music shoppers at such sites right now can get product delivered at the same cost as that of shopping in a store.

"I would become a partner with them before they become a competitor," Cassar warned.

Indeed, some online retailers are starting to experiment with the instant-delivery business.

With an apparent eye toward speeding deliveries to its customers, Amazon.com earlier this year reportedly invested \$60 million in New York-based Kozmo for a 23% equity stake.

One of Amazon's main competitors, barnesandnoble.com, is already testing a 24-hour messenger service in Manhattan. A Barnesandnoble.com spokeswoman says the company is providing the service, which has been operating since last fall, in conjunction with the Early Bird courier service in Manhattan. Barnesandnoble.com decides on a case-by-case basis which orders should be fulfilled using the service; customers pay the normal delivery charge.

EXECUTIVE TURNTABLE



GUSTAFSON



SMITH



RILEY



MARSHALL

HOME VIDEO. Steve Gustafson is named VP of the specialized division of Complete Post DVD in Hollywood. He was DVD manager/producer of home entertainment for DreamWorks.

DISTRIBUTORS. Provident Music Distribution promotes Larry Smith to director of national account sales/distributors, Rod Riley to manager of national account sales, Tim Marshall to manager of sales and marketing systems, Tom Dolman to supervisor of telephone sales, and Darrell Turner to sales and marketing systems coordinator in Nashville. Provident also names Carol Roundtree interactive marketing coordinator in Nashville. They were, respectively, director of telesales and customer service, sales system coordinator, manager of mar-

keting for affiliated labels, telesales representative, telesales representative, and retail marketing and distribution coordinator at Benson Label Group.

NEW MEDIA. David E. Salzman is named to the board of directors for Enigma Digital in Santa Monica, Calif. He is founder of David Salzman Enterprises.

GetMusic.com names David Brown chief technology officer, Jay Dubiner senior VP of business affairs, and Kenneth Parks senior VP of business and legal affairs in New York. They were, respectively, an executive director of the New York Times Co., an associate at Paul, Weiss, Rifkind, Wharton & Garrison, and chief technology counsel and director of intellectual property at Reuters.

Courting Rock Hits Proves To Be A Risky Venture For Two Indies

A CAUTIONARY TALE: It isn't often that a label collects a Grammy Award after it has essentially closed up shop, but that's exactly what happened a couple of weeks ago.

On Feb. 23 **June Carter Cash's** "Press On" won the best traditional folk album Grammy. The record was released by Risk Records—which, we learned belatedly the week of Feb. 28, shut the doors of its Los Angeles office and laid off its staff of 16 people in January.

Risk Records, which focused primarily on alternative rock product, was part of the Risk Music Group, which was founded in 1996 by partners **Frank Volpe** and **John Broaddus**.

In the last couple of years, Risk has made some notable moves. In mid-1998, it launched former Ichiban Records co-owner **Nina Easton's** Atlanta-based label 404 Music (Billboard, June 6, 1998). Early last year, it purchased the Dallas-based independent distributor MDI and installed Easton as CEO (Billboard, Feb. 6, 1999).

However, Risk Records ultimately found itself ill-equipped to play in the modern rock leagues. Volpe says today that while the urban, dance, and compilation releases issued through 404 performed well, the company spent between \$350,000 and \$500,000 promoting alternative rock projects that never caught fire.

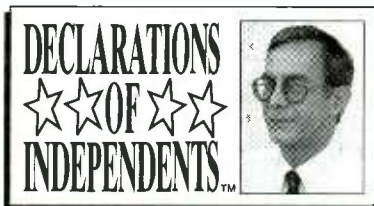
"The rock side of it is a long-term commitment," Volpe says. "We weren't prepared to do that... We gave it a couple of years, but it's the toughest part of the business. We were losing a lot of money."

One former Risk Records employee who spoke to *Declarations of Independents* on condition of anonymity says that, by last December, staffers' paychecks were beginning to bounce. Employees were laid off abruptly in January, only days after they returned from the post-Christmas break.

"A lot of people's lives have been completely uprooted [by the label closure]," says the staffer, who adds that several ex-employees, including one who racked up \$13,000 in yet-to-be-reimbursed company expenses, are contemplating suits against Risk Music.

Volpe says that Risk Records will continue to exist as an imprint and that future projects by such acts as **the Autumns** and **Jack Off Jill** will be funneled through 404 Music. "The label's still there," Volpe says. "We just don't have 16 staffers parked on Hollywood Boulevard anymore."

The story of the collapse of Risk Records should have a familiar ring to one executive working in the Risk Music family today. Ichiban Records, which filed for Chapter 11 bankruptcy protection last year, suffered a similar fate after the Atlanta-based firm, which always exhibited its greatest strength in the urban market, fruit-



by Chris Morris

lessly started chasing rock records after **Deadeye Dick's** "New Age Girl" became a Hot 100 hit in 1994 and never regained its footing.

Courting the rock sector, which puts an indie head-to-head with the majors' monied clout, is a costly proposition, and, as the fates of Ichiban and Risk suggest, it's a strategy that should be contemplated with care.

WAITS FIESTA: Tom Waits—who scored a critical and commercial hit last year with his first release for indie Epitaph Records, "Mule Variations"—will be feted with the May 30 release of the tribute set "New Coat Of Paint—Songs Of Tom Waits" on L.A.-based Manifesto Records.

"New Coat Of Paint" is distinguished by its off-kilter cast of acts, which is uniquely in tune with the askew sensibilities of Waits' songs.

Leading off with a contribution from the late, great **Screamin' Jay Hawkins**, the collection also includes tracks by **Andre Williams**, **Lydia Lunch** (accompanied on guitar by former Flag Waver **Nels Cline**), **Cline's** one-time **Geraldine Fibbers** cohort **Carla Bozulich**, the **Knoxville Girls**, **Neko Case**, **Sally Norvell**, **Lee Rocker**, and a trio of other ex-Flag Wavers—**Dexter Romweber**, **Eleni Mandell**, and R&B vet **Floyd Dixon**. The album is great fun and true to its source.

FLAG WAVING: **Pere Ubu** lead singer **David Thomas' new** album "Bay City," due April 18 from Thirsty Ear, was born in the middle of a fountain in Copenhagen.

In 1996 Thomas was invited by Danish guitarist **Jørgen Teller** to perform at an improvisational concert.



THOMAS

Thomas says, "He and his buddies are very much into the jazz and improvisational scene in Denmark, but they had grown up being punk musicians, in rock bands and things. He had this project, a typical art project, where they had to do a show in the middle of Gefion Fountain, which is a famous fountain in the middle of Copenhagen... It turned out really good, and we said, 'Oh, let's make a record.'"

Thomas says that he expected the resultant album to be an "art record," but it proved to be something else again.

"What was really interesting was the contrast of cultures," he says. "We shared, as it were, a cultural language, which was rock music, which is an American form, and yet we were approaching it with different languages and backgrounds."

Recorded over the course of three years in Denmark with **Teller**, clarinetist/bassist **Per Buhl Acs**, and percussionist **P.O. Jørgens**, "Bay City" takes its title from the works of **Raymond Chandler**. The hard-boiled novelist patterned his town Bay City after Santa Monica, Calif., and made it a metaphor for all the evil in his tales.

"On the other side of every American desert has been and must always be a Bay City," Thomas says. "[As in] Chandler's stories, there's an air of corruption and violence, a thread that goes through the record that I was aiming at. There's clues and things on the record of something that's not quite right."

Thomas is currently working on a theater piece also titled "Bay City," which will be a sequel of sorts to his theatrical work "Mirror Man," which was produced in England in 1998 by the South Bank Organization. Thomas is directing a new production of "Mirror Man" that will be presented May 21 at the Victoriaville Festival in Quebec; Thomas, **Linda Thompson**, **Bob Holman**, **Chris Cutler**, and old Cleveland mates **Jack** and **Robert Kidney** will be featured.

"I'm picking up this lark, this theatrical lark," Thomas says. "I'm figuring it out. I'm interested in it. The music I do tends to be very visual, anyway, very theatrical, very character-oriented, very storytelling-oriented. So it seems kind of natural to move more toward a contextualization of it in that kind of environment."

Thomas hopes to celebrate **Pere Ubu's** 25th anniversary this year with a new release by the band.

He says, "Naturally we noticed that it's 25 years, so we thought, 'Ah, we've gotta try to get a record out.' We were originally planning it for next spring. I think we're gonna try to move it up. Also, with the **Numbers Band**, 15-60-75, where the **Kidneys** come from, we're thinking of having a 55-year anniversary in Cleveland this year—30 for them, 25 for us. That's yet to be sorted out."

THIS WEEK			LAST WEEK			WEEKS ON CHART			ARTIST		TITLE	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®									IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)			
1	1	5				SNOOP DOGG & THA EASTSIDAZ			SNOOP DOGG PRESENTS THA EASTSIDAZ			
2	3	3				SOUNDTRACK			2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE			
3	NEW					LOS TEMERARIOS			EN LA MADRUGADA SE FUE			
4	2	8				SLIPKNOT			SLIPKNOT			
5	5	8				KITTIE			SPIT			
6	4	6				VARIOUS ARTISTS			THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE			
7	6	8				JIM JOHNSTON			WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4			
8	7	8				KENNY ROGERS			SHE RIDES WILD HORSES			
9	NEW					AIR			THE VIRGIN SUICIDES (ORIGINAL SCORE)			
10	9	2				D.I.T.C.			D.I.T.C.			
11	8	2				YO LA TENGO			AND THEN NOTHING TURNED ITSELF INSIDE-OUT			
12	11	8				KURUPT			THA STREETZ IZ A MUTHA			
13	10	8				ENRIQUE IGLESIAS			THE BEST HITS			
14	14	8				AMBER			AMBER			
15	13	6				VARIOUS ARTISTS			JAZZ FOR A RAINY AFTERNOON			
16	12	6				CONJUNTO PRIMAVERA			MORIR DE AMOR			
17	25	3				COUNTDOWN MIX MASTERS			BLUE (DA BA DEE) DANCE PARTY			
18	15	2				EIGHTBALL & M.J.G.			MEMPHIS UNDERWORLD			
19	17	8				JIMMY BUFFETT			BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS			
20	16	8				VARIOUS ARTISTS			MTV PARTY TO GO 2000			
21	19	8				SEVENDUST			HOME			
22	18	8				VENGABOYS			THE PARTY ALBUM!			
23	20	8				ROME			ROME 2000 THANK YOU			
24	24	7				OUTSIDAZ			NIGHT LIFE (EP)			
25	21	8				EVERLAST			WHITEY FORD SINGS THE BLUES			
26	22	8				SPM			THE 3RD WISH			
27	38	2				PAUL TAYLOR			UNDERCOVER			
28	RE-ENTRY					DOLLY PARTON			THE GRASS IS BLUE			
29	NEW					BLACKALICIOUS			NIA			
30	29	4				VARIOUS ARTISTS			CELEBRATE THE HERITAGE OF GOSPEL 2			
31	37	8				JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN			THE IRISH TENORS			
32	23	2				MILLENCOLIN			PENNYBRIDGE PIONEERS			
33	35	7				TRICK DADDY			WWW.THUG.COM			
34	30	7				VARIOUS ARTISTS			LEGIT BALLIN' THE ALBUM VOL. 1			
35	26	4				SCREWBALL			Y2K THE ALBUM			
36	32	2				CHET ATKINS			GUITAR GENIUS/RELAXIN' WITH CHET/NASHVILLE GOLD			
37	27	6				KENNY ROGERS			WITH LOVE			
38	RE-ENTRY					VARIOUS ARTISTS			SURROUND YOURSELF IN CLASSICS			
39	49	8				BRENT JONES AND T.P. MOBB			BRENT JONES AND T.P. MOBB			
40	43	8				MARC ANTONIO SOLIS			TROZOS DE MI ALMA			
41	28	8				THE COUNTDOWN SINGERS			MAMBO #5			
42	RE-ENTRY					JOHNNIE TAYLOR			GOTTA GET THE GROOVE BACK			
43	34	8				SOUNDTRACK			RUN LOLA RUN			
44	31	8				SOUNDTRACK			POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES			
45	42	8				VARIOUS ARTISTS			JOCK JAMS VOLUME 5			
46	33	6				WARREN ZEVON			LIFE'LL KILL YA			
47	40	8				VARIOUS ARTISTS			CLUB MIX 2000			
48	41	5				PROJECT PLAYAZ			TIL WE DIE			
49	NEW					VARIOUS ARTISTS			DIGITAL EMPIRE 3: PHUTURISM			
50	36	5				TOM WAITS			MULE VARIATIONS			

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. (R) Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). (P) RIAA certification for net shipment of 1 million units (Platinum). (D) 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: (L) Certification for net shipment of 100,000 units (Oro). (D) Certification of 200,000 units (Platino). (D) Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. (H) Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Trans World's Higgins Details Logo, Twec Plans

AT THE Trans World Entertainment annual vendor appreciation dinner, held March 7 at the Rainbow Room in New York, **Bob Higgins**, chairman/CEO, said the company expects to decide in its fiscal second quarter what logo all of its mall stores will operate under in the future, whether it be Record Town, Camelot, the Wall, or some other name. Such a move would position the chain to more fully realize national advertising opportunities with partners, he said.

Higgins started off the dinner by reminding suppliers that the chain had just completed its second straight record year for sales and earnings, as well as completing its 16th consecutive quarter of positive comparable-store sales growth with net income of \$61.4 million, or \$1.15 a share on a diluted basis, on sales of \$1.36 billion in the year ending Jan. 30.

He then predicted that the chain would achieve another record year in fiscal 2000, which began Feb. 1, with sales topping the \$1.5 billion mark and earnings hitting about \$1.75 per share.

Despite those accomplishments, Higgins acknowledged that the company's valuation, according to Wall Street, is currently about \$600 million, as compared with the \$1.6 billion that it was valued at 18 months ago by investors. "It's hard to figure out how Wall Street is valuing companies," he said.

He said that the company was taking advantage of the cheap price to buy back shares, with the company having already pur-

chased 3 million shares of a 5 million-share buyback authorized in January.

Also, Higgins said that Trans World's employment of the "click-and-brick" strategy will restore value. In talking about twec.com, he said the company's online store had a great year, hosting 240 events, for which he thanked the labels supplying support to the site.

"Site traffic is up 2,600%, and sales have increased 600%," he said. "I have learned that when you are talking about the Internet you talk in percentages."

In the fourth quarter, the site had 2.4 million unique visitors, he said, adding that it is on pace to soon achieve close to 1 million unique visitors a month. He also acknowledged that some have questioned the strength of the twec brand and broached the topic of possibly changing the name as a result of the process the company is now engaging in to determine the best logo for its mall stores.

Higgins also brought up a topic near and dear to the hearts of label sales types when he reiterated that the company's goal is to be the best in jumping on sales for new releases, from the superstars to less established acts.

Trans World had made much progress in that area, but "what we will accomplish this year will sur-

prise everyone," he said. He committed to not letting any competitor beat Trans World in street-date sales or first-week sales of new releases. Trans World also wants to improve its efforts for developing artists, he said.

In talking about the past year, Higgins acknowledged that digesting Camelot was a little more difficult than expected, but nevertheless Trans World "met the challenge," he said.

He predicted that there would be further consolidation in music retail and once again proclaimed that Trans World would be the consolidator, pointing out that the company has \$150 million in cash on hand.

Finally, he said, "I have been in the industry since 1959, and I have seen everything, but I have never seen the industry move as quickly as it has the last year and a half."

As the industry moves into the new millennium, he reminded executives in the room that both Trans World and the vendors in the room had built their business as partners and called on them to adhere to that spirit as they go forward. He noted that some of the labels have stumbled in that area so far in their rush to embrace the Internet.

For instance, without mentioning any names, he cited the head

of one of the majors who constantly tells Wall Street investors how his label is getting ready to sell directly to consumers. "I don't consider that a partner," he said. "We have to be partners if we want to take this business from \$14 billion to \$30 billion."

AND THE ENVELOPE PLEASE: BMG Distribution duplicated its feat at the National Assn. of Recording Merchandisers Convention, picking up Trans World's vendor of the year award, while Interscope was named label of the year by the chain. **John Horn**, national accounts representative with RED, won the coveted music salesperson of the year award. In the independent sector, Madacy picked up the label award, while Navarre won the vendor award.

Paramount scooped the video vendor award from the chain, while **Suzanne Blech**, sales representative of New Line Home Video, won the video salesperson award. In accessories, the vendor award went to Maxell, while **Julio Salazar** of Sony Electronics took honors in the salesperson category. And in the service category, **David Bauer** of Bauer Insurance won the salesperson award, while TPA won the service vendor honor.

THE TWO entertainers turned in fine performances during the Trans World dinner. First up was **Maysa** from N-Coded Music, followed by **Jeffrey Osborne** from Windham Hill. Both were a fine fit for the room.



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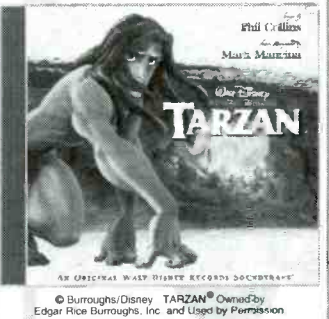
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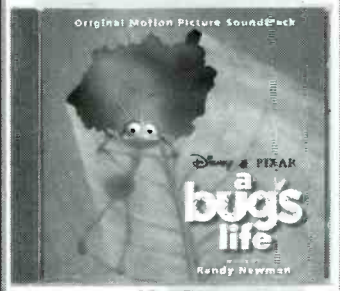
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U.K. REPORT SAYS POP/POLITICS BOND KEY TO AN ONLINE FUTURE

(Continued from page 48)

tries are watching developments in the music industry with keen interest, as they know their industries will face the same challenges and opportunities a year or two later. Music also has a central role to play in contributing toward the government's bigger goal of embracing the knowledge economy."

Welcoming the government's enthusiasm for greater collaboration with the music industry, Brindley notes, "The industry has not been particularly effective in coming together on issues, and perhaps in such

circumstances the government could step in to mediate."

Unwilling to be drawn on specific topics, Brindley agreed that intervention could help in issues such as the controversy over the U.K.'s Mechanical Copyright Protection Society (MCPS) decision to set the rate for downloading music at 10 pence (16 cents) for each five minutes, plus 2 pence (3.6 cents) for each additional minute—twice the equivalent rate set in the U.S. (Billboard, Oct. 16).

Keen to emphasize the upside of his work, Brindley says, "Provided

the industry and government move quickly enough to adapt to the demands of the new environment, new technologies present the best opportunity in years to open up the industry to new entrants and new markets."

Brindley, who is also bass player for alternative pop/rockers the Sundays, interviewed more than 50 key music industry players to compile the study. He's convinced the industry can harness the phenomenal marketing device that is the Internet if executives set aside company infighting and develop stronger relationships with legislators.

One of Brindley's main conclusions is that education, on all levels, is a must. Internet users are often "oblivious to the fact they are breaking the

law" when accessing certain downloads, he says. One solution to the piracy problem is to teach children the value of copyright.

Explains Brindley, "If a few of the main copyright-based organizations could sit down and work out what they wanted to do, someone could quickly put together a CD-ROM package for use in schools as an educational tool."

Another concept championed in the report is the establishment of a pan-industry body to present a more unified stance to government and the media and give a voice to the U.K.'s smaller music labels.

Brindley also suggests the formation of an online resource to provide unsigned writers and artists with advice and information about the

importance of rights and contractual issues in both the online and the offline environment. In addition, he urges the music industry as a whole to set up a one-stop online shop for all music licensing and rights clearance.

At the end of the day, Brindley is philosophical about his work. "At the very least it has galvanized a bit more reaction and prompted debate," he says.

"It's also helped to dispel the idea that government does not have any role in the music industry," he adds. "I don't think anyone can argue with the report's recommendations, but the sense of urgency is paramount; I wouldn't like to see these concepts being bogged down too long in committees."

BUYING TRENDS

(Continued from page 55)

once they get their cyber-act together, could become formidable Internet merchants because of enormous customer traffic and loyalty. Other competition could come from popular content providers. Cassar mentioned Rolling Stone, a brand that could attract consumers to its Web site to buy music, if that were part of the magazine's strategy.

A shakeout is likely to occur in online music retail, the analyst said, but he told the industry crowd that the brick-and-mortar merchants might be the ones to survive it.

"Multichannel retailers could emerge as the clear leaders," he said, as brick-and-mortar merchants leverage their physical assets. "Long-term the [online] pure plays as a group will generate less sales," he added. Behemoths like Amazon, however, "won't go away," he said.

Another part of Jupiter's presentation at NARM had to do with consumer attitudes toward Net shopping during the recent holiday season. Most believe that low price is the main motivation for shopping on the Net. CDs for \$12 and less are certainly an enticement, but Web shoppers are apparently looking for more than bargains.

Jupiter says that "better prices" was cited by only 41% of Internet consumers as the reason for buying online in the past holiday season.

Ahead of that were two reasons, each named by roughly half of the respondents: 52% said they shopped online to avoid crowds, and 51% said to save time.

Cassar said it was "very significant" that better prices was only the third most important factor in holiday shopping.

But the bad news is that when the crowds are thin and time isn't tight, price rules.

Outside the holiday period, consumers still shop online for bargains. Cassar said that low-ball pricing, in addition to increased competition, would mean continued deterioration of profit margins for Web retailers, at least in the short term.

But online retailers will be happy to hear that customer satisfaction was hardly an issue during the holiday season. Last year 74% of those polled reported being "very or somewhat" satisfied with Net shopping. This year the figure has grown

to 90%.

What about the 10% who were dissatisfied—what were their concerns? "Product out of stock" was named by 24% of respondents. Then came high shipping and handling costs, cited by 21%. After that were slow site performance (18%) and long shipping time (15%).

Cassar said that online retailers should not be too satisfied with themselves, because these customer concerns were the same as last year, indicating that merchants "aren't learning their lessons."

In another poll, suppliers were queried by Jupiter, and Cassar shared some of those findings with NARM attendees.

The firm found that 42% of suppliers sold their products directly to consumers from their Web sites. Cassar said that figure was "surprisingly high." And, as music retailers know, the practice is becoming more and more pervasive.

Outside of actually making the sale to a customer, what suppliers saw as their greatest benefit in selling direct online was capturing consumer data. 77% cited that factor. Other benefits to suppliers were control of brand messaging (69%) and creating or strengthening the brand (65%).

NARM AWARDS

(Continued from page 55)

POINT-OF-PURCHASE ITEMS

Retail: Warehouse Entertainment, "Classical Evolution."

Wholesale: Sony Music Distribution, "Rage Against The Machine."

SPECIAL MEDIA

Retail: National Record Mart, "Music X."

Wholesale: BMG Distribution, "Jones Soda Campaign."

RADIO SPOT

Retail: Bull Moose Music, "You Suck."

TELEVISION SPOT

Retail: The Musieland Group, "Selection."

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MTV, Manley Toy Link For Palm PC & Camera Broader Strategy To Reach MTV.com Audience For Music, Etc.

This week's column was prepared by guest columnist Steve Trainor.

AFTER SOLID RETAILER response at the recent American International Toy Fair, a new MTV line of hand-held Palm PC digitalink computers and digital cameras will reach electronics, music, and mass-market outlets in October through a licensing deal with Manley Toy Quest, the largest privately held electronic handheld toy and game company.

The new product line is a key component of a broader strategy to expand links to the MTV.com young adult audience, according to Lisa Silfen, VP of MTV program enterprises. "Input from our audience is very important," she says, "and both the digitalink and digital camera will provide a means for them to create a 'community feature' on MTV.com."

Equipped with a universal serial bus (USB) cable, the digitalink will enable users to upload data from MTV.com to either a PC or Macintosh computer. This



includes Windows Audio Media (WAM) sound files, news headlines, and exclusive artist and entertainment information. Interactive chat room availabilities also

'We're very excited to launch into this new area of consumer electronic products to the young adult market'

- LISA SILFEN -

will be expanded. The digital camera operates on batteries but also has a USB cable and will act as a Webcam for all stored images.

The new product line also will enhance the recently disclosed initial public offering (IPO) filing by Viacom for its MTVi Group (Billboard, Feb. 26), of which it

owns 90%, with Liberty Media owning 10%. The group operates 18 popular music Web sites that include MTV.com, VH1.com, and SonicNet.com. In the filing, the IPO was expected to raise at least \$10 million, but the actual offering, expected in April, is likely to be much higher than that.

MTVi recently unveiled a "new look" for MTV.com and its other hot music sites, opening the way for broader E-commerce and advertising opportunities. The additional online activity generated by digitalink should answer some analyst comments that MTV hasn't done enough in this area. Forrester Research analyst Dan O'Brien had noted that MTV pushes "a lot of content out there but [hasn't] really shifted gears into a different way of relating to customers that is far more interactive."

"We're very excited to launch into this new area of consumer electronic products to the young adult market," Silfen says. "When we were developing the Palm PC and digital camera, our goal was to create products that were technologically advanced with the MTV sensibility. Equally important was that the products be

(Continued on page 79)

TRAFFIC TICKER Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. mp3.com	10.3
2. billboard.com	9.4
3. sonicnet.com	8.8
4. mtv.com	8.3
5. nsync.com	7.8
6. launch.com	6.5
7. country.com	5.7
8. pollstar.com	5.4
9. tunes.com	4.7
10. vh1.com	4.5

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mtv.com	562
2. mp3.com	512
3. tunes.com	368
4. bmg.com	259
5. vh1.com	218
6. sonicnet.com	215
7. launch.com	209
8. ubi.com	198
9. peeps.com	188
10. imusic.com	104

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	994
2. mp3.com	974
3. tunes.com	596
4. peeps.com	403
5. ubi.com	393
6. sonicnet.com	381
7. launch.com	295
8. vh1.com	295
9. rollingstone.com	217
10. backstreetboys.com	203

Source: Media Metrix, January 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



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Billboard

MARCH 18, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	38	SUPERNATURAL ♦ ¹⁰ ARISTA 19080	SANTANA	1
▶ NO. 1 ◀ 13 weeks at No. 1					
2	NEW		TWO AGAINST NATURE GIANT 24719/WARNER BROS.	STEELEY DAN	6
3	NEW		MACHINA/THE MACHINES OF GOD VIRGIN 48936	THE SMASHING PUMPKINS	3
4	NEW		STIFF UPPER LIP EASTWEST 62494/EEG	AC/DC	7
5	2	7	ON HOW LIFE IS ▲ EPIC 69490*	MACY GRAY	8
6	3	22	FLY ▲ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	12
7	11	12	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	42
8	NEW		HOORAY FOR BOOBIES REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	19
9	NEW		STANDING ON THE SHOULDER OF GIANTS CREATION 63586/EPIC	OASIS	24
10	6	16	ALL THE WAY... A DECADE OF SONG ▲ 550 MUSIC 63760/EPIC	CELINE DION	15
11	4	3	BLOODFLOWERS FICTION/ELEKTRA 62236*/EEG	THE CURE	65
12	9	3	TELLING STORIES ELEKTRA 62478/EEG	TRACY CHAPMAN	49
13	5	6	WHEN I LOOK IN YOUR EYES ● VERVE 050304/VG	DIANA KRALL	78
14	12	2	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE TVT SOUNDTRAX 6800/TVT	SOUNDTRACK	35
15	8	41	MILLENNIUM ♦ ¹¹ JIVE 41672	BACKSTREET BOYS	17
16	18	4	MARC ANTHONY ▲ COLUMBIA 69726*/CRG	MARC ANTHONY	25
17	16	21	CALIFORNICATION ▲ ² WARNER BROS. 47386*	RED HOT CHILI PEPPERS	28
18	15	15	BREATHE ▲ ² WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	22
19	14	7	PLAY ● V2 27049*	MOBY	70
20	10	2	GRAMMY NOMINEES 2000 GRAMMY 67945/RCA	VARIOUS ARTISTS	18

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

DISC Replication

Is it a matter of transition from CD to DVD for replicators, or is DVD a separate business? Many industry experts say, at this point in time, that VHS duplicators need to be more concerned than CD manufacturers about transitioning to DVD, since DVD is primarily a video market right now. DVD Audio product should finally hit the street this year, but it's not likely to make much noise at first. And, since a large-scale move into DVD-ROM appears to be at least two years away, it's fairly safe to say CDs have a lot of life left in them.

Another school of thought says DVD is already an outdated product. In its current state, the format cannot handle high-definition television. The gigabytes will have to surpass even that of the much-debated DVD-18 to be compatible. And, that's not all. Other industry experts believe there will be a move away from physical media to online music and video distribution. But what are replicators really saying about all of this?

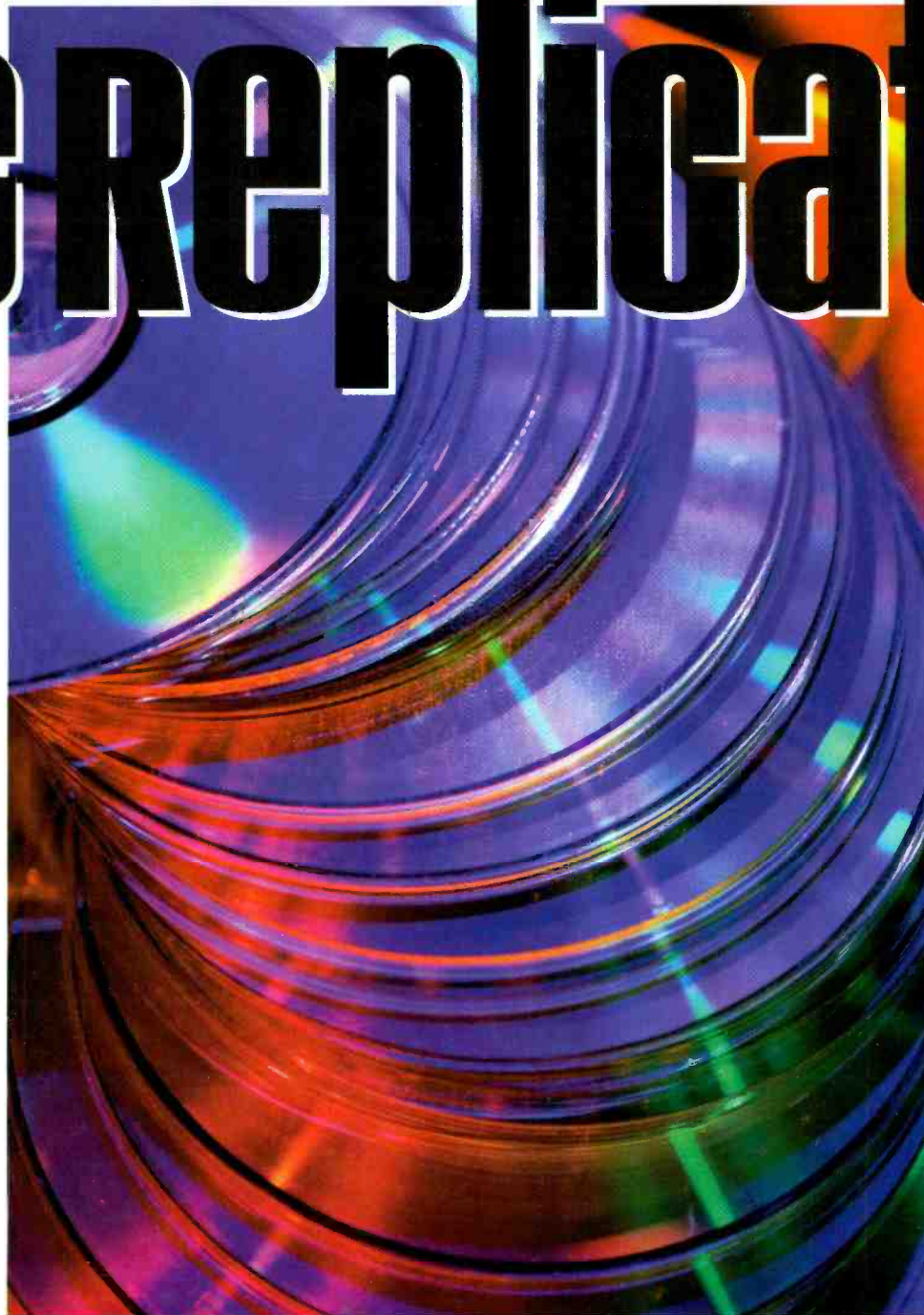
DVD: SLOW BUT STRONG

Most of the larger replicators have taken the DVD plunge to some extent. Many have a couple of lines running and are in the middle of expansion, while others have plans for expansion later this year. Christmas 1999 proved healthy for DVD, even with some undercapacity reported. Morris Ballen, chairman of Disc Makers in Pennsauken, N.J., says one of his friends, an executive at a large movie studio, had to deal with 11 factories to make sure he had enough product for the holiday season.

Despite what appears to be fierce demand, why are replicators starting out so slowly? "Ancillary markets for DVD have been slow to develop. DVD is still predominantly a studio market," says Sean Smith, sales and marketing VP for Los Angeles-based JVC Disc America. Disc Makers' Ballen confirms that. "We're taking DVD orders, and we're vending them out to other replicators because there isn't enough volume for us to be involved. DVD is not a mainstream business yet. I'm projecting it will be 24 months before there is any sizable volume for replicators in the mass market," he says.

Sanyo-Verbatim CD Co., in Richmond, Ind., has been manufacturing DVDs since 1998 but, like other replicators, has been cautious about transferring CD capacity or even CD technicians. "The challenge has been allocating enough time and resources to devote to DVD, while still maintaining a near-capacity disc operation," says sales and marketing manager Ross Josephson.

Allied Digital Technologies, based in Hauppauge, N.Y., is an independent like-



DVD Technology In Demand

Online Distribution Keeps Replicators On Their Toes

BY DEBBIE GALANTE BLOCK

"The obstacle I see for people going into manufacturing is clearly cost. It's not just setting up the line, it's setting up mastering, too," says Ron Stein, president of Hollywood-based Crest National. "Most DVD replicators do their own mastering, because you need control to yield the highest-quality discs possible. Mastering and replication is like a marriage. It's hard to have a marriage if you are not living with your spouse. You really need to create a fit between the two.

Continued on page 68

THE BILLBOARD SPOTLIGHT

dvd audio on hold

A recently found chink in the format's copy-protection feature has delayed the launch until later this year.

by paul verna

It was supposed to launch by the end of 1999. When that didn't happen, developers spoke of an early-2000 debut. Well, as of this writing (more than six weeks into the new millennium), there's still no sign of it on the horizon.

"It," of course, is DVD Audio, the long-promised, second-generation sound carrier groomed to succeed the CD by delivering unprecedented sound quality, multichannel audio and other state-of-the-art features.

The reason for the latest delay, according to sources, is a software glitch in the copyright-protection area of the DVD Audio specification. Because of a programming error, one of the codes that was supposed to prevent unauthorized digital copying of DVD Audio content was broken. Accordingly, the format's launch had to be postponed until the problem is

As Michael Frondelli, VP of Capitol Studios and Capitol Mastering, recently told Billboard, "DVD Audio is in a holding pattern. The technology to author it properly does not exist in a solid format, and the demand for it is lukewarm. We need the tools, we need the demand, we need record-label support, we need the encryption and watermarking issues settled...and we need to do some experimenting."

In the meantime, another high-resolution digital-audio format, the Sony Phillips-backed Super Audio CD (SACD), has already launched. However, that product is targeted at a super-high-end, audiophile clientele and is not expected to have a significant impact on the industry, at least in the short term.

Whether or not SACD will impact the eventual launch of DVD Audio is uncertain. However, DVD Audio will be targeted at main-

"DVD Audio is in a holding pattern. The technology to author it properly does not exist in a solid format, and the demand for it is lukewarm. We need the tools, we need the demand, we need record-label support, we need the encryption and watermarking issues settled...and we need to do some experimenting."

— Michael Frondelli
Capitol Studios and Capitol Mastering

resolved.

Industry sources estimate that DVD Audio will be ready to launch by mid-year. At that time, record labels will have had time to develop more titles (they have been preparing for this over the past couple of years), electronics companies will have been able to fine-tune their plans to introduce "universal" players that will accept both DVD Video and DVD Audio media, and the industry as a whole will have had the chance to raise much-needed awareness among potential consumers of the format.

ON THE BRIGHT SIDE

From a production standpoint, the music-making industry could use the extra few months, according to sources in the pro-audio industry.

stream music consumers and home-theater enthusiasts who are beginning their participation in the multichannel revolution via their investment in DVD Video.

READY, FOR THE MOST PART

Although it hasn't yet taken its first steps, DVD Audio has already overcome many of the biggest hurdles it has faced. Key among them was the problem of audio-date compression, which was resolved when the Working Group (WG-4) that was established to hammer out the DVD Audio specification decided on a "lossless" compression algorithm made by British high-end audio company Meridian Plc. That development was pivotal to recording professionals who felt that the mandatory compression of digital

Continued on page 70

PIRACY PATROL

ASIA

Economic crisis helps make piracy a "critically bad" situation. The IFPI tries to replicate recent enforcement successes.

LONDON—Asia's economic crisis of recent years undoubtedly inflicted damage on the legitimate music business. And the climate of chaos that the crisis has fostered has also helped to fuel the region's long-standing piracy problem.

The world's total optical disc

adds Berman, particularly out of Asia.

"We're sure that there are tens of millions of discs produced in Asia which are regularly shipped to Latin America," he says. This traffic is mainly aimed at Brazil, the world's sixth-largest music market.

Discs are commonly trans-shipped within Southeast Asia, flown to Miami and then brought through Panama to Paraguay for packaging and distribution in Brazil.

Recent CD piracy busts—such as the January London hit that snared thousands of CDs manufactured in Russia—have shown that CD piracy is often but one interest of organized-crime syndicates that are also involved in credit card fraud and drug dealing.

Another knotty problem lies in the fact that, in Asia and elsewhere, "first generation" CD-manufacturing equipment is now being sold off cheaply by established pirates wishing to upgrade. Purchasers of the discarded machinery

will, says Berman, "obviously put it to use...and exacerbate the problem further."

Despite the difficulties, the IFPI chief points to "major enforcement successes," particularly in Malaysia and Taiwan.

In Malaysia last September, for example, an IFPI and government-backed task force raided seven major distribution centers in the southern town of Jahor Bahru. This resulted in the seizure of 850,000 discs and 25 stampers.

Two months later, in China, as a direct result of the IFPI's "Action for Legal Music on the Internet" global campaign, a civil court shut down two pirate Web sites that offered more than 1,000 illegal music files. Jeanette Wang, manager of the IFPI Beijing, says this was the first Internet-related anti-piracy action launched in China.

"We will seek to use this legal action to improve the level of protection given to copyright owners in the digital environment," Wang adds.

Both pirate sites involved contained a large number of domestic, as well as international, recordings. The IFPI estimates that there are currently about 200 active Web sites in China that infringe on music copyrights.

—CHRIS FULLER



Jay Berman, IFPI

manufacturing capacity today is 16 billion units. Southeast Asia accounts for one quarter of that and has witnessed a 60% increase in only the last two years to 4.1 billion units—far greater than needed by legitimate business.

The International Federation Of The Phonographic Industry (IFPI) figures for 1998 show Hong Kong as the biggest individual culprit by far, in terms of excess capacity, with a staggering estimated capability of 2 billion units next to a legitimate demand of just 300 million units.

Taiwan, China, Malaysia, Macau and Singapore are also in the top 10 potential piracy hot spots, with Hong Kong, China, Malaysia and Pakistan all suffering piracy levels over 60%. The only really satisfactory spot in the region is Japan, where piracy levels are low. But even there, CD-R infringements are reportedly on the rise.

This all adds up to a "critically bad" situation in Asia, says Jay Berman, chairman of the IFPI. In China, for example, which for years was an exporter of pirate product, "the emphasis has switched whereby it's now a major importer and is being fed by a host of neighboring countries."

Today's large-scale optical disc pirate is able to utilize sophisticated, global distribution networks,

EUROPE

Mobile counterfeiters evade the IFPI by relocating to other countries. Pending legislation is expected to aid the anti-pirate fight.

LONDON—The speed with which the Ukraine usurped Bulgaria near the top of the International Federation Of The Phonographic Industry's (IFPI) Eastern European piracy hit list is indicative of "the maneuverability and global nature of the illegal trade," says IFPI chairman Jay Berman.

"Only a few years ago, there was a serious problem in Bulgaria" says Berman. "There was no domestic market there, but around a half-dozen illegal CD plants were serving the rest of Eastern and Western Europe. That ceased six months ago. But those plants then up and shifted to the Ukraine."

"This shows that, even in the face of government pressure and industry enforcement, the criminals running the show are extremely mobile, both geographically and financially. If they are forced out of one country, then they will simply shut down and move to the point of least resistance—in other words, a country without strong copyright law and with the weakest enforcement."

The most current IFPI piracy statistics (for 1998) show that Eastern Europe and Asia remain the primary black spots for illegal CDs in a global pirate market totaling over 2 billion units and worth an estimated U.S. \$4.5 billion.

As in Asia, Europe's expanding illegal manufacturing capacity of all types of optical disc—CDs, CD-ROMS and Video-CDs—remains a daunting problem. Berman, however, believes the European Commission's Green Paper on piracy and counterfeiting, when eventually adopted, will strengthen the regulatory framework within Europe and promote a "zero tolerance" enforcement policy.

Russia tops the current list of the bad boys of Eastern Europe, with an estimated production capacity of 90 million units—and a total legitimate demand of only 6 million, followed by the Ukraine (70 million capacity, legitimate demand not known) and the Czech Republic (45 million capacity, legitimate demand 13 million).

From the Ukraine, particularly, there is a spillover into Poland, which now has a piracy level of over 40%. Finland is also experiencing higher piracy levels than in previous years, with many pirate CDs coming into the market, via day-trippers, from Estonia.

The biggest culprits in Western Europe remain Italy (with domestic piracy worth \$110 million, representing 25% of the music market)

Continued on page 64

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PIRACY: EUROPE

Continued from page 62

and Greece (\$20 million in piracy, 25% of market).

As Berman notes, the relatively new phenomenon of CD-R piracy is becoming increasingly significant in major European markets like France and Germany, as well as Greece and the Netherlands. This happens on a number of different levels, ranging from full-scale cottage operations to kids selling compilation CD-Rs on the playground. There are also increasing reports in Europe of jewel boxes being stolen from retail outlets.

On the Internet, meanwhile, Berman notes that, given the hundreds of thousands of European Web sites infringing on music copyrights, the scope of the problem is hard to quantify. The issue is further complicated by the fact that "many of our members are trying to set up their own legitimate online businesses," says Berman.

Over the next six months, however, IFPI's online anti-piracy work will be "massively upgraded," says Berman. On a regulatory level, again, the European Commission's ongoing copyright directive, expected to be passed by the end of this year, "will give us more legal clout in the online battle," he adds.

—C.F.

PIRACY PATROL

**NORTH
AMERICA**

With big judgments and settlements keeping replicators in line, the RIAA focuses on the little guys.

Over the past 12 months, music piracy has put on some new faces. One is of the small-time entrepreneur with a garage full of cheap CD burners, churning out dozens of discs per day. Another is the high-end Internet pirate, master of the hard disc, poised to undermine millions of copyrights, one download at a time. The old foe—traditional replication plants gone astray—is fast disappearing in the U.S.

The Recording Industry Association Of America (RIAA) now devotes more than half of its anti-piracy resources to the Internet. To the extent that music flowing through the Internet can be shaped by the RIAA and industry groups such as the Secure Digital Music Initiative (SDMI) or legislation such as the Millennium Copyright act, disc and tape duplicators will be able to hold on to their market share a little longer.

Traditional music pirating took a series of body blows last fall. In October, Drummondville, Quebec-based Americ Disc agreed to pay the RIAA \$10 million, plus attorneys' fees, to drop its lawsuit against

Continued on page 66

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PIRACY: NORTH AMERICA
Continued from page 64

the plant. Americ Disc will also spend substantial amounts to educate employees against piracy and comply with the RIAA's Anti-Piracy Good Business Practices. In November, the RIAA won its largest case ever: a \$13.7 million judgment against Florida-based Global Arts Productions, which sold fraudulent "master recordings" worldwide. As a result, many replicators seem to have been "scared straight," hoping to avoid liability by complying with the RIAA's Good Business Practices.

country, which means that even if a plant doesn't know that they are making pirate CDs, they are nonetheless liable for producing them," says Frank Creighton, RIAA senior VP and director of anti-piracy. Replicators that conform to RIAA's Good Business Practices can receive a compliance certificate that may help them in liability issues yet to surface.

"The most important change has been the change in behavior at CD plants," says Creighton. "We advise replicators to know their customers." Pirates first used CD-R technology as a medium to deliver material to plants for duplication.

But, with increasing pressure from the RIAA and local law enforcement agencies, few plants are willing to manufacture skids of discs from suspiciously unmarked, undocumented CD-R masters.

One result is that lone CD-R pirates are filling the vacuum. With CD burners under \$300, and blank disc prices dropping, garage operations are capable of duplicating a substantial volume. The RIAA is relying on old tactics to combat these new pirates. Surveillance, informants and a strengthened street presence are the first line of defense against their proliferation.

—TERRY BARNES

PIRACY PATROL

LATIN AMERICA

The IFPI tries to keep counterfeiters under control while struggling for government improvements.

Latin America's trade group, known as FLAPF, became IFPI Latin America last year. Unfortunately, counterfeiters active in the region paid little heed as the IFPI struggled to keep up with

pirate operations that were too mobile while dealing with governments that were not mobile enough.

Gabriel Abaroa, executive president of IFPI Latin America, notes, "With our resources, we walk and the pirates run. We struggled so much with the governments because we told them we have our limitations. Like in Brazil, we cannot do everything on our own, but they think it is the responsibility of the recording industry."

Despite the lack of cooperation, Abaroa says that the Latin American governments are trying to improve the climate for arresting counterfeiters, "but the improvement has been very slow, and the pirates move fast."

Abaroa says that the illegal distribution of CD-Rs must be stopped at customs offices, adding that most of the blank CD-Rs are imported or brought into the countries as contraband. While CD-R operations are generally small, he points out that "When you put them all together, it's a disaster."

Two countries where illicit CD-R distribution is rampant are Argentina and Mexico. Important raids took place in both countries, resulting in the total confiscation of 150 CD burners.

In general, the IFPI turned in a relatively positive report card in 1999, conducting 1,936 actions versus 1,977 the previous year, with actions against duplication facilities rising more than 50% (187) in 1999 compared to 1998. Last year, IFPI was able to shut down 434 illegal warehouses versus 285 the year before.

In addition, in 1999, the IFPI seized product and equipment valued at more than \$70 million. The basis to estimate the value of the seizures changed in 1999, so a comparison to 1998 was unavailable.

Total product seized in 1999 was 7.5 million pirate CDs and 6.4 million pirate cassettes. In 1998, 10.9 million pirate CDs and 9.2 million pirate cassettes were confiscated.

Abaroa points out that, while total units of seized counterfeit product was down in 1999, compared to 1998, he says that in 1999 three major pirate CD plants with an aggregate production capacity of 40 million CDs per year were shuttered. Arrests of alleged pirates rose from 539 in 1998 to 827 in 1999. And, for the first time, the IFPI was able to send convicted pirates to jail in Mexico and Paraguay.

When asked if there was light at the end of the piracy tunnel, Abaroa replies that "We are far better than we were five years ago. So, my hope is not seeing the light in front, but at least we are farther from the obscurity." He says that IFPI's goal is to continue "to focus on rogue facilities and on arresting more people and bringing them to jail." —JOHN LANNERT

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TECHNOLOGY IN DEMAND

Continued from page 61

The consensus is that it will take five to 10 years for online distribu-

tion to begin having an impact on the replication business. "If you look at download statistics, the record labels are very ready to disclose numbers when a track is

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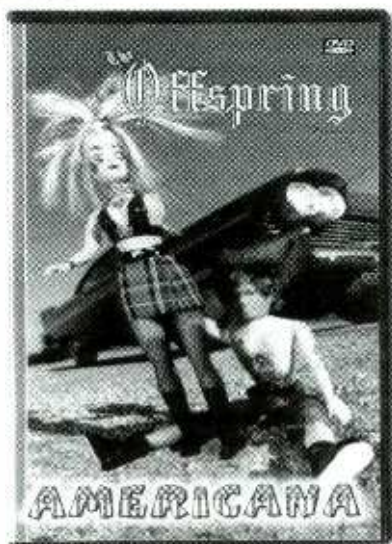
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Robert Headrick, Technicolor

offered for free. "We got hundreds of thousands of hits." But, when it costs something, you don't see any solid numbers," says JVC's Smith. Does that mean people are not paying for downloads just yet?

Bill Mueller, Warner Advanced Media Operations (WAMO) VP of operations, offers a Forrester Research report, which was printed in *USA Today*, that predicted the value of physical media, including CDs, tapes and other media, would grow from an estimated \$848 million in 1999 to \$4.3 billion by 2004. That same report showed online sales growing from \$1 million in value to \$1.1 billion during the same period. "It looks like synergy to me! Online and manufactured media can certainly exist together," Mueller says from his office in Olyphant, Pa.

Robert Headrick, executive VP of optical media sales and marketing at Camarillo, Calif.-based Technicolor, likens the scenario to cassette recording: Consumers may make their own tapes, but they still buy prerecorded product. "Downloading will be a market niche. It won't take away from prerecorded business," he says.

Sonopress' Spiller concurs with the prediction. "Online distribution will help change what a replicator does, but it won't put him out of business. Someone still has to pre-master and consolidate information and push it through to the end user," he says. "The day when there is no physical format may be coming, but I don't think it will be driven by technology. It will be driven by consumer acceptance. But, even then, CDs may become collectibles, like sports cards."

"I expect there will be a significant amount of downloads, but I don't expect that to significantly impact the demand for conventionally packaged product. Packaging is part of what people buy," says Ballen.

IT ALL ADDS UP

Online music distribution will eventually enhance business and create a wider screen, according to other replicators. It has been fashionable to sing the praises of MP3 while downgrading the importance of record companies and prepackaged CDs. Smith, however, puts things into perspective by pointing to artists, like Billy Joel, who needed several albums and years of

Continued on page 69

DVD-18's Anxious Debut

While WAMO stands behind the format, most other manufacturers are watching the market's response.

BY DEBBIE GALANTE BLOCK

To some, DVD-18 may sound like a "Star Trek" spin-off, but for Warner Advanced Media Operations (WAMO), it is a reality. Using its proprietary surface-transfer technology (STP), WAMO has manufactured the new format's first five commercial titles. The first two, released last year, were "The Stand" and "Aquaria," followed by "Gettysburg," a movie-music sampler and another popular miniseries not yet in stores. (Artisan Home Entertainment does plan to release "Lonesome Dove," "Twin Peaks" and a new, millennium edition of "T2.") WAMO's current DVD-18 capacity is 20,000 units per day. According to Bill Mueller, VP of operations, that capacity will be increased each quarter.

Until now, it had been somewhat of a chicken-and-egg scenario. Without credible capacity, which Mueller deems to be about 50,000 units per day, "It was difficult to ful-



Bob Spiller, Sonopress

fill the delivery requirements of most titles, therefore we could not quote these jobs. However, without the commitment of titles, it was difficult to commit the required funds for expansion," he says, adding, "We have since received several orders from many areas and are expanding our production."

NOT AS EASY AS IT SOUNDS

DVD-18 is simply defined as a dual-layer, dual-sided disc—essentially two DVD-9s, each with 8.5 gigabytes of information available. However, it's not as simple to manufacture as it is to define.

WAMO's STP process is an added step. A throwaway (or recyclable) interim 0.6mm DVD-9 disc is molded using polymethyl methacrylate rather than the usual polycarbonate (PMMA is more commonly known as acrylic). This PMMA layer is essentially a temporary information carrier that is stripped away after transferring the information surface. Pits are still being molded and sputtered, just as they are with DVD-9. During this STP stage, however, there are some other unique steps, such as pre-separation, vacuum separation and cleaning.

"During the inspection process

following the STP, the unit must be able to distinguish between any benign moiré effects—which are caused by separation—and legitimate defects that may increase signal jitter. This new task is in addition to the standard defect, space-layer and tilt inspections required," Mueller explains. Essentially, the manufacturer has created two DVD-9 discs that will need to be bonded together.

With the exception of Technicolor, none of the other replicators interviewed said they were prepared to manufacture DVD-18s. Technicolor has the Marubeni equipment needed to manufacture DVD-18 at its plant in Camarillo, Calif. But, according to John Town, VP of research and development, customers would rather have two DVD-9s than one DVD-18 because it is still cheaper to make the DVD-9s. Although Technicolor has reportedly not offered pricing to customers, Town says, unless there is a dedicated DVD-18 line, its manufacturing cost is comparable to that of three DVD-9s—and then some, because of disc yields.

TO FLIP OR NOT TO FLIP

Most replicators have not ruled out DVD-18 but are waiting to take the leap. Bob Spiller, president of Asheville, N.C.-based Sonopress, says, "Nobody has come to me asking for a DVD-18 yet. Sonopress is



John Town, Technicolor

more of a commercializer of technology. I think we'll let other folks develop DVD-18s. If we had customers that wanted it, we'd have to put more research costs into it, but right now I have better places to put the money," he says.

Aside from technical issues, the biggest complaint the industry has about DVD-18 is that the disc needs to be flipped. Mueller doesn't believe that will be an issue down the line. "What is more convenient: flipping a disc or installing a new disc? Would you rather have two CDs or one CD with more capacity? I think most people would want just one CD, even if it has to be flipped. Doesn't the same logic apply to DVD? And, as DVD-18 becomes more ubiquitous, it is logical that player makers will offer dual-sided play options similar to those for laserdisc," he says. ■

TECHNOLOGY IN DEMAND

Continued from page 68

development before breaking stride. "MP3.com has over 30,000 artists, but where is the development, exposure, promotion and, most importantly, the label executive with the 'golden ears' who has the gift of identifying a hit as well as a bomb?" he asks. "So you have 30,000 artists, of which 98% don't have the talent to make it anywhere, and the other 2%, who could be the next Brooks or Carey, sitting in a location where they may or may not be accessed." Smith does the math and, with 30,000 artists, who have five songs each that are, on average, four-and-a-half minutes long, he comes to a figure of 675,000 minutes of music



Sean Smith, JVC Disc America

today with additions daily. That's 11,250 hours, which, he says, will take 468.75 days to review. "It's like finding a needle in a needle stack!" he says.

"Online music and video is here and will be another form of entertainment. I agree that it will complement physical media. People will still want the flexibility CDs offer, such as taking them with you on a camping trip, and having the feeling that you have something physical in your hand that is yours," says Crest's Stein.

Sony Disc Manufacturing

Scott Bartlett, VP of custom-entertainment group Sony Disc Manufacturing in Terre Haute, Ind., agrees that online distribution is not a threat to prerecorded product. He says, for one thing, many people will not be patient enough to deal with its technical details or the time it takes to download songs. However, he disagrees with Stein about the flexibility of the CD format as the key. Sony has already begun to offer flexibility to downloaded music by introducing the Memory Stick Walkman and the Music Clip.

Both products use chip technology that allows up to two hours of downloaded music to be just as portable as a CD. "Although not necessarily a CD, I still believe that there will always be prerecorded music," says Bartlett. ■



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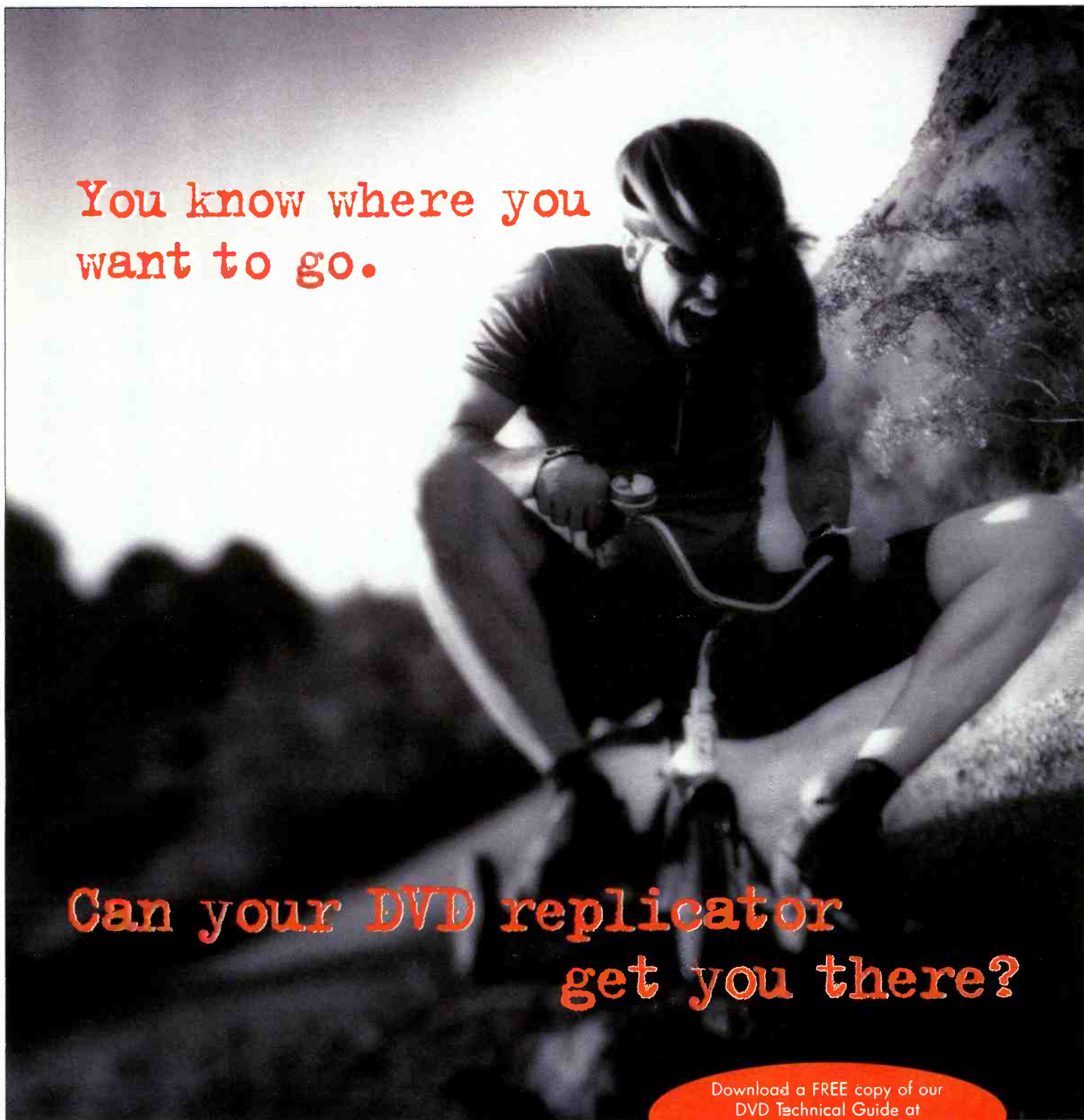
AUDIO ON HOLD
Continued from page 62

audio would be unacceptable in a high-resolution medium. Meridian allows users to compress data, but using a method through which no bits are lost. By contrast, other proposed compression algorithms irretrievably lose data along the way.

Having cleared the compression obstacle, the WG-4 was then confronted with the security dilemma. Because of the ease with which digital data can be copied by CD (and, eventually, DVD) burners, content owners have always insisted that their product be as copy-proof as possible. To that end, record labels, consumer-electronics manufacturers and computer firms teamed up to create a powerful copyright-protection system for DVD Audio. With that final element in place, the format's launch was set for late 1999.

However, when the glitch in the security wall appeared, the industry saw fit to wait until all the elements were in place, rather than risk a premature—and potentially costly—launch. While they eagerly await the arrival of DVD Audio, leaders of the pro-audio industry are taking a philosophical view of the matter.

In a column in the January issue of *Surround Professional*, the magazine's founding editor, Thomlinson Holman, summed up the DVD Audio dilemma: "There may be a silver lining to the clouds in the delay of DVD Audio. The professional gear has not generally been in place to make use of the development of the discs yet. The next six months give professional audio a breather to get all the authoring processes in place for the real introduction. Who knows? This may mean that more material is ready to go on day one, and that there is more rapid acceptance without waiting around so much for that chicken to hatch that egg." ■



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Home Video

MERCHANTS & MARKETING



Hanging With Donny. Kmart's Gayle Rowden, far left, and Universal Music and Video Distribution executive Karen Marfisi, far right, flank Donny Osmond, and his wife, Debbie, at a reception held recently in New York. The event supported Universal's release of the Broadway musical "Joseph And The Amazing Technicolor Dreamcoat," which stars Osmond in the title role. The video and DVD arrive in stores March 28.

Sales Of DVDs Soaring In The U.K.

Format Has Gained Major Part Of The Market After A Year

BY SAM ANDREWS

LONDON—DVD sales in the U.K. have taken an 11% slice of the sell-through video market in unit sales and a 21% cut of video revenue, according to the latest figures from the British Video Assn. (BVA), a distributor organization.

Year-to-year comparisons for January show a 12-fold increase from 1999, with DVD disc sales totaling 760,000 units.

Even more surprising is the figures for January are equivalent to 25% of total sales for 1999 and nearly a fifth of all DVD sales to date.

"[The] month's figures show DVD Video has come from nothing to being a significant part of the market in just over a year," says BVA director general Lavinia Carey. "People are buying into a premium-quality format that has a multiplicity of different functions that are transforming the ways in which we watch videos."

The news comes as the BVA revealed that, for the first time ever, the sell-through video business in Britain experienced a slight decline. The total number of VHS units sold in 1999 fell by 1%, but this was dismissed as "a blip in a general upward trend."

The best-selling video of 1999 was "A Bug's Life," which sold 1.76 million VHS units. The top rental title was Fox Pathé's "There's Something About Mary," which was rented 2.9 million times, according to the BVA.

Of the 1,000 DVD video titles now available in the U.K., the best-selling DVD to date is "The Matrix" from Warner Home Video, which has sold 247,000 units.

But "The Mummy" DVD may top-plate "The Matrix." On VHS, Universal

Pictures Home Video distributed the title worldwide, but on DVD it was released Jan. 31 in the U.K. by Columbia TriStar Home Video. First-week sales were 73,876 units, exceeding first-week activity for "The Matrix." Sales have now reached 135,000 units.

The straight-to-sell-through VHS version of "The Mummy" sold 250,000 units in its first week (also released Jan. 31), and total sales have now reached approximately 500,000 units.

The VHS version is also proving to be a hit in Australia, where it broke the rental shipment record with 65,213 units and has been on top of the rental chart for eight weeks. In Spain it sold 35,000 units as a rental, in the Benelux it shipped 20,000 units, and in Mexico it became the No. 1 seller with 24,480 units.

Peter Smith, president of Universal Pictures International Video, calls the results for "The Mummy" "gratifying for Universal to see the international video organization delivering record-breaking figures at such an early stage in its history."

(Continued on page 73)

SightSound.com, Metafilmics Team On Film Download; Sony Expands DVD Production

COMING TO THE INTERNET: Internet movie distributor SightSound.com has been less than successful in obtaining digital rights to broadcast mainstream movies over the Web, so it's bypassing Hollywood altogether for its next project.

On May 5 at 12:01 a.m., the company will make available for paid download "Quantum Project," a film that SightSound is co-producing with Metafilmics.

The special effects-driven love story stars Stephen Dorff and Fay Masterson as the would-be couple who have trouble connecting in a high-tech world. The film also stars John Cleese.

A spokeswoman for SightSound says the \$3 million film features extensive special effects wrapped around a contemporary love story. Co-producers Metafilmics' credits include the 1998 film "What Dreams May

Come," which featured an incredible palette of intense colors and textured environments rather than scenes of digital destruction or space travel.

"Quantum Project" is directed by Eugenio Zanetti, who won an Oscar for art direction for "Restoration" and was nominated for art direction for "What Dreams May Come." Writing credits go to David Aaron Cohen, who penned "The Devil's Own," starring Harrison Ford and Brad Pitt. The spokeswoman says the film, currently shooting in Los Angeles, will be shorter than your average feature to make downloading easier. Playback will require a Windows Media Audio player.

Unlike "Pi," which SightSound made available as a pay-per-view event last year, "Quantum Project" will only be available as a download and won't be streamed or shown as a pay-per-view event. Pricing for the download has yet to be determined, and the spokeswoman says the company has yet to decide if the film will be distributed in any other format, such as DVD.

STEPPING UP THE PACE: With more than 5,000 DVD titles in the market, Sony Disc Manufacturing will add 25 more DVD production lines at its Terre Haute, Ind., facility this year.

The additional lines will increase its production output from 24 million units to 120 million units a year. The company will also add 100 employees at the plant, which will manufacture DVD-5, DVD-9, and DVD-10 discs.

In Europe, Sony will expand its Austrian plant to produce approximately 100 million units this year; up

from 12 million units previously.

TICKET TO FUN: As part of Universal Studios Home Video's spring sell-through campaign, consumers can receive a coupon that can be used toward purchase of their next movie ticket.

Consumers who purchase any video in Universal's "Your Ticket To Fun" promotion can mail in for a \$5 coupon good at more than 89 movie theater chains in the U.S. and Canada. The coupons can be used for all or part of an admission.

Titles in the program include repriced rentals "American Pie," "Mystery Men," and "K-911," each priced at \$14.98.

"American Pie" and "Mystery Men" VHS versions include bonus footage such as deleted scenes, behind-the-scenes antics, and star interviews. "American

Pie" also has the Tonic music video "Mean To Me."

DVD collectors' editions of "American Pie," "American Graffiti," "Animal House," and "Mallrats" are also included in the program. Each of the DVDs has been price-reduced from \$34.98 to \$29.98. All include extensive added features exclusive to the DVD version.

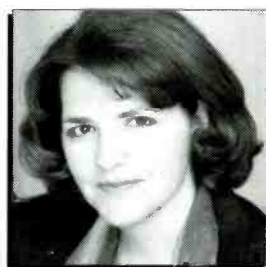
BOND BUDDY: Going on the theory that one Bond is not enough, Fox Lorber CentreStage will release "The James Bond Story," a companion documentary video to correspond with the MGM Home Entertainment release of "The World Is Not Enough."

Fox Lorber's video (\$14.98) and DVD (\$19.98) will be released on April 25. The MGM title hits stores on May 16. "We wanted to be on street before to feed the growing hunger for the new movie's release on video," says company VP/GM Dan Gurlitz. "This way we can satiate fans' appetite with this retrospective."

The DVD program features interactive menus, filmographies, production credits, scene access, and a trivia game. Interviews with Bond girls Maud Adams and Jane Seymour, as well as director Terence Young, producer Cubby Broccoli, and the late Desmond Llewellyn, who played Q in all the Bond movies, are also included. The title will be supported by post-street date advertising in Premier and Entertainment Weekly and an online sweepstakes, which starts on street date. The site can be accessed on street date at the-jamesbondstory.com. A radio promotion in the top 20 markets is also scheduled.

PICTURE THIS

by Eileen Fitzpatrick



Post-Merger CheckOut.com Will Focus On Content Over Commerce

BY EILEEN FITZPATRICK

LOS ANGELES—With less than one year in operation, CheckOut.com is already reinventing itself.

With the completion of its merger with Warehouse Online Stores, CheckOut is now concentrating on becoming a content rather than a commerce site.

"We want to be the single source destination for entertainment and a partner for other retailers," says CheckOut Entertainment Network CEO Richard Wolpert. "Wherehouse anchors us in the commerce area for music, movies, and games."

The change in strategy resulted from surveys that indicated consumers were spending more time browsing the site for information instead of making a quick purchase and leaving.

"We really started off as a hybrid site that was heavy into content, and frankly we were doing the content better and decided to focus on that," says Wolpert. "Customers were using us more for content than for commerce."

In addition, Wolpert points out, consumer research from Media Metrix indicated higher traffic in January than in December during the

holiday shopping season.

CheckOut will unveil a new site design featuring new content areas under the headings CheckOut Music.com, CheckOutMovies.com, and CheckOutGames.com.

The site will also feature a lounge for live performances and various chat rooms.

The site will be advertised in 550 of Wherehouse Music's 600 stores across the country. In addition, a print, television, and radio campaign is planned to alert consumers about the site's improvements.

CheckOut and Wherehouse are also developing a kiosk system that will incorporate content from the CheckOut.com Web site.

Wolpert says the alliance with both a brick-and-mortar as well as an online retailer enables CheckOut to gain customers through the brick-and-mortar stores and on the Web, where Wherehouse is a recognizable name.

"Right now on the Internet, there is a battle to attract customers," he says. "The question is how to attract customers in an inexpensive way. That's one of the ways Wherehouse helps us."

The new site design is expected to debut by the end of March.

'The question is how to attract customers in an inexpensive way. That's one of the ways Wherehouse helps us'

— RICHARD WOLPERT —

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	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99	
2	2	11	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98	
3	3	10	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98	
4	4	16	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98	
5	5	8	CNN MILLENIUM 2000	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98	
6	11	11	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99	
7	6	17	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96	
8	10	8	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98	
9	9	10	PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98	
10	21	6	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98	
11	7	15	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98	
12	8	6	BOB DYLAN: DON'T LOOK BACK	New Video Group 9447	Bob Dylan	1967	NR	19.95	
13	13	18	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96	
14	28	14	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95	
15	25	5	GO	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes	1999	R	19.98	
16	17	16	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98	
17	19	11	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95	
18	14	14	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95	
19	15	5	CHRIS ROCK: BIGGER & BLACKER	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98	
20	38	20	BELLY	Artisan Home Entertainment 10207	NAS DMX	1998	R	14.98	
21	29	4	GODS AND MONSTERS	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser	1999	NR	19.98	
22	20	43	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98	
23	12	103	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98	
24	NEW ▶		ELMO'S WORLD	Sony Wonder 51720	Various Artists	2000	NR	9.98	
25	18	9	THE ADVENTURES OF ELMO IN GROUCHLAND	Columbia TriStar Home Video 04528	The Muppets	1999	G	21.96	
26	27	3	RUSHMORE	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray	1999	R	19.99	
27	NEW ▶		SHE'S ALL THAT	Miramax Home Entertainment Buena Vista Home Entertainment 4135	Freddie Prinze, Jr. Rachael Leigh Cook	1999	PG-13	19.99	
28	36	3	THE CORRUPTOR	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat	1999	R	19.98	
29	16	23	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98	
30	33	2	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98	
31	22	13	DAVE MATTHEWS BAND: LISTENER SUPPORTED ●	BMG Video 65015	Dave Matthews Band	1999	NR	19.98	
32	32	2	POKEMON: JIGGLY PUFF	V12 Video/Pioneer Entertainment 241	Animated	1999	NR	14.98	
33	23	7	CHRISTINA AGUILERA: THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	2000	NR	19.98	
34	NEW ▶		TRUE CRIME	Warner Home Video 16986	Clint Eastwood	1999	R	19.98	
35	24	14	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98	
36	37	2	OCTOBER SKY	Universal Studios Home Video	Jake Gyllenhaal Chris Cooper	1999	PG	19.95	
37	39	8	MARIAH #1'S ●	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000	NR	14.95	
38	26	15	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95	
39	34	13	SARAH MCLACHLAN: MIRRORBALL ▲	BMG Video 15740	Sarah McLachlan	1999	NR	14.98	
40	31	13	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98	

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.								
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers			
			◀ No. 1 ▶					
1	1	10	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan			
2	3	4	STIR OF ECHOES (R)	Artisan Home Entertainment 10197	Kevin Bacon			
3	4	3	BLUE STREAK (PG-13)	Columbia TriStar Home Video 03893	Martin Lawrence			
4	5	6	BOWFINGER (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy			
5	12	3	THE ASTRONAUT'S WIFE (R)	New Line Home Video Warner Home Video N4860	Johnny Depp Charlize Theron			
6	2	5	RUNAWAY BRIDE (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts			
7	6	6	THE 13TH WARRIOR (R)	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas			
8	13	10	SUMMER OF SAM (R)	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino			
9	9	4	TARZAN (G)	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated			
10	11	7	LAKE PLACID (R)	FoxVideo 2000009	Bill Pullman Bridget Fonda			
11	10	10	THE GENERAL'S DAUGHTER (R)	Paramount Home Video 329033	John Travolta Andie MacDowell			
12	7	7	MYSTERY MEN (PG-13)	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush			
13	RE-ENTRY		THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne			
14	14	6	RUN LOLA RUN (R)	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu			
15	8	5	AN IDEAL HUSBAND (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 18269	Rupert Everett Minnie Driver			
16	15	2	THE STORY OF US (R)	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer			
17	NEW ▶		IN TOO DEEP (R)	Dimension Home Video Buena Vista Home Entertainment 5152	Omar Epps LL Cool J			
18	17	2	THE MUSE (PG-13)	USA Home Entertainment 44004999	Albert Brooks Sharon Stone			
19	NEW ▶		DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones			
20	RE-ENTRY		MICKEY BLUE EYES (PG-13)	Warner Home Video 92565	Hugh Grant James Caan			

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY								
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers			
			◀ No. 1 ▶					
1	NEW ▶		STIGMATA (R) (24.98)	MGM Home Entertainment/Warner Home Video 907451	Patricia Arquette Gabriel Byrne			
2	NEW ▶		THE BEST MAN (R) (24.98)	Universal Studios Home Video 20715	Taye Diggs Nia Long			
3	1	2	DOUBLE JEOPARDY (R) (29.99)	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones			
4	NEW ▶		RANDOM HEARTS (R) (24.98)	Columbia TriStar Home Video 04000	Harrison Ford Kristin Scott Thomas			
5	2	24	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne			
6	NEW ▶		AN EXTREMELY GOOFY MOVIE (NR) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19146	Animated			
7	5	11	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan			
8	3	4	BLUE STREAK (PG-13) (24.99)	Columbia TriStar Home Video 04011	Martin Lawrence			
9	4	5	TARZAN (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18150	Animated			
10	6	9	THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo			
11	8	6	RUNAWAY BRIDE (PG) (29.99)	Paramount Home Video 323847	Richard Gere Julia Roberts			
12	7	11	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman			
13	11	30	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino			
14	9	5	STIR OF ECHOES (R) (29.98)	Artisan Home Entertainment 10197	Kevin Bacon			
15	10	3	THE STORY OF US (R) (24.98)	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer			
16	14	7	THE 13TH WARRIOR (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 18273	Antonio Banderas			
17	RE-ENTRY		THE WOOD (R) (29.99)	Paramount Home Video 336994	Taye Diggs Omar Epps			
18	13	13	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roan			
19	15	18	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon			
20	RE-ENTRY		FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N3019	Ice Cube Chris Tucker			

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Warner's 'Powerpuff Girls' Series Includes Fan Faves Set

SAVING THE WORLD BEFORE BEDTIME: The Cartoon Network series "The Powerpuff Girls," a riotous show about a trio of superhero girls who happen to be in kindergarten, comes to home video May 30 from Warner Home Video.

A pair of titles from the Emmy-nominated series—"Monkey See, Doggie Do," running approximately 70 minutes, and "Bubblevicious," at 80 minutes—are priced at \$14.95 each.

"Bubblevicious" features the big-eyed, deceptively adorable Powerpuff Girls—fearless leader Blossom, sugar-sweet Bubbles, and pugilistic Buttercup—in five episodes chosen by fans in an online poll conducted Sept. 13 through Oct. 1 on CartoonNetwork.com. "Monkey See, Doggie Do" also consists of five episodes chosen by animation staffers at the Cartoon Network.

Warner's marketing plans for the titles include a consumer rebate, an on-pack bonus item, and a contest in conjunction with a youth-oriented magazine, which has yet to be confirmed.

According to a Warner representative, the Powerpuffs' popularity with teens, as well as its target audience of "tweens"—middle- to upper-grade schoolers—led to developing a consumer contest. While details have yet to be finalized, "it involves a teenage-oriented magazine, and prizes will probably include Powerpuff Girls merchandise," says the representative.

In addition, print, radio, and Internet advertising are scheduled.

The series will also receive further exposure through tie-ins with books and a summer soundtrack release from Kid Rhino (more on that in an upcoming Child's Play).

A mail-in rebate offers consumers

\$3 back when they purchase both "Powerpuff" videos between May 30 and Aug. 30.

Inside each cassette, consumers will find a free 16-page mini-magazine, a different one for each title. The magazine is filled with games, stickers, interviews, and bios of the Powerpuff Girls and their archenemies.

National print ads will run in kids- and family-targeted publications, including Disney Adventures, Nickelodeon, Contact Kids, Kid City, Girl's Life, and Sports Illustrated for Kids.

National radio spots aimed at tweens and teens will promote the videos, as well as the availability of the Kid Rhino soundtrack, which will feature music from the show, including the end-credit theme from British pop band Bis, and contributions from a number of cutting-edge bands.

Internet promotions will include banner ads on Web sites popular with tweens and teens, such as CartoonNetwork.com, aolkids.com, Nick.com, yahooligans.com, and gurl.com.

The Powerpuff Girls Web site PowerpuffGirls.com will also run similar cross-promotions.

Tie-in merchandise includes toys from Trendmasters, storybooks from Scholastic, and coloring and activity books from Golden Books.

HOLY PROMOS, BATMAN: Warner Home Video is also releasing two new titles spun off Kids' WB! animated series "Batman Beyond," on May 16.

"Batman Beyond: Spellbound" and "Batman Beyond: Crush," each running approximately 70 minutes and priced at \$12.95, feature three episodes on each tape.



by Moira McCormick

Warner is offering three promotions to push the new releases. In conjunction with the "Got Milk?" advertising campaign and publisher DC Comics, the suppliers will offer a \$5 rebate with the purchase of any two "Batman Beyond" videos. Coupons for the rebate will be distributed in more than 15,000 supermarkets across the country.

In addition, Best Western Hotels will display "Batman Beyond" posters in its locations in the U.S. and Canada this summer.

In a joint promotion with Kraft Macaroni & Cheese, a free superhero action figure offer will be included inside every "Spellbound" and "Crush" video.

Warner is also repricing four previously released "Batman Beyond" titles in conjunction with the release of the new titles.

THE COLOR PURPLE: Lyrick Studios will release on March 21 its fourth DVD with ROM enhancements, "Barney's Rhyme Time Rhythm," priced at \$24.99. A VHS version, priced at \$14.95, will hit stores the same day.

Focusing on Barney's educational value, Lyrick is launching a college scholarship sweepstakes available to families with kids under 5, which is the purple dinosaur's target audience.

The grand prize will be awarded in the form of an annuity worth

approximately \$40,000 when the winning child turns 18. Three first prizes, including DVD-ROM-equipped computers and Barney DVDs, will also be awarded, as will fifty \$50 savings bonds as second prizes and 100 Barney DVDs as third prizes. Entry forms will be placed in specially marked "Barney's Rhyme Time Rhythm" videos and DVDs. Deadline for entry is March 31, 2001.

WHAT TIGGERS LIKE: The new Disney theatrical release "The Tigger Movie," with songs by the Sherman Brothers ("Mary Poppins"), won't hit home video for a few

months, but as is Walt Disney Home Video's custom, a sing-along video containing songs from the film has been released.

"Sing A Song With Tigger," running approximately 65 minutes and priced at \$14.95, features three tunes from the movie, as well as a new recording of the bouncy cat's theme song, "The Wonderful Thing About Tiggers."

Disney is pushing the new release as part of a Pooh-themed Easter roundup, which also includes "Winnie The Pooh: Sing A Song With Pooh Bear," "Detective Tigger," "Tigger-ific Tales," "Sharing And Caring," and "Working Together."

Billboard®

MARCH 18, 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	3	2	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999 26.99
2	1	5	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999 21.96
3	2	12	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999 19.96
4	5	2	POKEMON: WAKE UP SNORLAX Viz Video/Pioneer Entertainment 242	1840 14.95
5	6	8	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999 22.95
6	7	14	MUPPETS FROM SPACE Columbia TriStar Home Video 04251	1999 21.95
7	4	3	POKEMON: JIGGLYPUFF POP Viz Video/Pioneer Entertainment 241	2000 14.98
8	23	180	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961 26.99
9	13	205	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955 26.99
10	21	16	TELETUBBIES FUNNY DAY PBS Home Video/Warner Home Video B3946	1999 12.95
11	12	18	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998 26.99
12	11	8	POKEMON: PIKACHU PARTY Viz Video/Pioneer Entertainment 1049	1999 14.98
13	NEW		AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000 24.99
14	10	46	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998 26.99
15	9	8	POKEMON: GREAT RACE Viz Video/Pioneer Entertainment 1050	1999 14.98
16	15	253	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942 26.99
17	18	31	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999 14.98
18	NEW		ELMO'S WORLD Sony Wonder 51720	2000 9.98
19	NEW		AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLAND Universal Studios Home Video 83305	2000 14.99
20	8	17	POKEMON: THUNDERSHOCK Viz Video/Pioneer Entertainment 0005D	1999 14.98
21	17	291	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940 14.99
22	16	18	MARY-KATE & ASHLEY: FASHION PARTY Dualstar Video/WarnerVision Entertainment 56502	1999 12.95
23	24	15	POKEMON: THE SISTERS OF CIRULEAN CITY Viz Video/Pioneer Entertainment 003D	1998 14.98
24	20	4	BARBAR: KING OF THE ELEPHANTS HBO Home Video/Warner Home Video 91567	1999 19.96
25	22	58	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998 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.

SALES OF DVDS SOARING IN THE U.K.

(Continued from page 71)

Prior to forming Universal Pictures International Video, Universal dissolved its CIC joint-venture international partnership with Paramount Home Video in 1998 following Universal's takeover of U.K.-based PolyGram, preferring to use PolyGram's international home video division to sell its product.

Despite the BVA's positive news about DVD, a row has broken out over the issue of regional coding.

Regional coding is an attempt by the studios to protect local video licensers by preventing a disc from one region, such as North America (Region 1), playing on another region's hardware, such as Europe (Region 2). Distributors also claim it protects European cinemas from imports of films that are released months in advance in the U.S.

The system, however, is being ignored on a massive scale.

Estimates in the U.K. suggest that approximately 50% of the discs being bought by British consumers are Region 1 discs. Also, approximately 50% of the DVD players sold in

Britain have been decoded, enabling discs to be played from all regions.

Supermarket chain Tesco's world

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- LAVINIA CAREY -

sourcing director, Christine Cross, says in a letter to Warner that the supplier should end what she calls "the unnecessary practice" of zoning.

The letter to Warner Home Video

president Warren Lieberfarb attacks the system of regional coding on DVDs, calling it "against the spirit of free competition and potentially a barrier to trade."

Cross further alleges that regional coding is "keeping prices [in Britain] high."

Indeed, DVD prices in Britain are significantly higher than in the U.S. The DVD for "Austin Powers: The Spy Who Shagged Me," for example, is priced at 24.99 pounds (\$40.50) in Britain and \$24.95 in the U.S. U.K. titles are subject to 17.5% sales tax.

Tesco, which features music and video products on its Web site, launched its attack on regional coding at the same time it began selling an all-region DVD player made by Wharfedale for 179.99 pounds (\$300) in 400 of its stores.

Warner's U.K. representatives denied having received the letter, and one industry insider suggested that Tesco's move "was more to do with posturing by Tesco to sell its DVD machines while appearing to support the British consumer."

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TRAVIS DOUBLES UP ON NEW IFPI PLATINUM LIST

(Continued from page 48)

Abba aficionados A*Teens with their covers set "The Abba Generation" (Stockholm/UMI).

Universal Music's second European giant of the month was Enrique Iglesias, hitting platinum with his first English-language album for Interscope, "Enrique." Pan-European success for the "Enrique" singles "Bailamos" and, to a lesser extent, its follow-up "Rhythm Divine," boosted the album and helped Iglesias to the No. 7 position on Music & Media's top male singles artists survey for 1999. And it wasn't just a summer fling—the album continues to chart in most European territories.

But the top performer on the IFPI's February honor roll was a group that had an even better night at the Brits. Independent's Travis, who won best British group and best British album with "The Man Who," saw the set reach its second Platinum Europe certification as sales climbed to 2 million. The Scottish guitar outfit has thus seen the record double its money inside three months, since it received its first award in November.

The first IFPI award for "The Man Who" was almost exclusively for sales in the U.K. and Ireland, a remarkable story in its own right for an act that was the first signing to Independent and didn't even reach silver status (60,000 units sold) during the active life of its first album, 1997's "Good Feeling." But while domestic sales still dominate its climb towards 2 million European units, Travis has started to beat down the European doors, especially in Germany and Switzerland, with German sales now at around 80,000, according to Independent.

The Chemical Brothers' "Surrender" went straight to No. 1 in the U.K. on release last June, charting instantly in most other European territories, with first-week top 10 placings in Germany, France, Italy, Sweden, Norway, and Ireland. Virgin international marketing manager Bart Cools says that the album, which is platinum (300,000 units) in Britain, has now sold 120,000 in Germany and close to 100,000 in France.

"Then there are the markets where we've doubled sales [compared with 1997's "Dig Your Own Hole"]," Cools adds, "like Italy, where we've done 60,000, and Spain, 70,000, which is more than double." "Dig Your Own Hole" had total European sales of 775,000, he says.

"The difference was we had more time to set it up this time, with long-lead press and well-timed tours. We released in June, and immediately they were out there doing the big festivals," he adds. The Chemical Brothers have a week of European shows booked for June in Germany, France, Italy, and Spain; they will then play the U.K.'s Glastonbury Festival before starting work on the sequel to "Surrender."

The indelible legacy of Superswede act Abba already meant that its hit archive generated the kind of media exposure and sales that most extant artists could only dream of—and that was before the catalog boost generated by A*Teens. As Abba's members continue to resist all lucrative overtures to regroup, February saw the young group's "The Abba Generation" reach its millionth European sale.

"The Abba Generation" spends its 28th week on Music & Media's European Top 100 Albums for the Saturday (18) issue—which lists current chart

activity in Austria, Germany, Holland, Spain, Switzerland, Hungary, and the Czech Republic—even as two Abba compilations on Polar/Polydor, "Abba Gold—Greatest Hits" and "The Complete Singles Collection," continue their apparently endless sales march through Europe.

One region that appears to prefer the original "Abba Generation" to the new one is the U.K. A*Teens did reach No. 12 there last September with their version of "Mamma Mia" and No. 21 in December with "Super Trouper," but Britain has plenty of pretenders of its own to the Abba crown, not to mention that the "Gold" retrospective still behaves like a new release at retail, 265 weeks into its chart life and platinum in the U.K. 12 times over (3.6 million units).

In the U.K., A*Teens have been up against a competitor from within. Polydor/Universal TV's all-star "Abbamania" album, which was prompted by a TV special and released last autumn. Containing covers by such acts as B*Witched, S Club 7, and Steps, that set has climbed to U.K. sales of some 750,000, according to Polydor. But the climb of "The Abba Generation" to platinum has been secured by the album's recent strong performance in Germany, where it is released by Motor and has recently reached No. 2.

WEB FEES

(Continued from page 48)

established the Internet Broadcasting Assn.—since renamed the Korea Webcast Network (KWN)—in December. KWN members agree that copyright fees should be paid, but they say KOMCA's proposed regulations are unrealistic. Smaller companies, for example, claim the fee structure would give bigger firms an unfair advantage.

The association and content providers also disagree over whether the proposed 2-million-won advance fee will be effective for one year only or will be a one-off user fee. And it is also not clear whether the percentage fee will apply only to Internet music downloads or will also cover income from E-commerce transactions. KOMCA has not set a date for when it will begin collecting fees based on its proposed regulations.

The KWN proposes a system whereby a flat fee of 150,000 won (\$130) would be paid monthly by each provider regardless of the number of downloaded and streamed songs on each Web site. KOMCA, meanwhile, says it is "willing to bend certain regulations depending on a company's size and business activities."

KOMCA is seeking government approval of its proposed fee structure.

Meanwhile, there is no system in place in Korea to protect master rights on the Internet. "Most of the international music labels have in principle banned their music from Korean music Web sites other than their own," says assistant manager Moon Seon Park of Sony Music Korea.

Syn-nara Records, one of Korea's biggest independent labels, says it will not make its music available on the Web unless an effective royalty-collection system becomes operational.

"Until then, we plan to talk with individual sites directly and make necessary arrangements," says label director Sung Jong Choi.

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CMA Exec Advises Country To Cross Over

Appeal To Many Markets Seen As Key To Survival In Consolidated Radio

This story was prepared by *Airplay Monitor's Phyllis Stark.*

NASHVILLE—It's probably a statement you never thought you'd hear from the executive director of the Country Music Assn., but Ed Benson says the country music industry must find ways to cross over to other formats or risk a potentially fatal audience erosion, and he cites consolidation in the radio industry as the chief reason.

While he admits it's a controversial statement, Benson said on the eve of the annual Country Radio Seminar, held here the first week of March, that "Nashville, to be a healthy global music community as we go into the next five to 10 years, has got to make music that appeals to more than just the country music format. And we have got to promote and market that appropriate music to stations beyond the country music format. That is going to be an inevitable reaction to the structural change that has resulted from group ownership at the radio level."

Benson says that such evolution will change the face of the industry permanently, for those on both the radio and music sides of the business. "We all have to look at what changes are continuing to happen and what those changes dictate to our particular part of

the business."

He adds that in speaking with those on the creative side of country music, most maintain that the genre in its fundamental form is not going away. But, says Benson, "the type of artists and the type of music that you can get played [at radio] is a little bit narrower than what we had just a few years ago."

A NEW THRUST IN CROSSOVER

The result, he says, is going to be a new thrust in crossover music driven by a different environment than when the last high-profile country crossover movement occurred, at the end of the '70s during the "Urban Cowboy" boom.

"Today, it's a strategic crossover endeavor that will cause artists and writers and label executives to look to not sign every artist that they've got but certain artists that have the capability of making records that can be played and appeal to the country music audience but can also be promoted and played and appeal to audiences of other formats," Benson says.

He admits that a few years ago, such a suggestion would have prompted war in country circles,

"because the country station owners were very parochial and very covetous of their position as a country music broadcaster." Now, however, he remains doubtful that much of an outcry would come from today's group-centric, corporate-driven environment.

"Artists who are appropriate for that kind of strategy will probably not find the potential retribution that they worried about just a handful of years ago from the country station guys, because [programmers] can take an artist and gain listeners on a country property with that artist or gain listeners on their hot AC or their top 40 property," Benson says. "They're going to be looking at 'What can I do to deliver the most listeners across my group of radio stations?'"

He concludes that the foremost market strategy will center on country songs being played at multiple formats "to maximize their reach and their impact in terms of listeners."

RECORD A SONG DIFFERENT WAYS

For Nashville, Benson notes, the new thinking will create a different mind-set for artists in the studio, where multiple mixes will be created for various formats (à la Lonestar's "Amazed," which has an original country mix, two top 40 mixes, and an AC version).

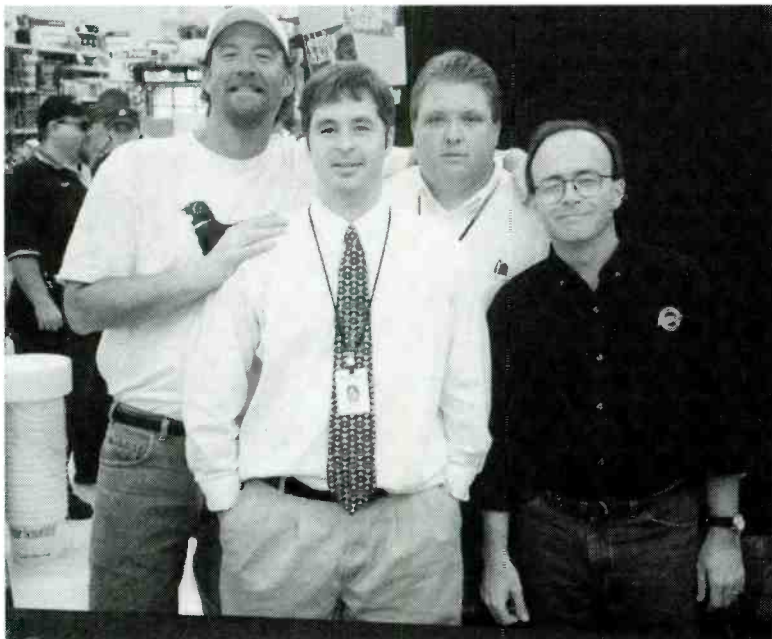
"We'll be doing some of the things that other segments of the industry [and] other formats have done for a few years now," he says.

"The interesting dynamic will be how Nashville evolves in this new world over the next few years," Benson continues. "I firmly believe that without that evolution, this town and its music stand a very good chance of a receding marketplace in years to come because of demographic shifts in America and continued niche targeting of media. If you don't broaden your avenues of entry into the marketplace, then you're going to be in a shrinking position for sure."

It will take "risky deployment" of resources and strategies in trying to make an impact on the American marketplace, he adds. "But getting artists to have success in multiple formats ultimately will allow us to be a much more significant player in the global marketplace."



BENSON



Radio Wal-Mart. Popular syndicated morning team John Boy and Billy recently traveled from their Charlotte, N.C., base to Nashville to celebrate the release of their new album, "Radioland, Rockin' Race Tracks," at Wal-Mart. More than 600 fans attended the in-store release party to get autographed copies of the set. John Boy and Billy are heard in 88 markets. Pictured at the event, from left, are John Boy, Anderson Merchandisers' Mark Dunlap, Anderson's Jim Gilbert, and Billy.

newsline...

DRIVE, LISTEN & BUY. "We're turning drive time into buy time," boasts Sirius Satellite Radio, which has signed a contract with ATX Technologies to develop a two-way, cellular-based system tied into Sirius radio receivers to allow listeners to drive, listen, and shop. Although the possibilities are still being flushed out, Sirius foresees a "buy" button on the radio that will allow listeners to buy music, books, videos, and other goods and services being promoted on the air. To date, Sirius has not discussed partnering with a record label to distribute its music; instead, it is focusing its label relationships on content. "Our choice of playlist will not be influenced by our projection as to how many records will be sold," says Ira Bahr, senior VP of marketing. "We see a whole class of products that can be sold on the radio." He adds that a radio shopping channel will likely be part of Sirius' channel lineup.

The feedback button will also have real-time programming implications. Sirius will create a national sample of listeners whose interactions will be voluntarily monitored. "Our programming will be a living, breathing entertainment product constantly updating and improving based on the needs of our listeners," says Bahr. That feedback will be combined with market research, music testing, and the other tools available to traditional PDs. "Advertisers will not control our airwaves," he adds.

ATX has emergency in-car automatic-collision notification, navigation services, and stolen-vehicle tracking services in cars sold by Mercedes-Benz, Ford, Infiniti, Jaguar, and Lincoln-Mercury.

Sirius competitor XM Satellite Radio, meanwhile, will sell a \$250 million stake in the company. The company is in a quiet period and will not say what the cash is earmarked for, although it continues to raise capital for its planned launch later this year.

CLEAR CHANNEL GROWTH QUESTIONED. As a Barron's cover story calling into question the fiscal well-being of Clear Channel Communications hit newsstands March 6, radio stocks took a hit across the board. Although the broader market was down, both Clear Channel and AMFM lost nearly \$5 a share. Emmis, which did not snag any first-round Clear Channel spinoffs, lost \$7 a share; Entercom, which also received no spinoffs, dropped \$5. The Barron's article painted satellite radio as a threat to Clear Channel and other traditional broadcasters, and both XM Satellite Radio and Sirius Satellite Radio saw their stock price jump nearly \$1.50 and \$1.81 a share, respectively.

Clear Channel chairman Lowry Mays, featured under the headline "Fading Signals," defends the company's recent buy of AMFM and SFX, although Barron's cites Wall Street whispers that the SFX deal was made to make Clear Channel appear to be still growing. Even CFO Randall Mays is quoted as saying, "[The] game of putting physical assets together is in inning seven or eight." Barron's predicts, in addition to satellite growth, that an economic slowdown and a cut in dotcom spending will hurt Clear Channel and industry growth.

FCC'S REVIEW TIMETABLE. With Congress threatening to neutralize its regulatory powers, the Federal Communications Commission (FCC) is vowing to complete its merger reviews within six months. A special team, created by Chairman Bill Kennard, says it will work to make sure the FCC does not overlap with Department of Justice (DOJ) scrutiny.

Under the proposal, the six-month timetable would start and stop based on the exchange of information with the company. The clock would also stop if the company alerts the FCC that it is negotiating with the DOJ. The agency has also set up a Web site (fcc.gov/mmb) to allow the public to track its review process.

A spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin, R-La., calls the initiative a "pre-emptive strike" and says his subcommittee will move forward to review several bills limiting the FCC's powers. A separate Senate bill, introduced last year by Sen. John McCain, R-Ariz., would also prohibit the FCC from blocking any deal already approved by the DOJ.

Meanwhile, a separate advisory panel is recommending that the FCC stop looking at the competitive effects of a deal. The International Competition Policy Advisory Committee says a single agency should review a merger, instead of the current scrutiny from the FCC, the DOJ, and, in some deals, the Federal Trade Commission. The committee also recommends that an "antitrust agency" be created.

FRANK SAXE

Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶				
1	1	23	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN 13 weeks at No. 1
2	2	21	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
③	3	27	AMAZED BNA 65957 †	LONESTAR
④	4	12	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
⑤	5	7	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
⑥	6	7	BREATHE WARNER BROS. 16884 †	FAITH HILL
7	7	29	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
8	8	48	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
9	10	45	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
10	9	31	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
11	11	13	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
12	12	39	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
⑬	20	3	SOMEDAY OUT OF THE BLUE DREAMWORKS SOUNDTRACK CUT	ELTON JOHN
14	13	46	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
15	14	33	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
16	16	20	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	19	114	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
18	17	70	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
19	15	17	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
20	18	52	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
⑳	21	4	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
22	22	25	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
23	24	9	WHEN THE HEARTACHE IS OVER VIRGIN 38691* †	TINA TURNER
⑳	27	4	PRIVATE EMOTION C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJA
⑳	28	—	YOU SANG TO ME COLUMBIA ALBUM CUT †	MARC ANTHONY

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶				
1	1	37	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 22 weeks at No. 1
2	2	21	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
③	5	15	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
4	3	22	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
⑤	6	10	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
6	4	33	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
⑦	9	15	TAKE A PICTURE REPRISE 16889 †	FILTER
8	7	18	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
9	8	18	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
⑩	14	7	BREATHE WARNER BROS. 16884 †	FAITH HILL
11	10	39	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
⑫	15	11	I TRY EPIC ALBUM CUT †	MACY GRAY
⑬	13	9	AMAZED BNA 65957 †	LONESTAR
14	11	21	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
15	12	24	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
16	16	39	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
⑰	18	13	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
18	17	49	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
19	19	46	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
◀ AIRPOWER ▶				
⑳	21	5	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
21	20	19	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
⑳	22	8	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
⑳	25	6	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG	TRACY CHAPMAN
⑳	26	6	ENOUGH OF ME ISLAND ALBUM CUT/IDJMG	MELISSA ETHERIDGE
25	24	17	THE GREAT BEYOND WARNER BROS. 16888 †	R.E.M.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio-Track service. 74 adult contemporary stations and 85 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

Country Radio Satisfaction Drops

Poll: Listeners Are Increasingly Unhappy With Number Of Ads

This story was prepared by *Airplay Monitor's Sean Ross.*

While country radio partisans were still losing enthusiasm for current music over the past year, they experienced an even sharper decline in their satisfaction with country radio—and spot load is probably to blame, according to a new Internet survey.

For the second year, country programming veteran Bruce Clark used his Web sites southeastradio.com and CountryRadio.net to poll more than 2,000 listeners in the 18-54 demo who were qualified by their record-buying and listening habits.

Clark also found that listeners want more tempo, are listening to more top 40 radio than last year, and are more Web-savvy than most country PDs might expect.

In last year's study, Clark found that nearly 53% of his respondents thought "today's country music" was better than it was a year ago, while only 8.6% thought it was worse, with the remainder saying it was about the same. This year, those numbers have slipped, with less than 50% saying the music is better and 10.7% saying it's worse.

Last year, respondents' satisfaction with country radio trailed their happiness with the music only slightly: 45.6% thought their favorite country station was better than a year ago, and 8.6% thought it was worse. This year, there's a sharp drop. Only 34.2% think their favorite country station has gotten better, while 17.6% think it is worse—more than double last year's number.

Unfortunately, what's between the records these days is a lot more commercials, something that Clark believes explains why country radio is getting lower scores from country music fans. Respondents were asked about spot load several different ways and showed

increased concern about spot loads, no matter how the question was asked: 82% cited commercials as what they'd like to hear less of, up from 73% last year. Nearly 74% asked for more music, vs. 67% last year. And when asked what they disliked about country radio, more than 93% cited commercials, up from 87% last year.

While one would expect commercials to be a perennial complaint for listeners, the increased dissatisfaction parallels the increased spot load of recent years. And on all three questions, complaints about commercials far outpaced any other dislike that listeners had. (The No. 2 dislike was traffic reports, which bothered about 28% of respondents.)

Here are some other findings from Clark's survey, published exclusively in *Billboard/Country Airplay Monitor*:

- Almost half of the format's partisans are now listening to top 40 radio as well as country. Asked what other types of music they listened to, 48.7% cited top 40, up from 45.2% last year. The format's No. 2 sharer is album rock, off slightly from 40% to 38%. And nearly half (48%, up from 45%) are now watching VH1, although that's far short of the 90% who watch CMT.

- More than 65% of respondents say they'd like "more fast songs" on country radio, up slightly from 63% last year. Clark believes the tempo issue and the sharing issue are linked. "People are saying that some radio stations are becoming background music with too much slow material. You can see that there seems to be more sharing with pop stations—look at the tempo on those stations."

- There's an increase in requests for front-announcing (39% to 42%) and back-announcing (62% to 65%), as well as a 62.8% demand for "more information about the artist" (up slightly from

last year).

- About 15% of respondents showed interest in a "yesterday and today" cluster, featuring artists who aren't commonly heard on country radio. That's up from about 12% last year but still far short of the 81% who voted for a cluster of country's current core artists. Only 4.5% expressed interest in a country gold cluster.

- While there's still a tendency by some country PDs to think of Internet users as not being their audience, 89% of respondents had visited an artist Web site, and nearly 50% had bought music on the Net. While one might expect high numbers from an online study, both figures were up from last year. When asked what would make them visit an artist site even more, the majority again cited "more current information about the artist."

Clark's study also asked respondents what they wanted to see most at country concerts. Far and away the greatest demand was for more autograph opportunities, up from 69% to 72%. Again, one might expect online country partisans to have a greater-than-usual interest in this area, but Clark sees this as symptomatic of how the artist/audience relationship declined after country's early-'90s boom.

"The audience is starting to sense this, and this is something they want back," he says.

More of Clark's study is available at southeastcountry.com and CountryRadio.net.

CBS Reportedly Eyes Rights To WWF Shows

CBS/Infinity stations may soon play host to World Wrestling Federation (WWF) performers, according to the *New York Daily News*.

The paper quotes sources saying that CBS CEO Mel Karmazin is aiming to win the rights to the WWF away from USA Networks.

The *Daily News* says that Karmazin is offering \$100 million and a pledge to promote WWF on a multi-medium platform, including CBS radio, TV, and cable stations, as well as its outdoor billboard division.

Once its merger with Viacom is completed, CBS could sweeten its offer with access to Viacom's vast array of cable stations, including MTV.

CBS has offered no comment, while all that the WWF will admit to is that its contract with USA ends in September and that it is discussing "its options" with a number of broadcast outlets.

FRANK SAXE

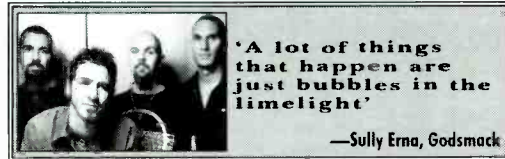


Human Touch. At the recent Country Radio Seminar (CRS) in Nashville, country pundits gathered around winners of the Country Radio Broadcasters (CRB) Humanitarian Awards. Shown, from left, are Ed Salamon, Westwood One president of programming and CRB president; John Blassingame, CRB board member and former GM of WGAR-FM/WMJI Cleveland; Renee Revett, PD of KXKC Lafayette, La.; Clint Black and his wife, Lisa Hartman Black; and CRS 2000 keynote speaker Charles Osgood.

A band that can turn a \$2,500 demo album into a multi-platinum seller must have some tricks up its sleeve. But though Godsmack's lead singer, Sully Erna, is a practicing witch, the success of the band's single "Voodoo" is not the result of magic.

The track, which is No. 25 on this issue's Modern Rock Tracks chart, is based on Wes Craven's 1988 film "The Serpent And The Rainbow," Erna says. "The movie was about this guy who went to a place in Haiti and heard that they were raising people from the dead there. In his dreams, he was given the opportunity to leave, and he would actually do it. But he kept coming back. Certain lyrics in the song are about him knowing that he is in a

place he shouldn't be." His horror-inspired words combine with a subtle yet catchy beat to form what Erna calls the "curveball" of the group's eponymous Republic



album. Due to the song's uniqueness, Godsmack used to avoid performing it in the act's regular show. "We'd have such a high-energy set that to bring it down with 'Voodoo' and then get back into

the energy was a little tricky. For the most part, we'd perform it as an encore," Erna says.

Though Godsmack has just wrapped up a successful 14-month tour, Erna is in a constant writing mode for the group's next project. "I wanted to come home after this tour, which really kicked our asses, and rest for a couple of weeks," he says. "But I found that I couldn't relax until this thing is done. I'll take a break after I write this record."

Erna is focused on the future because, he says, "a lot of things that happen are just bubbles in the limelight. We're just a hard rock band. There's nothing fancy about it. But a lot of groups are falling in the tailwind. Who knows if we will be one of the survivors?"

SITES + SOUNDS

(Continued from page 60)

affordable for our audience. With Manley as our partner, we're confident that we can deliver compelling products for our core audience."

The digitalink Palm PC will retail for under \$70; and it offers a full keypad; crisp 17,000-pixel, dot-matrix, touch-screen LCD display; 2 megabytes of internal RAM; and Internet access for E-mail and MTV.com connectivity.

The digital camera will sell for about \$79, enabling the user to take up to 20 high-resolution or 80 low-res pictures. It also can record a 2-second hi-res or 8-second low-res audio/video interactive (AVI) movie. Users can add images and SFX graphic effects to existing AVI movies and can create their own greeting cards and picture frames. All files stored on the digital camera also will be Internet-transmittable.

"The MTV handheld computer

'Young people today are much more computer-savvy than ever before, and we're confident they will find the MTV Palm PC a necessity'

- BRIAN DUBINSKY -

is one of the most technologically advanced products from our company," says Manley president Brian Dubinsky, "and we believe that creating the line with MTV is a perfect match. Young people today are much more computer-savvy than ever before, and we're confident they will find the MTV Palm PC a necessity in school, at home, or hanging out with friends."

Silfen notes that the digitalink features include an auto-dialer address book and appointment calendar, a "cool idea" weekend or party planner, an animation studio, a music studio with a menu of notes and beats, a physics and algebra tutor, and a budget planner.

MTV also signed an exclusive licensing deal with Manley to launch a new line of handheld music mixers and music games available this June (Billboard, March 11). Included are a DJ Track Trix mixing game, a Beat Box interactive drum studio, a Mix Match console and LCD display, a Rock Box, and Watch TV and Virtual Video handheld music memory games.

The music line launches in June, and the digitalink and digital camera in October will both be heavily promoted on the MTV cable channel and MTV.com, Silfen notes. She also expects to take both new product lines on location to live events, where they will be exposed to the MTV audience and offered as premiums and prizes.

Billboard®

MARCH 18, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1				
1	1	5	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG
2	2	16	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
3	3	8	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
4	4	11	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
5	5	7	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
6	6	18	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
7	7	13	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
8	8	28	HIGHER HUMAN CLAY	CREED WIND-UP †
9	9	25	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
10	10	8	WEAPON AND THE WOUND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
11	12	6	STACKED ACTORS THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
12	11	8	WAS LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
13	13	26	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
14	18	16	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
15	16	46	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
AIRPOWER				
16	21	5	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
17	22	6	RUN TO THE WATER THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
18	14	19	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
19	15	20	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
20	23	3	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
21	20	23	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
22	17	26	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
23	26	6	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
24	19	23	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
25	25	7	DAY AFTER DAY EUPHORIA	DEF LEPPARD MERCURY/IDJMG
26	24	14	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
27	30	6	IS ANYBODY HOME? HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
28	27	8	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
29	31	4	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
30	33	3	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
31	NEW ▶	1	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM
32	32	4	WAFFLE HOME	SEVENDUST TVT
33	34	6	SOUTHTOWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
34	36	3	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER
35	29	5	CHECK YOUR HEAD BUCKCHERRY	BUCKCHERRY DREAMWORKS †
36	37	2	NEW BEGINNING HOLY DOGS	STIR CAPITOL
37	28	16	BREADLINE RISK	MEGADETH CAPITOL †
38	38	3	MISERABLE A PLACE IN THE SUN	LIT RCA †
39	39	2	SATISFIED IN MODERATION	8STOPS7 REPRISE
40	35	15	OPEN YOUR EYES PROUD LIKE A GOD	GUANO APES RCA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

MARCH 18, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1				
1	1	12	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	3	7	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE †
3	7	14	MISERABLE A PLACE IN THE SUN	LIT RCA †
4	5	9	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
5	2	23	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
6	9	4	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
7	4	12	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/EEG †
8	10	16	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
9	6	24	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
10	8	24	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL †
11	13	19	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
12	12	7	MAYBE SOMEDAY BLOODFLOWERS	THE CURE FICTION/ELEKTRA/EEG
13	11	23	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
14	15	6	RUN TO THE WATER THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
15	17	9	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
AIRPOWER				
16	24	4	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
17	14	8	GO LET IT OUT STANDING ON THE SHOULDER OF GIANTS	OASIS EPIC †
18	18	13	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
19	31	8	FLOWING SOUNDSYSTEM	311 CAPRICORN/IDJMG †
20	25	5	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
21	16	25	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
22	26	7	IS ANYBODY HOME? HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
23	27	8	SOMETIMES I DON'T MIND THE SUICIDE MACHINES	THE SUICIDE MACHINES HOLLYWOOD †
24	35	3	THE BAD TOUCH HOORAYFORBOOBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE †
25	29	5	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
26	21	26	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
27	20	4	THE GROUND BENEATH HER FEET "THE MILLION DOLLAR HOTEL" SOUNDTRACK	U2 INTERSCOPE
28	23	19	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
29	28	6	STACKED ACTORS THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
30	22	9	STOP THE ROCK GETTIN' HIGH ON YOUR OWN SUPPLY	APOLLO FOUR FORTY 550 MUSIC/550-WORK †
31	32	15	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
32	37	2	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
33	30	9	NATURAL BLUES PLAY	MOBY V2 †
34	33	23	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
35	38	3	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
36	36	3	MIXED BIZNESS MIDNITE VULTURES	BECK DGC/INTERSCOPE †
37	NEW ▶	1	NEW BEGINNING HOLY DOGS	STIR CAPITOL
38	NEW ▶	1	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA
39	34	16	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
40	NEW ▶	1	SOUTHTOWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †

Top 40 Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	8	BYE BYE BYE 3 weeks at No. 1	N. SYNC
2	2	4	12	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
3	3	3	17	THAT'S THE WAY IT IS 550 MUSIC /550-WORK	CELINE DION
4	4	2	22	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
5	6	6	34	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
6	5	5	17	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
7	8	12	9	SAY MY NAME COLUMBIA	DESTINY'S CHILD
8	9	11	9	AMAZED BNA	LONESTAR
9	14	18	7	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
10	11	15	8	IT FEELS SO GOOD FARM CLUB/REPUBLIC /UNIVERSAL	SONIQUE
11	7	8	24	BRING IT ALL TO ME TRACK MASTERS /COLUMBIA	BLAQUE
12	10	10	8	NEVER LET YOU GO ELEKTRA /EEG	THIRD EYE BLIND
13	12	9	21	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
14	20	22	9	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
15	22	23	6	I TRY EPIC	MACY GRAY
16	23	25	5	BREATHE WARNER BROS.	FAITH HILL
17	15	13	31	I NEED TO KNOW COLUMBIA	MARC ANTHONY
18	13	7	16	BLUE (DA BA DEE) REPUBLIC /UNIVERSAL	EIFFEL 65
19	16	14	28	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
20	17	19	11	ALL THE SMALL THINGS MCA	BLINK-182
21	18	17	6	AMERICAN PIE MAVERICK /WARNER BROS.	MADONNA
22	19	16	11	FALLS APART LAVA /ATLANTIC	SUGAR RAY
23	21	20	25	MEET VIRGINIA AWARE /COLUMBIA	TRAIN
24	26	30	4	YOU SANG TO ME COLUMBIA	MARC ANTHONY
25	24	21	12	TAKE A PICTURE REPRISE	FILTER
26	25	29	6	GET IT ON TONITE DEF SOUL /DJMG	MONTELL JORDAN
27	29	33	4	ONLY GOD KNOWS WHY TOP DOG/LAVA /ATLANTIC	KID ROCK
28	30	32	5	FORGOT ABOUT DRE AFTERMATH /INTERSCOPE	DR. DRE FEATURING EMINEM
29	28	27	16	SEXUAL (LI DA DI) TOMMY BOY	AMBER
30	36	—	2	THONG SONG DRAGON/DEF SOUL /DJMG	SISQO
31	27	24	20	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
32	31	37	4	THERE YOU GO LAFACE /ARISTA	PINK
33	35	40	4	FEELIN' SO GOOD WORK /550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
34	33	31	18	HANGINAROUND DGC /INTERSCOPE	COUNTING CROWS
35	39	—	2	HOT BOYZ THE GOLD MIND/EASTWEST /EEG	MISSY "MISDEEMANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
36	NEW ▶	—	1	HIGHER WIND-UP	CREED
37	38	36	24	WAITING FOR TONIGHT WORK /550-WORK	JENNIFER LOPEZ
38	34	28	7	DEAR LIE LAFACE /ARISTA	TLC
39	32	26	9	THANK GOD I FOUND YOU COLUMBIA	MARIAH CAREY FEATURING JOE & 98 DEGREES
40	NEW ▶	—	1	PRIVATE EMOTION C2	RICKY MARTIN FEATURING MEJA

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. 240 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

Capitol's Sammie Soars 'To The Top' With Austin-Produced Set & Single 'I Like It'

EVENT HORIZON: On March 1 Sammie Bush indulged in what any kid would enjoy for a 13th birthday. He went with his family and a couple of friends to Walt Disney World in Orlando, Fla., had a cookout, and blew out candles on a cake.

Young Sammie stands apart from the average fledgling teen, however, because he's riding the top 10 of Billboard's Hot R&B/Hip-Hop Singles & Tracks, having reached No. 1 on that genre's sales chart and the top 30 of The Billboard Hot 100.

Commandeered by hot producer Dallas Austin and signed to Capitol Records, Sammie has a cute, deft debut track, "I Like It," that tells of a schoolyard crush and has made teen stars like Britney Spears and Christina Aguilera look like senior members of the music scene.

And while the stripling professes a great interest in sports and video games like Dreamcast, he also possesses an uncanny charisma, a grounded spirit, and some very strong ideals about being a player in the rough trade world of the music biz.

"Things are crazy, that's for sure. Becoming a star kind of brings childhood to a stop," Sammie says. "I have to be more mature in meetings with businesspeople, and it becomes a job. But once you're a singer, you gain a certain authority and power, and with that you have the opportunity to get things done."

"I just want people to understand that I am trying to make it, that I'm serious about this," he adds. "You have people that have one smash and never come back. I plan to be in this business for a long time. I want to be an engineer, a producer, and have control of my career."

He's certainly made the right moves so far, combining ambition, talent, and a tight bond with Lady Luck. Says Jodi Berry, music director of WQOK (K97.5) Raleigh, N.C., "I think that Sammie could be the up-and-coming artist of the decade. We jumped on 'I Like It' back in December and really believed in it. It's now a hot, hot song, and it's gotten good phones from both teens and adults. He also has a lot of stage presence and charisma. I believe we're going to see a lot from him in the next couple years."

"We felt good about the record initially, the tempo, the innocent vibe of it, and while it took time to develop, it's now top five in sales here and top 10 in requests," says Myron D., assistant PD and music director of KPRS (Hot 103 Jamz) Kansas City, Mo. "God bless him, I hope that Sammie has songs to follow that keep the story developing."

Sammie's own consciousness of the big picture has followed the budding artist since his first glimpse of the power behind public performing,

Raised in Boynton Beach in Palm Beach County, Fla., he garnered a standing ovation singing "Troubles Don't Last Always" at the Church of Christ in nearby Delray—at the age of 4. From there, Sammie was eager to sing wherever he could be heard,



by Chuck Taylor

including school functions, recitals, and various venues around the region.

His vocal prowess caught the attention of an elementary school music teacher, who made a rough-cut video of Sammie and his ensemble Wonder 3. She submitted the tape to the producer of the amateur and children's segments of TV's "Showtime At The Apollo," who in turn flew the boys to New York for a formal audition. In February 1998 Sammie was invited to appear on the program solo.

"I was really scared, knowing that the Apollo audience doesn't care who you are. But after one note, I heard this lady say, 'Wow.' After that, I thought, 'Uh-huh, I got 'em,' and started strolling around onstage and giving them everything I had."



SAMMIE

At 10 years old, he won the semifinal competition, singing a song from his hero Stevie Wonder, "My Cherie Amour."

Fate again lent a hand when his mother, former singer Angila Baxter, received a 2 a.m. phone call from Atlanta-based artist

manager Joyce Irby, who had seen the telecast. After a few meetings and a new video reel, Sammie met with Irby's friend Austin, one of the industry's hottest producers, known for his work with a wide array of acts, including TLC, Monica, Björk, Boyz II Men, Madonna, Deborah Cox, and Michael Jackson (Billboard, Jan. 22).

Austin invited Sammie to meet him in Nashville to check out the boy's chops in a studio setting. In short order, the pair completed three tracks with Austin's team of co-producers, songwriters, and engineers and secured a deal with Capitol Records, leading to the upcoming album "From The Bottom To The Top," due March 14.

In the meantime, Sammie was spending his days in high gear to prepare for the role of entertainer.

"It's amazing how you have to push things when the time comes," he says. "I was learning choreography, media training, live show and voice training,

and then studio time, all packed into one day." And oh, yes, schooling, too. "I would be so tired after performing, then try to get some rest, and then, 'Oops, it's time for the tutor.'"

In that vein, Capitol knew it had a challenge on its hands to market a then preteen who wasn't perceived as a novelty act.

"When I first met Sammie, I was taken by his charisma and what we like to call his old soul, like someone that's been here before," says David Linton, senior VP of R&B promotion and marketing at Capitol. "But we knew when we started this project, it wouldn't be an easy sell. Therefore, we took a methodical approach," attempting to break the song regionally.

Early support in late 1999 from BET and the Box helped the cause, while kids were home from school for the holidays. Then, as the new year blossomed, "a combination of the video exposure and airplay from a variety of stations across the country caused this thing to explode," Linton says.

"We think that Sammie is right in the middle of what's happening between R&B and top 40 radio right now," he adds. "He has the soul of an R&B singer, but also a lightheartedness that top 40 radio can enjoy. He's really refreshing in terms of what's in the marketplace."

Sammie's tender age wasn't necessarily a hurdle. WAMO Pittsburgh music director DJ Boogie says that the youthful flavor of "I Like It" gave Sammie a natural shot in evenings, which are focused on the station's younger end.

"It was a perfect record for us," Boogie says. "The first time we played it, we put it on our 'Make It Or Break It' challenge, and it worked. People started calling in for it immediately. After that, we decided to put it in rotation and see what happened."

"I think his age was a plus, because there are a lot of younger kids listening to us," he says. "We knew it wouldn't hurt and probably actually supported it more because of that factor. There are people like Tracie Spencer who started out young; it's just not a big factor to me."

Even Sammie admits that "I Like It" clicks in part because of its youthful quality. "At 12 or 13, you don't know the true meaning of love, but you have your likes and dislikes. In the song, I see this girl, and I like the way she looks at me, the time together. That's pretty cool, and I think a lot of children relate to that."

But in case the love affair with his audience fades in time, Sammie isn't too worried. "I like science and figuring things out, like how fish fossils got into mountains and all that crazy stuff."

He's also a big fan of playing football and has a keen interest in criminology, and graphic arts, based on his love of the Dragon Ball Z cartoon series.

Just like every other kid.

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 D'Angelo, Untitled (How Does It Feel)
- 2 Dr. Dre Feat. Eminem, Forgot About Dre
- 3 Jay-Z, Anything
- 4 Destiny's Child, Say My Name
- 5 Missy "Misdemeanor" Elliott, Hot Boyz
- 6 Joe, I Wanna Know
- 7 Eve, Love Is Blind
- 8 Hot Boys, I Need A Hot Girl
- 9 J-Shin, One Night Stand
- 10 Jagged Edge, He Can't Love U
- 11 Sisqo, Thong Song
- 12 Nas, You Owe Me
- 13 Mary J. Blige, Give Me You
- 14 Why, Why You Wanna Keep Me From My Baby
- 15 Trina, Da Baddest Bitch
- 16 Drama, Left, Right, Left
- 17 Notorious B.I.G., Notorious B.I.G.
- 18 The Lox, Ryde Or Die, Chick
- 19 Black Rob, Whoa
- 20 Da Brat, That's What I'm Looking For
- 21 Gerald Levert, Mr. Too Damn Good
- 22 Angie Stone, Everyday
- 23 Santana F/The Product G&B, Maria Maria
- 24 Ice Cube, Until We Rich
- 25 Juvenile, U Understand
- 26 Sammie, I Like It
- 27 Amel Larrieux, Get Up
- 28 Macy Gray, I Try
- 29 Blaque, Bring It All To Me
- 30 Method Man/Redman, Y.O.U.
- 31 Jennifer Lopez, Feelin' So Good
- 32 Eastsidaz, G'd Up
- 33 Tamar, If You Don't Wanna Love Me
- 34 LV, How Long
- 35 Q-Tip, Breathe & Stop
- 36 Ginuwine, None Of Ur Friends Business
- 37 Ginuwine, R.L., Iyrese, Case The Best Man...
- 38 Whitney Houston, I Learned From The Best
- 39 Bone Thugs-N-Harmony, Resurrection
- 40 Will Smith, Freakin' It
- 41 Ghostface Killah, Apollo Kids
- 42 Mos Def, Umi Says
- 43 Kelly Price, Love Sets You Free
- 44 DMX, What's My Name
- 45 Lil' Zane, Money Stretch
- 46 Jay-Z, Do It Again (Put Ya Hands Up)
- 47 Dave Hollister, Can't Stay
- 48 Donnell Jones, Where I Wanna Be
- 49 Master P, Da Ballers
- 50 Mariah Carey, Thank God I Found You

NEW ONS

- Toni Braxton, He Wasn't Man Enough
 Blaque, I Do
 Mya F/Jadakiss, Best Of Me
 Avant, Separated
 Kevin Edmonds, No Love
 Carl Thomas, I Wish
 Rowdy Rahz, New-Ah
 Da Howz F/Lil' Zane, Worldwide Renegades



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Dixie Chicks, Cowboy Take Me Away
- 2 Clint Black W/Steve Wariner, Been There
- 3 Montgomery Gentry, Daddy Won't Sell The Farm
- 4 Shedaisy, This Woman Needs
- 5 Jessica Andrews, Unbreakable Heart
- 6 Jo Dee Messina, Because You Love Me
- 7 Faith Hill, Breathe
- 8 Martina McBride, Love's The Only House
- 9 Tracy Lawrence, Lessons Learned
- 10 Toby Keith, How Do You Like Me Now
- 11 Mark Wills, Back At One
- 12 Chely Wright, It Was
- 13 Brad Paisley, Me Neither
- 14 Phil Vassar, Carlene
- 15 Dixie Chicks, Goodbye Earl
- 16 Kenny Rogers, Buy Me A Rose *
- 17 Rascal Flatts, Prayin' For Daylight *
- 18 Trace Adkins, More
- 19 Trisha Yearwood, Real Live Woman *
- 20 Joe Diffie, It's Always Somethin' *
- 21 Keith Urban, Your Everything *
- 22 Clay Davidson, Unconditional *
- 23 Ty Herndon, No Mercy *
- 24 The Wilkinsons, Jimmy's Got A Girlfriend *
- 25 Collin Raye, Couldn't Last A Moment *
- 26 Lonestar, Smile
- 27 Reba McEntire, What Do You Say
- 28 Yankee Grey, Another Nine Minutes *
- 29 Clay Walker, The Chain Of Love *
- 30 Eric Heatherly, Flowers On The Wall
- 31 Andy Griggs, She's More
- 32 LeAnn Rimes, Big Deal
- 33 Jennifer Day, The Fun Of Your Love
- 34 Alan Jackson, Pop A Top
- 35 Brooks & Dunn, Beer Thirty
- 36 Wade Hayes, Up North (Down South ...)
- 37 Asleep At The Wheel, Cherokee Maiden
- 38 Blackhawk, I Need You All The Time
- 39 Danni Leigh, Honey I Do
- 40 Tamara Walker, Asking Too Much
- 41 Alecia Elliott, I'm Diggin' It
- 42 Marty Raybon, Cracker Jack Diamond
- 43 Chalee Jenson, Just Because She Lives There
- 44 Shania Twain, Rock This Country
- 45 Lonestar, Amazed
- 46 Julie Reeves, What I Need
- 47 Jerry Kilgore, The Look
- 48 Terri Clark, Evertime I Cry
- 49 Tim McGraw, Something Like That
- 50 Steve Wariner, Two Teardrops

NEW ONS

- Chad Brock, Yes!
 Cledus T. Judd, Shania I'm Broke
 Craig Morgan, Something To Write Home About
 Mark Wills, Almost Doesn't Count
 Sawyer Brown, 800 Pound Jesus
 Sons Of The Desert, Change



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 'N Sync, Bye Bye Bye
- 2 Destiny's Child, Say My Name
- 3 Christina Aguilera, What A Girl Wants
- 4 Korn, Make Me Bad
- 5 Dr. Dre Feat. Eminem, Forgot About Dre
- 6 Madonna, American Pie
- 7 Bloodhound Gang, The Bad Touch
- 8 Backstreet Boys, Show Me The Meaning...
- 9 Red Hot Chili Peppers, Otherside
- 10 Macy Gray, I Try
- 11 Blaque, Bring It All To Me
- 12 DMX, What's My Name
- 13 Eve, Love Is Blind
- 14 D'Angelo, Untitled (How Does It Feel)
- 15 Vertical Horizon, Everything You Want
- 16 Jessica Simpson, Where You Are
- 17 Third Eye Blind, Never Let You Go
- 18 No Doubt, Ex-Girlfriend
- 19 Jennifer Lopez, Feelin' So Good
- 20 Jay-Z, Anything
- 21 Santana F/The Product G&B, Maria Maria
- 22 Filter, Take A Picture
- 23 Missy "Misdemeanor" Elliott, Hot Boyz
- 24 Moby, Natural Blues
- 25 Will Smith, Freakin' It
- 26 2Gether, U + Me = Us (Calculus)
- 27 P.O.D., Southtown
- 28 Incubus, Pardon Me
- 29 System Of A Down, Spiders
- 30 Buckcherry, Check Your Head
- 31 Lit, Miserable
- 32 Mariah Carey, Thank God I Found You
- 33 Sonique, It Feels So Good
- 34 Pink, There You Go
- 35 Nine Inch Nails, Into The Void
- 36 Fiona Apple, Limp
- 37 Enrique Iglesias, Be With You
- 38 Creed, What If
- 39 Bush, Letting The Cables Sleep
- 40 Sisqo, Thong Song
- 41 Joe, I Wanna Know
- 42 The Smashing Pumpkins, The Everlasting Gaze
- 43 Britney Spears, From The Bottom Of...
- 44 Celine Dion, That's The Way It Is
- 45 Montell Jordan, Get It On Tonight
- 46 Mandy Moore, Candy
- 47 Hoku, Another Dumb Blonde
- 48 Nas, You Owe Me
- 49 Dead Prez, Hip Hop
- 50 Savage Garden, I Knew I Loved You

NEW ONS

- Mya F/Jadakiss, Best Of Me
 Staind, Home
 Aaliyah, Try Again
 Godsmack, Voodoo
 The Smashing Pumpkins, Stand Inside Your Love
 Slipknot, Wait & Bleed
 Static-X, I'm With Stupid
 Lenny Kravitz, I Belong To You



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Christina Aguilera, What A Girl Wants
- 2 Celine Dion, That's The Way It Is
- 3 Foo Fighters, Learn To Fly
- 4 Smash Mouth, Then The Morning Comes
- 5 Santana Feat. Rob Thomas, Smooth
- 6 Madonna, American Pie
- 7 No Doubt, Ex-Girlfriend
- 8 Third Eye Blind, Never Let You Go
- 9 Filter, Take A Picture
- 10 Backstreet Boys, Show Me The Meaning...
- 11 Vertical Horizon, Everything You Want
- 12 Red Hot Chili Peppers, Otherside
- 13 Macy Gray, I Try
- 14 Kid Rock, Only God Knows Why
- 15 Sugar Ray, Falls Apart
- 16 Will Smith, Freakin' It
- 17 Faith Hill, Breathe
- 18 Santana F/The Product G&B, Maria Maria
- 19 Mariah Carey, Thank God I Found You
- 20 Jennifer Lopez, Feelin' So Good
- 21 Train, Meet Virginia
- 22 Jennifer Lopez, Waiting For Tonight
- 23 Moby, Natural Blues
- 24 Sting W/Chebe Mami, Desert Rose
- 25 Tina Turner, When The Heartache Is Over
- 26 Brian McKnight, Back At One
- 27 Enrique Iglesias, Be With You
- 28 Creed, Higher
- 29 Lenny Kravitz, I Belong To You
- 30 Lit, My Own Worst Enemy
- 31 D'Angelo, Untitled (How Does It Feel)
- 32 Beck, Mixed Bizness
- 33 Whitney Houston, I Learned From The Best
- 34 Savage Garden, I Knew I Loved You
- 35 Lenny Kravitz, Fly Away
- 36 Backstreet Boys, I Want It That Way
- 37 Fiona Apple, Limp
- 38 Oasis, Go Let It Out
- 39 Everlast, What It's Like
- 40 Red Hot Chili Peppers, Scar Tissue
- 41 Goo Goo Dolls, Black Balloon
- 42 Madonna, Beautiful Stranger
- 43 Bob Dylan, Things Have Changed
- 44 Lenny Kravitz, American Woman
- 45 Christina Aguilera, Genie In A Bottle
- 46 Counting Crows, Hanginaround
- 47 Goo Goo Dolls, Iris
- 48 Michael Hutchence, A Straight Line
- 49 Backstreet Boys, As Long As You Love Me
- 50 Celine Dion, My Heart Will Go On

NEW ONS

- Melissa Etheridge, Enough Of Me
 Elton John, Someday Out Of The Blue
 Tina Turner, Whatever You Need
 Marc Anthony, You Sang To Me
 The Smashing Pumpkins, Stand Inside Your Love
 Methods Of Mayhem, New Skin
 Sisqo, Thong Song

Music Video PROGRAMMING

VH1's 'Divas' Make Room For Men; Web Video Deals Increase

VH1'S DIVAS AND ALL-MALE REVUE: Following VH1's highly rated "Divas Live" concerts in 1998 and 1999, the network is switching gears this year to present an all-male concert special, tentatively called "The Men Strike Back," in addition to another "Divas" concert special (Billboard Bulletin, March 3).

VH1 will not televise the concerts live; instead, the concerts will be taped at Madison Square Garden's Theater in New York and shown at a later time. The "Divas" concert will be taped the weekend of April 8 and televised April 11, while the "Men" concert will be taped April 11 and aired on a date to be announced. Enrique Iglesias is confirmed as a performer at the "Men" concert; other performers will be announced at a later date.

You didn't think that the "Divas" concert would just go away, did you? It's been VH1's highest-rated special for two years in a row, and VH1 is milking the concept for all it's worth. This year's special, "VH1 Divas 2000: A Tribute To Diana Ross," will honor superstar Ross for her legendary body of work, from her influential Motown reign with the Supremes to her celebrated solo career.

Ross is said to be in discussions to do a Supremes reunion tour this year (without original member Mary Wilson), so the "Divas" show would be a well-timed publicity boost for that tour. This year's "Divas" concert will once again be an event to raise funds and awareness for VH1 Save the Music, the nonprofit charity for music education in public schools.

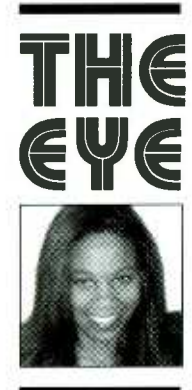
VIDEO DEALS ON THE WEB: There's been a recent flurry of music video-related Web deals, indicating that more companies are starting to consider the Web an increasingly important outlet for visually showcasing music.

Online entertainment company Vidnet has struck a deal with EMI Recorded Music to stream selected music videos on the Vidnet.com site. EMI has acquired a small stake in Vidnet as part of the deal. In a related deal, Microsoft's WindowsMedia.com has launched a music video guide that will offer full-length video streams

provided by Vidnet.com, EMI, and Launch.com. The videos will be available in the WindowsMedia format.

Internet company Yahoo! has teamed up with Live Music Channel to launch a Web site that allows visitors to play concert videos on demand. Live Music Channel, which has a national TV show of the same name, has a video library that includes classic and contemporary live concert footage in rock, pop, R&B, and hip-hop. Live Music Channel specializes in obtaining exclusive rights to concert footage. The new Yahoo!/Live Music Channel Web site will also include music news.

The MTVi Group has partnered with House of Blues (HOB) Entertainment Inc. to co-present pay-per-view concerts at HOB's 27 U.S. venues. The events will be promoted at MTVi's main music sites (MTV.com, VH1.com, and SonicNet.com) and at HOB.com. MTVi has also acquired an equity interest in HOB.



by Carla Hay

THIS & THAT: Bush and Moby will be featured on the latest MTV Campus Invasion tour. The tour, which launches March 23 in Orlando, Fla., will visit U.S. college campuses. The concert trek ends April 30 in Fresno, Calif.

Los Angeles production company Clever Entertainment has re-launched with Kristeen Van Fossen as representative. Clever's roster of directors includes Abdul Malik Abbott, Terry Heller, Thomas Mignone, and Sylvain White.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Fort Myers, Fla.-based pop show "Music Mix USA."

TV affiliates: WINK-TV Fort Myers, Fla.
 Time slot: 12:05 a.m.-12:35 a.m. late Saturdays/early Sundays.

Key staffer: Jay Seidl, producer/host.

Following are the show's top five videos for the episode that aired Feb. 19:

1. Jungle Brothers, "V.I.P." (Gee Street/V2).
2. Vitamin C, "Smile" (Elektra).
3. Lit, "Miserable" (RCA).
4. Staind, "Home" (Flip/Elektra).
5. Michael Moog, "That Sound" (Strictly Rhythm).

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 18, 2000.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOXTOPS

- 1 Destiny's Child, Say My Name
- 2 Bone Thugs-N-Harmony, Resurrection (Paper, Paper)
- 3 'N Sync, Bye Bye Bye
- 4 Limp Bizkit, Break Stuff
- 5 Pink, There You Go
- 6 Bloodhound Gang, The Bad Touch
- 7 Jay-Z, Anything
- 8 Montell Jordan, Once Upon A Time
- 9 Joe, I Wanna Know
- 10 Slipknot, Wait And Bleed
- 11 Sonique, It Feels So Good
- 12 Third Eye Blind, Never Let You Go
- 13 The Lox, Ryde Or Die, Chick
- 14 Santana Feat. The Product G&B, Maria Maria
- 15 Will Smith, Freakin' It
- 16 Drama, Left, Right, Left
- 17 Warren G, Game Don't Wait
- 18 Trina, Da Baddest B***h
- 19 No Doubt, Ex-Girlfriend
- 20 Da Brat, That's What I'm Looking For
- 21 Dr. Dre Feat. Eminem, Forgot About Dre
- 22 Youngbloodz, B5
- 23 Hot Boys, I Need A Hot Girl
- 24 The Notorious B.I.G., Notorious
- 25 Christina Aguilera, What A Girl Wants
- 26 Hoku, Another Dumb Blonde

NEW

- All Saints, Pure Shores
 Beanie Man F/Wyclef, Love Me Now
 Common, The 6th Sense
 Methods Of Mayhem, New Skin
 Rage Against The Machine, Sleep Now In The Fire
 S Club 7, Two In A Million/You're My Number One
 Santana & Mana, Corazon Espinado
 Sole F/Ginuwine, It Wasn't Me
 Toni Braxton, He Wasn't Man Enough
 Videodrone, Ty Jonathan Down
 Beanie Sigal, The Truth
 Hanson, This Time Around



Continuous programming
 1515 Broadway
 New York, NY 10036

- 1 The Smiths, Shoplifters Of The World
- 2 Too Short, Short But Funky
- 3 Ozzy Osbourne, Shot In The Dark
- 4 King's X, Shot Of Love
- 5 Lita Ford, Shot Of Poison
- 6 Kingdom Come, Should I
- 7 Nu Shooz, Should I Say Yes
- 8 The Clash, Should I Stay Or Should I Go
- 9 Wire Train, Should She Cry
- 10 Richard Marx, Should've Known Better
- 11 Les Taylor, Shoulda, Coulda, Woulda Loved You
- 12 Morcheeba, Shoulder Holster
- 13 Tommy Page, A Shoulder To Cry On
- 14 Kaja, Shouldn't Do That
- 15 Grand Prix, Shout
- 16 Tears For Fears, Shout!
- 17 The Interpreters, Shout!
- 18 Shotgun Messiah, Shout It Out
- 19 Afrika Bambaataa, Shout It Out
- 20 Slaughter, Shout It Out



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- 1 Edwin, Alive (NEW)
- 2 Jacksoul, Can't Stop (NEW)
- 3 Limblifter, Ariel Vs. Lotus (NEW)
- 4 Limp Bizkit, Break Stuff (NEW)
- 5 Rage Against The Machine, Sleep Now In The Fire (NEW)
- 6 S Club 7, Two In A Million/You're My Number One
- 7 Santana & Mana, Corazon Espinado
- 8 Sole F/Ginuwine, It Wasn't Me
- 9 Toni Braxton, He Wasn't Man Enough
- 10 Videodrone, Ty Jonathan Down
- 11 Beanie Sigal, The Truth
- 12 Hanson, This Time Around
- 13 Matthew Good Band, Load Me Up
- 14 Our Lady Peace, Is Anybody Home?
- 15 S Club 7, S Club Party
- 16 Backstreet Boys, Show Me The Meaning...
- 17 Souldecision, Faded
- 18 'N Sync, Bye Bye Bye
- 19 Red Hot Chili Peppers, Otherside
- 20 The Tea Party, The Messenger
- 21 Filter, Take A Picture
- 22 McMasters & James, Love Wins Every Time
- 23 Blink-182, All The Small Things



Continuous programming
 Hawley Crescent
 London NW18TT

- 1 All Saints, Pure Shores
- 2 Madonna, American Pie
- 3 Red Hot Chili Peppers, Otherside
- 4 Blink-182, All The Small Things
- 5 Backstreet Boys, Show Me The Meaning...
- 6 Britney Spears, Born To Make You Happy
- 7 Kelis, Caught Out There
- 8 Laurn Hill & Bob Marley, Turn Your Lights Down Low
- 9 Oasis, Go Let It Out
- 10 Will Smith, Freakin' It
- 11 Donell Jones, U Know What's Up
- 12 Andreas Johnson, Glorious
- 13 Montell Jordan, Get It On Tonight
- 14 Tom Jones, Sex Bomb
- 15 TLC, Dear Lie
- 16 Thomas D, Liebesriebel
- 17 Bloodhound Gang, The Ballad Of Chasey Lain
- 18 Artful Dodger, Re-Rewind
- 19 Bomfunk MC's, Freestyler
- 20 Guano Apes, Big In Japan



24 hours daily
 32 E 57th Street
 New York, NY 10022

- 1 Fiona Apple, Limp
- 2 Jay-Z, Anything
- 3 Lit, Miserable
- 4 Moby, Natural Blues
- 5 Santana Feat. The Product G&B, Maria Maria
- 6 Stroke 9, Little Black Backpack
- 7 A3, Woke Up This Morning
- 8 Amel Larrieux, Get Up
- 9 Bob Dylan, Things Have Changed
- 10 Chris Cornell, The End Of The World
- 11 Jessica Simpson F/Nick Lachey, Where You Are
- 12 Johnny Lang, Breakin' Me
- 13 Nine Inch Nails, Into The Void
- 14 Sonique, It Feels So Good
- 15 The Smashing Pumpkins, The Everlasting Gaze



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

- 1 A3, Woke Up This Morning
- 2 Chevelle, Point #1
- 3 Static-X, I'm With Stupid
- 4 System Of A Down, Spiders
- 5 No Doubt, Ex-Girlfriend
- 6 Beck, Mixed Bizness
- 7 Rollins Band, Illumination
- 8 Crazy Town, Toxic
- 9 The Donnas, Skintight
- 10 Korn, Make Me Bad
- 11 Folk Implosion, Free To Go
- 12 Kittie, Brackish
- 13 Third Eye Blind, Never Let You Go
- 14 The Smashing Pumpkins, The Everlasting Gaze
- 15 Mr. Ozizo, Flat Beat
- 16 Moby, Natural Blues
- 17 Ike Reilly, Marine Corps Day Dream
- 18 Videodrone, Ty Jonathan Down



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- 1 The Smashing Pumpkins, The Everlasting Gaze
- 2 Static-X, I'm With Stupid
- 3 P.O.D., Southtown
- 4 Incubus, Pardon Me
- 5 System Of A Down, Spiders
- 6 Crazytown, Toxic
- 7 Apollo 440, Stop The Rock
- 8 Revielle, Phoenix

LEMPER THROWS DECCA A 'KISS'

(Continued from page 1)

can speak persuasively to both sides of the divide. Yet German chanteuse Ute Lemper is just such a rarity, as her album "Punishing Kiss" proves.

Due April 4 from Decca, "Punishing Kiss" features songs written for Lemper by Cave, Elvis Costello, Tom Waits, Scott Walker, and British pop band the Divine Comedy, along with a relatively unheard song by composer Philip Glass and an English translation of "The Tango-Ballad," from Weill's epochal "Threepenny Opera" of 1928. Lemper is the most celebrated interpreter of songs by Weill working today, and the tie that binds each of the contributors to her album is the legacy of the pioneering composer's edgy, theatrical art.

"All these songwriters have been influenced by Kurt Weill and [lyricist/playwright] Bertolt Brecht and the expressive, ironic, provocative world of Berlin *cabarett* before the Second World War," Lemper says. "The songs on the album share that dark, desperate atmosphere and a literate sensibility, a flair for musical storytelling. It's all very film noir, you know—love and survival among the rats."

BOHEMIAN VOICE

Divine Comedy singer/lyricist Neil Hannon adds, "So many genres we work in today seem to basically emanate from a few key figures in the early part of the 20th century, whether it's Kurt Weill or Louis Armstrong. And writing for Ute, we were just naturally inspired by her voice, which really is this very Bohemian, European sound—just the sort of thing that you would expect to hear in a smoky German cabaret, only more tuneful."

Costello wrote three songs for "Punishing Kiss," including the title tune (see track listing, this page). But it's the Divine Comedy that contributed most to the album's overall musical direction.

Hannon and partner Joby Talbot wrote three songs for the set; additionally, the rest of the group acted as the backing band and Talbot as the musical director for the entire album, except for the Waits and Walker songs. (The Waits songs were arranged by Evan Lurie and produced by Hal Wilner, and Walker was at the helm for his epic "Scope J.")

Hannon also duets with Lemper on two tracks, including "The Tango-Ballad"—the setting of which not only emphasizes the continuity in Lemper's work but underlines the enduring modernity of Weill's music in the centenary of his birth.

"The genre of art song that Weill and Brecht defined in Weimar Germany has really transcended its historical context—it's become just another contemporary vocal style, one that taps into this sort of timeless urban emotion," Glass says. "And in every generation, there is a singer who comes to be a vessel for this sort of song, and Ute is ours. And if I may give her a compliment regarding this particular album, and this is the highest one I can give, is that Ute doesn't follow her audience—she leads it."

The 36-year-old Lemper's star began to rise in her early 20s when she was acclaimed for her portrayal of Sally Bowles in a Paris production

Ute Lemper's 'Punishing Kiss': Track By Track

"The Case Continues" (Neil Hannon/Joby Talbot). Grandly textured pop, written by the Divine Comedy team and produced by Jon Jacobs. "It's a storytelling song, a *balladen* in the Brechtian tradition," Lemper says. "But I could also hear it as the theme to a spy thriller."

"The Tango-Ballad" (Kurt Weill/Bertolt Brecht). A groovy setting of the melodious black-humor classic from "The Threepenny Opera." Lemper and the Divine Comedy's Hannon sing in duet—the former a survivalist Jenny the prostitute, the latter an improbably urbane Mack the Knife. Lemper says, "What Weill and these other songwriters share is that their work is rooted in the world of the real—lonely hearts and marginal characters."

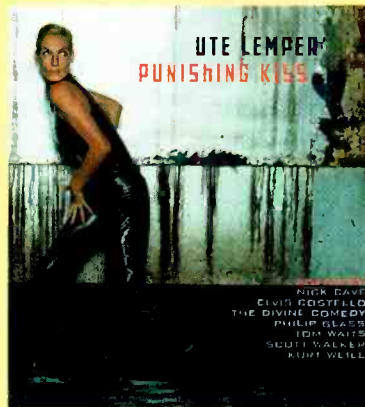
"Passionate Fight" (Elvis Costello). Costello in his Burt Bacharach mode, all sugary harmonies and retro lyric theater. "Elvis' songs are hard to sing because they're so him," Lemper says. "But he has such a theatrical soul. And theater is everything for me."

"Little Water Song" (Nick Cave). One of Cave's most artful "murder ballads" and Lemper's favorite song on the album. "It's overwhelming. The woman who is singing the song is singing it underwater—she is being drowned by her lover. She sings as her life and his anger flow away, into peace. With the poetic lyric, beautiful minimalist melody, and strings, it's not that far from a Schubert lied. It's a dark pearl."

"Purple Avenue" (Tom Waits). "I lose everything," Lemper says, "but even moving all over the world, I never let go of this old tape someone gave me of Tom demo-ing this touching song he never recorded for

an album. When I suggested doing it, he barely remembered it. It has what I love so much about his songs—even in their cruel world, his outsiders' little hearts are still beating."

"Streets Of Berlin" (Philip Glass/Martin Sherman). Glass originally wrote this song for Mick Jagger to sing as a cabaret drag queen in the film "Bent," set in '30s Berlin. In this tense, electric version, the "Streets Of Berlin" are those traveled



by David Bowie and Brian Eno rather than those by Weill and Brecht, but they carry the weight of years. "I love the dark, apocalyptic rock atmosphere," Lemper says, "and the lines 'Find me a boy with two ocean blue eyes that show no pity... How they eat you alive in the city.'"

"Split" (Hannon/Talbot). Another duet for Lemper and Hannon, "Split" is the most over-the-top pop song on the disc—and one that reveals Hannon's weakness for sub-*Noël Coward* wordplay. "I love Neil's sexy voice," she says, "but for a German, that cheeky British thing can be a bit much."

"Couldn't You Keep That To

Yourself?" (Costello). "Lyrically, this is a very cruel story about the complete breakdown of a relationship," Lemper says. "It's on the edge of what you can do in a song—there's not even pity left. But musically, it's this accessible rock ballad. The dissonance between those two elements is similar to what you find in Weill and Brecht."

"Punishing Kiss" (Costello). "This is Elvis at his most ironic," Lemper says. "The woman singing is watching TV, and the song moves from this jazzy ballad to circus music and back as she channel-hops. Elvis' songs are so imaginative, so involved. And he has a wicked sense of humor."

"You Were Meant For Me" (Hannon/Talbot). One of Lemper's most potent vocal performances comes from this tale of love as obsession. A scratchy record spins as Lemper sings in forlorn French, but the *chanson* gives way to cinematic rock as a bolero rhythm and compulsive rhymes build inexorably.

"The Part You Threw Away" (Waits). Producer Hal Wilner shows his exquisite taste with his work on the Waits material, voicing this song's nostalgic lament with just violin, *bandoneon*, acoustic guitar—and Lemper's intimate eloquence.

"Scope J" (Scott Walker). A beautifully surreal, 11-minute "mini-opera" by Scott Walker, the idiosyncratic icon of British avant-pop. "Scott is more like a theater director than a songwriter," Lemper says. "He makes his own laws—and I love it. The song is very interior; very difficult to perform—I'm not even sure what it means. He rarely writes for other people, so I consider his writing a song for me an honor, an extreme honor." BRADLEY HAMBARGER

of "Cabaret." Her subsequent recitals of classic German cabaret and French *chanson* earned her renown, along with a Decca contract that yielded two hit collections of Weill songs and starring roles in important recordings of "The Threepenny Opera" and "The Seven Deadly Sins."

Beyond Weill, her Decca albums include an excellent set of Michael Nyman songs, as well as a disc of rarely heard, politically charged German cabaret songs in the "Entartete Musik" series devoted to composers labeled as degenerate by the Nazis.

In 1998 Lemper earned a Laurence Olivier Award for best actress in a musical for her turn as Velma in the London production of "Chicago," a role that she also played on Broadway. Decca issued "All That Jazz: Ute Lemper's Greatest Hits" to take advantage of the mainstream buzz afforded by "Chicago."

Lemper's latest smart, satiric one-woman show, "Life's A Swindle," played last year in New York and London to rave reviews. Her long-time desire to record an album of new-century cabaret songs was set toward realization when David Sefton, senior producer for contempo-

rary culture at London's South Bank Centre, took the initiative to round up sympathetic songwriters.

While the rock elements of "Punishing Kiss" obviously present Decca with the opportunity to broaden Lemper's audience toward a younger demographic, they also challenge the label to maintain Lemper's image as a serious artist—as well as preserve the label's profile as a long-esteemed home for sophisticated music.

"It's our role to help expand an artist's circle and do it without having to leave anything behind," says Universal Classics chairman Chris Roberts. "Of course, every classically oriented label is trying to branch out now, but this project is very much consistent with Ute's sensibility and with the tradition of Decca, which extends from opera to Broadway to jazz."

DUAL CAMPAIGNS

Decca's campaign on behalf of "Punishing Kiss" includes separate U.S. and European strategies regarding the album cover and the disc's lead track (the key attention-getter on retail listening stations).

The U.S. gets a bold, sexy cover, along with the widescreen, Divine Comedy-penned pop of "The Case

Continues" as the album opener and emphasis track. Europe gets a more mysterious cover and Cave's subtle, dramatic "Little Water Song" as the first song.

Director Sophie Muller shot videos for both tracks: a sultry, imagistic clip for "The Case Continues" and a superior, painterly one for "Little Water Song."

For the market in France and Quebec, the French-fluent Lemper cut new vocals for both songs.

"Punishing Kiss" garnered one true believer without the benefit of a single or a video. "The album left me breathless with the first listen—and I think it's not only a great album but an important one," says John Schaefer, host and executive producer of WNYC New York's "New Sounds."

"It's hard to overestimate the need for getting music like this on the airwaves," he adds. "The record allows what are usually these discrete circles of musical interest to intersect in the most organic way. And I think the album is very, very radio-friendly in the sense that it has this big, rich modern sound that would appeal to a wide range of listeners."

"If commercial radio were more

daring—if it would take the time to just listen to the music and not just be scared away by the names of all these non-mainstream artists like Tom Waits and Nick Cave, they would have a record that could touch a lot of real music fans," Schaefer adds. "I'm going to play the hell out of it. But regardless of whether or not the album gets radio support elsewhere, it will gradually find its audience. It has that kind of power."

Echoing Schaefer is Terry Currier, owner of the two Music Millennium shops in Portland, Ore., and co-chair of the 70-member Coalition of Independent Music Stores.

Currier says that while he could envision "Punishing Kiss" sounding great on the radio, he bets that it will be a retail-driven project like the albums by Celtic star Loreena McKennitt that his coalition was instrumental in helping to break to a wider audience.

"Ute has a strong cult following, with all of her releases hitting our top 30," Currier says. "She may leave some of her old fans behind for this album, but it also has the capability of drawing in a broader range of that 30- to 50-year-old music fan who buys Costello and Tom Waits records or even Nick Cave and PJ Harvey records."

"We'll stock the album in the pop and classical racks, just like we do her Weill albums now—which works well for us," Currier continues. "And I know it will be a big in-store play record, which will help sell something like this as much as anything. People just have to hear it to want it."

ROAD WORK PLANNED

To that end, Lemper will take her new songs on the road around the world starting this spring. She and her band kick things off next month in the U.S., with an April 7 show at Royce Hall in Los Angeles and gigs on April 13 in San Francisco; April 15 in Chicago; April 16 in Washington, D.C.; and April 28 at Town Hall in New York. (Lemper is represented by Sandy Castonguay at 21st Century Culture/Columbia Artists Management Inc. in New York.)

Shows in Europe follow in May, with more planned for the U.S. in the fall. Hannon is expected to join in for duets at the upcoming London shows.

In the U.K., Lemper was on the cover of the February issue of BBC Music magazine in honor of her participation in London's Weill centenary festivities, including a Barbican Hall recital with the Matrix Ensemble last month and a turn in the composer's ballet-with-song "The Seven Deadly Sins" in May at Covent Garden. Lemper also sings Weill with the New York Pops March 24 at Carnegie Hall.

In fact, it was a recent Weill concert that reinforced her belief that there is an eager if elusive audience for a barrier-busting album like "Punishing Kiss."

She says, "At this Weill concert in London, the hall was packed with this young, cool crowd—people who should love this album. Really, I think 'Punishing Kiss' might confuse some critics, but I don't think it will confuse the public at all."

RETAIL REACTION MIXED TOWARD PAGE/CROWES WEB OFFER

(Continued from page 1)

load—timed out after 15 days—of first single “What Is And What Should Never Be” was offered to listeners of radio stations partnering with Musicmaker to promote the album.

Consumers who visit the Web site of their radio station or the Musicmaker site can order the album in a double-CD package—containing all 18 live songs taken from two shows at the Greek Theatre in Los Angeles, recorded Oct. 18-19—for \$17.99 plus shipping. Or they can order their own customized version of the album at \$1 per song, plus shipping, with a minimum order of five songs at \$4.95.

Or they can download, via the Windows Media Player, the entire album for \$12, or \$1 a track, without the ability to move it off their computer hard drive.

Musicmaker has set up a partnering program with radio stations, allowing them to advertise the album on their site, with a link to the Musicmaker partner page. Stations are compensated for each of their listeners who order music from Musicmaker, believed to be at a rate of 15% of the price customers pay for the music, not including the shipping fee.

So far, only two merchants, the Musicland Group and Trans World Entertainment Corp., which have signed long-term partnering agreements with Musicmaker, can offer the album to their customers.

Mike Dreese, CEO of the Newbury Comics chain, is unhappy about the lack of availability of the album through stores. “I think the channels that are being ignored by that kind of activity will have a memory,” he says. “It kind of smacks of, fool me once, shame on you; fool me twice, shame on me, but we were not fooled either time. We realize that our vital interests are at stake, and with a single stroke they are losing the support of 400,000 store clerks.”

Similarly, Stan Goman, executive VP/COO at Tower Records/Video/Books, says he doesn't like the fact that brick-and-mortar stores are not included in the marketing and distribution plans for the album.

“Whoever is behind this online-exclusivity idea should get grief,” he says.

Bill Curbishley, a principal in Trinfold Management and the manager of Jimmy Page, says that in going to the Internet first, “what we are attempting to do is to determine what is out there in terms of numbers.”

Curbishley adds that he didn't go out in the conventional manner through a label to retail because Atlantic is just about to issue “Latter Days, Best Of Led Zeppelin 2,” and, he says, he didn't want to congest the market.

However, a number of labels have approached Curbishley about putting the album out through retail, and “if we go to retail with it later in the year, I have an idea to make [the album] different,” he says.

While the album is not available yet to brick-and-mortar, Curbishley says it was never his intention to make an uneven playing field on the Web. “I absolutely agree the retailers should have been set up to sell it through their Web sites from day one,” he says, adding he thought Musicmaker had taken care of that.

“I have another release coming up, and I will make sure that the retailers' Web sites get it at the same time,” he says, apparently referring to plans to release a live Who set (Billboard, March 4). But at the end of the day, “without the artist, there wouldn't be retailers, labels, managers. The artist has every right to maximize every channel of sales,” he says.

Executives from Black Crowes' management, Angelus Entertainment, were unavailable for comment.

Musicmaker only has the rights to sell the album on the Web, says Bill Crowley, VP of music at the Reston, Va.-based company.

Retailers who are not “everyday partners” with the company can also participate in the album sale, Crowley says, in the same way that radio stations and their sites are—by linking to Musicmaker. The Web page for retailers to join as partners on the project launched March 8, according to Larry Lieberman, worldwide president of marketing for Musicmaker.

In the meantime, “we have the rights to make it available through our affiliates and partners,” says Crowley. “Everything is available for our everyday partners the minute it goes up on our site.”

Singmaster, however, says that although he partnered with Musicmaker on its earlier Beastie Boys project, he has not yet been offered the chance to participate in the Jimmy Page/Black Crowes album. He complains that radio Web sites can offer it for sale to listeners but that it is not yet available through retailers' online stores.

Crowley defends the notion, saying, “Just like a regular record is released to radio prior to the album, we have done that here.”

He points out that radio is promoting the free download, as well as the rest of the music available for sale, setting it up for Musicmaker to bring to a wider array of retail sites.

Crowley labels the formula a success. “The response from radio has been phenomenal,” he says, which has resulted in a “tremendous level of sales for the CD.”

He declines to specify the sales, however, and since Musicmaker is not a SoundScan reporter, the title does not appear on any Billboard sales charts.

Interest was sufficient, in any case, to temporarily overwhelm the Musicmaker site during the set's first weekend of availability, keeping some interested buyers from initially completing the purchase.

RADIO INTEREST IS STRONG

On this issue's Mainstream Rock chart, album single “What Is And What Should Never Be” was the high debut for the week, coming in at No. 3. It earned the status of Greatest Gainer/Most New Stations, two designations used by Billboard's sister publication Rock Airplay Monitor to recognize the track that has the greatest increase in monitored airplay detections and the track that has secured more new airplay than any other on the chart that week.

“What Is . . .” achieved virtually double the number of new radio stations and increase in plays for cur-

“Whoever is behind this online-exclusivity idea should get grief”

— STAN GOMAN —

rent acts Pantera and 3 Doors Down.

On the Heritage Rock chart, which is a breakout of the Mainstream Rock tracks chart highlighting the stations that play select contemporary acts while leaning toward classic rock and veteran acts, the song debuted in the No. 13 spot.

Two weeks ago, WRIF Detroit, KOMP Las Vegas, and WRAT Monmouth/Ocean Counties, N.J., began playing the track in excess of 10 times a week.

WRIF Detroit PD Doug Podell says there has been a “huge response from the fans who are drooling over the Jimmy Page stuff.”

When Podell factored in the Black Crowes' strength in the station's market, the appeal was so massive that the station also began to play other tracks from the album, most notably “Whole Lotta Love,” “Heartbreaker,” and “Oh Well,” he says.

LIQUID AUDIO JAPAN LAUNCHES NETWORK SERVICE

(Continued from page 1)

than 500 Web site operators are part of LMN. Currently, LAJ provides encoding and hosting content services for 10 Japanese content providers. The company expects that number to rise quickly once it starts the LMN Japan service.

LAJ was established in July 1998. The company's biggest shareholder is Tokyo-based telemarketing company Super Stage. Other companies with stakes in LAJ include NTT Data, Hikari Tsushin, and Itochu Corp. U.S.-based Liquid Audio Inc. owns less than 10% of LAJ.

One Japanese label that says it will use LAJ's service is Avex, which will begin offering downloadable music files this spring. “We are in the process of encoding Avex's music,” says Yasuyuki Oda, LAJ senior manager of marketing. “And we are talking with all of the major Japanese labels.”

Keith Cahoon, Tower Records senior VP for the Far East, says Tower's Japanese operation has agreed to a deal with LAJ. Starting in April, Tower Records Japan's Web site will provide downloads, using Liquid Audio technology, from Tower's Gianormous record label.

“I think overall that this market is going to be fragmented for some time,” Cahoon says. “Unlike America—which is still using a retail model [for music downloads] of some sort—in Japan, Sony is the market leader, and they've gone with the idea: If you want Sony product, go to Sony.”

In December, Sony Music Entertainment Japan began selling singles digitally via its own bitmusic site (Billboard, Dec. 11, 1999).

Cahoon says it's not clear which technologies will dominate the Japanese music-download market, noting that many Japanese labels are affiliated with electronics manufacturers.

WMMR Philadelphia has increased its rotations from nine plays two weeks ago when it first began playing it to 28 now, putting it second among all stations playing the track currently at radio.

Music director Ken Zipeto says the station has been receiving plenty of “curiosity calls” from listeners who want to know how to get the set. Since WMMR is involved in the Musicmaker promotion, all the station has to do is refer people to its own Web site, which gets credit for any sales that result from that visit.

Manifest's Singmaster says he is well aware of how much radio play the track is getting, because he is having to disappoint customers coming into his store looking for the album after hearing it on the air.

He calls the marketing plan for the Jimmy Page & the Black Crowes album “pretty diabolical. They take two artists that retail has supported all these years, and they are taking them out of the fold and holding the content hostage to drive the consumers to different business models.”

Singmaster adds that Musicmaker's radio strategy is clever but controversial. “Cutting the radio stations in will cause them to play it more and announce where to get it, which is at their site and Musicmaker's site,” he

says. But he also argues that the strategy amounts to “pay-for-play.”

Dreese also criticizes the strategy, saying, “It is a blatant Trojan horse. It is very clear they are trying to seize the customer.”

Marcia Appel, senior VP at the Musicland Group, however, is willing to give Musicmaker the benefit of the doubt in what she terms “an experiment.”

She notes that the album is available from Musicland's Web stores.

“So much of this is learning how to use the Internet,” Appel says. “While we prefer to see them available in stores and online at the same time, it is still a level playing field if you have access to the album online at the same time. We are glad they are doing it through E-groups, including our own.”

She notes that Musicmaker's challenge is driving customers to actually make the purchase. Like other merchants, she is aware of parallels between the approach of making this album available first exclusively through the Internet and recent strategies employed by labels in using television commercials promoting an 800 number in weeks prior to street date at retail.

In the latter strategy, retail has benefited tremendously, capturing about 90% of total sales.

LAJ made its stock-market debut Dec. 22 on the Tokyo Stock Exchange's new “Mothers” section, designed to provide easier funding for emerging companies with high growth. Because it was the first company to go public on the Mothers market, LAJ's initial public offering received widespread media coverage.

LAJ began providing music distribution services, including free downloads, last fall. In December, LAJ

introduced a paid-download service. Besides making its services available to Web site operators, LAJ is targeting new means of music delivery in Japan, such as the burgeoning music-kiosk business, cell phones, and car-navigation systems.

The expected abolition of Japan's controversial *saihan* resale price maintenance system will give an added stimulus to Web-based distribution of music in Japan, Oda adds.

WARNER EMI MAY BENEFIT SPANISH INDIES

(Continued from page 49)

Pozuelo. Indeed, at 22 kilometers (14 miles) from the capital, EMI is the only major label not based in central Madrid. Whereas Warner does not distribute other labels, EMI handles Bat Discos, which in turn imports from other indies, such as New York salsa label RMM. Both companies' manufacturing is done elsewhere in Europe.

According to label sources, Warner and DRO EastWest together employ 90 staffers, some 30 of whom are at DRO EastWest. Warner/Chappell employs 18. EMI Publishing has 13 staffers, and EMI/Virgin together have “about 100” on the payroll, some 30 of whom are Virgin employees.

Insiders concede that staff cuts in sales and distribution are likely and that there will be roster trimming. Besides the companies' chiefs, those charged with assessing the combined resources include financial directors Julian Roa (EMI), American Kenneth Cole (Warner), and Carlos Rodríguez (Virgin).

While the exact shape of Warner EMI Music will not be known for months, there is broad agreement in the Spanish industry that the main

beneficiaries will be independent labels—which are already a significant force.

RLM's Rosa Lagarrigue says, “Doors will open for creative indies, who will benefit not least because the industry will need them to create new artists. They are closer to the street and know better what is going on.”

Carlos Galán, Subterfuge Records director, is optimistic, too. “The structures [of major record companies] are growing bigger, but the movements within the structures are slower. Indies can take advantage of this, with respect both to artists and the Internet. The merger is not negative. There will be four or three majors and then the rest of us, and that is a lot of ‘rest of us.’”

Concludes Morgan Britos, manager of two of Spain's most successful acts, Jarabe de Palo and bagpiper Carlos Núñez. “This is a turbulent moment, but it is clear that there will be good artist pickings for the smarter indies.”

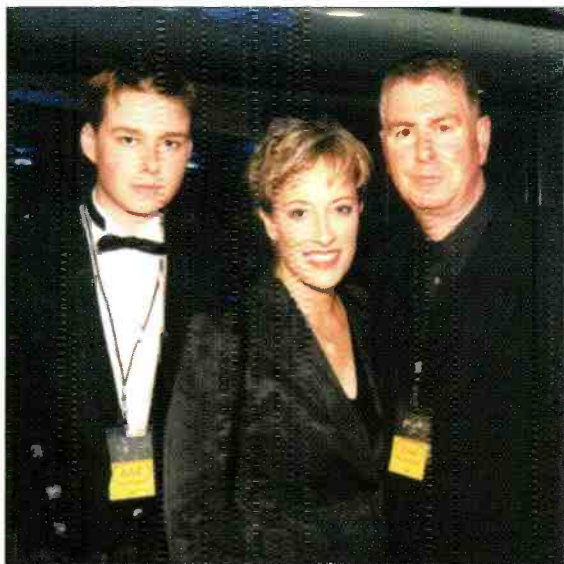
To comment on this story or other aspects of the Warner/EMI merger, E-mail Howell Llewellyn at howell@retemail.es.

Brits Night Is Party Time

This year's Brit Awards, held March 3 at London's Earls Court 2, drew its customary mix of artists, executives, and celebrities from home and abroad. The two-hour show, taped for a national telecast the following night, featured performances by Travis, Macy Gray, Stereophonics, Tom Jones, Geri Halliwell, Spice Girls, Basement



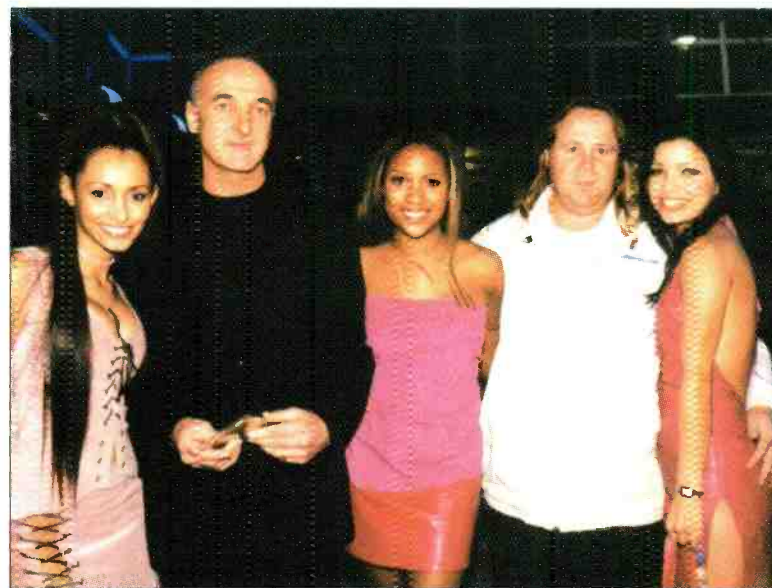
Jaxx, Will Smith, Queen, Five, and Ricky Martin. Industry professionals mixed and mingled during the event and at pre- and post-show receptions. The awards were organized by the British Phonographic Industry and sponsored by MasterCard. Proceeds benefit the BRIT Trust charity. (Photos: Adam Scott)



Virgin Records U.K. president Paul Conroy and wife Katie, EMI International VP of promotions and artist development, pause for a photo opportunity with son Drew.



Making the most of Brits night, from left, are Kelly Jones, Stuart Cable, and Richard Jones of Stereophonics.



1st Avenue Management's Oliver Smallman, second from left, and Denis Ingoldsby go to the Brits with 1st Avenue/Mercury act Honeyz. Pictured, from left, are the group's Mariama Goodman, Celena Cherry, and Naima Belkhiati.



BBC Radio 1 personality Zoe Ball arrives at Earls Court in the company of Fatboy Slim, her spouse.



Tim Delaney, GM of Arista Records U.K., left, and Mike Allen, VP/GM of pop marketing at EMI International, enjoy the after-show.



Virgin Records America co-president Ashley Newton returns home for a firsthand view of this year's Brits.



Virgin Group chairman Sir Richard Branson arrives at Earls Court with wife Joan.



WEA Records U.K. managing director Moira Bellas welcomes EastWest managing director Christian Tattersfield to his first Brits under the Warner banner.



Sharon and Christine Muscat, the sisters who make up Australian act S2S, are accompanied to the awards by Standard Records founder Ralph Carr.



Shown shoulder to shoulder, from left, is this EMI Group triumvirate: Virgin Records U.K. president Paul Conroy, EMI Recorded Music president/CEO Ken Berry, and EMI Records Group U.K. and Ireland president Tony Wadsworth.

BRIT AWARDS: CONTROVERSIAL AS EVER

(Continued from page 1)

Whatever the questions in regard to the British music industry's annual showpiece occasion, energetic debate is raging still, but this year's event was able to boast tangible signs of success. Several award winners have enjoyed spectacular sales hikes with current releases in the ensuing week, notably burgeoning Scottish soft rockers Travis, who won best British group and best album with "The Man Who" (Independent) and saw the record, already certified six-times platinum for 1.8 million sales, climb back to No. 1 in the industry's midweek chart released March 7 for the March 5-6 sales period.

U.K.-nurtured American sensation Macy Gray, named best international newcomer and female solo artist, climbed 6-3 on the midweek chart with her triple-platinum Epic album, "On How Life Is," and Tom Jones, who won his first-ever Brit at the age of 59 as best British male solo artist, rebounded 13-4 with the double-platinum "Reload" (Gut/V2).

Perhaps the night's most surprising winner was nouveau-folk singer/songwriter Beth Orton, named best British female solo artist ahead of the more-fancied Halliwell and Gabrielle. Speaking to Billboard from Milan, where she was due to play March 9 in support of another Brit winner, best international male solo artist Beck, Orton was pleased with the recognition.

"It's good for sales," she says of the event. "It was also quite nice for me personally, because I'm about to finish this tour; then I'll have finished this album [1999's Heavenly set "Central Reservation"] in my mind, so it's a nice way of rounding it off. It was nice to be nominated, but I hadn't been waiting for it."

Heavenly co-director Martin Kelly says that midweek word from label distributor BMG was that "Central Reservation" was enjoying "dramatically increased" sales after Orton's victory. "It's good for Beth, it's good for us, and I hope it'll help us at radio here," he says. The album has just gone gold in the U.K. for sales of 100,000 copies, with total worldwide sales of 478,000, says Kelly, who is confident the Brits success will push it over the half-million mark.

At market-leading music retailer Woolworth, a spokesman says that the top three beneficiaries from the show have been Jones, Gray, and Travis, whose current albums have been "flying out the doors." That performance has been aided by a Woolworth Brits promotion, which reduced the price of 32 albums by nominated acts available to 9.99 pounds (\$15.76) in all 800 Woolworth outlets. That promotion will run until the end of March.

At music specialist HMV, a spokesman confirmed March 7 that the main performers' albums had been selling "exceptionally well" at the chain's 110 stores since the televised event, which was broadcast March 4. The day after the Brits taping, the Saturday morning headlines were less about musical achievement and more about the "incidents" that are, to some, almost an expected part of the Brits pageant. The Rolling Stones' Wood experienced a close call from

DJ Brandon Block, who mounted a one-man stage invasion while Wood was co-presenting the best soundtrack/cast recording trophy (given to "Notting Hill").

And English pop king Robbie Williams, the night's other double winner with best British single and video honors (for the second year running, this time for the Chrysalis release "She's The One"), gave a pugnacious acceptance speech in which he issued a coats-off challenge to his current media sparring partner, Oasis' Liam Gallagher.

"I don't think it hurts to have a controversy, although it's not something we condone," says Brit Awards executive producer Lisa Anderson.

Also provoking prolonged discussion was the question of how the awards ceremony represents a market seen by many to be missing its customary spark, with some feeling that the event has become an undignified TV-ratings chase.

The show, screened in prime time by Carlton TV on the commercial ITV network, attracted 8.9 million viewers, down from last year's 9.1 million. But Anderson points to the reduced audience available in its Saturday evening slot, 24 hours after the event, and to an increased audience share of nearly 40% compared with last year's 38% share (see story, page 1). Its rivals in the time slot included public broadcaster BBC1's drama series "Sunburn" and later its venerable soccer magazine "Match Of The Day."

"I'm a bit wary of [the event]. It doesn't really seem to have much to do with music," says Kelly. "It's a bit like [the annual British television spectacular] the Royal Variety Performance of the music biz. I'm not sure if it really represents what's going on."

Says Anderson, "We had an absolutely spectacular show that had some fabulous acts, and it's thrown up lots of questions about how we tackle it next year. It's probably our most successful show to date, certainly in terms of the number of big acts who we were delighted were available to perform."

These included Ricky Martin, Will Smith, Gray, Five with Brian May and Roger Taylor from Queen, Tom Jones with Welsh countrymen Stereophonics, and Halliwell with a headline-grabbing exhibition that began with her emerging from between a pair of giant inflatable legs.

The choice of Spice Girls for the outstanding contribution to the British record industry award had attracted criticism in the weeks leading up to the event. Speculation was rife that other, more seasoned artists, including Paul McCartney, had turned down the accolade. Some saw a compromise in the link between the group and outgoing Brit Awards chairman Paul Conroy, who is also president of Spice Girls' label, Virgin.

Says Greg Castell, GM of Polydor Associated Labels, "I was puzzled over the Spice Girls award. Some of those 'lifetime achievement' awards have worked brilliantly," noting his label's Bee Gees were celebrated in 1997. "I understand that they were

trying to make it a little bit more modern, but it works against the award."

Counters Anderson, "The outstanding contribution award has always been presented to people who have had a 'lifetime achievement,' and that's been a problem because some 'turns' don't want it. They feel it's a 'gold watch.' We were attempting to bring it back into the current arena and say, 'These women have changed the face of the way we sign and market groups.' They've been an



ORTON

SHOWS FOCUS ON WORLDWIDE EXPOSURE

(Continued from page 1)

prime-time TV at home and, if possible, abroad.

This year's Brits, prerecorded for a Saturday prime-time slot on national network ITV, proved slick and well-oiled. The lineup of performing acts—from Tom Jones to Basement Jaxx—was designed to appeal to the broadest possible audience demographic. And there were bona fide superstars aboard, too, such as Will Smith and Ricky Martin.

On home turf the Brits, produced March 3 for TV by Initial Productions on behalf of the BPI, attained an average "overnight" share of 40%, or 8.9 million viewing audience, for its March 4 national broadcast. Producer Malcolm Gerrie tells Billboard that at its peak, during Macy Gray's live performance, the broadcast pulled in a 46% share with 9.6 million viewers. Brits '99 achieved a 9.1 million overnight average and a 38% share.

Murray Buesst, spokesman for Carlton TV, the London region broadcaster that executive-produced the show for the rest of the ITV network, describes the 2000 show as "a vintage year. The performances went off very well, and the show rated well across the entire two-hour broadcast."

London-based program distributor Eagle Rock Entertainment, which handles all Brit Awards broadcast rights outside the U.K., also appears happy. Managing director Geoff Kempin says last year's show sold to broadcasters in 130 countries—including the ABC network in the U.S., MuchMusic in Canada, Fox across Latin America, and a spread of strong European channels—though he expects the 2000 edition to "attract several new and more powerful broadcasters and fare even better."

Says Kempin, "Very soon after the U.K. broadcast, we had already cleared most of the bigger territories—and a number of new players had come forward to inquire about availability."

Kempin adds, "We're particularly pleased that [terrestrial broadcaster]

enormous influence on everything."

Another matter of debate was nomination eligibility. There were complaints when the nominations list was published Jan. 31 that two of 1999's biggest-selling albums in the U.K., Williams' "I've Been Expecting You" and Shania Twain's "Come On Over" (Mercury), were not included, as they were released before the qualification period.

At Polydor Associated Labels, Castell is concerned that Go! Beat/Polydor artist Gabrielle, who has topped the U.K. charts this year with the "Rise" single and album, will not be eligible for the 2001 event, because the slow-starting album fell into this year's qualifying release period.

Sat 1 has taken the show for Germany. That promises us a large prime-time German audience for the first time."

Sat 1 scheduled an edited version of the show for broadcast March 11. At press time Eagle Rock was "very close" to securing a new, unnamed U.S. buyer.

The conflicting interests of record companies, which are primarily interested in TV as a promotional tool, and broadcasters, whose major concern is ratings, can make the distributors' job difficult, adds Kempin. "In many cases we have to act as the bridge between the two sides. It's very difficult for us, for example, to sell programs on new artists, which TV buyers don't see as all attractive."

For Kempin, the historical cross-border clout of British music, helped along by the big-name U.S. guests, gives the Brits "exceptional kudos." He contends it has the kind of head start that nationally based European equivalents like France's troubled Victoires awards (broadcast on France 2), Germany's Echos (ARD), Sweden's Grammis (TV4), and the Spanish Premios Amigos and Premios Ondas shows—all highly rated at home—"cannot hope to match."

Discounting the MTV video extravaganzas, the Brit Awards, in current form, vies with the Grammys as the most widely sold music prize-based show in the world.

Another front-runner is May's World Music Awards (WMA) in Monte Carlo, which last year claimed to reach a global audience of 900 million TV viewers in more than 150 countries. It regularly features global superstars as well as top-selling national acts. American network ABC, Italy's RAI, and Germany's RTL were among the buyers of the '99 show, from Monte Carlo-based Marcor International. This year's event takes place May 10.

Also on the continent, the Eurovision Song Contest remains a hugely popular, if kitschy, annual staple

Castell echoes the view expressed by others that some degree of subjectivity, or a sales threshold, might be introduced.

"You can't change the rules for special circumstances every time; otherwise the rules mean nothing," says Anderson. She notes that such a change is unlikely, although she adds, "The rules are revised every year at what we're doing wrong."

One change, she says, is that the 2001 event is likely to return to a midweek date. She favors the continued use of Earl's Court as the venue, partly for its ease of access. This year's show took place 2½ weeks later than last year's and thus came after the Grammy Awards.

Coordinated and distributed via satellite by EBU, the Swiss-based public broadcasters' body, the contest this year will be held in Stockholm May 13.

One recent attempt to shake up the awards-show hierarchy came from French top 40 radio network NRJ and TV channel TF1, which staged the first-ever NRJ Awards show during MIDEM in Cannes this year. The show attracted a 28% audience share, according to TF1 sources.

Across the Atlantic, the Grammys show itself is enjoying something of a renaissance. The CBS network's live three-hour broadcast Feb. 24 attracted an average of 26 million viewers—around 60 million tuned into all or part of it—for the best Grammys TV performance since 1993.

Japan's WowWow channel, Mexico's Televisa, and several other Latin countries also carried a live feed of the Grammys. The BBC (U.K.), JSB (Japan), ORT (Russia), Canal Jimmy (France), and Fox 8 (Holland) were among those airing edited versions. One notable non-buyer was Germany, Europe's richest TV market.

"It was an exceptional night," says Richard Mann, Grammys consultant to the show's international distributors, the New Jersey-based Alfred Haber Associates (AHA).

AHA is hopeful the 2000 Grammys' global spin-out will match last year's tally of 175 countries.

Lara von Ahlefeldt, head of sales at another U.K.-based specialist music show distributor, 3DD Entertainment, says the "stilted, fundamentally dull" process of awards-giving is a definite turn-off for most viewers. "Aside from the Brits or the Grammys, this type of show is extremely difficult to sell."

One answer may lie in providing a new spin. With, for example, the NME Premier Awards (formerly the Brats), the TV show concentrated on live performances of the winners and completely dispensed with the awards ceremony. The show is due to air on the U.K.'s Channel 4 in April, and 3DD has secured a sale to Japan's Vibe music channel.

Assistance in preparing this story was provided by Gordon Masson.



KEMPIN



GERRIE

TOURING PAYS OFF BIG FOR DAVE MATTHEWS BAND

(Continued from page 1)

live fan base can translate into consistent sales at stores.

Beginning in 1998, DMB began playing scattered stadium dates, and last year the band played four stadiums, including a three-night stand at Philadelphia's Veterans Stadium that grossed \$4.75 million last May 9. This year, DMB will play about 14 stadium dates as it continues to cautiously flex its muscle in these largest of venues.

Few would argue that DMB is the touring success story of the past decade. "I would say that Dave Matthews Band is one of the very few, if any, acts that has emerged in the last 10 years that has maintained stadium-level success in successive years," says Mitch Slater, executive VP with SFX Entertainment.

The road work has paid dividends.

At press time, DMB members were in the studio in Charlottesville, Va., putting the finishing touches on their fourth studio album for RCA, with Steve Lillywhite producing. "If everything goes as planned, the album will come out simultaneously with the tour," says Coran Capshaw of Red Light Management, DMB's manager.

Which would be a good thing for sales. "One of the biggest single factors in the sale of Dave Matthews records is them being out there touring," says Capshaw. "Fortunately, this band enjoys touring."

That ethic will also be key to bands signed to According to Our (ATO) Records, an indie label recently launched by Matthews and Capshaw with a stated mandate of seeking out acts that share DMB's commitment to nurturing its fan base via live gigs. Its first signing is David Gray (Billboard, Feb. 12).

"You're going to have to be willing to spend a lot of time on the road—be a band with an incredibly strong live show and that's willing to tour and really enjoys touring," says Matthews of one factor that will come into play in assessing other potential ATO signings. "That's certainly something we've been willing to do, and something we just love to do."

Joe Kvidera, GM of Tower Records in Chicago, says the DMB catalog gets a boost whenever the band comes to the market. Last year, DMB drew nearly 70,000 to two shows at Alpine Valley Music Theatre near Chicago.

"He has such a huge fan base that we don't see a big spike in sales [of new product] when he plays a show here," notes Kvidera. "But what we do see is a lot of the older stuff going."

QUICK BUILD ON A SOLID BASE

For an act built in the "traditional" sense of relentless touring, the progression of DMB has occurred relatively quickly. The band formed in 1991 in Charlottesville and embarked on its first national tour in the fall of 1994, just prior to the release of its first RCA album in September of that year.

Last year, DMB grossed about \$48 million from touring and sold out 57

RCA Aims To Reap The Retail Dividends

NASHVILLE—RCA has every intention of capitalizing on the power of a Dave Matthews Band (DMB) tour when it releases the act's new album, tentatively slated to launch in tandem with DMB's forthcoming trek.

"The band will probably be playing in front of a million-plus people this summer, so we have an opportunity to really get in and intensify the marketing toward that audience," says Hugh Surratt, senior VP of artist development/creative services for RCA.

"Every time the band tours we see sales spike in every market. The thing about DMB is you have a huge core fan base that will pick up every new

release the minute it hits the street," he adds. "But with the expanding awareness of the band through multi-format airplay, TV, and video, the fan base has grown beyond that core. So the challenge with a summer tour is to alert the core fan base to new product and capitalize on the new people and make them aware of the vast DMB catalog that's out there."

Traditionally, Surratt says, DMB releases have come in the spring, allowing the label to target the band's huge fan base at colleges and universities. A summer release poses different challenges.

"We'll have to focus in areas that reach that same audience but expand beyond targeting

colleges," says Surratt. "We will have a more specific marketing plan surrounding these tour dates, market by market."

Plans call for the creation of DMB product centers for retail accounts featuring the band's entire catalog, including DVD and home video.

Pending the street date of the new album, it would obviously be included in these stand-alone pieces. Internet and tour venue marketing will also likely be part of the promotional push.

Surratt says a single will be issued four to six weeks ahead of the record's street date, and multiple formats will be serviced.

RAY WADDELL

of 60 dates. This year could be the band's biggest yet on the road, with its 2000 touring efforts to begin June 19 at Polaris Amphitheatre in Columbus, Ohio. Doubles at six amphitheaters will precede the first stadium date in Chicago; Polaris (June 19-20); Deer Creek Music Center in Fishers, Ind. (June 22-23); and Riverbend Music Center in Cincinnati (June 26-27). SFX Entertain-

'One of the biggest single factors in the sale of Dave Matthews records is them being out there touring'

—CORAN CAPSHAW—

ment will produce all dates.

Ben Harper and the Innocent Criminals will open the stadium dates from June 29 to July 25; additional supporting acts are being determined.

A commitment to touring was evident from the beginning for the five-piece band. "This is a great live band, and from day one we wanted to get them in front of people as much as possible," says Capshaw. "From the very beginning we took every opening role out there, and sometimes they would play two shows a day."

When Capshaw first started managing DMB, he owned two nightclubs, Trax in Charlottesville and Flood Zone in Richmond, Va. DMB had weekly dates at both venues, where the members honed their skills along with frequent stops at fraternity parties, homecoming dances, and anywhere else they could get paid. The hard work paid off, as DMB quickly built a grassroots following.

A band policy that allows taping at all shows helped fuel the fire. "The fans always traded the tapes, so for example when we

made our first run into Colorado, they knew the songs already, and the record hadn't even come out," says Capshaw. "Then in the summers we'd play the beach towns and resort towns, so when the kids went back home they would spread the word."

In fact, the band's success as a live act preceded its impact at radio and retail, rather than the reverse. "Dave built his fan base not on commercial success or airplay, but by touring," notes SFX's Slater. "Then when he got airplay, it ballooned his base. It's a great lesson in terms of building staying power. This band has been managed brilliantly."

The Internet and direct mail helped. The band has an official fan club (the Warehouse) of more than 40,000 members, and a database of 300,000 fans that can all be E-mailed. Fan club members get first crack at tickets prior to the public sale.

Capshaw booked DMB until it signed with Monterey Peninsula Artists in 1994 with a strong regional following already in place. "This band has absolutely grown every single year since they started working," says Chip Hooper, DMB's agent at Monterey. "These guys are textbook examples of what a really great band can do with patience and hard work and intelligent decisions. There is no secret formula."

The Dave Matthews Band is Dave Matthews, guitar and vocals; Carter Beauford, drums; Stefan Lessard, bass; LeRoi Moore, saxophone, flute, and clarinet; and Boyd Tinsley, violin.

On the road, sound is by Ultra Sound of San Francisco; lighting is by Theatrical Media Services of Omaha, Neb.; transport is by Upstaging of Chicago. Tour manager is Mel Black, and production manager is Hank McHugh.

For shed dates, production moves on about seven trucks; for stadium dates, production requires about 30 trucks, including up to 15 for staging. Two complete production units hopscotch for stadium dates.

BIG PARTY

Stadium shows were once fairly commonplace. In fact, in 1994, stadium tours by Pink Floyd, the Rolling Stones, the Eagles, Billy Joel/Elton John, and the Grateful Dead helped propel the industry to one of its most successful years ever.

But since then, only the Stones and, to a lesser extent, George

'These guys are textbook examples of what a really great band can do with patience and hard work and intelligent decisions'

—CHIP HOOPER—

Strait with his country music festival tour have been able to sustain full-blown stadium tours. That DMB is making noise on the stadium front is good news indeed for an industry starved for the next stadium-level megaband.

Last year DMB played Philadelphia Veterans Stadium; Giants Stadium in East Rutherford, N.J. (two sellouts, \$3.7 million); Mile High Stadium in Denver (one sellout, \$1.8 million); and Foxboro (Mass.) Stadium near Boston (gross unavailable).

This year, in addition to the four stadium markets played in 1999, DMB will play stadium shows in Washington, D.C. (RFK Stadium, July 19); Pittsburgh (Three Rivers, July 3); Chicago (Soldier Field, June 29); Detroit (Comerica Park, July 5), and Buffalo, N.Y. (Rich Stadium, July 21). Repeats are Foxboro (July 8), Giants Stadium (July 11), Philadelphia Veterans (July 15), and Mile High in Denver (July 25). Shows are likely to be added in many of these markets (Billboard Bulletin, March 8).

"Quite simply we pick the markets they're the biggest in, where they have stadiums and dates available," says Hooper. "We wouldn't pick a market where we didn't think we could sell the tickets."

One can reasonably assume that in the future DMB will expand its stadium-level appeal to the West Coast and Southeast, where it can already do multiples at sheds.

The strategy for playing stadiums is actually simple, Capshaw says. "It's just a matter of supply and demand," he says. "In some markets, the only way to accommodate demand is to play stadiums. In some markets we've played multiples in sheds where we probably could play stadiums, but we're just taking it one step at a time."

Development has been on a market-to-market basis, Capshaw adds. "The band took a little longer on the West Coast to catch up to what they were doing on the East Coast and in the Midwest, but now it's pretty balanced," he says.

As venue size increased, the goal was to not sacrifice production integrity to venue size. "We pay careful attention to the production and feel of the show," says Capshaw. "We want to make the stadium as intimate as possible, with good sound to the upper levels, and we've managed to do that."

Ticket prices have been a factor in the band's development. Last year, even with Santana on the bill at the stadiums, tickets were \$35.50. The ticket range this summer is \$30-\$45.

"We go up a little bit each year [on ticket prices], but we still think it's a fair price," says Capshaw. He adds that the involvement of SFX, a company that has taken heat for its role in the increase of ticket prices, had no impact on DMB's pricing. "We decide our ticket prices," he says.

So why go with SFX for the whole tour? "We've got a good relationship with them, and we like working with Mitch Slater," says Capshaw. "We play a lot of SFX venues, but we play House of Blues venues, too. Going with SFX simplifies things a lot for us, and again, they control the majority of venues we want to play."

Those venues are mostly outdoor amphitheaters, and indeed DMB is a band that was built in the sheds, beginning with two stints on the H.O.R.D.E. Festival in the mid-'90s.

"They are an outdoor band," says Capshaw. "People enjoy outdoor concerts, and we enjoy outdoor concerts. I think you have to say that amphitheaters—nice amphitheaters—have enhanced ticket sales in general."

Hooper was quick to point out that DMB is not an exclusively outdoor act. "We've booked a hell of a lot of arenas for this band," he says. "But they love to play outdoors, and we're well aware of the fact that people love to see them outdoors, and that goes into the decision-making process."

RETAILERS ADAPT TO LATIN EXPLOSION

(Continued from page 1)

that is expected to keep on growing.

Mainstream music retail chains such as Warehouse and the Musicland Group's Sam Goody stores are increasing their commitment to the Latin music market either by opening new stores with a predominantly Latin-oriented inventory or by expanding the amount of floor space and in-store ad space devoted to Latin music in existing outlets.

Meanwhile, Latin specialty webs such as the 30-store Ritmo Latino chain are taking advantage of the surge by expanding the number of stores they have in key urban markets.

However, some industry observers are concerned that the music is not being marketed as well as it could be in

many mainstream retail outlets, where lack of signage or bad placement of product could hamper consumers' efforts to discover titles by Latino acts.

The crossover success in sales and on the charts of Martin, Anthony, Santana, and others has helped focus mainstream attention on Latino artists in general—both the top pop stars and the traditional acts like Buena Vista Social Club, Los Super Seven, and Vicente Fernandez.

"This new wave of interest has everyone keen to find new opportunities to get this music where the buyers can find it, whether it is the storefronts or the listening stations," says David Massry, president of the Ritmo

'This new wave of interest has everyone keen to find new opportunities to get this music where the buyers can find it'

- DAVID MASSRY -

Latino retail chain. "For Latino retailers like us, we are simply pursuing the market more aggressively with more marketing and advertising."

According to Massry, the Latino music explosion is unfolding at two distinct levels. "First, it is the Latino demographics. It is growing a lot," he says. "The second is in the crossover, where more non-Latinos are buying more Latin music than ever before."

J.C. Gonzales, national buyer with Musicland Group Inc., agreed, noting he believes that of the 30% total Latin music sales growth reported by the Recording Industry Assn. of America (RIAA), "about 10%" is coming from sales of such groups as Buena Vista Social Club or Los Super Seven. "Suddenly, Latin music has become very uppie, trendy, and hip."

During the National Assn. of Recording Merchandisers (NARM) Convention, held here Feb. 27-March 1, the RIAA presented data showing that sales of Latin music have grown 10% from \$570 million in 1998 to \$626 million last year (Billboard, March 11). The study was presented during a panel titled "The Latin Music Explosion."

"In the three years since the RIAA began collecting Latin music shipment data, the dollar value of those shipments has grown nearly 30%," said Ricardo Dopico, RIAA director of Latin music, during the NARM panel. "This is extraordinary market expansion when compared to the overall industry."

The report detailed a variety of demographic trends, listening interests, and economic developments (Billboard, Dec. 11, 1999). Dopico noted that "Hispanics are the youngest and fastest-growing minority in the United States, and that points to incredible opportunities for this genre."

Since 1998, Warehouse Entertainment has been expanding its Latin sections in existing outlets with the "Tu Musica" store-within-a-store concept (Billboard, April 25, 1998). That year, the company also opened nine stand-alone Tu Musica stores in California, and plans to open more outlets, according to Nick Alvarez, president of Warehouse's Tu Musica division.

"We're researching to figure out where we want to open those Tu Musica outlets," says Alvarez. "We're focusing on our core stores in Texas," where the chain has about 100 outlets.

Alvarez says that the hit product with big releases has been good for the chain. "Unquestionably, the Ricky Martins of the world are very good [for sales]. When you get to the deeper catalog, we're going to be taking a more cautious approach. Our customer is very much a second- and third-generation customer that doesn't necessarily buy the deep catalog. We're focus-

ing on trying to promote the Latin genre to the mainstream customers."

Alvarez notes that the record labels "are doing an excellent job taking advantage of the crossover potential of a Marc Anthony singing in English, of an Enrique Iglesias singing in English, and that is one of the best ways to increase the genre. But the main difficulty for the labels is when a Latin music [artist] crosses over; that they don't upset the existing Latin music customer base who think they might not be focusing on them anymore. We try to make a decision on what the best music is out there, what's hot, and offer that music to our customers. The content is still the most important thing."

Many mainstream retail chains have made adjustments in staffing, advertising, or merchandising space to accommodate the Latino trend.

Sam Goody stores are giving more space to their Latino sections. For example, the Sam Goody store here has dedicated 3,200 of its 21,000 square feet to its new "Latino Room."

"We have listening stations, a new sound system, and more catalogs," says store manager Steve Montalvo. "We play Latin music all day in there. We want to be the best place to get Spanish or Latin music in the city."

But of primary concern is the proper merchandising and marketing of Latino music at mainstream retail, says Bob Navarrete, director of national sales for BMG U.S. Latin. "I have been in stores where the community is heavily Hispanic, but you cannot find any signage that points to

the Latino section," Navarrete says. "The [record] labels and the [retail] stores have to do a better job of working together."

Signage is a critical concern for Randi Mayrent, merchandise manager for Borders Group Inc. "When we opened our first store in Puerto Rico, we developed a full line of bilingual signage, which we are going to start bringing into our stores in all our markets where it makes sense," she says.

Sam Goody has also increased budgets for signage, says Montalvo. "We needed bigger and better signs, and we've got more posters of Shakira, Maná, Ricky Martin, Enrique Iglesias up all over. We want to create as much awareness of this genre as possible."

Equally as important in tapping into the growing market is the right staffing, says Mayrent. "A priority for us is developing a knowledgeable staff that is indicative of the demographics around every store," she says. "Each of our stores also has a community relations person whose job is to schedule events that directly speak to the surrounding community."

Ritmo Latino is also expanding into Texas and other urban centers with heavy Latino concentrations. The chain, which has stores in California, Chicago, New York, and New Jersey, opened one store in Houston last December and plans to open two more there in April.

"Texas is a good market for us, demographically. Everything makes sense for our stores there," Massry says. "Florida is also in our plans."



by Silvio Pietroluongo

SAY IT LOUD AND PROUD: *Destiny's Child* reaches the top of The Billboard Hot 100 for a second time in its career with "Say My Name" (Columbia). "Name" scans 134,500 units in its first week of release, moving from No. 14 to the top of the chart. This is the highest sales total since *Mariah Carey Featuring Jay-Z* moved 157,000 units of "Heartbreaker" (Columbia) in the Oct. 16, 1999, issue.

Destiny's Child's jump to No. 1 pushes the top three songs from last issue down one slot, although they are gaining in points and maintain their bullets. *Lonestar's* "Amazed" (BNA) becomes the first No. 1 song to abdicate that position while still holding its bullet since "Bills, Bills, Bills" by, yes, *Destiny's Child* fell 1-2 in the July 24, 1999, issue.

"Maria Maria" by *Santana Featuring The Product G&B* (Arista) falls 2-3, while earning Greatest Gainer/Airplay honors for a second consecutive week, with an audience increase of 10.5 million listeners. *Faith Hill* also posts a strong gain in airplay (7 million listeners) with "Breathe" (Warner Bros. Nashville), which drops 3-4.

DIXIE LAND: The Hot Shot Debut on the Hot 100, at No. 40, belongs to the rambunctious Texas trio *Dixie Chicks* with "Goodbye Earl" (Monument). Perfectly timed to coincide with the video premiere and live performance of the track on the Grammy Awards telecast, "Earl" scans 34,500 units in its initial week at retail and debuts at No. 14 on the Hot 100 Singles Sales chart.

"Earl" is also making a strong move at country radio after spending months on the chart as an album cut. "Earl" moves 40-32 on Hot Country Singles & Tracks and is the No. 1 Greatest Gainer and No. 2 Most New Stations title in Billboard sister publication Country Airplay Monitor. The video for "Earl" features TV stars *Dennis Franz* ("NYPD Blue") as the ill-fated Earl, with *Lauren Holly* ("Chicago Hope") and *Jane Krakowski* ("Ally McBeal") as the scheming friends.

WELCOME BACK: *Toni Braxton* returns to the Hot 100 after an almost-three-year absence with "He Wasn't Man Enough" (LaFace/Arista). Braxton's last title on the Hot 100 was the double-sided "I Don't Want To"/"I Love Me Some Him," which peaked at No. 19 in May 1997. "Man" is from Braxton's forthcoming album, "The Heat," which is scheduled for release in April... Three years away from the Hot 100 doesn't seem like much when compared with *Kenny Rogers'* 15 years between charted songs. Last issue Rogers, joined by *Alison Krauss* and *Billy Dean*, debuted with "Buy Me A Rose" (Dreamcatcher)—Rogers' first appearance on the Hot 100 since he peaked at No. 72 in the Dec. 28, 1985, issue with his No. 1 country song "Morning Desire" (RCA). "Rose" matches the peak of "Desire" this issue, climbing 79-72.

DOUBLE AALIYAH: *Aaliyah* has two tracks from the soundtrack to her motion picture debut, "Romeo Must Die," on the Hot 100, as "Try Again" (Blackground/Virgin) debuts at No. 59, while "I Don't Wanna" (Blackground/Priority) falls to No. 38 from its peak position of No. 35. "Romeo," which co-stars *Jet-Li*, opens March 22, while the soundtrack hits stores March 28. Aside from the two currently charting titles, *Aaliyah* has two other tracks on the album. If you think you heard "Wanna" featured in another movie, you are not mistaken: The song is also on the soundtrack to *Ice Cube's* flick "Next Friday" (Priority).

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top20chart

LW	TW	Artist	Title
6	1	Sine Trik	Disco Flavour
1	2	Red	On & On
NEW	3	Kry	Out Of My Shell
NEW	4	AKA	Do You Feel Alright
19	5	Kai Motta	Picture That
3	6	Da-Essence	Now Till Infinity
7	7	One Lady Owner	Radarscope
2	8	R.S.L.	The Magic of Spain
4	9	Response Audio	Sequence 23 (Paul Edge Mix)
5	10	Elks Skiffle Group	Beep Beep Cyberbaby
10	11	Kaja Wunder	Pure
17	12	Quilter	Loosen Up
13	13	Hydro	Sinking
NEW	14	London Mozart Players	Schubert Octet in F (Movement 3)
11	15	Heave	Charlie Brown
NEW	16	13th Tribe aka Ground Control	Darkness Visible
9	17	Gayle Day	Make Your Own bed
NEW	18	Danny J Lewis	Show Me
NEW	19	Silverman	I Get Nervous
12	20	Ki-Aura	Always There

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332

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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®**

MARCH 18, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	38	SANTANA ◆ ¹⁰ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
▶ Hot Shot Debut ▶						
2	NEW	1	1	BONE THUGS-N-HARMONY RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
3	NEW	1	1	THE SMASHING PUMPKINS VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
4	2	2	16	DR. DRE ▲ ⁴ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
5	NEW	1	1	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMGM (11.98/17.98)	THE TRUTH	5
6	NEW	1	1	STEELY DAN GIANT 24719/WARNER BROS. (11.98/17.98)	TWO AGAINST NATURE	6
7	NEW	1	1	AC/DC EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
8	6	11	32	MACY GRAY ▲ EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	6
▶ Greatest Gainer ▶						
9	12	9	14	SISQO ▲ ² DRAGON/DEF SOUL 546816*/DJMGM (11.98/17.98)	UNLEASH THE DRAGON	9
10	4	7	62	KID ROCK ▲ ⁷ LAVA/ATLANTIC 83119*/AG (10.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
11	3	5	28	CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
12	8	13	27	DIXIE CHICKS ▲ ⁴ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
13	10	8	11	DMX ▲ ² RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
14	5	4	14	EIFFEL 65 ▲ ² REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	4
15	7	3	16	CELINE DION ▲ ⁵ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
16	13	14	32	DESTINY'S CHILD ▲ ² COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
17	11	10	42	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
18	9	15	4	VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
19	NEW	1	1	BLOODHOUND GANG REPUBLIC/GEFFEN 490455/INTERSCOPE (11.98/17.98)	HOORAY FOR BOOBIES	19
20	14	6	6	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
21	19	17	23	CREED ▲ ³ WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
22	16	19	17	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
23	15	12	13	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	4
24	NEW	1	1	OASIS CREATION 63586/EPIC (11.98 EQ/17.98)	STANDING ON THE SHOULDER OF GIANTS	24
25	18	28	23	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
26	17	20	60	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
27	20	22	122	SHANIA TWAIN ◆ ¹⁶ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
28	23	31	39	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
29	21	23	10	JAY-Z ▲ ¹ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
30	22	21	5	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
31	26	25	7	JAGGED EDGE SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
32	25	27	37	LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
33	24	24	17	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
34	34	—	2	SOUNDTRACK MAVERICK 47595/WARNER BROS. (11.98/18.98)	THE NEXT BEST THING	34
▶ PACESETTER ▶						
35	71	—	2	SOUNDTRACK TVT SOUNDTRAX 6800*/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE	35
36	30	47	17	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
37	40	32	40	LONESTAR ▲ ² BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
38	59	55	4	DRAMA TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	38
39	27	29	28	LOU BEGA ▲ ³ RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
40	35	36	40	BLINK-182 ▲ ³ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
41	32	35	6	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5
42	29	82	23	STING A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
43	42	37	16	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
44	39	43	25	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
45	33	30	24	BRIAN MCKNIGHT ▲ ² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
46	41	42	70	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
47	31	38	13	MANDY MOORE ● 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	31
48	28	26	3	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
49	36	33	3	TRACY CHAPMAN ELEKTRA 62478/EEG (11.98/17.98)	TELLING STORIES	33
50	38	34	12	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
51	47	50	29	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
52	48	61	110	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	37	18	4	GHOSTFACE KILLAH WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
54	62	67	9	VERTICAL HORIZON ● RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	54
55	45	51	43	RICKY MARTIN ▲ ² C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
56	57	52	15	THIRD EYE BLIND ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
57	60	48	5	TINA TURNER ● VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
58	49	46	40	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
59	44	39	11	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6
60	55	56	61	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
61	50	45	15	METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
62	51	60	54	EMINEM ▲ ³ WEA/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
63	52	49	12	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
64	58	41	44	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
65	43	16	3	THE CURE FICTION/ELEKTRA 62236*/EEG (11.98/17.98)	BLOODFLOWERS	16
66	46	40	6	SOUNDTRACK ● WIND-UP 13056 (11.98/17.98)	SCREAM 3 THE ALBUM	32
67	65	54	23	ANGIE STONE ● ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	46
68	53	88	54	TLC ▲ ⁵ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
69	54	44	18	MARIAH CAREY ▲ ³ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
70	66	71	30	MOBY ● V2 27049* (16.98 CD) HS	PLAY	66
71	NEW	1	1	J-SHIN SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL MY LIFE	71
72	61	57	15	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
73	64	62	16	WILL SMITH ▲ ² COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
74	63	53	39	SMASH MOUTH ▲ ³ INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
75	NEW	1	1	LOS TEMERARIOS FONOVISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE	75
76	70	77	34	SLIPKNOT ● I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT	70
77	NEW	1	1	JENNIFER KNAPP GOTEE 72816 (15.98 CD)	LAY IT DOWN	77
78	56	114	25	DIANA KRALL ● VERVE 050304/VG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	56
79	67	63	40	BLAQUE ● TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
80	74	69	40	JENNIFER LOPEZ ▲ ² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
81	85	95	17	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	16
82	75	70	43	SHEDAISSY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
83	80	81	32	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
84	73	64	15	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
▶ HEATSEEKER IMPACT ▶						
85	103	120	3	SONIQUE FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) HS	HEAR MY CRY	85
86	69	58	6	GUY MCA 112054 (11.98/17.98)	III	13
87	68	87	68	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
88	76	66	7	ENIGMA VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33
89	78	59	8	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
▶ HEATSEEKER IMPACT ▶						
90	102	141	4	3 DOORS DOWN REPUBLIC 153920/UNIVERSAL (8.98/12.98) HS	THE BETTER LIFE	90
91	77	65	13	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
92	81	76	102	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/17.98)	'N SYNC	2
93	72	68	9	SOUNDTRACK COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
94	98	110	9	P.O.D. ATLANTIC 83216/AG (7.98/11.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	94
95	NEW	1	1	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95
96	83	73	18	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
97	93	86	16	BOB MARLEY TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98)	CHANT DOWN BABYLON	60
▶ HEATSEEKER IMPACT ▶						
98	106	130	8	KITTIE NG 751002/ARTEMIS (13.98 CD) HS	SPIT	98
99	122	100	21	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
100	84	85	23	METHOD MAN/REDMAN ▲ DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	3
101	111	126	15	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
102	86	80	18	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
103	82	147	18	SANTANA ● LEGACY/COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	82
104	87	91	14	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	83
105	112	121	14	INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
106	101	90	28	FILTER ● REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	97	106	38	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
108	104	115	95	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
109	114	111	103	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
110	118	104	19	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
111	121	127	21	DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
112	90	75	6	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
113	95	84	28	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
114	108	99	19	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
115	100	74	17	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
116	117	103	17	MONTELL JORDAN ● DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	32
117	NEW ▶		1	VARIOUS ARTISTS WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	117
118	129	128	9	TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	118
119	89	97	33	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
120	123	116	21	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
121	94	83	14	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
122	91	96	49	ANDREA BOCELLI ▲ ² POLYDOR 547222 (12.98/18.98)	SOGNO	4
123	88	72	9	SOUNDTRACK REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58
124	NEW ▶		1	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98) [CS]	MTV UNPLUGGED	124
125	131	138	32	STAIN D ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) [CS]	DYSFUNCTION	74
126	79	171	3	STEPS JIVE 41688 (10.98/16.98) [CS]	STEP ONE	79
127	NEW ▶		1	THE CHIEFTAINS RCA VICTOR 63637 (10.98/16.98)	WATER FROM THE WELL	127
128	107	92	18	COUNTING CROWS ▲ DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
129	113	79	3	AMEL LARRIEUX 550 MUSIC 64741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	79
130	110	102	18	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
131	119	94	4	VARIOUS ARTISTS EM/WOR 43149/VERITY (17.98/19.98)	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	93
132	124	133	18	JIM JOHNSTON ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
133	99	89	51	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
134	109	107	14	VARIOUS ARTISTS UTV/DEF JAM 545440/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
135	115	135	69	CHER ▲ ⁴ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
136	136	122	24	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
137	96	162	3	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98) [CS]	LET'S ROLL	96
138	120	112	25	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
139	133	119	53	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
140	126	109	60	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/18.98)	14:59	17
141	125	93	5	WYNONNA CURB 541067/MERCURY (NASHVILLE) (10.98/17.98)	NEW DAY DAWNING	40
142	137	132	51	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
143	154	157	51	LIT ▲ RCA 67775 (10.98/16.98) [CS]	A PLACE IN THE SUN	31
144	149	156	28	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) [CS]	WISCONSIN DEATH TRIP	107
145	161	—	2	VARIOUS ARTISTS RAZOR & TIE 89027 (11.98/15.98)	MONSTERS OF ROCK VOLUME 2	145
146	NEW ▶		1	BEELOW BALLUN/PRIVATE 1 417105/UNIVERSAL (10.98/16.98) [CS]	BALLAHOLIC	146
147	128	105	71	98 DEGREES ▲ ⁴ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
148	127	125	17	FIONA APPLE ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
149	105	78	5	SOUNDTRACK LONDON 31079/SIRE (11.98/17.98)	THE BEACH	78
150	159	180	8	YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	92
151	135	123	11	GOODIE MOB. ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	48
152	167	152	13	METHODS OF MAYHEM ● MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
153	155	140	36	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac + Outlawz 59
 2Pac 184
 3 Doors Down 90
 98 Degrees 147
 AC/DC 7
 Christina Aguilera 11
 Air 161
 Marc Anthony 25, 169
 Fiona Apple 148
 Backstreet Boys 17
 The Beach Boys 95, 192
 Beastie Boys 166
 Beck 154
 Beelow 146
 Lou Bega 39
 Eric Benet 200
 Clint Black 195
 Blaque 79
 Mary J. Blige 51
 Blink-182 40
 Bloodhound Gang 19
 Andrea Bocelli 115, 122
 Bone Thugs-N-Harmony 2
 Bush 114
 Mariah Carey 69
 Tracy Chapman 49
 Cher 135
 Kenny Chesney 139
 The Chieftains 127
 Charlotte Church 133, 162
 Eric Clapton 173
 Phil Collins 179
 Counting Crows 128
 Creed 21
 The Cure 65
 D'Angelo 20
 Destiny's Child 16
 Celine Dion 15
 D.I.T.C. 174
 Dixie Chicks 12, 52
 DMX 13, 170
 Drama 38
 Dr. Dre 4
 Kevon Edmonds 178
 Eiffel 65 14
 Missy "Misdemeanor" Elliott 168
 Eminem 62
 Enigma 88
 EVE 44
 Fitter 106
 Foo Fighters 130
 Funkmaster Flex & Big Kap 160
 Ghostface Killah 53
 Ginuwine 142
 Godsmack 60
 Goodie Mob 151
 Goo Goo Dolls 164
 Macy Gray 8
 Guy 85
 Faith Hill 22, 182
 Lauryn Hill 196
 Dave Hollister 120
 Hot Boys 83
 Whitney Houston 87
 Ideal 186
 Enrique Iglesias 84
 Incubus 105
 Alan Jackson 110
 Jagged Edge 31
 Jay-Z 29
 Jim Johnston 132
 Donell Jones 111
 Montell Jordan 116
 J-Shin 71
 Juvenile 46, 63
 Toby Keith 118
 Kid Rock 10
 Kittie 98
 Jennifer Knapp 77
 Korn 43, 194
 Diana Krall 78
 Lenny Kravitz 108
 Rollins Band 180
 Amel Larrieux 129
 Tracy Lawrence 189
 Led Zeppelin 165
 LFO 113
 Lil' Troy 172
 Lil' Wayne 102
 Limp Bizkit 32
 Lit 143
 Live 158
 Lonestar 37
 Jennifer Lopez 80
 The Lox 41
 Lynyrd Skynyrd 188
 Bob Marley 97
 Ricky Martin 55
 Dave Matthews Band 175
 Martina McBride 138
 Audra McDonald 197

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	150	148	15	BECK ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
155	198	—	2	SOUNDTRACK SONY MUSIC SOUNDTRAX/COLUMBIA 63849/CRG (11.98 EQ/17.98)	WONDER BOYS	155
156	134	113	19	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
157	NEW ▶		1	SELENA Q RECORDS 23332/EMI LATIN (11.98/17.98)	ALL MY HITS — TODOS MIS EXITOS VOL. 2	157
158	143	134	22	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
159	170	164	38	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
160	132	124	13	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	35
161	NEW ▶		1	AIR ASTRALWERKS 48848*/CAROLINE (16.98 CD) [CS]	THE VIRGIN SUICIDES (ORIGINAL SCORE)	161
162	116	108	16	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
163	147	154	21	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) [CS]	SYSTEM OF A DOWN	125
164	139	139	76	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
165	148	145	15	LED ZEPPELIN ● ATLANTIC 83265/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
166	140	129	15	BEASTIE BOYS ▲ ² GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
167	146	136	17	SOUNDTRACK ▲ ² ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
168	156	155	36	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
169	152	151	15	MARC ANTHONY SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	151
170	165	178	92	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
171	185	—	2	VARIOUS ARTISTS RAZOR & TIE 89026 (11.98/15.98)	MONSTER '80S	171
172	160	158	47	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) [CS]	SITTIN' FAT DOWN SOUTH	20
173	158	149	21	ERIC CLAPTON ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
174	141	—	2	D.I.T.C. TOMMY BOY 1304* (11.98/18.98) [CS]	D.I.T.C.	141
175	162	142	15	DAVE MATTHEWS BAND ▲ ² BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
176	142	117	5	YOUNG BLEED PRIORITY 50018* (10.98/16.98)	MY OWN	61
177	145	137	28	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
178	168	150	17	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
179	163	159	73	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
180	NEW ▶		1	ROLLINS BAND DREAMWORKS 450216/INTERSCOPE (10.98/16.98)	GET SOME — GO AGAIN	180
181	151	—	2	VARIOUS ARTISTS GRAMMY 67944/RCA (11.98/17.98)	GRAMMY RAP NOMINEES 2000	151
182	157	187	97	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
183	166	161	25	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
184	174	176	61	2PAC ▲ ³ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
185	144	101	3	THE WHO MCA 111960 (11.98/17.98)	BBC SESSIONS	101
186	169	146	21	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) [CS]	IDEAL	97
187	153	131	9	SOUNDTRACK WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	28
188	187	193	22	LYNYRD SKYNYRD MCA 111941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
189	171	144	5	TRACY LAWRENCE ATLANTIC (NASHVILLE) 83269/AG (10.98/16.98)	LESSONS LEARNED	69
190	NEW ▶		1	SOUNDTRACK PRIORITY 50118* (11.98/17.98)	3 STRIKES	190
191	138	—	2	YO LA TENGO MATADOR 0371* (16.98 CD) [CS]	AND THEN NOTHING TURNED ITSELF INSIDE-OUT	138
192	NEW ▶		1	THE BEACH BOYS CAPITOL 20238 (10.98/16.98)	THE GREATEST HITS VOLUME 2: 20 MORE GOOD VIBRATIONS	192
193	180	172	49	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
194	176	184	81	KORN ▲ ³ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
195	RE-ENTRY		21	CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	75
196	178	175	80	LAURYN HILL ▲ ⁷ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
197	NEW ▶		1	AUDRA MCDONALD ATLANTIC 79580/AG (10.98/17.98) [CS]	HOW GLORY GOES	197
198	NEW ▶		1	WILLIAM ORBIT MAVERICK 47596/WARNER BROS. (17.98 CD) [CS]	PIECES IN A MODERN STYLE	198
199	181	163	19	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
200	RE-ENTRY		35	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25

Tim McGraw 64
 Brian McKnight 45
 Sarah McLachlan 107
 Jo Dee Messina 109
 Metallica 61
 Method Man/Redman 100
 Methods Of Mayhem 152
 Moby 70
 Mandy Moore 47
 NAS 101
 The Notorious B.I.G. 91
 'N Sync 92
 Oasis 24
 O'Jibay 183
 William Orbit 198
 P.O.D. 94
 Powerman 5000 119
 Q-Tip 121
 Rage Against The Machine 96
 Red Hot Chili Peppers 28
 LeAnn Rimes 156
 Kenny Rogers 136
 Rollins Band 180
 Santana 1, 103
 Savage Garden 33
 Selena 157
 Shakira 124
 SheDaisy 82
 Beanie Sigel 5
 Jessica Simpson 72
 Siso 9
 Slipknot 76
 Smash Mouth 74
 The Smashing Pumpkins 3
 Will Smith 73
 Snoop Dogg & Tha Eastsidaz 30
 Sonique 85
 SOUNDTRACK
 2Gether: Music From The MTV
 Original TV Movie 35
 3 Strikes 190
 Any Given Sunday 187
 The Beach 149
 The Best Man 99
 Magnolia 123
 The Matrix 193
 The Next Best Thing 34
 Next Friday 50
 Pokemon: The First Movie 167
 Runaway Bride 177
 Scream 3 The Album 66
 The Sopranos 93
 Tarzan 58
 Wonder Boys 155
 The Wood 81
 Britney Spears 26
 Staind 125
 Static-X 144
 Steely Dan 6
 Steps 126
 Sting 42
 Angie Stone 67
 Stroke 9 104
 Sugar Ray 140
 System Of A Down 163
 Los Temerarios 75
 Third Eye Blind 56
 TLC 68
 Trick Daddy 48
 Tina Turner 57
 Shania Twain 27
 VARIOUS ARTISTS
 Grammy Nominees 2000 18
 Grammy Rap Nominees 2000 181
 Monster '80s 171
 Monster Ballads 153
 Monsters Of Rock Volume 2 145
 Now 3 23
 Radio Disney Jams Vol. 2 117
 The Source Presents Hip-Hop Hits — Volume 3 134
 Three 6 Mafia Presents Hypnotize Camp Posse 112
 Totally Hits 36
 WoW Gospel 2000 — The Year's 30 Top Gospel Artists And Songs 199
 WoW Worship: Today's 30 Most Powerful Worship Songs 159
 WoW-2000: The Year's 30 Top Christian Artists And Songs 199
 Vertical Horizon 54
 The Who 185
 Mark Willis 89
 Wynonna 141
 Yo La Tengo 191
 Young Bleed 176
 Youngbloodz 150
 Youngstown 137

newsline...

FORMER POLYGRAM president Alain Levy is to join London-based online music retailer Boxman as a nonexecutive director. His role will include assisting Boxman with a possible initial public offering in the first half of this year and expanding the retailer in Europe. He will work closely with Boxman CEO Tony Salter (formerly president of EMI Eastern Europe). The appointment marks Levy's first major music-related move since leaving PolyGram in June 1998—with a \$10 million-\$15 million settlement—in the wake of the merger with Universal Music. Following his departure, Levy set up London-based company Ilchester Investments, where he made investments in Boxman and developed a number of Internet businesses, including Worldgrid Solutions, the new company of former PolyGram senior VP David Munns. Levy is expected to continue to operate Ilchester. Boxman, which has more than 600,000 customers, operates affiliates in Sweden, Denmark, Norway, Finland, France, the U.K., Germany, and the Netherlands. It expects to open in Italy in the second quarter and Spain in the third. Salter also has long-term plans to launch in the U.S. and Guatemala.

**BOX
MAN**

KAI LOFTHUS

U.K. COMPANY the Sanctuary Group plc is expected to buy U.S.-based CMC International Records Inc. from its current owners, Tom Lipsky and BMG Entertainment, for 4.4 million pounds (\$6.8 million). The money will be raised via a share issue on the London Stock Exchange. Sanctuary plans to install Lipsky as president of its subsidiary Sanctuary Records, North America; however, it is understood that CMC will continue to trade under that name. Sanctuary chief executive Andy Taylor says the acquisition gives the group "a firm presence in what is still the largest single market in the world" and will strengthen its catalog business worldwide. CMC's roster includes Lynyrd Skynyrd, Blue Oyster Cult, Motorhead, George Thorogood & the Destroyers, and Little Feat.

BMG executives decline to comment, but one executive familiar with the deal stresses that it is not yet complete.

Acknowledging that the deal is in the final stages, Lipsky says when it is complete, it will strengthen CMC's worldwide business, which up to now was mainly based on licensing deals.

In the U.S., the label is distributed by co-owner BMG. Lipsky says, "We are extending our distribution relationship with BMG for a longer period and with deeper involvement in marketing than we have enjoyed in the past."

SAM ANDREWS, ED CHRISTMAN

HASTINGS ENTERTAINMENT has announced that, due to an accounting error concerning cost of goods, the company will have to restate its earnings possibly as far back as the last five years, which could result in a \$23 million-\$27 million pre-tax, non-cash charge for that period. In addition, the company expects to take a \$6 million pre-tax charge in the fourth quarter for closing five stores and a \$3.5 million write-down of inventory. Of the \$9.5 million fourth-quarter charges, \$5.8 million is non-cash, according to the company. The company added that it believes the adjustment and charges will not cause it to be out of compliance with financial covenants in its \$60 million unsecured revolving credit facility. However, the company would not be in compliance with the covenants of its \$20 million senior notes, which are held by Metropolitan Life. A company release says the note holder granted the company a waiver for the fiscal fourth quarter, which ended Jan. 31, and is engaged in discussions to amend certain provisions of the debentures.

ED CHRISTMAN

K-TEL INTERNATIONAL has named Ken Onstad president, replacing Lawrence Kieves, who has exited but remains a member of the board of directors. Onstad, a 26-year veteran of Musicland Stores Corp., last served as VP of strategic planning and was previously managing director/president of the chain's U.K. operations. In his new, Minneapolis-based post, he reports to K-tel International chairman/CEO Philip Kives...

Fred Rosen, former chairman/CEO of Ticketmaster Group Inc., has been named to a similar position at a new holding company formed by Ziff-Davis Inc. The new company, which will be publicly traded, will house Ziff-Davis' events and conference businesses...

Joel Dorn has resigned from 32 Records, the jazz label he founded four years ago with attorney Robert Miller.

IRV LIGHTMAN

R&B LABEL Violator Records has switched affiliation from Def Jam to Loud Records, which is majority-owned by Sony and headed by CEO Steven Rifkind. Chris Lighty, owner of Violator with Mona Scott, is to join Loud as executive VP; Scott is likely to continue to run the label's affiliated management company, Violator/AMG. Violator has been linked with Def Jam, now part of Universal's Island/Def Jam Music Group, since the early '90s. Lighty says Def Jam will continue to market a Violator artist, Foxy Brown, adding that he will start his Loud deal with no acts from the Def Jam association. However, Violator has signed a new act, Franchise, and plans a compilation album of acts represented by the management wing, which handles Busta Rhymes, Missy Elliott, Q-Tip, Noreaga, Mobb Deep, and others. Loud product is distributed on a project-by-project basis by Columbia Records or RED.

IRV LIGHTMAN

BORDERS' NEXT MOVE?

(Continued from page 6)

executive in the last 18 months (Josefowicz was hired in November as a permanent successor to Philip Pfeffer, who left in April 1999, after lasting only five months on the job) but its second Internet chief. Tamara Heim was named president of Borders.com in January and handed an expanded role to integrate online and brick-and-mortar operations.

The company, which historically has been loath to pump too much money into the Internet and has lagged Amazon and Barnes & Noble's online store, is now trying to increase its Web presence and related offerings.

Borders overhauled its site in February, upgrading its search engine and checkout process and increasing editorial content. On the music side, it also just inked a nonexclusive deal with Amplified.com to provide the Borders site with digital downloads and custom CDs.

It is also installing Net-enabled in-store kiosks, called Title Sleuths, that can access a store's database to learn what titles are available and search Borders' fulfillment center, which supports online and offline stores.

But what may drive the company's

'We believe a Borders acquisition could help Internet retailers develop a click-and-mortar strategy'

- DAVID STASSER -

stock performance, at least in the short term, is takeover speculation, analysts say. Shares rose more than \$2 on the news of a possible sale, closing March 3 at \$14.94.

Don't count on Barnes & Noble gobbling up its primary brick-and-mortar rival, however, retail observers say.

David Stasser, an analyst with Salomon Smith Barney, points out that significant overlap and cultural differences most likely preclude Barnes & Noble from making a play for Borders. More intriguing as a potential suitor, he says, is a dedicated E-tailer like Amazon or Buy.com.

"We believe a Borders acquisition could help Internet retailers develop a click-and-mortar strategy," Stasser said in a recent note to investors. "Borders has underspent, relative to its peers, on developing its online brand but has spent aggressively to develop strong distribution and fulfillment capabilities—an issue many pure-play E-tailers are grappling with."

Still, Stasser argues that the probable fate of the company is a takeover by a leveraged buyout firm that could fetch Borders' stockholders as much as \$18 a share for the business.

"The most likely suitor is a financial buyer that believes that the book business is not going to disappear," he writes. "In several years, subsequent to the hype of online retailing mitigating, the public markets could review opportunities for book-sellers."

BETWEEN THE BULLETS



by Geoff Mayfield

KING OF THE WORLD: 2000 is **Carlos Santana's** year; the rest of us are just living in it. Music industry types are still in awe of the huge 166% gain that **Santana's** chart-topping "Supernatural" saw on last issue's Billboard 200. That 364,000-unit explosion was, by far, the largest awards-show spike by any album since Billboard opted for SoundScan data in May 1991. It is also one of the largest increases during that span for a non-holiday week. Meanwhile "The Best Of Santana" also remained charged, as it rose 147-82, with a 72.5% increase.

This issue, despite an inevitable post-Grammy decline of 24% and competition from a stellar slate of albums that hit stores March 7, "Supernatural" continues to rule the roost with a still-handsome 441,000 units, an extravagant total for a mature album to post during a week outside of the holiday selling season.

NEW GOODS: Familiar faces enliven The Billboard 200, with new albums accounting for half of the top 10. At No. 2, **Bone Thugs-N-Harmony's** 280,500 units would be enough to top the chart most weeks were it not for the phenomenon that is Grammy champ **Santana**. **The Smashing Pumpkins**, at No. 3, post first-week sales of 165,000 units, down from the totals that greeted their past two albums in 1998 and 1995.

Rapper **Beanie Sigel** enters at No. 5 with 155,500 units, and veteran rock band **AC/DC** locks up No. 7 with 130,500 units, but the head-turner of the bunch stands between them. **Steely Dan**, with its first studio album in 20 years, ropes the No. 6 spot with 141,000 copies, benefiting from a handsome media onslaught that included a PBS special, an article and a rosy review in Entertainment Weekly, multiple National Public Radio features, and a release-week stop on "Late Show With David Letterman." The Dan's opener far exceeds the 55,000 units that placed member **Donald Fagen's** "Kamakiriad" at No. 10 in 1993, while AC/DC's sum is actually bigger than the 113,000 copies that put its last one, 1995's "Ballbreaker," at No. 4.

GRAMMYS' GROOVE: While **Santana** is the most obvious beneficiary of Grammy exposure, other acts also rose from the award show's platform. **Dixie Chicks**, **Diana Krall**, and **Sting**, who each performed, were among the parade's leaders.

The Chicks, who played the Feb. 23 telecast's second song and won one of the on-camera trophies, saw both of their albums leap on last issue's list: "Fly," the newer one, flew 13-8 on The Billboard 200 with a 39% jump of 32,000 units, while the previous one, "Wide Open Spaces," bumped 61-48 with a 16.5% gain.

Sting, who sang and made a trip to the podium, saw sales more than double for "Brand New Day." He jumped 82-29 on last issue's list, with a 104% increase. Album-of-the-year contender Krall, who played the show and won a pre-telecast jazz award, continued the zip she has shown since nominations were trumpeted in January, advancing 114-56 with a 96% boom. An earlier Krall set, "Love Scenes," made its first-ever appearance on last issue's Top Pop Catalog Albums (No. 26) on the strength of a 36% gain.

As is usually the case with awards show spikes, the glow lasted only a week on the big chart; the two Dixie Chicks albums (No. 12 and No. 52, respectively), Sting (No. 42), and Krall (No. 78) see sales declines on the current chart, with each subsequently dropping to lower rungs. One exception is new-artist nominee **Macy Gray**, which seems appropriate anyway, since last issue's jump to No. 6 was against the grain.

Although Gray played "The Tonight Show With Jay Leno" during Grammy week, she neither sang at the awards show nor won her category and was rather awkward in her stint as a presenter. Still, she continued the momentum that began with January's nominations and rose to No. 6, a new peak, with a 33% gain (up 31,000 units). This issue, she manages yet another increase, this time an increase of 6,000 units; the only reason she falls to a lower chart rung is displacement caused by all the debuts in the top 10.

Actually, the whole new-artist field seemed askew last issue. Winner **Christina Aguilera**, who was also one of the narrators of the multi-act Latin segment, saw a 5,000-unit increase. But also-ran **Susan Tedeschi**, who had no exposure on the CBS telecast aside from her mention during the reading of the new-artist nominees but was featured in a related MTV News segment, managed an even larger gain of 7,000 units, which in her case translated to a 131% spike and a 46-7 ride on Top Pop Catalog Albums.

Other Grammy performers who bulleted on last issue's Billboard 200: **Kid Rock** (7-4, up 15%), **Marc Anthony** (28-18, up 25%), **TLC** (88-53, up 61%), **Whitney Houston** (87-68, up 28%), and **Faith Hill**, who saw two albums rise (19-16, up 5%, and 187-157, up 27%).

As powerful a vehicle as it is, the Grammy show didn't elevate every act last issue. **Will Smith** saw a post-Grammy decline in both rank and sales total (No. 64, down 2%) despite opening the telecast. And presenter **Jennifer Lopez**, whose now-you-see-it dress made her the widespread talk of the show for days in various media, proved that publicity is not always an elixir for sales, as her album slid from No. 69 to No. 74, with a 1% drop in sales, despite all the hoopla. She drops again this issue, to No. 80, with a 7% decline.

KREVIAZUK KEEPS 'MOVING'

(Continued from page 11)

duction and music to the tracks "Little Things" and "Dear Life."

Both of these extraordinary experiences, Kreviazuk says, led to an album grounded in a more personal and creative way than her 1996 Columbia Records debut, "Under These Rocks And Stones."

"I am more creatively comfortable with this album," she says. "This album is a true reflection of me. I was more comfortable saying what I wanted in the studio."

"It's an important record for us," says Will Botwin, executive VP of Columbia Records Group and GM of Columbia Records in the U.S. "Chantal is a special artist who is well on her way to becoming an artistic and commercially successful artist. She has a wonderful, expressive voice and, lyrically, she's grown in a big way with this record."

The album was produced by Jay Joyce (Patty Griffin, Tim Finn, the Wallflowers, Gillian Welch) at Phase One Recording Studios and Sony Oasis Studios in Toronto.

FOR THE RECORD

A story in the March 11 issue on the Recording Industry Assn. of America's (RIAA) year-end report for the stateside Latin music market contained several erroneous figures. Cassette shipments dropped 11% in units to 15 million, according to the report. Music video shipments dropped 14% to 123,000 units but generated a 3% increase in value to \$2 million.

"Before You" was penned days before the start of recording early last year. "We were in our third day of pre-production, and I was so bummed," she recalls. "I wrote the song during that low point. It showed me that a creative low can bring something great out of you."

TRIPLE-A 'BEFORE'

Columbia serviced American triple-A radio with "Before You" Feb. 14. A rollout at U.S. adult top 40 and modern adult will happen later in March.

"The reason we staggered the impact date between triple-A and the other formats is to let triple-A first support it and put their mark on it," says Dennis Reese, senior VP of promotion for C2 Records.

"Chantal does very well in this market," says Wendy Duff, PD of triple-A station CIDR Detroit. "We've done a lot with her, including live broadcasts, in-store performances, and had her in the studio anytime she's in town. We'll be on 'Before You' for some time. I love the way she's matured with this album."

Released Oct. 5, 1999, in Canada by Columbia, "Colour Moving And Still" ranks No. 79 on SoundScan's top 200 retail album chart for the week ending March 5.

"Before You," released in Canada Sept. 7, reached No. 5 on the Broad-

cast Data Systems (BDS)-derived pop adult chart and No. 8 on its top 40 radio chart. The follow-up, "Dear Life," released Feb. 1, is No. 34 on the BDS top 40 chart. Aided by strong support for both videos at MuchMusic and MuchMoreMusic video outlets, the album has sold 133,000 units in Canada, according to SoundScan.

"Under These Rocks And Stones," issued in August 1996 in Canada, has sold 150,000 units there, according to SoundScan. In the U.S., where it was released the following June, the album has sold 100,000 units, according to SoundScan.

COVER TIME

In setting up "Colour Moving And Still," Columbia tried to ensure that Kreviazuk would remain visible between albums. In the interim she has been featured on two top-selling soundtracks. Her rendition of the 1969 Peter, Paul & Mary No. 1 hit "Leaving On A Jet Plane" was on the 1998 "Armageddon" soundtrack, and her version of Randy Newman's "Feels Like Home" was on last year's "Songs From Dawson's Creek" TV-show soundtrack. Also, Kreviazuk's rendition of Lennon and McCartney's "In My Life" is being used as the theme to the NBC-TV series "Providence."

The three covers were featured on the first 50,000 units of the Canadian

version of the album and will be used in select U.S.-based value-added retail promotions.

"We want the people who bought her first album to be aware of the new album and to continue exposing her music to a broader audience base," says Josh Zieman, VP of product marketing for Columbia Records in the U.S. "We're going to try to let people know it is Chantal they have been hearing with those three songs, to create interest for the new album."

Due to the advance Canadian release, Columbia decided to service the album to key U.S. contacts early on. "Our field staff has had the album since October, and [U.S.] retail, since November and December," notes Audra Kahn, director of marketing for Columbia Records in the U.S. "We're doing special sales and value-added [promotions] with Borders, Virgin Megastores, and Value One Stop."

"It's one of my favorite albums of the year so far," says Andy Sibray, music buyer with the Ann Arbor, Mich.-based Borders Group chain. "I've had a copy of the Canadian version since October, and I've been waiting patiently for the U.S. release."

Kreviazuk headlined a 15-city national Canadian tour in November 1999. Much of her year will now be spent touring in the U.S. "She's a unique talent, and her live show will

win over people," says Zieman.

Kreviazuk's U.S. bookings are handled by Little Big Man Booking; in Canada she is represented by S.L. Feldman & Associates.

While the debut album's first single, "God Made Me," made little impact in the U.S., there was strong multi-format radio interest in the follow-up, "Surrounded."

Despite the lack of a full-scale breakthrough, U.S. markets then supportive of Kreviazuk were Detroit; Los Angeles; San Diego; Boston; Nashville; San Francisco; Portland, Ore.; Seattle; Atlanta; Miami; and Richmond, Va.

Following two years of touring in North America, and with one track, "Souls," the only tune written, Kreviazuk found returning to a creative mode for her sophomore album difficult. "When I came off the road I felt like a blank canvas," she says. "It was really scary."

Kreviazuk describes the writing of "Until We Die," about the loneliness of a long-distance relationship with Maida, as the opening of a floodgate.

"That song is a true reflection of my emotions," she says. "I had to write down fast because [lyrics] were coming out so quickly and I was crying. It was a wonderful experience but very emotional."

Kreviazuk not only writes about her husband, she also decided to write with him. "We held off writing together for a very long time, but it is almost impossible not to write living with someone who is so creative and opinionated," she says.

FESTIVAL ALBUMS PULLED

(Continued from page 1)

and-mortar retailers (Billboard, Nov. 13, 1999). An online-only album from Jimmy Page & the Black Crowes is currently the subject of intense dealer debate in the States (see story, page 1).

After two weeks of discussion with FMG executives, HMV began pulling stock from its 30 Australian stores March 9. HMV stores in Hong Kong, Japan, and Singapore also are removing FMG products from their shelves.

The FMG/sanity.com deal is unprecedented in the Australian marketplace. The agreement gives sani-

ty.com a three-year exclusive right to sell and distribute downloadable copies of tracks by FMG's Australian acts—an issue that has global implications for other labels contemplating exclusive deals with dotcoms.

Due to pending digital copyright legislation that is not expected to become law before July 1, when the FMG/sanity.com deal goes into effect, the acts involved in the FMG/sanity.com agreement include only acts whose recording and publishing is owned by Festival. It does not involve big sellers like Mushroom Records

artists Kylie Minogue and Jimmy Barnes, whose publishing is still owned by former Mushroom CEO Michael Gudinski.

Nevertheless, John Hazell, managing director of HMV Australia, says that at least 40 Australian acts are involved. Albums affected include those by Olivia Newton-John, hip-hop rockers Lavish, folk rocker Rebecca's Empire, and dance act Sonic Animation.

"This state of affairs is regrettable, but it will stand until FMG revokes its deal with sanity.com," says Hazell. "We don't support any label that brokers restrictive deals."

HMV has 10% of the Aussie market and claims to sell 7 million CDs a year.

Rob Appel, CEO of ChaosMusic, says his company will stop stocking FMG product beginning March 13. "The actual amount of product affected is small, but it's the principle," says Appel.

The Leading Edge chain, a collective of 220 independent operators, was expected to make a decision about whether to continue stocking FMG products on March 10, at the conclusion of a weeklong annual conference in Malaysia.



Static Cling. Industrial metal band Static-X has been touring constantly in support of its Warner Bros. debut album, "Wisconsin Death Trip." The album first hit No. 1 on the Heatseekers chart in the Nov. 13, 1999, issue. "Wisconsin Death Trip" has been holding steady on the Heatseekers chart for several months (the set is No. 7 this issue), and the album has been certified gold by the Recording Industry Assn. of America. The album's breakthrough single, "Push It," was a No. 20 hit on the Mainstream Rock Tracks chart last year; the "Push It" video was a Buzzworthy clip on MTV and received early exposure on the Box. The Los Angeles-based band recently completed the video for its next single, "I'm With Stupid." Static-X is currently on a U.S. theater tour with Powerman 5000. Dates include March 16 in New Orleans, March 20 in Denver, and March 24 in Phoenix. Pictured with their Billboard Heatseekers T-shirts, from left, are band members Koichi Fukuda, Tony Campos, Ken Jay, and Wayne Static.

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Billboard Earns NARM Honors For Third Year

At the awards banquet in San Antonio, Texas March 1 during the 42nd Annual National Association of Recording Merchandisers Convention, Billboard was the recipient—for the third year in a row—of the coveted crystal bowl trophy for Merchandiser of the Year in NARM's Medium Division of Related Services and Products.

In a personal, company-wide memo on March 3, Billboard Editor In Chief Timothy White thanked each and every member of the staffs of Billboard, Billboard Bulletin, the Airplay Monitors, and Billboard Online for the individual and team contributions that made such an important industry honor possible.

"To win this prestigious vote of appreciation and respect from our industry during its ongoing period of change and upheaval," said White, "is an important and humbling sign that our readers have uncommonly high regard for Billboard and an urgent need for the exceptional quality of work performed by its staff." White added that "NARM's voters pay us the compliment of relying upon Billboard to report on, interpret, and discern the most consequential aspects of a fast-changing landscape. All of you continue to repay that trust with your excellent efforts."

"This degree of dedication in such stressful times is also much appreciated within the Billboard Music Group. Susan Nunziata, Marilyn Gillen and Irv Lichtman and the front-line Retail/Merchants & Marketing/Financial coverage from Ed Christman, Don Jeffrey, and Brian Garrity deserve special thanks, as do section editors Larry Flick, Michael Paoletta, Gail Mitchell, Chuck Taylor, Eileen Fitzpatrick, Paul Verna, Carla Hay, and senior writer Chris Morris.

"Recognition for their solid efforts must also go," said White, "to the diligent Gene Sculatti and Dalet Brady and assistants Porter Hall and Katy Kroll. Adam White and his international staff (Thom Duffy, Tom Ferguson, Wolfgang Spahr, Steve McClure, Paul Sexton, Nigel Williamson and their excellent overseas correspondents) have all done heroic jobs. Likewise, bureau chiefs Chet Flippo, Bill Holland, John Lannert, Melinda Newman, and associate editor Deborah Evans Price, as well as regular contributor Ray Waddell—now our new Touring Reporter.

Crucial thanks go to Geoff Mayfield and his skilled chart and research team, including managers Anthony Columbo, Ricardo Companioni, Steve Graybow, Wade Jessen, Stephanie Lopez, Mark Marone, Silvio Pietroluongo, Marc Zubatkin, and managers Michael Cusson, Alex Vitoulis, and assistants Keith Caulfield, Mary DeCroce, Gordon Murray. "More thanks," said White, "to colum-

nists and regular contributors, including Catherine Applefeld Olson, Bradley Bamberger; Fred Bronson, Larry LeBlanc, Jim Bessman, Moira McCormick, Phyllis Stark, Lisa Collins, Dylan Siegler, Steve Traiman, David Nathan, Elena Oumano, Marci Kenon, Kwaku. Gratitude also to Irwin Kornfeld and Gene Smith, sales directors Pat Rod Jennings and Jodie Francisco, and staffers Evan Braunstein, Michael Lewis, Marc Lichtenstein, Andy Anderson, Diana Blackwell, Michelle Wright, Phil Hart, Hollie Adams, Evelyn Aszodi, Lorraine Stewart, Eric Vitoulis, Dave McLean, Jeff Serrette, and the overseas force of Christine Chinetti, Ian Remmer, Aki Kaneko, Linda Matich, Francois Millet, Marcia Olival, Daisy Dueret, Betty Ward. As well as the tireless marketing and licensing team of Howard Appelbaum's: Peggy Altenpohl, Amy Heller, Melissa Subatch, Corey Kronengold, and special events dynamic duo Michele Jacangelo Quigley and Phyllis Demo."

White also thanked "Jeanne Jamin and circulation's Katia Duchaine, Lori Donohue, Mike Fouratt, Ben Eva, Stephanie Beames, and Paul Bridgen, who all worked hard and well, as have Edward Skiba, Joellen Sommer, Maria Ruiz, and Shawn Norton in administration. Marie Gombert, Johnny Wallace, Terrence Sanders, Jeff Nisbet, Anthony Stallings, Marcia Repinski, Marc Giaquinto, Raymond Carlson, Lydia Mikulko, Christine Paz, Barry Bishin, Aaron Hampton, Susan Chicola, Rodger Leonard, Maria Manlicic, Len Durham, and Gene Williams have sustained our high production standards, as have Bruce Janicke and copy staff Andrew Boorstyn, Marlaina Gray and Carl Rosen, Tammy LaGore, edit assistants Rashuan Hall and Jill Pesselnick. Sylvia Sirin's dedication is likewise invaluable."

Moreover, said White, "Saving an enormously significant aspect of our cohesive operation for conspicuous summary kudos, Billboard wouldn't be where it is today without Billboard Bulletin, Billboard Online, and the Airplay Monitors in every practical and prideful sense, and Ken Schlager, Sean Ross, Jon Guynn, Michael Amicone, Carolyn Horwitz, Jonathan Cohen, John Lerner, Sam Bell, Rachel Vilson, plus Hank Spann, Lee Ann Photoglo, Jeff Somerstein, Sharon White, Johnna Johnson and the rest of their team deserve thanks.

"Lastly," concluded White, "we wish the best to loyal staffers recently leaving our ranks, like Dominic Pride and Julie Taraska. Billboard President and Publisher Howard Lander and I hope we can continue to welcome people to the Billboard organization who are as marvelous as those cited above."



Billboard International Latin Music Conference & Awards

Sheraton Biscayne Bay • Miami • April 25-27

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J.W. Marriott Hotel • Washington, D.C. • June 7-9

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A Single As British As 'American Pie'

THERE WERE 1,475,000 singles sold in the U.S. this week. Not one of them was "American Pie" by Madonna. That's not because consumers didn't want to buy the remake of the Don McLean song; it's because the song is not commercially available domestically. With airplay declining, and no sales points available to boost it up The Billboard Hot 100, the Maverick track drops from its apparent peak of No. 29 to No. 33.

It's a very different story in the U.K., where, in an active singles market, "American Pie" debuts at No. 1, giving Madonna her ninth chart-topping hit. That ties her with Abba for fourth place among acts with the most No. 1 singles. Only the Beatles and Elvis Presley (with 17 each) and Cliff Richard (with 14) have more. The only female solo artists remotely close to Madonna are Whitney Houston and Kylie Minogue, with four each.

"American Pie," Madonna's first U.K. No. 1 since "Frozen" in March 1998, is her 46th top 10 hit and her 50th top 20 hit in that country. And Madonna is the first artist to have a No. 1 hit in the U.K. with "American Pie"—McLean's original peaked at No. 2 in the first quarter of 1972.

If enough people bought "American Pie" in its first week of release in the U.K. to send it to No. 1, how might it have fared in the U.S.? How many more copies of the soundtrack to "The Next Best Thing" might have been sold if "American Pie" had been a No. 1 hit? How many kids with two or three dollars to spend on a single are not being trained to purchase records because the product they want is not available? And because they couldn't buy the song they wanted, how many found a way to download it for free?

LEADERS OF THE PACK: With the 14-1 jump of "Say My Name" (Columbia) on the Hot 100, Destiny's Child becomes the sixth girl group of the rock era to have more than one No. 1 hit. Diana Ross & the Supremes are way out in front with 12, followed by Wilson Phillips and TLC with three each. Destiny's Child joins the Bangles and the Shirelles with two apiece.

"Say My Name" is the first single to leap to No. 1 from outside the top 10 since Mariah Carey Featuring Jay-Z's "Heartbreaker" flew 16-1 in October 1999.

DO IT AGAIN: Hey, 19 years ago Steely Dan was on the Billboard album chart with "Gaucho." Now the duo is back with its first new studio album since that MCA set. "Two Against Nature" (Giant) opens at No. 6 on The Billboard 200, making it the second-highest-charting album of Steely Dan's career. Only "Aja," which peaked at No. 3 in 1977, reached a higher position.

ENDLESS HITS: The Beach Boys pull off double debuts on The Billboard 200 with two Capitol collections of greatest hits. It's the band's first appearance on the chart since "Stars And Stripes Vol. 1" peaked at No. 101 in 1996. The group's chart span expands to 37 years and four months, dating back to the debut of "Surfin' Safari" in November 1962.

12 + 13 = 676: Patsy Cline's "12 Greatest Hits" (MCA) completes its 13th year on the charts, as it holds at No. 11 on Top Country Catalog Albums in its 676th chart week.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	127,887,000	132,645,000 (UP 3.7%)
ALBUMS	113,084,000	120,868,000 (UP 6.9%)
SINGLES	14,803,000	11,777,000 (DN 20.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	94,669,000	106,400,000 (UP 12.4%)
CASSETTE	18,150,000	14,191,000 (DN 21.8%)
OTHER	265,000	277,000 (UP 4.5%)

OVERALL UNIT SALES THIS WEEK

15,971,000

LAST WEEK

15,821,000

CHANGE

UP 0.9%

THIS WEEK 1999

14,807,000

CHANGE

UP 7.9%

ALBUM SALES THIS WEEK

14,496,000

LAST WEEK

14,375,000

CHANGE

DOWN 0.8%

THIS WEEK 1999

12,921,000

CHANGE

UP 12.2%

SINGLES SALES THIS WEEK

1,475,000

LAST WEEK

1,446,000

CHANGE

UP 2.0%

THIS WEEK 1999

1,886,000

CHANGE

DOWN 21.8%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	65,531,000	67,562,000	UP 3.1%
INDEPENDENT	17,173,000	19,000,000	UP 10.6%
MASS MERCHANT	28,679,000	31,891,000	UP 11.2%
NONTRADITIONAL	1,702,000	2,415,000	UP 41.9%

ROUNDED FIGURES

FOR WEEK ENDING 3/5/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



HELTER SKELTER

Helter Skelter would like to congratulate Back Sabbath, Eminem, Metallica, Red Hot Chili Peppers & Sheryl Crow upon their fantastic success at the 2000 Grammy Awards. We also extend our congratulations to Alice in Chains, Chris Cornell, Hole, Jonny Lang, Ministry, Moby, Nine Inch Nails, Ricky Martin, Rob Zombie, Smash Mouth, Steel Pulse, Susan Tedeschi on receiving nominations this year.

EMMA BANKS

PAUL BOLTON

JEFF CRAFT

MIKE GREEK

IAN HUFFAM

JOHN JACKSON

JIM MOREWOOD

PETER NASH

IAN SALES

STEVE STRANGE

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WORLDWIDE CAREER SALES OVER 130 MILLION

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