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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 24, 2000

## Security Is The Issue For This Concert Season

BY RAY WADDELL

NASHVILLE—Major incidents at rock concerts are similar to roller coaster accidents and plane crashes in that, while they don't happen all that often, when they do, they become media events that are not soon forgotten.

VH1's popular "Rock Story" program highlights in one show the three most infamous rock tragedies ever: the violence at the Rolling Stones concert at Altamont Speedway in 1969, the deaths at a Cincinnati show by the Who a decade later, and the rioting that marred Woodstock '99 last summer. And while the first two events happened decades ago, like Woodstock '99 they still burn fiercely in rock'n'roll lore.

NEWS ANALYSIS

A new generation of rock fans is making headlines. While Woodstock went off mostly peacefully for most of its '99 run, the overwhelming bulk of media attention focused on the fires and looting that closed the event. Soon after, more well-publicized excessive rowdiness occurred among seemingly peace-loving fans of such acts as Dave Matthews Band and Phish last summer.

(Continued on page 113)

## Billboard Century Award Goes To Randy Newman

BY MELINDA NEWMAN

LOS ANGELES—Among the most uniquely American of songwriters and one of rock'n'roll's more adorable misfits, Randy Newman has poignantly, wryly, and melodically written about our foibles and dreams through his often warped world view. Over a career that has spanned more than 30 years, Newman has balanced creating pop gems for his more than 10 albums and composing elegant scores for such movies as "The Natural," "Ragtime," and



NEWMAN

"Avalon."

For his enduring contributions and ongoing influence, Newman has been named the 2000 recipient of the Century Award, Billboard's highest honor for distinguished creative achievement. Newman will be presented the Century Award, named for the 100th anniversary of Billboard in 1994, in December at the Billboard Music Awards. The show, which takes place in Las Vegas, will air on Fox Television.

(Continued on page 129)

## Democrats To Call For Work-For-Hire Law Repeal

BY BILL HOLLAND

WASHINGTON, D.C.—A leading Democrat on the House Subcommittee on Courts and Intellectual Property says Democrats on that panel have achieved consensus to craft a legislative call for repeal of the controversial "work-made-for-hire" law passed last November.

In an exclusive interview June 13, Rep. Dick Boucher, D-Va., told Billboard that "Democratic members of the subcommittee have now achieved consensus to restore the reversion right [for artist ownership of recording masters] that was taken away. Congress was wrong to take the right away, and we will undo that wrong and restore this important right."

He says he will introduce a repeal bill within the next few weeks.

At press time, two sources close to the subcommittee said that Democrats and Republican members are close



BOUCHER

(Continued on page 113)

## Seagram, Vivendi In Buyout Talks

BY BRIAN GARRITY

NEW YORK—Less than six years after entering the music business with its \$5.6 billion acquisition of MCA, and not yet two years after creating the world's biggest music company with its \$10.4 billion buyout of PolyGram NV, Seagram Co., the parent of Universal Music Group, appears to be on the verge of cashing out.

Seagram

(Continued on page 122)

## Jazz Industry Stresses Unity At Confab

Sub-Genre Segregation, Lack Of Young Fans Decried At Billboard Event

BY STEVE GRAYBOW

WASHINGTON, D.C.—The need to draw the jazz community together in common purpose took center stage at the first Billboard Jazz Conference and Awards, held here June 7-9 in conjunction with BET on Jazz. While individual panels dealt with issues such as racism, radio fragmentation, and jazz marketing, the prevailing message was clear: Before the jazz community can bring new listeners into the fold, it must first bridge the deep chasms between its own warring factions.



T.S. MONK AND REGINA CARTER

While the traditional and contemporary jazz camps have become increasingly separated, attendees noted that uniting the sub-genres would strengthen the music's foothold in American culture. "How can we expect consumers, who might have very little knowledge of the

music, to take the time to learn about the music if the people close to it are constantly worrying about what does or does not constitute jazz?" implored one attendee. "When people who are visible in the media put down other artists because they are not 'jazz enough,' it makes all of jazz look bad."

Many in attendance ironically noted that they only see their jazz peers at annual conferences, even though they are working toward the mutual goal of enticing new listeners. The fact that the jazz community does not unite to work toward a mutual goal was a frequent topic of between-panel discussion.

Drummer T.S. Monk, son of legendary pianist Thelonious Monk and a passionate crusader for the advancement of jazz, was a spur-of-the-moment addition to the

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MUSIC TO MY EARS



James Carter: Atlantic's Hot Saxophone Wonder Issues Two Superb CDs

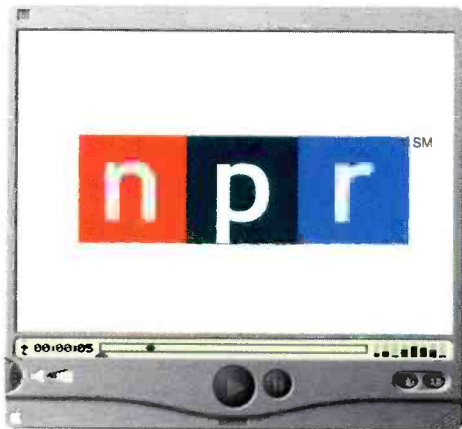
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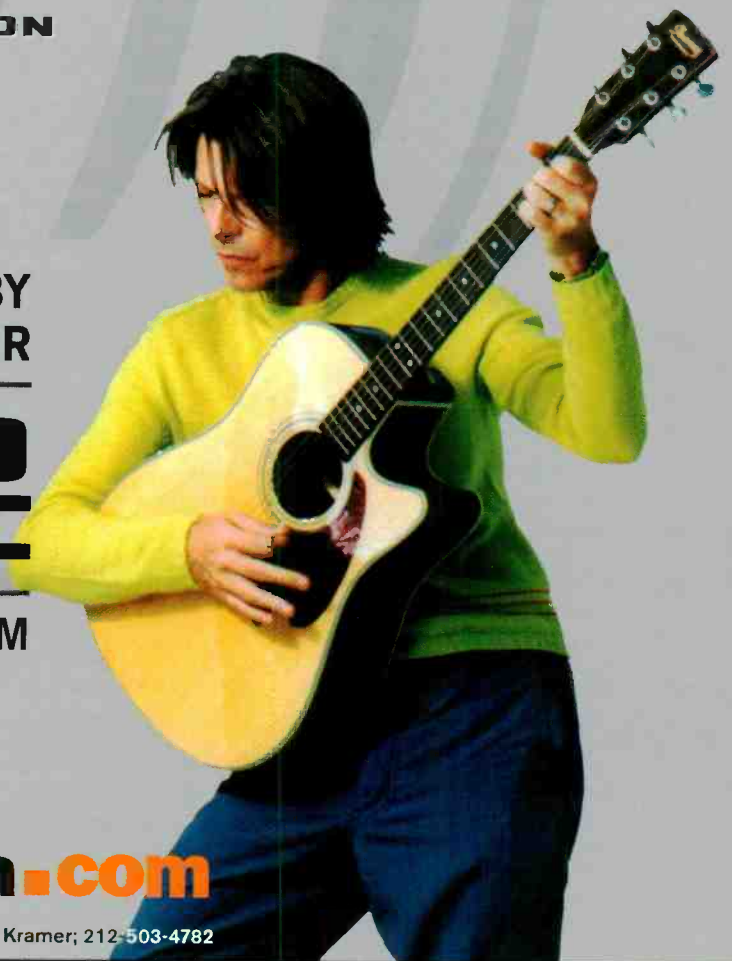
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# James Carter: Sax A 'Cut' Above The Rest

"To repair" is a phrase that can mean many things—from moving, committing, or applying oneself; to renewing, refreshing, or restoring a faulty instrument to sound working condition. James Carter has been doing all of the above in jazz saxophone circles since he emerged from Detroit in the late 1980s. But a pair of new recordings ("Layin' In The Cut," "Chasin' The Gypsy," both issued June 6 on Atlantic) signal a new level of self-control from a cultivated player/composer known for his sublime phrasing, sportive sonic assaults (exquisite valve squeals, impeccable keypad pops) on technique, and an R&B-limbered regard for solos designed to surprise and satisfy.

And if all this sounds as if it might have been molded by funk guitar and an ear sympathetic to drums and vocals, as well as by quality time spent in the woodwinds/brass equivalent of a bodywork and transmission shop, that's exactly how it added up.

"That's what I'm getting at!" says Carter with a chuckle, citing older brothers Kevin (a former guitarist with Parliament/Funkadelic) and Robert (a singer/percussionist) as prime inspirations. "It all comes from my formative years, where for me the key pops were just like having my brother's drums. And in repairing wind instruments, you also listen to those same types of key pops to know that the instrument's airtight. So this is rudimentary for repair people; they don't do it in a musical sense, but they at least hear that no air's leaking so that it maximizes the performance of the horn. So that's how these things came about—between transferring influences from other instruments over into when I hear my saxophone live and the repairing aspect as well."

Among the seminal influences on the repair shop tip was one William Horner, who ran a storefront outpatient clinic for ailing saxes and other axes on Detroit's Grand River Avenue, not too far from Northwestern High School, Carter's alma mater.

"He's gone now," notes Carter, "but he was in the community, and I would hang out at his shop [Horner's Music, where sax greats like Illinois Jacquet often kibitzed in the back room]. But there are also good wind instrument repairmen who are around town [in Manhattan] right now, like Alexander Kolpakchi and Perry Ritter."

"(Actually James will do a lot of the repairs himself," says the owner/operator of Perry Ritter Woodwind Repair, who is impressed with Carter's own knowledge of rebuilding saxes, "but he gets tips from us." "He's a very nice young man," adds Kolpakchi, who confides with a laugh that "I'm in the right business, because Kolpakchi is Turkish for 'headmaker.'")

As for Carter, who was born Jan. 3, 1969, in Henry Ford Hospital, as the last of five kids (three sons, two daughters) by sanitation department employee Robert Carter and his wife, Thelma, a nurse, his parents shared a profound role in helping shape his musical head. "Mom played piano and violin in her formative years at school," he says, "and Dad listened to the radio and was a connoisseur of soul."

After summers spent at the Blue Lakes Fine Arts Camp in Michigan and the Interlochen classical music camp, Carter was invited to sit in with Wynton Marsalis' quintet in 1985. He first recorded with a Detroit student ensemble in 1986 and then attracted the attention of trumpet/fluegelhorn experimentalist Lester Bowie, with whom he recorded in 1991 for Bowie's album "The Organizer" (DIW Japan), besides contributing to the 1991 Antilles release "The Tough Young Tenors."

"The first time I came to New York as a musician was under the auspices of Lester Bowie in 1988, in the beginning of the New York Organ Ensemble," says Carter, "and this was before I settled in New York in 1990. We played at Carlos I [a bygone downtown club]."

In early June 2000 Carter could be found at the Blue Note in New York's Greenwich Village, where a capacity crowd caught highlights from "Layin' In The Cut," whose lineup features electric guitarists Marc Ribot and Jef Lee Johnson, electric bassist Jamaaladeen Tacuma, and drummer G. Calvin Weston. Concert highlights included the nimbly funky "There's A Paddle" (the rest of whose title, Carter confided from the bandstand, is "... For Every Ass In The Universe") and the riotous "Terminal B," which, Carter says, "was a tune that commemorates my touring with Ronald Shannon Jackson and him being pulled aside for one of those security checks at a train terminal in Europe." Throughout the Blue Note set, Carter showed a winning flair owed to hefty exposure to Sly & the Family Stone and Funkadelic but also his deeper stylistic tenor sax links in the aggressive sensuality of Coleman Hawkins plus the astringent delicacy of Lester Young. The live result was solid, intuition-fired fun.

"We didn't rehearse or nothing; we went up there butt-booty naked," reveals Carter with a giggle. "I feel the fun part of my playing gets back to the communal aspect that was innate to the music to begin with. It's very important for it to be a part of the community, for everybody. But then the original recording situation for 'Layin' In The Cut' came about when—I don't want to call it a lab—but we went into the studio, exchanged pleasantries, plugged in our instruments, and played for a couple of hours with a DAT tape machine and focused on developing the four ostinatos that came from the session: the title track, 'Motown Mash,' 'Requiem For Hartford Ave.,' and 'Drafadelic In D-Flat.'

"We're looking at coming back next year at the Blue Note for a show with excerpts from 'Chasin' The Gypsy,'" says Carter. "But I want to say that that record isn't a tribute to Django Reinhardt as some say—it's a tribute to the Le Jazz Hot period from the mid-1930s to the early '40s, with my overall live repertoire of that type consisting not only of Django and [Stéphane] Grappelli tunes, but also stuff like Cab Calloway and originals of mine I didn't even get a chance to record."

Whether it's his own swinging, avant-garde re-imaginings of soul/funk, his warm-toned homage to Belgian-Romany jazz guitar virtuoso Reinhardt and his musical compatriots, or Carter's own ability to reassemble the saxophone in every practical and ancestral sense, Carter advises that "it's quite essential to keep a knowledge of our roots so that they're still growing and also giving their offshoots some more substance. There's too much information readily accessible to all for us these days not to be hip to things that are less than obvious. That's the travesty across the board in society in general, not just in music. And it's why you always have this specter of history and its ignorances repeating themselves."

As for future projects, Carter eagerly explains, "I'm looking to eventually do a Hendrix album. I still want to do more research from the acoustic standpoint and to bridge that gap between saxophone and Stratocaster. That needs time. But jazz to me is important because geo-culturally it's the antecedent of everything that's out there now—good, bad, or indifferent—including Hendrix, and it's not getting its props. I want to repair that, too."

## MUSIC TO MY EARS



by Timothy White

# Euro Commission Plans Phase 2 Of Warner/EMI Probe

## BY GORDON MASSON

LONDON—Music publishing will be the main focus of the second phase of the European Commission's (EC) investigation into the proposed merger between the music divisions of Time Warner and the EMI Group (*Billboard Bulletin*, June 15). But the probe also will look at recorded music and the digital delivery of music via the Internet.

Addressing those issues, Roger Faxon, the EMI executive VP in charge of the company's regulatory matters during the merger procedures, tells *Billboard* that he is optimistic that the commission will approve the merger by the October deadline.

On the publishing side, Faxon claims that although the combined companies would undoubtedly create the world's largest music publishing company, the market share would not be that significant.

He explains that all the collecting societies in Europe were asked to provide details of their total revenues over a period of three years. "Using that figure, the

money distributed to Warner/Chappell and EMI Music Publishing amounted to less than 15%," says Faxon.

Similarly, the combined recorded-music market share would be less than 30%, according to Faxon. He admits that there



are countries where the joint venture would have a strong footing, "but across the board the figure would be 28% [market share] throughout Europe."

The joint venture would have a particularly high market share in major EC countries such as Italy and Spain (*Billboard*, April 1, March 18).

Faxon continues, "When it comes to digital downloads, EMI agrees with the commission that the Internet will have a powerful

impact on the growth of the music industry."

The link to the proposed merger of Time Warner and AOL, the world's largest Internet service provider, is a natural one to make, he adds. "But it should be made clear that Warner EMI is a completely separate interest from Time Warner AOL."

The commission has a June 19 deadline to decide whether to refer the Time Warner/AOL merger to a phase two investigation.

Faxon says that when it comes to an Internet strategy, "[Warner EMI Music] will make its decisions independent of the two parent companies. We wouldn't want to be tied to any one single distribution channel," he notes, referring to suggestions that the AOL connection would have a monopoly on Warner EMI catalog and repertoire.

Faxon and the companies' lawyers will now spend the next four months providing information to the commission, which also is likely to ask other interested parties, including objectors, for assistance before making a ruling on the merger.

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**Salsa Songwriter Awarded \$7.7 Mil. In Suit**

BY RAMIRO BURR

SAN ANTONIO—A federal jury in Puerto Rico has ordered New York's RMM Records to pay \$7.7 million to salsa balladeer Glenn Monroig, partly for illegally recording one of his songs with changes in the lyrics.

The judgment, handed down June 8 in the U.S. District Court in San Juan, concluded that the record label had recorded Monroig's "Yo Soy" (I Am) without his permission and failed to give him credit or pay him royalties.

"It may sound like a cliché, but the small guy won," said Monroig. "I feel good because this is about protecting my rights as a songwriter. And it's good for everyone else because this shows that authors and songwriters can stand up to big companies for our works."

Officials at RMM Records, considered the largest and most successful

*'This shows that authors and songwriters can stand up to big companies for our works'*

—GLENN MONROIG—

independent record label in the salsa market, did not return telephone calls, but RMM lead counsel Alfredo Castellanos said, "They shouldn't count their money yet. There is still a long way to go. Our position is that very substantial errors were committed during the course of the trial that affected the jury, because there is absolutely no proportion between what was claimed and what was

granted."

He continued, "We're going to request a new trial, and if it is not granted, we will proceed with an appeal."

According to U.S. District Court Chief Deputy Clerk José Morales, RMM has 30 days to file an appeal.

In Monroig's civil lawsuit, he alleged that RMM used his song "Yo Soy" without his permission on several CD releases, including a Cheo Feliciano album, which featured an altered version of the song that Monroig said he did not authorize.

"They also used the song in a movie, 'Yo Soy: Del Son A La Salsa,' and they asked for my permission several times, but each time I refused to give it. And they still used it," said Monroig.

Monroig's attorney, Juan H. Saavedra Castro, said the court awarded (Continued on page 112)

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# Merchants Are Optimistic About Singles Price Hikes

BY ED CHRISTMAN

NEW YORK—While retailers never like to see a price increase, music merchandisers say they are hopeful that the latest round of hikes will result in more singles becoming commercially available.

On June 9, Universal Music and Video Distribution (UMVD) issued a policy letter that raises the boxlot cost for CD singles from \$1.92 to \$2.20 and list price from \$3.49 to \$3.99; cassette singles from \$1.85 to \$2.20, with the same list price increase; and CD maxi-singles from \$3.84 to \$4.44, with list price going to \$7.49 from \$6.49.

That letter follows an April 12 letter from Sony Music Distribution that announced the introduction of a \$4.49 singles list price, carrying an effective boxlot cost of \$2.65. As of yet, no singles have been issued by that company at that price.

Carl Singmaster, president of Columbia, S.C.-based Manifest Discs & Tapes, says that "the recent single price increases . . . are acceptable if they achieve the labels' goal of making the single a profitable format for the label and if they are enjoined with a commitment to release every single that goes to radio as a commercial single."

Over the past few years, music retailers have been dismayed by the precipitous drop in singles sales; most major labels have not been issuing the configuration because they apparently believe singles cannibalize album sales. Moreover, label executives

say that they do not release singles because the free-goods promotional schemes at the major chains are too costly.

Sue Bryan, GM of music and video for New York-based J&R Music World, says, "I never like price increases, but if this one results in more singles and keeps them out there longer [without being cut out], then I am for it."

Another merchant, complaining about the lack of singles availability, points out, "I would rather have product to sell at a higher price than to have no product to sell at a lower price."

While the higher singles prices may be OK with merchants, another perceived price increase in the UMVD letter—the lowering of the company's breached-CD rebate to accounts from 0.75% of gross dollar purchases to 0.50%—was unanimously slammed by retailers.

UMVD, like other majors, gives a rebate because it won't take back returns of breached product, or CDs in which the shrink-wrap and the top-spine hologram have been opened.

The UMVD letter points out that its internal monitoring of defective CDs finds a rate of 0.22% and suggests that the new lower rebate of 0.50%, which is effective June 26, should be more than enough to compensate merchants. But merchants say that since the company hasn't taken back breached CDs for more than two years (instead simply giving

*(Continued on page 122)*

# MP3 Deals Suggest New Model

## Major Labels See Benefits In Licensed Song Streaming

BY MARILYN A. GILLEN

NEW YORK—While digital downloads are still equated with the potential monetization of music on the Web—and have been the source of painstaking planning by the major labels as they prepare for a wide rollout of product through online retailers this summer—the focus for some industry players and analysts is beginning to shift to business models keyed to streamed audio and the "services" approaches, and near-term revenue, that it enables.

The aggregate license fees to be derived by the major labels from licensing their catalogs for use in such services could approach \$1 billion annually as the streaming market develops over the next few years, according to a Bear Stearns report to investors issued June 12.

Another big upside for the labels, according to Bear Stearns analyst Jeffrey A. Vilensky, is that "issues of security [piracy] taper in a stream-

ing model. A legal offering of music that appeals to consumers will curb the demand for Napster and Gnutella-like [file-sharing] services."

Fueling such optimism was the June 9 news that BMG and Warner Music had settled their copyright-infringement suits against MP3.com and agreed to license their catalogs to the San Diego-based company for use in its My.MP3.com streaming-music service, which allows users to instantly and easily access online music that they have already purchased in physical form.

The companies declined to reveal terms of the pacts, but sources say that the majors will share about \$100 million in settlement funds. Sources also estimate that the license pacts include storage fees of more than 1 cent for each digital song stored and streaming fees of about one-third of

a cent each time a song is accessed. Those estimates are similar to the figures upon which Bear Stearns based its projections.

The day before, BMG announced that it would license its catalog to San Francisco-based start-up MusicBank as part of a secure, on-demand streaming service similar to My.MP3.com that is slated to launch this fall. BMG also is in talks with "similar services" for licenses.

Although terms in this pact also were not disclosed, MusicBank president/CEO Michael Downing says it will pay BMG "a fraction of a cent" each time one of its songs is streamed. "Within a year or two, the incremental revenue [the labels] are making off this model will be significant," says Downing, who says talks with other labels for licenses are ongoing.

While such rates are great for the labels, they put pressure on the online companies paying them to build

*(Continued on page 125)*

# Publishing Gained In '98

## Global Revenue Expected To Grow In Future

BY IRV LIGHTMAN

NEW YORK—With "healthy" gains also predicted in the immediate years ahead, global music publishing revenue rebounded from a 1.1% downturn in 1997 to register a solid gain of 6.3%, to \$6.54 billion, in 1998.

In the ninth annual report by the U.S. trade group National Music Publishers' Assn. (NMPA), which traditionally covers a period two years prior to its issuance, performance-fee collections dominated with a 7.7% increase to \$2.9 billion, while mechanicals and synchronization revenues rose 6.9% to \$2.75 billion. As noted in the survey, the U.S. and Canada remain the only countries in which the mechanical rate is calculated in cents per track rather than as a percentage of the price.

Printed music sales worldwide rose 6.3% in 1998 to \$617.33 billion, led by the U.S. and Germany, which account for more than 59% of the total income.

According to the report, the top five music publishing markets in 1998 were the U.S. (\$1.6 billion), Germany (\$935 million), Japan (\$702 million), the U.K. (\$670 million), and France (\$644 million).

Based on flat exchange rates, the report notes, when comparisons are

made between 1997 and 1998, global publishing revenue increased 5% in 1998.

NMPA president/CEO Ed Murphy, commenting in a statement accompanying the report, said that "the impressive figures reflect a number of factors: the maturation of the music publishing market in the traditional revenue leaders—the major industrialized territories like the U.S., Japan, and Western Europe, where copyright laws and their enforcement have historically been the strongest; the general improvement in copyright protection and collections in regions like Latin America and Southeast Asia; and the rebound of most of the economies affected by the Asian economic crisis."

"As the economies have continued to perform well over the past couple of years, it seems likely that our next reports will reflect healthy gains for the foreseeable future," he added.

Murphy also noted that "while gains in copyright protection are continuing to be made in such areas as Eastern Europe, Southeast Asia, and Latin America, losses incurred due to piracy remain a major concern—and not just in those regions. Posing a potentially huge threat in this area is the Internet."

Murphy added that while "mutu-

*(Continued on page 128)*



**Price Goes Back To School.** Opera singer Leontyne Price, center, reads her own version of "Aida" to schoolchildren at the Police Athletic League of Harlem in New York. The spoken-word version of "Aida," written by Price, is available on RCA Red Seal, with operatic excerpts from the 1970 recording. Ms. Price's book is available on Harcourt Books.

# Disney's 1st Teen Signing, Myra, Is Aimed At An Older Audience

BY MOIRA McCORMICK

CHICAGO—With the signing of its first teen artist, 13-year-old Mexican-American singer Myra, Walt Disney Records is working to broaden its audience by targeting tweens and young teens.

Myra's first Walt Disney Records recording, a Latinized retooling of Steppenwolf's 1968 hit "Magic Carpet Ride," appears on the new Disney compilation album "La Vida Mickey." The single is currently in rotation on Radio Disney; a full album is slated for a February 2001 release.

Myra, born Mayra Carol Ambriz Quintana in 1986 in Los Angeles, is the first Walt Disney Records signing since senior VP of A&R Jay Landers was hired last year. Previous acts signed to the label were children's performers such as Parachute Express

and Norman Foote, who had inked their contracts approximately a decade ago.

Once Disney divested itself of its children's-artist stable several years later, as did other big labels that had re-entered the kids' audio business, its A&R department's "mandate was not to develop new artists but to put out soundtracks to animated films, as well as produce book and tape packages," says Landers. Another A&R initiative, Landers says, was to "exploit the catalog via compilations like 1992's 'Country Music For Kids' and 1995's 'Mousercise.'"

"When I was hired by [worldwide head of Walt Disney Records] Russ Bach and [Buena Vista Music Group chairman] Bob Cavallo, the A&R mandate was to continue with the film soundtracks and special projects, such as 'La

*(Continued on page 128)*

# RIAA Seeks To Remove Songs From Napster

BY EILEEN FITZPATRICK

LOS ANGELES—With its MP3.com copyright infringement lawsuit apparently moving toward a settlement, the Recording Industry Assn. of America (RIAA) is now focusing its legal energies on Napster.

On June 12 the RIAA and the National Music Publishers' Assn. filed a motion seeking to remove all the songs owned by its member companies from Napster directories.

Filed in U.S. District Court in San Francisco, the suit seeks a preliminary injunction while the court decides the outcome of the trade group's copyright infringement case against Napster, which was filed in December.

Napster is also being sued by Metallica and Dr. Dre, both of whom have been required to submit names of Napster users who have downloaded their copyright material in order to have those users blocked from the service.

The RIAA, however, is attempting an all-encompassing removal and has bolstered its argument with a study and statements from industry executives that claim users of the file-sharing software program have greatly decreased their music purchases because they can get the music through Napster for free.

"This is not just about online vs. offline," said RIAA CEO Hilary Rosen in a statement. "Most in the online business community recognize that what Napster is doing threatens legitimate E-commerce models and is legally and morally wrong."

One of the online retailers who submitted a statement for the motion was EMusic.com CEO Bob Kohn, who

*(Continued on page 125)*




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# Oz Labels Advance In Royalty Fight

## Tribunal Sets Lower Mechanical Rate Pending Final Ruling

BY CHRISTIE ELIEZER

SYDNEY—Record companies in Australia have won the latest skirmish in their battles with local music publishers over mechanical royalty rates.

The development may well have some impact in Europe, where labels and publishers are in talks—and not, reportedly, making much progress—about a new mechanical rate for the region, excluding the U.K. The current contract between pan-European authors' body BIEM and the International Federation of the Phonographic Industry (IFPI), dating from January 1998, expires June 30.

On June 14, the Australian Copy-

right Tribunal set an interim mechanical royalty of 8.608%, based on the previous rate of 9.306% of published price to dealer (PPD), minus a 7.5% reduction. The interim order had been sought by labels' body the Australian Record Industry Assn. (ARIA) when it filed a full application seeking lower mechanical royalty rates in December 1999 (Billboard, Dec. 11, 1999).

In Europe, the 1998 IFPI/BIEM deal, which was backdated to July 1, 1997, lowered the standard mechanical royalty rate across the European Union—excluding the U.K.—from 9.306% of PPD to 9.01%.

The new Australian rate will apply to all royalty payments from Jan. 1, 2000, until a final Copyright Tribunal ruling, expected to be made in January or February 2001. The previous mechanical royalty agreement expired Dec. 31, 1999.

According to ARIA executive director Emmanuel Candi, "The interim order is necessary, because monies paid to publishers during the year 2000 would [otherwise] be irretrievable should the tribunal order at the final trial in 2001 that the rate be decreased."

Publishers' body the Australasian

Mechanical Copyright Owners Society (AMCOS)—the named defendants in the application to the tribunal—had vigorously opposed the interim order sought by ARIA. Neither AMCOS company secretary Britten Sutcliffe nor Brett Cottle, chief executive of the Australasian Performing Rights Assn. (APRA), could be contacted by deadline.

However, in Billboard last December, Cottle described ARIA's application to the tribunal as "counterproductive and precipitous." APRA took over the administration of AMCOS in 1997.

Mechanical royalty payments from record companies to music publishers in Australia each year average between \$50 million Australian (\$29 million) and \$60 million Australian (\$34.8 million), according to ARIA. The tribunal ordered that the 7.5% difference—estimated at between \$3.75 million Australian (\$2.2 million) and \$4.5 million Australian (\$2.7 million) over the 12 months—be kept in a fund administered by attorneys acting jointly for ARIA and AMCOS.

ARIA claims that a combination of the increased availability of par-

(Continued on page 128)

## Web License A 1st For Label In Australia

BY CHRISTIE ELIEZER

SYDNEY—Warner Music Australia and recently launched Web radio group InterActive Media Network (IAM) have signed the first-ever licensing deal with an Australian-based label to cover transmission of music over the Internet.

Australia currently has no legislation to cover royalties on digital broadcasting, despite lobbying by the Australian Record Industry Assn. since 1994. However, after delays caused by objections from telecommunica-

tion companies and Internet service providers, a bill is under review in the Australian Senate. The most optimistic observers expect it to be passed into law by November.

Local labels have been extremely guarded about digital rights alliances as a result; they are particularly concerned about the extent and format in which material would be used and safeguarded. But those fears are being eased by the fact that the CEO of IAM is Brian Harris, who was chairman of Warner Music Australia until March 1999.

As chair of Warner and managing director of EMI Music before then, Harris was at the forefront of Australian copyright protection issues. He was instrumental in lobbying the Australian government to introduce a levy on blank tapes and vocal against its plans to relax parallel import restrictions.

Says Harris, "I was in record companies for 30 years, and I know protection of copyright is something that greatly concerns them—particularly in such new mediums. Even though there is no legal obligation, we wanted to set off on the right foot and make sure the artists and other copyright owners get paid their rightful share."

IAM is the brainchild of music

(Continued on page 129)



HARRIS

## DiMA Surveys Online Buyers

BY BILL HOLLAND

WASHINGTON, D.C.—A new survey commissioned by the Digital Media Assn. (DiMA) and unveiled at a June 15 hearing on Webcasting before the House Subcommittee on Courts and Intellectual Property shows that online music consumers are more likely to purchase an album they like after hearing it online.

The study shows 66% of all music consumers between 13 and 39 say listening to a song online has served as an impetus at least once to purchase a CD or cassette that features the song. In a "mini survey" of about 4,000 fans who regularly stream music, the percentage was 59%.

Yankelovich Partners, a research firm based in Norwalk, Conn., surveyed 16,903 Americans between the ages of 13 and 39 who listen to more than 10 hours of music per week and have purchased more than \$25 of music in the past six months.

The study is the first significant effort to track and study consumer awareness, attitudes, and behavior in the complex environment of online musical entertainment.

Other findings:

- Nearly 80% of music consumers would purchase more music if they had immediate information about the artist and title of the song.
- More than 60% would purchase more music if every time they heard a song they could immediately buy it.
- More than 80% would like the option of buying songs individually.
- More than 40% of online music consumers have purchased music online that they first heard online.
- Of those who regularly listen to music over the Internet, one-third

are more likely to purchase CDs in stores after hearing the music online.

The main thrust of the hearing was whether Congress will be asked to modify the compulsory licensing provisions of the Digital Millennium Copyright Act (DMCA). Recording Industry Assn. of America president/CEO Hilary Rosen told lawmakers the current process "is a good one. The statutory license in the DMCA has worked to help all sides." Other witnesses, however, suggested that the compulsory license be replaced with marketplace rate negotiations in the next two to five years. Register of Copyrights Marybeth Peters said that a compulsory license "is not appropriate" for the licensing of sound recordings to Webcasters.

# IFPI Details Threat Of Global Piracy

BY GORDON MASSON

LONDON—Up to 25 million songs are being downloaded every single day on Napster.

That was the shocking statistic revealed June 14 by EMI Recorded Music senior VP Jay Samit in the annual piracy breakdown by the International Federation of the Phonographic Industry (IFPI).

"That's about 9 billion tracks a year, if you do the sums," said Samit. "If you were to imagine that each track was valued at about 1 pound [\$1.50] each, then the loss to our industry is phenomenal."

Those figures blew away the IFPI's own frightening estimates that sales of pirate music CDs in 1999 topped the 500 million mark. The annual pirate market in CDs and cassettes was put at about 1.9 billion units, with a total value of \$4.1 billion.

But the main talking point was the incidence of electronic piracy.

"Napster is a bit like the human body," explained Samit. "There is a spine to which all the ribs [or users] are attached. If we can yank out that spine, then the whole thing collapses and disappears."

However, Samit warned that although Napster is perceived as the main enemy at the moment, it is not the only threat, and in many ways, it is the easiest to control. Systems such as Gnutella and Freeserve, he said, would be much more difficult to shut down.

The IFPI's head of enforcement, Iain Grant, said a number of initiatives are being taken in an effort to fight piracy, on both the electronic and physical sides. These include the continued aggressive lobbying of governments around the world to introduce stricter legislation and punishments, an effort that IFPI chairman/CEO Jay Berman said is making progress, "but not enough" progress.

Another major move to improve

the delivery of music is the Secure Digital Music Initiative (SDMI), which involves computer manufacturers and the information technologies community. Berman revealed that MP3.com may soon sign up with the SDMI, given its settlement with Warner Music and BMG. Berman said he did not know when that move might happen.

In an effort to clamp down on piracy, the budget for the IFPI's enforcement team has been doubled, and staffing levels also have been increased twofold. "We seized 60 million-plus pirate CDs last year; we managed to close down four underground [CD manufacturing] plants; and we have 20-plus ongoing cases in litigation," said Grant.

On the more sinister side, Grant said that organized crime's involvement in piracy continues to be a growing phenomenon.

"We currently are looking at more than 100 active cases that have an organized-crime element," he said. "We believe that 65% to 70% of music piracy has an organized-crime element, and these are the people that we now are going after. These people will do anything that makes money, and they then reinvest that money in other activities, such as drug trafficking and arms dealing. Some are also linked to terrorist groups, who see piracy as [an easy, low-risk] way to fund their activities."

Universal Music International chairman/CEO Jorgen Larsen chose the occasion to sound off on the thorny issue of the proposed European Union [EU] Copyright Directive. "It does not give us what we need, and that is uniform protection within the EU," he said.

Larsen also sounded a warning about the future of the industry, saying that if the level of Internet piracy continues, the estimated pool of \$2 billion that is invested annually in new

(Continued on page 122)



SAMIT

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Tom Aaron is promoted to VP of international for Columbia Records in New York. He was senior director of international.

**Aaron Seawood** is named director of A&R, East Coast, for Virgin Records America in New York. He was an artist manager for Rival Entertainment Inc.

**Karen Ahmed** is named A&R manager for Kid Rhino in Los Angeles. She was director of licensing and creative director at Ark 21 Records.

**PUBLISHERS.** BMI promotes John Marsillo to VP of performing rights administration and research & information in New York. BMI also pro-



AARON



SEAWOOD



AHMED



TOLAND

notes **Diane J. Almodovar** to assistant VP of Latin music in Miami. They were, respectively, assistant VP of media licensing and senior director of Latin music.

**Steve Toland** is promoted to VP/GM of Bug Music in Hollywood. He was VP of administration.

EMI Christian Music Publishing promotes **Rick Cua** to VP of cre-

ative, **Casey McGinty** to VP of business administration, **Peter Batarseh** to director of Internet marketing and development, and **Don England** to manager of event planning in Nashville. They were, respectively, creative director, director of business administration, senior manager of Internet and resource services, and an executive assistant.

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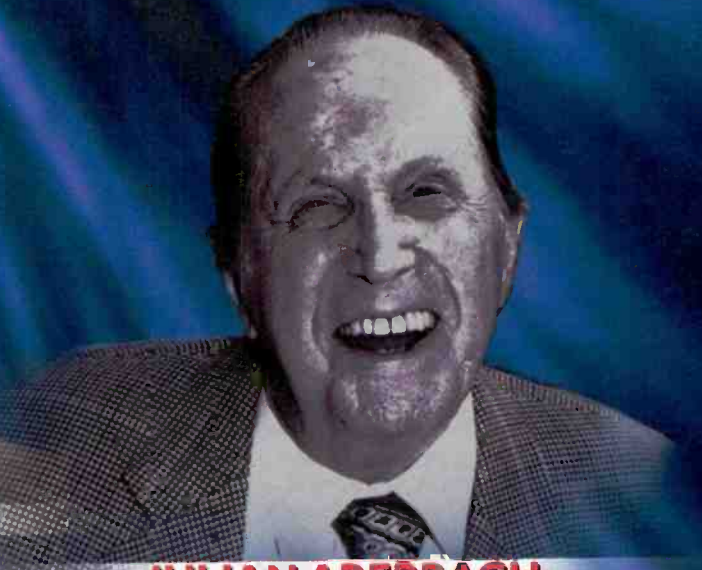


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Andy Anderson 212.536.5008  
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## SITES & SOUNDS III

Coinciding with Plug.In 2000, the third edition of our Sites + Sounds Quarterly features an overview of how the music and entertainment biz is reaching out to sell its products. Plus we check out what's new and innovative in the developing e-commerce sector.

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AD CLOSE: JUNE 30**

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## MUSIC PUBLISHING

Billboard's annual Music Publishing special appears in our Aug 5 issue. It features the use of promotional CDs and the rise of indie companies in the wake of major label consolidation.

Also included is a profile of how publishers are using the Web and adapting to the exploding world of Rap, Hip-Hop and R&B music.

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# Artists & Music

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## Wailing Souls Promote 'Equality' On MusicBlitz Set

BY CARLA HAY

NEW YORK—For its latest album, veteran reggae act Wailing Souls decided to take matters into its own hands.

In between record deals, the duo—Winston “Pipe” Matthews and Lloyd “Bread” McDonald—self-produced and self-financed its current set, “Equality” (due for a U.S. release July 11 on MusicBlitz Records), even before it knew which label, if any, would release the album.

Matthews explains, “This album really didn’t have a lot of stress. Recording it gave us a chance to go back and do what we really wanted to do: produce for ourselves.”

MusicBlitz president/CEO Kevin Nakao tells the story of how Wailing Souls came to the label. “We do one-off deals with artists,” he says. “If they like what we do for them, they

can come back to work with us if they want. Last year we released Wailing Souls’ ‘The Underdog’ as a free MP3 download on our Web sites, reggaeblitz.com and musicblitz.com. It became a top 10 download for us.”

He continues, “Meanwhile, the band was out touring, and a lot of their fans were telling them that they wanted more traditional roots reggae, so Wailing Souls went and recorded their own album [“Equality”]. We fell in love with the album and wanted to work with them again.”

Wailing Souls has previously been on such labels as Columbia Records and the late Bob Marley’s Tuff Gong Records, but the experience of being an independent act has been liberating, according to Matthews. “Doing this album on our own was another experience that we mastered,” he says.



WAILING SOULS

**MUSICBLITZ**

Nakao adds, “This album is a return to the Wailing Souls’ roots. They had complete creative freedom.”

MusicBlitz—which will distribute the album through Koch International—has already released “Don’t Say,”

the album’s first single, to college, public, and triple-A radio stations.

A video for “Don’t Say” was recently completed and is expected to be released to video outlets later this month.

Earlier this month, Wailing Souls completed a promotional campaign for the album in Jamaica.

“We’ll be working with retailers to promote the album,” says Nakao. “Obviously, it’s a priority for the record company to sell the album, but our other main goal is for Wailing Souls to get the Grammy they deserve. They’ve been nominated before for a Grammy, and this record is really deserving of that award.”

Wailing Souls—managed by Pam Turbov of Los Angeles-based PT Management and booked in the U.S. by Peter Schwartz of New York-based the Agency Group—will

embark on an extensive world tour in support of the album. The tour is expected to begin later this year.

“I love to tour and to meet people who buy our records,” says Matthews. “When you do a live concert, there’s always something extra you can express that you can’t do on a record.”

Wailing Souls—which has a song called “Renegade Survivor” on the “Titan A.E.” movie soundtrack—has high hopes for “Don’t Say.” “People are telling us that the song sounds like a hit,” says Matthews. “We’re trying to get it over to the broadest amount of people as we can, so we’re doing a remix of the song.”

Matthews says of the new album, “It’s for everyone. We picked the title ‘Equality’ because when we speak of equality, we mean equality for ev-  
(Continued on page 19)

## Virgin’s Reggae Star Beenie Man Hopes ‘Art’ Makes Impact

BY ELENA OUMANO

NEW YORK—Jamaica’s controversial dancehall king is also reggae’s keenest adventurer, willing to subjugate virtually any genre—from country to gospel—to reggae’s trademark “one drop riddim.”

“Art And Life,” Beenie Man’s first American major-label set, strengthens the link the reggae rapper established with the R&B audience with ’98’s “Who Am I,” which reached No. 6 on Billboard’s Hot Rap Singles chart. This seventh solo set, due July 11 in the U.S. on Virgin Records, may not be his most hardcore dancehall effort, but it packs plenty more crossover possibilities.

“I’m trying to take up the pigskin ball and score a touchdown with the world, not just the American or Jamaican audience,” says Beenie (which means “small” in



BEENIE MAN

Jamaican *patwah*).

It’s been a long, difficult climb to the top for the 26-year-old Beenie, but by viewing all obstacles as growth opportunities, this prolific recording artist managed to be crowned DJ (reggae rapper) of the year and/or international artist of the year at virtually every reggae awards show in recent memory. His startlingly inven-

tive and highly charged live performances have also set new standards for reggae shows.

“Art” expresses Beenie’s magpie sensibility by wandering south of the border to sample salsa in “Tumble.” For the most part, though, the tracks explore various mutations along the spectrum from dancehall to hip-hop, including rapping over dancehall beats and DJ-ing to hip-hop tracks. Wyclef Jean (“Love Me Now”) and Kelis (“Jamaica Way”) are among the R&B notables guesting on the set.

“Our goal is to stimulate Beenie’s established reggae and dancehall fan base and to develop a solid foundation with the R&B and pop crossover markets,” says Virgin senior director of marketing Michele Smith. “[New York-based indie] VP Records will support Virgin and service and support the singles, album, and Vir-

*“Art And Life” will take reggae dancehall to the next level’*

—BOBBY KONDEERS—

gin-created merchandise at reggae and dancehall radio.”

In October ’99, reggae and mix-show radio received the first single, “Haters And Fools,” on 12-inch vinyl. “Love Me Now” went out to pop, R&B, and crossover March 27. An album sampler containing old and new Beenie Man tracks shipped to all formats March 10. The “Love” video, also featuring Jean, was serviced in March.

From Feb. 14 to March 13, Beenie did a national radio promotional tour; during a break, he appeared on London’s “Top Of The Pops” TV show to support Jamelia’s U.K. hit single “Money,” on which he is featured.

“‘Art And Life’ will take reggae dancehall to the next level,” says WQHT (Hot 97) New York DJ Bobby Konders.

Early retail reaction is also enthusiastic. “It’s fantastic,” says Earl Moodie of Bronx, N.Y., one-stop Moodies Records.

“‘Haters And Fools’ will be the anthem for the summer,” adds Trudy Jacobs of Brooklyn, N.Y.’s MCM Distributors.

Beenie Man’s 40-city concert tour ended May 14 in Montreal. Beenie tours Europe from mid-June to mid-July. The set’s international release date is pending.

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# Williams' 'Drink' Mixes Standards, New Songs On Atlantic

BY JIM BESSMAN

NEW YORK—Long enamored of classic pop songs, critical darling Victoria Williams wanted to follow her 1998 Atlantic album, "Musings Of A Creekdipper," with an entire album of venerable standards.

Along the way, however, she was talked into writing some new material of her own. The resultant "Water To Drink," which Atlantic releases on July 11, offers both Williams originals and pop classics like "Young At Heart" and "Until The Real Thing Comes Along."

"I love the idea of 'water to drink,'" says Williams of the tune written by Antonio Carlos Jobim, Vinicius de Moraes, and Norman Gimbel. "There's something refreshing about it, and it's a nice title for the album."

Williams, who co-produced the album, says she started recording a set of standards in a "very bare-bones jazz" style. To get them on a fuller production par with her originals, she sent the tapes of "Young At Heart" and "Until The Real Thing Comes Along" to ace pop composer Van Dyke Parks—whose help she tends to seek "every other album" or so.

"It was unusual in that he wrote the string parts around the tapes," she notes. "I remember him calling me and asking, 'Is that a kalimba on 'Young At Heart'?' I was afraid he was going to complain. Instead, he said it was a very important part of the recording."

Williams' novel use of a kalimba (an African thumb piano) on a pop



WILLIAMS

standard is in keeping with the endearingly quirky nature of her work.

"People seem really interested when I play it live," says the artist, adding that she also plays a long-necked banjo on the album cut "Light The Lamp Freddy." "It's tuned differently than most other players, so it has sitarlike overtones."

The album as a whole, says Atlantic's VP of product development Peter Galvin, is the kind of "beautifully creative record that few artists are making."

Likening Williams to Joni Mitchell, Galvin lauds her "consummate songwriting artistry and idiosyncratic, singular singing voice," along with her amalgam of styles—roots, rock, folk, and jazz. "[They also remind] me of Joni. It's poignant and sweet music, and it all works."

Galvin says that Atlantic will "start off where she's always strongest"—with the press.

"She continues to be a press darling, and we've gotten great reaction from print and television," including fashion and

women's magazines, as well as music publications. The label will also partner with an online entity in Webcasting a Williams chat.

"Water To Drink" ships to select triple-A stations the week of release to "see which track they gravitate to," says Galvin. The album will also go to college radio outlets, where the artist retains a solid presence.

Williams, who is managed by Danny Heaps and Jennifer Lasker and booked by Monterey Peninsula, is scheduled to tour with Lou Reed in June. She'll headline a tour in the fall, when she's also slated to join an undetermined labelmate on a college tour sponsored by Glamour magazine.

*'I love the idea of "water to drink." There's something refreshing about it, and it's a nice title for the album.'*

— VICTORIA WILLIAMS —

Meanwhile, Williams, who assisted husband Mark Olson on three self-released albums as the Harmony Creekdippers in the

intervals between her own albums, is in excellent spirits, thanks to her successful ongoing treatment for multiple sclerosis.

"I'm doing really good, and people need to know you can keep going," she says.

Her positive attitude is further reflected in the new album's original track "Claude." "It's kind of a joyous song—a little celebration," says the artist, who was famously aided by the 1993 "Sweet Relief: A Benefit For Victoria Williams" album. That set featured the likes of Lou Reed, R.E.M., Pearl Jam, and Lucinda Williams. "I'm finding that everywhere on this planet, there are going to be friendly alliances."

## 'Titan' Soundtrack Leads Pack Of Java Sets; The Cult Cuts Warren Song For '60 Seconds'

JAVA JUICE: June 6's "Titan A.E." soundtrack is the latest release from Java, the Capitol Records imprint started by producer Glen Ballard in the fall of 1996. The label has released only a handful of records (Block, the "Clubland" soundtrack) since it opened its doors, and it has yet to make a dent on the charts. Ballard, however, says that's fine. "Java's not where I want it to be yet," he says, "but when I hung out my shingle, I really wanted to work on artist development, and I feel like we're getting the time to develop real artists."

Among the releases Ballard is wrapping up are projects by a band called Bliss and Celeste Prince, as well as Lisa Marie Presley's long-awaited album. Another act, Splashdown, is featured on the "Titan A.E." soundtrack and will release its Java debut in August.

"I wanted the time to get these records right," says Ballard. "In this day and age, you only really get one shot."

Speaking of "Titan A.E.," Lit, which performs the soundtrack's lead single, "Over My Head," is on tour with No Doubt for eight weeks, starting this month. Lead singer A. Jay Popoff says that the band's life has completely changed since its RCA album "A Place In The Sun" came out more than a year ago. "I think the most overwhelming thing has been my schedule," says Popoff. "I have no time at all." However, he's hardly complaining. He adds that to go from playing 400-seat clubs to playing 2,000-seat theaters as headliners, and then opening for such acts as the Offspring, has been wonderful. Following the No Doubt tour, Popoff says the band plans to "take a little time off and get back to a normal existence. We want to go away for a little while, and then we'll get back to making a new album."

SONGWRITERS CORNER: After scoring big with Aerosmith and "I Don't Want To Miss A Thing" two years ago, songwriter Diane Warren has gone to the hard rock well again with the Cult. The band, which recently signed with Atlantic, recorded a new Warren power ballad, "Painted On My Heart," for the soundtrack to the new Nicolas Cage movie, "Gone In 60 Seconds." The heavy, dramatic track is the first single from the Island/Def Jam soundtrack.

"Aerosmith originally recorded it, but it just didn't work out," says Warren. Shortly thereafter the Cult heard the song, and within a few days it recorded the track. "It may be among the best recordings of any

of my songs," says Warren.

"Smooth" co-writer Itaal Shur's life has been very busy following the success of the smash Santana tune. Shur has signed a production deal with Epic called Itaalvision. The first signing is singer Lucy Woodward, whom Itaal is both writing with and producing. Shur is also writing with Robi Rosa for Ricky Martin's next album. Plans are in the works for him to write with both Courtney Love and Lisa Loeb.

STUFF: Alanis Morissette will appear on the June 25 episode of HBO's "Sex And The City" . . . Former Musician editor and current VH1 exec Bill Flanagan has published his first novel, "A&R." The book, which concerns a subject Flanagan is undoubtedly familiar with, is available through Random House . . . SoundScan COO Mike Shalett will be the recipient of the children's choice award from the Neil Bogart Memorial Fund in Los Angeles this fall . . .

Vertical Horizon has been added to the roster for the July 22 Hard Rock Cafe Rockfest at the Chicago Motor Speedway. Among the other acts already announced are Metallica, Kid Rock, Third Eye Blind, Stone Temple Pilots, and Barenaked Ladies.

The first moe.down, presented by moe., will take place Sept. 1-3 in Turin, N.Y. Among the acts confirmed to appear are Ani DiFranco, Martin Sexton, and Great Big Sea . . . Superdrag, formerly with Elektra, will release its new album, "In The Valley Of The Dying Stars," on Arena Rock, the indie label that released its first 7-inch single oh so many years ago. The album will come out in August . . . Gold Circle Entertainment has formed a rock label, Brick Red Records (Billboard Bulletin, June 12). The label, headed by president Randy Gerston, is the fourth imprint run by Santa Monica, Calif.-based Gold Circle.

ON THE ROAD: The Chieftains are on tour throughout the summer with a wonderfully eclectic bill also featuring Los Lobos and Jethro Tull . . . Peter Frampton, who hit the road on June 15 in support of his new album, "Live In Detroit," will be touring through October . . . The Go-Go's, who are working on a new album for Beyond Records, begin a tour on July 7 at Detroit's Pine Knob Amphitheater with the B-52's. The tour features the Psychedelic Furs as the opener. The Go-Go's album, slated to come out in 2001, will be the group's first new studio album in 15 years.



by Melinda Newman

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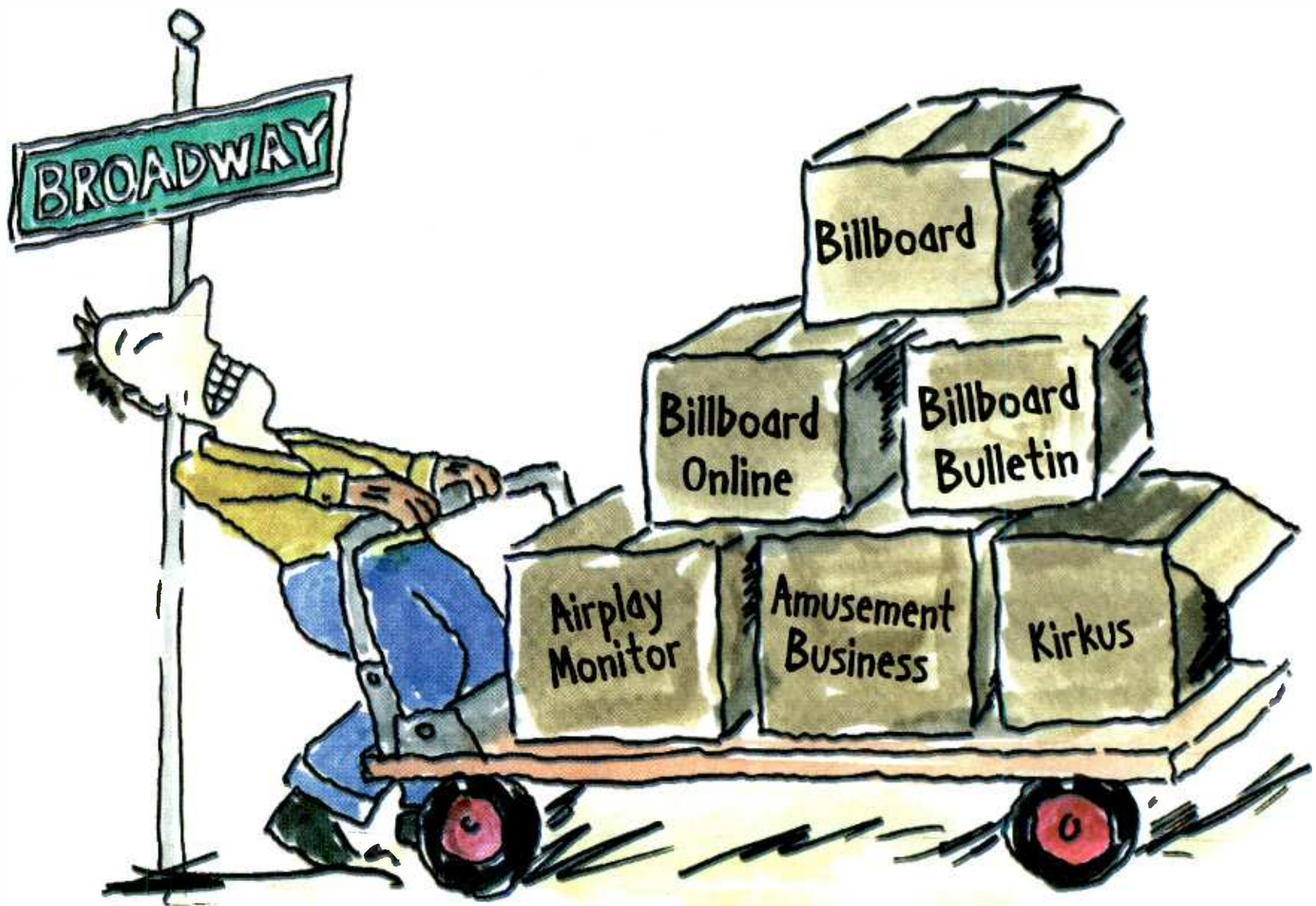
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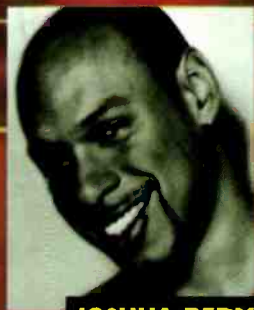
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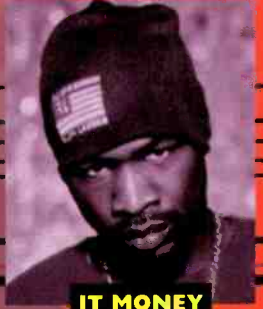
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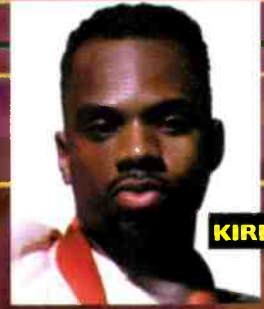
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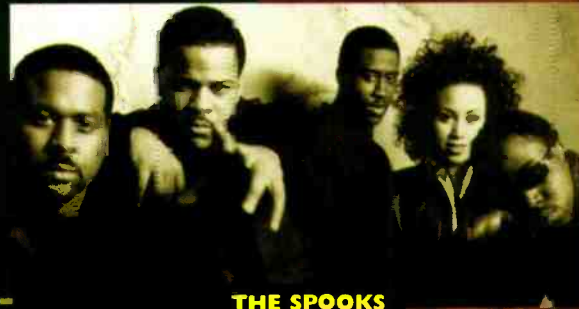
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## King Sunny Ade Offers Tribute To Democracy

### Nigerian Movement Is Focus Of New Mesa Records Album

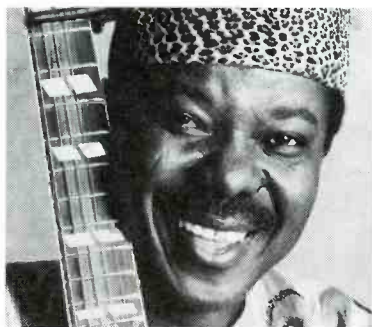
BY JIM BESSMAN

NEW YORK—The title of King Sunny Ade's new Mesa Records album, "Seven Degrees North," designates the location of Lagos, Nigeria—sub-Saharan Africa's largest city—where the legendary juju music bandleader is focused on his country's fledgling democracy.

"We're in the transition toward democracy," says Ade, explaining that his country's first democratically elected leadership since a series of disastrous military governments is only a year old. "It's getting better, but we now have a labor union at loggerheads with the government because it jacked up the price of petrol, so we still have to pass through a lot of things before we go into full democracy."

Ade, then, wanted his latest of over 100 albums to tie in with the pivotal moment taking place in Lagos. The album is being

released June 20 through parent company Paradise Music & Entertainment and follows Ade's



ADE

1998 world music Grammy-nominated "Odu." According to Mesa/Bluemoon president George Naufal, it is his best studio album ever.

"Some of the material is a little bit of a departure in that it's very commercial—even if you don't understand all the lyrics,"

says Naufal, who notes that Ade occasionally throws an English word or phrase into the mainly Nigerian song lyrics. "And the focus is more on the Nigerian people and the new democratic movement, so it's a humanitarian story in the music and message that he brings to his own people—and wherever he travels."

Ade, who is a leading advocate in Nigeria for musicians' rights and anti-piracy efforts, dedicates the album to his people's "determination, good humor, indomitable spirit, and unflinching faith." He says that the songs "more or less say you have to concentrate on what you're doing and forget about everybody else."

Ade singles out "Solution," which seeks problem-solving guidance from God; other tracks also praise God and evoke the spirituality of Ade's Yoruba tribal culture.

But "Congratulations (Happy Birthday)" is "a celebration meant for all of us," says Ade. Likewise, "Ariya" promotes "the need to enjoy yourself now [by] dance, party. That's what they do around the whole world with my music: After the day's job you need to exercise your body and enjoy yourself with who you love or loves you or is around you."

Naufal noticed this kind of reaction during Ade's recent U.S. spring tour. "He got incredible response," he says. "Just about every show sold out, and he transcended the language barrier."

Ade will return to the U.S. for a tour of major cities beginning June 30. Mesa now looks to market "Seven Degrees North" at the grass-roots level, says Naufal. "He's somewhat of a household name in the world music market, but we need to create awareness that he has a new record and tour and that he's a very active artist who's supporting his record."

The label is setting up "co-op situations" and "front and positioning programs" at major retailers, Naufal says, and is also targeting African lifestyle stores. Additionally, Mesa is taking out ads in key world music magazines as well as publications serving a "huge" African market in cities including Washington, D.C.; New York; Chicago; and some on the West Coast.

College radio is a major thrust, Naufal observes, singling out the new album tracks "Samba" and "Suki Suki Bam Bam" as tracks with commercial appeal.

"The last album was No. 1 on the CMJ [college radio tip sheet] chart 13 weeks in a row, and I'm amazed at the young audiences who came out for the last tour," adds Naufal. "We plan to do techno remixes of some of the songs,"

(Continued on page 24)



**Nine Days Rules School.** 550 Music/Epic act Nine Days recently played to 1,000 students at North Andover (Mass.) Middle School, which was the winner of a nationwide contest on Alloy.com inviting visitors to the site to "vote for your school." The top prize was a private concert by the band, which is enjoying radio success with the single "Absolutely (Story Of A Girl)." The cut is from the debut disc "The Madding Crowd." Pictured in the back row, from left, are Nine Days members Jeremy Dean, Nick Dimichino, Brian Desveaux, and John Hampson; school principal Lou Reste; and Nine Days member Vincent Tattaneli. In the front row, from left, are students Alyssa Ritchie, Katie Minott, and Meg McCleary.

Billboard

JUNE 24, 2000

## Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	11	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE 48793/VIRGIN	<b>NO. 1</b> 10 weeks at No. 1 OTTMAR LIEBERT
2	1	8	<b>PURE MOVIES 2</b> GARDEN CITY 34580	THE JOHN TESH PROJECT
3	4	72	<b>DESTINY</b> ● WINDHAM HILL 11396	JIM BRICKMAN
4	3	37	<b>PLAINS</b> ● WINDHAM HILL 11465	GEORGE WINSTON
5	5	61	<b>LOVE SONGS</b> PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
6	<b>NEW</b>		<b>PASSAGES</b> WINDHAM HILL 45640	VARIOUS ARTISTS
7	<b>NEW</b>		<b>DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING</b> PRIORITY 51134	VARIOUS ARTISTS
8	9	11	<b>COLLECTIVE FORCE</b> HIGHER OCTAVE 48855/VIRGIN	3RD FORCE
9	10	15	<b>ANCIENT JOURNEYS</b> HIGHER OCTAVE 48902/VIRGIN	CUSCO
10	8	88	<b>FORBIDDEN DREAMS</b> BMG SPECIAL PRODUCTS 44801	YANNI
11	6	5	<b>REALITY OF A DREAMER</b> HIGHER OCTAVE 49087/VIRGIN	MYTHOS
12	7	20	<b>THE JOURNEY-THE BEST OF ADIEMUS</b> OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
13	15	66	<b>MANNHEIM STEAMROLLER MEETS THE MOUSE</b> AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
14	14	10	<b>GYPSY FIRE</b> NARADA 48989/VIRGIN	VARIOUS ARTISTS
15	11	6	<b>SNOWFALL</b> RCA SPECIAL PRODUCTS 45680	YANNI
16	13	22	<b>RIVER OF STARS</b> REAL MUSIC 8802	2002
17	16	85	<b>PURE MOVIES</b> GTSP 539779	THE JOHN TESH PROJECT
18	12	5	<b>ISLE OF DREAMING</b> OMTOWN/HIGHER OCTAVE 48526/VIRGIN	KATE PRICE
19	22	18	<b>EAST OF THE MOON</b> DECCA 466967/UNIVERSAL	DAVID LANZ
20	18	60	<b>DAWN OF A NEW CENTURY</b> PHILIPS 538838	SECRET GARDEN
21	24	3	<b>IN THE GARDEN OF SOULS</b> NARADA 49188/VIRGIN	VAS
22	25	70	<b>ONE WORLD</b> GTSP 559673	JOHN TESH
23	19	39	<b>WINTER LIGHT</b> PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
24	17	42	<b>NO STRINGS ATTACHED</b> REAL MUSIC 811	GOVI
25	21	42	<b>25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER

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

## amusement

### business® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT COUNTRY MUSIC FESTIVAL: GEORGE STRAIT, TIM MCGRAW, MARTINA MCBRIDE, KENNY CHESNEY, MARK CHESNUTT, LEE ANN WOMACK, ASLEEP AT THE WHEEL	Texas Stadium, Irving, Texas	June 10	\$2,364,132 \$59.50/\$49.50/ \$39.50	46,696 sellout	SFX Touring
GEORGE STRAIT COUNTRY MUSIC FESTIVAL: GEORGE STRAIT, TIM MCGRAW, MARTINA MCBRIDE, KENNY CHESNEY, MARK CHESNUTT, LEE ANN WOMACK, ASLEEP AT THE WHEEL	Ralph Wilson Stadium, Buffalo, N.Y.	June 3	\$2,164,070 \$59.50/\$49.50/ \$39.50	44,551 sellout	SFX Touring
GEORGE STRAIT COUNTRY MUSIC FESTIVAL: GEORGE STRAIT, TIM MCGRAW, MARTINA MCBRIDE, KENNY CHESNEY, MARK CHESNUTT, LEE ANN WOMACK, ASLEEP AT THE WHEEL	Enron Field, Houston	June 11	\$2,124,671 \$59.50/\$49.50/ \$39.50	44,044 sellout	SFX Touring
GEORGE STRAIT COUNTRY MUSIC FESTIVAL: GEORGE STRAIT, TIM MCGRAW, MARTINA MCBRIDE, KENNY CHESNEY, MARK CHESNUTT, LEE ANN WOMACK, ASLEEP AT THE WHEEL	Fedex Field, Landover, Md.	June 4	\$1,794,579 \$59.50/\$49.50/ \$39.50	40,243 44,500	SFX Touring
KISS, TED NUGENT, SKID ROW	Gund Arena, Cleveland	May 5-6	\$1,685,210 \$70/\$45	26,698 35,000 two shows	Belkin Productions
'N SYNC, SISQO, PINK	Philips Arena, Atlanta	May 18-19	\$1,272,461 \$49.75/\$39.75	27,018 two sellouts	SFX Music Group
STEELY DAN	The Gorge, George, Wash.	June 3	\$481,444 \$78.75/\$57.75/\$35	8,971 13,500	House of Blues Concerts
ROGER WATERS	Ice Palace, Tampa, Fla.	June 2	\$404,182 \$50/\$35	8,474 14,317	SFX Music Group
KISS, TED NUGENT, SKID ROW	Charleston Civic Center, Charleston, W.Va.	May 2	\$361,745 \$50/\$35	7,711 10,000	Belkin Productions
JONI MITCHELL	Chastain Park Amphitheatre, Atlanta	May 19	\$351,836 \$66.50/\$26.50	5,798 6,844	SFX Music Group

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## WAILING SOULS

(Continued from page 13)

eryone, regardless of race.”

The members of Wailing Souls, who are natives of Jamaica, have been based in the Los Angeles area for several years now. But the act returned to Jamaica to record “Equality.”

McDonald explains, “In Jamaica, we work quicker. We could take a day to finish recording a song in Jamaica, while it might take us four days to finish recording a song in America. It has to do with the traditional way of doing things. In Jamaica, we like to go with the first couple of takes. In the U.S., the recording process is more about doing take after take until it’s perfect. We care about perfection, but you lose the song’s vibe if you do it over too much.”

“We write songs individually and collectively,” adds McDonald. “Pipe and I usually write songs every day.”

Wailing Souls’ songs are published by Winmatt Publishing (ASCAP) and Bread Soul Publishing (ASCAP).

The members of Wailing Souls say that they’re encouraged by reggae’s growing popularity but note that the genre still encounters certain obstacles.

Matthews observes, “Reggae has evolved to the point where it’s accepted around the world. The only reason why it hasn’t crossed over in the U.S. in a big way is because people don’t hear it on [commercial] radio.”

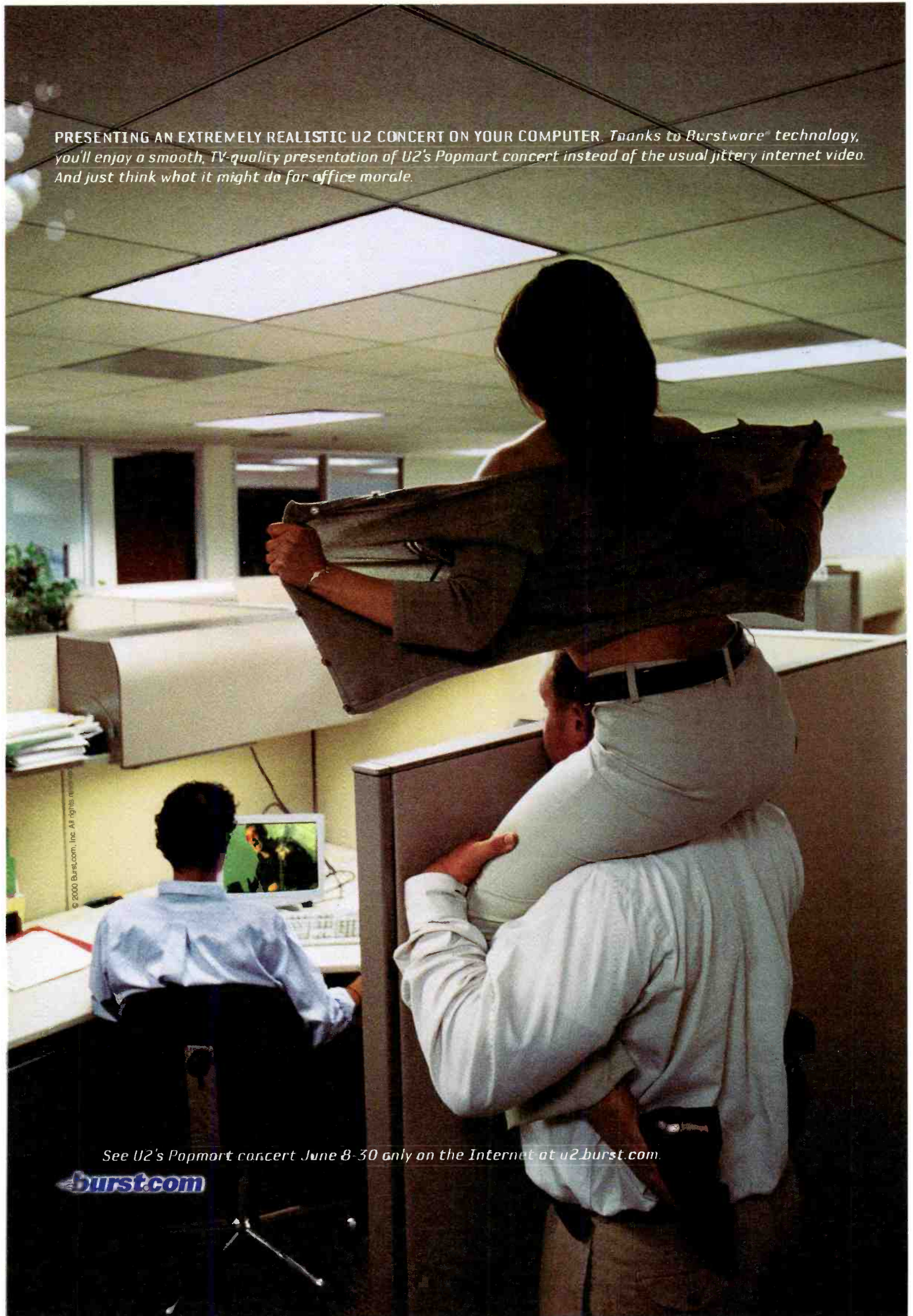
McDonald says, “Reggae is more popular now than it ever has been, but we still think reggae isn’t exposed enough. The big corporations aren’t really pushing it. Reggae is still underground music.”

Jamal Alnasr, owner/buyer for retail store Village Music World in New York, says, “The Wailing Souls catalog sells about average compared to other reggae artists. The most important way for Wailing Souls to have a huge hit would be to get commercial radio airplay, but it’s going to be tough. A lot of people may not hear about the new album unless they hear about it on the radio.”

“In terms of airplay, Wailing Souls have done quite well for us, and we’ll probably be playing the new album,” says Andy Taylor, music director of WWUH Hartford, Conn., the radio station for the University of Hartford.

“Wailing Souls are well-established and have a broader appeal than most reggae artists,” he adds. “They also reach people who are fans of Bob Marley, the Dave Matthews Band, and Phish. A lot of modern reggae is dancehall with hardcore lyrics, but Wailing Souls’ philosophy of their music being positive is one of the main reasons behind their broad appeal.”

McDonald says, “A lot of gun lyrics were becoming popular in reggae three or four years ago, and now I see more brothers writing good lyrics. We want to bring across a message of peace, love, hope, and unity. In traveling around the world, I’ve learned that people are basically the same wherever you go. People just want to be able to lead a peaceful life. There’s real joy in our music, and I hope people respond to that.”



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## Sweden's Nasa Returns With Ninthwave Set

BY IAN PERCIVAL

**NEW YORK**—On July 18, '80s-era Swedish act Nasa returns with "Remembering The Future," a collection that deftly straddles the line between classic synth-pop and modern electronica.

The Ninthwave Records release combines stylistic elements fondly reminiscent of the Chemical Brothers, Abba, and Savage Garden. Although its music is club-friendly and rhythmic, Nasa also shines on quiet, more subdued, single-worthy tracks like "Xenophobic," which tells the Roswell, N.M., alleged alien-landing tale from the point of view of the aliens.

Nasa's history stems back to 1983, when the band's members appeared in the Swedish film "G." The ensuing notoriety helped propel its 1985 single "Paula" into its native country's top 10, while its full-length debut, "Power Of The Century," was a top 10 hit.

The act's European success led to a U.S. deal with Columbia, although its planned stateside debut (produced by Robert Margoueff) was shelved before release.

By 1987, the band was drifting apart, and its members went their separate ways just as their last single, "The Bird," was becoming

their biggest hit, hitting the Swedish top five.

Members Patrik Henzel and Martin Thors worked on and off again for several years on a number of projects, but it was not until the Swedish modern rock powerhouse Memento Materia (Mesh,



NASA

Covenant) approached them about doing a best-of collection that the two decided to restart the Nasa engine.

"Our management company, Slick Management, approached us about the best-of. At the same time Memento asked us about doing a new song. Slick said, 'Why not a whole album instead?'" says Henzel. The result was "Remembering The Future."

"This is the album we had always wanted to do, but we didn't have the musical skills or the tech-

nology to do [it] 11 years ago," says Henzel. "I've spent the past few years doing a lot of music for Swedish commercials and working on other people's projects. As a result, I finally felt I was ready to make the best synth-pop album. In fact, I wanted to make an album so good that people wouldn't even regard it as synth-pop but just good pop."

Released in the fall of 1999 in Sweden to universally positive reviews, the album has already spawned the hit single "Back To Square One"—the video for which (directed by Mats Stenberg) earned active airplay on MTV-Scandinavia.

The single also went top five in Estonia. "It was one of those strange things but pretty indicative of the kind of record it is," notes David Richards, president of Ninthwave. "A DJ at one of the national Estonian pop stations heard the song and liked it. He gave it a couple of spins, and the phones lit up. It's definitely a different-sounding record, but it's the kind of record people love when they hear it."

Richards discovered "Remembering The Future" via Lexicon magazine, a new-wave/electronica magazine that he also publishes.

"It literally fell in my lap. Todd Durrant over at A Different Drum Records had gotten the disc, but he passed on signing it because he didn't have room on his roster. He was kind enough to share it with me."

The Internet will be a key marketing element for the project. "Back To Square One," which will be the first U.S. single, has been available via MP3 for nearly a month.

The single is also featured on a CD sampler sent to Lexicon subscribers with a recent issue. Readers were able to pre-order the album via the magazine at a discounted rate. "It generated the desired result in that people took advantage of the opportunity to pre-order the disc," Richards says.

In addition to traditional retail (Ninthwave is distributed via the Orchard/Valley Media), "Remembering The Future" will be for sale via the label's Web site, ninthwave.com.

In terms of radio, the label shipped the single to modern rock and college radio on June 6.

Added exposure for the project will come via the inclusion of "Xenophobic" on "Shadow Dancing: Nightmusic From The Synth-Pop Underground," due this fall on A Different Drum.

Meanwhile, Nasa has been working on some new tracks as well as remixing songs for future singles ("Nextday," the second single, was just released in Sweden). Additionally, it has continued to do outside production work, having just written and produced Latino hip-hop artist DJ Mendez and his Swedish top five hit "Razor Tongue."

## Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		TITLE	TOTAL CHART WEEKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
<b>NO. 1</b>					
1	1	<b>CREED</b> ▲ <sup>4</sup>	WIND-UP 13049 (11.98/17.98) <b>HS</b>	MY OWN PRISON 21 weeks at No. 1	141
2	2	<b>METALLICA</b> ◆ <sup>12</sup>	ELEKTRA 61113/EEG (11.98/17.98)	METALLICA	461
3	3	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup>	TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	573
4	12	<b>JAMES TAYLOR</b> ◆ <sup>11</sup>	WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	500
5	4	<b>MATCHBOX 20</b> ◆ <sup>11</sup>	LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	171
6	5	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup>	CAPITOL 30334* (10.98/15.98)	GREATEST HITS	294
7	7	<b>'N SYNC</b> ◆ <sup>10</sup>	RCA 67613 (11.98/18.98)	'N SYNC	116
8	6	<b>BACKSTREET BOYS</b> ◆ <sup>13</sup>	JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	148
9	8	<b>PINK FLOYD</b> ◆ <sup>15</sup>	CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1212
10	10	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup>	MCA 110813 (12.98/18.98)	GREATEST HITS	322
11	9	<b>DEF LEPPARD</b> ▲ <sup>2</sup>	MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	188
12	11	<b>JO DEE MESSINA</b> ▲ <sup>2</sup>	CURB 77904 (10.98/16.98)	I'M ALRIGHT	117
13	17	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup>	MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	469
14	13	<b>SANTANA</b> ▲	LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	32
15	19	<b>STYX</b> ●	A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	33
16	18	<b>QUEEN</b> ▲	HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	362
17	14	<b>BUENA VISTA SOCIAL CLUB</b> ▲	WORLD CIRCUIT/ONESUCH 79478/AG (12.98/18.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	56
18	16	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup>	PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	132
19	20	<b>METALLICA</b> ▲ <sup>7</sup>	ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	527
20	15	<b>DMX</b> ▲ <sup>3</sup>	RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	106
21	33	<b>TIM MCGRAW</b> ▲ <sup>4</sup>	CURB 77886 (10.98/16.98)	EVERYWHERE	157
22	29	<b>BEASTIE BOYS</b> ▲ <sup>8</sup>	DEF JAM 527351/IDJMG (6.98/11.98)	LICENSED TO ILL	428
23	27	<b>AC/DC</b> ◆ <sup>16</sup>	EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	309
24	21	<b>SUBLIME</b> ▲ <sup>3</sup>	GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	193
25	31	<b>AL GREEN</b> ▲	HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	99
26	22	<b>MILES DAVIS</b> ▲ <sup>2</sup>	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	73
27	28	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup>	FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	348
28	36	<b>EAGLES</b> ▲ <sup>7</sup>	GEFFEN 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	242
29	25	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup>	RCA 66904 (11.98/17.98)	CRASH	212
30	34	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup>	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	119
31	32	<b>METALLICA</b> ▲ <sup>5</sup>	ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	472
32	—	<b>FAITH HILL</b> ▲ <sup>3</sup>	WARNER BROS. (NASHVILLE) 45389/WRN (7.98/11.98) <b>HS</b>	TAKE ME AS I AM	55
33	26	<b>SAVAGE GARDEN</b> ▲ <sup>6</sup>	COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	155
34	40	<b>TOOL</b> ▲ <sup>2</sup>	VOLCANO 31087* (11.98/17.98)	AENIMA	161
35	23	<b>METALLICA</b> ▲ <sup>4</sup>	MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	438
36	35	<b>JOHN MELLENCAMP</b> ▲	MERCURY 536738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	73
37	46	<b>AC/DC</b> ▲ <sup>2</sup>	EASTWEST 92215/EEG (11.98/17.98)	LIVE	117
38	50	<b>EAGLES</b> ◆ <sup>26</sup>	ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	293
39	24	<b>CAROLE KING</b> ◆ <sup>10</sup>	EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	428
40	44	<b>JOHN DENVER</b>	MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	5
41	49	<b>ABBA</b> ▲ <sup>3</sup>	POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	166
42	—	<b>GUNS N' ROSES</b> ◆ <sup>15</sup>	GEFFEN 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	463
43	48	<b>VAN MORRISON</b> ▲ <sup>3</sup>	POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	471
44	—	<b>FAITH HILL</b> ▲ <sup>4</sup>	WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	105
45	38	<b>SADE</b> ▲ <sup>4</sup>	EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	149
46	41	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup>	COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	89
47	—	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup>	RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	91
48	43	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup>	WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	400
49	39	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup>	ARISTA 18970 (10.98/17.98)	SURFACING	150
50	37	<b>BARRY WHITE</b> ▲	MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	61

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 (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). \*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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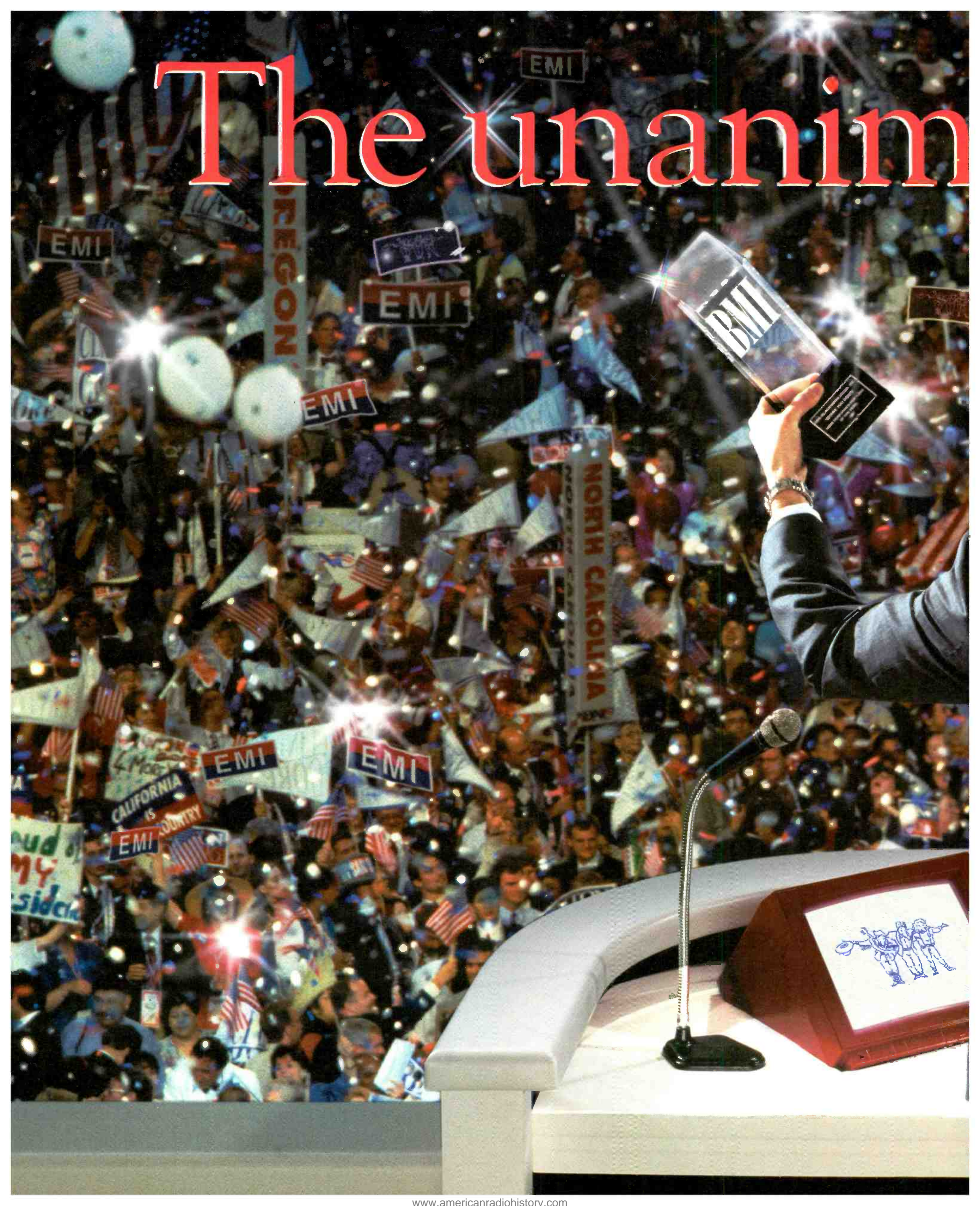
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### Top 10 Favorite Artist Picks

June 2, 2000

#### The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Soulsystem	Rock, Funk	10
2	Alma	Pop, Rock	2
3	Michaela Wilder	Pop, Alternative	2
4	WSLN (aka Mister Jones)	Rock, Pop	8
5	Glenys Rogers	Pop, R'n B	2
6	Adam & Eve	Pop	3
7	Michael E. Thomas	Pop, Rock	2
8	Anthony Hamilton	R'n B	3
9	Midsummer	Prog Rock, Alternative	2
10	Eric Baines	R'n B, Bop	5

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

### Radio Play Favorite Song Requests

June 2, 2000

#### The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Fight, Drone-Elite	Alternative, Rock	11
2	Show Me How, Adam & Eve	Pop	3
3	I'll Be There, Candy	R'n B, Pop	5
4	Wanna Love You, Annica	Pop, Dance	17
5	If It's Really Love, Michaela Wilder	Pop, Alternative	2
6	You're Turning Me On, Leonard Moss, Jr.	R'n B, Pop	39
7	Mind And Body, Soulsystem	Rock, Funk	9
8	Condition, 51 Peg	Alternative, Industrial	1
9	Pimp Smiley G 4 Dead Presidents, Rah Degrees	Hip Hop, R'n B	2
10	I Know, Sidecar	Rock, Pop	16

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

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#### The Most Outstanding And Available Acts On Broadband Talent Net

##### NICOLE 11:11

Detroit's best kept secret Nicole 11:11 showcases her ethereal voice and funky electronics on Broadband Talent Net. Nicole started her career as a member of the greatest funk bands on the planet: The P-Funk Allstars! Since then, she has launched her solo career, and is now shining even brighter. Join the party and check the grooves.



Genre: Electronic, Dance From: Detroit, MI Deals sought: Recording Contract

For further artist details log on to [www.broadbandtalentnet.com/nicole1111](http://www.broadbandtalentnet.com/nicole1111)

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

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## Artists & Music

### KING SUNNY ADE

(Continued from page 18)

because there's such a rhythmic aspect and attraction for younger audiences: We need to educate them to Sunny's energetic, poly-rhythmic ideas. You can't help but tap your foot when you listen to him, and we want to get that across."

Juju music, especially as played by King Sunny Ade & His African Beats, is indeed infectious. Vocalist/lead guitarist Ade

*'The focus is more on the Nigerian people and the new democratic movement, so it's a humanitarian story in the music and message that he brings to his own people—and wherever he travels'*

— GEORGE NAUFUL —

employs a score or so of costumed musicians and vocalists, with the emphasis on relentless rhythm and melodic guitar interplay—including pedal steel guitar.

Ade notes that his previous albums were "nonstop" with one song flowing into the next, but "Seven Degrees North" is typically segmented into distinct tracks. "That's how it's done in America and Europe," Ade says. "You have to break it into different tracks so people can enjoy them on the radio and in the house. But in Nigeria, they love to dance, so we go from one track to another nonstop—like at a discothèque."



**'Amazing' Sessions.** Producer/musician Larry Klein, right, takes a break from wrapping up mixing sessions for "Angel Inside" by Anne McCue, left. The single previews the Aussie singer's full-length debut, "Amazing Ordinary Things," due in August on Relentless Records.

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**S**OULFUL VIBES: It's not often that we get to hear an R&B demo as strong as the one currently being circulated on behalf of Vocalz, an extremely talented young man who needs to consider reverting back to his perfectly marketable birth name of Gregory Jones.

As we've observed, budding R&B acts are often snapped up into production deals before they've had a chance to cruise the unsigned circuit for longer than a minute or two.

If you have a sharp eye, you've probably already encountered Vocalz. He has a pretty impressive résumé as both a music and a film performer, having appeared in the Robert Townshend movie "Meteor Man" as well as several indie features that include 1998's "Detention."

However, the singer says that he's most comfortable expressing himself through music. "It's completely honest, and it comes directly from the heart," he explains.

To that end, Vocalz' demo reveals ample soul and a knack for writing songs with razor-sharp melodies and sticky hooks. Although his own jams provide considerable proof of his talent (most notably the hit-worthy gems "Tell Me A Secret" and "Trust Me Now"), his skills are evident on the **Dru Hill** recording "All Alone," which he co-wrote with the group.

Now then, about that name. Jones was dubbed "vocals" by friends and fans in his native Baltimore as a compliment to his formidable pipes. It's a cute name for a small-town guy, but it just reads as being perhaps a tad *too* cute in the thick of an industry where one false move can spell the end of a career before it even begins. Besides, what's wrong with the name Gregory Jones? Actually, we think it has a suave kind of vibe.

For more information, contact Gamesmen Entertainment, 410-665-6886.

**J**AZZY VIBES: Several weeks ago, we waxed quasi-poetic about **Suzanne Palmer**, a lovely singer whose debut album has been collecting dust on a shelf. We can't resist the urge to share our love of another artist in a somewhat similar situation: **Janita**.

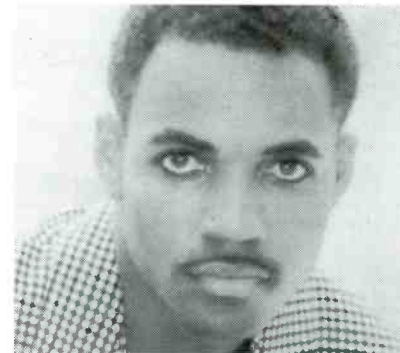
The Finland native assembled what seemed likely to be a slam-dunk pop/R&B effort for Sony several years ago. In fact, we still reach for that trusty advance from time to time. Alas, the project was shelved, allowing the artist to pursue other activities.

While such a shift might break another artist, it has sent Janita into apparent creative overdrive. She's been writing up a storm since relocating to New York, along with her producer, **Tomi Sachary**.

The two have found a mentor in **Patrick Conseil**, VP of international creative services at Warner/Chappell Music. He's been nurturing both of them for several years now, and he's begun to share the fruits of their mutual labor: a 10-song disc that demands attention.

Unlike much of the material on her ill-fated Sony project, this recording is not overly conscious of temporary trends. Rather, Janita and Sachary have wisely focused on creating timeless tunes with a distinctive jazz flavor. Cuts like "I'll Be Fine" and "Firefly" are warmly reminiscent of early recordings by **Basia** and **Swing Out Sister**, while "Angel Eyes" has a rich, adult R&B feel that would sound quite nice on radio stations that are playing the more chilled efforts of **Mary J. Blige**. We're betting that the second time will be the charm for this noteworthy young artist.

For additional details, call Conseil at 212-419-2607 or E-mail him at [Patrick\\_Conseil@warnerchappell.com](mailto:Patrick_Conseil@warnerchappell.com).



VOCALZ



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	38	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	<b>NO. 1</b> MOUNTAIN HIGH...VALLEY LOW
2	1	7	<b>LARA FABIAN</b> COLUMBIA 69053/CRG (11.98 EQ/17.98)	LARA FABIAN
3	3	4	<b>BBMAK</b> HOLLYWOOD 162260 (8.98/12.98)	SOONER OR LATER
4	4	12	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (11.98/17.98)	THE SICKNESS
5	<b>NEW</b>		<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
6	6	10	<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
7	5	9	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
8	8	9	<b>FENIX TX</b> DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
9	7	40	<b>DIDO</b> ARISTA 19025 (10.98/16.98)	NO ANGEL
10	11	8	<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
11	9	10	<b>TRAVIS</b> INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
12	12	36	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
13	10	62	<b>STATIC-X</b> WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
14	14	2	<b>F.A.T.E.</b> GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED
15	13	51	<b>SYSTEM OF A DOWN</b> AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
16	<b>NEW</b>		<b>QUEENS OF THE STONE AGE</b> INTERSCOPE 490683 (12.98 CD)	R
17	15	5	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
18	19	6	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
19	24	24	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
20	18	10	<b>SPLENDER</b> C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
21	17	45	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
22	<b>NEW</b>		<b>BT</b> NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
23	16	7	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
24	20	15	<b>NOBODY'S ANGEL</b> HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
25	<b>NEW</b>		<b>SANDRA COLLINS</b> KINETIC 54648 (15.98 CD)	TRANCEPORT. 3

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. Albums with the greatest sales gains. © 2000, Billboard/BPI Communications.

26	36	6	<b>KATHIE LEE GIFFORD</b> ON THE LAMB 15115/VALLEY (10.98/17.98)	BORN FOR YOU
27	25	23	<b>KELIS</b> VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
28	29	6	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (10.98/16.98)	SECRETO DE AMOR
29	37	4	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98)	THE STATE
30	35	6	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
31	41	9	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98)	MY LIFE
32	31	66	<b>SONICFLOOD</b> GOTEE 2802 (15.98 CD)	SONICFLOOD
33	21	6	<b>HOKU</b> GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
34	30	62	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
35	22	5	<b>OMARA PORTUONDO</b> WORLD CIRCUIT/SONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
36	23	3	<b>LIMITE</b> UNIVERSAL LATINO 157887 (8.98/13.98)	POR ENCIMA DE TODO
37	27	2	<b>U.P.O.</b> EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
38	26	37	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
39	43	36	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
40	34	5	<b>THALIA</b> EMI LATIN 26232 (10.98/15.98)	ARRASANDO
41	28	2	<b>OLIVE MAVERICK</b> 47709/WARNER BROS. (17.98 CD)	TRICKLE
42	47	15	<b>GROOVE ARMADA</b> JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
43	<b>NEW</b>		<b>GISSELLE</b> ARIOLA 74911/BMG LATIN (8.98/13.98)	VOY A ENAMORARTE
44	40	6	<b>DWAYNE WIGGINS</b> MOTOWN 157594/UNIVERSAL (8.98/12.98)	EYES NEVER LIE
45	39	53	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
46	<b>NEW</b>		<b>SAINT ETIENNE</b> SUB POP 70509* (14.98 CD)	SOUND OF WATER
47	33	15	<b>SHAKIRA</b> SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
48	38	6	<b>CRYSTAL LEWIS</b> METRO ONE/WORD 490686/INTERSCOPE (11.98/17.98)	FEARLESS
49	42	3	<b>NICHOLE NORDEMAN</b> SPARROW 51723 (15.98 CD)	THIS MYSTERY
50	<b>RE-ENTRY</b>		<b>DOPE</b> FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES

## POPULAR • UPRISINGS

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

**NOT FROM RUSSIA:** Modern rock band the K.G.B. plies its brand of party rock on the group's self-titled debut album, due July 25 on DreamWorks Records. The band's name—



**Proud As A Peacock.** Chicago-based singer/songwriter Alice Peacock describes her music as "pop with roots influences." She says recording her debut album, "Real Day"—due Tuesday (20) on Peacock Music—was "like trial and error. I try to write melodies that are memorable. I'm a sucker for a pop hook." Peacock is currently on a U.S. tour. More information can be found at her official Web site, [alicepeacock.com](http://alicepeacock.com).

not to be confused with the Russian equivalent of the C.I.A.—was meant to have a mysterious meaning, according to the band. Lead singer Toby says the band

was influenced by Rancid's "Timebomb." "There was something so spy-ish about it," he says.

The members of the San Francisco Bay Area quintet—who are all under 21 years old—first honed their skills as a garage band before signing with DreamWorks through the attention of modern rock KITS (Live 105) San Francisco and Third Eye Blind managers Eric Godtland and Dusty Sorenson.

Since the K.G.B. formed in 1994, the band's sound has evolved into what might be described as a more youthful, free-wheeling Squeeze-meets-Sublime style.

Toby also credits album producer Michael Urbano with helping shape the band's current sound, "We learned more in three months with Michael than we had the entire time in the band," he says. "We started listening to more soul music and straight-up rock and realized we could apply that to our sound, which was great."

In addition to doing warm-up tour dates in May and June, the K.G.B. has a cameo



**On The RaRa Tip.** Speaking about his self-titled debut album on MCA Records, rapper RaRa says, "I break down my own life story in my songs." RaRa—who hails from Compton, Calif.—has already toured with IMx (a guest act on RaRa's album), and he plans to do select promotional tour dates this year.

in the Tom Green film comedy "Road Trip." A more extensive tour is being planned following the album's release.

**KRACKING UP:** Uncle Kracker, a DJ in Kid Rock's band, makes his solo debut with the album "Double Wide" (Top Dog/Lava/Atlantic Records), which the record company describes as trailer park hip-hop.

Uncle Kracker (whose real name is Matt Shafer) is joined on the album by Kid Rock, who produced the set. The album's first single, "Yeah, Yeah, Yeah," is also featured on the "Shanghai Noon" soundtrack.

Uncle Kracker and his new album have been spotlighted on MTV and "Access Hollywood." Kracker will also be seen performing on the Blockbuster Entertainment Awards, to be televised Tuesday (20) on Fox, and an upcoming episode of USA Network's "Farmclub.com," on a date to be announced. Uncle Kracker is also touring with Kid Rock this summer.

**SUN DANCE:** Dance act

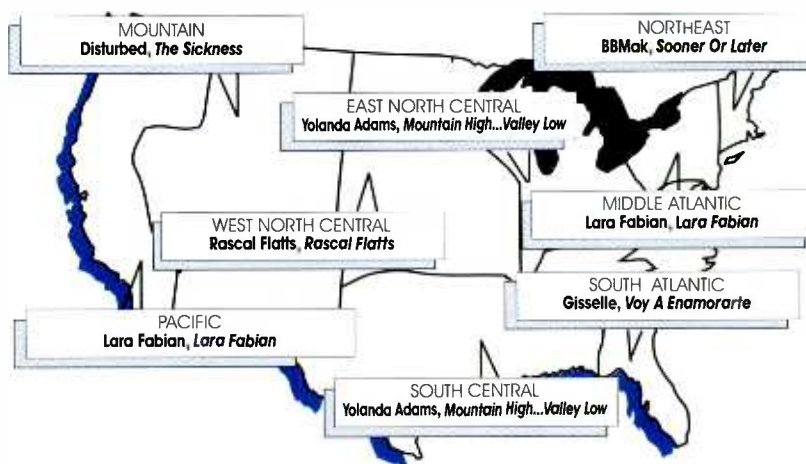
Chicane makes its U.S. album debut with "Behind The Sun," due July 18 on Xtravaganza/C2/Columbia Records. The album's first single is "Don't Give Up"



**Explosive Rock.** Modern rock band Trinket had its self-released debut album produced by fellow Athens, Ga., native Michael Stipe of R.E.M. Trinket's current album, "Set To Explode," is due Tuesday (20) on RCA Records. Lead singer Brian Youmans says, "We've been through a lot of blood, sweat, and tears. Where many bands would've broken up, we persevered." The album's current single, "Boom," has been climbing up Airplay Monitor's Adult Top 40 Airplay chart, where it is at No. 32.

(featuring Bryan Adams), which was a No. 1 hit in the U.K.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>WEST NORTH CENTRAL</b>	<b>MIDDLE ATLANTIC</b>
1. Rascal Flatts <i>Rascal Flatts</i>	1. Lara Fabian <i>Lara Fabian</i>
2. Disturbed <i>The Sickness</i>	2. Yolanda Adams <i>Mountain High...Valley Low</i>
3. Eric Heatherly <i>Swimming In Champagne</i>	3. Fenix TX <i>Fenix TX</i>
4. Westlife <i>Westlife</i>	4. Westlife <i>Westlife</i>
5. BBMak <i>Sooner Or Later</i>	5. Sean Paul <i>Stage One</i>
6. Static-X <i>Wisconsin Death Trip</i>	6. Kelis <i>Kaleidoscope</i>
7. Nickelback <i>The State</i>	7. BBMak <i>Sooner Or Later</i>
8. Yolanda Adams <i>Mountain High...Valley Low</i>	8. S Club 7 <i>S Club 7</i>
9. Chad Brock <i>Yes!</i>	9. F.A.T.E. <i>For All That's Endured</i>
10. Methrone <i>My Life</i>	10. Disturbed <i>The Sickness</i>

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ► DEFTONES

**White Pony**  
 PRODUCERS: Deftones, Terry Date  
 Maverick Records 47667  
 On "White Pony," the Deftones open up their trademark sound of monolithic power guitars and scorching, sinister vocals to allow for more diverse, midtempo moments. For those who can't handle the demonic rage of "ELite" or "Korea," where front man Chino Moreno spends most of his time screeching in his now familiar vicious roar, there are flashes of Cure-style goth ("Digital Birth") and intricate prog metal, à la Tool ("Passenger," which features guest vocals from the inspiration himself, Maynard James Keenan). There's even a ballad that sounds like a lost Smashing Pumpkins song ("Teenager"). But the true standout here is the first single, "Change (In A House Of Flies)," a dark, atmospheric track that is both aggressive and surprisingly melodic (at least by Deftones standards). But for all the growth, the band's continuing inclination toward a bludgeoning sonic attack and Moreno's violent, impressionistic lyrics make this a tough pill to swallow for most listeners. However, for appreciators of the hard-rock genre, "White Pony" marks a decided high point in an overall tired format and a positive step forward for this promising band.

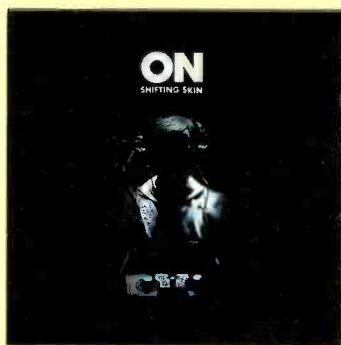
#### ► UNCLE KRACKER

**Double Wide**  
 PRODUCERS: Kid Rock, Mike Bradford  
 Top Dog/Lava/Atlantic 83279  
 As one might expect from a protégé of Kid Rock's (in fact, this project is actually signed directly to Rock's Lava/Atlantic-distributed label), Uncle Kracker dabbles in rap-inflected rock. But that's where the similarities end. Kracker, also known as Matt Shafer, infuses his compositions with a more relaxed blues flavor that's enhanced by ample use of acoustic instruments. Trendy elements like loops and samples are wisely kept to a bare minimum. And while Kracker displays an impressive flair for rhyming, his proper singing voice (which he puts to excellent use on the finger-poppin' "Follow Me" and the world-weary "Better Days") has an earthy, troubadourlike quality that is far more appealing. The result is a sterling collection that will likely sound as good live as it does on your car stereo. And if justice prevails, the catchy rising hit "Yeah, Yeah, Yeah" will keep this young artist blasting from many a radio speaker for a while to come.

#### ★ BILLIE MYERS

**Vertigo**  
 PRODUCERS: David Tyson, Billie Myers  
 Universal 012 157 683  
 It's been three years since Myers debuted with "Growing Pains," which spawned a crossover hit with the timeless "Kiss The Rain." In the time since, the British singer/songwriter has toured with the likes of Bob Dylan and Savage Garden and participated in *Lilith Fair*: On her sophomore album, "Vertigo," it appears that this was

### SPOTLIGHT



**ON**  
**Shifting Skin**  
 PRODUCER: Ken Andrews  
 Epic 60672  
 Bored with the latest round of derivative teen pop, hip-hop, and hard rock? Starved for pop music that is as adventurous and visionary as it is infectious and accessible? Look no further. On is the brainchild of singer/songwriter/multi-instrumentalist Ken Andrews, best known as a one-time member of the band Failure. "Shifting Skin" shows Andrews bravely carving out a niche devoid of time-sensitive trends. Sure, there is the faint scent of electronica washing over many of the tracks. But Andrews wisely counters his apparent keyboard fixation with fuzzy guitars and the kind of ornery, funk-fortified beats that appeal to air-drumming rockers and groove-savvy dancefloor enthusiasts. "Slingshot," with its trippy, distorted vocals, and "If I Get To Feel You," an angst-riddled tale of unrequited love, are a pair of hit-worthy gems that deftly combine meticulously drawn pop choruses with futuristic tape loops. The set's underrated first single, "Soluble Words," reveals Andrews' talent for deeper, richly detailed arrangements. Now, if only this set would get the promotional TLC it so totally deserves from its label.

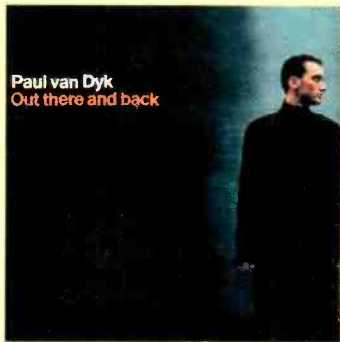
time very well spent. From the set's opening track (and first single), the Hot Chocolate-speckled "Am I Here Yet? (Return To Sender)," Myers delivers a fearless set that intertwines deft pop hooks, wickedly honest lyrics, and vibrant rhythms. Highlights include such infectious tracks as "Should I Call You Jesus?," "Without My Consent," and "Roll Over Beethoven." But standing head and shoulders above all else is the wildly hip "Flexible," which finds Myers delivering one too-fab chorus: "I'm gay/I'm straight/I'm black and I'm white/I'll be anything you want me to be tonight." As good as "Am I Here Yet? (Return To Sender)" is, "Flexible" is better. In fact, it should've been the single to introduce this sublime set.

### R & B / HIP-HOP

**EX-CENTRIC SOUND SYSTEM**  
**Electric VoodooLand**  
 PRODUCER: Yossi Fine  
 Loud 11907  
 Rhythm has always been the cornerstone of urban music (i.e., rhythm & blues), and to appreciate its rhythms one must first understand its origin. Immersed in the rhythms of the African motherland, Ex-Centric Sound System's debut set is an ethereal effort that attempts to show that correlation. The brainchild of bassist Yossi Fine and Nana Dadzie, the five-member group fuses the various sounds found on the continent with a steady electronic backbeat. The group's eclectic style is evident on all 11 tracks. A definite high point, "Latest," delves into a tale about African

### SPOTLIGHT

**PAUL VAN DYK**  
**Out There And Back**  
 PRODUCER: Paul van Dyk  
 Mute Records 9127  
 In the progressive world of electronic dance music, DJs come and go, leaving behind the legacy of oftentimes-faceless spinning efforts. With his third album, "Out There And Back," Germany's Paul van Dyk is well-poised to break the de facto status of dance music. Thrusting his talent and creativity two steps ahead of the competition, van Dyk pioneers a more refined, energized sound of the future without completely eliminating past influences. He also doesn't forget about such things as soul and emotion. Comprising 12 original tracks—as well as a bonus disc with exclusive remixes and enhanced videos—the album includes



the artist's dancefloor hits from last year ("Avenue" and "Another Way") and current single "Tell Me Why (The Riddle)," which is a collaboration with Saint Etienne. Even without these powerful electronic pillars, "Out There And Back" stands strong and proud. Tracks like "Pikes," "Alive," and "Together We Will Conquer" are incredibly dynamic, melodic, and full of depth. How do you say *brilliant!*

gossip by incorporating a flute lead to tell the story. Just as in the translation of the group's symbol, the Sankofa, Ex-Centric believes that you must "return to your past in order to move forward."

### SPOTLIGHT



**BUSTA RHYMES**  
**Anarchy**  
 PRODUCERS: various  
 Elektra 62517  
 To say that Busta Rhymes has a lot of energy may be one of the biggest understatements. On "Anarchy," his fourth release, he attempts to focus his wild style into a more message-oriented scope, offering post-millennial views on why society is in a state of anarchy. The end result shows the evolution of one of hip-hop's brightest stars. "A Trip Out Of Town" is a thematic tale that illustrates how things aren't always what they seem. "How Much We Grew" is a piano-driven track that serves as Rhymes' musical autobiography, chronicling everything from his birth to the breakup of Leaders Of The New School. Not to overdo a point, Busta also gives listeners the requisite joints and jams. "Get Out," the album's lead single that samples Frank Loesser's "The Ugly Duckling," knocks with a phrase that will probably linger throughout the summer. "Anarchy" includes appearances by Lenny Kravitz, Raekwon the Chef, Ghostface Killah, and of course, the Flipmode Squad.

#### BETTY WRIGHT

**The Very Best Of Betty Wright**  
 PRODUCERS: various  
 Rhino 79861  
 Long before the current crop of girl groups began exhorting females to beware of

### SPOTLIGHT

**k.d. lang**  
**Invincible Summer**  
 PRODUCERS: k.d. lang, Damian le Gassick  
 Warner Bros. 47605  
 The beauty of lang is that she continues to be among the few truly unpredictable figures in pop music. Her latest effort is a glorious blend of surf-pop and Brazilian rhythms, and it's arguably her most accessible offering since 1992's Grammy-lauded "Ingenué." Teamed with former William Orbit protégé Damian le Gassick, lang offers a set that comfortably cruises from retro-spiced tunes ("Suddenly," "It's Happening With You") to edgy jams with a tasteful hint of electronica ("What Better Said"). The album was inspired by a quote from Albert Camus—"In the depth of winter, I finally learned that within me



there lay an invincible summer"—which results in songs exploring the idea that within every moment of darkness lies a glimmer of hope. It's a concept rich with lyrical possibilities, and it's one that has allowed lang to write some of her more romantic, uplifting songs to date. In a perfect world, "Invincible Summer" will meet with a wide, welcoming audience—one that is ready to consume something sweet, yet sophisticated.

scrubs and other financially challenged leeches, Southern soul sister Betty Wright was belting out warnings about man-stealing hussies, abetted by catchy lyrics and funky grooves. Focusing on the singer's Alston/T.K. Records output, this 16-track retrospective opens with the classic R&B/crossover anthem "Clean Up Woman" and takes flight from there with such up- and midtempo hits as "Baby Sitter," "Let Me Be Your Lovemaker," "Tonight Is The Night/Pt. 1," and "Girls Can't Do What The Guys Do" (her first top 20 R&B single at the age of 14). While the Grammy-winning soulstress/songwriter (the sublime disco-etched "Where Is The Love") has had her share of musical ups and downs, this compilation cements Wright's rightful place in R&B history.

### COUNTRY

★ **SONS OF THE DESERT**  
**Change**  
 PRODUCERS: Johnny Slate, Mark Wright, SOD  
 MCA 08817  
 Rather than trot out a parade of bouncy melodies, programmed harmonies, A-list songwriters, and blatantly pandering pap, these Sons aim real high here, and they hit the mark dang near every time. Not content to hopefully drift with the prevailing winds, SOD opts to do its own thing, with thoughtful lyrics and great stories, conveyed through emotive vocals via consistently risk-taking production and innovative instrumentation. What a concept. The Sons write very good songs, make excellent choices on others, and

(Continued on page 28)

### VITAL REISSUES®

<b>JACKIE WILSON</b> At The Copa PRODUCER: Nat Tarnopol Brunswick 35001	
<b>BARBARA ACKLIN</b> Love Makes A Woman PRODUCERS: Carl Davis, Eugene Record Brunswick 35002	
<b>THE ARTISTICS</b> I'm Gonna Miss You PRODUCER: Carl Davis Brunswick 35003	
<b>THE CHI-LITES</b> A Lonely Man PRODUCER: Eugene Record Brunswick 35004	
<b>TYRONE DAVIS</b> Turn Back The Hands Of Time PRODUCER: Willie Henderson Brunswick 35005	

Brunswick Records is home to some of the most pivotal '60s and '70s R&B music ever recorded. For the first time in more than 20 years, the label is reissuing key catalog titles through its "Original Soul Classics" series. These five inaugural releases represent a significant chapter in R&B history. Jackie Wilson's one and only live album captures the charismatic singer's striking vocals and natural stage presence on such signature tunes as "Lonely Teardrops." Formerly married to Chi-Lites member Eugene Record, singer/songwriter Barbara Acklin put her soprano to work on the 1968 classic title track "Love Makes A Woman." Also featured: her soul-meets-pop interpretations of "To Sir, With Love" and "The Look Of Love." The suave harmonies of Chicago quintet The Artistics culminated in 1966's top 10 "I'm Gonna Miss You," still an oldies radio staple. But then along came citymates the Chi-Lites. The smooth, Record-led quartet burst onto the scene in 1969 and scored with a number of R&B/crossover singles. The still popular "A Lonely Man" spawned the plaintive "Oh Girl." Meanwhile, "Turn Back The Hands Of Time" personifies the hit magic of Tyrone Davis, who was no stranger to the charts during a 20-year span.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks 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 Ray Waddell, Billboard, 49 Music Square W., Nashville, TN 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamberger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world).

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a blazing new version of their classic hit **"YOU ARE IN MY SYSTEM"**  
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**ALBUM IN STORES JUNE 20TH**

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MUSIC

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# Reviews & Previews

(Continued from page 26)

perform them all like they mean it. Highlights include the soaring "Albuquerque," the go-for-it punch of the title cut, and the earnest aspirations of "What I Did Right." Only a handful of these songs clock in at less than four minutes, making for some tough choices as to single releases. Otherwise, most anything is fair game here.

## JAZZ

### ROY HARGROVE

Roy Hargrove With Strings

PRODUCERS: Larry Clothier, Roy Hargrove  
Verve 543540

With its languid arrangements and lushly realized recording technique, "Roy Hargrove With Strings" is somewhat reminiscent of Joni Mitchell's recent album of American "standards." Of course, this effort stems from a 50-year-plus tradition at Verve, dating back to albums by Charlie Parker and Stan Getz, which often found the top jazzmen merging "pretty songs" and strings. This new offering by Hargrove, with arrangements by jazz artists like Larry Willis and Cedar Walton, places the usually straight-ahead Hargrove at the hipper end of the lite-jazz category. It's very much a manufactured album—one might recall predecessors like any number of the impeccable but synthetic CTI Records releases of the '70s. It's a pleasant piece of refined pop/jazz. For those special evenings in which dim lights, sweet talk, and champagne play a part.

## WORLD MUSIC

### MIGUEL ANGEL CORTÉS

Patriarca

PRODUCERS: Miguel Angel Cortés, Antonio Blanco  
Alula ALU 1022

Cortés, a Gypsy flamenco guitarist from Granada, is a contemporary of the brilliant Gerardo Nuñez and is certainly as arresting a stylist and technician. On the *bulerías* "Raquel" and the *tangos* "De Corales," Cortés' technique is exquisite, but it's his innate grasp of flamenco's passionate *anima* that truly informs his playing and excites our senses. A master of flamenco—witness his vivid interpretation of the Almerían *taranta* "La Luna Creciente" and the *bulerías* "Sacais De Azabache"—Cortés nonetheless has enough imagination to bring a saxophone into play on "Kuriachi" or to use percussionists J.A. Galicia, on *tabla* and *darbuka*, and Chico Fargas, on *cajón*, to remarkable effect on "Al Likindoy." Every track on "Patriarca" transports the listener to the Gypsy caves of Granada, but it's the title track—which Cortés dedicated to his father (also a noted guitarist)—a stirring, darkly colored *siguirilla*, that is the emotional highlight of the album.

## BLUES

### CANDYE KANE

The Toughest Girl Alive

PRODUCER: Scott Billington  
Bullseye Blues & Jazz 11661-9605

"Just dial trouble, I'll say 'Hello.'" So sings the estimable Ms. Kane during the opening cut—the title track—of her latest album. She's certainly as good as her word, too. Despite what blues fans may know of Kane's multifaceted past, don't make the mistake of underestimating her vocal talent. "The Toughest Girl Alive" is a polished collection of swing blues that hits the sweet spot with relentless precision. Kane's performance is always right. She can be your big mama, she can be sultry, she can be wistful and romantic, and, as we hear in "Let's Commit Adultery" and "(Hey Mister!) She Was My Baby Last Night," she can dispense with double-entendres and get right to the point. Her backing musicians, led by trumpeter Robbie Smith and featuring guests Marcia Ball and Dave Alvin, are substantial,

swing-wise players. Special tunes include "Who Walks In When I Walk Out" and "Who Do You Love?"

## CLASSICAL

### KURT WEILL: Die Bürgschaft

Soloists/Westminster Choir and Spoleto Festival Orchestra, Julius Rudel

PRODUCER: Gregory K. Squires

EMI Classics 7243-5-56976

Along with the sung-ballet "The Seven Deadly Sins" and play-with-music "The Silverlake," the opera "Die Bürgschaft" is one of the last works Kurt Weill saw staged in Europe before he fled the war-ravaged continent for a new life in America. "The Seven Deadly Sins" has long been considered one of the composer's pinnacle pieces, and this year's Weill centenary celebrations have helped put a deserving spotlight on the luminous "Silverlake." While "Die Bürgschaft" boasts typical Weill virtues—sinewy rhythms, piquant choral melodies, dramatic acuity—the opera isn't as immediately persuasive on disc as the other pair of works. Still, as taped last June at the Spoleto Festival USA in Charleston, S.C., this premiere recording casts the score in a most compelling light, particularly with the benefit of Julius Rudel's sage direction. The presentation of the two-disc set befits the importance of the undertaking, with excellent documentation—including a substantial essay by leading Weill scholar Kim Kowalko.

## CONTEMPORARY CHRISTIAN

### NICHOLE NORDEMAN

This Mystery

PRODUCER: Mark Hammond

Sparrow SPD 1723

Nichole Nordeman's 1998 Sparrow debut, "Wide Eyed," was one of those albums that generated immediate enthusiastic response. Her intelligent, thought-provoking lyrics and beautiful voice combined for a one-two punch that made her one of the industry's top new acts. With the release of her sophomore effort, "This Mystery," Nordeman confirms that she is an artist of incredible depth and passion. The album also reveals a young woman not afraid to ask tough questions and explore the mysteries of who God is and how we relate to him. The music is piano-based, and Mark Hammond's production places emphasis on Nordeman's lovely vocal and the message in these poignant songs. Among the album's highlights are the title cut, "As," "Home," "Every Season," and "Small Enough," with Fernando Ortega. The project closes with a wonderful bonus track, a live recording of "Why," a song that examines the crucifixion through the eyes of a child.

## GOSPEL

### LARNELLE HARRIS

A Story To Tell: Hymns & Praises

PRODUCER: Lari Goss

Diadem 40480

Harris' latest offering is truly a milestone in a long and distinguished career. His vocal prowess and versatility only increase with time, and renowned producer Goss lends brilliant arrangements and orchestrations—hip, smart, smooth, and sumptuous—to one hit-bound Harris original (the kicking pop/R&B "Story To Tell") and more than a dozen classic hymns, a number in medley form. But this is no paint-by-numbers hymn sing. Harris and Goss not only tastefully tamper with tradition, but they unearth more excitement and inspiration than many would ever have guessed remained in such familiar material. "I Know Who Holds Tomorrow" is cool, jazzy, midtempo pop, while "Every Time I Feel The Spirit" is irresistibly funky gospel, and all three hymn medleys are nothing short of breathtaking. This is truly a crowning moment for two tremendous talents, each at the peak of his creative power.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### NOBODY'S ANGEL I Can't Help Myself (3:55)

PRODUCER: Andrew Logan

WRITERS: A. Fromm, S. Breer, S. Linzer

PUBLISHER: Zomba/the Lady Roars Music/Linz Music Co.

Hollywood 11268 (CD promo)

Foursome Nobody's Angel serves up its latest single like cream cheese over toast. Sweet and tasteful, this ballad capitalizes on the very essence of a hit-worthy, youth-targeted single, from chirpy Spice Girl-esque harmonies to an airy, crisply executed summer melody and a chorus as catchy as the flu in February. Already stars on Radio Disney with their previous single, "If You Wanna Dance," and seen on a number of kids' TV shows, Amy Sue, Stacey, Ali, and Sarah are all set to break over the top 40 airwaves if just a few influential programmers can look past the fluffy exterior and recognize the talent behind those Kewpie doll faces. Look for Nobody's Angel as the opening act for Backstreet Boy A.J. McLean this summer and as headliners of the Polaroid I-Zone camera tour. "I Can't Help Myself" comes from the group's debut album, "Nobody's Angel."

### WOOD Could I Be (4:07)

PRODUCERS: Stiff, James Maddock

WRITER: J. Maddock

PUBLISHERS: Sony/ATV Songs/James Maddock Music, BMI

Columbia 12061 (CD promo)

Just below the mainstream radar, Leicester, England-born James Maddock has been working his charms across the country and creating a buzz that, with a little luck, could break him wide open any time now. He recently earned notice on the soundtrack to "Dawson's Creek" with the great track "Stay You." On the follow-up, Maddock and his Wood bandmates maintain their cool, low-key vibe with an acoustic-based number that could find real appeal with audiences of hot AC and adult top 40. Meanwhile, Wood has just finished a couple of months on the road with Paula Cole, Susan Tedeschi, Train, and Stir. Now it's your turn to search out this outstanding performer. There are no gimmicks here—just straightforward folk/pop that will soothe the soul.

## R & B

### TONI BRAXTON Just Be A Man About It (4:10)

PRODUCERS: Teddy Bishop, Toni Braxton,

Bryan Michael Cox

WRITER: T. Bishop

PUBLISHER: not listed

LaFace (CD promo)

Keeping with what works best for her, Toni Braxton sings her way through another tearjerker single—she's so good at being sad. As in past hits "Un-Break My Heart" and "Another Sad Love Song," Braxton does the "he did me wrong" story better than most other female artists out there. Maybe it's because her deep, husky voice sounds so believable—as if she's on the verge of tears but still strong enough to keep her pride intact. In "Just Be A Man About It," Dr. Dre makes an unexpected appearance, but not with an intrusive, out-of-place rap. He's the cowardly boyfriend on the other end of the tele-

## SPOTLIGHT



### VERTICAL HORIZON You're A God (3:48)

PRODUCERS: David Bendeth, Mark Endert, Matt Scannell

WRITER: M. Scannell

PUBLISHERS: Mascam Music/Maverick Music/WB Music Corp., ASCAP

REMIXER: Tom Lord Alge

RCA 60246 (CD promo)

Vertical Horizon comes off the monster high of smash "Everything You Want" with just the right song to further propel this talented quartet up the chart/fame ladder. With both modern rock and pop mixes of "You're A God" heading to radio, this is simply a can't-miss proposition. Featuring a meaty hook that pervades the memory bank like your ABCs, enough guitars to maintain instrumental credibility, and crafty, credible production by lead vocalist/guitarist/keyboardist/songwriter Matt Scannell, along with David Bendeth and Mark Endert (and remixing by the unfailling Tom Lord Alge), the guys—Scannell, guitarist Keith Kane, bass guitarist Sean Hurley, and percussionist Ed Toth—demonstrate an ability in much the same vein as matchbox twenty to craft intelligent lyrics alongside melodies accessible enough to captivate fans across the spectrum of popular music. Already, the band's debut album, "Everything You Want," has sold platinum; this solid effort will only serve to draw in the fans like bugs to a light. Two spins and you're hooked for the summer.

## SPOTLIGHT



### K.D. LANG Summerfling (3:53)

PRODUCER: Damian LeGassick

WRITERS: Pitch, lang

PUBLISHERS: Thumb Print Music, SOCAN; Universal-Songs of PolyGram International, ASCAP

Warner Bros. 100233 (CD promo)

The ever-extraordinary k.d. lang previews her upcoming "Invincible Summer" with a wondrously breezy song about the sweetness of a love-lite summer fling. Beautifully produced by Damian LeGassick, the track features a cascade of campy albeit lovely strings, jazzy morsels, a groovy organ, and pacing that delivers a gallon of feel-good vibrations. Lang, who co-wrote the song, sounds as inspired as ever, casting an entrancing spell with her cool, effortless, and oh-so-comfortable vocal musings. Sadly, radio has chilled to the sounds of this timeless artist over the past several years, and even though this song has the potential to be a huge secret weapon over AC and top 40, it may take a major push on the part of label Warner Bros. No matter, though. Word-of-mouth will bring light to this treasure, allowing those in the know, at least, to savor it with relish. Still, "Summerfling" is truly one of the best songs of lang's long and fruitful career. If this one can't make it, then niche-obsessed radio programmers might as well head for the fishing pond.

### CARL THOMAS Summer Rain (4:15)

PRODUCER: Heavy D

WRITERS: not listed

PUBLISHER: not listed

Laface/Arista (CD promo)

Carl Thomas follows his smash debut single "I Wish" with the song "Summer Rain," from the soundtrack to "Shaft." While the label could have gone with any number of single-worthy tracks from Thomas' album (including the song "Emotional," which many radio stations had already begun playing), it opted to go with this tempo-driven track, aptly titled for the season. And as anyone knows, a little groove goes a long way when it's hot and people are outside soaking up the sun. The song was produced by rap icon and former label executive Heavy D, but you'd never know it from the track's sound. With a smooth R&B groove, "Summer Rain" could be the refreshing reprise from the abundance of hip-hop and Southern rap tracks that will likely dominate the charts during the summer months. It showcases Thomas' outstanding vocal abilities and sultry style, laid atop a percussion-laden track and accented with a subtle guitar. It's obvious Thomas has the chops to stay around long past the success of his first single, since he's already been able to cross demos and musical genres. "Summer Rain" has the same potential.

### TQ Daily (3:58)

PRODUCER: Da Mizza

WRITERS: T. Quates, D. Young, H. Hersh, M. Hall

PUBLISHERS: Strictly TQ Music/Sony/ATV Tunes, LLC

(ASCAP)/Baby Ree Toonz (BMI)/H. Bomb H. Music/WB Music Corp. (ASCAP)

Epic 46557 (CD promo)

When it rains, it pours—at least that's

(Continued on page 30)

**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: Bradley Bamberger (N.Y.); Michael Paoletta (N.Y.)

# Hear of the Dragon



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EAGLE RECORDS

# Reviews & Previews

(Continued from page 28)

the idea behind TQ's new single, "Daily." From the forthcoming album "The Second Coming," it chronicles life's daily struggles. Da Mizza lifts the instrumental from Biz Markie's hilarious "Just A Friend" for a lighthearted, singsong feel that directly contrasts with the melancholy lyrical content. To hear this West Coast crooner tell it, he has the worst luck—and the soulful tenor to further convey that sentiment. TQ's debut met with a lukewarm response, but radio should pick up on his sound and this single, as 2000 is quickly becoming the Year of the Man in R&B. TQ should experience similar success with this track that everyone can identify with.

## COUNTRY

► **CLINT BLACK** *Love She Can't Live Without* (3:32)

PRODUCER: Clint Black  
WRITERS: C. Black, S. Ewing  
PUBLISHERS: Blackened Music/Acuff-Rose Music, BMI  
RCA 60262 (CD promo)

The new single from Black is another strong release from his innovative "D'lectrified." Penned by Black and Skip Ewing, it's a well-written number about a relationship unraveling, and the song has a killer hook—"She doesn't want the kind of love she can live with/She wants the kind of love she can't live without." It's a sweet, poignant ballad, and Black turns in a terrific performance. There's something about the pared-down production that places emphasis on what an effective interpreter he is of a great lyric. After more than a decade in the country spotlight, Black remains a triple threat—a songwriter, vocalist, and producer of immense creativity and depth. This fine single should perpetuate his longstanding relationship with country radio.

► **BRAD PAISLEY** *We Danced* (3:36)

PRODUCER: Frank Rogers  
WRITERS: B. Paisley, C. DuBois  
PUBLISHERS: EMI April Music/Sea Gayle Music, ASCAP  
Arista 3202 (CD promo)

The latest single from Paisley's gold-selling debut album, "Who Needs Pictures," sounds destined to be another solid hit from the winner of the Academy of Country Music's best new male vocalist award. And it should be. "We Danced" is an impressive traditional country ballad—poignantly written and beautifully performed. The opening verse finds Paisley relating the story of a girl who leaves her purse and, when she goes back to the bar to retrieve it after closing time, finds romance. She and the guy in the empty establishment find conversation turning to a dance and love starting to bloom. The lyric has a straightforward quality that is enhanced by the conversational tone of Paisley's delivery. The young artist is a master at writing songs that vividly bring to life everyday people; then, with his honest, evocative voice, he makes them people that the listener cares about. In the previous hit "He Didn't Have To Be," he painted an aural portrait of a stepfather and stepson's inspiring relationship. In "Me Neither," he rendered a hilarious scene of a guy striking out with his best come-on lines. With this new single, he brings to life two people falling in love and getting engaged. He has a gift for chronicling in song the moments that make life such a marvelous adventure, and he makes listeners glad they're along for the ride.

## ROCK TRACKS

► **RED HOT CHILI PEPPERS** *Californication* (5:21)

PRODUCER: Rick Rubin  
WRITERS: Red Hot Chili Peppers  
PUBLISHER: Moebotblame Music, BMI  
Warner Bros. 100187 (CD promo)

On Red Hot Chili Peppers' latest sin-

gle, front man Anthony Kiedis does his best impersonation of the old Adam Sandler sketch character Cajun Man: He over-enunciates every "-tion" suffix he sings, in a song loaded with them: "e-lay-shown," "civi-li-zay-shown," "cons-tel-lay-shown," "Cali-for-ni-cay-shown." While the affectation becomes a little grating, bandmates Flea, John Frusciante, and Chad Smith effectively distract the listener with their now signature mellow grooves, first carved out on the 1991 track "Under The Bridge." In keeping with the form, lyrically the song is a bit of a bummer—an apocalyptic meditation on the underbelly of the Hollywood/celebrity dream of fame and fortune, with references to everything from Kurt Cobain and "Star Wars" to plastic surgery and pregnant teens to earthquakes and tidal waves. But as the Peppers and producer Rick Rubin are keenly aware, Flea and Kiedis play much better with crossover radio audiences in their more Xanax music moments than when in their flaming-helmet-wearing, socks-covering-non-ankle-appendages, sex-funk mode. And to their credit, while the band has written this song with minor variations at least a half-dozen times now ("Soul To Squeeze," "Scar Tissue," "I Could Have Lied," "My Friends," and "Otherside" included), damn if it's not still catchy.

► **LIVE** *They Stood Up For Love* (4:14)

PRODUCERS: Jerry Harrison, Live  
WRITERS: E. Kowalczyk, C. Taylor, P. Dahlheimer  
PUBLISHER: not listed

Radioactive 25138 (CD promo)

Live, still among the best rock outfits of the day, has been steadily working tracks from its fine album "The Distance To Here" for the better part of a year now. On the latest, "They Stood Up For Love," the band delivers just what it is we love most about them: gritty guitars that mean what they scream; passionate, kerosene-soaked vocals from lead singer Ed Kowalczyk, and a crescendo by the final chorus that will leave listeners high and dry. This band has yet to miss the mark and continues to demonstrate its relevance to the rock scene, even as trends ebb and flow around them. The band is currently touring the world, but what a treat to have this little treasure left for fans here at home.

★ **DEF LEPPARD** *21st Century Sha-La-La-La Girl* (4:06)

PRODUCERS: Pete Woodruff, Def Leppard  
WRITERS: P. Collen, J. Elliott, R. Savage  
PUBLISHERS: not listed

Mercury/Island Def Jam 15086 (CD promo)

It's a darn shame that the venerable hard-rock band's current collection, "Euphoria," hasn't garnered more support. It's such a fun project, jam-packed with hook-laden gems. "21st Century Sha-La-La-La Girl" is among the stronger cuts on the album, thanks in large part to its playfully sexy lyrics and an arena-ready chorus that just makes you grin from ear to ear. The band plows through the track with maximum energy, underlining front man Joe Elliott's trademark vocal swagger with layers of harmonies and razor-sharp guitarwork. OK, so nothing about this single fits the narrow molds from which rock and top 40 radio are currently cast. But it's certainly as infectious (if not more so) as much of what programmers are shoving down listeners' throats at the moment. C'mon, folks, give it a try. You're guaranteed to love it despite your so-called better judgment.

★ **LOU REED** *Modern Dance* (4:10)

PRODUCERS: Lou Reed, Hal Willner  
WRITER: L. Reed  
PUBLISHER: not listed

Reprise 100229 (CD promo)

"Ecstasy," the best album in ages from ever-leather-clad New York bard Lou Reed, received a dual send-off with the

release of twin first singles—one inspired (the beautifully textured title track) and the other disappointing, (the rote rocker "Future Farmers Of America"). This next offering, "Modern Dance," is a late bloomer for a listener's affection, as the rather spartan melody and conversational tone underwhelm at first. Yet Reed's midtempo take on midlife crisis has cumulative impact, with the tune and tale taking on a poetic weight as they grow familiar. Still, there are far more creative and musically compelling items on "Ecstasy," although the intense, graphically sordid nature of such tracks as "Rock Minuet" preclude single release. The surprisingly touching autumnal love song "Turning Time Around" is the best bet as an overture for "Ecstasy."

## RAP

► **EVE FEATURING JADAKISS** *Got It All* (3:46)

PRODUCER: Teflon  
WRITER: not listed  
PUBLISHER: not listed

Interscope 10114 (CD promo)

The new first lady of hip-hop, Eve, follows up the No. 1 single "Love Is Blind" with this harder-edged, Ruff Ryders chant. With help from label-mate Jadakiss (former member of the Lox and now a solo artist), she's sure to have both the streets and her new-found fans in the 'burbs feeling her style. With a Caribbean steel drum sample sprinkled throughout the track, "Got It All" has a bounce and beat that is as hot as the tropics. And this song is all about the track. While so many other acts are sampling or re-creating a Spanish feel in their tracks, the steel drum is by far the most unique effect used in recent memory on the rap side. In her usual self-confident and self-sufficient style, Eve raps about the fact that she's not won over by a man who can give her material things, since she's "Got It All." From cars to money to jewelry to clothes, she has it covered. Stylewise, Eve is probably the most gifted female rapper around today, able to spit out a rap as hard and fast as any of her male counterparts. But while the track starts off on the positive, with Eve explaining she wants a man for things other than his money and possessions, Jadakiss still brings it back to the old male vs. female battle. Can we move on to the next topic now?

**LIL' KIM** *No Matter What They Say* (4:19)

PRODUCERS: Darren "Limitless" Henson  
WRITERS: K. Jones, E. Archer, R. Beavers, J. Hill, P. Jovner, D. Taylor, H. Thomas, N. Rodgers, B. Edwards  
PUBLISHERS: Notorious K.I.M. Music/Undeas Music/Warner Tamerlane/D. Henson/No Gravity Music/Touched by Jazz/EMI April Music/J. Feliciano/Fania Publishing/Eric B. & Rakim/Robert Hill Music/Bridgeport Music/Promuse/Special Ed Music/Sugar Hill Music, BMI  
Atlantic 300191 (CD promo)

The Queen Bee is back with more sting than ever. Lil' Kim has never been one to hold her tongue, and she doesn't plan to start any time soon, judging from this in-your-face single. "No Matter What They Say" has a little something for everyone. For the pop lovers, Kim rides the current Latin craze, lifting a sample from José Feliciano's "Esto Es El Guaguano." The tropical sounds are almost as hot as the artist herself, who keeps you moving and grooving with her party-appropriate lyrics. For hip-hopsters, Kim takes it to the bridge, paying tribute to old-school pioneers like Eric B. & Rakim, Special Ed, and Sugar Hill Gang. She mimics each act's style and delivery, adding touches of her own flair along the way. While it could have easily verged on hip-hop sacrilege, her interpolation of these turns out with head-nodding results. "No Matter What They Say" marks the return of the queen, and man, oh, man, does she have a lot to say.

## IN PRINT

**ADD SOME MUSIC TO YOUR DAY: Analyzing And Enjoying The Music Of The Beach Boys**

Edited by Don Cunningham and Jeff Bleiel  
Tiny Ripple Books  
198 pages; \$20

**THE CALIFORNIA SOUND: AN INSIDER'S STORY—The Musical Biography Of Gary Usher**

By Steven J. McPartland  
CMusic Publishing  
136 pages; \$27.

At first glance, the titles of these two books suggest that they're intended for consumption only by the hardest of hardcore Beach Boys fans. It ain't necessarily so.

Comprising some 40 essays originally published in Cunningham's Beach Boys fanzine of the same name (which he published from 1978 to '84), "Add Some Music" might serve "gremmie" newcomers as well as longboarding old salts. While some familiarity with Beach Boys music is required, the essays—on such topics as the relationship between Brian Wilson compositions and children's songs, overlooked album tracks, the influence of the Four Freshmen, and the top five worst Beach Boys

songs—could easily send readers to their CD players to hear what has got Cunningham and his contributors so stoked. The writing is

focused and provocative, as in this postulate: "The bottom line is you can't and shouldn't try to separate 'Good Vibrations' from 'Surfin' U.S.A.' or most of the things Wilson has done. It's all of a piece."

Unlike much fan-ish writing, Cunningham's essayists pull few punches when it comes to assessing their heroes (although there are no real villains). A review of an uninspired 1982 performance finds Brian "shouting hoarsely like a madman into his microphone" and brother Dennis "strutting like a drunk with his arms raised, accepting plaudits for ancient efforts."

Since its sole focus is the Beach Boys' music—and not their litigation or lysergic episodes—the book at times gets a bit technical (the "tonal center" of "God Only Knows" consists of "an inventive plot within the key of E-major. The eight instrumental measures that begin the song are simple IV-I cadences"). But even here there is value: Discovering the physical dynamics of "California Girls" or "She's Not The Little Girl I Once Knew" enriches one's appreciation of the songs' beauty and grace of movement. On the whole, "Add Some Music" is a solid study aid and a useful addition to the tsunami

of Beach Boys scholarship.

McPartland's book is a far more ambitious project dedicated to a lesser—but still fascinating—subject. Among Brian Wilson's earliest collaborators, Gary Usher co-wrote several early Beach Boys classics, most notably "In My Room" and "409." He then went on to score films and produce such acts as Chad & Jeremy and the Byrds (including "The Notorious Byrd Brothers" and "Sweetheart Of The Rodeo"). The first of five projected volumes, "The California Sound" is nominally a biography of this talented, self-admitted hustler who died in 1990. But it is really something more. For anyone interested in the genesis and growth of the West Coast rock'n'roll business from the early to mid-'60s, it is an absorbing page-turner. The cast includes the Beach Boys (lots of fresh information here), Jan & Dean, Dick Dale, Ed "Big Daddy" Roth, Phil Spector's Wrecking Crew, and virtually every act that trod the surf/car-song turf from 1962 to '64.

Once the flag goes up, McPartland burns rubber, covering song-writers, sessions, label inner workings, and Usher's infamous "phantom bands." At its peak, the overheated hot-rod fad found Usher and a

cadre of musicians ("the Troops") recording the same material under dozens of aliases—from the Super Stocks to Mr. Gasser & the Weirdos. Indeed, it is the first-person accounts (from interviews McPartland conducted in the '80s and early '90s) of the period's feverish work pace that make for some of the book's most interesting passages. Hired not only to score but to act as extras in the first "Beach Party" movie, Usher and DJ collaborator Roger Christian put even the downtime during filming to good use. "We were inside these giant, hollow rocks [on the beach set]," Usher recalled, "using flashlights to write hot-rod lyrics. We'd also hide in the back of a woodie or up in the rafters of the beachhouse and write." Talk about multitasking.

Judicious editing might have made the large-format "California Sound" a tighter read, but then that's precisely the appeal of books like this: deep background, attention to detail, and the kind of insights into the work that are the direct consequence of such archaeology. Like "Add Some Music," this one is likely to inspire a listening party, which ought to be the real measure of any book about music.

GENE SCULATTI

# HARD

THE BILLBOARD  
SPOTLIGHT

# ROCK

THE GERMAN METAL RENAISSANCE  
MORE BANG: CONCERT PYROTECHNICS  
A NEW BREED OF WOMEN ROCKERS

PHOTO BY DAVE 'DOCTOR' DICKSON / CHANDLER, AZ

# HARD MUSIC

## OLD SCHOOL VS. NEW SCHOOL

Old schoolers may bemoan the younger generations' increased use of dissonance and decreased use of melody, but teens have latched onto this harsher sound. "Post-grunge metal is not blues-based rock 'n' roll anymore, whereas the '80s were just the final nail in the coffin for loud, blues-based rock," remarks Jay Jay French, manager ofTVT Records act Sevendust. "Your speed and death metal bands veered off from the Sabbath side, whereas most of your regular and pop metal veered off from the Zeppelin side. Then grunge came in and wiped the slate clean, and when the new metal bands came in, they didn't use that tuning anymore. They basically detuned, used open tuning, and the whole sound of it shifted."

That modern sound has begun to break through to the mainstream. "Over the course of the last two years, radio has found success and commerce in harder music, especially at night," says Dave Loncao, senior VP of promotion for Roadrunner Records. "Two or three years ago, this stuff wouldn't come anywhere near the radio at most places, but now it's an integral part of all of the active-rock stations and a lot of the modern rock stations."

By their lack of compromise—and success with that—these bands have made mass media take notice. Most of the aforementioned new-school bands recently achieved top-40 mod-

ern and mainstream rock radio tracks. Sevendust and the hyperactive Slipknot have appeared on "Late Night With Conan O'Brien." MTV's daily show "Return Of The Rock" champions the new hard sounds, and has also spun off onto a Roadrunner compilation and a 12-city mini-tour this summer which features Crazy Town, Dope and co-headliners Staind and P.O.D. And perhaps the biggest media coup of all is two recent *New York Times* features spotlighting Slipknot and the new metal/hard music movement.

"One of the bands that I think started to open the door at radio for other heavy bands is Rage Against The Machine, because, as heavy as they are, they're all over modern-rock radio," says Kimberly Zide, VP of Concrete Management, which represents Pantera, Nothingface and Endo. "With Tom Morello and all his guitar craziness, you've got people who wouldn't normally be interested [listening]." Zide also credits the newer bands with opening doors for a more established act like Pantera, whose new album, "Reinventing The Steel," is selling better and getting far more airplay than its predecessor. Pantera may not have changed, but the mainstream climate has.

## LIMP BIZKIT TO CLASSIC KISS

In an interesting twist, Spitfire Records president Paul Bibeau observes that "You now see a lot of heritage AOR stations flipping to a more active-rock playlist. They're playing old Van Halen with David Lee Roth, classic Kiss, AC/DC, Black Sabbath and Ozzy Osbourne while mixing in Dope, Static-X, Korn and Limp Bizkit. And commercial alternative is now essentially the same thing minus the heritage/new classic-rock bands."

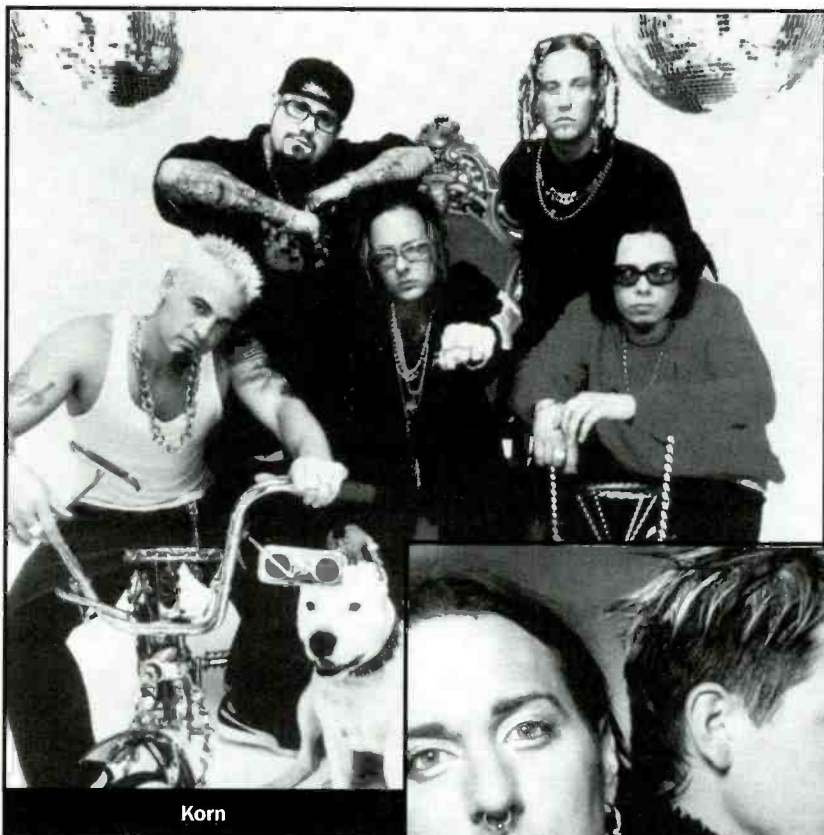
The old-school revival continues—AC/DC recently played "Saturday Night Live" for the first time, while VH1's late-night "Rock Show" has been playing metal videos from the '80s and the station's numerous "Behind The Music" and "Where Are They Now?" shows often pay homage to '80s hard rock and metal giants.

The old- and new-school rockers share many other things in common aside from their love of loud guitars—they have both fought for video airplay, they have both toured heavily to break through, and they represent a backlash to sugar-coated pop music, like boy bands and teen girl singers. (Metal even has its own vapid, diluted mega-crossovers—some consider Limp Bizkit and Kid Rock to be akin to modern hair bands.) Some metal

*Continued on page 54*

It's Y2K, and metal and hard music have come screaming back to life. While last year people were talking about promising '90s acts and a potential '80s revival, the new year is proving to be more bountiful for hard 'n' heavy music. From rap-metal megasellers to brutal bands clawing their way up from the underground, the American music climate is (reluctantly) becoming friendlier to more extreme forms of rock music. The new school of metal has crashed the mainstream party with bands like Sevendust, Staind, Static-X, System Of A Down, Incubus, Coal Chamber and P.O.D. snaring gold sales and current media faves Slipknot shattering the platinum barrier. And even more bands are invading the mainstream, including Kittie, Disturbed and Mudvayne.

"There has always been this misconception that metal, as a genre, is very narrow and doesn't leave a lot of room for experimentation," remarks Robert Mancini, senior writer for MTV News Online. "Obviously, what we're seeing flies in the face of that theory. Because you have bands like Static-X or Pitchshifter that are bringing in techno and electronic elements, and you have bands like the Deftones or Coal Chamber that are playing with different goth influences in terms of lyrical input and vocal melodies, they're finally injecting this [genre] with some new blood and some new energy."



BY BRYAN REESMAN

# THUNDERING INTO THE MILLENNIUM

## THE METAL CLASS OF 2000 WILL RISE



# TVT Rock 2000

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## BENDER

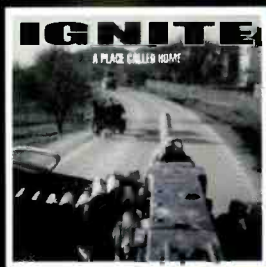
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rock bravado... bleeds  
with the passion of  
Soundgarden at their  
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- Metal Edge

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## THE UNBAND

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# HARD MUSIC

MORE  
BANG  
FOR  
YOUR  
BUCK

## Metal Shows Still Have Firepower

eye-popping pyrotechnic displays are almost as much a part of hard rock concerts as ear-popping decibel levels. Nobody knows this better than Doc McGhee, manager of megablasters Kiss, which is currently on what's billed as its final tour. And the band is going out with a blast.

"Pyro has been a part of Kiss since the beginning of time," says McGhee. "It's a big part of the show because it's over-the-top, it's exciting and it has audio and visual impact with the explosions. A Kiss tour is like the Fourth of July every day."



Kiss

As McGhee says, Kiss used pyro from the beginning, but the band has taken it to a new level since reuniting in the late '90s. "We probably use more firepower now than most Third World countries," says McGhee. "It's very expensive. In fact, it's the single most expensive thing we do, ahead of video."

So why spend so much on pyrotechnics? "Our motto has always been 'if it's worth doing, it's worth overdoing,'" says McGhee. "We want to give the kids a \$200 show, no matter what they pay for tickets. This is the entertainment business. We buy art; we go out to be entertained."

Pyro on the Kiss tour is provided by Ontario-based Pyrotek Special Effects. "Touring is a monstrous part of our business," says Doug Adams, president and designer for Pyrotek. Current tours, in addition to Kiss, include Metallica, Kid Rock, Korn, Limp Bizkit, Creed and Dr. Dre.

### FEEL THE HEAT

Audience proximity is the big difference in rock pyro, says  
*Continued on page 48*

ackages and festival tours are making a comeback this summer, and leading the way are enough hard music bills to satisfy any headbanger. The increase in high-profile metal packages offers credence to those who say the genre is undergoing a major renaissance. "There is no question that there is a resurgence in hard music," says Mike Faley, president of Metal Blade Records. "Metal is the alternative to alternative music, and now there is a new generation of metal fans going to these shows."

Among the hard music packages out this summer are Ozzfest 2000, Summer Sanitarium, Tattoo The Earth, a harder-than-usual Vans Warped Tour and Epitaph's Punk-O-Rama. Another Family Values Tour will go out again this fall after highly successful runs in 1998-99 with Korn and Limp Bizkit, respectively.

### OZZFEST THRIVING

The granddaddy of headbanger festivals is Ozzfest, founded by Ozzy Osbourne and his wife/manager Sharon. Ozzy has handled headlining duties—including a reunion with his former band Black Sabbath—on each of the previous three Ozzfests, which have grossed a combined \$40 million playing primarily amphitheaters.

What's unique about Ozzfest is it came on the scene during a generally bear market for festivals. As Lollapalooza was going down, Ozzfest was headed the other way. Even the Ozzmeister himself was somewhat confused about the concept when his wife first approached him with the idea. "In Europe, when you say 'fest' it means everybody gets really drunk and starts singing songs," says Osbourne. "I envisioned a bunch of guys in short leather pants singing Ozzy songs in a German accent."

The concept was obviously much more than that, and Ozzfest, with its niche appeal, thrived as more broad-minded festival concepts failed, catching many in the touring industry off guard. "I'm as amazed as everybody else," says Osbourne. "I do think we try our best to offer value. We're not out to fleece the world."

According to Sharon, Ozzfest survives and thrives because it delivers the goods. The ticket price ranges from \$23 to \$60 in some markets for a full 12



Ozzy Osbourne



Metallica



Cannibal Corpse

hours of entertainment. "We don't steer off course, and we stay true to what it's all about," she says. "The kids know we give back and we don't rape and pillage. We give out free water, CDs and posters, so they leave with something."

Sharon says that metal audiences never disappeared, they just lacked high-profile tours that appealed to their market. Metal Blade's Faley agrees. "Metal is only in vogue when the press decides it is," he says. "Metal never goes away, it just goes back underground. Ozzfest knocked people on their ass at a time when Lollapalooza and everything else was going away."

This year's Ozzfest features Osbourne, Pantera, Godsmack, Static-X, Incubus, Ministry, Methods Of Mayhem and several others. The tour, like past Ozzfests, is produced by SFX Entertainment.

While Osbourne enjoys working with the contemporary and up-and-coming metal artists, he doesn't see that much similarity between his music and theirs. "There's really no comparison between '70s, '80s and '90s metal," he says. "All these bands say they were inspired by me, but, other than the fact that they're loud, I don't see where I affected it."

As for Osbourne, he is happy and somewhat puzzled that his career remains in such high gear some 30 years on. "We thought it was good for one fuckin' album," he says. "Sometimes I forget how lucky I am. I've tried all the way to be as true as possible."

The theme of this year's Ozzfest is Hell, but Osbourne, the self-styled "Frank Sinatra of heavy metal," is quick to add, "It's not Satanic—it's like a Halloween party."

As for the traffic in metal this summer, the Ozzfest camp isn't particularly threatened. "It's

always great to have competition because the cream rises to the top," says Sharon. "We don't think anyone can offer what we have, which is Ozzy."

### STADIUM CRASHERS

Hard rock's only stadium tour this summer is sure to create a stir. Headlined by metal monarchs Metallica, the bill also features Korn, Kid Rock, Powerman 5000 and System Of A Down. The tour will play about a dozen stadiums, beginning June 30 at Foxboro, Mass. Initial on-sales for Summer Sanitarium are big: more than 60,000 in L.A., over 40,000 in Dallas and a sellout at close to 50,000 in Foxboro. Promoters are a combination of SFX, House Of Blues, Ocesa/Franks Brothers and locals. Venues are sports stadiums and speedways.

With a price tag in the \$65 range for primarily GA seating, initially some felt that Summer

*Continued on page 50*

# BIGGER IS BETTER

BY RAY WADDELL

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# HARD MUSIC

**T**estosterone tops the hard rock charts, where bands like Pantera, Metallica and Slipknot are kings of the aggro rock world. While '70s doyennes the Runaways were coined the Queens Of Noise, and the '80s saw a glut of image-conscious-but-rocking women impacting, where are today's metallic-leaning female mavericks? They're out there, a vocal minority, but mostly an underground aggregate that doesn't account for a huge market share or any seeming trend...yet.

Understandably, many female musicians bristle at gender segregation of their music. "When people say 'I love girl bands,' it's as stupid as saying, 'I love bands with red pants,'" says guitarist Anna Kjellberg of Swedish all-female quartet Drain STH. "I mean, 'girl band' is not a genre; it's not like there's punk, blues, metal and girl bands."

## SPIT AND SCAN

Regardless, there remains a division created by radio, record labels and the press, while fans remain more accepting of female rockers. However, new aggro metal Canadian quartet Kittie seems to be breaking down barriers, although its heavy-hitting Artemis Records debut, "Spit," was just released in January. Still, it has SoundScanned 260,000, and the all-female lineup has toured with Slipknot and earned a spot on Ozzfest 2000. Sharon Osbourne, integral to booking and running the highly successful Ozzfest tours, is supportive of Kittie and female rockers in general, once managing Lita Ford and Roadrunner act Coal Chamber, whose bassist Rayna Foss is a visible and popular member of the potent lineup.

"I always go out of my way to find women for Ozzfest—we had Drain STH on twice. That's why I really wanted to have Kittie on this year," explains Osbourne, also manager and wife of metal's original madman Ozzy Osbourne. "They've been a breath of fresh air. It's so different to find young girls this cutting-edge, not singing lollipop songs about falling in love."

Kittie, one of 12 artists on the Artemis roster, is getting a big push from the newly formed label. "I've worked with a lot of women, but I don't think there's been an all-female band this heavy before," says president and CEO Danny Goldberg, who has worked with Pat Benatar and the Go-Go's, among others. "In general, rock 'n' roll has been a male bastion, and this is a moment in rock 'n' roll that's particularly male," he observes. "Most of the hard rock stations that are playing Kittie aren't playing any other current females. It's been a struggle getting them to be taken seriously by the hard rock people."

Kittie's quarter-million sales are impressive, especially while a male counterpart like Pantera, whose record was released two months after Kittie's, has sold 367,000. "I think we're over the hump now," says Goldberg. "It was clear to me that there was a vacuum of women in the heavy metal/hard rock arena, and that this was a record that was strong enough to break through, and that we would get a disproportionate amount of publicity for trying. We knew what we were in for." Case in point: *Rolling Stone* and *Spin* ran pictures of Kittie before the album was even released. "On the other hand," continues Goldberg, "it's been a fight, station by station, to get radio play and normal rotation on MTV and to really beat down people's prejudices against the cultural viability of women in this genre."

## STRUGGLE FOR RESPECT

Skin, lead vocalist of British band Skunk Anansie, which has toured with bands like Machinehead and Sevendust, concurs. Before getting a deal on Virgin in America, indie labels were interested in the dynamic group, but "at the time, major labels didn't want to sign us...they had no idea what to do

with a band like us and said, 'No one's going to buy this.'" Skin says that A&R folks also tried to mold the aggressive front-woman into a "black Sinead O'Connor or Terrence Trent D'Arby." She was told by labels that "They don't play females in heavy music on radio...but I thought that was their excuse for not working our record," chuckles Skin. "Eight tours later, though, I'd heard that from so many bands in America."

Past, present and future, however, finds numerous hard-working female-fronted or all-female heavy-music bands. Still, it's a tiny amount compared to their male counterparts. Bands like L7, whose 1992 "Bricks Are Heavy" album sold 327,000, and new German lineup Guano Apes, who are up to 90,000 with their RCA debut, are among the top sellers, while European acts The Gathering, Drain STH and Lacuna Coil and American bands like Nashville Pussy and indie acts such as Acid King, Beaver and L.A.'s Betty Blowtorch, are making noise.

Indie all-female trio Bottom is starting to attract attention in New York. And guitarist/vocalist Sina voices a common gripe: "Now that we are talking to labels, the female issue comes up more. It's a dorky A&R marketing thing, which we back away from. We're rock gods, not rock chicks."

Ditto the word from Stephanie, the 5-foot-tall drummer with Kid Rock. "Every day I've decided to stay a musician, it's a battle. If not with my father, it's a battle with someone down the street who thinks they've gotta be better than me, even if they've never heard me play, just on the fact that I'm a chick." The most common refrain? "'You're such a good drummer for a girl.' And I'm like 'what the fuck are you talking about? I'm a good drummer, period!'"

Drain STH, whose Mercury release "Horror Wrestling" sold 44,000 domestically (the band is no longer on the label), were a big

hope for female-driven metal. "There is a reason why we called the second album 'Freaks Of Nature,'" Kjellberg says. "It seems like it's not OK for a girl to play heavy music, but it's easier now that we are successful. It's always been kinda weird; people don't think we write the songs ourselves, or even play on the album. People think we are a record-company product only because we are girls. And we're tired of reading reviews that say more about our looks than our music; I think it's a bit unprofessional." That's not to mention the early days when a booking agent told the foursome he didn't want to book them "because he already had a girl band. But he had 25 guy bands," Kjellberg notes.

## MOMS CAN ROCK TOO

Ruyter Suys, guitarist and one of two women in wild and gritty Nashville Pussy, finds that industry types were scared of both the band and its name. The foursome's new record, "High As Hell," is due soon onTVT, and Suys says, "We're so easily marketable. It hasn't been tapped at all." Suys, who engages in lesbian foreplay onstage with bassist Corey Parks, notes that the label feels "they've got a handful already, and no one has ever altered what is going on. I don't mind playing up my femininity at all. I used to work on a farm and the guys took off their shirts, and I'd work in my bra. This is normal for me."

Although it's undeniable that women playing heavy rock is still somewhat of an anomaly, German singer Doro Pesch, who fronted Warlock in the '80s before going solo, echoes the sentiments of few female musicians. "I've never, ever encountered prejudice, and we've toured with Megadeth and really heavy bands," she says. "I never felt [like] a woman, just a regular person who

loved music and was ready to give my whole life for it. But the press would always ask about and talk about [my gender]."

Foss of Coal Chamber, a new mother who took maternity leave but quickly returned to the band, concurs, "I haven't had anything negative happen to me in the six years I've been in the band, except a few drunk hecklers, but I get that [gender] question all the time."

Bassist Rana Ross, who has played with Vixen, Phantom Blue and recently appeared on the cover of *Bassics* magazine, has seen both sides of the coin. "I've worked in artist management and there's really a huge stigma with all-girl rock bands. I think the labels see it as a novelty thing." And, as a player, Ross has found that "you have to be as good as or better than the guy players to be 'almost as good.'"

## OPENING FUTURE DOORS

German-based label Century Media, whose biggest-selling act is American rock band Stuck Mojo, has two metal bands featuring women. Cristina Scabbia is the lead singer (and sole woman) of Italian quintet Lacuna Coil, which plays dark metal. Scabbia wonders if there will be an all-female band as successful or heavy as Metallica. "We have so little space in [heavy music]. Metal has been created by men and is listened to especially by men," she says.

Another Century Media act, Holland's heavy but atmospheric The Gathering, shipped 18,000 albums in North America and is fronted by Anneke van Geiersbergen. She notes, "There will always be assholes that think of you as a sex object purely because you are a girl in the rock scene and, of course, the label would rather see me looking 'sexy' in order to sell more records. But, generally, I am treated very nicely, just like one of the guys. But I think you control that yourself."

As Osbourne concludes, "It's the reality of the world we live in that all women are judged by the way they look. I don't care what anybody says. In a perfect world, it shouldn't be that way."

If the world's not perfect, the music world, for women who play heavy rock, isn't a bad place to be in 2000, and signs indicate that doors and minds are opening. As Pesch notes, "In general, women aren't in huge power positions, like in politics. There's definitely some work to do, but it's on the way. Suddenly a female-led heavy rock band will be so hip; it could happen any day. The possibilities are endless, especially in America."

Eighteen-year-old Kittie singer/guitarist Morgan Lander agrees. "When we formed this band, it never occurred to us we were an all-female band. We were four friends who got along well and played really good aggressive music. I think we've been treated fairly," she says. "I don't think it's 'we've been oppressed because we're women' or anything. We never thought we would be some anomaly." ■



Drain STH



Skunk Anansie



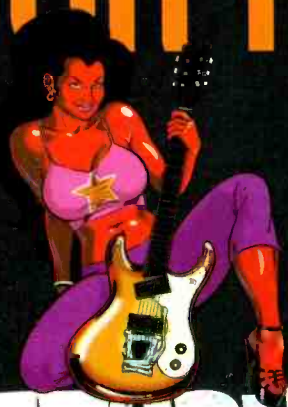
Kittie

# CHICKS WITH PICKS

A New Breed Of Women Rockers Is Ready To Lead The Way

BY KATHERINE TURMAN

# MTV GETS YOUR ROCKS OFF



## THE RETURN OF THE ROCK TOUR

STAIN

P.O.D.

dope

CRAZY  
TOWN

### SCHEDULE AND PRESENTING RADIO PARTNERS:

DATE	CITY	VENUE	PRESENTING RADIO PARTNER
6/14	Kansas City, MO	Beaumont	KQRC
6/15	St. Louis, MO	Pop's	KPNT
6/17	Chicago, IL	House of Blues	WKQX
6/18	Minneapolis, MN	The Quest	KXXR
6/20	Indianapolis, IN	Egyptian Room	WRZX
6/21	Cincinnati, OH	Bogart's	WEBN
6/22	Columbus, OH	Newport Music Hall	WAZU
6/23	Detroit, MI	St. Andrew's Hall	WRIF
6/25	Worcester, MA	Palladium	WBCN
6/27	New York City	Irving Plaza	WXRK
6/28	Washington, DC	9:30 Club	WHFS
6/29	Philadelphia, PA	Electric Factory	WYSP

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Kingdom Entertainment, Pinnacle  
Entertainment, Q Prime, Roadrunner  
Records, SFX, The Firm, William  
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# HARD MUSIC

## Head-banging Around The World

An International Look At The Hard Music Scene

**LONDON**—It's a long way from the Swedish fishing port of Varberg to Golders Green in North London. But that is the journey made by heavy-rockers Fungus who, two years ago, left their home to settle in the U.K. after signing to the London-based Food Records, the label set up by former rock journalist Andy Ross and whose roster includes Blur. This month the band—which cites Metallica, Weezer, the Pixies and Green Day as influences—is releasing its first mini-album, "Fungusamungus." The members have spent their time in the U.K. drinking beer, playing pool, learning cockney rhyming slang and endlessly gigging. On concert bills, they've supported Terrorvision, Symposium, Backyard Babies and label stable-mates Idlewild and have won many fans with their energetic—not to say dangerous—live act. Each member of the band is currently carrying onstage injuries as a result of their exu-



**AMSTERDAM**—Holland's Ayreon, a spectacular rock project masterminded by former Vengeance guitarist Arjen Lucassen, has done what Guns N' Roses and Bruce Springsteen did before him, namely releasing two albums on the very same day. The discs, "Universal Migrator Parts I & II" (Transmission Records), are the brainchild of jack-of-all-trades Lucassen and his musically split personality. "In the past, all of his songs were mini rock operas in themselves," notes Hans van den Heuvel, a writer for the music magazine OOR and editor of a Dutch encyclopedia of hard rock. "If he was to write a ballad, it would always build up to epic proportions with a blasting end. Now he has simply divided his skills over two albums, a ballad CD and a loud rock CD." Guest vocalists on the two concept albums include Iron Maiden frontman Bruce Dickinson, Spock's Beard lead vocalist Neal Morse, Helloween's key man Andi Deris and Edward Reekers, singer with the Dutch veteran symphonic rockers Kayak. "Universal Migrator Part I" is subtitled "The Dream Sequencer" and consists of slow atmospheric songs. The lyrical concept takes place in the 22nd century and is based on time and space travels by the last man alive, a son of human colonists living on Mars, who has never been on earth himself. "Part 2," subtitled "Flight Of The Migrator," kicks off in rocking style at the time of the so-called Big Bang. "As an added bonus to releasing two CDs simultaneously, Lucassen can now find out who his core fans are, either the addicts of symphonic rock or the straightforward hard rockers," notes Van den Heuvel. After a domestic release in May, international releases are to be confirmed, spearheaded by a release commitment by the German InsideOut specialist hard rock label.

—ROBERT TILLI

berant approach to performing. "British people at gigs don't move, they stand still," says bass player David Holmen. "We're going to change all that." The band also has a sense of humor that's rare in heavy rock. "We don't write really deep, miserable lyrics. We don't try to tell people about our problems. We make up fantasy characters and tell tragicomic stories about them," Holmen adds. Food's Ross believes the band can make major inroads in a crowded market. "The songs are different, and there's an exuberance and an energy I haven't seen in a new band for a long time," he says.—NIGEL WILLIAMSON

**TOKYO**—Reinventing the Japanese rock-music world. That's the slightly ambitious goal that the four members of X.Y.Z. have set for themselves. Although Japan is well-known internationally as a metal bastion, with a hard core of dedicated fans, metal and hard rock are still very much minority tastes in a pop scene that is dominated by idol acts such as Morning Musume. The diehard metal men of X.Y.Z. say they want to change that.

X.Y.Z.'s two founding members are Minoru Nihara, former lead vocalist of Japanese metal band Loudness, which enjoyed little success beyond Japan's shores during its '80s heyday, and Funky Sueyoshi, former drummer of rock band Bakufu Slump and recently very active in forging links between the Japanese and continental Asian music scenes. They then recruited an ace guitarist, the androgynous Fumihiko Kittaka (formerly of Kinnikushojyo-tai) and bassist Bar Bee Q Wasada, another former Bakufu Slump member. X.Y.Z.'s style is unashamedly classic heavy metal, with a drive and a punch that puts the band at least a notch above the turgid sludge of many metal bands. Since the band formed last year, X.Y.Z. has been out to prove it means business. Last August, the band performed eight concerts in eight days. The band also set up its own label, XYZ Records, in the leadup to the release of its debut single and album. (Distribution is handled by Tokyo-based King Records.) The first single, "Don't Let The Sun Go Down," was released Nov. 26, 1999, and the debut album, "Asian Typhoon" (recorded at Total Access Studio in Los Angeles), came out in December and was followed by a nationwide tour. The band is now working on its second album.—STEVE MCCLURE



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Sök

**STOCKHOLM**—Thousands of Swedish rock fans rely heavily on Sound Pollution for their daily music rush. Stockholm's principal retail outlet for hard rock, metal and punk genres claims some 300 daily customers in its shop on Stora Nygatan 18 in the city's historic Gamla Stan (Old Town) district. That may seem like a pretty modest number of customers, but Sound Pollution's clientele has spending power. (One visitor to the Web site's

message board says that he will easily spend \$25 if someone can get him a copy of one highly sought album.) "Our customers are loyal music fans, and they come here regardless of whatever the market or musical trend," says Micke Malmgren, who co-founded the store in 1994 with the rock label House Of Kicks (which is no longer involved with the retailer). He says that the store isn't experiencing the same cyclical downturn as other retailers in Sweden. Subsequently, Sound Pollution takes great pride in not underestimating its customers. The Web site ([www.soundpollution.se](http://www.soundpollution.se)) offers a great depth of LPs, video tapes, artist-related clothes/merchandise, concert tickets, information about upcoming album releases and a message board where it's possible to search for additional band members or vinyl rarities. A mail-order operation services the rest of Scandinavia.

—KAI R. LOFTHUS

**SYDNEY**—Segression's audiences are fanatical. The band, signed to Roadrunner Australia, has six Web sites set up in its honor. In February, when the band opened for Slipknot, the crowd in Brisbane chanted for Segression for 40 minutes before the show. This is a tribute accorded to few metal acts; Sydney-based heavy metal columnist Murray Engleheart explains why. "Segression proves you can play new metal without going the middle-class white-boy rap route," he says. "They are very ambitious, they run their operation like a military project, and they're actively close to their audience. I'd put them up as one of the two most important metal bands in Australia, alongside Cryogenic." Segression is based in Wollongong, near Sydney, where Welsh-born bassist Chris Rand runs two tattoo parlors and is studying for a degree in law. The name comes from two words, segregated aggression: "The best



way to describe us," says Rand. Well-read and inspired by the communication skills of Sepultura and Public Enemy, the band challenges the listener's intelligence in its CDs "Lesson In Aggression" (1996), "Fifth Of The Fifth" (1997) and "Smile" (2000). The lyrical content on "Smile," issued in February, for instance, throws in references to little-known sex acts so fans can look them up and discusses such concepts as life after death ("Tanhauser's Gate" based on the book "The History of The Future"), the complexity of the brain ("Brain Pinch"), life as pain ("Flesh Wreck"), the drag of junkies ("Dr. A Hype," "Junkworld"), religion ("Cranial Patch II") and the refusal of the Oz music industry to support heavy rock. The act, which includes guitarists Chris Sellin and Shane Partridge and drummer Red, toured here with Ozzy Osbourne and Fear Factory and visited Europe in 1998. Segression intends a return visit to Europe and the U.S.

—CHRISTIE ELIEZER



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# HARD MUSIC

## COMPILATIONS

### From Big Hair And Power Ballads To Polish Metal, Every Song Has Its Niche

BY CLAY MARSHALL

Every bad boy has a soft side, says the TV ad for "Monster Ballads." It might be more accurate to say that every hitmaker, sooner or later, ends up on a compilation.

Some compilations serve as artists' big breaks, their first steps toward mass exposure. Other times, compilations refocus attention on groups seemingly past their prime. And, occasionally, as in the case of Razor & Tie Direct's "Monster Ballads," a collection of late '80s and early '90s power ballads, they represent an entire musical trend.

#### NOSTALGIA SPAWNS HITS

Outside of soundtracks, hard rock compilations are not exactly plentiful, but some, like "Monster Ballads," have become monster hits. "Monster Ballads" is the second in what is currently a Razor & Tie trilogy of "hair metal" compilations. The initial installment of the series, "Monsters Of Rock," was conceived after Craig Balsam says he and Razor & Tie Direct co-owner Cliff Chenfeld noticed the increasing pace with which nostalgia "speeds its way up to the present."

The target market, Balsam says, is comprised of the MTV generation. "People who were in their teens in the late '80s and early '90s were becoming mid-20s people with full-time jobs,



obligations and responsibilities," he says. "Enough time had passed between their wild teen days and the days of their new youth, that they could look back on something like this nostalgically and say, 'This stuff was great, it was a lot of fun and we loved it.'"

"Monsters Of Rock" has since gone gold, while "Monster Ballads" has been certified platinum, hitting gold status before it was even available in stores. The latest chapter in the series, "Monster Madness," which features the ad tagline of "Be afraid; be very afraid," will soon go gold, Balsam says. The albums' successes are based on "the bravado of it all," he adds. "The big hair, the spandex, the loud guitars. It's frightening, and people love that."

The series has attracted renewed attention to many groups featured on the compilations, but by no means are such albums for past successes only. Having two tracks on a 1983 compilation issued by Florida radio station WYNF catapulted the career of a then unknown Savatage.

Continued on page 50

# Back In Demand:

## Classic Metal Is Being Resurrected And Reissued

Some people say that rock music is cyclical, and inevitably what's old is new again. Time offers a fresh perspective on our rockin' past. "It seems like when you're talking about older albums, the older they get the more in demand they become," observes Ula Gehret, who runs export, licensing and mail-order distribution for Century Media Records. "You need a good 10-year window from when something no longer becomes interesting to the point where people start rediscovering it. You tend to come back to the best records that you listened to when you were growing up."

Independent labels are increasingly mining both major and indie label vaults for long-lost metal albums or the back catalog of artists which have gone out-of-print over the years. The consumer demand for classic metal product has not fallen on deaf ears. Companies including Spitfire Records, Castle Music Limited and Metal Blade Records have been actively reviving older titles for the fans who crave them. Additionally, more and more artists are getting involved in the re-release of their own works. Modern reissues are a chance to fix old mistakes and create a better package with new liner notes, improved artwork, bonus tracks and even superior mixing or mastering.

#### THE INDIE PUSH

It's interesting to note that indie labels are the main force behind the current reissue movement. "I'm never expecting Columbia to part with their Journey catalog," quips Dennis Clapp, VP of Spitfire Records, "but they might part with something else, something that they don't see worth marketing if they're only going to sell 10,000 or 15,000 [units] a year. But that's worth it to us, and the bands usually tend to agree and work with us. A lot of the bands we signed have their catalog back now, or they always owned it."

Another difference between the majors and the indies is that there are more true and knowledgeable fans of the genre within the latter. "The indies really know the market, and the majors just don't," comments Brian Slagel, CEO and founder of Metal Blade Records. "The other thing is [that] the majors don't really know what they have, unless there's a metal guy that's working [there]."

He notes that the indies "are much more aggressive in going after this stuff" and often times the majors would rather license the material out and let other labels do the work. However, "they're slowly but surely getting into it." Indeed, Sony Legacy has confirmed that a 3-CD Judas Priest boxed set is in the works for a tentative fall release, and it should include unreleased live tracks and possibly some unreleased studio tracks. The possibility of remastering and reissuing the Priest back catalog exists, but the boxed set is the current priority.

Castle Music Limited, now part of Sanctuary Records, focuses primarily on the reissues market. "Castle has a very tight grip on upgrading the packaging where possible," says Julian Wall, general manager U.K. and international marketing for Castle Music Limited. "We're more focused on that than many majors would be. We want to be the best at it." The label's reissues include Black Sabbath, Motorhead and, most notably, Iron Maiden, whose revamped catalog includes generous liner

notes, photographs and CD-ROM videos for each album.

"Packaging has always been an important part of metal, even in the early days," states Wall. "Remember some of the elaborate sleeves that Alice Cooper came out with in the '70s—'School's Out' with the desk opening [and] 'Billion Dollar Babies' [with] a pair of disposable panties on it?" The Maiden fans certainly have noticed—the band's Castle reissues have racked up combined sales of nearly 1 million units since their release in late 1998.

However, while many titles are easy to obtain, others can be tied up for years by legal battles, soured business relationships or even the unwillingness of a band to be involved. Gehret points out that the first four Pantera albums—"Metal Magic," "I Am The Night," "Projects In The Jungle" and "Power Metal"—will probably never see the light of day on CD. (The hair band kitsch of those releases would no doubt be an antithesis to the band's revamped macho image.)

#### BLACK LABEL TO DEEP PURPLE

Some indie labels have made reissues an important mission. SPV unleashed the Sodom and Destruction back catalog as part of its North American launch. Meanwhile, Spitfire has released a multitude of reissues lately, including albums by Twisted Sister (that were reportedly a big success), Ian Gillan, Uriah Heep, Black Label Society, Enuff Z'nuff, Testament and Deep Purple. Future Spitfire back-catalog offerings include Raven, Britny Fox, Crowbar, Tygers Of Pan Tang and Venom.

Metal Blade has already reissued the Armored Saint and Riot catalogs and is reissuing early new wave of British heavy metal albums from the Neat Records catalog, including Jaguar, Savage, Quartz, Sweet Savage and Tygers Of Pan Tang. "It's much better for the scene in the U.S. if the labels release it domestically so the kids don't have to pay a fortune for the imports," says Slagel.

Slagel adds that European writers and artists have been successfully keeping alive the traditions and history of the genre through feature stories, cover songs and tribute albums. He particularly praises Hammerfall for spreading

the word of classic metal to a new generation. "What's happening in Europe is slowly but surely coming over to the States, and the history is coming over here, too," he says. "So, the younger kids are really into the history and are buying some of the older records to listen to what influenced bands today."

Another way reissues can become a priority for a label is if they have success with a current title by an artist. Such has been the case with Blind Guardian and Angra through Century Media Records and U.D.O. and Accept through Nuclear Blast Records. Sometimes, labels want to upgrade their previous efforts, as was the case with Celtic Frost and Running Wild on Noise Records. Then there are those labels started up just to reissue a band's output, like Metal Mayhem Records that released two Obsession albums, "Scarred For Life" and "Methods Of Madness."

"If I had a label myself, I would just want to do reissues," remarks Gehret. "That's the ideal label situation—you don't have to baby-sit the bands, you don't have to worry about touring or studio problems, it's really just a matter of acquiring, reshaping, reassembling and rereleasing. You don't ever have to deal with all the headaches like the A&R guys at the labels do. It's almost like dealing with Greek mythology or a dead language—you can reinterpret it and reshape it however you want."

—B.R.







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# HARD MUSIC

## TRIBUTE ALBUMS

### Mainstay Bands Are Honored By Artists, Labels And Consumers Alike

After the No. 1s, the gold albums and the sold-out tours have long since passed, rock bands can still count on one additional honor: a tribute album.

Recently, the metal genre has seen an explosion of tributes, which usually feature a number of current acts each covering a different song by a legendary artist. To some musicians, tributes provide a way of paying homage to their heroes. For others, the albums serve as effective promotional methods through which they can tap into new audiences.

One thing they never are, says Century Media's Tom Bejgrowicz, executive producer for the label's "Never Give In: A Tribute To Bad Brains," is easy to assemble. "Each band that you choose to work with, it's not just one phone call," he says. "It's fun to think of an idea, but it ends up creating many facets of work [because] there's a lot of politics involved."

Accordingly, the artists who survive the red tape and wind up on the final products are, by and large, big fans of the artists they're honoring, and willing to tolerate any headaches along the way. "You get a chance to go in and play on one of the songs you grew up listening to," says Savatage guitarist Chris

Caffery, whose band appears on MeteorCity's Iron Maiden tribute, "Slave To The Power."

#### GAINING NEW AUDIENCES

For the labels issuing the albums, as in the case of Magna Carta Records, tributes are often avenues to garner attention to their talent roster. "When we first started," says label president Pete Morticelli, "we had a lot of artists that nobody knew [and] thought that one way of getting them more familiar to our target audience was by surrounding them [with] familiar and tested material."

Nuclear Blast America, which has tributes planned for artists ranging from The Scorpions to Abba, views tribute albums as a means to tide fans over, says label manager and director of sales Chris Pelletier. "If we know, say, Hammerfall had a record out a year ago and they're not going to have another one for another year, it keeps them in the public eye and lets the kids know they're still alive," he says.

Relapse Records will soon issue its first tribute, honoring Voivod. Wanting to take a different approach, the label approached members of Voivod to be involved with the planning of the album, says Relapse president/founder Matt Jacobson.

Bob Kulick has produced several tribute albums and prides himself on assembling unique pairings of artists. "I want to do something that, at the end of the day, someone could look at the lineup and say, 'I've never heard that band play, and I'll never hear that band play again,'" he says, citing a teaming of Roger Daltrey and Slash as an example. "The combinations, to me, are what makes it special."

Kulick, also involved in upcoming tributes to Ozzy Osbourne and Metallica, has helmed several such albums for Cleopatra/Deadline. One of the label's recent tributes, "Appetite For Reconstruction," was a complete remake of Guns N' Roses' breakthrough "Appetite For Destruction" remixed by electronica artists.

Los Angeles-based guitarist Joe Bochar, who performed on Progressive Arts Music's "Crushing Days: A Tribute To Joe Satriani," says such albums gives big fans more of what they want.

"I think having another artist record their interpretation would be a bonus for fans of the song," he says.

#### WHAT'S OLD IS NEW

After being approached to participate in recent Kulick-produced Aerosmith and Alice Cooper tributes, Ronnie James Dio says he thought the most important element was to make sure his renditions were different from the originals. "The last thing on earth I wanted to do was be a copier of what they did, because what they did could never be replicated," he says.

Dio says he was "very surprised and very flattered" by a recent Century Media tribute to him, a feeling shared by Twisted Sister guitarist Jay Jay French, whose band will be honored by Koch Records in the fall. "It's a great feeling," French says. "It validates our existence. You never know the influence you have until 10 or 15 years later when you finally understand what you mean to people."

One tentative participant in the Twisted Sister tribute is Type O Negative, whose guitarist, Josh Silver, like Dio, believes there's no point in taking part unless the band tackles a track in its own style. "Whichever song we end up doing will undoubtedly not sound at all like Twisted



Twisted Sister

Sister," he says.

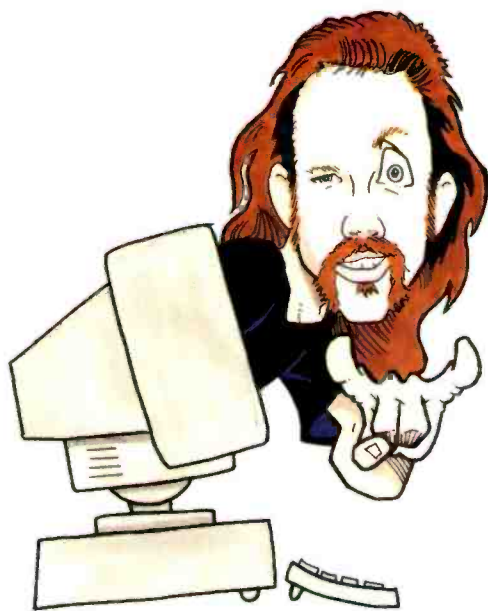
When King Diamond's Mercyful Fate tackled Judas Priest's "The Ripper" for a Century Media tribute, he says he was motivated by the opportunity to pay respect to one of his biggest influences, although he notes "It's hard to put 100% behind other people's words." Diamond says he feels honored by a new tribute to him released by Necropolis Records. The label's president, Paul Thind, says Necropolis took the project seriously. "We wanted to honor somebody who's had a big impact on the metal scene, [who] influenced probably 90% to 100% of the artists on our roster," he says.

Another Judas Priest tribute was recently completed by Dwell Records, a label that has honored artists ranging from Marilyn Manson to Def Leppard. Megadeth's Dave Mustaine, whose band performs on Divine Records' "Nativity In Black 2: A Tribute To Black Sabbath," says he was familiar with Dwell's recent tribute to his band. "You should be flattered that someone even gave two shits to go in and record one of your songs," he says.

—C.M.

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# HARD MUSIC

## THE PUNK/METAL HYBRID

No Longer Fitting The Mold, Many Bands Blur The Lines Between Hardcore And New Metal

BY JEFF SILBERMAN

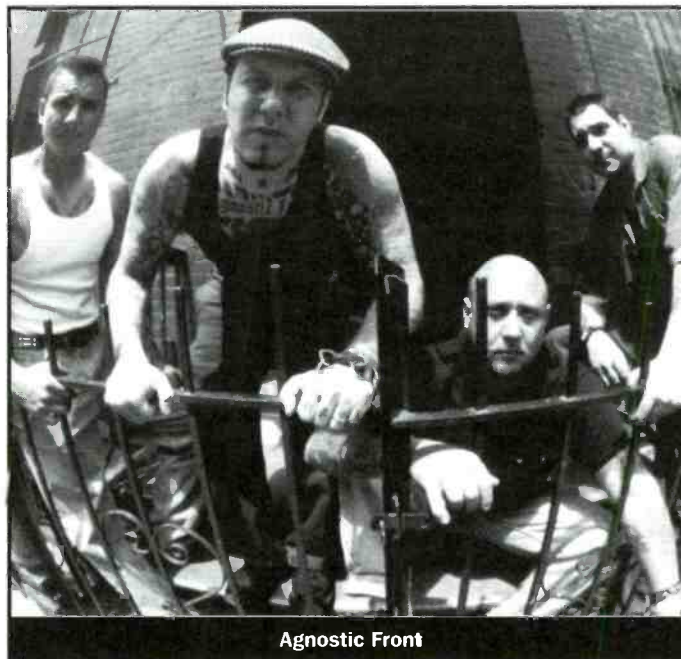
When punk rock first splattered against these shores in the late '70s and established a grassroots foothold in the '80s, heavy metal music was its total antithesis. Over time, as one generation of independent labels was supplanted by a new generation of independents, the bands they signed, on both ends of the spectrum, gradually began sounding more and more similar, at least not like polar opposites. Today, groups like Agnostic Front on Epitaph Records, Streach Armstrong on Solid State/Tooth & Nail and Victory Records' Snapcase, Hatebreed and Earth Crisis all attract sizable followings from both camps, symbolizing a growing acceptance of the punk/metal hybrid.

### A NEW GENERATION

"A lot of hardcore punk has evolved into new metal," says Tooth & Nail's Bill Power. "New York bands like the Cro-Mags, All Out War, Biohazard and Agnostic Front were the first to go with more metal influences, and they spawned a whole new generation of bands like Hatebreed. Then there are a number of pop punk bands with guitar playing that's precise but with a metal feel, such as Wake Up Screaming, No Use For A Name and Off The Record."

"This is not a new development," affirms Tony Brummel, founder of Victory Records in Chicago. "This has been building up over the years. It was just more underground [before]. The major labels over the last five years had turned their back on hard rock. [However], they have changed their position over the course of the last two years, and it has escalated to a fever pitch scale over the last 12 months. They all want a piece of our rock again."

The reason why is understandable. For the past few years,



Agnostic Front

these bands have been selling in the range of 10,000-15,000 copies, well below the radar of the major labels, but still somewhat profitable for a running-lean-and-mean indie. Just as important, these bands are veritable touring machines, doing well on a grassroots club level, building solid, loyal fan bases and bringing in considerable merchandising revenue. "The geographic dispersion is across the board," Brummel says. "Your top four markets are definitely New York, L.A., Boston and Chicago, but we are in no way dependent on a few markets. We have to market nationally."

It certainly has paid off in sales for Snapcase, Hatebreed and Earth Crisis,

all of which have sales over 50,000 and nearing 100,000, and are just now starting to receive radio and video exposure. "MTV has really gotten on board with us for the first time in our history this year," Brummel says. "They gave early support to Snapcase on 'Return Of The Rock' and '120 Minutes.' Over the last five weeks, Snapcase's 'Typecast Modulator' video has been in medium rotation on M2. The Box has been very supportive as well. At commercial radio, we have seen more support in the past six months for bands like Grade, Snapcase, Greyarea, Boy Sets Fire, Sheiter and Earth Crisis than we have in the company's history. The new Earth Crisis album has three very commercially viable tracks, including the first single, 'Nemesis.' It's a very exciting time for us."

### SELF PROMO AND COLLEGE RADIO

Victory is not alone in its optimism. Up to now, labels working punk/metal hybrids had to hope for the best at college radio, specialty shows and selected alternative and hard rock

Continued on page 48

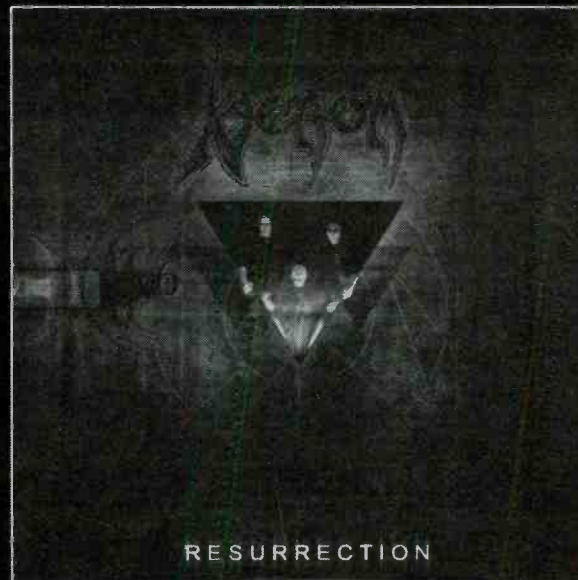
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# HARD MUSIC

## PUNK/METAL HYBRID

Continued from page 46

stations. Epitaph expects more than that for its upcoming release from Straight Faced. Product manager EJ Kerwin predicts that the album should sell 50,000 on its street rep alone, but Epitaph isn't settling for that. "The Straight Faced record is going to [be promoted] to radio, a full frontal assault to both rock and alternative formats," says Epitaph radio promotion head Kim White. "They've completely taken [their music] to the next level." Although it's tempting for the media to lump all these bands and their growing audience into, figuratively speaking, one sonic boom, "each band creates their own fan base," White says. "To the untrained ear, it all might sound alike, but to the people who are into it, each band has its own unique sound and personality."

"Certainly it's been a little difficult for us. The Agnostic Front records always went to college radio and new music/punk specialty shows. Now we work it across the board, because I don't feel there is one format that caters to this music. It's not in the Limp Bizkit or Korn category, and it's not in the Metallica/Iron Maiden camp," White adds. "We try to create a new niche for each record."

Probably the most interesting sign of a genre's growth comes when bands form to rebel against it, such as Fields Of Fire, a Southern California band managed by lead singer Ben Edge, whose label put out its initial release. "A lot of bands try to pass themselves off as hardcore punk when they're just metal bands with short hair," he says. "That's fine for them, but I don't think that's hardcore music, I'm more of a punk purist. I like a faster sound as opposed to the slowed-down metal sound. We believe in the punk-rock ethic, do it yourself—which is why we're putting our records out ourselves." ■

## MORE BANG FOR YOUR BUCK

Continued from page 36

Adams. "You have to deal with a close audience, use non-toxic components and comply with all regulations," he says. "We strive to bring a movie-style element into a live performance, with a larger-than-life feel, yet be completely safe. The audience feels the heat, and there is an element of surprise."

For venerable pyrotechnics company Zambelli Internationale, concert tours are a new direction for business, one it's pursuing with gusto. The company currently has pyro effects out with about five different tours.

"We're finding concert tours to be very lucrative and a lot of fun," says Bob Smith, director of operations, indoor specialty effects, for Zambelli. "We're having a great time exploring new avenues in the touring industry."

The logistics of an indoor concert pyro display are far different from the traditional outdoor extravaganzas for which Zambelli became so well-known. "For 99% of our outdoor aerial shows you have safety and fallout zones to operate your display in," says Smith. "Indoors, you're so up-close and personal you really have to know your venues and basically know your limitations as to what you can and cannot fire. You can hit a roof real quick or, worse yet, fire into an audience."

Ron "Bear" Berman of Luna Tech, a Huntsville, Ala.-based pyrotechnics company, says his company sees plenty of demand for pyro on concert tours. Past clients include Metallica, Kiss, Aerosmith and many others. How the pyro is used and when depends on the client.

"Sometimes, we listen to the songs and tell them what we

think would work," says Berman. "Sometimes, we look at the set and they tell us 'we want pyro here, here and here.' Sometimes when we get to tech rehearsals, everything changes. Hopefully, we can get in on the ground tour."

Pyrotek's Adams says the act often sends a set-list "or the lighting director will come up with a design. John Broderick, lighting director for Metallica, shows us the actual drawings and tells us what he's looking for. Other times, the acts just say 'put in whatever you want.'" A big Pyrotek product is the Dragon system, a gas-propane effect that shoots a column of flame five to 15 feet. "It's a pretty intense unit," says Adams.



Aerosmith

Photo by Debbie Poccia

## HERE TO STAY

Outfitting a concert with pyro effects varies widely both cost-wise and profit-wise, according to Smith. "It's lucrative in that you can use the account for generating publicity and utilizing the artist's name for marketing purposes," he says. "We probably make more in one or two days of large aerial shows compared to being out 18 weeks with a tour, but there are definitely other benefits."

Prices vary depending on the venue and municipality. "In every city you have to file for fire department permits and pay for an inspector, and that's where a great amount of costs come in," adds Smith. "You can pay \$10 and never see anybody again, or you can pay up to \$250 for a permit and \$20-\$40 an hour for an inspector who stays for the whole show."

For a concert tour, pyro can cost \$2,500-\$15,000 per show, depending on how elaborate the effects. "It's good business," says Smith.

Adams, a 21-year rock-pyro veteran who began his career with a Triumph/Rush tour, says we shouldn't expect pyro to leave the world of rock any time soon. "It seems to be getting bigger and bigger," he says. "Everybody wants to outdo each other." —R.W.

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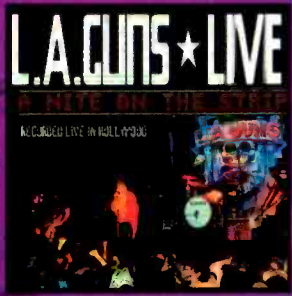


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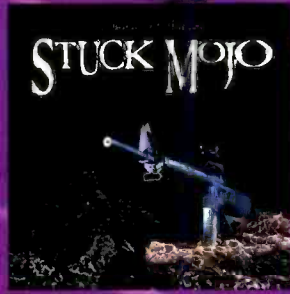


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# HARD MUSIC

## BIGGER IS BETTER

Continued from page 36

Sanitarium might be a tad pricey for its market, but sales have, for the most part, put that to rest. Besides, says Metallica's agent, Dennis Arfa, "no matter how much people want to deny it, greed is part of rock 'n' roll."

And, like the Osbournes, Arfa isn't overly concerned about a crowded metal field this summer, believing that the Metallica package can withstand the competition. "You've got Superman and you've got Jimmy Olsen," he says. "This is Superman."

New to the festival tour ranks this year is Tattoo The Earth, featuring a hard-edged lineup of Sevendust, Coal Chamber, Slipknot, Soulfly, (Hed)p.e., Nashville Pussy and Mudvayne. Produced by Front Row Productions and booked by Dave Kirby of The Agency Group, Tattoo combines hard music bands with noted tattoo artists and will play 25 markets this summer.

## TATTOOS AND OUTLAWS

Hard music packages aren't restricted to arenas, amphitheaters and stadiums. Metal Blade Records, in conjunction with the *Metal Maniacs* fanzine, has enjoyed success in theaters and larger clubs with its Death Metal Massacre 2000 tour. The tour bowed this spring with Cannibal Corpse, God Dethroned, Hate Eternal and Diabolic, booked by Tim Borrer of Rave Booking.

The tour averaged attendance of more than 500 per night—healthy numbers for the genre and its venues. "From our standpoint, it was very successful," says Metal Blade's Faley. "The promoters were jumping on it. Now we're in the process of putting another tour together for late July/early August, a four-act package with Cannibal Corpse as the headliner."

Touring in general is of tantamount importance for hard music acts, Faley says. "When you don't have access to mainstream outlets, you have to go out and be visible to your audience, and the best way to do that is to play live," he says. "A great performance has an indelible impact, and the same thing goes for a shitty performance."

Alan Becker, VP of product development at RED Distribution, has seen the benefits that being part of a noteworthy package can bring. Ozzfest appearances by Roadrunner acts Coal Chamber (1998) and Slipknot (1999) had immediate impact.

"You can make a direct correlation between the excitement of these bands' performances on Ozzfest and sales across the counter," says Becker. "As a distributor of Roadrunner Records, we're really seeing results from these bands being on Ozzfest."

Becker says bands chosen to be on these tours are generally outside the mainstream. "There are a lot of kids who connect with being an outlaw and identify with bands that aren't spoon-fed to them by the media," he says. "Both Ozzfest and Tattoo The Earth take great care in presenting new school metal not seen on MTV or heard on the radio." ■

## COMPILATIONS

Continued from page 42

"That was a huge thing for the band, and we got the opening song on each side," says Savatage vocalist and keyboardist Jon Oliva. "It changed our following locally tenfold. After that thing came out, that's when we really started becoming big in our hometown."

Although two recent compilations, Redline's "The Hard & The Heavy" and Roadrunner's MTV-affiliated "The Return Of The Rock," spotlight predominantly aggro-tinged heavyweights, a third new collection takes a different route. Columbia/Portrait/Legacy's "Naughty Platinum Rock" follows Razor & Tie's lead by assembling mostly late-'80s hard rock hits by the likes of Skid Row, Warrant and Slaughter.

## MUTHAS AND METAL

Similarly, Iron Maiden's first releases came on Sanctuary Records'

recently reissued "Metal For Muthas" compilation. Overall, most hard rock and metal labels, including Metal Blade Records, use compilations to promote their newly signed acts. "[They're] a really good way for us to give young, new bands some exposure and get them out into the marketplace without having to do a full record," says Metal Blade CEO Brian Slagel.

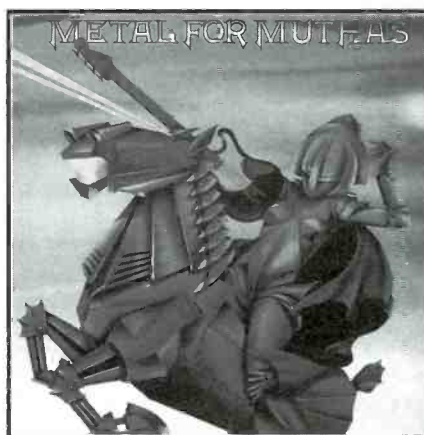
Compilations, in fact, were the means through which Slagel founded Metal Blade in the early '80s. He assembled "Metal Massacre," a collection featuring Los Angeles-area metal bands, while working in a record store. "I went to all the bands in L.A. and said, 'Give me a song, and I'll put you on a record,'" he recalls. "It was a nice springboard for bands [because], back then, there wasn't a lot of areas for the bands to get any sort of exposure."

"Metal Massacre" spawned a successful series of Metal Blade compilations but is not the label's only compilation brand name. Like Century Media, Metal Blade has a low-cost compilation series, called "Metalmeister," which Slagel says serves as a way for fans of the genre to "go out and not spend a lot of money but get exposed to some new music."

Other labels use compilations to publicize the labels themselves. For one Nuclear Blast compilation series, "The Beauty And The Darkness," the label frequently licenses outside bands such as Type O Negative. "That will hopefully get the Type O Negative fans turned on to Nuclear Blast," says Chris Pellitier, Nuclear Blast America director of sales and label manager.

Relapse Records tackles compilations "a little bit differently than a lot of labels do," says Gordon Conrad, director of promotions. It currently issues free compilations to mail-order customers and hands them out at concerts featuring Relapse artists, although the label will issue a low-price sampler in the fall, as well as an upcoming 10th-anniversary compilation.

In addition, Relapse's "Underground Series" will issue compilations of demos from the Polish and Brazilian metal scenes. "It makes sense on every level," Conrad says. "For a fan of heavy music to be able to check out a lot of different bands for either a low price or for free, how can anyone really lose?" ■



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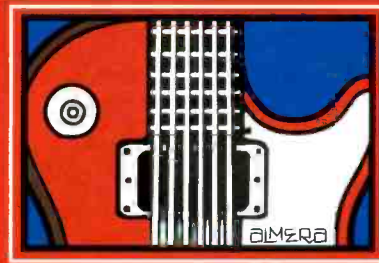
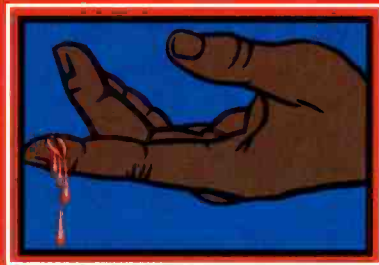
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# HARD MUSIC

## Are You Ready To Rock Pesado?

### Latinos Struggle To Prove Their Metal

BY RAMIRO BURR

**T**he Ricky Martin-led Latin music explosion has aimed the spotlight on the burgeoning Latin music market, but it has barely produced ripples in the hard rock/heavy metal genre.

However, some music industry observers, like Los Angeles-based independent film producer Maria De Leon, believe the expanded media attention has only helped. "It has created awareness of Latin music," she says. "The current interest in Latin music has benefited all the genres, including the metal scene. Another important factor is music festivals like the Watcha tour and the recent SXSW Latino showcase in Austin."

Epitaph Records publicist Mariluz Gonzalez agrees, "All the music styles have received more attention with regards to media coverage. I see more publications covering the genre."

But not everyone is so sanguine. "[The Latin explosion] has not really done anything because Ricky Martin's music and heavy metal are very distinct styles," says Octavio Hernández-Díaz, veteran music writer for Zoo-Sónico magazine. "Martin did light up a big flame and, historically, it is very important, but his music is pop. Heavy metal is still considered the black sheep in the market, and few recognize its potential."

#### AGAINST THE GRAIN

The Latino hard rock/heavy metal genre began taking shape shortly after the softer-edged Latin rock/pop field began emerg-

ing in Mexico during the late '60s. And like its milder cousin, Latin metal has had a tough uphill battle trying to gain mainstream acceptance, especially in the United States.

"The lack of support from all sides has hindered the growth of [metal] music," says Xavier G. Campos, co-host/producer of several Latin-rock radio shows, including "Planeta X" at Waco, Texas' KWBU and "El Antro" at San Antonio's KSAH radio. Campos' shows are typical of the few in the industry—one-hour shows on stations whose programming covers traditional formats like Latin pop, regional Mexican or news/talk.

"The people in the industry are very close-minded and think that a lot of the immigrants here are not educated," Campos says. "That's the main reason why they feed them all the stupid programming on Univision and on radio stations across the country."

"I've gotten calls to my radio show from people that are insulted by the radio's insistence of only playing regional Mexican," he adds. "They feel that [the industry] has lost touch with the reality in Mexico. That's not to say the music is bad, just that it's a type of music that's very different from rock. Rock is more of an intelligent kind of music, it has purpose."

John Solis, drummer for Houston-based rock band Larva, agrees, "Latino rock has been underground because radio stations have been conservative with the format. There really has not been a lot of support for hard rock or heavy metal as far as radio," he says. "Radio stations want big ratings, and the only way to do that is by going mainstream. I believe that's why they shun the hard rock and heavy metal formats. I see no fix for this unless everybody starts listening to it, or waits for the radio stations to grow."

While regional Mexican music fans grew up listening to their country's native music like banda, ranchera or norteño, Luis F.



Puya

Zapata, executive producer/creative director of Austin's Latino Rock Alliance, believes Latino rock fans and artists were first inspired by American bands. "Rock is about feel, not linguistics," he says. "All these Latin American kids that play rock now grew up listening to a lot of English-singing bands without understanding English. And power chords feel great in any language."

Bands like Puya, Resorte and Brujeria play a raw type of heavy metal rock, and that's one reason some have found acceptance with American bands. Puya, which recently opened for the Iron Maiden, Kiss and Black Sabbath tours, won the best rock/fusion album honor at this year's Billboard Latin Music Awards.

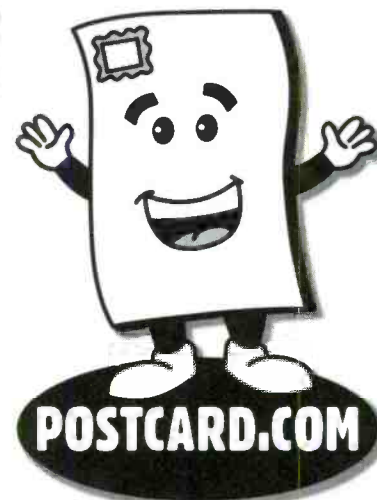
Warped Tour producer Kevin Lyman took a big chance last summer when he produced the first Watcha tour, which featured a mix of rock, punk, ska and funk bands such as Los Skarnales, Enanitos Verdes, Malpache, the Chris Perez Band, Molotov and others.

Continued on page 54

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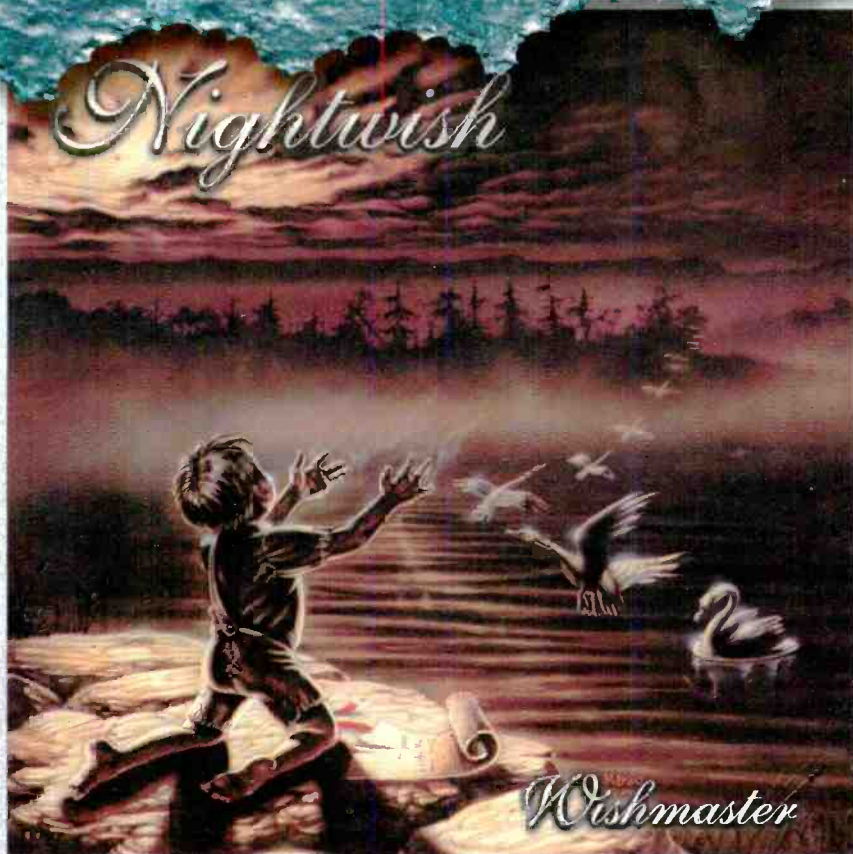
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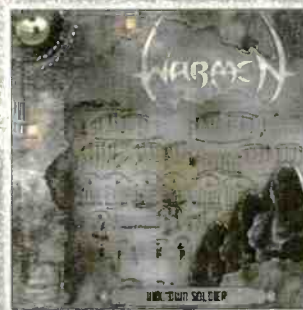
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# HARD MUSIC

## LATINOS STRUGGLE

Continued from page 52

But that is what it takes, says Michael Hernandez, Latino Rock Alliance's marketing and promotions VP. "Latin Rock has developed in recent years due to a new generation of Latinos and mostly underground marketing," he says. "We haven't had the support that it takes from FM radio to make any music genre successful. There have been major strides with limited TV and film coverage for Latin alternative music."

As a positive sign of the metal growth, Hernandez cites the March 18 SXSW showcase, which featured Mexico's Resorte, Miami's Volumen Zero, Houston's Los Moscos and De Sangre and Spain's Distrito 14. The showcase, which drew just under 1,000 for a capacity house, included the screening of De Leon's documentary "Pastilla, The Film."

"It was refreshing to see the turnout," says Elena Rodrigo, promoter with Universal Records. "The [Latin] rock movement is coming along, slowly maybe, but it is building."

Other positive signs include the increase in rock magazines. The Los Angeles-based *Banda Elastica* and *Reptila*, are perhaps the genre's best-known national magazines, while in Monterrey, Mexico, the magazine *Lengua* is enjoying increased circulation throughout Mexico.

## TOURING AND EXPOSURE

In other fronts, Los Jaguares' frontman Saul Hernandez wrote the tune "Deslizandote" for the new movie "Mission: Impossible 2." It was produced by Jaguares' Hernandez and ex-Police drummer Stewart Copeland. And, in April, the movie "The Price Of Glory," was released with the first motion picture soundtrack dedicated to rock en Español. It features tracks by Aterciopelados, King Chango, Ozomatli, Control Machete, Puya,

Pastilla, Cypress Hill, Mano Nega and Los Lobos.

Last February, the National Academy Of Recording Arts And Sciences presented its first Grammy for Latino rock—won by the Chris Perez Band for its debut CD "Resurrection."

Meanwhile, De Leon's Naked Light Films has teamed up with Gabriel Reyes Productions, producers of Festival Los Angeles, to present "Rocanol: A Celebration Of Rock En Español Culture" on June 21 at the Hollywood Palace. The festival will include screenings of "Pastilla, The Film" and "Rocanol," live music, art, photography and video shorts from other artists dedicated to rock en Español.

Veteran rock writer Hernández-Díaz feels the market is primed for better days. "The Latin rock market will rise when the marketing of the bands reaches a national level," he says. "Many of the labels already have solid rosters, but radio is still critical." ■

## THUNDERING IN

Continued from page 32

insiders have even expressed a positive view of the current teen craze, pointing out that as many of those fans grow older, they will want something with an edge, something less saccharine. Thus, they are potential metal consumers.

The teen phenomenon has made it harder for heavier music to be heard; 10-million sellers are hard to compete with. Music placement has become a key factor in promotions, and record companies are finding multiple avenues to expose their artists to the masses. Numerous bands have appeared on "inspired by the movie" soundtracks, in movie trailers, on TV shows and even had their music used in video games. Iron Maiden made its own video game, "Ed Hunter," which is packaged with a CD of 20 greatest hits selected by fans, and Sevendust appeared live on an ESPN extreme sports special.

"Even if people haven't heard your band, you want people to see your name again and again and again," remarks Rob McDermott, an artist manager for Andy Gould Management, who represents Static-X and Ultraspank. "That's why everyone loves MTV, because when they start rolling with something, your video gets played again and again and again, and that's how you sell records."

For older bands, getting videoplay has been nearly impossible, except on VH1's 30-minute "Rock Show." Classic metal was written off as a dinosaur by the American media years

ago, yet it has continued to thrive worldwide. The recent pop-metal revival of acts like Great White, Ratt and Poison hasn't exactly shaken the rafters, but change is in the wind. Traditional metal bands from Europe like Moonspell and Amorphis have finally been able to tour America, classic melodic metallers like Dio, Queensryche and Megadeth are still actively touring, and the stateside buzz is building on the new Iron Maiden album and the forthcoming Rob Halford album produced by Bruce Dickinson collaborator Roy Z.

The Sanctuary Management Group has found the Internet to be of valuable use to headbangers, launching its new Webzine "Metal Is" ([www.metal-is.com](http://www.metal-is.com)). "The whole Web is of immense use for the metal fraternity," declares Rod Smallwood, president of Sanctuary Records, which recently purchased CMC International Castle and Castle Music Limited. "It gives a visual medium for music. Metal, more than anything else, is a lifestyle, a community, and the Web can serve that lifestyle and that community extremely well. We also find that a high proportion of kids use the Web a lot. There are immense amounts of different band sites around. The Maiden site is one of the biggest in Britain. We've gotten 7 million page impressions a month, and the average online time is an excess of an hour, which is quite amazing."

## BEYOND THE UNDERGROUND

Another interesting segment of the metal populace has been the noisier underground bands like Neurosis, Dillinger Escape Plan, Candiria and Meshuggah, who are assimilating progressive, death-metal and hardcore elements into a modern new blend that has attracted both metal and hardcore fans nationwide. Many of these bands tour regularly and often together, with some individually performing over 200 shows per year. Extreme metallers Six Feet Under have even secured a slot on this summer's Vans Warped Tour.

Metal may be forever shunned by the mainstream, but it will always have its fans. The new school of bands rising up the ranks and breaking through commercial barriers is proof of that. Even in the underground today there are bands capable of sales of 50,000 and even that rare 100,000 mark. With teen groups raising the sales stakes to diamond-level status, hard, "metal-based" music will probably not suffer from the overexposure which hair bands did a decade ago, ensuring the music a cult status for years to come. That cult status is part of what has made it perennially attractive to each successive generation of angst-ridden teens, and it will continue to do so. Future parents, beware! ■



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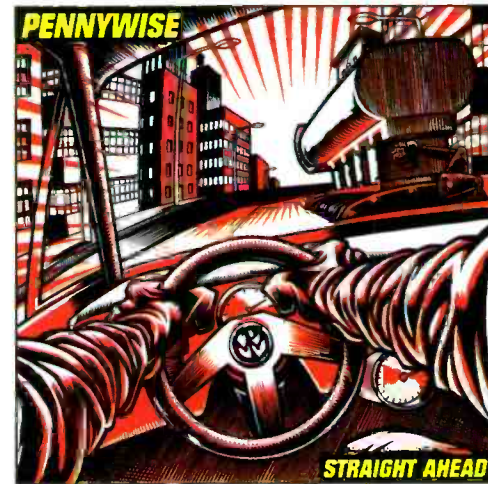
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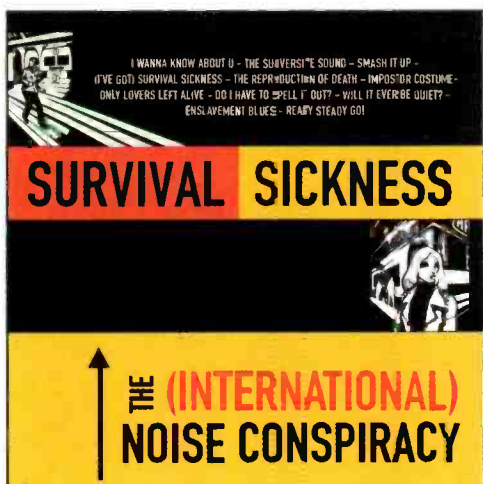
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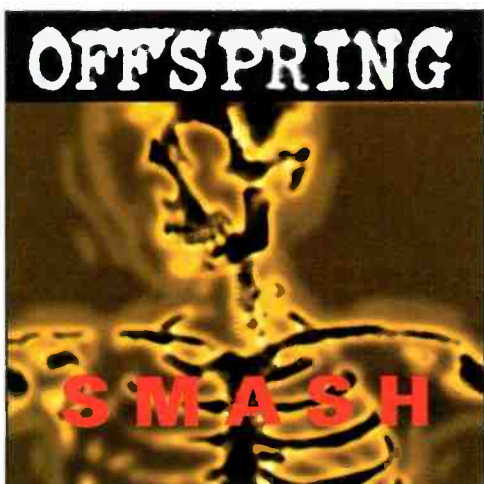
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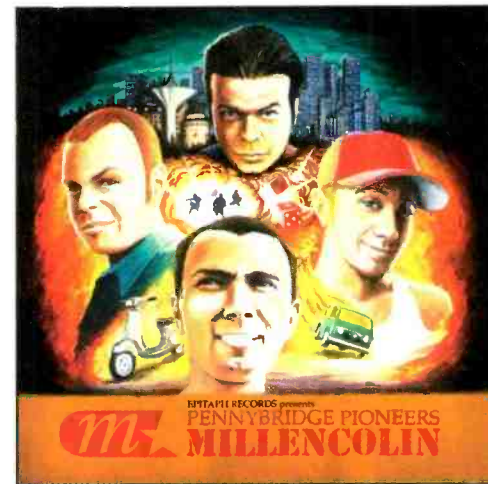
## THE INC

DENNIS LYXZEN MADE A HUGE IMPACT WITH HIS FORMER BAND REFUSED, AND IS BACK FOR MORE WITH HIS NEW BAND. THE VIDEO FOR "SMASH IT UP" IS PUTTING A BOOT IN THE ASS OF THE BOURGEOIS, AND IGNITING THE FIGHT FOR FREEDOM OF THE AIRWAVES.



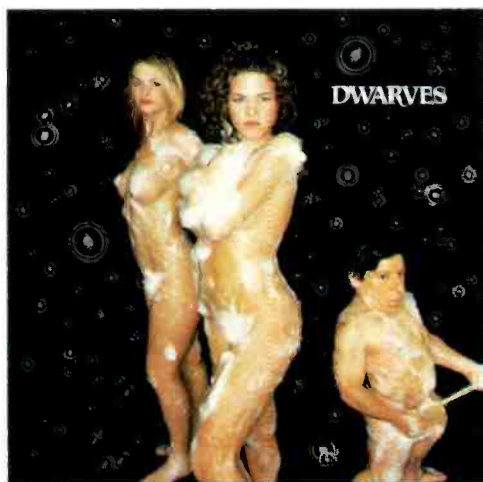
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# HARD MUSIC

## GERMAN METAL

Continued from page 34

en Open Air have become important summer festival stops for metal bands, and annually draw an average of 20,000 to 30,000 fans from Germany and neighboring countries.

Smaller festivals can appear in the form of a mini-tour, such as the recent No Mercy Festival, which traveled to four countries and featured numerous Metal Blade acts. The extreme metal event—which featured Vomitory, Hate Eternal, Dark Funeral, Vader, Marduk, Cannibal Corpse, Immortal and Decide—played to average crowds of 1,000 people every night.

Modern heavy-rock acts have also made it to Germany, and while Sevendust, Korn and Kid Rock can play up to 2,000-seat venues, they are not sales dynamos there as they are at home. "Limp Bizkit is No. 1 in the States, while over here they didn't even reach the top-20," reports Michael Trengert, managing director of Metal Blade Records in Europe. "So that's definitely a big difference. But [Iron] Maiden will hit No. 1. And if they have a good record, Blind Guardian will probably hit No. 1 [with its next release]."

## THE METAL MELTING POT

Despite the popularity of power metal, albums of all styles—from extreme metal to melodic hard rock—regularly hit the top 100 German albums chart alongside pop giants; good examples are recent releases by Demons & Wizards (#13), Axel Rudi Pell (#37), Virgin Steele (#58), Axxis (#59), Transatlantic (#66), Destruction (#67), Sinner (#87) and Immortal (#95). German metal fans reflect this diversity. At a typical metal show,

one might see lifestylers sporting black leather and long hair alongside more conservative looking business types. Unlike many American metalheads who grow up and mature out of the music, many German headbangers remain loyal to their favorite bands, even if they are not looking the part.

"Sometimes they are working in really established jobs, and that's probably why they don't have long hair," observes Antje Lange, managing director of Noise Records. "But when they go out, they put on their leather jacket and return to their metal life. That's why you see metal handled like everything else in the chain stores. It's there because a lot of people buy it." Proof positive: major music chains and department stores feature metal or "hard 'n' heavy" sections which would make any true American headbanger green with envy.

As in America, metal is not played much on German radio or TV. Print magazines carry the most influence, from established publications like *Rock Hard*, *Metal Hammer* and *Heavy*, *Oder Was?* to slick newcomers like *Metal Heart*. Some radio airplay exists on public channels (with continually changing schedules)



Iron Savior

or limited videoplay via a local access cable show, such as Berlin's "Hardline," which features concert clips from all over the country, proving that hundreds of people are attending shows by the likes of Therion, Iron Savior and Overkill. But very few bands are making videos anymore, as airplay on MTV and its German competitor Viva TV remains

nearly impossible to obtain.

The fact is, heavy metal fans are part of a community that, even in Germany, is not considered hip by the mainstream, but that has not deterred their numbers from growing. Accordingly, the Internet has become a unifying force for metalheads overseas. Noise reportedly receives 1.3 million hits per month on its Web site, and its e-mail club now boasts 15,000 members, with 1,500 more joining every month.

Internet sales are also important for labels, because some past albums are not always easy to find. "More and more, the big chains are selling only chart material, and they don't offer a good back catalog of rock music," observes Schuetz. "We see the [positive] results we have with mail order companies and Internet companies." This is also important to Schuetz as

SPV is actively looking to reissue back catalog albums from America that are unavailable in Europe.

## LONG-TERM VISION

Despite the continued success of metal in Germany, overall record sales are down. Some industry insiders feel that expensive CD prices have encouraged an increased propagation of bootleg CD-Rs and digital downloads have cut into sales. Plus, competition for consumer dollars is obviously getting stronger with the current metal boom. "The kids only have a certain amount of money to buy records," notes Trengert. "And nowadays we have so many record companies that there are about 50 or 60 new [metal] records every month." On the positive side, such a wealth of music implies that the metal market is very healthy.

European and global sales figures for some of these artists are more impressive. Noise headbangers Gamma Ray can achieve 300,000 units globally. Century Media rockers Tiamat have reached 200,000 worldwide, while extreme metal bands like Metal Blade acts Cannibal Corpse and Six Feet Under are achieving European sales of 40,000. One of SPV's first worldwide signings under its new distribution deal, "superduo" Demons & Wizards, has sold nearly 20,000 units in the States after doing 80,000 in Europe. SPV has also had strong European success with recent albums by veterans Motorhead (150,000 units) and Judas Priest (250,000 units).

The potential for even greater North American sales for all these labels is readily apparent. "When I see what we are selling in the States with Gamma Ray and Stratovarius, things that are so European and so out-of-fashion, I'm amazed sometimes," remarks Lange. "Sometimes, Caroline Distribution does not pick [certain albums] up, so we're just selling them through the mom-and-pops alone. And just through that, we are achieving numbers like 5,000, 6,000 and 7,000. There is a market there."

Given the current power-metal boom, the proliferation of new albums and small new labels, plus the number of tours every month, one has to wonder if the German metal market is becoming overly saturated. But the high quality of bands and albums is luring more fans into the scene. "Most of the people who are into it will be into it five or 10 years down the road, so the metal community is growing constantly," asserts Kampf. "There are younger and younger kids discovering it as well. I see 14- and 15-year-olds at concerts along with 40-year-old, long-haired guys banging to a brand new band, Sonata Arctica, and they all know the lyrics. [Sonata's] band members are between 16 and 19 years old. How much better can it get?" —B.R.

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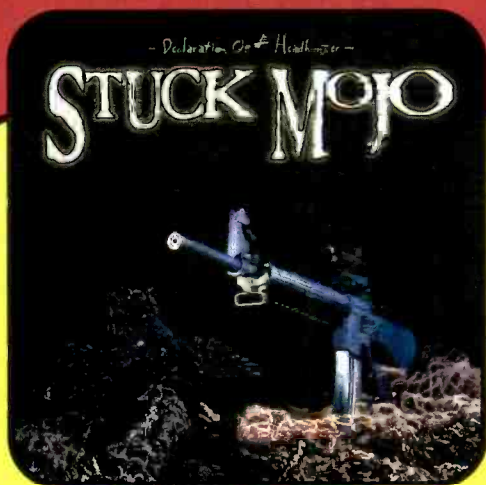
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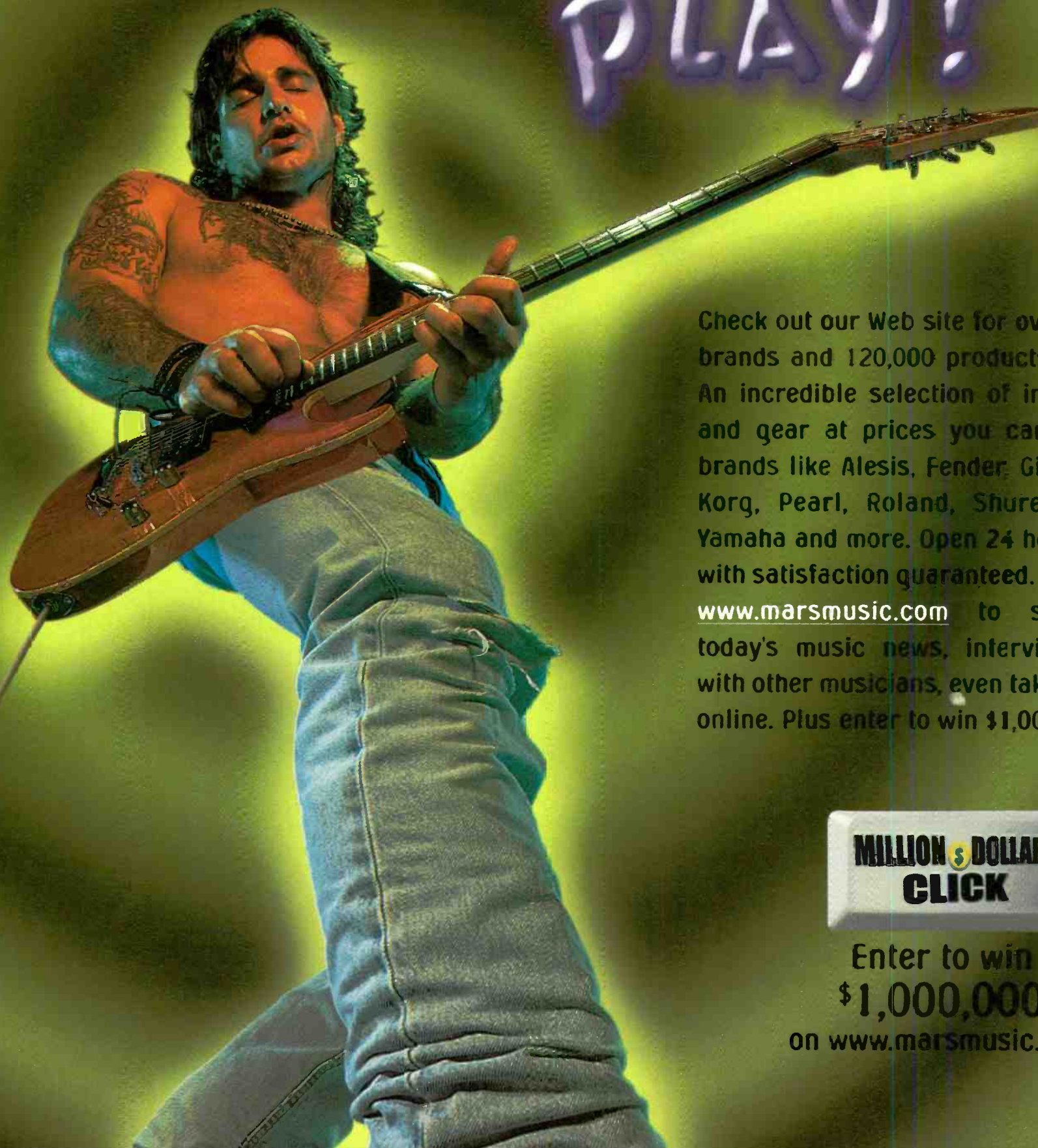
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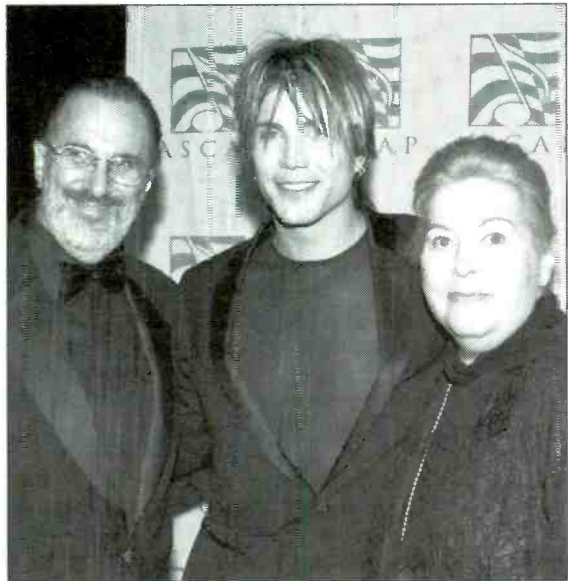
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# ASCAP Honors Max Martin, Goo Goo Dolls, EMI



John LoFrumento, ASCAP CEO, is shown with John Rzeznik, lead vocalist and guitarist of the Goo Goo Dolls, and ASCAP president/chairman Marilyn Bergman.

ASCAP held its 17th annual Pop Music Awards on May 22 at Los Angeles' Beverly Hilton Hotel. The event honored Max Martin ("As Long As You Love Me," "... Baby One More Time," "I Want It That Way," and "Tearin' Up My Heart") as songwriter of the year for the second consecutive year. The Goo Goo Dolls were awarded song of the year honors for their hit single "Slide." EMI Music Publishing was named publisher of the year.

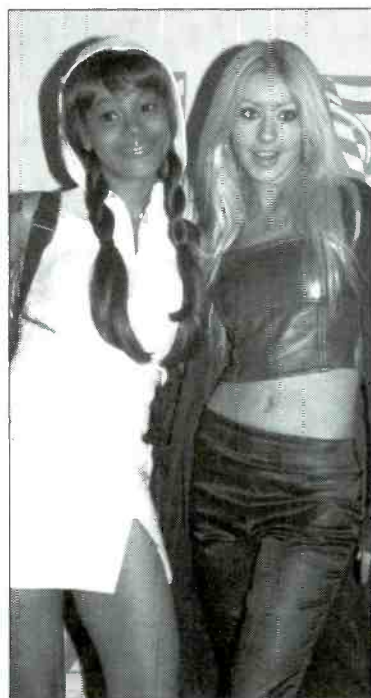


Leigh Nash, left, and Matt Slocum of Sixpence None The Richer are shown with ASCAP president/chairman Marilyn Bergman.



ASCAP CEO John LoFrumento is shown with, from left, songwriter Diane Warren, ASCAP president/chairman Marilyn Bergman, Grammy Award-winning singer Christina Aguilera, and ASCAP executive VP of membership group Todd Brabec.

From left, Bob Flax, Rick Krim, and Martin Bandier of EMI Publishing and ASCAP president/chairman Marilyn Bergman watch John Rzeznik of the Goo Goo Dolls accept the award for song of the year for the single "Slide."



Lisa "Left Eye" Lopes of TLC, left, is all smiles with fellow award recipient Christina Aguilera.



Grammy Award-winning singer Christina Aguilera lets herself get carried away by fellow award winners Lit.



ASCAP president/chairman Marilyn Bergman presents the ASCAP Founders Award to Walter Becker, second from left, and Donald Fagen of Steely Dan as ASCAP executive VP of membership group Todd Brabec, far right, looks on.



John Rzeznik of the Goo Goo Dolls poses with Marilyn Bergman, president/chairman of ASCAP.



ASCAP president/chairman Marilyn Bergman presents the ASCAP Founders Award to Walter Becker, second from left, and Donald Fagen of Steely Dan with co-presenter Michael McDonald, far right.

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**A New Crop Of Peas.** The Black Eyed Peas have been cooking up their sophomore Interscope album, "Bridging The Gaps," to be released this summer. The Peas' Will.I.Am. worked on the project recently with Epic artist Macy Gray at Enterprise Studios in Burbank, Calif.

## ASCAP Honors R&B Hitmakers

**Burruss, Combs, EMI Music Publishing Receive Awards**

**BY RASHAUN HALL**  
NEW YORK—Kandi Burruss and Sean "Puffy" Combs took home songwriter of the year honors at the 13th annual ASCAP Rhythm & Soul Music Awards, held June 7 at New York's Hammerstein Ballroom. EMI Music Publishing was honored as publisher of the year.

Burruss, the first female to win the ASCAP honor, was presented the award by Columbia Records president Don Ienner. The singer/songwriter was honored for penning or co-penning such hits as "Bills, Bills,

Bills," "No Scrubs," and "No Pigeons."

Combs received recognition for writing or co-writing such songs as "All Night Long," "Love Like This," and "Satisfy You." His award was accepted on his behalf by Def Soul artist and ASCAP award winner Kelly Price ("Satisfy You"), who also hosted the event with labelmate and fellow award winner Montell Jordan ("Nobody's Supposed To Be Here").

The evening featured performances by Case, Donell Jones, Burruss, Price, and Donald Lawrence and the House of David Gospel Choir.

EMI Music Publishing also won publisher of the year at the recent ASCAP Pop Music Awards.

Following is a list of the other ASCAP Rhythm & Soul winners.

**Top soundtrack song of the year:** "Wild Wild West."

**Top R&B/hip-hop song:** "No Scrubs."

Other award-winning R&B/hip-hop songs: "All Night Long," "All That I Can Say," "Angel Of Mine," "Anywhere," "Beauty," "Bills, Bills, Bills," "Chanté's Got A Man," "Did You Ever Think?," "Faded Pictures,"

"Happily Ever After," "Heartbreak Hotel," "If You (Lovin' Me)," "Lately," "Love Like This," "Never Gonna Let You Go," "Nobody's Supposed To Be Here," "So Anxious," "Sweet Lady," "These Are The Times," "We Can't Be Friends," "What Y'all Want?," "What's It Gonna Be?!", "Where My Girls At?," and "You."

**Top rap song:** "Who Dat."

Other award-winning rap songs: "Ghetto Cowboy," "Hard Knock Life (Ghetto Anthem)," "Holla Holla," "I Want It All," "Jamboree," "No Pigeons," "Pushin' Weight," "Satisfy You," "Watch For The Hook," "What's It Gonna Be?!", and "Wild Wild West."

**Top dance song:** "Believe."

Other award-winning dance songs: "All Or Nothing," "Body," "I Will Go With You (Con Te Partiro)," "I'm Beautiful Dammit!," "My Love Is Your Love," "Nothing Really Matters," "Red Alert," "Sexual (Li Da Di)," and "You Don't Know Me."

**Top reggae artist:** Beenie Man.

Other top reggae artists: Tanto Metro & Devonte, Bob Marley, Bounty Killer, and Ziggy Marley & the Melody Makers.

## Cosby Hosts 22nd Playboy Jazz Festival; Sister Sledge Is Back Together Again

**ALL THAT JAZZ:** For those of you who are partial to the jazzy end of the black music spectrum, the lineup at the 22nd annual Playboy Jazz Festival (June 17-18 at Los Angeles' Hollywood Bowl) promises to deliver what you're hungering for—and more. In his 20th year as master of ceremonies, Bill Cosby will welcome **Dianne Reeves, Boney James & Rick Braun, the Regina Carter Quintet, Mingus Amungus,** and others on the 17th; among the performers on the June 18 roster are **Lou Rawls, Norman Brown, Rubén Blades & Editus,** and Cosby's own **Cos Of Good Music V,** featuring **Gary Bartz, Dwayne Burno, Ndugu Chanler, Billy Harper, Eddie Henderson, Hilton Ruiz,** and **Wah Wah Watson.**

**STILL FAMILY:** At one point in 1979, it seemed the only song being played was the then national anthem and now family reunion fave "We Are Family." **Sister Sledge,** the familial unit whose energizing vocals pumped the song to No. 1 two decades ago, has re-formed with original members **Debbie, Kim,** and **Kathy** (who's still on course with her own singing career).

Sister **Joni,** the other original member of the Philadelphia quartet, is pursuing a solo career. Signed now with New York-based Artist & Artist Entertainment Booking Agency, the sister act is planning a South American tour with **Chic** in August; upcoming stops include Amsterdam, Rome, and Italy, plus three shows in late August with fellow R&B veterans **Kool & the Gang** in the south of France.

Speaking of **Chic,** Haitian roots band **Boukman Eksperyans** is releasing a new album on its own label, Balenjo Music, which is being distributed by Converge Entertainment & Sumthing Distribution, headed by Chic guru **Nile Rodgers.** In support of the album, titled "Kanaval Rasin—Vodou Adjae: A Spiritual And Political Anthology 1990-2000," the former Tuff Gong act will perform July 26 at New York's Lincoln Center.

**MUSICAL NOTES:** Lil' Mo's Elektra set, "Based On A True Story," is now dropping Aug. 27. . . Jive artist **B.B. Jay**—whose first independent single, "Pentecostal Poppa," generated airplay buzz on both BET and gospel radio—bows his "Universal Concussion" project on Sept. 12. . . **Gang Starr's Guru** (aka **Keith Elam**) has enlisted the services of **Erykah Badu, Macy Gray, Angie Stone, the Roots, Isaac Hayes, Les Nubians,** and **Kelis** on his third jazz-oriented compilation, "Jazzmatazz III Street Soul." Also slated to lend a musical helping hand

are **D'Angelo, Amel Larrieux, Herbie Hancock,** and **Bilal;** the production lineup features **Guru, Dallas Austin, the Neptunes, the Roots, DJ Scratch, Jay Dee,** and **Gang Starr** compadre **DJ Premier** (aka **Christopher Martin**). Virgin plans an autumn release. . . **Donny Gerrard,** known for his '70s balladeering and his vocal support of **Elton John, Cher,** and **Bette Midler,** is back with a new solo album coming via Frequency/Lightyear/Warner Bros. "The Romantic" is targeted for a late August release. The first single is "Baby I'm Yours"; the set also includes a new version of Gerrard's "Wildflower" . . . On an overseas tip: **Reggie Calloway,** formerly of the Solar funk crew **Midnight Star** ("Operator," "Freak-A-Zoid"),

has signed an album deal with U.K. label Expansion Records. "Walking Between Raindrops," the first project under that pact on the Wise Guyz/Calloway Records imprint, features guest appearances by **Gerald Albright, Paul Jackson, Marva King,** and others.

**THE NEXT PHASE:** Former RCA senior VP **Kevin Evans** is at the helm of Push

Play Entertainment, billed as the "first minority-owned distribution company for film and home video." Evans' company has teamed with Steeplechase Entertainment Corp. to co-produce and distribute feature films and music/comedy specials. Steeplechase's principals/partners are **Herbert Dorfman,** formerly president of Orion Home Video, and **Joseph Pershes,** formerly VP of home video for 20th Century Fox.

**MARK YOUR CALENDARS:** Owing to a scheduling conflict, the **Leon Ware** live instrumental performance of **Marvin Gaye's "I Want You"** (the Rhythm and the Blues, June 17) is now set for June 21 in Los Angeles at Arcadia on the Santa Monica Pier. . . The NAACP's Beverly Hills/Hollywood Branch is celebrating its 38th anniversary with an entertainment industry networking mixer on June 24, sponsored by Island Def Jam and held at the home of Murder Inc. principal **Irv Gotti.** Invited guests include **Brandy, Kelly Price, Al Jarreau,** and **Chaka Khan.** The fund-raiser benefits the Academic, Cultural, Technological, Scientific Olympics. . . Label executives **Lyor Cohen** (Def Jam), **Kedar Massenburg** (Motown), and **Shakim Compere** (Flavor Unit) are among the celebrity golfers teeing off at the inaugural Original Tee Golf Classic June 26 in New Hempstead, N.Y. The apparel company's tournament will benefit junior golf programs for minority youth.



by Gail Mitchell



**Sequel Sound.** TLC's Tionne "T-Boz" Watkins recently recorded the track "My Getaway" with the production team of Soulshock and Karlin. The song will appear on the soundtrack to the upcoming "Rugrats" movie sequel. Watkins takes five with, from left, Karlin and Soulshock.



**Wrestling Rap.** A video for Run-D.M.C.'s "The Kings" was filmed recently at an abandoned New York warehouse. The track appears on the World Wrestling Federation (WWF) album "Aggression," which features hip-hop versions of WWF theme songs. It's the first in a two-CD project between WWF's entertainment division and Priority Records. Pictured in the foreground, from left, are WWF director of on-air promotions David Sahadi and Run-D.M.C.'s Jason "Jam Master Jay" Mizell and Joseph "Run" Simmons.

# Summer Hip-Hop Tours Coming To Town

**HITTING THE ROAD:** With concepts and lineups representing the diversity in hip-hop music, this summer's concert season promises to be a hot one.

First out of the gate: the highly anticipated Up in Smoke tour featuring **Dr. Dre, Snoop Dogg, Eminem, Ice Cube, Warren G, and Xzibit.** It kicked off June 15 in San Diego at the Coors Amphitheatre. Stops include Anaheim, Calif., June 16 and Sunday (18); San Jose, Calif., Monday (19); Sacramento, Calif., Wednesday (21); Portland, Ore., Saturday (24); and Boise, Idaho, June 26.

Also, there will be stops in Columbus, Ohio (July 1); Cleveland (July 2); Toronto (July 4); Detroit (July 6-7); and Chicago (July 8).



The smoke clears on Aug. 12 in Fresno, Calif.

Coming June 28 is the Spitkick-er tour, rapping its way from Seattle to Pittsburgh (July 31) with **De La Soul, Common, Pharoahe Monch, Reflection Eternal, and Biz Markie.**

The tour—which will sweep through New York (July 18); Minneapolis (July 11); Milwaukee (July

12); Norfolk, Va. (July 30); and other markets—is the brainchild of Tommy Boy's De La Soul, whose album "Art Official Intelligence: Mosaic Thump" is scheduled for release Aug. 8. First single "Oooh" features **Red Man.**

"We're all considered underground groups," says De La Soul's **Dove.** "Over the course of our careers we've all gone on the road, always doing the big rap markets like New York, Los Angeles, and the Bay Area. But people in Albuquerque [N.M.] and Pittsburgh want to see us more often."

"I want this to be another Fresh Fest," he continues, referring to one of the first arena tours for rap music. "The vibe was cool, and there were no egos because everybody was family and hung out together."

The audience will be treated to a mix of the old and the new. Biz Markie, author of the early rap hits



STEPHANIE LOPEZ'S  
**RHYTHM SECTION**

**SOMETHIN' GOING ON:** *Somehtin' For The People* has something for the public. Its newest single, "B\*\*ch! With No Man" (Warner Bros.), debuts this issue at No. 86 on the Hot R&B/Hip-Hop Singles & Tracks chart, with a 7% gain in radio points. This is the first track from the group's third Warner Bros. album, "Issues," which is due at retail July 18.

*Somehtin' For The People* is no stranger to the R&B charts. The act has placed two earlier sets on Top R&B Albums, and one of its five charted singles, 1998's "My Love Is The Shhh!," was certified platinum. "My Love" debuted on Hot R&B/Hip-Hop Singles & Tracks in August 1997 and peaked at No. 2 two months later. It spent a total of 30 weeks on the chart.

"B\*\*ch!" has built a solid radio base over the past 10 weeks, and a road tour is set to hit college and commercial radio, retail, and video channels. The video for "B\*\*ch!" was shot by **Darren Grant** and is currently on BET and the Box. There's a remix, featuring **Too Short** and produced by **Ant Banks**, that is available for airplay only. It's due to coincide with the release of "Issues."

**'QUALITY':** When five Los Angeles music-scene veterans get together, quality is what ensues. "Quality Control" (Interscope) by **Jurassic 5**, enters Hot R&B/Hip-Hop Singles & Tracks at No. 96. This group—**Cut Chemist, Numark, Soup, Charlie Tuna, and Akil**—has been around the L.A. scene for quite some time and has enlisted quite the "backpack" following. The song gets 75% of its total points from sales.

"Quality Control" is the name of both the debut single and the debut album, which will be released Tuesday (20). Jurassic 5 comes with a built-in fan base, so much so that a "Warehouse Live" special is to be aired on BET around the release of the album. Jurassic 5 has set up this special as well as a spot on the popular Warp tour running June 24-Aug. 6. The tour also features such acts as **MXPX, Green Day, and the Mighty Mighty Bosstones.**

**HIT REVISITED:** Ask anyone: There are right ways to remake a classic hit, and more often than not, there are ways not to do it. **Kelly Price** must have figured out how to do it right. "As We Lay" (Def Soul/IDJMG) moves 43-35 and is the week's Greatest Gainer/Airplay. The song manages a 41% gain over last issue's audience points to make the big move on the chart.

The classic version of "As We Lay" (Elektra/EEG) by **Shirley Murdock** spent 28 weeks on Hot R&B/Hip-Hop Singles & Tracks from October 1986 through April 1987. The months of January and February found "As We Lay" spending seven weeks in the chart's top 10.

Now, fast-forward to the new millennium, with **Price**, the queen of Def Soul (Def Jam's subsidiary label), remaking the hit with style. The single is a great lead-in to her sophomore project, "Mirror Mirror," scheduled for retail release June 27. Price's last album, "Soul Of A Woman," rose to No. 2 and went platinum. The sales orders for this new project seem to have it close on the heels of its predecessor.



DE LA SOUL

"Just A Friend" and "Spring Again," will showcase his turntable skills. **Talib Kweli**, half of the **Blackstar** rap duo with **Mos Def**, will preview his Sept. 19 Rawkus solo debut as **Reflection Eternal**, which features his DJ, **Hi-Tek**. First single "Move Something" will be released commercially July 18.

Labelmate **Pharoahe Monch** was half of the Queens, N.Y., rap group **Organized Konfusion** before scoring a solo hit in 1999 with "Simon Says." And Chicago-born **Common** will perform tracks from his current MCA album, "Like Water For Chocolate," including "6th Sense."

The groups will also perform songs they've recorded together: "The Bizness" (De La Soul and Common), "Respiration" (Kweli and Common), "The Truth" (Pharoahe Monch, Common, and Kweli), and "Soul Rebels" (a new Kweli single with De La Soul). The entire lineup will also perform an as-yet-unannounced single.

Plans are under way for Spitkick-er tours to be staged in Europe and Japan later in the year.

Also making noise from the underground is the Goodvibe 2000 tour. Like the old-school Motown revues, Goodvibe 2000 features acts from the Atomic Pop-distributed label of the same name: **Slum Village, Bahamadia, and Spontaneous**, with special guests **Cali Agents**. The tour rolled out June 8

(Continued on next page)

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	2	—	2	<b>FLAMBOYANT</b> (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L 1 week at No. 1
2	1	1	16	<b>(HOT S**) COUNTRY GRAMMAR</b> (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
▶ GREATEST GAINER ◀					
3	16	—	2	<b>FLOWERS FOR THE DEAD</b> (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
4	3	2	3	<b>2 B*TTCHES</b> (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
5	8	12	3	<b>HOT GAL TODAY (HAFFI GET DE GAL YAH)</b> (C) (D) (T) 2 HARD 6349/VF	SEAN PAUL & MR. VEGAS
6	4	3	18	<b>WHISTLE WHILE YOU TWURK</b> (C) (D) (T) (X) COLLIPARK 1005 †	YING YANG TWINS
7	7	6	12	<b>I LIKE DEM GIRLZ</b> (C) (D) (T) (X) BME 7777*	LIL JON & THE EAST SIDE BOYZ
8	13	14	3	<b>SO FLOSSY</b> (D) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
9	5	4	7	<b>ONE FOUR LOVE PT. 1</b> (T) (X) RAWKUS 38712/PRIORITY †	HIP HOP FOR RESPECT
10	6	5	21	<b>BOUNCE</b> (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
11	11	—	2	<b>GET BUCK</b> (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	JOVISHES
12	22	13	4	<b>QUALITY CONTROL</b> (T) INTERSCOPE 497330*/RAWKUS †	JURASSIC 5
13	9	7	12	<b>WOBBLE WOBBLE</b> (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
14	12	8	5	<b>THE REAL SLIM SHADY</b> (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
15	10	9	4	<b>THE NEXT EPISODE</b> (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
16	15	10	7	<b>ME WITHOUT A RHYME</b> (D) FADE ENTERTAINMENT 2197/447	BIG GANK FEATURING DJ SWAMP
17	14	11	32	<b>HOT BOYZ▲</b> (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
18	17	24	9	<b>DO IT</b> (C) (X) D-LO 130 †	RASHEEDA FEATURING PASTOR TROY & RE RE
19	18	16	6	<b>MAKE IT HOT</b> (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
20	23	29	9	<b>SHUT UP</b> (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO
21	20	21	16	<b>ANYTHING/BIG PIMPIN'</b> (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
22	<b>NEW ▶</b>		1	<b>Y'ALL CAN'T NEVER HURT US</b> (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
23	<b>NEW ▶</b>		1	<b>MIC-NIFICENT</b> (T) CRAZY WORLD 158039*/UNIVERSAL	CANIBUS
24	43	—	5	<b>WORK SOM'N TWURK SOM'N</b> (D) PD WAXX 0112	OUT OF ORDER FEATURING TWISTA
25	26	22	5	<b>BREAK FOOL</b> (T) FLIPMODE/ELEKTRA 67059*/EEG †	RAH DIGGA
26	27	26	19	<b>GOT YOUR MONEY</b> (X) ELEKTRA 67022*/EEG †	OL' DIRTY BASTARD FEATURING KELIS
27	21	19	5	<b>CROOKED I ANTHEM-RIDAZ</b> (D) KEEP'N IT REAL 0021/MADVVIBES	PROFIT FEATURING C-LOC
28	48	—	2	<b>TONGUE SONG</b> (T) EPIC 79433*	STRINGS
29	19	15	3	<b>I'VE GOT TO HAVE IT</b> (T) SO SO DEF/COLUMBIA 79417*/CRG †	JERMAINE DUPRI & NAS FEATURING MONICA
30	24	17	18	<b>WHOA!</b> (T) BAD BOY 79297*/ARISTA †	BLACK ROB
31	34	28	31	<b>DOWN BOTTOM/SPIT THESE BARS</b> (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	DRAG-ON & JUVENILE
32	28	20	9	<b>WE ARE FAMILY 2000</b> (D) CODE GREEN/TALON 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
33	31	25	20	<b>THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE</b> (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT
34	38	38	14	<b>IT'S SO HARD</b> (T) LOUD 79350*/COLUMBIA †	BIG PUNISHER FEATURING DONELL JONES
35	30	23	27	<b>G'D UP</b> (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
36	29	30	43	<b>JIGGA MY N****</b> (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
37	25	18	19	<b>PARTY UP (UP IN HERE)</b> (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
38	32	35	6	<b>THE ULTIMATE HIGH</b> (T) TRACK MASTERS/COLUMBIA 79224*/CRG	NATURE FEATURING NAS
39	<b>RE-ENTRY</b>		27	<b>TAKE A LICK</b> (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
40	41	34	12	<b>THINGS I'VE SEEN</b> (D) ANTRA/SHERIDAN SQUARE 751027/ARTEMIS †	SPOOKS
41	35	31	35	<b>4, 5, 6 ●</b> (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANDI
42	<b>RE-ENTRY</b>		29	<b>LUV AT FIRST SIGHT</b> (C) (D) (T) HOO-BANGIN' 53564/PRIORITY †	CHILDRIN OF DA GHETTO FEATURING SOULTRE
43	44	41	41	<b>I WANT IT ALL ●</b> (C) (D) (T) G-FUNK 73721/RESTLESS †	WARREN G FEATURING MACK 10
44	42	37	35	<b>STEP TO THIS</b> (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
45	<b>RE-ENTRY</b>		2	<b>SPECIAL FORCES</b> (T) GOODVIBE 2026*/ATOMIC POP	BAHAMADIA FEATURING PLANET ASIA, RASCO, CHOPS & DJ REVOLUTION
46	33	27	5	<b>RECOGNIZE</b> (T) RUFF RYDERS 497345*/INTERSCOPE	LOX FEATURING EVE
47	<b>NEW ▶</b>		1	<b>WHAT YOU WANT</b> (T) RUFF RYDERS/DEF JAM /IDJMG	DMX FEATURING SISQO
48	<b>RE-ENTRY</b>		40	<b>PIMPIN' AIN'T NO ILLUSION</b> (C) (D) (T) JIVE 42633	UGK FEATURING KOOL ACE & TOO SHORT
49	<b>RE-ENTRY</b>		11	<b>HOW WE ROLL</b> (X) JAKE/DOC HOLLYWOOD 497289*/HOME BASS †	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK
50	<b>RE-ENTRY</b>		11	<b>FABULOUS</b> (D) (T) DFCC/447 6001/ME & MINE	DA FAT CAT CLIQUE FEATURING MAY B

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>No. 1</b>						
1	1	1	4	<b>EMINEM</b> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/17.98) 3 weeks at No. 1	THE MARSHALL MATHERS LP	1
2	2	2	4	<b>BIG TYMERS</b> CASH MONEY 157673*/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
3	3	5	8	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
4	4	4	6	<b>504 BOYZ</b> NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
5	5	3	3	<b>LUCY PEARL</b> POOKIE 78059*/BEYOND (11.98/17.98)	LUCY PEARL	3
6	6	9	5	<b>AVANT</b> MAGIC JOHNSON 112069*/MCA (11.98/17.98)	MY THOUGHTS	6
7	9	10	21	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862*/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
8	7	12	30	<b>DR. DRE</b> ▲ AFTERMATH 490485*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
(9)	10	11	35	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
10	8	7	7	<b>TONI BRAXTON</b> ▲ LAFACE 26069*/ARISTA (11.98/18.98)	THE HEAT	1
11	13	13	9	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
(12)	16	—	2	<b>SOUNDTRACK</b> SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
(13)	17	15	24	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
14	11	8	9	<b>CARL THOMAS</b> ● BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
15	12	6	4	<b>WHITNEY HOUSTON</b> ARISTA 14626 (11.98/17.98)	WHITNEY: THE GREATEST HITS	3
16	14	17	28	<b>SISQO</b> ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
17	15	14	26	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
18	18	18	12	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
19	20	20	4	<b>THE TEMPTATIONS</b> MOTOWN 157742*/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
<b>GREATEST GAINER</b>						
(20)	99	—	32	<b>IDEAL</b> NOONTIME 47882*/VIRGIN (10.98/16.98) HS	IDEAL	19
21	19	16	4	<b>DJ QUIK</b> ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
22	21	25	17	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
(23)	33	27	13	<b>SAMMIE</b> FREEWORLD 23168*/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	23
<b>PACESETTER</b>						
(24)	57	54	3	<b>GEORGE BENSON</b> ● GIP 542589*/AG (11.98/17.98)	ABSOLUTE BENSON	24
(25)	39	42	38	<b>YOLANDA ADAMS</b> ELEKTRA 62439*/EEG (10.98/16.98) HS	MOUNTAIN HIGH... VALLEY LOW	25
26	23	28	6	<b>MARY MARY</b> C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL	22
27	28	21	7	<b>CYPRESS HILL</b> ● COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
28	25	23	11	<b>BIG PUNISHER</b> LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
29	26	31	14	<b>GERALD LEVERT</b> ● EASTWEST 62417*/EEG (11.98/17.98)	G	2
30	29	29	5	<b>MIRACLE</b> SOUND OF ATLANTA 153283*/UNIVERSAL (11.98/17.98)	MIRACLE	15
31	24	24	7	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
32	34	30	3	<b>DILATED PEOPLES</b> ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
33	22	22	46	<b>MACY GRAY</b> ▲ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
34	31	39	43	<b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)	MARY	1
(35)	45	—	2	<b>F.A.T.E.</b> GHETTO WORKS 47591*/WARNER BROS. (11.98/17.98) HS	FOR ALL THAT'S ENDURED	35
(36)	35	34	46	<b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
37	32	—	2	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
38	27	19	3	<b>SAUCE MONEY</b> PRIORITY 24031* (10.98/16.98)	MIDDLE FINGER U.	19
(39)	42	37	15	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
40	41	40	12	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
41	30	26	8	<b>SOUNDTRACK</b> OVERBROOK 39001*/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
(42)	48	45	21	<b>D'ANGELO</b> ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
(43)	49	49	11	<b>COMMON</b> MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
44	37	38	11	<b>RAH DIGGA</b> FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET	3
45	43	35	12	<b>ICE CUBE</b> ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
46	40	93	28	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	40
47	36	36	14	<b>BLACK ROB</b> ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
48	38	32	68	<b>EMINEM</b> ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
49	46	46	19	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

**WORDS & DEEDS**

(Continued from preceding page)

in San Diego. Subsequent stops on the 13-date run are Chicago (June 25) and Boston (July 1), with a Philadelphia wrap-up (July 5). Detroit-based Slum Village consists of members T3, Baatin, and Jay Dee, the MC/producer who is part of the Ummah production team. Ummah has created beats for Q-Tip ("Amplified"), D'Angelo ("Voodoo"), and Common ("Like Water For Chocolate"). Slum Village's "Fantastic Vol. II" on Barak/Goodvibe/Atomic Pop was released June 13. Second

single "Climax" was issued to radio the first week of June. Bahamadia is promoting her upcoming Goodvibe/Atomic Pop set, "BB Queen," which is scheduled to drop July 25. Lead single "Special Forces" was released on vinyl April 25. Labelmate Spontaneous is showcasing cuts from "Spur Of The Moment Music," released in late January. Hip-hop group Cali Agents is on Nu Groove Records, and the act's "How The West Was One" album

came out June 13. The single "The Good Life" was released in late April on vinyl only. **BAY AREA'S FINEST:** E-40 ("Premeditation 2000"), Rappin' 4 Tay ("Ride Or Die"), and Big Mack ("Bonafied Factor") are among those representing the West Coast underground rap scene on "Lock-down." The Right Stuff/EMI compilation is due in stores June 20. In addition to the aforementioned artists and cuts, the 20-track rap

compilation—presented in conjunction with Felony Records and SFO Entertainment—features such popular Bay Area rappers as **Totally Insane** (the title track), **San Quinn & Willie Henn** ("The Flossy Way"), and **Louie Loc** ("Vacate"). **GRAMMATICALLY CORRECT:** Rapper **Nelly** is jumping off from the most unlikely hip-hop haven—St. Louis. The 20-year-old brings a new flavor to the hip-hop gumbo with his Universal debut, "Country Gram-

mar," on June 27. On the title track single, Nelly presents a raw melody and hypnotic beats as he paints a realistic portrait of St. Louis life. So just what is country grammar? "The way we talk, our dress, and our actions are all country," says Nelly. "I'm trying to get St. Louis noticed. I don't want this city to be overlooked anymore. E-yi, e-yi!" Translation: Yes, bring it on. *Marci Kenon can be reached at urbanfocusla@hotmail.com.*

50	47	43	10	<b>PINK</b> ● LAFACE 26062*/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
51	44	41	18	<b>DRAMA</b> ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
52	50	48	15	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
(53)	55	44	5	<b>KILLAH PRIEST</b> MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
54	51	50	19	<b>GHOSTFACE KILLAH</b> ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
55	52	47	12	<b>DRAG-ON</b> RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
(56)	59	51	8	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
57	56	53	33	<b>KEVON EDMONDS</b> RCA 67704 (10.98/16.98)	24/7	15
(58)	73	80	24	<b>TRIN-I-TEE 5:7</b> B-RITE 490359*/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
59	53	33	3	<b>EN VOGUE</b> EASTWEST 62416*/EEG (12.98/18.98)	MASTERPIECE THEATRE	33
(60)	71	64	14	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98) HS	MY LIFE	55
61	54	52	59	<b>ERIC BENET</b> ● WARNER BROS. 47072 (11.98/17.98)	A DAY IN THE LIFE	6
62	60	76	26	<b>JUVENILE</b> ▲ CASH MONEY 542179*/UNIVERSAL (12.98/18.98)	THA G-CODE	1
63	58	59	84	<b>JUVENILE</b> ▲ CASH MONEY 153162*/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
(64)	70	66	4	<b>CAMEO</b> BMD/PRIVATE 1 417085*/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	64
(65)	65	58	6	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
66	62	57	12	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
67	66	62	20	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883*/LOUD (10.98/16.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
<b>HOT SHOT DEBUT</b>						
(68)	NEW ▶	1		<b>SPICE 1</b> THUG WORLd 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE	68
69	61	55	12	<b>THE MURDERERS</b> MURDER INC./DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
70	64	56	37	<b>ANGIE STONE</b> ● ARISTA 19092 (10.98/17.98) HS	BLACK DIAMOND	9
(71)	72	75	38	<b>BRIAN MCKNIGHT</b> ▲ 2 MOTOWN 153708*/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
(72)	NEW ▶	1		<b>VARIOUS ARTISTS</b> THUMP 579995*/UNIVERSAL (10.98/15.98)	TRIBUTE TO ROGER TROUTMAN	72
(73)	81	77	13	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
74	74	67	23	<b>KELIS</b> VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	23
(75)	79	78	7	<b>VARIOUS ARTISTS</b> EGO TRIP'S THE BIG PLAYBACK: THE SOUNDTRACK TO EGO TRIP'S BOOK OF RAP LISTS RAWKUS 25608*/PRIORITY (10.98/16.98)		74
76	68	69	9	<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (17.98 CD) HS	MAKE IT PHAT, BABY!	56
77	67	74	20	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
(78)	78	79	8	<b>69 BOYZ</b> JAKE/DOC HOLLYWOOD 490636*/HOME BASS (11.98/17.98)	2069	55
(79)	86	83	30	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
80	63	63	30	<b>NAS</b> ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
(81)	82	82	6	<b>DWAYNE WIGGINS</b> MOTOWN 157594*/UNIVERSAL (8.98/12.98) HS	EYES NEVER LIE	48
82	77	70	46	<b>HOT BOYS</b> ▲ CASH MONEY 153264*/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
83	69	71	25	<b>2PAC + OUTLAWZ</b> ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
(84)	84	86	80	<b>2PAC</b> ▲ 5 AMARU/DEATH ROW 490301*/INTERSCOPE (10.98/24.98)	GREATEST HITS	1
(85)	NEW ▶	1		<b>YOUNG KYOZ</b> HEAVY N DA GAME 9105 (10.98/14.98)	THE GHETTO MADE ME CRAZY	85
(86)	87	65	37	<b>SOLE</b> DREAMWORKS 450118*/INTERSCOPE (11.98/17.98) HS	SKIN DEEP	27
87	76	61	12	<b>VARIOUS ARTISTS</b> ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
(88)	RE-ENTRY	25		<b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
89	85	84	38	<b>METHOD MAN/REDMAN</b> ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
90	80	68	28	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
91	83	73	5	<b>VARIOUS ARTISTS</b> SHEPPARD LANE/PRIVATE 1 417106*/UNIVERSAL (10.98/16.98)	SUGA FREE... MAUSBERG... THE KONNECTID PROJECT VOL. 1	51
92	90	—	56	<b>SNOOP DOGG</b> ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
93	75	81	39	<b>EVE</b> ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
94	91	72	8	<b>VARIOUS ARTISTS</b> THUMP 571103 (10.98/15.98)	LOWRIDER SOUNDTRACK 13	65
95	88	89	15	<b>J-SHIN</b> SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
96	93	96	32	<b>LIL' WAYNE</b> ▲ CASH MONEY 153919*/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
97	94	90	31	<b>MONTELL JORDAN</b> ● DEF SOUL 546714*/IDJMG (11.98/17.98)	GET IT ON... TONITE	3
98	89	88	30	<b>YOUNGBLOODZ</b> GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
99	92	87	55	<b>DAVE HOLLISTER</b> ● DEF SQUAD/DREAMWORKS 450047*/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	5
(100)	NEW ▶	1		<b>MACK THE JACK'A</b> POWER 23007 (10.98/15.98)	MACK THE JACK'A	100

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY	
				TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	2	3	7	FLASH F-111 44853 1 week at No. 1	GREEN VELVET
2	3	4	9	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
3	4	10	5	I'M NOT IN LOVE MAVERICK PROMO/WARNER BROS.	OLIVE
4	6	8	7	LOVE IS WHAT WE NEED A&M PROMO/INTERSCOPE	ANN NESBY
5	8	15	6	DREAMING NETTWERK 33105	BT
6	7	12	7	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
7	11	13	7	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
8	17	27	4	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
9	14	20	7	CHOCOLATE SENSATION RIDES ON TIME SALSOL 9016	LOLEATTA HOLLOWAY
10	13	18	6	WOMAN IN LOVE XTREME 810	ARIEL
11	1	2	9	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
12	5	1	10	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
13	16	22	5	FILTHY MIND KINETIC 44855/WARNER BROS.	AMANDA GHOST
14	9	5	10	FEELIN' SO GOOD WORK 79388/550 WORK †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
15	22	38	3	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
16	18	26	5	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
17	15	7	11	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE 35021 †	PET SHOP BOYS
18	10	6	9	THE BEST THINGS F-111 44857/REPRISE †	FILTER
19	20	24	8	GET ALONG WITH YOU VIRGIN 38715 †	KELIS
20	36	—	2	BINGO BANGO XL 38716/ASTRALWERKS †	BASEMENT JAXX
21	21	25	6	TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM	ZHANA
22	28	35	4	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
23	19	16	9	REJOICE RAMPAGE 0118	MICHELLE WEEKS
24	32	40	4	SET ME FREE JELLYBEAN 2579	HARD ATTACK
25	35	43	3	SHAKE NERVOUS 20429	MIKE MACALUSO PRESENTS TRIBAL MAYHEM
26	24	14	10	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
27	12	9	12	I WILL LOVE AGAIN COLUMBIA 79375 †	LARA FABIAN
28	23	19	11	NATURAL BLUES V2 27639 †	MOBY
<b>◀ Power Pick ▶</b>					
29	39	45	3	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
30	41	—	2	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
31	26	23	13	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
32	30	37	5	CONGRATULATIONS ELEKTRA PROMO/EEG	TOWA TEI
33	31	30	8	BE STRONG JELLYBEAN 2581	BORIS & BECK
34	29	33	5	ANGELFALLS EDEL IMPORT	AYLA
35	47	—	2	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
36	44	47	3	DR. FUNK MOONSHINE 88466	CARL COX
37	48	—	2	CASCADES OF COLOR NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON
38	43	—	2	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
39	49	48	3	RISE UP YELLOWORANGE 1013/STRICTLY RHYTHM	SUNKIDS FEATURING CHANCE
40	34	29	7	SHUT THE F*** UP + DANCE TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
41	38	34	6	IF YOU DON'T WANNA LOVE ME DREAMWORKS PROMO †	TAMAR
<b>◀ Hot Shot Debut ▶</b>					
42	NEW ▶	1	1	HIGHER DEFINITY 009	DAVID MORALES & ALBERT CABRERRA PRESENT MOCA FEAT. DEANNA
43	25	17	14	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
44	50	—	2	MY HOUSE OVUM 128	AARON CARL
45	40	39	8	THE GHETTO (EL BARRIO) GRP 561788/VERVE	GEORGE BENSON FEATURING JOE SAMPLE
46	46	46	3	DON'T BE AFRAID XTREME 811	MIKE SKI
47	27	11	12	I'M IN LOVE JELLYBEAN 2584	VERONICA
48	45	41	5	GET UP 550 MUSIC 79280/550-WORK †	AMEL LARRIEUX
49	33	21	13	SHARE MY JOY AVEV 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
50	37	28	12	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES	
				TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	7	DESERT ROSE (X) A&M 497321/INTERSCOPE †	4 weeks at No. 1 STING FEATURING CHEB MAMI
2	2	2	14	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
<b>◀ Greatest Gainer ▶</b>					
3	34	27	3	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
4	3	3	10	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
5	5	9	9	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
6	6	5	6	WHERE YOU ARE/ WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
7	7	6	7	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
8	4	4	9	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
9	9	8	5	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
10	8	7	21	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
11	11	10	3	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
12	12	11	5	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/MAAKO	CLASS 2000
13	13	12	26	I DO BOTH JAY & JANE (T) (X) BADD KATAUREUS 431/WARLOCK	LA RISSA
14	16	13	16	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
<b>◀ Hot Shot Debut ▶</b>					
15	NEW ▶	1	1	BACK 4 MY LOVE (T) (X) BLACKHEART 371708/IDJMG	PARADIGM FEAT. STEFANIE BENNETT
16	14	15	21	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
17	10	—	2	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE (T) (X) SIRE 35021 †	PET SHOP BOYS
18	17	18	34	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
19	15	14	27	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
20	21	17	5	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
21	19	16	5	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
22	18	22	9	DON'T STOP (T) (X) RADIKAL 99015	ATB
23	37	29	10	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
24	42	46	3	KOOCHY (T) ARMED 013 †	ARMAND VAN HELDEN
25	23	19	5	IF IT DON'T FIT (T) (X) GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
26	30	25	14	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
27	22	—	2	OOPS!...I DID IT AGAIN (T) JIVE 42700 †	BRITNEY SPEARS
28	NEW ▶	1	1	DON'T YOU WANT MY LOVE (T) (X) TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
29	26	32	15	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
30	31	23	9	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
31	25	21	8	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
32	28	31	21	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
33	24	28	16	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
34	27	26	13	NATURAL BLUES (X) V2 27639 †	MOBY
35	NEW ▶	1	1	LOOKING 4 LOVE (T) (X) LOGIC 76448	LUCREZIA
36	29	24	18	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
37	32	30	23	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
38	44	42	28	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
39	33	38	21	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
40	35	39	4	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
41	39	33	46	BODYROCK (T) (X) V2 27595 †	MOBY
42	36	35	83	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
43	47	—	2	FILTHY MIND (T) (X) KINETIC 44855/WARNER BROS. †	AMANDA GHOST
44	40	34	12	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
45	45	37	12	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
46	41	41	22	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
47	NEW ▶	1	1	WITH YOU (T) (X) RASAM 002/STRICTLY RHYTHM	NOMAD
48	38	36	44	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
49	RE-ENTRY	68	68	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
50	49	—	89	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/MIRGIN †	STARDUST

## DANCE TRAX

(Continued from preceding page)

More." But those expecting—or desiring—a full-on dance album are advised to look elsewhere. Simply put, "Proud" is a straight-up rhythmic pop album—and a mighty good one at that.

The summery 12-track set finds Small, sans the pineapple 'do (sigh!), collaborating with several songwriters/producers, including Peter-John Vettese, Simon Climie, Ollie Marland, and Steve DuBerry. Providing the glorious background vocals are such dance/

pop divas as Juliet Roberts, Tracy Ackerman, and Katie Kissoon (anybody remember Mac & Katie Kissoon's early-'70s top 20 pop hit "Chirpy Chirpy Cheep Cheep"?).

Songs we can't get enough of include the guitar-splashed "Wherever The Road Goes"; the urban vibe-ology of "Don't Look For Love" and "Change Your World," both of which have the potential, if injected with some added bottom, to be embraced by fans of Des-

tiny's Child and Aaliyah; and the incredibly euphoric and anthemic midtempo jam "Garden Of Eden," which is just waiting for an uptempo remix.

As fine a pop album as "Proud" is, it's lacking one thing: a U.S. label to call home. To that end, our fingers are crossed that Arista or a similarly savvy label will have the business smarts to immediately sign Small. Until then, we'll continue grooving to—and savoring—our import version.

**REMIX THIS:** Pepper Records/Jive U.K. has released "The Remixes," a timely package that finds several remixers revisiting key tracks from Groove Armada's stellar sophomore project, "Vertigo." Outstanding moments include the Attaboy mix of "Whatever, Whenever," Tim "Love" Lee's Semi-Bearded remix of "Your Song," the Kinobe remix of "A Private Interlude," and the Elephant remix of "Inside My Mind (Blue Skies)."

Similarly, Nuphonic Records U.K. called upon several remixers to re-tweak tracks from Femi Kuti's essential Afro-beat set "Shoki Shoki" for "Shoki Shoki Remixed." On board are Ashley Beedle ("Beng Beng Beng"), Kerri Chandler and Jerome Sydenham ("Truth Don Die"), François Kevorkian ("Sorry Sorry"), Masters At Work ("Truth Don Die"), and Joe Clausell and Funmi Ononaiye ("What Will Tomorrow Bring").

## Van Dyk's 'Out There' Soul On Mute

**A** PERFECT DAY—that's precisely what it'll be on Tuesday (20) when producer/remixer Paul van Dyk's third album, "Out There And Back," arrives in stores.

Comprising 12 original tracks, all seamlessly beat-mixed by the German artist himself, the Mute Records set (which is packaged with a bonus disc of exclusive remixes and enhanced videos) beautifully intertwines elements of trance, ambient, synth/pop, breakbeat, electro, and Giorgio Moroder-era disco. The end result is quite brilliant.

In addition to including two classic van Dyk dancefloor moments



by Michael Paoletta

Dyk recalls. "It's where I was introduced to groups like the Smiths and New Order. Unfortunately, living in East Berlin, I could never buy this great music I was hearing."

When the wall came down in 1989, van Dyk confirms that a strong club culture began to form among the young people of the reunited Berlin. And while van Dyk says he liked the energetic spirit of the Detroit techno that was popular at the time, he longed "for something else."

That "something else" proved to be soul and emotion, two integral elements that have formed the solid foundation of van Dyk's career, which began in 1991 when he manned the turntables at Berlin's influential Tresor club.

"Too often, soul within music gets reflected from the wrong point of view," notes van Dyk, who currently has two monthly DJ residencies (New York's Twilo and England's Gatecrasher). "When people think of soul music, they tend to think of slow R&B music made by black artists. But as a European artist, soul music is much more than that. It encompasses soul, feelings, truth, and honesty, which is soul within music."

Perhaps this explains why such globally revered DJs as Pete Tong, Judge Jules, Sasha, and Deep Dish embraced van Dyk's previous albums ("45 RPM" and "Seven Ways"), which spawned club hits



VAN DYK

from last year—"Another Way" and "Avenue"—as well as the current single, "Tell Me Why (The Riddle)," which features fave U.K. outfit Saint Etienne, the set spotlights such potential classics as "Pikes," "Face To Face," and "Together We Will Conquer"; "Conquer" features the calming voice of van Dyk's wife, Natascha.

"I've featured my wife on vocals before," says van Dyk, referring to "For An Angel." "And I knew I wanted her to record a proper vocal track for the new album. So, last September, on a very warm, summery Berlin night, we wrote and recorded the lyrics."

As for the Saint Etienne collaboration, van Dyk professes an absolute appreciation for the trio's music. "People always think techno DJs have limited musical tastes," says van Dyk. "Of course, there are musical styles that I don't get into, but there are many others that I truly like."

In addition to Saint Etienne, van Dyk says he's fond of the Cardigans, Alanis Morissette, and No Doubt. On the electronic front, artists like BT, Way Out West, and Luke Slater bring a smile to his face.

Growing up in communist East Berlin in the '70s, van Dyk's musical education consisted of what he was able to pick up via West Berlin radio. "Technically, we weren't supposed to be listening to the radio stations of West Berlin, but it's something that everybody did," van

like "Forbidden Fruit," "Beautiful Place," and "For An Angel."

"Maybe my music has been so well-received because I refuse to label it," says van Dyk. "My music's not this or that style. It's not about that, nor has it ever been. I never want to be limited in terms of musical style or direction."

**S**TANDING TALL: On her solo debut, "Proud" (Arista U.K.), M People lead singer Heather Small exudes the same confidence, verve, and soul that permeated such M People staples as "Moving On Up," "Sight For Sore Eyes," "Open Your Heart," and "How Can I Love You" (Continued on next page)

### The DanceTrax HOT PLATE

• Groove Armada, "If Everybody Looked The Same" (Jive Electro single). This track may not be as instantly fierce as its predecessor—"I See You Baby"—but don't let that fool ya. After a few spins, its mind-numbing chorus will be forever embedded in your head. Although Groove Armada's breakbeat-hued 12-inch version certainly shines, some DJs/punters may prefer DJ Ikey's bass leanings or Bloated's house undercurrents.

• Destiny's Child, "Jumpin' Jumpin'" (Columbia). Chicago house pioneer Maurice Joshua has wickedly reworked such Destiny's Child jams as "Bug A Boo" and "Say My Name." With this, the latest single culled from the quartet's fab "The Writing's On The Wall" album, Joshua continues to be the master of the R&B-fueled club workout.

• Linda Eder, "Vienna" (Atlantic single). Throughout the progressive and jazzy house restructurings of Lenny Bertoldo and Tommy Musto, respectively, Eder's vocals majestically rise and soar with an emotional intensity that is too often missing from the bulk of club records. Available July 11.

• Jody Watley Featuring Roy Ayers, "I Love To Love" (MAW Records single). Oh, my, what a pairing! Keeping it oh-so real are the divine vocals of Watley, the sublime *vibeology* of Ayers, and the musical muscle of Masters At Work.

• Roland Clark, "I Get Deep" (Shelter Records single). Club veteran Clark delivers the underground goods on this track that recalls the days of the Paradise Garage and classics like "Go Bang" and "Dancing In Outer Space."

• Jiva, "Stars" (Giant Step Records single). Produced/written by Khari Cabral Simmons, "Stars" is equal parts soul, jazz, bossa nova, and house. Not surprisingly, club purists can't seem to get enough of it—especially the summer-ready mix provided by France's Tom & Joyce.

• Isaac Hayes, "Shaft 2000" (LaFace promotional single). When originally released in 1971, "Theme From Shaft" became a No. 1 smash and went on to win an Oscar and two Grammys. Now, with a new "Shaft" in movie theaters, along comes "Shaft 2000," which features some nifty beats courtesy of Karmadelic and Razor 'N' Guido.

## Oakenfold's 'World' On London-Sire

BY MATT KALKHOFF

WASHINGTON, D.C.—In the U.S., music enthusiasts are finally embracing dance music as more than just a club staple. Lagging behind is the recording industry, which when considering dance music's success throughout Europe, still has a long way to go. But this, too, is changing.

One artist who's witnessed this change firsthand is British DJ Paul Oakenfold. A true champion and pioneer of house/trance music, Oakenfold has toured the globe numerous times, manning the turntables in clubs and at stadium-held festivals.

In the early '90s, Oakenfold spent 18 months opening for U2 during the rock act's international Zoo TV tour. He ended the decade with two North American 50-date DJ tours (1998 and 1999) and a listing in the "1999 Guinness Book Of World Records" as the world's most successful club DJ.

Throughout, he's held down DJ residencies at several influential U.K. clubs, including Ministry of Sound, Cream, and most recently, Home.

Now signed to London-Sire for a three-album deal, Oakenfold is preparing for the Sept. 12 release of his beat-mixed, two-disc compilation, "Perfecto Presents Another World."

The set follows in the steps of several Paul Oakenfold-mixed dance compilations, including such titles as "Fluoro," "Global Underground 002: New York," and "Tranceport"; the latter was released by Kinetic Records in 1998 and has sold 125,000 units, according to SoundScan.

According to Oakenfold, "Perfecto Presents Another World" is the result of nearly a year of planning and recording. It intertwines movie soundtrack clips, original dialogue, and exclusive remixes.

"It's a musical journey that hopefully takes people places that they've never been and makes them feel things they've never felt before," explains Oakenfold.

The end result is a unique, beat-savvy soundscape. The experimental layering of a wide array of electronic sounds and wavering beats, combined effortlessly with sporadic vocals and mood-altering tempo changes, creates a comprehensive exploration of house, trance, techno, and other musical styles.

Tone Depth's "Majestic," Timo Maas' "Ubik," Salt Tank's "Eugina," Ralph Fridge's "Paradise," and Highland's "No Way Out" are some of the set's highlights.

"It's not just tracks mixed together," explains Oakenfold, who is man-

aged by Ros Earls of London-based 140 db. "I really wanted to do something that represents me, not just as a mix album, but something more original with a little more depth."

Which makes perfect sense, considering Oakenfold's diverse discography, which encompasses producer (Happy Mondays), remixer (Rolling Stones, Massive Attack, Olive, Snoop Doggy Dogg), and label owner (Perfecto Records).

Prior to the set's release and in support of it, Oakenfold will embark on an extensive North American summer tour, giving him the post-card-perfect forum to promote his innovative vision of a global dance



OAKENFOLD

community, which is equal parts entertainment and education.

"The live show is so great," says Guy Leger, director of marketing at London-Sire. "His live performances are so uplifting and energetic. He also has a built-in fan base, so we're really going to do a lot of promoting around [his

tour] dates. Every party he plays, we'll turn into an event." To increase anticipation for the release of the CD, Sire plans to tease audiences at Oakenfold's live shows with stickers, postcards, streamers, and other pre-release paraphernalia.

Oakenfold—who is booked by Gerry Gerrard of New York-based Chaotica and David Levy of London-based ITB for North America and the rest of the world, respectively—is scheduled to DJ July 13 in New York; July 15 in Montreal; July 16 in Calgary, Canada; July 17 in Vancouver; July 19 in Las Vegas; July 21 in Denver; July 22 in San Francisco; and Aug. 19 in Hampton, N.Y., with additional dates being confirmed for the fall and winter.

London-Sire will also conduct a heavy online campaign to promote Oakenfold and "Perfecto Presents Another World," incorporating Perfecto Records' Web site (perfecto-fc.com), which is currently being redesigned; its new look is scheduled to be unveiled in late summer.

At press time, Leger was unable to confirm if the set would produce any commercial singles. "There are remixes of some tracks that no one's ever heard before," Leger notes. "So, we'd like to get those out."

At the end of the day, Oakenfold simply wants "Perfecto Presents Another World" to "really reflect what I do at home in England. It's also meant to represent the whole story of what's been going on with me for the past two years while touring America.

"I'm determined to do something different and original," he says.

### Billboard Dance Breakouts

JUNE 24, 2000

#### CLUB PLAY

1. SUMMERFLING K.D. LANG WARNER BROS.
2. TOCA'S MIRACLE FRAGMA GROOVILICIOUS
3. CORRUPT KARISSA NOEL 550 MUSIC
4. THIS IS YOUR LIFE CELESTE MINISTRY OF SOUND IMPORT
5. EVERYBODY FEELS IT RUDY WILBURN JELLYBEAN

#### MAXI-SINGLES SALES

1. SIMON SAYS PHAROAEH MONCH RAWKUS
2. SHAKE MIKE MACALUSO PRESENTS TRIBAL MAYHEM NERVOUS
3. CAN YOU FEEL SQ-1 RADIKAL
4. GET ALONG WITH YOU KELIS VIRGIN
5. DON'T LAUGH (FUTURE MIX) WINX NERVOUS

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



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- MICHELLE WEEKS
- TAANA GARDNER
- SANDY B.
- KELLI SAE
- DEANNA
- TINA ANN

#### confirmed DJs (so far) . . .

- Grammy Award-winning  
**DJS FRANKIE KNUCKLES,  
DAVID MORALES &  
PETER RAUHOFFER**
- DJ Scribbles
- DJ Joey Negro
- DJ Dave Ralph
- DJ Richie Santana
- DJ Joe T. Vannelli
- DJ Tedd Patterson
- DJ Satoshi Tomiie
- DJ Bobby D'Ambrosio
- DJ Hector Romero
- DJ Danny Krivit
- DJ Jamie Lewis
- DJ Paulette Constable
- DJ Susan Morabito
- DJ Jeannie Hopper
- DJ June Joseph
- DJ Paola Poletto
- Swayzak (aka James Taylor  
and David "Broom" Brown)
- The Dronez (aka Erick Morillo,  
Harry "Choo Choo" Romero,  
and Jose Nunez)
- DJ Ray Velasquez

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

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

## 'Kiss This' Propels Tippin Release

### Lyric Street Moves Up Street Date Due To Radio Response

BY RAY WADDELL

NASHVILLE—An attention-grabbing leadoff single is creating excitement around Aaron Tippin's upcoming Lyric Street project, "People Like Us," with the label moving the street date up twice, most recently to July 25.

"Kiss This"—co-written by Tippin; his wife, Thea; and Philip Douglas—is generating big-time phones at radio, and a new video should further propel the single.

"The record is huge here," says Smokey Rivers, assistant PD at KPLX (the Wolf) Dallas. "'Kiss This' is a real good, active song for us. In fact, it's one of the few records that have been able to penetrate through all the requests for George Strait tickets."

Mike Kennedy, PD at KBEQ Kansas City, Mo., is getting a similar reaction. "We're getting big phones from men and women, and the women really seem to like it," says Kennedy. "It's just a very, very fun song, and the reaction has been really good. We're gonna keep on playing it for a while."

Even Tippin marvels at the reaction to the song. "There are songs we cut in the past that I thought might be radio-friendly songs, but the last thing I thought was they'd like some smart-mouth song like that," he says.

Doug Howard, senior VP of A&R at Lyric Street, says "Kiss This" came up time and again during song meetings on the album and always managed to survive another day. "It was one of those songs that when the demo was first played, it scared everybody," says Howard. "But at each meeting we kept leaving it in."

Early reaction to "Kiss This" prompted the label to go full tilt with promotion, including a first-rate video production. "When we first picked this song as the single, we didn't even have a video in the marketing plan," notes Carson Schreiber, senior VP of promotion and marketing at Lyric Street. Later, he adds, the label went with a six-figure video that involved a two-day shoot in Los Angeles "because we believed so much in this song." CMT has named "Kiss This" as its pick video, beginning June 14.

In response to what looked like a hot single, the album's street date was moved up twice; the original date was mid-September. "We got the packaging and artwork turned around in two days," says Schreiber.

Meanwhile, Tippin and the Lyric Street staff are enthusiastic about the new project, Tippin's second

with the label. "I just think this is a real, real Aaron Tippin record," says Howard. "We just let Aaron be Aaron and didn't go chasing and trying to be anybody else."

Tippin, too, feels the album has viability at both radio and retail, while remaining true to the Tippin sound.

"This time I let [producers] Biff Watson and Mike Bradley have more control musically than ever before," says Tippin. "I didn't say, 'I want more fiddle here or more steel there.'"

At the same time Tippin contributed heavily to the album's material, co-writing six of the 11 songs. "I owe Lyric Street a lot of thanks for believing I can still write a song," says Tippin. "And the great thing is [my] songs went through the same rigors every other song did to end up on the record."

Having so much of his own material on the record is a welcome change for Tippin. "On my last two albums for RCA, it was like they didn't want me to write a song," he says, adding that he understands the reasoning at

his previous label. "When you start slipping, people get nervous, and they don't know whether to grab the tailpipe or the steering wheel. I don't think none of them ever meant me any harm. It's not like they woke up and said, 'I want to go out and kill Aaron Tippin's career today.'"

"People Like Us" not only showcases Tippin's writing but also finds the artist in fine voice, often singing in a lower register than earlier in his career. "I hate to admit this, but a while back I had some voice trouble, and it looked like I was going to have to have some surgery on my vocal cords," he says. "I went to Vanderbilt Voice Clinic, and they taught me how to sing again."

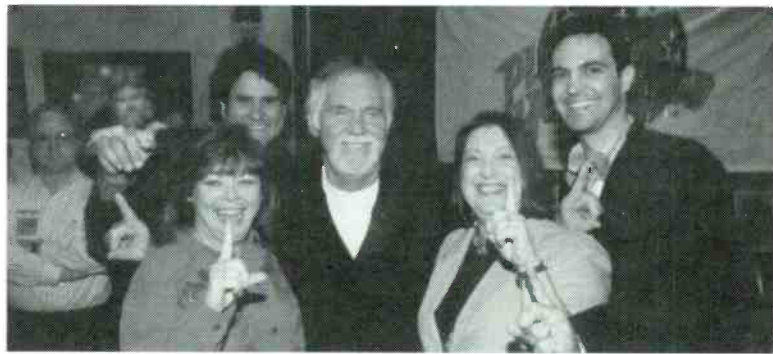
Tippin says in the past he had been oversinging to ill effect. "I was within three or four years of it being the end of my career," he says. "In the past [critics] always said I sang too country, too nasally. So I'd sing deeper in my throat, which was hurting me. [The voice clinic] taught me how to sing up in my nose and in my face to get the most singing with the least effort. But even though I retrained myself to sing, I still wanted to put the emotion in there that belongs there, so where it [needed] it, I pushed it."

Howard says Tippin is a good fit at Lyric Street. "We're proud to have him as part of the family," he says. "This is an artist who knows where he fits in this business and

doesn't move away from that."

Tippin is not bitter about any of his past country music business experiences and has no plans to tell anybody to "Kiss This" any time soon.

"I've spent 11 years on a label, not counting the time I spent in honky-tonks and writing, trying to get a record deal," he says. "If it all ends tomorrow, I've had a lot of fun. I've come to the conclusion that I'm lucky to be out here making music. I quit staring at the dice, because whatever comes up, comes up."



**Catching Those Dreams.** Kenny Rogers and the Dreamcatcher Records promotion staff recently celebrated Rogers' No. 1 single "Buy Me A Rose" with a party at Nashville's Planet Hollywood. The song marked Rogers' 21st trip to the summit in Billboard. Pictured, from left, are Dreamcatcher director of national promotion Anne Weaver, Dreamcatcher national field promotion director Gator Michaels, Rogers, Robin Enterprises' Debi Fleischer-Robin, and Dreamcatcher national field promotion director Jim Malito.

## SOLID Grooms Nashville's Future Leaders Through Education, Networking, Charity

WHILE INDUSTRY FEARS run rampant that country music is past its prime, one ambitious group of young Nashville executives is working to ensure the format's survival by building the music industry's future leaders. The Society of Leaders in Development (SOLID) was founded in 1997 by ASCAP director of membership relations **Chris Neese**, Glen Campbell Music creative director **Robert Schutt**, and SESAC associate membership representative **Kyle T. Jones**.

The organization, which recently received its nonprofit status, helps prepare its 89 young members to be future leaders through a combination of educational seminars, charitable activities, and social networking opportunities.

"We believe leadership is an innate ability, and we want to offer individuals the opportunity to challenge themselves and to bring those leadership qualities out," says Neese. "In the process of helping themselves, we also intend for them to help others."

New members are chosen by a selection committee. The only application requirement is at least one full year of employment in some aspect of the music industry.

"We believe that, in this industry, to be an effective leader, there are several obvious things that have to be accomplished," says Neese. "One is you have to have the knowledge of the history of our business and of country music and Nashville. So when you are brought into our membership, the first six months are dedicated purely to [education]."

"Secondly, we teach current trends, basically Music Business 101, so that people who have been working in a specific field can be briefly educated on other aspects of the industry. Then we teach future technologies and future potential business models to the membership. After they go through this course, they are then integrated into the system, where they must join a committee."

Choices include the educational committee, which plans seminars for members, and the internship committee, which, according to Neese, works with local colleges to "give their student body insight into the music industry" to help them choose a career path. The social committee's directive is to network SOLID members not only with each other but with the rest of the industry.

The charitable committee plans such functions as a recent golf tournament and a songwriters guitar pull to benefit various charities, including SOLID's own music-in-the-schools program. "The reason the charity [committee] is so important is that we believe in order to be effective leaders, you have to give back to the community. You can't always take," says Neese.

There is also a communications committee responsible for internal newsletters and developing a Web site, Solid-Nashville.com, which will eventually function as an industry resource. More information about SOLID is available at the site.

**A R O U N D T H E I N D U S T R Y:** The format for next year's Fan Fair will be changing from a weeklong event to a long weekend. The 2001 event, which will be held in Nashville at a new venue to be announced at the end of July, will take place Thursday, June 14-Sunday, June 17.

Three months after starting a Nashville base of operations for its country news Web site, CountryCool.com has closed its Nashville office, putting eight employees out of work. The Internet site will not shut down, but company officials say the business needs restructuring.

**O N T H E R O W:** **Jama Bowen** is promoted to director of communications at CMT. She had been senior manager of communications.

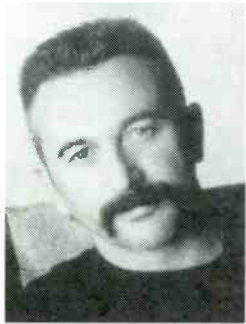
ASCAP names **Dan Keen** as assistant VP of the membership group. He previously was director of membership relations.

At Virgin Records Nashville, **Jason Krupek** is promoted from senior coordinator of A&R to manager of A&R, **Katharine Chappell** steps up from senior coordinator of promotion to manager of promotion, and part-timer **Emily Bradley** will serve as assistant to artist development and sales.

**S I G N I N G S:** Look for former Reprise artist **Michael Peterson** to join the Monument Records roster.

Former Almo Sounds artist **Paul Jefferson** signs a songwriting deal with the Farm, a co-venture between **Jackie Solomon Chancey** and Hamstein Music Group.

Acuff-Rose Music Publishing has signed writers **Angela Hurt**, **John Nance Sharp**, and **Jason White**.



TIPPIN



by Phyllis Stark



# Billboard TOP COUNTRY ALBUMS

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

JUNE 24, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	2	41	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	1	3	<b>LEE ANN WOMACK</b> MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
3	3	3	31	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	4	4	136	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
<b>▶ Hot Shot Debut ◀</b>						
5	<b>NEW</b> ▶		1	<b>STEVE EARLE</b> E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
6	5	5	14	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
7	6	6	54	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
8	7	7	58	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
9	8	8	124	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (10.98 EQ/17.98)	WIDE OPEN SPACES	1
<b>▶ Greatest Gainer ◀</b>						
10	11	11	57	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98)	THE WHOLE SHEBANG	6
11	9	9	32	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	13	12	67	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
13	12	13	33	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
14	<b>NEW</b> ▶		1	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS	14
15	10	10	57	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
16	14	14	29	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
17	20	23	8	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE	17
18	15	15	11	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
19	16	16	6	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
20	17	18	42	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
21	18	22	22	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
22	21	21	53	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY	15
23	26	28	33	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
24	19	17	8	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
25	23	19	8	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
26	28	29	6	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98)	YES!	17
27	27	26	39	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
28	32	38	34	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
29	22	24	7	<b>JEFF FOXWORTHY</b> DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
30	34	31	37	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
31	30	30	54	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES	13
32	24	—	2	<b>DWIGHT YOAKAM</b> REPRISE 47714/WARNER BROS. (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
33	29	27	8	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
34	25	20	4	<b>BLACKHAWK</b> ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	18
35	35	33	7	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS	31
36	36	35	82	<b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
37	41	39	19	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98)	KEITH URBAN	37

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	33	32	33	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
39	31	25	5	<b>THE JUDDS</b> CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
40	37	34	62	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98)	TATTOOS & SCARS	10
41	38	36	62	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
42	40	37	96	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	29
43	<b>NEW</b> ▶		1	<b>VARIOUS ARTISTS</b> UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	43
<b>▶ Pacesetter ◀</b>						
44	56	57	10	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
45	45	49	20	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT	18
46	54	55	10	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
47	39	47	51	<b>GEORGE JONES</b> ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
48	44	41	56	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (10.98/17.98)	SINGLE WHITE FEMALE	15
49	<b>NEW</b> ▶		1	<b>RONNIE MILSAP</b> VIRGIN 48871 (17.98/24.98)	40 #1 HITS	49
50	42	40	32	<b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
51	46	42	4	<b>KATHY MATTEA</b> MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS	35
52	43	43	58	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD	24
53	47	46	10	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
54	52	54	53	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
55	50	53	83	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
56	53	50	9	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98)	UNCONDITIONAL	33
57	48	51	19	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
58	<b>NEW</b> ▶		1	<b>TIM WILSON</b> CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	58
59	49	45	10	<b>THE WILKINSONS</b> GIANT 24736/WARNER BROS. (11.98/17.98)	HERE AND NOW	13
60	51	48	5	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
61	55	44	19	<b>WYNONNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
62	58	59	16	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR	23
63	60	56	94	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
64	63	61	35	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
65	59	52	8	<b>VARIOUS ARTISTS</b> FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
66	<b>NEW</b> ▶		1	<b>JOE ELY</b> ROUNDNER 613171/DJMG (16.98 CD)	LIVE	66
67	65	62	32	<b>TRACE ADKINS</b> CAPITOL 96618 (10.98/16.98)	MORE...	9
68	61	60	56	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
69	66	63	38	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
70	57	64	45	<b>ALISON KRAUSS</b> ROUNDNER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
71	62	68	63	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
72	64	65	64	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
73	72	—	54	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
74	67	58	42	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98)	RISE WITH BOB	24
75	71	71	100	<b>VARIOUS ARTISTS</b> ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12

# Billboard Top Country Catalog Albums

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

JUNE 24, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	117
2	2	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	158
3	3	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	143
4	—	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 45389/WRN (7.98/11.98)	TAKE ME AS I AM	134
5	4	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	103
6	5	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	112
7	6	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	314
8	7	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	242
9	8	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	78
10	9	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	14
11	14	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	324
12	11	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98)	THE WOMAN IN ME	279
13	17	<b>PATSY CLINE</b> ▲ <sup>9</sup> MCA NASHVILLE 320012 (16.98/11.98)	12 GREATEST HITS	690

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	10	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	280
15	12	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	144
16	15	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	146
17	13	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	298
18	16	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	108
19	18	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDNER 610325/DJMG (11.98/17.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	191
20	19	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	436
21	—	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (7.98/11.98)	ALL I WANT	124
22	20	<b>DAVID ALLAN COE</b> COLUMBIA 40185/SONY (9.98 EQ CD)	17 GREATEST HITS	12
23	21	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA NASHVILLE 110651 (10.98/17.98)	PURE COUNTRY (SOUNDTRACK)	392
24	22	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	520
25	24	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	93

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.

## COUNTRY CORNER



by Wade Jessen

**CALLING ALL INFLUENCES:** Opening with more than 20,000 units and double Hot Shot Debut honors at No. 5 on Top Country Albums and No. 66 on The Billboard 200, **Steve Earle's** "Transcendental Blues" (E Squared/Artemis) draws from and blends such country music influences as folk, Celtic, bluegrass, and rockabilly. The title also bows at No. 1 on our Top Independent Albums list.

The new set is Earle's second to chart in the past nine years, preceded by "The Mountain" with the **Del McCoury Band**, which entered with 8,500 scans in the March 20, 1999, issue.

Earle's first appearance on the country chart came in the spring of 1986, when "Guitar Town" entered at No. 65 and peaked at No. 1 that November. The following year, Earle took his "Exit 0" to No. 15 on Top Country Albums, and "Copperhead Road" rose to No. 7 in the Feb. 11, 1989, Billboard. Other more rock-oriented sets, such as "The Hard Way" (1990), "I Feel Alright" (1996), and "El Corazon" (1997), made brief appearances on the big chart.

Since he scored a pair of top 10 titles on Hot Country Singles & Tracks in '86 and '87, Earle's audience has grown substantially in the alt-country scene without help from country radio.

**BOY BAND ON THE RUN:** As **Rascal Flatts'** debut single, "Prayin' For Daylight" (Lyric Street), gains 110 detections to bullet at No. 12 on Hot Country Singles & Tracks, its self-titled album enters Top Country Albums at No. 14 with more than 11,000 units. On Heat-seekers, "Rascal Flatts" starts at No. 5. On Top Country Singles Sales, "Prayin' For Daylight" scans 3,500 pieces to step 6-5.

With approximately 27 million estimated audience impressions, "Prayin' For Daylight" spins at 154 monitored signals. Heavy airplay (more than 35 plays) is detected at 10 stations, including WRNS New Bern, N.C.; WKKO Toledo, Ohio; and WSIX Nashville.

**AND IT'S COUNTRY:** With loud whispers along Music Row of song-of-the-year potential come awards show time, **Lee Ann Womack's** tenderly optimistic ballad "I Hope You Dance" (MCA Nashville) becomes the artist's fifth No. 2 title on Hot Country Singles & Tracks.

Highly unusual in that area of the chart, Womack's single with **Sons Of The Desert** gains 401 detections to nab the biggest gain on the entire list. Should she close the 443-spin gap between her title and **Chad Brock's** "Yes!" (Warner Bros.), and hold back **Collin Raye's** No. 4 song, "Couldn't Last A Moment" (Epic), the Texas traditionalist will celebrate her first chart-topper.

**IN TANDEM:** Effective this issue, we update label listings for **Faith Hill & Tim McGraw's** "Let's Make Love" (Warner Bros.) following a June 5 announcement by Warner/Reprise Nashville and Curb that the two promotion departments will team to work the single at country stations. Now through year's end, all recap points in the label category will be split evenly between the two companies.

## Blue Hat Expanding With New Genres, Alliances

**BY DEBORAH EVANS PRICE**  
NASHVILLE—Blue Hat Records, the Music City-based label owned by Charlie Daniels and manager David Corlew, is expanding its operation into the rock, alternative, and western genres. It is also exploring strategic alliances to further the careers of Daniels and current roster members Sisters Wade, Luke Reed, and Bonnie Bramlett, and the Bellamy Brothers, whose Bellamy Brothers Records has a joint venture deal with Blue Hat.

"The three-year process has been a combination of making records [and] building a label," says Blue Hat president/CEO David Corlew. "It's a process of creating music, but it's also a process of creating relationships with retail and creating credibility with those relationships. We had to build a system, and then we had to put records through it to see if it worked, and Charlie Daniels was the perfect first artist to [try it out]."

The label launched in late 1997 and initially was distributed exclusively in Wal-Mart stores before inking a distribution deal with Navarre. With the release of Daniels' fourth Blue Hat album, "Road Dogs," the label has forged a relationship with Liquid Audio to make the album available for download June 19 via Liquid Audio's 800 affiliate Web sites.

Consumers can either purchase the entire album (at the suggested retail price of \$13.98) or individual tracks (\$1.99). This is the first time Daniels has sanctioned a full-album download.

The first phase of a special three-month campaign includes a free download of the album's title track and the song "Wild, Wild Young Men." The campaign will also include a contest on participating radio station Web sites that will run through Aug. 31. The station with the most Liquid Audio downloads of "Road Dogs" wins a free concert by the Charlie Daniels Band in the spring of 2001.

"We have to fill in the spots," says Daniels of Blue Hat's Internet initiatives. "We obviously can't fight the big labels on radio airplay. We have to just do what we can to get the record exposed."

Daniels says developing technology

can be a tremendous asset to an indie label. "We've learned a lot of lessons. We've made some inroads," he says. "I think we've been fairly innovative in what we've done. You go along and learn day to day. Technology changes so often it's hard to know what's going to be happening tomorrow. Of course with the advent of that direct satellite radio, I think it's going to make a lot of difference in what we'll be able to do exposure-wise."

Corlew and Daniels are applying what they've learned to some new arenas. Last month Blue Hat made its first foray into the western music genre with a release by Reed. "We do music," says Daniels of the label's

expanding focus.

"It's not a country label or a rock label.

It's whatever is good. We'd release a classical album if we felt like it. There are no boundaries."

Corlew says Blue Hat wants to be "a multi-genre label."



CORLEW

Alan Stewart was recently hired to help reach that goal.

"He has a background in management and in alternative and rock music," Corlew says of the former Washington, D.C., resident. "He's going to lead the way for us to broaden our horizons. We're looking at some alternative acts and rock acts. A big part of Blue Hat's future will head in that direction. In rock music there are a lot of artists and groups that live in that grass-roots, ground-level stage, and we love working in that."

"That's what Blue Hat is all about," he says. "It's about rolling up your sleeves and creating new, innovative ways to market records, and that music lends itself to that kind of work and that kind of energy."

Corlew and Daniels are equally enthusiastic about their entry into the western music arena. "From my background and Charlie's background, we've always had a love for the spirit of the cowboy and ranching life," says Corlew. "We felt like Luke's music was so representative of that lifestyle. And Charlie has talked about doing a cowboy record himself. It's something

that has always intrigued us. The cowboy is the American hero."

To market Reed's release, Blue Hat will concentrate initially on the South-west, especially independent mom-and-pop retailers, says Corlew. "We're creating a hit list of western lifestyle stores," he says, noting that Reed's album will be carried in the Sheplers chain.

Upcoming plans for Blue Hat include a live recording of the Volunteer Jam tour and a foray into Christian music with a new gospel album from Daniels. "This time I'm going to do a lot of my favorite hymns, songs I've been listening to all my life," says Daniels, a Gospel Music Assn. Dove Award winner for his previous gospel albums on Sparrow. "I've been looking forward to doing this. I love those old songs."

In addition to developing relationships at retail and Internet promotion, two other components in Blue Hat's grass-roots marketing arsenal are touring and video. "Video plays a big part with us," Corlew says. "We have CMT and Great American Country, but there is also a whole world of regional and local video shows that provide opportunities for us for independent efforts."

Touring is also a key. As the title of his new CD suggests, Daniels loves the road and maintains a busy schedule, and will perform 110 dates this year.

Corlew admits it's harder for new acts to get out in front of the public. "I think the challenge for independent labels for acts like Luke is finding live work," Corlew says. "There's a void here in Nashville for a small boutique agency that can represent acts like these start-up acts that so much want to go out and work and have the ability to work. That's the struggle. It's not a problem for Charlie Daniels, and it's not a problem for the Bellamy Brothers."

Despite the challenges, Corlew is pleased with the label's progress. "We're in that development mode. We're building a label, and we're also marketing a brand with Blue Hat," he says. "There's some music that we are going to put out that probably won't be profitable music, but it's music that adds credibility and integrity to Blue Hat, and we feel like that's a great investment in the future."

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

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

- |  |   |
|--|---|
| 27 ALMOST DOESN'T COUNT (Sushi Too, BMI/Helden Pun, BMI/Warner-Tamerlane, BMI/Manitub L.A., ASCAP) HL/WBM        | 15 FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI)  |
| 17 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acutt-Rose, BMI) HL/WBM   | 51 FOREVER WORKS FOR ME (MONDAY TUESDAY WEDNESDAY THURSDAY) (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM |
| 32 BLUE MOON (Acrynon, BMI/WCR, BMI)   | 49 GOING NOWHERE (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM              |
| 45 BREATHLESS (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL/WBM                                   | 47 GOODBYE IS THE WRONG WAY TO GO (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP)                                       |
| 22 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL                      | 52 GOOD TIMES (Warner-Tamerlane, BMI/Chenowee, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM                              |
| 3 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Water-dance, BMI/Melanie Howard, ASCAP) WBM                        | 14 HOW DO YOU LIKE ME NOW?! (Tokcoo Tunes, BMI/Wacissa River, BMI/CMJ, BMI)   |
| 69 CHANGE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro N Sis, BMI/Estes Park, BMI) HL/WBM                                | 55 I DO NOW (Snow, BMI/Franne Gee, BMI/Warner-Tamerlane, BMI) WBM   |
| 18 COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM                              | 44 IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL  |
| 4 COULDN'T LAST A MOMENT (Invng, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM | 2 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM                        |
| 71 COUNTRY COMES TO TOWN (Tokcoo Tunes, BMI)   | 9 I'LL BE (Realsongs, ASCAP) WBM  |
| 53 THE DECISION (Universal-PolyGram International, ASCAP/RVS, ASCAP)   | 68 I'M GONNA BE THERE (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI) HL/WBM   |
| 29 DO I LOVE YOU ENOUGH (Of Music, ASCAP/The Music Palas, ASCAP)   | 28 I NEED YOU (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jes/Kar, ASCAP) HL                                       |
| 64 FAITH IN YOU (Steve Warner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM                                     | 54 I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL                                       |
| 64 FALLIN' NEVER FELT SO GOOD (Universal-MCA, ASCAP/WB, ASCAP) WBM   | 16 IT MUST BE LOVE (Universal-PolyGram International,   |
| 36 FEELS LIKE LOVE (Vinny Mae, BMI) WBM  |   |

- |   |  |
|---|--|
| 24 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM  | 12 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sonitarr, BMI) HL/WBM  |
| 21 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM   | 73 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL   |
| 46 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM  | 33 SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL   |
| 42 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM  | 63 SHAME ON ME (Golden Phoenix, SOCAN/Kayasongs, SOCAN/Gary Burr, ASCAP/Universal-MCA, ASCAP) WBM                            |
| 41 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 | 38 SHE AIN'T THE GIRL FOR YOU (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM                         |
| 65 A LITTLE LEFT OF CENTER (Island Bound, ASCAP/Famous, ASCAP/Lightwood/Knot, BMI/Ensign, BMI) HL   | 6 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikku, ASCAP/Warner-Tamerlane, BMI/Cnut/Field, BMI) HL/WBM                |
| 39 LONELY (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM  | 57 SHE WENT OUT FOR CIGARETTES (Gibron, BMI/Atlantic, BMI/Sony/ATV Tree, BMI/Care Taker, BMI) HL/WBM                         |
| 59 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acutt-Rose, BMI) HL  | 58 SINNERS & SAINTS (Vip Viggerman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL                                       |
| 34 LOVIN' YOU AGAINST MY WILL (Sony/ATV Tree, BMI/Magic Knee, BMI) HL   | 10 SOME THINGS NEVER CHANGE (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM                                     |
| 43 ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL  | 62 SOMETHING TO WRITE HOME ABOUT (Stewart Warner, BMI/Triples Shoes, BMI/Acutt-Rose, BMI) HL                                 |
| 11 MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Dei, ASCAP) WBM   | 50 STUCK IN LOVE (Gary Nicholson, ASCAP/King Lizard, BMI)  |
| 60 MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)  | 40 STUFF (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL  |
| 75 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL  | 31 THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MizMo, ASCAP/ATC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM |
| 37 ONE VOICE (Starstruck Angel, BMI/Mallo's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL  | 48 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM   |
| 72 PARADISE (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM   | 20 THAT'S THE WAY (Almo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Flow, ASCAP) WBM   |
| 61 PERFECT WORLD (Travellin' Zoo, ASCAP/To Man, BMI/Wacissa River, BMI/WRJ, BMI)  | 35 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM                         |

- |  |  |
|--|--|
| 74 TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP)   | 7 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikku, ASCAP/Songs Of Universal, BMI) HL/WBM   |
| 5 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazzo Crew, ASCAP/Aurstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL                    | 13 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM |
| 67 WHAT IF IT'S ME (Purple Sun, SESAC/Red Dove, SESAC/Ten Ten, SESAC/Sugar Beach Burn, ASCAP) WBM  | 8 WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL   |
| 25 WHEN YOU COME BACK TO ME AGAIN (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM  | 26 WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL   |
| 56 WHERE ARE YOU NOW (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL   | 1 YES! (McSpadden-Smith, ASCAP/JCG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL                       |
| 66 YOU ARE (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Will Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM | 23 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showbilly, BMI) HL   |
| 19 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Hessiree Bob, ASCAP) CLM/HL  | 70 YOU WANNA WHAT? (Zach N Will, ASCAP/Andy Bo, ASCAP/Tempoint, BMI)   |

# Billboard HOT COUNTRY SINGLES & TRACKS

JUNE 24, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 155 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>No. 1</b>		
1	1	3	19	<b>YES!</b> N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK IC (D) (V) WARNER BROS. 16876/WRN †	1
2	6	7	14	<b>I HOPE YOU DANCE</b> M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	2
3	3	4	28	<b>THE CHAIN OF LOVE</b> D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	3
4	5	5	21	<b>COULDN'T LAST A MOMENT</b> D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	4
5	4	1	25	<b>THE WAY YOU LOVE ME</b> B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
6	2	2	26	<b>SHE'S MORE</b> D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	2
7	7	6	24	<b>UNCONDITIONAL</b> S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	6
8	8	8	23	<b>WHAT I NEED TO DO</b> B. CANNON, N. WILSON (B. LUTHER, T. DAMPHIER)	KENNY CHESNEY (V) BNA 65964	8
9	11	14	15	<b>I'LL BE</b> T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	9
10	9	11	11	<b>SOME THINGS NEVER CHANGE</b> J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	9
11	10	10	22	<b>MORE</b> T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS (V) CAPITOL 38701 †	10
12	12	15	17	<b>PRAYIN' FOR DAYLIGHT</b> M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	12
13	16	17	11	<b>WHAT ABOUT NOW</b> D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212	13
14	13	9	32	<b>HOW DO YOU LIKE ME NOW?!</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
15	15	16	18	<b>FLOWERS ON THE WALL</b> K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	15
16	18	20	9	<b>IT MUST BE LOVE</b> K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	16
17	14	12	26	<b>THE BEST DAY</b> T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
18	20	21	6	<b>COLD DAY IN JULY</b> B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	18
19	19	18	18	<b>YOUR EVERYTHING</b> M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	18
				<b>AIRPOWER</b>		
20	22	28	6	<b>THAT'S THE WAY</b> B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106	20
21	21	24	24	<b>I WILL...BUT</b> D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	21
22	17	13	35	<b>BUY ME A ROSE</b> K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	1
23	23	26	15	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	23
24	26	27	20	<b>IT'S ALWAYS SOMETHIN'</b> D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	24
25	27	31	7	<b>WHEN YOU COME BACK TO ME AGAIN</b> A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	25
26	29	33	13	<b>WHEN YOU NEED MY LOVE</b> J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	26
27	30	32	13	<b>ALMOST DOESN'T COUNT</b> C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	27
28	31	34	11	<b>I NEED YOU</b> B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (V) SPARROW 88644/CAPITOL/CURB †	28
29	28	29	15	<b>FAITH IN YOU</b> S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	28
30	34	41	5	<b>COUNTRY COMES TO TOWN</b> J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	30
31	33	36	14	<b>THAT'S THE BEAT OF A HEART</b> C. FARRÉN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	31
32	32	38	10	<b>BLUE MOON</b> W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	32
33	37	39	10	<b>SELF MADE MAN</b> J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	33
34	35	37	13	<b>LOVIN' YOU AGAINST MY WILL</b> T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	34
35	39	44	7	<b>THERE YOU ARE</b> M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	35
36	38	43	6	<b>FEELS LIKE LOVE</b> T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168	36
37	42	47	5	<b>ONE VOICE</b> D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	37
38	40	40	13	<b>SHE AIN'T THE GIRL FOR YOU</b> R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	54	5	<b>LONELY</b> F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACEY LAWRENCE ATLANTIC ALBUM CUT	39
40	45	49	6	<b>STUFF</b> M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	40
41	46	52	26	<b>LET'S MAKE LOVE</b> B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN	41
42	47	51	5	<b>KISS THIS</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT	42
43	36	30	20	<b>ME NEITHER</b> F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	18
44	50	53	10	<b>IF YOU CAN</b> B. CHANCEY (F. SWINEA)	TAMMY COCHRAN (C) (D) EPIC 79415 †	44
45	48	48	10	<b>BREATHLESS</b> J. NIEBANK, T. BRUCE (N. THRASHER, K. SHIVER, K. BLAZY)	RIVER ROAD (C) (D) (V) VIRGIN 38699 †	45
46	52	65	3	<b>JUST ANOTHER DAY IN PARADISE</b> B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	46
47	51	55	8	<b>GOODBYE IS THE WRONG WAY TO GO</b> R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES (C) (D) MONUMENT 79414	47
48	55	59	3	<b>THAT'S THE KIND OF MOOD I'M IN</b> E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS EPIC ALBUM CUT	48
49	54	62	4	<b>GOING NOWHERE</b> J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYONNNA CURB ALBUM CUT/MERCURY	49
50	41	35	17	<b>STUCK IN LOVE</b> G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	26
51	44	42	15	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY (C) (D) (V) GIANT 16871	38
52	57	63	5	<b>GOOD TIMES</b> J. E. NORMAN, A. COCHRAN (A. COCHRAN, B. DIPIERO)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16872/WRN †	52
53	49	45	13	<b>DO I LOVE YOU ENOUGH</b> D. MALLOY (R. FAGAN, L. PALAS)	RICOCHE (C) (D) COLUMBIA 79379	45
54	53	46	17	<b>I NEED YOU ALL THE TIME</b> B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	40
				<b>Hot Shot Debut</b>		
55	<b>NEW</b>		1	<b>I DO NOW</b> B. GALLIMORE (T. SNOW, F. GOLDE)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	55
56	67		2	<b>WHERE ARE YOU NOW</b> G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD MCA NASHVILLE ALBUM CUT †	56
57	66	64	3	<b>SHE WENT OUT FOR CIGARETTES</b> T. BROWN, B. CANNON, N. WILSON (R. GUILBEAU, J. MCELROY)	CHELY WRIGHT (V) MCA NASHVILLE 172161 †	57
58	56	60	7	<b>SINNERS &amp; SAINTS</b> K. STEGALL (V. VIPPERMAN, J. B. RUDD, D. WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN	55
59	<b>NEW</b>		1	<b>LOVE SHE CAN'T LIVE WITHOUT</b> C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	59
60	59	57	16	<b>MURDER ON MUSIC ROW</b> T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
61	<b>NEW</b>		1	<b>PERFECT WORLD</b> M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	61
62	58	50	18	<b>SOMETHING TO WRITE HOME ABOUT</b> B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN (D) ATLANTIC 84669 †	38
63	64	68	3	<b>SHAME ON ME</b> D. JOHNSON, R. ZAVITSON, T. HASELDEN (S. WILKINSON, G. BURR)	THE WILKINSONS GIANT ALBUM CUT	63
64	61	58	10	<b>FALLIN' NEVER FELT SO GOOD</b> M. WRIGHT (S. CAMP, W. SMITH)	MARK CHESNUTT (V) MCA NASHVILLE 172162 †	52
65	60	56	9	<b>A LITTLE LEFT OF CENTER</b> J. STROUD, B. GALLIMORE, R. TRAVIS (S. D. JONES, B. HENDERSON)	RANDY TRAVIS DREAMWORKS ALBUM CUT	54
66	65	70	15	<b>YOU ARE</b> G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	48
67	71		3	<b>WHAT IF IT'S ME</b> R. BYRNE (A. KASET, R. BYRNE)	JENNIFER DAY BNA ALBUM CUT	67
68	<b>RE-ENTRY</b>		2	<b>I'M GONNA BE THERE</b> M. T. BARNES, B. BULLOCK (M. ELLIOTT, R. HURD)	VICTOR SANZ GRAMAC ALBUM CUT	68
69	62	66	16	<b>CHANGE</b> J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
70	70	73	7	<b>YOU WANNA WHAT?</b> T. BROWN, J. TEAGUE (A. ELLIOTT, A. BOHATIU, K. TERRY)	ALECIA ELLIOTT (V) MCA NASHVILLE 172159 †	70
71	<b>NEW</b>		1	<b>THE DECISION</b> S. GIBSON (R. VAN SHELTON, J. THOMPSON)	RICKY VAN SHELTON AUDIUM ALBUM CUT	71
72	63	74	3	<b>PARADISE</b> B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT	63
73	<b>RE-ENTRY</b>		5	<b>RIGHT WHERE I NEED TO BE</b> T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN MCA NASHVILLE ALBUM CUT	73
74	<b>NEW</b>		1	<b>TIRED OF LOVING THIS WAY</b> D. HUFF, C. RAYE (G. LESAGE, A. MELON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT	74
75	<b>RE-ENTRY</b>		8	<b>MY NEXT THIRTY YEARS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	69

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

JUNE 24, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	19	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
2	2	3	7	<b>ONE VOICE</b> EPIC 79396/SONY	BILLY GILMAN
3	4	4	12	<b>YES!</b> WARNER BROS. 16876/WRN	CHAD BROCK
4	3	2	16	<b>GOODBYE EARL</b> ● MONUMENT 79352/SONY	DIXIE CHICKS
5	6	6	8	<b>PRAYIN' FOR DAYLIGHT</b> LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
6	5	5	12	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
7	8	9	7	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
8	7	8	13	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
9	10	12	17	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
10	9	10	18	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	THE WILKINSONS
11	13	14	8	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS
12	12	11	15	<b>COULDN'T LAST A MOMENT</b> EPIC 79353/SONY	COLLIN RAYE
13	11	7	19	<b>AMAZED</b> ● BNA 65957/RLG	LONESTAR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	<b>NEW</b>		1	<b>THAT'S THE WAY</b> CURB 73106	JO DEE MESSINA
15	14	15	42	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
16	16	18	37	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
17	15	16	10	<b>DO I LOVE YOU ENOUGH</b> COLUMBIA 79379/SONY	RICOCHE
18	17	13	21	<b>NO MERCY</b> EPIC 79345/SONY	TY HERNDON
19	19	19	8	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> GIANT 16871/WARNER BROS.	NEAL MCCOY
20	18	17	24	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	JENNIFER DAY
21	20	20	4	<b>GOODBYE IS THE WRONG WAY TO GO</b> MONUMENT 79414/SONY	WADE HAYES
22	24		2	<b>IF YOU CAN</b> EPIC 79415/SONY	TAMMY COCHRAN
23	23	23	43	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
24	21	21	14	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> MONUMENT 79361/SONY	WADE HAYES
25	<b>RE-ENTRY</b>		2	<b>YOU AIN'T HURT NOTHIN' YET</b> EPIC 79413/SONY	JOHN ANDERSON

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.

## Artists &amp; Music

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
NO. 1				
1	1	31	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
2	2	12	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
3	3	28	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	4	6	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
5	6	8	KRONOS QUARTET NONESUCH 79490 (16.98 CD)	CARAVAN
6	5	14	ANDRE RIEU PHILIPS 457456 (11.98/17.98)	100 YEARS OF STRAUSS
7	7	7	VARIOUS ARTISTS EMI CLASSICS 56961 (16.98 CD)	PAUL MCCARTNEY: A GARLAND FOR LINDA
8	9	4	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 63511 (16.98 CD)	COPLAND THE POPULIST
9	8	62	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
10	14	13	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
11	NEW		BERLINER PHILHARMONIKER (RATTLE) EMI CLASSICS 56972 (16.98 CD)	MAHLER: SYMPHONY NO. 10
12	12	70	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
13	11	2	STUTTGART CHAMBER ORCHESTRA (DAVIES) NONESUCH 79581 (16.98 CD)	PHILIP GLASS: SYMPHONY NO.3
14	13	45	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
15	RE-ENTRY		CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 831110 (14.98/19.98)	THE 3 TENORS: PARIS 1998

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
NO. 1				
1	1	65	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
2	2	30	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	53	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539830 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	60	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
5	5	58	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
6	6	54	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
7	7	16	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) HS	PIECES IN A MODERN STYLE
8	8	32	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
9	9	10	UTE LEMPER DECCA 466473 (16.98 CD)	PUNISHING KISS
10	10	14	GROVER WASHINGTON, JR. SONY CLASSICAL 61864 (16.98 EQ CD)	ARIA
11	11	29	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
12	12	92	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
13	15	9	VARIOUS ARTISTS WINDHAM HILL 11422 (16.98 CD)	MOZART VARIATIONS
14	NEW		CINCINNATI POPS (KUNZEL) TELARC 80535 (16.98 CD)	MEGA MOVIES
15	13	8	THE LOS ANGELES GUITAR QUARTET SONY CLASSICAL 89100 (16.98 EQ CD)	AIR AND GROUND

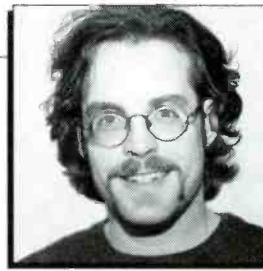
○ Albums with the greatest sales gains this week ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical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

## TOP CLASSICAL MIDLINE

1	BACH'S ADAGIOS	VARIOUS ARTISTS	ERATO
2	BEST OF THE MILLENNIUM	VARIOUS ARTISTS	DG
3	SIMPLY THE BEST CLASSICAL ANTHEMS	VARIOUS ARTISTS	ERATO
4	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS	RCA VICTOR
5	PACHELBEL CANON	VARIOUS ARTISTS	RCA VICTOR
6	MOZART FOR YOUR MIND	VARIOUS ARTISTS	PHILIPS
7	SNOOPY'S CLASSICAL: CLASSIKS ON TOYS	SNOOPY DIRECT SOURCE SPECIAL PRODUCTS	
8	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS	ANGEL
9	GREATEST MOZART SHOW ON EARTH	VARIOUS ARTISTS	DECCA
10	BUILD YOUR BABY'S BRAIN THROUGH MUSIC	VARIOUS ARTISTS	SONY CLASSICAL
11	STARS & STRIPES	BOSTON POPS ORCHESTRA	FIEDLER RCA
12	THERE IS LOVE	VARIOUS ARTISTS	TELARC
13	50 GREATEST CLASSICS	VARIOUS ARTISTS	ST. CLAIR
14	BUILD YOUR BABY'S BRAIN 2	VARIOUS ARTISTS	SONY CLASSICAL
15	ALBINONI'S ADAGIOS I	SOLISTI VENETI	SCIMONE ERATO

## TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS	MADACY
2	BABY'S FIRST CLASSICS	VARIOUS ARTISTS	ST. CLAIR
3	SPANISH GUITAR MUSIC	JOHN WILLIAMS	SONY CLASSICAL
4	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS	MADACY
5	GREAT TENORS	VARIOUS ARTISTS	PRIME CUTS
6	CLASSICAL MASTERPIECES	VARIOUS ARTISTS	MADACY
7	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS	MADACY
8	BEETHOVEN: SYMPHONY NOS. 5 & 9	VARIOUS ARTISTS	MADACY
9	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS	MADACY
10	THE BEST OF BEETHOVEN	VARIOUS ARTISTS	NAXOS
11	BEETHOVEN: GREATEST HITS	VARIOUS ARTISTS	REFERENCE GOLD
12	MEDITATION: GREATEST HITS	VARIOUS ARTISTS	REFERENCE GOLD
13	BABY'S FIRST MOZART	VARIOUS ARTISTS	ST. CLAIR
14	50 CLASSICAL MASTERPIECES	VARIOUS ARTISTS	MADACY
15	MOZART-GREATEST HITS	VARIOUS ARTISTS	REFERENCE GOLD

Classical  
KEEPING  
SCORE™

by Bradley Bamberger

**SUMMER READING:** The next best thing to music itself are books about music. And from this season's crop of publications, engaged and engaging writing on the classical genre seems as rich and profuse as ever. One newly issued tome isn't exactly new, nor is it about music per se. But some of the most entertaining passages of the "Memoirs" of Lorenzo Da Ponte—most famous for being the librettist of Mozart's "Marriage Of Figaro," "Don Giovanni," and "Cosi Fan Tutte"—do revolve around the opera house.

Da Ponte (1749-1838) led an incredible life, from bon vivant days in his native Venice and the years in Vienna writing libretti for the likes of Mozart and Salieri to his friendship with Casanova and a long Indian summer in New York as an entrepreneur and teacher of Italian at Columbia University. Da Ponte's picaresque "Memoirs" have been newly reissued in the New York Review of Books' "Classics" series (472 pages, \$15, paper), with a fresh preface by pianist/scholar Charles Rosen. As Rosen points out, Da Ponte doesn't tell us what we want to know about his epochal collaboration with Mozart, although he does provide us with a priceless view of the high intrigue endemic to opera in Vienna (something that has never really changed over the years).

Moving ahead in time with a book more manifesto than memoir is "The Music Of Silence: A Composer's Testament" by Sir John Tavener with Brian Keeble (Faber & Faber; 208 pages, \$15, paper). The 56-year-old Tavener traces his beginnings in music, touching upon such early epiphanies as hearing Stravinsky's "Canticum Sacrum," and he outlines his oeuvre, from such early breakthroughs as "Ultimos Ritos" and the latter-day hit "The Protecting Veil" to major recent works like the opera "Mary Of Egypt" and the millennial oratorio "Fall And Resurrection." Most helpful, though, are the comments on such unsung pieces as the deeply moving "Akhamatova Requiem," one of the composer's more intellectually involved, contemporary-sounding pieces.

Along with being one of the world's most popular composers, Tavener is also one of its most outspoken. And in "The Music Of Silence"—assembled from informal conversations with his friend Keeble—he rails in his characteristically mystic manner against the modern world, especially its musical institutions. Increasingly, the devoutly Russian Orthodox Tavener looks more East than West for his models, although along with his veneration of Byzantine chant and Middle Eastern folk music comes a surprising appreciation of such modernist ascetics as Webern. People will no doubt love and loathe this book in equal numbers. But whether you agree with his philosophies or not, Tavener's commitment and candor are at least refreshing.

On more scholarly ground is Michael Kater's "Composers Of The Nazi Era: Eight Portraits" (Oxford University Press, 399 pages, \$35), the final installment in a thematic trilogy that began with "Different

Drummers" and the prize-winning "The Twisted Muse." With astounding research (if not riveting prose), the Canadian professor offers period dossiers on Austro-German composers both oppressed and compromised—Kurt Weill, Paul Hindemith, Arnold Schoenberg, and Karl Amadeus Hartmann in the former group and Werner Egk, Carl Orff, Hans Pfitzner, and Richard Strauss in the latter. The profiles all make for absorbing reading despite Kater's irritating tendency to overdo the objectivity bit (taking a similar tone for a persecuted Jewish avant-gardist like Weill as he does for the conservative German nationalist Pfitzner).

Helping readers mark the 250th anniversary of J.S. Bach's death is "Johann Sebastian Bach: The Learned Musician" (Norton, 599 pages, \$40). The biography is the work of one of the world's pre-eminent Bach scholars—Christoph Wolff, editor of the "New Bach Reader" (also from Norton) and author of "Bach: Essays On His Life And Music" (Harvard University Press), among other publications. Eminently readable, "The Learned Musician" is the perfect textual accompaniment to the spate of commemorative Bach discs. Keeping Score recommends violinist/conductor Fabio Biondi's unique reworkings of familiar concertos for Virgin, as well as the (dismayingly hard-to-find) Deutsche Harmonia Mundi import of Andrew

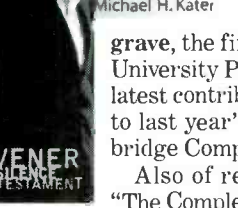
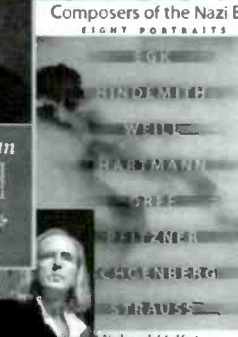
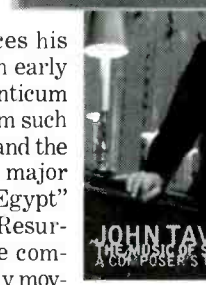
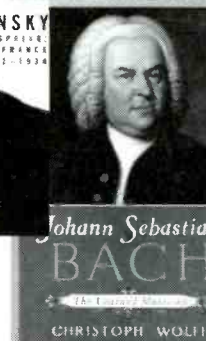
Lawrence-King's sublime transcriptions of keyboard works for Baroque harp. And, most notable, is the reunion on Alia Vox of Jordi Savall and Ton Koopman for another take on Bach's sonatas for viola da gamba and harpsichord, which the pair first essayed some two decades ago.

Of all the giants, perhaps none is more taken for granted than Brahms. Yet a succession of books has appeared to help provide a firmer outline of this deeply humane figure, a composer from whom traditionalists and progressives alike can take inspiration.

By Michael Musgrave, the fine "Brahms Reader" (Yale University Press, 384 pages, \$35) is the latest contribution and a sequel of sorts to last year's Musgrave-edited "Cambridge Companion To Brahms."

Also of recent vintage is Norton's "The Compleat Brahms," edited by conductor and Bard College president Leon Botstein. And there is "Brahms And His World," edited by Walter Frisch in the Bard College "... And His World" series that also includes collections devoted to Ives, Bartók, Schoenberg, and Haydn.

Although we can lament the discontinuance of the astutely designed Phaidon series of 20th-century composer biographies, there is plenty still to read. "Stravinsky: A Creative Spring—Russia And France (1882-1934)," by Stephen Walsh, is the lauded first entry in a two-volume life of modernity's signature composer (Knopf, 700 pages, \$35). A Cardiff University professor, Walsh is also the author of a compact treatise on Stravinsky's music in the Oxford series of composer studies. Issued last year but well worth plugging is Harry Halbreich's "Arthur Honegger" (Amadeus Press, 677 pages, \$45), a much-needed biography of the wonderful and woefully undervalued Swiss-born French composer (1892-1955). The translation was done by the expert Roger Nichols, himself the author of books on Debussy and Ravel.



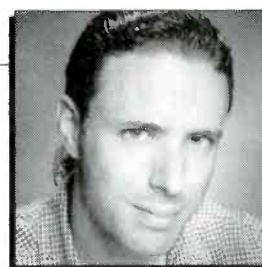
# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
<p>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b></p>				
<p>◀ No. 1 ▶</p>				
1	1	53	<b>DIANA KRALL</b> ● VERVE 050304/VG	WHEN I LOOK IN YOUR EYES 41 weeks at No. 1
2	NEW ▶		<b>VARIOUS ARTISTS</b> NARM 50004	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
3	2	5	<b>DAVID BENOIT</b> GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
4	5	23	<b>STEVE TYRELL</b> ATLANTIC 83209/AG	A NEW STANDARD
5	3	7	<b>MEDESKI MARTIN &amp; WOOD</b> BLUE NOTE 25271/CAPITOL <b>HS</b>	TONIC
6	NEW ▶		<b>CHARLIE HUNTER</b> BLUE NOTE 25450/CAPITOL	CHARLIE HUNTER
7	4	10	<b>JOSHUA REDMAN</b> WARNER BROS. 47465 <b>HS</b>	BEYOND
8	7	3	<b>ROY HARGROVE</b> VERVE 543540/VG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
9	6	71	<b>MILES DAVIS</b> LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
10	9	16	<b>DIANA KRALL</b> JUSTIN TIME 40050	STEPPING OUT
11	8	54	<b>HARRY CONNICK, JR. ●</b> COLUMBIA 69618/CRG	COME BY ME
12	11	90	<b>VARIOUS ARTISTS</b> 32 JAZZ 32097/RHYO	JAZZ FOR THE QUIET TIMES
13	15	13	<b>LAVAY SMITH &amp; HER RED HOT SKILLET LICKERS</b> FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
14	10	34	<b>KEITH JARRETT</b> ECM 547949 <b>HS</b>	THE MELODY AT NIGHT, WITH YOU
15	21	15	<b>KEELY SMITH</b> CONCORD 4882	SWING, SWING, SWING
16	12	17	<b>JOHN COLTRANE</b> RHINO 79778	THE VERY BEST OF JOHN COLTRANE
17	16	4	<b>VARIOUS ARTISTS</b> VERVE 543714/VG	BOSSA NOVA - THE MUSIC THAT INSPIRED THE MOVIE
18	14	13	<b>JOHN SCOFIELD</b> VERVE 543430/VG	BUMP
19	18	36	<b>VARIOUS ARTISTS</b> 32 JAZZ 32152/RHYO	JAZZ FOR THOSE PEACEFUL MOMENTS
20	19	18	<b>PAT METHENY</b> WARNER BROS. 47632	TRIO 99-00
21	13	19	<b>DR. JOHN</b> BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
22	17	71	<b>VARIOUS ARTISTS</b> 32 JAZZ 32106/RHYO	JAZZ FOR WHEN YOU'RE ALONE
23	22	9	<b>CHUCHO VALDES</b> BLUE NOTE 20730/CAPITOL	LIVE AT THE VILLAGE VANGUARD
24	NEW ▶		<b>JAMES CARTER</b> ATLANTIC 83304/AG	CHAS-N' THE GYPSY
25	20	78	<b>VARIOUS ARTISTS</b> 32 JAZZ 32101/RHYO	JAZZ FOR THE OPEN ROAD

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	ARTIST	TITLE
<p>◀ No. 1 ▶</p>				
1	1	2	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557	SHAKE IT UP 2 weeks at No. 1
2	2	3	<b>GEORGE BENSON</b> GRP 543586/VG	ABSOLUTE BENSON
3	4	37	<b>DAVE KOZ</b> CAPITOL 99458 <b>HS</b>	THE DANCE
4	3	14	<b>AL JARREAU</b> GRP 547884/VG	TOMORROW TODAY
5	5	50	<b>KENNY G ▲</b> ARISTA 19085	CLASSICS IN THE KEY OF G
6	6	3	<b>ACOUSTIC ALCHEMY</b> HIGHER OCTAVE 48946/VIRGIN	THE BEAUTIFUL GAME
7	7	15	<b>URBAN KNIGHTS</b> NARADA 48498/VIRGIN <b>HS</b>	URBAN KNIGHTS III
8	10	4	<b>KEIKO MATSUI</b> COUNTDOWN 17796/UNITY	WHISPER FROM THE MIRROR
9	8	68	<b>BONEY JAMES ●</b> WARNER BROS. 47283	BODY LANGUAGE
10	9	12	<b>MAYSA</b> RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
11	11	14	<b>LARRY CARLTON</b> WARNER BROS. 47338	FINGERPRINTS
12	12	16	<b>PAUL TAYLOR</b> PEAK/N-CODED 4208/WARLOCK <b>HS</b>	UNDERCOVER
13	14	13	<b>RONNY JORDAN</b> BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
14	16	40	<b>BOB JAMES</b> WARNER BROS. 47355	JOY RIDE
15	15	14	<b>PHIL PERRY</b> PEAK/PRIVATE MUSIC 82181/WINDHAM HILL <b>HS</b>	MY BOOK OF LOVE
16	13	85	<b>KIRK WHALUM</b> WARNER BROS. 47124 <b>HS</b>	FOR YOU
17	18	11	<b>NORMAN CONNORS</b> STARSHIP/THE RIGHT STUFF 24722/CAPITOL	ETERNITY
18	19	17	<b>MARC ANTOINE</b> GRP 543061/VG	UNIVERSAL LANGUAGE
19	21	60	<b>JOE SAMPLE FEATURING LALAH HATHAWAY</b> PRA/GRP 059956/VG	THE SONG LIVES ON
20	17	38	<b>BRIAN CULBERTSON</b> ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
21	20	10	<b>GALACTIC</b> CAPRICORN 542420/DJMG	LATE FOR THE FUTURE
22	24	19	<b>ALEX BUGNON</b> NARADA JAZZ 48725/VIRGIN	...AS PROMISED
23	22	4	<b>NELSON RANGELL</b> SHANACHIE 5068	FAR AWAY DAY
24	RE-ENTRY		<b>DOWN TO THE BONE</b> INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
25	23	6	<b>GROVER WASHINGTON, JR.</b> MOTOWN 157617/UNIVERSAL	THE BEST OF GROVER WASHINGTON, JR. — THE MILLENNIUM COLLECTION

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



by Steve Graybow

**T**HE ENVELOPE, PLEASE: Billboard and BET on Jazz are pleased to announce the winners of our first-ever Jazz Awards. The selection of winning acts and releases was based on album sales for the period May 8, 1999, through April 29, 2000, as tabulated by SoundScan.

**Mainstream jazz album:** "When I Look In Your Eyes," Diana Krall (Verve).

**Mainstream jazz instrumentalist:** Keith Jarrett.

**Mainstream jazz group:** the Ramsey Lewis Trio.

**Big Band:** the Phil Collins Big Band.

**Contemporary jazz vocal album:** "The Song Lives On," Joe Sample featuring Lalah Hathaway (GRP).

**Contemporary jazz artist:** Kenny G.

**Contemporary jazz vocalist:** Lalah Hathaway.

**Contemporary jazz group:** the Rippingtons.

**Jazz soundtrack:** "A Map Of The World," Pat Metheny (Warner Bros.).

**Jazz compilation, multiple artists:** "Jazz For A Rainy Afternoon" (32 Jazz).

**Jazz boxed set:** "The Complete Columbia Recordings 1955-1961," Miles Davis and John Coltrane (Legacy/Columbia).

In addition, the following discretionary awards were voted upon by Billboard and BET staff members, with additional input solicited from the jazz industry:

**Best new artist:** Marc Cary.

**Best live performer:** Diana Krall.

**Lifetime achievement:** Herbie Hancock.

Along with the above awards, which were given to the winners as part of the Billboard/BET on Jazz Awards show, these additional sales-based awards were bestowed upon winners in the following categories:

**Mainstream jazz vocal album:** "When I Look In Your Eyes," Diana Krall (Verve).

**Mainstream jazz instrumental album:** "The Melody At Night, With You," Keith Jarrett (RCA Victor).

**Mainstream jazz artist:** Diana Krall.

**Contemporary jazz album:** "Faith—A Holiday Album," Kenny G (Arista).

**Contemporary jazz instrumental album:** "Faith—A Holiday Album," Kenny G (Arista).

**Contemporary jazz instrumentalist:** Kenny G.

**Jazz anthology, single artist:** "Kenny G Greatest Hits," Kenny G.

**Top jazz pianist:** Keith Jarrett.

**Top jazz trumpeter:** Miles Davis.

**Top jazz saxophonist:** Michael Brecker.

**Top jazz guitarist:** Pat Metheny.

**Top jazz bassist:** Charlie Haden.

**Top jazz drummer:** Jeff "Tain" Watts.

**Top contemporary jazz pianist/keyboard player:** Paul Hardcastle.

**Top contemporary jazz trumpeter:** Chris Botti.

**Top contemporary jazz saxophonist:** Kenny G.

**Top contemporary jazz guitarist:** Norman Brown.

Congratulations to our winners, and thanks to our attendees, presenters, performers, and sponsors, as well as the staffs of Billboard and BET on Jazz for making our first jazz event a success. Look for the awards show to air 11 p.m., July 29, on both BET on Jazz and BET.

# BET ON JAZZ

REMEMBERS

# TITO PUENTE

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# Songwriters & Publishers

ARTISTS & MUSIC

## U.K. Publishers Get Web-Savvy

### Opportunities Seen, But Not At Expense Of Rights Protection

BY NIGEL HUNTER

LONDON—The Internet is never going away, and commercial organizations—including music publishers—must adapt, adopt, and learn to profit from it, say members of the U.K. publishing scene.

Tom Bradley, deputy managing director of EMI Music Publishing U.K. and president of the U.K. Music Publishers Assn. (MPA), underlines the need to accept the reality of the Internet.

“It presents a major opportunity for music publishers,” he declares, “but requires most fundamentally an adequate legal framework that protects and regulates consumer access to music.”

Bradley notes that in the U.S. the Digital Millennium Copyright Act of

1998 has recently been tested in the MP3 and Napster cases, while in Europe the Directive on Copyright and Related Rights in the Information Society is nearing its final stages of approval.

“However,” warns Bradley, “the directive is being met with resistance from the telecom companies and broadcasters who would prefer to persuade the governments involved that Internet content should be easily accessible and freely available.

“Another necessary major building block is to determine the business models which can operate within an E-commerce environment whilst recognizing the integral rights involved with mechanical, performing, and synchronization usage. Arguably, this will entail establishing common busi-

ness standards in the international arena—not a task that can be easily achieved.”

Bradley adds that there is also the issue of an appropriate tariff structure to accommodate the complexities of downloading, streaming, Webcasting, and all other facets of Internet activity.

“Provided all these matters are resolved satisfactorily,” Bradley says, “the music publishing community can look forward to a new group of users who will exploit and enhance our timeless copyrights.”

Andy Heath, managing director of Momentum Music and a former MPA president, agrees with Bradley about the opportunities offered by the Internet. But he suspects that benefits may be severely delayed by disadvantages in the present situation.

“The biggest threat is the lack of proper paid-for catalog repertoire, which just isn’t available right now,” he says. “It leaves a huge vacuum that pirates will be delighted to fill and encourages the free music culture that maintains that nobody should have to pay for anything. An agreement on publishing rates for the Internet outside North America is paramount, and independent publishers should take a lead on this to provide a legitimate marketplace.”

Heath is doubtful about one practice of some major record companies—offering free downloads by some of their acts—and believes this will also foster the free music culture.

He thinks the earliest aspect of music publishing—printed music—could benefit from the Internet. “It

(Continued on page 82)



**The World View.** James Poyser, a Philadelphia-based songwriter/producer, has signed a global subpublishing agreement (excluding the U.S. and Canada) with BMG Music Publishing. He is associated with such artists as Lauryn Hill, Erykah Badu, D’Angelo, Kenny Lattimore, Common, and Eric Benét. Shown with Poyser at BMG Music Publishing’s Los Angeles office is Toni-Ann Marinaccio, director of acquisitions at BMG Music Publishing International.

## ‘THEY’RE PLAYING MY SONG’

WRITTEN BY RASHAUN HALL

“SELL MY MONKEY”  
Written by Riley (B.B.) King  
Published by Careers  
(BMG, BMI)

Rick Moore grew up in Tennessee with an intense appreciation for R&B. Later on in life, he turned that interest in music into a career—first as a DJ at a local radio station and then as a blues musician. Moore and his band, Mr. Lucky, pay homage to some of the artists who inspired him by covering various blues favorites. Recently, Moore decided to record a crowd favorite, B.B. King’s “Sell My Monkey,” for the group’s latest album, “Satisfied” (MRL).

“Growing up in Tennessee during the ’60s, a lot of blues acts would come into town,” says Rick Moore, who plays guitar and sings

lead vocals for the band. “During that time there was also segregation, so the only way I heard about performances was through the stories from members of the black gospel quartet who came into the station on Sundays.

“So one day one of the members came in and told me that he had seen B.B. King perform and he [played] ‘Sell My Monkey,’” he continues. “I was completely starstruck. Not too long afterward, I got the opportunity to see King perform, and he performed it again.”

Moore and the band began playing the track as part of their live show, adding their own touches. “B.B.’s version was more swing,” says Moore. “Our version of the song is a straight shuffle. We added a slide guitar and harmonica, which aren’t in the original. We

like to say it’s Elmore James meets B.B. King.”

The Tennessean decided to include “Sell My Monkey” on the current album in order to give listeners a taste of the band in concert.

“We began performing it as a closing tune to our live shows, and we began developing a groove,” says Moore. “It’s very tongue-in-cheek. People really get off on it. They get involved, singing the chorus back to us, so it’s a lot of fun to perform.”

Moore continues, “The song has a comedic feel to it. Whenever we perform it live, I like to tell the audience a story incorporating some local celebrity. We recently played a festival in Texas, and I used the name of a well-known promoter, and the crowd loved it. That’s what it’s all about—entertainment!”



## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
BE WITH YOU	Enrique Iglesias, Paul Barry, Mark Taylor	Enrique Iglesias/ASCAP, EMI April/ASCAP, Rive Droite/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
YES	Chad Brock, Stephony Smith, Jim Collins	McSpadden-Smith/ASCAP, ICG/ASCAP, EMI Blackwood/BMI, Singles Only/BMI, Starstruck Angel/BMI, Makeshift/BMI, Cuts R Us/BMI
<b>HOT R&amp;B SINGLES</b>		
I WISH	Carl Thomas, Mike City	Tom/ASCAP, Mike City/ASCAP
<b>HOT RAP SINGLES</b>		
FLAMBOYANT	L. Coleman, Mike Heron	Flamboyant/ASCAP, Ithica Street/ASCAP
<b>HOT LATIN TRACKS</b>		
A PURO DOLOR	Omar Alfanno	EMOA/ASCAP

## Singing/Songwriting Businessman Makes Album Debut; Royalty’s Deals

**NEW CAREER:** Readily acknowledging that his financial wealth means he’s beyond the need to work, Fred Nassiri has new achievements in mind, namely success as a singer who writes his own material.

Nassiri, who emigrated from Iran (he prefers to use the country’s ancient name of Persia) in the mid-’60s to build a major stake in the fashion business, says he’s written some 500 songs, 12 of which appear on his debut album, “Singing To You,” which is on N Music Records.

Nassiri says he can come up with song ideas at a moment’s notice, putting their rhythmic essence into a portable recorder. There is no escaping his music’s Middle Eastern influence, which is coupled with a soft, contemporary sound. Sometimes he collaborates with others, but the philoso-

phy of his themes is essentially the same: the power of love and the need for people to understand one another.

Nassiri, who lives in Las Vegas, says his creative mission is to “counter the darkness” of the popular songs by young acts he hears on the airwaves. In addition to the album, Nassiri has a CD single of the title song containing the album version, a radio version, and a dance mix version, with all three performed in both English and Spanish. He also has made a video he hopes will get an airing on MTV. It includes an appearance by another Las Vegas resident, his friend Wayne Newton.

There is also a Web site, [nassirimusic.com](http://nassirimusic.com), and Nassiri operates a publishing firm, [Nassirimusic.com](http://Nassirimusic.com) (BMI).

**ROYALTY NETWORK DEALS:** Frank Liwall, president of Royalty Network Inc., has made a number of administration deals in addition to a worldwide collection deal covering all songs penned and pro-

duced by the late Jeff Dixon. The administration deals include global ties with Roger Greene, known as the performer Mista Raja, and Anthony Mills and his 2 Apples High Music catalog. Another administration arrangement is with Deleno Sean Matthews, known as the performer Sean C.

Greene’s songs are published through Thelma Boi Publishing, which does business as Associ Publishing. Sean C’s songs are published by For My Son.

**MILLS’ DEALS:** Stanley Mills’ New York-based September Music will represent the publishing catalogs of Pickwick Communications established by music industry veteran

Cy Leslie. Its catalog contains some 900 songs and includes such hits as “Liar, Liar,” “Please Mr. Sun,” “That’s All I Want

From You,” and “Soft Sands.”

In other activities, Mills is now the U.S. subpublisher of “Marina” in a deal with Rocco Granata, its writer and original performer. Originally a hit by Granata on the Laurie label in 1959, the song has been used on two recent CDs, one featuring the Texas Tornados (Virgin) and the other a Good Music Records album, “20 Years Of Golden Hits From Around The World.”

Mills adds that he is getting further “dance party music” covers on two of his copyrights, “The Chicken Dance” and “Hands Up (Give Me Your Heart).”

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music:

1. **Metallica**, “Legendary Licks 1983-1988.”
2. **Metallica**, “Legendary Licks 1988-1996.”
3. **Powerman 5000**, “Tonight The Stars Revolt.”
4. **Sevendust**, “Home.”
5. **Shedaisy**, “The Whole Shebang.”



by Irv Lichtman



## CALENDAR

### JUNE

June 14-17, **PROMAX And BDA 2000**, Ernest N. Morial Convention Center, New Orleans. 323-965-1990.

June 19, **Mix L.A. Open Golf Tournament**, presented by the Mix Foundation for Excellence in Audio, Malibu Country Club, Malibu, Calif. 925-939-6149.

June 19, **A Master Class Of Songwriting**, presented by Women in Music, Makor, New York. 212-253-9940.

June 22, **DJ Hall Of Fame**, presented by Country Radio Broadcasters, Sheraton Music City, Nashville. 615-269-7071, ext. 144.

June 23-29, **L.A. Music 2000**, sponsored by SpinRecords.com, the University of Southern California, the Key Club, and the Palace, Los Angeles. 323-653-1588.

June 24-25, **Fourth Annual Urban Focus Music Conference And UrbanFest LA**, sponsored by Warehouse Music and the University of Southern California (USC), USC campus, Los Angeles. 213-740-8748.

June 28-30, **EMediatainmentWorld**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812.

June 29, **L.A. Weekly Music Awards**, Henry Fonda

Theatre, Los Angeles. 323-653-1588.

### JULY

July 10-13, **SGA Week**, Songwriters Guild of America, Nashville. 615-329-1782.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

July 22, **Music In The Digital Age**, sponsored by Abu-Ghazaleh Intellectual Property, Mozarteum, Salzburg, Austria. 201-461-6630, ext. 101.

July 22-25, **Executive Development Program For Radio Broadcasters**, presented by the National Assn. of Broadcasters, Georgetown University, Washington, D.C. 202-775-3511.

July 26, **Third Annual Director's Cut Film Festival**, presented by the Music Video Production Assn., Writers

Guild of America, Los Angeles. 323-469-9494.

July 27, **Second Annual PEARL Awards**, presented by the Faith Centered Music Assn., Grand Theatre, Salt Lake City. 801-355-2787.

### AUGUST

Aug. 9-12, **Atlantis Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15-17, **NAB Americas Radio & Television Conference For Latin America**, Loews Miami Beach, Miami Beach. 202-429-3191.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 212-536-5002.

Aug. 17-19, **Bandwidth Conference & Shindig**

North Beach district theater, San Francisco. 415-242-0648.

Aug. 18-19, **Country Radio Seminar Southwest**, Airport Hilton and Convention Center, San Antonio. 615-269-7071, ext. 144.

Aug. 18-19, **Music & Entertainment Media Online Conference**, ABC Radio Centre, Sydney. 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Sydney. 02-9557-7766.

### SEPTEMBER

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta. 615-269-7071, ext. 144.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 19, **2000 Global Entertainment, Media & Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriot

Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

### OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 212-536-5002.

### NOVEMBER

Nov. 5-7, **NAB European Radio Conference**, Grand Hyatt, Berlin. 202-429-3191.

Nov. 18, **How To Get A Record Deal**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

*Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.*

## LIFELINES

### BIRTHS

Girl, Erin, to **Karen Fisher** and **Fred Stichel**, May 6 in New York. Mother is a director of production for Roadrunner Records.

### MARRIAGES

**Ramon Garcia** to **Lisa Jaeger**, May 28 in New York. Groom is director of business affairs for Roadrunner Records.

**Pam Thum** to **Stephen Marshall**, June 5 in Grand Rapids, Mich. Bride is a singer/songwriter. Groom is a songwriter/producer.

**Anna Sosenko**, 90, June 9 at her home in Manhattan, N.Y. Sosenko was a songwriter and a producer of various theatrical salutes, and for many years she managed the career of cabaret/recording star Hildegarde. Sosenko wrote the standard "Darling, Je Vous Aimes, Beaucoup," a 1935 creation that became Hildegarde's theme song. Closely connected with the theatrical community and a scholar of its history, Sosenko, born in Camden, N.J., also amassed a large collection of memorabilia, including various documents with the signatures of famous Broadway songwriters and theatrical personalities. She was also a former member of the board of the Songwriters Hall of Fame. Sosenko is survived by a brother, Jay Jerome, and a sister, Ruth Goodman.

## FOR THE RECORD

The address given in a letter from Ted Rosen in the June 17 issue was incorrect. His international consulting firm, West Penn World Wide, is based in Andreas, Pa.



**Bertelsmann's Brightest** The Bertelsmann World of Expression Scholarship Program recently honored the first-place winners at its seventh annual awards ceremony at the Kaye Playhouse in New York. Bertelsmann World of Expression is a project of the Bertelsmann Foundation, BMG Entertainment, Random House Inc., and G+J USA Publishing. Shown at the ceremony, from left, are Tyshena Thomas, \$10,000 music/vocal winner; Clyde Lieberman, VP of U.S. creative operations for BMG Music Publishing; and Sooin "Solbong" Kim, \$10,000 music/instrumental winner.

## GOOD WORKS

**DANCE THE NIGHT AWAY:** The Murphey Western Institute is sponsoring a nine-hour country swing dance marathon, "Dance Till Dawn," to aid victims of the New Mexico fires. Event organizers are looking for 100 dancers who will dance the entire night from 9 p.m. to 6 a.m., and another 100 who will dance for part of the night. Every dancer must be sponsored for \$1 a minute or \$60 an hour to qualify. Bands including **Hired Hands** and **South By Southwest** will be accompanying the dancers throughout the evening. The event takes place Aug. 12 at New Mexico's Taos Convention Center. Contact: **Mary Murphey** at 505-758-0083.

**SUPPORTING KIDS:** **Jo Dee Messina** has teamed up with KidsPeace, an organization dedicated to the belief that every child is unique, in a unique awareness pledge program. Beginning at Nashville's country music festival Fan Fair, June 12-17, Messina will have KidsPeace special pledge cards available at her booth. The cards are a reminder that children need an emotionally and physically safe life and that parents must support children as they find their place in the world. The cards will also

be available at future Messina concerts and fan club events. Contact: **Holly Gleason** at 615-269-3238.

**SUMMER CAMP:** Man Made Music and **Trent Reznor's** Nothing Studios are jointly hosting an invitation-only party June 16 in support of the Louis "Satchmo" Armstrong Summer Jazz Camp. All contributions gathered at the event, which takes place at Nothing Studios in New Orleans during the PROMAX convention, will go directly to the camp, an annual three-week jazz education program offering instrument and vocal instruction. Contact: **Susan Swan** at 212-445-3288.

**AIDING ANIMALS:** On June 16, ACT Now, an organization dedicated to alleviating animal suffering through the rescue of injured or abandoned domestic pets, will host a benefit concert featuring **the Kinleys**, **Mila Mason**, and **George Ducas** at the Windhorse Saloon in Nashville. The evening will also include a silent auction with such items as a dress worn by **Barbara Mandrell**, a jacket signed by **Alabama**, and a stuffed animal signed by **Faith Hill**. Contact: **Kay Clary** at 615-383-0412, ext. 25.

## James Moore, Colorado Mass Choir Co-Founder, Dies At 43

BY LISA COLLINS

LOS ANGELES—James Moore—a Grammy-nominated gospel recording artist, an accomplished producer/writer, and a co-founder of the Colorado Mass Choir—died June 7 at Methodist Central Hospital in Memphis. He was 43.

Moore, who had recently toured for more than a year with the gospel stage play "Why Good Girls Like Bad Boys," had taken a week off from live concert performances to rest at his home in Memphis when he took ill. Though he had been battling diabetes for six years, the official cause of death had not been determined at press time.

Moore had been touring in support of his current album, "Family & Friends: Live From Detroit," which was released about two months ago on Malaco Records.

Since first hitting the stage at the age of 7, Moore had recorded nearly a dozen albums, earning five Stellar Awards, two Grammy nominations, and the distinction of being one of gospel's top-selling traditional male vocalists.

The Detroit native got his first professional break in 1974 at the Gospel Music Workshop in America, where he received the Thurston Frazier Scholarship Award. That same year, he recorded his first album, "I Thank You Master," on Savoy Records.

Although his current project features Vanessa Bell Armstrong and Rudolph Stansfield, Moore experienced his biggest successes on projects he recorded with the Mississippi Mass Choir. His biggest-selling release was the first of their two collaborative efforts, "Live With The Mississippi Mass Choir," which scored upward of 150,000 in sales and earned him his second Grammy nomination. He earned his first Grammy nomination for the 1993 release "I Will Trust In The Lord."

Jerry Mannery, director of Malaco's gospel division, reports that calls had been coming in from around the country since news of Moore's death was first reported. Vanessa Bell Armstrong, Rance Allen, Karen Clark-Sheard, Rudolph Stansfield & Nu Revelation, Michael Fletcher, and John P. Kee were among those offering vocal tributes at memorial services.

"James was among our biggest-selling gospel artists, but it was the vocal standard that he set that put him in a league of his own," Mannery says. "He was such a gifted artist that he really raised the bar for traditional male gospel singers. And not only could he sing in any key, but he wrote 75% of his material."

First diagnosed with diabetes in the fall of 1994, Moore spoke openly about his life-threatening battle with the kidney disease that came as an outgrowth of diabetes shortly before he lost his vision in 1998.

Recalling his response to the doctor's prognosis, Moore said, "A doctor came into the room and said, 'Your kidneys have stopped functioning, and I'm wondering how you're living.' I looked at him and said, 'Don't try and figure it out. I'm living because of the grace of God.'"

"There was a time when I was wanting to give up," he said. "I felt like if I had to be handicapped, why be in the world, but now I began to see it as a testimony and a way to encourage people going through illnesses to hold on to God more firmly."

Moore is survived by his mother, Shirley Moore-Green, and eight children—James Jr., James, Aontreca, Michelle, Morgan, Tricka, Armel, and Clifford. Services for Moore were held June 13 at Bailey Cathedral Church of God in Christ in Detroit.

## Recording Pros Tune In To Antares' Novel Processors

**A**MERE FIVE YEARS ago, software plug-ins were a novelty, the names Auto-Tune and Antares Technologies were unknown, and the notion of advanced pitch correction was thought, even by technologically savvy professionals, to be a pipe dream.

Today, it would not be an overstatement to say that Auto-Tune, Antares' groundbreaking pitch correction plug-in, has revolutionized record-making.

There is hardly a session done today that does not employ Auto-Tune. Sometimes, engineers and

producers use it sparingly, say, to correct one bad note in an otherwise flawless performance. At the other end of the spectrum, some studio pros make such extensive use of Auto-Tune that they essentially construct in-tune performances from out-of-tune fragments.

Still others use Auto-Tune more as an effect than as a corrective device. To cite one notable example, the signature robotic vocal sound in the Cher smash "Believe" was largely the product of extreme Auto-Tune processing.



by Paul Verna

Although it started in 1996 as a studio tool—in the form of a plug-in first for the popular Digidesign Pro Tools platform and later for other digital recording/editing systems—Auto-Tune soon evolved into a hardware product in the form of the ATR-1, a single-rack-space unit that allows artists to apply pitch correction to live performances.

More so than any other processing technology, Auto-Tune is cited by producers and engineers for its sonic fidelity and its ability to work miracles in the realm of pitch. In fact, the technology is so powerful it has engendered a fair share of controversy. "Some people say it's the tool of the devil; others say it's a godsend," says Antares VP of marketing Marco Alpert.

At a recent industry panel, star producer/musician Nile Rodgers noted that, in working on an album by a big-name artist whom he declined to identify, the program virtually saved the recording. "Thank God for Auto-Tune!" Rodgers exclaimed to an amused house, implying that, without the software, his client could not have sung in pitch.

Defenders of Auto-Tune say the technology will not make a bad singer sound good. Antares CEO Stephen Tritto says, "Take a case like myself. I can't even sing well in the shower, and Auto-Tune isn't going to help me."

"What we always say is a bad singer through Auto-Tune is just a bad singer who's in tune," adds Alpert.

Controversy aside, Antares has made an enormous impact on a market flooded with other gadgets that vie for the attention of ever more sophisticated users. If the company's products are remarkable, its origins are at least as interesting.

Antares' predecessor, Jupiter Systems, was founded in the early '90s by Dr. Andy Hildebrand, a Ph.D. in electrical engineering who applied concepts he learned in the geophysics industry to audio signal processing. Among his first audio products were the Infinity looping tool, the Multiband Dynamics Tool, and the Jupiter Voice Processor.

In the mid-'90s, Jupiter changed its name to Antares Technologies and introduced Auto-Tune, which ended up eclipsing the company's other products.

Hildebrand recalls: "I was having lunch with [former pro audio distributor and current Antares VP of business development] Neil

RiChard and Neil's wife, Terry, when she said, 'I wish I could have a box that could make me sing in tune.' I looked around the table and everybody was staring at the ground, because they knew such a thing was impossible. But I knew it wasn't impossible, so I designed and built Auto-Tune for her."

Hildebrand and the Antares team followed up Auto-Tune with the Mic Modeler, a plug-in that allows the user to take a signal recorded through one microphone and process it as if it had been recorded through a different mike.

The Mic Modeler has been hailed by engineers for its realistic sound and for the extent of its database of modeled mikes. The list includes dozens of units from Neumann, AKG, Audio Technica, Sennheiser, Shure, Electro Voice, CAD, and other major brands, as well as more esoteric mikes from the likes of Coles, Earthworks, and Lawson.

Like Auto-Tune, the Mic Modeler began life as a software plug-in and was later developed into a stand-alone hardware unit, the AMM-1.

Although its impact does not quite rival that of Auto-Tune, the Mic Modeler is regarded in the industry as a significant tool in the engineer's arsenal. Moreover, it may be a signpost of things to come from Antares, according to Tritto.

He says Antares is working on speaker modeling software that will be introduced in the fourth quarter as a plug-in and possibly as a hardware unit if the market supports it. The next logical link in that technological chain, according to Tritto, is voice modeling, which he calls "the ultimate application of this technology."

Besides launching its own brand-

ed products into the marketplace, Antares is actively working on a licensing program that will see a range of Antares technologies bundled with other products. So far, the first two such alliances are one with Mackie Designs, whereby the console manufacturer will offer Auto-Tune as an optional plug-in for Version 3.0 of its D8B digital mixer, and another in which Tascam will include the Mic Modeler as a standard feature in an upcoming digital console.

"We think the best play for us is with strategic partners who understand what we're doing and are interested in using our technology to enhance what they do," says Alpert. "That's a key to our technology-licensing program."

From a competitive standpoint, Antares has staked out a clear lead in the pitch-correction market, which it helped establish, and has carved a distinct niche in the modeling world, which includes such other major players as amplifier modeling pioneer Line 6.

Despite the absence of direct competitors, Antares is not taking anything for granted.

"The plus of coming out with unique products is we can get visibility for our products," says Alpert. "On the other hand, every time we bring something out, we're raising a flag and saying, 'Here's a category no one thought of before.' It's like we're saying, 'Come on in.'"

As it nurtures its core business and develops new opportunities, Antares is also grappling with the same growth issues that young pro audio companies such as Mackie have had to confront.

At only 10 employees spread out  
(Continued on next page)



**Statter Brothers At SoundShop.** The Statter Brothers worked with longtime producer Jerry Kennedy on their 39th album at the SoundShop in Nashville. Shown at the sessions, from left, are Statter Brothers Jimmy Fortune and Don Reid; engineer and SoundShop owner Mike Bradley; Kennedy, who has been the group's only producer throughout its 30-year career; and group members Harold Reid and Phil Balsley. (Photo: Betty Hofer)

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**Capricorn Rising.** New York-based mobile recording company Effanel Music acquired an AMS-Neve Capricorn console for its tracking and mixing space in the Chelsea neighborhood of Manhattan. Another Neve Capricorn resides in Effanel's L7 truck, which has been used to record hundreds of high-profile shows in the past several years, including the Grammy Awards telecasts and the VH1 Divas Live concerts. Both the Chelsea studio and the L7 feature Otari RADAR II systems and 5.1-channel capabilities. Shown in the studio, from left, are Effanel owner Randy Ezratty and chief engineer John Harris.

## AUDIO TRACK

### LOS ANGELES

**A**T SOUND CITY, Virgin Records act **Amen** tracked with producer **Ross Robinson**, engineer **Mike Fraizer**, and assistant **Mike Terry**. Producer/musician **Ry Cooder** worked in Studio B on a project by **Radio Bemba** with engineer **Jerry Boys** and assistant **Terry Sprung Monkey** worked on a Surf Dog/Hollywood project with producer **David Darling** and engineer **Jeff Peters**. **Rick Will** mixed a tribute album to **Snot** front man **Lynn Strait**, who died in December 1998 in a car accident, leaving unfinished material. Contributors to the tribute project

include **Limp Bizkit's Fred Durst**, **Korn's Jonathan Davis**, **Sevendust's Lajon Witherspoon**, **Sugar Ray's Mark McGrath**, **Incubus' Brandon Boyd**, **Slipknot's Corey Taylor**, and **System Of A Down's Serg Tankian** and **Shavo Odadjian**. Due on Immortal Records, the album was produced by **Doling, Fahnestock, and Wirt**.

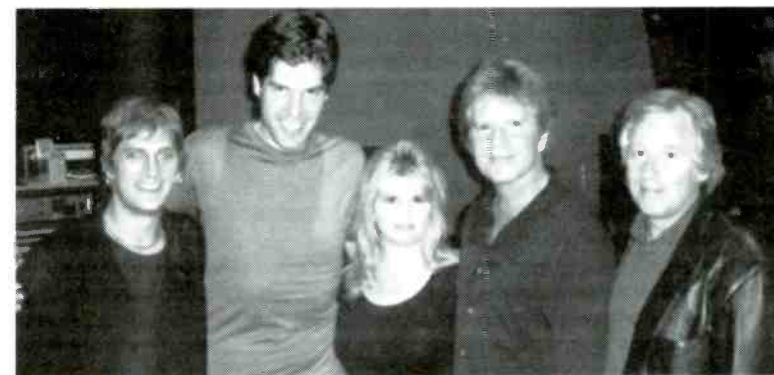
### NASHVILLE

**T**HE FOLLOWING sessions took place at Sound State over the past few weeks: **Kenny Chesney** tracked an album for RCA with producers **Norro Wilson** and **Buddy Cannon**; **Kevin Beamish** engineered and **Tony**

**Green** assisted. **Shooting Star** mixed for V&R Records with producer/engineer **Beamish** and assistant **Green**. **Ray Hood** mixed a Curb album, also produced and engineered by **Beamish** and assisted by **Green**. **Lance Nielson** tracked with **David Huff** producing, **Keith Compton** engineering, and **Green** assisting. **Liquid Gang** worked on a tracking and overdubbing session for Atlantic, with producer **Malcolm Springer**, engineers **Charlie Brocco** and **Jason Shessley**, and assistant **Mark Niemic**.

In other activity at the famous Music City venue, **Tammy Trent** mixed for EMI with producer **Mike Linney**, engineer **Paul Salveson**, and assistant **DeLong**. **Jamie O'Neal** overdubbed for a Mercury project with producer **Keith Stegall**, engineer **John Kelton**, and assistant **DeLong**. Country star **George Strait** worked on overdubs for his upcoming MCA project with producer and label chief **Tony Brown**, engineer **Justin Niebank**, and assistant **Green**. And **Tammy Cochran** worked on a mix for Sony Music with producer **Blake Chancey**, engineer **George Massenburg**, and assistant **Green**.

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.



**Thomas, Serletic Get Creedence.** Rock icon John Fogerty and his wife, Julie Fogerty, stopped by East Iris Recording Studio in Nashville to congratulate producer Matt Serletic and singer/songwriter Rob Thomas on their recent Grammy Awards for Santana's "Supernatural" album and "Smooth" single. Shown, from left, are Thomas, Serletic, Julie Fogerty, John Fogerty, and East Iris owner Gary Belz.



**Sixpence Enlists Parks' Service.** Rock band Sixpence None The Richer worked with renowned songwriter/orchestrator Van Dyke Parks on sessions for the group's upcoming Squint Records album. Shown at Ocean Way's Studio B in Hollywood, front row from left, are Sixpence vocalist Leigh Nash, guitarist/songwriter Matt Slocum, and producer Paul Fox. In the back row, from left, are Parks and group cellist Suzie Katayama. (Photo: David Goggin)

## STUDIO MONITOR

(Continued from preceding page)

among Los Gatos, Calif., and the nearby towns of Auburn and Capitola, Antares is tiny by any standard and seemingly ripe for expansion or acquisition by a larger player.

However, Hildebrand, RiChard, Tritto, Alpert, and the rest of the Antares staff are a close-knit group that is determined to keep the focus on product development and marketing.

"One of the things we set out for ourselves was to remain light on our feet," says Alpert, who previously

worked with many of his Antares colleagues at Emu Systems.

Given his manifold interest in industries beyond music, is Hildebrand restless to take on other challenges?

He responds, "Well, my daughter is a graduate student at [University of California] Davis studying [magnetic resonance imaging] applications, and she wants to start a company with me." Then he adds with a laugh, "My CEO just tipped over his coffee when he heard that."

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 17, 2000)

CATEGORY	HOT 100	R&B	CCOUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	TRY AGAIN Aaliyah/ Timbaland (Blackground/Virgin)	I WISH Carl Thomas/ M. City, C. Thomas (Bad Boy/Arista)	YES! Chad Brock/ N. Wilson, B. Cannon (Warner Bros.)	(HOT S**T) COUNTRY GRAMMAR Nelly/ J. Epperson (Fo' Reel/Universal)	KYRPTONITE 3 Doors Down/ P. Ebersold (Republic/Universal)
RECORDING STUDIO(S) Engineer(s)	MANHATTAN CENTER STUDIOS (New York) Senator Jimmy D	SOUND ON SOUND (New York) Ben Allen	EMERALD/OCEANWAY (Nashville) Billy Sherrill	UNIQUE (New York) Steve Eigner	ARDENT (Memphis, TN) Paul Ebersold Matt Martone
CONSOLE(S)/ DAW(S)	Neve VR	Neve VR/SSL 9000J	SSL 4000E/Oceanway Custom: Neve 8078	SSL 4000E	custom Neve 8038
RECORDER(S)	Studer 827	Studer A827	Sony 3348HR	Studer A800	Ampex ATR 124
MIX MEDIUM	Ampex 499	Quantegy 499	Quantegy 467	Quantegy 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	ENTERPRISE STUDIOS (Burbank, CA) Prince Charles Alexander Paul Logus	GBT (Nashville) Brian Tankersley	SOUND ON SOUND (New York) Rich Travali	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	Neve VR	SSL 9000J	SSL 9000	Neve VR72	SSL 4080 G plus
RECORDER(S)	Panasonic 3800	Pro Tools	Sony 3348	Studer 827 Pro Tools	Pro Tools Sony 3348
MASTER MEDIUM	Ampex 467	Quantegy 499	Ampex 467	Quantegy 499	GP-9
MASTERING Engineer	STERLING SOUND Chris Gehringer	POWERS HOUSE OF SOUND Herb Powers Jr. David Kutch	MASTERMIX Hank Williams	POWERS HOUSE OF SOUND Herb Powers	A&M MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	Uni	Uni

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# Gisselle Turns Balladeer On New Set

This issue's column was prepared by Ramiro Burr.

**M**ERENGUE SINGER Gisselle stretches into pop balladry on her new album, "Voy A Enamorarte," but she's familiar with the territory.

"Many people do not know that I started with pop ballads, so actually this is like a return for me," Gisselle says in Spanish. "It's a good move because the trend today is for artists to create a fusion of styles, and this permits our music to be played in areas beyond our base markets."

"Of course, this doesn't mean I will abandon merengues," she adds.



GISSELLE

"Merengue is a beautiful rhythm that has given me great satisfaction, but now I want to start injecting new rhythms into my music."

The 11-track CD was produced by the talented Colombian Kike Santander and backed by Miami mogul Emilio Estefan Jr.

The album—featuring the leadoff song "Júrame"—went to retail June 6 on the BMG-U.S. Latin label. Released in merengue and ballad format, "Júrame" debuted on Hot Latin Tracks at No. 30 and is at No. 16 this issue.

"'Enamorarte' is a complete CD that covers all the range of emotions that we all go through—love, broken hearts, happiness, disillusionment, sadness, and much more," she says. "Júrame," a mellow rhythmic tune about love's ambition, is fueled by a soulful saxophone. The song showcases Gisselle's vocal range and on-the-money phrasing.

More gorgeous horns and flowing symphonic arrangements propel the title track, one of seven that Santander wrote or co-wrote.

But while Gisselle plows new ground, she still delivers the goods with the frenzied "No Me Enamoro" and the galloping "Dimelo Ya," though the tunes are accompanied by *timbales* and other "softer" percussion substituting for traditional instruments.



"Up until my previous album, 'Atada,' I was always classified as a merengue singer, but with this CD I would like to be recognized as a Caribbean pop ballad singer," she says. "I don't hate classifications, but as an artist I would like to transcend barriers and stereotypes and be able to move easily between genres."

Gisselle grew up in New York and later moved to Puerto Rico, which exposed her to a variety of music.

"I grew up with everything from salsa to rock. My favorite artists include Barbra Streisand, and since I was little, I dreamed of being a dancer," she says.

After heating up the merengue circuit with her understated sex appeal, Gisselle, who got her start in show biz at 15 as a dancer at Menudo concerts, hopes to follow in the footsteps of her unspoken rival in the merengue market, Olga Tañón, who made a successful crossover play in the late 1990s singing ballads and tropi-pop.

**ROCK EN Ñ:** Spain's all-powerful authors' rights collection entity, the Sociedad General de Autores de España (SGAE), is jumping into the *rock en español* arena with a four-city Rock en Ñ tour to help spread awareness of the genre.

Teddy Bautista, executive president of SGAE, says Latino rock may not be as visible as other genres, "but the music is vibrant and

## CHART NOTE

This issue's Hot Latin Tracks and the airplay charts for tropical/salsa and Latin pop contrast with last issue's lists. Broadcast Data Systems (BDS) temporarily removed five Puerto Rican stations from our Latin radio panels because of questions regarding airplay integrity.

Billboard and BDS made repeated calls to the stations in question, seeking clarifications about those apparent irregularities, but to no avail. It is possible that some mainland stations may also be pulled from the panel in future weeks.

Also, Thalia's "Entre El Mar Y Una Estrella" has been removed from the chart. According to Billboard policy, adopted in April 1998, songs are suspended from Hot Latin Tracks in any week when BDS determines that at least 50 of its detections came from commercial spots. A careful review of audio at six mainland stations found this song exceeded that threshold.

alive in many cities. [It] speaks to kids everywhere. We wanted to have an event to spread the word about rock because the potential for this market has yet to be reached. This [promotional tour] is something we intend to do on an annual basis."

Bautista will schedule news conferences and host seminars with journalists and music industry reps July 10 in New York and July 15 in Mexico City. Performing each night will be EMI's Enrique Bunbury and Warner's Juan Perro, two of the most popular rock artists on the scene. In New York, the concert is scheduled at Irving Plaza. They will also perform July 11 in Chicago and July 13 in Los Angeles. Local rock bands will open the concert in all four cities.

**TEJANO NOTES:** The annual Tejano Entertainers and Music Assn. (TEMA) Awards, scheduled June 17 at the Convention Center in Dallas, has been rescheduled "because not all our contracts had been signed," said TEMA board president Sandy Garza.

"We're having to start all over again, but we have rescheduled the awards for Nov. 4 in Dallas," she

(Continued on page 82)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)
1 A PURO DOLOR (EMOA, ASCAP)
21 ACARICIAME (Warner/Chappell)
17 AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
31 COMO LE HAGO (Not Listed)
28 DE CREER EN TI (ON MY KNEES) (Seat Of The Pants, ASCAP/Ward, ASCAP/Ochsongs, BMI)
20 DESDE QUE NO ESTAS (Maracas/Pichaco)
32 DONDE ESTA LA VIDA (Warner/Chappell)
11 EL LISTON DE TU PELO (Not Listed)
22 FALSAS ILUSIONES (Garmex, BMI)
18 FRUTA FRESCA (Gara Producciones)
38 INGRATA SUERTE (Not Listed)
16 JURAME (F.I.P.P. BMI)
15 LOBO HERIDO (Manzamusic, SACM)
24 ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP)
10 MORIR DE AMOR (Seg Son, BMI)
2 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Trifani, BMI/Sony/ATV Tunes, ASCAP)
4 NO ME DEJES DE QUERER (F.I.P.P. BMI)
33 NO PUEDO OLVIDAR TU VOZ (Not Listed)
25 PERDONAME (Vander, ASCAP)
29 PIDEME (Not Listed)
40 POR LA ESPALDA (Edimal)
30 PORQUE TE QUIERO (Not Listed)
39 POR TU AMOR (Copyright Control)
35 POR UNA MUJER BONITA (Soc Edimusa, ASCAP)
12 QUE ALGUIEN ME DIGA (EMOA, SESAC)
14 QUE BONITO AMOR (Phamm/Peermusic, BMI)
19 QUEMAME LOS OJOS (Not Listed)
26 QUE SERA (Not Listed)
13 QUE VOY A HACER SIN TI (UKMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
9 QUIEREME (Estefan, ASCAP/F.I.P.P. BMI)
3 SECRETO DE AMOR (Not Listed)
6 SOLO ME IMPORTAS TU (BE WITH YOU) (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
7 VOLVER A AMAR (F.I.P.P. BMI)
27 Y SIGUES SIENDO TU (Not Listed)
23 YA ESTOY CANSADO (Ser-Ca, BMI)
8 YO SE QUE TE ACORDARAS (Maximo Aguirre)

# Hot Latin Tracks



THIS WEEK	LAST WEEK	WEEKS ON CHART	WKS ON CHART	ARTIST	TITLE
1	2	2	17	SON BY FOUR	A PURO DOLOR
				<b>No. 1</b>	
				<b>GREATEST GAINER</b>	
1	2	2	17	SON BY FOUR	A PURO DOLOR
2	10	10	10	MARC ANTHONY	MUY DENTRO DE MI
3	6	7	8	JOAN SEBASTIAN	SECRETO DE AMOR
4	3	1	8	GLORIA ESTEFAN	NO ME DEJES DE QUERER
5	9	6	18	LOS TEMERARIOS	TE HICE MAL
6	5	4	12	ENRIQUE IGLESIAS	SOLO ME IMPORTAS TU
7	4	8	17	CHRISTIAN CASTRO	VOLVER A AMAR
8	8	9	10	BANDA EL RECODO	YO SE QUE TE ACORDARAS
9	7	5	14	ALEJANDRO FERNANDEZ	QUIEREME
10	13	12	22	CONJUNTO PRIMAVERA	MORIR DE AMOR
11	12	11	32	LOS ANGELES AZULES	EL LISTON DE TU PELO
12	11	13	31	GILBERTO SANTA ROSA	QUE ALGUIEN ME DIGA
13	14	15	18	PABLO MONTERO	QUE VOY A HACER SIN TI
14	20	20	9	BANDA MAGUEY	QUE BONITO AMOR
15	19	25	4	VICENTE FERNANDEZ	LOBO HERIDO
16	16	30	3	GISSELLE	JURAME
17	15	14	14	LUIS MIGUEL	AMARTE ES UN PLACER
18	18	16	31	CARLOS VIVES	FRUTA FRESCA
19	25	32	5	RAMON AYALA Y SUS BRAVOS DEL NORTE	QUEMAME LOS OJOS
20	17	19	8	REY RUIZ	DESDE QUE NO ESTAS
21	24	23	6	LIMITE	ACARICIAME
22	22	22	10	LOS HURACANES DEL NORTE	FALSAS ILUSIONES
23	27	28	13	INTOCABLE	YA ESTOY CANSADO
24	<b>NEW</b>	1	1	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	ME CAISTE DEL CIELO
25	35	38	24	PEPE AGUILAR	PERDONAME
26	30	—	2	DIEGO TORRES	QUE SERA
27	37	—	2	ROGELIO MARTINEZ	Y SIGUES SIENDO TU
28	21	18	5	JACI VELASQUEZ	DE CREER EN TI
29	28	35	3	MILLY QUEZADA	PIDEME
30	31	26	4	ROCIO DURCAL	PORQUE TE QUIERO
31	<b>NEW</b>	1	1	PESADO	COMO LE HAGO
32	<b>NEW</b>	1	1	FRANCISCO CESPEDES	DONDE ESTA LA VIDA
33	<b>NEW</b>	1	1	EL COYOTE Y SU BANDA TIERRA SANTA	NO PUEDO OLVIDAR TU VOZ
34	<b>RE-ENTRY</b>	8	8	ARKANGEL R-15	TE SUPLIQUE MUCHAS VECES
35	<b>RE-ENTRY</b>	8	8	PEPE AGUILAR	POR UNA MUJER BONITA
36	29	37	25	LOS SEMENTALES DE NUEVO LEON	TUS REPROCHES
37	<b>NEW</b>	1	1	CONTROL	TAO TAO
38	<b>NEW</b>	1	1	MASIZZO	INGRATA SUERTE
39	<b>NEW</b>	1	1	CHARLIE ZAA	POR TU AMOR
40	<b>NEW</b>	1	1	BANDA LA COSTENA	POR LA ESPALDA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	58 STATIONS
1 SON BY FOUR	1 MARC ANTHONY	1 BANDA EL RECODO
2 A PURO DOLOR	2 SON BY FOUR	2 JOAN SEBASTIAN
3 CHRISTIAN CASTRO	3 GLORIA ESTEFAN	3 CONJUNTO PRIMAVERA
4 VOLVER A AMAR	4 REY RUIZ	4 LOS ANGELES AZULES
5 MUY DENTRO DE MI	5 GILBERTO SANTA ROSA	5 EL LISTON DE TU PELO
6 CHAYANNE	6 ENRIQUE IGLESIAS	6 BANDA MAGUEY
7 QUE ALGUIEN ME DIGA	7 MILLY QUEZADA	7 RAMON AYALA Y SUS BRAVOS
8 QUE BONITO AMOR	8 LOS TOROS BAND	8 VICENTE FERNANDEZ
9 QUEMAME LOS OJOS	9 FRANKIE NEGRON	9 LOS HURACANES DEL NORTE
10 QUE SERA	10 GISSELLE	10 LIMITE
11 QUE VOY A HACER SIN TI	11 CHRISTIAN CASTRO	11 INTOCABLE
12 COMO LE HAGO	12 TONY VEGA	12 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
13 PERDONAME	13 MARC ANTHONY	13 LOS RIELLOS DEL NORTE
14 DESDE QUE NO ESTAS	14 TONO ROSARIO	14 BANDA EL RECODO
15 QUIEREME	15 POMPOMANIA	15 ROGELIO MARTINEZ

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.

# Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY • TUESDAY, APRIL 11, 2000

## Gassner To Assume Key Role At Edel

Former BMG Entertainment International president/CEO Rudl Gassner will take a top strategic role with edel music AG, as the German-based indie continues its expansion plans under principal owner/CEO Michael Haentjes.

Gassner will join edel's supervisory board starting in September, subject to official election at the company's annual general meeting in June. He is also expected to be elected chairman of the supervisory board at that time.

The post is U.S.-based Gassner's first non-executive board position since he left BMG earlier this year (Bulletin, Jan. 17). He will also represent edel music AG to outside investors.

"Edel is poised for exceptional growth," he said in a prepared statement, noting that his discussions "have revealed a serious intent by the company to play a key role in the music business of the future."

## ARTIST DEVELOPMENTS

Motley Crue and Megadeth kick off a North American tour June 24 in Seattle.

Produced by HOB/Universal Concerts, the outing runs through Sept. 2.

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## Handleman To Bow Network Of Market-Tailored Kiosks

Mass merchant distributor Handleman Co. will initiate its digital strategy with a network of kiosks tailored to a store's market. IBM will provide the digital download technology and digital rights management. Rimage Corp. will supply the CD-manufacturing hardware. Sonic Foundry will encode the material, and video clips, interviews, and other background material will be provided by Muze Inc.

Sonic Foundry will begin encoding the Madacy Entertainment catalog, which is owned by Handleman's North Coast Entertainment. The company is negotiating with other labels for content.

Assistant VP of investor relations Greg Mize says the company expects to test the kiosks in about three months. The content holder will determine if consumers will be able to make a compilation or receive a full album. Finished product will be shipped by Handleman within 48 hours either to the store or a consumer's home. Handleman has yet to sign up any of its retail clients, which include K-mart, WalMart, Ames, Meijer, Bradlees, and Shopko.

The kiosks are part of an overall strategy, dubbed the Global Entertainment Utility, that will eventually provide digital distribution services to online and brick-and-mortar retailers. —Eileen Fitzpatrick, L.A.

## Zomba Adds Euro Affiliates

The Zomba Group is establishing wholly owned affiliates in Italy, Spain, Norway, and Denmark. Stuart Watson, managing director of Zomba International Record Group, tells Bulletin that the move marks the completion of Zomba's sales, marketing, and management infrastructure in Europe. Virgin Music—which has been Zomba's licensee in Italy, Spain, and Scandinavia since October 1996—will provide sales and distribution for the new affiliates.

Roberto Biglia, former MD of Polydor Records Italy s.r.l. Heading same post at Milan-based Zomba Records Espana SA will be MD Andres Ochaíta, who was marketing director for Columbia at Sony Music Spain. Zomba Records Norway will be run by GM Kenneth Ruiz Davila, who was manager of TV marketing at EMI Records in Norway. Zomba Records Denmark will be headed by GM Irena Harrit, who was product manager at Scandinavian Records.

Davila and Harrit will report to Magnus Bohman, MD of Zomba Records Scandinavia AB. Eohman will report to Bert Meijer, MD of Zomba Record Holdings BV and VP of Europe. Meijer, Biglia, and Ochaíta report to Watson.

The Zomba arms in Norway and Denmark are up and running. Those in Spain and Italy will open July 1.

—Gordon Masson, London

## Davis, BMG Still In 'New Venture' Talks

With his role at Anista Records apparently ending, parent BMG Entertainment continues to hold talks with label head Clive Davis about his future. "The focus [of the discussions] is on a new venture," confirms Davis' spokesman, Howard J. Rubenstein, adding that Davis is also talking with other label groups.

An announcement is expected in May, more than a month before Davis' Arista contract expires on June 30. Expected to take his place at the helm of Anista is Antonio "L.A." Reid, co-founder of Arista-distributed LaFace Records.

No updates on any corporate restructuring at Arista or any BMG-affiliated labels are expected at this week's BMG worldwide music meetings, which conclude Thursday in Los Angeles.

Earlier reports that Davis, who attended the taping of Arista's 25th anniversary television special last night, would not officially participate in the meetings have been confirmed, although sources say he has not attended the annual meeting for the last several years.

Rubenstein did not rule out Davis making an appearance.

—Melinda Newman, L.A.

- ✓ joint venture
- ✓ merger
- ✓ IPO
- ✓ takeover
- ✓ partnership
- ✓ legislation

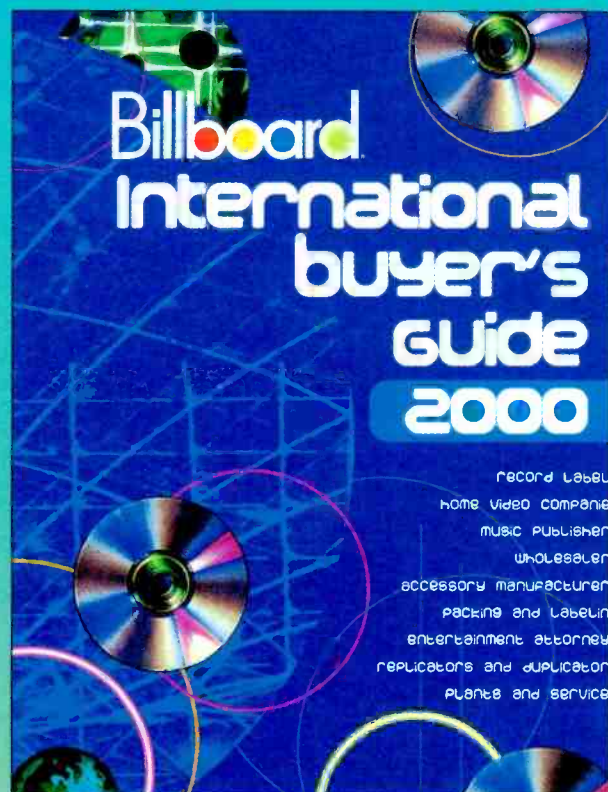
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## Artists & Music



**New Mexico Benefits.** Randy and Elizabeth Travis recently hosted the Randy Travis Benefit Concert for New Mexico Disaster Relief to help those affected by fires in northern New Mexico. The Traveses, residents of the state, enlisted the help of fellow artists, including Gary Morris, Melissa Etheridge, and Michael Martin Murphey. The concert and a silent auction together raised more than \$250,000, which was donated to the American Red Cross of New Mexico. Shown at the benefit, from left, are New Mexico Gov. Gary Johnson, Murphey, actress Ali McGraw, Etheridge, comedian Paul Rodriguez, Randy Travis, and Nelson Martinez, New Mexico musician/television personality.

### NOTAS

(Continued from page 80)

said. "We have three events planned to help promote the awards, including a nominees dance."

The TEMA Awards, including categories for best album, song, and male and female singers, honor the most popular Tejano artists as determined by a fan poll.

**SONGWRITER AUDITIONS:** José Negroni, Sony Discos creative manager of music publishing, and ASCAP Latin membership coordinator **Vanessa Rodriguez** recently stopped at San Antonio's University of the Incarnate Word to audition potential songwriters.

"We listen to the material these people have, but more important to us is the education about the process of becoming a songwriter," said Negroni during a break between auditions. "Almost everyone we talk to does not have a basic idea of how to get started or how to approach artists to submit their songs."

Rodriguez said her focus is simple. "We tell them the first step is to get their material copyrighted, and we provide them with the basic forms. And then we advise them to get signed up by some royalty collection agency as soon as possible."

Negroni said Sony and ASCAP have held auditions in other cities like Miami and San Juan, Puerto Rico, in previous years.

**MARIACHI:** The ninth annual International Mariachi Festival & Conference in San Jose, Calif., will be held July 6-8 featuring **Mariachi Cobre** and **Mariachi Reyna De Los Angeles**. The workshops offer participants a chance to hone their skills as dancers and musicians. For more info go to [mhcviva.org/mariachiFestival.html](http://mhcviva.org/mariachiFestival.html).

The Mariachi Spectacular, featuring a concert by **Mariachi Sol De Mexico**, **Mariachi Los Arrieros**, **Mariachi Reyna De Los Angeles**, and **Pablo Montero**, as well as workshops and panels, will be held July 12-16 at the University of New Mexico. For ticket information call 800-905-3315.

**CONDOLENCES:** Condolences go out to the friends and family of Puerto Rico-based promoter and

label exec **Rafael Pina**, who died late last month of a cerebral hemorrhage at age 44.

Pina, a native of the Dominican Republic, was for more than a decade the top purveyor of Dominican talent in Puerto Rico and managed island-based artists such as RMM's **Manny Manuel**. In addition, Pina, along with his son **Rafael Jr.**, operated a fledgling record

label, Pina Music, that signed high-caliber acts such as rapper **Don Chezina** and **Grupo Wao**.

*Ramiro Burr is a San Antonio Express-News music reporter who can be contacted at 800-555-1551, ext. 3429, or at [rburr@express-news.net](mailto:rburr@express-news.net). Assistance in preparing this column was provided by Karl Ross in Miami.*

### U.K. PUBLISHERS GET WEB-SAVVY

(Continued from page 76)

could be a huge help for printed music," he says. "Nowadays, it's physically impossible to buy printed music unless you live in a major city. E-mailing music to film companies is useful, and this can be expanded into other business-to-business functions."

While not underestimating the problems and difficulties, Heath is hopeful that the music industry generally is proceeding in the right way to ensure both the protection and promotion of its wares.

"The sea change in rights administration caused by new technology [is] always going to be traumatic," Heath points out. "The International Confederation of Music Publishers and British Music Rights are doing excellent work in their lobbying."

"I hope the European Copyright Directive comes along in a form that we can enthuse about," he says. "At the moment, people are trying to find major solutions for minor problems. Some short-term fixes could be agreed upon, but there is always a fear of creating precedents. Existing structures will continue for some years yet, and we've still got a little time to get things right."

Eddie Levy founded Chelsea Music 16 years ago after working at ATV Music with Geoffrey Heath (Andy Heath's brother) and then launching Heath Levy Music in partnership with him. With 12,500 copyrights, he is a role model for small independent publishers and has no record company affiliation in what he describes as a niche operation. He endorses the need

for a rate for Internet usage.

"It must be set and controlled, and if that is achieved, it could be a huge benefit to the music publishing industry," Levy says. "The Internet is obviously an area that everyone must be involved in and utilized in parallel with the traditional business as an additional sales area."

Unlike Heath, Levy cannot envision much demand for downloading printed folios, but he sees the Internet as an ideal launching pad for unsigned bands. He doesn't believe that it is going to destroy publishing and compares it to the advent of sampling some years ago.

"Many people thought sampling would ruin the business," Levy says, "but it's proved to be a source of earning money from your copyrights, providing the sampling is legitimately cleared and permission and a royalty arrangement sought and granted. Sampling has generally proved to be a profitable activity for publishers now that it is virtually impossible to obtain covers any more on your songs."

"I think the public will still love going to record stores and browsing, despite cyberspace," adds Levy. "I know there are problems with copyright protection and securing proper payment for usage, but ensuring this is [up to] governments and rights organizations."

"Regarding youngsters burning their own CDs without rights clearance or payment, why don't we advocate a levy on blank CDs like we did for blank tape?" he asks.

# ITALY 2000

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

BY TERRY BERNE

MILAN—Italy's music industry, along with the country as a whole, is at a turning point.

Although the country is no longer in a state of perpetual crisis, it is suffering more than its share of problems adjusting to the so-called new economy, driven by the volatile world of new technology and its attendant market shock waves.

While this spring saw one of the nastiest campaigns in Italian history, with the center-right emerging victorious from regional elections, the country is both politically and financially stable. Inflation is less

**The new economy and old divisions create static, but the country's music industry manages to maintain both its optimism and its profits.**

than 2%. But the economy remains deeply riven by the long-standing differences between the prosperous north and the stagnant south.

Unemployment is 12% overall but reaches 25% in some areas of the south. Retail remains drastically underdeveloped, especially south of Rome. The household penetration of CD hardware, at just 47%, lags behind much of Europe, while CD-R copying has become a major threat to music sales. Piracy continues to plague the country, and, despite renewed promises by the government to draft more effective legislation, no solution appears near.

Music sales in 1999 were as flat as in the rest of Europe. Per capita annual spending on music is less than the price of a single CD. So it's not surprising that, according to the latest IFPI figures, Italy has slipped from the list of the world's top 10 music markets. What is surprising is just how well the Italian industry manages to face these challenges while maintaining both its optimism and its profits.

## Italy Looks Up!



FRAGMENT OF A COLOSSAL 30-FOOT STATUE OF CONSTANTINE THE GREAT, CIRCA 313 AD, ROME

© ROBERT FRERCK / ODYSSEY / CHICAGO

### A DIFFERENT PERSPECTIVE

Piero La Falce, president of Universal Italy, offers an iconoclastic view. "I'm more positive than negative," he says. "The market is not flat; music consumption is actually growing, it's just growing in a different manner. One way or another, people acquire music. France and the U.K. have much larger music markets than Italy with similar populations. So Italy represents large potential growth, more so than countries whose markets are more or less saturated."

According to the Federation Of Italian Music Industries (FIMI), Italy's IFPI affiliate, while the volume of 1999 album shipments remained nearly identical to the previous year (48.7 million units), the value of shipments increased by 3%. The CD single, introduced in Italy just three years ago, has emerged as a successful new format, with more than 5 million shipped, an increase of 43% in one year. Sales of cassettes, still an important format in Italy, declined by 8.5%, leaving the total Italian music market worth some 747.5 billion lire (\$367 million), or 2% more than in 1998. This gain, however, was virtually offset by an identical level of inflation.

### GLOBAL GOOD FOR LOCAL REPERTOIRE

The international success of artists such as Andrea Bocelli, Eros Ramazzotti, Zucchero, Jovanotti and Laura Pausini, as well as a strong roster of global dance acts (see related story), has kept Italy in the global spotlight. The Italian industry competes in a cosmopolitan music world far more receptive than before to artists outside traditionally dominant Anglo-American pop-rock. Industry executives unanimously hail the global market's increased openness to previously overlooked domestic repertoire.

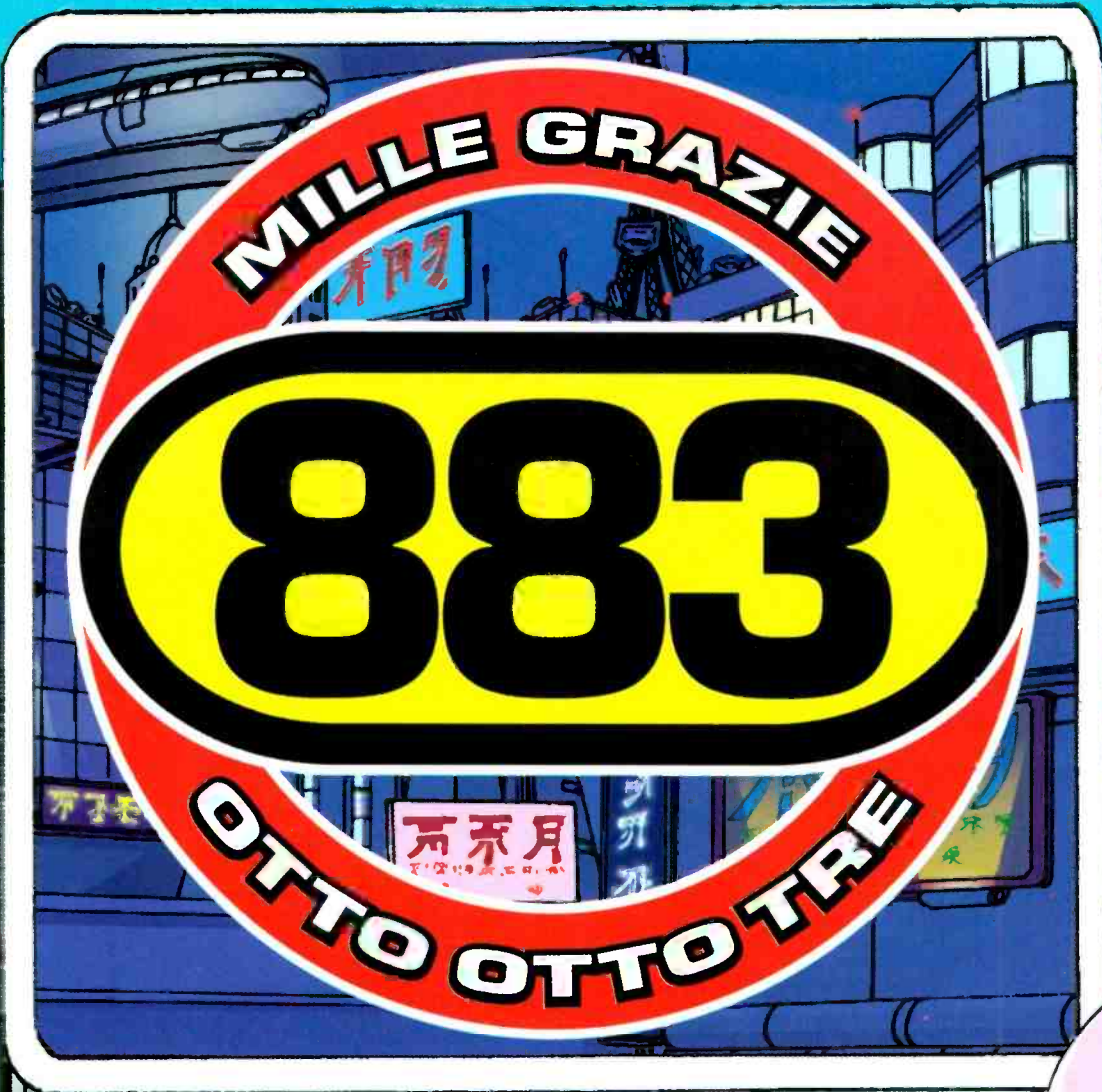
Dance music—in its pop incarnation—is Italy's most reliable musical export, leveraged especially by such quick-witted indie labels as Time, Bliss and Level One. On the pop side, few countries outside the U.S. and U.K. can match Italy's international pop conquests.

"Borders are becoming more porous for local acts, especially in Europe," says Roberto Biglia, the recently appointed MD of Zomba Italy, a newly opened European arm of the company. "Ten years ago, there was very little crossover among countries; now it happens all the time."

Indeed, the fast approaching implementation in Italy of the

Continued on page 85

# HERE THEY COME!



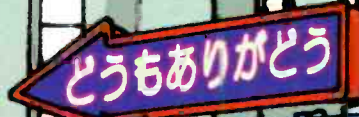
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## Key Italian Record Companies

### BMG

**CEO:** Franco Reali

**Quote:** "One of the most dramatic changes I've seen in the Italian market has been the development of the single. The fact that we are all making the same effort in promoting singles sales is a benefit for the entire market."

**Key Artists:** Eros Ramazzotti, Lucio Dalla, Luca Carboni, Giorgia, Gigi Dalessio, 99 Posse, Frankie Hi Nrg

### edel

**Managing Director:** Paolo Franchini

**Quote:** "Our first goal in Italy was to establish the label in the market by focusing on international repertoire. Now

we're prepared to develop a domestic roster and have formed a joint venture with [former Polygram Italy president] Stefano Senardi's Nun Entertainment to do so."

**Key Artists:** in process of developing domestic roster



Paolo Franchini

### EMI Music

**President:** Riccardo Clary

**Quote:** "We've broken so many unusual artists from all over the world in Italy, that it makes me think about the potential of any artist in any market."

**Key Artists:** Guccini, Roberto Vecchioni, Angelo Branduardi, Litfiba, Vasco Rossi, Prozac +



Riccardo Clary

### Sony Music

**President:** Franco Cabrini

**Quote:** "The recent success of Italian and Latin repertoire shows that the world is open to domestic artists."

**Key Artists:** Adriano Celentano, Claudio Baglioni, Renato Zero, Mina, Franco Battiato Bluvertigo, Riccardo Cocciante



Franco Cabrini

### Sugar Music

**President:** Filippo Sugar

**Quote:** "The situation of mainstream indies in Italy is difficult. If we didn't have an international scenario to work from, it would be very tough. Sometimes, the best way to exploit the unique ingredients of an indie is to work



Filippo Sugar

with a major."

**Key Artists:** Andrea Bccelli, Avion Travel, Elisa, Filippa Giordano

### Universal Music

**President:** Piero La Falce

**Quote:** "Overall, what we need is quality—quality artists and quality managers, and sometimes it's easier to find quality artists than managers. Music consumption is growing, that's why we aim to increase investment in all areas."

**Key Artists:** Jovanotti, Zucchero, Biagio Antonacci, Alex Britti, Carmen Consoli, Negrita, Gianluca Grignani



Piero La Falce

### V2

**MD:** Alessandro Massara

**Quote:** "When the world thinks of Italy, they think of dance music; dance has the most international potential, and pop-dance with real performers, not just producers or DJs, is an area we're moving into."

**Key Artists:** Super B, Leena, Erredieffe, ATPC

### Virgin Italy

**MD:** Marco Alboni

**Quote:** "When we have passion, commitment and focus, we can break domestic or international artists. It's very important for labels to be credible and reliable."

**Key Artists:** Max Gazzè, Alessandro Graziano, Emiliana Torrini, Roberto Angelini

### Warner Music Southern Europe

**President:** Gerolamo Caccia

**Quote:** "Niche markets are an unexploited area. A combination of investment, attitude, better distribution and improved marketing and promotion structures is generating a more professional presence in all segments of the market."

**Key Artists:** Laura Pausini, Nek, Umberto Tozzi, Ligabue, Pino Daniele, Irene Grandi



Gerolamo Caccia

### Zomba (Jive)

**MD:** Roberto Biglia

**Quote:** "My dream is not to steal market share from other labels, but to add to the total market share of Italian music."

**Key Artists:** just entered market, planning to develop domestic roster over next three years. ■

## LOOKING UP

Continued from page 83

Euro, or single currency, slated for January 2002, should further break down barriers to cross-border marketing, though some unwanted side effects will result. For example, the harmonization of sound-carrier prices among European Union countries will likely result in higher CD prices for consumers in Italy and other territories. Greater competition may also result. Still, most industry insiders expect sundry benefits.

As Paolo Franchini, edel's VP for Southern Europe, points out, Europe currently is a mosaic of differing and often incompatible infrastructures for marketing, promotion, manufacturing and distribution. Economic unity should help unite those structures so that Europe becomes a truly single market.

"Artist development costs the same for a small territory as for a large one, so a united Europe that expands every market should be positive for the industry," Franchini says.

However, as EMI Music Italy president Riccardo Clary cautions, music should continue to reflect its culture. "Globalization should not mean looking more English or American or losing what makes Italian music unique," says Clary. "Economically, Italy will no longer exist. Culturally it will, though, and we have to defend our cultural strengths and aggressively promote them internationally."

### SOPRANO GIORDANO FOLLOWS TENOR BOCELLI

Virtually all labels are looking beyond the Alps for potential sales

**The CD single, introduced in Italy just three years ago, has emerged as a successful new format, with more than 5 million shipped, an increase of 43% in one year.**

earlier in the development process than in the past, sometimes even before an artist has broken in Italy. Such is the case of crossover soprano Felippa Giordano, signed to Sugar Records, the label which, in conjunction with Universal, brought Andrea Bocelli to the world, with sales-shattering consequences.

Giordano, unknown in Italy, has already scored success in Japan, Canada and the U.K. The company, working with Warner this time, expects Italy to follow, along with other countries, in a carefully designed and implemented campaign.

The U.S. is increasingly on Italian agendas. Bocelli proved the U.S. market was prepared for Italian romance, and plans for Laura Pausini to sweep American

audiences off their feet are being laid by Warner (through Atlantic Records) for next year, with a combination of Italian and English repertoire.

Local repertoire continues to represent about half of all music sales in Italy, one of the strongest domestic markets in the world. Fourteen of the top 20 albums of 1999 were by local artists, including the No. 1 seller by veteran singer Adriano Celentano. His release, "Io Non So Parlar d'Amore" (Clan/Sony), has sold 1.3 million copies to date (plus an estimated 700,000 illegal copies), making it one of the most successful albums in Italian history.

Celentano's comeback underscores the recent popularity of vet-

implementing Internet strategies, independently or in conjunction with their parent companies, roll-out depends on the infrastructure that each territory offers, as well as the alliances each company forms—with portals, digital content managers, financial institutions, etc. Edel's Franchini points out that the development of music has always been intimately linked with new technologies, though he worries about labels not being properly compensated for the content they provide to independent Web sites.

V2 Italy has formed an alliance with Italian Internet music portal Vitaminic to market acts like pop-rockers Super B, offering more interactive elements to the fans—



Romantic Bocelli and alternative Prozac+

eran artists in Italy and other Mediterranean territories such as Spain and Portugal, where older pop-rock icons like Joaquin Sabina and Paolo Bonolis have recently triumphed. This is seen as more than just a trend.

Warner Music Southern Europe president Gerolamo Caccia thinks there is a shift in the demographics of album buyers toward a more adult audience, while young people are buying singles and moving toward other forms of music consumption, such as CD-R and MP3 tracks.

"We need to understand these

and added exposure to the band. Says V2 GM Alessandro Massara, "It's tougher than ever to break not only domestic acts, but international acts as well. You have to use all the tools available. Radio is still the most important, but it's not sufficient."

Sugar president Filippo Sugar envisions the coexistence of two markets, a virtual one in which the Internet and digital downloads play a major role, and the traditional market of physical products sold at retail shops. He is about to launch an independent Web-oriented company and sees the

Internet leading to a virtual environment in which companies work together far more than in the real world.

Universal's La Falce suspects that affluent adult consumers are less actively informed than their younger counterparts about what's available in the marketplace. "Adult consumers need closer links with the product," he says. "Reaching them is just a matter of imagination and creativity. Here is where new technologies will play an important part."

La Falce points to several debilitating factors specific to Italy which prevent the natural evolution of the market: low CD-player penetration, the underdeveloped retail sector and consequently inadequate distribution, wide-

Continued on page 88

## Key Italian Dance Labels

### Dance Factory/EMI Italy

**GM:** Nico Spinosa

**Key Artists:** X-treme, Eyes Cream, Sarina Paris 4Majo, and Sigma Tibet (whom Spinosa calls "the Chemical Brothers of Italy")

**Focus:** To get into larger dance markets, such as Germany, France and the U.K.

### Time Records

**President:** Giacomo Maiolini

**Key Artists:** Black Legend, The Tamperer Featuring Maya, Love Connection, Quik Featuring Charlotte

**Focus:** Includes the imprint Rise Records. Time is a partner in Self Distribution

### Do It Yourself Records

**GM/Director of A&R:** Max Moroldo

**Key Artists:** Gala, Regina, the Soundlovers, Miranda

**Focus:** Imprints include DIY (commercial dance), Nitelite (house/underground club), Haker (hip-hop/R&B), No-Disc (trip-hop) and The Club (house/garage). Recently signed international acts Adamski and DJ Dado

### Media Records

**Partners:** Gianfranco Bortolotti and Diego Leone

**Key Artists:** Mario Piu, Mauro Picotto, Gigi D'Agostino, Prezioso

**Focus:** Includes the techno imprint BXR. Very active in promoting music via its Web site ([www.mediarec.it](http://www.mediarec.it)), which has adapted the MP3 format for its Net Juke Box software, used to stream its catalog online

### New Music International

**President:** Pippo Landro

**Key Artists:** Neja, Lady Violet, Kimara Lawson

**Focus:** To reach European market with a wide repertoire. Also, known for Italy-specific acts like Paula Belli and Kay Bianco

### Energy Productions

**Founders:** Dario Raimondi Cominesi and Alvaro Ugolini

**Key Artists:** Gambafreaks, Dhany, Ann Lee, Mumm, Whigfield

**Focus:** Imprints include d:vision (house), x-energy (pop-dance), cool d:vision (hip-hop/funk)

—M.P.

# For Italo Dance-Pop, "Business Isn't Great, It's Huge"

BY MICHAEL PAOLETTA

**MILAN**—Since the dawn of disco, Italy has proven itself to be a major player when it comes to the creation and production of sounds and rhythms that make people move on dance floors.

Recent years have brought the success of such dance-driven Italian acts as Black Box, The Tamperer featuring Maya, Alexia, Whigfield, Corona, Robert Miles, Regina, Joe T. Vannelli, Gala and DJ Dado. Each of these acts has achieved various levels of success in markets outside of Italy, including France, Spain, Germany, the U.K. and the U.S.

Of course, as with any musical trend, the popularity of Italian dance music has not been without its dry spells. But 1999 was a banner year for the music, with acts like Prezioso, Mario Piu, Kim Lucas, Ann Lee, Neja, Gigi D'Agostino, Monica Anderson and especially Eiffel 65, dominating national and international charts.

Eiffel 65's debut single, the effervescent "Blue (Da Ba Dee)," stiffed upon its original release two years ago. But it was wholly embraced when re-released last year, topping charts in France, Germany, Austria, Belgium, the Netherlands, Australia and Canada, among other territories.

In the U.S., Republic/Universal licensed Eiffel 65 from Turin-based Bliss Corporation Records. "Blue (Da Ba Dee)" peaked at No. 6 on the Billboard Hot 100 the week of Jan. 29, and Eiffel 65's debut album, "Europop," peaked at No. 4 on the Billboard 200 earlier this year. According to SoundScan, the album and single have sold just over 2 million and 50,000 units, respectively.

"Eiffel 65 has definitely re-energized the Italian dance-music scene," says Emilio Lanotte, president of three-year-old Level One Distribution. One of Italy's leading dance-music distributors, along with Self and Global Net, Level One accounted for 54% of the singles market share last year, according to *Musica e Dischi*, the Italian music trade publication.

"Business isn't great, it's huge," says Giacomo Maiolini, president of Brescia-based Time Records. "Our business has doubled over the last year, and this includes our many licensing deals."

Max Moroldo, GM and director of A&R at Do It Yourself (DIY)

Records, concurs. "Business was good last year, but so far this year it's even better," he says.

### THE NEW POP OF 2000

"Italy is at the center of a dance-music revolution," adds Alessandro Massara, GM of V2 Italy. "Dance music has always been important in Italy. But now, with acts like Eiffel 65 and Prezioso, dance music is the new pop of 2000." Great news, indeed, but Italian industry executives do acknowledge the importance of forging alliances with labels outside of Italy. "There's no way we

report that other European markets are looking more and more to Italy for dance music.

For those interviewed for this article, the primary markets in Europe are France, Germany and the U.K., all of which, says Landro, have a strong culture that supports and purchases dance music. Secondary markets include Spain and Scandinavia. "If I can get a No. 1 record in these primary markets, then other European territories will also become interested in the track," says Landro.

Labels like Scorpio Music and Happy (France), edel and Kontor

### GETTING THE U.S. INTERESTED

"Majors are often blind to the success of dance music," says V2's Massara. "Majors don't have people who truly understand the music. They don't understand 12-inch singles or the club scene. They don't understand this shit."

Whether independent or major, the majority of Italian dance-music labels confirm that a major missing link is interest from the U.S. "The U.S. market can be difficult for Italian dance music," says Dario Raimondi Cominesi, co-founder of Energy Productions. "Perhaps it's because America isn't prepared for our very Euro sound."

Maiolini at Time adds, "The U.S. is a very difficult market for us. Not only are there many styles of dance music trying to get a hit there, but there is no radio support for dance music."

Also, says Spinosa, "the U.S. is such a huge market, and dance music is the smallest part of the business."

But the tide appears to be turning, given the crossover success of Eiffel 65 earlier this year. In fact, Cominesi at Energy Productions and Landro at New Music International report that their respective artists, Ann Lee and Neja, have been receiving much attention from U.S. labels in recent months. Last year, New York-based Tommy Boy Records licensed Gigi D'Agostino's "Your Love" from Brescia-based BXR, a division of Media Records; earlier this year, it licensed Mario Piu's "Communication (Somebody Answer The Phone)" from the same label. And D'Agostino's debut album, "L'Amour Toujours," has been licensed to Arista Records, which has plans to release it in August. (Many will recall that it was Arista that also licensed Robert Miles from DJ/producer Joe T. Vannelli's label, Dream Beat Records, in the late '90s. The set spawned the international hit "Children.")

"Italian dance music has the potential to do well internationally," says Spinosa. "If you really look at the whole picture, many labels are chasing after the Italian stuff. Ever since Black Box, Italian dance music has been strong. Quite honestly, no one can deliver good melodies like Italy." ■



New Pop for now people: Eiffel 65

could survive without international business," confirms Pippo Landro, president of New Music International. "Independents like myself can't survive on Italy alone; the market is too small."

According to Landro, a No. 1 dance hit in Italy can sell in excess of 20,000 12-inch vinyl and 60,000 CD singles, whereas in France, Germany and the U.K., the same single could sell 700,000 copies, 800,000 copies and 1 million copies, respectively.

In Italy, Eiffel 65's "Blue (Da Ba Dee)" sold nearly 30,000 units, says Lanotte. "But when you add in all the compilations 'Blue' was licensed to, that number grows to over 3 million," he says.

### SPREADING HITS

Although compilations are the major selling tool for dance music in Italy, Italian labels specializing in dance music are happy to

(Germany), London and Manifesto (U.K.), Blanco Y Negro and Tempo Music (Spain) and NEWS (Benelux) are integral to the survival of Italian dance-music labels.

Licensing product at a major label can be a bit more difficult, though, notes Nico Spinosa, general manager of Dance Factory Records, a division of EMI Music Italy. "We like to keep our music within the EMI network," he says. "And sometimes it's very difficult to get dance music taken seriously by the various EMI labels. But all majors have this problem when they explore dance music on a worldwide basis."

"When it comes to dance music," continues Spinosa, "I have to do everything on my own, because all the energy at major labels is put into major acts and albums. With dance music, there are usually no artist albums, only compilations."

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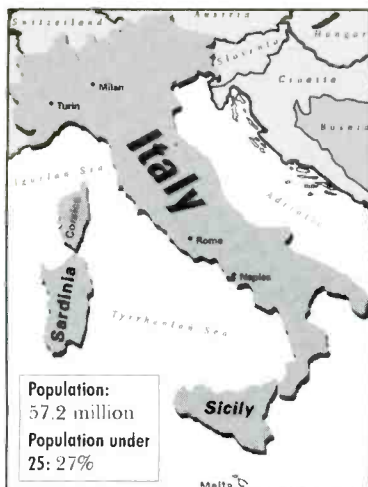


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# ITALY



## LOOKING UP

Continued from page 85

spread piracy, and the north-south economic divide.

## NOT SO BEAUTIFUL SOUTH

The situation in the south is dramatic. With 60% of the population, the region represents only 20% of the music market, according to informal industry estimates. Piracy is rife in the south, and there are few legitimate points of sale. Most labels have no sales force there. High unemployment and relative underdevelopment—as well as territorial claims of organized crime that have recently been connected to piracy there—all contribute to prolonging a divided economy.

## EUROPE'S HIGHEST PIRACY RATES

But piracy doesn't exist only in the south. Italy has the highest level of piracy in Europe, with 25% of total market value, worth \$150 million, considered a conservative estimate.

According to the Italian Federation Against Music Piracy, low penalties and ineffective enforcement are to blame, though recent pledges by the government to ratify tougher anti-piracy laws may begin to turn the tide. Warner's Caccia is convinced that piracy is as much a cultural problem as it is a legal one. "We have to combine the legal aspects with educational campaigns or all our efforts will be in vain," he says.

Franco Reali, CEO of BMG Ricordi, asserts, "The biggest problem in Italy is the total failure of the government toward the market. There are two main issues that the government has never addressed in the proper way: One is piracy, which we can fight as a company, but without support of the government it's very difficult. The second is the VAT [value added tax], which is 20% on CDs as compared to 4% for books. This makes CDs very expensive. In both cases, we are talking about something which is entertainment and culture. I don't see any difference between a CD by Ramazzotti or Beethoven or a book by Tom

## RETAIL FRAGMENTATION

To complicate things even more, each city has its own retailers, with no major chain covering the entire country. As Universal's La Falce notes, "In France or the U.K. we can deal with four buyers; here we have 700 small shops."

That is slowly changing. Small retail chains like Ricordi and German-owned MediaWorld, both with some two dozen shops in Italy, and Sugar-owned Messagerie Musicali with one store each in Rome and Milan, now compete with four Virgin megastores. Almost all those shops are located in the north, but the French home-entertainment and music retailer

60,000–80,000 and up, which contributes to real growth of the market, and on which record companies survive when they don't have a million-seller. Top sellers reach everyone; it's the middle range that distinguishes different styles and genres and really defines the market."

## OTHER AVENUES OF EXPOSURE

There's a consensus that both radio and television are essential and also that both media in Italy suffer from inflexibility or lack of imagination. TMC2 is generally acknowledged to be more open and targeted to a broader audience than main competitor MTV, while Radio DeeJay is almost universally cited as more intrepid at helping break new acts than the other major public or private networks.

Virgin MD Marco Albani feels that diversification among major media companies means that music no longer represents their main revenue source, so the attention and interest paid to music has decreased. "The way we challenge that is to be really pro-active," he says. "It took two years for Manu Chao's 'Clandestino' to break with no TV or radio airplay. We had to invent new ways to promote the album and generate word-of-mouth." The album went on to sell 300,000 copies, a feat repeated by Spanish acts Hevia and Jarabe de Palo.

Continued on page 90

## SALES WATCH

Currency: Lira  
Exchange rate: \$1.00=2030 lire  
Per capita GDP: \$20,442  
Sales tax on sound recordings: 20%  
Piracy level: 10-25% of total units  
CD-hardware household penetration: 47%  
Internet connections per capita: 39%  
Platinum album award: 100,000 units  
Gold album award: 50,000 units

## REPERTOIRE BREAKDOWN

Domestic: 50%  
International: 43%  
Classical: 7%

## TRADE CONTACTS

IFPI national group: FIMI  
Mechanical-rights society: SIAE  
Performing-rights society: SIAE  
Music-publishers associations: EMA, UNEMI, ANEM



From left: V2's Massara, newcomers Errefieffe and superstar Zucchero

Clancy or Shakespeare."

Still, geographic considerations make any long-term solution to Italy's distribution problem an uphill battle.

As Sony Music Italy president Franco Cabrini explains, "Italy is a country with many big and medium-sized cities. Milan, Turin, Rome, Venice, Naples, Genoa... And no single city dominates the country's business and artistic life like Paris or London do. In Italy, the market is far more fragmented."

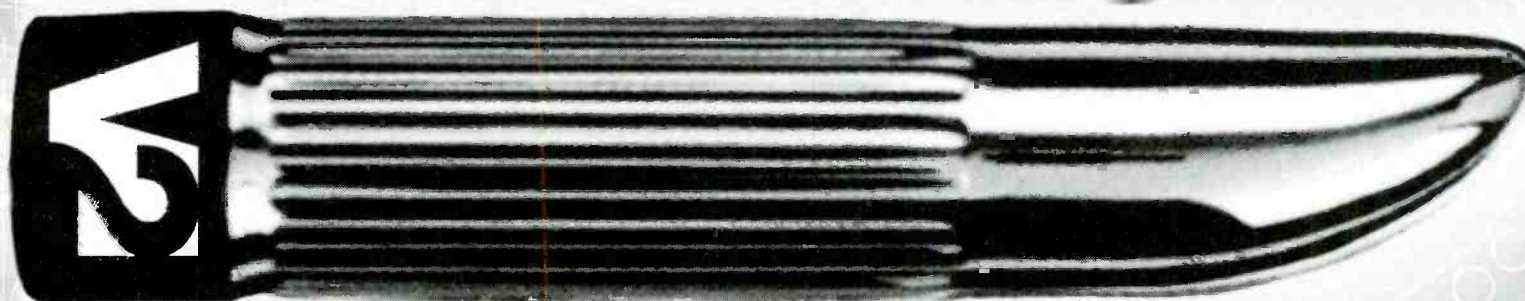
FNAC has announced plans to open its first store in Milan this autumn, followed by five more in the next three years, including one in Naples. The arrival of FNAC in Italy has raised hopes in the industry for a more competitive, better organized retail environment.

With the full potential of retail blunted, other promotional means become even more crucial. Filippo Sugar argues that "We need promotional channels that help us achieve the middle market, from

revenue source, so the attention and interest paid to music has decreased. "The way we challenge that is to be really pro-active," he says. "It took two years for Manu Chao's 'Clandestino' to break with no TV or radio airplay. We had to invent new ways to promote the album and generate word-of-mouth." The album went on to sell 300,000 copies, a feat repeated by Spanish acts Hevia and Jarabe de Palo.

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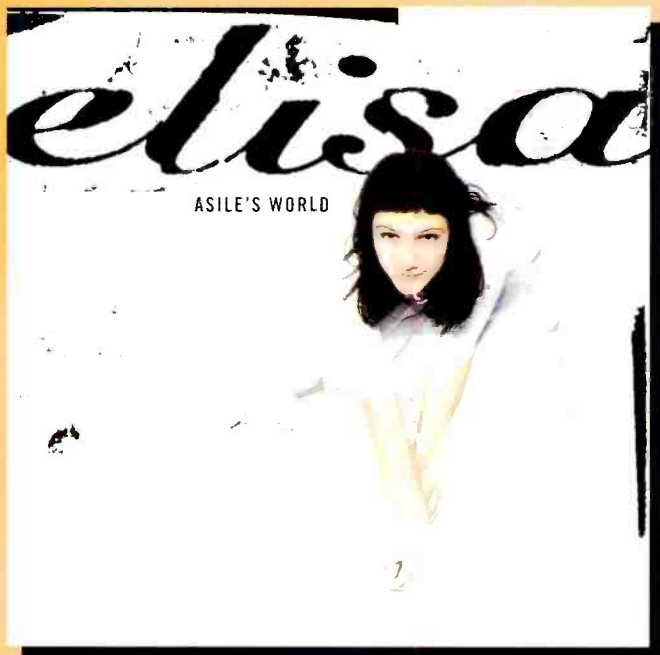
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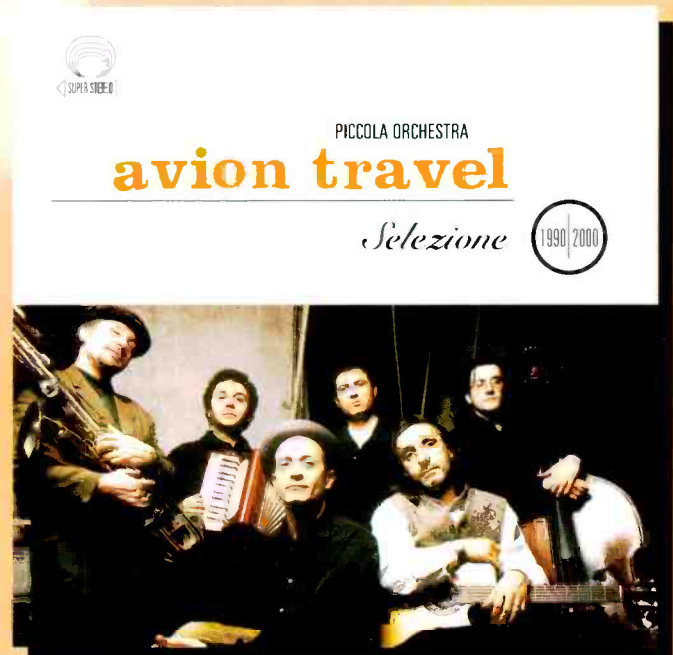
over 35.000.000 records sold  
in only 5 years



already successful with her  
debut album, gold and  
platinum status achieved  
(in several countries)



after an enormous success with  
her first album Pipes and  
Flowers, Elisa  
embraces the future with her  
new album Asile's World



the winner of the Sanremo  
Festival 2000

## LOOKING UP

Continued from page 88

The San Remo Song Festival can still boast of being the country's premier musical event 50 years on, providing massive exposure for its international and domestic performers. Its impact on actual sales diminishes cyclically, but there is no denying that chart activity always increases after the five-day event, seen by more than 15 million viewers annually. Six artists—including

Sting—landed in the top 20 following their concerts this year, and Alex Britti's debut album went platinum following last year's festival.

## POP ALTERNATIVES

Despite the dominance of traditional pop represented by San Remo, alternative pop/rock in Italy is also growing in importance. Virtually all the majors have imprints dedicated to new and alternative music, and a handful of acts have begun the climb to star-

dom and major sales. These include La Crus (Warner), Subsonic and Verbena, (both Universal), Prozac + (EMI) and Lythium (Sony). V2 hopes that a suave hip-hop R&B group, the all-female Errefieffe, will confirm Italy's move toward a wider musical palette.

Just as Italy is at the forefront of cutting-edge fashion and design, music-industry executives—and artists as well—are betting that the next decade will find the country at the vanguard of pop music in the 21st Century. ■

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## News In Review

Following is a recap of key music business headlines from Italy as reported by correspondent Mark Dezzani and published in *Billboard* during the previous 12 months.

### MAY 2000

Italy's annual music awards, Premio Della Musica Italiana (PIMI), will soon face competition from an "official" event being planned by the Italian Federation Of Music Industries (FIMI). Set for launch in November this year, the Italian Grammys, as they are being provisionally labeled, are still in the planning stage. Although a representative for FIMI confirms plans are under way, no official statement is expected in the immediate future. A music-industry-sanctioned awards event in Italy has been in the pipeline for several years. The PIMI awards were established five years ago by the Espresso media group. Listeners to its three radio networks—top 40-formatted Radio DeeJay, AC Radio Capital and news/talk Italia Radio—together with readers of daily newspaper *La Repubblica* and its weekly music supplement, *Musica!*, and online visitors to Espresso's Kataweb site ([www.kataweb.it](http://www.kataweb.it)) vote for their artists and records of the year.

### APRIL

The future of Italy's proposed new anti-piracy law has been thrown into doubt by a government crisis. Italian Prime Minister Massimo D'Alema resigned April 19 following severe losses for his center-left coalition in regional elections held April 16. "If the bill fails to be ratified soon, Italy risks moving from the watch list to the priority list by the U.S. Board Of Trade & Industry, [and that] could involve sanctions against Italy," says Enzo Mazzo, director general of FIMI.

### MARCH

Universal Music Italy has brought its structure into line with other Universal Music Group companies internationally by trimming its pop divisions from three to two. The Italian company is merging its Polydor imprint into the Universal label division, headed by director Graziano Ustino, effective immediately. Universal Music Italy president Piero La Falce says, "I fought to maintain three separate pop divisions. However, two pop divisions are the norm elsewhere within the Universal Music Group." As a result of the move, Polydor label MD Roberto Biglia is leaving the group.

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 all 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 mil-

lion 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 its 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]."

### FEBRUARY

The former president of PolyGram Italy, Stefano Senardi, has unveiled details of his new venture—a year after leaving the major upon its merger with Universal. Senardi recently announced the formation of a new Italian joint venture with German-based label group edel music, called Nun (pronounced "noon") Entertainment. "In addition to being a traditional record label and publishing company," says Senardi, "we will be active in the exploitation of new technology. We aim to become an innovative company which explores all forms of creativity and entertainment, including literature, video and new media." Nun—named after a letter in the Arabic alphabet—will seek new artists and also sign established acts. "We aspire to become an open house for creative talent," says Senardi. "Consolidation has seen creativity become increasingly stifled inside the major labels."



### JANUARY

Italian retailers are disappointed with holiday traffic. Alfredo Conti, managing director of Messagerie Musicale, with one super-store in Milan and one store in Rome, says, "We had hoped for better sales, but they reached levels that could be expected, given the flat annual market indicators. We registered a tiny growth." He suggests that reasons for the flat season for music include "a general crisis in the quality of product. The music market is very turbulent at the moment, and piracy, especially home piracy and CD-R mastering, is having a negative influence on sales." The only real surprise of the season, he adds, was the Andrea Bocelli release "Sacred Arias" on Sugar/Universal, which sold "a lot more than we expected."

Continued on page 92

**PUBLIC WARNING**



**EXPLICIT ARTIST DEVELOPEMENT**



**MIELE**  
Pista Connection  
Sensational new album  
out in September  
The real cream of DJ culture  
in Italy



**OMINOSTANCO**  
Ominostanco  
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luonge & 70's soundtrack  
revitalised by electro beats



**TIROMANCINO**  
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**NICCOLÒ FABI**  
Sereno Ad Ovest  
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**MAX GAZZÈ**  
Max Gazzè  
Voted by critics as  
"the most creative  
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music scene in Italy"



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Canone Inverso  
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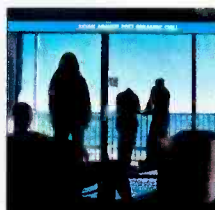
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## NEWS IN REVIEW

Continued from page 90

(Messagerie Musicale is a part of the Sugar Music Group.) He adds, "It was our third-best seller over the Christmas season. Adriano Celentano's album, 'Io Non So Parlar D'Amore' [Clan/S4-Sony], was the best seller." Although hoping for the market to pick up, Conti says that, at the moment, "the signs remain flat."

## DECEMBER 1999

Sony Music Italy's new S4 label will gain additional repertoire starting Jan. 1, when it begins local releases of acts from Sony's continental European affiliates. Helped by three records from the S4 label, Sony Music occupied the top four positions of the Italian album charts, compiled by A.C. Nielsen, C.R.A. and local industry federation FIMI for the week ending Nov. 18. Sony's showing is mainly due to its

acquisition from the media group Mediaset last July of independent label RTI Records, which on Oct. 1 was renamed S4. It is Sony Music Italy's fourth record division after Columbia, Epic and Sony Music Classical.

## NOVEMBER

Two deals inked this month mark Warner Music Italy's intention to capture a slice of the country's dance market, in line with the parent group's new international strategy. The Italian affiliate's strategic marketing division, Warner Fonit, signed a deal with Milan-based indie distributor Level One to distribute a series of four dance compilations. Also, WEA Italy has licensed the new album and single by dance project Eiffel 65 from Turin-based indie Bliss Corporation. Massimo Giulliano, VP of Warner Music Italy, who is also managing director of Warner Fonit, confirmed that these deals represent the implementation of the Warner Music Group's new international strategy under its chairman/CEO, Roger Ames. "We have dealt with dance music in the past on a case-by-case basis, but, with the arrival of a new international executive, there is now a new impulse to establish a more concrete presence in the pop/dance market," says Giulliano.

## OCTOBER

In what is being called the biggest crackdown on Internet piracy ever carried out here, the country's "Telecom Police"—a special unit of the Italian police force—on Oct. 30 raided more than 80 locations nationwide in an operation involving more than 100 officers. An as-yet-unspecified number of consumers are being investigated as a result and could face criminal charges for buying stolen goods.

The police were executing a search warrant issued by Bologna's public prosecutor. Italy's anti-piracy federation (FPM) reports that police searched private homes around Italy. This followed an investigation that began last May into an illegal Internet mail-order business run by two students in the engineering department of the University of Bologna.

MTV Italy is keenly awaiting an appeals court hearing in the latest stage of its campaign to retain its terrestrial signal in Italy. MTV Italy and local partner network ReteA/Rete Europe are competing against home-shopping network Rete Mia for the country's eighth—and final—national commercial terrestrial-TV concession. MTV failed to keep its existing terrestrial license during the summer, when the government reduced the number of channels from 11 to eight.

## SEPTEMBER

Italy's anti-music-piracy federation FPM is claiming a breakthrough in its fight against CD-R piracy after the seizure of replication equipment and other evidence during a raid on a farm near Bari in the southern region of Puglia Sept. 12. Fiscal Police seized 64 CD burners, 4,900 duplicated CDs of international and domestic repertoire, 38,000 blank CD-Rs and thousands of inlay cards. An unnamed 33-year-old, allegedly with a history of video- and music piracy, has been referred to the local judicial authority, which is investigating whether to bring charges. "This is the first raid where a big CD-R manufacturing chain has been discovered in Italy," says FPM president Enzo Mazza.

Universal Music has finalized a new deal with classical crossover tenor Andrea Bocelli. Though Universal would not disclose terms

of the pact, sources indicate that it provides for five pop and five classical albums over the next seven years. The singer—whose album "Romanza" has sold 16 million units worldwide, according to his manager, Michele Torpedine of MT Blues, remains signed to Sugar Music Italy, which is distributed by Universal in Italy. Polydor Holland has exclusive international rights outside Italy. Universal Classics handles Bocelli in the U.S.

## AUGUST

EMI Music Italy has revamped its A&R and marketing operations in a move that completes the restructuring of the company that president Riccardo Clary initiated on his appointment 15 months ago. Beppe Ciraldi, formerly director of international repertoire, has been appointed director of both international repertoire marketing and local A&R. Pierluigi Raimondi, former director of local repertoire, becomes director of a new division to handle local stars Vasco Rossi, Litfiba, Roberto Vecchioni and Amadeo Minghi. EMI has also hired Giampietro Paravella, former marketing manager at Warner Classics Italy, to head another new division, responsible for strategic marketing, jazz and classical repertoire. In addition, the company has created a new-media/Internet division, headed by former EMI third-party sales manager Nando Mantovani. Clary says his plans include "the creation of online music sales for EMI Music's entire catalog in Italy."

## JULY

Sony Music Entertainment Italy has acquired the last remaining large Italian independent label and brought an end to an era in the country's music business. Sony's acquisition of RTI Records is the first such purchase in the country by the major, but the latest in a long line of such deals by multinational record companies seeking market share and domestic repertoire strength. Local talent has traditionally been the key to record companies' success in the territory, even before it became a mantra for the global music business.

## JUNE

Italy's best-known rapper, Jovanotti, now also known as Lorenzo Cherubini, is currently spending his second week at No. 1 on FIMI/Nielsen's album chart. His latest set, "Capo Horn" (Cape Horn), has gone triple-platinum (300,000 copies) since its May 13 release. The birth of his first child Teresa last year has inspired a cosmic perspective on top of his recent global themes, as well as the lullaby single "Per Te" (For You) with its bossa nova touches. Spearhead's Michael Franti guests on "Dal Basso" (From Below). Jovanotti has also teamed up with Italian rock band Igabue and Pelu (from rock band Litfiba) for the charity single "Il Mio Nome E Mai Piu" (My Name Is Never Again), released here on WEA Italy to benefit disadvantaged children around the world, especially those in Albanian-refugee camps. ■

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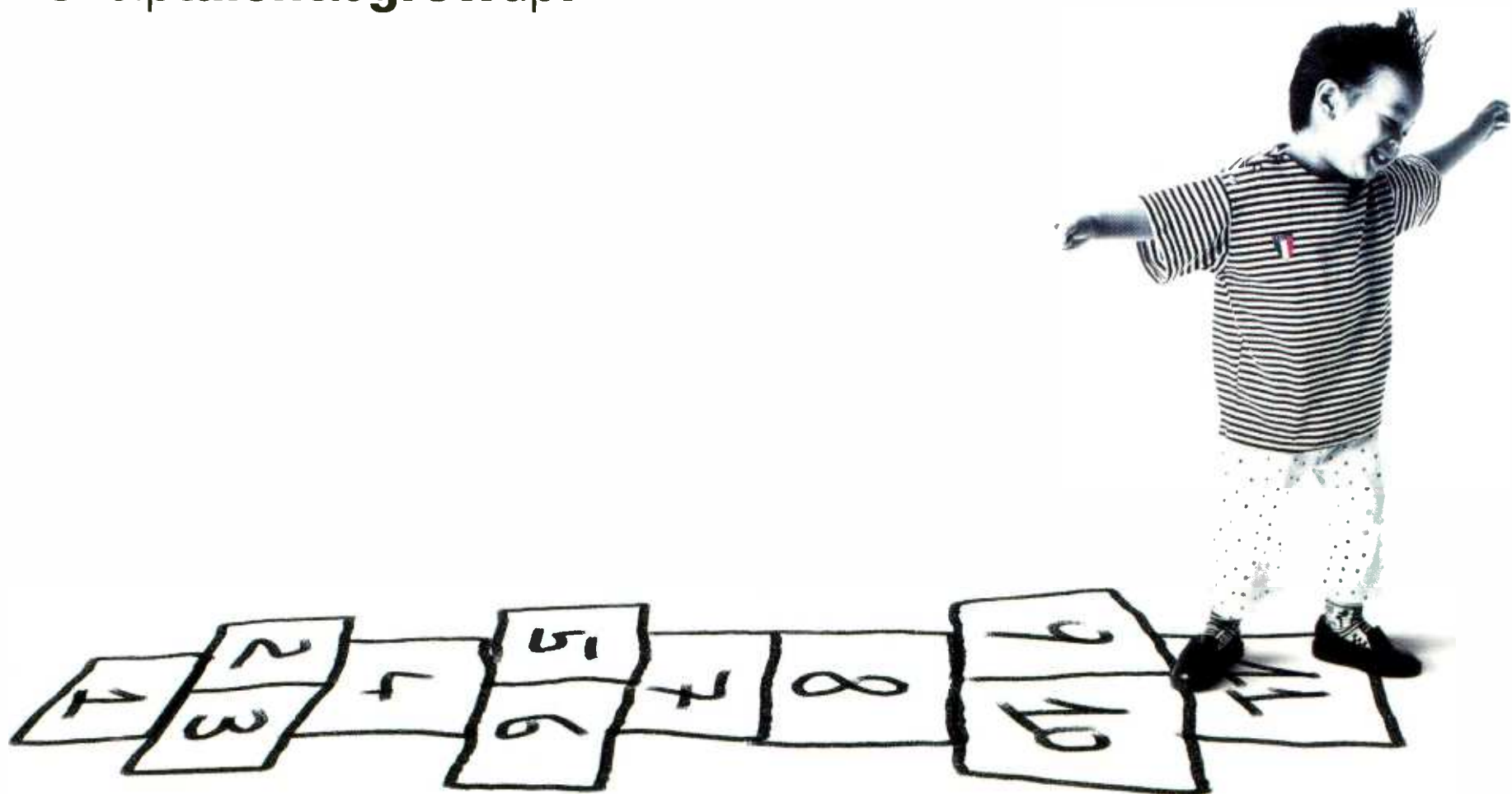
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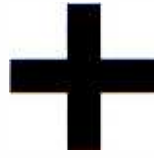
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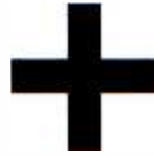
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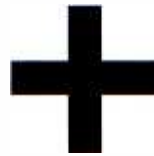
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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Steinkamp Takes BMG Asia Post

### Benelux Exec Facing New Cultural, Market Challenges

BY ADAM WHITE

HONG KONG—For the second time in three years, BMG is turning to a European to fill a key management role in Asia. At the same time as Maarten Steinkamp arrives, one of the company's most seasoned Asian executives, Frankie Cheah, is departing.

Steinkamp will take up his post as executive VP of the Assn. of Southeast Asian Nations (ASEAN) zone, based in Singapore, on Aug. 15. Reporting to him will be managing directors of BMG companies in Malaysia/Singapore, the Philippines, Indonesia, Thailand, and India.

Steinkamp is currently BMG's managing director for the Benelux region. He has been with the company in the Netherlands and the U.K. since 1988, save for a short spell with EMI Netherlands. In his new role, Steinkamp will report to Michael Smellie, senior VP for the Asia Pacific region at BMG Entertainment (the word "International" has been dropped from the division's name this year).

In May 1997, Pierre-Yves Bimont-Capocci moved from France to Hong Kong as regional VP for BMG Asia Pacific, also reporting to Smellie. His territorial responsibilities were wider than those of Steinkamp, including Australia, New Zealand, and South Korea. He left the company in 1999.

Smellie says that it is difficult to recruit suitably experienced executives from his region to fill such posts. "We looked extensively in Asia and couldn't find anyone who had the right management experience and was at the right point in their career. It's a problem for the music industry in general, although people in my position must find a way to train Asians to start accepting these broader management responsibilities."

Smellie points out that Steinkamp will have five managing directors—whose collective employee count is nearly 500 people—accountable to him. "That's a big management job. You can be a really successful managing director in, say, Malaysia, and you've probably got 30 people working for you, and even in Thailand, you might have 100 people at most. It's very difficult in Asia to get someone who has that sort of broader management experience."

According to Smellie, Steinkamp brings considerable music business credentials in marketing and promotion. "Maarten has good experience in sophisticated markets, but he's not entrenched in his ideas. And he'll adjust well to the diverse cultural and market challenges that he's

clearly going to have to deal with." At BMG Netherlands, Steinkamp has been involved with such acts as Candy Dulfer, Total Touch, Volumbia!, and Anouk.

Smellie declines to discuss Bimont-Capocci, but observers note that the Frenchman's music experience amounted to two years at BMG France in charge of its video and multimedia activities. Before that, Bimont-Capocci worked at EuroDisney, R.J. Reynolds Tobacco, and Procter & Gamble.

"The job Maarten is taking is very marketing and A&R-focused," says



SMELLIE

Smellie. "I want him to concentrate on improving the quality of our A&R and on making better records. We've signed good artists, but we could make more creative records. Also, I want him to focus on the extended marketing of some of our international artists in the region."

In addition to the five managing directors, Swee Wong, BMG's VP of finance and operations for the ASEAN region, will report to Steinkamp. Wong is based in Kuala Lumpur, Malaysia.

Malaysia is also the home base of Cheah. He has been associated with BMG since 1989, when it acquired the company at which he worked, Pacific Music. Cheah, 54, says he will leave his post as chairman of BMG

(Continued on page 97)

## New Zealand Co. Hypertainment Offers Enhanced CD With Extras

BY DAVID McNICKEL

AUCKLAND, New Zealand—New Zealand-based interactive media company Hypertainment and Warner Music NZ have unveiled a new multimedia CD that they say adds considerable value to music discs and can give labels vital marketing data.

Differing from traditional multimedia CDs through its combination of music, videos, online technologies, and games, the first Hypertainment CD is part of a reissue package of the September 1999 Wildside/Warner Music album "The General Electric" by New Zealand hard rock band Shihad, released here June 1.

Hypertainment GM Matt Coleman, a former senior executive with Warner Music in New Zealand and Australia, claims Hypertainment could be an exceptionally valuable tool for a music industry fighting global piracy. In addition to music videos and band bios, the Hypertainment CD also contains more than 30 hours of games (played via its Internet server), offering players a range of prizes based on points scored.

Coleman says that every CD has an individual code number and that players are assigned user names and passwords the first time they log in. As a result, users attempting to access the server with pirated versions of the CD will be denied entry since they won't

have either the code or the passwords.

"Sure, you could give someone your password," he says, "but the prizes still go back to the first person who logged on, so why would somebody else bother?" Initial prize sponsors for "The General Electric" include Nokia and Apple Computer.

Warner Music NZ managing director James Southgate admits that he "didn't really share the initial vision of what [Hypertainment] were trying to create." However, he says he has been "blown away with what they've developed." Southgate says the Hypertainment CD adds real value from a consumer perspective and gives record companies the chance to reach into the burgeoning games market.

(Continued on page 103)



LARKIN

## EMI Discloses Price Warner Paid For London

LONDON—Warner Music Group (WMG) paid 140 million pounds (\$210 million) to acquire London Records at the end of last year, according to the documentation produced by the EMI Group for its shareholders in connection with the proposed Warner/EMI Music merger.

The figure had not been disclosed when Warner announced the London purchase on Jan. 14 (Billboard, Jan. 29), but it had been the subject of considerable industry speculation. The EMI Group paperwork, circulated to shareholders in early June, notes that London was bought from a discretionary trust, "of which WMG chairman/CEO Roger Ames is a beneficiary."

In the year that ended Dec. 29, 1999, London Records recorded a profit after taxes of 7 million pounds (\$10.5 million), compared with 1 million pounds (\$1.5 million) in 1998. Warner Music International took over the marketing and promotion of London releases outside the U.S. and the U.K. in May 1999 from Universal Music International.

According to the EMI tome, the fair value to WMG of London Records was divided into music copyrights, 1 million pounds (\$1.5 million); tangible fixed assets, 4 million pounds (\$6 million); debtors, 3 million pounds (\$4.5 million); and cash, 20 million pounds (\$30 million). The amount owing to creditors was 22 million pounds (\$33 million). London's acquired net assets were worth 6 million pounds (\$9 million), and goodwill was capitalized at 134 million pounds (\$201 million).



No specific mention is made of London Records' publishing arm, FFRR Music Ltd., which, according to Warner Music's Jan. 14 announcement, was acquired by Warner/Chappell Music as part of the entire London transaction.

The trust from which London Records was bought has an option to reacquire the company "at fair market value," under certain circumstances where Roger Ames is no longer employed by Warner Music.

Also, the EMI Group documentation states that Ames, 51, was named WMG chairman/CEO in August 1999, "four months after he was appointed president of Warner Music International." The latter appointment was never publicly announced by the company, although it had been anticipated earlier that year (Billboard, March 20, 1999).

When Ames took over the WMG top slot in August, he was simply described as "a member of the senior management team" of Warner Music International. Moreover, there were contractual issues in 1999 between Ames and Universal Music over the terms of his departure from the latter company, following its acquisition of PolyGram.

Prior to that, Ames was executive VP of PolyGram and president of PolyGram Music Group. London Records was previously co-owned by PolyGram, and Ames' shareholding in the label dates back to 1983. Its chairman is Tracy Bennett, who is understood to have shared in the proceeds of the sale to Warner.

## Sweden's MNW Repositions As Music Network

BY KAI R. LOFTHUS

STOCKHOLM—By February last year, the weight of a history accumulated over its first 31 years in business had squashed Stockholm-based indie MNW Records Group into a corner from which it looked difficult to escape.

Seemingly insurmountable differences over the company's strategic direction—in particular concerning shareholders' reluctance to enter into an alliance with the Hamburg-based edel group—led to executive upheaval last February (Billboard, March

13, 1999). That turmoil seemed to cast the whole group's future into doubt.

However, little more than a year later, the company has re-emerged with a new name—Music Network—and a new strategy, with increased focus on local A&R, online business, and international expansion. CEO Peter Yngen says he is determined to carve out a new niche in the marketplace for what was long recognized in Scandinavia as a credible

and idealistic company—and at the same time, turn it back into a profitable operation.

However, initial signs warn that it won't be easy. Recently released first-quarter 2000 figures from the publicly quoted record group show flat sales of 40.9 million Swedish kronor (\$4.67 million), unchanged from last year. Although Music Network chalked up profits of 8.3 million kronor (\$0.95 million) during that period, compared with last year's deficit of 13.8 million kronor (\$1.58 million),

(Continued on page 105)



# Spanish Labels Flock To Cubadisco

## Confab's Goal: To Expand Cuban Music's Global Reach

BY HOWELL LLEWELLYN

HAVANA—It felt as if the Spanish Armada had landed in Havana for a second *conquista*... this time, however, the invaders were not here to pillage and plunder but to help Cuba's mushrooming music industry take definitive shape.

Spearheaded by Spanish music conglomerate Gran Vía Musical (GVM), EMI Spain (along with president/CEO EMI Latin America Rafael Gil), Spanish authors and publishers' society SGAE, and agents representing 20 labels from the U.S., Canada, Germany, Japan, and several Latino countries met with a common aim at this year's Cubadisco trade fair in Havana May 24-28.

According to SGAE executive president Teddy Bautista, the Spanish representatives were there because of a "sense of mission" to strengthen Cuba's own music industry and to establish Havana as a

regional musical meeting point.

"Havana is emerging as a base for regional Latino and Caribbean music," says Bautista. "Cubadisco has a future as [an annual] forum for this music. It is already the most important such forum, and if no other emerges, it will be the center of Latino music in three years." In 1992, he claims, SGAE spent \$15,000 on promoting Cuban music. In 1998 the figure was \$871,000.



BAUTISTA

Jaime de Polanco, GVM executive president and president of the international arm

of GVM's parent company, New York-based audiovisual group Grupo Prisa Inc., suggests that the importance of Cubadisco goes beyond the current Latino boom. "Cuba is the world's foremost factory of Latino music talent, despite the greater commercial success of Puerto Rico, for example," he says.

GVM is a five-pronged music empire that covers labels, distribution, promotion, publishing, and festivals. Its joint-venture Latino music label with Universal Music Group, MuXXIc Latina, will be launched in New York in July. He says the company came to Cuba-

disco to present GVM and Eurotropical—the former Cuban music Spanish indie label of which GVM owns 70%—to the local industry.

De Polanco and Eurotropical founder and artistic director Alberto Segura explained their plans to Culture Minister Abel Prieto while at Cubadisco. "He was very enthusiastic and keen to learn new music industry techniques," says De Polanco.

He adds that while Spain is GVM's "natural market," the U.S. is its priority as the most important Latino music market. "We plan to open offices in Puerto Rico this year," he says. "We are determined to see that our [Cuban] artists have a greater repercussion outside Cuba."

Cubadisco is organized by the Cuban Music Institute (ICM) and SGAE. The ICM claims that last year, after years of isolation, more than 6,000 resident musicians took part in some 900 tours in 52 countries around the world, including the U.S.

"Cuban culture is that which most impregnates Spanish culture," says Bautista. "Since the 1930s, Cuba has been the epicenter of Latin American musical development, and we believe that Latin America needs a point of contact outside the U.S."

Like each Cubadisco, this year's  
*(Continued on next page)*

# PRS Foundation Offers 1st Round Of Awards In U.K.

BY TOM FERGUSON

LONDON—The Performing Right Society (PRS) Foundation, a charitable body launched in March by the U.K. collecting society, has allocated its first round of funding from a 1 million pound (\$1.5 million) pool.

Payments totaling almost 300,000 pounds (\$452,000) to some 88 musical groups or projects were authorized by the foundation's board of trustees in the first funding round; the body intends to allocate the entire million pounds during its first year. That initial fund comes from a PRS



non-license revenue pool—money that otherwise would have been distributed to PRS members.

The foundation exists to "support, sustain, and further the creation and performance of new music" in all genres and at all levels of activity in the U.K.

The awards—ranging from 500 pounds (\$750) to 12,000 pounds (\$18,000)—went to groups across the musical spectrum. Among the larger individual sums were 12,000 pounds to London-based CM (Community Music), an independent music access project that offers "skills development to young people without obvious musical opportunities"; 8,000 pounds (\$12,000) to  
*(Continued on next page)*

# France's Musisoft Perseveres Despite Its Bankruptcy Filing

*This story was prepared by Emmanuel Legrand of Music & Media.*

PARIS—Henri de Bodinat, CEO of financially troubled French indie label and distributor Musisoft, says the company will continue to sign and develop artists, despite filing the equivalent of a Chapter 11 bankruptcy document in a Paris commercial court (*Billboard-Bulletin*, June 12).

The June 7 filing allows Musisoft to work with banks on a complete restructuring of its debt, which will be frozen; details of the debt have not been disclosed. De Bodinat says the move was precipitated when the company's leading shareholders, investment bankers ABN-Amro and Astorg2—the latter a division of Banque de Suez—postponed what he claims was a planned "and necessary" increase in capital in February. The two companies jointly own 30% of Musisoft.

De Bodinat claims the ABN-Amro/Astorg2 action had "a domino effect," with Musisoft being refused short-term credit facilities at the banks. However, he adds that he has now attracted interest from several potential investors. A restructuring plan is now being prepared, which will most certainly include job cuts. Musisoft currently employs 97 people; sources say up to 25 jobs could be lost in the process.

In addition, the sale of Musisoft's publishing catalog to Delabel Editions last month for 5.5 million francs (\$800,000) and the conclusion of a worldwide licensing deal with Sony Music for the label's leading act, Geoffrey Oryema, should boost company funds.

De Bodinat says he has informed Musisoft's distributed labels, such as U.K. classical labels Chandos and Hyperion and German metal label Noize, of the situation. He adds that he has been met with understanding in most cases. He notes, "It is up to us to prove to them that we can continue to deliver a good service—and most of all, that they are going to be paid."

For the moment, he says, "we are operating as usual, and we've reached a record sales level in May, which is a good sign." De Bodinat forecasts total sales of 130 million francs (\$18.9 million) for the fiscal year ending June 30. "We will continue to sign and develop artists," he adds. "The positive side of this situation is that our debt burden is frozen, and if we do the right thing, we will start to bring in more profits. But I cannot say I really enjoy it."

Musisoft was created in 1997 by de Bodinat—previously CEO of Sony Music France—and industry veteran Jean Karakos through the acquisition of world music specialist Sonodisc and jazz/classical distributors Media 7 and Concord.

# newsline...

**SONY MUSIC ENTERTAINMENT (JAPAN)** says it will shorten the period in which it sets retail prices of albums by domestic acts from two years to six months. The change—part of an ongoing policy—takes effect Aug. 23. The fixed-price term for domestic albums released before that date will continue to be two years, with the price set at an average of 2,800 yen (\$25.70). Under this system, known as *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. Other Japanese labels to have recently relaxed their *saihan* policies include BMG Funhouse and Toshiba-EMI.  
STEVE McCLURE

**HELMUT FEST**, who retired last year as EMI Europe VP of artist acquisition after eight years as Germany/Switzerland/Austria president (*Billboard*, Aug. 28, 1999), has emerged as a shareholder and member of the board at German start-up PopOnline GmbH. The new company will offer news, reviews, games, and MP3 downloads. Meanwhile, Ralf Plaschke is to exit as co-managing director of trade fair PopKomm to become managing director of Cologne, Germany-based PopOnline, which is to launch a Web site for the industry event Aug. 17 at popkomm.de.  
WOLFGANG SPAHR



**GERMAN MUSIC TV CHANNEL VIVA** plans to expand its operations across Europe, buoyed by a planned third-quarter initial public offering on the Neuer Market segment of the Frankfurt stock exchange.

CFO Christian Gysi says Viva aims to enter the Italian, Spanish, Dutch, and Hungarian markets with locally tailored content in the near future. Viva also plans to launch a youth-oriented Internet portal this winter. The company reported revenue of \$46.22 million in the fiscal year ending Dec. 31, 1999, up from \$43.19 million the previous year.  
WOLFGANG SPAHR

**FORMER UNIVERSAL VP/CFO** for Europe Alain Prigent is joining Sony Music France as senior VP/managing director, effective immediately. He replaces Jacques Campet, who joined Sony Music Europe earlier this month as senior VP. Prigent will be in charge of the French company's operational activities: distribution, finances, human resources, information technology, and business affairs. He reports to Sony Music France president/CEO Olivier Montfort. Prigent originally joined PolyGram France in 1983; he left Universal at the beginning of this year.  
EMMANUEL LEGRAND

**MTV NETWORKS ASIA** has launched a virtual VJ on its new interactive video request show, "Lili: Version 1.2." Lili, whose name means "pretty" in Mandarin Chinese, "speaks" several Asian languages and delivers regular updates on music, fashion, youth culture, and technology. The six-minute interactive show, in which Lili chats with callers and takes music video requests, will be aired six times daily beginning July 1 on MTV Southeast Asia, MTV Mandarin, MTV India, and MTV Australia. There are also plans to tie in with CCTV, China's national network.  
NAZIR HUSAIN



LILI

**SHAUN PLUNKETT**, VP of logistics at Sony Music Europe, has been appointed managing director of the Entertainment Network (TEN), the joint venture U.K. distribution company owned by Sony and Warner in the U.K., which became operational in April 1999. Plunkett replaces Gwen Pearce, who, according to TEN, has resigned to "move on to new challenges." In his new role, Plunkett reports to a board consisting of three senior executives apiece from each company, headed by Sony Music Entertainment U.K. chairman/CEO Paul Burger and Warner Music U.K. and Ireland chairman Nick Phillips. Prior to joining Sony Music Europe, Plunkett served at EMI for four years in senior logistics/distribution roles.  
TOM FERGUSON

**HONG KONG-BASED CHANNEL V** Music Networks and Korean recording company DoReMi Media Co. Ltd. have linked to create the music TV channel's seventh strand and a youth-oriented Internet portal, vkorea.com. Channel V Korea (67%-owned by DoReMi) is due to launch in September, with local programming, distribution, and commercial sales. The Web site is a 50/50 joint venture between the companies. The partnerships are seen as an attempt by Hong Kong-based Channel V to circumnavigate Korea's strict regulations on foreign television channels.  
DAVENA MOK

**ROB SCHOUW** has been appointed managing director of BMG Netherlands, effective Aug. 15, to succeed Maarten Steinkamp, who is relocating to Singapore in a regional post for BMG (see story, page 95). Schouw has been commercial director of BMG Netherlands since 1995; previously, he worked for PolyGram and Warner Music. Both Schouw and BMG Belgium managing director Frank Aernout—who previously reported to Steinkamp—will be accountable to Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP for central Europe.  
ROBERT TILLI

# 'Metal Queen' Aaron Takes Detour

## Canadian Rocker Records A Jazz Album On Her Own Label

BY LARRY LeBLANC

TORONTO—If Britney Spears did a guest stint with the Royal Shakespeare Company, it wouldn't be any more surprising than the latest album by Canada's long-time "Metal Queen," singer Lee Aaron.

This one-time hard rock sex kitten—dubbed the "Metal Queen" following her 1984 sophomore album of the same name on Attic Records—has recorded and co-produced a soulful set consisting primarily of fairly obscure jazz songs. Titled "Slick Chick," the album was independently released April 4 in Canada by Aaron's own Barking Dog Music label, which is distributed nationally by Distribution Fusion III.

In the '80s, Aaron was enormously popular in Canada and attracted a sizable following in Europe, especially in Britain and Germany. Lionized by fist-pounding metal-head supporters, she was vilified by detractors who derided her for capitalizing on her sexuality with such erotic fare as "Whatcha Do To My Body," "Some Girls Do," "Tough Girls Don't Cry," and "Sex With Love." She was voted "Sex Symbol of the Year" by U.K. publications Kerrang! and Sounds in 1984 and recorded with such top head-banging bands as the Scorpions, Talon, Helix, and Kick Axe.

"Picture being Britney Spears' age

doing 'Metal Queen,'" says Aaron, laughing. Now 38 and living in the Vancouver suburb of Kitsilano, she will be squiring her 7-year-old stepdaughter to Spears' August show in Vancouver. "When I came out with that album, it was groundbreaking for a woman to be doing [sexy] music."

It was Ralph Alfonso, a graphic designer at Vancouver-based Artwerks—he designed the cover of "Slick Chick"—who approached Distribution Fusion III's president, Jim West, earlier this year to inquire if his company would distribute Aaron's album. West was intrigued by the suggestion and impressed when he heard the album.

"It's a fun record," says West, who also heads jazz label Justin Time Records, which introduced Canadian jazz superstar Diana Krall. "It's down and dirty, and it swings."

"Lee has a great blues-flavored voice," says Alfonso. "When she performs, some rock mannerisms surface, but that's cool. It's still Lee Aaron no matter what she does."

Aaron has also contributed vocals to Alfonso's upcoming album, "This Is For The Night People," which is being released June 20 by his own Bongo Beat Records.

Aaron acknowledges that there are those who are skeptical of her jazz direction. She says, "Their first reaction is, 'You've got to be joking.' But I think as an artist you don't have to be exclusive to one idiom if you go into another with honesty and treat it with respect."

The album, recorded at Quantum Sound and Aaron's own studio, includes three tracks—"Slick Chick," "Evil Gal Blues," and "TV Is The Thing This Year"—that she originally heard done by the late American jazz singer Dinah Washington. Also featured are "In The Dark," Irving Berlin's "He Ain't Got Rhythm," "Why Don't You Do Right?," and sparkling renditions of Lambert, Hendricks & Ross' "Twisted" and "Doodlin'."

Two tracks, "I'd Love To" and

"Chaser For The Blues," were co-written by Aaron and the album's co-producer Jane Milliken, who also plays piano on the recording. The album features Aaron's husband, Don Short, playing drums with the backing band, the Swingin' Barflies. The two first played together in the short-lived mid-'90s group 2precious.

"I first listened to jazz while in high school working on theater productions," recalls Aaron. "My teachers would send me home with albums. When I was 20, I was in a nightclub in Europe and heard Nina Simone's album 'Nina Simone Sings The Blues' [RCA 1967], and I had to get it. I'm a big fan. Not only of her voice but her piano playing."

As long as a decade ago, Aaron had decided to break away from the "Metal Queen" identity. First, she recorded more melodic and pop repertoire, then she sought more career control. Disconsolate about not having U.S. distribution of her recordings, she parted ways with Toronto-based Attic, her label from 1984 to 1991.

Following the failure of her 1994 album "Emotional Rain," released on her own Hipchic Music label, she parted with longtime songwriting collaborator/guitarist John Albani and moved from Toronto to Vancouver, where she also took over her own management. There, she hooked up with members of alternative rock act Sons Of Freedom to create 2precious. The band broke up shortly after the 1996 independent release of its self-titled debut album.

During a year's layoff from music, Aaron studied acting before returning in a duo with keyboardist Dennis Ziebart. They performed covers in local supper clubs. Lee Aaron the jazz singer emerged at a showcase at the Vancouver nightclub the Purple Onion Cabaret in September 1997. Later, after a six-month weekly residency there, she began playing jazz dates around town.

"A lot of industry people and fans came out for the showcase, but some old fans left after only three songs," recalls Aaron. "I then began playing [jazz] in a smoky gay bar downtown, and a straight and gay audience would come out. From that point on, people

(Continued on page 103)



AARON

# Germany's Scorpions Seize 'Moment' At Expo

BY ELLIE WEINERT

HAMBURG—A lot can change in five years—and in the case of veteran German rock act the Scorpions, that includes their record label. However, what hasn't changed in the past five years is the Hannover band's status as its homeland's No. 1 rock export.

It's a position that made the Scorpions the natural choice to perform the official theme song at the Expo 2000 world fair currently being held in Hannover. Press reports on poor attendance have overshadowed the initial weeks of Expo 2000 since its June 1 launch, mirroring the furor surrounding London's ill-starred Millennium Dome project. However,

much as with Peter Gabriel's "Ovo" album (Billboard, June 3), hopes are high for the event's musical tie-in.

The Scorpions have teamed up with the Berlin Philharmonic Orchestra to record a single and album titled "Moment Of Glory." Now in their 35th year together, the Scorpions—appointed official ambassadors of Expo 2000—are currently an EastWest act, but the orchestral project will be released worldwide Monday (19) through EMI Classics U.K.

Front man Klaus Meine explains, "We were approached to do this project five years ago, while still with EMI." The band debuted on Atlantic with the 1996 "Pure Instinct" album.

The new album's title track was written by Meine and produced by the group with producer/arranger Christian Kolonovits; it was premiered at the Expo opening gala and broadcast nationally on German TV channel ZDF June 1. "Moment Of Glory" will be performed live in con-

cert with the entire orchestra Thursday (22) on the grounds of Expo 2000. Emphasizing the public interest in the band—if, perhaps, not Expo 2000 itself—this concert was immediately sold out, and tickets have since been made available for the dress rehearsal the day before.

Meine says, "For us, this is a really refreshing project to work on, and we hope to continue to promote this with various orchestras around the world since we have received a lot of interest. It's a challenge, and it's great that after all these years, we still have visions and dreams—and still can feel the passion for music."

Guest stars on the album include Genesis vocalist Ray Wilson, Italian rocker Zuc-

chero, and U.S. vocalist Lyn Liechty. The latter sings a Diane Warren-penned duet with Meine. While it may be the first classics-meets-rock project by the Berlin Philharmonic, that's not the case for the Scorpions, who performed their international hit "Wind Of Change" accompanied by 160 cellists at the Brandenburg Gate on Nov. 9, 1999—the 10th anniversary of the fall of the Berlin Wall. That song is also featured on the new album.

EMI has undertaken a major promotion and marketing campaign for the priority project in Germany, covering print, radio, and TV; a "making of" DVD on the album is also being completed. Negotiations are in progress to have the Scorpions perform with the Malaysian State Orchestra in Kuala Lumpur in October before going on to Korea and Japan. Interest has also been expressed in touring a similar project in the U.S., using an American orchestra.



SCORPIONS

## CUBADISCO

(Continued from preceding page)

event—the fourth—was dedicated to a regional country and a Cuban music genre; this year, they were the Dominican Republic and Cuban bongo-based rumba. Next year's country and genre will be Brazil and *trouva*, and 2002's will be Mexico and *danzón*.

Federico García, president of EMI Spain imprint Caribe Productions, says, "There is a growing awareness that Cuban music, recognized before only for its quality, could become... a great business."

De Polanco says, "We think the present international interest in Latino music should not be just a passing phase, and we want a self-sustaining, potent industry that can defend itself from now on."

Gil says he attended Cubadisco "to feel the pulse and listen to artists that we have signed [via Caribe Productions]. Cubadisco is still an embryo, still making Cuban music for Cubans. When Cubadisco starts making music for the world outside, it'll be unbeatable."

Segura, who started a label operation in Cuba one year before the first Cubadisco, says, "I have signed Cuban artists and opened commercial relations for them with 15 countries. With GVM, we are consolidating a platform that can lead the development of Latino music in the world. What we want to do is give Cuba and its music its corresponding place on the world stage."

## PRS FOUNDATION OFFERS 1ST AWARDS

(Continued from page 96)

Sharp Edge, the contemporary music ensemble of the Royal Philharmonic Orchestra; and 6,000 pounds (\$9,000) to the Manchester Jazz Festival, now in its fifth year.

Applications to the foundation are presented to a panel of "music specialists" with various backgrounds that range from performance to politics. The group makes recommendations to the board of trustees, which decides the level of financial support to be awarded to winning applicants.

Composer David Bedford,

chairman of that board, says, "We received a total of 200 applications for the awards... and, inevitably, we could not offer funds to them all. However, I am particularly pleased that we received applications from—and were able to provide support to—so many organizations which were new to us."

PRS currently has 34,000 members; in 1998, the last year for which figures are available, it collected license income on their behalf totaling 218 million pounds (\$329 million).

## STEINKAMP TAKES BMG ASIA POST

(Continued from page 95)

Malaysia/Singapore at the end of August but expects to stay connected by way of a consultancy arrangement. "We've not reached agreement yet on that," says Smellie, "but we both hope we can."

Cheah will not be replaced as chairman, and responsibility for BMG's Malaysia/Singapore companies will fall to their managing director, Alan Ho. He is among those who will report to Steinkamp beginning in August.

Smellie pays tribute to Cheah's contributions to BMG in the Asia Pacific region, particularly with respect to A&R, as well as artist and government relations. Cheah came to BMG under Smellie's predecessor, Peter Jamieson; prior to Pacific, he worked for WEA International.

For his part, Cheah reflects not only on his own activities in artists

and repertoire but also on how the region's music and music makers have changed. He mentions as an example the talent emerging from Thailand, where BMG recently took a 15% stake in independent Bakery Music. "Joey Boy [a Bakery act] crosses hip-hop with rap and ska," he says. "It's fun; it's got rhythm, melody, and hooks. Dull it isn't—and music's got to be something you don't sit still to."

Another prospective talent source, Cheah says, is Vietnam. "Music may be backwards there by other standards, but it's still exciting. And it has potential. Local talent anywhere has nothing to be ashamed of."

Aside from any extended BMG connections, Cheah indicates that he wants to be involved in the concert promotion field and may even find time to help develop the restaurant business his wife runs.

# HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 06/19/00			GERMANY (Media Control) 06/13/00			U.K. (CIN) 06/10/00 Supported by worldpop			FRANCE (SNEP/IFOP/Tite-Live) 05/28/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SEASONS AYUMI HAMASAKI AVEX TRAX	1	1	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	1	1	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL	1	1	CES SOIRES LA YANNICK LA TRIBU/SONY
2	NEW	NEVER GONNA GIVE YOU UP MAI KURAKI GIZA STUDIO	2	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	2	2	REACH S CLUB 7 POLYDOR	2	2	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
3	2	SAKURA ZAKA MASAHARU FUKUYAMA VICTOR/UNIVERSAL	3	NEW	ICH WILL NUR DICH ALEX POLYDOR/UNIVERSAL	3	NEW	MAMA—WHO DA MAN? RICHARD BLACKWOOD EASTWEST	3	3	EASY LOVE LADY DANCEPOOL/SONY
4	NEW	AGITATOR PIERROT TOSHIBA-EMI	4	6	SUPERGIRL REAMONN VIRGIN	4	4	ON THE BEACH YORK MANIFESTO	4	6	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
5	4	HAPPY SUMMER WEDDING MORNING MUSUME ZETIMA	5	3	ICH VERMISS DICH (WIE DIE HOLLE) ZLATKO HANSA	5	NEW	COMING AROUND TRAVIS INDEPENDIENTE	5	4	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
6	NEW	(KR) CUBE DIR EN GREY EASTWEST JAPAN	6	4	THE RIDDLE GIGI D'AGOSTINO zyx	6	NEW	WHEN A WOMAN GABRIELLE GO! BEAT	6	9	NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY
7	1	AA SEISYUN NO HIBI YUZU SENHA & CO.	7	8	FLY ON THE WINGS OF LOVE OLSEN BROTHERS EMI	7	NEW	GIRLS LIKE US B-15 PROJECT FEATURING CHRISSY D & LADY G. RELENTLESS/ORACABESS	7	5	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
8	3	MAY B'Z ROOMS RECORDS	8	5	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	8	5	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	8	7	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
9	7	FAR AWAY AYUMI HAMASAKI AVEX TRAX	9	7	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OTZI EMI	9	NEW	IF I TOLD YOU THAT WHITNEY HOUSTON/GEORGE MICHAEL ARISTA	9	10	12/0013 MATT BARCLAY/UNIVERSAL
10	8	SECRET OF MY HEART MAI KURAKI GIZA STUDIO	10	10	TAKE MY HEART BAND OHNE NAMEN EPIC	10	NEW	JERUSALEM FAT LES 2000 PARLOPHONE	10	11	SAY MY NAME DESTINY'S CHILD COLUMBIA
11	5	MINNA DE WA HA HA! TOKIO SONY	11	11	BON VOYAGE DEICKIND FEATURING NINA WEA	11	NEW	IT'S MY TURN ANGELIC UNIVERSAL	11	8	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
12	9	HELLO ANOTHER WAY THE BRILLIANT GREEN SONY	12	9	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	12	6	THERE YOU GO PINK LAFACE/ARISTA	12	12	THE RIDDLE GIGI D'AGOSTINO EMI
13	NEW	CARNATION CRIME LUCIFEL POLYDOR	13	NEW	JUNIMOND ECHT EDEL	13	7	FORGET ABOUT DRE DR. DRE FEATURING EMINEM INTERSCOPE	13	19	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA COLUMBIA/SONY
14	10	AUYO YUKI KOYANAGI EASTWEST JAPAN	14	NEW	I DISAPPEAR METALLICA EDEL	14	8	IT'S MY LIFE BON JOVI MERCURY	14	13	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
15	6	CHICKEN GUYS YAEN AVEX TRAX	15	18	ONE TO MAKE HER HAPPY MARQUE EDEL	15	3	NEW BEGINNING/BRIGHT EYES STEPHEN GATELY A&M	15	NEW	CETTE CHANSON-LA MICHEL SARDOU VIRGIN
16	12	RAKUEN KEN HIRAI SONY	16	15	THONG SONG SISQO MERCURY/UNIVERSAL	16	9	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE	16	17	AMERICAN PIE MADONNA MAVERICK/WEA
17	11	WAIT AND SEE HIKARU UTADA TOSHIBA-EMI	17	NEW	TRY AGAIN AALIYAH VIRGIN	17	10	RECORD'N CALL ME BABY MADISON AVENUE vc RECORDINGS	17	14	JEUNE ET CON SAEZ ISLAND/UNIVERSAL
18	17	SEISYUN THE HIGH LOWS KITTY	18	13	LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION RCA	18	NEW	UGLY DAPHNE & CELESTE UNIVERSAL	18	16	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
19	13	WHY KEN HIRAI SONY	19	16	RING OF FIRE H-BLOCKX VS. DR. RING-DIN EPIC	19	NEW	GOOD STUFF KELIS VIRGIN	19	18	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA/BMG
20	14	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL	20	12	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT/EMI	20	NEW	UNINTENDED MUSE MUSHROOM	20	NEW	QUE TU REVIENNES PATRICK FICRI EPIC/SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	SADS BABYLON TOSHIBA-EMI	1	1	BON JOVI CRUSH MERCURY/UNIVERSAL	1	4	TOM JONES RELOAD GUT	1	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
2	1	MAYO OKAMOTO RISE 1 TOKUMA JAPAN	2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	2	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	3	ERA ERA II MERCURY/UNIVERSAL
3	3	YUKI KOYANAGI KOYANAGI THE COVERS PRODUCT 1 EASTWEST JAPAN	3	7	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	3	2	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER JAPAN	4	6	SANTANA SUPERNATURAL ARISTA/BMG	4	1	BON JOVI CRUSH MERCURY	4	4	MOBY PLAY VIRGIN
5	2	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT	5	13	HELMUT LOTTI OUT OF AFRICA EMI	5	6	MOBY PLAY MUTE	5	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
6	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG FUNHOUSE	6	3	IRON MAIDEN BRAVE NEW WORLD EMI	6	NEW	JANE MCDONALD INSPIRATION UNIVERSAL MUSIC TV	6	7	FRANCOISE HARDY CLAIR OBSCUR VIRGIN
7	NEW	THE HIGH-LOWS RELAXIN' WITH THE HIGH-LOWS KITTY	7	4	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	7	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	7	6	SOUNDTRACK POKEMON: THE FIRST MOVIE EDU/SONY
8	5	BON JOVI CRUSH MERCURY	8	8	MICHAEL MITTERMEIER BACK TO LIFE BMG KOLN	8	8	TOPLOADER ONKA'S BIG MOKA SONY S2	8	8	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
9	6	TUBE TUBEST III SONY	9	9	FURY IN THE SLAUGHTERHOUSE HOME INSIDE EMI	9	14	GABRIELLE RISE GO! BEAT/POLYDOR	9	16	PATRICK BRUEL JUSTE AVANT RCA/BMG
10	7	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	10	5	REAMONN TUESDAY VIRGIN	10	NEW	BELLE & SEBASTIAN FOLD YOUR HANDS CHILD, YOU WALK LIKE A PEASANT JEEPSTER	10	9	TRACY CHAPMAN TELLING STORIES ELEKTRA/WARNER
11	8	SUGAR SOUL UZU WARNER JAPAN	11	14	TONI BRAXTON THE HEAT ARISTA/ARIELA	11	9	DR. DRE DR. DRE—2001 INTERSCOPE	11	15	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
12	10	BOYZ II MEN END OF THE ROAD—BOYZ II MEN BALLAD COLLECTION POLYDOR	12	10	GUANO APES DON'T GIVE ME NAMES BMG KOLN	12	NEW	PAUL VAN DYK OUT THERE AND BACK DEVIANT	12	NEW	AKHENATON COMME UN AIMANT VIRGIN
13	NEW	KINYA KOTANI HISTORY P-20 ANTINOS	13	16	BOMFUNK MC'S IN STEREO SONY MUSIC MEDIA	13	16	DAVID GRAY WHITE LADDER EASTWEST	13	19	MICHEL JONASZ POLE OUEST EMI
14	12	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	14	12	A-HA MINOR EARTH MAJOR SKY WEA	14	15	SANTANA SUPERNATURAL ARISTA	14	18	LYNDA LEMAY LIVE WEA
15	19	HAZIME MIZOGUCHI ESPACE VICTOR	15	15	OLSEN BROTHERS WINGS OF LOVE EMI	15	11	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER BROS./WEA	15	NEW	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
16	11	ANRI ANRI THE BEST FOR LIFE	16	11	PEARL JAM BINAURAL EPIC	16	13	TRAVIS THE MAN WHO INDEPENDIENTE	16	11	EAGLE-EYE CHERRY LIVING IN THE PRESENT FUTURE POLYDOR/UNIVERSAL
17	16	KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE	17	NEW	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST	17	17	HANS ZIMMER & LISA GERRARD GLADIATOR SOUNDTRACK DECCA	17	13	ETIENNE DAHO CORPS ET ARMES VIRGIN
18	NEW	VARIOUS ARTISTS CLASSICAL EVER! TWO MILLENNIUM TOSHIBA-EMI	18	NEW	GLORIA ESTEFAN ALMA CARIBENA EPIC	18	7	IRON MAIDEN BRAVE NEW WORLD EMI	18	RE	LES ENFOIRES LES ENFOIRES EN 2000 BMG
19	15	VARIOUS ARTISTS PUTTI BEST—KI AO AKA ZETIMA	19	NEW	PAUL VAN DYK OUT THERE AND BACK UNIVERSAL	19	10	SIMPLY RED GREATEST HITS EASTWEST	19	17	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUES/SONY
20	14	RINGO SHENA SHOUSHO STRIP TOSHIBA-EMI	20	18	DEICKIND BITTE ZIEHEN SIE DURCH WEA	20	19	S CLUB S CLUB 7 POLYDOR	20	NEW	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
<b>CANADA (SoundScan) 06/24/00</b>			<b>NETHERLANDS (Stichting Mega Top 100) 06/17/00</b>			<b>AUSTRALIA (ARIA) 06/12/00</b>			<b>ITALY (Musica e Dischi/FIMI) 06/12/00</b>		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	THERE YOU GO PINK LAFACE/ARISTA/BMG	1	1	JJJ BENT DE ZON JOP SONY MMM	1	NEW	WHO THE HELL ARE YOU MADISON AVENUE VIRGIN	1	1	TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO.
2	1	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG	2	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	2	4	THERE YOU GO PINK BMG	2	3	MY HEART GOES BOOM (LA DI DA DA) FRENCH AFFAIR BMG
3	4	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	3	6	YOU SANG TO ME MARC ANTHONY COLUMBIA	3	6	THONG SONG SISQO POLYDOR/UNIVERSAL	3	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
4	3	AMERICAN PIE MADONNA MAVERICK/WARNER	4	3	TRY AGAIN AALIYAH VIRGIN	4	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	4	4	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
5	NEW	CAROUSEL THE BRATT PACK POPULAR	5	4	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	5	10	FREESTYLER BOMFUNK MC'S EPIC	5	5	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
6	13	LAST KISS PEARL JAM EPIC/SONY	6	5	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	6	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	6	6	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
7	6	A SONG FOR THE LOVERS RICHARD ASHCROFT VIRGIN/EMI	7	7	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	7	5	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	7	15	M CAGO EN EL AMOR TONINO CAROTONE VIRGIN
8	5	STAND BY ME JANN ARDEN A&M/INTERSCOPE/UNIVERSAL	8	8	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT	8	7	SHINE VANESSA AMOROSI TRANSISTOR/BMG	8	7	IO CI SARO' PIERO PELU WEA
9	7	AMAZED LONESTAR BNA/BMG	9	11	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL	9	3	SAY MY NAME DESTINY'S CHILD COLUMBIA	9	12	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
10	RE	SAY MY NAME DESTINY'S CHILD COLUMBIA/SONY	10	10	WILL I EVER ALICE DEEJAY VIOLENT	10	9	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	10	9	CI SEI TU NEK WEA
11	14	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	11	19	EEN BOSSIE ROOIE ROZEN ALEX MULTIDISK	11	8	HOLIDAY NAUGHTY BY NATURE ARIOLA/BMG	11	13	DESERT ROSE STING & CHEB MAMI UNIVERSAL
12	20	I'M OUTTA LOVE ANASTACIA DAYLIGHT/EPIC/SONY	12	9	KERNKRAFT 400 ZOMBIE NATION LUBE	12	11	DAY & NIGHT BILLIE PIPER VIRGIN	12	11	THE GREAT BEYOND R.E.M. WEA
13	16	MAMBOLEO ELISSA POPULAR/EMI	13	NEW	ORIGINEEL AMSTERDAMS OSDORP POSSE RAMP RECORDS	13	NEW	SHALALA LALA VENGABOYS BREAKIN'/EMI	13	17	UP & DOWN BILLY MORE TIME
14	9	MEGAMIX VENGABOYS DEP INTERNATIONAL	14	14	1-2-3-4 DENNIS BIER HARRY VERMEEGEN WVS MUSIC	14	12	RIP IT UP 28 DAYS MUSHROOM/FESTIVAL	14	NEW	CARMEN QUEASY MAXIM XL RECORDINGS
15	10	SHALALA LALA VENGABOYS DEP INTERNATIONAL	15	12	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	15	20	TOCA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA	15	10	AMERICAN PIE MADONNA MAVERICK/WEA
16	19	YOU SANG TO ME MARC ANTHONY COLUMBIA/SONY	16	15	ONCE UPON A TIME MONTELL JORDAN MERCURY	16	15	I SHOULD'VE NEVER LET YOU GO BARDOT WEA	16	16	PRIVATE EMOTION RICKY MARTIN COLUMBIA
17	15	IT FEELS SO GOOD (PART 2) (IMPORT) SONIQUE FARMCLUB.COM/REPUBLIC/UNIVERSAL	17	17	GET UPPA!! DA CLOOT EMI	17	17	MAMBO ITALIANO SHAFT UNIVERSAL	17	8	THE WICKER MAN IRON MAIDEN EMI
18	NEW	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	18	13	FREESTYLER BOMFUNK MC'S EPIC	18	19	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS EPIC	18	18	ALL THE SMALL THINGS BLINK-182 MCA/UNIVERSAL
19	18	THE BAD TOUCH (PARTS 1 & 2) (IMPORT) BLOODHOUND GANG REPUBLIC/GEFFEN/UNIVERSAL	19	NEW	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	19	18	WHY DOES IT ALWAYS RAIN ON ME? TRAVIS EPIC	19	19	A SONG FOR THE LOVERS RICHARD ASHCROFT VIRGIN
20	8	LEGAL MAN BELLE & SEBASTIAN FEATURING THE MAISONNETTES JEEPSTER/MATADOR	20	16	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	20	14	ROCK ME ALL NIGHT KAYLAN WEA	20	14	CRIME OF PASSION BAMBLE B EXE
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	EMINEM THE MARSHALL MATHERS LP WEB/AFETERMATH/UNIVERSAL	1	1	BON JOVI CRUSH MERCURY/UNIVERSAL	1	2	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST	1	2	BON JOVI CRUSH MERCURY/UNIVERSAL
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	2	2	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	2	3	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	4	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL	3	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	3	4	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	3	5	IRON MAIDEN BRAVE NEW WORLD EMI
4	3	KID ROCK THE HISTORY OF ROCK LAVA/ATLANTIC/WARNER	4	6	RENE FRoger ALL THE HITS DINO	4	1	BON JOVI CRUSH UNIVERSAL	4	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
5	5	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY LAVA/ATLANTIC/WARNER	5	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	5	5	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL	5	3	RENATO ZERO TUTTI GLI ZERI DEL MONDO FENOPOL/SONY
6	6	VARIOUS ARTISTS PURE DANCE VOLUME 5 UNIVERSAL	6	7	SANTANA SUPERNATURAL ARISTA/BMG	6	6	BARDOT BARDOT WEA	6	7	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
7	7	'N SYNC NO STRINGS ATTACHED JIVE/BMG	7	4	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	7	9	PEARL JAM BINAURAL EPIC	7	6	JARABE DE PALO DEPENDE VIRGIN
8	NEW	M.C. MARIO M.C. MARIO SUN FACTORY SONY	8	10	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	8	NEW	MOBY PLAY MUSHROOM/FESTIVAL	8	NEW	NEK LA VITA E' WEA
9	8	VARIOUS ARTISTS REGGAE HITS VOLUME 1 UNIVERSAL	9	9	VENGABOYS THE PLATINUM ALBUM VIOLENT	9	14	RED HOT CHILI PEPPERS CALIFORNICATION WEA	9	10	PEARL JAM BINAURAL EPIC
10	10	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	10	18	MOBY PLAY PIAS	10	11	KILLING HEIDI REFLECTOR ROADSHOW/WARNER	10	8	PIERO PELU NE' BUONI NE' CATTIVI WEA
11	12	SANTANA SUPERNATURAL ARISTA/BMG	11	NEW	ELISABETH MUZIEK UIT DE MUSICAL POLYDOR	11	8	BLINK-182 ENEMA OF THE STATE UNIVERSAL	11	9	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
12	11	MACY GRAY ON HOW LIFE IS EPIC/SONY	12	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	12	13	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	12	11	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
13	9	VARIOUS ARTISTS GROOVE STATION 6 BMG	13	11	DOE MAAR KLAAR v2	13	13	MACY GRAY ON HOW LIFE IS EPIC	13	13	EIFFEL 65 EUROPOP BLISS CO.
14	17	MARC ANTHONY MARC ANTHONY COLUMBIA/SONY	14	RE	KANE AS LONG AS YOU WANT THIS BMG	14	18	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL	14	16	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL
15	14	TONI BRAXTON THE HEAT LAFACE/ARISTA/BMG	15	13	JOE MY NAME IS JOE JIVE/ZOMBA	15	NEW	ALEX LLOYD BLACK THE SUN EMI	15	12	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
16	19	DON HENLEY INSIDE JOB WARNER	16	14	TOOTS THIELEMANS THE VERY BEST OF UNIVERSAL CLASSICS	16	12	A PERFECT CIRCLE MER DE NOMS VIRGIN	16	14	STING BRAND NEW DAY A&M/UNIVERSAL
17	NEW	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	17	17	ANDRE HAZES WANT IK HOU VAN JOU EMI	17	16	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	17	NEW	ROBERTO VECCHIONI CANZONI E CIOGNE EMI
18	RE	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	18	12	TONI BRAXTON THE HEAT ARISTA/BMG	18	19	SANTANA SUPERNATURAL ARISTA/BMG	18	17	GLORIA ESTEFAN ALMA CARIBENA EPIC
19	NEW	VARIOUS ARTISTS HOUSEMIX 2 UNIVERSAL	19	NEW	ERA ERA 2 MERCURY/UNIVERSAL	19	15	SOUNDTRACK ROMEO MUST DIE VIRGIN	19	20	MINA LOVE COLLECTION EMI
20	RE	CREED HUMAN CLAY EPIC/SONY	20	NEW							

# HITS OF THE WORLD

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

## EUROCHART 06/25/00

THIS WEEK	LAST WEEK	SINGLES
1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE
2	2	IT'S MY LIFE BON JOVI MERCURY
3	3	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
4	6	CES SOIREES LA YANNICK LA TRIBU/SONY
5	5	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
6	4	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
7	7	MARIA MARIA SANTANA ARISTA
8	NEW	THONG SONG SISQO DEF SOUL/MERCURY
9	8	ICH VERMISS DICH (WIE DIE HOLLE) ZLATKO ARIOLA
10	10	AIMER CECILIA DARA & DAMIEN SARGUE BAXTER/UNIVERSAL
ALBUMS		
1	NEW	BON JOVI CRUSH MERCURY
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
3	2	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
4	3	SANTANA SUPERNATURAL ARISTA
5	NEW	IRON MAIDEN BRAVE NEW WORLD EMI
6	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
7	6	MOBY PLAY MUTE
8	5	PEARL JAM BINAURAL EPIC
9	8	TOM JONES RELOAD GUT/TV2
10	7	TONI BRAXTON THE HEAT LA FACE/ARISTA

## SPAIN (AFYVE/ALEF MB) 06/07/00

THIS WEEK	LAST WEEK	SINGLES
1	1	SEX MACHINE TONY SWEAT BLANCO Y NEGRO
2	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
3	NEW	I LIKE YOU ONE TRACK MIND MERCURY/UNIVERSAL
4	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
5	5	SUENO SU BOCA RAUL HORUS
6	6	BOMBA KING AFRICA VALE
7	4	NO ME DEJES DE QUERER GLORIA ESTEFAN EPIC
8	NEW	TOLD YOU LATIN.COM POLYDOR/UNIVERSAL
9	9	MY HEART GOES BOOM (LA DI DA DA) FRENCH AFFAIR RCA
10	7	THE WICKER MAN IRON MAIDEN EMI
ALBUMS		
1	NEW	CAMELA SIMPLEMENTE AMOR HISPANOX
2	NEW	BON JOVI CRUSH MERCURY/UNIVERSAL
3	1	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
4	2	GLORIA ESTEFAN ALMA CARIBENA EPIC
5	NEW	MOJINOS ESCOZIOS EN UN CORTIJO GRANDE, EL TONTO SE DRO
6	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
7	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
8	NEW	IRON MAIDEN BRAVE NEW WORLD EMI
9	5	TOM JONES GOLD UNIVERSAL
10	6	RAUL SUENO SU BOCA HORUS

## NEW ZEALAND (Record Publications Ltd.) 06/11/00

THIS WEEK	LAST WEEK	ALBUMS
1	2	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI
2	NEW	A PERFECT CIRCLE MER DE NOMS VIRGIN
3	3	MARTIN WINCH ESPRESSO GUITAR TWO SONY
4	1	MOBY PLAY FESTIVAL
5	RE	BEN HARPER BURN TO SHINE VIRGIN
6	RE	ROBBIE WILLIAMS THE EGO HAS LANDED EMI
7	NEW	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY WARNER
8	4	LIMP BIZKIT SIGNIFICANT OTHER UNIVERSAL
9	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	10	DESTINY'S CHILD THE WRITING'S ON THE WALL SONY

## PORTUGAL (Portugal/AFP) 06/13/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
2	RE	STING BRAND NEW DAY POLYDOR/UNIVERSAL
3	4	ERA ERA 2 MERCURY/UNIVERSAL
4	3	GUANO APES DON'T GIVE ME NAMES BMG
5	5	MADREDEUS ANTOLOGIA EMI
6	7	BON JOVI CRUSH ISLAND/UNIVERSAL
7	2	SANTANA SUPERNATURAL ARISTA/BMG
8	8	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI
9	6	PEARL JAM BINAURAL SONY
10	NEW	SANTAMARIA VOAR VIDISCO

## SWEDEN (GLF) 06/15/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MERA MALI MARKOOLIO FEATURING ARNE HEGERFORS CNR/ARCADE
2	4	CAMPIONE 2000 E-TYPE STOCKHOLM
3	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
4	2	FLY ON THE WINGS OF LOVE OLSEN BROTHERS CMC
5	5	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
6	7	EXPLODERA STAFFAN HELLSTRAND EMI
7	NEW	HIPHOPPER THOMAS RUSIAK FEATURING TEDDYBEARS STOCKHOLM LED/UNIVERSAL
8	6	HAPPY GIRL BUBBLES CNR/ARCADE
9	9	THONG SONG SISQO DEF SOUL/UNIVERSAL
10	NEW	THE WICKER MAN IRON MAIDEN EMI
ALBUMS		
1	NEW	OLSEN BROTHERS WINGS OF LOVE CMC
2	1	BON JOVI CRUSH MERCURY/UNIVERSAL
3	1	IRON MAIDEN BRAVE NEW WORLD EMI
4	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
5	NEW	TEDDYBEARS STOCKHOLM ROCK'N'ROLL HIGHSCHOOL MVG/MNV
6	5	MARIE FREDRIKSSON ANTLIGEN—MARIE FREDRIKSSON BASTA 1984-2000 EMI
7	4	VARIOUS ARTISTS EUROVISION SONG CONTEST STOCKHOLM 2000 ARIOLA/BMG
8	6	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
9	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
10	8	ERA ERA 2 MERCURY/UNIVERSAL

## DENMARK (IFPI/Nielsen Marketing Research) 06/12/00

THIS WEEK	LAST WEEK	SINGLES
1	1	SMUK SOM ET STJERNESKUD OLSEN BROTHERS CMC
2	NEW	EVERYBODY SCREAM PAFFENDORF EDEL
3	7	SANDSTORM DARUDE BMG
4	6	ALL WE NEED IS LOVE DET BRUNE
5	5	PUNKTUM/LANDSHOLDET CMC
6	4	WHERE ARE YOU PAFFENDORF EDEL
7	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
8	2	THONG SONG SISQO UNIVERSAL
9	10	IT'S MY LIFE BON JOVI UNIVERSAL
10	9	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
10	9	IT'S A FINE DAY BARCODE BROTHERS UNIVERSAL
ALBUMS		
1	1	OLSEN BROTHERS WINGS OF LOVE CMC
2	2	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
3	NEW	BON JOVI CRUSH UNIVERSAL
4	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
5	7	VARIOUS ARTISTS EUROVISION SONG CONTEST 2000 BMG
6	8	SANTANA SUPERNATURAL ARISTA/BMG
7	5	JAMES LAST THE VERY BEST OF UNIVERSAL
8	NEW	ENGELBERT HUMPERDINCK HAN STORSTE HITS UNIVERSAL
9	4	D.A.D. EVERYTHING GLOWS EMI/MEDLEY
10	9	AQUA AQUARIUS UNIVERSAL

## NORWAY (Verdens Gang Norway) 06/13/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BXNDA FRA NORD 2000 RACER SONY
2	1	IT FEELS SO GOOD SONIQUE UNIVERSAL
3	2	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
4	3	IT'S MY LIFE BON JOVI UNIVERSAL
5	4	THONG SONG SISQO UNIVERSAL
6	7	YOU SANG TO ME MARC ANTHONY SONY
7	5	THE WHISTLE SONG DJ ALIGATOR PROJECT EMI
8	6	FLY ON THE WINGS OF LOVE OLSEN BROTHERS NORSKE GRAM
9	8	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
10	NEW	AMAZED LONESTAR BMG
ALBUMS		
1	1	OLSEN BROTHERS WINGS OF LOVE NORSKE GRAM
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
3	6	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
4	3	SANTANA SUPERNATURAL ARISTA/BMG
5	8	MOBY PLAY PLAYGROUND
6	5	BON JOVI CRUSH UNIVERSAL
7	10	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
8	7	A-HA MINOR EARTH MAJOR SKY WARNER
9	4	IRON MAIDEN BRAVE NEW WORLD EMI
10	9	D.D.E. JIPPI NORSKE GRAM

## FINLAND (Radiomafia/IFPI Finland) 06/11/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	BON JOVI CRUSH MERCURY/UNIVERSAL
2	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
3	3	NIGHTWISH WISHMASTER SPINEFARM
4	8	TOMAS LEDIN VOUDET 1972-2000 AREN WEA/WARNER
5	2	IRON MAIDEN BRAVE NEW WORLD EMI
6	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
7	NEW	LEEVI & THE LEAVINGS BULEBULE PYRAMIDI JOHANNA KUSTANUS
8	7	WALDO'S PEOPLE NO MAN'S LAND RCA/BMG
9	RE	CMX CLOACA MAXIMA HERODES/EMI
10	5	TEHOSEKOITIN ROCK AND ROLL MONSTER MOVIE SHOW LEVY-YHTIO

## ARGENTINA (CAPIF) 05/21/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	LOS NOCHEROS NOCHEROS EMI
2	4	MANA MTV UNPLUGGED WARNER
3	3	SHAKIRA MTV UNPLUGGED SONY
4	5	LOS PERICOS 1000 VIVOS EMI
5	2	A*TEENS THE ABBA GENERATION UNIVERSAL
6	7	RODERIGO A 2000 BMG
7	6	SANTANA SUPERNATURAL BMG
8	NEW	LUCIANO PEREYRA RECORDANDOTE EMI
9	8	DIVIDIDOS NARIGON DEL SIGLO BMG
10	10	LOS NOCHEROS SIGNOS EMI

**STUTTGART, GERMANY-BASED** Fool's Garden, which scored a worldwide hit with "Lemon Tree" in 1996, is back with a new album that is pointedly titled "For Sale." After the act's record company (Intercord) was sold to EMI, it was closed down, and Fool's Garden is now signed to producer Jack White's Seven Days label, which is distributed via BMG Ariola. The first single, "Suzy," is still enjoying a stay on the Media Control German singles chart after eight weeks, and the album was released June 5. After a nationwide promo tour and Munich showcase, the band is off to Singapore to perform at the June 18 Radio Music Awards. All songs were penned by lead singer Peter Freudenthaler and guitarist Volker Hinkel, who co-produced the album with James Herter. "The group has had time to grow creatively, and the songs are more mature with a rock edge while still maintaining their Beatlesque style," says manager Steffen Koch. The album is slated for release in South Africa, Mexico, Korea, Taiwan, Singapore, Thailand, Indonesia, the Philippines, and Japan.

ELLIE WEINERT

**STACEY EARLE** has too much affection for big brother Steve to say she has been standing in his creative shadow, but she is now reaping the rewards of exhaustive international touring with her second album, "Dancin' With Them That Brung Me." Released in the U.K. in early May on her Gearle label via Proper Distribution, it lodged in the top 15 of the Chart Information Network-compiled country sales chart, helped by a seven-date British tour. The album is also available at her staceyearle.com Web site. Touring with her husband and co-guitarist, Mark Stuart (whose "Songs From A Corner Stage" is also on Gearle), Earle calculates that she played 274 gigs last year, and the couple was rarely home for more than four nights. "Sometimes you do wake up and call downstairs in the hotel and ask, 'Where are we?'" she says.



EARLE

PAUL SEXTON

**IN THE WAKE** of the Eurovision Song Contest victory by Denmark's Olsen Brothers, Spin Music/edel has released a dance version of the winning song, "Fly On The Wings Of Love," remixed by DJ Cookie. The disc contains Copenhagen club mixes of the song, three in English, and the original Danish-language version, "Smuk Som Et Stjernesud." The outing marks Cookie's debut, but edel says an album from the 13-year-old singer/DJ is in the works. Edel's Jan Wagner Holm says the label will be

launching the record in Scandinavia, Germany, and other territories where the original single made an impact. Meanwhile, the brothers hold the No. 1 slots on the Danish album and singles charts. The single has charted across most of Europe, and the album hit the top slot in Norway.

CHARLES FERRO

**AT A TIME** when there is a major political debate over the relevance of Afrikaans (now just one of 11 official languages in South Africa), Gallo Records has taken the bold step of releasing "Om Te Breyten" (To Breyten), an 18-track compilation showcasing the poetry of Breyten Breytenbach, a respected writer, painter, and political activist, accompanied by music from an impressive array of 18 Afrikaans acts. From Battery 9's eerie "Klanke" (Sounds) to Cape of Good Hope Province-based hip-hop crew Brasse Vannie Kaap's edgy, street-inspired "Gedagtes Van Die Gedigte" (Thoughts Of The Poet), the album is gloriously diverse. One of the most beautiful cuts is Anton Goosen's uncluttered "Om Te Breyten," a Breytenbach poem he set to music in 1981. "The project was very free. The only rule was choose a poem you dig, make sure no one overlaps, and do it in your own time, in your own studio," says Goosen, who produced the album.

DIANE COETZER

**FINNISH 10-PIECE** Värttinä has entered the top 10 of Europe's world music chart with its eighth album, "Ilmatar" (Goddess Of Air), produced by Frenchman Hughes de Courson. The album, the act's second for the BMG-distributed imprint Wicklow, follows "Vihma," which went to No. 1 on the world music chart in 1998. "Some expected Värttinä to follow a modern path, as with 'Vihma,' but they've turned left with 'Ilmatar,' producing something primitive and adventurous," says manager Phillip Page. "Ilmatar" has already been released in Japan, but plans for release elsewhere are now in doubt given the uncertainty over Wicklow's future (see story, page 10). Summer live dates have been scheduled in Japan, France, Italy, Spain, Hungary, Austria, and Finland.

JONATHAN MANDER

**"THE ART OF LISTENING,"** a new album by veteran Singapore alternative band Global Chaos, has been released by Pony Canyon Malaysia, the label's first signing of a Singapore act. "We played in Johor [Malaysia] early this year, and Pony Canyon came down to see us," says bandleader Adam Yusop. "They were impressed enough to sign us. This album isn't released in Singapore, but we felt that this was the way to introduce Global Chaos to Malaysia." The band will be touring Malaysia to support the release.

PHILIP CHEAH

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Handleman Shows Record Profit

BY ED CHRISTMAN

NEW YORK—The Handleman Co. restructuring that started two years ago is paying dividends for the rack-jobber, which has pulled out of the businesses of video, books, and software and reduced its account base from 162 chains to eight.

On June 6, the company released its fourth-quarter and year-end results, showing record profits if one-time charges and tax benefits are excluded. For its fiscal quarter ending April 29, Handleman reported net income of \$9.83 million, or 35 cents per share on a diluted basis, on sales of \$279.15 million.

In the same period the year before, the company posted net income of \$12.27 million, or 39 cents per share. However, if one-time charges and tax benefits are excluded, the company earned 27 cents per diluted share, or net income of \$8.5 million.

In a statement, Steve Strome, Handleman president/CEO, said, "This represents the 15th consecutive quarterly earnings improvement."

For the year ending April 29, the Troy, Mich.-based company turned in net income of \$38.7 million, or \$1.30 per diluted share, on sales of \$1.14 billion, compared with a loss of \$35.05 million, or \$1.11 per share, on sales of \$1.06 billion in the previous year. Once again, if one-time charges and tax benefits related to company repositioning are excluded, net income in the prior fiscal year comes to \$25.3 million, or 80 cents per diluted share.

In a conference call with analysts, Strome noted that the \$1.30 in earnings represents the second-best in the company's history, behind the \$1.32 generated in its fiscal 1993.

He also noted that the company's balance sheet is strong, pointing out that at the end of the year the balance of its revolving credit facility stood at zero.

According to management and analysts who follow the company, Wall Street continues to undervalue Han-

dleman, despite its strong performance over the past year. The stock closed at \$10.375 on June 13, well below its 52-week high of \$17. Due to the undervaluation, management has been aggressively buying back company shares. In the fourth quarter, the company bought 7.1 million shares at an average price of \$9.14, for a total purchase of \$42 million. Since September 1997, the company has bought back 20% of its outstanding stock.

On the conference call, some analysts, frustrated by the lack of movement in stock price, urged the company to continue buying back shares. Strome said, "We are equally frustrated. There has been no response in

*'This represents the 15th consecutive quarterly earnings improvement'*

- STEVE STROME -

pricing, and now we have a more thinly traded stock."

Another analyst, noting that the stock market is not properly appreciating Handleman's achievements, asked, "Why don't you just split the company up, dividing it between the rackjobbing business and the music and video label business? We need some dramatic moves here."

Strome noted that Handleman had hired a consultant to see how it could improve shareholder value. "They are looking at all options. Nothing will be ruled out," he said. "Our [objective] is to have a resolution by the end of the summer, early fall."

Handleman's selling, general, and administrative expenses dropped to 19.3% of sales, down from 20% last year. According to Strome, the drop in expenses was due to continuing efficiencies at automated distribution centers and improvements from refine-

ments to its proprietary Channel of Choice (COC) program.

Also, Strome noted that Handleman had recently automated its Canadian operation, which should mean further reductions of expenses due to increased efficiencies and improved in-stock positions. Handleman is doing the same to its Lightyear Entertainment unit, a U.K.-based rackjobber acquired last November, he said.

Handleman's rackjobbing operation, Handleman Entertainment Resources (HER), accumulated \$1.01 billion of the annual sales total and had operating income of \$54.8 million.

Pete Cline, executive VP/COO of Handleman and president of HER, noted that sales were up 14% for the year. He attributed that to the continued market-share growth in music by the mass-merchant sector, as well as the implementation of COC. That program restructured the way the company did business so that a combination of people, structure, processing, and systems, working in conjunction with category management, improved customer sales and inventory productivity.

Cline added that those two factors not only were "the primary drivers" behind the sales increase but also helped boost HER's operating profit 17% for the quarter and 52% for the year. Moreover, COC is credited by Cline with improving inventory turns to 6.6 from 4.2.

Meanwhile, North Coast Entertainment, which contains the company's record labels and video label, generated sales of \$139 million, while operating income was \$14.2 million, down from the \$20 million garnered in the prior year. The decrease was attributed to weaker results at the itsy bitsy Entertainment division.

Handleman expects to increase sales through growth in the U.K., Internet fulfillment, targeted acquisitions, and by becoming a digital distribution service provider, Strome said.



Canadian artists are popular with tourists shopping at Banff's Music Plus who want to take home a souvenir of Western Alberta. (Photo: Patricia Bates)

## Indie Banff's Music Plus Carves Niche In Canada

BY PATRICIA BATES

BANFF, Alberta, Canada—Rick Velux has found that operating Banff's Music Plus, which he opened nearly 10 years ago, is as demanding as making a living during the '80s performing cover tunes by Waylon Jennings and Pink Floyd in local nightclubs with his former group, Scuffed Shoes.

"The record executives have to decide if they want independents in small towns," says Velux. "If we all got together to form a bloc, we could choose one artist as a spokesperson, so they'd finally understand what they are doing to us."

Banff, a village in Western Alberta, is 90 minutes away from Calgary—the country music capital of Canada—which has mostly national retailers such as HMV and Sam the Record Man.

"It seems like all Calgary has now is megastores, but that won't

work for somewhere like Banff because of the zoning laws," says Velux. But a regional chain, Top Forty Music, has a 775-square-foot operation a few blocks away from Music Plus in Cascade Plaza.

Banff Springs National Park in the Canadian Rockies attracts 3.5 million visitors annually, offering activities from guided climbs and hikes to dog sledding. The local video stores tell you that such movies as "Dr. Zhivago" and "River Of No Return" were filmed here.

The Canadian federal government regulates development in Banff, which has about 9,000 residents, allowing only those who work with visas to live in town. Banff can be expensive, and locals joke that the word stands for "Be Aware That Nothing's For Free."

"There is a large number of people ages 18 to 35 who have jobs in Banff," says Velux. "We have a

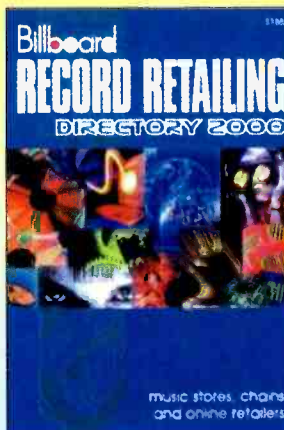
(Continued on next page)

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### THE NATIONAL ASSN. OF RECORDING MERCHANTSISERS (NARM)



reports in its annual retail survey that the gross value for all music products sold in 1999 in the U.S. rose 8.3% from the previous year to \$10.49 billion. The figure, said NARM president Pamela Horowitz in a statement, is based on "what consumers actually paid for the music they purchased," as opposed to the Recording Industry Assn. of America's \$15 billion total, which reflects manufacturers' shipments at list price and includes non-retail sales.

According to NARM—which surveyed 26 companies—CD albums composed 86.5%, or \$9.1 billion, of total sales. CD singles dropped from \$211 million to \$162 million. DVD sales continued to rise to \$623 million, more than doubling 1998's total.

Internet sales accounted for just under 1% of business. More than two-thirds of respondents are offering digital downloads for promotion and sale; others plan to begin doing so within a year.

Finally, NARM said that for the fourth consecutive year, there was a drop in music returns. The complete report is expected later this month.

**MP3.COM** reports the estimated average of daily unique visitors to its site for the month ending May 31 totaled 560,000—up from 557,000 in April but down from 591,000 in March. Estimated page views totaled 135 million, down from 142 million in April. The number of listens—songs delivered online for playing or saving (which includes multiple listens of the same track)—increased to 33 million from 32 million the month before. Meanwhile, the number of approved artists on the site increased in May to 74,100 from 67,700 the month before. The number of available songs also increased, from 424,200 to 469,100.

**CDNOW** has entered into a joint marketing agreement with the Time Inc. publishing company. Under terms of the arrangement CDnow will promote free trial subscription offers of Entertainment Weekly, People, and Sports Illustrated on its site and will receive a percentage of revenue generated from all paid subscriptions. In exchange CDnow will receive advertising exposure through various Time Inc. magazine properties in E-mails, traditional direct mailings to subscribers, banner space on Web magazine sites, and links from Time Inc. Web sites to CDnow.com. The agreement may be expanded to include other Time Inc. magazines later this year.



**BEST BUY** said fiscal first-quarter net earnings increased 54% to \$72.2 million, or 34 cents per diluted share, from \$46.8 million, or 22 cents per diluted share, for the comparable quarter last year. Revenue for the three months ending May 27 increased 24% to \$2.96 billion from \$2.38 billion a year ago. Comparable-

store sales increased 9.5%.

As part of a previously announced strategic alliance that was finalized in the first quarter, Microsoft purchased \$200 million worth of Best Buy common stock. Best Buy also opened four stores—three in Portland, Ore., and one in Lafayette, Ind. In other news, the company relaunched its BestBuy.com site on June 12.

**LIBERTY DIGITAL** has filed with the Securities and Exchange Commission to raise as much as \$500 million via the sale of debt securities, preferred and common stock, and warrants. The filing, known as a shelf registration, allows the company to sell securities from time to time as needed. Proceeds will be used for general corporate purposes, including possibly funding the development of an interactive TV project, as well as for the acquisition of equity interests in other companies, for working capital, or to repay debt, according to the filing.

**AMERICA ONLINE (AOL)** has entered into a cross-marketing alliance with discount retailer Target. Under terms of the agreement Target merchandise and links to target.com will be available across AOL properties including Shop@AOL, AOL.com, CompuServe, Netscape Netcenter, and AOL Digital City. Meanwhile, AOL will become Target's "preferred online service" for promoting some products and services. Target will also offer a special co-branded version of the AOL service in its stores. AOL entered into a similar marketing agreement with Wal-Mart earlier this year.

**PARADISE MUSIC & ENTERTAINMENT** said it has added hip-hop record label Indie 5000 and Tough Guy NYC Marketing & Management, a full-scale artist management company, to its music division, PDSE Music Group. Both units will fall under the direction of Matt Goias. The label's first release, scheduled for this month, will be from Mister Len of the group Company Flow. Tough Guy NYC has an artist roster that includes Big Daddy Kane, P.M. Dawn, Prince Paul, Mister Len, and the Juggaknots.

## INDIE BANFF'S MUSIC PLUS CARVES NICHE IN CANADA

(Continued from preceding page)

saying here that everything's cheaper in Calgary and free in Edmonton, but they may not have the time to drive that far for a CD."

He adds, "We also get so many Canadian students from Toronto, Montreal, and Vancouver who take a year off from college to ski and wait tables at the restaurants. They like alternative rock and rap, but we also have a solid core of blues lovers."

Banff's transient population indicates a less-than-stable workforce. Velux has three full-time employees, but he goes through managers almost every ski season. And the competition for workers is high with more than 30 bars and lounges in the area, like Wild Bill's and the Hard Rock Cafe.

Velux knows firsthand about the nature of working in Banff. "I was washing dishes and mowing grass at the Banff National Army Cadet Camp in 1967," he says. "I came here just for the summers, but I had the best time in my life playing music. I've been here now for 20 years."

Banff's Music Plus is on Bear Street, off the trafficked "strip" of Banff Avenue with its famous Hudson Bay Co. department store.

"My rent just went up 25%," says Velux. "But I can't afford the \$70 to \$120 [\$48 to \$82 U.S.] a square foot on Banff Avenue, which would be around \$100,000 [\$68,100] a year. I don't want to commit to one of those long-term leases."

Velux complains about competition from the direct-mail houses, like record club Columbia House, with their 12-CDs-for-a-penny promotions.

"That sets in a person's mind that they can get them for almost nothing," says Velux. "The top 40 titles are advertised at \$12.88 [\$8.80] at HMV in Calgary. We might have to pay \$16 [\$11] apiece for them through our distributor. If we keep having loss leaders, how can anybody remain in operation?"

When his sales fell, Velux

"strategically raised prices to an average of \$20 [\$14] per CD." For every Canadian dollar, Americans get \$1.50 in exchange, which means they can buy a CD cheaper here than they can at home.

When his Canadian wholesalers give him a break, Velux passes savings on to fans. "We used to have a club card where you could buy 10 CDs and get one free," he explains. "Finally, we went to monthly discounts, and weekly ones this year."

"I'm thinking of adding other items such as music books, which we've done great with in the past," he adds. "I may change things around and branch out to utilize my 950 square feet of space."

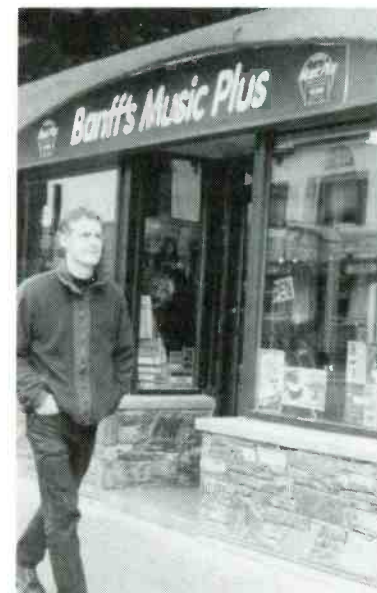
Banff's Music Plus does not sell used CDs, although a competitor does in Canmore. "I think we'd alienate our loyal customers," says Velux. "One day, they spend \$20 for a CD with us. The next, they only get one-third of it back, even though they've listened to it just once or twice." He adds, "I don't want roommates bringing in

***'We have a saying here that everything's cheaper in Calgary and free in Edmonton, but [people] may not have the time to drive that far for a CD'***

- RICK VELUX -

CDs to us which they've stolen the night before, after they've gotten mad at their friends. There are too many house parties around Banff where they can disappear."

Banff's Music Plus has more



Located on a side street, Banff's Music Plus still gets a lot of walk-by traffic. (Photo: Patricia Bates)

than 2,500 new titles. About 25% of its inventory is top 40 titles, 14% classic rock, 10% punk/alternative, 4% country, 4% soundtracks, 3% each in rap/hip-hop, blues, jazz, and world beat, and 2% classical. About 30% is non-recorded inventory such as accessories and instruments.

The store's best seller last year was "Californication" by the Red Hot Chili Peppers. The top 100 also included popular Canadian artists like Shania Twain, Celine Dion, and Alanis Morissette.

Musicians come to the world-renowned Banff Centre in Banff Springs National Park for classical training, and Velux supports the center, although classical is a small part of his inventory. The center stages concerts in a variety of musical genres, and Velux displays posters and CDs for the headliners. Morissette appeared at the venue before her first release several years ago.

Banff Centre began as an artists' colony in 1933 with a grant from philanthropist Andrew Carnegie. "Few, if any, international institutions cover it all like we do—not even Aspen, Yaddo, and Interlocken," explains Carol Phillips, director of the Centre for the Arts, which has five recording studios. "They come here for our multidisciplinary programs and the networking."

Banff Centre has an average of 530 annual activities, from rock shows to children's music festivals, in its three theaters, amphitheater, lecture hall, and recital rooms.

Banff's Music Plus benefits from the center and from tourism in general. Velux exposes visitors to Canadian artists, displaying their CDs on one wall.

In addition to his record store, Velux operates two Radio Shack franchises in Banff and Canmore. He has 300 CD titles at the Canmore location.



Rick Velux, owner of Banff's Music Plus and a former musician, has owned the 950-square-foot store since 1990. (Photo: Patricia Bates)

# Legend Lonnie Johnson Resurrected Via Intimate Set From Blues Magnet

**UNSUNG NO LONGER:** Was there ever a blues performer who got a rawer deal from history than **Lonnie Johnson**?

Johnson had a recording and performing career that spanned the 1920s to the 1960s. He is the only musician who could lay claim to influencing both **Robert Johnson** (whose fluid single-string soloing owed much to the elder guitarist who shared his name) and **Elvis Presley** (who memorably covered Johnson's 1948 hit "Tomorrow Night" early in his career and unmistakably appropriated elements of his smooth vocal style).

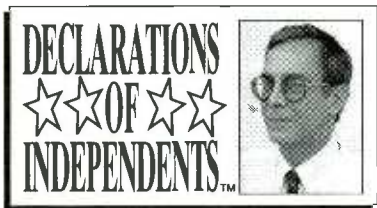
Johnson was a distinctive blues musician—a creative lyricist (our favorite song title is "She's Makin' Whoopee With The Devil In Hell Tonight") and a quicksilver guitarist. He was an adept jazz player as well. As early as 1927, he recorded with both **Louis Armstrong** ("Hotter Than That") and **Duke Ellington** ("The Mooche"). Among his most dazzling sides are the incredible duets Johnson recorded with jazz guitarist **Eddie Lang** (who disguised his identity behind the blues pseudonym **Blind Willie Dunn**).

Johnson's distinguished career continued through the '60s (he died in 1970 in Toronto after being involved in a car accident). But his name is seldom mentioned in the same breath as such other titans of the blues as **T-Bone Walker** and **B.B. King**, whose instrumental achievements would have been unthinkable without Johnson's precedent.

"The Unsung Blues Legend" is the wholly appropriate title of an astonishing new Lonnie Johnson album set for release July 11 by the new New York-based label Blues Magnet Records. Not only does the collection offer compelling evidence of the singer/guitarist's everyday brilliance, it delineates some dimensions of his style that will be hitherto unimagined by those familiar only with Johnson's blues works.

Subtitled "The Living Room Session," "The Unsung Blues Legend" was recorded in 1965 (when Johnson was 69) in the Forest Hills, N.Y., living room of **Bernie Strassberg**, a close friend of the musician's who befriended him when Johnson began working in New York after being rediscovered during the folk/blues revival of the early '60s.

Johnson performs what amounts to an intimate concert for Strassberg and his family. It was an informal affair: At a couple of points, Strassberg's daughter can be heard calling to her father. We should all be thankful that a tape was running that night, for it's hard to imagine a lovelier or cozier exposition of Lonnie Johnson's considerable



by Chris Morris

art.

There are some mind-bending pure blues performances among the 17 tracks—"St. Louis Blues," Johnson's own "New Orleans Blues" and "There's Been Some Changes Made," and **Bessie Smith's** "Back Water Blues."

But the set is especially revelatory because it mostly comprises standards such as "Careless Love," a song identified with Johnson in the later stages of his career; "Solitude"; "I'm Confessin' (That I Love You)"; "I Can't Give You Anything But Love"; and "Summertime." There is even an instrumental version of "Danny Boy."

*'[Slowrider] started as a tribute to the Chicano soul stuff of the '60s and evolved from there'*

- DAVID GOMEZ -

All of this diverse material receives a sublime reading from Johnson. Though he was pushing 70 when he played in Strassberg's home, his powers were remarkably intact: His mellifluous voice could still soar effortlessly, and he displayed a still-dazzling facility on guitar. It's difficult to think of a single album that affords a more complete exposition of the breadth of this great musician's talents.

"The Unsung Blues Legend" has already received an early boost from a rave write-up by jazz critic **Gary Giddins** in *The Village Voice*. In fact, because of that review, the Blues Magnet set is already available in some New York retail outlets. The album is being distributed exclusively by City Hall Records in San Rafael, Calif.

**FLAG WAVING:** David Gomez is kind of a busy guy. During the day, he works as an Eastern regional rep for Epitaph Records in Los Angeles. He's also the keyboard player for the superlative band **Slowrider**, whose debut EP "Mas Alla" (Beyond) was recently released by *ide volada!* records, a cooperative imprint run by the members of Slowrider and fellow East L.A. band the **Blues Experi-**

ment.

Gomez started working at Epitaph five years ago, "just kickin' it in the mailroom," as a sideline to his work as a professional musician. In the early '90s, Gomez was the drummer for an excellent, little-known L.A. band named **Oiler**; he went on to drum for **Beck** during the singer's Mellow Gold tour.

Slowrider "was sort of a side recording project," Gomez says. "Around '98 we started gigging on a regular basis."

Over the course of time, Slowrider turned into a full-time situation; last year the group played 100 shows, many of them on L.A.'s predominantly Hispanic East Side, where the group's stylistic roots lie.

"[The band] started as a tribute to the Chicano soul stuff of the '60s and evolved from there," Gomez says. "I love bands like **Stereolab**, so that's in there, [as well as] my love of hip-hop. It's a hybrid of all this different stuff."

Gomez, who says he has played every instrument in Slowrider at least once in a live show, is holding down the keyboard chair in the septet these days, though he admits, "I'm still very much a student of the piano."

"Mas Alla," a six-track EP, is a tasteful melding of Latin soul, jazz, trip-hop, funk, and rap. The set was co-produced by **Wil-Dog Abers** and **Ulises Bella** of the pixilated L.A. band **Ozomatli**. It is one of three EP releases so far on *ide volada!*

The imprint takes its name from a slang expression in **Luis Rodriguez's** memoir of East L.A. gang life, "Always Running"; Gomez says the term translates roughly as "to do something on impulse" or "don't even think about it—do it."

The Blues Experiment, Slowrider's partner in *ide volada!*, is described by Gomez as "more along the line of the traditional Chicano soul [band]." The imprint's third act, **Very Be Careful**, is an extraordinary group (now based in New York) that plays the traditional accordion-based Colombian music called *vallenatos*. Gomez says of the band, "What the **Pogues** were for Irish music, they are for Colombian music."

Gomez expresses an admiration for the classic *Impulse!* jazz albums of the '60s; copping a lick from that label's original motto, one might call the music on *ide volada!* "new directions in Latin soul."

The imprint—which is distributed by the Gardena, Calif.-based boutique indie **Smash**—will showcase Slowrider and the Blues Experiment on June 17 with a live show at the Temple Bar in Santa Monica, Calif., that will be recorded for a future *ide volada!* live album.

## Top Independent Albums

THIS WEEK		LAST WEEK		WEEKS ON CHART	ARTIST	TITLE	SOUNDSCAN®
1	NEW	1	22				
					STEVE EARLE	TRANSCENDENTAL BLUES	NO. 1
2	1	22			SLIPKNOT	SLIPKNOT	
3	NEW				BELLE & SEBASTIAN	FOLD YOUR HANDS CHILD YOU WALK LIKE A PEASANT	
4	4	19			SNOOP DOGG & THA EASTSIDAZ	SNOOP DOGG PRESENTS THA EASTSIDAZ	
5	3	22			KITTIE	SPIT	
6	2	8			SOUNDTRACK	LOVE AND BASKETBALL	
7	5	22			KENNY ROGERS	SHE RIDES WILD HORSES	
8	7	8			TONY TOUCH	THE PIECE MAKER	
9	6	3			VARIOUS ARTISTS	REGGAE GOLD 2000	
10	8	13			JOHNNIE TAYLOR	GOTTA GET THE GROOVE BACK	
11	NEW				ALICE COOPER	BRUTAL PLANET	
12	10	20			VARIOUS ARTISTS	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	
13	12	6			AIMEE MANN	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO	
14	14	6			YING YANG TWINS	THUG WALKIN'	
15	16	22			KURUPT	THA STREETZ IZ A MUTHA	
16	15	13			DEAD PREZ	LET'S GET FREE	
17	NEW				SANDRA COLLINS	TRANCEPORT. 3	
18	21	6			KATHIE LEE GIFFORD	BORN FOR YOU	
19	13	22			SEVENDUST	HOME	
20	17	22			JIMMY BUFFETT	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	
21	11	3			WIDESPREAD PANIC FEATURING THE DIRTY DOZEN BRASS BAND	ANOTHER JOYOUS OCCASION	
22	18	7			JOAN SEBASTIAN	SECRETO DE AMOR	
23	19	2			VARIOUS ARTISTS	ROARING LAMBS	
24	9	3			XTC	WASP STAR (APPLE VENUS VOLUME 2)	
25	22	8			NICKELBACK	THE STATE	
26	23	12			METHRONE	MY LIFE	
27	NEW				SAINT ETIENNE	SOUND OF WATER	
28	RE-ENTRY				SPICE 1	THE LAST DANCE	
29	24	22			VENGABOYS	THE PARTY ALBUM!	
30	49	18			VARIOUS ARTISTS	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES	
31	47	6			VARIOUS ARTISTS	CLASSIC COUNTRY 1970 — 1974	
32	45	6			VARIOUS ARTISTS	CLASSIC COUNTRY EARLY '70S	
33	27	9			THE PHAT CAT PLAYERS	MAKE IT PHAT, BABY!	
34	26	5			KEOKI	DJMIXED.COM	
35	20	2			NASHVILLE PUSSY	HIGH AS HELL	
36	25	21			MARCO ANTONIO SOLIS	TROZOS DE MI ALMA	
37	29	6			VARIOUS ARTISTS	THE BEST OF CLUB MIX	
38	33	15			LOS TEMERARIOS	EN LA MADRUGADA SE FUE	
39	31	10			VARIOUS ARTISTS	CLASSIC COUNTRY LATE '60S	
40	38	22			ENRIQUE IGLESIAS	THE BEST HITS	
41	32	22			AMBER	AMBER	
42	RE-ENTRY				PAUL OAKENFOLD	TRANCEPORT	
43	43	7			SEAN PAUL	STAGE ONE	
44	30	7			JERRY GARCIA/DAVID GRISMAN/TONY RICE	THE PIZZA TAPES	
45	RE-ENTRY				VARIOUS ARTISTS	BEST OF 2000 — DOVE AWARD NOMINEES & WINNERS	
46	NEW				VARIOUS ARTISTS	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ	
47	28	6			SLEATER-KINNEY	ALL HANDS ON THE BAD ONE	
48	NEW				YOUNG KYOZ	THE GHETTO MADE ME CRAZY	
49	41	21			EVERLAST	WHITEY FORD SINGS THE BLUES	
50	34	6			SUPREME BEINGS OF LEISURE	SUPREME BEINGS OF LEISURE	

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). 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 are suggested lists. Tape prices marked EQ and MD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatsseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

## NEW ZEALAND'S HYPERTAINMENT OFFERS ENHANCED CD PACKED WITH EXTRAS

(Continued from page 95)

It also provides in-depth marketing data, as game players provide information about themselves that is both difficult and expensive to acquire any other way. "We'll be able to talk directly to Shihad purchasers next time the band has a release," he says.

For the band's part, Shihad drummer Tom Larkin describes the gaming component of the reissue as "awesome." He adds that he also sees real value in the marketing data that is gained. "We can get closer to the fans who really love the band," he says. "We'll be getting to know everybody out there far more than we would have ever dreamed possible."

Trade reaction to the Hyperme-

dia disc's May 23 industry launch was warm. Sean Coleman, managing director of the 50-store Sounds chain, says, "It's a wonderful thing. It adds value to the total delivery package of music . . . As more things come on the market that attract the consumer dollar, the more [that] the industry can do to make that package desirable helps everyone."

The reissue of "The General Electric" is a double-disc—one CD being the standard album, the second containing videos, fan info, and the graphically intensive components of the games. However, the retail price point for the entire

package will remain at that of a standard single disc—\$32 New Zealand (\$14.40). Coleman says he expects technological advances to eventually allow all content to fit on one CD.

Hypertainment says more than \$1 million New Zealand (\$450,000) in funds from private investors has been sunk into the company to date. Coleman adds that the company is currently looking to open offices in the U.S. and Europe, with Asia to follow in early 2001.

Although Sony Music New Zealand managing director Michael Glading says he thinks the Hypertainment extras could help boost sales as they "add significant value to the ordinary music CD,"

he expresses concern about additional manufacturing costs. However, Hypertainment business director Mike Bradshaw (a former director of marketing for Sony Music NZ) says, "We believe that the manufacturing price and our fee will be more than offset by the interaction with the band and the market research data."

Upfront costs of a Hypertainment release for record companies will be low, says Coleman. He has based his business model on collecting an unspecified "small royalty" per disc sold, in addition to some production charges "depending on the scale of the production."

Southgate says Warner Music is investing heavily in the revamped

album package, and it has launched an extensive campaign here to promote it. "This is a world first for us," he says, "and there's a huge campaign to support the release. We are charging at TV—doing 15- and 30-second spots, plus a four-minute commercial on [youth-targeted network] TV4."

Southgate adds that the new version of the album had sold almost 7,500 units—gold status in New Zealand—by June 13.

Sounds' Coleman says, "We're doing a lot in-store for it," he says. "We're really behind it—one, because it adds value to the product; and two, because it's some Kiwi lads coming up with a great idea, and I'd like to see it work."

## 'METAL QUEEN' AARON TAKES DETOUR

(Continued from page 97)

began asking me to play their clubs."

Aaron—born Karen Lynn Greening—acquired her stage name after joining a band called Lee Aaron at 15. In 1982, she recorded the album "The Lee Aaron Project" for Toronto-based Freedom Records, with local band Santers backing her. In 1984, she signed with Attic and released "Metal Queen."

Alfonso first met Aaron at that time; he was head of promotion at Attic from 1979 to 1985. "She came to the label with the album," he recalls. "I can remember interviewing her to write her first bio. Of all the artists I've worked with, she was the hardest-working."

Aaron's two most successful albums during the Attic years were "Bodyrock" (1989)—which, boosted by its singles "Whatcha Do To My Body" and "Hands On," achieved double-platinum status in Canada (200,000 units)—and the platinum "Some Girls Do," featuring the hit "Sex With Love."

"During the '80s, Lee certainly

was one of Canada's top-selling rock acts," says Alexander Mair, president of Attic Records Inc. and VP of Song Corp. "However, her catalog sales on Attic have slowed down now that she's not performing so much as the 'Metal Queen.'"

Aaron herself came to realize she'd never completely exorcise her hard rock past and still tours billed as the "Metal Queen" for certain dates. During her jazz gigs, she often performs jazz-styled versions of her hits "Whatcha Do To My Body," "Only Human," and "Barely Holdin' On."

"Most of the rock shows I do are in secondary markets where people still care about classic rock," Aaron says. "Performing rock is also more lucrative than jazz—although I make a nice living doing jazz and it enables me to stay local, which is important when I have a stepdaughter. Traveling for nine months of the year performing rock is not something I want to do today."

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Columbia TriStar Home Video promotes **David Blair** to executive director of VMI (Atlanta), **Mike Musich** to executive director of traditional sales (Chicago), **Jim McCachern** to executive director of traditional sales (Nashville), **Gail March** to national accounts manager (Austin, Texas), and **Lucas Stein** to manager of revenue sharing (Culver City, Calif.). They were, respectively, director of sell-through sales, director of traditional sales, director of traditional sales, regional sales manager (Southwestern region), and manager of revenue sharing.

**DISTRIBUTION.** EMI Music Distribution names **Julie Brown** director of sales and marketing performance analysis and **Amy Cox** director of business development in Woodland Hills, Calif. They were, respectively, senior manager of business planning for AT&T Wireless Services



GRAVER

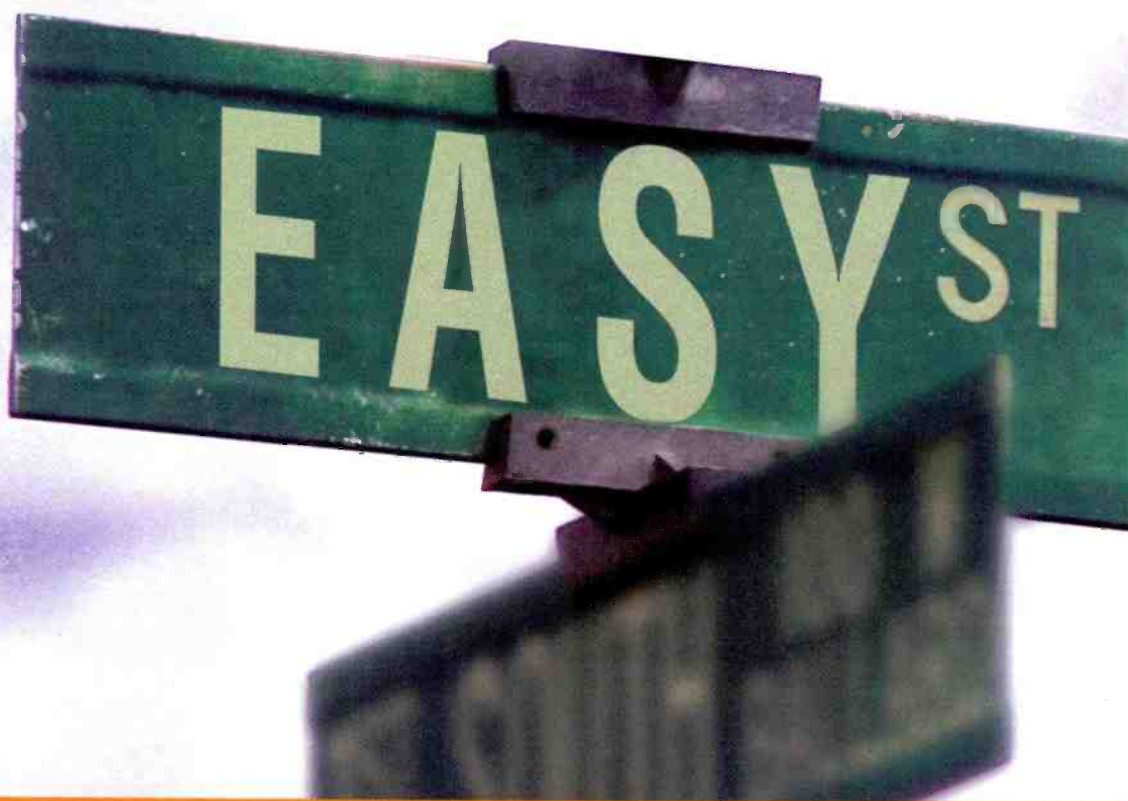
COHN

and executive director of marketing for 20th Century Fox's home video division.

**NEW MEDIA.** Fred Graver is promoted to senior VP/GM of Sonicnet.com for the MTVi Group in New York. He was senior VP of VH1.com.

**MUSIC VIDEO.** Doug Cohn is named director of music and talent relations for VH1 in New York. He was senior director, music video promotion and media development, for Atlantic Records.

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## Cohen Keeps Valley Steady Through Changes

**DOWN IN THE VALLEY:** Barney Cohen, chairman of Valley Media, has done a nice balancing act out at the company in the past month since he assumed the position of acting CEO.

During that time, CEO Rob Cain, CFO Randy Cerf, senior VP of purchasing Ron Phillips, and VP of national sales Richard Plummer-Raphael have resigned. Also, the company's workforce has been downsized over the past three months by almost one-third, from 3,100 to 2,400.

Why take all these dramatic actions? Because for the past three quarters, Valley's performance has been slipping, much to the distress of investors and Wall Street.

In a conference call on Feb. 15, when management of the Woodland, Calif.-based company was talking about its third-quarter performance, Cain and Cerf told investors that management's performance was "inadequate" and that they would fix the problems. Since then, the company's share price has dropped from \$9 to \$3.44 at the close of trading June 13.

On May 25, when Valley released its year-end numbers showing a loss of \$4.6 million, or 54 cents per share, for the year ending April 1, Cohen basically told analysts the same thing that Cain and Cerf had told them three months before. He said, "We know we have made major mistakes; we will fix them."

But Cohen has to tailor his message to three decidedly different audiences. In talking to

Wall Street, he has to make it look as if he is cleaning house, thus all the management changes that have been announced in the past month.

Cohen also, however, has to keep in mind company morale: He knows that nervous employees aren't productive. That's why all the changes have been made quickly and why the company is sending the message that there won't be any more cutbacks or layoffs. Moreover, the company called Retail Track to point out that part of the staff reduction was the seasonal elimination of temporary workers.

Finally, Cohen has to retain the confidence of his trading partners, the record labels. It was in this area that initially I thought he might have made a misstep, with the resignation of Phillips, a widely respected buyer.

In fact, on June 9 as word started leaking out before the official announcement, distribution executives told Retail Track that they were distressed about the departure of Phillips. One termed Phillips Valley's "most valuable player," and another noted that with the departure of Cain and Cerf, and the still-new status of senior VP of sales and marketing Pete Anderson, Phillips was the one Valley executive they could "count on."

With sentiment running

strongly against the Phillips move, Cohen pulled a rabbit out of his hat: He announced the hiring of Lew Garrett, one of the most respected merchants in the business. It was a brilliant stroke, one that kept the confidence of record label executives from wavering.

Anyway, let me run down all the Valley changes. Garrett, formerly the VP of purchasing and merchandising at Camelot Music, where he worked for 28 years, joins Valley as senior VP of marketing and purchasing, reporting to Anderson, according to

Paige Dickow, senior VP of administration and organization effectiveness at Valley.

In other changes, the national sales responsibilities of the departing Plummer-Raphael will now be divided between two of Valley's current employees, George Balicky, VP of independent sales, and Lee Negip, director of national sales, audio. Balicky will handle the East as VP of national sales and Negip the West as director of national sales.

Beside Phillips and Plummer-Raphael, others leaving the company include Boku Prince, director of international sales, and Lex Martirano, director of special markets. Prince's responsibilities were divided between Deborah Pardieck, who has been named account development

### RETAIL TRACK

by Ed Christman



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## SWEDEN'S MNW REPOSITIONS AS MUSIC NETWORK

(Continued from page 95)

that was largely due to the sale of its 67.3% share in downloads site Deo.com.

At the same time, Music Network's share price has fallen significantly. On Jan. 31, the shares closed at 215 kronor (\$24.56); by June 8, that had declined to 48 kronor (\$5.48).

According to Yngen, "That's all got to do with the termination of our deal with Deo, where we sold off the shares to our own shareholders. The high price was only related to the interest in Deo." However, he concedes, "We estimated that the price [after the sale] would end up around 80 kronor [\$9.50]."

Also having an impact upon the figures was a relatively modest release schedule in the first quarter, with most sales coming from international catalog product on such licensed labels as V2, Music for Nations, Palm Pictures, Rykodisc, and World Circuit. In contrast, the company estimates that 40 locally produced albums will appear this year.

However, the figures also show that Music Network has managed to maintain sales levels despite the loss of Mute Records, Beggars Banquet/4AD/XL, and Play

**'Music Network's vision is to build a virtual record company . . . We want local people in various markets to search for local acts and to market these [online]'**

- PETER YNGEN -

It Again Sam (PIAS). Those three label groups split with MNW last summer to create Playground Music Scandinavia in association with edel music.

That move in turn has led to a protracted legal dispute, with MNW issuing a lawsuit against three former MNW executives (Billboard, June 12, 1999), charging that they had conducted Playground-related negotiations with edel, Mute, Beggars Banquet, and PIAS while still employed by MNW.

The lawsuit has since been transferred from Stockholm to Malmö, Sweden, where Playground's head office is based. Yngen claims that because he has been doing extensive traveling lately, he isn't familiar with its current status. The other parties in the suit could not be reached for comment.

Although keen to up its quota of domestic repertoire, Yngen denies that Music Network is shying away from international product. "We've increased our A&R staff from two to 12 in one year," he points out. "We want our local A&R to account for a larger percentage of our turnover; that doesn't mean that

we're reducing our commitment to licensed repertoire."

Since taking on his current role in February 1999, Yngen has also initiated a program of changes intended to result in Music Network operating an online record company by April 2001. Yngen says, "Music Network's vision is to build a virtual record company [composed] of people that are attracted to what we're doing. We want local people in various markets to search for local acts and to market these [online]."

Besides that online expansion, Yngen adds that Music Network plans to open a wholly owned affiliate in Hamburg, and he is

looking to find suitable partners for projects in the U.S., Japan, and Australia. The company's only operation outside the Nordic region to date has been in China.

The international moves are intended to complement the distribution deals acquired with MNW's purchase of Stockholm-based metal label House of Kicks late last year. Johan Hargeby, former co-owner of House of Kicks and deputy managing director at Music Network, says, "House of Kicks' international partners see great potential in the music from Music Network. That's one of the reasons why we [originally] wanted to become a part of MNW."

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## New Media

MERCHANTS & MARKETING

### EU Formulates Value-Added-Tax Plan For Internet Will Measure Simplify Int'l Transactions Or Hinder E-Commerce?

This issue's column was prepared by Kai R. Lofthus in Oslo.

THE EUROPEAN UNION (EU) is establishing a value-added tax (VAT) structure to cash in on the expanding marketplace for digital downloads, music-on-demand, pay-per-view, and other subscription-based services.

Aside from the obvious financial interest in the E-commerce market, the main intention of the bill, which was presented June 7 in Brussels, is to provide for prevention measures in the spiraling competitive disproportion between EU- and non-EU-based companies. The VAT rates will be the same as on CDs.

However, companies that foresee a major administrative burden in relating to the EU's 15



member states need not be overly concerned. According to a prepared statement from the union, the legislation is expected to be "as easy and straightforward as possible" and is expected to "ease the compliance burden of business."

In short, the legislation decides that if, for example, a Spanish online music site performs a transaction with a consumer in Italy, it only charges the normal VAT rate in Spain (16%), instead of the Italian rate (20%).

Meanwhile, U.S.-based companies, such as EMusic.com, would only have to register in any one EU country and only have to deal with that country's tax administration in order to conduct business in the union. Those companies can choose any EU country they like in which to register for VAT.

Electronically delivered services from an EU- to a non-EU-member country would be exempt from the EU's VAT regulations.

Frits Bolkestein, commissioner for Europe's internal market and in charge of taxation issues, says, "These amendments would facilitate electronic commerce by giving business security and certainty as to its obligations under the EU VAT system. By modernizing the VAT system to address the electronic delivery of services, we will ensure that all stakeholders are able to participate on a fair and equitable basis in the development of the information society, in accordance with the principles agreed at the 1998 [Organisation for Economic Cooperation and Development] Ministerial Conference in Ottawa."

Others disagree with the proposals.

David Phillips, the London-based CEO of iCrunch.com,

whose investors include EMusic, says, "This doesn't show any true leadership from the EU. [The  
(Continued on page 117)

### TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES		18-24	
1. amazon.com	13,336	1. amazon.com	1,485
2. barnesandnoble.com	4,523	2. cdnow.com	591
3. cdnow.com	3,791	3. barnesandnoble.com	445
4. bmgmusic.com	3,085	4. bmgmusic.com	443
5. buy.com	2,529	5. buy.com	285
6. columbiahouse.com	2,065	6. columbiahouse.com	248
7. walmart.com	1,105	7. bestbuy.com	116
8. bestbuy.com	888	8. walmart.com	105
9. musicmatch.com	443	9. musicmatch.com	86
10. towerrecords.com	273	10. towerrecords.com	19

25-34		35-49	
1. amazon.com	3,610	1. amazon.com	4,727
2. barnesandnoble.com	1,144	2. barnesandnoble.com	1,667
3. bmgmusic.com	1,108	3. cdnow.com	1,067
4. cdnow.com	1,055	4. bmgmusic.com	1,019
5. buy.com	950	5. buy.com	883
6. columbiahouse.com	661	6. columbiahouse.com	777
7. walmart.com	381	7. walmart.com	418
8. bestbuy.com	282	8. bestbuy.com	304
9. towerrecords.com	121	9. musicmatch.com	157
10. musicmatch.com	66	10. towerrecords.com	86

Source: Media Metrix, April 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

JUNE 24, 2000

### Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	3	THE MARSHALL MATHERS LP WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	1
2	3	4	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	2
3	2	4	MAD SEASON LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	5
4	5	2	THE HISTORY OF ROCK LAVA/ATLANTIC 83314*/AG	KID ROCK	3
5	6	3	INSIDE JOB WARNER BROS. 47083	DON HENLEY	12
6	7	4	WHITNEY: THE GREATEST HITS ARISTA 14626	WHITNEY HOUSTON	14
7	14	3	MER DE NOMS VIRGIN 49253*	A PERFECT CIRCLE	16
8	10	52	SUPERNATURAL ◆ <sup>12</sup> ARISTA 19080	SANTANA	8
9	9	5	MISSION: IMPOSSIBLE 2 ▲ HOLLYWOOD 162244	SOUNDTRACK	7
10	NEW▶		FOLD YOUR HANDS CHILD, YOU WALK LIKE A PEASANT JEEPSTER 429*/MATADOR	BELLE & SEBASTIAN	80
11	11	12	NO STRINGS ATTACHED ▲ <sup>8</sup> JIVE 41702	'N SYNC	4
12	15	25	HUMAN CLAY ▲ <sup>1</sup> WIND-UP 13053*	CREED	6
13	8	4	BINAURAL EPIC 63665*	PEARL JAM	34
14	17	19	PLAY ▲ V2 27049* HS	MOBY	51
15	20	26	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	31
16	19	3	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	11
17	RE-ENTRY		I HOPE YOU DANCE MCA NASHVILLE 170099	LEE ANN WOMACK	29
18	16	21	ON HOW LIFE IS ▲ <sup>2</sup> EPIC 69490* HS	MACY GRAY	20
19	NEW▶		MERMAID AVENUE VOLUME 2 ELEKTRA 62522/EEG	BILLY BRAGG & WILCO	113
20	18	7	SILVER & GOLD REPRISE 47305/WARNER BROS.	NEIL YOUNG	105

● 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) Numbers following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD \*Asterisk indicates vinyl available HS Indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.



**Winning Recipe.** Chris Askew, center right, was the lucky winner of Universal Studios Home Video's "American Pie" recipe contest held in conjunction with the title's sell-through release on May 16. Askew, pictured with, from left, Universal president Craig Kornblau, "The Bold & The Beautiful" cast member Ashley Cafagna, and Universal senior VP of marketing Ken Graffeo, attended an "Ultimate High School Graduation" party held on the Universal backlot.

## VastVideo Offers Streaming Services

Co. Enables Sites To Offer Special-Interest Vid Via Broadband

BY CATHERINE CELLA

COOKEVILLE, Tenn.—Like television, the Internet is often considered to be either a vast wasteland or a vast opportunity. But Astoria, N.Y.-based VastVideo is looking to improve the video Webscape by offering superior streaming services.

"The percentage of sites that are streaming media—audio or video—is fairly low right now," says VastVideo president of media Neil Braun, who came to the company following executive posts at NBC,

Viacom Entertainment, and HBO.

Coupled with the growing number of homes with digital subscriber line and cable connections that enhance video streaming, Vast has more than a niche market.

"There are more than 20 million users out there with broadband access," says VastVideo CEO Nathan Leight. "And most companies don't have the capabilities in-house to video-enable their Web sites."

VastVideo offers a turnkey solution with both technology and content, including clips from tens of thousands of special-interest videos.

Barnes & Noble, for example, has partnered with the company to supply its Web site with exercise, how-to, kidvid, and documentary clips from select Sports Illustrated video titles.

VastVideo is also working with About.com—a top 10 site in traffic, according to Media Metrix—to develop a prototype for streaming videoclips to its users.

About.com is using VastVideo's service to assist its visitors in travel planning. For instance, if its users are planning a trip to China, they could view videoclips of its various provinces from VastVideo's library of licensed programming.

As a business-to-business application, VastVideo offers its customers a chance to better market products as well as their own Web sites.

The site can stream more information to end users, and video suppliers have the opportunity to sell product with each streamed clip.

"What the Internet is really fantastic for is delivery of information," says Leight. "If a picture tells a thousand words, moving pictures clearly tell infinitely more."

As publically traded Internet companies seek ways to become profitable, VastVideo says its technology can help by linking videoclips to advertising and commerce opportunities.

Braun uses a pet Web site as an

example of how the technology works.

"We have clips on every breed of dog, every breed of cat, how to clip your canary's feathers, or whatever," says Braun. "And we can offer you a private-label video channel that's branded pets.whatever."

Braun further explains that when the user clicks to view a schnauzer video, highly targeted ads would also pop up on the computer screen. The ads include anything from a "figurine from the Franklin Mint to a sweater with a schnauzer on it... It's suddenly 'Schnauzers 'R' Us,'" says Braun.

The user can choose to click on one of the products for purchase or finish watching the videoclip and return to the original site.

Braun says the technology can also be used by video Web sites to highlight hard-to-find or special-interest video titles.

"One thing that the mom-and-pops and other store owners have never been able to do is stock special-interest video," says Braun. "There are too many titles and too little movement for them to do that. So we become their inventory keeper for [Sports Illustrated] video, for instance."

In the not-too-distant future, Braun says, the norm for Web sites will be full-video capacity. "That doesn't necessarily mean longform and linear, but it does mean that every company with a Web site will have video-enabled communication."

Currently, the Web is largely about text and static prose, or what Leight calls "the magazine medium online." But billions are being invested to build the infrastructure for broadband video delivery.

"Over the next couple of years, every Web site is essentially going to become a media asset owned by someone lacking a core competency in delivering media," says Leight. "We're extremely well-positioned to be their private-label video solution."

## Hollywood Entertainment Out Of E-Commerce With Reel.com Closing; DVD Sales Soaring

**CLICK, IT'S GONE:** Less than two years and more than \$90 million in losses later, Hollywood Entertainment has decided it doesn't want to be in the E-commerce business anymore.

The retailer, which purchased Reel.com in 1998 for \$98 million, has laid off the site's 200 employees, closed its Emeryville, Calif., offices, and struck a deal with Buy.com to outsource its E-commerce operations, effective June 13.

All of Reel's customers who have ordered product prior to that date will receive an E-mail updating them on the status of their order, according to Buy.com.

Under the deal, Hollywood Entertainment will also license its editorial content to Buy.com. Hollywood will continue to manage the site in-house and may hire back some former

Reel employees to write content for the site.

Hollywood will incorporate some of Reel's programs, such as its movie-matching system and database, to assist brick-and-mortar customers in its 1,800 stores in finding a movie to rent.

"The E-commerce end was the most costly portion of Reel," says a Hollywood Entertainment spokesman. "What we're doing is consolidating staff."

Hollywood says that Reel's traffic has increased from more than 800,000 to 1.1 million, but the most recent quarterly filing says that Reel suffered a \$121 million loss on revenue of \$13.8 million.

A planned IPO was postponed, and the recent downturn of E-commerce stocks caused new investors to give Hollywood/Reel the cold shoulder.

"As a result of the major declines in the value of publicly traded E-commerce companies, we have been unable to obtain outside financing for Reel and do not believe it in the best interest of Hollywood's banks, bondholders, and shareholders to continue funding Reel from Hollywood's strong video-store cash flow," said Hollywood chairman/CEO Mark Wattles in a statement. "Despite significant customer enthusiasm, we cannot sustain this business."

Wattles said store profits were up 40%, while the company's stock dropped 75%. Hollywood will take a \$25 million loss once the transition is complete.

But enlisting Buy.com is shaky at best, since it isn't the healthiest Web site out there either. Since Buy.com's IPO in February, its stock has plummeted from

the \$20 range to around \$5.

"We've done enough due diligence to find a suitable partner, but you never know," says the Hollywood spokesman.

Representatives for Buy.com could not be reached for comment.

**JUMPING DVD:** The National Assn. of Recording Merchandisers (NARM) reports that 1999 DVD sales were more than double 1998 sales.

According to the trade group's 1999 annual survey, DVD sales reached \$623 million, compared with \$259 million in 1998.

Sales decreased for VHS from \$2.09 billion to \$1.42 billion. But the most dramatic drop occurred in laserdisc. That category dropped from \$52.2 million to

\$868,000.

A total of 26 NARM members participated in the survey, which was tabulated by Soundata.

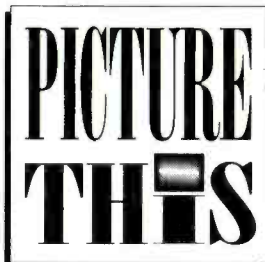
**TO DIRECT-TO-VIDEO AND BEYOND:** "Toy Story" star Buzz Lightyear is getting his own direct-to-video feature, which is scheduled for an Aug. 8 DVD/VHS street date.

The title, "Buzz Lightyear Of Star Command: The Adventure Begins," features Lightyear (voiced once again by **Tim Allen**) battling his arch enemy Evil Emperor Zurg, who has kidnapped the Little Green Men. The latter were featured in both "Toy Story" movies. **William Shatner** performs the song "To Infinity And Beyond" in the end credits.

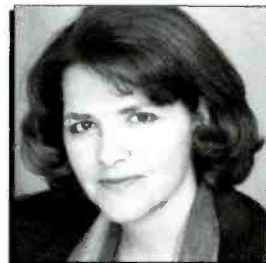
Joining the cast are **Wayne Knight**, **Patrick Warburton**, **Nicole Sullivan**, **Stephen Furst**, and **Larry Miller**.

**DVD DOINGS:** Warner Reprise Video has released k.d. lang's greatest-hits package, "Harvest Of Seven Years (Cropped And Chronicled)," priced at \$24.99. The DVD coincides with the release of the singer's first album in five years, "Invincible Summer."

Image Entertainment lets loose with "2 Against Nature Plush TV Jazz-Rock Party In Hi-Fi Stereo," from **Steely Dan**. The concert was taped at New York's Sony Studios in January and includes several of the band's hits as well as tracks from its current album, "Two Against Nature."



by Eileen Fitzpatrick



VastVideo principals pictured, from left, are CEO Nathan Leight and president of media Neil Braun.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>◀ No. 1 ▶</b>					
1	1	4	<b>THE WORLD IS NOT ENOUGH</b>	MGM Home Entertainment Warner Home Video M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
2	5	3	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
3	2	9	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
4	4	6	<b>GALAXY QUEST</b>	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
5	3	8	<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
6	15	3	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999	R	19.98
7	6	5	<b>PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
8	7	10	<b>PLAYBOY'S SEX COURT</b>	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
9	9	9	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
10	8	5	<b>LIFE IS BEAUTIFUL</b>	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
11	14	29	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
12	12	19	<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
13	13	11	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
14	21	3	<b>GANGSTRESSES</b>	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
15	18	3	<b>THE GREATEST HITS</b>	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
16	19	25	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
17	20	24	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
18	28	3	<b>WALKING WITH DINOSAURS</b>	BBC Video FoxVideo 2000090	Various Artists	2000	NR	24.98
19	10	12	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
20	26	13	<b>OFFICE SPACE</b>	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
21	11	25	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
22	23	2	<b>MYSTERY MEN</b>	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
23	16	28	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
24	24	7	<b>NOTTING HILL</b>	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
25	32	2	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
26	17	10	<b>JOSEPH AND THE AMAZING TECHNICOLOR COAT</b>	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
27	<b>NEW ▶</b>		<b>THE SIMPSONS POLITICAL PARTY</b>	FoxVideo 00283	The Simpsons	2000	NR	24.98
28	27	8	<b>ANALYZE THIS</b>	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
29	25	5	<b>CINDY CRAWFORD: A NEW DIMENSION</b>	GoodTimes Home Video 79908	Cindy Crawford	2000	NR	14.98
30	22	8	<b>10 THINGS I HATE ABOUT YOU</b>	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
31	31	9	<b>MONSTER RANCHER: LET THE GAMES BEGIN</b>	A.D.V. Films 001D	Animated	2000	NR	14.98
32	36	3	<b>BURN THE FLOOR</b>	Universal Studios Home Video 85714	Various Artists	2000	NR	19.98
33	29	14	<b>AN EXTREMELY GOOFY MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
34	33	9	<b>NEVER BEEN KISSED</b>	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
35	38	31	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
36	<b>NEW ▶</b>		<b>DEEP BLUE SEA</b>	Warner Home Video	Samuel L. Jackson Brent Roam	1999	R	19.98
37	<b>NEW ▶</b>		<b>THE HAUNTING</b>	DreamWorks Home Entertainment	Liam Neeson Catherine Zeta-Jones	1999	PG-13	19.98
38	39	22	<b>SHAKESPEARE IN LOVE</b>	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
39	37	9	<b>ENTRAPMENT</b>	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
40	35	32	<b>BIG DADDY</b>	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96

● 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
			<b>◀ No. 1 ▶</b>		
1	1	4	<b>AMERICAN BEAUTY (R)</b>	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
2	5	3	<b>SLEEPY HOLLOW (R)</b>	Paramount Home Video 329623	Johnny Depp Christina Ricci
3	3	5	<b>DOGMA (R)</b>	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
4	12	3	<b>THE WORLD IS NOT ENOUGH (PG-13)</b>	MGM Home Entertainment Warner Home Video	Pierce Brosnan Sophie Marceau
5	14	2	<b>EYE OF THE BEHOLDER (R)</b>	Columbia TriStar Home Video 04953	Ashley Judd Ewan McGregor
6	4	5	<b>BEING JOHN MALKOVICH (R)</b>	USA Home Entertainment 440059757	John Cusack Cameron Diaz
7	2	6	<b>FIGHT CLUB (R)</b>	FoxVideo 2000306	Brad Pitt Edward Norton
8	<b>NEW ▶</b>		<b>MAN ON THE MOON (R)</b>	Universal Studios Home Video 84440	Jim Carrey
9	6	5	<b>GALAXY QUEST (PG)</b>	DreamWorks Home Entertainment	Tim Allen Sigourney Weaver
10	7	8	<b>THREE KINGS (R)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
11	9	8	<b>THE INSIDER (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
12	8	4	<b>BRINGING OUT THE DEAD (R)</b>	Paramount Home Video 335643	Nicolas Cage Patricia Arquette
13	20	3	<b>THE END OF THE AFFAIR (R)</b>	Columbia TriStar Home Video 03631	Ralph Fiennes Julianne Moore
14	10	7	<b>BOYS DON'T CRY (R)</b>	FoxVideo 2000310	Hilary Swank Chloe Sevigny
15	19	3	<b>MYSTERY ALASKA (R)</b>	Walt Disney Home Video Buena Vista Home Entertainment 18291	Russell Crowe
16	11	7	<b>END OF DAYS (R)</b>	Universal Studios Home Video 85240	Arnold Schwarzenegger
17	<b>NEW ▶</b>		<b>SNOW FALLING ON CEDARS (PG-13)</b>	Universal Studios Home Video 83661	Ethan Hawke
18	13	10	<b>THE SIXTH SENSE (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
19	15	4	<b>ANYWHERE BUT HERE (PG-13)</b>	FoxVideo 2000378	Susan Sarandon Natalie Portman
20	16	12	<b>THE BONE COLLECTOR (R)</b>	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			<b>◀ No. 1 ▶</b>		
1	<b>NEW ▶</b>		<b>FIGHT CLUB (R) (34.98)</b>	FoxVideo 2000035	Brad Pitt Edward Norton
2	<b>NEW ▶</b>		<b>NEXT FRIDAY (R) (24.98)</b>	New Line Home Video/Warner Home Video N5036	Ice Cube
3	<b>NEW ▶</b>		<b>GIRL, INTERRUPTED (R) (27.95)</b>	Columbia TriStar Home Video 04746	Winona Ryder Angelina Jolie
4	1	3	<b>SLEEPY HOLLOW (R) (29.99)</b>	Paramount Home Video 335647	Johnny Depp Christina Ricci
5	2	4	<b>THE WORLD IS NOT ENOUGH (PG-13) (34.98)</b>	MGM Home Entertainment/Warner Home Video 908130	Pierce Brosnan Sophie Marceau
6	4	38	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
7	3	2	<b>MAN ON THE MOON (R) (24.98)</b>	Universal Studios Home Video 20720	Jim Carrey
8	<b>NEW ▶</b>		<b>POCAHONTAS (G) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 19579	Animated
9	5	11	<b>THE SIXTH SENSE (PG-13) (29.99)</b>	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
10	6	6	<b>GALAXY QUEST (PG) (26.99)</b>	DreamWorks Home Entertainment 86017	Tim Allen Sigourney Weaver
11	7	8	<b>END OF DAYS (R) (26.98)</b>	Universal Studios Home Video 20721	Arnold Schwarzenegger
12	8	6	<b>DOGMA (R) (24.99)</b>	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck
13	9	9	<b>THREE KINGS (R) (24.99)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
14	10	25	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
15	<b>RE-ENTRY</b>		<b>FRIDAY (R) (24.98)</b>	New Line Home Video/Warner Home Video N3019	Ice Cube Chris Tucker
16	11	12	<b>HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)</b>	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
17	<b>RE-ENTRY</b>		<b>THE ABYSS (SPECIAL EDITION) (PG-13) (34.99)</b>	FoxVideo 300008	Ed Harris
18	15	6	<b>BEING JOHN MALKOVICH (R) (24.99)</b>	USA Home Entertainment 59757	John Cusack Cameron Diaz
19	12	3	<b>EYE OF THE BEHOLDER (R) (24.95)</b>	Columbia TriStar Home Video 05052	Ashley Judd Ewan McGregor
20	13	2	<b>SNOW FALLING ON CEDARS (PG-13) (24.98)</b>	Universal Studios Home video 20558	Ethan Hawke

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# Barney Stars In Dino-Size Mall-Tour Campaign By Lyrick

**PURPLE POWER:** Barney the dinosaur is the center of a multi-faceted, \$20 million marketing campaign being launched by Lyrick Studios to push its fall line of new merchandise from the purple one.

In support of the upcoming \$14.95 direct-to-video tape "Come On Over To Barney's House" and CD "Barney Rocks!," due in stores Aug. 15; the "Come On Over To Barney's House" DVD in stores Sept. 5, priced at \$24.99; and the clothing line Bar-

*'Come On Over' is a first-ever look at Barney's house, and it introduces a new, Internet-savvy animated character, as well as the new rock band BJ & the Rockets*

ney for Baby, Lyrick is kicking off an eight-market mall tour, co-sponsored by Better Homes and Gardens.

In addition, the campaign includes two consumer sweepstakes, one tied in with Gerber and another with a kids' meal promotion with Sbarro restaurants; national advertising; and a charitable drive benefiting Habitat for Humanity.

"Come On Over" is a first-ever look at Barney's house, and it introduces a new, Internet-savvy animated character, as well as the new rock band BJ & the Rockets.

The mall tour, dubbed "Barney's Open House," marks the first public mall appearances by Barney since 1992. The tour also encompasses a fashion show featuring Barney apparel, and at each event, parents can enter to win a Barney's wardrobe for their child.

The eight cities involved in the mall tour are Minneapolis/St. Paul, Denver, San Francisco, Los Angeles/Anaheim, San Diego, Phoenix, Houston, and Dallas/Ft. Worth.

Better Homes and Gardens is featuring the tour in a special advertising section in its November issue and will include a Barney-themed area on its Web site.

The Lyrick/Gerber sweepstakes is called "Friends To Grow With" and runs from July 15 to Dec. 31.

The sweepstakes encompasses several Barney products from videos, music, books, and new media, as well as the Gerber Graduates line of toddler foods. Three "ultimate playroom"

grand prizes will be awarded, as well as runner-up prizes with total value of \$50,000. The sweepstakes will be promoted through a national freestanding insert on Aug. 20, on-pack product exposure on Gerber Graduates bakery products through August and September, in-store Gerber product displays during August, links between Gerber's and Barney's Web sites, and a Gerber direct-mail campaign between July and September that also features info on membership in the Barney Buddies Club.

The "ultimate playroom" prize includes a home entertainment system with DVD-ROM-equipped computer, Panasonic TV, DVD player, VCR, and stereo and the complete Barney book, video, and interactive DVD libraries. Runner-up prizes include Hasbro toys, Barney books, and Gerber Graduates product.

The Sbarro promotion involves a series of Barney premiums offered during October and November throughout the chain's 870 locations.

Lyrick is offering a \$1 off coupon for the "Barney Rocks!" album inside every copy of the "Come On Over To Barney's House" video and DVD-ROM that expires March 30.

Rounding out the promotional activities is a corporate contribution to Habitat for Humanity, the nonprofit charity that builds homes for low-income families.

Lyrick will donate a percentage of the wholesale revenue

*Although the Pokémon fever has inevitably cooled a bit, Pioneer Entertainment has a few tricks left up its sleeve to push a few more new releases from the franchise*

from "Come On Over To Barney's House" to the national charitable organization.

**DOG'S LIFE:** Universal Studios Home Video unleashes the latest installment in the \$100 million "Beethoven" film franchise, accompanied by a major promotion with PetSmart.com.

"Beethoven's 3rd," starring **Judge Reinhold** and **Julia Sweeney**, debuts simultaneously July 25 on DVD and VHS.

PetSmart.com, the online site for the giant pet-supplies retail-



by Moira McCormick

er, is hosting its first-ever Search for the Cutest Pet contest. Site visitors can create custom "pet pages" featuring their own pets and then campaign for votes among family and friends, with voting to continue into mid-August.

The owner of the pet with the most votes will get a walk-on role—for his or her pet as well—in the upcoming full-length film "Beethoven's 4th." A trip to Hollywood with the pet and one (human) friend is also included.

The first-prize winner receives \$1,000 cash. Plus, three weekly winners will be awarded a digital camera through the middle of August.

The promotion is being pushed via two Sunday coupon inserts, advertising in Us magazine, and PetSmart in-store signage circulars. "Beethoven's 3rd" and the contest is also being trailed on more than 4 million units of "Galaxy Quest."

In other Universal Home Video news, Universal and DreamWorks Home Entertainment are partnering with Del Monte foods for a Back to School video promotion that arrives in stores July 25.

Nine titles are involved, including the new direct-to-video animated feature "An American Tail: The Mystery Of The Night Monster," which at \$14.98 is the lowest price ever for any franchise direct-to-video title.

Other titles in the promotion are DreamWorks' "Antz," "Small Soldiers," "Paulie," and "Mouse Hunt," which are each priced at \$14.99 and Universal's "Babe," "The Little Rascals," and "Count With Maisy," at \$12.98, and "October Sky," at \$14.98.

Consumers can instantly save \$2 on the purchase of any video in the Back to School promotion plus two Del Monte fruit cup packages. The offer will be communicated via a national Sunday newspaper coupon insert Aug. 6, arriving in 50 million homes.

In-store advertising at grocery marts and radio will provide further awareness of the program.

Video retailers can make use of a school bus-themed merchandiser available in units of 24, 48, and 96.

**PANNING IN:** A&E is releasing its first children's video, the **Cathy Rigby**-starring version of "Peter Pan," on Oct. 10. The title will be released simultaneously on VHS and DVD, and a promo-

tion with Peter Pan peanut butter is also in the works.

**GOTTA CATCH 'EM ALL:** Although the Pokémon fever has inevitably cooled a bit, Pioneer Entertainment has a few tricks left up its sleeve to push a few more new releases from the franchise.

Pioneer has been riding the Pokémon success wave with a reported 17.9% share of the sales from children's nontheatrical video product in 1999. The series has shipped more than 20 million units, according to the company.

Waiting in the wings are vol-

umes 19 and 20, "Our Hero Meowth" and "The Final Badge," which will be released July 18 on video and DVD. The VHS is priced at \$14.98, and the DVD is priced at \$24.98.

Pioneer Entertainment is packing a limited-edition lenticular card inside each video.

The new titles are jointly released by Pioneer and Viz Communications, the U.S. publishers of Japanese *anime* and comics. Pioneer also has video rights to other popular anime properties, including "Sailor Moon" and "Dragon Ball Z."

Billboard®

JUNE 24, 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	Suggested List Price
<b>No. 1</b>				
1	1	5	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b> Dualstar Video/Warner Home Video 36879	2000 19.96
2	3	3	<b>SALUDOS AMIGOS</b> Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000 19.99
3	2	9	<b>TARZAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999 26.99
4	5	19	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b> Dualstar Video/Warner Home Video 36878	1999 19.96
5	11	6	<b>POKEMON: THE FIRST MOVIE</b> Warner Home Video 18020	1999 26.99
6	8	12	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b> Columbia TriStar Home Video 04528	1999 21.96
7	15	8	<b>ELMO'S WORLD</b> Sony Wonder 51720	2000 9.98
8	6	5	<b>MONSTER RANCHER: LET THE GAMES BEGIN</b> A.D.V. Films 001D	2000 14.98
9	7	7	<b>BARNEY: MORE BARNEY SONGS</b> Barney Home Video/The Lyons Group 1234	1999 14.95
10	4	64	<b>THE FOX AND THE HOUND</b> Walt Disney Home Video/Buena Vista Home Entertainment 2141	1981 22.99
11	9	298	<b>PINOCCHIO</b> ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940 14.99
12	14	8	<b>AN EXTREMELY GOOFY MOVIE</b> Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000 24.99
13	13	3	<b>BARNEY'S RHYME TIME RHYTHM</b> Barney Home Video/The Lyons Group 2827	2000 14.95
14	10	80	<b>THE ARISTOCATS</b> Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970 26.99
15	12	53	<b>MULAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998 26.99
16	16	25	<b>THE PRINCE OF EGYPT</b> DreamWorks Home Entertainment 84779	1998 26.99
17	17	7	<b>BLUES CLUES: MAGENTA COMES OVER</b> Nickelodeon Video/Paramount Home Video 05645	2000 9.95
18	22	5	<b>CINDERELMO</b> Sony Wonder 55294	2000 12.98
19	19	58	<b>MARY-KATE &amp; ASHLEY: BILLBOARD DAD</b> Dualstar Video/Warner Home Video 36519	1998 19.96
20	20	17	<b>SCOOPY DOO'S GREATEST MYSTERIES</b> Cartoon Network Video/Warner Home Video H3867	1999 14.95
21	21	9	<b>POKEMON: WAKE UP SNORLAX</b> Viz Video/Pioneer Entertainment 242	2000 14.95
22	23	47	<b>TELETUBBIES: DANCE WITH THE TELETUBBIES</b> ◇ PBS Home Video/Warner Home Video B3748	1998 14.95
23	24	15	<b>THE IRON GIANT</b> Warner Family Entertainment/Warner Home Video 17644	1999 22.95
24	<b>NEW</b> ▶		<b>THE SIMPSONS POLITICAL PARTY</b> FoxVideo 00283	2000 24.98
25	25	65	<b>POKEMON: I CHOOSE YOU, PICKACHU</b> 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.

## RATES & INFORMATION

- **SERVICE & RESOURCES:**  
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(Continued from page 6)

damages for the record label's reproduction and licensing of masters in the U.S. that were also manufactured and distributed in 14 other countries, including Venezuela, Chile, Panama, Costa Rica, and Mexico.

"The biggest part of the judgment was awarded for what is called moral rights violation," said Castro. "And that's basically the right of any composer to object to any changes to the lyrics and to demand the author be recognized, as a composer."

Castro said the judgment included an injunction ordering RMM to pull all CDs on which the song appears from the market.

"It's always important to get everything in writing," said Olga

Cardona, director of U.S. Latin operations for BMG U.S. Publishing. "Even when someone thinks they can change a lyric in a song because they think they will make it better, they still need the artist's permission."

*'Even when someone thinks they can change a lyric in a song because they think they will make it better, they still need the artist's permission'*

- OLGA CARDONA -

San Antonio entertainment attorney Eric Karl said the case should be important to artists because it illustrates the importance of basic copyright protection. "This case demonstrates that if the artists take the necessary steps to protect their creations, the laws that are in place

will work to protect their interests, and that's why this case is significant."

## SECURITY IS THE ISSUE FOR THIS CONCERT SEASON

(Continued from page 1)

And even though the busiest time of the concert season is just under way, already two events have garnered press due to overzealous rock fans. A May 27 radio show at Foxboro (Mass.) Stadium resulted in 125 fan arrests, a record for the stadium. And sexual assault charges were levied following another radio show fest Memorial Day weekend at Floot-Rite Park in Somerset, Wis., near Minneapolis.

With such a dubious start to the concert season and so many high-profile mega-shows still to come, promoters and security officials are understandably wary and hopeful that live music in the first summer of the new millennium will be known more for profits than for violence.

### RETURN TO WOODSTOCK

John Scher, president of Metropolitan Entertainment Group, one of Woodstock's producers, regrets that Woodstock '99 will be remembered for riots. "For three days we had the county executive, the mayor of the town, and the head of the state police praising the kids and the producers," Scher points out. Still, all hell broke loose as the festival concluded.

Scher says a year has brought some perspective. "There are always things you could have done better, but we met all of the qualifications of the very stringent, restrictive mass gathering laws of New York," Scher says. As for the sexual assaults at Woodstock, Scher says there was little that could have been done from a technical point of view. He feels such assaults are evidence of a societal problem.

"There's something going on here," he says. "Obviously we've got some problems with this generation of concertgoers not having appropriate respect for each other. In regard to that, Woodstock wasn't an isolated incident—it was just bigger."

Ken Viola, director of security for Metropolitan, points out there were no serious injuries at Woodstock '99. "Even though some of the behavior was absolutely irresponsible and abysmal, nobody got hurt, really," he says. "In some ways I believe the kids were trying to make a point about their frustration and anger, and they made that point. Unfortunately, that point doesn't bode well for any more mass gatherings of that nature."

Recent events beg the question, Are concert crowds today worse and more prone to bad behavior than ever? "Violence has increased throughout society," says Bart Butler, president of Rock Solid Security, who handles security for a wide range of venues and tours, including Phish. "I'm sure that's reflected right down to music audiences. But it's a 1% group that's probably more violent, and the majority of people are not."

The potential for violence largely depends on which acts are playing and when. "Every act has a certain type of crowd that follows them, and some of these crowds are violent," says Cory Meredith, president/CEO of Staffpro, a Southern California-based crowd management firm that works some 1,000 concerts a year.

Hard rock fans of bands like Limp Bizkit, Korn, Rage Against The Machine, and Metallica are among the rowdiest. "At Woodstock '99, the majority of the music was geared toward that new element, which I call

the Blank Generation," says Viola. "They seem to be more anger-oriented, and the music is designed as a way for individuals to release anger and frustration."

Phish, Butler says, proves large groups of rock fans can gather without incident. "We put 80,000 people together for Phish on New Year's Eve and had a total of two arrests over the whole festival. On the other hand, Metallica and some of the other moshing bands have a totally different clientele."

Like it or not, most in the concert industry now realize that moshing is a fact of life. "We can only try to manage crowds—we can't control them," explains Butler. "And moshing is a dangerous form of dancing. That's the way the kids express themselves now, and we have to live with it. If moshing breaks out at a Mary Chapin Carpenter concert, which I've seen, then you know it's not going away anytime soon."

Indeed, moshing has been a fact of concert life now for more than 10 years. "As long as the insurance companies will insure it, moshing will continue going strong," says Staffpro's Meredith. "It's exciting, it's what the kids like to do, and it's part of the whole concert environment."

Insurance, certainly, is an issue. "As I understand it, there is not an infinite number of insurance companies to cover this kind of thing," says Viola. "We unfortunately may get to a point where there isn't any insurance company that will, and that would have a major effect."

Like bands, moshers are different. "What I'm seeing happen now is a small amount of people that come to hurt other people, to smash into, elbow, punch, or otherwise pick on other people," says Viola. "It's security's job to remove the knuckleheads—not an easy task, I might add."

Staffpro's Meredith thinks it's more important to barricade the front and leave escape areas on each side. "If people are boxed in, that's when you're gonna have problems," he says. "You need to keep some escape routes on the sides."

### WHO'S RESPONSIBLE?

Once an incident takes place, invariably finger-pointing begins. So who is responsible when crowds get out of control? "When something major happens, it's usually the promoter, the venue, security company, and anybody else involved that gets sued, and then the courts ultimately decide who's responsible," says Butler. "The thing is, the guy onstage in front of the microphone could diffuse just about any of these situations. Most acts tend to distance themselves until something takes place, and then they want to throw the blame on security."

Meredith, who has served many times as an expert witness in trials stemming from concert mishaps, agrees the artists should take more responsibility. "The performer with the microphone during the concert controls the crowds, and many times they control the crowd in a negative manner, resulting in negative behavior, and they get away with it," he says. "Some artists care about that

and try to be a positive influence, and others say it's part of the show and they don't give a darn."

Butler adds that promoters might be wise to commit more money to security issues. "I guarantee you most promoters pay more for catering than they do security. With most promoters, 1% to 2% of their costs is for security, and if something goes wrong, it's 100% security's fault. They're paying 1% of their budget to someone who is saving their ass for the whole show or tour."

Obviously, a changing economic model in the concert industry has affected the situation. "The acts are charging more, and the [promoters'] profit margins are getting narrower and narrower," Butler says. "Promoters don't want to pay \$12-\$13 a

head for security people."

Some promoters are more willing to fork it over for security concerns than others. "In my markets we have great promoters who will spend the money to make sure it's a safe environment," he says, adding that, like crowds, security costs vary widely. "It can be anywhere from \$50,000 for a [major rap concert] to \$3,000 for Steely Dan."

Meanwhile, crowd management firms are having a tough time finding quality personnel, reflective of the entire service industry. "Hiring is the biggest problem every crowd management company has," says Butler. "Because of that, with the very large events, the labor force is not as qualified as it used to be."

In light of recent incidents, some

have questioned whether the very future of mega-shows like Woodstock might be in danger. "I don't think the major festivals are going away. People just have to be more cautious," says Butler. "You have to have a mega-staff to do a mega-show."

Meredith, on the other hand, thinks the future of multi-day, multi-act rock festivals could be in doubt, particularly in smaller markets. "It can be done right, but to have enough quality individuals to deal with crowd control is difficult."

And will Scher produce another Woodstock? "At the moment I'd have to say no," he says. "It's hard to believe that a few hundred kids out of 200,000 could stop what we had hoped would be a tradition of every five years."

## DEMOCRATS TO CALL FOR WORK-FOR-HIRE LAW'S REPEAL

(Continued from page 1)

to an agreement to forge a draft bill with accompanying explanatory language that may satisfy both the artist-community opponents and the Recording Industry Assn. of America (RIAA), which initially sought the law.

This amendment to the Copyright Act makes sound recordings a new work-made-for-hire category and prevents featured artists from eventually capturing ownership of the masters.

The bipartisan meeting of minds means a bill may be introduced the week beginning Monday (19). The source also says the repeal legislation could be eventually placed on the House suspension calendar that handles "noncontroversial" legislation. Such a bill would also have to pass the Senate without objection.

The six Democrats on the subcommittee are Boucher, Howard Berman of California, John Conyers of Michigan, Zoe Lofgren of California, William Delahunt of Massachusetts, and Robert Wexler of Florida. Berman and Conyers in particular have long-standing ties to the music community.

Boucher says there will be legislative "explanatory" language accompanying the repeal bill stating that "it is the intent of Congress not to influence current court cases" that might decide whether sound recordings can be considered works made for hire under the second part of the Copyright Act's definition of "a collective work." That definition was in place before the new work-for-hire category was added at the request of the RIAA.

However, Boucher says that "there is nothing in that accompanying language that should be considered a compromise" that would give merit to the recording industry view that sound recordings have always been considered works made for hire.

A paramount concern will be the final draft of the accompanying language and whether its neutrality is seen as such by the artist community, which has concerns about giving record companies any legal authority beyond that stated in the old law.

"It will be neutral," Boucher says. "It is very simple. We mean to repeal the law, in what is called a status quo ante—to take the law back to what it was before November. This will be an unqualified restoration of the reversion right [for artists' ownership of masters]."

*'Congress was wrong to take the right away, and we will undo that wrong and restore this important right'*

— REP. DICK BOUCHER —

The lawmaker says the bill to be introduced will be "stand-alone" legislation and "not attached to, not part of, a large comprehensive measure." He says final meetings and drafting for introduction "will take a few weeks."

Boucher says the Democrats plan to meet with the Republican majority on the subcommittee in the upcoming weeks to seek the necessary bipartisan support for the measure.

A political insider put it simply, "If this is seen as a Democratic-only vehicle by the [Republican] leadership, we're done. And it won't be enough to have a couple of Republicans join in. It has to be acceptable to the gatekeepers [subcommittee chairman Howard Coble, R-N.C., and Judiciary Committee chairman Henry Hyde, R-Ill.]. Only they have the authority to decide if a bill will go to markup [for a vote]."

It is too soon to tell if the proposal will find bipartisan support. While Republican Mary Bono of California has said she is still actively considering repeal as a legislative option, staffers say most of the other eight Republican members have not met since the hearing to discuss a remedy or solution to the issue.

However, testimony by the artists at a May 25 subcommittee hearing has had results. Coble told Billboard on June 4 that the work-for-hire law's ramifications for artists were "certainly below the radar screen for me until recently" (Billboard, June 10).

On June 5, Coble issued a press release reiterating his "support for artists" since becoming chairman in 1997 and also reaffirmed his pledge "to develop a fair resolution to this issue."

Coble did not mention repeal as an option in either the interview or the press statement. "He's not there yet,"

says a subcommittee insider.

Six Republican members of the subcommittee have not yet taken a position, according to staffers in their offices. Republican Bob Goodlatte of Virginia takes the industry position. A spokesman says Goodlatte has not changed his pre-hearing opinion that the new law "is simply a clarification" of the earlier law. He also believes that sound recordings, even before the new law, could be considered works made for hire because they fit under the category of collective works.

Boucher has spearheaded the effort by House lawmakers to repeal the law following the May 25 hearing. There, artists and artists' groups complained that the issue involved loss of rights once guaranteed under the Copyright Act.

At the hearing, recording artist Sheryl Crow, accompanied by her longtime music attorney, Jay Cooper; National Academy of Recording Arts and Sciences (NARAS) president Michael Greene; and copyright law professor Marci Hamilton said the provision was a substantive change in the law and called for repeal.

Register of Copyrights Marybeth Peters testified that termination rights should be returned to authors of works to gain ownership of masters.

Hilary Rosen, president/CEO of the RIAA, accompanied by copyright professor Paul Goldstein, presented the industry view that the new law was merely a technical amendment and not a substantive change in the law (Billboard, June 10).

In related news, NARAS' Greene returned to Capitol Hill June 14 for a series of further discussions on repeal of the law with members of both the House and Senate.

Greene says lawmakers told him they are confident that a bill can be forged this session if the accompanying legislative-intent language is satisfactory. "If it doesn't happen, I promise you, I'll come back here every week," he says. "I'm not going to let this go. I'll talk about it on the Grammy show if I need to."

Also on June 14, as a result of a conference call, the other groups and individuals representing artists' opposition to the work-for-hire law were able to agree on a unified position: repeal in this session of Congress.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## newsline...

**CUMULUS REALIGNS MANAGEMENT.** With a stock price still near its record low, Cumulus is restructuring top-level management in hopes of winning over skeptics from Wall Street to Madison Avenue. Cumulus chairman/CEO Richard Weening is handing the CEO title and day-to-day operating responsibilities to group president Lew Dickey. Executive VP/director of programming John Dickey has been promoted to executive VP of Cumulus Media.

With Cumulus having moved from its acquisition-intensive start-up stage to an operating mode, "I believe it is critical [that Lew Dickey] now take the lead role in running the business," says Weening. The news was intended to garner support from analysts, who have largely beat up Cumulus stock in recent months. However, Cumulus stock rose only 25 cents a share to \$11 on June 8 following the announcement.

"Make no mistake, we still have a lot of work to do," says Lew Dickey, who believes the company has done a poor job of maximizing the value of its clusters in terms of revenue. "We're addressing this head-on."

The company still needs \$150 million-\$200 million to close on deals it has already announced, including the delayed purchase of 37 stations from Connoisseur Communications. Station spinoffs are a real possibility. While Dickey says there will be "no large sell-off of this company," he concedes it will look at the top half of its portfolio for targets.

With cash seemingly tight, some programmers may wonder what this means for staff and promotion budgets. Dickey says, "The programming side of our company has been the shining star." He also claims there's been a 180-degree shift in employee morale since it hit bottom in mid-March during what he describes as the company's "meltdown."

"It has a galvanizing effect on people. They're coming out fighting, and they want to win," he says. Dickey points out that many have a personal financial stake in seeing the company get back on track, since some are given stock bonuses and others have bought stock at around \$10 a share. Because both Lew and John Dickey work from Cumulus' offices in Atlanta, the company's operations will shift there from Milwaukee. CFO Martin Gausvik will also relocate to Atlanta.

**LPFM ROCKS.** Indigo Girls sang, the politicians spoke, and low-power FM (LPFM) remained a battle point in Washington, D.C. The setting was a conference room in the Senate's office building, as advocates of LPFM hoped to win support. "Low-power radio can help reverse the current trends of concentration and conglomeration," said Sen. Paul Wellstone, D-Minn., during the rally. Sen. John McCain, R-Ariz., who chairs the Commerce Committee (which would be the first stop for any anti-LPFM bill), also made his strongest pro-LPFM statements to date. "It's huge," says Michael Bracy of the Low Power Radio Coalition about McCain's support. "This sends an important message."

With McCain backing his own bill, a piece of legislation blocking LPFM's rollout sponsored by Sen. Judd Gregg, R-N.H., is less likely to make it to the Commerce Committee agenda, despite having 36 co-sponsors and being a companion to a House bill that passed in April. Among Gregg's co-sponsors is Sen. Ted Stevens, R-Alaska, who chairs the Senate Appropriations Committee, on which Gregg also sits. Hill insiders say Gregg and Stevens could use their purse-string powers to give the Federal Communications Commission (FCC) a budget that prohibits it from using any money to implement LPFM, thereby bypassing the Commerce Committee and McCain.

A National Assn. of Broadcasters (NAB) spokesman says it supports either bill since each "preserves the channel protections and interference-free radio." NPR, which has joined with commercial broadcasters, continues to oppose LPFM in its current state.

Several petitions asking the FCC to reconsider its LPFM decision continue to languish at the commission. An NAB lawsuit, filed in the U.S. Court of Appeals for the District of Columbia Circuit, has yet to be acted on.

**QUETZAL/CHASE CAPITAL PARTNERS,** the minority-media investment fund set up last November by several big-name media companies to provide funding for minority-owned, -managed, or -controlled companies, is investing \$4 million in Hook.com, a New York-based online community and entertainment portal dedicated to hip-hop music. Quetzal/Chase is also investing \$7.5 million in Internet portal Urban Box Office Networks. The total value of the deals so far, including the \$30 million investment in African-American-owned Blue Chip Broadcasting announced in March, is \$41.5 million, leaving \$128.5 million to spend. **FRANK SAXE**

## Newspapers Get Into Radio Business

### Media Company Offers Online Stations For Papers' Web Sites

This story was written by *Airplay Monitor's Frank Saxe.*

NEW YORK—GMs and salespeople at radio have long complained that they compete against the local newspaper for advertising dollars, but by and large, programmers have been able to ignore the newspaper.

Not anymore. Nearly 200 newspaper Web sites are now in the radio business, with online radio stations supplied by Everstream Media.

Everstream's co-COO Lee Zapis and director of programming and operations Dan Binder both have deep roots in radio.

During his 25-year radio career, Zapis owned a chain of stations—including album rock WAAF Boston, adult R&B WZAK/top 40 WZJM Cleveland, and country WICT/easy listening WWSY Youngstown, Ohio—before selling the stations to Clear Channel in 1999.

Binder was most recently PD at R&B WENZ Cleveland, which he programmed for seven months after it flipped from modern rock. Prior to that, he programmed modern rock WQBK Albany, N.Y., for four years. Binder's former music director at WENZ, Alex Pagano, has also joined Everstream as music director.

Everstream was born out of meetings between Zapis and the company's founder and CEO, Stephen McHale, after the two met at an Internet conference in New York. The pair kicked around ideas on how to develop a business using streaming-media technology. One idea was to provide a station with a format related to its own for use on the outlet's Web site. But radio did not seem enthusiastic about

## Radio Ad Revenue Up 22% In April

NEW YORK—The radio industry blasted its way through a 92nd consecutive month of revenue increases, with a 22% jump in combined local and national ad sales in April.

When compared with April 1999, local sales showed a 19% increase, while national dollars were up a dramatic 32%.

From a year-to-date perspective, local ad sales through the first four months of 2000 were up 17%, with national totals running 34% ahead of last year. Combined local and national revenue figures were 21% higher for the current year.

The most significant gains con-

tinued to take place in larger mar-

kets. All five regions of the country experienced double-digit sales increases in April, nationally and locally, with the East, Midwest, and West all enjoying gains of at least 20%. The highest revenue increase was in the East, which boasted a gain of 41% over the same month last year.

According to Radio Advertising Bureau president Gary Fries, a slight slowdown is predicted toward the end of second quarter 2000, with sustained growth in the third and fourth quarters of the year.

**CHUCK TAYLOR**

### AN INTERESTING IDEA

Then Zapis remembered when WZJM (Jammin 92) dealt with The Cleveland Plain Dealer, whose Web site had a phenomenal number of visitors. The station counted 35,000 unique visitors a month, but the newspaper tally topped half a million each month.

"It was an interesting idea, but it didn't seem any more compelling than the other ideas," Zapis says. "But as we did more research, we found that newspaper Web sites have a tremendous amount of traffic, especially locally, because they have the resources to update their content on an hourly basis."

So Everstream developed online radio stations to be located on newspaper Web sites. "We took the music where the traffic is," Zapis says.

Binder points out that Everstream is not a dotcom company but rather a media company whose delivery method happens to be streaming on the Net, as opposed to broadcasting it on a satellite or the radio.

Everstream has 50 formatted audio streams, including modern rock, top 40, dance, hip-hop, classic alternative, hair bands, one-hit wonders, and TV themes.

"Programming is really no different [than conventional radio]," says Binder. "I have standard playlists; I have ads every week. It's the same as radio."

For non-current driven formats, such as soothing sounds or oldies,

the company occasionally updates the library to refresh the station.

Here is a sample hour for its alternative station for the New York Times Web site: A Perfect Circle, "Judith"; Red Hot Chili Peppers, "Scar Tissue"; Kid Rock, "American Bad Ass"; Pearl Jam, "Nothing As It Seems"; Sublime, "Wrong Way"; Filter, "Best Thing"; Korn, "Make Me Bad"; Travis, "Why Does It Always Rain On Me?"; Cracker, "Low"; No Doubt, "Simple Kind Of Life"; Lo Fidelity Allstars Featuring Pigeonhead, "Battle Flag"; Cypress Hill, "(Rock) Superstar"; Creed, "Arms Wide Open"; and Bush, "Everything Zen."

### ADDING AIR TALENT

The stations are now running without DJs, although both Zapis and Binder do not rule out adding air talent at some point. It is also just beginning to test adding specific market liners. However, thanks to a promotions button on its tuner, Everstream is able to run contests, such as the one it conducted in conjunction with a Reba McEntire concert. The contest aired Mother's Day weekend.

One point of frustration for Binder has been the mixed reaction he has received from record labels, with several taking a wait-and-see approach.

"I think those particular labels are going to shoot themselves in the foot if they don't get on the bandwagon now, because there is so much opportunity to get artists exposure who never get on radio," he says. "In particular, Everstream could be useful for artists who have little promotional budget backing."

Binder notes that he has a potential monthly audience of 17 million.

"We could do a promotion that would expose it so many more times over than any radio station could," Binder says. "For a label to not want to be associated with that is ridiculous."

Plans also call for most markets to add a local music channel. In fact, the sky's the limit, Binder says. "The one thing about streaming media right now is that there are no rules; you're making the rules as you go. Radio used to be that way. We're creating it as we go along, where in radio it's so cookie-cutter, so standardized."

Even Zapis, an owner, found format selection stifling. "The radio industry has changed so dramatically in the last few years that it's not the same business as when I came up in it. The stakes are so high

*(Continued on next page)*

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	21	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL 10 weeks at No. 1
2	2	4	41	<b>AMAZED</b> BNA 65957 †	LONESTAR
3	3	5	16	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
4	4	3	37	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
5	6	8	12	<b>I NEED YOU</b> SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
6	5	2	21	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
7	8	9	7	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
8	7	7	35	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
9	9	6	17	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 †	ELTON JOHN
10	10	10	26	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
11	11	11	62	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
12	13	16	7	<b>I TURN TO YOU</b> RCA ALBUM CUT †	CHRISTINA AGUILERA
13	12	13	8	<b>I WANT YOU TO NEED ME</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
14	14	12	12	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
15	19	21	4	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT	WHITNEY HOUSTON & ENRIQUE IGLESIAS
16	15	17	34	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	17	15	60	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	16	14	43	<b>I DO (CHERISH YOU)</b> UNIVERSAL ALBUM CUT †	98 DEGREES
19	18	18	59	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
20	20	19	53	<b>I COULD NOT ASK FOR MORE</b> LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
21	21	23	10	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
22	24	30	3	<b>I WILL LOVE AGAIN</b> COLUMBIA 79375* †	LARA FABIAN
23	22	24	6	<b>SWEAR IT AGAIN</b> ARISTA 13816 †	WESTLIFE
24	26	29	4	<b>IF YOU BELIEVE</b> REPRISE 16904	SASHA
25	23	22	13	<b>WHEN SHE LOVED ME</b> GARDEN CITY ALBUM CUT	JOHN TESH FEATURING RICHARD PAGE

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	29	<b>EVERYTHING YOU WANT</b> RCA ALBUM CUT †	VERTICAL HORIZON 10 weeks at No. 1
2	2	2	25	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
3	4	4	9	<b>BENT</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	3	3	21	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
5	5	5	24	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
6	8	10	11	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
7	6	6	11	<b>BROADWAY</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
8	7	7	51	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
9	10	9	18	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
10	9	8	35	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
11	13	16	9	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
12	11	11	14	<b>OTHERSIDE</b> WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
13	14	14	10	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
14	12	12	23	<b>AMAZED</b> BNA 65957 †	LONESTAR
15	16	19	15	<b>I THINK GOD CAN EXPLAIN</b> C2 ALBUM CUT †	SPLENDER
16	15	17	10	<b>STEAL MY KISSES</b> VIRGIN ALBUM CUT	BEN HARPER AND THE INNOCENT CRIMINALS
17	18	15	47	<b>MEET VIRGINIA</b> AWARE ALBUM CUT/COLUMBIA †	TRAIN
18	19	21	12	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
19	17	13	11	<b>MARIA MARIA</b> ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
20	22	26	5	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
21	20	18	20	<b>TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN)</b> ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
22	23	28	3	<b>CHANGE YOUR MIND</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
23	21	22	14	<b>BYE BYE BYE</b> JIVE 42681* †	'N SYNC
24	25	25	18	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA ALBUM CUT/ATLANTIC †	KID ROCK
25	24	23	22	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 87 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay 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.

## NEWSPAPERS GET INTO RADIO BUSINESS

(Continued from preceding page)

that you don't want to take a risk with unique programming, and everybody shoots for the 25-to-54 demo."

### EXPANDING HORIZONS

Binder says the Internet has also helped him personally expand his horizons and fulfill his dream of programming a top 40 station.

"It makes me a more well-rounded PD in the sense that now I'm getting to program something that I never knew about," he says. "I'm learning as I go along, and I could never do that in radio; you're always married to whatever format you're programming."

He says that also means more creativity in the product, something he could not find in traditional radio. "There's always armchair programmers in the building that have their say in what should happen."

Even so, both concede that they have crossed the line into the enemy's camp. "To a certain extent, we are because we are taking listeners," says Binder.

For instance, in Cleveland, where there is no modern rock station, some people are logging on to The Akron Beacon Journal's Web site to listen to Everstream's modern rock channel. "If they like what we're doing, then they've just turned the radio off, so we are in competition indirectly," Binder says.

Zapis concurs. "It is kind of weird, because to my core I've been a radio guy. I grew up in the business; I've loved the business."

He is just one of a number of radio executives that have joined the Internet world. "For the entrepreneur-minded, radio is not providing the home it once did. The Internet has so much opportunity that if you've got enthusiasm and drive, the Internet is a much more fulfilling environment to be in."

### QUITE A BIT OF SUCCESS

Newspapers have embraced Everstream, says Zapis. "Our affiliates have had quite a bit of success, for a new venture, in selling ads. That's one of the reasons why they like our service; it's a new revenue stream that extends their brand."

Under the business plan, Everstream sells spot time to national advertisers, while the local newspaper sells time to in-market businesses. Rates for both are often much lower than broadcast radio. National advertisers who have already bought time are Microsoft, C|NET, and Netpliance.

It has also made the sites stickier. Where an average newspaper Web site gets 60 minutes of use per day per visit, Everstream users' average listening time is two hours. "Don't look back. Something might be gaining on you." Those words by Satchel Paige sum up how the pair sees its former medium in relation to the Internet explosion.

"While most radio stations have been sitting on the sidelines trying to figure out a corporate strategy, newspapers are moving in this

space, and we're giving them the tools to do it," says Zapis. "You can't sit back and think you're going to be dominate forever. Radio has had such great years the last few years; they're fat and happy. That's usually when somebody is most vulnerable, when they're on top."

Everstream is beginning to look at the global scene and has recently signed The Jerusalem Times as its first non-U.S. affiliate. It expects

to begin distributing other programs, much like a radio network. It is also looking forward to wireless Internet, such as Motorola's I-Radio, which should put Web radio in cars and handheld receivers within the next two years.

"Then you're really competing against radio," says Binder.

Zapis adds, "Then the challenge is creating programming that is unique but also attracts an audience."



**Pretty In Pink.** OK, so you can't tell in black and white, but Gwen Stefani recently donned her current pink-hued coif during a stop at the WNNX (99X) Atlanta studios before a performance with her band No Doubt at the Roxy Theatre. Pictured, from left, are Mark Taylor of 99X promotions, Stefani, 99X DJ Fred Toettcher, and Jay Harren of 99X promotions.



**Web site:** cd93.com, KPIG.com

**Company bio:** Owned by New Wave Broadcasting in the Monterey/Salinas, Calif., market. KCDU (CD93) and KPIG are sister stations. KPIG's Web audience is the largest of any broadcast station, according to Arbitron's InfoStream Report, December '99.

**Site launched:** KPIG.com in September 1994 and cd93.com in November 1996.

**Maintained by:** One hundred percent in-house by Webmaster Bill Goldsmith. "If you offer people something that they can't get over the air in their area, they'll go through a lot of trouble to listen to it," he says.

**Number of hits:** KPIG: 120,000 per month; CD93: 55,000 per month. **Features:** Live Webcast, Webcams (KPIG), audio archives (KPIG), "What's Playing" info, and station playlist (last two hours for CD93, last 30 days for KPIG).

**Revenue:** Both sites are showing a small profit. E-commerce selling CDs through a marketing partnership and selling T-shirts directly. Online event sponsorships. Banner ads.

**Lessons learned:** "The Web site is part of the station and should be treated as such, not as a separate entity," says Goldsmith. "Also, forget flashy visuals and trendy technology. Above all, your listeners want a Web site that loads quickly, is easy to navigate, and has real depth of content. Everything else is secondary."

# Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	23	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
2	5	6	8	IT'S GONNA BE ME JIVE	'N SYNC
3	2	2	10	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
4	6	7	18	THERE YOU GO LAFACE/ARISTA	PINK
5	3	5	14	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
6	9	10	11	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
7	8	8	15	HIGHER WIND-UP	CREED
8	4	3	20	I TRY EPIC	MACY GRAY
9	10	15	9	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
10	7	4	16	THONG SONG DRAGON/DEF SOUL/DJMG	SISQO
11	13	18	12	I WANNA KNOW JIVE	JOE
12	11	14	7	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
13	20	23	6	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
14	12	11	11	I TURN TO YOU RCA	CHRISTINA AGUILERA
15	14	16	19	BREATHE WARNER BROS.	FAITH HILL
16	16	9	21	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
17	19	20	11	BROADWAY WARNER BROS.	GOO GOO DOLLS
18	15	13	27	BYE BYE BYE JIVE	'N SYNC
19	21	19	13	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
20	17	12	22	IT FEELS SO GOOD FARMCLUB.COM/REPUBLIC/UNIVERSAL	SONIQUE
21	22	24	5	THE ONE JIVE	BACKSTREET BOYS
22	18	17	23	SAY MY NAME COLUMBIA	DESTINY'S CHILD
23	24	21	12	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
24	27	31	6	BACK HERE HOLLYWOOD	BBMAK
25	25	25	22	NEVER LET YOU GO ELEKTRA/VEEG	THIRD EYE BLIND
26	29	30	9	JUMPIN', JUMPIN COLUMBIA	DESTINY'S CHILD
27	26	26	18	YOU SANG TO ME COLUMBIA	MARC ANTHONY
28	23	22	12	GRADUATION (FRIENDS FOREVER) ELEKTRA/VEEG	VITAMIN C
29	30	32	8	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
30	33	35	4	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
31	36	36	4	I WANNA BE WITH YOU 550 MUSIC/550-WORK	MANDY MOORE
32	32	33	6	I THINK GOD CAN EXPLAIN C2	SPLENDER
33	28	27	10	OTHERSIDE WARNER BROS.	RED HOT CHILI PEPPERS
34	34	38	5	BIG PIMPIN' ROC-A-FELLA/DEF JAM/DJMG	JAY-Z FEATURING UGK
35	31	29	23	AMAZED BNA	LONESTAR
36	35	28	18	ONLY GOD KNOWS WHY TOP DOG/LAVA/ATLANTIC	KID ROCK
37	NEW ▶		1	I THINK I'M IN LOVE WITH YOU COLUMBIA	JESSICA SIMPSON
38	37	34	9	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/DJMG	DMX
39	40	40	4	SWEAR IT AGAIN ARISTA	WESTLIFE
40	NEW ▶		1	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS

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. 246 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ○ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

## Radio

### PROGRAMMING

# Lara Fabian Rises From Kid Club Singer To International Chart-Topping Chanteuse

**A DIVA BY ANY OTHER NAME:** In the eyes of **Lara Fabian**, there was never any question that being a singer was destiny. In fact, she proclaimed her career choice with dead-on certainty . . . at age 5.

"I was sitting in the car with my father, doing this vocalizing thing, singing higher and higher, and he turned to me and said, 'What are you doing?' I looked at him and said, 'I'm just doing what I do. I am a singer,'" Fabian says with a smile.

"And he said, 'You mean you want to be a singer.' And I replied, 'No, I am a singer.' He pulled the car over and looked at me in complete despair. We rushed home, he opened the door and went up to my mother and said, 'Lulu, we have a problem. Your daughter is a singer.' From that point on, it never stopped, and they really broke their necks to make it happen."

Attention, Mr. and Mrs. Fabian: Your daughter is now a *hit* singer in America. Her first single, the optimistic powerhouse anthem "I Will Love Again," topped the Hot Dance Music/Club Play chart and hit No. 5 on Hot Dance Music/Maxi-Singles Sales last month. It is now beginning to work its charms at top 40. Meanwhile, her self-titled debut U.S. album, released May 30 on Columbia Records, debuted at No. 101 last issue on The Billboard 200.

Mind you, it's hardly Fabian's first taste of fame. The Belgium-born singer/songwriter and Canadian citizen arrives in the States with four French albums in her pocket and sales totaling 6 million in Europe and Canada. Her previous set, the double-album "Lara Fabian Live," debuted at No. 1 in France.

"America is the perfect color of the perfect cut of dress," she says of her new geographic conquest. "It's true that you can have estimable success and be recognized and respected in Europe, but for me, the most important thing was to push myself and embrace a truly international sound."

Already, the media has deemed Fabian a presence to be celebrated. On the day of album release, she sang two songs on the "Today" show from New York's Rockefeller Center, a rarity for a new artist. That same week she bowed on ABC's "The View." And in Canada, her U.S. bow made national headlines around the country.

Columbia, meanwhile, has reportedly spent millions of dollars to launch the artist, whose 13-track project is fueled by heart-rending ballads that embrace strength, passion, and lessons learned in love, along with a couple of celebratory dance tracks showing the edgy side of her vocal zeal.

In fact, the label is so certain that the public will love Lara, it has offered a money-back guarantee: If not impressed, return the album to the company within five days for a full refund. Such a pledge is unheard-of

in the music industry.

Says Columbia Records Group chairman **Don Ienner**, "I saw Lara in Paris about a year ago, singing these great French songs. I may not have been able to understand the language, but it touched me like crazy. She is one



by Chuck Taylor

of the great performers of our time, and I think she's here to stay. Lara is so uncompromising that I think people are going to believe in her because she follows her own views. She isn't just making songs for radio. She makes them for her audience."

The first single, "I Will Love Again," one of the few songs on the project that Fabian did not co-pen, was written by **Paul Barry** and **Mark Taylor** and produced by Taylor and **Brian Rawling**, the hot team behind recent hits by **Cher**, **Enrique Iglesias**, and **Tina Turner**. On The Billboard Hot 100, it moves to No. 75, and on the Adult Contemporary chart it's at No. 22.

"I thought the song was awesome the first time I heard it," says **Mark Hamlin**, PD of AC WNNB (Windy 100) Chicago. "'I Will Love Again' is a beautiful song, with the melody and the range of her voice, and just really fits the sound of the radio station. It's always difficult to break a new artist, but I think Columbia is going to be fine with her."

"I think Lara has a classic voice in the vein of **Barbra Streisand**, but it's hip as well," adds **Matthew L.A. Reid**, music director of mainstream top 40 **KZQZ** (295.7) San Francisco. "And lyrically, the song is a sort of female anthem, so it's really hitting our core."

Says Fabian, "I love the lyric. It's very empowering and so simple. As much as someone may be broken-hearted and feeling like this is the end of the world, someone new comes along through a completely different door, and the magic appears again. I love raising my arms and singing this to an audience because it so relates to reality. It's a real, simple, human lyric. It doesn't teach, indoctrinate, or wag a finger. It just tells it like we all know it."

The 30-year-old found her early inspirations in such acts as **Barbra Streisand** and **Queen** and studied their careers, realizing as a young teen listening to the radio that for all of her will to sing, she needed an audi-

ence to excel. "You can do this in the cellar if you want, but the purpose of singing is to share with someone," Fabian says.

So at her insistence, Fabian's dad took her to a jazz club in Belgium one night—at age 14—and with him accompanying her on guitar, she auditioned for the owner.

"We sat in front of these guys having coffee and champagne and, of course, they couldn't have cared less about this teenager with white trousers and a stupid T-shirt trying to sing 'Over The Rainbow,'" she says. "But as I got near the end, where you hold that crystal-clear note, they got very quiet, and then they started clapping."

Hired on the spot, Fabian worked weekends in that bar for three years, consistently filling the place through word-of-mouth. "And then," she says, "as in every fairy tale, this guy walks in with a cigar in his mouth, asks for a beer at the bar, and watches me sing." That led to an invitation to participate in the acclaimed Eurovision Song Contest in 1987 at the age of 17.

Then came an endless array of touring across French-speaking territories of Europe, but because of age-old views on the appropriate roles of women, she met resistance at every turn. "For women to reach outside certain responsibilities is a foreign concept to them," she says.

So Fabian bucked the system and formed her own label and publishing company, moved to Canada, and in short order met

**Rick Allison**, a man she calls "my soul mate, the angel of music in my life," who is, to this day, her primary songwriting partner.

From there, Fabian's following expanded until her first album in 1991 sold 100,000 copies over three years in Quebec. Then came "Carpe Diem," which moved 800,000 copies in the French territories, and "Pure" in 1997, which established her as a superstar, with 2 million copies sold in France alone.

Now, with her Sony contract in the U.S., Fabian has linked with heavyweights like **Walter Afanasieff**, **John Bettis**, and **Patrick Leonard** for her new album.

But even with such success in hand, Fabian remains driven to reach further. "All of the aptitudes that I've had to develop are a result of the no's that I encountered," she says. "Now, I thank God for all of the engines that were turning against me, because they became my fuel. It gave me more faith, more energy, more drive to do what I had to do."

"I've experienced so much growth in the last two years, but I'm still just a girl from the other side of the ocean. When I see from the stage that I can make someone cry because of the emotion, then I'll know I've arrived."



FABIAN

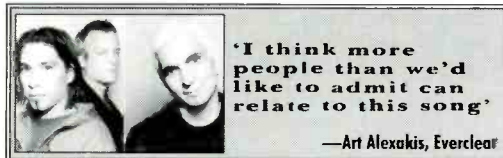


As societal divorce rates continue to climb, a growing number of children are grappling with the confusion of broken homes and multiple families. The topic is not a sexy one, but Art Alexakis addresses it in Everclear's new single, "Wonderful," No. 5 on this issue's Modern Rock Tracks chart.

The group's front man says, "I was a child of a divorce and went through a divorce myself last year. It was obviously better for my daughter, because I think when my generation of parents were going through divorce back in the '60s and '70s, there was no blueprint for it. They didn't know how to act, and a lot of times common decency would fall by the wayside. That's one thing that

my daughter's mother and I made a point not to do, even though it was hard at times.

"I think more people than we'd like to admit can relate to this song," he continues. "There are a lot



"I think more people than we'd like to admit can relate to this song"  
—Art Alexakis, Everclear

of abandoned kids out there, and even kids in nice homes with the mom and dad there are just not getting the attention they need. It's better to talk about these uncomfortable things to get them out

in the open rather than keeping them inside in the dark."

Though the lyrics in "Wonderful" take on these serious issues, the music comes across as lighter than previous Everclear hits. The song is the first release off its upcoming pop-oriented Capitol album, "Songs From An American Movie, Vol. One: Learning How To Smile."

"This was something that started out as a solo record. I wanted to do something really different, with horns and real pop, kind of a Motown or Beatlesque thing," Alexakis says. "The record has that Beatles attitude that every song sounds different but still sounds like the Beatles. That's kind of what I've always aspired [to]."

SITES + SOUNDS

(Continued from page 106)

bill) is a half measure that has no measure at all. It's cautious and tentative."

Phillips continues, "Half of the problem is that the playing field [between EU countries] is not level right now. Companies in the U.S. can register in Luxembourg or Maderia [Portugal] if they want to. And what the EU hasn't done is address the high taxes to consumers. E-commerce in general, and Europe in particular, is in a fragile state right now. This directive won't likely come into effect until a year from now, but one year in our business is what determines success or failure."

In terms of prices, Phillips says, "I do think that if you charge 17.5% VAT, which is the rate in the U.K., and pass it on to consumers, that has an effect. [17.5%] is a profit margin that most businesses would be happy to have."

Vitaminic's Turin, Italy-based

*"It's unfortunate that while the U.S. government is eliminating taxes on E-commerce, the EU goes in the opposite direction"*

— GIANLUCA DETTORI —

CEO, Gianluca Dettori, says, "It's unfortunate that while the U.S. government is eliminating taxes on E-commerce, the EU goes in the opposite direction. This will provide an additional competitive advantage to U.S.-based companies compared to Europe-based companies, and since competition on the Internet is really global, it will make it more difficult for European-based companies to compete against U.S. players, which already have a huge advantage by having one big captive market."

European VAT rates are generally higher than the ones in the U.S., Canada, and some countries in Asia. Luxembourg enjoys the lowest EU VAT rate of 15%, Germany and Spain also are at the low end with 16%, while Denmark and Sweden operate with a 25% tax.

Rates in the other countries are: Austria (20%), Belgium (21%), Finland (22%), France (20.6%), Greece (18%), Italy (20%), the Netherlands (17.5%), Ireland (21%), Portugal (17%), and the U.K. (17.5%).

The proposal will now be forwarded to the EU's council of ministers for adoption, which can take place once the European parliament and the EU's economic and social committee have submitted their opinions.

In addition to the music industry, the proposal would also clarify the rules concerning the application of VAT to radio and television broadcasting services supplied on a subscription or pay-per-view basis.

Billboard®

JUNE 24, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	1	8	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
2	2	2	21	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
3	3	3	10	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
4	4	5	9	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
5	5	6	10	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
6	7	7	22	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
7	9	9	10	GODLESS NO PLEASANTRIES	U.P.O. EPIC
8	8	8	17	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
9	13	19	4	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG
10	6	4	9	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
11	12	12	7	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
12	14	20	8	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
13	10	10	19	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
<b>◀ AIRPOWER ▶</b>					
14	19	23	4	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
15	11	11	32	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
16	15	17	42	HIGHER HUMAN CLAY	CREED WIND-UP †
17	21	18	7	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †
18	17	14	30	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
19	16	16	30	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
20	22	24	7	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
21	18	15	13	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
22	25	31	5	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
23	20	13	20	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/EEG †
24	24	21	25	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
25	26	28	6	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
26	30	32	3	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
27	28	27	8	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
28	23	25	13	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/DJMG
29	33	—	2	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
30	29	26	19	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
31	27	22	17	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
32	34	—	2	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE
33	36	37	4	BASIC BREAKDOWN HALLUCINATING	APARTMENT 26 HOLLYWOOD
34	38	—	2	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
35	32	33	5	FIRST TRIP TO THE MOON LATEST THING	THE NIXONS KOCH
36	37	—	2	MAINLINE FOOT FETISH	JESSE JAMES DUPREE V2
37	35	30	18	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
38	NEW ▶	1		LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
39	NEW ▶	1		DRIFTERS ELECTRIC	PAUL RODGERS CMC INTERNATIONAL
40	NEW ▶	1		THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 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 generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

JUNE 24, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	1	14	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	3	12	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
3	4	4	10	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
4	3	2	15	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
5	5	7	4	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
6	6	8	9	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
7	7	5	33	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
8	11	18	10	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
9	10	12	5	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
10	15	16	9	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
11	16	15	8	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
12	17	14	8	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK WOPPITZER/FARMCLUB.COM/UNIVERSAL †
13	13	11	11	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550 WORK †
<b>◀ AIRPOWER ▶</b>					
14	32	—	2	PROMISE WWW.EVE6.COM	EVE 6 RCA
15	8	6	26	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
16	14	20	7	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
17	9	9	13	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
18	12	10	19	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
19	23	28	5	RIGHT NOW SR-71	SR-71 RCA
20	19	21	9	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
21	24	26	7	PORCELAIN PLAY	MOBY V2
22	20	19	19	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
23	21	22	8	10 DAYS LATE BLUE	THIRD EYE BLIND ELEKTRA/EEG †
24	27	29	9	ALL MY FAULT FENIX TX	FENIX TX DRIVE-THRU/MCA †
25	31	34	4	THE REAL SLIM SHADY THE MARSHALL MATHERS LP	EMINEM WEB/AFTERMATH/INTERSCOPE †
26	30	31	12	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
27	29	30	7	TOTAL IMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/EEG
28	18	13	12	SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/DJMG †
29	26	24	16	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
30	22	17	18	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
31	28	27	10	LETTERS NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
32	37	—	2	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
33	36	—	2	OVER MY HEAD "TITAN A.E." SOUNDTRACK	LIT JAVA/CAPITOL †
34	25	23	9	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
35	34	33	6	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
36	33	32	17	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/EEG †
37	35	36	3	WHY DOES IT ALWAYS RAIN ON ME? THE MAN WHO	TRAVIS INDEPENDENT/EPIC †
38	NEW ▶	1		SUNDOWN THE PARLANCE OF OUR TIME	ELWOOD PALM
39	NEW ▶	1		STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
40	38	—	2	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †

### Speculation On CMT's Future With New Owner, President

**CHANGES AT CMT:** The country music business is buzzing about recent changes at CMT, which include VH1 president John Sykes adding the title of CMT president (Billboard, June 17).

Under the restructuring, former CMT president David Hall remains president of TNN.

CMT and TNN, formerly owned by CBS, were merged into MTV Networks earlier this year after MTV parent Viacom acquired CBS. According to the network, CMT currently reaches more than 40 million U.S. households.

A big question on people's minds is how CMT will change under the new leadership. Sykes is based in New York, and this is the first time

that Nashville-based CMT has a president who isn't based at the company's headquarters. According to MTV Networks, CMT and the majority of the CMT staff—including VP/GM Paul Hastaba, VP of music industry development Paul Corbin, and director of programming Chris Parr—will remain based in Nashville.

Sykes was unavailable for comment, but Hastaba says, "We're excited about the restructuring. I have a lot of respect for John Sykes and admire how he re-branded VH1. Joining MTV Networks means we're in very good company."

As for having a president based outside the channel's headquarters, Hastaba says, "It's no different than a station that is owned by a TV group based somewhere else."

Whatever changes may be in store at CMT, country music video professionals have their opinions on what they'd like to see change at CMT... and what they'd like not to see.

"I'd like to see CMT have some great on-air personalities and more live hosted shows," says Jeff Walker, president of AristoMedia, a leading independent promotion company for country music videos. "I'd also like for CMT to keep most of the programming content current. There are a lot more younger demographics CMT could be attracting."

Regarding CMT's longform programming, Walker says, "I'd love to see CMT have an equivalent of [the VH1 series] 'Behind The Music.' Even if CMT begins showing more longform programming without videos, I'd rather have a video on a great country music channel like CMT that has the ability to reach more homes."

Hastaba notes, "Based on the way the network has been evolving over the last 18 months, we've been having more longform programming, which is now about 40% of total programming. What I'd like to

see at the network over the next three to five years is that we become a more fully distributed network, that we continue to be the No. 1 source on TV for country music and breaking new acts, and that we have more of a hip factor surrounding us. I really admire how MTV and VH1 have been able to take music events and own them, and I'd like CMT to go in that direction, too."

Stopping short of making any predictions on how CMT will change under the restructuring, Hastaba says, "Research will have to be done before any final programming decisions are made at CMT."

Walker cautions, "I just hope CMT doesn't turn into an exact reflection of radio. CMT should take more

chances on acts that radio isn't playing. I'd like to see more diversity on CMT. I also hope they don't discriminate against independent labels. We had a great video success story recently with Kenny Rogers, whose latest album is on an independent label, and it hasn't been getting much radio support. But his videos from that album were top requests on CMT, and the video exposure helped the album tremendously."

As AristoMedia VP Craig Bann observes, "CMT gets a lot of respect, and I don't think there will be drastic changes right away. I just hope that it doesn't turn into a lifestyle channel and that it stays focused on music."

**THIS & THAT:** Kim Clark Champanis is leaving MuchMusic as senior reporter/producer and MuchMusic USA as music programmer/liaison, effective June 30. He is exiting the company to co-manage rock band Serial Joe. Champanis, a 14-year veteran of MuchMusic, says he will still be involved with the network by doing some work as a freelance producer.

Alfredo Richard has exited MTV Networks as VP of corporate communications and public responsibility. He has moved back to Miami, where he is now VP of communications at Cisneros Television Group.

Music video director Mark Racco has left Squeak Pictures and is now with Los Angeles-based 5150 Productions, where he heads the music video division.

**BILLBOARD MOVE:** Billboard's New York office is moving. My new contact information as of June 26 is Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003. My new phone number will be 646-654-4730. The fax number will be 646-654-4681. My E-mail address (chay@billboard.com) will remain the same.

## THE EYE



by Carla Hay

FOR WEEK ENDING JUNE 12, 2000

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Lucy Pearl, Dance Tonight
- 2 Mary J. Blige, Your Child
- 3 D'Angelo, Send It On
- 4 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 5 Carl Thomas, I Wish
- 6 504 Boyz, Wobble Wobble
- 7 Kelly Price, As We Lay
- 8 Aaliyah, Try Again
- 9 Da Brat Feat. Tyrese, What'Chu Like
- 10 Jagged Edge, Let's Get Married
- 11 Trick Daddy, Shut Up
- 12 Mya Feat. Jadakiss, Best Of Me
- 13 Busta Rhymes, Get Out
- 14 Donell Jones, Where I Wanna Be
- 15 Toni Braxton, He Wasn't Man Enough
- 16 Avant, Separated
- 17 Juvenile, I Got That Fire
- 18 Jay-Z Feat. UGK, Big Pimpin'
- 19 Eminem, The Real Slim Shady
- 20 Brian McKnight, 6, 8, 12
- 21 Eve Feat. Jadakiss, Got It All
- 22 Three 6 Mafia, Sippin' On Da Syrup
- 23 Common, The Light
- 24 Jermaine Dupri, I've Got To Have It
- 25 Sammie, Crazy Things I Do
- 26 Ruff Endz, No More
- 27 Sisqo, Thong Song
- 28 Big Tymers, Get Your Roll On
- 29 Rah Digga, Break Fool
- 30 Timbaland And Magoo, We At It Again
- 31 Kelly Rowland, Lovin' You Against My Will
- 32 Ideal Feat. Lil' Mo, Whatever
- 33 Gerald Levert, Baby U Are
- 34 TQ, Daily
- 35 Aaliyah & DMX, Come Back In One Piece
- 36 Lil' Mo, Ta Da
- 37 Beanie Sigel Feat. Eve, Remember Them Days
- 38 En Vogue, Riddle
- 39 Mary Mary, Shackles
- 40 Ghostface Killah, Cherechez LaGhost
- 41 Nelly, (Hot S\*\*t) Country Grammar
- 42 Ice Cube, Hello
- 43 R. Kelly, Bad Man
- 44 Torrey Carter, Take That
- 45 Sam Salter, Once My Sh...
- 46 Wyclef Jean, Thug Angels
- 47 Amil Feat. Beanie Sigel, 4 Da Family
- 48 Lil Wayne, Respect Us
- 49 Big Punisher, It's So Hard
- 50 Major Figgas, Yeah That's Us

### NEW ONS

Next, Wiley  
Destiny's Child, Jumpin', Jumpin'  
Lil' Bow Wow, Bounce With Me  
Yolanda Adams, Open My Heart  
1NC Feat. Kirk Franklin, Nobody  
Big Pun Feat. Sunshine, 100 %  
Snoop Dogg, Buck'em  
Shyne, Bad Boy Anthem



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Dixie Chicks, Goodbye Earl
- 2 Eric Heatherly, Flowers On The Wall
- 3 Reba McEntire, I'll Be
- 4 Keith Urban, Your Everything
- 5 Clay Davidson, Unconditional
- 6 Trisha Yearwood, Where Are You Now
- 7 Toby Keith, Country Comes To Town
- 8 Trace Adkins, More
- 9 Faith Hill, The Way You Love Me
- 10 Collin Raye, Couldn't Last A Moment
- 11 Clint Black/Steve Wariner, Been There
- 12 Lee Ann Womack, I Hope You Dance
- 13 Rascal Flatts, Prayin' For Daylight
- 14 Ty Herndon, No Mercy
- 15 Chad Brock, Yes!
- 16 Shedaisy, I Will...But \*
- 17 Billy Gilman, One Voice \*
- 18 The Kinleys, She Ain't The Girl For You \*
- 19 Chely Wright, She Went Out For Cigarettes \*
- 20 Warren Brothers/Sara Evans, That's The Beat... \*
- 21 Joe Diffie, It's Always Somethin'
- 22 LeAnn Rimes, I Need You \*
- 23 Tammy Cochran, If You Can \*
- 24 Phil Vassar, Just Another Day In Paradise \*
- 25 Diamond Rio, Stuff \*
- 26 Garth Brooks, When You Come Back To Me Again \*
- 27 Trisha Yearwood, Real Live Woman
- 28 Mark Chesnut, Fallin' Never Felt So Good \*
- 29 Kathy Mattea, Trouble With Angels \*
- 30 Clay Walker, The Chain Of Love
- 31 Gary Allan, Lovin' You Against My Will
- 32 Jeff Foxworthy, Blue Collar Dollar
- 33 Toby Keith, How Do You Like Me Now
- 34 Charlie Major, Right Here Right Now
- 35 Andy Griggs, She's More
- 36 Craig Morgan, Something To Write Home About
- 37 Alecia Elliott, You Wanna What?
- 38 Darryl Worley, When You Need My Love
- 39 River Road, Breathless
- 40 Mark Willis, Almost Doesn't Count
- 41 Steve Wariner, Faith In You
- 42 Anita Ceisner, Good Times
- 43 Brad Paisley, Me Neither
- 44 Allison Moore, Send Down An Angel
- 45 Coley McCabe, Grow Young With You
- 46 Nickel Creek, Reasons Why
- 47 Marty Raybon, Searching For The Missing Peace
- 48 Clint Black, When I Said I Do
- 49 Big Blackhawk, I Need You All The Time
- 50 Sons Of The Desert, Change

### NEW ONS

\* Indicates Hot Shots  
Aaron Tippin, Kiss This  
Kim Richey, The Way It Never Was  
Ricky Van Shelton, Call Me Crazy  
Vince Gill, Feels Like Love



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 3 Jay-Z Feat. UGK, Big Pimpin'
- 4 Matchbox Twenty, Bent
- 5 Metallica, I Disappear
- 6 'N Sync, It's Gonna Be Me
- 7 Aaliyah, Try Again
- 8 DMX, Party Up
- 9 Foo Fighters, Breakout
- 10 Nine Days, Absolutely (Story Of A Girl)
- 11 Papa Roach, Last Resort
- 12 Sisqo, Thong Song
- 13 Jessica Simpson, I Think I'm In Love With You
- 14 3 Doors Down, Kryptonite
- 15 A Perfect Circle, Judith
- 16 No Doubt, Simple Kind Of Life
- 17 Moby, Bodyrock
- 18 Kina, Girl From The Gutter
- 19 Travis, Why Does It Always Rain On Me?
- 20 Nine Inch Nails, Starfuckers, Inc.
- 21 Toni Braxton, He Wasn't Man Enough
- 22 Kid Rock, American Bad Ass
- 23 Everclear, Wonderful
- 24 Korn, Make Me Bad
- 25 Goo Goo Dolls, Broadway
- 26 Santana Feat. Everlast, Put Your Lights On
- 27 Blink-182, Adam's Song
- 28 Fenix TX, All My Fault
- 29 Dynamite Hack, Boyz-N-The Hood
- 30 Briny Spears, Oops!...I Did It Again
- 31 Mandy Moore, I Wanna Be With You
- 32 Da Brat Feat. Tyrese, What'Chu Like
- 33 BBMAK, Back Here
- 34 Backstreet Boys, The One
- 35 Joe, I Wanna Know
- 36 D'Angelo, Send It On
- 37 Aaliyah & DMX, Come Back In One Piece
- 38 Carl Thomas, I Wish
- 39 Busta Rhymes, Get Out
- 40 Cult, Painted On My Heart
- 41 Mighty Mighty Bosstones, So Sad To Say
- 42 P.O.D., Rock The Party (Off The Hook)
- 43 Third Eye Blind, 10 Days Late
- 44 Mya Feat. Jadakiss, Best Of Me
- 45 Christina Aguilera, I Turn To You
- 46 Stone Temple Pilots, Sour Girl
- 47 504 Boyz, Wobble Wobble
- 48 Staind, Just Go
- 49 Red Hot Chili Peppers, Californication
- 50 Kittie, Charlotte

### NEW ONS

\*\* Indicates MTV Exclusive  
Deftones, Change (In The House Of Flies)  
Uncle Kracker, Yeah, Yeah, Yeah  
Korn, Somebody Someone  
Lil' Kim, No Matter What They Say  
Destiny's Child, Jumpin', Jumpin'



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Faith Hill, Breathe
- 2 Matchbox Twenty, Bent
- 3 Red Hot Chili Peppers, Otherside
- 4 Creed, Higher
- 5 Vertical Horizon, Everything You Want
- 6 Goo Goo Dolls, Broadway
- 7 Foo Fighters, Breakout
- 8 Sting Feat. Cheb Mami, Desert Rose
- 9 Bon Jovi, It's My Life
- 10 Enrique Iglesias, Be With You
- 11 Backstreet Boys, The One
- 12 Nine Days, Absolutely (Story Of A Girl)
- 13 Santana Feat. The Product G&B, Mana Mana
- 14 Stone Temple Pilots, Sour Girl
- 15 Don Henley, Taking You Home
- 16 No Doubt, Simple Kind Of Life
- 17 Mariah Carey, Can't Take That Away
- 18 Christina Aguilera, I Turn To You
- 19 Lenny Kravitz, I Belong To You
- 20 Macy Gray, I Try
- 21 Foo Fighters, Learn To Fly
- 22 Sinead O'Connor, No Man's Woman
- 23 Santana Feat. Rob Thomas, Smooth
- 24 3 Doors Down, Kryptonite
- 25 Travis, Why Does It Always Rain On Me?
- 26 Toni Braxton, He Wasn't Man Enough
- 27 Joe, I Wanna Know
- 28 Savage Garden, Crash And Burn
- 29 Jennifer Lopez, Waiting For Tonight
- 30 Sugar Ray, Somyeday
- 31 Brian McKnight, Back At One
- 32 Lara Fabian, I Will Love Again
- 33 Lenny Kravitz, American Woman
- 34 Jennifer Lopez, If You Had My Love
- 35 Guster, Fa Fa
- 36 Backstreet Boys, I Want It That Way
- 37 Sugar Ray, Every Morning
- 38 Smash Mouth, All Star
- 39 Isaac Hayes, Theme From Shaft
- 40 Faith Hill, This Kiss
- 41 Everlast, What It's Like
- 42 Lucy Pearl, Dance Tonight
- 43 Smash Mouth, Then The Morning Comes
- 44 Christina Aguilera, Genie In A Bottle
- 45 Red Hot Chili Peppers, Give It Away
- 46 Fitter, Take A Picture
- 47 Brian McKnight, 6, 8, 12
- 48 Shania Twain, You're Still The One
- 49 Kina, Girl From The Gutter
- 50 Third Eye Blind, Jumper

### NEW ONS

Mary J. Blige, Your Child  
Destiny's Child, Jumpin', Jumpin'  
Ben Harper, Steal My Kisses

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 24, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### BOXTOPS

- Eminem, The Real Slim Shady  
Sammie, Crazy Things I Do  
Britney Spears, Oops!...I Did It Again  
Big Tymers, Get Your Roll On  
Jagged Edge, Let's Get Married  
Nelly, (Hot S\*\*t) Country Grammar  
Papa Roach, Last Resort  
Vitamin C, Graduation (Friends Forever)  
Metallica, I Disappear  
'N Sync, It's Gonna Be Me  
Donell Jones, Where I Wanna Be  
Aaliyah Feat. DMX, Come Back In One Piece  
Kittie, Charlotte  
Backstreet Boys, The One  
Da Brat Feat. Tyrese, What'Chu Like  
Busta Rhymes, Get Out  
A Perfect Circle, Judith  
A\*Teens, Dancing Queen  
Eve & Jadakiss, Got It All  
Mo Thugs, Did You Really Wanna  
Lil' Wayne, Respect Us  
En Vogue, Riddle  
Jermaine Dupri & NAS, I've Got To Have It  
Avant, Separated  
Three 6 Mafia Feat. UGK, Sippin' On Da Syrup  
3 Doors Down, Kryptonite  
Kid Rock, American Bad Ass  
Sisqo, Thong Song  
Before Dark, Monica  
Jay-Z Feat. UGK, Big Pimpin'  
Dr. Dre Feat. Snoop Dogg, The Next Episode

### NEW

Brian McKnight, 6, 8, 12  
Bon Jovi, It's My Life  
Creed, With Arms Wide Open  
Ice Cube, Hello  
Lit, Over My Head  
Macy Gray, Why Didn't You Call Me  
R. Kelly, Bad Man



Continuous programming  
1515 Broadway  
New York, NY 10036

### NEW

Deftones, Change (In The House Of Flies)  
Incubus, Steller  
Ice Cube, Hello  
Ben Harper, Steal My Kisses  
Beck, Nicotine & Gravy  
The Dandy Warhols, Godless



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Macy Gray, Why Didn't You Call Me (NEW)  
MxPx, Responsibility (NEW)  
Nine Days, Absolutely (Story Of A Girl) (NEW)  
Ice Cube, Hello (NEW)  
The Cult, Painted On My Heart (NEW)  
Red Hot Chili Peppers, Californication  
Edwin, Alive  
Christina Aguilera, I Turn To You  
Toni Braxton, He Wasn't Man Enough  
Jacksou, Can't Stop  
Backstreet Boys, The One  
Kid Rock, American Bad Ass  
Britney Spears, Oops!...I Did It Again  
Rascalz, Top Of The World  
Hanson, If Only  
Eminem, The Real Slim Shady  
Stone Temple Pilots, Sour Girl  
McMasters & James, Thank You  
Supergrass, Pumping On Your Stereo  
Metallica, I Disappear



Continuous programming  
1515 Broadway  
London NW18TT

- Bon Jovi, It's My Life  
Mary Mary, Shackles (Praise You)  
Britney Spears, Oops!...I Did It Again  
Eagle-Eye Cherry, Are You Still Having Fun?  
Sonic, It Feels So Good  
Eminem, The Real Slim Shady  
Whitney Houston, If I Told You That  
Aaliyah, Try Again  
Sisqo, Thong Song  
Pink, There You Go  
Guano Apes, No Speech  
Blink-182, Adam's Song  
Travis, Coming Around  
Rearmoon, Supergirl  
Live, Run To The Water  
H-Blockx Vs. Dr. Ring Ding, Ring Of Fire  
Bob Marley And The Wailers, Jamming  
Craig David, Fill Me In  
David Gray, Babylon  
York, On The Beach

### COLLEGE TELEVISION NETWORK

24 hours daily  
32 E 57th Street  
New York, NY 10022

- Shannon Curfman, I Don't Make Promises (I Can't Break)  
Mighty Mighty Bosstones, So Sad To Say  
Primal Scream, All Hippies  
Basement Jaxx, Bingo Bango  
Joseph Arthur, Chemical  
Paul Van Dyk Feat. SL Etienne, Tell Me Why (The Riddle)  
Fiona Apple, Paper Bag  
Matchbox Twenty, Bent  
Chicane Feat. Bryan Adams, Don't Give Up  
Indigenous, Things We Do  
Elliott Smith, Son Of Sam  
Beanie Sigel Feat. Eve, Remember Them Days  
Alice Deejay, Better Off Alone  
Fenix TX, All My Fault  
Splendor, I Think God Can Explain



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- A Perfect Circle, Judith  
Elwood, Sundown  
Papa Roach, Last Resort  
Disturbed, Stupify  
Richard Ashcroft, Song For The Lovers  
Millencolin, Fox  
Whitney Houston, If I Told You That  
Bad Religion, The New America  
P.O.D., Rock The Party  
Primal Scream, Kill All Hippies  
Basement Jaxx, Bingo Bango  
Air, Playground Love  
Our Lady Peace, Thief  
Crazy Town, Darkside  
Creed, With Arms Wide Open  
MxPx, Responsibility  
Regurgitator, Happiness  
Kittie, Charlotte



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

- The Dandy Warhols, Godless  
Tahiti 80, Heartbeat  
Fiona Apple, Paper Bag  
The Mighty Mighty Bosstones, So Sad To Say  
A Perfect Circle, Judith  
Beck, Mixed Bizness  
Guster, Fa Fa (Never Be The Same Again)  
Disturbed, Stupify  
Nine Days, Absolutely (Story Of A Girl)  
Sinead O'Connor, No Man's Woman

(Continued from page 1)

June 9 artist panel. In a heartfelt diatribe, Monk decried the industry's tendency to pigeonhole artists, noting that terms such as contemporary, traditional, funk, and fusion as applied to jazz end up segregating those who make and work with the music. Referring to his famous father and to jazz legends Charlie Parker and John Coltrane, Monk demonstrated how these artists drew from their own experiences to create music that defied classification.

Monk's feelings were seconded by violinist Regina Carter, who expressed frustration at jazz radio's aversion to programming all types of jazz on a single station.

"Growing up in Detroit, I was exposed to many different types of music," Carter said, "and they all contributed to the music that I make." But with such a multi-flavored approach, Carter said she often has faced thankless efforts to make simultaneous inroads at contemporary and traditional jazz stations, explaining that once artists are thought of as fitting into one format, they are shunned by stations that program another.

Sparks flew when Verve manager of national jazz promotion Crissy Zagami took exception to Monk's running commentary on record label indifference to jazz. "There are a lot of us who work really hard and care about this music," insisted Zagami. "Even if things do not work out as well as everyone would like, there is a lot of thought and effort that goes into the promotion of every record that we put out."

Saxophonist Gary Bartz, sitting on the conference's marketing panel, agreed with Monk and Carter when discussing the need to bring jazz to a young, urban audience. Bartz, who dedicates time each month to exposing youngsters to jazz, said that "hip-hop, bebop, and jazz are all labels put on the music by the media. The musicians just make music, and they don't need words to describe what they do."

Bartz expressed pleasure in knowing that rap groups such as A Tribe Called Quest have extensively sampled his music. "If they sampled it, that means they listened to it and have enough of a knowledge of it to know what parts they wanted to use," he said.

International Assn. of Jazz Educators president Dr. Willie Hill disagreed with Bartz, saying that "kids using a CD as something to sample does not mean, from an aesthetic standpoint, that they are being actively engaged by the music. We need to ingrain jazz into the minds of the young, urban audience and make them involved in listening to the music."

Bartz noted the industry's obsession with jazz artists of the past, stressing that the only way to further the music is to focus on artists creating music today. "I did more interviews for Miles Davis' 'Live-Evil' [on which he played] when it was reissued, nine years after Miles' death, than I was asked to do for any other record of my career," he said. "The label did nothing to promote it when it came out [in 1970], and this was a band that sold out concerts everywhere. Once it became a part of history, then the industry became interested in it."

At the conference, label representatives pondered both the industry's

# Conference A 'Historic Occasion'

The following is the keynote address delivered June 8 by Rep. John Conyers, D-Mich.

My thanks to Billboard magazine and BET on Jazz for the invitation to join you here this morning to kick off their first annual Jazz Conference & Awards. In many ways this is a historic occasion and is a compliment to many of us in the jazz community who have been working tirelessly over the years to promote the concept of jazz as a national treasure. It's essential that those of us involved with this great art form come together to support it. We owe a tremendous amount of gratitude to the two sponsors for making this event possible.

I believe that the creation and enjoyment of art—generally—is essential to our human existence. Throughout my career in the Congress, I have worked to increase the level of public and private sector support that all of the arts enjoy.

## FUNDING FOR THE ARTS

During the past 15 years, I have worked at the federal level to establish the cultural importance of jazz, and to promote educational activities that enhance its understanding. Specifically, in that regard, I authored and secured passage by the Congress of House Concurrent Resolution 57 [see below], which designated jazz "a rare and valuable national American treasure." The work of that bill is exemplified through the ongoing work of the Center for the Preservation of Jazz and the Blues, commonly known as HR 57, located here in

Washington.

In addition, I secured federal funding for the Smithsonian Institution to establish a comprehensive jazz program, which includes collections and archives, a repertory orchestra, and a new jazz education initiative.

My success was due, in large part, to the activism of those of you in the jazz community—musicians, presenters, and recording industry personnel—who urged your own congressman or senator to support my efforts. My thanks to you. However, we have more to do.

I am now actively seeking federal funding to support the establishment of a National Jazz Museum, in Harlem. In addition, I am working with my colleagues in the Congressional Black Caucus to obtain federal funding for the House of Swing, a new, state-of-the-art educational and performance facility for Jazz at Lincoln Center. With your help, I may very well be successful in getting funding once again.

My accomplishments with respect to jazz are illustrative of what can be done by individuals holding public office who appreciate the arts—and jazz in particular—who are committed to increased public investment. The coming elections will have an impact on the presence of such individuals in the Congress and elsewhere in government. Properly mobilized, you, and the broader arts com-

munity, can play a constructive role in electing such advocates.

The public sector, at the federal, state, and local levels, can play a critical role in sustaining artistic creativity, and in ensuring that the arts are accessible to the masses of people. While the private sector does and should provide a more substantial base of financial support for the arts, it should not carry that burden alone. What may momentarily be an emerging, nontraditional, unpopular, or noncommercial art might never reach an audience without the support that public sector grants can provide.

## POLITICS AND THE ARTS

Repeated assaults by the right wing on federal funding for the National Endowment for the Arts, and protests against the presentation or exhibition of controversial art at public facilities around the nation, have heightened the need for public awareness and activism to ensure the freedom of artistic expression. Such activism is also essential to preserve the flow of public resources to creative artists.

The opponents of the artistic community tend also to be the same forces who fight us on issues of importance to all Americans, like universal health care coverage, full funding for education, and laws that will protect our environment. We are working hard to change that this November.

This is why this gathering is so important, and I want to thank BET and Billboard for their initiative in pulling this conference together.



CONYERS

100TH CONGRESS  
1st Session

## H. CON. RES. 57

Introduced by Rep. John Conyers, Jr. of Michigan

March 3, 1987

### CONCURRENT RESOLUTION

Expressing the sense of Congress respecting the designation of jazz as a rare and valuable national American treasure.

Whereas, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African-American experience and—

- (1) makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,
- (2) is a unifying force, bridging cultural, religious,

ethnic and age differences in our diverse society,

- (3) is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
- (4) has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
- (5) has had a historic, pervasive, and continuing influence on other genres of music both here and abroad, and
- (6) has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective; and

Whereas this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance;

Whereas, it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage;

Whereas, in as much as there exists no effective national infrastructure to support and preserve jazz;

Whereas, documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field; and

Whereas, it is in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form: Now, therefore be it

*Resolved by the House of Representatives (the Senate concurring), That it is the sense of the Congress that Jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.*

Passed the House of Representatives September 23, 1987.

Passed the Senate December 4, 1987.

(From The Congressional Record)

inability to translate jazz to young audiences and ways to develop new artists. Avenue Jazz's Eddie Levine wondered aloud how his label's reissues of the classic Bethlehem catalog could be translated to an audience who wasn't even born when the recordings were made, while Blue Note senior VP/GM Tom Evered, N-Coded president Carl Griffin, and Columbia VP of jazz Jeff Levenson admitted that they could only assist artists to a certain degree.

Panelists agreed that a two-record guarantee in a contract would allow artists a better chance to chronicle their development and give them a greater chance of commercial success. Evered pointed out that Blue

## 'We need to ingrain jazz into the minds of the young, urban audience'

- DR. WILLIE HILL -

Note has supported tenor saxophonist Greg Osby through several projects because the label took incremental growth per album as a positive sign that the artist was reaching his audience.

The issue of fragmentation of the jazz community raised its head again

on the conference's social commentary panel, with artists and labels expressing their frustration at missed opportunities when an artist did not fit into preconceived notions of what jazz should or should not be. Sarah Chanderia, president of the Hacate Entertainment Group, noted that her act, guitarist Derek Bronston's racially and culturally mixed quartet (who performed at a showcase the night before), had been turned down for live gigs specifically because it did not fit into the preconceived notion of what a jazz band should be.

Saxophonist Claire Daly took a more pragmatic approach. "I can say that I didn't get a gig because I am a woman," she said, "but the reality might be that

I just did not get the gig."

The conference culminated with the Billboard/BET on Jazz Awards show (see winners, page 75), held at BET's Washington, D.C., studios. Host Herbie Hancock was surprised to receive the award for lifetime achievement, as voted on by the Billboard and BET staffs with input from the jazz industry.

While participating in the conference's technology panel, Hancock announced plans for his next project, a collaboration with producer/musician Bill Laswell. The duo previously worked on three of Hancock's mid-'80s albums, including 1983's "Future Shock" (Columbia), which spawned the hit "Rockit."

# Celebrating The 1st Billboard/BET On Jazz Fest & Awards



Vocalist Julie Hall, center, relaxed with her sister and husband at the BET on Jazz restaurant.

The first-ever Billboard/BET on Jazz Conference was held June 7-9 in Washington, D.C., with panels featuring jazz executives and artists and an awards show taped for broadcast at the BET studios. During the day, the jazz community discussed ways in which to unite itself; at night it united to enjoy artist showcases held at the BET on Jazz restaurant. Pianists Herbie Hancock and Carol Welsman co-hosted the awards show, which airs on BET and BET on Jazz in July.



Soul Conversation's Mark Whitfield, left, T.M. Stevens, and JK (Transparent Music) got the funk out at the BET on Jazz restaurant.



Jazz editor in chief Larry Blumenfeld, left, moderates a discussion with artist Lonnie Liston Smith as a seated guest enjoys himself.



International Assn. of Jazz Educators president Willie Hill, left, and Blue Note's Brian Bacchus were on a panel at the conference.



MaxJazz vocalist Phillip Manuel sang from the heart at the BET on Jazz restaurant.



Masque saxophonist John Goldman shined.



Vocalist Lenora Zenzalai Helm treated the audience to a performance at the conference.



MaxJazz vocalist René Marie showcased her talent at the BET on Jazz restaurant.



Guitarist Derek Bronston (Hacate Entertainment) performed with his quartet at one of many showcases.



Pianist Marc Cary was named winner of the discretionary award for best new artist.



N-Coded Music president Carl Griffin, left, and Blue Note VP Tom Evered were featured on the record label panel.



Pianist Brian Jackson incorporated traditional and contemporary sounds in his showcase.

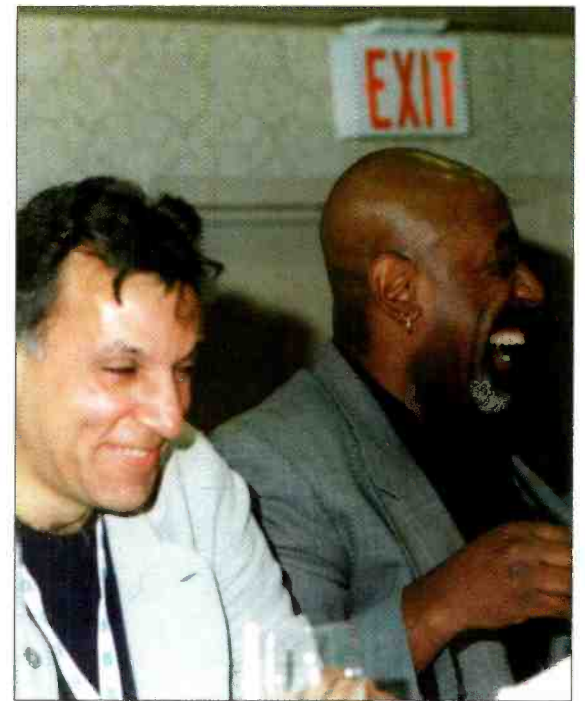
# BILLBOARD/BET ON JAZZ CONFERENCE & AWARDS



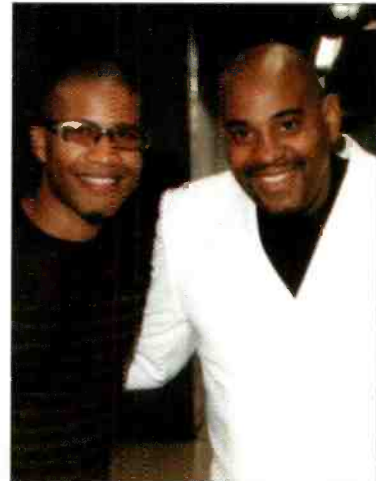
Herbie Hancock co-hosted the conference with pianist Carol Welsman.



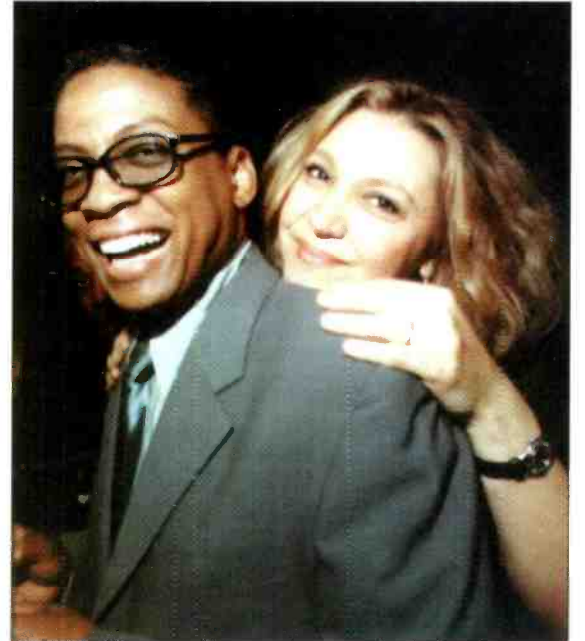
Pictured, from left, at the awards show are Jon Vanhala, national director of sales for Verve; Michael Kauffman, senior VP of sales for Verve; Samson Records' Theresa Cross; and International Assn. of Jazz Educators executive director Bill McFarlin.



Shown, from left, are Jeff Levenson, VP of A&R and artist development at Columbia Jazz, and Carl Griffin, president of N-Coded Music.



Saxophonist David Sanchez, left, and New York-based vocalist Allen Harris performed at the awards show.



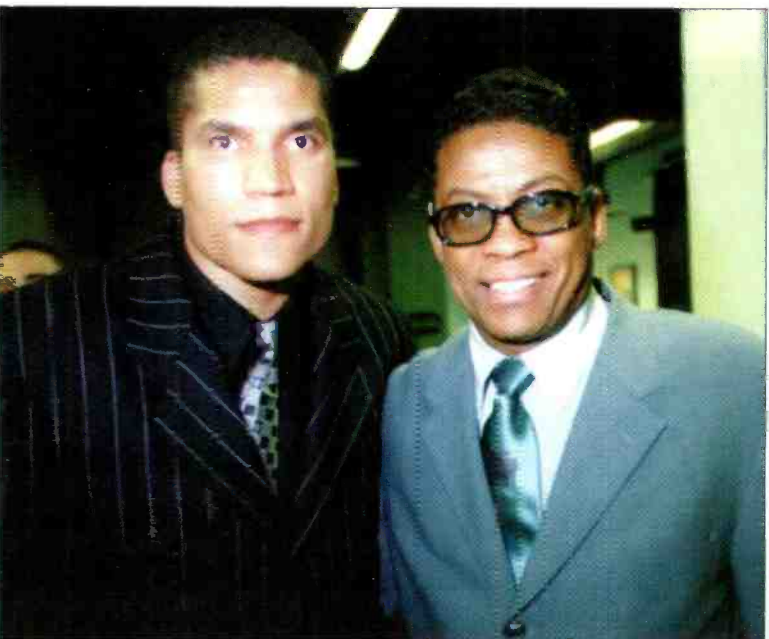
Co-host Herbie Hancock gets close with Blue Note recording artist Eliane Elias at the awards show.



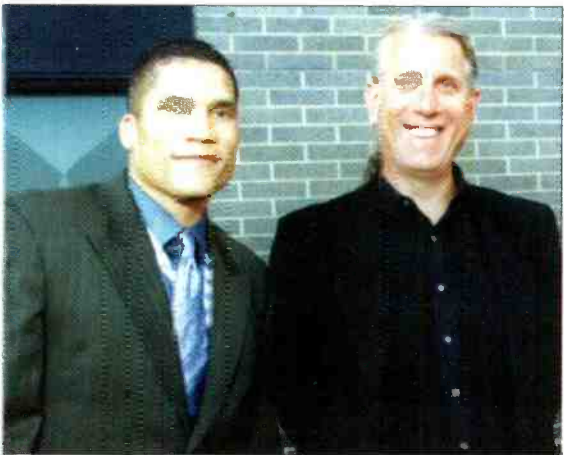
Drummer T.S. Monk, left, son of the legendary pianist Thelonious Monk, and saxophonist Gary Bartz get together after the awards show.



The Recording Industry Assn. of America's Suzan Jenkins was all smiles at the conference.



Pianist Ramsey Lewis displayed his award for best traditional jazz group.



BET on Jazz GM Paxton Baker, left, and Billboard associate publisher, marketing and licensing, Howard Appelbaum.



BET on Jazz GM Paxton Baker, left, and awards show co-host Herbie Hancock took a moment for the cameras.

Flugelhorn player Chuck Mangione, left, who performed at the awards show, is pictured with saxophonist Gary Bartz.

## SEAGRAM, VIVENDI IN BUYOUT TALKS

(Continued from page 1)

Montreal-based Seagram, which owns everything from music and film companies to theme parks and spirits businesses, confirms that it is in talks to be acquired by Vivendi SA, the French media, telecom, and utility conglomerate, and Vivendi's strategic partner, Canal Plus, Europe's biggest pay-TV service, in a three-way merger deal. The proposed transaction will be a stock swap worth more than \$30 billion, sources say.

The companies declined comment on specifics, but in a joint statement Vivendi and Canal Plus suggested that a price has already been set for the acquisition. "If the discussions ultimately lead to a transaction, movements in the share prices between [this notice] and an announcement of

an agreement will not be reflected in the financial terms set forth in any such agreement," they said.

Reportedly, the offer is for \$70 a share in Seagram stock and the assumption of more than \$7 billion in net debt. A decision is expected in a few weeks.

Any impact a deal would have on Universal's day-to-day music operations remains to be seen, but it appears to be minimal. One senior Universal executive says that because there are no music operations to integrate on the Vivendi/Canal Plus side, he expects that significant layoffs or cutbacks would not be necessary.

### MOTIVATING FACTORS

Analysts say Seagram's interest in

**Any impact a deal would have on Universal's day-to-day music operations remains to be seen, but it appears to be minimal**

a deal reflects the increasing strategic need of media and entertainment companies to have proprietary channels that ensure distribution of their content. In this area, Seagram trails rivals like Time Warner, Viacom, Disney, and News Corp., which own Internet and cable and/or satellite operations.

And in the wake of America Online's planned acquisition of Time Warner, Seagram has been widely reported to be aggressively hunting for a partner to help shore up its competitive shortcomings. Universal executives apparently were engaged in talks with another potential buyer within the last month, but a source tells Billboard "that deal fell through."

Seagram has been linked in recent months to Disney, News Corp., USA Networks, and Bertelsmann—in addition to Vivendi.

To be sure, some of Seagram's distribution weakness could be strengthened by the French giant, which is looking to accelerate its own media presence on the global stage, observers note. It is home to the Havas publishing group and VivendiNet, an Internet portal, and owns the controlling stake in French telecommunications company Cegetel SA. It also has European Internet service Vizzavi, a new joint venture with U.K.-based telecom company Vodafone AirTouch plc; holds a 45% stake in Canal Plus; and controls a 25% interest in satellite broadcaster BSKyB.

Of course, any gained distribution muscle would be in international markets, not the U.S. Vizzavi is targeting the more than 70 million European users of Vivendi and Vodafone's media and communications services; Cegetel is France's second-largest telecom company; and Canal Plus and BSKyB rank among the top television carriers in Europe.

But Aram Sinnreich, an analyst with Jupiter Communications, points out that because of Internet distribution, the U.S. is expected to become an increasingly smaller portion of worldwide music and other entertainment revenue. Thus, gaining a strong foothold in Europe could be an advantage in the long term.

A deal would also give the currently undersized Seagram added mass and influence as the entertainment, media, and communication sectors continue to converge. Estimates are that the combined company will have a market value exceeding \$100 billion, with more than \$65 billion in annual revenue.

Some analysts also note that the deal would allow Seagram to step

away at a time when Universal's dominance of the music industry is about to be threatened by Warner Music Group's proposed joint venture with the EMI Group and when concerns over Internet piracy are raising questions about future music profitability.

"The risks went from something that was controllable to something [the Bronfman family] could not get ahold of," says one Seagram watcher on Wall Street.

### A DONE DEAL?

The three companies, however, cautioned that discussions are ongoing and "may or may not lead to a transaction."

Indeed, Seagram and Vivendi have long been rumored to be in merger discussions, and past negotiations between the two sides reportedly have broken down over issues ranging from price to the role of Seagram president/CEO Edgar Bronfman Jr. in a combined company.

Bronfman is expected to play a meaningful role in the new company. In fact, reports have Vivendi chief executive Jean-Marie Messier running the new company and Bronfman serving as vice chairman.

But even if the price and Bronfman hurdles can be cleared, any transaction merging the three companies still would be extremely complicated.

French law prohibits Vivendi from increasing its stake in Canal Plus because a utility cannot own a majority stake in a TV company. That leaves two primary options. The con-

glomerate could acquire Seagram and then sell the combined media assets to Canal Plus. Or, Canal Plus could spin off its French broadcast assets before selling its remaining 51% stake of the company to Vivendi.

Then there's the matter of what currency to use in a stock deal. Neither Vivendi nor Canal Plus currently has U.S.-listed securities. But Vivendi is expected to list American Depository Shares (ADRs) later this year and use them for the purchase, according to reports. The Bronfman family—the majority owners of Seagram—would in turn become one of the leading shareholders in Vivendi.

Also up in the air are the future of Seagram's liquor business and Vivendi's utilities operations. In the event of a deal, analysts say, chances are good that the spirits business will be sold. Vivendi, which has been moving away from utilities to focus more on media and communications, reportedly plans to keep its industrial holdings separate from any merged entity and to float shares of its utilities unit, Vivendi Environment, later this summer.

Seagram stock increased \$7.12, or 13.4%, on the news to close at \$60.13 in New York Stock Exchange trading June 14. In Europe, Vivendi shares declined 11.6 euros to 103.5 euros, while Canal Plus fell 7.2 euros to 204.6 euros.

*Additional reporting for this story was done by Ed Christman in New York and Gordon Masson in London.*

## IFPI DETAILS THREAT OF GLOBAL PIRACY

(Continued from page 10)

music would begin "by necessity" to dry up.

Drawing a comparison between music and another art form, Larsen said that the music industry had been "building its art gallery for the past 100 years" and that people should not be surprised at the industry's fighting back "when our originals are being removed."

On the physical side of things, Berman outlined the growing menace posed to the global music industry by CD-R recorders, which will increase from 20 million units sold in 1990-99 to more than 100 million units by the end of this year, courtesy of the number of CD burners now fitted as standard equipment in personal computers.

Berman reported that this year's piracy figures included, for the first time, estimates of pirated product by individuals using CD burners. Some 60 million pirated CD-Rs were bought in 1999, according to the IFPI.

"Taking CD-Rs into consideration, that means that one out of every five CDs sold worldwide is pirate product," said Berman.

"In 1999 [physical] piracy became an export business," he continued. "There is not enough demand in the markets of origin to sustain the level

of productivity that is going on. One of the trends that emerged during the year was the flood of pirate traffic from Southeast Asia into Latin America."

Berman also highlighted the more recent discovery that pirate CD plants had been physically dismantled and then reassembled in the underground Latin American scene so that the pirates' supply line could be shortened.

Making a play for more public support, Samit said, "The music industry is a bit like the canary in the mine shaft."

He said that it was not just music that is being harmed by the perceived notion that everything on the Internet is free; anything involving a copyright is affected as well.

"The challenge is that technology leads the [global] legal system by about 15 years," he said. "We have to make buying music as easy as stealing music, and at the same time, we have to make stealing music a lot more difficult."

And firing a warning shot at pirates around the world, he concluded, "There is a revolution going on in our industry, and revolutions are not bloodless."

## SINGLES PRICE HIKES

(Continued from page 1)

ing the rebate), how can UMVD accurately quantify what the defect rate is?

Other parts of the policy letter were applauded by merchants. For instance, the company says that with the end of the shortage of electronic article surveillance (EAS) tags, the company has been placing anti-theft source tags on one-third of all new front-line CD releases since April and is now tagging new production of front-line catalog titles as well. "Source-tagging is great, especially since they are now moving into catalog," says J&R's Bryan.

Moreover, she praises the company's move to develop a business-to-business Internet site. "A lot of other companies have that, and it is really helpful, especially with artwork, in streamlining" communication, she says.

Jerry Kamiler, division merchandise manager at Trans World Entertainment Corp., also approves of

UMVD's policy change in allowing merchants to keep deleted items indefinitely and still get credit if returned, instead of the old policy of having merchants return product by a prescribed date in order to receive credit.

"It's very forward-thinking, which will cut down on returns," he says. "Now, we might want to choose to leave deleted product out there to try to sell it off instead of returning it."

But Kamiler had a mixed reaction to the overall changes listed in the policy letter. "I am confused, for I have just read numerous stories where the Federal Trade Commission says its rulings [on minimum-advertised-price policies] are designed to drive music prices down, and if I am interpreting this letter correctly, I have just received a price increase. [FTC] Chairman Robert Pitofsky, where are you now when we need you?"

UMVD executives were unavailable for comment.

## Architects Of Success

### Vivendi, Canal Plus Heads Transformed Cos.

A Billboard international staff report.

LONDON—As far as anyone knows, Vivendi CEO Jean Marie Messier is not a songwriter, unlike such senior Seagram/Universal officers as Edgar Bronfman Jr., Doug Morris, and Jorgen Larsen. But he is a man in a hurry who has been quoted as saying he doesn't want to waste time counting pennies in case he misses the bus.

Messier has been at Paris-based Vivendi for only six years, during which time he has transformed it into a multinational giant with annual revenue of nearly \$40 billion, about triple the size of Seagram. During Messier's reign, Vivendi has moved from operating water-supply and waste-management operations to becoming a powerful media and telecom group.

After a career in the civil service, Messier joined Générale Des Eaux. After taking charge of the company in 1996, he restructured it, concentrating on environmental services and communications, and changed its name to Vivendi.

Vivendi operates in 90 countries and employs 275,000 people. Its media assets include press and publishing group Havas and a 49% stake in Canal Plus, Europe's pay-TV leader, with 14 million sub-

scribers in 11 countries.

The key architect of Canal Plus' success is chairman Pierre Lescure, who joined the start-up company in 1983 as managing director. Lescure's background is in journalism, as a respected anchorman and editor for national radio stations and TV channels.

Since assuming control in 1995, Lescure has moved the group into new media and spearheaded international growth. In a merged Vivendi/Seagram configuration, he is seen taking charge of Universal's studio operations.

Lescure has always shown interest in music. In the 1970s, he hosted a series of music shows on radio and TV. His all-time favorite recording artist is Van Dyke Parks, the 50-ish American singer/songwriter known for an association with the Beach Boys and several obscure Warner Bros. albums.

The acquisition of Seagram by Vivendi/Canal Plus would create a European-based superpower conglomerate that would be more than capable of matching proposed U.S.-based competitor AOL Time Warner.

Vivendi owns 51% of France's No. 2 telecom group, Cegetel, and 25% of Europe's No. 2 pay-TV group, British Sky Broadcasting Group plc (BSkyB), whose majority shareholder is Rupert Murdoch's News Corp.

## MP3 DEALS SUGGEST NEW MODEL

(Continued from page 8)

sustainable businesses around them.

Such pressures have added fuel to speculation that MP3.com might be considering a sale to Yahoo!, which has expressed a desire to rev up its music operations. MP3.com chairman/CEO Michael Robertson recently denied that the company is for sale. Contacted June 15, both MP3.com and Yahoo! declined comment.

David Pakman, a founder of Redwood City, Calif.-based Myplay, which provides customers with "virtual" lockers in which to store and access music content they digitize themselves (unlike with My.MP3) and which is itself said to have been in talks with Yahoo!, says the licensing deal creates a "big albatross" around MP3.com's neck. Pakman estimates MP3.com will have to pay \$11 million-\$12 million in royalties for every 1 million customers.

Robertson says the "basic" My.MP3.com service will continue to be free despite the new royalty mandate.

Downing also says MusicBank's "basic service" will be free, although upgrades—such as access via a high-speed line—will likely carry fees. MusicBank also plans to derive revenue from advertising and promotion deals—areas MP3.com is also tapping, along with subscription services.

Robertson uses a basketball analogy to answer the question of whether the label licensing deals make good long-term sense for his company. "When the Lakers acquired Shaquille O'Neal, everyone exclaimed, 'Oh, they paid so much!'" he says. But when the team reached the NBA championships, they suddenly looked savvy, he adds.

As of press time, MP3.com had not come to terms with the other majors and is also facing a separate suit from a publishers' group, forcing it to postpone putting its licensed music up.

Robertson characterized progress on those talks as "positive" on June 13.

"I'm confident [the labels] will see the same economic upside to be had by licensing" their catalogs as did BMG and Warner, Robertson said after delivering a keynote at the Streaming Media East Conference here.

Robertson used the address to hammer home his argument that the old methods of making money from music—selling individual items—will not work in the new environment, and that companies must think about services, not products.

"People are not buying things for \$2 each on the Internet," he said in reference to plans by labels to sell singles as downloads. "What they will [pay for] is 'all-you-can-eat' buffets for \$5, for \$10, for \$20."

MP3.com, which has already bowed a classical subscription channel, plans to lay out another such buffet next month. In mid-July, it will debut a children's music channel offering unlimited access to an initial catalog of more than 50 albums, according to MP3.com VP of channel development Chris Montgomery. The price is \$9.99 a month.

Montgomery says as more channels roll out in genres including alternative, rock, and jazz, MP3.com may explore different pricing schemes, including discounts for package deals.

MP3.com also is moving its My.MP3.com service into the brick-and-mortar world via a deal with the Portland, Ore.-based Djangos chain.

# newsline...

**SHARES IN CDNOW** fell more than 25% on June 15 after the company cautioned that it may sell itself for a price below its market value. Although negotiations with potential partners continue, CDnow reiterated that it may not be able to reach a deal by the end of the month, as initially hoped. The stock closed down \$1.09 at \$3.19. **BRIAN GARRITY**

**EMUSIC.COM** has cut its staff by nearly 20%—or about 40 employees—as part of a plan to reduce costs by more than \$15 million over the next year. The company also said it expects to report a fiscal loss lower than current Wall Street estimates for the quarter ending June 30. The Redwood City, Calif.-based company, whose stock has dropped more than 80% over the past year, announced the plan after the market's close June 14; its stock closed up nearly 7% at \$2.875 the next day. **MARILYN A. GILLEN**

**RELEASES ON** Wicklow, the New York-based label operated jointly by BMG Entertainment and Chieftains leader Paddy Moloney, are on hold. The move follows the folding of BMG Classics worldwide—which had handled Wicklow titles—into the new RCA Music Group. Wicklow acts have received a fax from Moloney and label executives Steve Macklam and Sam Feldman, partners in Vancouver-based Mind Over Management, which handles the Chieftains. The fax says, "All label-related plans for recording, touring, and releasing must now be considered in question or on hold." Wicklow acts include Nova Scotia's Mary Jane Lamond, Irish group Sin E, Finnish folk/pop act Värttinä, Cuban guitarist Juan Carlos Formell, and Madagascar's Tarika. BMG would not comment on Wicklow except to say, "Everything is currently under review." **NIGEL WILLIAMSON**

**HASTINGS ENTERTAINMENT**, which was in danger of being delisted from Nasdaq, has finally filed its 10-K earnings form—almost a month late. The retailer reports a loss of \$2.2 million, or 19 cents per diluted share, on sales of \$447.2 million for the year ending Jan. 31. That was an improvement on the previous year, when the company posted a \$4.3 million net loss, or 41 cents per diluted share, on sales of \$399.16 million. **ED CHRISTMAN**

The 1998 fiscal earnings, as well as the results for 1995-97, were restated due to an accounting error in cost of goods sold. Hastings had reported '98 earnings of \$465,000, or 4 cents a share, on sales of \$398.7 million.

In addition, the company renegotiated its revolving credit facility and \$15 million notes, getting new terms so that it is no longer out of compliance with the loans' respective financial covenants. As a result of those negotiations, the revolver's maximum borrowing has been reduced from \$60 million to \$50 million. Also, the banks supplying the revolver and the note-holder are now both secured by the company's assets.

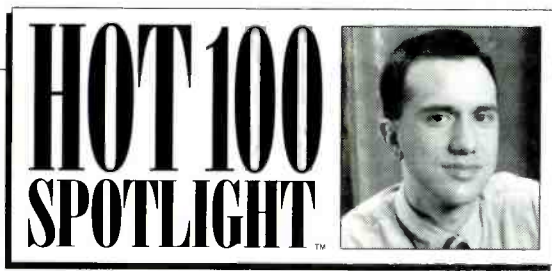
In a statement, the company says that as it has filed its 10-K, it believes Nasdaq will withdraw its delisting proposal. **ED CHRISTMAN**

**CHICAGO BLUES** label Alligator Records has signed an exclusive U.S. deal with Ryko Distribution, effective July 3. Most recently, Alligator was handled by a consortium of nonexclusive indies, including Distribution North America, Select-O-Hits, Bayside, and Action. The label began seriously investigating a national pact after one of its distributors, Chicago-based M.S. Distributing, abruptly collapsed last year. Alligator president Bruce Iglauer acknowledges his company was among "the big hold-outs" in national distribution, adding, "I've been looking at my options... for a year." The first release under the pact will be an album by Elvin Bishop and Little Smokey Smothers. **CHRIS MORRIS**

**INDIE HIP-HOP** label 75 Ark Entertainment has entered into a marketing alliance with Napster. The label will supply Napster with one exclusive track per month from its artist roster beginning in early July. The first track will be an unreleased song from the Coup. In return, Napster will sponsor the Coup's fall tour as well as conduct several co-branded concert events featuring 75 Ark artists. Deltron 3030, Anti Pop Consortium, and Encore are some of the acts on the label. **EILEEN FITZPATRICK**

**PLAYBOY ENTERPRISES** signed a letter of intent June 8 to sell its Collectors' Choice Music (CCM) catalog and its Web site to Chicago-based Soundies Inc. The deal is expected to close this summer, according to Linda Harvard, CFO of Playboy Enterprises. CCM is the leading U.S. mail-order catalog of reissues on CD and cassettes. The Web site offers reissues and new releases. Soundies, which is seeking outside investors as part of the deal, is a reissue label specializing in the exploitation of a wide range of previously unreleased music. CCM's current VP, Gordon Anderson, will join Soundies following the acquisition. **BILL HOLLAND**

**PHILICIA GILBERT** has exited as senior director of public relations at BMG Classics, which recently merged with RCA Records. She is being replaced by senior director of publicity Marilyn Egol, who continues to work on crossover and Broadway releases. **IRV LIGHTMAN**



by Silvio Pietroluongo

**NEXT UP:** Prior to last issue, there were just two songs in the past three months that reached No. 1 on The Billboard Hot 100. Now, for a second consecutive week, we have a new No. 1, as **Enrique Iglesias** dethrones Aaliyah's "Try Again" (Blackground/Virgin) and earns his second chart-topper with "Be With You" (Interscope). "Be" scans 58,500 units upon release of the regular-length CD and cassette configurations. It was previously available only as a 12-inch vinyl and maxi-CD, which account for only 4% of its sales total this issue. Since the title appeared on the sales chart last issue, "Be" is eligible to earn the Greatest Gainer/Sales designation, and it moves 40-1 on the Hot 100 Singles Sales chart. "Again" slips to No. 2. The Aaliyah track maintains its bullet because it's still gaining airplay, up 1.5 million listeners.

Whether in next issue's chart we get our third No. 1 in three weeks depends upon the first-week sales of **Christina Aguilera's** "I Turn To You" (RCA). "Turn" would have needed to scan 80,000 units to make it to No. 1 this issue, but with "Be" declining in airplay and with second-week sales tending to remain flat or declining slightly, Aguilera could conceivably make it to the top with a smaller sales total. The Aguilera release includes the Spanish version of "Turn," titled "Por Siempre Tu," and the CD single also contains the enhanced video of the track.

**FLIP SIDE:** **Mariah Carey's** "Crybaby" (Columbia) is the Hot Shot Debut title on the Hot 100 at No. 28. The Hot 100 no longer lists double-sided singles, so although "Crybaby" is billed as the B-side of "Can't Take That Away From Me (Mariah's Theme)," we're attaching the sales points to the former because it has the most cumulative radio audience to date of the two, 38 million to 4 million, since Carey's "Rainbow" album was released in November. "Crybaby," which features **Snoop Dogg**, falls just shy of the top slot on the Hot 100 Singles Sales chart, with 54,000 units scanned.

This is Carey's highest-debuting single on the Hot 100 since "My All" debuted at No. 2 in May 1998. "All's" debut was prior to the inclusion of airplay-only tracks on the Hot 100, when high entries were a norm. The current chart formula, in place since December 1998, dictates that such lofty debuts are the result of a song powered by sales and lacking in radio support. Of the dozen songs to debut in the top 30 since we reformulated the chart, only six have gone on to appear on the airplay chart. Of those six, only three—all of which debuted on both the airplay chart and the sales chart in the same week—went on to become top 20 airplay songs. The successful ones: "There You Go" by **Pink** (LaFace/Arista) on March 4, 2000; "Maria Maria" by **Santana Featuring The Product G&B** (Arista) on Feb. 12, 2000; and "You" by **Jesse Powell** (MCA) on Feb. 20, 1999.

**WE'RE ROCKING NOW:** Aside from the slew of singles listed in last issue's column, two other acts have thrown their hats into the ring and will compete for the top of the Hot 100 with retail releases in the coming weeks. **Vertical Horizon's** "Everything You Want" (RCA) is scheduled to hit stores June 27, and **matchbox twenty's** "Bent" (Lava/Atlantic) comes out July 5.

## RIAA SEEKS TO REMOVE

(Continued from page 8)

called Napster a blatant copyright offender.

MP3.com chairman/CEO Michael Robertson also submitted a statement on behalf of the action, saying Napster does "nothing to promote emerging artists."

The RIAA also included statements of support from, among others, Motion Picture Assn. of America president and Copyright Assembly chairman Jack Valenti, SoundScan CEO Michael Fine, songwriter Mike Stoller, and Oliver's Records store owner Charles Robbins, who claims Napster use has nearly forced him to close his store.

The RIAA also attached a 39-page study that linked Napster use to a decrease in CD sales. Commissioned by RIAA and conducted by Field Research Corp., the company surveyed 3,218 college students between May 10 and May 24. In the survey, 500 said they were Napster users, one-third of whom had downloaded more than 75 songs in the past four months.

The study said 22% of the users downloaded the software because it meant they didn't have to purchase CDs, and 40% said that they believe Napster has "some" or "a great deal" of impact on music purchases.

Napster CEO Hank Barry quickly responded, citing a Webnoize study that concluded that more than 95% of those who download Napster tracks erased them. Barry also claims that Napster software is actually rejuvenating interest in music among some demographic groups. "People over 30 are re-connecting to music through Napster in ways nobody anticipated," said Barry in a statement.

The next court date is July 26.

# THE Billboard 200

JUNE 24, 2000

THE TOP-SELLING ALBUMS 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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	1	3	<b>EMINEM</b> WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98) 3 weeks at No. 1	THE MARSHALL MATHERS LP	1
2	3	2	4	<b>BRITNEY SPEARS</b> ▲ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
3	2	—	2	<b>KID ROCK</b> LAVA/ATLANTIC 83314*AG (12.98/18.98)	THE HISTORY OF ROCK	2
4	5	5	12	<b>'N SYNC</b> ▲ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
5	4	3	3	<b>MATCHBOX TWENTY</b> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
6	7	8	37	<b>CREED</b> ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
7	6	6	5	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
8	8	12	52	<b>SANTANA</b> ◆ <sup>12</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
9	9	11	28	<b>SISQO</b> ▲ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
10	13	14	8	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
<b>▶ GREATEST GAINER ◀</b>						
11	19	20	18	<b>3 DOORS DOWN</b> ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>	THE BETTER LIFE	11
12	12	7	3	<b>DON HENLEY</b> WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
13	14	—	2	<b>VARIOUS ARTISTS</b> WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
14	11	9	4	<b>WHITNEY HOUSTON</b> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
15	16	16	30	<b>DR. DRE</b> ▲ <sup>9</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
16	10	4	3	<b>A PERFECT CIRCLE</b> VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
17	20	21	46	<b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
18	15	10	4	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
19	28	31	7	<b>PAPA ROACH</b> ● DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	19
20	17	15	46	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	4
21	22	22	24	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
22	21	19	76	<b>KID ROCK</b> ▲ <sup>8</sup> LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
23	18	18	7	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
24	24	27	41	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
25	23	28	42	<b>CHRISTINA AGUILERA</b> ▲ <sup>6</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
26	27	23	6	<b>504 BOYZ</b> NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
27	25	24	25	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
28	31	25	7	<b>CYPRESS HILL</b> ● COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
29	30	17	3	<b>LEE ANN WOMACK</b> MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
30	29	30	14	<b>VITAMIN C</b> ● ELEKTRA 62406/EEG (11.98/17.98) <b>HS</b>	VITAMIN C	29
31	37	36	37	<b>STING</b> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
32	34	35	31	<b>FAITH HILL</b> ▲ <sup>9</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
33	35	34	37	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
34	26	13	4	<b>PEARL JAM</b> EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2
35	36	33	53	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>3</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
36	33	26	3	<b>LUCY PEARL</b> POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
37	38	40	9	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
38	45	46	21	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
39	32	29	68	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
40	43	38	11	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
41	51	—	2	<b>SOUNDTRACK</b> SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	41
42	47	39	9	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
43	40	42	5	<b>MANDY MOORE</b> 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
44	50	49	29	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
45	41	37	51	<b>LIMP BIZKIT</b> ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
46	46	47	56	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
47	42	43	30	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
48	52	51	35*	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
49	48	45	10	<b>PINK</b> ● LAFACE 26D62/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
50	44	41	8	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
51	55	55	44	<b>MOBY</b> ▲ V2 27049* (10.98/17.98) <b>HS</b>	PLAY	48
52	49	54	31	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
53	54	53	5	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
54	64	64	74	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	57	57	54	<b>BLINK-182</b> ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
56	62	56	23	<b>VERTICAL HORIZON</b> ● RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
57	56	48	15	<b>BLOODHOUND GANG</b> ▲ REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
58	67	61	75	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
59	68	69	6	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
60	63	62	136	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
61	70	71	13	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	61
62	53	32	3	<b>VARIOUS ARTISTS</b> FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
63	61	60	28	<b>EIFFELE 65</b> ▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
64	59	58	7	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
65	58	50	3	<b>GLORIA ESTEFAN</b> EPIC 62163 (11.98 EQ/17.98)	ALMA CARIBENA — CARIBBEAN SOUL	50
<b>▶ HOT SHOT DEBUT ◀</b>						
66	<b>NEW</b> ▶	1	1	<b>STEVE EARLE</b> E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	66
67	69	63	14	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
68	60	44	4	<b>DJ QUIK</b> ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
69	65	59	10	<b>BIG PUNISHER</b> LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
70	<b>NEW</b> ▶	1	1	<b>VARIOUS ARTISTS</b> ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000	70
71	74	78	17	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
72	66	52	4	<b>PHISH</b> ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
73	73	65	15	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
74	39	—	2	<b>IRON MAIDEN</b> PORTRAIT/COLUMBIA 62208/CRG (11.98 EQ/17.98)	BRAVE NEW WORLD	39
75	72	68	54	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
76	75	66	48	<b>SLIPKNOT</b> ▲ I AM 8655/ROADRUNNER (11.98/17.98) <b>HS</b>	SLIPKNOT	51
77	76	70	12	<b>ICE CUBE</b> ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
78	97	101	4	<b>NINE DAYS</b> 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	78
79	80	82	58	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
80	<b>NEW</b> ▶	1	1	<b>BELLE &amp; SEBASTIAN</b> JEEPSTER 429*/MATADOR (16.98 CD)	FOLD YOUR HANDS CHILD, YOU WALK LIKE A PEASANT	80
81	78	—	2	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	78
82	81	85	124	<b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
83	71	77	6	<b>SOUNDTRACK</b> DECCA 467094 (18.98 CD)	GLADIATOR	66
84	77	73	18	<b>DRAMA</b> ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	32
85	79	79	4	<b>THE TEMPTATIONS</b> MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54
86	86	94	90	<b>GOO GOO DOLLS</b> ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
87	90	90	23	<b>STONE TEMPLE PILOTS</b> ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
88	85	87	11	<b>ALICE DEEJAY</b> REPUBLIC 157672/UNIVERSAL (11.98/17.98) <b>HS</b>	WHO NEEDS GUITARS ANYWAY?	76
89	84	80	109	<b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)		5
90	130	159	29	<b>JESSICA SIMPSON</b> ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
91	83	92	14	<b>GERALD LEVERT</b> ● EASTWEST 62417/EEG (11.98/17.98)	G	8
92	104	102	20	<b>D'ANGELO</b> ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
93	98	97	28	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
94	92	88	30	<b>KORN</b> ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
95	<b>NEW</b> ▶	1	1	<b>VARIOUS ARTISTS</b> DIVINE 26095/PRIORITY (10.98/16.98)	NATIVITY IN BLACK II: A TRIBUTE TO BLACK SABBATH	95
96	<b>RE-ENTRY</b>	22	22	<b>IDEAL</b> NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	96
97	96	110	43	<b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)	MARY	2
98	94	99	19	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)		8
99	114	118	57	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
100	87	83	14	<b>BLACK ROB</b> ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	3
101	95	89	15	<b>STEELY DAN</b> ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
102	107	84	3	<b>DYNAMITE HACK</b> WOPPITZER/FARMCLUB.COM 157884/UNIVERSAL (11.98/17.98)	SUPERFAST	84
103	89	91	5	<b>MIRACLE</b> SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	56
104	136	140	14	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	104
105	91	75	7	<b>NEIL YOUNG</b> REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
106	102	95	29	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
107	101	—	2	<b>LARA FABIAN</b> COLUMBIA 69053/CRG (11.98 EQ/17.98) <b>HS</b>	LARA FABIAN	101

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
108	128	104	23	P.O.D. ●	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
109	93	93	22	KITTIE	SPLIT	79
110	106	105	23	TOBY KEITH ●	HOW DO YOU LIKE ME NOW?!	85
111	138	130	4	BBMAK	SOONER OR LATER	111
112	123	122	67	KENNY CHESNEY ▲	EVERYWHERE WE GO	51
113	88	—	2	BILLY BRAGG & WILCO	MERMAID AVENUE VOLUME 2	88
114	82	81	8	SOUNDTRACK	LOVE AND BASKETBALL	45
115	113	113	54	SOUNDTRACK ▲ <sup>2</sup>	TARZAN	5
116	109	107	84	JUVENILE ▲ <sup>3</sup>	400 DEGREEZ	9
117	117	146	42	LFO ▲	LFO	21
118	103	74	3	DILATED PEOPLES	THE PLATFORM	74
119	142	141	7	DISTURBED	THE SICKNESS	119
120	118	123	33	ALAN JACKSON ▲	UNDER THE INFLUENCE	9
121	129	117	4	A*TEENS	THE ABBA GENERATION	100
122	NEW ►	1	RASCAL FLATTS	RASCAL FLATTS	122	
123	125	111	46	STAIND ▲	DYSFUNCTION	74
124	121	76	3	PLUS ONE	THE PROMISE	76
				<b>▶ PACESETTER ◀</b>		
125	171	156	3	GEORGE BENSON	ABSOLUTE BENSON	125
126	108	136	42	LOU BEGA ▲ <sup>3</sup>	A LITTLE BIT OF MAMBO	3
127	132	148	11	COMMON	LIKE WATER FOR CHOCOLATE	16
128	111	106	38	KENNY ROGERS ●	SHE RIDES WILD HORSES	60
129	163	168	8	WESTLIFE	WESTLIFE	129
130	100	86	12	VARIOUS ARTISTS ●	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
131	131	119	65	LIT ▲	A PLACE IN THE SUN	31
132	115	109	29	THIRD EYE BLIND ▲	BLUE	40
133	120	100	4	CARLY SIMON	THE BEDROOM TAPES	90
134	144	103	11	VARIOUS ARTISTS ●	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
135	110	96	6	BILLY JOEL ●	2000 YEARS — THE MILLENNIUM CONCERT	40
136	137	131	25	REBA MCENTIRE ●	SO GOOD TOGETHER	28
137	170	178	8	SON BY FOUR ▲	SON BY FOUR	94
138	112	98	11	DRAG-ON	OPPOSITE OF H <sub>2</sub> O	5
139	122	121	12	TRINA	DA BADDEST B***H	33
140	124	133	5	SOUNDTRACK	CENTER STAGE	120
141	116	152	57	RICKY MARTIN ▲ <sup>7</sup>	RICKY MARTIN	1
142	119	132	31	VARIOUS ARTISTS ▲	TOTALLY HITS	14
143	127	120	27	VARIOUS ARTISTS ▲ <sup>2</sup>	NOW 3	4
144	126	116	10	RAH DIGGA	DIRTY HARRIET	18
145	99	67	3	EN VOGUE	MASTERPIECE THEATRE	67
146	105	72	3	SAUCE MONEY	MIDDLE FINGER U.	72
147	134	129	53	SMASH MOUTH ▲ <sup>3</sup>	ASTRO LOUNGE	6
148	135	138	52	SARAH MCLACHLAN ▲ <sup>3</sup>	MIRRORBALL	3
149	149	151	38	BRIAN MCKNIGHT ▲ <sup>2</sup>	BACK AT ONE	7
150	139	126	17	SONIQUE	HEAR MY CRY	67
151	159	164	10	CAT STEVENS	THE VERY BEST OF CAT STEVENS	151
152	150	134	15	AC/DC ●	STIFF UPPER LIP	7
153	143	—	7	S CLUB 7	S CLUB 7	112

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 192	Mariah Carey 176	En Vogue 145	Alan Jackson 120
3 Doors Down 11	Tracy Chapman 159	Gloria Estefan 65	Jagged Edge 38
504 Boyz 26	Kenny Chesney 112	Lara Fabian 107	Boney James/Rick Braun 81
AC/DC 152	Charlotte Church 167	F.A.T.E. 196	Jay-Z 21
Yolanda Adams 104	Phil Collins 183	Fenix TX 158	Joe 10
Christina Aguilera 25	Common 127	Foo Fighters 156	Billy Joel 135
Alice Deejay 88	Alice Cooper 193	Ghostface Killah 165	Donell Jones 48
Gary Allan 199	Creed 6	Godsmack 58	Juvenile 116, 185
Marc Anthony 33	Cypress Hill 28	Goo Goo Dolls 86	Toby Keith 110
A*Teens 121	Da Brat 37	Macy Gray 20	Kid Rock 3, 22
Avant 53	D'Angelo 92	Andy Griggs 190	Kittie 109
Backstreet Boys 46	Destiny's Child 17	Fred Hammond & Radical For Christ 175	Korn 94
BBMAK 111	Dido 168	Hanson 171	Diana Krall 191
Lou Bega 126	Dilated Peoples 118	Ben Harper And The Innocent Criminals 178	Lenny Kravitz 89
Belle & Sebastian 80	Celine Dion 47	Gerald Levert 91	Limp Bizkit 45
Eric Benet 187	Disturbed 119	LFO 117	Lit 131
George Benson 125	Dixie Chicks 24, 82	Limp Bizkit 45	Lucy Pearl 36
Big Punisher 69	DJ Quik 68	Don Henley 12	M2M 157
Big Tymers 18	DMX 27	Whitney Houston 14	Ricky Martin 141
Black Rob 100	Drag-On 138	Ice Cube 77	Mary Mary 59
Mary J. Blige 97	Drama 84	Incubus 93	matchbox twenty 5
Blackstreet 55	Dr. Dre 15	Iron Maiden 74	
Bloodhound Gang 57	Dynamite Hack 102		
Bone Thugs-N-Harmony 73	Steve Earle 66		
Billy Bragg & Wilco 113	Eiffel 65 63		
Toni Braxton 23	Eminem 1, 39		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	133	124	18	VARIOUS ARTISTS	GRAMMY NOMINEES 2000	9
155	141	127	7	VARIOUS ARTISTS	NEW MILLENNIUM HIP-HOP PARTY	100
156	161	158	32	FOO FIGHTERS ▲	THERE IS NOTHING LEFT TO LOSE	10
157	154	147	10	M2M	SHADES OF PURPLE	89
158	173	195	4	FENIX TX	FENIX TX	150
159	140	125	17	TRACY CHAPMAN ●	TELLING STORIES	33
160	146	114	11	SOUNDTRACK	JESUS — THE EPIC MINI-SERIES	79
161	153	144	32	RAGE AGAINST THE MACHINE ▲ <sup>2</sup>	THE BATTLE OF LOS ANGELES	1
162	155	155	8	VARIOUS ARTISTS	MONSTER MADNESS	89
163	RE-ENTRY	6	VARIOUS ARTISTS	SOLID GOLD SOUL: DEEP SOUL	94	
164	162	135	8	TONY TOUCH	THE PIECE MAKER	57
165	145	139	18	GHOSTFACE KILLAH ●	SUPREME CLIENTELE	7
166	157	112	4	MXPX	THE EVER PASSING MOMENT	56
167	152	145	65	CHARLOTTE CHURCH ▲	VOICE OF AN ANGEL	28
168	166	177	4	DIDO	NO ANGEL	144
169	160	154	15	BEANIE SIGEL	THE TRUTH	5
170	158	128	8	PINK FLOYD	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE?	19
171	148	115	5	HANSON	THIS TIME AROUND	19
172	156	153	3	VARIOUS ARTISTS	REGGAE GOLD 2000	153
173	186	193	5	ERIC HEATHERLY	SWIMMING IN CHAMPAGNE	173
174	151	137	11	TRISHA YEARWOOD ●	REAL LIVE WOMAN	27
175	169	166	12	FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN	46
176	165	170	32	MARIAH CAREY ▲ <sup>3</sup>	RAINBOW	2
177	167	—	2	JOHNNIE TAYLOR	GOTTA GET THE GROOVE BACK	167
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## DISNEY RECORDS' FIRST TEEN SIGNING

(Continued from page 8)

Vida Mickey,' but also to sign new recording artists that will appeal to the same audience that's buying Backstreet Boys and Britney Spears," continues Landers. "[These are kids] who might have previously been thought to have outgrown Disney. To that end, we signed Myra."

Landers says Myra was brought to his and Bach's attention by producer Narada Michael Walden (Whitney Houston, Mariah Carey, Aretha Franklin), who had been introduced to Myra by her managers, Sam Conti and Howard Sapper. Walden, says Landers, "will produce several tracks on Myra's debut album; we'll also be reaching out to tap proven hitmakers of today."

In the meantime, Walt Disney Records is working "La Vida Mickey," which Landers says "celebrates the Latin music explosion, which is not some passing fad but is here to stay." The album includes "Disney Mambo #5," a customized, Disneyfied version of 1999 hit "Mambo No. 5 (A Little Bit Of...)" by its originator, Lou Bega.

Landers notes that a second album track coincidentally called "Magic Carpet Ride," by MDO (the current incarnation of Menudo), is a completely different song from the Myra track; it was written by Desmond Child, who penned Ricky Martin's "Livin' La Vida Loca."

Myra performed at Disneyland's May 14 Latin music event, La Vida Mickey Festival of Music. "Magic Carpet Ride" and other album tracks are being advertised on Radio Disney and in Disney Adventures Magazine; the song is also the featured title in a Walt Disney Records summer promotion with Welch's, which involves a mail-in rebate offer. Disney has launched a sweepstakes tied into "La Vida Mickey," with the grand prize a "La Vida Mickey" party at the winner's home.

The album is also being pushed at Disney theme parks, on the Disney Cruise Line, on the Disney Channel, and on Disney online sites.

"We're talking with the Disney Channel and ABC-TV, as well as Disney's international division, to start incorporating Myra into their upcoming projects," says Landers. "She'll likely be singing a song in the upcoming [Thanksgiving release] film '102 Dalmatians,' the sequel to 1996's live-action '101 Dalmatians,' which will feature actress Glenn Close reprising her role as Cruella De Vil.

Landers says that while Myra grew up in America, her Mexican heritage has fostered in her "a deep affection and talent for ranchera music. We intend to cut many of her songs in both English and Spanish."

Landers, who has worked with Barbra Streisand and Celine Dion, among others, says, "I saw and heard in Myra a distinctive and unique sound—not like another 'Star Search' kid with a big voice. The tonal quality of her voice

*'We intend to cut many of Myra's songs in both English and Spanish'*

—JAY LANDERS—

reminds me of a cross between Selena and Ronnie Spector. It's a very recordable sound."

Myra's album, according to Landers, will "likely come out on

## OZ LABELS ADVANCE IN ROYALTY FIGHT

(Continued from page 10)

allel imports in Australia and a drop in music sales means the 9.306% rate set in 1994 is no longer appropriate. According to IFPI figures, the Australian music market was worth \$1.2 billion Australian (\$656 million) at retail in 1999, when it actually showed a 7% rise in units.

However, that followed two years of disappointing results, notably in 1997 when unit sales dropped 12% and value fell 7% to \$972 million Australian (\$606.7 million).

ARIA's Candi has suggested the new rate should be within the range of figures set across Asia in June 1999 (Billboard, June 26, 1999). Those ranged from 2.7% of PPD in Indonesia, the Philippines, and Thailand to 6.75% in Hong Kong.

However, AMCOS and APRA insist those levels are too low for Australia. Instead, they take the position that their market ought to be compared with Europe and the U.S. and that the 9.306% PPD rate should be retained.

The tribunal rejected the main argument by AMCOS that the government body lacked the power to

## PUBLISHING GAINED

(Continued from page 8)

ally acceptable terms with Internet entities is often the goal, sometimes litigation is necessary."

An NMPA sister company, the Harry Fox Agency, which collects mechanical royalties for its publisher clients, is charged with bringing legal action at the behest of its individual members or in situations calling for class-action suits.

In his summation of the survey's results, Murphy has some cautionary words on the consolidation of the music industry, namely the acquisition of PolyGram by Universal parent Seagram and the pending merger of EMI and Warner Music. "This could mean fewer chances for artists [and] songwriters... though opportunities may open up via new independent labels or the Internet," he said.

The aforementioned mergers have (or will) produce two giant music publishing companies, with the EMI and Warner ties bringing together the currently dominant publishers in the world.

The report says that the "effects of the Asian economic crisis continued to be felt in that region, though there were strong signs in 1998 of a

Buena Vista Records, the pop subsidiary of Walt Disney Records," the reason being, he says, that anything released on Walt Disney Records "immediately gets slotted in the children's music section at retail, as it should. This by no means indicates that we'll pigeon-hole Myra as a Wonder Bread version of Britney Spears. But it does mean there will be a concentration on fun and catchy, but wholly age-appropriate, material for a 13-year-old. It'll be like the Jackson 5's hits: innocent, not salacious, and great pop music."

make an interim order. Its judgment noted that evidence showed "changing market conditions" and decreed "unsatisfactory" AMCOS' position that an interim order was unnecessary. That, it judged, would put the record companies "at some risk, a risk that we think is unacceptable in the circumstances."

The tribunal did not find it necessary or appropriate to tackle the issue of changing the royalty base from PPD to actual realized price—a proposal from ARIA—in the interim hearing. However, it noted that "the [record companies'] attempt to shift the royalty base away from the list price should not be seen as a frivolous case."

ARIA chairman Denis Handlin says the judgment is "welcomed and fair," adding that ARIA's door "has always been—and will remain—open to AMCOS if they are interested in commercial negotiations."

*Assistance in preparing this story was provided by Tom Ferguson in London.*

recovery; indeed, music publishing revenues for Southeast Asia were up 12% in 1998." There are still some troubling spots, however, the report added. "Indonesia was down 45% and Taiwan fell by 22%."

As for China, the survey says that thanks to more efficient means of collecting revenue in 1997, the region showed an "amazing" 310% increase in revenue that year but "came back to earth" in 1998.

The report continues, "While the \$2.09 million it collected in 1998 reveals a 36% dropoff from 1997, that same figure still represents a 161% increase over 1996, before the improvements in collection went into effect."

For Eastern Europe, the 1998 figure of \$68.84 million surpassed that of Southeast Asia, an increase of 49% over 1997, while in Latin America, despite continuing concerns with regard to piracy and economic factors, a 6% growth was registered.

The report once again offers an in-depth look at the music publishing industry of a foreign country. For the new study it is Canada, the 11th-ranking country in music publishing revenue.



by Geoff Mayfield

**STILL EXTRA LARGE:** So, how are our most recent million-sellers faring? Chart-topper **Eminem's** set has been out for three chart weeks, and runner-up **Britney Spears'** newest has been out for four, but both of them continue to deliver the kind of numbers you'd expect to see around Christmastime. Between them, the top two albums on The Billboard 200 account for 968,000 units, with the rapper beating the pop star by a score of 598,500 to 370,000. He's down 24.5% from the prior week; aided by a Fox special, she's off by just 16.5%, a smaller erosion than the 27% drop she saw in her third week.

With a second-week decline of 46%, **Kid Rock** drops down a notch to No. 3. His 248,000 units would be enough to lead the chart in most June weeks, but with Eminem and Spears continuing to move Santa Claus-like numbers, he's left looking at their taillights.

To date, Eminem's new one has hauled through 3.15 million copies, while Spears' latest has moved 2.74 million.

**STICK-TO-IT-IVENESS:** Now that **Britney Spears** and **Eminem** have become, respectively, the fifth and sixth members of SoundScan's million-a-week club, the next test for each of them will be chart longevity. After all—as proved by many rap and rock titles over the past nine years—albums that open to huge numbers often fall quickly.

Spears' first album sets ambitious standards. Released last year, it has spent all but the last seven of its 74 weeks in The Billboard 200's top 50, including 50 in the top 10. Meanwhile, 'N Sync, the only act to surpass 2 million units in a week, and Eminem seem to be on their way to meeting—or exceeding—their earlier chart runs. The former's "No Strings Attached," now No. 4, has yet to fall below the top five in its 12 chart weeks; 1998's "N Sync" logged 31 weeks in the top 10. Eminem's 1999 rookie album spent just 10 weeks in the top 10.

The lone million-a-week seller from 1999's crop, **Backstreet Boys'** "Millennium," now No. 46, has resided in the top 50 for all 56 of its chart weeks, including 37 in the top 10. It is interesting to note that Backstreet's first self-titled album, which spent 20 weeks on the chart before it reached the top 10, actually had a longer residence in the chart's premium rungs, logging 45 weeks in the top 10.

**Santana** (No. 8) is, by far, the most senior member of the current top 10. The band's "Supernatural" has spent all but one of its last 43 weeks in the chart's first 10 rungs. **Sisqó** (No. 9), by contrast, ranks second in top 10 tenure with 15 weeks, while **Creed** (7-6) ties 'N Sync for third with a dozen weeks in the top 10.

**FOX-Y:** Recent specials on the Fox network have been spark plugs for music stores. On June 7, **Britney Spears'** "Britney In Hawaii" delivered the network's largest audience (11.16 million) and female-teen numbers (7.1 rating/23 share) since its now infamous "Who Wants To Marry A Multi-Millionaire?" special, which aired Feb. 15, and its best specials ratings among teens (8.0/26) and male teens (8.9/28) since the Billboard Music Awards telecast on Dec. 8. Its 6.8 rating/11 share made it Fox's top-rated program for the week, and it was also TV's No. 1 show among teens.

Aside from contributing to the 370,000 units that push her new album back to No. 2, the special wrings out a 16% gain for her first release (64-54), while her guest and labelmate **Joe** returns to the top 10 with a 2% gain, the album's first increase since it bowed with 286,000 units in the May 6 issue.

Meanwhile, a May 31 Fox special helped **Santana** return to the top 10 on last issue's chart, when the title jumped 12-8. The band's bump was also assisted by a rerun of "The Tonight Show With Jay Leno" June 1.

**GAS ON THE FIRE:** "Kryptonite" is not only powerful enough to bring Superman to his knees, the radio track also hauls rookie **3 Doors Down** just shy of the top 10 with The Billboard 200's Greatest Gainer (19-11, up 11,000 units). The track—which Broadcast Data Systems pegs at No. 14 on MTV and No. 21 on VH1—has been No. 1 for nine weeks at Mainstream Rock and for six weeks at Modern Rock. The song has also topped Active Rock and Heritage Rock in sister magazine Rock Airplay Monitor... **Ideal's** album, repackaged to include its latest radio track, "Whatever" (The Rhythm and the Blues, Billboard, April 29), re-enters The Billboard 200 at No. 96, its highest rank to date. "Ideal" had been absent from the list since the March 18 issue... Can a jazz festival in Pittsburgh create a ripple on a national chart? If you're hometown hero **George Benson**, who wins the big chart's Pacesetter award with a 43% gain (171-125), the answer is yes. Following the Mellon Jazz Festival, where about 100 copies of "Absolute Benson" were sold, sales in that local market rose from less than 500 in one week to more than 4,000, accounting for virtually the entire week's gain. In fact, the Pittsburgh tally accounts for more than a third of his current sum (11,000 units). Track "The Ghetto" is starting to work its way into R&B radio, getting 40 spins on seven stations. The song's radio leader, so far, is WFLM West Palm Beach, Fla., with 13 plays.

# BILLBOARD CENTURY AWARD GOES TO RANDY NEWMAN

(Continued from page 1)

Newman is the ninth winner of the Century Award, an honor bestowed annually to artists who have not heretofore been accorded the degree of serious homage their ongoing achievements deserve. Previous recipients are George Harrison (1992), Buddy Guy (1993), Billy Joel (1994), Joni Mitchell (1995), Carlos Santana (1996), Chet Atkins (1997), James Taylor (1998), and Emmylou Harris (1999).

When notified of his award, Newman, who is scoring the new Robert De Niro movie, "Meet The Parents," told Billboard in typically humble fashion, "I'm honored to have been designated as the winner of this year's Billboard Century Award. It is an illustrious group I join. I hope I will do nothing to embarrass them."

While he may be modest about his accomplishments, his peers are less so. Longtime fan Elvis Costello says, "Randy's ability to disturb you with a beautiful melody is unparalleled. He is a completely unique American composer, like Aaron Copland, Hoagy Carmichael, and George S. Kaufman rolled into one."

Says Don Henley, "I think he's the most underappreciated and misunderstood songwriter in America. People just don't get his humor or satire; it often goes over their heads. He is brilliant, twisted, hilarious, poignant, profoundly talented, and highly intelligent."

"I don't think anybody writes better songs than him," says Henley, who has known Newman for more than 25 years and sang backup on a number of projects, including 1974's "Good Old Boys" and 1977's "Little Criminals."

"My earliest memories of Randy go back to working with him on those

albums. We had a tremendous amount of fun doing that," Henley says. "We all shared a great appreciation for Randy's sick sense of humor. When we were at the microphone singing, the comments that would come out of the booth were hilarious. [Producer] Lenny Waronker would serve as the straight man, and Randy would be the funny guy. He's very self-effacing about his singing ability. When we sang background, he'd say we should sing like him, 'like a water buffalo.' But that crippled quality in his singing and songwriting is what works so well for him."

"Randy is arguably the greatest living storyteller in American popular music," says Billboard editor in chief Timothy White. "Tough but tender, understanding but never unctuous, caustic but much too caring to be cruel, he knows that art always interprets rather than merely mirrors reality, and he has become a peerless annotator of all that ails and ennobles us. From 'I Think It's Going To Rain Today' and 'Political Science' to 'Short People,' 'Follow The Flag,' and 'I'm Dead (But I Don't Know It),' Newman has made indelible points in song about the heart-break of betrayal, the folly of bigotry, and dangers of blind faith—while reminding us that life, however messy, is a process worth pursuing."

"On each of Randy's albums or stage, TV, and film scores," White adds, "there are ingenious reinventions of classic parlor ballads or assorted New Orleans R&B forms, as well as rock, pop, soul, early hip-hop, cinematic orchestration, and even stage musicals. His 1999 collection, 'Bad Love,' was among his best ever, and yet Newman in solo concert, alone at the piano, may still be Randy at his melodic best: droll and biting as he hammers out his panoramic truths. For these reasons and more, Billboard can think of no artist more deserving of the 2000 Century Award than Randy Newman."

Born Nov. 28, 1943, Newman seemed predestined for a career in music. The Southern California (and Louisiana)-reared son of a doctor, New-

man was surrounded by music courtesy of his composer uncles, including Alfred Newman, who won nine Oscars and scored such classics as "All About Eve" and "The Grapes Of Wrath."

Newman made his first musical impression as a songwriter for Metric Music, penning songs for such artists as Gene Pitney, Judy Collins, and Frankie Laine in the mid-'60s. Newman released his self-titled album debut on Reprise Records in 1968, one year before receiving his first Grammy nomination for best arrangement accompanying a vocalist, for Peggy Lee's "Is That All There Is."

It was during the '70s that Newman came into his own as a recording artist, releasing albums that built on his critical acclaim while increasing his commercial appeal. "Twelve Songs," released in 1970, included "Mama Told Me (Not To Come)," a No. 1 hit for Three Dog Night.

1972's "Sail Away" is considered his first classic. The lushly orchestrated project includes the title track, which satirically looked at slaves coming to America for a better life, as well as the sexy "You Can Leave Your Hat On."

1974's "Good Old Boys," a treatise on Southern life, showcased Newman's fascination with the South and partly reflected on the time he spent as a youth in his mother's hometown of New Orleans. Highlights included the misunderstood "Rednecks" and beautiful love song "Marie."

"Little Criminals" brought Newman his first hit as an artist with "Short People," which reached No. 2 on The Billboard Hot 100. The album peaked at No. 9 on Billboard's album chart and was his highest charted. The follow-up, 1979's "Born Again," spawned the modest hit "It's Money That I Love."

The '80s saw Newman successfully combining his career as a nascent movie composer with his continued growth as a pop artist. In between scoring "Ragtime" in 1981 and "The Natural" in 1984, Newman released 1983's "Trouble In Paradise," which included the sardonic "I Love L.A." Although

the song didn't appear on Billboard's singles chart, it has become one of the songs most associated with Newman and was used as an honorary theme during the 1984 Summer Olympics.

Newman released only one other studio album in the '80s—1988's hugely personal "Land Of Dreams," which contained another Newman gem, "It's Money That Matters." The rest of the decade was devoted to film work, including co-screenwriting "The Three Amigos" and scoring "Parenthood," "Awakenings," and "Avalon."

The '90s dawned with Newman winning an Emmy for the song "He's Guilty," featured in the short-lived police musical/drama "Cop Rock."

Much of the first part of the decade was dedicated to Newman's working on the music and book for "Faust," a musical based on Goethe's morality play. It opened at the La Jolla (Calif.) Playhouse in September 1995 and also opened at Chicago's influential Goodman Theater but never made it to Broadway, as had been hoped.

Also in September 1995, Reprise released a star-studded version of the play's music, featuring such artists as Linda Ronstadt, Bonnie Raitt, Elton John, Henley, Taylor, and Newman as, appropriately enough, the Devil.

The project ended up a labor of love for Newman, who joked to Billboard in a 1999 interview that "Faust" was a luxury. I made more money when I had a paper route."

Throughout the '90s, Newman focused more on composing than writing songs for a new album. His work included scores for "Maverick," "The Paper," and "Pleasantville," as well as music for "Toy Story."

The Susan Lucci of the composing world, Newman has received 13 Oscar nominations for his film work, most recently for "When She Loved Me" from "Toy Story 2," but has yet to win.

After the release of "Guilty: 30 Years Of Randy Newman," a Warner Archives/Rhino four-CD career retrospective in 1998, Newman followed Waronker, who had risen to the rank of

president of Warner Bros., to DreamWorks, leaving his longtime home of Reprise Records.

His DreamWorks debut, "Bad Love," his first studio album of nontheatrical or film music in 11 years, was released last year. The album—which featured some of Newman's most pointed work, from the hilarious "The World Isn't Fair" (for which Newman thanks his unbelievable luck) to the plaintive, vulnerable "I Miss You," written about Newman's first wife—showed that middle age has done nothing to tame Newman's wicked life view.

In addition to composing the score for "Meet The Parents," Newman has been busy with other projects this year. His music served as the foundation for the season finale of "Ally McBeal" in May. The episode, a musical based around Newman's compositions, featured a new song, "Forever."

He's also become reacquainted with the theater. In May, Costa Mesa, Calif.'s South Coast Repertory opened "The Education Of Randy Newman." The musical, conceived by Newman, Michael Roth, and Jerry Patch, tells the story of a songwriter whose life bears a strong resemblance to Newman's. The show, which includes more than 40 of Newman's songs, is slated to run through July 2 but may be extended.

To paraphrase a song from 1983's "Trouble In Paradise," Newman's life is good. "If we could just get him out of those Hawaiian shirts," says Henley with a laugh. "Or get him a good haircut and new glasses. But then that wouldn't be him, would it?"

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## WARNER SIGNS 1ST DEAL IN OZ FOR WEB RADIO

(Continued from page 10)

industry veterans including current Channel V GM Barry Chapman and one-time head of BMG Interactive Chris Gilbey, who recently published a book, "MP3 And The Infinite Digital Jukebox" (Hardie Grant Books), about downloading CD-quality music from the Internet.

Although IAM was launched in April, it began negotiating with record companies in December 1999. Warner is said to have insisted that IAM stations play a minimum of 20% Australian content. The amount that IAM pays is not disclosed but is thought to be based on IAM's gross turnover and amount of content played from each label. This constitutes a similar deal to fees paid by Australia's terrestrial radio stations.

Gary Smerdon, Warner Music Australia's finance and business affairs director, says that such licensing agreements recognized the emergence of Net radio as a viable business. In a prepared statement, Smerdon says, "This kind of agreement . . . may well prove a model for

the rest of the industry. By establishing a voluntary framework now, we can protect the intellectual copyright of our artists, support a growing industry, and avoid unnecessary regulation at a later date."

Sources within Warner inform Billboard that the Australian template would be used by Warner affiliates in some other territories when dealing with online radio. The label has started to negotiate with some of the other 12 Australian online radio broadcasters. Warner Music executives declined to comment or expand on the deal aside from the prepared statement.

IAM is also in negotiations with other labels. Harris says that Sony Music Entertainment and probably BMG Australia will negotiate directly. Others, like EMI Music Australia and Festival Mushroom Group, want to deal via the Phonographic Performance Company of Australia. Universal Music Australia has declined to enter negotiations, says Harris.

IAM launches the first of its radio stations, bigfatradio.com, Monday

(19), staffed by on-air presenters culled mostly from the government-run Triple J youth radio network. Says Harris, "We're not a genre radio station which plays tracks back-to-back like a continuous jukebox. We're a traditional radio in the sense we back-announce tracks, but as we play tracks, we take listeners to Web sites to give them a better understanding of the music they're hearing. It's a new concept of radio in this country."

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Once again Billboard/BET are joining together, this time to present the first R&B/Hip-Hop conference, scheduled to take place Aug. 16-18 at the New York Hilton.

The conference will feature three days of cutting-edge panels covering every aspect of this exciting genre and the culture that surrounds it.

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## PERSONNEL DIRECTIONS

Leila Cobo has been named Latin/Caribbean bureau chief of Billboard magazine.

Cobo replaces John Lannert, who recently left to join Music-maker.com. Her appointment is effective June 30. She will be based in Miami and report to managing editor Don Jeffrey.

Cobo holds dual degrees in journalism, from Universidad Javeriana in Bogota, Colombia, and in classical piano performance, from the Manhattan School of Music. She also obtained a master's degree from the Annenberg School of Communications at the University of Southern California.

Prior to joining Billboard, Cobo worked as a music critic for the Miami Herald, where she covered a broad range of musical genres. Prior to that, she wrote for the Los Angeles Times, and later, for Buzz Magazine, the L.A. Weekly, People Magazine, and People en Español. She is currently a contributor for several national magazines and for WLRN, Miami's public radio station.

"Being both a skilled musician and a seasoned journalist, Leila has the deep practical know-how



COBO

and discerning professional sensibilities to take Billboard's Latin and Caribbean coverage to a thrilling new level," said Billboard editor in chief Timothy White. "As a native of South America who has also reported on the North American Latin music scene from both the West and East coasts, she has a wide-ranging perspective on the depth of the music as well as its cultural underpinnings."

Jonathan Kurant has been promoted to chart coordinator at Airplay Monitor. As chart assistant since May 1999, Kurant has been an integral part in the implementation of many of Monitor's new features including Airplay Leaders and Airplay Leaderboard. In his new post he will continue those responsibilities and will be involved in all features related to the chart content of Monitor.

Prior to joining Monitor, Kurant worked for Boston-based syndicator SuperRadio where he managed the sales support team and information systems and acted as publicity director.

Kurant earned a degree in communications at NYU.



KURANT

The Billboard Music Group will be moving as of June 23. Our new address will be 770 Broadway, NY, NY 10003-9595. The main phone number will be 646-654-4400. Watch Homefront for more details.

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## Enrique Iglesias' 'Be' On The A-List

IT WAS ONLY NINE months ago that Enrique Iglesias had his first No. 1 hit on The Billboard Hot 100 with his chart debut, "Bailamos," from the soundtrack to "Wild Wild West." The second-generation star returns to the top of the chart this issue, thanks to the commercial release of an English-language version of "Be With You" (Interscope). The move on the main chart is fueled by a 40-1 rocket ride on Hot 100 Singles Sales.

"Be With You" is the third of Iglesias' four chart singles. The follow-up to "Bailamos," "Rhythm Divine," stalled at No. 32 in January. And Iglesias could soon have two titles in the top 10, as a commercial release is scheduled for his fourth chart entry. "Could I Have This Kiss Forever," a duet with Whitney Houston that appears on her greatest-hits collection as well as Iglesias' "Enrique" album, bullets 74-68 based solely on airplay.

By deposing Aaliyah from pole position, Iglesias racks up another frame for artists of Latin heritage at the top of the Hot 100. Since Ricky Martin moved to the top in the May 8, 1999, issue with "Livin' La Vida Loca," Latin artists have reigned for 45 of the last 60 weeks.

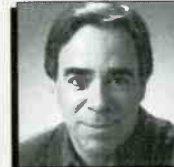
And while Aaliyah may have slipped a notch with "Try Again" (Background/Virgin), her song gains in airplay and thus earns a backward bullet.

**THE 'CRY'-ONIC WOMAN:** Mariah Carey has the fourth highest debuting single of 2000, as "Crybaby" (Columbia) enters the Hot 100 at No. 28. The highest debut of the year, so far, is "Maria Maria" by Santana Featuring The Product G&B. That Arista single

opened at No. 15. Next in line are Hanson's "This Time Around" (No. 22) and Pink's "There You Go" (No. 25).

"Crybaby" is a smash on the sales chart, where it enters at No. 2, but is nowhere to be found on Hot 100 Airplay. It does, however, have more airplay than "Can't Take That Away From Me (Mariah's Theme)," the flip side of the "Crybaby" commercial single, and thus will be the title that earns all of the sales points for the life of the single (see Hot 100 Spotlight, page 125).

"Crybaby," which features Snoop Dogg, is also an R&B sales hit. The single bounds 51-1 on Hot R&B/Hip-Hop Singles Sales. On the main R&B chart, "Crybaby" is lifted 76-23.



by Fred Bronson

**IT'S HER 'TURN':** One thing we'll be watching for next issue is the possibility that Christina Aguilera will have the third-biggest leap to No. 1 in Hot 100 history. We have to discount the 46-1 move of "I'm Your Angel" by R. Kelly & Celine Dion, because that was an artificial move. It happened the week chart policy was changed, and the song had only been in 46th place on a test chart, not the actual Hot 100.

That means the Beatles hold the record for the biggest jump to No. 1. The Fab Four set the record in April 1964, when "Can't Buy Me Love" zoomed 27-1. The single that made the second biggest move to the top is Brandy & Monica's "The Boy Is Mine," which took a 23-1 jump in June 1998.

Aguilera's "I Turn To You" has been stuck at No. 17 for four weeks in a row, but a commercial release spells a big jump next issue.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	329,270,000	339,496,000 (UP 3.1%)
ALBUMS	289,388,000	312,786,000 (UP 8.1%)
SINGLES	39,882,000	26,710,000 (DN 33%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	242,716,000	276,445,000 (UP 13.9%)
CASSETTE	45,987,000	35,625,000 (DN 22.5%)
OTHER	685,000	716,000 (UP 4.5%)

### OVERALL UNIT SALES THIS WEEK

14,110,000

### LAST WEEK

14,876,000

### CHANGE

DOWN 5.1%

### THIS WEEK 1999

14,486,000

### CHANGE

DOWN 2.6%

### ALBUM SALES THIS WEEK

13,231,000

### LAST WEEK

14,038,000

### CHANGE

DOWN 5.7%

### THIS WEEK 1999

12,828,000

### CHANGE

UP 3.1%

### SINGLES SALES THIS WEEK

879,000

### LAST WEEK

838,000

### CHANGE

UP 4.9%

### THIS WEEK 1999

1,658,000

### CHANGE

DOWN 47%

### TOTAL SALES BY GEOGRAPHIC REGION

	1999	2000		1999	2000
NORTHEAST	17,606,000	18,344,000 (UP 4.2%)	SOUTH ATLANTIC	62,076,000	64,688,000 (UP 4.2%)
MIDDLE ATLANTIC	46,111,000	47,858,000 (UP 3.8%)	SOUTH CENTRAL	52,345,000	53,473,000 (UP 2.2%)
E. NORTH CENTRAL	53,731,000	53,615,000 (DN 0.2%)	MOUNTAIN	21,901,000	23,345,000 (UP 6.6%)
W. NORTH CENTRAL	21,847,000	21,597,000 (DN 1.1%)	PACIFIC	53,652,000	56,576,000 (UP 5.4%)

ROUNDED FIGURES

FOR WEEK ENDING 6/11/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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— USA Today May 12, 2000

**"One of her best albums."**

— New York Daily News May 21, 2000

**"A bang up album. The Bedroom Tapes shines."**

— Rolling Stone May 25, 2000

**"★★★★ Few albums manage to touch the heart and challenge the brain as this gem does."**

— Miami Herald May 14, 2000

**"An album that unfolds like a one-woman show. A boffo performance"**

— People magazine June 12, 2000

**"The Bedroom Tapes is classy  
work from one of pop's original confessors."**

— Us magazine May 29, 2000

**"A feast for fans of intelligent,  
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— Billboard June 3, 2000



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"In the depths of winter, I finally learned that within me there lay an invincible summer." —Albert Camus

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