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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 20, 2000

New Work-For-Hire Law To Be Examined

The Arguments From Both Sides Subcommittee To Hear Witnesses

BY BILL HOLLAND
WASHINGTON, D.C.—In an effort to inform readers of the different views concerning loss-of-artists'-rights issues growing out of the new law (Public Law 106-13) that amends the Copyright Act to make sound recordings a category of works made for hire, Billboard offers a point-by-point presentation of the views of the Recording Industry Assn. of America (RIAA), which put forward the measure in Congress, and of those artists, artists' representatives, and

copyright law experts who disagree with that position and believe it should be repealed or modified.

The Copyright Act, expressing the will of Congress, states that when a creative work is "set into tangible form," the copyright, which grants the benefits of authorship or ownership, immediately becomes the property of the author who created it. The author or creator can rightfully claim copyright.

However, the Copyright Act states a limited exception to this rule: a work made for hire. As the phrase sug-

BY BILL HOLLAND
WASHINGTON, D.C.—In response to requests from members of the recording-artist and copyright-law communities who wish to testify at the May 25 House hearing on the controversial new "work made for hire" law—which they say removes artists' future ownership of sound recordings—the chairman of the House Courts and Intellectual Property Subcommittee plans to enlarge the panel of those invited to testify.

Recording artists, managers, and legal professionals who oppose the new law, which was put forward last

November by the Recording Industry Assn. of America (RIAA) and signed into law by President Clinton on Nov. 29, contend that artists will no longer be able to reclaim the ownership of their recordings in the future in once-guaranteed rights reversion proceedings (Billboard, Jan. 15 and Jan. 22). They want the amendment repealed or its consequences modified.

Sources close to the issue say that the chairman of the subcommittee,

(Continued on page 112)

Digital Strategy Set Up By EMI

BY ED CHRISTMAN
NEW YORK—In offering 100 albums and 40 singles via digital download on July 1, EMI Recorded Music North America says it is setting up its digital effort in a way to attract the widest support from retailers and consumers.

"We are keen to put a system in place that works," says Richard Cottrell, president of EMI Music Distribution. "We want retailers to embrace the download. Similarly, we are trying to make the consumer experi-

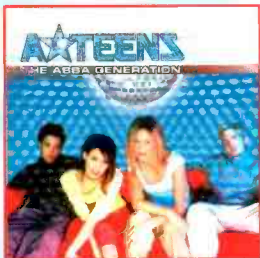
(Continued on page 117)

SOUND OF THE CITIES
ATLANTA
A BILLBOARD SPOTLIGHT: PAGE 29

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Indies Still Wary Of Digital Market

BY CHRIS MORRIS
CLEVELAND—While some independent distributors have already ramped up alliances with Internet-based firms, most remain analog players in an increasingly digital world unconvinced that these new arrangements will result in great profits in the immediate future.

Many, if not the majority, of the independents—while certain that there are opportunities on the horizon—are cautiously mulling their choices in the digital universe, in the belief that concentrating on the here-and-now is the best route to take at a time when the ultimate worth of Web sales remains unknown.

Most distributors—many of whom

(Continued on page 114)



O'Connor Has 'Faith And Courage'

Atlantic Set Speaks Of Prayer, Power Of Human Voice

BY MELINDA NEWMAN
LOS ANGELES—Sinéad O'Connor has found that the hardest part of creating music is often getting out of the songs' way.

"The album does itself," she says. "If you listen to what is inside you and get out of the way, it takes you on the journey. On this album, I've recorded myself going on the journey."

And what a trip it is. Her new project, "Faith And Courage," signals a number of transitions for

O'Connor. It is her first full-length album of new material since 1994's "Universal Mother" (1997's "Gospel Oak" was an EP), and it's her debut for Atlantic Records. The title comes out June 13 in the U.S. and will be released in other territories the same or the following week.

Admittedly wary of international conglomerates, O'Connor says that she's happy with her 1998 move to



O'CONNOR

(Continued on page 114)

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AGUA PASADA
Gil Francisco Pérez
GILFRAN Music Publishing
Nelia Music

AMOR MALDITO
Miguel Mendoza
SER-CA Publishing, Inc.

AMOR PLATÓNICO
Mario Quintero
Más Flamingo Music

AQUELLO QUE ME DISTE
Alejandro Sanz (SGAE)
Ego Musical SA (SGAE)
EMI-Blackwood Music, Inc.

BOTELLA ENVENENADA
Cornelio Reyna
Cisneros (SACM)
Rightsong Music, Inc.

CIEGA, SORDOMUDA
Estefano
Shakira
F I P P International
Sony/ATV Songs LLC

CORAZÓN PARTÍO
Alejandro Sanz (SGAE)
Ego Musical SA (SGAE)
EMI-Blackwood Music, Inc.

CREÍ
Jesús Monge
Ramírez (SACM)
peermusic

CUANDO NO ESTÁS AQUÍ
Tiny Morrie Sánchez
Striking Music Co.

DECIR ADIÓS
Kike Santander
F I P P International

DEJARÍA TODO
Estefano
Sony/ATV Latin Music
Publishing LLC
World Deep Music
Publishing Corporation

DESDE QUE TE AMO
Mario Quintero
Más Flamingo Music

DESENGAÑOS
(Derrumbes)
Tony Pereyra
EMI-Blackwood Music, Inc.

DESENGAÑOS
(Por Qué Eres Así)
Teodoro Fregoso
Casares (SACM)
peermusic

DÍMELO
Steve Morales
Jumping Bean Songs LLC
Million Dollar Steve Music

DIRECTO AL CORAZÓN
Enrique Guzmán
Yañez (SACM)
El Conquistador
Music Publishing

DOS HOJAS SIN RUMBO
Víctor Cordero
Auracochea (SACM)
peermusic

EL HUJO DE TIJUANA
Francisco Quintero Ortega
V N Fan Publishing

EL TIRO DE GRACIA
Julio César Preciado
Quevedo (SACM)
Jam Entertainment, Inc.

ENTREGA TOTAL
Abelardo Pulido
Buerrostro (SACM)
EMI-Blackwood Music, Inc.

ESE
William Paz
Cuberoot Music

HOTEL CORAZÓN
Mario Quintero
Más Flamingo Music

HURACÁN
Marco Antonio Pérez
SER-CA Publishing, Inc.

INEVITABLE
Luis Fernando Ochoa
Shakira
F I P P International
Sonido Azulado
Sony/ATV Latin Music
Publishing LLC

LA OTRA PARTE DEL AMOR
Juan Francisco Rodríguez
del Bosque (SACM)
Warner-Tamerlane
Publishing Corp.

LIVIN' LA VIDA LOCA
Robi "Draco" Rosa
A Phantom Vox Corp.
Warner-Tamerlane
Publishing Corp.

LLORAR QUEDITO
José Felipe Barrientos
Rodríguez (SACM)
Luis Manuel Lozano
Fonohits Music
Publishing, Inc.

ME EQUIVOQUÉ CONTIGO
José Alfredo Jiménez
Sandoval (SACM)
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ME ESTOY ACOSTUMBRANDO A TI
Ricardo Ceratto (SGAE)
Rightsong Music, Inc.

ME VOY A QUITAR DE EN MEDIO
Manuel Flores
Monterrosas (SACM)
Warner-Tamerlane
Publishing Corp.

MI CHATITA
Joe S. López
Elzaz Music Co.

MI HISTORIA ENTRE TUS DEDOS
Gianluca Grignani (SIAE)
Universal-Songs of PolyGram
International, Inc.

NECESITO DECIRTE
Ramón González Mora
Seg-5on Music

CYE
Randy Barlow
Angie Chirino
Emilio Estefan, Jr.
Gloria Estefan
Foreign Imported
Productions and
Publishing, Inc.

PAJOMITA BLANCA
Juan Luis-Guerra
Redomi Music, Inc.

PASIÓN
Martha Alicia Villarreal
Esparza
Warner-Tamerlane
Publishing Corp.

PERDEDOR
Marco Antonio Pérez
SER-CA Publishing Inc.

PERDIDO SIN TI
K.C. Porter
Robi "Draco" Rosa
A Phantom Vox Corp.
Olinga Music
Warner-Tamerlane
Publishing Corp.

QUE HARÍA SIN TI
José González
Gonzich Music Inc.

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Miguel Mendoza
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TE VAS
Kike Santander
F I P P International

TÚ
Dillon O'Brian
Shakira
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TÚ
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TU AMOR
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TU NUEVA VIDA
José de Jesús Navarro
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Gaylord Plans Global Country Cable Channel

BY PHYLLIS STARK

NASHVILLE—Gaylord Cable Networks will launch a new global music television network, MusicCountry, July 1.

The network will roll out in some new markets and replace CMT International in others. Featured music will include a mix of country, rock, folk, and roots music programming. Concurrently, Gaylord will cease operations of its 8-year-old Christian cable network, Z Music Television.

"In the world of global brands, it just made sense for Gaylord to invest in developing its own music channel brand that we really feel has a lot of potential," says Cindy Wilson, president of Gaylord Cable Networks.

Wilson says MusicCountry will be positioned as a place where country music fits comfortably, but "what it allows us to do is have a much broader definition of the genres that can be included, which allows us to localize it."

As part of the initial rollout, TV Argentina will run nine hours of MusicCountry programming per day, including three hours in prime time, eventually building out to become a 24-hour service reaching 3.2 million TV subscribers in Argentina. Concurrently, MusicCountry will be launched on Mexico's music channel Video Rola as a two-hour branded block of programming, reaching 300,000 subscribers.

On Sept. 1 the MusicCountry

brand will be available in Europe. The company plans to announce more specifics on its European operations at the end of May; it is now offering MusicCountry to cable and satellite operators throughout the continent.

Argentina, Mexico, and Europe are new markets for the network. CMT International previously was available in Europe, but Gaylord ceased operating the network there two years ago, after posting significant financial losses.

"It wasn't that there wasn't a model for country music" in Europe, says Wilson. "In fact, right after we shut down was when Shania [Twain] and the Mavericks and all these artists started having real success. The timing was not because we didn't believe there wasn't a really good market for the channel; it was just that . . . the satellite we were on was very expensive and the arrangement we had made for distribution just didn't make sense."

"So it was really the business model, not because the market wasn't there," she adds. "What we've done is stopped and re-vamped, and I really think the MusicCountry brand is going to be a more compelling, broad-based brand to introduce into Europe."

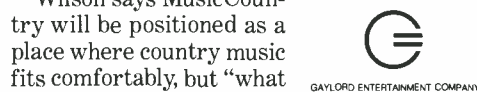
The European MusicCountry brand "will include a broader base of musical genres that historically have been very popular," says Wilson. These include "American music forms that are popular like Americana, folk, singer/songwriter, people like Nanci Griffith and Steve Earle and those types of artists that have toured successfully in Europe for years, as well as mainstream country."

She continues, "It's just a great time for us [to relaunch in Europe] because, for the first time ever, country artists are being played on pop radio outside the U.S. That's been the biggest thing holding country back internationally—the lack of airplay. We're going to incorporate all the country music that's having success in Europe. We just hope to further encourage that by providing a vehicle to expose it on satellite/cable television."

CMT RE-BRANDED

The channels currently known as CMT in Brazil, Australia, the Philippines, Indonesia, and other parts of the Asia-Pacific region will be re-branded as MusicCountry before year's end. Wilson says, "Now is a perfect opportunity to transition [CMT] to MusicCountry, which will have a broader appeal in a lot of the markets where just country music may not be as compelling."

On Nov. 1 MusicCountry plans to launch a 24-hour schedule reaching more than 1.5 million subscribers in the Pacific Rim, including Australia. In Brazil, Gaylord says the



GAYLORD ENTERTAINMENT COMPANY

Pérez Honored At 8th El Premio ASCAP Gala

BY JILL PESSELNICK

LOS ANGELES—Rudy Pérez received his second consecutive songwriter of the year award at the eighth annual El Premio ASCAP gala, held May 10 at the Beverly Hilton Hotel here.



Pérez secured the accolade as the writer with the greatest number of charting songs. These include "Una Voz En El Alma," "De Hoy En Adelante," and "Después De Ti . . . Qué?," each of which received individual honors in the pop/balada category.

The regional Mexican track "Loco" earned the song of the year honor for writer Jorge Macías and publisher SACM Latin Copyright.

Top songs in specific salsa, merengue, and pop/balada categories also received song of the

(Continued on page 123)

RIAA, Metallica Win Napster Round

BY EILEEN FITZPATRICK

LOS ANGELES—The Napster legal saga continued the week of May 8 with the Recording Industry Assn. of America (RIAA) and Metallica claiming two small victories in their copyright-infringement lawsuits against the music file-swapping software company.

Meanwhile, in another case brought by the RIAA, MP3.com has removed major-label content from My.MP3.com user accounts as a good-faith gesture while the company is in settlement talks with the RIAA.

The RIAA sued MP3.com for copyright infringement in January. On April 28, U.S. District Court Judge Jed Rakoff ruled the My.MP3.com service violated RIAA member company copyrights (Billboard, May 13).

On May 10 Napster notified

'The judge basically ruled that Napster can't use any of the safe-harbor provisions as a defense right now'

—FRED VON LOHMANN—

Metallica that it had permanently removed the more than 300,000 users that the band had identified, in compliance with the band's request and the Digital Millennium Copyright Act (DMCA).

Each of the users will be persistently blocked from the Napster system, even if they use a different

log-in name, and will be directed to "an infringement notification page" on the company's Web site that offers an explanation and reinstatement instructions if the user thinks he or she has been misidentified.

According to the Napster Web site, "If the user has been misidentified and requests to be reinstated by submitting a counter-notification under penalty of perjury, then, unless Metallica chooses to pursue legal action against that user within 10 working days of being notified of that user's counter-notification, the user is entitled to be reinstated."

In a statement, Napster attorney Laurence Pulgram said, "Napster has always stated that it would act in response to notice from copyright holders, and it has lived up to that commitment in good faith."

(Continued on page 123)

FTC Alleges MAP Restrains Competition

BY ED CHRISTMAN

NEW YORK—In filing a complaint that charges the five majors with restraining competition in the CD music market through their cooperative advertising policies, the Federal Trade Commission (FTC) alleges that consumers paid \$480 million more than they should have for CDs over the past three years.

In a press release, the FTC maintains that minimum-advertised-price (MAP) policies were adopted to squelch discount music retailing and that they allowed the majors to increase their wholesale prices.

The complaint also states that the MAP policies violated Section 5 of the FTC Act as unreasonable restraint of trade. It further states that MAP policies were unlawful "facilitating practices" that increased the risk of collusion or interdependent conduct by the market

participants.

All five majors have signed a consent decree agreeing to discontinue their MAP policies (*Billboard Bulletin*, May 3). Under the decree, the majors are prohibited for seven years from linking the cooperative advertising funds they grant to retailers to the merchants' advertised prices. The agreements also prohibit the companies from terminating relationships with any retailer based on its CD prices.

Merchants privately say that the elimination of MAP rekindles fears that price wars will break out and return music retail to the unprofitability it suffered from 1994-1996, before strong MAP policies were adopted and enforced.

Bob Higgins, chairman/CEO of Trans World Entertainment Corp., says, "The industry and the customer were better-served by having

MAP policies in place."

In a statement, BMG says that, while it continues to believe that MAP was a legitimate and appropriate practice, "rather than engage in prolonged litigation with the government, the best solution for resolving the FTC MAP investigation was to sign a consent decree."

Executives at the other majors publicly decline comment, but privately they urge retailers to respond during the 30-day period that the FTC has set aside for public comment on its ruling.

Kimmel To Head Musical Theater Web Site, Label

BY IRV LICHMAN

NEW YORK—Fans of the show music/cabaret scene will have an Internet site that offers product on an exclusive online basis for three months before it enters brick-and-mortar bins.

Heading the enterprise is Bruce Kimmel, who since 1993 has produced more than 100 albums for Varèse Sarabande Records for its "Spotlight" series, including albums from Broadway and off-Broadway shows and musical theater and cabaret performers.

Kimmel says that he and his investors are negotiating with Varèse Sarabande owner Chris Fuchler to buy the masters of some 75 Kimmel productions that would then be released on a new label Kimmel is heading, the Los Angeles-based Fynsworth Alley. Kimmel identifies one of his investors as Dorothy O'Connor, a songwriter.

Fuchler co-founded Varèse (Continued on page 123)



Garland Benefit. Paul McCartney recently attended a benefit dinner for Garland Appeal, a new charity dedicated to fighting cancer. The dinner coincided with the release of the EMI Classics album "A Garland For Linda," a tribute to McCartney's late wife. Shown at the event, from left, are Bruce Lundvall, president of Capitol Jazz and Classics; songwriter Denise Rich; McCartney; New York Yankees pitcher Roger Clemens; Judy Collins; and Roy Lott, president/CEO of Capitol Records.

Top Global Acts Win Awards For Sales

BY MARK DEZZANI

MONTE CARLO, Monaco—The 12th annual World Music Awards honored Backstreet Boys, Mariah Carey, Ricky Martin, and Lou Bega with multiple awards at the Sporting Club in Monaco on May 10 (*Billboard* *Bulletin*, May 11).

Best-selling artists from around the world were recognized in a show that was recorded for airing in 150 territories through June, including prime time May 29 on U.S. network ABC. The show was hosted by model Elle Macpherson and Mark McGrath, lead singer with the group Sugar Ray (Lava/Atlantic).

Sales figures, which determine category winners, are supplied by the International Federation of the Phonographic Industry (IFPI), ex-

cept for Italy and Spain, where they are supplied by the local trade magazines *Musica E Dischi* and *Showpress*, respectively.

Jive's Backstreet Boys were honored four times, as the world's best-selling pop group, R&B group, and dance group and as best-selling American group. Columbia's Mariah Carey picked up awards for R&B artist and a special prize for best-selling female artist of the millennium. Michael Jackson received the award for best-selling male artist of the millennium.

Ricky Martin (Columbia) and Lou Bega (RCA) also took away two awards each—Martin for male pop artist and Latin artist, Bega for best-selling new male and German artist.

(Continued on page 122)

Internet Dominates IFPI Meeting

Web Challenges May Lead To New Business Models, Say Panelists

BY GORDON MASSON

BERLIN—Senior executives and more than 35 national associations of the global recording industry are being encouraged to embrace new technology with optimism rather than with the all-too-common gloomy view that it could bring the demise of the record industry.

That was the central message delivered by Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI), at the IFPI's biennial council meeting May 8-12 here, where one of the major concerns among attendees was the perceived risk posed by the Internet and new digital technologies.

Berman noted that given the level of piracy and unauthorized products in the Internet arena, it has been difficult for record companies to plan ahead for the long term. But he believes that the industry collectively is

close to completing its new-technology strategies.

"By the end of the third quarter this year, all our [members] will be in this [Internet] space, and I think all the new business models will be devised," he said, adding, "It is difficult to fight pirates if we are not in the same marketplace."

However, concentrating on the subject of new business models, Mark Hardie, founder/CEO of Boston-

based Entertainment Technology Corp., urged the record industry to look away from the traditional sound-carrier distribution/sales model to a model more in line with merchandising.

"The music industry is a \$100 billion business trapped in a \$40 billion body," Hardie told the meeting dur-

ing a seminar titled "The Online Record Industry: Business Models For The Future." Referring to the pricing of CDs as "entertainment extortion," Hardie claimed that through Napster, consumers are basically trying to get a product—music—in a more convenient way.

"They are telling us that our [current] business models and pricing are outdated," he said. "Technology is giving the industry the opportunity to provide music to the consumer at the touch of a button. The audience and marketplace wants that desperately."

Hardie's vision for future business models sees the industry concentrating on other revenue generators, such as concerts, T-shirts, and other merchandising ventures. "Distribution is the key to success," he added.

David Lane, associate partner at Andersen Consulting, picked up on (Continued on page 110)



Corrs To Continue Jarre's IFPI Role

BY GORDON MASSON

LONDON—When Ireland's the Corrs take the reins as European industry artist spokespersons for the International Federation of the Phonographic Industry (IFPI) in July, they will be charged with promoting the interests of artists and record companies in Europe.

In particular, they will voice the concerns of artists over copyright protection in the digital age and support the ongoing fight against piracy. The band, which has already been active in the IFPI, will perform the task for the next two years.

The family act—Andrea, Caroline, Jim, and Sharon—succeeds French keyboardist/composer Jean Michel Jarre in the post (*Billboard*, May 13).

Jarre became the IFPI's first artist spokesman in July 1998. As part of his work with the IFPI, he last year rallied hundreds of Europe's top musicians in a petition to the Euro-

pean Parliament over the proposed European Union Copyright Directive.

He was joined by the Corrs in meetings with politicians at the parliament's headquarters in Strasbourg, France. The acts' intervention helped secure amendments that could strengthen the protection of artists from piracy in the digital environment.

IFPI chairman/CEO Jay Berman says, "Jean Michel Jarre has used his status as one of the

world's most successful musicians to champion the rights of all those who would follow in his footsteps. Europe's music industry owes a huge debt to him. It is very fitting that the Corrs should pick up Jean Michel's mantle, and we are absolutely thrilled and honored that they are

going to continue his work."

The Corrs said in a statement, "We are honored by IFPI's invitation to act as artist spokespersons for the European music industry. Succeeding such a renowned artist as Jean Michel Jarre, who has represented musicians and their rights regarding copyright and anti-piracy issues with such vigor, will be a challenge. But it is important that the international creative community is represented in these matters."

Jarre says, "This is a really important time for artists, who need to know their creativity will be protected and rewarded in the age of the Internet. I am delighted to know that my work will be taken over by such an impressive group of musicians as the Corrs. Having worked with them, both musically and in our petition to the European Parliament, I know they will be great ambassadors for their fellow artists."



BERMAN

Sony Music Japan Sees Domestic Sales Growth

BY STEVE McCLURE

TOKYO—Sony Music Entertainment (Japan)'s (SMEJ) sales for the year ending March 31 rose 9.2% to 118.2 billion yen (\$1.12 billion), despite the Japanese market's overall stagnation.

Unlike in previous years, SMEJ did not release profit figures, since the label was delisted from the Tokyo Stock Exchange after becoming a wholly owned subsidiary of parent Sony Corp. on Jan. 1.

Sales of domestic product by Japan's biggest label rose an impressive 38% to 59.9 billion yen (\$568 million), powered by hit albums such as "ark" and "ray" (Ki/oon

Records) by rock group L'Arc-En-Ciel, which each sold 2.6 million units, according to the label; "Greatest Hits—The Soul" (Epic Records) by pop trio Dreams Come True, which sold 2.6 million units; and "Infinity Eighteen Vol. 1" (SMEJ Associated Records) by female vocalist Ami Suzuki, which sold 1.3 million copies.

Reflecting international repertoire's continued weakness in the Japanese market, Sony's sales of non-Japanese product fell 17% to 23.6 billion yen (\$223.7 million). The label's top-selling foreign title was Celine Dion's "All The Way . . . A Decade" (Continued on page 122)



EXECUTIVE TURNTABLE

RECORD COMPANIES. Jim Noble is named senior VP/chief information officer for Warner Music Group in New York. He was global head of information technology strategy at General Motors Corp.

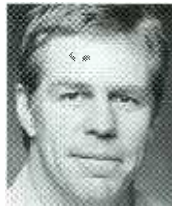
Peter Holden is named senior VP of international for the Buena Vista Music Group in Burbank, Calif. He was VP of international/commercial marketing at Virgin Records America.

The Island/Def Jam Music Group names Tina M. Davis senior VP of A&R and Jana Fleishman senior director of media and artist relations in New York. They were, respectively, senior VP of A&R, black music, at Columbia Records and senior director of media and artist relations at Elektra Records.

Le Tia "L.T." Blasingame is named senior VP of marketing for Loud Records in New York. She was



NOBLE



HOLDEN



DAVIS



FLEISHMAN



BLASSINGAME



BEAUVOIS



RIZZO



MILLER

senior director of product marketing at Columbia Records.

Arnaud Beauvois is promoted to GM of Rawkus Records in New York. He was business manager.

Mark Rizzo is promoted to VP of adult promotion for Capitol Records in New York. He was senior director of adult formats.

David Miller is named VP of field marketing for RCA Records in New York. He was VP of sales and field marketing at Sire Records.

Mercury Nashville promotes Kim

Markovchick to VP of marketing, Claudia Mize to VP of recording, and Kira Florita to VP of marketing in Nashville. They were, respectively, senior director of marketing, senior director of A&R and A&R administration, and senior director of marketing.

Dave Reynolds is promoted to national director of pop promotion for Universal Records in New York. He was Washington, D.C., regional director.

Glenn Frese is promoted to se-

nior regional director of sales for Columbia Records in Los Angeles. He was regional director of sales, West Coast.

Arista promotes Samantha Lecca to senior director of video production in New York. Arista also names Carrie Smith director of travel management and administration in New York. They were, respectively, director of video production and executive project manager at AIG International.

PUBLISHERS. Alan Warner is promoted to senior VP of catalog promotion/music resources at EMI Music Publishing in Los Angeles. He was VP of catalog promotion.

Scott Cresto is promoted to manager of film/TV music at Warner/Chappell Music Inc. in Los Angeles. He was an administrative assistant.

Virginia Bowen is promoted to manager of administrative services at peermusic in Los Angeles. She was manager of the Los Angeles office.

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Work Pays Off For Belle & Sebastian

Extra Recording Efforts Show In New Jeepster/Matador Set

BY BRIAN GARRITY

NEW YORK—Scottish chamber/pop darling Belle & Sebastian returns on June 20 with the Jeepster/Matador release “Fold Your Hands Child, You Walk Like A Peasant,” a quiet, soul-influenced record that marks the band’s first collection of new material in almost two years.

But as the Glasgow septet discovered when it entered the studio to record the album, capturing the ideal lo-fi vibe can take time. A long time. “Fold Your Hands . . .”—produced by the band and Tony Doogan—was more than a year in the works as B&S recorded and rerecorded and, in some cases, recorded again the same tracks in search of the perfect sound.

“We kind of struggled a bit at first with this album to do the songs justice,” explains trumpet player Mick Cooke—one of the few members of the notoriously reclusive collective granting interviews. “The songs are more songs where you really need to get the groove and you need to nail it. Whereas some early Belle & Sebastian songs, they were more simple in their feel, these songs are harder to play.”

But Chris Lombardi, co-president of Matador Records (which is distributing the album in the U.S. and Canada), says that persistence paid off in the finished product. “It’s really cohesive in the way it has been put together,” he says. “It’s a more mature record—an even lower, lush-sounding record than the other ones.”

While a labor of love, the extended recording process also forced the band, long a loose confederation, to function as a collaborative unit for the first time. (It did at least for those who survived it. Halfway through recording, bass player Stuart David dropped out of the band to focus full-time on his other group, Looper.)

In the past, B&S members would come up with the melody, chords, and words to a song before offering it up

to the rest of the group for additional arrangement ideas. However, after struggling for six months to come up with the right feel for the new album, by last summer, band members began exchanging pieces of unfinished songs and even wrote songs together.

“We were getting so caught up trying to get these songs sounding so good that we were forgetting to have fun,” explains Cooke. “We had to break out from doing all that stuff, so we thought,



BELLE & SEBASTIAN

“Let’s write some songs together and have a bit of a laugh.”

Those efforts resulted in some of the album’s finest moments, including the Wurlitzer-driven “Don’t Leave The Light On, Baby,” written by Belle & Sebastian front man Stuart Murdoch and keyboard player Chris Geddes. It also produced “Legal Man,” a single of non-album material released on Tuesday (16), that features some of the band’s first collectively penned songs, including the title track and the instrumental “Judy Is A Dick Slap.”

While the band entered the studio in December 1998 to record the follow-up to “The Boy With The Arab Strap,” released earlier that same year, Cooke says the group considers the collaborative period of last summer the real beginning to the recording process.

“A lot of us think of it as the recording of the album started proper there,” Cooke says. “And after that it was great, because we went back to the songs and nailed them straight away.”

But perhaps even more challenging than completing the album will be marketing it. B&S doesn’t do photo shoots for the press, and Murdoch, the creative mastermind behind the band, and many of the other band members rarely grant interviews.

Touring is limited, too. (The band is managed worldwide by Neil Robertson of Banchory Management and booked in North America by Jim Romeo of Legends of the 21st Century in New York.) In the U.S., the band only has a half-dozen dates planned thus far, all of them on the West Coast. Tentatively set for June 15-29, the tour is expected to make stops in Los Angeles; San Francisco; Seattle; Portland, Ore.; and Olympia, Wash.

“Their reluctance to play the game is something Matador is used to,” says Lombardi, who says the album will be promoted on a more grass-roots level.

In addition to a strong in-store push with listening post positioning and advertising in indie record stores, the album will be serviced to college radio and specialty shows on commercial radio. While no commercial single from the album is yet planned, the band will release a still undetermined free MP3 download from it on the Matador Web site two weeks prior to release. Videos are also in the works for “Legal Man,” directed by band member Isobel Campbell, and “The Wrong Girl” from “Fold Your Hands . . .” directed by Lance Bangs, who also helmed the video for “Dirty Dream #2” from “. . . Arab Strap.”

“With this being their first brand-new album in quite a while, there should be a lot of interest right out of the box,” says Bob Bell, senior rock buyer for Warehouse Music, the 500-store chain based in Torrance, Calif., who adds that the band benefits from strong critical indie rock buzz.

Jeepster Records distributes Belle & Sebastian outside the U.S.; Sony (worldwide) handles publishing.

Witness U.K. Readies For MCA U.S. Debut

BY PAUL SEXTON

LONDON—The members of Witness U.K. admit that they initially attracted British media interest as friends and neighbors of erstwhile modern rock heroes the Verve. But after working on their own reputation at home, they’re preparing to export it to the U.S.

The quartet (known simply as Witness at home; the suffix was added to avert a clash with a similarly named U.S. act) will see its debut album, “Before The Calm,” released Tuesday (16) in the U.S. on MCA. That’s some 10 months after

the set was issued in Britain, where the band is still in a developmental stage at retail and radio.

But Witness U.K. bass player Dylan Keeton, eagerly anticipating the band’s first U.S. live dates—which are penciled in for late June/July—says that its progress is right on course.

“The whole thing for us is going [according] to our plans and dreams,” he enthuses. “[The U.S.] is all we talk about at the moment; it’s what we wanted to do from the beginning. When we first wanted to sign with a record company, we said this was where we wanted to end up. So many of our influences are American, people like Tom Waits and Pavement.”

Jeremy Hammond, VP of marketing for MCA in the U.S., says he is a “huge believer” in the act and expects to build a strong fan base in the States on the core of support already evident overseas.

“They’re not a formulaic band,”

Hammond says. “They’re not trying to write hit singles per se—it’s their honesty and their musical talent and songwriting that is what’s coming through. They write beautiful songs that are very introspective. Very few [bands] out of England are doing that now.”

Hammond also detects “an incredible influence of American music in their sound—an Americana roots-rock reminiscent of Hank Williams and Wilco and the Jayhawks” that he feels will play well in the U.S. market.

To build the band’s base, MCA plans to focus on the basics of retail, touring, and press. “We’re starting off with a fairly soft launch, initially looking for grass-roots supporters at retail and press,” Hammond says. “We’re going after the Anglophiles of the world and have already gotten a few nibbles on that front from record stores that do a lot of import business.”

For his part, Keeton is prepared to work to establish a following that will last beyond the initial media buzz.

“[Early last year in Britain] we were in all the national newspapers,” recalls Keeton. “People were talking about ‘the next big thing,’ ‘they’re going to be the biggest band on the planet.’ We weren’t taken in by that at all.”

“The initial [U.K. media] interest in us came about because of the friendship with the Verve—at the time they were becoming very pop-

(Continued on page 117)



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Phoenix Stone Rises On Universal With His Debut Album

BY RASHAUN HALL

NEW YORK—With his self-titled debut album due June 27, Universal recording artist Phoenix Stone believes he has something different from the current bumper crop of teen-pop acts.

"A lot of pop albums seem to have songs just pieced together," says Stone, who wrote all 12 tracks on the set. "I didn't want that. I wanted to have something that felt like it was a complete album. It started in one place and ended somewhere."

Universal has high hopes for the singer/songwriter too.

"Phoenix—unlike all of the other successful pop acts—writes, sings, produces, and plays his own instruments," says Jill Capone, director of marketing for Universal Records. "He creates all the stuff you hear."

Stone, who began playing the piano at age 11, knew what he wanted to do at an early age. Influenced by artists like Billy Joel, Elton John, Lionel Richie, and Stevie Wonder, he started writing songs at 15.

"I've always been really driven by melodies," says the Tampa, Fla., native, who is published by Warn-

er/Chappell. "Whether the song has a hard rhythm or a fast rhythm, a really pretty melody over the top, something that's really catchy always goes well."

Stone, who describes his sound as "pop but with a personal touch," is often inspired by personal experiences, as well as the experiences of friends.

The piano-driven "Forever Friend" was written in one night. "I needed a song for a party. Someone wanted me to sing 'Happy Birthday' to this person, but I didn't want to just sing 'Happy Birthday,'" says Stone.

Stone's favorite song on the album, the syrupy-sweet "Nobody Loves Me Like You," was written on a spur-of-the-moment inspiration. "It was one of the last songs to go on the album," says Stone. "In the studio [when recording the song], every technical thing that could go wrong went wrong. I doubted I would ever finish the song, but when I finally finished it, it turned out to be one of my favorites."

Stone was given a lot of creative control on his debut, but it also put more pressure on the young artist.

"At Trans Continental, I see a lot

of other artists, and they just come into the studio at whatever time



STONE

the songwriter, who is managed by Cybil Hall and Lou Pearlman for the Orlando, Fla.-based Trans Conti-

mental Records. "And there I am every day and night, making sure everything is right."

In addition to his own release, Stone has recently written for other artists, like Art Garfunkel and PYT. "They were good songs that just didn't fit in that context of the album," says Stone. "So it's nice when other people say, 'Hey, I like your stuff' and they want to use it."

Stone has written and produced a song for O-Town of ABC-TV's "Making The Band." He will be featured in an upcoming episode of the show.

"When they were filming all that,

it's like a surreal environment because there are cameras everywhere," says Stone, who appeared on Nickelodeon's "Welcome Freshman" while in high school. "So anything you say is right there."

Stone will be expanding his acting résumé when he makes a cameo appearance as himself in the upcoming summer film "Jack Of All Trades."

Universal has committed a great deal to Stone's project, having connected him with various promotions. Stone is promoting his album on the Elite Model Look 2000 tour, which

(Continued on page 22)

Planet X Offers Instrumental 'Universe' On InsideOut Music

BY CLAY MARSHALL

LOS ANGELES—Derek Sherinian has toured the world with Kiss, Alice Cooper, and Dream Theater, but with his new project, Planet X, he's ready to take on the "Universe."

The Berklee College of Music-trained keyboardist released a solo album, "Planet X," on indie Magna Carta last summer, but that title soon became the name of Sherinian's band, which also includes Australian drummer Virgil Donati and guitarist Tony MacAlpine.

The three began performing frequently in the Los Angeles area, quickly developing a buzz for their live shows. In Sherinian's home studio, the Leopard Room, the group then began to write and record material together.

The resulting "Universe," which Sherinian describes as "extreme progressive fusion, with definite rock-'n-roll edges to it," will be released June 6 on InsideOut Music America.

"I want to take Planet X along the same lines as the Dixie Dregs [and] Return To Forever, but I want it to be a lot heavier in the guitars than those bands," he says. "We want to have a completely unique sound and, rhythmically, harmonically, and sonically, push the envelope."

A longtime touring keyboardist for Cooper and Kiss (he performs on the latter's "Alive III"), Sherinian co-produced the 11-track instrumental al-

bum with his bandmates.

Working with Donati and MacAlpine has been both challenging and rewarding, Sherinian notes. "It takes all of my time to keep up with [them]," he says, comparing the experience to his tenure with Dream Theater. "I find that I'm the happiest when I'm constantly challenged musically."

Sherinian—who is also a member of Platypus with Ty Tabor of King's X, Rod Morganstein of Dixie Dregs,

and Dream Theater's John Myung—has been using Planet X's Web site, xplanetx.com, to build pre-release awareness for "Universe."

"We've been making limited-edition demos and giving the fans the opportunity to buy these demos [online]," he says. "The fans are getting to see the album constructed before their eyes."

Jim Pitulski, managing director of InsideOut, says the "first logical step" in promoting "Universe" is targeting musically proficient listeners. "It's going to have a direct appeal to their fellow players," he says.

Besides co-producing "Universe," Sherinian manages the act, which will perform on a Hitman Agency-booked world tour this summer.

The Planet X tour offers Sherinian his first chance to perform in Europe since leaving Dream Theater in early 1999. "I'm anxious to go out on my own terms, with my band, playing my music," he says.



SHERINIAN

Penn & Mann's United Musicians Collective Offers Artists Label Services, Distribution

UNITED WE STAND: Michael Penn, Aimee Mann, and Mann's manager, Michael Hausman, have formed United Musicians (UM), a collective that will provide marketing, promotion, and publicity services for artists, as well as provide distribution through RED.

The formation of the ad hoc label came as a direct result of Hausman and Mann setting up Mann's Web site and retail distribution for her new album, "Bachelor No. 2."

"I talked to a lot of distributors and a lot of people at retail, and basically what they said was it's very, very difficult for a single-artist label with only a record a year to get decent distribution, so what I thought is maybe we need more than one record a year," says Hausman.

Hence the formation of UM, which will now be the home for Mann's album. (Hausman says it's unclear whether Mann's Super-Ego imprint will continue to exist.) It also hopes to release Penn's album, "MP4," which he's trying to buy back from Epic. Additionally, UM will release a live album this winter of Mann and Penn's Acoustic Vaudeville tour.

"We're talking to other artists," says Hausman. "Singer/songwriters are the first ones who have come to mind, [those] who have had some success, can produce their own records, and can tour but don't really fit into the landscape of major labels anymore."

The artists will pay for their recording and own their masters but will link with UM for distribution, marketing, promotion, and press. UM will charge a distribution fee and take an additional percentage for the other services, based on record sales.

Hausman, Mann, and Penn will jointly decide on other artists brought into the collective. Hausman also manages **Skeleton Key**, but he adds, "I don't know if they'll be in UM yet. They got their record back from Capitol, and we're going to discuss it." Hausman says he also plans to talk to artist **Jon Brion**, who has produced both Mann and **Fiona Apple**, about being involved with the label.

In addition to album distribution through RED, the releases will be available through a UM Web site, which is under construction. The UM Web site will also link to the artists' individual sites.

"There's tremendous potential for cross-promotion," says Hausman. "That's why we're starting somewhat like-minded artists." Eventually, he adds, UM hopes to sign new acts.

Given the economies of scale, Hausman says he expects UM's artists to make more money selling

fewer albums than they would have to on a major label. "It used to be if you had a gold-selling record on a major label, it was fantastic. Now it's got to be at least platinum," he says. "We're talking about sales in the 50,000 range being great and 100,000 being fantastic . . . Not that we're not aiming for much higher sales."

ROAD SHOW: Capitol Records is putting a number of its new female artists on the road for a club tour. Dubbed the Girls Room tour, it starts July 10 at Seattle's Aro Space club. The 21-city outing features **Tara MacLean**, **Kendall Payne**, **Amy Correia**, and **Shannon McNally**. All shows are free and open to all ages. The tour is the brainchild of Capitol senior VP of A&R **Perry Watts-Russell**. Payne, Correia, and McNally are on Watts-Russell's Capitol-distributed imprint, Anise.

Opening each gig will be a local act selected via a contest run through regional media and nationally through alloy.com.

For the tour's final stop—Aug. 8 at the Troubadour in Los Angeles—the opener will be the local fave as selected by the Capitol artists. In addition to landing the opening slot, the winner will get to record a demo at Capitol's famed studio.

Appropriately enough, the estrogen fest is sponsored by Stayfree, which is donating up to \$1,000 to women's and children's charities in each market.

STUFF: The Artist Formerly Known As Prince is throwing an open house June 7-13. Dubbed "Prince: A Celebration," the event will give fans the chance to tour The Artist's famed Paisley Park conclave outside of Minneapolis. The week will conclude with a concert by The Artist at Minneapolis' Northrup Auditorium June 13 . . . In its first licensing deal not related to the King, Elvis Presley Enterprises has inked an agreement to represent **Rick Nelson**'s name, likeness, and image . . . The fourth annual Rhino Musical Aptitude Test (RMAT) takes place at five local Tower Records outlets and via the Internet on Wednesday (17). The Los Angeles event will be hosted by **Devo**. For the first time, RMAT goes international, with Tower locations in London, Toronto, Dublin, and Buenos Aires also participating . . . Arista Records president/CEO **Clive Davis** is auctioning off 40 gold and platinum records for charity via planetgiving.com. The auction, which concludes May 21, benefits the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, the American Foundation for AIDS Research, and City of Hope.



by Melinda Newman

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Aleandro Civali (SGAE), Ignacio Ballesteros (SGAE)
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Musicali (SLAE)

"Que Te Vas"

compositor: Alberto Aguilera Valadez
editoras: BMG Songs, IVJOHAJE

"Déjate Querer"

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editoras: Bebu Music (SGAE), Cirovega Editores (SACVEN)
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compositor: Rudy Pérez
editoras: JKMC, Universal Music Publishing Group

"Tú Sabes Bien"

compositor: Luis Angel Márquez
editora: Don Cat Music Publishing

"Llegar A Tí"

compositores: Abel Talamantez, Alexis Grullón,
Tomás Torres, Didier Hernández
editora: Nueva Ventura Music

"Si Tu Quisieras"

compositor: Alfredo Matheus
editoras: WB Music Corporation

"O Tú O Ninguna"

compositor: Juan Carlos Calderón (SGAE)
editora: El Pedrosillo

"Esperanza"

compositores: Enrique Iglesias, Chein García Alonso
editoras: Hey Chubby Music, EMI April Music
Publishing, Universal Music Publishing Group

Rock En Espanol

Cancion Pop Rock

"Ponerte En Cuatro"

compositores: Mauricio Arcas, José Luis Pardo, Juan
Manuel Roura, Armando Figueredo, Julio Briceño,
José Rafael Torres
editora: Universal Music Publishing Group

"Corazón Espinado"

compositor: José Fernando Olvera-Sierra
editoras: Yelapa Songs, EMI April Music

Cancion Rock Alternativo

"La Vida"

compositor: Flavio Cianciarulo
editoras: El León Music, WB Music Corporation

Cancion Rock

"Oasis"

compositores: Ramón Ortiz, Eduardo Paniagua, Harold
Hopkins Miranda, Sergio Curbelo
editoras: Almo Music Corp., Burundanga Publishing,
All By Myself Publishing Company

Grupo Independiente del Año Satélite

Regional Mexicano

Cancion Del Año

"Loco"

compositor: Jorge Macías (SACM)
editora: SACM Latin Copyright

"Qué Bonito"

compositor: Manuel Eduardo Castro (SACM)
editora: Pacific Latin Copyright

"Lágrimas"

compositor: Rafael Rubio
editora: Fonomax Music Publishing

"Adorable Mentirosa"

compositor: Alberto Aguilera Valadez
editoras: BMG Songs, IVJOHAJE

"Estaba Solo"

compositor: Gustavo Angel Alba (SACM)
editora: SACM Latin Copyright

"A Cambio De Qué"

compositor: Javier Santos Cortés (SACM)
editora: BMG Songs

"Alma Rebelde"

compositor: Jorge Avendaño (SGAE)
editoras: Editora San Angel, Fonomax Music
Publishing

"Cómo Te Recuerdo"

compositor: Adolfo Angel Alba (SACM)
editora: SACM Latin Copyright

"Dos Gotas De Agua"

compositor: Luis Dueñas (SACM)
editoras: Leo Musical, Universal Music
Publishing Group

"El Disgusto"

compositor: Reyna Cornelio (SACM)
editora: Vander Music, Inc.

"Es Ella La Causa"

compositor: Adolfo Angel Alba (SACM)
editora: SACM Latin Copyright

"Te Ofrezco Un Corazón"

compositor: Gustavo A. González Gurrola
editora: Universal Music Publishing
Group

"Perdóname"

compositor: Enrique "Fato" Guzmán
editoras: Vander Music, Inc.

"Me Vas A Recordar"

compositor: Alejandro Vezzani (SADAIC)
editora: Fonomax Music Publishing

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Billboard Hosts 11th Int'l Latin Music Confab/Awards



Speakers at the "Rise Of Raperos And Roqueros" panel, from left, are Antonio Castaneda, national director of Spanish rock events, Cárdenas/Fernández & Associates; Desmond Child, producer/songwriter, Deston Songs/Deston Entertainment; Gustavo Fernández, president, Delanuca Marketing; Mitch Rotter, executive director of soundtracks, New Line Cinema; and John "Magic" Wilson, president, Flia Entertainment.

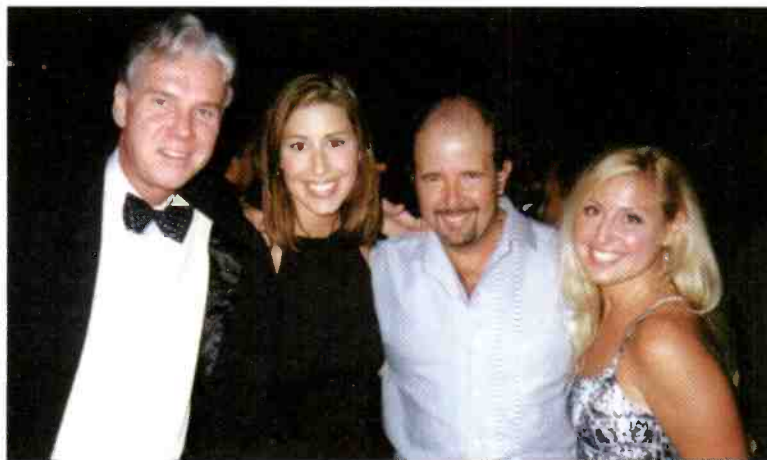
Billboard hosted its 11th annual International Latin Music Conference and Awards April 25-27 at the Sheraton Biscayne Bay Hotel in Miami. The three-day event drew more than 2,000 people. Billboard's seventh annual Latin Music Awards were held April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach.



Billboard executives and its Latin Music Conference and Awards sponsor Heineken pose with Latin artist Celia Cruz and her husband, Pedro Knight. Shown, from left, are Heineken's Scott Hunter Smith, brand manager, and Joseph Carvajal, associate brand manager; Billboard's Howard Appelbaum, associate publisher, marketing and licensing, and Irwin Kornfeld, associate publisher, worldwide sales; Cruz; Gene Smith, Billboard associate publisher, international sales; and Knight.



Triloka recording artist Charlie Bravo looks ready for takeoff while performing at a showcase at Level in Miami Beach.



Shown at a showcase at Level nightclub, from left, are Timothy White, Billboard editor in chief; Phyllis Demo, Billboard special events coordinator; Oscar Lord, president, Sony Discos; and Michele Jacangelo Quigley, Billboard special events director.



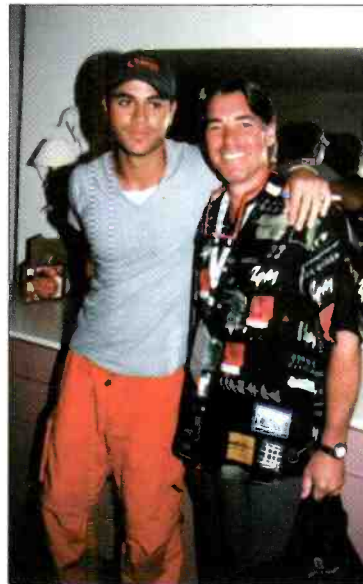
Shown at the party following the awards show, from left, are Chris Dickens, VP of operations, Billboard Live venues; Mark Vlassopoulos, president, BillboardLive.com LLC; and Mitch Chait, chairman/CEO, Billboard Live International.



Gathered after the opening night performance, from left, are Tony Martinez, president, Latinflava.com; Prestigio/Sony Discos artist George Lamond; and Ney Pimentel, CEO, Latinflava.com.



WEA Latina recording artist Fernando Osorio performs at the Warner Music International showcase.



Interscope recording artist Enrique Iglesias, left, is pictured with Ed Micone, executive VP and executive producer of Radio City Entertainment.



Latin ska act Don Pepe gets busy at the ASCAP showcase.



Kim LaPadula, left, StarMedia VP of business development, and Lauren Weiner, StarMedia senior director of business development, flank Howard Appelbaum, Billboard associate publisher, marketing and licensing.



Mildred Mattos, who attends Southwest High School in Miami, is the winner of ASCAP's high school songwriting contest. She draws industry praise for her performance at the ASCAP showcase.



WEA Latina recording artist Francisco Céspedes performs a riveting set at the Warner Music International showcase.



Fonovisa recording act El Simbolo performs at a showcase at Level nightclub.



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LEGACY'S CASH BOX A THEMATIC SURVEY

(Continued from page 20)

insert into all the packages that advertise all the Columbia recordings, and on the other side of the insert we advertise the two American recordings. We're trying to cross-promote both of them."

Jones continues, "We had this great lunch with Johnny about six months ago, and one of the things that he asked us was to take some time and focus on some of his individual albums... as opposed to just doing new hits compilations."

Legacy reissued Cash's 1968 classic "At Folsom Prison," complete and unexpurgated for the first time, in its initial flight of "American Milestones" country titles last October. On July 4, the company will reissue "Johnny Cash At San Quentin," which occupied the No. 1 slot on Billboard's pop albums chart for four weeks in 1969.

However, Cash is not resting on his laurels. Now recovered from the bout of pneumonia that put him in the hospital last October, he entered the studio in Nashville in late April to resume work on a new album for American, with Rubin again producing.

"I don't have over two instruments on any song," Cash says. "It's gonna be acoustic, unless somethin' sounds like it needs electric guitar overdubbin' or somethin' like that.

But I don't think so."

Cash says that the veteran Nashville pickers Randy Scruggs, Marty Stuart, and Norman Blake will be the featured instrumentalists on the new album.

The amount of time Cash spent listening to his old material didn't spur him to revisit it again in the current sessions.

"I don't want to do an album of cover records," he says. "There's one song that I'm recording that I really love, and that's a Stephen Foster song written about 1840, called

'Hard Times.' Merle Haggard is comin' to town, and he and I are goin' over to the studio to record that song together, and we'll probably do another song of his that day. I hope to have Merle as a guest on my album."

Regarding other potential material on the album, Cash indicates the songs may take the unusual course of his other American albums: "There's one [song] that I can say that will almost definitely be on the album, and that's a Nick Cave song called 'The Mercy Seat.'"

PHOENIX STONE RISES ON UNIVERSAL

(Continued from page 14)

also features Motown's R-Angels and Q Records' 3 Below. The four-month, nationwide mall tour was launched March 21.

Stone will also be taking part in a Nabisco "Back To School" promotion with seven other musical acts. Each artist will be featured on Nabisco boxes, and customers can send in for a CD premium that will include Stone's single "Still Be Loving You."

Stone has been selected by General Mills Cereals for a promotion in early 2001 where the cereal company will give away more than 2 million locker posters. Stone's first single,

"Nothing Good About Goodbye," is also featured on a Wet Seal retail-store CD sampler.

Capone says radio is Universal's No. 1 priority in marketing the album. "Still Be Loving You" is being serviced to radio May 22 as a non-commercial release in preparation for the album. "Nothing Good About Goodbye" was issued commercially in early February.

"I'm looking forward to 'Still Be Loving You,'" says Mike Abrams, PD at WBTS (95.5 FM) Atlanta. "'Nothing Good About Goodbye' did really well here."

SOUNDTRACKS

AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

ONE OF THE HOTTEST gigs in the industry is to place a song in an animated Disney feature. The studio has consistently turned out a series of major pop records from its films that dominate not only the charts but the Oscars as well. So it would follow that the studio's latest blockbuster-to-be "Dinosaur" would do the same—however, that's not the case. Instead, Disney has opted for a lavish score album by five-time Oscar nominee **James Newton Howard**.

Could the reason behind the decision be a positioning issue for the film, which appears to be geared equally to grown-ups and kids?

"It's not so much whether it's a film for adults or children—it's more that the film has a strong dramatic and action-adventure feel to it, and songs didn't really feel appropriate," said **Chris Montan**, president of Walt Disney Music. "It always felt right to have a big, powerful dramatic underscore."

Composer Howard agrees. "There was consideration of songs early on in the film. Songs, in the architecture of

a film, can give the ear relief from a score that is wall-to-wall music and be refreshing. But in this case, a number of surprising things occurred. One, it was hard to put lyrics in this film without it feeling too on-the-nose. Second, we found the film could really absorb a huge scale of music. There was really no limit to what I could throw at this thing in terms of the size of the orchestrations, level of intensity—it just soaked it up."

Howard has created an intense 16-track score reminiscent of the bygone days of "Star Wars" and "Raiders Of the Lost Ark." However, the market for score-driven soundtracks has decreased considerably since that time. "It's basically a score album, and score albums don't usually have the huge markets that the big pop soundtrack albums do," Montan notes. "But what we've got going for us is the fact that this score has the kinds of themes and recognizability in the music that the bigger scores like "Glory" had. It's one of the three best scores that I've worked on in the 15 years I've been here, from the pure musicality of it."

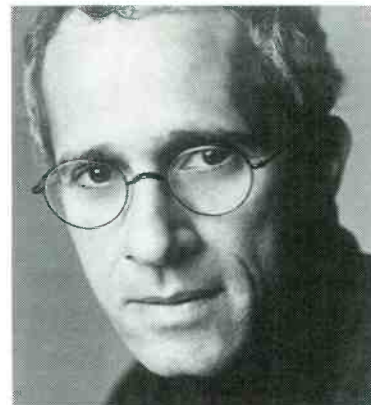
What sets this score apart from other Howard compositions is that, he says, "the music is a character in the movie. It plays a much more significant role than in traditional motion pictures—although I didn't know that going in. This is the hardest movie I've ever done because there's so much music that is so significant. In a regular feature, you've got a few pieces that are prominent, and then you connect those. In 'Dinosaur' you've got eight or nine of those big pieces, and each was cut like a record in itself."

This collaboration between Disney and Howard went so well that he is now busy at work on two more animated features for the company: "Atlantis: The Lost Continent" and "Treasure Planet."

ON THE ROAD AGAIN: Often times, largely forgettable movies have soundtracks that are destined to last longer than the film. This just may be true for DreamWorks' "Road Trip."

While the film is typical teen fare about a group of mismatched college kids on a harebrained excursion, the soundtrack will likely have chart appeal. It boasts a nice mix of previously released tracks from such established acts as **Kid Rock**, **Run-D.M.C.**, **Buckcherry**, **Twisted Sister**, and **Minnie Riperton**, as well as new cuts from the **Eels**, **Jungle Brothers**, and the **K.G.B.**

Also from DreamWorks is "The Legend Of Bagger Vance," scheduled for release in early summer. The soundtrack for **Robert Redford's** latest directorial endeavor is being helmed by DreamWorks' Nashville division. Whether **Will Smith**, one of the film's stars, will be contributing any cuts is still under discussion.



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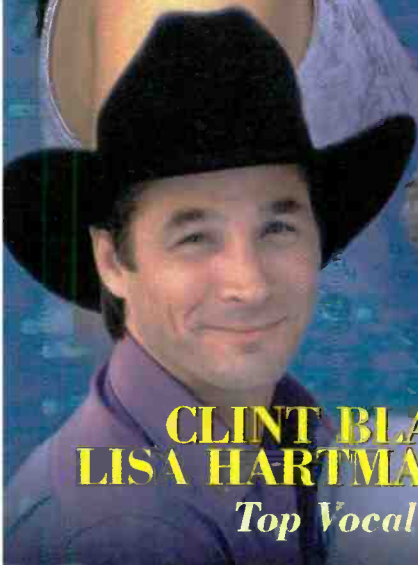
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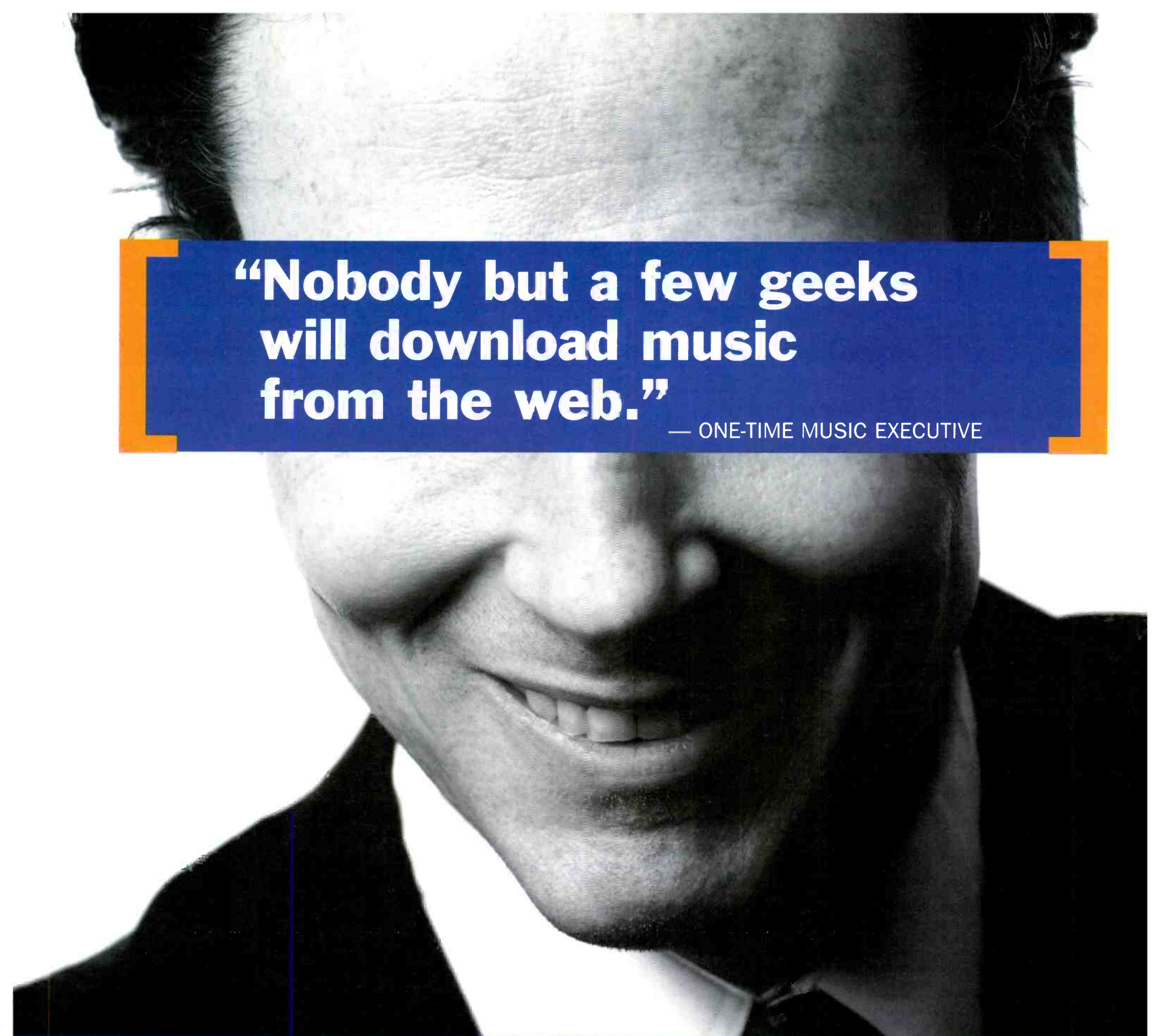
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POP

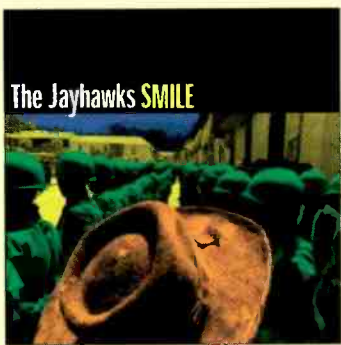
★ THE MIGHTY MIGHTY BOSSTONES

Pay Attention
 PRODUCERS: Sean Slade, Paul Colderie, the Mighty Mighty Bosstones
 Island/Def Jam 314 542 451
 The Boston-based kings of ska-core—most famous for the infectious hit “The Impression That I Get” from 1997’s “Let’s Face It”—show they still know how to party with another collection of high-energy pop infused with punk riffs, big horns, and plenty of testosterone. Front man Dicky Barrett, with his signature gravelly voice, barks his way through all the material here—be it on such rockers as “Let Me Be” and “Over The Eggshells” or prototypical Bosstones hit “So Sad To Say.” The band also highlights its more melodic side on the reggae-influenced “She Just Happened” and “High School Dance.” As usual, fun comes first with the Bosstones, and while no album can truly channel the power of their live shows, “Pay Attention” is arguably the band’s most fully realized effort since 1994’s “Question The Answers.”

RHUDABEGA

Rhudabega
 PRODUCERS: Ryan Jade Dufrene, Rhudabega
 PuPu Platter/Louisiana Red Hot Records LRHR 9200
 Like the hardy root vegetable that is the band’s creatively spelled namesake, Rhudabega hails from the north—Canada, to be exact. But the idiosyncratic duo has called New Orleans home since 1996, and its first full-length album reflects that fabled city’s untrammelled wildness. “Rhudabega” is an angular, heady brew of punk and pop, wherein tunefulness, noise, sweetness, and caustic wit career off each other like bumper cars. Molly McGuire (bass, lead vocals) and Ty Deneau (drums,

SPOTLIGHT



THE JAYHAWKS

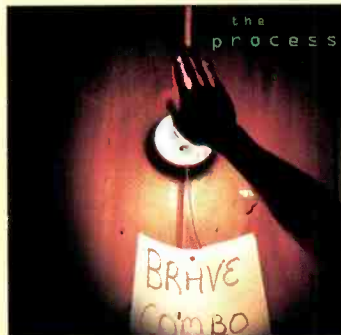
Smile
 PRODUCER: Bob Ezrin
 Columbia 46582
 Despite suffering a series of personnel setbacks in recent years, the Jayhawks remain the *ya!alternative* masters of sweet melodies and soaring harmonies. On “Smile,” one of the finest releases of the new millennium (thus far), the band finds itself back at the top of its game with a collection of country-influenced gems that, at their best, transcend genre classification. The title track and “Better Days” are reminiscent of the best moments of 1995’s “Tomorrow The Green Grass,” while “What Led Me To This Town” is a lush, bittersweet future classic that is arguably the greatest song front man Gary Louris has ever penned. Meanwhile, tracks like “(In My) Wildest Dreams” and “Pretty Thing” effectively showcase the band’s rock roots. If there’s one problem with the album, however, it’s that Louris and company attempt to rock a bit too much for their own good, resulting in a handful of generic guitar-driven songs that are immediately forgettable. But the band’s softer side is so strong here that it more than compensates for the rock filler.

vocals, harmonica, keyboards) serve up 16 tracks, including “Million & One,” the adrenal howl of a lover scorned; “Fiwyer Dog I’d Bite,” swampy funk that skewers wife- and dog-beating rednecks; and the harrowingly up-to-date “Cool To Kill,” which finds the duo blanching at a tough-talking tyke’s wish to “solve all [his] problems with an AK-47.” Hard to believe it’s only two musicians kicking up this brawny, multilayered racket—and they

SPOTLIGHT

BRAVE COMBO

The Process
 PRODUCERS: Carl Finch, Brave Combo
 Rounder 9065
 Although this Denton, Texas-rooted band proudly waves the flag for polka music (they’ve even been lauded in the polka Grammy category, copping the trophy in the February 2000 ceremonies), Brave Combo defies every stereotype associated with the genre. Sure, pure polka flavor saturates “The Process.” However, a sharp ear will also detect elements of ska, zydeco, and good ol’ fashioned rock. If your ’80s pop experience included bands like Madness and the Specials, then cuts like the giddy “Golden Opportunity” and “So Rich” will leave you happily awash in nostalgia. Meanwhile, kids who subscribe to the quirky fodder of



No Doubt and Smash mouth should find percussive gems like “I Think I Lost Something” (not to mention a deliciously loungey cover of Foreigner’s “Double Vision”) irresistible. Band-leader Carl Finch gets a big thumbs-up for deftly, almost subversively educating listeners by wrapping rich cultural sounds and concepts with candy-sweet hooks and hard-driving instrumentation. After one listen to “The Process,” novices will be reaching for Brave Combo’s fine back catalog—and lining up to catch ’em in concert.

can (and do) duplicate it live.

R&B/HIP-HOP

► THE TEMPTATIONS

Ear Resistable
 PRODUCERS: various
 Motown 012 1577 42
 The Temptations continue to prove

SPOTLIGHT



BRITNEY SPEARS

Oops!... I Did It Again
 PRODUCERS: various
 Jive 9422
 How does a teen phenomenon follow a trend-setting debut that’s sold 9-plus million copies in the U.S. alone? With a little more of the same—while also mining new ground that leaves the listener pleasantly intrigued. “Oops!...” percolates with a carefully measured blend of familiar pop/funk, R&B, and power-balladry. Spears may not be a vocal acrobat à la colleagues Jessica Simpson and Christina Aguilera, but she does have an instantly recognizable style—and “Oops!...” indicates that she’s developing a soulful edge and emotional depth that can’t be conjured with a glass-shattering note. This is particularly apparent on the hitworthy, Shania Twain-penned ballad “Don’t Let Me Be The Last To Know.” As she evolves, Spears is wisely sticking with age-appropriate material that her teen constituency can bond with. And, unlike several of the key songs on her breakthrough debut, “... Baby One More Time,” “Oops!...” consistently casts Spears as a young woman coming to terms with her inner power—and that’s a darn good message to offer an impressionable audience.

there’s still plenty of life after 40. The temptin’ quintet—celebrating its 40th anniversary—follows up its 1998 platinum success story (“Phoenix Rising”) with this delectable 14-track mix of old and new that seeks to take the venerable group beyond the adult R&B ranks. The first step in that master plan: lush lead single “I’m Here,” produced by R&B Generation Next icon Joe. Enlisting the production talents of other contempo-

SPOTLIGHT

WHITNEY HOUSTON

Whitney—The Greatest Hits
 PRODUCERS: various
 ALBUM PRODUCERS: Clive Davis, Whitney Houston
 Arista 07822-14626
 For Houston, who’s celebrating her 15th anniversary at Arista and who recently received her sixth Grammy Award (for “It’s Not Right But It’s Okay”), the timing couldn’t be better for this two-disc, 36-track career retrospective. One disc, subtitled “Cool Down,” includes such signature Houston ballads/downtempo tracks as “Greatest Love Of All,” “All The Man That I Need,” and “I Will Always Love You.” The second disc, subtitled “Throw Down,” places the spotlight firmly on the singer’s many forays into clubland and includes such exclusive remixes as Jellybean & David



Morales’ mix of “Love Will Save The Day,” the Dronez’s mix of “I’m Your Baby Tonight,” and Junior Vasquez’s mix of “How Will I Know.” Special highlights include three newly recorded duets: “Same Script, Different Cast” with Deborah Cox, the Metro mix of “Could I Have This Kiss Forever” with Enrique Iglesias (the song originally appeared on Iglesias’ album “Enrique”), and “If I Told You That” with George Michael (the song originally appeared on “My Love Is Your Love” sans Michael). Also included is the summer-ready “Fine,” which was produced by Q-Tip, DJ Quik, and Raphael Saadiq. Quite the stellar collection.

raries like Gerald Levert and Joe Little III—as well as veteran Narada Michael Walden and members of the “Phoenix Rising” team—the Tempts turn out such ear-pleasing cuts as “Elevator Eyes,” “I’ll Just Go Crazy,” “Selfish Reasons,” “It’s Alright To Be Wrong,” and “A Little Bit Lonely.” Despite personnel changes and the inevitable passage of time, the Temptations show they still have what it takes.

★ 75°

The Rise And Fall Of 75°
 PRODUCERS: Various
 Dining Room 6746
 75° may be the Bay Area’s best-kept secret. The hip-hop band—consisting of two DJs, a bassist, a keyboardist, and two MCs—has been rocking shows with hip-hop heavyweights like the Roots and the Pharcyde since November 1998. The group’s debut set is a fun-loving, feel-good alternative to what’s currently being heard in hip-hop. The group’s ability to incorporate live instrumentation is its strong suit. On “Fly Away,” for instance, the band flawlessly re-creates the instrumentation found on Lil’ Kim’s “Crush On You” and Big Pun’s “Still Not A Player.” A semi-bluesy cover of the “Diff’rent Strokes” theme song is interesting, to say the least. 75° is most

(Continued on next page)

VITAL REISSUES®

BRAHMS: Symphonies 1-4, Overtures, Haydn Variations
 Philharmonia Orchestra, Arturo Toscanini
 ORIGINAL PRODUCER: Walter Legge
 REISSUE PRODUCER: Paul Bailly
 Testament 3167

One of the most talked-about classical reissues of recent years is this three-disc set featuring Arturo Toscanini’s 1952 London performances of Brahms with the hometown virtuoso band, the Philharmonia Orchestra. A sense of occasion pervades the four symphonies and other pieces, and the 85-year-old Toscanini’s direction is more lyrical and less hard-driven than it could often be, with particular success in Symphony No. 3. The live mono recording has been painstakingly remastered, and it comes off remarkably rich and present, although there are the inevitable glitches and gaffes (as well as an audience that occasionally sounds as if it were imported from a tuberculosis ward). Excellent liner

notes add to the set’s allure. In terms of sound, packaging, and performance, this Brahms set is markedly superior to Toscanini’s dry NBC Symphony



Orchestra studio accounts on RCA, also recently reissued. The U.K.-based Testament label is distributed in the U.S. by Harmonia Mundi.

PURCELL: Dido And Aeneas
 Janet Baker, mezzo-soprano; English Chamber Orchestra, Anthony Lewis
 PRODUCER: Ray Minshull
 Decca 289-466-387

One of the latest items in the marvelous “Decca Legends” series is just that, a legendary recording of Purcell’s opera “Dido And Aeneas” from 1961 with Janet Baker in the lead. The British mezzo was at the cusp of stardom, and this brave performance raised her stature several notches. Baker takes some getting used to for those accustomed to lighter, more contemporary voices in the role, yet her way with Dido’s final lament is quite moving in its measured intensity. Many fine period-instrument performances of this Baroque masterpiece have come since, yet Anthony Lewis and the English Chamber Orchestra still sound good. The recording is suitably renowned and has been restored beautifully. Other new “Decca Leg-

ends” include Herbert von Karajan’s “Also Sprach Zarathustra” with the Vienna Philharmonic from ’59 (the version of Strauss’ piece that Stanley

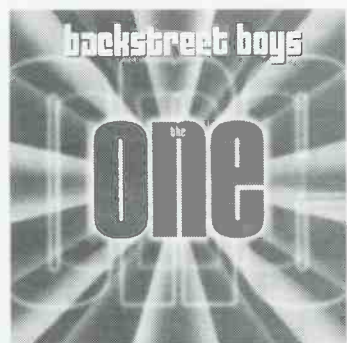


Kubrick tapped for “2001”) and an extraordinary set of rarely heard Mozart from the same year by conductor Peter Maag.

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 Phyllis Stark, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamberger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age); Gordon Ely (pop/N.Y.).

Reviews & Previews

SPOTLIGHT



BACKSTREET BOYS *The One* (3:46)
 PRODUCERS: Max Martin, Kristian Lundin
 WRITERS: M. Martin, B. Littrell
 PUBLISHERS: Zomba Enterprises/B-ROK Publishing, ASCAP

Jive 42663 (CD promo)
 Done. Score another massive hit for Backstreet Boys with this unquestionably sunshine-splashed instant smash, the fourth single from 1999's No. 1 album, "Millennium." Truly, there's a hallelujah of the Jive labelmates this time, as 'N Sync's new release hits radio simultaneously (see review at right). Odds are that this song may reach the summit first, thanks to a feel-good melody line that embraces the senses the first time through. With a message of steadfast support and empowerment from the boys, teens will be swooning, while adults, as usual, simply won't be able to resist singing along. On-target production from consistent team Max Martin and Kristian Lundin only ups the ante (note, too, that Backstreet Brian Littrell gets a co-writing credit on this one). Get ready for "The One" to assault all formats: mainstream and rhythmic top 40, hot and mainstream AC, and adult top 40. Simply, you're not going to find a better pure pop song this season.

(Continued from preceding page)

unload a bunch of suffocating "stuff"? Diamond Rio's Marty Roe leads the charge vocally, sounding like the guy next door running a mental inventory and trying to get a grip on his suburban angst. It's fluff but fun, and listeners will find themselves singing along with the catchy chorus.

ROCK TRACKS

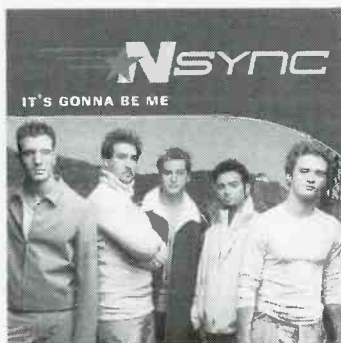
★ **STEELY DAN** *Jack Of Speed* (4:41)
 PRODUCERS: Walter Becker, Donald Fagen
 WRITERS: W. Becker, D. Fagen
 PUBLISHERS: Zeon Music/Freejunket Music/Len Freedman Music, ASCAP

Giant 100167 (CD promo)
 "Jack Of Speed"—the third single from Steely Dan's gold-certified studio reunion, "Two Against Nature"—reels in the years far more than the previous pair (the sly and ultra-sophisticated "What A Shame About Me" and "Cousin Dupree"). With its laid-back, "Peg"-style late-'70s groove, "Jack Of Speed" almost seems nostalgic; that is, until the lyric about cocaine hell sinks in: "He's a one-way rider on the shriek express/And his new best friend is at the throttle more or less." The longer album track (6:19) has more cumulative impact, but Donald Fagen's cosmopolitan pipes sound ageless on the air from the get-go. Plus, Walter Becker's lapidary guitar leads cut a mean figure, and the old-school rhythm section is as tight as two coats of paint on the wall. More, please.

DANCE

★ **DEBORAH GIBSON** *What You Want* (3:42)
 PRODUCER: Tony Moran
 WRITERS: D. Gibson, R. Haeusermann
 PUBLISHERS: Possibilities Music/the Haasen, ASCAP
Espiritu Records (CD promo)
 The indefatigable Deborah Gibson is one

SPOTLIGHT



'N SYNC *It's Gonna Be Me* (3:11)
 PRODUCER: Rami
 WRITERS: M. Martin, Rami, A. Carlsson
 PUBLISHER: Zomba Enterprises, ASCAP
Jive 42664 (CD promo)

Let's pretend for a second that 'N Sync wasn't the most-hyped band in history. Or that the act didn't move some 7 million copies of sophomore album "No Strings Attached" in a matter of weeks. On its own, "It's Gonna Be Me" is a finely crafted example of why pop music continues to excel on the top 40 airwaves. With a melody line that stands to grow more appealing with each play, this follow-up to the No. 1 Hot 100 Airplay runaway hit "Bye Bye Bye" looks to have a long shelf life. Again, the quintet demonstrates a more aggressive musical stance here, driven by an avalanche of meaty beats that will force heads to sweat back and forth with glee. Vocally, Justin, JC, Chris, Joey, and Lance continue to please, with wonderfully constructed layers of harmony. In particular, Justin's co-lead shows the evolution of a now well-oiled instrument, especially during the breakdown at the bridge. Here we go: It's gonna be *them* riding right up the charts with this solid, summery smash. The youth train shows no signs of slowing down.

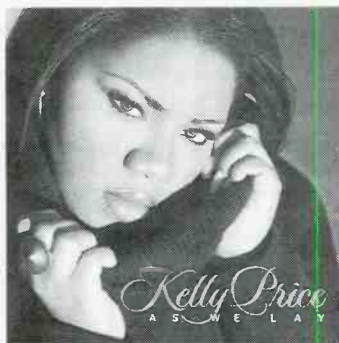
of those rare, highly driven artists—and businesswomen—who refuses to shut down shop just because top 40 trends changed and radio moved in a different direction. With her string of nine top 40 hits from 1987-90, her fan base remains active and rabidly dedicated, thanks to a continuous stream of high-quality material over the years on her own label, Espiritu. And what a treat Miss Gibson has in store as a tip of the hat to her followers' tenacity. Fans and radio alike will find the sensuous, dance-injected "What You Want" a cutting-edge moment, featuring the recognizable vocals of this old friend and soul-saturating production from never-failing maestro Tony Moran. Dance/top 40 WKTU New York has already cycled this record to grand effect, so who's next? Time to let go of any lingering prejudices you may have and let your audience realize that this artist remains a vital part of the scene. Could be the secret-weapon hit of the season. Meanwhile, Gibson is in the studio now, working on an upcoming album, so keep an eye out later this year. From early buzz, it promises to please. Contact 212-554-4000.

SMOOTH JAZZ

GEORGE BENSON *Deeper Than You Think* (3:58)
 PRODUCER: Tommy LiPuma
 WRITER: not listed
 PUBLISHER: not listed
GP 01023 (CD promo)

George Benson is an artist who remains a household name, with or without high-profile hits. Over the past decade, he has abandoned the pop and R&B airwaves to focus on his roots as a mightily gifted pure jazz performer. "Deeper Than You Think" pushes the new age boundaries with its light and airy guitar-focused melody, as gentle as rain falling upon a green field. Pundits of this brand of music will find a

SPOTLIGHT



KELLY PRICE *As We Lay* (4:00)
 PRODUCER: "Shep" Crawford
 WRITERS: L. Troutman, B. Beck
 PUBLISHER: not listed
Def Soul 15081 (CD promo)

The classic Shirley Murdock track "As We Lay" is redone with reverence by one of a very few artists who could master such a monumental task, the incomparable Kelly Price. Promise abounds with this first track from her upcoming sophomore album, "Mirror Mirror," due next month. Price does little to mess with perfection here, sticking close to the original 1987 arrangement with the addition of some jazzy, forlorn piano. Vocally, however, there's no doubt that Price is doing her own thing here, and it's as tasty as a cupcake. She opens this song—about precious, heartfelt moments spent in the arms of somebody else's man—with an appreciable subtlety, allowing passion to build deliberately until things are appropriately heated up by the second chorus. Only one little misstep here: Def Soul saw fit to fade the song for radio, neatly fitting it into a four-minute time span. No such need. The 4:30 LP version is much more satisfying, building to a gut-wrenching crescendo chopped from the airwaves edit and a nice, neat, cold ending. Surely, radio can spare that extra 30 seconds for a song that sounds oh-so-fresh the second time around. Price has already accomplished much in the short time she's been in the public eye. This enchanting new single will only add fuel to the fire. Just marvelous.

relaxing moment in this endeavor, which seems to wash over the soul and offer sonic purity just in time for the rejuvenation of spring. A fine effort for smooth jazz radio and another career high for this abiding artist. From the album "Absolute Benson," due May 23.

RAP

95 SOUTH FEATURING JAY "SKI" *Tightwork* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
RCA (CD promo)

The booming sounds of Florida bass look to make a comeback with the return of Orlando's 95 South. AB and Daddy Black, the duo known for bringing bass music to the ears of the American public with 1993's "Whoot, There It Is," are ready to make listeners nationwide shake it again with "Tightwork." The first single from their RCA debut, "Tightwork 3000," keeps the formula simple and sweet, relying on a traditional bass sound. With the help of Quad City's Jay "Ski," the track is a lyrically light tune whose purpose is to get the party started right—and it succeeds. The infectious bassline and the catchy hook of "Tightwork" should be the perfect setup for the group to make a repeat appearance on the charts. Here's hoping musical tastes haven't changed so much that this fun-loving track will be overlooked. If history repeats itself, and it should, radio will be eating up "Tightwork," and summer kids from coast to coast will be giving it up for the hass.

IN PRINT

IT AIN'T NO SIN TO BE GLAD YOU'RE ALIVE:
The Promise Of Bruce Springsteen
 By Eric Alterman
 Little Brown
 282 pages; \$20

SPRINGSTEEN: Access All Areas
 By Lynn Goldsmith
 Universe
 122 pages; \$19.95

There is no trick to making the story of Bruce Springsteen's life compelling. Discovered by legendary talent scout John Hammond and saved from the depths of poverty by his own prodigious abilities, the Boss could be cast as a rock'n'roll Messiah. His tale is sprinkled with so many Horatio Alger-esque scenes that one New York Times writer famously noted, "If there hadn't been a Bruce Springsteen, then critics would have made him up."

But assessing the artist's body of work, legendary stage presence, and unique relationship with his audience can be a greater challenge. It can be hard to pick apart any esteemed songwriter's work without sounding pretentious, and Springsteen's music is no exception to that rule. It's equally difficult to re-create the drama of the performer's shows with just ink and paper, and Springsteen's special connection with fans presents a writer with a minefield of clichés.

What a nice surprise it is, then, to be treated to two uniquely absorbing books on the artist, published within months of each other. The first, Eric Alterman's "It Ain't No Sin To Be Glad You're Alive," succeeds where no other Springsteen bio has by capturing the singer's appeal without merely stringing together old anecdotes. The second, a collection of photos titled "Access All Areas," captures the artist beautifully in his milieu—specifically, the 1978 Darkness on the Edge of Town tour.

Alterman dutifully takes readers back to Springsteen's New Jersey childhood and depicts the singer's strained relationship with his dad without resorting to "Behind The Music"-style sensationalism. He then follows young Bruce through his early career battles and ultimate triumph in the music industry, setting the scene for the breakthrough album "Born To Run" and its mixed blessing in the songwriter's life.

On a similar note, Alterman later captures the complexities of the "Born In The U.S.A." era with unmatched insight. Not only does the author appraise the work and its

commercial concessions fairly, he skillfully connects the album with its unique political and social settings, arguing effectively on behalf of Springsteen's artistic integrity without sounding like a blind fan.

Alterman writes, "Springsteen was an individualist speaking through the voice of a corporate-dominated delivery system, an artist who employed an essentially conservative set of symbols to deliver a message of personal liberation and communal responsibility."

Likewise, Alterman is fair and eloquent in his appraisal of Springsteen's vast discography. While he sees "Nebraska" as a "key moment in American cultural history," he is objective enough to determine that "very little on 'Human Touch' invites repeated listenings."

Most important, Alterman shows noble restraint in his discussion of Springsteen's private life. While he certainly doesn't shy away from the

artist's troubled childhood or failed first marriage, the author treats the fragile subject matter properly and again avoids



painting the singer's down moments with a melodramatic brush. Ultimately, he portrays Springsteen as a real person, a man who can say, "Two of the best days of my life were the day I picked up the guitar and the day I learned how to put it down."

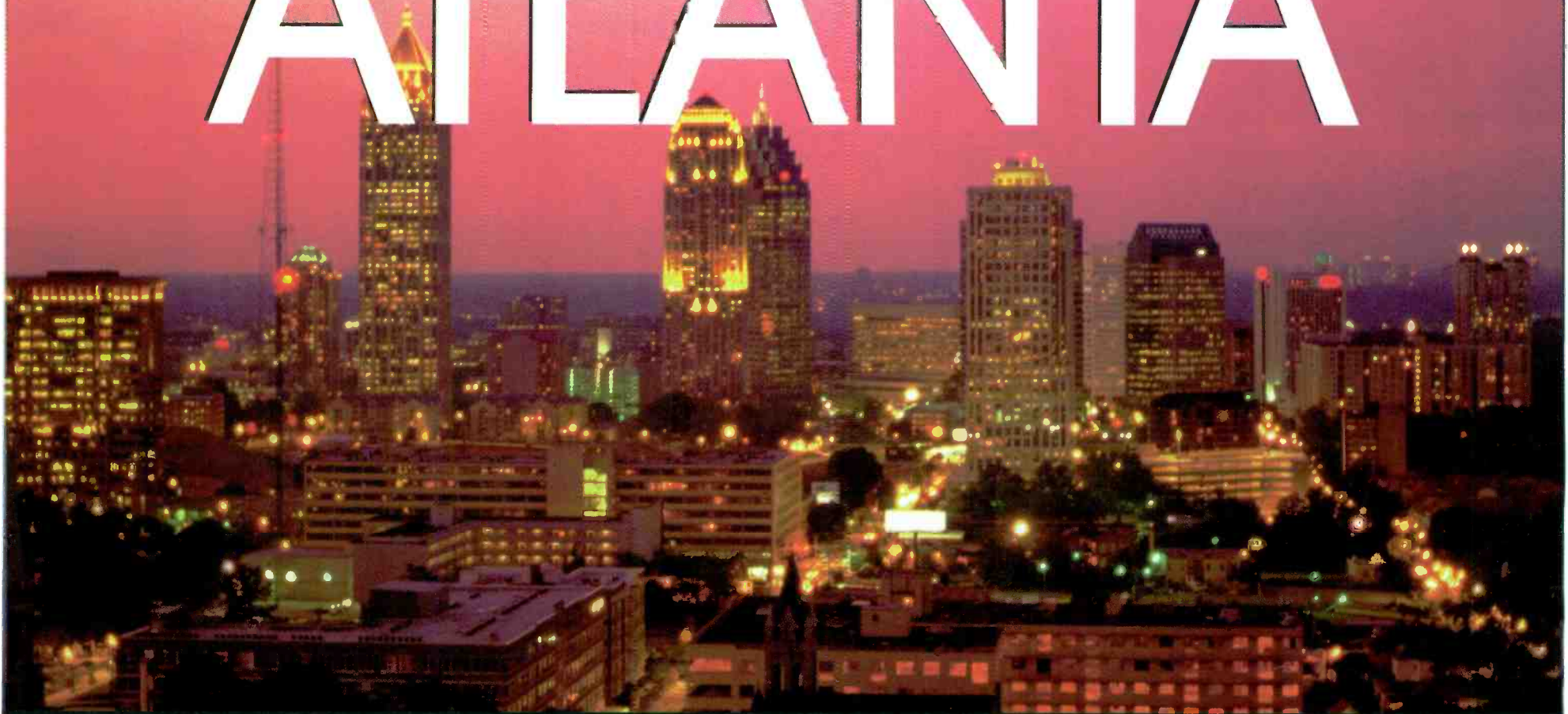
Lynn Goldsmith offers us a similar story told through a different medium. The photographer was allowed to follow the singer and his legendary E Street Band during their most historic tour, which served as a wake-up call to those who saw "Born To Run" as the over-hyped output of a Bob Dylan wannabe.

As Goldsmith writes in her introduction, "In 1978, there were those who thought Bruce was the savior of rock'n'roll and those who didn't think much of him at all." So Springsteen and the band put on three- and four-hour shows, turning nonbelievers into believers, in what Goldsmith dubs "a traveling ministry." Her black-and-white shots reveal not just Springsteen's incredible stage presence but also his often-dysfunctional focus on his work and the resulting loneliness that (as Alterman explains) would follow him for years to come.

A definitive pair of books for hardcore Springsteen followers, as well as entertaining and educational reads for the uninitiated, these works reveal the rocker and his art with precision and care.

BEN FRENCH

ATLANTA



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

The Spirit Of Atlanta Is Found In Its Musical Roots And Talented Natives

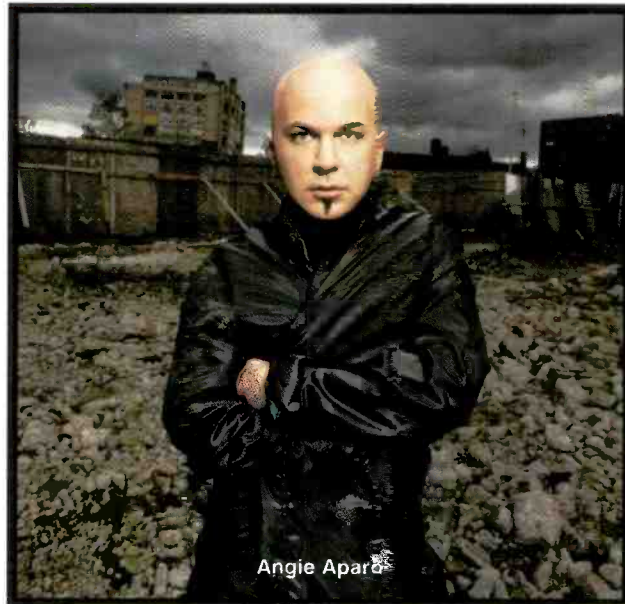
BY RHONDA BARAKA

ATLANTA'S REPUTATION AS A BREEDING GROUND FOR R&B AND HIP-HOP TALENT IS WELL-ESTABLISHED. But, today, the musical hub known for million-selling chart-toppers like TLC, Jermaine Dupri and OutKast is flinging its arms wide to embrace its musical diversity. And many of those in a position to know predict that Atlanta is at the dawn of a musical renaissance—one that may represent a convergence of the city's once-polarized musical cliques and will ultimately smear the line between genres.

Musically speaking, Atlanta is well-endowed, representing every style imaginable—hip-hop, Southern rock, techno, soul, country, folk and, perhaps, a few earnest (and contrived) hybrids that fuse existing genres to create new ones. Atlanta has become a musical amalgam of the influences, styles and tastes of its natives and transplants.

SUPPORT AND DIVERSITY AROUND TOWN
Singer/songwriter Angie Aparo, whose debut

Continued on page 44



Angie Aparo

“A lot of people grew up here, when it was a simpler town, and I think [the idea of diversity] is sort of ingrained in people’s creative thinking and what they think about other people.”

—Matt Serletic, *Melisma*



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ATLANTA

An Independent Hotbed: The City's *Booming* Music Scene Is Sprouting Up Indie Labels Everywhere

It wasn't long ago that the typical independent label was widely viewed as—and, to some extent, actually was—a small, mom-and-pop operation with a modest in-house studio and a two-person staff, with one staff member doubling as the label's only artist. They might have literally sold their product from the trunks of their cars and, though they had big dreams, they never actually quit their day jobs.



Blayz

But many of today's independent labels are different, helmed by artists and businesspeople who know the music game and are poised to compete and ultimately partner with the industry's major players.

In Atlanta, the musical hotbed that it is, opportunities are great for indies—that is, if they have the money to finance their dreams. But, according to Candis Bonner, a partner

“If there was an Atlanta-based label and there was a New York-based label and one had better music than the other and I could only work with one, I'd choose the one with the best music. But we certainly encourage and have reached out to some of the Atlanta-based labels and hope that they will come and do their distribution with us.”

—Brent Gordon, PED Distribution



in the Atlanta-based Born 4 Entertainment, a marketing and promotion company, many of them don't. “Some of them might have had the money but

they spent it all in the studio. Some wanted to come out hitting the streets like they were already there and spent all their money prior to actually doing the real work, and, then, some simply don't have the money in the first place.”



HEADING UP THE MARKET

So, who is the independent label head of the '90s? Bonner says the long-held perception that the industry is dominated by gangsters and drug dealers is inaccurate and unfair. She says her company's clientele runs the gamut, from doctors to insurance brokers to music teachers “who want to start a label and have the money to do it.” Many of them, she says, are totally new to the game. “Most of them have never actually run a label, and they don't have a clue,” she adds. “A lot of them don't know

photographers, they don't know graphics people, they don't know who to call to get a bar code. So, we help them get a project from the studio to the store.”

Tana Thompson, CFO/VP of Unplugged Records, agrees that running an independent label is a learning process. “It's like being in school again,” she says. “There's never a dull moment.”

The label, which she co-founded with husband Andrew in 1998, has a three-artist roster consisting of male quartet Blayz, alternative female vocalist



Tana and Andrew Thompson

Lysa and rapper Finesse. Blayz's first single, “Freak In My Life,” is due in stores in June. Releases by Lysa and Finesse are slated for later this year.

Thompson said she and her husband, who moved to Atlanta six years ago from New York, owned three successful paging and cellular stores prior to getting into the music business. “Andrew used to be a DJ, and he always wanted to produce,” says Thompson. “So, he built a little studio in our basement. He started finding people that wanted to do a track here and there and, before I knew it, we were actually a label, a publishing company, a promotion company and an entertainment company. One thing just led to another.”

Today, the label, distributed by Atlanta-based Southern Music Distribution, is striving to carve a niche for itself and, hopefully, catch the eye of a major. Says Thompson, “We just want to build a strong enough foundation for them to be confident that, when they do sign us, we will be a label that is here to stay, not something that's going to fade away because of mismanagement of funds or the company as a whole. We were successful in our previous business. A lot of people came to us and made offers to buy that business,” she adds. “We finally sold it last month at a significant profit and we want to try to do the same thing with this company.”

Continued on page 46

Hit after hit after hit after hit...
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TOTAL WORLDWIDE ALBUM SALES 10 MILLION



Evander Holyfield's Label Is Ready For The Real Deal

Evander Holyfield calls it "real music"—music that offers "solutions and hope for everyday life." His label, Real Deal Records, strives to be a source for such music.

The label has a roster of 10 artists—all of whom are either gospel or inspirational in some way. The bottom line: no cursing, no lewdness and no suggestive videos.

In an open letter to the media in which he introduces the label, Holyfield says, "I wanted to put out music that's going to make people happy or hopeful or positive about some part of life, music with words that offer solutions and hope for everyday life. That's why I call it real music."

Real Deal's artists, which include rapper Nuwine, vocal quartet Shalom, male vocalist Oliver, female balladeer Saison and gospel singers Adrian Smith and Lexi, represent a range of backgrounds and styles. But all have one thing in common, they are "musically and spiritually in tune," says Oscar Fields, the label's executive VP and general manager. "They are on the religious level with Evander."

Fields, who joined the label last June, says, like the artists, he was attracted to Holyfield's



Evander Holyfield



Lexi



Shalom

positive approach. "[Evander] said to me that he wanted no curse words and only very positive music and very positive artists."

A 36-year music industry veteran, Fields, along with a staff of eight, oversees the day-to-day operation of the label, with Holyfield lending input only on creative matters. He says Holyfield tapped him for the position because "he felt that, in order for the company to be successful, he needed to find someone that had true record business experience."

With roughly half its artists on the charts, Fields says the label has its hands full. "We feel that for the time being [the current roster is] going to be our limit, simply because we want to give every artist an opportunity to be successful and to have our full attention." And because competing with mainstream artists is not easy, Fields says, "We are finding that it's certainly more difficult. Our videos don't have to go through the re-edit process at BET like everyone else's does, but it also means that we don't get as much play as everyone else. But we are finding that a lot of people, both video-wise and radio-wise, are hoping that, at one point in the future, the entire industry gets to where we are."

As for the label's future direction, Fields says he's hoping for a financial breakthrough. "By the end of the year, I would love to have the label paying for itself, and the only way to do that is to have artists on the label that have gold and platinum potential. I see us continuing to do a great job for our gospel artists, but I also foresee being more aggressive on the urban end."

Distributed by Central South and Nile Rodgers' Something Distribution, Real Deal is a prime candidate for major-label affiliation. Fields says, "All of the majors are very interested in market share and for them to grow they're going to be after any successful independent company, and I'm obviously assuming that we're going to grow. I think the time will come when we will be approached by major labels. Evander, because of his view of the label and wanting it to be something where his kids will have a place to learn and grow and work, might not want to do that but we will be approached by major companies in the future."

—R.B.

ATLANTA

TONY MERCEDES

The Man Behind Some Of Atlanta's Biggest Hits Is On His Own

He might easily be one of Atlanta's best-kept secrets. His name is familiar, but most folks outside the intimate entertainment circle of Atlanta probably don't know what he looks like. Yet his fingerprints cover many of the hits that have sprung from Atlanta's soil. "I'm not the kind that goes around blowing his own horn. I don't do the limo thing and I don't do the bodyguard thing and you don't see me in anybody's video," says Tony Mercedes, CEO of Tony Mercedes Records. "I'm kind of low-key and I'm happy in my own little space."

In person and over the telephone, Mercedes is pleasant, mild-mannered and unassuming. He's easy to talk to and easy to get to know. "It was once said in a meeting at LaFace, 'People will come to Tony because Tony will listen to anybody,' but it was said in a negative way like 'if nobody else will put it out, Tony Mercedes will put it out.' But what they didn't realize is people are not intimidated by me," he says. "People think, 'I can talk to him. He'll answer his own phone. He'll take a meeting.' I'm that person that will reach out and help anybody."

Born in Germany and raised in Panama, Mercedes moved to Atlanta from Augusta six years ago. He credits former Motown promotion guru Janice Burley Black as the one who "took me under her wing" and whet his appetite for the music business. "I was so infatuated with the business that I decided to start my own company," he says.

Mercedes launched his label with a record by Duice called "Daisy Duks." He took it to the 1992 Jack The Rapper conference to have it critiqued and found that no one on the panel liked it. "They told me they discourage people from doing these types of records because they're regional and they'd never leave the state of Florida—and I wasn't even from Florida," he adds. "I took that but thought, 'What they don't know is that I tested this record and it worked for kids in Augusta and teenagers are the same everywhere.' Mercedes continued to work the record, eventually selling as many as 120,000 units per week. "The next year, I came back to Jack The Rapper and sat in that same room and I heard them make the comment that 'What we say up here is just our opinion because last year a young man brought a record through here and we didn't think it would do anything and it hit the roof.' I was proud," he recalls.

Mercedes went on to release projects and put together deals that, to date, have resulted in sales of more than 20 million units. Among them, 12 Gauge's "Donkey Butt," B Rock and the Biz's "My Baby's Daddy," Pressha's "Splackavellie," JT Money's "Who Dat," Tag Team's "Whoop! There It Is" and TLC's "No Scrubs," a project that he says (and She'kspere's office confirms) came about as a result of his hooking the group up with the producer. "The average number of units per year over a seven-year-period that I can say I had my hands on is about 2.5 million," Mercedes says.

So why don't people know about Tony Mercedes? "My name is never mentioned in the who's who in Atlanta

music specials, and I've done a lot more than a lot of [the ones who are]. I guess the frustrating part for a lot of these producers is that I'm not a producer. I'm just a person who has the ability to pass the green grass to get to the dirt, knowing that I can take that dirt and turn it into green grass. So, I can't do what Dallas [Austin] does, I can't do what Jermaine [Dupri] does, I can't do what Rico [Wade] does, but every year I'm gonna have a big record and I know they have to scratch their heads and try to figure out 'how the hell did he do it? And he utilizes no-name producers with some half-ass artists and he just hits every year.'"

In 1997, Mercedes hit again when he entered into a joint venture with LaFace Records. That union produced the smash hits "My Baby's Daddy" and "Splackavellie." In mid-1999, he was named VP of A&R for the label. "I left the company before I received the first check," he says.

It was around that time that Mercedes and his wife lost their infant daughter to SIDS. "My daughter died the day before my birthday," he recalls, "and when she died, I walked away from everything that was causing me stress." And while he respects LaFace, Mercedes views his departure from the label as a positive move. "My company couldn't grow as long as it was under that umbrella and overshadowed by that umbrella. It's not a bad thing, but you can't be the man if you work for the man," he adds.

Today, Mercedes is the man. "I'm making an attempt to do three things—to be black-owned, black-operated and black-controlled because, over the past eight years, I've learned how to

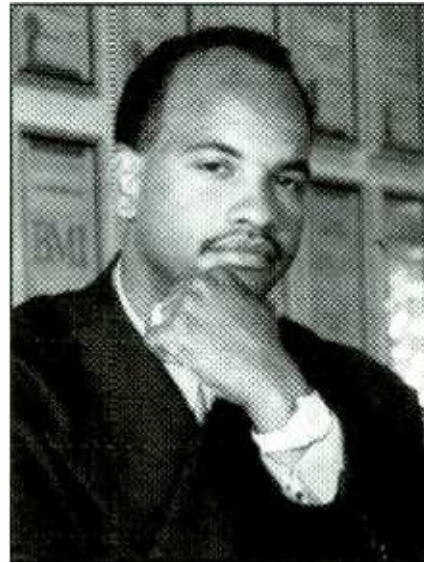
count and now the numbers on the front side don't seem as attractive as they used to be," he says. "I don't pick up the dime and miss the dollar anymore." Mercedes says the sheer mathematics of the music business motivates him to remain independent, "I can sell 75,000 albums on the street independently and make more money than I can make going gold through any major."

The current roster of Tony Mercedes Records consists of Pressha, Hot Girlz, Big Blac, Playa Poncho, Ghetto South and Evol, whom Mercedes has anointed as the "newest female rap sensation." He says his goal is to sell product directly to consumers via media and the Internet. "If I sell the record to the distributor for \$7 and he sells it

to the store for \$10 and the store sells it to the consumer for \$15.98, I'm missing a whole bunch of money. I'm only getting half of it, but I have 100% of the risk."

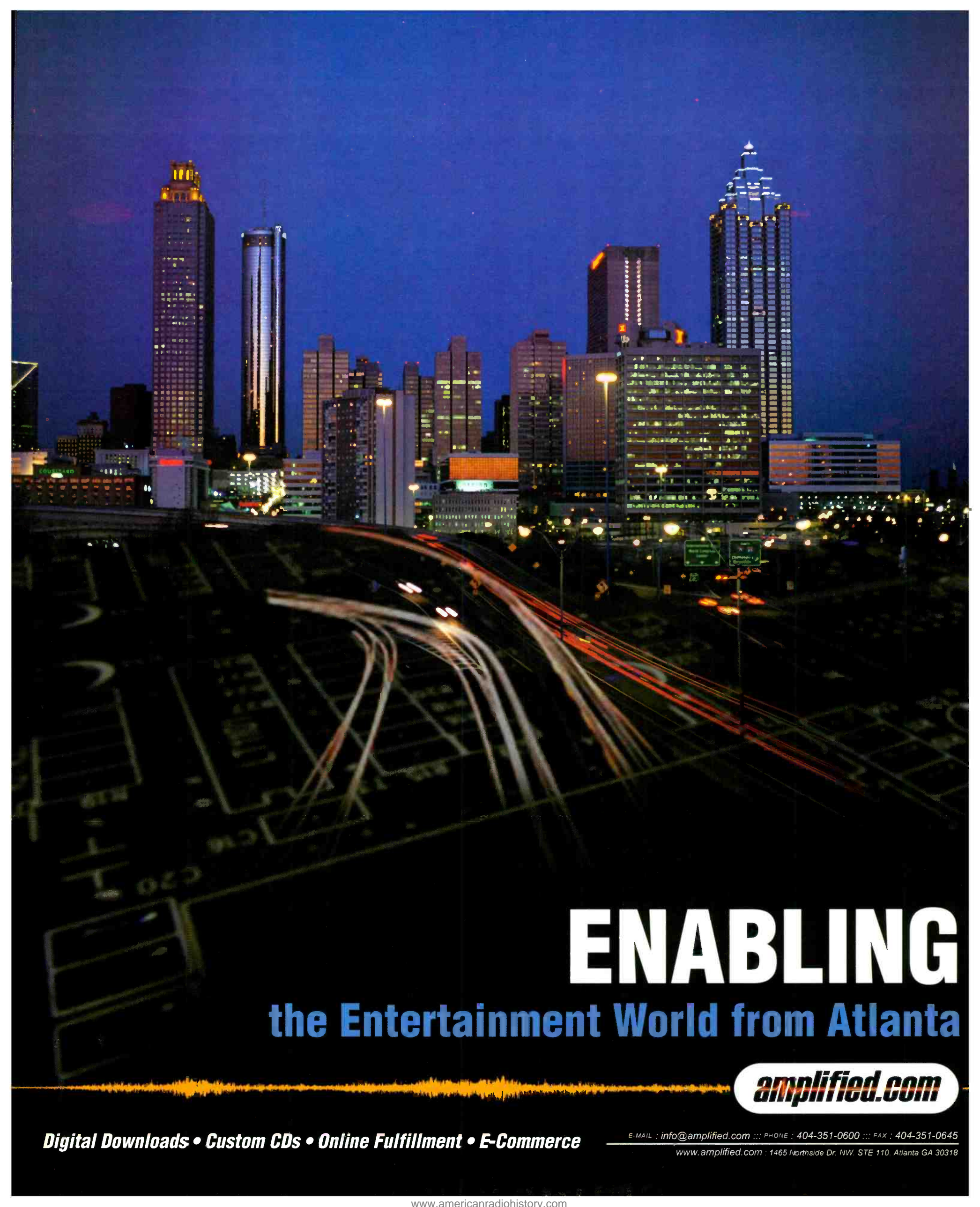
In addition to the label, Mercedes is writing a book about the music industry, working on a hip-hop magazine and putting together several film projects. He's also finalizing a benefit project for the SIDS Foundation. He says, "Each day promotes a different kind of struggle, a different kind of hassle, but at the end of the day I sleep good and it's a good thing to be able to look in the mirror."

—R.B.



Tony Mercedes

"People are not intimidated by me. People think, 'I can talk to him. He'll answer his own phone. He'll take a meeting.' I'm that person that will reach out and help anybody."



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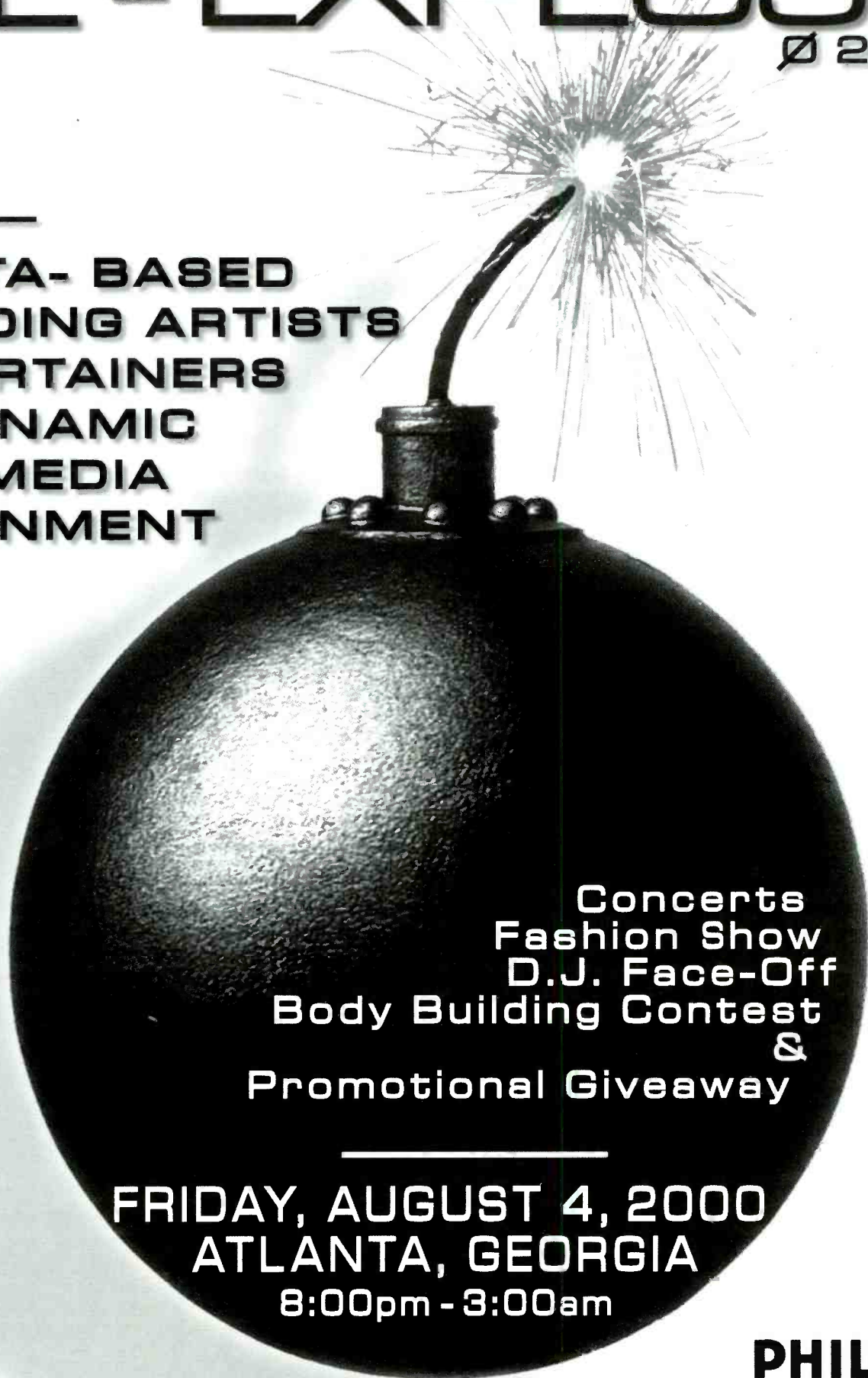
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EXECUTIVE PRODUCER: DREW THOMPSON



Gaëlle's Undaunted Underground Sound Thrives

As a product of Atlanta's thriving underground, singer/songwriter Gaëlle represents the city's unknown and undaunted—unknown to mainstream audiences and record executives and undaunted in the efforts to stay true to an artistic calling, even if it means never attaining commercial success.

A native of New Jersey, Gaëlle came to Atlanta to study business at Clark Atlanta University. "I put my aspirations for music aside to do one of those straight and narrow things," she recalls. "But when I got into college, I started doing music again so that I could have an outlet." The striking, charismatic singer says



Gaëlle

that, for her, music was therapy. "I started writing down a lot of my feelings and viewpoints and they just started coming out in verse, rhymes and hooks, and I realized they were songs," she says.

Reluctant to describe her sound, Gaëlle says her music is layered with multiple styles and represents her personal emotional tides. "One day I might feel a little more aggressive than the next," she says. "One day I might feel silly and do something like a children's style song that makes no sense. The next day I might do something very introspective and intense. I like having that freedom because that's what an artist does. An artist creates whenever the creative winds come over her."

Gaëlle says the fact that others have difficulty labeling her sound speaks to the music's breadth and artistry. "Most people don't try to describe it. They just go, 'I like it' or 'It's a crossbreed of this and a little of that.' Well, if it's so many other things, that means it's a whole beast of its own—but it's a friendly beast that people

can actually understand." Gaëlle, whose deep, rich vocals add to her signature sound, composes most of her material with partner Eric Stamile, a classically trained pianist with a penchant for electronic rock. "I came from a gospel/Caribbean background because I'm Haitian and he's coming from a kind of classic Duran Duran—very industrial with a twist of Chopin. The two of us together, with all of our influences, make up the sound," she explains.

An underground loyalist, Gaëlle is determined to keep her music pure and, although she's no stranger to commercial success (she wrote and sang three songs for the internationally acclaimed Warndue Project's 1998 "Program Yourself"), she treads lightly when it comes to courting label deals, opting instead to market her music via the Internet. Nonetheless, she says, she remains open to possibilities.

—R.B.

"I started writing a lot of my feelings and viewpoints down and they just started coming out in verse, rhymes and hooks, and I realized they were songs."

ATLANTA

ATLANTA AT NIGHT

A Neighborhood Guide To Clubs And Venues

BY JEFF CLARK

Catered more to visiting conventioners and tourists, the heart of downtown Atlanta hasn't really been a great place to catch good live music in some time, but recent additions have certainly improved the options.

Starting its life as a short-lived Atlanta outlet of the House of Blues during the '96 Olympics, the **Tabernacle** (152 Luckie St.) is now owned by SFX Entertainment. Housed in a gorgeous multi-level 1912 Baptist church that has been refurbished into a concert hall, acts like Smashing Pumpkins, Tracy Chapman, No Doubt and Ani DiFranco have played here in recent months. The smaller basement of the Tabernacle serves as a separate venue altogether, the **Cotton Club**, booking a mix of local performers and smaller-name touring acts.

Eyedrum (253 Trinity Ave.) is a bare-bones performance space catering to more experimental, avant-garde rock and jazz, à la New York's Knitting Factory. If loud, fast punk rock is what pops your pimples, **Club 513** (513 Edgewood Ave.) offers generous multi-band bills of local and national acts. The crowd is mostly young, leathered and spiky.

The live music choices in the Midtown section of Atlanta (just north of Downtown) run the gamut. Nightclubs like **MJQ Concourse** (736 Ponce de Leon Ave.) and **Kaya** (1068 Peachtree St.) cater more to the dance crowd, although both book live musicians on occasion. Kaya leans more to the hip-hop/urban end, while the Euro-mod beat stylishness of MJQ lends itself well to the local indie rock, Brit-pop, techno and trip-hop acts it brings in.

Yin Yang Cafe (64 3rd St.) is a cozy space near the Georgia Tech campus utilizing DJ talent and live acts. It has an electric vibe that can be, at turns, cool and seductive during its urban jazz shows and downright funky on nights where the soul and hip-hop take over.

Immense and dark, **Masquerade** (695 North Ave.) divides itself into two main levels. The bottom space is reserved for DJs and dancing, with each night of the week denoted by its own unique theme. Upstairs is a concert hall specializing in alternative, metal and punk rock from around the corner and around the world.

Just northwest of downtown, the **Northside Tavern** (1058 Howell Mill Rd.) is a hoppin' little blues shack playing host to local old-timers like Cora Mae Bryant along with younger blues devotees like Sean Costello and Mudcat. Midtown is also a popular area in town for outdoor music festivals in the summer months. Music Midtown is a three-day spring street party with multiple stages, food and libations, while the rolling hills of Piedmont Park (bracketed by Piedmont Rd., 10th St. and Monroe Dr.) play host to a variety of outdoor fests throughout spring, summer and fall.

Virginia-Highland, so named because of the intersection

of its two primary avenues, is another bustling nightlife area east of Midtown. The trendy restaurants and general-purpose bars attract neighborhood regulars and weekend revelers from Atlanta's outlying suburbs, but the basement music room at the **Dark Horse Tavern** (816 N. Highland Ave.) is popular with the college crowd on any night of the week. Eager local modern-rock hopefuls take up nearly all of the bookings at this small cubbyhole. A couple doors down, **Blind Willie's** (828 N. Highland Ave.) is the city's premier venue for local and touring blues acts. It's mostly an older, sit-down crowd that packs this joint,



Virginia-Highland, so named because of the intersection of its two primary avenues, is a bustling nightlife area east of Midtown.

cheering on folks like Anson & The Rockets, Son Seals and Atlanta favorite Luther "Houserocker" Johnson.

Situated between the northern edges of Virginia-Highland and Midtown is the Ansley Park neighborhood, where **Smith's Olde Bar** (1578 Piedmont Ave.) offers two floors of carousing. The downstairs street-level barroom is your basic tavern, with food, darts, pool and brew. Upstairs is an intimate music room with a vague dinner-theater vibe. They book mainly jammy whitebread college-rock acts that pack the room, but this is a wonderful place to see touring singer-songwriters like Mark Eitzel or more ambitious Atlanta acts like Seely, on the odd date they'll play here. A short car ride away is the **Red Light Cafe** (553 Amsterdam Ave.), tucked away in a row of small retail outlet stores. Local acoustic singer-songwriters and bluegrass musicians provide most of the entertainment at this casual room which, despite ample floor space and high ceilings,

Continued on page 48

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NEIGHBORHOOD

Capricorn Records' Sign Of Success

Students of soul music and Southern rock know the phoenix-like story of Capricorn Records—the label was founded in 1969 by 29-year-old Macon, Georgian Phil Walden; it folded in 1979 amidst industry-wide recession and Walden's battles with drugs and alcohol and, like the mythological bird that rises anew from its ashes, made its comeback in 1991, re-emerging as the renown birthplace of Southern rock.

A management firm helmed by Walden and his brother Alan was the springboard for Capricorn Records. But, in those days, Walden's roster consisted



Phil Walden

not of white rock bands, but black soul singers; among them, Otis Redding, Sam and Dave, Percy Sledge and Johnnie Taylor. Walden's work with these artists grew out of his passion for soul music, an emotional and organic sound that was indigenous to Macon. "It wasn't like we said we're going to this quaint little town to set up this music company



Otis Redding



because it'll read well in articles," he says. "It was just natural."

In 1959, Walden hung out his shingle and declared Capricorn Records open for business. Years later, after the 1967 plane crash death of Otis Redding, he shifted gears, focusing less on black artists and more on Southern-bred rockers. "After Otis died, I literally felt that I had walked on the mountaintop," recalls Walden. "As much as I loved soul music, I decided I wanted to do something different."

"I think that is one of the reasons we've survived so long. We try to make everything as natural and original as possible."

Capricorn went on to launch the careers of the Marshall Tucker Band and the Allman Brothers, solidifying the Southern rock genre.

Today, the label, which is housed in a renovated 1916 building in the heart of downtown Atlanta, has a joint venture with Island/Def Jam Records and a roster of about 14 artists. The most successful of whom are the electric rock band 311 whose current release, "Sound-system," is certified gold, and Cake, whose CD, "Prolonging The Magic," has been certified platinum.

Walden says Capricorn prides itself on putting the music first and shunning cookie-cutter artist-development. "The emphasis has always been on the music and the creative side," he says, "and I think that's one of the reasons we've survived so long. We try to make everything as natural and original as possible. Look at the Allman Brothers—they're going on a 30-year career. That's no accident. Those are the kinds of things I'd like to be remembered for. I never think about myself in terms of contributions. I think of myself in terms of how lucky I've been to be standing next to all these great artists. I've been fortunate to be able to do it and do it well, and do it in the South."

—R.B.

ATLANTA

Around TOWN

Atlantan Jeff Clark Maps Out Where To Find Local Music



CRIMINAL RECORDS

(466 Moreland Ave.)

HQ for alternative rock, this modest-sized emporium is perpetually bustling with youthful customers of all shapes and interests. Staffed by a motley assortment of local musicians and indie geeks, Criminal also stocks a generous collection of underground comics, magazines and books, and boasts a pretty good DVD selection, too.

Periodic in-stores and live parking lot performances, both from touring acts and local bands, are popular events.

EARWAX

(1052 Peachtree St.)

This Midtown mart is the best place for Atlanta's hip-hop crowd to find what they're jonesing for, both new and used. Major players from the city's active urban music scene are regular customers.

SATELLITE RECORDS

(421 Moreland Ave.)

REWIND

(1121 Euclid Ave.)

They're just around the corner from each other in boho mecca Little Five Points, and between them they provide most of the techno turntablists in town with their wares. Both stores provide plenty of listening areas for DJs to sample the latest electronica, breakbeat, drum 'n' bass and remix vinyl, not to mention just being colorful spaces for club kids to hang during daylight hours.

WAX N FACTS

(432 Moreland Ave.)

A longtime fixture, this cramped and crowded store is stocked wall-to-wall with new and used vinyl albums—lots of imports. The decent CD selection focuses mainly on alternative and indie rock. There's also a thorough local music section.



WRAS, 88.5 FM

Georgia State University's student-run station boasts 100,000 watts, sending its indie-centric programming over most of north and central Georgia. New alternative/underground rock is the rule of the day, with local groups occupying a healthy percentage of the playlist. The "Georgia Music Show," airing

Saturdays from 5-7 p.m., is the best place to hear a concentrated dosage of local rabble-rousers, not to mention live on-air performances. WRAS also airs plenty of other specialty shows, running the gamut from hip-hop to country & western to early 20th century music.

WREK, 91.1 FM

Georgia Tech's noncommercial station offers diversity in the extreme, with an adventurous, unclassifiable playlist focusing on everything but the norm. Lots of specialty shows here, too—the best place for hearing local bands is "Live At WREK," from 10-11 p.m. on Tuesdays, which features local underground rockers and experimentalists playing uninterrupted for an hour or sometimes more.

WKLS, 96.1 FM

The long-established album-rock mainstay plays few up-and-coming Atlanta acts in its regular rotation but has an hour-long show, "Stage 96" (Sundays from 9-10 p.m.), that focuses on local mainstream rockers.

WHTA, 97.5 FM

Atlanta's commercial hip-hop powerhouse certainly plays many of Atlanta's superstar urban players but also has a nightly feature, "Dig It Or Dish It," that previews brand new local talent, on which the listeners call in and voice their approval or otherwise.

WNNX, 99.7 FM

Atlanta's modern-rock powerhouse no longer has a local music show, but the station has been instrumental in launching the careers of Atlantans Shawn Mullins, Angie Aparo and The Marvelous 3, among others, via heavy regular rotation.

WMLB, 1170 AM

A great little Gavin Award-winning alt-country station just north of Atlanta, that plays an admirable amount of local releases from the likes of the Star Room Boys and Greta Lee in the regular rotation. It's hard to pick up unless you're on the top end of town, but for those in the signal's range, it's a twangy treat.

Continued on page 42

Atlanta asked for
Platinum, so we gave it to them!

HIT GO THE HIT COMPANY

Enter **Rehab** And Find Hip-hop Salvation

Alternative hip-hop duo Rehab is Atlanta's answer to artists like Limp Bizkit and Eminem—white guys with a lust for hip-hop and stranger-than-fiction life stories.

Danny Alexander and Jason Brooks met at an Atlanta rehabilitation center, each trying desperately to extricate themselves from the demons of drugs and alcohol. Their salvation? Hip-hop.

"The first time I heard BDP and Beastie Boys, I flipped," recalls Alexander, who, prior to being signed, had a laundry list of petty crimes to his credit. "Hip-



Rehab

hop was loud and clear. You knew exactly what [the artists] were saying, and it was the art form that I could best relate to. It just drew me in." Brooks agrees, "Hip-hop was the music that made sense to me, more than any other kind out there. It felt like my natural art form."

Rehab's first single, "Storm Chaser" (Destiny Music/Epic Records), finds the group mixing it up with ATL ambassadors Goodie Mob. Tracks on their as yet unscheduled album reflect the real-life struggles of two young men who have battled addiction and mental illness and lived to tell about it.

"Hip-hop was the music that made sense to me, more than any other kind out there. It felt like my natural art form."

"I write about what I know, and half of that is mental hospitals," says Brooks, who is manic depressive. "I think people will respect what we're doing more, knowing that it's authentic." He says the group's anthem, "It Don't Matter And I Don't Care," is about "being in so much pain that you just give up."

It's that raw honesty and realness, coupled with their writing and vocal skills, that won over Destiny Music's Nate and Liwaza Smith. Those same qualities set off a bidding war among labels wanting to sign the group. Two months after meeting the Smiths, Rehab was

signed to Sony and heralded by the executives as the best thing since Vanilla Ice, sans the smoke and mirrors.

As the label readies a major marketing campaign, Alexander and Brooks continue their rehabilitative process by creating music that comes from and speaks to deep, sometimes dark, but always human, places. "Music saved my life," declares Brooks, who admits to having been suicidal. "It was the only light at the end of the tunnel, the only possible reason to live. I didn't have much else. But now I feel like I get to live. I feel like I've been saved."

—R.B.

ATLANTA

AROUND TOWN

Continued from page 40



CREATIVE LOAFING

The big alternative weekly has a sizable music section and the most comprehensive night-by-night calendar listings you'll find in the city. Diverse, if sometimes spotty, local music coverage.

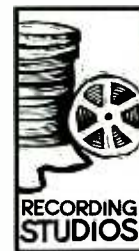


STOMP AND STAMMER

Upstart monthly magazine that focuses almost entirely on alternative rock music, local and otherwise. It's caustic and opinionated, but generally authoritative.

ATLANTA JOURNAL-CONSTITUTION

The daily paper in Atlanta usually sticks to the mainstream sure bets with its music coverage. Still, its Friday edition includes a weekend music preview that gets a little more adventurous, with brief profiles on lesser-known local musicians often being a feature. Also in Friday's edition is a weekend live music calendar that's easy to navigate and fairly complete.



DARP

Dallas Austin's recording complex is constantly bustling with acts on his Freeworld label, plus others from the city's booming urban music community and out-of-towners like Erykah Badu. Mostly R&B, but the occasional pop or rock act will record here—Stevie Nicks was a recent client.

DOPPLER

A seven-room complex with facilities for both broadcast and music recording. On the music end, Doppler caters primarily to Atlanta's urban music scene, although that business has fallen somewhat since Jermaine Dupri and OutKast opened their own respective studios.

SNACK 'N' SHACK

A small facility operated by Atlanta musician Rob Gal (of the Daemon Records band 6X), this friendly, low-cost room is popular with local alternative rock 'n' rollers.

SOUTHERN TRACKS

Owned by former Joe South drummer Mike Clark and music publisher Bill Lowery, this recording facility is a favorite of rock producer Brendan O'Brien, who often brings in acts like Pearl Jam, Stone Temple Pilots, Korn, Rage Against The Machine and Limp Bizkit to lay down tracks. Indigo Girls, Matthew Sweet, Edwin McCain, Brian Setzer, Keith Sweat and many others have recorded here.

SOUTHSIDE STUDIOS

Jermaine Dupri's recently opened facility obviously works with many of the acts on So So Def, plus other performers. Dupri is working with like Usher, Jagged Edge and Da Brat. Amenities include an indoor basketball court.

STANKONIA

Noteworthy Atlanta hip-hoppers OutKast own

this studio, which they use for their own projects as well as other urban music acts from the area.

STUDIO 1314

Highly touted rock producer Matt Serletic (Matchbox Twenty) is opening this studio by the year's end. Expect all of his Melisma Records signings to work here, in addition to modern-rock acts from far and wide.

TREE SOUND

Large, state-of-the-art complex with lots of amenities for long-term stays. Collective Soul, Matchbox Twenty, Isaac Hayes, Angie Aparo and up-and-coming Atlantans Brand New Immortals have all recorded here recently.

ZERO RETURN

Operated by the alien misfits from Touch and Go's instrumental act Man Or Astro-man?, this new studio, set to open this summer, should prove to be a favorite with the indie rock crowd. Famed Chicago-based producer Steve Albini has been down to assist with the layout.



CAPRICORN

Phil Walden's revitalized label still releases its share of Southern rock, but these days it's as likely to be the sensuous bludgeon-core of Jucifer as it is a more traditional blues-rock act like Tinsley Ellis. Both of those Georgia-based artists, as well as ex-Drivin 'n' Cryin frontman Kevin Kinney, have new releases on the successful label, whose roster also includes funk-rock act 311 and guitar jammers Gov't Mule.

DAEMON RECORDS

Amy Ray of Indigo Girls operates this eclectic independent label. Probably two thirds of the releases are from Atlanta-based musicians, running the gamut from folkie singer-songwriters (Kristen Hall) to rock (6X) to stylish trip-hop (pH Balance). A new video documentary, "A Decade of Daemon," is just out. A solo album from Ray is in the planning stages.

FREEWORLD ENTERTAINMENT

Hot producer Dallas Austin's label, distributed through Capitol. Signings include former Poison Clan rapper JT Money, Detroit vocal group Vega and 12-year-old Miami sensation Sammie.

LAFACE

Founded by Kenneth "Babyface" Edmonds and future Arista chief Antonio "L.A." Reid. Its sizable roster includes some of R&B's most exciting current acts, including Atlantans TLC, Goodie Mob, Donell Jones, Joy and OutKast.

MELISMA RECORDS

Producer Matt Serletic's new Arista-distributed label is currently working its first release, Atlanta singer-songwriter Angie Aparo's "The American." They recently signed their second act, Austin-based rock band Color.

SO SO DEF

Producer/musician Jermaine Dupri's successful label, home to Da Brat, Xscape, Jagged Edge and, naturally, Dupri himself. ■

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ATLANTA

INDEPENDENT HOTBED

Continued from page 46

that distribution was in place and the distributors wanted to know without a shadow of a doubt that you have some product that they'll be able to sell. As an independent, you have to struggle and try to keep things going financially until you secure distribution."

Though he describes the task as frustrating, he says the rewards are worth the challenge, noting, "It's unfair and

"We know that we need to stay in control and determine our own direction and have our destiny in our own hands. We won't give that up because then you're just waving in the wind."

—Thomas Barrella, Don't Think

it's fair because, if a record does break, you're pretty much in there but it's just a real struggle beforehand, trying to make something from nothing." Nonetheless, Lawson says he's committed to remaining independent and will continue to work his label's four remaining projects. "I still have to remain independent because it's a real crusade out here," he says. "We definitely have to hang in there for the long haul."

A FINGER ON THE PULSE

Brent Gordon, president of PED Distribution, appreciates Lawson's kind of commitment and that the company makes it easier for labels like his to "hang in there." As the biggest independent distributor in the city, PED Distribution, formerly known as Intersound Distribution, has its finger on the pulse of the independent market. In addition to marketing, manufacturing and selling product for its own independent labels—Platinum Urban, Platinum Nashville, House of Blues, CGI and Intersound—PED distributes 18 other indies specializing in everything from reggae and jazz to new age and electronic.

Gordon says the services they provide the distributed labels range from manufacturing to marketing. "Each deal is different," he says. "Some labels send us finished product and others we do the manufacturing for. It depends on what services they bring to the table and what they need us to provide."

While not all of PED's labels are Atlanta-based, Gordon says the company makes an effort to work with local talent. "If there was an Atlanta-based label and there was a New York-based label and one had better music than the other and I could only work with one, I'd choose the one with the best music," he says. "But we certainly encourage and have reached out to some of the Atlanta-based labels and hope that they will come and do their distribution with

us." He adds that the company has recently partnered with hot R&B producer She'kspere, who now has an office in PED's 80,000-square foot digs in Alpharetta and will produce two albums for them this year.

With a staff of 120, PED is equipped to compete with major distributors. Gordon says, "Independent distributors have the ability to pay more attention to our artists because we're not that big. We have sales reps all over the country, many of whom have worked for major distribution companies, and we understand both sides of that

fence. We are an independent that has learned a lot from our affiliations with majors and we know how to get the most out of the product."

Bonner says it's that kind of symbiotic relationship between majors and indies that has helped the independent climate in Atlanta. "It has changed," she affirms. "Majors had gotten kind of lazy and independents came around doing the things that majors used to do. The indies were aggressive and really went at it hard. They have a passion because they're hungry. Majors tend to wait because they have the luxury, but when you're an indie and this is your last \$200, you don't have that luxury," she says. "There have been a lot of independent hits that have jumped to majors because majors have been coming to Atlanta and picking up independent releases that are doing well."

Bonner says that, while the Atlanta press remains a bit "snotty" towards local indies, radio is starting to take notice. "There used to be a time when, if you were an independent label and you went to radio, you had to talk to an intern, but now independents, while they're not on par, are getting on because they've proven they're successful," she says. "A lot of those hits came from the grassroots level. They didn't have airplay but they were selling. Somebody like V103, who does research, saw those sales on records they weren't playing so they had to pay attention."

Unplugged's Thompson says the key to getting and keeping the attention of major players in radio, press and the record business is having the confidence to compete and the faith to persevere. "You have to really believe in your project from day one—from the time it's presented to you until you see it come to fruition," she says. "We believe in our projects. We believe in our acts, and we believe they can stand right up there with the big boys."

—R.B.

ATLANTA AT NIGHT

Continued from page 38

still has the vibe of a cozy den.

East of Downtown, East Atlanta Village has, in the past two years, become one of the city's coolest alternative nightlife destinations, with a funky bunch of upstart bars, restaurants and music clubs helping revitalize what had previously been one of the shabbier junctions. The **Echo Lounge** (551 Flat Shoals Ave.), operated by Seattle transplant Janet Ridgeway, is dark, loud and bare-bones, with that classic warehouse-turned-rock-club feel. Popular with fans and bands alike, the Echo books an edgy mix of national acts like recent sell-outs the Donnas and Nashville Pussy to popular local bands like Jucifer and The Tom Collins. Just up the street, **The EARL** (488 Flat Shoals Ave.), or East Atlanta Restaurant and Lounge if you want to get more specific, pulls from Atlanta's alternative-rock set for most of its bookings (Matador's Cat Power, a.k.a. Chan Marshall, is a regular performer), although they'll have one or two touring headliners every month. The EARL's music room is in the rear, set off by a short hallway from the front barroom, which is inevitably packed to the gills on weekend nights with seemingly every would-be rock star and scenester the city has to offer.

Long regarded as Atlanta's alternative mecca, Little Five Points has lost some of its hip appeal since East Atlanta's been buzzing, but the neighborhood's live venues remain favorites among a great number of music fans. The eight-year-old **Star Community Bar** (437 Moreland Ave.) has built its reputation on roots, rockabilly and insurgent country acts (an appropriately tacky shrine to Elvis Presley just inside the front door attests to where the club's allegiance lies), but, as regular visitors know, just about any brand of rock 'n' roll is welcome. Local favorites like Truckadelic, Catfight and the Star Room Boys make regular showings, while Alex Chilton and Alejandro Escovedo were among recent touring acts passing through.

Across the street, **9 Lives Saloon** (1174 Euclid Ave.) will bring out the headbanger in nearly everyone. Decorated like a teenage KISS fan's ideal basement party pad, it's a regular hangout for the denim, leather and teased hair set. Local hard-rock and metal bands take up most of the bookings. And about a two-minute stroll down the street you'll find **Variety Playhouse** (1099 Euclid Ave.), a 1,000 capacity theater with some of the best sound and most eclectic bookings in town. It's a great place to see performers like Lee "Scratch" Perry, Vic Chesnutt, Junior Brown or The Magnetic Fields, all recent headliners.

Recently receiving some unfortunate national media coverage due to a spate of celebrity-connected late-night crimes and cries from concerned residents for an earlier "last call" (Atlanta bars can currently serve until 4 a.m. most nights), Buckhead is without a doubt the big nightlife magnet in the city. Its streets, sidewalks and bars are literally overflowing with boozy bodies on weekend nights, well into the wee hours. Yet most of the clubs in this neighborhood, north of Midtown, book no original live music, offering instead the bankable draw of dance DJs and cover bands. Still, **CJ's Landing** (270 Buckhead Ave.) offers rock bands and singer-songwriters that appeal to college-age partiers, while **The Roxy** (3110 Roswell Rd.) is a mid-sized theater venue bringing in touring acts like The Cure, Michael McDonald and Bloodhound Gang. And about a mile north of the heart of Buckhead, in an otherwise generic strip shopping center, the **Brandy House** (4365 Roswell Rd.) has carved out a niche by catering to the college Deadhead/Phish crowd with bookings like John Popper, Merl Saunders and Atlanta's Col. Bruce Hampton.

Several miles due east of Midtown, Virginia-Highland and Little Five Points' laid-back Decatur offers the reassuring vibe of a small town mixed with the moneyed trendiness that living near a big city allows. Downtown Decatur is mostly peppered with stylish, funky eateries, but sticking out among them is **Eddie's Attic** (515-B McDonough St.), a nice, reliable music venue that showcases Atlanta's acoustic singer-songwriters. This is where Shawn Mullins strummed for years before getting his national shot, and the Indigo Girls still play the occasional surprise gig. ■




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A Mammoth Endeavor. George Clinton is recording a new Mammoth Records album at Dogg House Studios in Claremont, Calif. Producer Meech Wells poses with Clinton, left, during a break in the proceedings.

Epic Answers 'Who Is Jill Scott?' Philly-Based Singer/Songwriter Debuts On Hidden Beach

BY GAIL MITCHELL
LOS ANGELES—Back in the day, the ultimate compliment for a record was a simple yet telling comment: You can drop the needle down anywhere and hit something good.

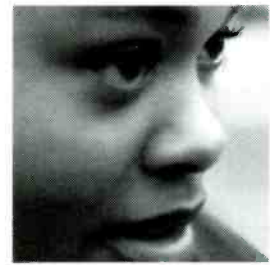
Well, that concept definitely applies to singer/songwriter Jill Scott's debut album on Santa Monica, Calif.-based independent label Hidden Beach Recordings, "Who Is Jill Scott?," due in stores June 27. The noncommercial lead track being spun off the Epic-distributed project is "Love Rain," which will be serviced to radio in June. On

May 24 a 12-inch remix with Mos Def will be sent to mix shows and clubs.

This isn't the first time listeners have been treated to the Philadelphia native's imagery-rich aural vibes. In addition to co-writing the Roots' Grammy-winning "You Got Me," touring with the celebrated hip-hop crew, and appearing on "The Roots Come Alive," Scott has been featured on a host of albums since signing with Hidden Beach in 1999: "The Wood," "In Too Deep," and "Wild Wild West"; Will Smith's "Willennium"; and Common's "Like Water For Chocolate."

When asked to describe herself musically, Scott laughs. "I get asked that a lot," she says. "Basically I just hope this is the beginning of a move-

ment that shows good—not just catchy—music is coming back, with live instruments and singing from the soul. What I do is soul music."



SCOTT

Scott's brand of soul music fuses R&B, jazz, blues, and hip-hop with real life in a manner evocative of the musically rich '70s. It has also invited comparisons to such contemporaries as Erykah Badu, Grenique, and Lauryn Hill.

"To latch on to new music, people often compare an artist to someone else—just like Con Funk Shun was compared to Earth, Wind & Fire in the '70s," says DJ Jazzy Jeff (aka Jeff Townes), whose Philadelphia-based A Touch of Jazz Productions produced Scott's debut. "But I don't think she sounds like any-

(Continued on page 53)

Overbrook To Merge With The Firm; Black Music Month Calendar Heats Up

MERGING MANAGEMENT FORCES: Overbrook Entertainment, headed by James Lassiter, is merging with the hot personal management team of Jeff Kwatinetz and Mike Green—better known as the Firm. The Overbrook client roster includes Will Smith and Jada Pinkett; Lassiter is also partnered with Smith in Interscope-distributed Overbrook Music. The Firm handles such high-wattage clients as Backstreet Boys, Michael Jackson, Korn, and Limp Bizkit.

Details regarding a possible new company name, Lassiter's future role and that of other Overbrook Entertainment executives, and whether the merger affects Overbrook Music could not be determined by press time.

Overbrook spokesman Stan Rosenfield would say only that a merger is happening and details are being finalized. Other sources say that Overbrook has a first-look deal with Universal and that 20-plus movie projects are currently in development.

CONFERENCE CALLS: Black Music Month 2000 heats up with the June 2-4 City of Dreams (COD) seminar, this time switching locales from New York to Washington, D.C.'s Barcelo Radisson hotel. The major players in this event are radio chain Radio One, Roc-A-Fella, and Bad Boy. Various showcases and panels covering music, fashion, media, and sports will be the order of the day, with Ruff Ryders CEO Chivon Dean a featured guest on the "Women In Power" panel. COD, whose Web address is city-of-dreams.com, will host another seminar in November in Los Angeles.

"Get Connected: Music, Technology, And You" is the theme of the Urban Focus Music Foundation's (UFMF) fourth annual confab, June 24-25 at the University of Southern California (USC) in Los Angeles. This year's conference—saluting both Black Music Month and L.A. Music Week (June 23-29)—becomes a dual event with the advent of UrbanFest LA, a musical festival featuring such confirmed acts as Ideal, Common, Dwayne Wiggins, the Spooks, Kina, Mary Mary, Avant, and De La Soul. Panelists ranging in scope from Electronic Urban Report's Lee Bailey to actor Laurence Fishburne to Ground Level Distribution's Ken Francis will discuss how industry aspirants can break into the business. Warehouse Music/CheckOut.com, USC, radio station KKBTLA, and the National Academy of Recording Arts and Sciences are sponsors; proceeds benefit UFMF, Music &

Kids Inc., the Rhythm & Blues Foundation, and KRS-One's Temple of Hip-Hop.

GIVING BACK: During a five-year break between studio albums, veteran drummer/keyboardist Gene Dunlap has been courting a new set of fans by teaching inner-city youths in his hometown of Detroit. It was that motivation that inspired him to go back into the studio to record "Tales Of The Phatman," the follow-up to his 1994 Avenue Jazz debut, "Groove With You." This sophomore Avenue Jazz set—released April 25—features Dunlap's creative nod to such R&B hits as the Angela Winbush-penned "Lay Your Troubles Down" and Janet Jackson's "Got 'Til It's Gone," as well as the hip-hop "Last Night, Night Before."



by Gail Mitchell

As a hobby, Dunlap—who's played with the likes of Earl Klugh and Roy Ayers—started building and repairing computers plus tutoring on the side, which he parlayed into a computer teaching job at a local high school. He's now teaching at the Motor City's Colin Powell Academy (kindergarten to eighth grade). "It's different dealing with younger students. You have to have a lot of patience," says Dunlap, who still performs on weekends and plans to tour in support of the album. "I had been discouraged by the music industry and took a little break. But I'm glad to be back."

CCOURT SIDE: During a May 8 press conference in Washington, D.C., Herb Feemster (aka Herb Fame) of Peaches & Herb ("Reunited," "Shake Your Groove Thing") discussed his recent lawsuit against Sony Music Corp. Filed April 24 in U.S. District Court in Maryland, the complaint alleges that Columbia Records—now Sony Music—has failed to pay Fame royalties for Peaches & Herb and that he didn't receive any royalty statements for a 28-year period (1970-98). He also contends that in the process of withholding royalty payments, Sony breached its recording agreement by wrongfully paying said royalties to undisclosed producers of the singing duo, popular in the late '60s and on into the '70s.

Fame is asking for damages in excess of \$1 million. Sony executives could not be reached for comment prior to press time.

Violator's Mona Scott Talks About Urban Credibility & Music Politics

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject is Mona Scott, who is co-owner and president of Violator Management with partner and CEO Chris Lighty. The management wing—whose roster includes Missy Elliott, Busta Rhymes, and Q-Tip—joined forces earlier this year with Michael Ovitz's Artists Management Group (AMG) to establish a new AMG R&B entertainment division based in New York.

In March the company's Violator Records arm switched affiliation from Def Jam to Loud Records, with Lighty joining Loud as executive VP and Scott overseeing the day-to-day operations of the management division. Prior to joining Violator, Scott worked with several producers, most notably Tone and Poke (aka the TrackMasters).

Were Violator's recent strategic alliances always part of a grand master plan or something that just happened?

There was always a plan to take the company as far as it could go in music and then leverage that success to branch into different areas of entertainment and media. Violator's growth has definitely been by design.

What strengths does Violator bring to its new relationships?

Our biggest strength is an unde-

nable credibility in the urban marketplace. We also offer a structured, systematic approach to marketing, promotion, and management that is not often seen in our genre of music.

What's the greatest challenge faced by the black music industry today?

Lack of creativity and a desire to cultivate new talent.

If you could change one thing about the music industry, what would it be?

The politics, which more often than not supersede the creative process.

How does the Internet figure into Violator's plans?

It's definitely a major part of our expansion plans. AMG is extremely aggressive and progressive in new media, and we are currently closing an Internet deal for ViolatorWorld.com. Our ultimate goal is to develop a fully interactive, hip-hop lifestyle portal.

Where do you see Violator in five years?

Our five-year goal is to expand and develop in the areas of film, television, and new media—creating unlimited opportunities for our artists to break rules and do the unexpected.

MARCI KENON

SIX QUESTIONS



Mona Scott is co-owner and president of New York-based Violator Management

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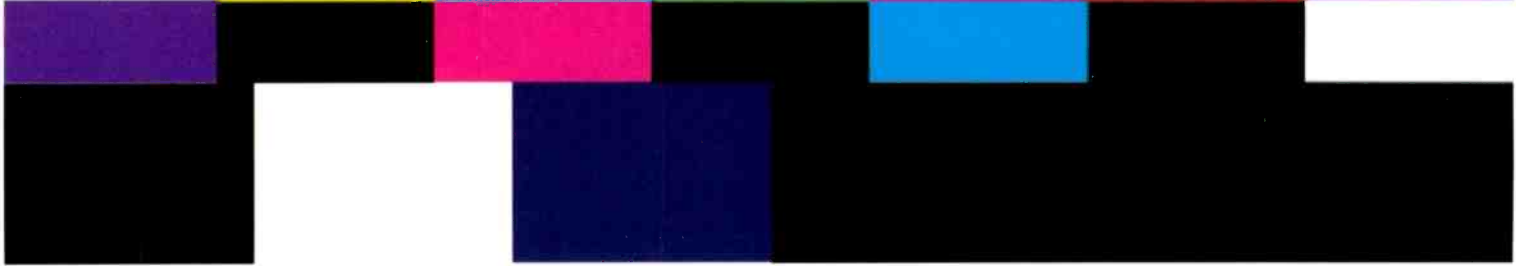


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All BETs Are On

The network's formula for success has centered around serving the needs of its audience while expanding into a major media player. **BY ALAN LEIGH**

Robert Johnson had an idea. He wanted to create a cable network that would serve the African-American community and be a platform for African-American entertainment, creativity and entrepreneurship. He succeeded, and then some.

As BET — through its parent company BET Holdings — celebrates its 20th anniversary, the media conglomerate that Johnson built is a privately held corporation estimated to be worth between \$1.5 billion to \$2 billion. Not only is it the largest black-owned-and-operated business in the country, but it is a far-reaching empire with five cable networks, a movie production company, book and magazine publishing, restaurants, and an online portal. The Washington, D.C.-based company is the universe of Black Entertainment Television, BET Action Pay-Per-View, BET on Jazz: The Jazz Channel, BET Movies/Starz!3, BET International and BET Gospel. In addition, the company publishes magazines such as BET Weekend and Emerge, acquired Arabesque Books and is producing the films based on those books. The company created BET Pictures II, specializing in feature films, as well as a new Web site, BET.com (see sidebar on page S-24).

The BET brand is one of the most recognizable geared to the African-American community about the African-American community. According to a study commissioned by the company, 95% of African-Americans can identify the BET name. It reaches 6 million African-American homes, and this year will surpass 60 million total households

in the United States. Forbes magazine has twice ranked BET among "America's best small companies."

"BET was an idea that was out there in the air in the '60s and '70s when I was growing up," says Johnson, founder, chair and CEO of BET Holdings. "There was this idea that cable would create the kind of diversity that the broadcast networks never had. Someone was going to do it. I was already in the cable industry in the late '70s. Why not me?"

"Bob Johnson is the reason it has been successful," insists John J. Sie, the founder, chair and CEO of Starz Encore Group, which is partnered with the network on BET Movies/Starz!3. "He saw a very underserved audience. He started on a shoestring (budget). You look at BET today and realize why so many other companies want to be in business



FRESH FACES: BET gives their viewers a variety of choices. (Clockwise from top) Dr. Ro (left) and Mocha Lee host "Heart & Soul," which focuses on health and fitness; Coolio takes a break from hip-hop to host "Madd Sports"; Rachel, host of "BET Live From L.A.," guest-DJs with rap star Kid Capri.

ON THE COVER: (clockwise from top) Satisfying the needs of the audience, Adimu hosts "Teen Summit"; Kim Fields stars in "Hidden Blessings"; Tavis Smiley on "BET Tonight" sits with Chanice and Dionne Warwick; popular host Rachel with Janet Jackson



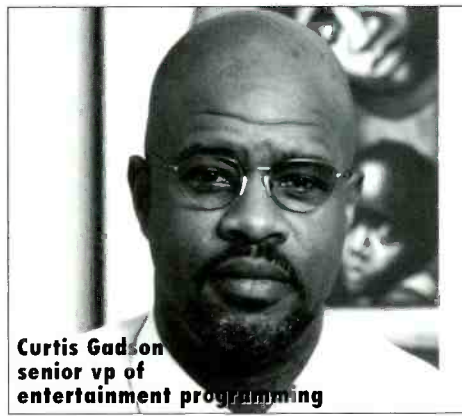
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OVERVIEW



Debra Lee
president and COO



Curtis Gadson
senior vp of
entertainment programming



Stephen Hill,
vp of music programming

with them.”

“We’ve been around 20 years,” adds Debra Lee, president, COO and, along with Johnson and Malone, equity partner. “We’re one of the pioneers of the cable industry. We grew up principally showing a lot of music videos, building BET into something much more. We’re trying still to make it more well-rounded. BET has been successful because we had a cable industry that gave us distribution. And because, well, it was time.”

The origins of BET go back to the earliest days of the cable boom. From 1976-79, Johnson served as vp of government relations for the National Cable Television Association (NCTA), which was a national trade organization representing the newly founded and aspiring cable companies. Johnson was, not to mince words, its lobbyist.

“As luck would have it, I was going up to Capitol Hill with a guy who was going to try to sell a cable network targeted to the elderly,” Johnson recalls. “I asked him if I could see his

(business) plan, and he showed it to me. I said, ‘Hey, you could apply this to black America.’ He answered, ‘I guess you could.’ I asked him if I could have a copy and he gave me one.”

Johnson put together his own business plan and took it to John Malone, a cable pioneer who at the time already had an interest in a cable system in Memphis, Tenn. Johnson reasoned that Memphis, being a market with a large African-American population, could be the perfect target area for a new African-American network.

“John asked me how much I would need to get started with my idea for a network,” Johnson says. “I told him half a million dollars. He said that would be fine. He’d give me the money and he’d own 20% of it, I’d own 80%. We were started.”

Though black-owned businesses are often a “tough sell” in the realities of the American marketplace today, Johnson says that, in many ways, this was not the case in 1979.

“This was a time when companies were trying to franchise the big cities,” he notes. “They

would go to the city and try to show them all the different channels they would be getting. For them to be able to say — especially in urban areas — that they had a black channel for your community was something that was a plus to them at the time.”

The advertisers were the tougher sell, Johnson recalls. Cities in general were more troublesome to wire for cable than rural and suburban areas. Getting to much of the core BET audience was not going to be easy, and advertisers were adding to their skepticism “that black people can’t afford cable.”

Nevertheless, six national companies became BET’s charter advertisers: Anheuser-Busch, Time, Champale, Pepsi, Sears-Roebuck and Kellogg.

BET made its debut on Jan. 25, 1980 with Friday evening broadcasts to 3.8 million subscribers in 350 U.S. markets. By May the network had allocated \$1 million for the production of black collegiate sports and cable specials venturing for the first time into original produc-

BET Timeline

JANUARY 1980: BET, with Robert Johnson at the helm, is launched to an initial 3.8 million cable subscribers in 350 markets.

MAY 1980: With \$1 million allocated, BET begins production of black collegiate sports and cable specials, marking BET’s first foray into original programming.

JANUARY 1981: BET celebrates its first anniversary with 5.3 million cable homes and 544 markets.

MAY 1981: BET receives its first Cable ACE Award for its coverage of black college basketball.

OCTOBER 1983: BET expands to 24 hours a day and has 7.6 million subscribers.

AUGUST 1986: “Video LP” premieres, while “On the Line,” “This Week in Black Entertainment,” “Video Soul” and “Video Vibrations” are all expanded.

OCTOBER 1986: “BET News,” the country’s first African-American national news program, debuts.

NOVEMBER 1987: Subscriber base reaches 17.4 million in 1,000 markets.

APRIL 1989: A new \$10 million production facility opens in Washington, D.C.

JANUARY 1990: “Frank’s Place,” a heralded off-network series originally seen on CBS, finds new life on BET; BET celebrates its 10th anniversary serving a 25 million-subscriber base in all 50 states.

SEPTEMBER 1990: United Image Entertainment, a partnership between actor-producer Tim Reid and BET, is launched.

JANUARY 1991: Subscriber base reaches 30 million in 2,400 markets.

MAY 1991: BET acquires Time Warner’s percentage of Emerge magazine, giving it controlling interest in the publication.

NOVEMBER 1991: BET stock is officially offered on the New York Stock Exchange.

MAY 1993: Business Week names BET one of the “100 Best Small Corporations” in its annual “Hot Growth Companies” issue.

JUNE 1993: BET Direct, a subsidiary that will allow viewers to purchase exclusive BET-produced merchandise, is formed.



20

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OVERVIEW

tion. By September it had grown to serve 5 million households in 47 states, and November saw original entertainment programming such as "Black Showcase" and the still-running "Bobby Jones Gospel Show."

By BET's first anniversary, it had almost doubled in size. Since then, there has been steady expansion, all geared, says Johnson, toward "growing the BET brand."

The BET channel is now a 24/7 entity able to reach 90% of the African-American community, charging systems about 14 cents per subscriber. Lee notes that the budget for original programming has grown to more than \$40 million for the current year.

"Programming BET really is a challenge," Lee says. "People think because we target African-Americans that we're narrowcasting, but the truth is, we can't narrowcast. We can't be MTV and only appeal to a particular age group, because we have all age groups. We have to be full service."

Still, much of the programming is music-based, as programming with music videos, performances and wraparounds is about 60% to 65% of the programming seen on BET.

"BET was built on and is known for music," says Stephen Hill, vp of music programming, who came over to the company from MTV about a year ago, in large measure because, as he puts it, "BET will always be in the position to reflect the youth culture and lead it. We can expose our audience to new performers, give them their first national shot and embrace what is out there."

Though music remains important, BET has

moved into other programming. BET Action Pay-Per-View, a 24-hour movie and events channel, was purchased in 1993. Currently available in about 9 million homes, it is described by Curtis Symonds, executive vp of affiliate sales and marketing, as "a real urban pay-per-view channel, not just another black channel."

BET Movies/Starz!3, which began in 1997, is a partnership with Encore Media as the nation's first 24-hour movie channel devoted to showcasing African-American filmmakers. "BET is the brand, and we are the movie scene, so it was a perfect marriage," notes Encore's Sie. "We are now supplementing the movies we purchase with originals, such as 'Funny Valentines,' as well as Pan-African Cinema, which you can't find anywhere else. We would like to launch more channels as time goes on and support Bob Johnson's attempt to make the first African-American film studio."

The desire to be in movie production has triggered several key deals for BET. One was the acquisition of Arabesque Books in 1998, the largest publisher of romance novels written by African-Americans. In turn, beginning in March of last year the company began production of five to 10 movies based on the titles.

At the same time, BET Pictures II has entered into a deal with Artisan Entertainment to release six to eight feature films during the next two years with budgets from \$3 million to \$4 million. Scripts are now being considered, with production on the first of the films to begin later this year.

As part of its position as a full media company, BET is looking into radio stations, and it already can boast being the largest

publisher of magazines directed at the African-American market.

To expand this part of the BET empire, the company recently invested in Vanguard Media, bringing two additional publications — Honey and Impact — into the realm. Keith Clinkscales, who founded Vanguard, will now run BET's magazine division.

Toward that end, there are such entities as the BET SoundStage Restaurant in Largo, Md. and BET SoundStage Club in the heart of the Walt Disney World Resort in Orlando, Fla., which has also been used as the setting for original music and event programming. In downtown Washington, D.C., there is the BET on Jazz Restaurant, and the Tres Jazz Restaurant is located within the Paris Las Vegas Casino Resort.

Particularly key to the future, as the executives agree, is the success of BET.com, a joint venture with Microsoft, Liberty Digital, New Corp. and USA Networks. Much of the future image and brand of the company is being invested in what Lee calls "the African-American portal."

The pieces all add up to a name that has risen from the cable universe to become part of the very fabric of America. "It's the opportunity to still grow that makes this company exciting," Symonds says.

BET has become the symbol of cable in many African-American homes.

"What I see in the next five to 10 years is the BET brand becoming the home for African-Americans in the digital world of TV," says Johnson. "If that audience wants entertainment or information, a BET product is going to be there." □

BET Timeline

JULY 1993: Through a joint venture with Identity Television, BET's programming gets its first European window in Great Britain.

AUGUST 1993: BET International is formed.

DECEMBER 1993: Encore and Live Entertainment join with BET to form BET Film Productions.

MARCH 1994: The "Mandela Freedom Fund Telethon" to support South Africa's change to democracy airs.

JUNE 1995: "Out of Sync," the first production from BET Films and United Image Entertainment, opens for a limited theatrical release.

AUGUST 1995: "A Tribute to Black Music Legends" receives an Emmy nomination for Outstanding Cultural Program — the first honor of its kind for the network.

SEPTEMBER 1995: Michael Jackson is the first artist inducted into BET's Walk of Fame.

OCTOBER 1995: BET SoundStage restaurant in Largo, Md., opens.

JANUARY 1996: BET on Jazz: The Cable Jazz Channel launches.

FEBRUARY 1996: Microsoft joint ventures with BET Holdings to

create interactive entertainment and information targeted at African-Americans.

MARCH 1996: Debra Lee is named president and COO.

JANUARY 1997: BET Movies/Starz!3, a joint venture with Encore Media, launches as nation's first black movie channel.

JUNE 1998: BET acquires Arabesque Books, the largest line of African-American romance novels. It creates Arabesque Films, planning to produce five to 10 TV movies per year beginning in 1999.

JULY 1998: Shareholders approve the buyout of BET Holdings by Robert Johnson and Liberty Media Corp.

SEPTEMBER 1999: BET's Tres Jazz restaurant opens at the Paris Las Vegas Casino and Resort.

JANUARY 2000: BET celebrates its 20th anniversary — now available to more than 58.5 million cable households nationwide and in 13 countries.

FEBRUARY 2000: Artisan Entertainment and BET Pictures II enter into an agreement to distribute six to eight feature films during a two-year period. □

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Ice Cube

Tha Dogg Pound

Scarface

Prince

Gang Starr

Eminem

Trin-I-Tee 5:7

Kirk Franklin

Blackstreet

Janet Jackson

L.L. Cool J

Public Enemy

Run DMC

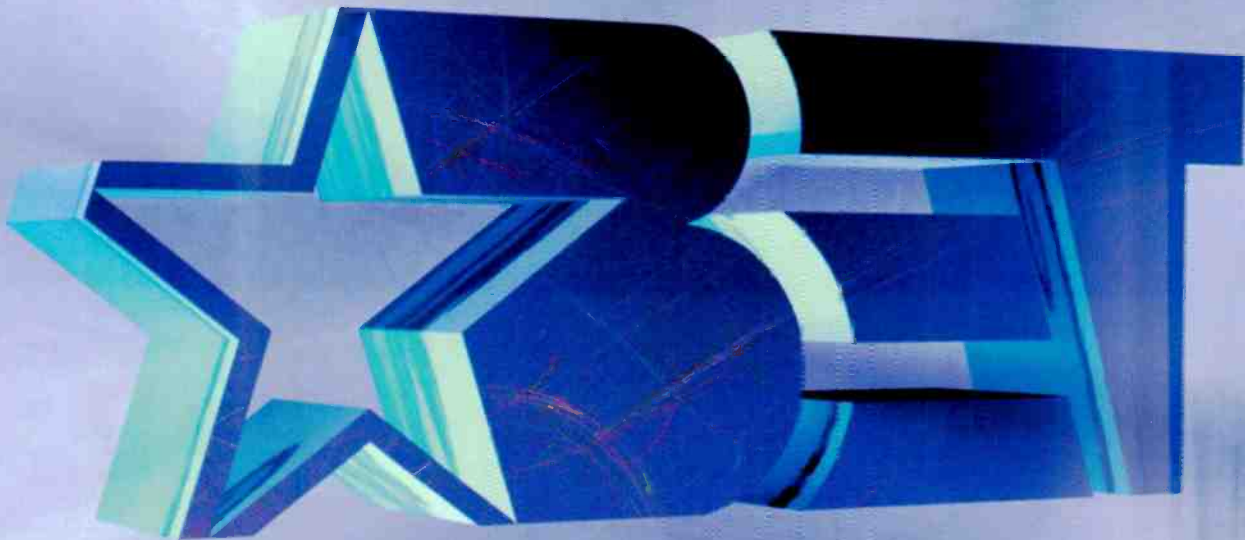
Public Announcement

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Salute



*for 20 years of
bringing vision to our music*

Novel Ideas

With the acquisition of Arabesque Books in 1998 — and the commitment to develop its titles for television — BET has just begun showing off its original programming moves. **BY BARRY GARRON**

At BET, the emphasis is still on the music. But now, 20 years after it began operating as the nation's first and only network targeted to African-Americans, BET has begun to branch into different programming directions.

Reflecting an industry-wide trend toward original programming, BET has started to produce its own line of movies and is perhaps only a season or two away from telecasting original comedies and dramas. Having spiced up its original music programming with a couple of new and increasingly popular shows, BET is planning to do more next fall to foster a feeling of immediacy and interactivity.

"I look at it like we're in a cocoon," says Curtis Gadson, senior vp of entertainment programming for BET and an executive at the cable channel since 1992. "If you know what happens in a cocoon, there's all kinds of turmoil and things going on. But when the butterfly breaks out, it flies and it's a wonderful thing. We're in that cocoon stage: Change is happening."

One of the most obvious indications of this change was the announcement a year ago that BET Arabesque Films, a subsidiary of BET Pictures, would produce 10 original made-for-TV movies — the single largest production order of African-American feature-length films. The movies, broadcast on BET, represent the start of a new and important franchise.

Ratings for the movies have met expectations, according to Gadson.

"Intimate Betrayal," a suspense thriller, stars (from left) Brent Jennings, Monica Calhoun, Khalil Kain and Erica Gimpel.

Take "Midnight Blue," a recent Arabesque film. "It did a very good number," he says. "This was a comedy, the first one we broadcast. The others were all romance films. We learned that our audience will accept a variety of themes. We put the comedy on not knowing what to expect and it did very well. We learned we don't have to exclusively target the romantic area. We can expand on a few different fronts."

Understanding the formula of presenting new programming to audiences was taken very seriously. "We learned how to promote them and how we should position them," Gadson says. "We're basically a music programming network, and the things that work for us go hand in hand with music programming. We've learned to promote our movies like we would promote our music programming and it seems to work."

"Comicview," a showcase for rising comedians, continues to be the network's most popular show, generating primetime ratings between .8 and 1.2. Increasingly, though, other shows on BET have been enjoying favorable buzz.

Stephen Hill, vp of music programming, points to the growing popularity of two BET music shows, "Hits From the Streets" and "The Jamm Zone" — each hosted by a unique personality.

The host for "Hits" is named, appropriately, Hits.



"He's just an incredible talent who really pulls the humor out of any situation," says Hill, who, as the former director of music programming for MTV, knows the importance of music video hosts. "Hits is great with people," he says. "He puts regular people on television, and the audience gets to see themselves. That's important to them. Hits has really been phenomenal and he continues to get bigger, and that show continues to grow and expand."

"The Jamm Zone," a two-hour midday show, is hosted by Cita, a virtual character with an attitude and enough smarts to quote from literature. "She's a controversial character, a ghetto girl who is far too 'street' for television. There's no one like her on television," Hill says. As a virtual character, Cita has the freedom to speak her mind about the music she plays. "A lot of times on music channels, every video is [called] 'the best thing ever.' Cita has an opinion and she'll let you know. Sometimes, she'll say, 'The establishment made me play it, because I'm not a big fan of it and I'll tell you why.' [For other things that] she's a huge fan of, she'll tell you why. It's a matter of giving things a point of view — and that seems to be working."

According to Hill, these two shows have contributed to a 20% increase in ratings for BET music programs since last September.

Meanwhile, other programs, including "BET Tonight," "Rap City" and "Teen Summit," have also performed well for the network. "[These] are some of the programs we knew were solid, but nothing's ever perfect," Gadson says. You have to tweak everything. In addition to [these shows], we wanted to play with a lot of new programming."

Gadson believes BET will be even more successful if it sharpens its focus on its target audience.

"I thought we were trying to be all things to all people, to all segments of African-American society, which is a very, very difficult task to [accomplish]," he says. "Most networks seek out a more narrow demographic, but BET has always tried to be the end-all and be-all for the entire African-American community. That's extremely difficult."

Gadson has made viewers between the ages of 12 and 34 his primary target. "I think that's the core BET audience," he says. "Our feeling is that, if we can solidify that core, we have a better foundation to build upon."

Building a stronger BET has also meant improving the technological aspects of the network. "We brought in a virtual set and now we've started doing virtual characters," Gadson continues. "We are looking at changing the shooting of our shows from analog to digital tape. We are upgrading the production values in our facilities in Washington, D.C., and Los Angeles."

Upgrading equipment can be as difficult as developing new programs. "We have some of the stuff that we need, but it's a long road that we have to go down. With technology, it's a moving target.

It's kind of like fixing a car while you're on the road," he says.

A high priority for Gadson and the network is the development of original comedy and drama series.

"Off-network sitcoms have been great performers for us," he says. "But, in the long term, we are looking to develop our own. We want to have our own library, and the only way to do that is to begin to develop the movies, the sitcoms and other types of programs."

Projects in development include a game show and a court show. "Once they're developed, we'll be able to see if we want to go ahead and put them on the air or not," Gadson says.

The senior vp has begun looking at treatments and scripts for comedies and dramas, and says he wouldn't be surprised to see a BET original series as early as fall 2001. Not only would that mean the start of a BET program library and a new source of revenue, but it would also represent the opening of new opportunities for African-Americans in the creative areas of television.

"It allows us to give African-American producers, directors and writers a chance to showcase who they are and what they are," Gadson says. "We like to think of ourselves as the place where African-Americans can come and be themselves. I've worked in several other venues and I've always had to be bilingual. By that, I mean you have to assimilate. In this environment, you are who you are and it is what it is. When we started (the show) 'Live From L.A.,' a lot of the writers who came on board told us this is the place where they could be themselves, where nobody would tell them, 'Be more this' or 'Be more that.' Here, you can be who you are."

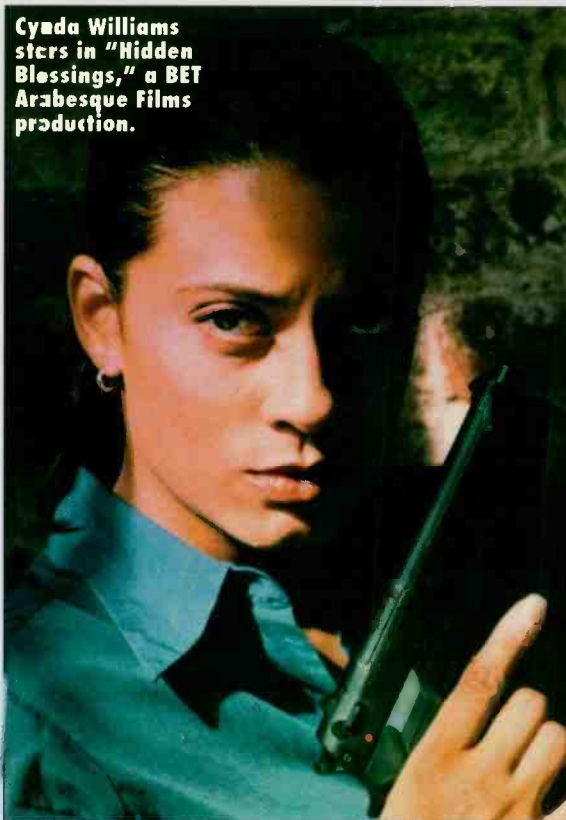
Although Hill concentrates on original music programs, he recognizes that the development of other programs is part of a larger plan for the network. "Getting original programming and movies and getting more variety has always been in the plan. Now it's coming into fruition. BET has gotten to that part of its growth where it's time to start doing more original programming, pushing the envelope and taking some chances," he says.

Although he declines to be specific about new programs that he may introduce this fall, Hill says there will be a new emphasis on providing programming around the music videos that will be live and timely throughout the day.

"When we were analyzing our audience, we found that they want information now," he observes. "They want more information by the time it takes me to finish this sentence than they did when I started the sentence. That's all because of access to the Internet and the immediate gratification it provides. We're going to provide that to our audience by making more of our programs live and with more interactivity. Those are really the themes for next season.

"I think there is a definite commitment to improving the programming and taking [it] to the next level," he concludes. "By that, I mean making quality programs and seeing growth in the ratings." □

Cynda Williams stars in "Hidden Blessings," a BET Arabesque Films production.



Robert Johnson

BET's founder on programming, partnership and expansion

Besides being founder, chair and CEO of BET Holdings, Robert Johnson can lay claim to being a cable TV pioneer, having cut his teeth in the industry as vp of government relations for the National Cable Television Association from 1976-79, just prior to creating BET. Previously, Johnson had been press secretary to the Hon. Walter E. Fauntroy, congressional delegate from the District of Columbia.

A graduate of the University of Illinois, Johnson also holds an M.A. in international affairs from the Woodrow Wilson School of Public and International Affairs at Princeton University. He and his wife, Sheila, have two children and reside in Washington, D.C.

Recently, Johnson spoke to Alan Leigh for *Billboard* and *The Hollywood Reporter* about the present and future goals of BET — the company he has built into a multibillion-dollar media conglomerate.

You went public back in 1991 and then later in the decade bought back the stock. Is raising capital for BET an ongoing issue?

We did go public in 1991 to get capital to grow the company, and we went private again in 1998 because we weren't getting proper value on Wall Street. We didn't need to be public. We have plenty of capital to pursue growth. We can get the capital out of our own cash flow. We're a good business that runs on the bottom line.

Don't you have plans to fund a lot more original programming?

We are doing original programs and we are doing films, as you know. Many companies in television throw money at the problem. The economics of our business is different. We're a targeted business. We do targeted programming to a targeted audience and sell to advertisers who want to reach that audience.

So will we see BET sitcoms and dramas?

We target black entertainment. There is no backend for black entertainment. In fact, I don't know of any original cable sitcom on (any) basic cable network that has been marketable in syndication. Producers like Witt-Thomas or Carsey-Werner deficit their episodes knowing that, if successful, they'll make it back and more in syndication. I don't know of a black production company that can deficit 40 episodes of a show.

What if they were able to do it with a well-established TV supplier?

We're not opposed to that; we have had those discussions. But in the



end, the studio partner or network partner can see that the backend is lacking. We've had proposals. The lowest I got for an hour show was \$600,000 per episode. If there are 15 minutes of commercials or 30 30-second spots, and we currently sell those spots for \$2,000 each, that's only \$60,000, so the economics are just not there. We focus on what we can provide economically, which are music entertainment and in-studio shows.

Do you think you don't get enough attention for the programs you produce, or enough kudos for some of the exclusives you've had in news, for example?

I don't think we look at it like that. What we do is in the best interests of the audience. Are we perfect? No. Are we doing a job we're proud of? Absolutely. We're the only channel in the cable industry to say we are trying to feed every need of the black community.

Though you retain control, you have numerous channels and other businesses, often in partnership with larger companies, such as Microsoft. Why this avenue?

I've always [believed] that the smartest way for an African-American company to grow is by strategic partnerships. White companies have been doing it for years. We don't have to have 100% black ownership. The best example for us is our ongoing partnerships with John Malone (Liberty Media). Any idea I can come up with that he wants to be a part of, he can.

You had some negative publicity last year, articles in which it was said that BET was underpaying its talent. Is this just the price of success?

We had negative publicity because we were in a labor dispute with AFTRA (American Federation of Television and Radio Artists), and [the organization] engineered it. All companies have negative publicity at some time, and all companies have labor disputes.

What about BET International? Do you see that cracking more markets?

Oh, it has a very bright future and is moving rapidly toward being profitable. Music is like sports: It knows no boundaries. While we began thinking it would be an extension of BET Jazz, the audience has let us know they also want to see the African-American lifestyle blended in, so our original programs are doing well. They want to see the creativity and vitality of the African-American community, and that is what BET is. □

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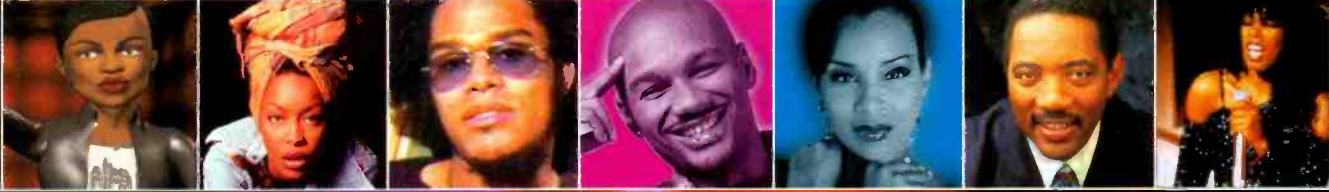


**LIVE FROM LA HITS FROM THE STREET LEAD STORY TEEN SUMMIT MIDNIGHT LOVE MORNING MOVES
BOBBY JONES GOSPEL MADD SPORTS RAP CITY THA BASSMENT OUT THE BOX ALL JAM ZONE
VIDEOLINK COMICVIEW BLACK COLLEGE SPORTS HEART & SOUL VIDEO GOSPEL**

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20 POWERFUL years



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TS RAP CITY THA BASSMENT OUT THE BOX ALL JAM ZONE VIDEOLINK COMICVIEW BLACK COLLEGE SPORTS HEART & SOUL VIDEO

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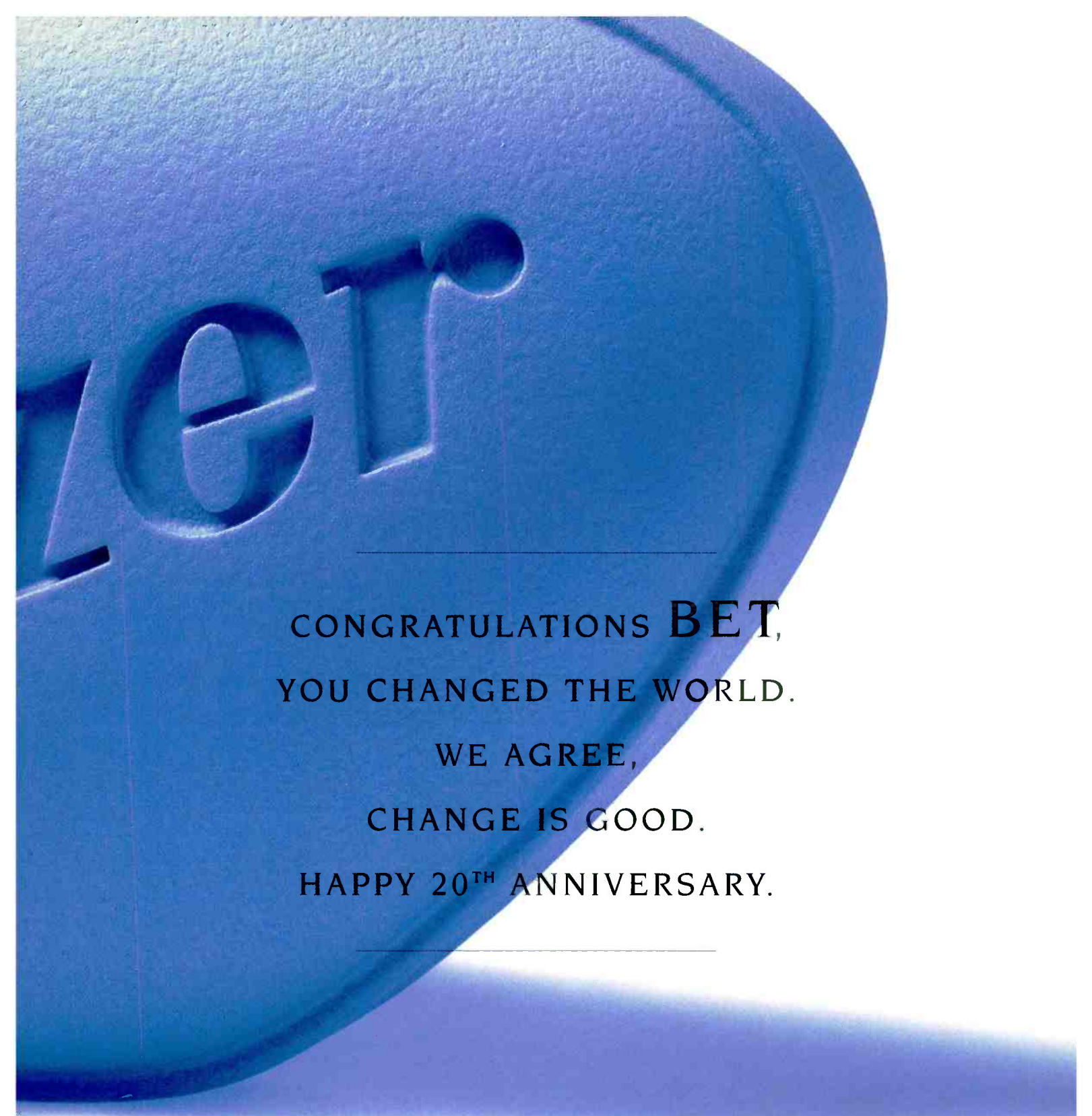
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Rap Session

BET's popular show, 'Rap City,' remains at the forefront of hip-hop music.

Since September 1989, BET's "Rap City" has been the first show to feature many of hip-hop's major artists, shining a national spotlight on acts from various regions around the country. Even record companies have come to rely on the show to help break in rap acts such as Puff Daddy, Notorious B.I.G., 2Pac, DMX and many others who have made their video debuts on the show.

"Lil' Troy's 'Wanna Be a Baller' was first seen nationally on BET," says Ashley Ohlinger, director of music video promotions for Universal Records. "'Rap City' has been an integral part (for us) in successfully breaking new artists like Cash Money Millionaires and Juvenile."

Shellie Fontana, vp of video promotion and production for Priority Records, agrees that "Rap City" has been a leader among video shows for quite some time. "They would play videos that nobody else would play — N.W.A., Ice Cube," she recalls. "They were one of the first to play Master P. We have a video out right now by Young Bleed that is very raw. People don't want to play it, but 'Rap City' has been very supportive of the Young Bleed project because they know what's hot on the streets."

Stephen Hill, who became vp of programming for BET in June 1999, and Kelly G., his cohort who arrived in September as music director, are trying to maintain the groundbreaking reputation while also creating a newer pop image for "Rap City" and other BET music shows.

"'Rap City' is still the place where you can see the underground artists, but we are trying to focus on presenting people's favorite artists," Kelly G. says. "When you turn on BET, you are going to see your favorite video, in addition to seeing something new, something fresh or something hot."

BET executives believe that presenting videos of more established acts has greatly contributed to the 20% increase in Nielsen ratings in its overall music programming since fall 1999.

"The new direction is more about ratings," Kelly G. stresses. "In the past, ratings were not really an issue. Now we have to be much more competitive." Record label executives have had to make adjustments, and sometimes it has not been easy. "What would you do if BET went off the air tomorrow?" she asks.

Kelly G. requests that label representatives help them formulate new strategies and change their perception of "Rap City" and other BET music shows. "We are not here just to jump-start records. We want to work hand in hand with the labels (in promoting all of their acts)."

The overall success of hip-hop music has led to greater competition from national and regional video shows. As a result, ratings have become a major factor, and executives are seeing "everything on the cable network" as contenders. Labels are also finding it more challenging to get video exposure for their acts because of the market saturation of hip-hop music.

"Hip-hop is pop now, so we have to fight for position because everybody's doing it," Fontana says. "It was a little easier for us in the past, because we were one of the only labels doing hip-hop and rap music."

But stiffer competition and the change of focus to more established artists have made labels examine their new product and intensify their grassroots campaigns because, as Ohlinger points out, getting rotation on "Rap City" means an increase in record sales. "You have to make sure that your product is hot on the street," Fontana says. "It's not going to be added just because it's a rap video. They're more picky about what they'll play, and they play the videos people want to see."

Big Tigger is the sole host of "Rap City: Tha Bassment," a signature name introduced in September of last year. He is also a prime-time on-air host for WPGC-FM 95.5, the highest-rated radio network in Washington, D.C. His radio show, "Live in the Den With Tigger," has an audience of more than 8 million listeners.

— Marci Kenon

Beat

Emerging hip-hop and R&B artists have a home at BET.

BY CARLA HAY

Although BET covers a wide spectrum of entertainment, its slogan remains "Where Music Lives." More than 60% of BET's current programming is music-related, and BET is credited with giving many R&B and hip-hop artists their first national TV exposure, including top artists such as Erykah Badu, Brandy, Deborah Cox, Whitney Houston, Maxwell, Brian McKnight and Usher.

Stephen Hill, vp of music programming, describes BET's core music audience as being primarily in their late teens and early 20s. "It's an R&B and hip-hop world out there (today), but BET has been around for 20 years," he says. "We've been presenting a visual representation of hip-hop and urban music even at times when it wasn't the hot music of the day. BET understands the African-American audience and artists like no other network."

One of Hill's main responsibilities is heading the department responsible for choosing music videos to be played on the network. "There's not enough time in the day to play everything we get, so we're looking for something that will capture the imagination and attention of the audience," he explains. He lists J-Shin, Sammie and Solé as recent examples of artists that the network chose to support before they reached widespread mainstream acceptance.

"BET is extremely important in breaking a new urban artist," says Diedre Gary, urban video promotion manager for Arista Records. "A lot of people cater to MTV, but BET is where it's at for a lot of



FAMILY AFFAIR: BET's music hosts form a solid base for its programming. (Above) Rachel, host of "BET's Live From L.A.," onstage with Wyclef Jean. (Top right, clockwise from bottom) Big Tigger leads hip-hop with "Rap City: Tha Bassment"; Liza Michelle hosts "All"; Hits hosts "Hits From the Street"; and Malonda heads "Out the Box."

Box



urban artists to get their first big break. MTV tends to follow by picking up on artists after BET [has already had] an early jump on them."

A presence on BET is still considered an important step for these artists, but Gary says that the network has become more selective in choosing who to support. "There used to be a time when people thought they could send anything BET's way and they'd play it," she says. "Back in the day, it seemed like they were breaking more new artists. Now, it's more hits-driven. They give you criteria on what they're looking for, and it's harder to get a new artist played on the network. In a way, it's refreshing; it makes people work harder for an artist."

With the growth of BET, changes ensue, but the network maintains its goal of being on the cutting edge of new music. "The biggest misconception about BET is that we've turned our back on new artists," Hill says. "Ratings are extremely important to the company. We play new, unproven artists, but we've got to bolster them with hits. Of the new music we pick, we try to give it more exposure and play it a lot more, so it makes more of an impact."

"We're well through the first generation of people who are so used to seeing videos that they've come to expect it," he continues. "People are now used to radio and video being almost one. If they hear a hit on the radio, they expect to see a video for it. Videos have changed the music business forever. There are songs that wouldn't have been hits if it weren't for their videos."

With the increasing importance placed on videos in the R&B and hip-hop world, and the escalating extravagance in these videos, Hill says he's also concerned that this may cause a backlash for some artists: "I've seen a lot of artists have a hard time living up to their visual image. Not every artist needs to make a minimovie. Everybody talks in terms of how much their video costs. If people spent more time thinking about what's in their videos instead of how much it costs, we'd have better television."

All That Jazz

BET's sister network, BET on Jazz, fills the void for all jazz enthusiasts.

Launched in January 1996, BET on Jazz: The Jazz Channel promises to be "the principal location for the fulfillment of all jazz interests," says Paxton Baker, senior vp and general manager for the network. According to Baker, BET on Jazz currently reaches 6 million subscribers, and the network expects that number to more than double in the next two years.

"Our demographic is very broad — pretty much anyone you would see at a jazz festival," notes Baker. "The goal is to make this a lifestyle channel, which includes traditional jazz and blues programming, extending to world music and Latin programming. I like to say that our artists range from Cecil Taylor and John Zorn to Will Downing and Najee, with a hearty dose of Wynton Marsalis and Herbie Hancock."

In order to serve as many consumer interests as possible, BET on Jazz has expanded its music programming to include the Latin-themed show "Latin Beat," as well as the world music-based "Musical Passport." In the past year, the channel also launched "Future Wave," a new technology magazine show hosted by pianist and technology buff Hancock. Shot on the premises of New York retailer J&R Music World, "Future Wave" profiles cutting-edge electronics, as well as addresses technology-related concerns within the music business, such as how record labels can co-exist with the growing MP3 market.

Baker is enthusiastic about the upcoming Billboard/BET Jazz Conference (to be held June 7-9 in Washington, D.C.), which he believes is important to the jazz community because it will include "the first definitive jazz awards show to be televised on a major network," he says. "Conferences in the past have been done within the jazz community, but the alliance between Billboard and BET gives a built-in credibility that would take years to develop."

Music, however, remains the channel's focus. In order to grow and promote jazz artists, Baker says that the channel needs a constant influx of music videos. "In the past, these artists were told that they could not do videos because there was no place to air them," he observes, noting that the channel's "Jazz & Blues" show has far fewer videos to air than the urban/contemporary jazz and Latin-oriented segments. "A lot of the time we have to create our own videos from performance footage."

Randall Kennedy, vp of marketing and sales for Warner Bros., says that, for the most part, his label has the resources to create videos only for artists who have the potential to cross over to the urban and pop markets, such as Boney James and Fourplay. For the label's traditional jazz artists, such as saxophonist Joshua Redman and pianist Brad Mehldau, EPKs are made, containing performance footage interspersed with interviews. BET on Jazz will often air these EPKs in whole or in part. "They offer an interview format, much like a latenight television show, and they give viewers an opportunity to see the artist perform," says Kennedy. "It gives people background information on the artists, which is important in a genre where consumers really want and need to be able to get to know the artists. BET on Jazz is especially important because it presents all types of jazz, without worrying about whether they are traditional or contemporary. [It should] be applauded for bringing together jazz fans and furthering the sense of a jazz community."

— Steve Graybow



Jerry Carter, host on BET on Jazz



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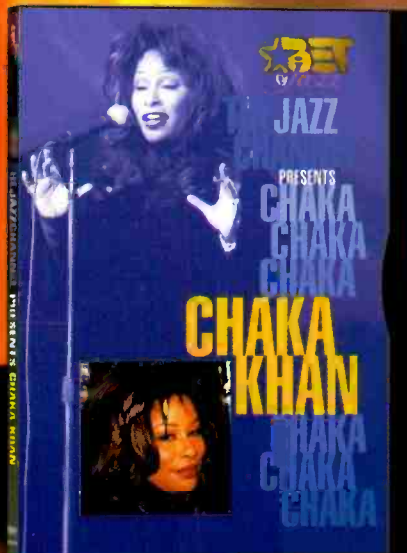
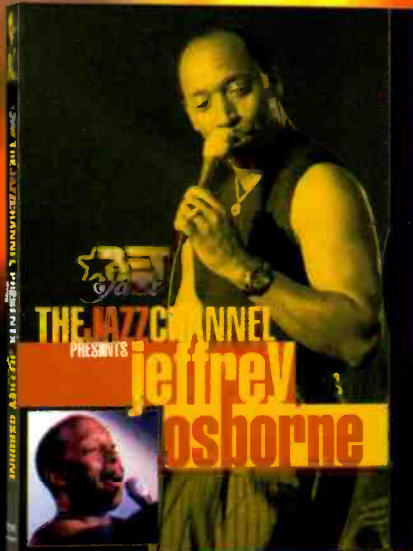
Even with its influence in music programming, BET wants to be more than a TV channel. The network is extending its brand name into other music-oriented businesses as well.

BET's current music program lineup consists mainly of R&B and hip-hop music video shows, including "Rap City" (see sidebar on page S-18), "Out the Box," "Hits From the Street," "Morning Moves," "All," "Videolink," "Midnight Love" and "Jam Zone." There's also the talk show "BET Live From L.A.," which regularly showcases artists through interviews and live performances. In addition, BET offers gospel programming ("Bobby Jones Gospel," "Video Gospel," "Lift Every Voice") and runs jazz programming from sister network BET on Jazz: The Jazz Channel (see sidebar on page S-19).

BET and BET on Jazz are entering the home-video market in a deal with Image Entertainment to co-produce a series of concerts which would then be released on home video. The first series of concerts will feature Chaka Khan, Jeffrey Osborne, Lou Rawls, Mark Whitfield, Bobby Womack and in performances taped at BET's Washington, D.C., studios.

BET will also be converging more of its TV programming with its recently launched Web site, www.BET.com (see sidebar on page S-24). "We're going to be holding more online events with artists," Hill says. "We're also going to have more programming in which we'll see more of our TV audience interacting with our Web site."

Despite the rapid growth surrounding the network, there's still one solid goal that remains a priority: "I hope we will continue to lead the way for urban music," Hill says. "We have to reflect our audience and play the music they're listening to and want to experience." □



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Cable Entertainment Channel Line-up

| Channel | Network | Station/Service |
|---------|---------|---------------------------------|
| 02 | PBS | WPEB 2 Miami |
| 03 | TBN | WTC 21 Fort Pierce |
| 04 | HSN | WHS 1 66 Marlborough |
| 05 | CRS | WVBT 3 Kalamazoo |
| 06 | UPN | WPSB 57 Philadelphia |
| 07 | WB | WGN 9 Chicago |
| 08 | FOX | WTVZ 23 Norfolk |
| 09 | ABC | WCVB 5 Boston |
| 10 | NBC | WKYC 3 Cleveland |
| 11 | LOCAL | Local Origination |
| 12 | GOVT | Government Access |
| 13 | PUBLIC | Public Access |
| 14 | EDUC | Educational Access |
| 15 | TBS | Turner Broadcasting System |
| 16 | PAXNET | WADA 55 |
| 17 | AMC | American Movie Classics |
| 18 | AP | Animal Planet |
| 19 | BET | Black Entertainment Television |
| 20 | BRAVO | Bravo |
| 21 | COM | Comedy Central |
| 22 | COURT | Court TV |
| 23 | CNN | Cable News Network |
| 24 | CNNFN | CNN Financial Network |
| 25 | C-SPAN | House of Representatives |
| 26 | C-SPAN2 | Senate |
| 27 | DISNEY | Disney Channel |
| 28 | DSC | The Discovery Channel |
| 29 | ETV | Entertainment Television |
| 30 | EMPIRE | Empire Sports Network |
| 31 | ESPN | 24 Hour Sports |
| 32 | ESPN2 | 24 Hour Sports |
| 33 | ESPN3 | ESPN Classics |
| 34 | EWTN | Eternal Word Television Network |
| 35 | FOOD | Food Network |
| 36 | FOXFAM | Fox Family Channel |
| 37 | FSD | Fox Sports Detroit |
| 38 | FSNE | Fox Sports New England |
| 39 | FSP | Fox Sports Pittsburgh |
| 40 | FX | FX Network |

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Net Gain

With the launch of BET.com this year, the network has found yet another venue to attract a new generation.

Narrowing the digital divide was chief among the goals pledged by BET Holdings II when it formally announced plans last August to develop **BET.com**, a \$35 million joint venture with Microsoft Corp., Liberty Digital, News Corp. and USA Networks. Its launch this year signaled the official end of **msbet.com**, the largely promotional Web site that BET bowed in 1996.

Since debuting Feb. 7, Internet portal BET.com has already conducted several successful interactive projects with sister cable network BET. The most recent: a tie-in with the Tavis Smiley-hosted "BET Tonight" following the recent acquittal of the New York police officers involved in the controversial shooting death of immigrant Amadou Diallo.

"It gave us the ability to create interactive content in real time that was germane to specific African-American issues on an African-American venue," says Scott Mills, COO of BET.com. "Another week-long interactive project we did in February was conducted across a number of different BET network shows — news, music and entertainment — during primetime [that] gener-

ated positive response. So we're planning to do a lot more of that. There's been so much discussion about the digital divide. But this shows, first and foremost, just how much real demand and interest there is in the African-American community for significant interactivity between the television and the Web."

Much of the site's design and content was spurred by ideas generated through focus groups conducted with minority Internet users across the country. Not surprisingly, a principal component of BET.com is its music channel. Elements include streaming music videos, multimedia artist profiles, interactive music features, reviews, industry news and an unsigned-artist showcase that gives acts the chance to upload original music to the site, where other users can then download it. The music channel is also home to an online radio section.

Looking ahead, BET.com's future plans include E-commerce and direct retail, in addition to forthcoming announcements concerning third-party sponsorship ventures. "We're in discussion right now about a number of major things regarding E-commerce," says Mills.

"We've identified a couple of very strong potential partners, but we can't talk about those yet. The good news is, we're moving very quickly in that direction." (At presstime, BET was preparing to make a major announcement regarding another E-commerce initiative.)

Supported by an \$8 million advertising campaign (network and cable television, print, radio, outdoor, promotions and the Internet), BET.com is operated by a seven-member executive team. Working with Mills are Craig Maccubbin, CTO; Kathryn Engebretson, CFO; Marc Martin, vp and general counsel; Retha Hill, vp of content development; Michael Pickrum, vp of business development; and Stacie Turner, vp of marketing.

Though it's still too early to gauge BET.com's total impact, Mills says the site is producing a "staggering amount of traffic. We're not quoting numbers yet because we're waiting for the official traffic agencies to make their reports. But we're confident that our numbers make us the most highly trafficked African-American Web site. We're absolutely thrilled by the amount of progress we're making." — *Gail Mitchell*

Bob & Curtis,

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 MASTER P - MP DA LAST DON
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Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'I Wish', 'I Wanna Know', 'Try Again', 'Where I Wanna Be', 'He Wasn't Man Enough', 'Big Pimpin'', 'Party Up (Up in Here)', 'Let's Get Married', 'Thong Song', 'Maria Maria', 'Best of Me', 'You Owe Me', 'The Real Slim Shady', 'I Don't Wanna', 'Whoa!', 'Separated', 'Wobble Wobble', 'Dance Tonight', 'It's So Hard', 'Shackles (Praise You)', 'Same Script, Different Cast', 'Give Me You', 'That's What I'm Looking For', 'No Love (I'm Not Used To)', 'Shut Up', 'Say My Name', 'Whatever', 'The Next Episode', 'Get It on Tonite', 'Untitled (How Does It Feel)', 'U Know What's Up', 'Whatchu Like', 'Get Your Roll On', 'Once Upon a Time', 'Send It On', 'I Need a Hot Girl', 'He Can't Love U'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Left, Right, Left', 'No More Rain (In This Cloud)', 'Got to Get It', 'Forgot About Dre', 'Back That Thang Up', 'Fortunate', 'Spend My Life with You', 'Vivrant Thing', 'The Best Man I Can Be', 'Chin Check', 'Where My Girls At?', 'Do It Again (Put Ya Hands Up)', 'Da Rockwilder', 'G'D Up', 'Can't Stay', 'No Scrubs', 'Turn Your Lights Down Low', 'Bring It All to Me', 'If You Love Me', 'Back at One', 'Love Is Blind', 'So Anxious', 'Bills, Bills, Bills', 'What Ya Want'.

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

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Separated', 'He Wasn't Man Enough', 'Wobble Wobble', 'Maria Maria', '(Hot S**t) Country Grammar', 'Shackles (Praise You)', 'Whistle While You Twurk', 'Love Sets You Free', 'Feel'n' So Good', 'Monica', 'One Four Love Pt. 1', 'I Like It', 'Say My Name', 'Get It on Tonite', 'If You Don't Wanna Love Me', 'I Like Dem Girlz', 'Bounce', 'How Long', 'One Night Stand', 'Hot Boyz', 'I Learned from the Best', 'Thank God I Found You', 'Ready', 'Still in My Heart', 'There You Go', 'How', 'Do It', '24/7', 'Got Your Money', 'Fabulous', 'Dancin' Gully', 'How We Roll', 'G'D Up', 'He Can't Love U', 'Shut Up', 'Me Without a Rhyme'.

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

Nervous Remixes Kim English Set

UNSPEAKABLE JOY: 12 months ago, Kim English topped Billboard's Hot Dance Music/Club Play chart with the indefatigable "Unspeakable Joy," which was remixed by Razor 'N' Guido. Last month, she repeated the process with the Jason Ojeda/Motomoto-mixed "Missing You." On May 23, Nervous Records is slated to issue "Re-Energized," a 10-track collection of remixes of songs that originally appeared on the singer's debut album, "Higher Things." Both "Unspeakable Joy" and "Missing You" are included.

According to Kevin Williams, director of A&R at Nervous, the set will be available in two formats: CD and two separately sold 12-inch vinyl packs ("LP1" and "LP2"). Furthermore, the CD will include a combination of radio-ready edits and DJ-friendly extended mixes, while the vinyl sets will include only the latter.

On board for the journey are remixer/producers Chris Brann and



by Michael Paoletta

Eric Stamile ("Been So Long"), Junior Vasquez ("Learn 2 Luv"), Michael T. Diamond ("Supernatural"), Friburn & Urick ("Time For Love"), Joey Rivera and Jonathan Trattner ("Nitelife"), DJ Boris & Doug Beck ("4 The Luv Of Music"), Jazz-N-Groove ("Higher Things"), and Mark Picchiotti ("Tomorrow").

While several of these restructurings work incredibly well—the deep house leanings of "Been So Long," the ever-building "Learn 2 Luv," the big room vibe of "Time For Love," and the next single, the soulful "Higher Things," for instance—we still would've preferred a brand-new album from the talented singer.

Unfortunately, that won't be happening anytime soon (sigh). According to both Williams and English's manager, Vickie Markusic, the artist and label are currently in litigation.

Explains Markusic, "Because Kim didn't deliver a new album to Nervous, the label decided to put this album together without her involvement."

"We'd love to have Kim supporting this project," offers Williams. "Unfortunately, the only thing missing is her cooperation." English could not be reached for comment.

In additional English news, Markusic informs Dance Trax that the singer, accompanied by a live band (like she was at last year's Billboard Dance Music Summit), will be headlining the Divas of Dance 2000 tour this summer. Sponsored by Salem, the free-of-charge 14-market tour commences June 7 in Sayreville, N.J. (at Club Abyss), and will make stops in Hartford, Conn. (the Velvet club), Boston (Chaps), and Pittsburgh (the Eagle), among other cities. Opening for English are Shannon, La Rissa, Myndy K., and Reina. A soon-to-be-announced female DJ will also be included on the lineup.

NEWSY NEIGHBORS: Dance Trax is happy to report that DJ Skribble has inked an exclusive three-year deal with Atlantic Records for Warner Music Group's Essential brand (Billboard, March 11). Skribble's first Atlantic release, tentatively titled "Essential Dance Summer 2000," should be in stores midsummer. The set will be a multi-artist, beat-mixed compilation.

Speaking of the Essential imprint, it makes its U.S. debut Tuesday (16) with the release of "Essential Selection Volume 1" on London-Sire. Comprising two discs—one mixed by big beat guru Fatboy Slim, the other by trancemeister Paul Oakenfold—"Essential Selection" offers several choice cuts, including Art Of Noise's "Metamorphosis," Size 9's "I'm Ready," Mr. X And Mr. Y's "1956," the Unknown's

"The Spirit," Brainchild's "Symmetry C," and Moogwai's "Viola."

An absolute high point occurs toward the end of Slim's set, with Scanty Sandwich's "Because Of You" morphing into Underworld's "Born Slippy," which then merges with Groove Armada's "At The River." Quite cathartic.

Remix/production outfit Thunderpuss (aka Chris Cox and Barry Harris)—no longer going by Thunderpuss 2000—continues to dominate dancefloors with a handful of top 10 hits on Billboard's Hot Dance Music/Club Play chart. Last issue, the Southern California-based duo's production/remix of Abigail's "If It Don't Fit" climbed to the top of the chart. This followed in the footsteps of Enrique Iglesias' "Be With You," which topped the chart the previous week—and which the pair also remixed.

This issue, the pair is responsible for half of the chart's top 10: Lara Fabian's "I Will Love Again" (No. 2), Jennifer Lopez Featuring Big Pun & Fat Joe's "Feelin' So Good" (No. 5), GTS Featuring Loleatta Holloway's "Share My Joy" (No. 6), Jocelyn Enriquez's "When I Get Close To You" (No. 7), and Abigail's "If I Don't Fit" (No. 8). Not bad, eh?

Anthony Maccaroni, who honed his club promotion skills at labels like Playland and King Street Sounds/Nitegrooves, has opened the doors to his own company, Bounce Entertainment. The New York-based company, says Maccaroni, will handle all manufacturing, worldwide distribution, and promotion for four independent labels: the resurrected Bumble Beat Records, Hypo, Cosmic, and GBH (Great British House), named after the successful Friday night party at New York's Cheetah club. Additionally, Maccaroni does independent club/mix show promotion for several labels, including New Jersey-based Xtreme Records.

(Continued on next page)

Rampage Has Fine 1st Year

BY CRAIG ROSEBERRY

NEW YORK—Currently celebrating its one-year anniversary, New York-based Rampage Music is responsible for a string of successful releases, including effervescent and melodic singles from Dawn Tallman ("Be Encouraged"), Michelle Weeks ("Rejoice"), and Miss Jane ("It's A Fine Day"), as well as albums from drum'n'bass artist Duke Mushroom and Euro-dance singer/songwriter Rene Froger.

Additionally, the label released the critically acclaimed "Planet Electrica: Protection" compilation, a benefit album for global hurricane victims, which featured top electronica acts such as Massive Attack, Fatboy Slim, the Chemical Brothers, Roni Size & Reprazent, Underworld, and LTJ Bukem, among others.

Founded by president Kevin Doyle and CEO Cees Van Leeuwen, Rampage Music has gained a solid reputation for its multi-format releases, as well as its aggressive, grass-roots marketing directive.

"Our main objective is to release a wide range of quality releases that represent the many faces of dance music," explains Doyle, formerly the director of A&R at ZYX Records and national director of dance promotions at EMI Records.

"We want our catalog to reflect our love of diverse musical genres," he adds. "We shouldn't be expected to pigeonhole or limit ourselves creatively. We'd rather develop a reputation for putting out great records that we love and support, regardless of their style."

"It's been amazing," says Rampage national director of radio promotion Robin Pelka. "We've had so much support from the underground DJ community, as well as from mix-show and crossover radio DJs, especially with Miss Jane's 'It's A Fine Day.'"

Released last year, "It's A Fine Day" peaked at No. 3 on Billboard's Hot Dance Music/Club Play chart the week of Dec. 18, 1999.

Currently, the single is impacting at such rhythmic top 40 radio stations as KLNA Sacramento, Calif.; WPOW Miami; WPYO Orlando, Fla.; KYLD San Francisco; and KRBX Houston.

To support the single and its follow-up, "La, La, La, La," which is scheduled for an early-July release, Miss Jane (aka 22-year-old Omie Jaffe) recently embarked on a promotional club tour of major markets. She has already performed at clubs in Washington, D.C., Miami, Philadelphia, Los Angeles, San Francisco, and New York.

"Doing live club performances has been a great learning experience for me," notes Miss Jane. "I grew up in the club scene, and that inspired me to pursue music and dancing. The energy of the music and the love that people give you is electrifying. It's so positive."

"Hopefully, my music will be able to affect a wide audience," she continues. "I don't want to pigeonhole or categorize myself. My [forthcoming] album will incorporate the different styles of music within the dance music spectrum. 'It's A Fine Day' was basically a tool for me to test the waters, whereas my album will be much more revealing of my total character and vision."

In addition to Miss Jane's debut album, the RED-distributed Rampage Music is readying albums from Christian & Rizzo, Lydia Rhodes, and Matthias Heilbronn.

In the 12-inch singles department, summer releases include "The Hello Song" by New York

DJ/club personality Honey Dijon; "Cada Vez" by Negrocan, which Rampage licensed from Swing City Records U.K.; and "Hidden Feelings" by Christian & Rizzo, which features remixes by Ricky Crespo and Soul Solution.

The company is also excited about its new beat-mixed DJ series. According to Doyle, the first installment, mixed by New York-based DJ DJB (aka Dominic Brando), will be in stores late summer/early fall. And in signature Rampage fashion, it will encompass many dancefloor sounds, from inspirational garage to hypnotic tech/house to New York hard house.

In late June, the label will unveil a new imprint—Ruff Rampage—that will focus on R&B and hip-hop. Its first release will be "Diamonds" by hip-hop veteran Rob Base. The funky track will feature remixes by Jason Nevins.

"We just love exploring new music, and we're dedicated to working with talented artists," explains Joe Berinato, director of promotions/A&R at Rampage Music. "Every release is a priority for us, and we work hard to establish our artists and projects from the ground up—utilizing support from the club community, radio, retail, and press."

"At the end of the day, we want our catalog to be fresh and universal, encompassing a wide variety of styles without any borders," adds Berinato. "It's important to look at the big picture. Dance music is so multifaceted; we want our music to represent that."



DOYLE

The Dance Trax HOT PLATE

• **Loleatta Holloway**, "Dreaming" (Toshiba-EMI Japan single). A classic disco recording by a legendary club diva remixed by Satoshi Tomiie—what's not to like? Aahh, it rarely gets better than this! Too bad it's only available as an import.

• **Ann Nesby**, "Love Is What We Need" (A&M single). After a too-long absence, Nesby returns to clubland with this potent Mousse T. production. Awash in Doobie Brothers-speckled guitars, Brazilian-splashed percussion, and that voice, "Love Is What We Need" has "summer anthem" written all over it. DJ Sneak and Keith "KCC" Franklin also weigh in with some major restructurings. In stores June 13.

• **SoulXpres**, "Commit To Me" (KIKI Records single). This slice of uptempo R&B music, via Fort Lauderdale, Fla.-based KIKI, is certain to please punters who miss the disco nights of New York's Paradise Garage and New Jersey's Club Zanzibar. Which only makes sense, given the song's classic-sounding musical arrangement and gospel-splashed vocal stylings of Nifa Spraggins. While the mixes provided get the job done, Dance Trax would love to see the track completely overhauled by the likes of the Dronez or Jazz-N-Groove. Contact 954-717-2026.

• **Rosabel Featuring Debbie Jacobs** Rock, "Don't You Want My Love" (Tommy Boy Silver Label single). Twenty one years ago, a pre-Rock Debbie Jacobs scored a disco smash with this sizzling tale of desire. Now, under the deft guidance of DJs/producers Ralph Rosario and Abel Aguilera, she has rerecorded the radio-primed song for today's generation of clubgoers who may not know its origins. Out June 6.

• **Kut 'N' Paste**, "My Family Depends On Me" (Slip 'N' Slide U.K. single). Simone took the original version of this empowering tale to No. 8 on Billboard's Hot Dance Music/Club Play chart in '92. Re-tweaked for contemporary dancefloors and infused with the diva wailings of Cheryl Lucas, the track appears poised for similar success.

• **Khaled Featuring Amar**, "El Harba Wine" (Barclay France single). Much like the club remixes of Sting's "Desert Rose," this mesmerizing merging of internationally revered Arabian rai master Khaled and Anglo-Indian vocalist Amar is equal parts world music and tribal house. Quite sublime!

Billboard Dance Breakouts

MAY 20, 2000

CLUB PLAY

1. I'M NOT IN LOVE OLIVE MAVERICK
2. ON & ON DONNA DELORY JUNIOR VASQUEZ
3. DON'T BE AFRAID MIKE SKI XTREME
4. WHERE YOU ARE JESSICA SIMPSON FEAT. NICK LACHEY COLUMBIA
5. DO IT TO ME AGAIN SOULSEARCHER DEFECTED IMPORT

MAXI-SINGLES SALES

1. THE BEST THINGS FILTER F-111
2. WHEN I GET CLOSE TO YOU JOCELYN ENRIQUEZ TOMMY BOY
3. THE HORN 2000 DJ DERO OJD
4. FLASH GREEN VELVET F-111
5. TELL ME WHY (THE RIDDLE) PAUL VAN DYK FEAT. ST. ETIENNE MUTE

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

Shell Point Set Has New Parsons Lyrics

BY RAY WADDELL

NASHVILLE—Nearly 27 years after his death, new material from country rock pioneer Gram Parsons will emerge with "The Gram Parsons Notebook: The Last Whippoorwill," due June 27 on Shell Point/echomusic.

In a move befitting the maverick Parsons, the record will be distributed and marketed in a unique fashion. "The Gram Parsons Notebook" will be released initially via the Internet before distribution to brick-and-mortar outlets some three months later.

The impetus for the new record comes from a notebook filled with lyrics and notes by Parsons, which was given to his friend and International Submarine Bandmate

John Nuese after Parsons died in 1973. Nuese kept the notebook in a drawer for 20 years before sharing its contents with Los Angeles and Nashville songwriters.

Nuese and singer/songwriter Mike Ward laid down some initial tracks before turning the project over to Grammy-winning producer Carl Jackson. "When they got to talking about this notebook, my ears perked up," says Jackson. "And when I actually started looking at it, chills came all over me. I was always a big fan of Gram Parsons'."

Of the album's 13 cuts, six were put together from lyrics in the notebook. Jackson himself completed a song Parsons had partially written called "L.A. Customs Blues," adding a verse and coming up with a melody. "I tried my best to use every word Graham had already done," says Jackson. "The chorus was pretty much done."

Singer/songwriter Jim Lauderdale wrote about half of a Parsons composition called "Blessin' For Bein'."

He was turned on to the project several years ago by Ward and Eddie Cunningham. Lauderdale, too, was moved when he first saw the notebook.

"I saw the page with 'Blessin' For Bein'," and immediately this melody came to me," says Lauderdale. He added a second verse and the melody, then recorded the song at Paramount Studios in Los Angeles. Jackson later added a harmony part.

"I heard [the final recording] the first time the other day and was very moved by it," says Lauderdale. "If something ever happened to me and I had some lyrics laying around, I would be pleased if somebody came along and finished it."

"Gram's music really touches people deeply," Lauderdale adds. "Unfortunately, he didn't leave that much [material] behind because he

was only here for such a short time."

Lauderdale gave "Blessin' For Bein'" a very sparse, haunting arrangement. "I figured the rest of the songs would be getting a full treatment from the band, so I wanted something a little quieter," he says.

In addition to the unfinished Parsons songs, the set includes other favorites from the Parsons songbook, including "Hickory Wind" and "A Song For You," as well as songs associated with the artist, such as the Louvin Brothers' "Cash On The Barrelhead" and the Rolling Stones' "Dead Flowers." Additionally, two tribute songs appear: "The Last Whippoorwill" and "Barefootin'." Besides Jackson, Ward, and Lauderdale, guests include Leslie Satcher, Ricky Skaggs, Marty Stuart, Larry Cordle, and James Burton.



LAUDERDALE

SPREADING THE WORD

"The Gram Parsons Notebook" will be the third release from Nashville-based indie Shell Point, following releases from bluegrass great Cordle and Porter Wagoner. In the joint venture with echomusic, Shell Point will focus on distribution and radio promotion, while echomusic will handle art direction, design, Internet promotion, and the actual pressing of the record.

"We also did due diligence regarding the [Parsons] estate, plus dealing with the songwriters and publishers," says Mark Montgomery, partner in echomusic with Neil Einstman. He adds that Parsons' estate approves of and is behind the project.

The album will be released exclusively by roots Internet source GrooveTone.com on June 27. Beginning in September, brick-and-mortar distributor Select-O-Hits will make the album available at retail. Roots radio will be serviced with three preferred tracks for programmers to select from.

Also, the GramParsons.com Web site will be serviced with MP3 downloads and excerpts from the notebook. Another site, GramParsonsNotebook.com, will go up following the GrooveTone exclusive.

Randy Harrell, president of Shell Point, thinks the timing is right for the Parsons project. "Gram Parsons is considered a pioneer of country rock, which is now Americana," says Harrell. "With Americana radio gaining strength, there is now a portal for this to go into. Our hope is that people will embrace this project for what it is: six brand new songs co-written by Gram Parsons. We feel like these songs are an accurate representation of what they would have been."

The goal is 100,000 units, which Montgomery thinks is very achiev-

able. "But our main goal is to be viewed as having done this project justice," adds Einstman.

"Our highest hopes would be for this project to have a chance to win a Grammy and get the recognition it deserves, as well as for Gram and these musicians [on the project] to get the recognition they deserve," says Jackson. "A lot of the artists on this project aren't huge stars, but they deserve to be. I think if people have a chance to hear this, they'll love it."

As to what Parsons might think of the evolution of his notebook, Jackson says, "I hope he's looking down and smiling," then jokingly adds, "or up, as the case may be."



Sony/ATV Lands Williams. Veteran Nashville publisher Jody Williams has signed a joint-venture deal with Sony/ATV Tree Publishing. Prior to opening Jody Williams Music, Williams was president of MCA Music Nashville. His résumé also includes stints at BMI's Nashville office, Sony Tree Publishing, Screens Gems Music, and Chappell Music. Pictured, from left, are Sony/ATV Tree's Woody Bomar, Williams, Sony/ATV Tree president/CEO Donna Hilley, and Sony/ATV Tree's Don Cook.

Jim Steinman Flies 'Bat Out Of Nashville'; Don't 'Forget About' Robert Lee Castleman

A NEW PROJECT is in the works that will feature country artists covering the songs from Meat Loaf's 1977 classic "Bat Out Of Hell" and its 1993 follow-up, "Bat Out Of Hell II: Back Into Hell." The album, a joint venture between Restless Records and the DAS label's David Sonenberg, is expected in the first quarter of next year and will be titled "Bat Out Of Nashville."

Jim Steinman, who wrote and produced all of the tracks on the "Bat" albums, will also produce the Nashville version. The album will comprise all of the songs from "Bat Out Of Hell," two tracks from "Bat Out Of Hell II," and two new songs written by Steinman.

Although no acts have been signed, Restless publicist Steven Cohen expects the project to land top-name talent and says some of the tracks will be worked to country radio.

While this is wildly speculative, just think how much fun it would be to hear Dixie Chicks do "Two Out Of Three Ain't Bad," Garth Brooks singing "You Took The Words Right Out Of My Mouth," a Faith Hill/Tim McGraw duet on "Paradise By The Dashboard Light," or LeAnn Rimes singing "I'd Do Anything For Love (But I Won't Do That)." Mr. Loaf would be proud.

ON THE ROW: Denise Wilder Warren joins Gaylord Entertainment as senior VP/CFO. She previously was director/senior industry analyst at Merrill Lynch & Co. in New York.

Mercury Records in Nashville has promoted three staffers to VP. Kira Florita and Kim Markovchick are elevated to VP of marketing. Claudia Mize is named VP of recording. Florita and Markovchick had been senior directors of marketing. Mize previously was senior director, A&R and A&R administration.

Allen Brown joins RCA Label Group as director of media marketing. He previously was associate director of media and artist development at sister label Arista/Nashville.

Christopher Washko joins James Dowell Management as associate manager. The company manages Warner Bros. artist Chad Brock.

Frank Wing is promoted to territorial agent for Agency for the Performing Arts (APA). He will handle the West Coast region for APA's Nashville roster.

Monica Stiles joins Joe Diffie's Third Rock Enter-

tainment as office manager/projects coordinator, replacing Stephanie Fortner, who exits.

SIGNINGS: Steve Wariner has signed with Creative Artists Agency for booking representation.

Epic artist Tammy Cochran has signed with TBA Entertainment Corp.'s Titley/Spalding & Associates for management. TBA also represents Brooks & Dunn and Chely Wright.

Songwriter Robert Lee Castleman, perhaps best known as the writer of Alison Krauss' "Forget About It," will release his debut album Aug. 8 on Rounder Records, "Like Red On A Rose." On May 4 Castleman

began touring with labelmate Krauss and on May 19 will make his Grand Ole Opry debut.

Marathon Key Music signs songwriter Gary Cotton to a publishing agreement. Marathon Key is a co-publishing agreement between songwriter/producer Billy Joe Walker Jr. and Warner/Chappell Music.



by Phyllis Stark

ARTIST NEWS: Richard Young of the Kentucky Headhunters suffered a heart attack May 6 while leaving the stage with the band after a performance in Oklahoma City. On May 8 doctors inserted two heart shunts to open up blocked arteries. At press time, he was still hospitalized in fair condition. The group is signed to Audium Entertainment.

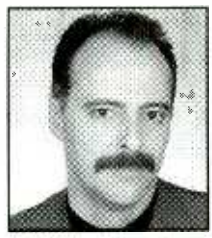
Jo Dee Messina is engaged to marry her longtime tour manager, Don Muzquiz. No wedding date has been set.

Neal McCoy's 24-7-365 tour will hit 58 cities this summer and fall. Fleetwood Homes, a producer and retailer of manufactured housing, is sponsoring the tour, which kicked off May 2 in Irvine, Calif. The sponsorship package includes TV ads featuring McCoy, a compilation CD of McCoy's music available exclusively at Fleetwood retailers, and a contest with the prize of a private concert with McCoy.

Anita Cochran and Craig Morgan launched a summer tour May 4 in Bakersfield, Calif.

Dwight Yoakam has programmed a country radio channel for the MTVi Group's SonicNet.com. Also, Yoakam has invited Monument artist Danni Leigh to join him on tour this summer.

COUNTRY CORNER



by Wade Jessen

CENTER STAGE: The 35th annual Academy of Country Music (ACM) Awards, which aired May 3 on CBS with a 9.7 rating and 16 share, had a noticeable but not overwhelming impact on Top Country Albums, as sales jumped 14% over the prior issue, compared with an 80% post-show boost last year.

Last year's total was buoyed by **Tim McGraw's** record-breaking "A Place In The Sun" (Curb), which debuted with more than 250,000 scans, his biggest opening week to date. It was the only new title to enter the chart a year ago, and things look much different this year. With three new titles accounting for slightly more than 28,000 units this issue, the contrast is astonishing. Nashville fare rings more than 644,000 units on this issue's Top Country Albums, offering a sobering contrast to last year's chart sum of approximately 1.03 million pieces.

Fueled by an awards show performance of lead single "Couldn't Last A Moment," **Collin Raye's** new set, "Tracks" (Epic), starts at No. 9 with approximately 16,000 units, his fourth-biggest opening week with a set of new material. Raye's "The Best Of Collin Raye—Direct Hits" logged his heaviest first week when it moved 28,000 pieces to debut at No. 5 in the Sept. 13, 1997, Billboard. On Hot Country Singles & Tracks, "Couldn't Last A Moment" gains 207 detections to finish at No. 10.

MORE BOWS AND BUMPS: **Chad Brock's** sophomore set, "Yes!" (Warner Bros.), enters Top Country Albums at No. 17, with more than 10,000 units, besting his self-titled debut package, which opened at No. 37 with approximately 1,500 pieces in the March 6, 1999, issue. "Yes!" pops onto Heatseekers at No. 3 and The Billboard 200 at No. 125.

Up 469 detections, the title track from the new album takes the fifth-largest leap on Hot Country Singles & Tracks and lands at No. 8. With 14 total chart weeks, "Yes!" is the youngest title in the top 10 on the radio chart, where the average number of cumulative weeks is 21.

Also on Top Country Albums, newcomer **Rebecca Lynn Howard's** self-titled debut begins at No. 54 with 2,500 scans.

Meanwhile, Greatest Gainer honors are handed to **Faith Hill's** "Breathe," which feels a 24% gain from Hill's performance of "Let's Make Love" with hubby **Tim McGraw** on the ACM show. Hill scans 62,000 pieces to bullet at No. 2.

The Hill/McGraw duet, which was removed from Hot Country Singles & Tracks after accumulating 20 weeks of unsolicited album play, re-enters at No. 60, following an announcement by Warner Bros. brass that a single will be serviced shortly to country radio. **Jack Purcell**, senior VP of promotion at Warner/Reprise Nashville, says the official impact date for "Let's Make Love" had been scheduled for June 12 but is likely to be moved up based on heavier airplay traffic from the awards show performance. Purcell says the chart performance of Hill's current single, "The Way You Love Me," will also be a factor in determining the label's short-term agenda for the new duet. Hill's solo single gains 287 detections to rule Hot Country Singles & Tracks, while "The Way You Love Me" gains 225 detections, with spins heard at 85 monitored stations.

Retailers, Labels, Acts Make May Bluegrass Month

BY VERNELL HACKETT
NASHVILLE—"The new movement in country and roots music—bluegrass pick it up!" is the theme for this year's celebration of bluegrass music.

The International Bluegrass Music Assn. (IBMA) and various retail outlets, bluegrass labels, and performing artists are working together to ensure that more people hear about bluegrass during May.

The idea for designating one month for bluegrass music came about in the late 1980s, when IBMA member Bob Wolf suggested that the industry needed a month where people all over the world would get together to share bluegrass music with new fans. After a few years, the festivities in May were also used to launch the summerlong bluegrass festival season.

Posters, consumer sticker postcards with guitar picks attached, and buttons will all be made available to those who are involved in the promotion. Corresponding ads will appear in Bluegrass Now, Bluegrass Unlimited, Relix, Dirty Linen, and No Depression magazines.

"This year we probably have our most organized effort to date among labels," says Dan Hayes, executive director of the IBMA. Participating in the promotion are Rebel, Rounder, Vanguard, Sugar Hill, Skaggs Family, Ceili Music, and Pinecastle. CDs from these labels, along with the "Choice Picks" compilation CD released earlier this year in honor of the 10th annual International Bluegrass Music Awards, will be on display in participating retail outlets.

"The labels are collaborating with one another and their distributor to actually have a lot of focused attention at retail for the great material that is out there in the form of CDs," Hayes says. "Labels have been involved in the past, but this is the most coordinated effort we've seen among the different labels. It's exciting to see all the stores out there, from

(Continued on page 62)

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 | Adelphia Coliseum Nashville | April 30 | \$2,450,011 \$59.50/\$39.50 | 50,983 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 | Lowe's Motor Speedway Charlotte, N.C. | April 29 | \$2,351,556 \$59.50/\$39.50 | 46,157 sellout | SFX Touring |
| RICKY MARTIN | Molson Centre Montreal | March 23-24 | \$1,508,989 (\$2,218,614 Canadian) \$59.10/\$30.93 | 29,715 two sellouts | House of Blues Canada |
| KISS, TED NUGENT, SKID ROW | Starplex Amphitheatre Dallas | April 2 | \$728,888 \$88.25/\$68.25/ \$53.25/\$28.25 | 18,135 sellout | House of Blues Concerts |
| ELTON JOHN | Conseco Fieldhouse Indianapolis | April 15 | \$674,650 \$65/\$35 | 12,750 15,620 | SFX Music Group |
| JIMMY BUFFETT & THE CORAL REEFER BAND | Starplex Amphitheatre Dallas | April 13 | \$665,111 \$49.50/\$39.50/ \$29.50 | 19,538 sellout | House of Blues Concerts |
| JIMMY BUFFETT & THE CORAL REEFER BAND | Blockbuster Desert Sky Pavilion Phoenix | April 25 | \$636,600 \$48/\$24 | 19,528 sellout | SFX Music Group |
| RED HOT CHILI PEPPERS, FOO FIGHTERS, BICYCLE THIEF | Frank Erwin Center Austin, Texas | May 2 | \$469,140 \$35 | 13,404 sellout | in-house. SFX Music Group |
| ELTON JOHN | Roberts Stadium Evansville, Ind. | April 14 | \$379,705 \$49.50/\$35 | 8,073 12,577 | SFX Music Group |
| RED HOT CHILI PEPPERS, FOO FIGHTERS, BICYCLE THIEF | Norfolk Scope Norfolk, Va. | May 8 | \$379,225 \$35 | 11,100 sellout | SFX Music Group |

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

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

- 69 800 POUND JESUS (Illegal, BMI/Yo Man, BMI)
- 35 ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuubi L.A., ASCAP) HL/WBM
- 15 ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O Music, ASCAP) HL/WBM
- 9 BEEN THERE (Blackened, BMI/Steve Warner, BMI) WBM
- 5 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acutt-Rose, BMI) HL/WBM
- 70 BLUE COLLAR DOLLAR (Max Laflis, BMI/Twin Spurs, BMI/You Scream, BMI/Boo-N-Bing, BMI/For Ice Cream, ASCAP/There's One, ASCAP/CMI, BMI)
- 45 BLUE MOON (Acrynon, BMI/WCR, BMI)
- 66 THE BLUES MAN (Bocephus, BMI) HL
- 58 BREATHELESS (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL/WBM
- 3 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL
- 6 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Hybridz, BMI/Rory Bourke, BMI) HL
- 4 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 48 CHANGE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis, BMI/Estes Park, BMI) HL/WBM
- 46 COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) HL
- 10 COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work,
- BMI) WBM
- 21 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 49 DO I LOVE YOU ENOUGH (Of Music, ASCAP/The Music Palas, ASCAP)
- 33 FAITH IN YOU (Steve Warner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM
- 55 FALLIN' NEVER FELT SO GOOD (Universal-MCA, ASCAP/WB, ASCAP) WBM
- 62 FEELS LIKE LOVE (Vinny Mae, BMI)
- 22 FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI)
- 38 FOREVER WORKS FOR ME (MONDAY TUESDAY WEDNESDAY THURSDAY) (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM
- 61 GOODBYE IS THE WRONG WAY TO GO (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP)
- 68 GOOD TIMES (Warner-Tamerlane, BMI/Chenowee, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM
- 7 HOW DO YOU LIKE ME NOW?! (Cokeo Tunes, BMI/Wacissa River, BMI/CML, BMI)
- 56 IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL
- 14 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
- 19 I'LL BE (Realsongs, ASCAP) WBM
- 36 I NEED YOU (Aniose, ASCAP/EMI Christian, ASCAP/EMI April,

- ASCAP/Jeskar, ASCAP) HL
- 40 I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL
- 31 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
- 30 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 75 I'VE FORGOTTEN HOW YOU FEEL (Miss Surrett, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
- 32 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 64 JIMMY'S GOT A GIRLFRIEND (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 25 LESSONS LEARNED (SL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 60 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
- 53 LET'S MAKE SURE WE KISS GOODBYE (Vinny Mae, BMI) WBM
- 57 A LITTLE LEFT OF CENTER (Island Bound, ASCAP/Famous, ASCAP/Lightwoodknot, BMI/Ensign, BMI) HL
- 17 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 44 LOVE, YOU AIN'T SEEN THE LAST OF ME (W.B.M., SESAC)
- 42 LOVIN' YOU AGAINST MY WILL (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 18 ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 13 MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHugle, BMI/Volunteer Jam, ASCAP/Go-To-Dei, ASCAP) WBM
- 51 MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point,

- BMI/Pier Five, BMI)
- 23 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
- 72 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 26 NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
- 20 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 37 REAL LIVE WOMAN (Cryer Way To The Bank, SESAC/Child Bride, SESAC)
- 43 SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 47 SHE AIN'T THE GIRL FOR YOU (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM
- 2 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
- 71 SINNERS & SAINTS (Vip Vipperman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 16 SOME THINGS NEVER CHANGE (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL
- 41 SOMETHING TO WRITE HOME ABOUT (Stewart Warner, BMI/Triples Shoes, BMI/Acutt-Rose, BMI) HL
- 28 STUCK IN LOVE (Gary Nicholson, ASCAP/King Lizard, BMI)
- 73 STUFF (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
- 39 THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MizMo, ASCAP/TC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
- 50 THAT'S THE WAY (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM
- 67 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) WBM

- 59 TROUBLE WITH ANGELS (Songs Of Universal, BMI) WBM
- 12 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
- 1 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 63 WE MADE LOVE (Sony/ATV Tree, BMI/Hamstein Cumberland, BMI/KidJulie, BMI) HL
- 27 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
- 11 WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
- 52 WHEN YOU COME BACK TO ME AGAIN (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP)
- 34 WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL
- 8 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makestift, BMI/Cuts R Us, BMI) HL
- 65 YOU AIN'T HURT NOTHIN' YET (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP) HL
- 54 YOU ARE (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM
- 29 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showbilly, BMI) HL
- 24 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Hessiree Bob, ASCAP) CLM/HL
- 74 YOU WANNA WHAT? (Zach N Will, ASCAP/Andy Bo, ASCAP/Tempton, BMI)



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Features 'No. 1' badge for 'THE WAY YOU LOVE ME' by Faith Hill.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Features 'HOT SHOT DEBUT' badge for 'COLD DAY IN JULY' by Dixie Chicks.

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.

Billboard Top Country Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, ARTIST. Features 'No. 1' badge for 'BREATHE' by Faith Hill.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, ARTIST.

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).

CyberOctave Drums Up Watts/Keltner Project

RHYTHM-A-NING: Drummers Charlie Watts and Jim Keltner are known for their organic, uncluttered approach to timekeeping, Watts as a charter member of the Rolling Stones and Keltner as a first-call session player for such artists as Crosby, Stills, Nash & Young and Joe Cock-er. They are also devoted jazz fans whose unmistakable approach to drumming has been decidedly influenced by the swing and improvisational nature of jazz.

In 1997 the two were working on the Rolling Stones' "Bridges To Babylon" album (Keltner adding percussion) when they began collaborating on what would become "The Charlie Watts Jim Keltner Project" (Cyber Octave/Virgin, May 25). It is a two-year-in-the-making excursion into studio technology, electronica, and ambient world beats that serves as a tribute to nine of their favorite jazz drummers.

"The whole project began with Charlie playing live drums to five rhythm sequences I had been working on," recalls Keltner. "We worked on them during our downtime on the Stones sessions. Afterwards, Charlie took the tapes to Paris, where he chopped them up and rearranged them using ProTools and began adding piano and other instrumentation. I had no idea what he would do with them. Everything came straight from Charlie's imagination."

Watts, by turn, credits Keltner for the project's direction. "Jim told me to play like I always play, just like I was playing on the Stones record," the drummer says. "In a way, the songs were kind of done, although they didn't have actual drums on them. They weren't structured the way they are on the record, and they didn't have the overdubs, but most of the ideas were already there in Jim's sequences."

Working in Los Angeles, the duo had time to soak in performances by Roy Haynes, Billy Higgins, and Elvin Jones. As such, three of the project's tracks evolved into tributes to those percussion masters, along with

one each named for drummers Shelly Manne, Art Blakey, Tony Williams, Kenny Clarke, Max Roach, and Airtio Moreira. While the songs make no attempt to imitate the playing styles of these legends, they con-



by Steve Graybow

vey elements integral to their musical personality, from the powerful Burundi rhythms of "Art Blakey" through the breezy samba grooves of "Airtio." "The idea to name the songs after jazz musicians came early on," explains Watts. "Tony Williams had just recently passed away, so jazz drummers were on our mind."

Combining sentiment with studio wizardry, the project's ambitions are clearly evident on "The Elvin Suite," a 12-minute opus named for drummer Jones. Beginning with an evocative South African song penned and sung by vocalist Blondie Chaplin, it segues into a bebop piece performed by pianist Emmanuel Sourdeix.

"Most guys would slowly get into the part," says Watts. "I asked him to play like he had been playing for an hour, just going right into it like Lenny Tristano would." Although it was created with multiple studio overdubs, the track sounds remarkably vibrant, like the work of a huge ensemble playing together in a single room.

"Most of the sounds are organic, so it doesn't sound like a studio creation," agrees Keltner. "Charlie excels at choosing the right things and leaving out the right things. I would have probably fixed some things where the time veers off a bit, because as a studio player that is my instinct. But Charlie's sensibility is that a piece of music is what happens as it happens."

Despite the technology, the backbone of what you are hearing is Charlie and I performing together."

While both Keltner and Watts are quick to state that their collaborative effort is not a jazz album in the traditional sense, Watts allows that "it somewhat becomes a jazz album, in that there are people who play jazz on it." Keltner adds that "the songs' names are tributes to these great musicians, and hopefully someone who doesn't know who these artists are will be prompted to discover the great music that they made."

Watts is eager to hear club re-mixes that are being done on several of the project's ambient, groove-laden tracks. "I like the idea of people dancing to this music, as opposed to sitting down and listening to it analytically," he says. "The interesting thing about this project is that we did it together; then edited it a year later. It's like these bits of music that were sent around the world."

BLUEGRASS MONTH

(Continued from page 60)

Wal-Mart to Disc Jockey Records and Borders, taking up the promotion and helping bluegrass CDs and tapes to be visible within their stores."

"Just getting in-store performances or artists doing jam sessions will increase our bluegrass sales, hopefully," says Tammy Askins, retail marketing manager for Disc Jockey Music Stores in Owensboro, Ky. "If something is successful, we'll try to duplicate that in other ways and promote the product. When we make those contacts with artists and agents, other opportunities present themselves and create an interest in future promotions with them."

As a chain, Disc Jockey Records has always been active in promoting bluegrass music, says Askins. She says the major focus this year for Bluegrass Month will be in the markets where bluegrass is popular, among them Lexington, Ky.; Bowling Green, Ky.; Kingsport, Tenn.; Sheville, N.C.; Louisville, Ky.; Bluefield, W.Va.; Cedar Bluff, Va.; Grand Junction, Colo.; Coraville, Iowa; Bellingham, Wash.; and Cheyenne, Wyo.

Additional participating retail chains are Barnes & Noble, Borders, Musicland's Media Play, Manifest Disc, and Warehouse. Distribution North America is offering a discount to its retail accounts on top-selling bluegrass titles.

In Europe, the World of Bluegrass festival is scheduled for June 2-4. Participating bands will travel from all over Europe to Voorhuizen, the Netherlands, about an hour outside of Amsterdam, for the festivities. On their journey to and from the city, the bands are booked for various concerts and in-stores to help promote bluegrass music in Europe.

Other international activities include Welk Music's promotions in Spain and Australia, where it is using a free bluegrass sampler for any retail account purchasing a featured bluegrass title during May.



KELTNER, LEFT; WATTS

IMPORT & EXPORT

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TOP WORLD MUSIC ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------------|---------------|---|---|
| | | | NO. 1 | |
| 1 | 1 | 58 | SOGNO ▲ ² POLYDOR 547222 | ANDREA BOCELLI 54 weeks at No. 1 |
| 2 | 3 | 48 | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG BS | IBRAHIM FERRER |
| 3 | 2 | 11 | WATER FROM THE WELL RCA VICTOR 63637 | THE CHIEFTAINS |
| 4 | 4 | 9 | THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT BS | ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT |
| 5 | NEW | | TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES | BEHEL GILBERTO |
| 6 | 7 | 3 | ISLAND ROOTS QUIET STORM 1008 | VARIOUS ARTISTS |
| 7 | 6 | 61 | THE IRISH TENORS ● MASTERTONE 8552/POINT BS | JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN |
| 8 | 5 | 18 | DRALION RCA VICTOR 63559 | CIRQUE DU SOLEIL |
| 9 | 8 | 10 | O RCA VICTOR 63358 | CIRQUE DU SOLEIL |
| 10 | 10 | 13 | HONEY BABY POI POUNDER RECORDS 7002 | THREE PLUS |
| 11 | 9 | 18 | MELELANA PUNA HELE 13956 BS | KEALI'I REICHEL |
| 12 | RE-ENTRY | | VIVA LA MUSICA HOLLYWOOD LATIN 162182 | GIPSYLAND |
| 13 | 15 | 49 | VOLUME 2 RELEASE REAL WORLD 47324 | AFRO CELT SOUND SYSTEM |
| 14 | 11 | 39 | CAFE ATLANTICO RCA VICTOR 65401 BS | CESARIA EVORA |
| 15 | RE-ENTRY | | LA NOUBA RCA VICTOR 63502 | CIRQUE DU SOLEIL |

TOP BLUES ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|--|---|
| | | | NO. 1 | |
| 1 | 1 | 5 | BLUES AT SUNRISE LEGACY 63842/EPIC | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 5 weeks at No. 1 |
| 2 | 2 | 2 | MAKIN' LOVE IS GOOD FOR YOU MCA 112241 | B.B. KING |
| 3 | 3 | 30 | LIVE ON GIANT/REPRISE 24729/WARNER BROS. | KENNY WAYNE SHEPHERD BAND |
| 4 | 4 | 30 | LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 BS | SHANNON CURFMAN |
| 5 | 5 | 59 | THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE |
| 6 | 7 | 26 | GOTTA GET THE GROOVE BACK MALACO 7499 | JOHNNIE TAYLOR |
| 7 | 6 | 81 | WANDER THIS WORLD ● A&M 540984/INTERSCOPE | JONNY LANG |
| 8 | 9 | 44 | BEST OF ETTA JAMES MCA 111953 | ETTA JAMES |
| 9 | 12 | 35 | MATERIAL THINGS MALDOXY 2825/MALACO | MEL WAITERS |
| 10 | 8 | 51 | BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939 | B.B. KING |
| 11 | 10 | 11 | THE BEST BLUES ALBUM IN THE WORLD...EVER! VIRGIN 48428 | VARIOUS ARTISTS |
| 12 | 11 | 38 | IN SESSION STAX 7501/FANTASY | ALBERT KING WITH STEVIE RAY VAUGHAN |
| 13 | NEW | | HOT FOOT POWDER ARTISAN 108282 | PETER GREEN WITH NIGEL WATSON |
| 14 | 13 | 43 | BLUES ● POLYDOR 547178/UNIVERSAL | ERIC CLAPTON |
| 15 | 14 | 6 | BEST OF CHUCK BERRY - THE MILLENNIUM COLLECTION MCA 111944 | CHUCK BERRY |

TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------------|---------------|---|----------------------------------|
| | | | NO. 1 | |
| 1 | 1 | 25 | CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG | BOB MARLEY 25 weeks at No. 1 |
| 2 | 2 | 7 | STAGE ONE 2 HARD 1572*/VP | SEAN PAUL |
| 3 | 3 | 42 | REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG | VARIOUS ARTISTS |
| 4 | 4 | 51 | REGGAE GOLD 1999 VP 1559* | VARIOUS ARTISTS |
| 5 | 6 | 44 | SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG | PETER TOSH |
| 6 | 5 | 8 | PLANET REGGAE 2000 VP 1580* | VARIOUS ARTISTS |
| 7 | 7 | 23 | 1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001 | VARIOUS ARTISTS |
| 8 | 8 | 15 | THE JOURNEY GEE STREET 32527/V2 | KY-MANI |
| 9 | 15 | 11 | JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL | JIMMY CLIFF |
| 10 | 9 | 10 | JAMDOWN RECORDS PRESENTS: THE ULTIMATE DANCEHALL MIX VOL. 2 JAMDOWN 40025 | VARIOUS ARTISTS |
| 11 | 14 | 78 | PURE REGGAE POLYGRAM TV 565122/IDJMG | VARIOUS ARTISTS |
| 12 | 11 | 2 | FULLY LOADED VP 1577* | SPRAGGA BENZ |
| 13 | 12 | 25 | STRICTLY THE BEST 24 VP 1570* | VARIOUS ARTISTS |
| 14 | 10 | 43 | SPIRIT OF MUSIC ELEKTRA 62396/EEG | ZIGGY MARLEY & THE MELODY MAKERS |
| 15 | RE-ENTRY | | D.J. REGGAE MIX BEAST 5423/SIMITAR | VARIOUS ARTISTS |

● 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 multi-plies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro), ⊠ Certification of 200,000 units (Platino), ⊡ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. **BS** indicates past and present best-sellers. Titles © 2000. Billboard/BPI Communications and SoundScan, Inc.

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Billboard

MAY 3, 2000

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THIS WEEK
TITLE, Imprint
Distributing Label, Catalog Number

Principal Performers

1 **MEMPHIS HOMECOMING** No. 1 Bill & Gloria Gaither and their Homecoming Friends
Spring House Video

APRIL 15, 2000

1 **GOOD NEWS** No. 1 Bill & Gloria Gaither and their Homecoming Friends
Spring House Video

APRIL 8, 2000

1 **GOOD NEWS** No. 1 Bill & Gloria Gaither and their Homecoming Friends
Spring House Video

APRIL 1, 2000

1 **FAREWELL CELEBRATION** No. 1 The Cathedrals
Spring House Video

MARCH 25, 2000

1 **GOOD NEWS** No. 1 Bill & Gloria Gaither and their Homecoming Friends
Spring House Video

MARCH 18, 2000

1 **GOOD NEWS** No. 1 Bill & Gloria Gaither and their Homecoming Friends
Spring House Video

1 **GOOD NEWS** No. 1 Bill & Gloria Gaither and their Homecoming Friends
Spring House Video

MARCH 4, 2000

1 **GOOD NEWS** No. 1 Bill & Gloria Gaither and their Homecoming Friends
Spring House Video

FEBRUARY 19, 2000

1 **FAREWELL CELEBRATION** No. 1 The Cathedrals
Spring House Video

JANUARY 29, 2000

1 **HE TOUCHED ME** No. 1 Elvis Presley
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In the SPIRIT



by Lisa Collins

FAIR GAME? "I'm not being sued by Kirk Franklin, and I'm not going out of business," Vicki Mack-Lataillade announced as she took the podium on May 1 for a seminar on "Success In Gospel" at the recent Bobby Jones Artist and Executive Retreat in Las Vegas.

The comment was made in reference to rumors swirling about gospel's most successful label, Mack-Lataillade's Gospo Centric Records. But, in fact, Gospo Centric and Franklin have been named in a 10-count, \$5.5 million lawsuit filed by members of the Family (from Kirk Franklin & the Family). In the suit, filed May 2 in Los Angeles Superior Court, Family members Dalon and Carrie "Mousie" Collins, LaKeisha Grandy, Terri Pace, and John Gray charge breach of contract, fraud, civil conspiracy, and breach of fiduciary duty, among the 10 counts.

"It grieves us that things have come to this," says Tabettha Thorpe, who has managed Dalon Collins for a little over a year and has more recently started managing Grandy, Pace, and Collins' wife. "Our goal is not to try and get out of this particular contract as a group. We're just asking for some things we believe are due us pursuant to the contract."

Aside from punitive and compensatory damages, the suit seeks a financial accounting of "The Nu Nation

Project," Franklin's double-platinum selling album on which members of the Family performed.

"Not only were my clients not fully informed with regard to their participation on 'Nu Nation Project,'" Thorpe points out, "but they have a contract that says if two or more people perform, they're entitled to a royalty."

"We were very concerned in filing this lawsuit, because we didn't want people to think our testimony was a lie," she explains. "We contemplated the ramifications, and as Christians, we're supposed to be role models for nonbelievers, but at the end of the day [when the talks broke down], we had no choice but to move forth in this manner."

The Family members, who no longer communicate with Franklin, would like to continue performing and remain under contract to deliver an album.

"Do we want to do the record? Yes," Thorpe says. "But before we do anything, we want to work out some key issues."

Those issues, she notes, differ in a couple of cases by complainant.

"Take, for example, Dalon Collins," Thorpe says. "Dalon's been signed to Gospo Centric for five years but has no project out. In the past year, we've had all kinds of difficulty with the record company in terms of getting in the studio to complete his first record. In one of our discussions with the label, we even addressed the issue of getting him released from his contract."

"Another of the major issues is that we had a manager who handled both Kirk Franklin and the group, meaning that he made certain deals to the benefit of Mr. Franklin but to the detriment of the Family, without disclosing his conflict of interest," Thorpe says.

At press time, Mack-Lataillade, Gospo Centric's CEO, would only say that a countersuit was in the works.

HIGHER GROUND



by Deborah Evans Price

WORTH THE WAIT: Timing is everything, especially in the music business, where creative magic just can't be rushed. For longtime fans of Nicole C. Mullen, her self-titled major-label debut is indeed worth the wait. Many years ago, in my pre-Billboard days, I interviewed Mullen for a bio and enjoyed one of the most memorable conversations of my career. She not only had an impressive voice and was an incredibly gifted songwriter, but she also had a passion for God and an irrepressible sense of joy that was contagious. The fact that this girl had a huge career ahead of her seemed certain.

But in the years that followed, that hit record never emerged. That's not to say Mullen wasn't busy. Behind the scenes, she became a dynamic force in the Christian industry. She co-wrote "On My Knees" with her husband David and Michael Ochs, which was named song of the year at the 1998 Gospel Music Assn.'s Dove Awards. She's the vocalist on the "Larry Boy" theme song from "VeggieTales", and her credits also include Serena the Cat on the Dove Award-winning video series "Yo! Kids." She recently completed a role in an episode of "The Visual Bible For Kids." She's also been busy raising her two children: Jasmine, 6, and Max, 2.

Now with the release of her Word/Epic debut, Mullen delivers the record everyone has been waiting for: The songs are passionate, personal, and yet universal in the way they reveal the yearning for acceptance and the endurance of the human spirit. "The record is about my family, my parents, my grandparents, and my children," she says. "I want to take my hat off to the people who have made me what I am today... To me they are more

representative of the people in all our lives, not just my life, but all our lives. If we've done any good or had any success, most likely we have to thank someone, whether they did something good or bad. Sometimes the bad will propel us to do good, too."

The song "Homemade" illustrates that point. Mullen was ridiculed as a child by other girls who called her "Homemade" because she didn't wear store-bought clothes, but she says she knew that God had a plan for her life. "I've never been the most beautiful. I've never been the most popular, but it's amazing what love can do," she says. "There's a lesson that I learned from that experience."

Mullen is hoping listeners will see themselves in the lessons she's learned. "It's a record about everybody and I think for everybody at the same time," she says.

Musically, Mullen describes the project as "a hybrid" that has "R&B mixed with funk mixed with gospel mixed with blues, stirred all together and called funkabilly." Lyrically, the songs cover a variety of territory, from "Shooby," which finds Mullen proclaiming, "I believe in Jesus, and I won't apologize"; to "Granny's Angel," which advocates taking responsibility for one's own relationship with the Lord; to "Black, White, Tan," a tender tribute to her marriage and family. She also includes a gorgeous version of "On My Knees."

Mullen admits the album was a long time coming but says it wouldn't have been the record it is if it had been recorded any sooner. "It's been a process. It's something I've been chewing on for quite a while," says Mullen, who will be on tour this summer with Michael W. Smith. "I've had several deals come across the table, but none of them felt right. I was always of the mind-set that I'd rather not sign than sign the wrong deal. I don't want to do it for the wrong reasons. I prayed for God to keep the right doors open and close the wrong ones... Through the course of events, it became obvious this [Word] is where I'm supposed to be. I couldn't be more thrilled."

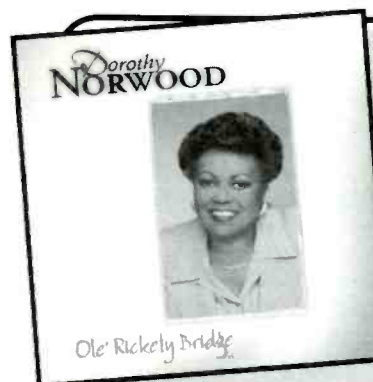


MULLEN

Top Gospel Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------|---------------|--|-------------------------------------|--|
| | | | NO. 1 | | |
| 1 | 1 | 3 | THE BROOKLYN TABERNACLE CHOIR | M2 COMMUNICATIONS/WORD 63805/EPIC | 3 weeks at No. 1 GOD IS WORKING — LIVE |
| 2 | NEW | | MARY MARY | C2/COLUMBIA 63740/CRG | THANKFUL |
| 3 | 2 | 8 | FRED HAMMOND & RADICAL FOR CHRIST | VERITY 43140 | PURPOSE BY DESIGN |
| 4 | 3 | 33 | YOLANDA ADAMS | ELEKTRA 62439/EEG HS | MOUNTAIN HIGH...VALLEY LOW |
| 5 | 4 | 13 | VARIOUS ARTISTS | EMI/WORD 43149/VERITY | WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS |
| 6 | 5 | 20 | TRIN-I-TEE 5:7 | B-RITE 490359/INTERSCOPE HS | SPIRITUAL LOVE |
| 7 | 6 | 30 | CECE WINANS | WELLSPRING GOSPEL 51711/SPARROW | ALABASTER BOX |
| 8 | 7 | 26 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR | VERITY 43132 HS | FAMILY AFFAIR |
| 9 | 8 | 84 | KIRK FRANKLIN | GOSPO CENTRIC 490178/INTERSCOPE | THE NU NATION PROJECT |
| 10 | 9 | 3 | BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR | INTEGRITY/WORD 63542/EPIC | SHOUT HALLELUJAH |
| 11 | 10 | 10 | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS | EMI GOSPEL 20251 HS | TRI-CITY4.COM |
| 12 | 12 | 3 | WILLIAM BECTON AND FRIENDS | CGI 5370/PLATINUM | B2K: PROPHETIC SONGS OF PROMISE |
| 13 | 11 | 22 | NORMAN HUTCHINS | JDI 1258 | BATTLEFIELD |
| 14 | 13 | 28 | YOLANDA ADAMS | VERITY 43144 | THE BEST OF YOLANDA ADAMS |
| 15 | 15 | 8 | THE BROOKLYN TABERNACLE CHOIR | ATLANTIC 83297/AG | HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR |
| 16 | 26 | 19 | THE MCLURKIN PROJECT | GOSPO CENTRIC 490200/INTERSCOPE HS | THE MCLURKIN PROJECT |
| 17 | 14 | 14 | VARIOUS ARTISTS | MALACO 1003 | CELEBRATE THE HERITAGE OF GOSPEL 2 |
| 18 | 20 | 57 | T.D. JAKES | ISLAND INSPIRATIONAL 524630/DJMG HS | SACRED LOVE SONGS |
| 19 | 17 | 36 | WINANS PHASE2 | MYRRH/WORD 69881/EPIC HS | WE GOT NEXT |
| 20 | 18 | 41 | BRENT JONES AND T.P. MOBB | HOLY ROLLER 7012/MCG HS | BRENT JONES AND T.P. MOBB |
| 21 | 27 | 6 | CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS | JDI 1259 | SING IT ON SUNDAY MORNING! |
| 22 | 21 | 11 | COMMISSIONED | VERITY 43136 HS | TIME & SEASONS |
| 23 | 22 | 50 | RICHARD SMALLWOOD WITH VISION | VERITY 43119 HS | HEALING—LIVE IN DETROIT |
| 24 | 24 | 68 | VARIOUS ARTISTS | MALACO 1002 | CELEBRATE THE HERITAGE OF GOSPEL |
| 25 | 40 | 57 | LEE WILLIAMS & THE SPIRITUAL QC'S | MAJESTIC 7004 | LOVE WILL GO ALL THE WAY |
| 26 | 32 | 63 | VARIOUS ARTISTS | VERITY 43125 | WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS |
| 27 | 30 | 36 | THE MISSISSIPPI MASS CHOIR | MALACO 6031 | EMMANUEL (GOD WITH US) |
| 28 | 16 | 58 | DOTTIE PEOPLES | ATLANTA INT'L 10250 HS | GOD CAN & GOD WILL |
| 29 | 25 | 4 | AL GREEN | HI/THE RIGHT STUFF 25282/EMI GOSPEL | GREATEST GOSPEL HITS |
| 30 | NEW | | SAINTS WITH A VISION | MEEK 4004 | CALLING ALL SAINTS |
| 31 | 39 | 47 | GOSPEL GANGSTAZ | B-RITE 490096/INTERSCOPE HS | I CAN SEE CLEARLY NOW |
| 32 | 33 | 63 | VARIOUS ARTISTS | EMI GOSPEL 20209 | GREAT WOMEN OF GOSPEL VOLUME II |
| 33 | 19 | 13 | LEXI... | REAL DEAL 0797 | AND THAT'S THE WAY IT IS |
| 34 | 35 | 34 | THE CANTON SPIRITUALS | VERITY 43135 HS | THE LIVE EXPERIENCE 1999 |
| 35 | 38 | 95 | TRIN-I-TEE 5:7 | B-RITE 490094/INTERSCOPE HS | TRIN-I-TEE 5:7 |
| 36 | 29 | 55 | VICKIE WINANS | CGI 5325/PLATINUM HS | LIVE IN DETROIT II |
| 37 | 37 | 13 | THE WILLIAMS BROTHERS | BLACKBERRY 1626/MALACO | THE CONCERT |
| 38 | 23 | 25 | DOC MCKENZIE | FIRST LIFE 4016 | LIVE |
| 39 | RE-ENTRY | | IYANLA VANZANT | HARMONY 1799 HS | IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY |
| 40 | 34 | 29 | GOD SQUAD | AMEN 1501 | GOOD MORNING NEIGHBOR |

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



The legend of Dorothy Norwood continues with her newest album "Ole Ricketty Bridge". Recorded "live" with guest artists Bruce Parham, Carolyn Traylor and Betty Wright, it could possibly be her best ever. From the title cut to the inspiring "More To Me", this whole album is a keeper.



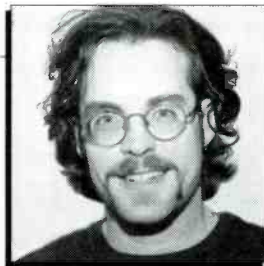
Top Contemporary Christian

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------------|---------------|---|--|
| 1 | 1 | 3 | THE BROOKLYN TABERNACLE CHOIR M2 COMMUNICATIONS 7312/WORD | NO. 1 GOD IS WORKING — LIVE |
| 2 | 2 | 32 | P.O.D. ● ATLANTIC 83245/CHORDANT | THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN |
| 3 | 3 | 6 | VARIOUS ARTISTS HOSANNA/INTEGRITY 1723/WORD | WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS |
| 4 | 5 | 6 | SOUNDTRACK SPARROW/CAPITOL 1730/CHORDANT | JESUS — THE EPIC MINI-SERIES |
| 5 | 4 | 7 | FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT | PURPOSE BY DESIGN |
| 6 | 6 | 2 | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2266/CHORDANT | MEMPHIS HOMECOMING |
| 7 | 7 | 2 | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2267/CHORDANT | OH, MY GLORY! |
| 8 | NEW | | KATHIE LEE GIFFORD ON THE LAMB/VALLEY 15115/DIAMANTE | BORN FOR YOU |
| 9 | 11 | 47 | VARIOUS ARTISTS ▲ HOSANNA/INTEGRITY 1583/WORD | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS |
| 10 | 10 | 28 | VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT | WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS |
| 11 | 9 | 33 | YOLANDA ADAMS ELEKTRA 62439/CHORDANT | MOUNTAIN HIGH...VALLEY LOW |
| 12 | 12 | 19 | TRIN-I-TEE 5:7 B-RITE 6952/WORD | SPIRITUAL LOVE |
| 13 | 13 | 10 | JENNIFER KNAPP GOTE 2816/CHORDANT | LAY IT DOWN |
| 14 | 14 | 24 | MICHAEL W. SMITH REUNION 10041/PROVIDENT | THIS IS YOUR TIME |
| 15 | NEW | | ACQUIRE THE FIRE PAMPLIN 2128 | STAND UP AND SURRENDER |
| 16 | 15 | 47 | STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT | (SPEECHLESS) |
| 17 | 8 | 2 | FIVE IRON FRENZY 5 MINUTE WALK 2401/CHORDANT | ALL THE HYPE THAT MONEY CAN BUY |
| 18 | 18 | 9 | FFH ESSENTIAL 10529/PROVIDENT | FOUND A PLACE |
| 19 | 16 | 29 | CECE WINANS WELLSRING GOSPEL/SPARROW 1711/CHORDANT | ALABASTER BOX |
| 20 | 19 | 63 | SONICFLOOD GOTE 2802/CHORDANT | SONICFLOOD |
| 21 | 17 | 29 | ANNE MURRAY STRAIGHTWAY 0231/CHORDANT | WHAT A WONDERFUL WORLD |
| 22 | NEW | | CRYSTAL LEWIS METRO ONE 7452/WORD | FEARLESS |
| 23 | 26 | 37 | THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT | TIME |
| 24 | 20 | 84 | KIRK FRANKLIN ▲ ² GOSPEL CENTRIC/INTERSCOPE 490241/WORD | THE NU NATION PROJECT |
| 25 | 21 | 8 | PASSION WORSHIP BAND STAR SONG/SPARROW 1740/CHORDANT | PASSION: THE ROAD TO ONE DAY |
| 26 | 27 | 10 | FERNANDO ORTEGA MYRRH 6852/WORD | HOME |
| 27 | 25 | 25 | NEWSBOYS SPARROW 1720/CHORDANT | LOVE LIBERTY DISCO |
| 28 | 22 | 26 | JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT | IF I LEFT THE ZOO |
| 29 | 24 | 42 | VARIOUS ARTISTS ● WORD 9776 | WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE |
| 30 | 28 | 34 | AUDIO ADRENALINE FOREFRONT 5225/CHORDANT | UNDERDOG |
| 31 | 31 | 59 | AVALON SPARROW 1687/CHORDANT | IN A DIFFERENT LIGHT |
| 32 | 40 | 29 | JACI VELASQUEZ ● MYRRH/SONY DISCOS 6682/WORD | LLEGAR A TI |
| 33 | 29 | 6 | RAY BOLTZ WORD 7332 | THE CLASSICS |
| 34 | RE-ENTRY | | GINNY OWENS ROCKETTOWN 6262/WORD | WITHOUT CONDITION |
| 35 | 36 | 47 | PASSION WORSHIP BAND STAR SONG/SPARROW 0230/CHORDANT | PASSION: BETTER IS ONE DAY |
| 36 | 35 | 14 | YOLANDA ADAMS VERITY 43144/PROVIDENT | THE BEST OF YOLANDA ADAMS |
| 37 | NEW | | VARIOUS ARTISTS PAMPLIN 2150 | BEST OF 2000 — DOVE AWARD NOMINEES & WINNERS |
| 38 | 37 | 70 | VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD | SHOUT TO THE LORD 2000 |
| 39 | 30 | 6 | MICHAEL ENGLISH CURB 77980/CHORDANT | HEAVEN TO EARTH |
| 40 | 38 | 7 | THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83297/CHORDANT | HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR |

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

Artists & Music

Classical KEEPING SCORE



by Bradley Bambarger

NORTHERN STAR: Sibelius is more of a national hero in Finland than any politician, with the great symphonist's legacy such that composers hold a special place in Finnish society. With a highly developed infrastructure for music, Finland not only nurtures its composers and other classical musicians, it promotes their work at home and abroad. This patronage has led to the international rise of figures like composer/conductor **Esa-Pekka Salonen**, conductor **Jukka-Pekka Saraste**, and composers **Magnus Lindberg** and **Kaija Saariaho**. And so it was for Finland's senior musical ambassador, composer **Einojuhani Rautavaara**.

The 71-year-old Rautavaara represents a direct link to Sibelius. For his 90th birthday in 1955, Sibelius had the chance to award a Koussevitzky Foundation Grant to a promising young composer, and he chose Rautavaara on the strength of his award-winning "Requiem In Our Time." The grant enabled him to study at Juilliard with **Vincent Persichetti** and then Tanglewood with the likes of **Roger Sessions** and **Aaron Copland**.

"While I love the music of Sibelius, I would not say it has been a direct influence on mine—although the evocation of nature is something we have in common," Rautavaara says. "But Sibelius was very important to me as a person. Unlike his photos—where he looks like a stern, pompous politician—he was a warm, generous man. And it is true that Sibelius means a lot to Finland, still. Even businessmen here think he's important."

Sibelius supposedly rewrote an Eighth Symphony over and over during his three-decade retirement, only to burn it. But Rautavaara has reached the magic number with his Symphony No. 8 ("The Journey"), whose ravishing melodies show that, like Sibelius, he is a "slave to his themes." Just premiered in Philadelphia and New York with the **Philadelphia Orchestra** and **Wolfgang Sawallisch** (who are also touring the work in Europe), Rautavaara's Eighth represents a further flowering of his wholly individual, painterly brand of neo-Romanticism. Even as an avant-gardist in the late '50s and '60s, the composer paid homage to **Bruckner** with his 12-tone (but tonal) Symphony No. 3. And although he would trade serialism for free lyricism and lush sonorities, Rautavaara's soundscapes are still spiced with enough dissonance to maintain an alluring edge.

"It was important for me to investigate serialism, but I eventually felt more like a programmer than a composer," Rautavaara says. "Now my processes are much more organic, and melody is pre-eminent. . . . As far as this Eighth Symphony, the Philadelphia Orchestra seemed to like it very much, and that's the most important thing. Really, it doesn't matter so much if the audience or the critics like a new piece. If the musicians like your work, then you know it's good music."

Rautavaara's music has actually proved popular with musicians and audiences alike—and increasingly so in the late '90s as the composer's partnership with the Helsinki-based Ondine label came to fruition. Ondine began issuing Rautavaara's music 14 years ago with its fourth release, a recording of his epic opera "Thomas." Discs followed that featured the composer's first six symphonies, various concertos and works for string orchestra, the avian fantasia "Cantus Arcticus," and the Van Gogh opera "Vincent," among other works. Starting in 1997 (and just renewed through 2005), Ondine has had an exclusive contract with Rautavaara and his publisher—Warner/Chappell Music Finland, represented by Boosey & Hawkes in the U.S. and U.K.—to issue first recordings of his latest works.

With its excellent recording quality and remarkably apposite album design, Ondine has succeeded in making several Rautavaara albums international hits—particularly in Anglo-Saxon countries, which have always been more accepting of the Scandinavian symphonic tradition from Sibelius on. Released in '97, the mystically themed Symphony No. 7 ("Angel Of Light") has moved 10,000 copies of its 25,000 worldwide sales total in the U.S., where the label is distributed by Koch. Just issued Stateside is the newest Rautavaara/Ondine set, a premiere recording by **Vladimir Ashkenazy** and the **Helsinki Philharmonic** of the tone poem "Autumn Gardens" and the emotive Piano Concerto No. 3 ("Gift Of Dreams"). Commissioned by Ashkenazy, the Third Concerto shows him in the dual role of soloist/conductor.

The Third Piano Concerto also shows Rautavaara characteristically transforming themes that have appeared earlier in his oeuvre. Throughout the concerto, the composer weaves an affecting motif that first marked an early **Baudelaire** song and emerged subsequently in his String Quintet ("Unknown Heavens"). Similarly, the Eighth Symphony takes a leading motif and its subtitle, "The Journey," from a passage in the opera "Thomas." Such quotation is not so much a matter of "me going back to old themes as it is my motifs coming back to me—the motives are still pregnant with possibility," Rautavaara says. "Schubert often used themes from his songs in later chamber works, and that imparts a unity to his body of work that I appreciate very much."

Rautavaara is quick to share credit for his recent international success with his partners at Ondine. One of the label's strategies, according to managing director **Reijo Kiilunen**, has been to maintain a market presence for Rautavaara's music by issuing at least two discs per year. Of late, the label has added to its sizable stock of Rautavaara with an album showcasing the early tone poem "Anadyomene" and the luminous orchestral/choral fantasia "On The Last Frontier." Other highlights of the Ondine backlist include a '97 set with the Violin Concerto and tone poems "Isle Of Bliss" and "Angels And Visitations," as well as a '98 disc of the choral "Vigilia." This fall, Ondine will issue a collection of Rautavaara's music for brass, and 2001 will bring recordings of the grand Symphony No. 8 and a Harp Concerto to be premiered this fall with the **Minnesota Orchestra**.

Beyond Ondine, Rautavaara's music has appeared via the Warner/Atlantic Finlandia imprint, as well as on the Swedish label BIS. Naxos has also recently put out two fine introductions to Rautavaara's art. One album features the thrilling Piano Concerto No. 1, "Cantus Arcticus," and Symphony No. 3, with the **Royal Scottish National Orchestra**; the other collects the composer's works for solo piano. The pianist on both sets is the Finn **Laura Mikkola**, who receives Rautavaara's warm recommendation.

To Kiilunen, Rautavaara's compositions earn the affection of listeners because "unlike much music that attempts to be accessible, his works have depth," he says. "And they are so obviously sincere." For his part, Rautavaara—who taught at the Sibelius Academy by day and composed by night until 1990—says, "It's impossible to speculate on what people will like in music. I can't imagine how. So, I write for myself. And as far as success goes, well, the gods have a sense of humor: They give it to you, but so late!"

RAUTAVAARA



Multitalented Frondelli Offers His Insights On Industry

STRATEGICALLY, few people are as well poised to evaluate the pro audio business as **Michael Frondelli**.

As senior VP of Capitol Recording Studios, he runs one of the top commercial facilities in the world; as an A&R executive at Capitol Records, he knows the business from the label side; as a technology maven within the EMI Music Group (soon to merge with AOL-Time Warner, pending regulatory approval), he is one of the leading lights of the industry's quest toward high-resolution digital sound, Internet distribution, catalog digitization, multichannel production, and other high-tech areas; and as a seasoned engineer/producer in his own right, Frondelli is a creative force in the music-making world.

Beyond his privileged vantage point, Frondelli happens to be one of the nicest guys in the business—one who is always happy to share his hard-earned wisdom about music, recording, and technology.

If he is less forthcoming about his own production and engineering résumé than he is about technical matters, it's only out of humility. It's easier to get Frondelli to expound on the merits of Direct Stream Digital than to get him to boast about his successes with **Big Bad Voodoo Daddy**, **Billy Idol**, or **Chick Corea**.

However, after years of tapping into Frondelli's expertise in the business side of recording, I felt it was time to focus on his creative side. We agreed to meet at his hotel suite over Easter weekend, when he was in New York visiting his parents. I figured a guy who worked at Electric Lady during producer **Eddie Kramer's** heyday with **Led Zeppelin** and the **Rolling Stones** must have some pretty juicy stories to tell about the

recording wars.

Well, Frondelli was discreet enough not to share dirty secrets about those rock legends, but he did offer invaluable insight into his working style, background, and philosophy of recording.

"I always like artists who have a commitment to their art and a consensus and a say in it," he says. "The days of the Svengali kind of attitude that some producers have don't work anymore. There are a lot of sophisticated artists who want to be involved. They want your feedback, they want you to be there for them, they want your expertise, but at the same time, when it comes down to getting a performance, they know what they do best."

Frondelli attributes contemporary artists' savvy to the home recording movement. "The home studio situation has been prevalent for so long that people are so used to working in their own environment that when they come into a major studio, they want to feel just as comfortable," he says. "We should be able to offer something that's more interesting for them."

Although Frondelli's latest productions—albums for Coolsville Records (which is now distributed by Interscope) for **Big Bad Voodoo Daddy** and the **Blue Hawaiians**—have been old-school, analog recordings, he is no stranger to new technologies. If anything, he is so format-agnostic that he follows few, if any, rules.

"You use the technology as available and as necessary," says Frondelli. "If [a workstation] is going to make the difference between a good vocal and a great vocal, you absolutely use it. If it means that it's easier to move something from place to place within the piece, of course you use it. If it means that you're going to be able to generally move information around in places where you think it's comfortable and it really sounds good and adds to the track and makes it more exciting, absolutely, do it."

On the other hand, Frondelli tries to resist the temptation to fix everything.

"You don't want to twist the band around to a point where they don't recognize their own record," he says. "If they don't have involvement, they're not going to be very happy. I've seen that happen."

Frondelli has seen a lot more than that in his days. He began his musical career early, playing guitar in high school bands in Queens, N.Y. Glued to the AM radio dial—where he tuned in to such pioneering New York stations as WINS, WABC, and WMCA—Frondelli found early influences in **Elvis Presley**, the **Beatles**, the **Beach Boys**, and other rock-'n-roll and surf bands.

His determination to seek a



by Paul Verna

career in music took a side turn at the beginning of the '70s, when he became disenchanted with the state of the art and enrolled in college to study business. After graduating, he wound up in the entertainment business after all, working as an off-Broadway theater carpenter. From there he took on an assistant engineer job at Broadway Recording, where he worked on sessions for the likes of **Tony Orlando & Dawn** and **Hall & Oates**.

When Broadway Recording closed in the mid-'70s, Frondelli landed a plum job at Electric Lady, which was well into its career as one of New York's top recording venues—a status it retains today. There, Frondelli assisted producer Kramer on landmark albums by **Kiss**, the **Rolling Stones**, and **Led Zeppelin**.

"There was no better place to be," he recalls with evident fondness. "I

was doing 100-hour weeks, and I didn't care because I loved what I was doing. People were exciting; it was hard work, but in the end it was worth it."

At Electric Lady, Frondelli developed a specialty in contemporary jazz, working on Chick Corea's 1976 jazz fusion milestone "The Leprechaun" and assisting jazz producers **Don Grusin** and **Larry Rosen** (of GRP fame) on some of their early recordings.

However, the culmination of Frondelli's Electric Lady tenure would come with a modern rock smash: Billy Idol's 1983 album "Rebel Yell," the biggest in the artist's career, and the launch pad for hits including the title track, "Eyes Without A Face," and "Flesh For Fantasy."

Frondelli engineered that album and mixed many of its tracks. It was his biggest triumph to date and his ticket to independence. He left Electric Lady in 1984 and moved to Los Angeles, where he worked on "The Breakfast Club" soundtrack.

Despite success in L.A., Frondelli grew disenchanted with the West Coast and relocated to New York, only to be lured back to Hollywood in 1990 by then-Capitol Records chief **Joe Smith**, who offered him the job of running the historic studios at the

Capitol Tower.

Frondelli couldn't resist joining the studio where **Frank Sinatra** had cut some of his biggest hits. He took the job humbly and soon became not only a steward of the Capitol legacy but a vital link in the studio's transition from a historic landmark to a multidisciplinary, world-class facility. Under Frondelli's supervision, Capitol has retained its historic allure while venturing into such new areas as surround-sound mixing, multimedia authoring, and high-resolution mastering.

All along, Frondelli has continued to work as an independent producer, reasoning that an active engineer makes a good studio manager.

"You have to be a pilot to build the plane," he says. "To be able to make the right decisions with technology and improvements and make the studio the best possible place, I need to be in the catbird seat."

Now, with a niche in the neo-swing movement exemplified by **Big Bad Voodoo Daddy** and a broadness of vision that's rare in a formula-obsessed industry, Frondelli is in a better place than ever to continue making invaluable contributions to the art and science of recording.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 13, 2000)

| CATEGORY | HOT 100 | R&B | COUNTRY | MODERN ROCK | DANCE SALES |
|---|---|--|---|---|--|
| TITLE Artist/ Producer (Label) | MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista) | HE WASN'T MAN ENOUGH Toni Braxton/ R. Jerkins (LaFace/Arista) | BUY ME A ROSE Kenny Rogers/ K. Rogers, B. Maher, J. McKell (Dreamcatcher) | OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.) | SAY MY NAME Destiny's Child/ R. Jenkins (Columbia) |
| RECORDING STUDIO(S) Engineer(s) | HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano | LARRABEE NORTH (Universal City, CA) Harvey Mason, Jr., Steve Baughman | CREATIVE (Nashville) Brent Maher Jim McKell Paul Skaife | OCEANWAY (Los Angeles) Jim Scott | PACIFIQUE (Los Angeles) Lashawn Daniels Brad Gilden |
| CONSOLE(S)/ DAW(S) | SSL 4096 G plus | SSL 9000J | Sphere Eclipse C w/Flying Fader Automation | custom Neve 8038 | SSL 9000J |
| RECORDER(S) | Studer A827 | Sony 3348 | Mitsubishi X-880 | Ampex ATR 124 | Sony 3348 |
| MIX MEDIUM | Quantegy 499 | Quantegy 499 | Quantegy 467 | Ampex 499 | Quantegy 467 |
| MIX DOWN STUDIO(S) Engineer(s) | HIT FACTORY (New York) Andy Grassi | ENTERPRISE STUDIOS (Burbank, CA) Dexter Simmons Rodney Jerkins | CREATIVE (Nashville) Brent Maher Jim McKell | THE VILLAGE (Los Angeles) Jim Scott C.H. Berman | PACIFIQUE (Los Angeles) Jean Marie Hurout |
| CONSOLE(S)/ DAW(S) | SSL 9080J | SSL 9000J | Sphere Eclipse C w/Flying Fader Automation | Neve 8048 | SSL 9000J |
| RECORDER(S) | Sony 3348 HR | Sony 3348 | Mitsubishi X-880 | Studer A800 | |
| MASTER MEDIUM | Quantegy 467 | Quantegy 467 | Sony Magneto Optical | BASF 900 Quantegy GP9 | Quantegy 467 |
| MASTERING Engineer | STERLING SOUND Ted Jensen | POWERS HOUSE OF SOUND Herb Powers | GEORGETOWN MASTERS Denny Purcell | SONY MUSIC Viado Meller | SONY MUSIC Viado Meller |
| CD/CASSETTE MANUFACTURER | BMG | BMG | Navarre | WEA | Sony |

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Absolute Rock. Renowned producer/engineer Eddie Kramer, left, and Absolute Audio engineer Fred Ke-vorkian work on the debut album by the Gabe Dixon Band at the New York studio. The album, "More Than It Would Seem," is available on 5 R Music and through the CDBaby.com and slipstreamrepresents.com Web sites.

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Best Pop Female Artist - Album: Eclipse



DIEGO TORRES

Best Pop Male Artist - Album: Tal cual es

LA MOSCA

Best Pop Group - Album: Vísperas de carnaval



GUSTAVO CERATI

Best Rock Artist - Album: Bocanada

LOS FABULOSOS CADILLACS

Best Rock Group - Album: La marcha del golazo solitario

SOLEDAD

Best Folk Female Artist - Album: Yo sí quiero a mi país

CHANGO SPASIUKE

Best Folk Male Artist - Album: Polcas de mi tierra



LOS NOCHEROS

Best Folk Group - Album: Signos

RODOLFO MEDEROS

Best Tango Artist - Album: Eterno Buenos Aires

NUEVO QUINTETO REAL

Best Tango Group - Album: Nuevo Quinteto Real



GILDA

Best Tropical Female Artist - Album: Las alas del alma

CARLOS LA MONA JIMENEZ

Best Tropical Male Artist - Album: El bum bum de La Mona



RAFAGA

Best Tropical Group - Album: Imparables

MANUELITA

Best Children's Album - Album: Manuelita

LAURA MILLER

Best New Artist - Album: Un caminc para ti

ALEJANDRO ROS

Best Design Art - Artist: Gustavo Cerati - Album: Bocanada

JOSE LUIS GARCIA

Best Music Video - Music Video: La vida
Artist: Los Fabulosos Cadillacs - Album: La marcha del golazo solitario

KC PORTER & L.F. CADILLACS

Producer of the Year - Artist: Los Fabulosos Cadillacs
Album: La marcha del golazo solitario

ALEJANDRO LERNER

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latin repertoire

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Best Female Artist - Album: Donde están los ladrones



JOAQUIN SABINA
Best Male Artist - Album: 19 días y 500 Noches

JARABE DE PALO
Best Pop Group - Album: Depende

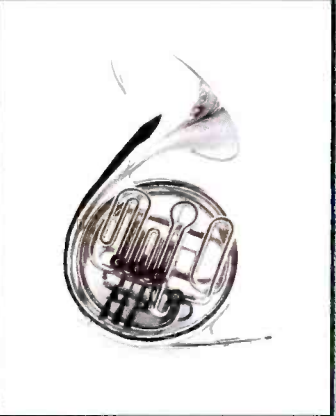
MANA
Best Rock Group - Album: MTV Unplugged



ELVIS CRESPO
Best New Artist - Album: Pintame



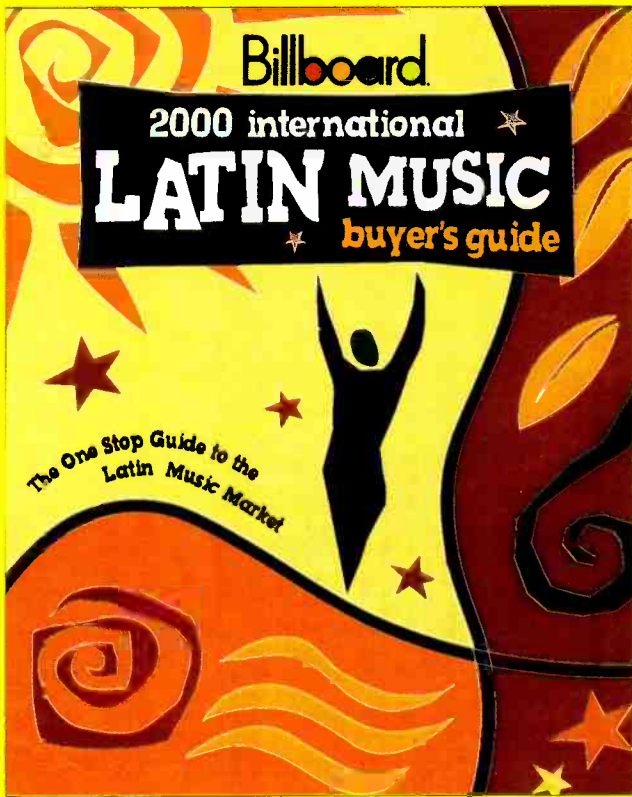
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NOTAS

(Continued from page 68)

Guillermo Hernandez.

TIDBITS: In Mexico, new grupo La Firma has been turning heads with its debut album, "Para Recordar," a compelling mix of romantic ballads and blistering cumbias.

Formed in Monterrey, Mexico, in 1996, the six-member group is led by veteran singer/songwriter Luis Padilla, who has penned songs for Grupo Limite, Liberacion, Bobby Pulido, and others. La Firma was one of the headliners at the recent Expo-Guadalupe Festival in Monterrey, which drew more than 60,000 fans.

"This band is rejuvenating the grupero movement with music that has high quality and is well-produced," says La Jornada music reporter Arturo Cruz-Barcenas, who covered the event for the Mexico City daily.

Sony Mexico label manager Rafael Montiel says the set was released in Mexico in October and has just been released in the U.S.

"The band has a fresh sound, and I have no doubt that their success in Mexico will be reproduced in the States," he says.

Independent filmmaker Maria de Leon and her Naked Light Films production company has teamed up with Gabriel Reyes Productions, producers of Festival Los Angeles, to present Rocanrol: A Celebration of Rock en Español Culture on June 21 at the Hollywood Palace. The festival will include screenings of "Pastilla, The Film" and "Rocanrol," live music, art, photography, and video shorts from other artists dedicated to rock en español.

The lineup includes Puerto Rico's El Manjar De Los Dioses, Miami's Volumen Zero, Monterrey's Mexico's Resorte, and Los Angeles-based Pastilla. Festival sponsors include La Banda Elastica magazine and L.A. TV station KJLA.

Expolit, the annual Latin Christian music conference, is slated for May 18-23 in Miami.

Conference director Marie Tamayo says the event has experienced 50% growth each year. "We started out as a bookseller convention—that was our main intention. But as our music ministry kept growing, they became the major part of our show," she says. "In the exhibition hall, about 35% of the exhibit will be music ministries."

Nine concerts over five days are planned for 3,000-capacity venues.

Mariachi teen sensation Nydia Rojas has joined actor Andrew Shue in signing up as a spokesman for the Do Something national non-profit organization dedicated to youth leadership.

The Disneyland Resort celebrates Mother's Day at Disneyland Park with a Latin Music Festival. Festivities include performances by Rojas and labelmates La Costumbre, flamenco/world music act Gypsyland, teen pop singer Myra, and several mariachi groups.

Puerto Rican singer Tito Nieves has signed up with WEA Latina's tropical imprint WeaCaribe. Nieves' first set for WEA should be out by late fall. "Signing an artist of the level of Tito Nieves gives us a lot of pride," says George Zamora, WEA Latin president.

THE Billboard Latin 50 chart table with columns for artist, imprint, and title. Includes sections for No. 1/Greatest Gainer, Hot Shot Debut, Pop, Tropical/Salsa, and Regional Mexican.

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



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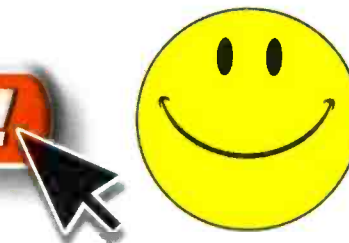
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Puerto Rico's Storm-Force Retailer Marks Three Decades At The Top

Brothers Jorge and Aníbal Jover have turned what was once a single-location, family-run outfit into the Caribbean's most powerful musical juggernaut.

BY KARL ROSS

Puerto Rico music retailers, when keeping their eyes on island leader Casa de los Tapes, must get that same, queasy feeling in their gut that all islanders get watching the Weather Channel as a hurricane coalesces en route to the Caribbean.

Since taking the helm of the family-owned outfit in 1986, Casa de los Tapes president Jorge Jover, 37, and brother Aníbal, 40, have grown the company exponentially to its present leadership position in the robust Puerto Rico retail market. The island's nearly 4 million inhabitants are among the most voracious music consumers anywhere in the world and account for upward of 25% of all U.S. Latin music sales.

Today, Casa de los Tapes (CDT) is not only the island's No. 1 retailer—laying claim to an estimated 30% of the retail market, according to industry sources—but it is also a major player in the island's lively music industry at all levels, with an ample distribution network, a well-regarded publication and even an in-house record label.

Described by one source as “gladiators,” the Jover brothers have turned what was once a single-location, family-run outfit into a retail juggernaut so vast that some competitors openly marvel at their prowess. “They are very shrewd business people,” says one local retail executive, a competitor, who notes that he has to buy product produced and distributed by CDT in order to satisfy customers.

YOU ARE WHAT YOU HEAR

Without a doubt, Casa de los Tapes is the island's most identifiable brand name in the music business. In the mid-1990s CDT, launched a clever ad campaign revamping its image called “Eres lo que oyes” (You are what you listen to) that featured caricatures of local stars such as rapper Vico C, rocker Robi Rosa and merenguera Gisselle. At about that time, CDT boasted roughly a dozen stores and was pitted in a three-way contest for retail dominance with La Gran Discoteca and Pentagrama Records.

In the intervening years, Casa de los Tapes hit a pubescent-like growth spurt, doubling its store count to the present 25; it continues to expand at a clip of roughly two stores per year. For the 1998 holiday season, CDT opened the Caribbean's largest record store, at Bayamón's futuristic Plaza del Sol shopping center. The 6,400-square-foot locale brims with modern amenities, including over 30 listening stations, an impressive ring of video monitors, computer browsers and an electronics department.

“They've made it extremely enjoyable to visit their stores,” remarks Angel “Cuco” Peña, one of Puerto Rico's most-respected producers.

Last year, Casa de los Tapes added two more stores to its empire. First came the 3,500-square-foot outlet at Rexville Plaza, also in Bayamón (just a short drive from the busy Plaza del Sol local). And, just in time for the 1999 holiday season, CDT took the wraps off its gleaming 5,000-square-foot store at the newly built Escorial shopping center.

A RETAIL TRIANGLE

With its Bayamón stores flanking San Juan to the west, its Escorial store to the east



Top: inside a spacious CDT store. Below: Víctor Manuelle cavorts in a TV spot for the chain.

along the San Juan-Carolina divide, and another store inside the Montehiedra mall on San Juan's southern fringe, CDT has assembled an imposing retail triangle. Its stores are poised to intercept consumer traffic entering the Puerto Rican capital from all directions.

Not only does CDT exceed its competitors in the number of stores, its average store is twice the size of major rivals in terms of square footage and employs three times as many staffers. The chain's incursion into the Puerto Rico music market is all the more remarkable when considering CDT's modest beginnings and tragic history.

Casa de los Tapes was founded by the Jover brothers' father, Aníbal Sr., a Cuban expatriate who played the congas in his spare time. The store was, at first, a cigar emporium, but that changed circa 1968 when a customer suggested the father carry 8-track tapes. Located in the midst of downtown San Juan, in the Hato Rey business district, the store prospered but did not expand beyond its original location.

Even so, the seeds of future growth were being cultivated as Aníbal Sr. often took his sons along with him to music-industry events and conferences. “When other kids were playing basketball or running around on roller skates, we were working,” Jorge says, recounting his schoolboy years that revolved around the record store. The family enterprise was rocked, however, in 1986 when a robber fatally shot the elder Jover.

Fate called upon Jorge and Aníbal Jr., recent college graduates at the time, to take the helm. Instead of fleeing from the scene of personal tragedy, they converted the Hato Rey local into their company headquarters and commenced the task of empire-building. Among those who recall the early days of the brothers' administration is former CDT general manager Fernando Ramos, now a top executive with BMG-U.S. Latin.

“We all worked inside the stores and were in constant contact with the public,” Ramos says. “I'd say that this public contact enabled us to react to shifting consumer tastes faster than the competition. That's because we were

always taking the market's pulse.”

CDT'S THREE KEYS

Ramos—who was so close to the Jover brothers people sometimes mistook him for a third brother—says there are three keys to the success of CDT: service, variety and pricing.

Service, he says, was ingrained in the brothers by their father, who would order any item a customer requested that was unavailable. He says the chain's advantage in store size has enabled it to carry a deeper variety of music, and CDT was among the first Puerto Rico retailers to expand into areas such as Latin jazz, Christian and Cuban music. He says that, at the same time, CDT managed to undercut the competition because Aníbal, a trained accountant, closely tracked pricing at rival retailers.

Another factor behind CDT's steady, upward growth is that brothers Jorge and Aníbal have sidestepped a pitfall commonplace among family-run businesses: sibling rivalry. Aníbal is the main strategist and marketing wiz; he also focuses on start-up ventures such as the record label, AJ Records. Jorge, described by Ramos as a “workaholic,” is a hands-on manager who closely monitors the retail operation. “One thing I've always admired about the two of them is that they always respect each other's decisions, even when they disagree,” Ramos says. “I was there for 11 years and never saw them fight.”

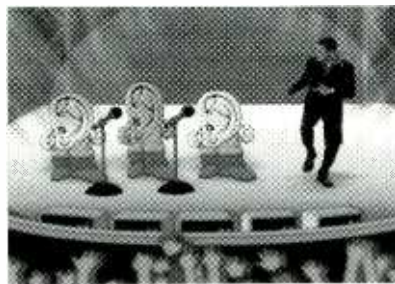
Creativity and vision are two cornerstones of their empire, as well. Until recently, island retailers have taken a passive approach to marketing. That is, until Casa de los Tapes seized the initiative and found proactive ways to attract record-buyers: with relentless media blitzes (their annual advertising budget is \$800,000), concert-ticket sales, special holiday giveaways (e.g. a box of chocolates with a CD for Mothers Day, or a bottle of wine and a CD for Fathers Day), promotional deals with softdrink makers and cellular-phone companies, as well as in-store promotions with live performances.

THE ENTERTAINMENT TECHNIQUE

Local retailers say that, at times like the present, when major releases are scarce, their outlets need to create special events to generate traffic. And in Puerto Rico, nobody does that better or more often than Casa de los Tapes, which averages one such event per week. CDT has coined a term for this practice—the “entertainment technique.”

Last October, when local salsa idol Víctor Manuelle released his latest album (“Inconfundible”), Manuelle was flown into Plaza del Sol on a helicopter. Yesenia Rivera, label executive for Los Sabrosos del Merengue, remembers the buzz generated at that store's grand opening: “We played there, and there were so many people inside, the mall's security forces had to be called in to keep the crowd under control.”

Sources consulted say Casa de los Tapes' leadership has resulted not only in growth at their stores, but has served as a catalyst for the local music industry as a whole. “Those guys are gladiators. They're not afraid of the marketplace,” Ramos says. “They're always expanding, and, thanks to them, the competition has expanded too. It used to be that Puerto Rico was dominated by two large record distributors, and they would sell to the mom-and-pop stores. There were no record chains until Casa de los Tapes came along.” ■



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JORGE AND ANIBAL JOVER

The Billboard Interview

BY KARL ROSS

Casa de los Tapes is Puerto Rico's leading music retailer and a diversified entity. How does today's incarnation compare to the business your father left you?

JORGE JOVER: The Casa de los Tapes we now [operate] began as a small tobacco shop administered by a Cuban family. The business quickly grew and opened up for different products to be positioned on their shelves. The consumers' demand for the tapes presented in the small musical section of the shop promised a strong business opportunity.

Our father recognized his shop's potential, and he progressively transformed it into a full-service store that would offer every type of music, quality services and bargain prices. So, even though unfortunate events changed our lives and kept him from seeing the evolution of his small store, the essence of satisfying and pleasing our customers' musical demands is there.

Today, we run the same business our father began, driven by the commercial realities of the times.

ANIBAL JOVER: At my father's time, the music business was completely different. It consisted mainly of mom-and-pop stores, and music departments in major department stores such as J.C. Penney and Sears. We introduced the first local retail chain, offered diversified and complete catalog, bigger stores and an increase in music advertisements.

Growing up, the two of you were involved in the day-to-day affairs of the business. As a result, did your childhoods differ from those of your classmates?

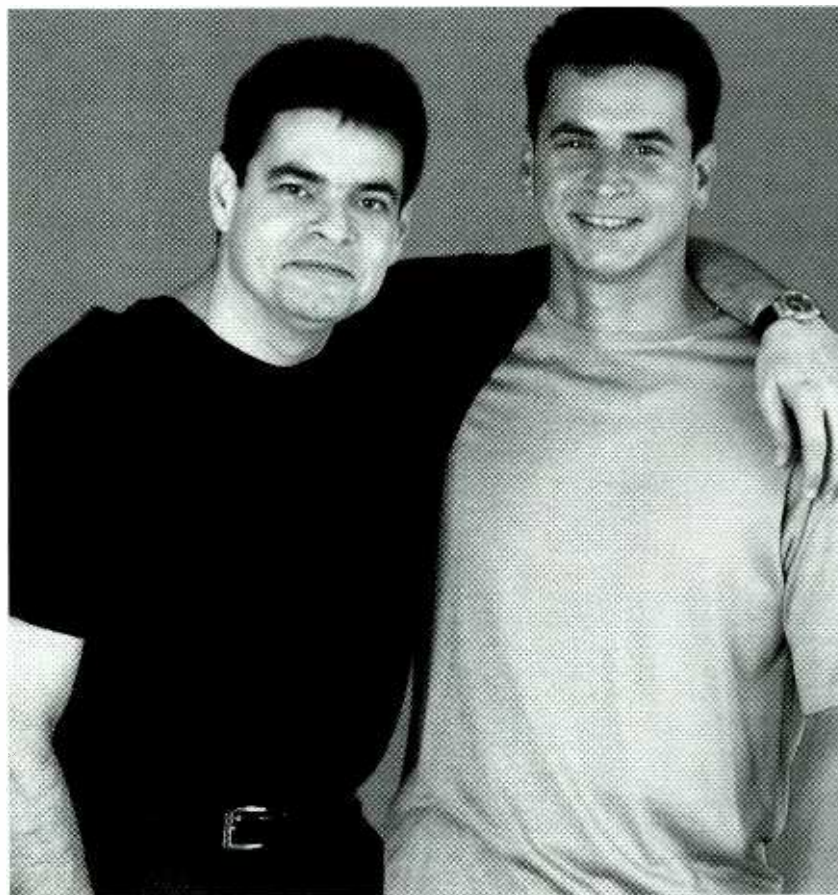
J.J.: We grew up as normal kids. Every day, we woke up and went to school, and after school we worked in our father's business. Here we began to learn how to do business. Not necessarily by conducting it, but by being around it. We got familiar with the basic mechanics of administration, distribution and accounting without realizing it. Our parents inculcated a strong sense of family pride in the business. So, at an early stage, we recognized our relationship to with our father's enterprise.

A.J.: Friends were able to enjoy a complete summer: going to the beach, summer camps, a lot of leisure time. Instead, we were working most of the time. It really helped us to understand what our parents went through to provide us an education and a good living. Nonetheless, we found time to do what normal kids our age did—mostly play basketball and baseball.

The two of you had responsibility for the business thrust upon you, while you were in your 20s, as a result of personal tragedy [their father's murder in his shop]. Were you ready for this responsibility?

J.J.: I don't think we realized we were ready. But our years of constant exposure in the industry and our already developed relationships with important contacts simplified the ordeal. We had the know-how of the music industry. We simply combined it with our respective academic backgrounds.

A.J.: Yes and no. Yes, because of the fact that we were part of the business since its very beginnings and knew how it worked, from A to Z. But, on the other hand, you do not know until you really are on your own and you have to



Anibal (left) and Jorge Jover

prove that you can do it. In life, you are never prepared to bear the loss of your father. Imagine the dimensions when the loss takes place in such dramatic circumstances.

How much of your present success is a tribute to your father's memory?

J.J.: Our father's memory is one of the elements in our success. We can consider it the root of our success. But other individual traits and attitudes that characterize my brother and me award a distinct style to our way of doing business.

A.J.: A lot. Now that I'm a father myself I can understand fatherhood is not an easy task. You really teach by example, not words. My parents were great teachers by example—values such as tenacity, perseverance and optimism.

What were some of the decisions and innovations that led to the emergence of CDT as a major player in the Puerto Rico retail market?

J.J.: One of the most crucial decisions we made was embracing digital technology in its earliest stage. We pioneered and introduced CDs when vinyl still dominated the market. Our ability to forecast the new format's potential offered our customers access to digital alternatives that other stores did not. As a result, Casa de los Tapes became a general music store that eventually grew to be the No. 1 retailer in Puerto Rico.

Another important factor that has always characterized our style is our creative approach. This creativity was evidenced in everything, from the incorporation of slogans in our advertising to the creation of internal communications. Automating our branches allowed us to administer more

efficiently, leaving us time to explore new angles of the business.

We were also the first local retail chain to report to SoundScan Systems. The system enables publications such as Billboard to monitor the progress of products and measure the public's acceptance of specific artists and musical genres. Therefore Casa de los Tapes directly contributes in measuring the impact of musical products in the important Latino market.

A.J.: The decision to expand required a lot of capital and was therefore a high risk. But we were never afraid. The fact that the new format of CDs was just introduced in Puerto Rico played an important part. We wagered that this was the future for the next few years, and developed several strategies around that. Consider, for example, our slogan: "La Fuerza Digital."

How have your innovations reshaped the Puerto Rico retail scene?

J.J.: We believe that Casa de los Tapes has functioned as a catalyst of change. By pioneering in almost every business-related opportunity, we have carried our ability to react and diversify to its maximum potential. We establish industry guidelines; our competitors follow.

A.J.: We can say that, because of what we did at a particular moment, it created a domino effect, forcing others to change or disappear. Many of our most significant innovations have been consumer-oriented, we presented them with new technological alternatives and offer the lowest price in the market.

Because we are the center of attention of the music industry in Puerto Rico, all labels prefer to conduct in-stores and special events with their artists in our stores. The biggest events involving artists' presentations in retail outlets have been hosted by Casa de los Tapes. Jennifer López, John Secada, Servando y Florentino, Ednita Nazario, Gilberto Santa Rosa, Carlos Ponce, Noelia and Víctor Manuelle are just some of the artists who have played at our stores.

In recent years, you've really begun to consolidate your domination of the retail market, with the opening of state-of-the-art stores in Carolina and Bayamon shopping centers. What are your plans for growth over the next five to 10 years?

J.J.: We have never established a specific pattern of growth. There have been some years when the conditions for opening three or four stores have been optimum. And others where no stores have been opened. We mainly evaluate each opportunity as it rises. And we react accordingly.

We acknowledge the fickleness of the industry, and we're proud of boast of our ability to embrace change. Therefore, wherever the industry is headed, Casa de los Tapes is definitely going.

Are you considering expansion outside of Puerto Rico?

J.J.: Yes. We recognized there is a niche for our products and services. But we also recognize that competition outside is different, and, therefore, we need to fully understand that we will cater to specific niches instead of trying to compete with predominant leaders in exterior markets.

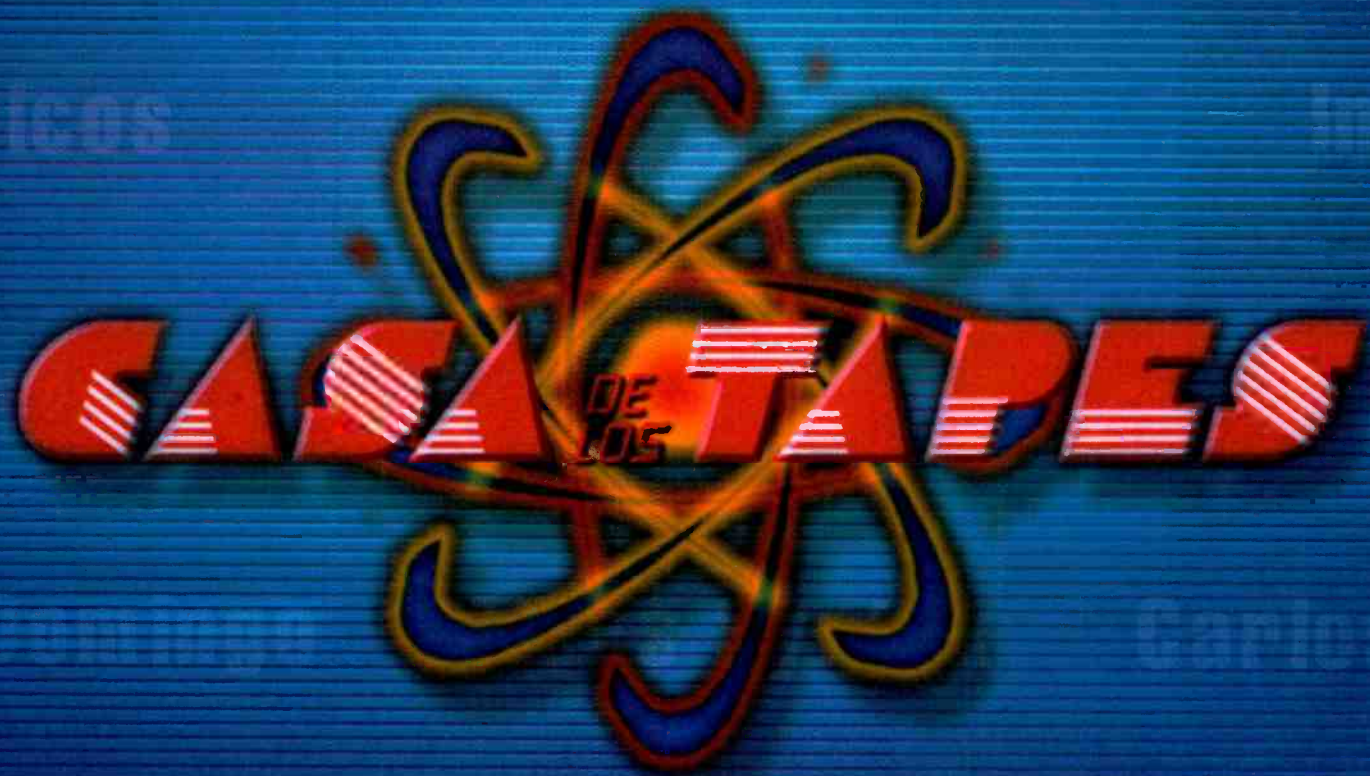
A.J.: Yes. We will let you know eventually. Obviously, we will pursue Hispanic markets.

Continued on page 83

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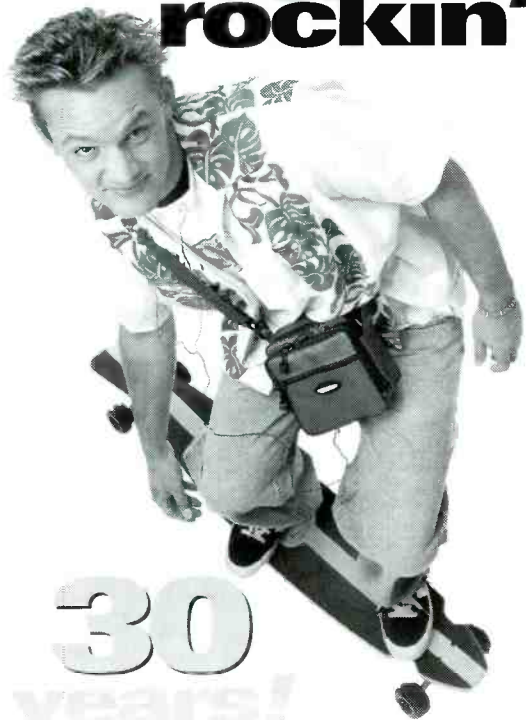


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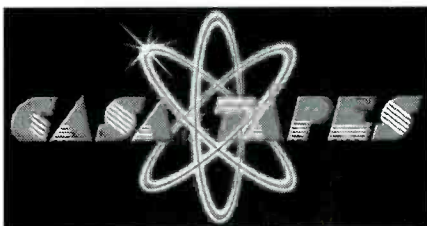


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30th ANNIVERSARY

Beyond Retail

In addition to their successful chain, the Jover brothers started a label and distribution wing to market promising local acts.

BY KARL ROSS

The Jover brothers, in recent years, have emerged as primetime players in the Puerto Rico arena by branching out into a variety of non-retail activities. Their glossy monthly publication, *Muévete*, boasts a circulation of 25,000 copies per issue. Their in-house label, AJ Records—directed by Anibal Jover—provides an alternative for home-grown artists who are a hit away from a major label. Their distribution arm, meanwhile, offers a catalog so deep even rival retailers are placing orders.

"They really analyze the market, and when they see an opening they move in," says Fernando Ramos, the chain's former GM, now a top executive with BMG-U.S. Latin. The record label, for instance, began one Christmas when Anibal decided to press a holiday CD that would celebrate one of Puerto Rico's most cherished traditions—the *paranda*, a roving party in which participants salute their neighbors with noisy nocturnal serenades. The CD was a success, and, scores of productions later, AJ Records' fat profit margins are the envy of the industry.

POST-RADIO PROMOTION

"The label is a great tool, in so much as they can market

themselves; they don't even need to rely on the radio," Ramos says. "And the profits are much richer than with a third-party product. You sell 10,000 units of an independent artist in your stores, and it is as profitable as selling 50,000 units of an artist like Luis Miguel."

Who would have thought that a Ricky Martin-less Menudo revival album would be a winner at retail? None of the majors, apparently. But CDT's insight into consumer tastes inspired them to put out "El Reencuentro" (The Reunion), which turned out to be a "huge seller," as one competitor observed.

Even with more modest-selling discs by local icons such as salsa great Andy Montañez ("Soy Como Soy"/ I Am How I Am), jazz trumpeter Humberto Ramírez ("Con El Corazón"/ With Heart) or Danny Rivera ("Borinquen Vive"/Borinquen Lives), CDT has been able to turn a tidy profit.

Anibal Jover points out that it's not as easy as it looks. But is upbeat about future projects: "The real cost involved in a production is not really the manufacturing costs and recording fees," he explains, "but the promotional expenses. Many presentations have to be scheduled in order to break new artists. Of course, like any other label, we study every production in a case-by-case scenario; not only if it is a good product, but also if it is adequate for this market."

PENTAGON PROTEST MUSIC

More recently, the Jover brothers have had a direct hand in the distribution of productions that are critical of the U.S. Navy's presence in the Puerto Rican municipality of Vieques, where an errant bomb killed a civilian and sparked massive protests against the Pentagon. One of those sets was "Que Se Vaya La Marina" (The Navy Must Go), produced and performed by an array of local artists.

Certainly, artists like pro-independence muse Andrés "El Jibaro" Jiménez are appreciative of the support. He recently teamed up with Fania-era vocalist Ismael Miranda on "Son De Vieques" (To The Beat of Vieques) and says he is pleased with retail positioning. States Anibal Jover, "We do not discriminate in terms of politics, religion or race with any kind of product. Another way to appreciate the situation is that, if we do not help these people, who will?" ■

Jorge and Anibal, Happy 'Monstruo' Anniversary!



UNIVERSAL MUSIC LATINO

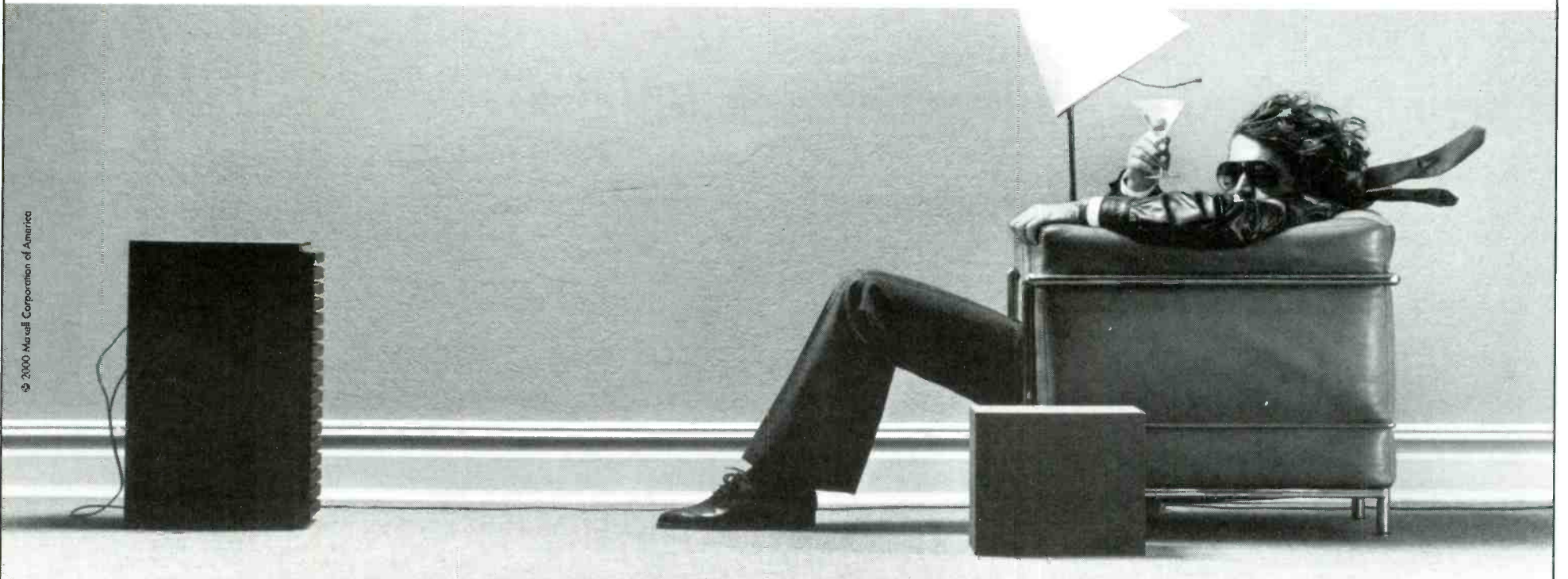


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CDT EARNS ADMIRATION, PRAISE FROM THE LATIN MUSIC INDUSTRY

Perhaps as much as any entity in the Puerto Rico music industry, retail kingpin Casa de los Tapes has served as an engine of growth and innovation. The family-run company, led by brothers Anibal and Jorge Jover, has overcome tragic circumstances and charted an impressive rise to the top of the retail ranks.

But, equally as impressive, the company serves as a model for others to emulate and continues to diversify into other facets of the recording industry. It is credited by peers with transforming the island retail scene from a mom-and-pop affair into a full-service industry in which local chains compete with U.S. conglomerates. Casa de los Tapes is often cited as a source of inspiration to Puerto Rican entrepreneurs, proving to them that native-born business people can compete against Stateside capital.

Along the way, Casa de los Tapes has earned the admiration of many in the Puerto Rico market for its cultivation of local talent and has showcased some of the island's most talented sons and daughters on its independent label, AJ Records. Of the many artists and industry executives who have profited from their relationship with the Jover brothers and Casa de los Tapes, here is what a few of them had to say. —K.R.

Dos Hermanos (Juan y Nelson)
felicitan dos Hermanos (Anibal y Jorge)
por 30 años de exitos
en nombre de nuestra gran familia
de artistas y empleados
Muchas Felicidades!!



Vico C, EMI Latin rapper: "Obviously, they've played a big role in my career. They're the largest retailers in Puerto Rico, which is the cornerstone of my sales. It makes me happy to see them support local artists, because other stores sometimes give preference to artists from elsewhere with millions of dollars behind them. I take pride in them, and I applaud them. They've always remembered me, like they did by using me in the ad with big ears ["You are what you listen to"], which helps me maintain my image in the marketplace."

Tony De Valdivia, director of sales, J&N Records: "They're the company that works 24/7. You always see Anibal and Jorge at every convention, every event that has to do with retail. They're very good at giving you ideas about how to sell your product. They don't just sit back and wait for you to give them your marketing plan. They give you input and get involved with what you're doing."

Andres "El Jibaro" Jiménez, folk singer and pro-independence advocate: "I've been censored by some in the industry for my political views, especially on the radio. But Casa de los Tapes has always been very supportive of my products, ensuring visibility in their stores. In terms of administration, they are very diligent and pay on time. They've been marvelous in the distribution of our products, as well."

Victor Manuelle, Sony Discos salsa artist: "Brothers Anibal and Jorge Jover, through their Casa de los Tapes, have revolutionized the record industry with innovative ideas. Record sales ceased to be a transaction that only took place in a commercial establishment because Casa de los Tapes used other vehicles to spur sales and at the same time bring the artist closer to the public. They also put aggressive new ideas into action, among them: sponsoring concerts, ticket sales, exciting in-stores and the use of artists in publicity campaigns."

Fernando Ramos, GM of BMG-Latin: "They deserve all the success in the world because nobody gave them anything. When they took the business over from their father it wasn't ready-made; it was a family store. Their vision has converted it into a modern corporation with considerable assets. They are committed to being leaders and are constantly expanding."

Gilberto Santa Rosa, Sony Discos salsa artist: "An aggressive and innovative style for marketing and promotion, sweeping vision, vast knowledge of the latest market trends, energy and intelligence are the hallmarks of the Jover brothers and the elements that make Casa de los Tapes the most successful chain of record stores in Puerto Rico."

José Vallejo, VP for Puerto Rico and the Caribbean, EMI Latin: "To me, the Jover brothers personify professionalism, progress and respect for the music business. For all the record labels operating in Puerto Rico, they are an essential part of the development and success of artists, great and small alike."

THE BILLBOARD INTERVIEW

Continued from page 78

Many retailers are concerned about the major labels using interactive CDs and the Internet to compete with them, but CDT is achieving vertical integration by going in the opposite direction, toward providing content. How successful has this effort been?

J.J.: E-commerce is a reality, and business is moving towards it. So typically the music industry is following the trend. For Casa de los Tapes, the Internet presents itself as a non-traditional space for doing business, as a venue for satisfying musical demands in places where we do not have a physical presence. Thus, we have established a strong presence on the Internet, preparing Web surfers for what's yet to come.

You have a reputation for supporting local artists, through favorable positioning at retail and on the label. How much of a motivating factor is this for you?

A.J.: A lot. Remember that the big labels just have room for so many artists; and here is where we enter into the picture. We believe that artists that can sell 20,000 copies are good, this not being the same case for multinational record labels. Also, there is a certain pride in promoting local artists that in other instances would be denied opportunity. In addition, we strengthen our commitment with our community and *nación*.

Other family-run companies, for example Puerto Rico's own Goya Food Inc., have been torn apart by sibling rivalry. How have the two of you managed to sustain such a healthy working relationship over the years?

J.J.: Our relationship is based on trust and respect. But our relationship is even stronger because it incorporates the element of brotherly love. We are in fact different, but we acknowledge our own responsibilities and duties and understand that our combined efforts are the formula that works.

How do the two of you complement each other and break down responsibilities?

J.J.: Anibal handles finances and new-operation decisions, while I handle human resources and am more directly involved with in-store operation and marketing.

A.J.: We really have a special relationship—so deep that many people would be tempted to envy it. I think that we respect each other's work. We know our mutual goals and we love each other a lot. This really goes beyond a working relationship. We recognize what each of us is good at. We communicate well and talk a lot. We might disagree in some cases, but the one who handles the area makes the ultimate decision in question.

How satisfying is it to you to prove that Puerto Rico-based companies can compete "de tú a tú" with huge Stateside corporations such as Spec and Sam Goody?

J.J.: We love to be competitive and embrace every opportunity we have to prove our capabilities. We know and understand the market, and that is basically the axis of our success.

A.J.: It's hugely satisfying because it proves that a local

company can be as good or better than stateside ones. This is also part of the American Dream. You can make it if you have enough perseverance and will to succeed.

What is the future of Casa de los Tapes? What are the challenges of the next 10 to 20 years, in terms of new markets, new product lines, etc?

J.J.: In the short run: strong Internet presence and future U. S. expansion. In the long run: everything will depend on the available new formats and the consumers' acceptance.

A.J.: Every company in any business has to adapt to new technologies and changes in the business environment. I do not know what the future holds for us, but I am pretty sure we will be prepared. You have to listen to the "voices" and be surrounded with good personnel. We might be selling portable CDs that might fit in your ear. ■



CASA DE LOS TAPES
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Rodford Champions Movie Scorers

Air-Edel Exec Seeks Exposure For Rookies, Protection Of Rights

BY NIGEL HUNTER

LONDON—Music budgets for films and television are still generally inadequate, and the world is the poorer for it. That's the view of Maggie Rodford, managing director of Air-Edel, which has been specializing in large- and small-screen soundtracks and soundtrack writers for 30 years.

"Music is the undervalued component," she says. "A great-looking movie deserves a great-sounding score. A current example of what I mean by that is 'Gladiator,' with music by Hans Zimmer and Lisa Gerrard. We coordinated the London soundtrack recording. The film is magnificent, and I think people will agree that its music is, too. In this case the music has been perceived as a valuable and influential part of the whole equation, and suitable resources were made available."

Air-Edel was founded in 1969 by George Martin and Herman Edel, whose son Scott Edel, a Los Angeles attorney, is also a member of the board. It has no connection with the edel music group headed by Michael Haentjes. There are 14 staffers in London and three in the Los Angeles office, which opened in 1996. Rodford has been with the company for 23 years of its existence and has witnessed considerable changes over that period of time.

"When I joined, the company worked solely in commercials," she says. "There's been much expansion since, with the formation of a publishing arm and an all-around comprehensive service of representation for composers in all areas, and we also act as a clearance house for identifying and clearing rights."

"Our publishing arm specializes in following up commercial potential, when appropriate, for music outside and beyond the film or TV productions for which it was commissioned and efficient administration of all royalties due to the composers, including artist/producer income," she adds.

Rodford herself devotes much of her time to studio production work. She was in charge of the music supervision for "Love's Labour's Lost," recording the vocal elements of the soundtrack at Air-Edel's in-house studio and the orchestral sections at Air Studios (Lyndhurst) in north London. The music was composed by Patrick Doyle, an Air-Edel writer.

Rodford concedes that, given the company's track record of success, experience, and expertise, some commissions come through the door, but life is not that simple. "It's two-way traffic," she says. "We have an aggressive sales side of the company going after work, and we constantly endeavor to interest producers, directors, and commissioning editors in our newer writers with whose work and abilities they are not familiar."

"Our catalog is mainly media music, but several of our composers are also songwriters, including Helene



RODFORD

Muddiman, Marcos D'Cruze, and two young writers, Jim Shearman and Sam Bambenia, who have recently started collaborating. We work on their songs, trying to get them into a movie or perhaps aim for a cover by a band or artist or a commission for a song for a film."

The Air-Edel writing roster includes Anne Dudley ("The Full Monty," "American History X," "The 10th Kingdom"); Ben Bartlett (a British Academy of Film And Television Award winner for his music for the hit BBC series "Walking With Dinosaurs"); Rupert Gregson-Williams ("Happy Birthday, Shakespeare," "Virtual Sexuality"); and, in the U.S., Bruce Broughton ("Lost In Space," "Honey, I Blew Up The Kids").

Rodford, who is a member of the Performing Right Society board of directors, says that vigilance is necessary about ownership of rights with regard to new technology.

"I'm concerned about the creative side of music, and I don't want to see any further erosion of rights," she says. "It's hard enough guaranteeing a reasonable income for writers. The commission fee may be fairly small, in which case the composer needs a bigger portion of performance fees."

We must keep a close eye on the deals being done in these days of huge and vertically integrated conglomerates. The work-for-hire practice has come across the Atlantic, but the high commission fees usually paid in the States haven't come with it."

Music budgets are the recurring difficulty in Rodford's experience. Sometimes the only way a composer can make any money is by using synthesizer technology instead of musicians. She believes that a considerable number of producers and commissioning editors are personally eager and willing to obtain the best music possible but are handicapped by financial constraints imposed from above.

Another pitfall to contend with is the frequent insistence by the commissioning film or TV companies that the publishing rights for the music in their productions should be granted to their own or associated publishing subsidiaries. Rodford says that such situations are usually negotiable with a solution equitable for all parties.

Launching new writers' careers is not an easy task. "Some producers actually ask if there is new blood around and want to check out their show reels, which is great," she says. "Others, though, prefer the 'safe pair of hands' option by commissioning established composers with a proven track record and are unwilling to take a chance on an unknown. I've got a box full of reels in my office for consideration from hopefuls, and I give as much time as I can spare to them."

"Obviously some recurring partnerships are ideal and unbeatable, like John Williams and Steven Spielberg," she adds. "But there is some great talent looking for work, and it can be tough dealing with people who are wary of new names and ideas."



EMI, Naess Make Deal. EMI Music Publishing has signed a global co-publishing deal with Leona Naess, an MCA Records artist whose debut album is titled "Comatised." Shown in the front row, from left, are Danny Heap, Naess' manager; Steve Backer, executive VP, West Coast, at EMI Music Publishing; Naess; and Sharona Sabbag, senior director of creative at EMI Music Publishing. In the back row, from left, are Bob Flax, executive VP at EMI Music Publishing Worldwide; Martin Bandier, chairman of EMI Music Publishing; and Bart Weiss, VP of legal and business affairs.

NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER

THE HOT 100

MARIA MARIA • Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow • Sony/ATV
Tunes/ASCAP, Huss Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP

HOT COUNTRY SINGLES & TRACKS

THE WAY YOU LOVE ME • Keith Follese, Michael Dulaney • Encore/ASCAP, Scott And Soda/ASCAP,
Fallazoo Crew/ASCAP, Airstream Dreams/ASCAP, Coyote House/ASCAP, Famous/ASCAP

HOT R&B SINGLES

HE WASN'T MAN ENOUGH • Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, Harvey Mason, Jr. •
Rodney Jerkins/BMI, EMI Blackwood/BMI, Fred Jerkins III/BMI, Ensign/BMI
LaShawn Daniels/ASCAP EMI April/ASCAP, T And Me/ASCAP

HOT RAP SINGLES

WOBBLE WOBBLE • Master P, Silk The Shocker, Mac, Magic, Mystikal, Krazy • Big P/BMI

HOT LATIN TRACKS

A PURO DOLOR • Omar Alfanno • EMOA/ASCAP

Performing Right Societies Back PACs To Further Political Goals

FUND RAISING: In this presidential election year, not all political fund-raising activities center on the presumptive candidates. There exists, for example, a political action committee (PAC) that goes under the name of "The ASCAP Legislative Fund For The Arts," based in New York.

BMI is also associated with a PAC, but a representative at the performance right group could not be specific about the PAC's activities.

To further its legislative goals, the ASCAP PAC is seeking support via a gathering May 23 at the Beverly Hills, Calif., home of lyricists Alan and Marilyn Bergman, the latter of whom also serves as chairman of the performance right group. Over a two-hour period, says the invitation,

attendees will discuss upcoming legal and legislative challenges to copyrights and legislative challenges in protecting music on the Internet. In addition, Ben Palumbo, ASCAP's rep in Washington, D.C., will "provide an insider perspective." The invite further suggests contributions from \$250 to \$1,000.

According to Bill Thomas, director of public affairs, from a legislative point of view the PAC is a "separate legal organization that has been allowed to use the ASCAP name."

PUB CO-VENTURE: Nashville-based Word/Gaylord Music Publishing and Extreme Writer's Group (EWG) have formed an exclusive co-venture publishing arrangement. EWG has signed such writers as Steve Mandile, Helen Darling, Keith Brown, Julie Corlew, and Shannon Lawson. EWG was founded by publishing veterans Michael Martin and Jason Houser. It has had its songs recorded by such hit acts as Faith Hill, Dixie Chicks, Reba McEntire, Trisha Yearwood, and Tim McGraw. EWG also co-sponsored with hit writer/producer Desmond Child the recent Sandcastle 2000

writer retreat in Miami.

GRAND NIGHTS FOR SINGING: The career and songs of lyricist/librettist Alan Jay Lerner are the subjects of two programs at New York's Carnegie Hall June 14-15 that are part of the venue's annual American Popular Song Celebration. Titled "Carnegie Hall Celebrates Lerner And Loewe And . . .," the event will spotlight Lerner's collaborative efforts with Frederick Loewe, Kurt Weill, and Burton Lane, among others.

BALLADS BY BALLARD: Universal Music Publishing has created a two-CD promo of songs penned between 1981 and 1999 by Glen Ballard, who is also producer of such acts as No Doubt and Alanis Morissette. The package, "The Songs Of Glen Ballard," contains 34 original recordings of his songs by a wide

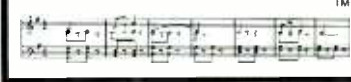
swath of acts, including Morissette, Aerosmith, Michael Jackson, Amy Grant, George Strait, Aretha Franklin, and Wilson Phillips.

GOT SONGS, WILL TRAVEL: The singer/songwriters selected to showcase at the Emerging Artists & Talent in Music (EATM) conference June 7-9 in Las Vegas will do their stuff on the stage of the John Lennon Songwriting Contest's Educational Tour Bus, which also contains a recording studio. The contest will be recording performances to upload to its Web site via an alliance with Soundsbig.com, which will also provide E-commerce capability for the artists.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. Blink-182, "Enema Of The State."
2. Sonicflood, "Sonicflood."
3. Soundtrack, "The Tigger Movie."
4. Pat Metheny, "The Pat Metheny Songbook."
5. Mariah Carey, "Rainbow."

Words & Music



by Irv Lichtman

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Canadian Acts Struggle To Find Sales Chart Success

Local Talent Sees Major Drop In Hits; Is It Cyclical Coincidence Or An A&R Vacuum?

BY LARRY LeBLANC

TORONTO—In the land of “CanCon,” there’s one region where Canadian content currently is largely lacking: the upper slopes of the national album chart.

By any measure, the 1990s were a remarkable decade for Canadian music, but although Canadian executives remain confident of continued success in 2000, nerves are being frayed as a series of sales stumbles by veteran acts coincide with a lull in establishing the next wave of domestic talent.



ZBITNEW

Despite an industry infrastructure capable of nurturing and launching new acts domestically and internationally, home-grown Canadian music—in a sharp contrast to even a year ago—suddenly lacks a convincing chart presence at home.

In the first 50 slots of SoundScan’s Canadian album chart for the week ending April 30, only three albums were by Canadians: “Silver & Gold” by Neil Young (Reprise), debuting at No. 11; “Come On Over” by Shania Twain (Mercury), at No. 28; and “All The Way . . . A Decade Of Song” by



LENNOX

Celine Dion (Columbia), at No. 6. Of those three, only Dion is directly signed in Canada. However, Canadians still figure heavily in the 50-100 section with 11 albums, nine by artists directly signed and developed in Canada.

While recent months have seen sizable sales for such Canadian-signed acts as Chantal Kreviazuk, the Tea Party, the Matthew Good Band, Prözak, Edwin, Choclair, Blue Rodeo, and Soul Decision, there have also been numerous disappointments. Among albums falling short of sales expectations are current releases by Jann Arden, the Jeff Healey Band, Ashley MacIsaac, and Susan Aglukark. They follow below-par performances by last year’s albums from Our Lady Peace, Sloan, Amanda Marshall, Tara Lynn Hart, Moist, and Crash Test Dummies.

“Canadian music has either hit a wall or is in between rounds,” says Stewart Duncan, music buyer at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario. “There’s some great Canadian music—but not a lot of hit

music. Canadian music just is not selling. Jann Arden’s album came and went without any chart impact. It’s not a bad album, but it’s nothing new.”

Tim Baker, buyer with Sunrise Records (which has 32 stores in Ontario), concurs. “Many female Canadian artists have not sold what we anticipated,” he says. “Jann Arden isn’t burning up the charts, neither is Susan Aglukark. For all the video airplay of Damhnait Doyle on [music TV channel] MuchMusic, I’m surprised her album isn’t doing better.”

Universal Music Canada president Randy Lennox acknowledges that Arden’s “Blood Red Cherry,” which

has scanned 26,000 units in six weeks of release, falls short of her previous album sales. But he adds, “The marketplace is skewing older, and it’s not as active [for AC-styled acts].”

The most-discussed sales dip is Marshall’s sophomore Epic album, “Tuesday Children.” While its sales figure of 200,000 units might be considered impressive, it falls considerably short of her 1995 self-titled Epic debut, which was certified Canadian diamond status (1 million units) in April. Another sales dip hit Our Lady Peace with its third Columbia album “Happiness . . . Not A Fish You Can Catch,” which has sold 222,000 units since August, less than half of what

was anticipated.

“Amanda and Our Lady Peace have definitely sold less than their earlier records,” concedes Rick Camilleri, president of Sony Music Entertainment (Canada). “The market is now a different place for Canadian as well as for international acts.”

However, he adds that “a lot of international acts haven’t performed as expected either.”

Geoff Kulawick, director of A&R at Virgin Music Canada, contends that some Canadian albums may be selling, but their sales are over a longer period, which isn’t being reflected in chart numbers.

“Canadian artists aren’t necessari-

ly driving people into the stores the first week of release, but they tend to sell significant records over a longer period of time,” he says. “A lot of international urban and pop acts have come out of the box heavy and then had a short life cycle. They sell 100,000 records too, but in a shorter time.”

Garry Newman, president of Warner Music Canada, also downplays the significance of the current lack of chart slots for Canadians. “There’s a lull, but I don’t think we’ve entered a downward curve,” he says.

“Canadian chart positions have dried up, but it’s a short-term, cyclical thing,” says Deane Cameron, pres-

(Continued on page 93)



Moody News. While in London to play three dates at the Royal Albert Hall during their sellout U.K. tour, the Moody Blues were presented with platinum discs for sales of more than 300,000 units of their album “The Very Best Of The Moody Blues” (Universal TV), originally released in 1996 and currently back on the U.K. chart as a twin-pack with their 1999 album “Strange Times.” Shown, from left, are the Moody Blues’ Ray Thomas and Justin Hayward, Universal TV managing director Brian Berg, and the Moody Blues’ John Lodge and Graeme Edge.

Japan’s Music Market Has A Flat 1st Quarter

BY STEVE McCLURE

TOKYO—The continuing poor performance of international product contributed to a flat first quarter in Japan’s music market, according to new data released by the Recording Industry Assn. of Japan (RIAJ).

Production of prerecorded audio software by the RIAJ’s 21 member companies in the January-March period totaled 114.4

million units, down 4% from 1999’s first quarter, with a wholesale value of 149.6 billion yen (\$1.4 billion), up 2%, according to the RIAJ. Production of domestic product fell 2% to 98.1 million units, with a value of 125.9 billion yen (\$1.2 billion), up 5%.

International product was down 13% to 16.2 million units; value was 23.7 billion yen (\$22 million), down 14%. International repertoire thus accounted for just 14% of RIAJ member companies’ production on a unit basis and 16% in terms of value in the first quarter, underlining non-Japanese product’s continuing weakness.



Reflecting Japanese labels’ move away from the 8-centimeter CD-single format to the 12-centimeter maxi-single CDs, the RIAJ has added a separate category for the latter format. Production of domestic 8-centimeter CD singles totaled 14 million units, down 62% from the corresponding figure for the first quarter of 1999, with a value of 7.8 billion yen (\$74 million), down 66%. For 12-centimeter CD singles, production rose 133% to 19.8 million units, valued at 15.5 billion yen (\$147 million), up 144%.

MTV Goes Online In Mainland China

BY DAVENA MOK

HONG KONG—MTV Networks Asia has launched its fourth Web site in the region, this time targeting the mainland Chinese market, against a backdrop of recent moves by the Chinese government to keep a tighter rein on Internet activity.

Robin Hu, GM/China of the site’s content creator, Asiacontent.com, insists he is not worried by the possibility of government censorship.

“Talk of censorship and the shutting down of sites is very much hearsay in terms of what might come,” says Hu. “But as far as I’m aware, there are no such specific guidelines we are expected to follow.”

Chinese-language MTV-China.com was launched April 19 by MTV Asia Online, a partnership with leading online music entertainment company MTVi Group (a unit of MTV Networks) and Asiacontent.com.

“Asiacontent.com, the MTVi Group, and MTV Asia have joined forces to create a premier online music destination that will reach one of China’s largest demographic audiences: young adults aged between 15 and 34,” Beijing-based Hu says.



He says information about music from Hong Kong, Taiwan, and China will make up about 70% of the site’s content, with material about international acts making up the remainder.

“Within the demographics of China alone, there are interesting niches, such as pop-oriented material for Shanghai Web users and more rock’n’roll-based music for those in Beijing,” Hu says.

Cindy Wu, GM of Singapore-based MTV Asia Online, says the

Internet has revolutionized the entire Chinese music industry. “Chinese music enthusiasts can now not only watch and listen to their favorite music but, with the Internet’s interactive component, also actively participate,” she says.

MTV-China.com will provide up-to-date music information from the mainland and overseas, such as charts and feature stories on specific acts. Interactive features include communities, polls, and contests.

Despite a recent announcement by the Chinese government requiring all mainland-based sites selling audio and visual material to be licensed, as well as a ban on MP3 downloads (Billboard, April 8), Hu is confident that the MTV-China.com site (currently non-transactional) will not violate strict censorship laws.

“We are mindful of, and alert to,

(Continued on page 87)

Platinum Proof: Europe Rocks

IFPI Awards Go To Chili Peppers, Morissette, AC/DC, Guano Apes

BY PAUL SEXTON

LONDON—April's International Federation of the Phonographic Industry (IFPI) Platinum Europe Award certifications revealed that European record buyers are extremely fond of "Californication," that Alanis and AC/DC are still sales commodities, and that Apes roam freely in Germany.

Guano Apes, that is, as the quartet completed 1 million European sales of its "Proud Like A God" album, released in October 1997 in Germany on Super Sonic (via BMG Ariola). Meanwhile, Red Hot Chili Peppers broke the 2 million barrier with their Warner Bros. set "Californication" only 10 months after its street date.

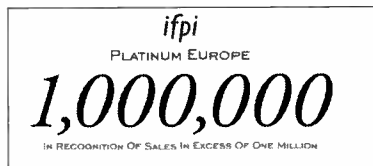
Only four records qualified for the IFPI's April index of albums achieving at least 1 million in European sales, but the list made happy reading for Warner Music International, which also reached that watermark with Alanis Morissette's "MTV Unplugged" and AC/DC's "Stiff Upper Lip."

"Californication" took over earlier this year from 1991's "Blood Sugar Sex Magik" as the Chili Peppers' best-selling album ever in Europe, according to Jon Uren, marketing director, U.S. labels, for Warner Music Europe. "We think we're far from finished with this album," he says.

The title track goes to European radio this month as the fifth single from the set. "Three of the [previous] videos are still getting rotated on the various video channels," Uren notes. "We had trouble getting [lead single] 'Scar Tissue' off the radio in some mar-

kets, which was quite pleasant."

In addition to sales for "Californication" in Germany and Italy of almost half a million units each, Uren cites strong performances in Sweden (175,000), Denmark (150,000), and Holland (130,000) and applauds the



band's close promotional involvement in the project. The album is close to platinum (300,000 units) in the U.K.

Warner Music's success with AC/DC's "Stiff Upper Lip" is remarkable not only for giving the veteran antipodean rockers yet another major seller—almost 23 years after its name first appeared on international charts with "Let There Be Rock"—but also because the company does not have the act for the U.K. There, "Lip" debuted at No. 12 on EMI but spent only four weeks on the Chart Information Network top 75.

By contrast, the album had no fewer than four No. 1 European sales chart

debuts in March in Germany, Austria, Sweden, and Finland. It is still charting in all those territories and in France, Spain, Switzerland, the Czech Republic, and Belgium.

Andy Murray, Uren's fellow marketing director/U.S. labels for Warner Music Europe, describes the figures as "a bit of a triumph," adding that the company's hope for "a classic album from a classic act" was affirmed, as was its feeling that a "resurrection of classic rock" was taking place in Europe.

"It charted higher, in most cases, than their last album ['Ballbreaker'] five years ago," says Murray of "Stiff Upper Lip." He anticipates that European dates will be included in AC/DC's yet-to-be-announced touring plans later in the year.

Morissette's success with the "MTV Unplugged" album, released on Maverick last November, will be especially welcomed at Warner Music, where her previous studio album, late-1998's "Supposed Former Infatuation Junkie," represented an inevitable commercial downturn from the spectacular heights sealed by her "Jagged Little Pill" breakthrough.

(Continued on page 93)

Australia's Savage Garden Leads APRA Award Nominees

BY CHRISTIE ELIEZER

SYDNEY—Australian pop duo Savage Garden received three nominations for the annual Australasian Performing Rights Assn. (APRA) Awards, announced May 4.

The act is nominated for song of the year with "I Knew I Loved You," and that song, along with "Animal Song," figure in the most performed Australian work category. The duo of Darren Hayes and Daniel Jones—currently touring Australia—is also expected to be awarded the songwriter of the year trophy.

Savage Garden is signed to its former manager John Woodruff's JWM Records, distributed internationally by Columbia and in Australia and New Zealand by Roadshow/Warner. Its publishing is through Woodruff's Rough Cut Music, administered locally by Warner/Chapell Music Australia.

Other nominations in the song of the year category—voted for by APRA's 28,500 members—are country singer Kasey Chambers' "Cry Like A Baby" (Gibbon Music Publishing) and dance duo Madison Avenue's "Don't Call Me Baby" (Universal Music Publishing and Warner/Chapell Music Australia), plus a track apiece by modern rock bands Powderfinger and Killing Heidi.

Overall, Warner/Chapell Australia leads the nominations with nine mentions; runners-up with four each were Universal Music Publishing and Sony/ATV Music Publishing. Broad-

cast performances determine the winners in the majority of the categories, including most performed Australian work, foreign work, contemporary classical composition, jazz work, and country work.

Nominees for two other awards—most performed Australian work overseas and most performed children's work, which are also based on broadcast performances—were not announced. The best film score and best television theme are based on broadcast performances and peer acclaim.

During awards night, the APRA board will announce the winners of songwriter of the year and the Ted Albert memorial award for outstanding services to Australian music. Both awards are decided by the APRA board. Ted Albert founded music publisher J. Albert & Son in the 1930s, and his record company, Albert Productions, signed such internationally acclaimed acts as AC/DC, the Easybeats, John Paul Young, and the Angels.

Recent winners of the memorial award have been veteran country singer Slim Dusty (1999), Mushroom Records founder Michael Gudinski (1998), and Ron Tudor, founder of the Fable label (1996).

This year's event is being held May 22 at the Sydney Convention and Exhibition Centre before 5,000 APRA members. The association does not allow TV or radio broadcast of the proceedings.

newsline...

SONY CLASSICAL'S teenage operatic sensation Charlotte Church took the British artist of the year award at the U.K.'s inaugural Classical Brit Awards, presented May 6 at London's Royal Albert Hall and organized by labels' body the British Phonographic Industry. Welsh bass-baritone Bryn Terfel and Argentinian-born pianist Martha Argerich were named male and female artists of the year, respectively. Violinist Kennedy received the award for outstanding contribution to classical music, following an inspired performance at the ceremony. Andrea Bocelli's "Sacred Arias" (Philips) was voted by national station Classic FM's listeners as album of the year. Ian Bostridge and Julius Drake's "The English Songbook" (EMI Classics) earned the critics' award, voted for by a panel of eight media representatives. Rachmaninov's "Vespers," performed by the Choir Of King's College, Cambridge, with Stephen Cleobury (EMI Classics), was named ensemble/orchestral album of the year. On May 21 the national ITV network will broadcast a one-hour special on the awards.

LARS BRANDLE

GERMAN MUSIC INDUSTRY LEADERS unveiled a "virtual border seizure" technological system May 4 in Hamburg, hailing it as a potential breakthrough in the war against Internet music piracy. The board of the German Phonographic Assn. says the rights protection system operates via an Internet service provider and blocks URLs that contain illegal material, including pirated music files. Kurt Thielsen, association member and managing director of Zomba Germany, says the system can be implemented quickly and inexpensively and requires little maintenance. The music industry body will discuss the technology at a meeting in Berlin later this year.

LARS BRANDLE

LABELS' BODY the Indian Music Industry (IMI) has conducted a series of workshops in four major Indian cities aimed at developing awareness of copyright-related issues among local law-enforcement authorities. IMI President Vijay Lazarus says the group plans to hold similar workshops in other cities in coming months. During the workshops, police are taught how to distinguish between legitimate and pirate cassettes so that—in the words of Julio Ribeiro, who heads the IMI's anti-piracy force—"those who have to implement the law understand it well." Ribeiro, a former high-ranking police officer, has hired former senior police officers to head the IMI's 25 raiding teams.

NYAY BHUSHAN

BITMUSIC, the music download site of Sony Music Entertainment (Japan), at bit.sonymusic.co.jp, has become the first Japanese Web site to distribute music by non-Japanese artists using the Secure Digital Music Initiative copyright-protection system. Effective May 10, a total of 22 single tracks by foreign acts, including Celine Dion, Lauryn Hill, Savage Garden, Mariah Carey, and Ricky Martin, are available for 350 yen (\$3.30) each. Last December, Sony became the first major Japanese label to launch a music-download service (Billboard, Dec. 11).

STEVE McCLURE

U.K. RIGHTS BODY the Mechanical Copyright Protection Society (MCPS) is celebrating the first successful anti-piracy raid to take place as a result of information received from the public via a new entertainment industry hotline.



Members of the MCPS anti-piracy team and local police officers raided a house in Gateshead in northeast England and discovered a counterfeiting operation producing illegal music CDs, computer games, and video discs. Counterfeit copies of top 20 albums and compilations were seized in the raid; according to MCPS, a man has been reported to the authorities for "offenses under the Trademarks Act" and is to be questioned by police. In an unconnected incident, raids on May 9 in Bristol in southwest England by the body's anti-piracy unit and police resulted in the arrest of two 28-year-old men. CD duplication equipment and CDs were seized.

TOM FERGUSON

V2 IS RESTRUCTURING its licensing arrangements in Portugal, dividing its catalog among three distributors. EMI will handle front-line pop repertoire, such as Tom Jones. Vidisco will handle dance music, such as Underworld. Zona Musica will oversee rock and catalog acts, including Mercury Rev and Stereophonics. The move marks the end of V2's deal with local indie MVM.



GEBHARDT

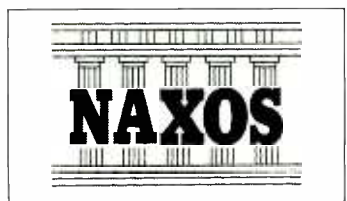
NEXT YEAR'S ECHO MUSIC AWARDS will take place March 15, 2001; as previously announced (Billboard, March 25), the German music industry event will move to Berlin after five consecutive years in Hamburg. Confirming the date and new venue—the International Congress Centre—for the 10th annual show, Gerd Gebhardt, Warner Music president, central and northern Europe, and chairman of the German Phono Academy, the event's organizer, says, "With the move, we are taking Germany's most important pop event into the next dimension."

GESA BIRNKRAUT

Naxos Parent Restructures Into Two Units

BY DAVENA MOK

HONG KONG—The parent company of budget-price label group Naxos is undergoing corporate restructuring in an effort to maximize profits and further develop its online presence.



According to Naxos chairman and founder Klaus Heymann, by the beginning of June, parent company HNH International Ltd. will have split into two separate companies: HNH International Ltd., which will handle marketing and distribution; and Naxos Music Ltd., which will be

(Continued on next page)

Philippines Growing Up In Publishing

Trade Body Formed, Songwriters Sign Exclusive Deals

BY DAVID GONZALES

MANILA, Philippines—Recent developments in the Philippines confirm that a long-overdue modernization of the country's music publishing business is in full swing.

In March, Philippine publishers formed their first-ever trade body, the Philippine Music Publishers Assn. (PMPA), to address issues of common concern (Billboard, April 1). Simultaneously, leading publishers in the Philippines have increasingly begun signing songwriters to exclusive contracts.

Quezon City-based independent publisher Harmony Music has been signing songwriters to exclusive two- or three-year contracts since last August. It's also now giving select composers cash advances in exchange for delivering a monthly quota of songs.

Harmony officer-in-charge Marivic Benedicto says, "It's quite novel for a publishing company [here] to have its own exclusive composers. The few who are already on exclusive deals [elsewhere] are in-house composers at record companies—not publishing companies—who assign the publishing of the song to their own publishing arm.

"In our case," Benedicto continues, "the writer is exclusive to us, but we try to supply [material] to as many record companies as we can possibly accommodate. The whole idea behind this was for Harmony to take on a more proactive role as a publisher."

That expanded role, she says, has a parallel on the labels side: "What a manager is to a recording artist, a

publisher is to a composer."

Harmony has so far signed six composers, although not all receive monthly advances, and it aims to hire a full-time A&R officer whose duties will include finding outlets for its songs. In addition to new compositions, Harmony is looking to acquire songwriters' catalogs.

Warner/Chappell Music Philippines (WCMP) has been signing songwriters to exclusive three-year contracts (with an additional two-year option) since its November 1999 launch. Prior to that, the Warner/Chappell catalog was represented here on an informal basis by the Filipino Society of Composers, Authors, and Publishers, although that body did not actively market the catalog. WCMP composers do not receive monthly advances, as Harmony writers do.

WCMP promotes its writers' songs in other Asian territories through the network of Warner/Chappell affiliates in the region. WCMP country manager Ceasar "Peewee" Apostol, himself a songwriter and chairman of the PMPA, says, "Demos from the affiliates are sent to Warner/Chappell Music Malaysia, where songs are selected for promotion in Asian territories where Malaysia's creative manager, Shamsuddin Sidek, believes there is a market for them."

BMG Records Philippines' publishing division follows the "old-style" local model by operating as a unit of the record company, with compositions by its writers published through BMG Music Publishing in Hong Kong. The division has five songwriters (who are not recording artists) signed to two- or three-year exclusive contracts in the Philippines, and one signed to a five-year deal.

BMG Philippines publisher-in-charge Gloada Castillo says the company pays its songwriters an advance on royalties immediately after acceptance of a song.

Harmony is a division of Viva Music Publishing (VMP). Benedicto, who also serves as GM of VMP's other division, Verje Music Publishing (EMI Music's subpublisher in the Philippines), says that Harmony works closely with independent record label and sister company Viva Music Group (VMG). The companies are part of Quezon City-based Viva Entertainment Group (VEG), a leading Philippine media group.

Although Harmony is an independent, its ties to VEG allow it to punch well above its weight. VEG has a film division and provides programming for the Viva Cinema channel on Manila cable television, offering potential outlets for Harmony songs. On the recording side, the VMG label is acknowledged as one of the country's leading indies; most of its artists who also write their own material sign with Harmony.

In addition, Harmony writers record demos in the VEG-owned

Amerasian Recording Studio in Quezon City, near Manila. (WCMP also has plans to build its own recording studio.)

Notes Harmony songwriter Lisa Diy, who works with lyricist Charito "Chat" Zamora, "Before, Chat and I were spending money to make demos; now we have a free hand at Amerasian."

Diy backs up Benedicto's assertion that the company works "for the composer," noting, "Chat and I are both lawyers, and we don't have a lot of time to go to record companies and market the songs."

A Diy/Zamora composition, "Open," was on the latest album ("Sentiments") by Viva-signed female vocalist Zsa Zsa Padilla, and Diy hopes to place a theme song

in a Viva film. Another Harmony composer, Wency Cornejo, recently had a composition, "Ngayon, Bukas, Kahapon" (Today, Tomorrow, Yesterday), named best movie theme song at the Philippine film industry's Star Awards.

The song is from the Viva film "Warat" (Torn). Harmony has acquired Cornejo's back catalog, and he is also signed to VMG for a three-album deal.

Warner/Chappell's roster of local songwriters includes Danny Tan, grand-prize winner at the 1997 Asia Song Festival; Dodjie Simon, grand-prize winner at the 1999 Metropop Song Festival (the Philippines' premier songwriting competition); and Trina Belamide, who took second place in the overall category at last year's U.S.A. Songwriting Competition.

Apostol and Benedicto say past mistrust of publishers in the Philippines means it can be hard to convince composers—especially newcomers—to sign with a publisher.

"In the past, contracts were such that many composers gave away lifetime control of their songs to the publishers," says Apostol. "To avoid this, some composers kept control of their songs but then found it difficult to collect royalties from the record companies."

The recent changes in the publishing business reflect an increasing awareness of intellectual property rights in the territory. In the past, Benedicto says, many Philippine businesses had acted as though music was free, but that attitude is slowly beginning to change.

In this new atmosphere, the stance of established composers in the Philippines is also changing, and they are now increasingly wary of signing away their rights for a lifetime. BMG's Castillo notes that BMG currently assumes lifetime control of songs only from new or "hobby-type" composers. Songwriters, she declares, are now "wising up."



APOSTOL



BENEDICTO

Small Venues Ally Nationally In Spain

BY HOWELL LLEWELLYN

MADRID—Spain's first national association of small venues has been formed with the declared intention of helping to develop emerging music.

The creation of Salas de Música en Vivo (Live Music Venues) was sparked by Spanish artists' association AIE to boost live music in small venues that hold 100-400 people.

AIE VP Luis Mendo says that since each of Spain's 17 regional governments has its own regulations

covering music licenses, a national venue association was required to facilitate the granting of such licenses. Each year, AIE also organizes a series of concerts across the country under the Artistas En Ruta banner. Mendo says Artistas En Ruta is often the only way to allow many artists to perform in regions far from their home areas.

Carmen Peire, who runs production/management/promotion company Evohe and organizes Artistas En Ruta for AIE, chaired the May 2 meeting at which Live Music Venues was created. She says, "The problem in Spain is that municipal cultural centers close at 10 p.m., which is absurd in a country where people eat at that time before going out. Concerts rarely start before 10 p.m. and often do not begin until midnight or later. The cultural centers are for activities by children and retired people." She stresses that the 25-member Live Music Venues is only in an embryonic stage but that it is expected to grow quickly.

Since May 1995, Artistas En Ruta has staged more than 400 concerts in 60 small venues. It has offered, for example, the chance for artists from the flamenco heartland of Andalusia in the south to play in the Celtic

music stronghold of Galicia in the north, and vice versa. Among the acts to have gained recording deals and national recognition after being discovered during an Artistas En Ruta tour are M-Clan, Navajita Plateá, Estopa, and Lidia Pujol Y Silvia Comes.

AIE now wants the experiment to include artists from other countries. This year has already seen a visit by four musicians from the Liverpool Institute for Performing Arts (LIPA) in the U.K., billed here as the Combo De Músicos De Liverpool.

"This is the first time we have cooperated with a foreign group, and we aim to create links with other countries such as Italy and France," says Mendo. "One of our members went to see how LIPA works and

persuaded a group of musicians to take part in this year's Artistas En Ruta. Their first concert was in Madrid on May 2, and it was perfect. They are just LIPA students, and I was afraid they might put on a poor, amateur performance, but they were stupendous. It has proved to be a very positive experience."

Peire says that with the current political tide turning against the popular image of Spain as Europe's "nocturnal haven," venues are finding local authorities more hostile than before when awarding late-night live music licenses. "Small venues that meet artistic criteria and provide the communication with the public that bigger venues lack cannot continue in such a precarious position," she says.

She concludes that, while Spain might be renowned for its night life in terms of bars, restaurants, and clubs, it remains weak when it comes to the live music circuit.

The creation of Live Music Venues was sparked by Spanish artists' association AIE

NAXOS PARENT RESTRUCTURES

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responsible for all rights-related operations and developing all business models, particularly the company's Web site. At an unspecified date, the present hnh.com Web site will be renamed www.naxos.com, Heymann adds.

Leading the company's expansion is Jonas Sjöström, formerly president/CEO of Stockholm-based MNW Records Group and now relocated to Hong Kong. Sjöström is now CEO of Naxos Music Ltd. and has additional duties as director of HNH International Ltd. and deputy director of HNH International Group, which encompasses all overseas-based Naxos divisions (Billboard Bulletin, April 17).

"In a traditional record company,

nontraditional distribution business routes get neglected," Heymann says. "That is what Naxos Music Ltd. will cover: licensing to third parties and business on the Internet. There's a whole new world out there which could use our music." Heymann expects to generate extra revenue for the company by selling songs to third such parties as film-makers, CD-ROM companies, or Web sites like Musicmaker.com.

Labels grouped under the HNH International banner are Naxos (classical music), Naxos Jazz, Naxos World, Naxos Historical, Naxos Audiobooks, Marco Polo, and White Cloud. Practically 98% of the company's 4,000-strong album catalog consists of classical titles.

MTV GOES ONLINE

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the regulatory climate in China," says Hu. "So we will fully comply with regulations when any should become known. But at present, I don't see any of our content falling into areas which could be offensive by any standards."

In addition to MTV-China.com, Asiacontent.com is responsible for all other MTV online activities in the region. These include the sites MTVAsia.com; MTVChinese.com, the Web site for the MTV Mandarin channel, covering the whole Greater China region; and MTV-Korea.com (Billboard Bulletin, Feb. 22).

Plans are being made for MTV's fifth Web site in the region, MTVIndia.com, but insiders can't specify a date for its launch.

As of late 1999, reliable estimates say there were 9 million Internet users in China, a fourfold increase over the previous year, in a total population of 1.3 billion.

HITS OF THE WORLD



| JAPAN (Dempa Publications Inc.) 05/15/00 | | | GERMANY (Media Control) 05/09/00 | | | U.K. (Copyright CIN) 05/06/00 | | | FRANCE (SNEP/IFOP/Tite-Live) 04/29/00 | | |
|--|-----------|--|----------------------------------|-----------|---|-------------------------------|-----------|---|---------------------------------------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | SAKURA ZAKA MASAHARU FUKUYAMA UNIVERSAL | 1 | 1 | ICH VERMISS' DICH ZLATKO ARIOLA | 1 | NEW | OOPS! . . . I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA | 1 | 1 | CES SOIREES LA YANNICK LA TRIBU/SONY |
| 2 | 3 | WAIT AND SEE HIKARU UTADA TOSHIBA-EMI | 2 | NEW | IT'S MY LIFE BON JOVI MERCURY | 2 | 1 | BOUND 4 DA RELOAD (CASUALTY) OXIDE & NEUTRINO EASTWEST | 2 | 4 | AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL |
| 3 | 2 | SECRET OF MY HEART MAI KURAKI GIZA STUDIO | 3 | 2 | LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION RCA | 3 | NEW | HEART OF ASIA WATERGATE POSITIVA | 3 | 3 | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN |
| 4 | 6 | AIJO YUKI KOYANAGI EASTWEST JAPAN | 4 | 3 | OOPS! . . . I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA | 4 | 2 | TOCA'S MIRACLE FRAGMA POSITIVA | 4 | 2 | SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY |
| 5 | 4 | VOGUE AYUMI HAMASAKI AVEX TRAX | 5 | 4 | ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI | 5 | 4 | THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL | 5 | 7 | MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG |
| 6 | 8 | TSUNAMI SOUTHERN ALL STARS VICTOR | 6 | 5 | NEVER BE THE SAME AGAIN MELANIE C VIRGIN | 6 | 5 | THONG SONG SISQO DEF SOUL/MERCURY | 6 | NEW | EASY LOVE LADY DANCE POOL/SONY |
| 7 | 7 | HATENO NAI MICHI 19 VICTOR | 7 | 6 | BLA BLA BLA GIGI D'AGOSTINO Zyx | 7 | 3 | FILL ME IN CRAIG DAVID WILDSTAR | 7 | 8 | THE RIDDLE GIGI D'AGOSTINO EMI |
| 8 | 9 | RAKUEN KEN HIRAI SONY | 8 | 7 | MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIOLA | 8 | NEW | ACHILLES HEEL TOPLOADER SONY S2 | 8 | 6 | LUCKY STAR SUPERFUNK VIRGIN |
| 9 | 5 | HOATRU SPITZ POLYDOR | 9 | 11 | FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA | 9 | 8 | HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA | 9 | 10 | DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL |
| 10 | 10 | STAY BY MY SIDE MAI KURAKI GIZA STUDIO | 10 | 10 | BONGO BONG MANU CHAU VIRGIN | 10 | 9 | FLOWERS SWEET FEMALE ATTITUDE MILK&W/EA | 10 | 5 | LES 3 CLOCHES TINA ARENA COLUMBIA |
| 11 | 11 | NANDA KANDA TAKASHI FUJII ANTIKOS | 11 | 8 | BAYERN DIE TOTEN HOSEN EASTWEST | 11 | 7 | BUGGIN' ME TRUE STEPPERS FEATURING DANE BOWERS NULIFE/WEA | 11 | 9 | TONTON DU BLEED 113 SMALL/SONY |
| 12 | 13 | BOUKYAKU NO SORA SADS TOSHIBA-EMI | 12 | 9 | SHALALA LALA VENGABOYS BREAKIN'/EMI | 12 | 10 | CRAZY LOVE MJ COLE TALKIN' LOUD | 12 | 11 | AMERICAN PIE MADONNA MAVERICK/WEA |
| 13 | 15 | ANATANO KISS WO KAZOEMASYOU YUKI KOYANAGI EASTWEST JAPAN | 13 | 12 | DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL | 13 | 6 | CANDY MANDY MOORE EPIC | 13 | NEW | ELLE, TU J'AIMES HELENE SEGARA ORLANDO/EASTWEST |
| 14 | NEW | JYONETSU BALLAD KINYA KOTANI ANTIKOS | 14 | 13 | MEIN STERN AYMAN EASTWEST | 14 | 13 | BLOW YA MIND LOCK'N'LOAD PEPPER/ZOMBA | 14 | NEW | SAY MY NAME DESTINY'S CHILD COLUMBIA |
| 15 | 12 | MIZUKAGAMI COCCO VICTOR | 15 | NEW | THE RIDDLE GIGI D'AGOSTINO Zyx | 15 | NEW | DIRTY WATER MADE IN LONDON RCA | 15 | NEW | NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY |
| 16 | 18 | LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO | 16 | 14 | SAY MY NAME DESTINY'S CHILD COLUMBIA | 16 | 15 | PRIVATE EMOTION RICKY MARTIN FEATURING MEJA COLUMBIA | 16 | 19 | 12/0013 MATT BARCLAY/UNIVERSAL |
| 17 | NEW | STRAWBERRY SADS TOSHIBA-EMI | 17 | NEW | SUPERGIRL REAMONN VIRGIN | 17 | 14 | NEVER BE THE SAME AGAIN MELANIE C VIRGIN | 17 | 14 | PURE SHORES ALL SAINTS EASTWEST |
| 18 | 16 | GOING MY U E SURFACE MERCURY MUSIC | 18 | NEW | RING OF FIRE H-BLOCKX VS. DR. RING-DIN EPIC | 18 | 11 | PER SEMPRE AMORE (FOREVER IN LOVE) LOLLY POLYDOR | 18 | 12 | TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIAN LORCA MERCURY/UNIVERSAL |
| 19 | NEW | SUNRISE NIPPON ARASHI JOHNNY'S ENTERTAINMENT | 19 | 17 | THE DARKSIDE HYPETRAXX EMI | 19 | RE | JUST AROUND THE HILL SASH! MULTIPLY | 19 | 13 | IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST |
| 20 | 17 | MY GREATEST MEMORIES TAKAKO UEHARA TOYS FACTORY | 20 | NEW | HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/ARIOLA | 20 | RE | SAY MY NAME DESTINY'S CHILD COLUMBIA | 20 | 18 | I WILL LOVE YOU AGAIN LARA FABIAN EPIC |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | 1 | VARIOUS ARTISTS PUTTI BEST—KI AO AKA ZETIMA | 1 | NEW | GUANO APES DON'T GIVE ME NAMES BMG KOLN/BMG | 1 | 1 | MOBY PLAY MUTE | 1 | 3 | SANTANA SUPERNATURAL ARISTA/BMG |
| 2 | 4 | MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE | 2 | NEW | SASHA . . . YOU WEA | 2 | 2 | TOM JONES RELOAD GUT | 2 | 1 | ETIENNE DAHO CORPS ET ARMES VIRGIN |
| 3 | 5 | RINGO SHEENA SHOUSHO STRIP TOSHIBA-EMI | 3 | 1 | A-HA MINOR EARTH MAJOR SKY WEA | 3 | 4 | SANTANA SUPERNATURAL ARISTA | 3 | 4 | SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY |
| 4 | 8 | VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI | 4 | 3 | TONI BRAXTON THE HEAT ARISTA/ARIOLA | 4 | 3 | TONI BRAXTON THE HEAT LAFACE/ARISTA | 4 | 19 | MOBY PLAY VIRGIN |
| 5 | 6 | KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE | 5 | 2 | SANTANA SUPERNATURAL ARISTA/ARIOLA | 5 | 5 | WESTLIFE WESTLIFE RCA | 5 | NEW | MICHEL JONASZ POLE OUEST EMI |
| 6 | 7 | JUDY & MARY FRESH EPIC | 6 | 4 | CYPRESS HILL SKULL & BONES COLUMBIA | 6 | 7 | MOLOKO THINGS TO MAKE AND DO ECHO | 6 | 2 | LES ENFOIRES LES ENFOIRES EN 2000 BMG |
| 7 | 10 | AIKO SAKURA NO KI NO SHITA PONY CANYON | 7 | 8 | ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI | 7 | 12 | TRAVIS THE MAN WHO INDEPENDIENTE | 7 | 6 | LYNDA LEMAY LIVE WEA |
| 8 | 2 | AMI SUZUKI INFINITY EIGHTEEN VOL. 2 SONY | 8 | 7 | ENRIQUE IGLESIAS ENRIQUE UNIVERSAL | 8 | 9 | ENGELBERT HUMPERDING AT HIS VERY BEST UNIVERSAL MUSIC TV | 8 | 5 | VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL |
| 9 | 12 | VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI | 9 | 12 | PETER MAFFAY X ARIOLA | 9 | 8 | SHANIA TWAIN COME ON OVER MERCURY | 9 | NEW | TONI BRAXTON THE HEAT BMG |
| 10 | NEW | BRITNEY SPEARS OOPS! . . . I DID IT AGAIN JIVE/AVEX TRAX | 10 | 6 | BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN | 10 | 17 | DR. DRE DR. DRE—2001 INTERSCOPE | 10 | NEW | IV MY PEOPLE CERTIFIE CONFORME IV MY PEOPLE/SONY |
| 11 | 15 | HI-STANDARD LOVE IS A BATTLEFIELD PIZZA OF DEATH | 11 | 5 | NEIL YOUNG SILVER & GOLD WEA | 11 | 14 | STING BRAND NEW DAY A&M | 11 | 10 | TINA ARENA IN DEEP COLUMBIA |
| 12 | 3 | GACKT MARS NIPPON CROWN | 12 | 9 | HIM RAZORBLADE ROMANCE BMG KOLN/BMG | 12 | 13 | SHANIA TWAIN THE WOMAN IN ME MERCURY | 12 | 9 | LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUES/SONY |
| 13 | 11 | MIKI IMAI BLOOMING IVORY FOR LIFE | 13 | 15 | STING BRAND NEW DAY MOTOR/UNIVERSAL | 13 | 11 | PAUL WELLER HELIOCENTRIC ISLAND | 13 | NEW | CYPRESS HILL SKULL & BONES SMALL/SONY |
| 14 | 16 | DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC | 14 | 16 | MANU CHAU CLANDESTINO VIRGIN | 14 | 6 | CYPRESS HILL SKULL & BONES COLUMBIA | 14 | NEW | PATRICK FIORI CHRYSALICE EPIC |
| 15 | 13 | MARIKO TAKAHASHI THE BEST VICTOR | 15 | 20 | TOM JONES RELOAD V2 | 15 | 16 | SISQO UNLEASH THE DRAGON DEF SOUL/MERCURY | 15 | 7 | NTM LIVE EPIC |
| 16 | NEW | YUKI KOYANAGI FREEDOM EASTWEST JAPAN | 16 | 11 | VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI | 16 | 15 | MELANIE C NORTHERN STAR VIRGIN | 16 | 8 | SOUNDTRACK TAXI 2 HOSTILE/VIRGIN |
| 17 | NEW | MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" BMG FUNHOUSE | 17 | NEW | HEVIA TIERRA DE NADIE EMI | 17 | 18 | R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA | 17 | 14 | AC/DC STIFF UPPER LIP EASTWEST |
| 18 | 18 | MORNING MUSUME 3RD—LOVE PARADISE ZETIMA | 18 | NEW | SARAH BRIGHTMAN LA LUNA EASTWEST | 18 | 20 | MACY GRAY ON HOW LIFE IS EPIC | 18 | 16 | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL |
| 19 | 17 | KOJI TAMAKI NISEMONO BMG FUNHOUSE | 19 | 14 | AC/DC STIFF UPPER LIP EASTWEST | 19 | NEW | STATUS QUO FAMOUS IN THE LAST CENTURY UNIVERSAL MUSIC TV | 19 | 18 | ST GERMAIN TOURIST BLUE NOTE/EMI |
| 20 | 20 | SANTANA SUPERNATURAL ARISTA/BMG FUNHOUSE | 20 | NEW | MOLOKO THINGS TO MAKE AND DO CONNECTED | 20 | RE | BRITNEY SPEARS BABY ONE MORE TIME JIVE/ZOMBA | 20 | 13 | PATRICK BRUEL JUSTE AVANT BMG |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | NEW | VARIOUS ARTISTS GROOVE STATION 6 BMG | 1 | 3 | OOPS! . . . I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA | 1 | 1 | SAY MY NAME DESTINY'S CHILD COLUMBIA | 1 | 1 | TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO. |
| 2 | 2 | 'N SYNC NO STRINGS ATTACHED JIVE/BMG | 2 | 1 | NEVER BE THE SAME AGAIN MELANIE C VIRGIN | 2 | 3 | NEVER BE THE SAME AGAIN MELANIE C VIRGIN | 2 | 2 | THE BAD TOUCH THE BLOODHOUND GANG UNIVERSAL |
| 3 | 1 | TONI BRAXTON THE HEAT LAFACE/ARISTA/BMG | 3 | 2 | FREESTYLER BOMFUNK MC'S EPIC | 3 | 2 | POISON BARDOT WEA | 3 | 4 | MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG |
| 4 | 4 | SANTANA SUPERNATURAL ARISTA/BMG | 4 | 4 | MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG | 4 | 5 | ADELANTE SASH! SHOCK | 4 | 6 | THE GREAT BEYOND R.E.M. WEA |
| 5 | 5 | MACY GRAY ON HOW LIFE IS EPIC/SONY | 5 | NEW | IT'S MY LIFE BON JOVI MERCURY | 5 | 4 | BYE BYE BYE 'N SYNC JIVE/ZOMBA | 5 | 3 | AMERICAN PIE MADONNA MAVERICK/WEA |
| 6 | 3 | CYPRESS HILL SKULL & BONES COLUMBIA/SONY | 6 | 5 | HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG | 6 | 8 | DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS EPIC | 6 | 5 | ALL THE SMALL THINGS BLINK-182 MCA/UNIVERSAL |
| 7 | 6 | BLOODHOUND GANG HOORAY FOR BOOBIES REPUBLIC/GEFFEN/UNIVERSAL | 7 | 6 | LOVE COME HOME DJ JEAN DIGIDANCE | 7 | NEW | NOTHING AS IT SEEMS PEARL JAM EPIC | 7 | 15 | BYE BYE BYE 'N SYNC JIVE/VIRGIN |
| 8 | 7 | ENRIQUE IGLESIAS ENRIQUE INTERSCOPE | 8 | 7 | THONG SONG SISQO MERCURY/UNIVERSAL | 8 | 9 | HOLIDAY NAUGHTY BY NATURE ARISTA/BMG | 8 | NEW | A SONG FOR LOVERS RICHARD ASHCROFT VIRGIN |
| 9 | 8 | DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL | 9 | 8 | ROCK THE HOUSE SCOOP EMI | 9 | 11 | WE THINK IT'S LOVE LEAH HAYWOOD EPIC | 9 | 9 | IO CI SARO' PIERO PELU WEA |
| 10 | 9 | SISQO UNLEASH THE DRAGON DRAGON/DEF SOUL/UNIVERSAL | 10 | 9 | ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI | 10 | 6 | HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG | 10 | 20 | BIG IN JAPAN GUANO APES BMG |
| 11 | 16 | KID ROCK DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/WARNER | 11 | NEW | KERNKRAFT 400 ZOMBIE NATION LUBE | 11 | 14 | THERE YOU GO PINK ARISTA/BMG | 11 | 11 | UN GIORNO MIGLIORE LUNA POP UNIVERSO-BANANA/UNIVERSAL |
| 12 | 18 | MARC ANTHONY MARC ANTHONY COLUMBIA/SONY | 12 | 10 | THERE YOU GO PINK ARISTA/BMG | 12 | 13 | WHY DOES IT ALWAYS RAIN ON ME TRAVIS EPIC | 12 | NEW | MARIA MONICA ANDERSON DREAMBOAT |
| 13 | RE | DIXIE CHICKS FLY MONUMENT/SONY | 13 | 20 | SHACKLES (PRAISE YOU) MARY MARY COLUMBIA | 13 | 7 | CANDY MANDY MOORE EPIC | 13 | 12 | SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL |
| 14 | 15 | RED HOT CHILI PEPPERS CALIFORNICATION WARNER | 14 | 11 | ONDERWEG ABEL PIAS | 14 | 12 | EX-GIRLFRIEND NO DOUBT UNIVERSAL | 14 | 13 | LA BANANA MICHAEL CHACON DANCEWORK/VOLUMEX |
| 15 | 20 | MOBY PLAY V2/BMG | 15 | 13 | DANSEN AAN ZEE BLOF EMI MUSIC | 15 | 10 | WHAT'S A GIRL TO DO S2S MUSHROOM/FESTIVAL | 15 | 7 | TUTTI GLIZERI DEL MONDO RENATO ZERO FONOPOLIS/SONY |
| 16 | 11 | NEIL YOUNG SILVER & GOLD REPRISE/WARNER | 16 | 12 | SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/V2 | 16 | NEW | CRASH AND BURN SAVAGE GARDEN ROADSHOW/WARNER | 16 | 19 | CRIME OF PASSION BAMBLE B EXE |
| 17 | 14 | DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY | 17 | 14 | RISE GABRIELLE POLYDOR/UNIVERSAL | 17 | 19 | DON'T WANNA LET YOU GO FIVE RCA/BMG | 17 | 16 | AROUND THE WORLD AQUA UNIVERSAL |
| 18 | 10 | AQUA AQUARIUS MCA/UNIVERSAL | 18 | 16 | FORGET ABOUT DRE/STILL D.R.E. DR. DRE POLYDOR/UNIVERSAL | 18 | 16 | MOVE YOUR BODY EIFFEL 65 SHOCK | 18 | RE | NEVER BE THE SAME AGAIN MELANIE C EMI |
| 19 | 12 | VARIOUS ARTISTS MUCHDANCE 2000 SONY | 19 | 17 | BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL | 19 | 15 | PURE SHORES ALL SAINTS WEA | 19 | 10 | PURE SHORES ALL SAINTS CGO/EASTWEST |
| 20 | 13 | VARIOUS ARTISTS BIG SHINY TUNES 4 JVT/EMI | 20 | 15 | SAY MY NAME DESTINY'S CHILD COLUMBIA | 20 | 17 | ALL THE SMALL THINGS BLINK-182 UNIVERSAL | 20 | NEW | BEAUTIFUL WORLD LADY VIOLET NEW MUSIC |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | 2 | PIERO PELU NE' BUONI NE' CATTIVI WEA | 1 | 1 | DOE MAAR KLAAR V2 | 1 | NEW | BARDOT BARDOT WEA | 1 | 2 | SANTANA SUPERNATURAL ARISTA/BMG |
| 2 | 3 | JARABE DE PALO DEPENDE VIRGIN | 2 | 2 | SANTANA SUPERNATURAL ARISTA/BMG | 2 | 2 | DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA | 2 | 1 | PIERO PELU NE' BUONI NE' CATTIVI WEA |
| 3 | 4 | MOBY PLAY VIRGIN | 3 | 3 | TONI BRAXTON THE HEAT ARISTA/BMG | 3 | 4 | SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER | 3 | 3 | JARABE DE PALO DEPENDE VIRGIN |
| 4 | 5 | LUNA POP SQUE' REZ? UNIVERSO-BANANA/UNIVERSAL | 4 | 4 | LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL | 4 | 5 | MACY GRAY ON HOW LIFE IS EPIC | 4 | 6 | MOBY PLAY VIRGIN |
| 5 | 5 | PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI | 5 | 5 | SANTANA THE ULTIMATE COLLECTION SONY | 5 | 1 | KILLING HEIDI REFLECTOR ROADSHOW/WARNER | 5 | 8 | LUNA POP SQUE' REZ? UNIVERSO-BANANA/UNIVERSAL |
| 6 | 5 | STING BRAND NEW DAY A&M/UNIVERSAL | 6 | 6 | VENGABOYS THE PLATINUM ALBUM BREAKIN'/VIOLENT | 6 | 3 | VANESSA AMOROSI THE POWER TRANSISTOR/BMG | 6 | 5 | PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI |
| 7 | 4 | AQUA AQUARIUS UNIVERSAL | 7 | 9 | JOE MY NAME IS JOE JIVE/ZOMBA | 7 | 8 | BLINK-182 ENEMA OF THE STATE UNIVERSAL | 7 | 4 | STING BRAND NEW DAY A&M/UNIVERSAL |
| 8 | 7 | BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL | 8 | 7 | DOE MAAR ALLES ROADRUNNER ARCADE MUSIC | 8 | 11 | LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL | 8 | 7 | AQUA AQUARIUS UNIVERSAL |
| 9 | 9 | GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA | 9 | 8 | ANOUK URBAN SOLITUDE DINO | 9 | 9 | MOBY PLAY MUSHROOM/FESTIVAL | 9 | 9 | BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL |
| 10 | 18 | NEIL YOUNG SILVER & GOLD WEA | 10 | 10 | CYPRESS HILL SKULL & BONES COLUMBIA | 10 | 7 | RED HOT CHILI PEPPERS CALIFORNICATION WEA | 10 | 12 | GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA |
| 11 | 11 | RENATO ZERO I MIEI NUMERI FONOPOLI/SONY | 11 | 18 | THE CORRS MTV UNPLUGGED 143/LAVA/WARNER | 11 | 10 | TRAVIS THE MAN WHO EPIC | 11 | 18 | NEIL YOUNG SILVER & GOLD WEA |
| 12 | 10 | ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLANS/SONY | 12 | 11 | RED HOT CHILI PEPPERS CALIFORNICATION WARNER | 12 | 6 | CYPRESS HILL SKULL & BONES COLUMBIA | 12 | 11 | RENATO ZERO I MIEI NUMERI FONOPOLI/SONY |
| 13 | 13 | CARMEN CONSOLI STATO DI NECESSITA CYCLOPE/UNIVERSAL | 13 | NEW | RENE FROGER ALL THE HITS DINO MUSIC | 13 | 12 | SANTANA SUPERNATURAL ARISTA/BMG | 13 | 10 | ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLANS/SONY |
| 14 | 14 | FRANCESCO GUCCINI STAGIONI EMI | 14 | 13 | ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL | 14 | NEW | TONI BRAXTON THE HEAT ARISTA/BMG | 14 | 13 | CARMEN CONSOLI STATO DI NECESSITA CYCLOPE/UNIVERSAL |
| 15 | 16 | RED HOT CHILI PEPPERS CALIFORNICATION WEA | 15 | 10 | ANDRE HAZES WANT IK HOU VAN JOU EMI | 15 | 13 | FIVE INVINCIBLE RCA/BMG | 15 | 14 | FRANCESCO GUCCINI STAGIONI EMI |
| 16 | 15 | IRENE GRANDI VERDEROSSOEBLU (CON BRANO SAN REMO) CGO/EASTWEST | 16 | RE | KANE AS LONG AS YOU WANT THIS BMG | 16 | 17 | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL | 16 | 16 | RED HOT CHILI PEPPERS CALIFORNICATION WEA |
| 17 | 19 | TONI BRAXTON THE HEAT ARISTA/BMG | 17 | RE | LIMP BIZKIT SIGNIFICANT OTHER POLYDOR/UNIVERSAL | 17 | 14 | 'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA | 17 | 15 | IRENE GRANDI VERDEROSSOEBLU (CON BRANO SAN REMO) CGO/EASTWEST |
| 18 | 19 | 883 GRAZIE MILLE FRUSI/SONY | 18 | 20 | DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL | 18 | 16 | LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL | 18 | 19 | TONI BRAXTON THE HEAT ARISTA/BMG |
| 19 | 20 | ECSTASY LOU REED WEA | 19 | 15 | ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI | 19 | 15 | NO DOUBT RETURN OF SATURN UNIVERSAL | 19 | 20 | 883 GRAZIE MILLE FRUSI/SONY |
| 20 | | | 20 | NEW | JAN KEIZER L'AVERTURE MERCURY/UNIVERSAL | 20 | NEW | SIMON & GARFUNKEL TALES FROM NEW YORK—THE VERY BEST OF COLUMBIA | 20 | NEW | ECSTASY LOU REED WEA |

HITS OF THE WORLD

C O N T I N U E D

EUROCHART (05/13/00)

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | NEW | OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE |
| 2 | 2 | NEVER BE THE SAME AGAIN MELANIE C VIRGIN |
| 3 | 1 | MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA |
| 4 | 3 | AMERICAN PIE MADONNA MAVERICK/WARNER BROS. |
| 5 | 4 | ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI |
| 6 | 7 | DESERT ROSE STING & CHEB MAMI A&M |
| 7 | 8 | HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA |
| 8 | 5 | SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/V2 |
| 9 | NEW | BOUND 4 DA RELOAD (CASUALTY) OXIDE & NEUTRINO EASTWEST |
| 10 | NEW | CES SOIREES LA YANNICK LATRIBU/SONY |
| ALBUMS | 1 | SANTANA SUPERNATURAL ARISTA |
| 2 | NEW | TONI BRAXTON THE HEAT LAFACE/ARISTA |
| 3 | 2 | MOBY PLAY MUTE |
| 4 | NEW | CYPRESS HILL SKULL & BONES COLUMBIA |
| 5 | 3 | A-HA MINOR EARTH MAJOR SKY WEA |
| 6 | 4 | TOM JONES RELOAD GUT/V2 |
| 7 | NEW | NEIL YOUNG SILVER & GOLD REPRISE |
| 8 | 5 | VENGABOYS THE PLATINUM ALBUM VIOLENT/ VARIOUS |
| 9 | 6 | STING BRAND NEW DAY A&M |
| 10 | 8 | AQUA AQUARIUS UNIVERSAL |

SPAIN (AFYVE/ALEF MB) 04/05/00

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | NO ME DEJES DE QUERER GLORIA ESTEFAN EPIC |
| 2 | 2 | SOBREVIVIRE MONICA NARANJO EPIC |
| 3 | 3 | ASI JON SECADA EPIC |
| 4 | 5 | MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA |
| 5 | NEW | NOTHING AS IT SEEMS PEARL JAM EPIC |
| 6 | 4 | GOES TO MIAMI MIX KETAMA MERCURY/UNIVERSAL |
| 7 | NEW | WHO FEELS LOVE OASIS COLUMBIA |
| 8 | NEW | CARLIOS VIVES FRUTA FRESCA VIRGIN |
| 9 | 7 | OTRO AMOR VENDRA LARA FABIAN EPIC |
| 10 | 8 | SEX BOMB TOM JONES FEATURING MOUSSE T. V2/ UNIVERSAL |
| ALBUMS | 1 | TOM JONES GOLD UNIVERSAL |
| 2 | 2 | MONICA NARANJO MINAGE EPIC |
| 3 | NEW | THALIA ARRASANDO EMI |
| 4 | 3 | SANTANA SUPERNATURAL ARISTA/ARIELA |
| 5 | 4 | BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL |
| 6 | RE | BERTIN OSBORNE SABOR A MEXICO MERCURY/ UNIVERSAL |
| 7 | 9 | AZUCAR MORENO AMEN EPIC |
| 8 | 6 | NINA PASTORI CANAILLA ARIOLA |
| 9 | 5 | AQUA AQUARIUS UNIVERSAL |
| 10 | RE | MANA UNPLUGGED WEA |

MALAYSIA (RIM) 05/02/00

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | 6 | 'N SYNC NO STRINGS ATTACHED JIVE/BMG |
| 2 | NEW | VARIA IDEOLOGI KRU ROCK |
| 3 | 2 | WESTLIFE WESTLIFE BMG |
| 4 | 1 | VARIOUS ARTISTS MAX 6 WARNER |
| 5 | 3 | SANTANA SUPERNATURAL ARISTA/BMG |
| 6 | 4 | XPDC UN'METAL LIFE |
| 7 | 9 | VENGABOYS THE PLATINUM ALBUM BREAKIN'/MUSIC STREET |
| 8 | 8 | CELINE DION ALL THE WAY ... A DECADE OF SONG SONY |
| 9 | NEW | VARIOUS ARTISTS MTV NONSTOP HITS EMI |
| 10 | 5 | RENE LIU WAITING FOR YOU ROCK |

HONG KONG (IFPI Hong Kong Group) 04/27/00

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | NEW | JOEY YUNG JOEY EP 2 EEG |
| 2 | 1 | ELLE ELLE BMA |
| 3 | 2 | CECILIA CHEUNG CECILIA CHEUNG LIVE IN CONCERT UNIVERSAL |
| 4 | 8 | SOUNDTRACK MY DATE WITH A VAMPIRE II YAMAHA |
| 5 | NEW | KELLY CHEN LOVE YOU SO MUCH GO EAST |
| 6 | 6 | LO KA LEUNG NEAR BEST EEG |
| 7 | NEW | AARON KWOK JOURNEY/CHEER WARNER |
| 8 | 3 | WILLIAM SO BECAUSE I LOVE YOU GO EAST |
| 9 | 5 | VARIOUS ARTISTS BEST OF EEG VOL. 1 EEG |
| 10 | 7 | HUANG PIN YUAN HEN BU SHIA SIN ROCK |

IRELAND (IRMA/Chart-Track) 05/04/00

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | MANIAC 2000 MARK MCCABE ABBEY DANCE |
| 2 | 3 | THE BAD TOUCH BLOODHOUND GANG GEFEN |
| 3 | NEW | OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ ZOMBA |
| 4 | 2 | AMAZED LONESTAR BNA |
| 5 | 4 | TOCA'S MIRACLE FRAGMA POSITVA |
| 6 | 5 | NEVER BE THE SAME AGAIN MELANIE C VIRGIN |
| 7 | 8 | FILL ME IN CRAIG DAVID WILDSTAR |
| 8 | 7 | THONG SONG SISQO DEF SOUL |
| 9 | 6 | SMOOTH SANTANA FEATURING ROB THOMAS ARISTA |
| 10 | NEW | THE WHISTLE SONG DJ ALLIGATOR FLEX |
| ALBUMS | 1 | MOBY PLAY MUTE |
| 2 | 2 | TOM JONES RELOAD GUT |
| 3 | 4 | TOMMY FLEMING THE CONTENDER DARA |
| 4 | 5 | DAVID GRAY WHITE LADDER IHT |
| 5 | 3 | SANTANA SUPERNATURAL ARISTA |
| 6 | 7 | BARRY WHITE THE ULTIMATE COLLECTION MERCURY |
| 7 | 6 | WESTLIFE WESTLIFE RCA |
| 8 | 10 | TRAVIS THE MAN WHO INDEPENDIENTE |
| 9 | 9 | SHANIA TWAIN COME ON OVER MERCURY |
| 10 | RE | MOLOKO THINGS TO MAKE AND DO ECHO |

BELGIUM/FLANDERS (Promuvi) 05/05/00

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | BOMFUNK MC'S FREESTYLER SONY |
| 2 | 2 | UNDERWEG ABEL PIAS |
| 3 | 6 | WALK ON WATER MILK INC. ANTLER-SUBWAY/EMI |
| 4 | 8 | OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ ZOMBA |
| 5 | 4 | NEVER BE THE SAME AGAIN MELANIE C VIRGIN |
| 6 | 3 | CANDYMAN DA BOY TOMMY ANTLER-SUBWAY/EMI |
| 7 | NEW | GET UP AAH! DRIVE BY SHOOTERS ANTLER-SUBWAY/ EMI |
| 8 | 5 | ROCK THE HOUSE SCOOP ANTLER-SUBWAY/EMI |
| 9 | NEW | ZUIPE! KATASTROOF ARS/SONY |
| 10 | 7 | SILENCE DELIRIUM NETTWERK/BMG |
| ALBUMS | 1 | BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL |
| 2 | 2 | K3 PARELS 2000 CAPETOWN/BMG |
| 3 | 3 | NOVASTAR NOVASTAR WARNER |
| 4 | 4 | CLOUSEAU LIVE EMI |
| 5 | 5 | SANTANA SUPERNATURAL ARISTA/BMG |
| 6 | NEW | DOE MAAR KLAAR V2 |
| 7 | 8 | MOLOKO THINGS TO MAKE AND DO ROADRUNNER ARCADE MUSIC |
| 8 | NEW | HELMUTT LOTTI VLAAMSE HITS BMG |
| 9 | 7 | VONDA SHEPARD SONGS FROM ALLY MCBEAL SONY |
| 10 | NEW | GREGORIAN MASTERS OF CHANT EDEL |

AUSTRIA (Austrian IFPI/Austria Top 40) 05/04/00

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | ICH VERMISSE DICH (WIE DIE HOELLE) ZLATKO BMG |
| 2 | 2 | OOPS! ... I DID IT AGAIN BRITNEY SPEARS ZOMBA |
| 3 | NEW | IT'S MY LIFE BON JOVI UNIVERSAL |
| 4 | 4 | ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI |
| 5 | 5 | SHALALA LALA VENGABOYS BREAKIN'/EMI |
| 6 | 3 | LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION BMG |
| 7 | 6 | BLA BLA BLA GIGI D'AGOSTINO ZYX |
| 8 | NEW | NEVER BE THE SAME AGAIN MELANIE C VIRGIN |
| 9 | 8 | DESERT ROSE STING & CHEB MAMI UNIVERSAL |
| 10 | NEW | BONGO BONG MANU CHAO VIRGIN |
| ALBUMS | 1 | GUANO APES DON'T GIVE ME NAMES BMG |
| 2 | 1 | ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI |
| 3 | 3 | GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX |
| 4 | 2 | SANTANA SUPERNATURAL ARISTA/BMG |
| 5 | NEW | SASHA ... YOU WARNER |
| 6 | 5 | CYPRESS HILL SKULL & BONES SONY |
| 7 | NEW | TONI BRAXTON THE HEAT ARISTA/BMG |
| 8 | 4 | A-HA MINOR EARTH MAJOR SKY WARNER |
| 9 | NEW | STING BRAND NEW DAY UNIVERSAL |
| 10 | 7 | THE VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI |

SWITZERLAND (Media Control Switzerland) 05/14/00

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ ZOMBA |
| 2 | NEW | IT'S MY LIFE BON JOVI UNIVERSAL |
| 3 | 2 | ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI |
| 4 | 3 | MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG |
| 5 | 8 | NEVER BE THE SAME AGAIN MELANIE C EMI |
| 6 | 4 | DESERT ROSE STING & CHEB MAMI UNIVERSAL |
| 7 | 9 | HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/ BMG |
| 8 | 5 | SHALALA LALA VENGABOYS BREAKIN'/EMI |
| 9 | 7 | LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION BMG |
| 10 | 6 | AMERICAN PIE MADONNA MAVERICK/WARNER |
| ALBUMS | 1 | SANTANA SUPERNATURAL ARISTA/BMG |
| 2 | 2 | TONI BRAXTON THE HEAT ARISTA/BMG |
| 3 | 3 | DJ ENERGY FUTURE WARNER |
| 4 | 4 | A-HA MINOR EARTH MAJOR SKY WARNER |
| 5 | 6 | ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI |
| 6 | NEW | GUANO APES DON'T GIVE ME NAMES BMG |
| 7 | 7 | CYPRESS HILL SKULL & BONES SONY |
| 8 | NEW | SASHA ... YOU WARNER |
| 9 | 10 | MANU CHAO CLANDESTINO EMI |
| 10 | 5 | VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THE ROAD FROM small screen to singles chart is well-traveled in the U.K., but most second-career singers tend to distance themselves from their television background. **Richard Blackwood** not only remains true to his day job on his debut single, he raps about it. "Mama Who Da Man?," to be released June 5 in Britain on EastWest's Libertine imprint, features the south London-born entertainer recounting his adventures on the stand-up comedy circuit and as a TV presenter (he hosts MTV's highest-rated weekend show in the U.K., and his Wednesday night show for Channel 4 attracts 2 million viewers). The track has a familiar sound, as it's based on **Junior Giscombe's** No. 7 U.K. hit from 1982, "Mama Used To Say"; it was a rare Brit-soul success in the U.S., where it reached No. 2 on Billboard's Hot Soul Singles chart, as it was then called. The co-producer of the new version is none other than Giscombe—who happens to be Blackwood's uncle.

PAUL SEXTON

THE FIRST GHANA Music Awards took place April 28 at the National Theater in the West African country's capital of Accra. Highlife star **Daddy Lumba** scooped artist of the year as well as song and album of the year for "Aben Wo Ha" (It's Hot Here). Other winners included **Akyeame**, whose "Mesan Aba" (I'll Return) won best song in the hiplife (Ghanaian rap) category, and **Western Diamonds**, which won best highlife band. Hiplife pioneer **Reggie Rockstone** won a special Fontomfrom Music Merit Award, while world music/fusionists **Osibisa** won the Fontomfrom Music Ambassador Award. **Rocky Dawuni's** "In Ghana" won best reggae song. For the awards, broadcast live on national TV, the general public voted on the nominees after they had been selected by a panel of radio presenters.

KWAKU

AS DENMARK'S D-A-D this month releases its EMI-Medley album "Everything Glows" across Scandinavia as well as in Portugal and Germany, the group will be hoping for less drama than that which greeted its domestic release. A battalion of riot police rushed to Copenhagen's Nørrebro district on April 13 after reports of rioting. In fact, it was the indie music shop GUF hosting a midnight release party for the D-A-D album. Several hundred fans turned out for promotional giveaways and to buy the CD but got a surprise when the band offered an impromptu gig in Copenhagen's central shopping area. The 11-track set, widely hailed as one of the finest rock albums ever to come out of Denmark, was mixed by **Jim Scott**, who assisted **Rick Rubin** on **Red Hot Chili Peppers** albums. The first single, "Everything Glows," jumped in at No. 13

on the sales chart, no mean feat for a hard rock band in a dance/pop-dominated market.

CHARLES FERRO

U.K. BHANGRA BAND the Sahotas are crossing over in India with the release of their latest album, "Gal Ban Gayee" (We Are In Love), on indie label Times Music. The Sahota brothers, originally from Wolverhampton, near Birmingham—home of the British bhangra movement—had a hit with 1995's "Out Of Time" (IRS Records), which had English and Punjabi lyrics. "Gal Ban Gayee" is released in the U.K. under the title "Brotherhood" (Envy Entertainment). Adds **Jasmine Malik** of Times Music, "We have launched a major promotion for the band, since this is their first Indian release." The band hopes to tour India later in the year. Meanwhile, via their Web site (thesahotas.com), the Sahotas are inviting dancers to audition for a documentary on bhangra music to be filmed in India.

NYAY BHUSAN

ALTHOUGH IT IS the World Circuit label that has had the most success with Cuban acts via the **Buena Vista Social Club**, the U.K.-based Tumi label has been busily recording Cuban musicians for the past decade. Run by **Mo Fini**, Tumi releases its 100th album this summer with "The Afro-Cuban All-Stars Present Felix Baloy." The recording, made in Havana at the end of last year, features the voice of the 55-year-old **Baloy**, formerly a singer with **Son 14**, **Elio Reve**, and **Adalberto Alvarez**. The album was produced by **Juan de Marcos Gonzalez**, who also worked on "Buena Vista Social Club." "There are over 50,000 musicians in Cuba as good as the Buena Vista participants who hardly ever have the opportunity to share their talent with the outside world," Fini says. Forthcoming Tumi releases include albums from **Hermanos Bravo**, **Elio Reve**, and **Candido Fabre**.

NIGEL WILLIAMSON

SWEDISH ARTISTS are rallying against the country's dubious role as a main European exporter of audiovisual neo-Nazi propaganda. The domestic non-profit organization Nu Är Det Nog (Enough Is Enough) has released an album featuring such major-label and indie acts as **Thåström**, **Sahara Hot-nights**, **Blues & V.I.P.'z**, **Charta 77**, and **Looptroop**. The proceeds from sales of the record "Vi Håller Inte Käften" (We Won't Shut Up) go to the John Hron Foundation. **Hron**, a 14-year-old Swedish boy of Asian heritage, was assassinated by neo-Nazi supporters in 1997 and remains a symbol for the anti-racist movement.

KAI R. LOFTHUS

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

AFIM Convention Focuses On Fighting Internet Piracy

BY ED CHRISTMAN

CLEVELAND—The Internet, as in so many industry conventions during the past few years, was the main topic of conversation when the Assn. for Independent Music (AFIM) met here May 3-7 for its annual convention. Concern over Web piracy dominated the talk.

In the keynote address, Mike Dreese, CEO of Boston-based Newbury Comics, noted that recording artists profiting from

is the Y2K problem that was not solved, and we will see a lot more of this."

For that reason, he said, "Metallica is greater than Limp Bizkit," because the former is suing Napster for allowing illegal downloads of its music while the latter has teamed up with Napster for a free tour.

During a panel called "Going Digital: Playing By The Rules—Whatever They Are"—moderated by Recording Industry Assn. of America (RIAA) president Hilary Rosen—a debate broke out among the panelists on whether the industry was being aggressive enough in trying to stop piracy. One panel member argued that lawsuits were the wrong way to address the problem, while another said that the RIAA should become more aggressive in filing lawsuits against pirates.

For her part, Rosen said that the RIAA is concentrating on those who are "uploading massive amounts of music as opposed to individuals who are downloading."

She pointed out that whatever is selling in record stores is generally what the bootleggers target for pirating.

Initially, that wasn't true: What was being pirated on the Internet wasn't the hits. But now online

'Digital piracy is the Y2K problem that was not solved, and we will see a lot more of this'

—MIKE DREESE—

piracy is beginning to mirror the physical world.

Responding to the panel's debate, Tom Silverman, chairman of Tommy Boy Records, said one way the music industry can combat Internet piracy is to offer more elaborate packaging.

Internet piracy has record companies so concerned that some

labels are trying to figure out ways to prevent unauthorized copying of an album before it comes out, according to panelists at a seminar titled "The Lowdown On The Download," moderated by Charly Prevost, VP of retail marketing and promotion at Liquid Audio.

For example, the new matchbox twenty album was available before release only for sampling in one-minute snippets, one panel member pointed out. Another said that a major label had recently shipped advance copies of a recording in analog cassette only. And Prevost said that Liquid Audio is experimenting with ways in which an advance CD would not be "riparable."

For instance, the company might place songs from a forthcoming album on a CD-ROM bundled with

a Liquid Audio player so that the user could only listen to the music on the computer.

If the music business sorts out the Internet piracy problems, it should be ready for a brave new world. In fact, Newbury's Dreese titled his keynote address "It's The End Of The World As We Know It." In a secure environment, noted BMI VP of marketing and business development Richard Conlon, the copyright becomes more important than it was in the physical world.

Panelists at Prevost's seminar agreed with Bob Lee, a principal in independent music retailer Face the Music, in that the future would bring multiple business models. In addition to consumers' paying for downloads of songs and albums, he said, the subscription model would also be embraced.



the Web have been outnumbered by those being ripped off by the Internet.

He pointed out that the consumer practice of burning CDs appears to be spinning out of control. Next year, he estimated, Newbury Comics will sell 500,000 blank CDs, equivalent to 10% of the chain's album sales.

Dreese decried the industry's slow movement in offering commercial downloads, saying that "the best target customers for selling digital downloads have just spent the last year burning discs for free . . . All this digital piracy

Disney Records Targets Tweens With 4 Titles

BY MOIRA McCORMICK

CHICAGO—Walt Disney Records has launched a massive tween-targeted marketing campaign to promote the launch of its newest release, "La Vida Mickey."

The May 9 release features a remake of "Mambo No. 5 (A Little Bit Of . . .)," titled "Disney Mambo No. 5," by the original hit's artist, Lou Bega. Also involved in the campaign are three previously released label titles, "Mouse House Dance Mixes" (which came out in February), "Radio Disney Kid Jams," and "Radio Disney Jams Vol. 2."

Disney has joined forces with Welch's for the beverage company's first-ever music label promotion in a campaign that involves an instant-win sweepstakes, a free sampler CD, and a mail-in rebate.

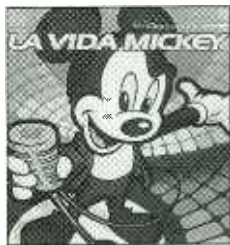
Promotions with such a wide scope as this, while common with major children's video titles, are unusual in kids' audio.

"We market our business as a branded entertainment product, just as the video business does," notes Mike Bessolo, senior VP of marketing for Walt Disney Records.

"We have a lot of audio product for 2- to 5-year-olds," says Bessolo, "but we also have product that appeals to tweens—6- to 11-year-olds. It features marquee artists that are popular with older kids."

"La Vida Mickey" is a collection of Latin/pop tunes that includes tracks from MDO and new Disney artist Myra.

"In the heritage of Mickey Mouse doing contemporary music from



(Continued on next page)

Grupo Carso Ups Its Stake In CDnow

Investment Group In Talks With Retailer After Its 1st-Qtr. Losses

BY BRIAN GARRITY

NEW YORK—Grupo Carso, a holding company controlled by the Slim family, one of Mexico's wealthiest, disclosed on May 5 it has increased its stake in CDnow Inc. to 9.2% and is currently engaged in discussions with the Fort Washington, Pa.-based online music retailer regarding a "possible additional investment in the company," according to documents filed with the Securities and Exchange Commission.

The disclosure came just days after CDnow announced in its first-quarter earnings report that it expects to have a buyer or new strategic investor in place by the end of June.

The investment group, which is headed by billionaire Carlos Slim Helu, has purchased more than 50,000 shares in CDnow during the past two months at prices between \$3.83 and \$8.27 each. Slim and other members of his family have spent a total of \$52.8 million acquiring 3.025 million shares in the past year. The family reportedly previously held a 6.7% stake in CDnow.

However, the Grupo Carso filing said that the amount, form, or timing of any additional investment has not been determined. In addition, CDnow, while acknowledging talks with Grupo Carso, cautioned in a statement that "we have held discussions regarding an investment or merger transaction with a number of parties and expect to continue holding discussions with a number of parties."

Still, some sort of deal seems imminent. Rob Martin, an analyst with Friedman, Billings, Ramsey & Co.,

suspended coverage of the company on May 3, citing "what appears to be an impending acquisition of CDnow." Allen & Co., the company's investment adviser, reportedly has received 24 inquiries from interested parties.

With only six months' worth of cash to stay afloat on its own, the company needs to do something soon, Martin notes. CDnow—which previously stated that, barring a new infusion of cash, it has enough money to keep its

\$22 million" total per quarter and reduce customer acquisition costs by 50% to below \$20 per customer by cutting back on coupon programs as well as on television and radio advertising.

CDnow also decided during the quarter to discontinue its Cosmic Music Network—an unsigned-artist community launched in the fourth quarter—as part of its plan to cut spending.

The company says it expects to reach profitability by the fourth quarter of 2002.

Excluding special items related to mergers and acquisitions, CDnow's first-quarter net loss was \$28.2 million, or 92 cents per share. Wall Street analysts were forecasting a loss of 88 cents. The company attributes the discrepancy to its new operating plan, which was announced after the cancellation of the merger deal with the Columbia House record club. It also cites an extra \$2.4 million in fulfillment costs, caused by a higher-than-anticipated response to a promotion with Pizza Hut.

Advertising revenue during the quarter totaled \$3 million, compared with \$3.4 million in the fourth quarter and \$897,000 in the first quarter of 1999. The company also says it added 440,000 new customers during the period, for a total of 3.7 million people who have made purchases from CDnow.

Shares in CDnow fell more than 13% after the first-quarter results were announced to \$3.63. Their 52-week high is \$23.26.



doors open only through September—reports \$38.8 million in available cash at the end of the quarter.

But CDnow CEO Jason Olim calls his company's cash woes "completely unrelated" to its position in the online music retail market. "Our cash position is the result of a terminated merger [with Columbia House], and it is a problem which we expect to solve by the end of this quarter," he says.

Olim declines comment on the nature of any deal the company plans to strike in the coming months.

The net loss for the three months that ended March 31 increased to \$37.8 million, or \$1.23 per share, from \$19.1 million, or 96 cents per share, in the first quarter last year. Revenue rose 99% to \$43.6 million from \$21.9 million.

In the meantime, CDnow says it plans to trim operating expenses by more than \$12 million to "less than

newsline...

SIMITAR ENTERTAINMENT, an independent music and video company, has filed for Chapter 11 bankruptcy protection. In documents filed April 19 in U.S. Bankruptcy Court in Minneapolis, the Maple Plain, Minn.-based company listed assets of \$19.6 million and liabilities of \$25.5 million. Simitar filed its petition a week after New Hope, Minn.-based Navarre Corp. announced that it had terminated talks to purchase the company (*Billboard Bulletin*, April 13).

MUSIMUNDO.COM, an online music retail site based in Argentina, is looking to establish a presence in the U.S. and plans an initial public offering on the Nasdaq exchange after September, according to a published report. Musimundo reportedly plans to use the proceeds of the offering to expand into the online retail market for Latin music in Argentina, Chile, Brazil, Mexico, and the U.S. The company has not yet filed a registration statement with the Securities and Exchange Commission.

STAR MEDIA NETWORK, the Internet company for Spanish- and Portuguese-speaking audiences, will sponsor Santana's North American tour. The first leg of the tour begins July 20 in West Palm Beach, Fla., and runs through Aug. 22. Dates through Aug. 16 will be opened by Macy Gray; Everlast will complete the leg.

CYVEILLANCE, a provider of E-business information, has received \$24.5 million in venture capital financing. The privately held Arlington, Va.-based company provides a proprietary search-and-analysis technology, NetSapien, that can be used for copyright enforcement on the Internet. Clients include the Recording Industry Assn. of America, which uses the technology to identify sites with large MP3 archives, and ASCAP, which identifies sites where music by members is being streamed. The company also has clients in the motion-picture, new-media, and telecommunications industries, among others. The financing comes from a group led by ABS Capital Partners. The funds will be used for sales, marketing, and product development, according to a Cyveillance representative.

BEST BUY, as expected, says that it will enter the New York market with 15 new stores in New York and New Jersey set to open later this year (*Billboard*, Aug. 28, 1999).

TICKETMASTER ONLINE-CITYSEARCH is teaming with NeoPoint to offer Internet-enabled mobile-phone users access to Ticketmaster.com using NeoPoint's myAladdin.com location-based wireless portal service.

CD WAREHOUSE reports a first-quarter net loss of \$217,373, or 6 cents per share, compared with a net profit of \$63,000, or 2 cents a share, a year ago. Total revenue for the first quarter increased more than 29%, to \$8.4 million from \$6.5 million in the first quarter of 1999.



MUSICLAND STORES says comparable-store sales increased 17% for the four weeks ended April 29. Comparable-store sales for the mall stores division (Sam Goody and Suncoast Motion Picture Company) increased 18.6% in April, while comparable-store sales for the superstores division

(Media Play and On Cue) increased 14%. Musicland vice chairman/CFO Keith A. Benson credits the gain to the late Easter season combined with strong sales of "Star Wars: Episode 1—The Phantom Menace" and gains in electronics, DVD, and CD sales. During the four-week period, the company's total sales increased 18%, to \$130.4 million from \$110.5 million for the same four-week period in 1999. Total sales for the mall stores division in April increased 17% to \$84.3 million, vs. \$72.1 million a year ago, and total sales for the superstores division increased 20.1% to \$46.1 million, vs. \$38.4 million last year.

AMPLIFIED.COM, the online fulfillment service provider, is teaming with Jive Records to offer Internet retailers a full-length remix stream of the Britney Spears single "Oops!... I Did It Again." Amplified is also offering snippets from the new album of the same name and behind-the-scenes video footage, in both the WindowsMedia and RealAudio formats.

BLOCKBUSTER has entered into a joint marketing agreement with satellite broadcaster DirecTV to create a co-branded pay-per-view service on DirecTV. Beginning in the third quarter of this year, Blockbuster will promote and sell DirecTV Systems in Blockbuster stores. Blockbuster reportedly will get a cut of the pay-per-view revenue from the joint channels and receive financial incentives from Blockbuster-related DirecTV sales and subscriptions.

JUPITER COMMUNICATIONS estimates that the commercial E-mail market will soar to an estimated \$7.3 billion in 2005 from \$164 million in 1999, cannibalizing direct-mail revenue by 13%.

DISNEY RECORDS

(Continued from preceding page)

disco to rap, now Mickey's got the Latin beat," says Bessolo.

Both volumes of "Radio Disney Jams" feature top 40 hit acts like Backstreet Boys, Britney Spears, and Christina Aguilera; "Vol. 2," released in February, has been No. 1 since its March 18 Top Kid Audio chart debut.

"Mouse House Dance Mixes" consists of "great dance mixes of classic Disney songs," according to Bessolo.

The Welch's promotion runs May through August and involves Welch's Grape and Strawberry Sparkling Soda 12-packs and 2-liter bottles. By looking behind the labels of specially marked Welch's soda products, consumers can win one of five grand prizes or one of 25 first prizes.

The grand prize is a trip to Hollywood to "be a recording star for a day." Winners will be able to record a song at the Walt Disney Studios with Grammy-winning producer Ted Kroyt ("The Lion King Read-Along"). A studio tour and lunch are included in the day as well as a meet-and-greet with Radio Disney DJs.

The first prize consists of a Walt Disney Records 50-CD music library.

A national free-standing insert containing details of the promotion was scheduled to drop Sunday (14) in Los Angeles, Boston, Detroit, Minneapolis, and Salt Lake City. Point-of-purchase advertising in grocery stores is another major component of the promotion, says Bessolo.

"Welch's has never done a comprehensive, multifaceted, entertainment-driven program," says Bessolo. "We'd talked about partnering in the past, but we'd never found a way to do it. Now, we have the right product to make the promotion go."

Another integral element in the marketing campaign is the custom sampler CD, which consumers can receive by mailing one Welch's proof-of-purchase along with \$1 to cover shipping and handling. There are two versions of the sampler, one for Welch's grape soda and one for its strawberry soda. Each contains three different songs, one track each from "La Vida Mickey," "Radio Disney Jams," and "Mouse House Dance Mixes."

"We're advertising the retail availability of the four albums on the back of each sampler CD," says Bessolo. "Also, the samplers include a Disney Club Blast special Web site address, with one-month trial membership, exclusive to Welch's consumers."

"We wanted a way for kids to taste these Disney albums and then go back to retail to purchase them," adds Bessolo. "We wanted to do a promotion that really supported retail. The rebate achieves that objective as well."

To receive the \$2 by mail, consumers must send in a proof of purchase for any of the featured albums.

Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY | | Suggested List Price |
|-----------|-----------|---------------|---|--|----------------------|
| | | | TITLE, Label Distributing Label, Catalog Number | Principal Performers | |
| | | | NO. 1 | | |
| 1 | 1 | 2 | MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397 | Bill & Gloria Gaither | 29.98 |
| 2 | 2 | 2 | OH, MY GLORY Spring House Video Chordant Dist. Group 44398 | Bill & Gloria Gaither | 29.98 |
| 3 | 4 | 18 | DEATH ROW UNCUT Death Row Ventura Distribution 66200 | 2 Pac/Snoop Doggy Dogg | 19.98 |
| 4 | 6 | 24 | TIME OUT WITH BRITNEY SPEARS ▲ Jive/Zomba Video 41651-3 | Britney Spears | 19.98 |
| 5 | 3 | 2 | SILVER & GOLD Warner Reprise Video 3-38521 | Neil Young | 19.98 |
| 6 | 9 | 216 | HELL FREEZES OVER ▲² Geffen Home Video Universal Music & Video Dist. 39548 | Eagles | 24.99 |
| 7 | 7 | 26 | WELCOME TO OUR NEIGHBORHOOD ▲ Roadrunner Video 981 | Slipknot | 9.98 |
| 8 | 8 | 78 | 'N THE MIX WITH 'N SYNC ▲⁵ BMG Video 65000 | 'N Sync | 19.95 |
| 9 | 10 | 25 | LISTENER SUPPORTED ▲ BMG Video 65015 | Dave Matthews Band | 19.98 |
| 10 | 11 | 54 | HOMECOMING-LIVE IN ORLANDO ▲³ Jive/Zomba Video 41675-3 | Backstreet Boys | 19.98 |
| 11 | 16 | 52 | LIVE ▲¹ USA Home Entertainment 45059955 | Shania Twain | 19.95 |
| 12 | 5 | 12 | GOOD NEWS Spring House Video Chordant Dist. Group 44380 | Bill & Gloria Gaither | 29.98 |
| 13 | 18 | 26 | COME ON OVER: VIDEO COLLECTION USA Home Entertainment 440059951 | Shania Twain | 12.95 |
| 14 | 13 | 101 | ALL ACCESS VIDEO ▲³ Jive/Zomba Video 41589-3 | Backstreet Boys | 19.98 |
| 15 | 15 | 24 | S & M ▲ Elektra Entertainment 40218-3 | Metallica | 19.95 |
| 16 | 12 | 21 | THE GENIE GETS HER WISH ▲ BMG Video 65006 | Christina Aguilera | 19.98 |
| 17 | 17 | 25 | LIVE IN CONCERT HBO Home Video Warner Music Vision 91683 | Cher | 19.98 |
| 18 | 21 | 73 | CUNNING STUNTS ▲² Elektra Entertainment 40202 | Metallica | 34.98 |
| 19 | 20 | 22 | WOODSTOCK 99 ● Hybrid/Epic Music Video Sony Music Entertainment 50207 | Various Artists | 19.95 |
| 20 | 19 | 26 | THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506 | Madonna | 19.98 |
| 21 | 14 | 22 | URETHRA CHRONICLES MCA Music Video Universal Music & Video Dist. 53830 | Blink-182 | 14.95 |
| 22 | 23 | 139 | THE DANCE ▲ Warner Reprise Video 3-38486 | Fleetwood Mac | 19.98 |
| 23 | 22 | 22 | MARIAH #1'S ● Sony Music Video Columbia Music Video 50195 | Mariah Carey | 14.95 |
| 24 | 26 | 21 | RICKY MARTIN LIVE! ONE NIGHT ONLY ● Columbia Music Video Sony Music Entertainment 50209 | Ricky Martin | 14.95 |
| 25 | 25 | 69 | ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474 | Bee Gees | 19.98 |
| 26 | 35 | 2 | ELVIS-ALPHA FROM HAWAII (DVD) WarnerVision Entertainment Warner Home Video 54086 | Elvis Presley | 24.98 |
| 27 | RE-ENTRY | | VH1 DIVAS LIVE/99 (DVD) Image Entertainment 9231 | Whitney Houston, Cher, Tina Turner, Brandy | 24.99 |
| 28 | 30 | 30 | MIRROBALL ▲ BMG Video 15740 | Sarah McLachlan | 24.98 |
| 29 | 24 | 25 | A FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379 | The Cathedrals | 29.98 |
| 30 | 27 | 215 | LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130 | Stevie Ray Vaughan And Double Trouble | 19.98 |
| 31 | 32 | 25 | IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510 | Eric Clapton | 19.98 |
| 32 | 38 | 75 | NIGHT OUT WITH THE BACKSTREET BOYS ▲³ Jive/Zomba Video 41657 | Backstreet Boys | 19.95 |
| 33 | 31 | 31 | THE OFFICIAL VIDEO COLLECTION ▲ Columbia Music Video Sony Music Entertainment 50205 | Ricky Martin | 14.98 |
| 34 | 29 | 115 | RAGE AGAINST THE MACHINE ▲² Epic Music Video Sony Music Entertainment 19V50160-3 | Rage Against The Machine | 19.98 |
| 35 | RE-ENTRY | | LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Entertainment 50171 | James Taylor | 19.98 |
| 36 | RE-ENTRY | | KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902 | Bill & Gloria Gaither And Their Homecoming Friends | 29.98 |
| 37 | 28 | 46 | FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Entertainment 50188 | Various Artists | 19.95 |
| 38 | RE-ENTRY | | AROUND THE WORLD Columbia Music Video Sony Music Entertainment 50184 | Mariah Carey | 19.98 |
| 39 | 39 | 57 | BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734 | The Rolling Stones | 19.98 |
| 40 | NEW ▶ | | WE WILL ROCK YOU Pioneer Entertainment 70415 | Queen | 14.98 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

AFIM Confab: Turnout Drops, Newbury CEO Gives Warnings, Consumers Speak Out

OHIO DAZE: Our apologies to Ian Hunter, who wrote the song "Cleveland Rocks"; Drew Carey, who uses the tune as his TV theme; and the Assn. for Independent Music (AFIM), which took the title as the slogan for its 2000 convention.

But the town simply did *not* rock during AFIM's May 3-7 confab.

Registration was visibly down during the show at the Renaissance Cleveland Hotel; even the May 3 crash courses for new labels appeared less well-attended than in recent years. The number of trade show exhibitors looked diminished as well. While every indie distributor of note put in an appearance, the label and retail presences were comparatively meager; of the latter, Borders, Hastings, and Newbury Comics were the best-represented chains, with various independent coalition stores taking up the slack as usual.

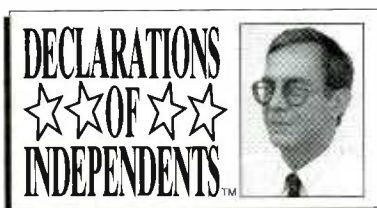
The atmosphere at the show reflected the generally transitional nature of the business these days. In the halls and in panel rooms, there was much talk of new technologies, the growth of the Internet as a sales conduit, and the future of the brick-and-mortar business. Many in attendance appeared to be quietly mulling their place in a confusing, evolutionary industry (see story, page 1.)

One gentleman who was mulling *nothing* quietly was keynote speaker **Mike Dreese**. Utilizing a combination of charts, figures, and anecdotal evidence, the Newbury Comics CEO unloaded on the state of the business in a manic, gloom-laden, and frequently hilarious address titled "It's The End Of The World As We Know It!"

Dreese opened by noting that as far as the investment community was concerned, the music industry is a bad bet. He pointed out that even though Musicland recently reported record sales and profits, its stock has slumped from \$12 to \$7.50 in the past 52 weeks. "Wall Street's saying, 'So what?'" he noted.

Web-related music stocks fared no better, as graphs delineating the one-year plunge of such firms as CDnow (\$21 to \$4), EMusic (\$28 to \$3), and Liquid Audio (\$49 to \$15) showed. "These are the guys who are inheriting the universe," Dreese said drily.

Dreese depicted the Web-oriented music economy as an ongoing money-mad nightmare. "Greed is making everybody crazy in the head," he exclaimed, adding, "Nobody I've ever met started a Web company for the passion of the product or the pure love of the work. All that matters



by Chris Morris

is the exit strategy."

Dreese said that Web economies are essentially eliminating profitability from the business. He pointed to the fact that free downloads, Napster (a "great idea" that "can't be killed"), and the increasing availability of CD burners and cheap burn-it-yourself software are turning consumers away from paying for their music.

In one of several droll "equations," Dreese posited, "10,000 disc burners + \$1.00 blank discs + DSL lines + cable modems + MP3 files = \$0.00 cash flow for intellectual property rights."

In the current environment, everybody is giving everything away, Dreese said. He offered a story about using Kozmo.com to order a new CD and a couple of cans of Pringles potato chips during a Newbury staff meeting. Not only does the online service undersell conventional retail competitors by a couple of bucks, but, he added, "we get to eat potato chips for free. This doesn't make any sense."

If these things continue, Dreese predicted, two of the top 10 retail accounts will go bankrupt within 18 months; he pointed out that three of the top retail accounts had lease obligations totaling \$2.1 billion over the next 10 years. He also predicted that more than two of the top 10 Web music companies will go bankrupt over intellectual property or patent infringement suits in the next 18 months.

Nonetheless, Dreese said, the independents will survive, due to lower overhead and a closer proximity to the customer and the artist. And also because "the over-processed product [that] consolidation is creating will bore consumers to death."

THE CONSUMERS themselves were heard from at a terrific May 6 panel that ended up serving as a climactic exclamation point for the convention.

"Meet The Mythical Consumer," co-moderated by **Nina Easton** of 404 Music Group/MDI Distribution and **Amy Dorfman** of Newbury Comics, brought together 10 Cleveland-area consumers for a round-table discussion. The panel of six women and four men, ranging in age from 21 to 46, were peppered with ques-

tions by Easton, Dorfman, and members of a curious and rapt audience of retailers and label operators.

These record shoppers bought their music from the full range of stores, from mall operations and big-box outlets (where "you don't always find what you're looking for," according to one panelist) to cutting-edge indie stores.

One thing that seemed to bond all the panelists was their extreme cost-sensitivity. Almost everyone indicated they believed the cost of front-line CDs was too



high. Half of them said they had bought used product in the past six months. Some said they shopped online for a bargain.

"You might be able to sell a thousand CDs a day if they were more affordable, rather than 500," one panelist said.

Most of those in the room must have been cheered by what they heard concerning attitudes regarding the Web and new technologies. None of those on the panel said they downloaded music, and some said they were suspicious of Napster. "I don't think it's right," said one. "The copyright law is there for a reason." Another said, "I don't like [Napster], because I think it's wrong."

None of the panel members said they owned a CD burner, either.

The panelists all appeared to like the extras that factory-made CDs offer. "I like the new plastic case," one woman said. "I like the picture of the artist, especially if they like **Ricky Martin**... I like to know the words."

Several of the panelists indicated they would pay more for a CD if such extras as video footage enhanced the package.

Regarding the retail environment, all of the panelists said they had been made to feel stupid by a store employee or clerk on some occasion. They also said they longed for as much information as possible on the retail level.

"It seems like the smaller retail shops are more knowledgeable about the music they carry... and about music in general," one panelist said.

While anyone who attended the panel would have reason to be cheered by the attitudes of the music-active panelists, it was apparent to Declarations of Independents that, from the sound of things, some music professionals may not be spending enough time listening to their clientele.

Top Independent Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------------|---------------|---|---|
| | | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | |
| | | | NO. 1 | |
| 1 | 1 | 3 | SOUNDTRACK OVERBROOK 2903/NEW LINE (12.98/12.98) | LOVE AND BASKETBALL 2 weeks at No. 1 |
| 2 | 2 | 17 | SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98) [RS] | SLIPKNOT |
| 3 | 3 | 3 | TONY TOUCH TOMMY BOY 1347* (11.98/17.98) | THE PIECE MAKER |
| 4 | 4 | 14 | SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98) | SNOOP DOGG PRESENTS THA EASTSIDAZ |
| 5 | 5 | 17 | KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) | SHE RIDES WILD HORSES |
| 6 | 6 | 17 | KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) [RS] | SPIT |
| 7 | NEW | | AIMEE MANN SUPREGO 002 (16.98 CD) | BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO |
| 8 | NEW | | KATHIE LEE GIFFORD ON THE LAMB 15115/VALLEY (10.98/17.98) [RS] | BORN FOR YOU |
| 9 | 7 | 8 | DEAD PREZ LOUD 1867* (10.98/16.98) | LET'S GET FREE |
| 10 | 9 | 15 | VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98) | THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE |
| 11 | NEW | | SLEATER-KINNEY KILL ROCK STARS 360* (11.98 CD) [RS] | ALL HANDS ON THE BAD ONE |
| 12 | 11 | 17 | SEVENDUST TVT 5820 (10.98/16.98) | HOME |
| 13 | NEW | | YING YANG TWINS COLLIPARK 1006 (10.98/16.98) [RS] | THUG WALKIN' |
| 14 | 13 | 17 | KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98) | THA STREETZ IZ A MUTHA |
| 15 | 8 | 12 | SOUNDTRACK TVT SOUNDTRAX 6800/TVT (10.98/17.98) | 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE |
| 16 | 10 | 6 | SOUNDTRACK KOCH 8070 (10.98/17.98) | THE CROW — SALVATION |
| 17 | 12 | 2 | JERRY GARCIA/DAVID GRISMAN/TONY RICE ACOUSTIC DISC 41 (16.98 CD) | THE PIZZA TAPES |
| 18 | 49 | 2 | JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (9.98/16.98) [RS] | SECRETO DE AMOR |
| 19 | 27 | 7 | METHRONE CLATOWN 2000 (11.98/16.98) [RS] | MY LIFE |
| 20 | 19 | 17 | JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98) | BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS |
| 21 | 17 | 10 | LOS TEMERARIOS FONOVISA 0519 (10.98/16.98) | EN LA MADRUGADA SE FUE |
| 22 | 16 | 17 | JIM JOHNSTON KOCH 8808 (10.98/17.98) | WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4 |
| 23 | 14 | 4 | DEL THE FUNKY HOMOSAPIEN HIERO IMPERIUM 230103* (10.98/16.98) [RS] | BOTH SIDES OF THE BRAIN |
| 24 | 15 | 13 | VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98) | LOVE SERENAIDE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES |
| 25 | 18 | 5 | VARIOUS ARTISTS WEBSTER HALL NYC 16 (16.98 CD) | TRANZWORLD 3 |
| 26 | 23 | 17 | VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) [RS] | THE PARTY ALBUM! |
| 27 | 21 | 2 | DIMITRI FROM PARIS ASTRALWERKS 49122*/CAROLINE (16.98 CD) [RS] | RESPECT IS BURNING PRESENTS: A NIGHT AT THE PLAYBOY MANSION |
| 28 | 20 | 17 | AMBER TOMMY BOY 1253 (11.98/16.98) [RS] | AMBER |
| 29 | 22 | 12 | COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98) [RS] | BLUE (DA BA DEE) DANCE PARTY |
| 30 | 25 | 17 | ENRIQUE IGLESIAS FONOVISA 0518 (10.98/16.98) | THE BEST HITS |
| 31 | NEW | | PRIMAL SCREAM CREATION/ASTRALWERKS 49260/CAROLINE (16.98 CD) [RS] | XTRMNTR |
| 32 | 24 | 4 | VARIOUS ARTISTS READER'S DIGEST 9129/DELTA (20.98 CD) | INTIMATE PIANO: BODY & SOUL |
| 33 | 35 | 15 | CONJUNTO PRIMAVERA G.M.P. 9926/FONOVISA (7.98/11.98) [RS] | MORIR DE AMOR |
| 34 | 26 | 4 | THE PHAT CAT PLAYERS PARLANE 34044 (15.98 CD) [RS] | MAKE IT PHAT, BABY! |
| 35 | 28 | 8 | LUKE LUKE 1876/LOUD (11.98/17.98) | LUKE'S FREAK FEST 2000 |
| 36 | 44 | 16 | MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98) [RS] | TROZOS DE MI ALMA |
| 37 | 43 | 2 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1805 (9.98/16.98) | QUEMAME LOS OJOS |
| 38 | 30 | 5 | VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD) | CLASSIC COUNTRY LATE '60S |
| 39 | 41 | 3 | NICKELBACK ROADRUNNER 8586 (8.98/13.98) | STATE |
| 40 | 38 | 17 | EVERLAST TOMMY BOY 1236 (11.98/17.98) [RS] | WHITEY FORD SINGS THE BLUES |
| 41 | 29 | 10 | AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) [RS] | THE VIRGIN SUICIDES (ORIGINAL SCORE) |
| 42 | 36 | 16 | VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98) | TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1 |
| 43 | 34 | 9 | ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) [RS] | THE IRISH TENORS LIVE IN BELFAST |
| 44 | 46 | 3 | WILLIAM BECTON AND FRIENDS CGI 5370/PLATINUM (10.98/16.98) | B2K: PROPHETIC SONGS OF PROMISE |
| 45 | 39 | 17 | SPM DOPEHOUSE 5039 (11.98/16.98) [RS] | THE 3RD WISH |
| 46 | NEW | | SUPREME BEINGS OF LEISURE PALM 2006 (11.98 CD) | SUPREME BEINGS OF LEISURE |
| 47 | 37 | 4 | VARIOUS ARTISTS WARLOCK 2818 (11.98/17.98) | DANCE HITS SUPER MIX 2000 |
| 48 | RE-ENTRY | | SEAN PAUL 2 HARD 1572*/VP (9.98/14.98) | STAGE ONE |
| 49 | 45 | 15 | TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) [RS] | WWW.THUG.COM |
| 50 | NEW | | VARIOUS ARTISTS COLD FRONT/BMG SPECIAL PRODUCTS 6477/K-TEL (13.98/18.98) | THE BEST OF CLUB MIX |

Top Independent Albums are current titles that are sold via independent distribution, including those which are furnished 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 multiples shipments by the number of discs and/or tapes. **▲** RIAA Latin awards: **○** Certification for net shipment of 100,000 units (Oro). **△** Certification of 200,000 units (Platino). **△** Certification of 400,000 units (Multi-Platino). ***** Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **■** Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

CANADIAN ACTS STRUGGLE TO FIND SALES CHART SUCCESS

(Continued from page 85)

ident of EMI Music Canada. "It's a coincidence of release cycles. There are now more new and developing artists from all the labels charting."

However, another school of thought is exemplified by Andrew Flynn, music editor of national news service Canadian Press. He argues that there is a lack of top-caliber, home-grown acts evolving. "There's nobody of Sarah McLachlan's raw talent out there now," he says. "I blame A&R."

Canadian A&R has substantially shifted in the past three years from being a rock-based A&R system to fully embracing mainstream pop. This has been neither quick nor easy. As late as last year, mainstream pop was still being ignored in some quarters, largely due to some labels having rosters top-heavy with heritage acts.

This changeover of Canada's talent pool is underscored by the lessening chart visibility of such veteran highfliers as Tom Cochrane, Crash Test Dummies, Colin James, the Cowboy Junkies, and the Jeff Healey Band and country-styled acts Charlie Major, George Fox, and the Rankin Family (now split up). These acts dominated Canadian music five years ago.

"Between 1995 to 1999, a lot of Canadian artists were in the maturing part of their career," notes Len-

'We're all in the same boat coming out with new acts. We now have to build careers, and that's going to take time'

- GARRY NEWMAN -

nox. "At the same time, Canadian labels were not sufficiently replenishing the talent pool until early 1998, because there wasn't an overt genre shift to pop."

He adds, "We now have a Soul Decision debut album nearing gold [50,000 units], and we will have a double-platinum [200,000 units] album shortly with the Matthew Good Band."

The first quarter of 2000 was marked by major-label debut releases by such pop acts as Soul Decision, MacMaster & James, Roberta Michel, Jay Englishman, and Jason Mitchell; country singer Amanda Stott; rock band Jet Set Satellite; and rapper Choclair. Upcoming are label debut releases by pop acts Joëe, BTB4, Ricky J,

and Staggered Crossing; folk-styled Maren Ord and Tegan & Sara; punk band SUM 41; and country singer Adam Gregory.

"We're all in the same boat coming out with new acts," says Newman. "We now have to build careers, and that's going to take time. Their albums are not going to immediately show up in the top 150."

Lisa Zbitnew, president of BMG Music Canada, emphasizes that Canadian executives must concentrate their A&R strategies with an eye to a global vision.

"It will take some time before MacMaster & James scan 20,000 records a week in Canada," she says. "However, their debut album will likely see releases in 20 territories around the world. Pop music is very transportable."

Flynn, however, blasts Canadian labels' A&R shift toward the U.S.-influenced mainstream. "They shouldn't care about pop music," he says. "The musical foundation of this country is Neil Young and the Tragically Hip. Both have immense talent and worked differently from what is done in the United States."

Zbitnew counters that "American label executives aren't currently looking at artist development. They are looking for the next big pop hit. Where are you going to take a big rock act if the U.S. doesn't take it? However, with the breakthroughs of artists like Macy Gray and Christina Aguilera, there's obviously still opportunities to crack through the pop fodder in the U.S. But it's not easy."

PLATINUM PROOF

(Continued from page 86)

Particularly strong markets for the live set were the Germany/Switzerland/Austria region, plus Holland, Italy, and France. "The territories who were very committed [to the album] benefited hugely," says Uren, singling out sales of 140,000 units in Portugal.

Guano Apes may be the least recognized name in the April Platinum Europe honors, but support for the band has grown rapidly since "Proud Like A God," its debut album, emerged 2½ years ago. On its Web site, the band says that the album's success "exceeded all our expectations [and] took us on many, many fantastic concerts and festivals all over Europe, from Finland to Croatia and Portugal to Hungary."

"God" was released in the U.S. by RCA in September 1999 and has reached sales there of 80,000, according to SoundScan. The album's certification also coincides happily with the May 2 European release of the band's follow-up album, "Don't Give Me Names," which features the lead-off single "Big In Japan," an interpretation of countrymen Alphaville's international hit from 1984.

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Labels' Actions Could Hurt Business In The Long Run

WHILE MANY Internet proponents—whether they be at labels, at dotcom companies, or in the business press—see the emergence of a digital distribution channel as the dawn of a new business model for the music business, it is becoming increasingly clear to people who really understand what is happening that the music industry will operate with a hybrid business model—one that takes into account what is happening in the digital world as well as in the brick-and-mortar world.

Now, there is no doubt that the majors have deliberated much over how the digital world will—or from their point of view, should—unfold. In fact, the majors' long-term thinking apparently is so well thought out that other segments of the industry accuse them of playing hide-the-ball when it comes to key Internet issues.

But one place where the majors appear to be falling down in their thinking is the role that brick-and-mortar will play in the hybrid world. Executives at the big chains say they are unhappy with the majors' plans to divide up the pie in the digital world. Three of the five majors appear to be leaning toward the agency model, where the label sets the price to the consumer and thus the profit margin to the retailer. Already, Sony Music Distribution is offering singles for download, allowing E-tailers a 20% gross margin,

a portion that many merchants consider inadequate. And merchants are afraid that other labels will offer a similar gross margin.

In the coming world, retailers will be facing a double whammy. First, most labels say that they will sell directly to the consumer in addition to reaching shoppers through E-tailers, so no matter how much the pie grows, it is likely that the labels eventually will be cannibalizing sales from retail. Also, retailers fear that one day downloading itself could begin to cannibalize brick-and-mortar sales. In either scenario, the retailer is left with shrinking profits to deal with the fixed costs of running operations in both the physical world and the digital world.

Label executives who don't understand retail—and who (unrealistically) think a day will come when they can completely bypass merchants and sell directly to consumers—no doubt are not worried about what will happen to music retail. But those label executives who understand that we will be living in a hybrid world for a long time to come should be worried about whether their actions in dividing up the pie will come back to haunt them down the line.

Let me remind all that in 1983 the industry was faced with a similar debate when the CD was introduced.

At that time, the labels acted greedily and took margin away from retailers, leaving the retailers with a 35%-36% gross margin as opposed to the 41%-42% margin that merchants enjoyed from vinyl and tape.

Ten years later the majors would begin to pay for that decision, when retail underwent consolidation and restructuring. Of course, those

that don't understand retail believe that the upheaval it underwent in the mid-'90s was all due to the merchants' sins of overbuilding and taking on too much debt. But the real roots of the retail troubles were due to the shift in the early '90s away from the higher-profit margin cassette to the lower-margin CD, coupled with a price war led by the consumer electronics chains, all of which was underwritten by the majors in the form of cooperative advertising funds.

So in the mid-'90s, when retailers began having trouble paying their bills, when merchants lessened their commitment to classical and stopped paying attention to deep catalog sales, when returns started mounting, and

when retail wouldn't support developing artists, the labels were reaping what they'd sown in 1983.

At that time, as the labels began to feel retail's pain, they finally reacted and strengthened minimum-advertised-price policies, which helped stabilize the retail sector.

But not before the labels were left with a lasting legacy from their 1983 decision and the retail troubles of the '90s—the high price they pay in the form of cooperative advertising funds to price and position albums in brick-and-mortar stores. Labels complain about this cost all the time, but they conveniently forget that their actions brought it about.

In fact, the labels believe that the digital download will finally allow them to circumvent retail and avoid the high costs of marketing through brick-and-mortar stores. But that view doesn't take into account that the future will be a hybrid world.

So, as it did in 1983, the industry once again is debating how to split up the pie for a new configuration, the digital download. Let me remind all executives involved in that decision that it is in the industry's best interest to have a healthy retail account base. And mark my words: If the labels are too stingy with retail profit margins this time, somehow, some way, it will come back to bite them in the ass somewhere down the line.

RETAIL TRACK

by Ed Christman



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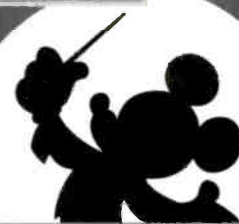
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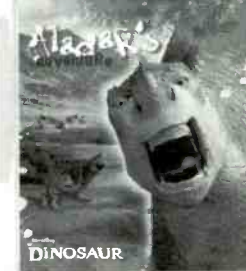
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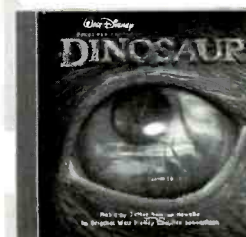
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'Powerpuff Girls' Soundtrack Set Boasts Alternative Acts

SUGAR & SPICE & CHEMICAL X: It comes as no surprise that one of the most wildly original animated series on television, the Cartoon Network's "The Powerpuff Girls," has inspired a unique soundtrack album.

"The Powerpuff Girls: Heroes & Villains," which streets July 18 on Rhino Records, features a who's who of alternative acts both established and new, including **David Byrne, Devo, Frank Black, Shonen Knife, Apples In Stereo, Optiganally Yours, Komeda, Cornelius, the Sugarplastic, Dressy Bessie,** and, of course, **Bis,** the British band that wrote and performed the TV show's end-title theme.

Rhino and the Cartoon Network are joining forces to promote the album, which will be pushed not only to the cable channel's core audience of 6- to 11-year-olds but also to the many teen and adult Powerpuff fans.

"[The lineup] fits well with Cartoon Network's audience, one-third of which is 18-plus," says **Jamie Porges,** VP of off-



by *Moira McCormick*

channel commerce for the Cartoon Network.

The Powerpuff Girls are three kindergartners—**Blossom, Bubbles,** and **Buttercup**—who also happen to be superheroes. On a daily basis, they battle monsters, mutants, and other evils in their otherwise generic hometown, **Townsville.** Their motto is "Saving the world before bedtime."

They were created in a lab by kindly Professor **Utonium,** who, while mixing up a standard batch of sugar and spice and everything nice, accidentally got some **Chemical X** into the brew. The three anime-influenced moppets' huge eyes and doll-like appearance make them seem thoroughly innocent and adorable—and they are—but they also kick serious monster butt.

"We'd been talking about doing a Powerpuff Girls album for quite a while with the series' creator, **Craig McCracken,**" says **Mike Engstrom,** director of marketing for Kid Rhino, which is working with Rhino proper in marketing "Heroes & Villains."

"The Bis song had appeared on last year's Cartoon Network compilation 'Cartoon Medley,' and it was obviously the breakout track," he says.

"Craig's a fan of Bis, which is how they ended up doing the end-titles song," notes Porges. "When brainstorming ideas for the full album, we thought, 'What else can we do along these lines? Let's think big.' We asked Craig what other bands he liked and drafted a hit list. Much to our delight, just about everybody we asked wanted to do it."

The story arc of "Heroes & Villains," in which each track furthers a central plot, was devised by McCracken.

"Craig wanted it to be a sonic Powerpuff Girls adventure," says Engstrom. "He gave each band an assignment regarding which part of the story their song would illustrate."

Porges says McCracken offered each act a set of "broad parameters" and let them be creative within them. Next step, says Porges, was to secure the album's producers, **Mark Mothersbaugh** and **Bob Casale** of **Devo.** The finished product begins with the show's standard spoken intro, followed by an instrumental "The Powerpuff Girls (Main Theme)."

Devo's "Go Monkey Go" introduces simian archvillain **Mojo Jojo,** who proceeds to wreak havoc on **Townsville.** Next is **Black's** "Pray For The Girls," followed by **Apples In Stereo's** "Signal In The Sky," in which, says Engstrom, "the girls are called to action."

Optiganally Yours does a portrait of **Townsville's** comically hopeless mayor, "Walk And Chew Gum," and then come three tracks, each based on one of the Powerpuffs. **Shonen Knife's** "Buttercup (I'm A Super Girl)" portrays the feistiest of the trio; **Komeda's** "B.L.O.S.S.O.M" pays tribute to the Powerpuffs' leader; and **Dressy Bessy's** "Bubbles" characterizes the ultra-innocent baby of the bunch.

Bis, the **Sugarplastic,** and **Cornelius** capture the climactic battles in "Fight The Power," "Don't Look Down," and "The Fight," respectively. On **Byrne's** track, "Buttercup, Blossom, & Bubbles Say," the girls reign triumphant, and the album official-ly ends with **Bis' "The Powerpuff Girls (End Theme)."** Also appearing is a hidden track, lounge act **Marty & Elayne's** "Love Makes The World Go Round."

Engstrom says Rhino and the Cartoon Network have been working on the marketing plan since last February's Toy Fair.

The Cartoon Network will, of course, supply plenty of on-air promotional support, including "Powerpuff Girls image spots, to keep building the brand," Engstrom says.

The Girls' presence will be felt at an ongoing series of special events as well. Engstrom says that at a recent Boarding for Breast Cancer fund-raiser at Lake Tahoe, 30-foot Powerpuff Girls figures decorated the ski slopes, and vinyl stickers with album information on their peel-off backing were given out. Powerpuff Girls videos were also shown in the competitors' area, says Engstrom.

"In May, we started working with Warner Bros.' and Cartoon Network's consumer products divisions," says Engstrom. "The next two Powerpuff Girls videos [on Warner Home Video] street May 30, and we've got a trailer promoting the soundtrack on them, as well as a panel in the value book that's in-packed in each video."

An electronic press kit was to begin filming May 8, featuring **Devo,** the **Sugarplastic,** and other acts finishing their tracks, as well as interviews with **McCracken.**

Print, TV, and radio ads are also in the works, as well as copious online promotions. As for radio, "we'll give Radio Disney a track to start things off and then work college and alternative

radio in August, before school starts again," says Engstrom.

Emphasis tracks, he says, will mostly likely be those by **Bis, Devo, Shonen Knife,** and **Apples In Stereo.**

The Powerpuff Girls will also be involved in a Cartoon Network tour, called **Cartoon Cartoons,** from June through August, says Engstrom, and the Cartoon Network will be doing a "Powerpuff Power-Stuff" giveaway on air in August.

As for retail, "we're doing great P-O-P, such as pulls, stickers, samplers, cels, buttons—all

kinds of stuff," says Engstrom, noting that "Heroes & Villains" will be available in three configurations: CD jewel box, Norelco cassette box, and, for kids' specialty stores, blister pack.

"We'll be cross-promoting with other Powerpuff licensees as well," he adds, "including **Trendmasters,** who do key chains and plush; **Bay Area Multimedia,** who do the **Game Boy** game; **Golden Books** and **Scholastic Inc.,** who do the books; **Jerry Leigh** clothing; and more."

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|---|-----------------|---------------|--|---------------------------------|
| <div style="display: flex; justify-content: space-between;"> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES. REPORTS COLLECTED, COMPILED, AND PROVIDED BY </div> | | | | |
| <div style="display: flex; justify-content: space-between;"> ◀ No. 1 ▶ </div> | | | | |
| 1 | 1 | 10 | VARIOUS ARTISTS WALT DISNEY 860980/4.98/12.98 | RADIO DISNEY JAMS VOL. 2 |
| 2 | 2 | 178 | VARIOUS ARTISTS ● TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056/3.98/5.98 | |
| 3 | 3 | 227 | VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605/6.98/9.98 | |
| 4 | 4 | 109 | VEGGIE TUNES ● VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS/6.98/10.98 | |
| 5 | 5 | 80 | VARIOUS ARTISTS ● TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO/3.98/6.98 | |
| 6 | 8 | 11 | READ-ALONG WALT DISNEY 860442/6.98 Cassette | TIGGER |
| 7 | 11 | 6 | CEDARMONT KIDS CLASSICS BENSON 83347/3.98/5.98 | GOSPEL BIBLE SONGS |
| 8 | 6 | 246 | VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865/10.98/16.98 | |
| 9 | 10 | 6 | VARIOUS ARTISTS ● GOSPEL PRAISE SONGS BENSON 83349/3.98/5.98 | |
| 10 | 14 | 190 | CEDARMONT KIDS CLASSICS ▲ ACTION BIBLE SONGS BENSON 82217/3.98/5.98 | |
| 11 | 13 | 192 | VARIOUS ARTISTS ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897/9.98/12.98 | |
| 12 | 7 | 161 | CEDARMONT KIDS CLASSICS ● SILLY SONGS BENSON 82220/3.98/5.98 | |
| 13 | 9 | 181 | CEDARMONT KIDS CLASSICS ● SUNDAY SCHOOL SONGS BENSON 82218/3.98/5.98 | |
| 14 | NEW ▶ | | READ-ALONG WALT DISNEY 860469/6.98 Cassette | DINOSAUR |
| 15 | 16 | 26 | READ-ALONG WALT DISNEY 860428/6.98 Cassette | TOY STORY 2 |
| 16 | 18 | 232 | BARNEY ▲ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC 27115/CAPITOL/9.98/15.98 | |
| 17 | 21 | 210 | VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866/10.98/15.98 | |
| 18 | 15 | 11 | WONDER KIDS ● KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS WONDER WORKSHOP 1273/MADACY/2.98/4.98 | |
| 19 | 12 | 12 | COLLIN RAYE ● COUNTING SHEEP SONY WONDER 63518/EPIC/9.98 EQ/16.98 | |
| 20 | RE-ENTRY | | VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606/6.98/9.98 | |
| 21 | RE-ENTRY | | VARIOUS ARTISTS ● KID'S DANCE PARTY BMG SPECIAL PRODUCTS 44570/2.98/4.98 | |
| 22 | 20 | 47 | BARNEY ● I LOVE TO SING WITH BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS/8.98/11.98 | |
| 23 | 17 | 45 | POKEMON ● 2.B.A. MASTER-MUSIC FROM THE TV SERIES KOCH 8901/11.98/16.98 | |
| 24 | 19 | 10 | WONDER KIDS ● KINDERGARTEN SING & LEARN: 17 SONGS - WHAT KIDS NEED TO KNOW TO SUCCEED WONDER WORKSHOP 1280/MADACY/3.98/5.98 | |
| 25 | 23 | 56 | VARIOUS ARTISTS ● RADIO DISNEY KID JAMS WALT DISNEY 860642/9.98/12.98 | |

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EXECUTIVE TURNTABLE



JOHNSTON



COOPERMAN

HOME VIDEO. **Susan Johnston** is named VP of marketing and market development for Columbia TriStar Home Video in Culver City, Calif. She was executive director of marketing for Columbia TriStar Home Video Canada.

John Patton is promoted to director of sales, retail distribution, for WinStar Home Video in New York. He was director of national account sales.

DISTRIBUTION. **Peter Cline** is promoted to COO for Handleman Co. in Troy, Mich. He is also executive VP.

Red Distribution promotes **Jim Cooperman** to senior VP of business and legal affairs and **Mitchell Wolk** to senior VP of finance and administration in New York. Red Distribution also names **Marla Shatz** VP of international marketing in New York. They were, respectively, VP of business and legal affairs, VP of finance and administration, and international marketing director at Push Records.

NEW MEDIA. **Robin Harper** is named senior VP of marketing for Mondo Media in New York. She was VP of marketing for Ninth House Network.

Cameron Sears is named director of label relations for garageband.com in San Francisco. Sears was president of Grateful Dead Productions.

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Two You-Choose Sites Test Bounds Of E-Commerce

Imix Previews Customized DVDs, Musicmaker Testing TV Sales Market

This issue's column was prepared by Marilyn A. Gillen.

WHILE MANY EYES are trained on the horizon, where the vague outline of a profitable digital-download model can now be gleaned if you squint just so, one of the Web's two leading brands for custom compilations is growing its business around the concept that a hunger for physical media—of all shapes and sizes—isn't going anywhere any time soon.

Nor, apparently, is the appetite for assemble-your-own products, according to Sounddata, the research arm of SoundScan. During a panel last year in which consumers were asked about their use of and interest in custom compilations, 39% of respondents said they would rather buy a compilation than buy a recording by a single artist or group. The young—up to age 24—were the most interested in that option. And so were females: 43% preferred compilations to single-act albums. For the males, it was 36%.

"We love tangible media, and our customer loves it," says David Gould, CEO of the Stamford, Conn.-based CustomDisc.com, which has just



taken on the new name of imix.com and added film content to the site (*Billboard* Bulletin, May 8). "We're also supporting digital distribution, but we think that the time line between now and broad acceptance of that format is significant—at least five to 10 years. Therefore we are happily emphasizing tangible media today, more than ever."

The "more than ever" refers to an ongoing expansion of the company's mandate beyond its original mission as a provider of customized music CDs into such new areas as custom music videos, DVDs, and MiniDises.

Hence the name change, says Gould. "The new name reflects perfectly what we want to be, which is a provider of personalized entertainment content in all formats," he says.

During the week of May 8, imix unveiled its first slate of custom DVD products, offering visitors the chance to purchase music video compilations in the format or to order rare films for delivery on the discs.

The music video menu is limited to one artist at the moment, and the

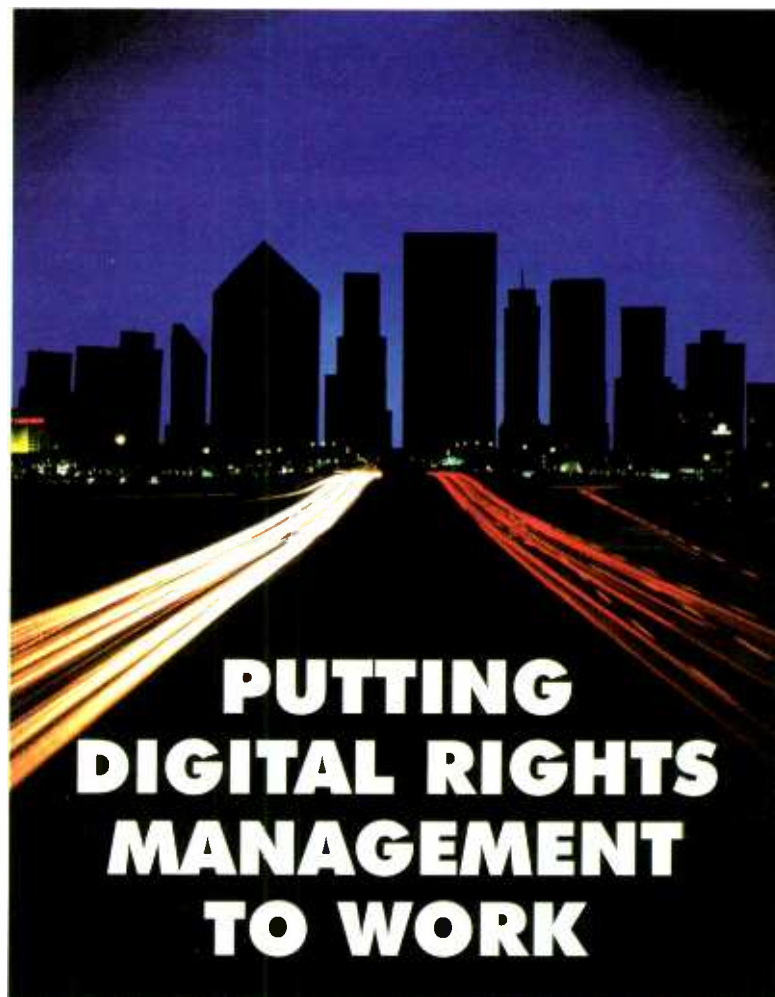
price point is high: Customers can choose any five of Alanis Morissette's videos on DVD for \$39.99. "Several hundred" have been sold to date, Gould says.

Gould believes the dual limitations of content and cost are surmountable. "With the labels, it was a three-year process of getting them comfortable with the idea of the custom music space and addressing those concerns about whether this would cannibalize their album sales," he says. "With music video, that's not an issue. The only issue now is rights—just who owns these things—and that is something we are in active talks about."

The pricing of the custom DVDs is largely dictated by the current high cost—as much as \$28-\$30—of blank DVD media, Gould says. As that cost comes down, so too will the pricing. "We expect to be able to source our [blank DVDs] at around \$10 by year's end," he says. "Then we can sell [custom DVD titles] at a good price point."

Imix is also moving beyond the music business into custom film and TV content. It has acquired more than 100 films from Beverly Wilshire Filmworks/Telefilms International for purchase as custom DVDs. With DVDs capable of holding up to 180 minutes of content, the "custom" element means being able to choose

(Continued on page 107)



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| 6. buy.com | 547 |
| 7. walmart.com | 342 |
| 8. bestbuy.com | 294 |
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| 8. bestbuy.com | 421 |
| 9. musicmatch.com | 269 |
| 10. twec.com | 124 |

Source: Media Matrix, March 2000. Sites categorized by Billboard. Media Matrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Matrix sample.



Billboard

MAY 20, 2000

Top Internet Album Sales™

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST | BILLBOARD 200 RANK |
|-----------|-----------|--------------|--|-----------------------|--------------------|
| 1 | 13 | 2 | THE '70S ISLAND 542473/IDJMG | SOUNDTRACK | 42 |
| 2 | NEW | ▶ | 2000 YEARS — THE MILLENNIUM CONCERT COLUMBIA 63792/CRG | BILLY JOEL | 40 |
| 3 | 1 | 2 | SILVER & GOLD REPRISE 47305/WARNER BROS. | NEIL YOUNG | 33 |
| 4 | 5 | 47 | SUPERNATURAL ♦ ¹² ARISTA 19080 | SANTANA | 6 |
| 5 | 2 | 2 | THE HEAT LAFACE 26069/ARISTA | TONI BRAXTON | 5 |
| 6 | 4 | 4 | RETURN OF SATURN TRAUMA 490441*/INTERSCOPE | NO DOUBT | 19 |
| 7 | 3 | 7 | NO STRINGS ATTACHED ▲ ⁷ JIVE 41702 | 'N SYNC | 1 |
| 8 | 9 | 20 | HUMAN CLAY ▲ ³ WIND-UP 13053* | CREED | 7 |
| 9 | 7 | 10 | TWO AGAINST NATURE ● GIANT 24719/WARNER BROS. | STEELY DAN | 60 |
| 10 | 16 | 31 | FLY ▲ ⁵ MONUMENT 69678/SONY (NASHVILLE) | DIXIE CHICKS | 14 |
| 11 | 10 | 15 | PLAY ● V2 27049* [RS] | MOBY | 54 |
| 12 | 11 | 30 | CALIFORNICATION ▲ ³ WARNER BROS. 47386* | RED HOT CHILI PEPPERS | 24 |
| 13 | 14 | 21 | BRAND NEW DAY A&M 490443/INTERSCOPE | STING | 38 |
| 14 | 18 | 22 | BREATHE ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN | FAITH HILL | 16 |
| 15 | 12 | 16 | ON HOW LIFE IS ▲ ² EPIC 69490* [RS] | MACY GRAY | 15 |
| 16 | RE-ENTRY | | MILLENNIUM ♦ ¹¹ JIVE 41672 | BACKSTREET BOYS | 30 |
| 17 | 8 | 3 | MY NAME IS JOE JIVE 41703 | JOE | 4 |
| 18 | 15 | 6 | UNLEASH THE DRAGON ▲ ⁴ DRAGON/DEF SOUL 546816*/IDJMG | SISQO | 3 |
| 19 | 19 | 10 | HOORAY FOR BOOBIES REPUBLIC/GEFFEN 490455/INTERSCOPE | BLOODHOUND GANG | 21 |
| 20 | RE-ENTRY | | EVERYTHING YOU WANT ● RCA 67818 [RS] | VERTICAL HORIZON | 55 |

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

New Line Sets Up Huge 'Next Friday' Campaign

Contest, Other Features Of Video/DVD Release Meant To Entice Crossover Audience

BY ANNE SHERBER

NEW YORK—With the June 6 video and DVD release of "Next Friday," the sequel to the successful 1995 comedy "Friday," New Line Home Video is looking to expand the movie beyond its urban base.

Based on the success of "Friday," which stayed on Video Business' Top 40 Video Sales chart for 117 weeks and Billboard's Top Video Sales chart for five weeks, the supplier is launching a high-profile marketing effort for "Next Friday."

"'Friday' proved that a film with a black cast could appeal to a broad audience," says New Line executive director of Internet and DVD marketing Donald Evans. "There was a shift in what was thought to be the typical consumer for this genre."

'"Friday" proved that a film with a black cast could appeal to a broad audience'

— DONALD EVANS —

The "Next Friday" DVD will be the latest addition to New Line's Platinum DVD series and will include the widescreen version of the film, animated menus, the original theatrical trailers, and an alternate ending.

Bonus elements include a blooper reel, two music videos, cast and crew filmographies, co-star Mike Epps' audition tape, a behind-the-scenes featurette, and "reel-time" storyboards.

The "reel-time" storyboards will allow users to watch the film while view-

ing the complete storyboards for the entire length of the movie.

DVD-ROM content includes the film's original Web site, E-mail postcards, and a "script to screen" feature that allows viewers to read the script and view the storyboards

while watching the film.

In addition, Evans says, the film's Web site, accessed at nextfriday-movie.com, will for the first time allow visitors to sample elements of the DVD. Some elements posted on the site will be the blooper reel, a portion of Epps' audition tape, some of the storyboards, and one of the music videos from the best-selling soundtrack.

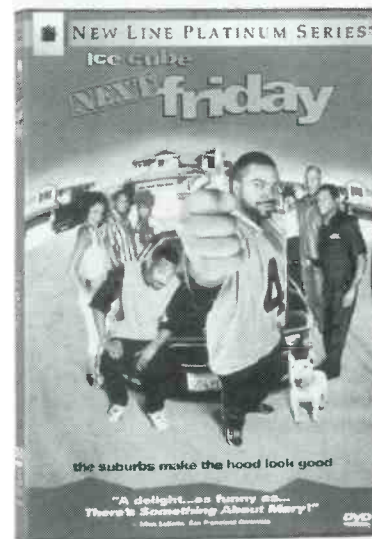
Evans says the studio will be actively promoting the release in both traditional and new-media outlets.

For example, he says that New

Line has constructed a promotion that builds on the partnership between Wherehouse Music's 550 stores and online retailer CheckOut.com.

For the promotion, consumers at Wherehouse stores will see displays of original costumes from the film, and visitors to CheckOut.com can enter a contest to win the costumes as well as trips to Los Angeles to attend The Source Music Awards.

Both "Friday" films and the trio
(Continued on page 100)



Houston Gets Interactive On Arista DVD; Baker & Taylor Forms Web Division

INTERACTIVE WHITNEY: Having gotten its feet wet in the DVD market with releases from Britney Spears, 'N Sync, and others, BMG Entertainment is pulling out all the stops for "Whitney—The Greatest Hits."

Priced at \$24.98, the title will be released on Tuesday (16), day and date with Whitney Houston's 15-year Arista Records career retrospective, also titled "Whitney—The Greatest Hits."

The two-CD set features 36 songs; a four-record vinyl boxed set, titled "Whitney—The Unreleased Mixes," is also available.

In addition to the audio tracks, the DVD features 23 videos, rare performances such as her TV debut on "The Merv Griffin Show" in 1985, and behind-the-scenes footage from the "Greatest Hits" album photo shoot.

Another feature is performances from various concert and TV appearances, including her 1989 Grammy performance of "One Moment In Time"; two versions of "My Love Is Your Love," from "The Making Of The Album" and from her 1999 Mannheim, Germany, concert; and her rendition of "Impossible" from the Disney TV movie "Rodgers & Hammerstein's Cinderella."

While the DVD is packed with material, BMG is most proud of its interactive menus that feature Houston introducing many of the segments.

"We think we have the first DVD where the artist comes out and talks to you," says BMG senior VP of creative services Ken Levy. "It was shot especially for the DVD."

Levy says Houston acts as the viewer's guide through the disc and provides commentary about what the viewer is about to see.

Production of the disc began only in January and was "put together pretty quickly," Levy says.

"When we saw the magnitude of the tracks, we wanted it to be different," he says. This is the first disc that BMG has created in-house; it features an interview with outgoing Arista Records founder and president Clive Davis, who signed Houston.

More Houston performances will be seen on the "Arista Records Anniversary Celebration," which airs Monday (15) on NBC and will be released June 6 on DVD. The label, which is distributed by BMG, is cele-

brating its 25th anniversary this year.

B&T SETS UP WEB DIVISION: Charlotte, N.C.-based music, video, and book distributor Baker & Taylor is setting up a new business-to-business Internet division.

Plans call for the distributor to set up three separate arms in the division that will handle distribution of electronic content, database operations, and Web portal development, according to VP of marketing

Connie Koury.

The first portal under construction is The LibraryPlace.com, which will be a full-service, one-stop shopping and information place for the library market.

In addition to product information, the portal will have industry news, job opportunities, and links with office supply,

computer, and even office furniture vendors.

Koury says the portal is expected to debut in July in conjunction with the American Library Assn. annual convention.

Another arm of the division will develop electronic distribution of text, audio, and video within the business-to-business market.

Baker & Taylor will make its print-on-demand publisher, Replica Books, and Yankee Rights Management, a digital rights management service, part of the electronic distribution arm. The database operations arm will consist of data and application licensing, library cataloging, and vendor product sales support.

Financial investment in the new division is in the multimillions, says Koury, and as a result the company has redrawn its initial public offering.

The company also expects to find financial partners to fund the new division, which will receive equity stakes. Several employees at the distributor are expected to move into the new division, but staffing has yet to be determined.

MALIN TO KEYNOTE: Artisan Entertainment co-CEO Amir Malin will be the keynote speaker at the upcoming Video Software Dealers Assn. convention, held July 8-10 in Las Vegas.

Part of his address will be a sneak preview of "Blair Witch 2," the sequel to the 1999 smash hit that put Artisan, which struggled for years in the indie producer ranks, on the map.

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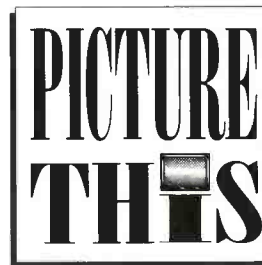
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by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Label Distributing Label, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|------------|---------------|--|---|---|--------------------|--------|-------------------------|
| ◀ No. 1 ▶ | | | | | | | | |
| 1 | 1 | 4 | STAR WARS EPISODE 1: THE PHANTOM MENACE | FoxVideo 2000092 | Liam Neeson Ewan McGregor | 1999 | PG | 24.98 |
| 2 | 3 | 3 | STUART LITTLE | Columbia TriStar Home Video 05215 | Geena Davis Michael J. Fox | 1999 | PG | 24.96 |
| 3 | 2 | 20 | THE MATRIX | Warner Home Video 17737 | Keanu Reeves Laurence Fishburne | 1999 | R | 19.98 |
| 4 | 4 | 7 | THE POKEMON MOVIE | Warner Home Video 18020 | Ikuo Ootani Veronica Taylor | 1999 | G | 26.99 |
| 5 | 24 | 5 | JOSEPH AND THE AMAZING TECHNICOLOR COAT | Universal Studios Home Video 85303 | Donny Osmond | 2000 | NR | 19.98 |
| 6 | 5 | 4 | MARY-KATE & ASHLEY: SWITCHING GOALS | Dualstar Video Warner Home Video 36879 | Mary-Kate & Ashley Olsen | 2000 | NR | 19.96 |
| 7 | 6 | 14 | TARZAN | Walt Disney Home Video Buena Vista Home Entertainment 15799 | Animated | 1999 | G | 26.99 |
| 8 | 7 | 5 | PLAYBOY'S SEX COURT | Playboy Home Video Universal Music & Video Dist. PBV0859 | Julie Strain | 2000 | NR | 19.98 |
| 9 | 9 | 4 | ENTRAPMENT | FoxVideo | Sean Connery Catherine Zeta-Jones | 1999 | PG-13 | 19.98 |
| 10 | 25 | 15 | DEATH ROW UNCUT | Death Row Ventura Distribution 66200 | 2 Pac Snoop Doggy Dogg | 2000 | NR | 19.98 |
| 11 | 15 | 19 | BUENA VISTA SOCIAL CLUB | Artisan Home Entertainment 10171 | Buena Vista Social Club | 1999 | G | 22.98 |
| 12 | 11 | 6 | PLAYBOY'S GIRLFRIENDS 2 | Playboy Home Video Universal Music & Video Dist. PBV0858 | Various Artists | 2000 | NR | 19.98 |
| 13 | 8 | 11 | PLAYBOY: MARDI GRAS | Playboy Home Video Universal Music & Video Dist. PBV0856 | Various Artists | 2000 | NR | 19.98 |
| 14 | 30 | 2 | NOTTING HILL | Universal Studios Home Video 20640 | Julia Roberts Hugh Grant | 1999 | PG-13 | 19.98 |
| 15 | 27 | 3 | ANALYZE THIS | Warner Home Video 16988 | Robert De Niro Billy Crystal | 1999 | R | 19.98 |
| 16 | 31 | 23 | BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS | Jive/Zomba Video 41651-3 | Britney Spears | 1999 | NR | 19.98 |
| 17 | 26 | 8 | OFFICE SPACE | FoxVideo | Ron Livingston Jennifer Aniston | 1999 | R | 19.98 |
| 18 | 10 | 4 | NEVER BEEN KISSED | FoxVideo 1424930 | Drew Barrymore David Arquette | 1999 | PG-13 | 19.98 |
| 19 | 12 | 24 | SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD | Roadrunner Video 981 | Slipknot | 1999 | NR | 5.98 |
| 20 | 22 | 25 | AUSTIN POWERS: THE SPY WHO SHAGGED ME | New Line Home Video Warner Home Video N4754 | Michael Meyers Heather Graham | 1999 | PG-13 | 22.98 |
| 21 | 19 | 20 | BLINK-182: URETHRA CHRONICLES | MCA Music Video Universal Music & Video Dist. 53830 | Blink-182 | 1999 | NR | 14.95 |
| 22 | 16 | 26 | MARY-KATE & ASHLEY: PASSPORT TO PARIS | Dualstar Video Warner Home Video 36878 | Mary-Kate & Ashley Olsen | 1999 | NR | 19.96 |
| 23 | 33 | 27 | BIG DADDY | Columbia TriStar Home Video 03892 | Adam Sandler | 1999 | PG-13 | 21.96 |
| 24 | 40 | 23 | THE IRON GIANT | Warner Family Entertainment Warner Home Video 17644 | Animated | 1999 | PG | 22.95 |
| 25 | 21 | 18 | THERE'S SOMETHING ABOUT MARY | FoxVideo 41112263 | Ben Stiller Cameron Diaz | 1998 | R | 19.98 |
| 26 | 14 | 4 | MONSTER RANCHER: LET THE GAMES BEGIN | A.D.V. Films 001D | Animated | 2000 | NR | 14.98 |
| 27 | 17 | 17 | PLAYBOY'S WILDWEBGIRLS.COM | Playboy Home Video Universal Music & Video Dist. PBV0845 | Various Artists | 2000 | NR | 19.98 |
| 28 | 13 | 5 | THE OMEGA CODE | GoodTimes Home Video 05-79926 | Michael York Casper Van Dien | 2000 | PG-13 | 22.95 |
| 29 | NEW | | GALAXY QUEST | DreamWorks Home Entertainment 4560 | Tim Allen Sigourney Weaver | 1999 | PG | 22.99 |
| 30 | 29 | 3 | 10 THINGS I HATE ABOUT YOU | Touchstone Home Video Buena Vista Home Entertainment 18142 | Julia Stiles Heath Ledger | 1999 | PG-13 | 19.99 |
| 31 | 38 | 7 | CINDERELMO | Sony Wonder 55294 | Sesame Street uppets | 2000 | NR | 12.98 |
| 32 | 20 | 5 | SHE'S ALL THAT | Miramax Home Entertainment Buena Vista Home Entertainment 4135 | Freddie Prinze, Jr. Rachael Leigh Cook | 1999 | PG-13 | 19.99 |
| 33 | 18 | 32 | SAVING PRIVATE RYAN | DreamWorks Home Entertainment 8373 | Tom Hanks Matt Damon | 1998 | R | 19.98 |
| 34 | 36 | 9 | AN EXTREMELY GOOFY MOVIE | Walt Disney Home Video Buena Vista Home Entertainment 4156 | Animated | 2000 | G | 24.99 |
| 35 | 23 | 2 | PUSHING TIN | FoxVideo 1424830 | John Cusack Billy Bob Thornton | 1999 | R | 19.98 |
| 36 | 35 | 7 | ZALMAN KING'S RED SHOES DIARIES: GIRL ON A BIKE | Showtime Entertainment 50042 | David Duchovny | 2000 | NR | 19.98 |
| 37 | 32 | 7 | TEA WITH MUSSOLINI | MGM Home Entertainment Warner Home Video M207752 | Cher Judi Dench | 1999 | PG | 19.98 |
| 38 | 37 | 7 | ZALMAN KING'S RED SHOES DIARIES: THE GAME | Showtime Entertainment 50032 | David Duchovny | 2000 | NR | 19.98 |
| 39 | 28 | 25 | MADONNA: THE VIDEO COLLECTION 93-99 | Warner Reprise Video 38506 | Madonna | 1999 | NR | 19.98 |
| 40 | 34 | 2 | MICKY BLUE EYES | Warner Home Video 92565 | Hugh Grant James Caan | 1999 | PG-13 | 19.98 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
|-----------|------------|----------------|---|---|---------------------------------------|
| ◀ No. 1 ▶ | | | | | |
| 1 | 1 | 5 | THE SIXTH SENSE (PG-13) | Hollywood Pictures Home Video Buena Vista Home Entertainment 18301 | Bruce Willis Haley Joel Osment |
| 2 | 5 | 3 | THREE KINGS (R) | Warner Home Video 17862 | George Clooney Mark Wahlberg |
| 3 | 3 | 7 | THE BONE COLLECTOR (R) | Universal Studios Home Video 85238 | Denzel Washington Angelina Jolie |
| 4 | 2 | 4 | STAR WARS EPISODE 1: THE PHANTOM MENACE (PG) | FoxVideo 2000092 | Liam Neeson Ewan McGregor |
| 5 | 4 | 10 | DOUBLE JEOPARDY (R) | Paramount Home Video 333153 | Ashley Judd Tommy Lee Jones |
| 6 | 6 | 7 | EYES WIDE SHUT (R) | Warner Home Video 17655 | Tom Cruise Nicole Kidman |
| 7 | 8 | 6 | THE LIMEY (R) | Artisan Home Entertainment 60696 | Terence Stamp Peter Fonda |
| 8 | 7 | 3 | THE INSIDER (R) | Touchstone Home Video Buena Vista Home Entertainment 19298 | Al Pacino Russell Crowe |
| 9 | 11 | 9 | STIGMATA (R) | MGM Home Entertainment Warner Home Video 907269 | Patricia Arquette Gabriel Byrne |
| 10 | 9 | 9 | RANDOM HEARTS (R) | Columbia TriStar Home Video 03899 | Harrison Ford Kristin Scott Thomas |
| 11 | 12 | 2 | END OF DAYS (R) | Universal Studios Home Video 85240 | Arnold Schwarzenegger |
| 12 | 10 | 4 | THE MESSENGER: THE STORY OF JOAN OF ARC (R) | Columbia TriStar Home Video 04154 | Milla Jovovich |
| 13 | 15 | 2 | BOYS DON'T CRY (R) | FoxVideo 2000310 | Hilary Swank Chloe Sevigny |
| 14 | 17 | 2 | FOR LOVE OF THE GAME (PG-13) | Universal Studios Home Video 84156 | Kevin Costner Kelly Preston |
| 15 | 16 | 2 | HOUSE ON HAUNTED HILL (R) | Warner Home Video 18018 | Geoffrey Rush Famke Janssen |
| 16 | 19 | 2 | STUART LITTLE (PG) | Columbia TriStar Home Video | Geena Davis Michael J. Fox |
| 17 | 14 | 2 | TUMBLEWEEDS (PG-13) | New Line Home Video Warner Home Video N1172 | Janet McTeer Kimberly J. Brown |
| 18 | 13 | 3 | SUPERSTAR (PG-13) | Paramount Home Video 337123 | Molly Shannon Will Ferrell |
| 19 | NEW | | FIGHT CLUB (R) | FoxVideo 2000306 | Brad Pitt Edward Norton |
| 20 | 18 | 3 | THREE TO TANGO (PG-13) | Warner Home Video 16986 | Matthew Perry Neve Campbell |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) (Price) | Label Distributing Label, Catalog Number | Principal Performers |
|-----------|-----------------|---------------|--|--|-------------------------------------|
| ◀ No. 1 ▶ | | | | | |
| 1 | NEW | | GALAXY QUEST (PG) (26.99) | DreamWorks Home Entertainment 86017 | Tim Allen Sigourney Weaver |
| 2 | NEW | | DOGMA (R) (24.99) | Columbia TriStar Home Video 04891 | Matt Damon Ben Affleck |
| 3 | 2 | 6 | THE SIXTH SENSE (PG-13) (29.99) | Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307 | Bruce Willis Haley Joel Osment |
| 4 | NEW | | BEING JOHN MALKOVICH (R) (24.99) | USA Home Entertainment 59757 | John Cusack Cameron Diaz |
| 5 | 1 | 3 | END OF DAYS (R) (26.98) | Universal Studios Home Video 20721 | Arnold Schwarzenegger |
| 6 | 5 | 33 | THE MATRIX (R) (24.98) | Warner Home Video 7737 | Keanu Reeves Laurence Fishburne |
| 7 | 3 | 4 | THREE KINGS (R) (24.99) | Warner Home Video 17862 | George Clooney Mark Wahlberg |
| 8 | NEW | | THE FOX AND THE HOUND (G) (29.99) | Walt Disney Home Video/Buena Vista Home Entertainment 18453 | Animated |
| 9 | 4 | 3 | STUART LITTLE (PG) (27.95) | Columbia TriStar Home Video 05214 | Geena Davis Michael J. Fox |
| 10 | 8 | 8 | THE BONE COLLECTOR (R) (26.98) | Universal Studios Home Video 20716 | Denzel Washington Angelina Jolie |
| 11 | 6 | 3 | HOUSE ON HAUNTED HILL (R) (24.99) | Warner Home Video 18018 | Geoffrey Rush Famke Janssen |
| 12 | 7 | 4 | THE INSIDER (R) (32.99) | Touchstone Home Video/Buena Vista Home Entertainment 19298 | Al Pacino Russell Crowe |
| 13 | 10 | 20 | AMERICAN PIE (NR) (29.98) | Universal Studios Home Video 20735 | Jason Biggs Alyson Hannigan |
| 14 | 9 | 7 | HIGHLANDER (DIRECTOR'S CUT) (R) (9.99) | Republic Pictures Home Video 35895 | Christopher Lambert Sean Connery |
| 15 | 13 | 5 | FOR LOVE OF THE GAME (PG-13) (26.98) | Universal Studios Home Video 20684 | Kevin Costner Kelly Preston |
| 16 | NEW | | PEE WEE'S BIG ADVENTURE: SPECIAL EDITION (PG) (24.98) | Warner Home Video 17156 | Pee-Wee Herman |
| 17 | RE-ENTRY | | THE SHAWSHANK REDEMPTION (R) (19.98) | Columbia TriStar Home Video 2583 | Tim Robbins Morgan Freeman |
| 18 | 12 | 10 | STIGMATA (R) (24.98) | MGM Home Entertainment/Warner Home Video 907451 | Patricia Arquette Gabriel Byrne |
| 19 | RE-ENTRY | | HEAT (R) (24.98) | Warner Home Video 14192 | Robert De Niro Al Pacino |
| 20 | 15 | 7 | THE ABYSS (SPECIAL EDITION) (PG-13) (34.99) | FoxVideo 300008 | Ed Harris |

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Johnson Helms Neil Young Vid

They've known each other so long that L.A. (Larry) Johnson and Neil Young aren't just on the same page, they're on the same line. Johnson even sounds like Young in our phone interview from Milwaukee, where he was on tour with Crosby, Stills, Nash & Young.

Woodstock first brought them together, and now their relationship is "Silver & Gold," Young's new album, VHS, and DVD on Warner Reprise Video.

Johnson, who worked with Martin Scorsese on "The Last Waltz," produced and directed "Silver & Gold," which is culled from Young's 1999 acoustic tour.

We talked with Johnson about his longtime pairing with Young and the state of music videography.

After 30 years, do you feel you're living "Long May You Run"?

Yeah, in fact, we've got more going on now than we ever have because we have the archives coming out for Christmas. It will have everything of Neil's on it—with Crazy Horse, the Blue Notes, Buffalo Springfield—everything he's been involved with for the last 30 years.

The film doesn't have a slick feel about it. Has your filmmaking always been so unobtrusive?

No, it just goes with the content. With "Silver & Gold," I knew he didn't want to be disturbed by dolly shots or big cranes swinging around.

He likes things simple and straight-ahead. The songs tell a story, and as long as you stay out of the way, certainly Neil is going to deliver the song. We help in what way we can to be *not* there.

So how many cameras did you use?

Five. More than that and you'd be getting in your way. We could do it with one camera, and I like that too.

Few artists can get on a stage alone and so simply command an audience like Neil Young can.

Yes, and it's all in the songs. They flow together, like how a record flows. In the overall picture, what Neil is doing is telling a story. He starts out in a way that engages the audience and then draws them deeper and deeper into the songs and what they say.

"Silver & Gold" highlights his low-tech side, but Young also has a technophile side, which he showed in "Rust

Never Sleeps."

Technically, one of our burdens is that Neil will always be the first one to try something—digital recorders and video, super-8 transferred to 16x9 MPEG. It's always, "Let's push the envelope." So it's a challenge to keep up technically, but that's a lot of the fun. It's always creative with Neil.

The words we all wait for are when Neil goes, "I've got an idea." And we go, "All right, let's go." I think we've worked in every format known to man!

What do you think of DVD?

With DVD, you can get so much on a disc, and it's so easy to use creatively. We also like the quality of the audio, and we're excited about the new technology of DVD Audio. With CD, the quality isn't that good. To have all these years' of stuff we've collected come out in a format that's as good, or better, than the original—that would be great.

Speaking of recording, it looks like the end credit roll on "Silver & Gold" is a recording session—is it?

Yes, that's the actual moment of recording the album's title track, so it was fortunate we had that. Neil didn't perform that song the night we filmed.

How did you happen to have the footage?

We have a viewing camera in his studio, so the engineers can see what's going on. We thought it worked out really nice.

What might surprise people on "Silver & Gold"?

I think you see the humorous side of Neil in this show. People for years thought he hid in the back of a dark corner. So this show is different from some people's image of him.

And what would you like people to know about your work?

That it's all about the music. And the music is as important now as it was 30 years ago at Woodstock. We've seen Neil go through different generations. Now we see different generations come to his show. They all appreciate the music.

What do you appreciate about the work?

I've known Neil and Crosby, Stills & Nash a long time. They're great and great to work with—it's always joyous and just gets better and better through the years.

CATHERINE CELLA

NEW LINE PLANS BIG 'NEXT FRIDAY' PUSH

(Continued from page 98)

of "House Party" movies will be part of New Line's black cinema catalog. The supplier has designed a special in-store display that enables retailers to highlight many of the titles in one merchandiser.

The decision to couple the "Next Friday" DVD release with the trio of "House Party" films is part of a larger strategy, Evans says.



"With our DVD catalog titles, we've found the best way to maximize sales is to release catalog films with new product that is thematically similar," he says.

The DVD versions of the "House Party" trio will include widescreen versions of the films, the original

theatrical trailers, and cast and crew filmographies.

Music and video chains are also expecting "Next Friday" to perform as well as the first.

"Next Friday" is a title tailor-made for our audience," says Tower Video VP of video sales John Thrasher. "The first 'Friday' was, to borrow a phrase from the music side, a crossover hit. It appealed to the entire spectrum of consumers."

Trans World Entertainment CFO and company spokesman John Sullivan concurs. "It shows all the signs of being a great release for us. We plan on promoting it heavily."

Thrasher says that the chain has high expectations for the "House Party" DVDs as well.

Both Sullivan and Thrasher say that the use of the Internet to market youth-oriented films promotes sales. "The Internet can be an excellent way to market certain titles, as evidenced by the success of the 'Blair Witch' marketing effort," says

Thrasher.

Adds Sullivan, "The more vehicles studios have to announce their product, the better for us."

But Thrasher says that while it's

'It shows all the signs of being a great release for us.'

We plan on promoting it heavily'

- JOHN SULLIVAN -

easy for online consumers to "click their way to an online retailer," Tower's customers still prefer to get out and browse. "They want to take a peek at all the information that's out there."

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| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
|-----------------------------|-----------|---------------|--|----------------------|
| RECREATIONAL SPORTS™ | | | | |
| 1 | 1 | 3 | NO. 1 WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254 | 14.95 |
| 2 | 3 | 47 | WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234 | 14.95 |
| 3 | 2 | 2 | WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256 | 14.95 |
| 4 | 5 | 24 | WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240 | 14.95 |
| 5 | 4 | 3 | WWF: MICK FOLEY-MADMAN UNMASKED World Wrestling Federation Home Video 255 | 14.95 |
| 6 | 6 | 47 | WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233 | 14.95 |
| 7 | 7 | 47 | WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236 | 14.95 |
| 8 | NEW | | THE OFFICIAL 2000 NCAA BASKETBALL CHAMPIONSHIP FoxVideo (CBS/Fox) 2000354 | 19.98 |
| 9 | NEW | | WWF: NO WAY OUT World Wrestling Federation Home Video 245 | 29.95 |
| 10 | 10 | 3 | NBA NOW!: SHOWMEN OF TODAY USA Home Entertainment 9630600413 | 14.95 |
| 11 | 9 | 3 | XTREME WRESTLING: HARDCORE CONCEPTION DGD 001 | 14.95 |
| 12 | 8 | 7 | WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825 | 14.95 |
| 13 | 11 | 4 | THE STORY OF GOLF Ventura Distribution 148 | 49.98 |
| 14 | 12 | 46 | WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235 | 14.95 |
| 15 | 13 | 70 | WWF: D-GENERATION X World Wrestling Federation Home Video 212 | 14.95 |
| 16 | 16 | 24 | WWF: IT'S OUR TIME: TRIPLE H AND CHYNA World Wrestling Federation Home Video 239 | 14.95 |
| 17 | 19 | 49 | WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205 | 19.95 |
| 18 | 18 | 19 | WWF: WRESTLEMANIA 15 World Wrestling Federation Home Video WWF10223 | 39.95 |
| 19 | 14 | 13 | WWF: ARMAGEDDON World Wrestling Federation Home Video 243 | 29.95 |
| 20 | 17 | 12 | SUPER BOWL XXXIV 2000 USA Home Entertainment 4400616512 | 19.95 |

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
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| 1 | 1 | 71 | NO. 1 BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274 | 39.95 |
| 2 | 2 | 63 | THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813 | 14.98 |
| 3 | 3 | 44 | BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271 | 29.95 |
| 4 | 5 | 19 | BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013 | 49.98 |
| 5 | 4 | 50 | DENISE AUSTIN: POWER KICKBOXING Parade Video 832 | 14.98 |
| 6 | 7 | 202 | CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032 | 19.99 |
| 7 | 6 | 48 | DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183 | 9.98 |
| 8 | 8 | 54 | DENISE AUSTIN: SIZZLER Parade Video 909 | 12.98 |
| 9 | 10 | 38 | BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885 | 9.98 |
| 10 | 9 | 19 | THE CRUNCH: FAT BLASTER GOES LATIN Anchor Bay Entertainment 10973 | 9.99 |
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| 16 | 19 | 9 | WEIGHT LOSS-YOGA Fast Forward Video 21 | 9.95 |
| 17 | 14 | 81 | DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933 | 12.99 |
| 18 | 16 | 11 | THE CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment 2853 | 9.99 |
| 19 | 18 | 39 | DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963 | 14.98 |
| 20 | RE-ENTRY | | KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564 | 14.98 |

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Each of these positions require excellent written and verbal skills, facility in drafting and analyzing music industry contracts, good organization skills, attention to detail and excellent follow-up skills. Familiarity with Word/or Wordperfect 8.0 is a plus.

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CALENDAR

MAY

May 10-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 15, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles. 310-659-9109.

May 16, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles. 310-659-9109.

May 17, **Shooting At Risk: Pre-Production Planning For Film**, workshop presented by the Music Video Production Assn., Kodak office, New York. 212-636-9430.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **Leadership In Music Symposium**, presented by the National Music Council, New York Helmsley Hotel, New York. 973-655-7974.

May 18, **2000 American Eagle Awards**, presented by the National Music Council, New York Helmsley Hotel, New York. 973-655-7974.

May 18, **T.J. Martell Foundation Annual Humanitarian Of The Year Gala**, New York Hilton, New York. 212-833-4743.

May 21-25, **AngelCiti Music Market**, sponsored by Music Connection magazine, Logitech, Raygun magazine, Fender, CNET, and Mojam, Hollywood Roosevelt Hotel, Los Angeles. 323-461-4256.

May 22, **59th Annual George Foster Peabody Awards**, Waldorf-Astoria, New York. 212-268-3080.

May 23, **Songwriter Open Mike**, presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

May 23, **Steven J. Ross Humanitarian Award Dinner**, presented by UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1853.

May 24, **The Internet**, ASCAP building, New York. 212-539-2689.

May 24, **No Revivals: The Rise Of The Rock Musical**, presented by the Assn. of Independent Music Publishers, Dillion's, New York. 212-758-6157.

May 25, **BMI Q&A Workshop (Everything You've Always Wanted To Know About BMI But Were Afraid To Ask)**, BMI New York office, 212-830-2509.

May 31, **Earth To L.A.**, presented by the Natural Resources Defense Council, Royce Hall, Los Angeles. 310-559-9334.

JUNE

June 1-2, **MTV/Billboard Asian Music Conference**, Hong Kong Convention Centre, Hong Kong. 852-85-212-85.

June 2-4, **City Of Dreams D.C. Music, Fashion, Media, And Sports Conference**, sponsored by Radio One Networks, the Source Sports, Roc-A-Fella Records, Ruff Ryders, and Bad Boy Records, Barcelo Radisson, Washington, D.C. 212-431-5540.

June 3, **MTV Movie Awards**, Sony Pictures Studios, Culver City, Calif. 310-752-8000.

June 6-9, **Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival**, presented by SpinRecords.com, Rio Hotel, Las Vegas. 702-837-3636, EAT-M.com.

June 7, **Music Visionary Of The Year Award Dinner**, presented by the UJA-Federation of New York, Tavern on the Green, New York. 212-836-1126.

June 7-9, **Billboard/BET On Jazz Conference And Awards**, J.W. Marriott, Washington, D.C. 212-536-5002.

June 8-11, **Mervyn's California Beach Bash 2000**, Hermosa Beach, Calif. 310-473-0411.

June 9-10, **International Assn. Of African-American Music 2000 Celebration**, Park Hyatt Hotel, Philadelphia. 215-732-7744.

June 11, **10th Annual Softball Challenge**, presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville. 213-202-5735, ext. 6540.

June 12-13, **StudioPro2000: Audio Production For Music, Broadcast, And The Web**, presented by Mix magazine, New York Hilton and Towers, New York. 510-653-3307.

June 12-16, **Fan Fair 2000**, Tennessee State Fair-

grounds, Nashville. 877-813-3267.

June 13, **BMI 101 Workshop**, BMI Los Angeles office, 310-659-9109.

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 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 28-30, **EMediaEntertainmentWorld**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812.

July 29, **L.A. Weekly Music Awards**, Henry Fonda Theatre, Los Angeles. 323-653-1588.

JULY

July 8-10, **Video Software Dealers Assn. Convention**, Sands Expo and Venetian Hotel, Las Vegas. 800-955-8732.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

Please submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.



Shooting For A Cure. Artists and executives from RCA, Columbia, Island/Def Jam, Madison Square Garden, EMI, Elektra, and other companies teamed up for the first "T.J. Martell B-Ball Classic." The event was held recently at New York's Basketball City to benefit the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The T.J. Martell Foundation was started in 1975 by Tony Martell after his son died of leukemia that same year. Shown at the event, from left, Dan Klores, president of Dan Klores Associates Public Relations; Irv Landau, principal of Basketball City; Gary Casson, executive VP of Elektra Records; and Tony Martell, chairman of the T.J. Martell Foundation.

LIFELINES

BIRTHS

Boy, Christian Albert, to **Elena Ranieri-Hollenga** and **Marc Hollenga**, April 20 in New York. Mother is the associate director of production and merchandising at Arista Records.

Boy, Nicholas Griffin Scott, to **Dave and Kelly Harris**, April 22 in Danbury, Conn. Father is executive producer and host of the Retro Rewind site and CEO of Murdock Entertainment.

Girl, Sasha, to **Vanessa L. Williams** and **Rick Fox**, May 1 in New York. Mother is a singer and actress. Father is a professional basketball player for the Los Angeles Lakers.

Girl, Cody Elizabeth, to **Thom and Misty Shepherd**, May 2 in Nashville. Father is a staff songwriter at Monk Family Music Group.

DEATHS

Yuji Mizuno, 67, of cancer, April 15 in Tokyo. Mizuno was a director of the Japan Country Music Assn. He began his career in theater and television, producing jingles with composer Taku Izumi. Mizuno later became a DJ for Radio Kanto, now called Radio Nippon, and hosted the "Midnight Country" program there for four years. He then joined the public broadcast station NHK. Mizuno tried to further the popularity of American country music in Japan, and he became the first international member of the Country Music Assn. He is survived by a

son, a daughter, two sisters, and a brother. In lieu of flowers, donations may be sent to the Japan Country Music Assn., Akasaka Central Mansion 511, 9-2-13 Akasaka, Minato-ku, Tokyo 10752, Japan.

Ronald Blackburn, 31, due to a shooting, April 20 in San Francisco. Blackburn, who was the co-founder and VP of Ronlan Entertainment, was slain outside the Glas Kat Club after a record release party for rapper Money B. Blackburn managed nightclubs and produced concerts in the Bay Area before partnering with Landis Graden to form Ronlan in 1999. The company recently released its first album, Silk-E's "Urban Therapy." Blackburn is survived by his parents, a brother, and a sister. Services were held April 28 in Oakland, Calif.

Charles Scully, 74, of heart failure, April 27 in Yonkers, N.Y. Scully was a 40-year veteran of performance right group SESAC. He joined the group in 1952 and sold licenses to radio. Scully later moved to the public relations department, which he headed for 15 years before retiring in 1992. He is survived by a brother and a sister.

Bobbi Martin, 61, of lung cancer, May 2 at Brighton Wood Knoll, a medical facility in Baltimore. Martin was a singer/songwriter/guitarist whose biggest hit was 1970's "For The Love Of Him," which she wrote with

Henry Jerome, who also produced the recording for United Artists Records. Jerome, who had earlier recorded Martin for the Coral label, also recorded her post-United Artists sessions on the Buddah and Green Menu labels. A native of Baltimore, Martin had made many personal appearances in the U.S. and major markets in Europe and Asia. She is survived by a daughter, Shane Salinas of Dallas.

Teri Thornton, 65, from complications of bladder cancer, May 2 at Englewood Hospital in Englewood, N.J. A jazz singer since the mid-'50s, Thornton, a native of Detroit, recorded solo albums throughout the early '60s that featured such sidemen as trumpeter Clark Terry and pianist Wynton Kelly. In 1963, she recorded the single, "Somewhere In The Night," that served as a theme for the hit TV series "Naked City." For a period starting in the mid-'60s, her career slowed down as she raised a family. In the early '80s she began performing in the New York area, accompanying herself on piano. She wrote most of her material. She continued singing after she was stricken with cancer in 1997, winning the prestigious Thelonus Monk Institute's International Jazz Vocal competition in 1998. Soon after, she was signed to Verve Records, recording her first album, "I'll Be Easy To Find," in nearly 35 years. Thornton is survived by two sons, Kenneth Thornton and Kelly Glusovich; a daughter, Rose McKinney James; and six grandchildren. Details of her funeral service were not available at press time.

Programming

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WLIR Raises Modern Rock Issues

Is L.I. Outlet Too Pop Or A Champion Of '80s-Style Alternative?

This story was prepared by Airplay Monitor's Marc Schiffman and Sean Ross.

Was Eiffel 65's "Blue (Da Ba Dee)" a modern rock record? Is Alice Deejay's "Better Off Alone"? Sonique's "It Feels So Good"?

Those are just a few of the dance titles that have drawn industry attention, not all of it friendly, to modern rock WLIR Long Island, N.Y., in recent weeks. Besides the addition of more dance music—usually titles with some trance or techno aspect—WLIR has also raised eyebrows by sitting out many harder titles and adding songs such as Savage Garden's "Crash And Burn" that would normally be the province of modern AC or top 40, but not modern rock.

In some ways, WLIR's recent forays into dance are similar to those of other heritage modern outlets, including WFNX Boston and KTCL Denver. Like WLIR, those stations date back to the era when Depeche Mode, New Order, and Pet Shop Boys were core acts and when one-off dance records like M/A/R/R/S' "Pump Up The Volume" were also common fare.

In recent years, however, most dance records that got played at modern ACs, from such acts as Prodigy and Fatboy Slim, have had some rock credentials. Records like "Blue" or Basement Jaxx's "Rendez-Vu" represent another level of the electronica boom, because while they might be cool dance records in the '80s modern tradition, they don't seem to have the same edgy connection to a Korn song that one from Chemical Brothers might.

All of which has the industry wondering, What is WLIR? It's not mainstream top 40. Despite the considerable dance component, there's no straight-ahead R&B music or boy bands or Celine Dion.

It's closer to modern AC, but not an

exact fit there either. Many modern ACs played Eiffel 65's "Blue" but haven't gone nearly as far into dance music as WLIR. And there are still some records indigenous to the modern chart that a modern AC wouldn't yet play—for example, Filter's "The Best Things."



And there's a considerable library of '80s retro that wouldn't be heard on most modern ACs, often because they'd never crossed pop. And some WLIR oldies are songs that are known only to the audience that's been with the station since the '80s—e.g., "When I Feel This Way" or "Shoot You Down" by APB.

Some label reps, particularly those whose hard-rockin' modern chart hits aren't being played on WLIR, point to the dance music and Savage Garden and say that WLIR can't possibly be a modern rock station anymore.

But PD Gary Cee says that WLIR hasn't changed format; everybody else has. While modern rock and active rock have morphed together, WLIR is doing what made the station one of the format's cornerstones 15 years ago. "When alternative began, it wasn't just guitars," says Cee—it was also keyboard-based.

Cee traces his station's latest evolution to WLIR's Saturday night dance parties. When Andre Ferro plays tracks from William Orbit, Bob Marley Vs. Funkstar De Luxe, Groove Armada, or Alice Deejay, "the place goes nuts."

So Cee tried Eyes Cream's "Fly Away (Bye Bye)," a European hit that samples Sylvester's "(You Make Me Feel) Mighty Real," in his nightly make-it-or-break-it feature and got massive instant phone reaction. That helped spur Alice Deejay, Marley/Funkstar, and others into rotation.

"We're going in the right direction,"

he says. "It's an exciting time again. There's a sense of adventure in my programming that alternative should embrace and not penalize."

The litmus test for what to play is "tough," according to Cee. "The music can be so enigmatic. It's not going back to the days of disco," he insists. It is more of a Europop flavor that he's looking for; a modern feel that other programmers have perhaps forgotten. "We can't let this format turn into hard rock/heavy metal for the year 2000," he says.

Modern rock has long been an integral place for labels to try out new music. "Why not have a test ground of an alternative station like an 'FNX to break down the barriers?" asks Jive national director of rock formats Lorraine Caruso. "Otherwise, we'd be releasing rock records and nothing else. Within all formats, there are stations that are fringe and add to the flavor of the panel that makes the format."

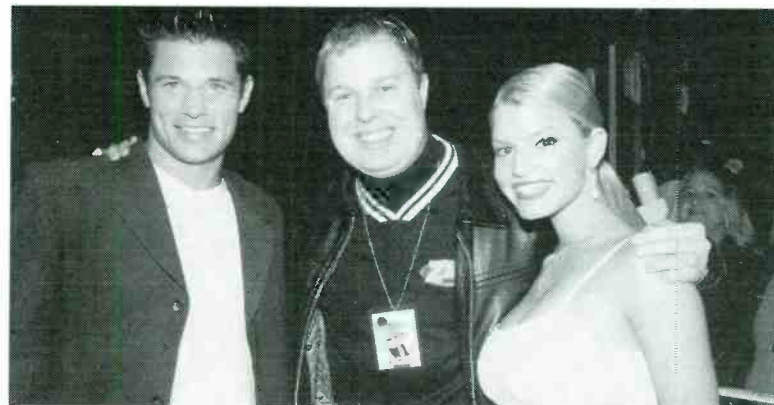
Universal senior VP of promotion Steve Leeds is also a supporter of WLIR, despite the fact that it is a holdout on several of his label's biggest records, including ones from Godsmack and 3 Doors Down. "If you're truly alternative, you play the unpredictable," he says. Leeds, who notes that Ace Of Base actually started in the U.S. at KROQ Los Angeles, believes there's a hidden snobbishness at work. "If WLIR was playing Tricky, there'd be no discussion," but since



LEEDS

these are tracks with pop potential, some of which have already come to fruition, people are up in arms.

"Commercial pop stations like [WHTZ (Z100) New York] and WFLZ [Tampa, Fla.] hopped on the band-



The Beautiful People. Real-life couple Nick Lachey of 98° and Jessica Simpson recently performed their hit duet "Where You Are" at the Ziegfeld Theater in New York for the premiere of "Here On Earth," which features the track in its end credits. Top 40 WHTZ (Z100) New York gave away listener passes to the event, while one winner prowled the red carpet with Z100 assistant PD Paul "Cubby" Bryant to interview the stars. Shown, from left, are Lachey, Bryant, and Simpson.

wagon—what difference does it make?" he asks. "You could make the argument that [WLIR is] on the vanguard of alternative," in which he also includes rock/rap KFNK (Funky Monkey 104.9) Seattle.

One thing a playlist can't show, Leeds says, is the context in which these songs are played. He says there's much music shared between modern rock and album rock stations, but there's no problem there. "The library is going to be different, but so is the presentation," Leeds says.

A survey of other PDs, including some who've been in modern since the Depeche/Pet Shop era, found most of them sympathetic to some dance music—although few were willing to go as far as WLIR.

WFNX PD Cruze says the true modern rock fan thrives on variety. "They have a tendency to embrace the dance side and the rock side." As does WLIR's Cee, Cruze thinks the gender mix is an issue. He works a roughly equal male/female balance.

WNNX (99X) Atlanta PD Leslie Fram is also constantly surprised at how "musically savvy our listeners are, purchasing music from one extreme to another." She also says she is open to dance, although, she notes, "we tried Eiffel 65 for one weekend"

and reaction was negative. "We know immediately, but at least we try."

And at KTCL Denver—another longtime supporter of rock/dance, albeit usually the harder stuff—PD F. Poff has seen enough reaction to stream a separate electronica channel on KTCL's Web site.

WKQX (Q101) Chicago assistant PD/music director Mary Shuminas says Q101 is very careful about which rhythmic titles it picks. It plays very few, but when it does, she says, "the good thing about the rhythmic stuff is, demowise, it spreads from low end to upper end."

It all gets back to modern's mission, says Poff. Modern has always brought underground movements closer to the mainstream. It happened when early '90s punk hit the air via Green Day: now people who have heard about raves can experience them through Fatboy Slim and Moby.

"If they're all hits and they're all working, you can play almost anything next to almost anything else," Shuminas says. "We tend to program to demo and not to sound."



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Adult Contemporary

| T. WK. | L. WK. | WKS. ON | TITLE | ARTIST |
|-----------------|--------|---------|--|----------------------------------|
| No. 1 | | | | |
| 1 | 1 | 16 | BREATHE WARNER BROS. 16884 † | FAITH HILL 5 weeks at No. 1 |
| 2 | 3 | 32 | I KNEW I LOVED YOU COLUMBIA 79236 † | SAVAGE GARDEN |
| 3 | 2 | 36 | AMAZED BNA 65957 † | LONESTAR |
| 4 | 4 | 16 | SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT † | BACKSTREET BOYS |
| 5 | 8 | 11 | YOU SANG TO ME COLUMBIA SOUNDRACK & ALBUM CUT † | MARC ANTHONY |
| 6 | 6 | 7 | SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 † | ELTON JOHN |
| 7 | 5 | 5 | THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK † | CELINE DION |
| 8 | 7 | 6 | BACK AT ONE MOTOWN 1565017/UNIVERSAL † | BRIAN MCKNIGHT |
| 9 | 9 | 10 | I NEED YOU SPARROW SOUNDRACK CUT/CAPITOL/CURB | LEANN RIMES |
| 10 | 10 | 9 | YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD † | PHIL COLLINS |
| 11 | 13 | 13 | SMOOTH ARISTA 13718 † | SANTANA FEATURING ROB THOMAS |
| 12 | 11 | 11 | I DO (CHERISH YOU) UNIVERSAL ALBUM CUT † | 98 DEGREES |
| 13 | 15 | 18 | CRASH AND BURN COLUMBIA ALBUM CUT † | SAVAGE GARDEN |
| 14 | 14 | 14 | I WANT IT THAT WAY JIVE ALBUM CUT † | BACKSTREET BOYS |
| AIRPOWER | | | | |
| 15 | 21 | 24 | I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK † | CELINE DION |
| 16 | 12 | 12 | I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT † | SARAH MCLACHLAN |
| 17 | 17 | 19 | TRULY MADLY DEEPLY COLUMBIA 78723 † | SAVAGE GARDEN |
| 18 | 18 | 15 | I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC † | EDWIN MCCAIN |
| 19 | 16 | 17 | MUSIC OF MY HEART MIFAMAX 79245/EPIC † | 'N SYNC & GLORIA ESTEFAN |
| 20 | 20 | 16 | ANGEL WARNER SUNSET 13621/REPRISE † | SARAH MCLACHLAN |
| 21 | 26 | 2 | TAKING YOU HOME WARNER BROS. ALBUM CUT | DON HENLEY |
| 22 | 23 | 23 | WHEN SHE LOVED ME GARDEN CITY ALBUM CUT/GTSP | JOHN TESH FEATURING RICHARD PAGE |
| 23 | 30 | 2 | I TURN TO YOU RCA ALBUM CUT † | CHRISTINA AGUILERA |
| 24 | 25 | 27 | I TRY EPIC ALBUM CUT † | MACY GRAY |
| 25 | 29 | 30 | BYE BYE BYE JIVE 42681* † | 'N SYNC |

Adult Top 40

| T. WK. | L. WK. | WKS. ON | TITLE | ARTIST |
|-----------------|--------|---------|---|---------------------------------------|
| No. 1 | | | | |
| 1 | 1 | 24 | EVERYTHING YOU WANT RCA ALBUM CUT † | VERTICAL HORIZON 5 weeks at No. 1 |
| 2 | 2 | 20 | I TRY EPIC ALBUM CUT † | MACY GRAY |
| 3 | 3 | 16 | BREATHE WARNER BROS. 16884 † | FAITH HILL |
| 4 | 4 | 19 | NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG † | THIRD EYE BLIND |
| 5 | 5 | 46 | SMOOTH ARISTA 13718 † | SANTANA FEATURING ROB THOMAS |
| 6 | 6 | 30 | THEN THE MORNING COMES INTERSCOPE ALBUM CUT † | SMASH MOUTH |
| 7 | 7 | 18 | AMAZED BNA 65957 † | LONESTAR |
| 8 | 9 | 15 | TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG † | TRACY CHAPMAN |
| 9 | 10 | 14 | BROADWAY WARNER BROS. ALBUM CUT † | GOO GOO DOLLS |
| 10 | 11 | 15 | BENT LAVA ALBUM CUT/ATLANTIC † | MATCHBOX TWENTY |
| 11 | 8 | 7 | MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA † | TRAIN |
| 12 | 12 | 13 | HIGHER WIND-UP ALBUM CUT † | CREED |
| 13 | 17 | 6 | MARIA MARIA ARISTA 13773 † | SANTANA FEATURING THE PRODUCT G&B |
| 14 | 16 | 9 | OTHERSIDE WARNER BROS. 16875 † | RED HOT CHILI PEPPERS |
| 15 | 13 | 12 | I NEED TO KNOW COLUMBIA 79250 † | MARC ANTHONY |
| 16 | 14 | 10 | THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK † | CELINE DION |
| 17 | 18 | 13 | I BELONG TO YOU VIRGIN ALBUM CUT † | LENNY KRAVITZ |
| AIRPOWER | | | | |
| 18 | 20 | 21 | CRASH AND BURN COLUMBIA ALBUM CUT † | SAVAGE GARDEN |
| 19 | 15 | 11 | BLACK BALLOON WARNER BROS. 16946 † | GOO GOO DOLLS |
| 20 | 19 | 9 | BYE BYE BYE JIVE 42681* † | 'N SYNC |
| 21 | 23 | 7 | YOU SANG TO ME COLUMBIA SOUNDRACK & ALBUM CUT † | MARC ANTHONY |
| 22 | 22 | 10 | I THINK GOD CAN EXPLAIN C2 ALBUM CUT † | SPLENDER |
| 23 | 24 | 6 | DESERT ROSE A&M 497321/INTERSCOPE † | STING FEATURING CHEB MAMI |
| 24 | 25 | 5 | STEAL MY KISSES VIRGIN ALBUM CUT | BEN HARPER AND THE INNOCENT CRIMINALS |
| 25 | 21 | 17 | SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT † | BACKSTREET BOYS |

Compiled from a national sample of airplay supported by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 87 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. † Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

Michaels Steps Up As KRBE Houston PD

This story was prepared by Airplay Monitor's Jeff Silberman.

You'd be hard pressed to find a smoother transition than Jay Michaels' promotion from assistant PD/music director to succeed John Peake as PD of KRBE Houston.

Even so, Michaels was taken aback when Peake, who's headed to Europe's NRJ chain, shared his decision to move on. "No doubt about it, I was surprised," he says. "Fortunately, John has been very generous. He really helped me in all aspects of being an assistant PD/music director and gave me the tools to grow into the PD position.

"Though I was surprised he was leaving, John, GM Nancy Vaeth, and [Susquehanna group PD] Rick McDonald have prepared and supported me for moving up, and I have never wavered in my desire to achieve the next step, something I have always wanted to do," Michaels adds.

Peake and Michaels have been one of top 40's most successful programming teams since 1996, when Peake was hired from KQKS Denver and Michaels left his assistant PD/music director post at modern KDGE (the Edge) Dallas to join him.

"It took us about six months to feel comfortable [at the station]," Michaels says. "We saw an opportunity in the market to mainstream KRBE a bit. We found three records—the Fugees' 'Killing Me Softly,' La Bouche's 'Be My Lover,' and Robert Miles' 'Children'—not being played on the station that we felt our audience would accept. At first, some people here were a bit unsure about it, but after the songs went into rotation, everyone warmed up to them. That became a real turning point for us."

Those songs were key, because they mirrored KRBE's unique heritage mix of modern, techno-pop, and rhythm. "That's why we fought for those songs. They fit the heritage of KRBE," Michaels says. "La Bouche was an updated version of Erasure. Robert Miles fit in with the times, when modern rock like Bush was really popular. Those records fit really well, and we started to progress from there."

KRBE continued to grow as the modern rock trend segued to the Lilith sound of female singer/songwriters and even as that went out of vogue.

"We always try to keep one eye on where the music's going when we book our spring concerts," Michaels says. "John and I try to predict the next big thing. The singer/songwriter thing didn't seem like it was going to slow down at all until the second Jewel and Alanis albums. Even though they both had good songs, we saw the audience's appetite [for them] slow down. We tried over the past year to play them, but they didn't catch the audience's attention."

However, he says, "a great record is a great record, and if they come out with an amazing record, we'd love to play it. They need another great record. The only artist of that ilk that our audience still has a huge appetite for is Sarah McLachlan. 'Angel' and 'I Will Remember You' are two of our

biggest records."

When the teen-pop boom supplanted the Lilith acts, KRBE was one of the first outlets to carefully monitor how those songs were added and dayparted. "N Sync, Backstreet Boys, Christina Aguilera, and Britney Spears are part of a pop cultural phenomenon," Michaels says. "We're playing three tracks from 'N Sync's new album. But we're not ODing on [the genre], because we're very cautious about the sound-alikes.

"We want them to prove themselves with national exposure before they can saturate our airwaves," he adds. "We really examine them song by song. That's why we're on Mandy Moore's 'I Wanna Be With You'; it doesn't sound like the others."

Like most majors, KRBE relies on call-out, but Michaels is conscientious about giving records a decent shot before testing them. "If we spin a record enough and it's still not calling out, there's nothing we can do about it," he says. "But we always try to give each record a fair chance. You can't add 'Black Balloon' and play it 25 times and expect call-out for a complicated record like that. I felt it was an amazing record, so we stuck with it, and we're still playing it to this day. Those [slow-developing] records give our station balance.

"If a rap record isn't calling out, even if it requests huge, it's not going anywhere," Michaels continues. "But now we're finding rap records calling out. We can't get rid of [O' Jays' 'Dirty Bastard featuring Kelis'] 'Got Your Money.' It's top 10 research in all demos, which is great, because it

proves that you can hear all the best music on one radio station."

Besides maintaining KRBE's momentum, Michaels' main order of business is finding his successor as music director. "We're looking everywhere, from people in-house to candidates across the country. That person has to be familiar with the heritage of KRBE and appreciate certain sounds, such as Alice Deejay's 'Better Off Alone,' which we played real early," he says. "The next music director will have to be familiar with records that may not be national top 10 hits but are 'KRBE records.' We want to be early on them to fill that Depeche Mode gap."

The importance of KRBE's musical identity pervades every daypart, including mornings. "For our spring promotion concept, 'Diva Dollars 2000,' morning host Sam Malone names the diva song of the day at 6, 7, and 10 a.m.," Michaels says. "After we play two of that diva's songs in a row, the 104th caller wins \$1,000. Not only do we give people money, but it reinforces our music position."

In middays, Michelle Fisher dips into KRBE's heritage by playing nonstop "energy" music. "It brings people back to a time when that music was hot—the early '90s of En Vogue and Depeche Mode mixed with upbeat currents by Sonique and Destiny's Child," Michaels says. "It's getting a huge response."

Now ensconced in his "dream job," Michaels is eager to keep the good times rolling. "I want to take the station to the next level with my own style," he says. "We're aware of the market situation, but we don't react to other people. We improve our product every day regardless of competition. The bottom line is that competitors have come and gone, and KRBE continues to be very healthy and a fun place to work."



MICHAELS

newsline...

CITADEL COMMUNICATIONS BUYS DICK BROADCASTING for \$300 million in cash, making Citadel the fifth-largest radio group based on revenues. The deal gives Citadel two stations in Nashville; five in Birmingham, Ala; and five in Knoxville, Tenn. "After 47 years, my father and I felt it was time for Dick Broadcasting to sell," says CEO Allen Dick, who announced plans to sell the company in March. Dick will continue to own classic rock WKRR and adult top 40 WKZL Greensboro, N.C.

CLEAR CHANNEL AGREES TO CONTEST DISCLOSURES. Clear Channel has agreed to pay \$80,000 as part of a settlement with the Florida attorney general, whose office went after the group for not disclosing to listeners that some on-air contests were national. Although Clear Channel does not admit to breaking any Florida laws, it will abide by new rules agreed to with the attorney general. Clear Channel owns 73 Florida stations. In the new requirements, it must air disclosure statements in dayparts other than overnights and disclose during the broadcast which city and state the winner lives in. Assistant Attorney General Stephen Iglesias says the agreement also prohibits local air talent from making it appear as though a local jock spoke with the out-of-state winner.

CUMULUS RESTRUCTURES DEAL. With its stock price near an all-time low, and facing nearly a dozen class-action lawsuits filed by investors, Cumulus Media has restructured a deal that will see it swap 25 stations and \$36.6 million in cash for 11 stations owned by Clear Channel. The move comes after its stock value made it impossible for the company to pay the \$210 million originally agreed on for the 11 stations.

Most high school garage bands only dream of signing a record deal or receiving national airplay. But the San Francisco-based quartet Stroke 9, who came together as teenagers, found that perseverance was the key to achieving commercial success.

Bassist Greg Gueldner says, "The fact that a thing we started in high school is now a national touring band is just indicative of who we are. We've done whatever it takes to get to the next level. First, we rented halls for our own shows. When we didn't get an indie deal, we painted a house so we could put out an album.

"Our appeal would be that we have this history. We're a genuine garage band done good," he con-

tinues. "We've been together for about 11 years, and by now we've really developed our songwriting and our California sound."

The infectious pop/rock sound that made Stroke



'It's about temptation and curiosity vs. the potential regret of finding things out'

—Greg Gueldner, Stroke 9

9's "Little Black Backpack" a radio hit has resurfaced with the group's more serious second single, "Letters," No. 30 on this issue's Modern Rock Tracks chart. Gueldner says, "The song is about

imagining yourself being able to find out everything you want to about your significant other. It's like there's a narrative voice left alone with these private letters and with access to secrets. It's about temptation and curiosity vs. the potential regret of finding things out."

The song fits in with the overall authenticity of the group's debut Cherry/Universal album, "Nasty Little Thoughts." "We wanted the best-sounding album without a lot of showmanship and vocal effects. We have this thing about going to cabins in Northern California and isolating ourselves to work on music. Up there, we got the music down to its proper form and just wrote songs that we would like to hear on the radio," says Gueldner.

SITES + SOUNDS

(Continued from page 97)

more than one title per disc.

Unlike in the music space, however, it is the rarity of the offerings—which span genres from westerns to martial arts to horror—that Gould sees as the main selling point. "We want to be the source for all those films you can't get at Blockbuster," he says.

Gould plans to add more films and also expects to strike deals for television content—selling a mix of favorite episodes of a series, for instance.

At Musicmaker.com, the other leading name in online music compilations, president of global marketing Larry Lieberman says his site has also looked at new product lines but is in no rush to add them.

"The custom-disc business in all forms is driven by repertoire," Lieberman says, "and where you don't have great repertoire, you can't possibly have a great business. So while I'd love to do video on disc, until the content is there, it's just another great technology waiting for an application. At such a time as we are able to license videos in an economic model that makes sense to do it, then great."

In the meantime, Musicmaker is stretching the bounds of the custom marketplace in other directions, most notably with exclusive album offers from Jimmy Page & the Black Crowes and the Who (Billboard, March 4). Musicmaker aggressively worked a single from the Page/Crowes set to radio—scoring an album rock hit—and this month began airing direct-response TV spots for the Who album.

"I'm very old school when it comes to marketing," says Lieberman of the promotional campaign that will also include sponsorship of a tour by the acts this summer. "It's all about getting these records to the attention of the most people possible."

The TV spots are selling music to fans who might not visit the site, according to Lieberman, but also are driving new traffic to Musicmaker, he says, "in noticeable numbers."

Customers are able to purchase the Page/Crowes and Who albums as either downloads or mail-order CDs. Echoing Gould, Lieberman says buyers overwhelmingly are selecting the CD option, by a factor of about 10 to 1 over the download.

As it expands beyond its initial business, imix, too, is beefing up its own music selections. Gould says he expects "thousands" of tracks from Sony and BMG—which recently made content-for-equity deals with imix—to be up on the site by summer.

Imix's other main shareholder is radio giant Clear Channel/AMFM; imix expects to begin integrating custom content into AMFM's various online sites this year, Gould says, as part of its other business segment as a marketer of content to retail and destination sites.

EMI is an equity holder in Musicmaker. Both are the subject of a suit filed by investors in Musicmaker, who allege it misled them about its future earnings and inflated its stock price based on a content deal with EMI for custom CDs (Billboard, March 11).

The imix pacts with BMG and Sony were structured in such a way that equity in the company vests only when content is actually made available, according to Gould.

Billboard®

MAY 20, 2000

Mainstream Rock Tracks™

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE | ARTIST |
|--------|--------|--------|---------|--|---|
| | | | | ALBUM TITLE (IF ANY) | IMPRINT/PROMOTION LABEL |
| | | | | No. 1 | |
| 1 | 1 | 1 | 16 | KRYPTONITE THE BETTER LIFE | 3 DOORS DOWN REPUBLIC/UNIVERSAL † |
| | | | 7 | 7 weeks at No. 1 | |
| (2) | 3 | 5 | 3 | I DISAPPEAR MUSIC FROM AND INSPIRED BY M:I-2 | METALLICA HOLLYWOOD † |
| 3 | 2 | 2 | 17 | OTHERSIDE CALIFORNICATION | RED HOT CHILI PEPPERS WARNER BROS. † |
| 4 | 4 | 3 | 4 | NOTHING AS IT SEEMS BINAURAL | PEARL JAM EPIC |
| (5) | 5 | 11 | 5 | WITH ARMS WIDE OPEN HUMAN CLAY | CREED WIND-UP |
| (6) | 13 | 16 | 5 | SOUR GIRL NO. 4 | STONE TEMPLE PILOTS ATLANTIC † |
| (7) | 10 | 14 | 4 | JUDITH MER DE NOMS | A PERFECT CIRCLE VIRGIN † |
| 8 | 7 | 6 | 27 | VOODOO GODSMACK | GODSMACK REPUBLIC/UNIVERSAL † |
| (9) | 8 | 9 | 12 | LEADER OF MEN THE STATE | NICKELBACK ROADRUNNER |
| 10 | 6 | 4 | 14 | STIFF UPPER LIP STIFF UPPER LIP | AC/DC EASTWEST/EEG † |
| (11) | 12 | 12 | 14 | MAKE ME BAD ISSUES | KORN IMMORTAL/EPIC † |
| 12 | 9 | 7 | 25 | PARDON ME MAKE YOURSELF | INCUBUS IMMORTAL/EPIC † |
| 13 | 14 | 15 | 15 | HOME DYSFUNCTION | STAINED FLIP/ELEKTRA/EEG † |
| 14 | 11 | 10 | 25 | NO LEAF CLOVER S & M | METALLICA ELEKTRA/EEG † |
| 15 | 16 | 8 | 20 | WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK | CREED WIND-UP † |
| 16 | 15 | 13 | 37 | HIGHER HUMAN CLAY | CREED WIND-UP † |
| (17) | 17 | 18 | 8 | SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK | MONSTER MAGNET RESTLESS |
| | | | | AIRPOWER | |
| (18) | 20 | 26 | 5 | GODLESS NO PLEASANTRIES | U.P.O. EPIC |
| 19 | 19 | 17 | 11 | NEW BEGINNING HOLY DOGS | STIR CAPITOL † |
| 20 | 22 | 20 | 22 | ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE | KID ROCK TOP DOG/LAVA/ATLANTIC † |
| 21 | 18 | 19 | 10 | WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES LIVE AT THE GREEK | JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM |
| 22 | 21 | 24 | 7 | WORKIN' IT INSIDE JOB | DON HENLEY WARNER BROS. |
| (23) | 26 | 27 | 12 | BREAK STUFF SIGNIFICANT OTHER | LIMP BIZKIT FLIP/INTERSCOPE † |
| 24 | 23 | 21 | 13 | SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES | RAGE AGAINST THE MACHINE EPIC † |
| 25 | 24 | 23 | 8 | NOTHING TO PROVE ATTENTION PLEASE | CAROLINE'S SPINE HOLLYWOOD |
| (26) | 29 | 34 | 3 | BENT MAD SEASON BY MATCHBOX TWENTY | MATCHBOX TWENTY LAVA/ATLANTIC † |
| 27 | 27 | 29 | 11 | SATISFIED IN MODERATION | 8STOPS7 REPRISE † |
| (28) | 34 | — | 2 | BREAKOUT THERE IS NOTHING LEFT TO LOSE | FOO FIGHTERS ROSSELL/RCA † |
| (29) | 39 | — | 2 | AMERICAN BAD ASS DEVIL WITHOUT A CAUSE | KID ROCK TOP DOG/LAVA/ATLANTIC † |
| (30) | 33 | 35 | 8 | NOW YOU KNOW FULL DEVIL JACKET | FULL DEVIL JACKET THE ENCLAVE/ISLAND/DJMG |
| 31 | 28 | 28 | 8 | SPIDERS SYSTEM OF A DOWN | SYSTEM OF A DOWN AMERICAN/COLUMBIA † |
| 32 | 25 | 22 | 7 | YOUNG LUST (LIVE) IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-81 | PINK FLOYD COLUMBIA |
| 33 | 30 | 30 | 9 | REVOLUTION IS MY NAME REINVENTING THE STEEL | PANTERA EASTWEST/EEG † |
| (34) | 37 | — | 2 | WARM MACHINE THE SCIENCE OF THINGS | BUSH TRAUMA † |
| 35 | 31 | 32 | 6 | THE BEST THINGS TITLE OF RECORD | FILTER REPRISE † |
| 36 | 35 | 31 | 13 | WAFFLE HOME | SEVENDUST TVT † |
| (37) | 38 | 39 | 3 | LAST RESORT INFEST | PAPA ROACH DREAMWORKS † |
| (38) | NEW ► | 1 | 1 | STUPIFY THE SICKNESS | DISTURBED GIANT/REPRISE † |
| 39 | 32 | 25 | 12 | STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD | THE SMASHING PUMPKINS VIRGIN † |
| 40 | 36 | 33 | 17 | WAS LIVE ON | KENNY WAYNE SHEPHERD BAND GIANT/REPRISE |

Billboard®

MAY 20, 2000

Modern Rock Tracks™

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE | ARTIST |
|--------|--------|--------|---------|--|--|
| | | | | ALBUM TITLE (IF ANY) | IMPRINT/PROMOTION LABEL |
| | | | | No. 1 | |
| (1) | 3 | 3 | 9 | KRYPTONITE THE BETTER LIFE | 3 DOORS DOWN REPUBLIC/UNIVERSAL † |
| | | | 1 | 1 week at No. 1 | |
| (2) | 2 | 2 | 10 | ADAM'S SONG ENEMA OF THE STATE | BLINK-182 MCA † |
| 3 | 1 | 1 | 21 | OTHERSIDE CALIFORNICATION | RED HOT CHILI PEPPERS WARNER BROS. † |
| 4 | 4 | 4 | 28 | PARDON ME MAKE YOURSELF | INCUBUS IMMORTAL/EPIC † |
| (5) | 5 | 14 | 7 | WITH ARMS WIDE OPEN HUMAN CLAY | CREED WIND-UP |
| (6) | 8 | 11 | 5 | SOUR GIRL NO. 4 | STONE TEMPLE PILOTS ATLANTIC † |
| 7 | 6 | 8 | 14 | VOODOO GODSMACK | GODSMACK REPUBLIC/UNIVERSAL † |
| (8) | 9 | 7 | 14 | MAKE ME BAD ISSUES | KORN IMMORTAL/EPIC † |
| 9 | 7 | 6 | 23 | MISERABLE A PLACE IN THE SUN | LIT RCA † |
| (10) | 12 | 13 | 8 | BREAKOUT THERE IS NOTHING LEFT TO LOSE | FOO FIGHTERS ROSSELL/RCA † |
| 11 | 10 | 10 | 4 | NOTHING AS IT SEEMS BINAURAL | PEARL JAM EPIC |
| 12 | 11 | 9 | 13 | SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES | RAGE AGAINST THE MACHINE EPIC † |
| (13) | 14 | 15 | 6 | ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD | NINE DAYS 550 MUSIC/550-WORK † |
| (14) | 15 | 17 | 4 | JUDITH MER DE NOMS | A PERFECT CIRCLE VIRGIN † |
| (15) | 16 | 20 | 7 | SO SAD TO SAY PAY ATTENTION | THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/DJMG † |
| (16) | 20 | 24 | 4 | BENT MAD SEASON BY MATCHBOX TWENTY | MATCHBOX TWENTY LAVA/ATLANTIC † |
| | | | | AIRPOWER | |
| (17) | 23 | 31 | 3 | I DISAPPEAR MUSIC FROM AND INSPIRED BY M:I-2 | METALLICA HOLLYWOOD † |
| 18 | 13 | 5 | 13 | STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD | THE SMASHING PUMPKINS VIRGIN † |
| 19 | 19 | 18 | 11 | BREAK STUFF SIGNIFICANT OTHER | LIMP BIZKIT FLIP/INTERSCOPE † |
| 20 | 18 | 19 | 8 | THE BEST THINGS TITLE OF RECORD | FILTER REPRISE † |
| 21 | 17 | 12 | 12 | THE BAD TOUCH HOORAY FOR BOOBIES | BLOODHOUND GANG REPUBLIC/GEFFE/N/INTERSCOPE † |
| 22 | 22 | 23 | 12 | HOME DYSFUNCTION | STAINED FLIP/ELEKTRA/EEG † |
| 23 | 21 | 16 | 25 | EVERYTHING YOU WANT EVERYTHING YOU WANT | VERTICAL HORIZON RCA † |
| 24 | 32 | — | 2 | SIMPLE KIND OF LIFE RETURN OF SATURN | NO DOUBT INTERSCOPE † |
| (25) | 27 | 35 | 3 | 10 DAYS LATE BLUE | THIRD EYE BLIND ELEKTRA/EEG † |
| (26) | 26 | 29 | 4 | TAKE A LOOK AROUND MUSIC FROM AND INSPIRED BY M:I-2 | LIMP BIZKIT HOLLYWOOD |
| (27) | 29 | 40 | 3 | BOYZ-N-THE-HOOD SUPERFAST | DYNAMITE HACK FARM CLUB/UNIVERSAL |
| 28 | 25 | 21 | 16 | EX-GIRLFRIEND RETURN OF SATURN | NO DOUBT INTERSCOPE † |
| (29) | 34 | 34 | 5 | LAST RESORT INFEST | PAPA ROACH DREAMWORKS † |
| (30) | 30 | 27 | 5 | LETTERS NASTY LITTLE THOUGHTS | STROKE 9 CHERRY/UNIVERSAL |
| 31 | 24 | 22 | 10 | NEW BEGINNING HOLY DOGS | STIR CAPITOL † |
| (32) | 36 | — | 2 | PORCELAIN PLAY | MOBY V2 |
| (33) | 33 | 33 | 4 | ALL MY FAULT FENIX TX | FENIX TX DRIVE-THRU/MCA † |
| (34) | 31 | 28 | 7 | (ROCK) SUPERSTAR SKULL & BONES | CYPRESS HILL COLUMBIA † |
| (35) | 35 | 38 | 5 | SATISFIED IN MODERATION | 8STOPS7 REPRISE † |
| 36 | 28 | 25 | 21 | NEVER LET YOU GO BLUE | THIRD EYE BLIND ELEKTRA/EEG † |
| (37) | 40 | — | 2 | TOTALIMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK | THE OFFSPRING ELEKTRA/EEG |
| (38) | 38 | — | 2 | BROADWAY DIZZY UP THE GIRL | GOO GOO DOLLS WARNER BROS. † |
| (39) | NEW ► | 1 | 1 | AMERICAN BAD ASS DEVIL WITHOUT A CAUSE | KID ROCK TOP DOG/LAVA/ATLANTIC † |
| (40) | NEW ► | 1 | 1 | SPARKS ARE GONNA FLY WISHVILLE | THE CATHERINE WHEEL COLUMBIA |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Ⓞ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Top 40 Tracks™

| T. WK. | L. WK. | WKS. | WKS. ON | TRACK TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|--------|--------|------|---------|--|-----------------------------------|
| | | | | No. 1 | |
| 1 | 1 | 2 | 15 | I TRY RCA | MACY GRAY |
| 2 | 3 | 4 | 11 | THONG SONG DRAGON/DEF SOUL/IDJMG | SISQO |
| 3 | 4 | 5 | 18 | EVERYTHING YOU WANT RCA | VERTICAL HORIZON |
| 4 | 2 | 1 | 17 | BYE BYE BYE JIVE | 'N SYNC |
| 5 | 5 | 3 | 16 | MARIA MARIA ARISTA | SANTANA FEATURING THE PRODUCT G&B |
| 6 | 6 | 7 | 17 | IT FEELS SO GOOD FARM CLUB/REPUBLIC/UNIVERSAL | SONIQUE |
| 7 | 9 | 9 | 9 | BE WITH YOU INTERSCOPE | ENRIQUE IGLESIAS |
| 8 | 7 | 6 | 18 | SAY MY NAME COLUMBIA | DESTINY'S CHILD |
| 9 | 8 | 8 | 14 | BREATHE WARNER BROS | FAITH HILL |
| 10 | 10 | 11 | 5 | OOPS!...I DID IT AGAIN JIVE | BRITNEY SPEARS |
| 11 | 14 | 18 | 13 | THERE YOU GO LAFACE/ARISTA | PINK |
| 12 | 11 | 14 | 6 | I TURN TO YOU RCA | CHRISTINA AGUILERA |
| 13 | 13 | 15 | 10 | HIGHER WIND-UP | CREED |
| 14 | 15 | 10 | 17 | NEVER LET YOU GO ELEKTRA/VEEG | THIRD EYE BLIND |
| 15 | 16 | 12 | 45 | SMOOTH ARISTA | SANTANA FEATURING ROB THOMAS |
| 16 | 12 | 13 | 13 | YOU SANG TO ME COLUMBIA | MARC ANTHONY |
| 17 | 19 | 21 | 8 | BETTER OFF ALONE REPUBLIC/UNIVERSAL | ALICE DEEJAY |
| 18 | 21 | 24 | 6 | TRY AGAIN BLACKGROUND/VIRGIN | AALIYAH |
| 19 | 20 | 20 | 7 | CRASH AND BURN COLUMBIA | SAVAGE GARDEN |
| 20 | 23 | 27 | 4 | BENT LAVA/ATLANTIC | MATCHBOX TWENTY |
| 21 | 18 | 16 | 13 | ONLY GOD KNOWS WHY TOP DOG/LAVA/ATLANTIC | KID ROCK |
| 22 | 24 | 26 | 6 | BROADWAY WARNER BROS | GOO GOO DOLLS |
| 23 | 17 | 17 | 18 | AMAZED BNA | LONESTAR |
| 24 | 26 | 28 | 7 | I WANNA KNOW JIVE | JOE |
| 25 | 22 | 22 | 7 | GRADUATION (FRIENDS FOREVER) ELEKTRA/VEEG | VITAMIN C |
| 26 | 30 | 33 | 3 | IT'S GONNA BE ME JIVE | 'N SYNC |
| 27 | 34 | — | 2 | THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE | EMINEM |
| 28 | 25 | 19 | 21 | SHOW ME THE MEANING OF BEING LONELY JIVE | BACKSTREET BOYS |
| 29 | 31 | 32 | 5 | OTHERSIDE WARNER BROS | RED HOT CHILI PEPPERS |
| 30 | 29 | 30 | 26 | WHAT A GIRL WANTS RCA | CHRISTINA AGUILERA |
| 31 | 27 | 23 | 26 | THAT'S THE WAY IT IS 550 MUSIC/550-WORK | CELINE DION |
| 32 | 32 | 31 | 20 | ALL THE SMALL THINGS MCA | BLINK-182 |
| 33 | 28 | 25 | 15 | GET IT ON TONITE DEF SOUL/IDJMG | MONTELL JORDAN |
| 34 | 36 | 37 | 4 | JUMPIN', JUMPIN' COLUMBIA | DESTINY'S CHILD |
| 35 | NEW ▶ | 1 | 1 | THE ONE JIVE | BACKSTREET BOYS |
| 36 | NEW ▶ | 1 | 1 | ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK | NINE DAYS |
| 37 | 37 | 36 | 4 | PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/IDJMG | DMX |
| 38 | 35 | 38 | 3 | HE WASN'T MAN ENOUGH LAFACE/ARISTA | TONI BRAXTON |
| 39 | NEW ▶ | 1 | 1 | BACK HERE HOLLYWOOD | BBMAK |
| 40 | 33 | 29 | 14 | FORGOT ABOUT DRE AFTERMATH/INTERSCOPE | DR. DRE FEATURING EMINEM |

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 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

Jive's Joe Scores With The Ladies As 'I Wanna Know' Rallies Radio Romance

IN THE KNOW: Sometimes in order to share the love, you've got to feel the love yourself. That's certainly the vibe that R&B singer/songwriter/producer Joe is building his rep on.

"On my last album, I was in a situation where I was seeing my now ex-manager. I didn't really have a chance to live and spread my wings," he says. "I tested some sexual themes on that project but never really went full steam ahead.

"Now, I've had a lot of freedom to express how I feel about certain things, especially sexual content. With this album, I was really comfortable to say what I wanted to say and still have the same amount of respect for women."

Case in point: Joe's current R&B hit, "I Wanna Know"—a steamy testament to making sure a woman finds full satisfaction in a relationship: "I wanna know what turns you on/I'd like to know, so I can be all that and more/I'd like to know what makes you cry/So I can be the one that always makes you smile."

The track, written by Joe, Joshua Thompson, and Jolyon Skinner and produced by Joe and Tony Nicholas, peaked at No. 2 on Hot R&B/Hip-Hop Singles & Tracks in mid-April, prompting women around the country to fan their faces in an attempt to cool down.

"Joe knows how to talk to the ladies, he really does," says Terri Thomas, music director of mainstream R&B WIZF Cincinnati, where the song is at No. 1. "He caters to women and says everything we want to hear. And he knows how to put it, too."

"That's a song you just can't fight," adds Sana G., PD/music director of KMBM Sacramento, Calif. "He's just got us women locked down. Every woman wants to be dazzled and to be with a man who's curious about what we need. And I think it appeals to men, too. They're not all dogs; there are, of course, those who are really trying to be sincere. They call the station and dedicate it to their females."

"That song is definitely for the ladies," Joe says. "The message is plain and simple. I like to think that I'm speaking for guys who don't really know how to put it into words. A lot of guys think it's not macho to say these things, but I think it takes a strong man to be man enough to express these feelings."

As to the ardent reaction, he admits with a laugh, "I never went to the high school prom, so that tells you how popular I was with the women growing up. I have to say, I love the attention I'm getting from them now. It's a wonderful feeling to be appreciated for what I'm doing and what I

have to say. Who better to have accepted than women?"

The release of "My Name Is Joe" on Jive Records April 18—his third album since 1993—certainly is a benchmark for his newfound acclaim, but the Alabama native—Joe

have a lot of soul," Joe says. "They were really busy finishing their album and weren't sure if they'd have time or not, but I reached out to them, and we had a lot of fun recording this one. Who knew they were going to blow up this large?"

But there's even more to the artist named Joe. On the other side of the industry, he's quickly developing a reputation as a savvy, cutting-edge producer and musician. For one, he produced the Temptations' comeback "I'm Here," which is so hip and contemporary, radio programmers were serviced promotional copies without identifying the artist, in an attempt to avoid preconceptions. This issue, it's up to No. 47 on Hot R&B/Hip-Hop Singles & Tracks.

"It was such an honor to work with them," Joe says. "Otis Williams is the only original member of the group—he put them together—and he's one of the greatest guys in the world. That was really, really cool."

In addition, Joe will appear on Britney Spears' Fox television special June 7, has been signed to work on Usher's next project, and has written and produced a track for Babyface for his upcoming solo effort.

"He's the king of writing hit songs," Joe says. "For Babyface to say 'I want you to do a song' and actually say he loves it and then to record it was something amazing."

All of which only complements his feet-on-the-ground reputation in the industry. Says Jazzy Jordan, VP of marketing for Jive, "Obviously, the No. 1 thing that makes Joe stand out is his outstanding voice. But I wish I could clone him and make every artist like him; he's the hardest-working individual I have ever met in the music business. He will jump on a plane and do a date with a phone in his ear for an interview at the same time. He's a throwback to the days of great artistry and has a great work ethic. And not only that; he doesn't walk into a room full of himself. He's truly a breath of fresh air."

"Joe is definitely the chosen one this year," adds Thomas at WIZF, which has already added follow-up "Treat Her Like A Lady." "He's been around and paid his dues, and now he's got the magic touch. He's very astute, always willing to do stuff for our radio station, and he's got a good personality. He's a good brother. And when Joe steps into a room, people stop and feel his energy. He has charisma."

But for Joe, it's all about taking the next step down a road that has become a little more adventurous as the years, and now months, pass. "I've been doing a whole lot, but I still have a long way to go," Joe says. "But I feel totally free right now. I'm in a comfortable state of mind, and I'm happy with my record company, which allows me to do the music I want to do. I'm probably as happy as I've ever been in my life."



by Chuck Taylor

Thomas, the son of two preachers—came into the game with some money in his musical wallet.

"I Wanna Know" originally appeared on the soundtrack to "The Wood," creating such a buzz that his current album shipped gold. Backstreet Boys cover a song from one of his previous albums (co-written with Gary Baker and Wayne Perry), "No One Else Comes Close," on their 11-time-platinum "Millennium." It also didn't hurt that Joe was coming fresh off of a No. 1 crossover hit with the Make It Last remix of Mariah Carey's "Thank God I Found You," giving his name a gleam he'd never experienced.

"That was a tremendous step for me," he says. "I had no idea that Mariah even knew who I was, much less choosing me to be involved in a song. Being a part of her record allowed a lot of people to see me as an artist, thinking, 'He must be a good singer if she wanted him.'"

"And I learned so much from her," he continues. "She's already legendary to me and has accomplished so many things. I watched the way she does things in the music industry: She's very spontaneous and doesn't take no for an answer. She's very confident and professional."

Aside from his partnership with Carey, Joe's reputation also granted him the company of such prominent producers as Teddy Riley, Kevin "She'kspere" Briggs, and one of his personal favorites, whom he calls vastly underrated, Allen "Allstar" Gordon (SWV).

"All of these guys were really important to the sound of this record," Joe says. "She'kspere is the uptempo guy to me, with his musicianship, his beats, and the flavor. He's got the right attitude, too. We really clicked when we met. And I've wanted to work with Teddy since he was with Guy in the '80s. I'm a big fan of his work as a producer and a writer. That was something I had to do."

Then there's his radio-ready duet with labelmates 'N Sync, "I Believe In You," on "My Name Is Joe." "I listened to their stuff and thought, 'There's a lot going on here. They



JOE

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 Aaliyah, Try Again
- 2 Mya Feat. Jadakiss, Best Of Me
- 3 DMX, Party Up
- 4 Carl Thomas, I Wish
- 5 Avant, Separated
- 6 Nas, You Owe Me
- 7 504 Boyz, Wobble Wobble
- 8 Toni Braxton, He Wasn't Man Enough
- 9 Ghostface Killah, Cherchez LaGhost
- 10 Donell Jones, Where I Wanna Be
- 11 Mary J. Blige, Give Me You
- 12 Jay-Z Feat. UGK, Big Pimpin'
- 13 Sole, It Wasn't Me
- 14 Joe, I Wanna Know
- 15 Eminem, The Real Slim Shady
- 16 Big Punisher, It's So Hard
- 17 Black Rob, Whoa
- 18 Trick Daddy, Shut Up
- 19 Jagged Edge, Let's Get Married
- 20 Big Tymers, Get Your Roll On
- 21 Sisco, Thong Song
- 22 Goodie Mob, What It Ain't (Ghetto Enuff)
- 23 J-Shin, Treat U Better
- 24 Somethin' For The People, Girl With No Man
- 25 Kelis, Get Along With You
- 26 Nelly, Country Grammar
- 27 Q-Tip, Let's Ride
- 28 Sam Salter, Once My Sh...
- 29 Kevon Edmonds, No Love
- 30 Da Brat Feat. Tyrese, What'Chu Like
- 31 Tha Eastsidaz, Goo Beef
- 32 Lucy Pearl, Dance Tonight
- 33 Wyclef Jean, Thug Angels
- 34 Mariah Carey, Crybaby
- 35 Miracle, Machine
- 36 Trina, Da Baddest Bitch
- 37 Trin-I-Tee 5:7, My Body
- 38 Mary Mary, Shackles
- 39 Aaliyah & DMX, Come Back In One Piece
- 40 Dwayne Wiggins, Strange Fruit
- 41 Hezekiah Walker & The, Let's Dance
- 42 Destiny's Child, Say My Name
- 43 Santana Feat. The Product G&B, Maria Maria
- 44 Angie Stone, Everyday
- 45 Beanie Sigel Feat. Ev, Remember Them Days
- 46 Cypress Hill, Superstar
- 47 Tony Touch, Diaz Bros
- 48 Killah Priest, Whut Part Of The Game?
- 49 Drama, Left, Right, Left
- 50 Ruff Endz, No More

NEW ONS

- Lil' Wayne F/ Juvenile, Respect Us
- DJ Quik, Pitch In Ona Party
- Amil, 4 Da Fam
- Parental Advisory, Sun Down
- Eve F/ Jadakiss, Got It All



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Kenny Rogers, Buy Me A Rose
- 2 Trace Adkins, More
- 3 Garth Brooks, When You Come Back To Me Again
- 4 Chad Brock, Yes!
- 5 Faith Hill, The Way You Love Me
- 6 Dixie Chicks, Goodbye Earl
- 7 Clint Black W/Steve Wariner, Been There
- 8 Andy Griggs, She's More
- 9 Collin Raye, Couldn't Last A Moment
- 10 Toby Keith, How Do You Like Me Now
- 11 Brad Paisley, Me Neither
- 12 Trisha Yearwood, Real Live Woman
- 13 Martina McBride, Love's The Only House
- 14 Ty Herndon, No Mercy
- 15 Billy Gilman, One Voice
- 16 Kathy Mattea, Trouble With Angels *
- 17 Nickel Creek, Reasons Why *
- 18 Shredaisy, I Will...But *
- 19 Eric Heatherly, Flowers On The Wall *
- 20 Montgomery Gentry, Daddy Won't Sell The Farm
- 21 Warren Brothers, That's The Beat Of A Heart *
- 22 Mark Chesnut, Fallin' Never Felt So Good *
- 23 Clay Davidson, Unconditional *
- 24 Reba McEntire, I'll Be *
- 25 River Road, Breathless *
- 26 Alecia Elliott, You Wanna What? *
- 27 Lee Ann Womack, I Hope You Dance *
- 28 Faith Hill, Breathe
- 29 Darryl Worley, When You Need My Love *
- 30 Mark Wills, Almost Doesn't Count
- 31 Sawyer Brown, 800 Pound Jesus
- 32 Clay Walker, The Chain Of Love
- 33 Jeff Foxworthy, Blue Collar Dollar
- 34 Keith Urban, Your Everything
- 35 Steve Wariner, Faith In You
- 36 Rascal Flatts, Prayin' For Daylight
- 37 The Kinleys, She Ain't The Girl For You
- 38 Lonestar, Amazed
- 39 Merle Haggard, Motorcycle Cowboy/Blue Yodel #13
- 40 Yankee Grey, Another Nine Minutes
- 41 Phil Vassar, Carlene
- 42 Tracy Lawrence, Lessons Learned
- 43 The Wilkinsons, Jimmy's Got A Girlfriend
- 44 Craig Morgan, Something To Write Home About
- 45 Coley McCabe, Growth Young With You
- 46 Sons Of The Desert, Change
- 47 Danni Leigh, Honey I Do
- 48 Charlie Major, Right Here Right Now
- 49 Tim Rushlow, When You Love Me
- 50 Gary Allan, Lovin' You Against My Will

NEW ONS

- Anita Cochran, Good Times
- Charlie Robison, Poor Man's Son
- Chely Wright, She Went Out For Cigarettes
- Chuck Wagon & The Wheels, Beauty's In The Eye Of The Beerdror



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 Sisco, Thong Song
- 3 Britney Spears, Oops!...I Did It Again
- 4 Kid Rock, American Bad Ass
- 5 Aaliyah, Try Again
- 6 Blink-182, Adam's Song
- 7 Jay-Z Feat. UGK, Big Pimpin'
- 8 Destiny's Child, Say My Name
- 9 Bloodhound Gang, The Bad Touch
- 10 DMX, Party Up
- 11 Mary J. Blige, Give Me You
- 12 Lenny Kravitz, I Belong To You
- 13 Red Hot Chili Peppers, Otherside
- 14 Cypress Hill, Superstar
- 15 Staind, Home
- 16 Goo Goo Dolls, Broadway
- 17 Christina Aguilera, I Turn To You
- 18 No Doubt, Simple Kind Of Life
- 19 Mighty Mighty Bosstones, So Sad To Say
- 20 P.O.D., Southtown
- 21 Blake, I Do
- 22 3 Doors Down, Kryptonite
- 23 Nine Days, Absolutely (Story Of A Girl)
- 24 Fenix TX, All My Fault
- 25 Pink, There You Go
- 26 Groove Armada, I See You Baby
- 27 Foo Fighters, Breakout
- 28 Papa Roach, Last Resort
- 29 Mandy Moore, I Wanna Be With You
- 30 Carl Thomas, I Wish
- 31 Stone Temple Pilots, Sour Girl
- 32 Supergrass, Pumping On Your Stereo
- 33 Enrique Iglesias, Be With You
- 34 Da Brat, What'Chu Like
- 35 Rage Against The Machine, Sleep Now In The Fire
- 36 Lit, Miserable
- 37 Ghostface Killah, Cherchez LaGhost
- 38 Mya Feat. Jadakiss, Best Of Me
- 39 Korn, Make Me Bad
- 40 Vertical Horizon, Everything You Want
- 41 Joe, I Wanna Know
- 42 BBMak, Back Here
- 43 Incubus, Pardon Me
- 44 Moby, Bodyrock
- 45 Nine Inch Nails, Star**kers, Inc.
- 46 M2M, Mirror Mirror
- 47 Godsmack, Voodoo
- 48 Black Rob, Whoa
- 49 Toni Braxton, He Wasn't Man Enough
- 50 Limp Bizkit, Break Stuff

NEW ONS

- No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Faith Hill, Breathe
- 2 Santana Feat. The Product G&B, Maria Maria
- 3 Creed, Higher
- 4 Red Hot Chili Peppers, Otherside
- 5 Macy Gray, I Try
- 6 Vertical Horizon, Everything You Want
- 7 Backstreet Boys, Show Me The Meaning...
- 8 Enrique Iglesias, Be With You
- 9 No Doubt, Simple Kind Of Life
- 10 Goo Goo Dolls, Broadway
- 11 Christina Aguilera, I Turn To You
- 12 Stone Temple Pilots, Sour Girl
- 13 Lenny Kravitz, I Belong To You
- 14 Don Henley, Taking You Home
- 15 Sting Feat. Cheb Mami, Desert Rose
- 16 Santana Feat. Rob Thomas, Smooth
- 17 Celine Dion, I Want You To Need Me
- 18 Savage Garden, Crash And Burn
- 19 Melissa Etheridge, Enough Of Me
- 20 Mariah Carey, Can't Take That Away
- 21 Destiny's Child, Say My Name
- 22 Supergrass, Pumping On Your Stereo
- 23 Kid Rock, Only God Knows Why
- 24 Tracy Chapman, Telling Stories
- 25 Nine Days, Absolutely (Story Of A Girl)
- 26 Celine Dion, That's The Way It Is
- 27 Sugar Ray, Someday
- 28 Lenny Kravitz, American Woman
- 29 Leona Naess, Charm Attack
- 30 Toni Braxton, He Wasn't Man Enough
- 31 Smash Mouth, Then The Morning Comes
- 32 Jennifer Lopez, Waiting For Tonight
- 33 'N Sync, Bye Bye Bye
- 34 Smash Mouth, Waste
- 35 Foo Fighters, Learn To Fly
- 36 Joe, I Wanna Know
- 37 Sheryl Crow, Strong Enough
- 38 Goo Goo Dolls, Black Balloon
- 39 Smash Mouth, All Star
- 40 Sisco, Thong Song
- 41 Ricky Martin, Livin' La Vida Loca
- 42 Sixpence None The Richer, Kiss Me
- 43 Sugar Ray, Every Morning
- 44 Backstreet Boys, I Want It That Way
- 45 Lenny Kravitz, Fly Away
- 46 Red Hot Chili Peppers, Scar Tissue
- 47 Dave Matthews Band, Crash Into Me
- 48 Christina Aguilera, Genie In A Bottle
- 49 Marc Anthony, You Sang To Me
- 50 Christina Aguilera, What A Girl Wants

NEW ONS

- Backstreet Boys, The One
- Metallica, I Disappear
- Sinead O'Connor, No Man's Woman

THE CLIP LIST[™]

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 20, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- Sisco, Thong Song
- Aaliyah, Try Again
- Jagged Edge, Let's Get Married
- Britney Spears, Oops!...I Did It Again
- DMX, Party Up (Up In Here)
- 'N Sync, Bye Bye Bye
- Big Tymers, Get Your Roll On
- Jay-Z Feat. UGK, Big Pimpin'
- Vitamin C, Graduation (Friends Forever)
- Limp Bizkit, Break Stuff
- Eminem, The Real Slim Shady
- 504 Boyz, Wobble Wobble
- Big Punisher Feat. Donell Jones, It's So Hard
- Kid Rock, American Bad Ass
- Trick Daddy, Shut Up
- Toni Braxton, He Wasn't Man Enough
- Donell Jones, Where I Wanna Be
- Mandy Moore, I Wanna Be With You
- Dixie Chicks, Goodbye Earl
- Da Wild Boyz, Drop That Souja Rag
- Mr. Ozio, Flat Beat
- Powerman 5000, Supernova Goes Pop
- Kelis, Get Along With You
- Bloodhound Gang, The Bad Touch
- Big, Biggie/Die For Me

NEW

- A*Teens, Dancing Queen
- A Perfect Circle, Judith
- Disturbed, Stupify
- DJ Quik, Pitch In Ona Party
- En Vogue, Riddle
- MC Eht, The Hood Is Mine
- Nine Days, Absolutely (Story Of A Girl)
- Peter Searcy, Losing Light Fast
- Rah Digga, Break Fool
- Ruff Endz, No More
- Three 6 Mafia Feat. UGK, Sippin' On Da Syrup
- Torrey Carter, Take That
- Zion I, Revolution



Continuous programming
1515 Broadway
New York, NY 10036



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Hanson, If Only (NEW)
- B4-4, Get Down (NEW)
- Nine Inch Nails, Star**kers, Inc. (NEW)
- A Perfect Circle, Judith (NEW)
- Foo Fighters, Breakout (NEW)
- Vitamin C, Graduation (Friends Forever) (NEW)
- Toni Braxton, He Wasn't Man Enough
- Sisco, Thong Song
- Sonique, It Feels So Good
- Macy Gray, I Try
- Pink, There You Go
- Edwin, Alive
- Santana Feat. The Product G&B, Maria Maria
- Bloodhound Gang, The Bad Touch
- Britney Spears, Oops!...I Did It Again
- Dr. Dre Feat. Eminem, Forgot About Dre
- Christina Aguilera, I Turn To You
- Enrique Iglesias, Be With You
- McMasters & James, Thank You
- Jacksoul, Can't Stop



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Shakira, No Creo
- Jessica Simpson, I Wanna Love You Forever
- Ricky Martin Feat. Meja, Private Emotion
- Madonna, American Pie
- Savage Garden, Crash And Burn
- La Ley, Aqui
- Filter, Take A Picture
- Moena, Regreso A Casa
- Westlife, Swear It Again
- Hanson, If Only
- The Cranberries, You And Me
- Christina Aguilera, What A Girl Wants
- 'N Sync, Bye Bye Bye
- Blink-182, All The Small Things
- Backstreet Boys, Show Me The Meaning Of Being Lonely
- Oasis, Who Feels Love
- Enrique Iglesias, Be With You
- Toni Braxton, He Wasn't Man Enough
- Korn, Make Me Bad
- The Smashing Pumpkins, Stand Inside Your Love



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Drag-On Feat. DMX, Die For Me
- Jagged Edge, Let's Get Married
- Big Punisher Feat. Donell Jones, It's So Hard
- Aaliyah, Try Again
- Ghostface Killah, Cherchez LaGhost
- Da Brat Feat. Tyrese, What'Chu Like
- Kelis, Get Along With You
- The Lox, Ryde Or Die, Chick
- DMX, Party Up (Up In Here)
- Beanie Sigel Feat. Ev, Remember Them Days
- Toni Braxton, He Wasn't Man Enough
- Hip Hop For Respect, One Four Love Pt. 1
- Jay-Z Feat. UGK, Big Pimpin'
- Def Squad, Why Not



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Dixie Chicks, Goodbye Earl
- Britney Spears, Oops!...I Did It Again
- Tina Turner, Whatever You Need
- No Doubt, Ex-Girlfriend
- Toni Braxton, He Wasn't Man Enough
- Madonna, American Pie
- Nine Days, Absolutely (Story Of A Girl)
- Third Eye Blind, 10 Days Late
- Destiny's Child, Say My Name
- Stir, New Beginning
- The Smashing Pumpkins, Stand Inside Your Love
- Christina Aguilera, I Turn To You
- Kittie, Brackish
- Heppos, Wasting My Life
- Leona Naess, Charm Attack
- Hank Williams Jr., Naked Woman And Beer
- Hanson, This Time Around
- Stone Temple Pilots, Sour Girl
- Elliott Smith, Son Of Sam



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Aaliyah, Try Again
- Christina Aguilera, I Turn To You
- Destiny's Child, Say My Name
- Britney Spears, Oops!...I Did It Again
- Mya Feat. Jadakiss, Best Of Me
- Mandy Moore, I Wanna Be With You
- 'N Sync, Bye Bye Bye
- Sisco, Thong Song
- Savage Garden, Crash And Burn
- Vertical Horizon, Everything You Want
- Cypress Hill, (Rap) Superstar
- Red Hot Chili Peppers, Otherside
- Vitamin C, Graduation (Friends Forever)
- Pink, There You Go
- Lucy Pearl, Dance Tonight

Music Video PROGRAMMING

Indie Music Channel/Web Site Seeks Unsigned Acts' Videos

DO VIEWERS WANT THEIR INDEPENDENT MUSIC TV? "Get huge" is the message that Independent Music Network Television (IMNTV) is sending to unsigned and independent artists who want their own music video network.

IMNTV, set to launch June 1, aims to be the first national 24-hour TV channel for these artists and the first national music channel to have its TV programming simulcast 24 hours a day on its Web site, imntv.com.

New York-based IMNTV, owned by Falcon Entertainment, has launched a high-profile ad campaign to promote itself. The Web site is soliciting videos from would-be music stars around the world.

"People are sick of being force-fed certain types of music on those other TV networks," says Jim Fallacaro, chairman/president of Falcon and IMNTV. "That's why we created IMNTV, which is ultimately about giving the viewers what they want."

So far, IMNTV is scheduled to be shown at limited times in several markets, including WNTV-TV in Daytona Beach, Fla.; WWTU-TV in Key West, Fla.; Cox Cable's leased-access

each of those artists their own half-hour show at no charge. The top artists selected from that 10 will be offered a record contract with InVision/Ecity Records, IMNTV's sister record label."

InVision president/COO Mark Eddinger says that the record label will also launch June 1 and is "in discussions" to sign a distribution deal.

How does IMNTV plan to make a profit? Not by selling advertising, Fallacaro says.

"We have promotional tie-ins with sites like Yahoo!," he says. "As the network grows, we'll be in a stronger position to negotiate other deals."

THIS & THAT: As expected (Billboard Bulletin, April 5), following Viacom's completed acquisition of CBS, CBS Cable has been merged into Viacom's MTV Networks, which will continue to be headed by chairman/CEO Tom Freston. CBS Cable includes CMT and TNN. MTV Networks includes MTV, VH1, Nickelodeon, and the Box. In the wake of the merger, CBS Cable president Don Mitzner and executive VP of sales and marketing Lloyd Werner will exit. TNN



by Carla Hay

channel in Norfolk, Va.; and Time Warner Cable's leased-access channels in California's San Diego, Orange County, and parts of Los Angeles County's South Bay. IMNTV's digital satellite TV delivery (on 4DTV) will be 24 hours a day, according to the network.

IMNTV's submissions policy is fairly simple. Says Fallacaro, "All we ask is that artists submit a broadcast-quality video no longer than four minutes. We accept all kinds of music. All artists are guaranteed to have their videos shown, provided they meet the broadcast standards: no pornography, profanity, or extreme violence."

All videos must be registered first on the IMNTV Web site. There's no fee for videos sent on Beta SP tape; videos sent in other formats are subject to a \$42 conversion fee.

With such a generous free-for-all offer of guaranteed airplay, isn't IMNTV concerned that there will be a lot of low-quality videos flooding its airwaves? Or that not enough videos will benefit from heavy rotation?

"That's exactly the kind of channel we want," explains Fallacaro. "We want that rough look, because we're representing cutting-edge independent artists. We have an advisory board of music industry professionals who will pick top 10 artists every month. We'll give

and CMT president David Hall now reports to Freston.

The Box has named John Jones VP of programming. He was previously senior programmer at MuchMusic.

Christian music video network Z Music Television is going off the air as of June 30. Z Music parent Gaylord Entertainment will shift its Christian music operations to Musicforce.com.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Atlanta-based R&B/hip-hop program "The Hot Spot 2000."

TV affiliate: MediaOne Cable in Atlanta.

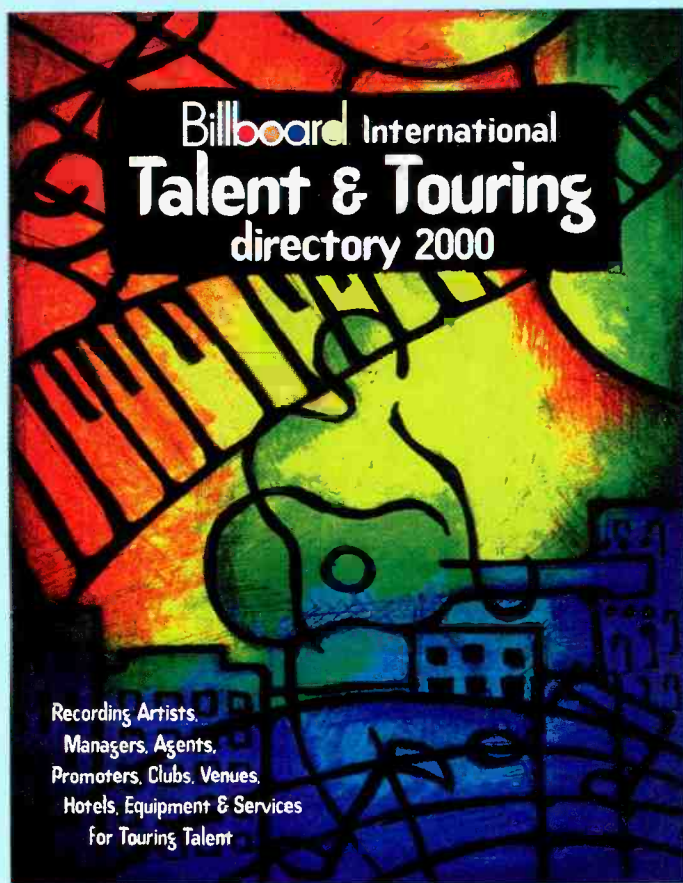
Time slot: 8 p.m. every day.

Key staffers: Myron Williams, executive producer; Jamar Hawkins, executive producer; J.C. Lynch, music director.

Following are the show's top five videos for the episode that aired May 1:

1. DMX, "Party Up (Up In Here)" (Ruff Ryders/Def Jam).
2. Big Tymers, "Get Your Roll On" (Cash Money/Universal).
3. Ghostface Killah, "Cherchez LaGhost" (Wu Tang/Razor Sharp/Epic).
4. Wyclef Jean, "Thug Angels" (Columbia).
5. Mya Featuring Jadakiss, "Best Of Me" (University/Inter-scope).

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WEB DOMINATES IFPI

(Continued from page 10)

this theme. He told attendees, "To reach the \$100 billion level, the industry has to look beyond sound recording to broader rights issues." Lane noted that children's TV generates global advertising revenue of \$2 billion, while children's merchandising globally accounts for \$120 billion. He also pointed to Spice Girls, whose sound recordings account for only 40% of their revenue.

"You have to create an audience and then realize the value of that audience," said Lane. "The industry is still locked into an old, rigid marketing model. It is going to require the adoption of some radical new business models."

In preparing such new business models, the speakers warned delegates that the consumer would not tolerate any inconvenience while the industry places security measures on music. "People are not going to want to buy something that will [hand them over] to the music police," said Graham Whitehead, advanced concepts manager for British Telecom (BT).

On a more controversial concept, Hardie added, "It would not be a bad thing if consumers could send a [track or song] to all of their friends. Those friends may then all want to go to the [act's] concert together or go out and buy some other product related to that act. The challenge is to find out how to make money from that."

Douglas Armati, senior VP of InterTrust, delivered another thought-provoking suggestion to the meeting—that consumers who electronically distributed music to their friends or colleagues, via new digital technologies, might actually be paid for their part in the distribution process.

Confessing he did not know much about the music industry, BT's Whitehead nevertheless took the opportunity to send a warning shot out to the executives at the Berlin meeting. He said, "This terrifies me—this is the only industry in the world that is looking at the Internet and saying that it isn't going to use that [tool]."

Said Berman, "We have to distinguish between the threats and the challenges, and we need to do that in a way that we cooperate more closely together than we have in the past. But I believe that the whole issue of technology impacting our business is a challenge. There always will be a role for record producers to provide and create music."

Berman contends that there is more need than ever now for an organization such as the IFPI to represent the record industry. "Borders have become less relevant, and national boundaries are becoming less important to the music industry," he tells Billboard. "That's one of the reasons behind us setting up a global anti-piracy unit of our own—a unit that we're now 80% toward completing."

That work in progress could spell an extended term in office for Berman. His two-year reign at the IFPI expires at the end of this year, but he already is hinting that he would consider lengthening that tenure.

"I've not quite finished what I set out to do, based on the task that the IFPI board set [when I accepted the role]," he comments, adding that he is not ruling out an additional year or perhaps even two if his record company bosses deem that appropriate.

newsline...

PALM ENTERTAINMENT Properties, the holding company for Chris Blackwell's Palm Pictures, has secured \$100 million in new financing from Chase Capital Entertainment Partners and Chase Capital Partners; WaterView Partners, an investment fund created by entertainment executive Frank Biondi; and Ted Waitt, founder of computer retailer Gateway. "This will help us grow faster," Blackwell says. "The financing enables us to acquire some catalogs as they grow available." Blackwell says the war chest will be utilized to acquire video, film, and music publishing catalogs. "There are different kinds of opportunities that come up," Blackwell says. "But there isn't anything specific [Palm is looking at] at the moment."



BLACKWELL

CHRIS MORRIS

LEANN RIMES is suing her father, Wilbur Rimes, and former manager, attorney Lyle Walker, claiming that they took at least \$7 million from her over the five years since her career began. The suit—filed May 2 in U.S. District Court in Dallas—claims that the defendants paid themselves excessively for their services as co-managers of the singer, keeping 30% of her income. An artist of her stature, the suit says, should pay 10% or less for "competent management services." Among other allegations, it also claims that the defendants loaned themselves funds from the corporation set up to handle the singer's finances, LeAnn Rimes Entertainment Inc. (LREI); that they failed to properly account for performance revenue; and that they used LREI funds to take out an excessive life-insurance policy on the singer, for which Walker's son, a licensed insurance agent, received a commission.

The suit alleges breaches of fiduciary duty, constructive fraud, conspiracy, and breach of contract. It seeks an accounting of all transactions involving the defendants and actual damages to be determined but including at least \$7 million in "excessive and unreasonable 'management fees.'" It also seeks exemplary damages and attorneys' fees. An attorney for Wilbur Rimes could not be reached for comment. **CAROLYN HORWITZ**

NIKE IS entering the music-hardware marketplace this year with the launch of a portable digital audio player targeted at the athletic market and developed in partnership with S3's Diamond Multimedia division, which markets the Rio line. The Personal Sport Audio Play 120, due in July, is the first fruit of a new Nike division aimed at the high-tech market. Nike will promote the player on its Web site and plans to make sports- and workout-keyed music content available online. **MARILYN A. GILLEN**

THE U.S. HOUSE of Representatives on May 10 overwhelmingly approved a five-year extension of a current three-year moratorium on Internet access taxes and other discriminatory charges. **BILL HOLLAND**

JEREMY SILVER has resigned as VP of new media at EMI Recorded Music. The new-media veteran has held that post since January 1999; he previously had been the London-based VP of interactive media for EMI International, since 1995. Silver says he is leaving to help form a music-related start-up company in San Francisco. **MARILYN A. GILLEN**

ARTISTDIRECT REPORTS that its net revenue for the first quarter of 2000 increased 165%, to \$4.5 million, compared with \$1.7 million in the first quarter of 1999. Net losses were also up significantly, rising to \$11.2 million from a net loss of \$2.7 million in the first quarter of 1999. The company posted a total first-quarter net loss of 75 cents per basic and diluted share. The company also said costs associated with buying back options and shares issued in violation of securities laws prior to its initial public offering will total about \$8 million, plus interest, as opposed to the \$33 million originally estimated. **BRIAN GARRITY**

TRANS WORLD Entertainment Corp. is reporting income gains for the first quarter, which ended April 29. Net income for the Albany, N.Y.-based retailer was \$8.9 million, or 18 cents per share, vs. net loss of \$8.6 million, or 17 cents per share, in the same period last year. The latter figure includes a \$25.7 million one-time pre-tax charge related to the Camelot merger, which closed in first-quarter 1999. Total sales in the first quarter were \$310.1 million, vs. \$287 million for the same period last year. Same-store sales increased 8%. Stock in Trans World closed May 10 down 2.27%, to \$10.75. **CAROLYN HORWITZ**



SHARES IN K-TEL International fell 39% May 10 after the Minneapolis-based company was informed it no longer meets the requirements for continued listing on the Nasdaq National Market. Nasdaq has advised the direct-music marketer that it faces being removed from the list for failing to maintain the minimum \$50 million market capitalization or total assets and total revenue requirements. K-tel is considering raising capital through a private placement; it is also reportedly exploring a listing on Nasdaq's small-cap market. In 1998 the company was also put on notice for coming up short on its net tangible assets—a problem it resolved on appeal by exercising stock options. K-tel stock fell \$1.43 on the news, to a 52-week low of \$2.25. **BRIAN GARRITY**

THE ARGUMENTS FROM BOTH SIDES

(Continued from page 1)

gests, if a work is "made for hire," the employer, and not the employee, is considered the author and therefore owns it and can claim copyright.

The Copyright Act defines two basic types of works made for hire: works prepared under an employer/employee relationship and works "specifically ordered or commissioned for use as a contribution to a collective work."

Until late last year, there were nine specific categories under this second definition, including collective works and compilations. Record companies and copyright law experts have long argued about whether a sound recording fits the definition of collective works or compilations. The Copyright Act also says that a signed contract that states a creation is a work for hire is only one part of a test to decide whether it is indeed.

The Nov. 29, 1999, change in the law, which makes sound recordings a new, 10th category of work made



PETERS

for hire, allows U.S. record companies to legally claim authorship and copyright ownership of the work of recording artists in perpetuity.

TECHNICAL CORRECTION?

RIAA president/CEO Hilary Rosen maintains that the change in the law was a "technical correction" to the revised 1976 Copyright Act because it simply codified a long-held industry assumption that sound recordings were already considered works for hire as part of the "compilations" section of collective works, were registered as such at the Copyright Office, and were often identified as such in record company contracts.

Artists, artist groups, and many copyright law experts, including U.S. Register of Copyrights Marybeth Peters, strongly disagree that the change is a technical correction and say it is in fact a substantive change in the law.

Many not only point to the '76 act, which conspicuously does not list sound recordings as one of the nine categories of works made for hire, but say that it is arguable whether or not sound recordings fit the definition of the pre-existing categories of commissioned collective works.

"If the Congress had wanted sound recordings to be considered a 10th category of work made for hire, they would have done so" at the time of the revised '76 Copyright Act, says Andrew Leff, who works as chief of staff for Triune Music Group, which manages the band Hanson. Before his music community career, Leff worked on Capitol Hill for several senators and the Democratic National Committee.

How To Contact Committee Members

Individuals and groups concerned about the work-for-hire law are expected to visit with or contact their representatives as well as members of the House Subcommittee on Courts and Intellectual Property before the May 25 hearing to inform and educate them about their position.

Below are the members of the subcommittee, their districts, the addresses of their Capitol Hill offices, E-mail, and phone numbers.

An asterisk next to a name signifies that the member has significant music industry artist, record company, or new-technology/E-commerce constituents in his or her congressional district or has significant experience with music industry issues.

Courts and Intellectual Property Subcommittee. Office: B-351A, Rayburn House Office Building (RHOB). 202-225-5741. Majority counsel for the subcommittee: Blaine Merritt. E-mail: blaine.merritt@house.gov

THE REPUBLICAN MAJORITY

• **Rep. Howard Coble**, chairman, 6th District, North Carolina, including district office in Greensboro. D.C. office: 2468 RHOB. Phone: 202-225-3065. E-mail: howard.coble@mail.house.gov

• **Rep. James Sensenbrenner**, 9th District, Wisconsin, including district office in Brookfield. D.C. office: 2332 RHOB. Phone: 202-225-5101. E-mail: sensen09@mail.house.gov

• **Rep. Elton Gallegly**, 23rd District, California, including district office in Oxnard. D.C. office: 2427 RHOB. Phone: 202-225-5811. E-mail: ca23@legislators.com

• **Rep. Bob Goodlatte***, 6th Dis-

trict, Virginia, including district office in Roanoke. D.C. office: 2240 RHOB. Phone: 202-225-5431. E-mail: va06@legislators.com

• **Rep. William L. Jenkins**, 1st District, Tennessee, including district office in Kingsport. D.C. office: 1708 Longworth House Office Building (LHOB). Phone: 202-225-6356. E-mail: tn01@legislators.com

• **Rep. Mary Bono***, 44th District, California, with district office in Palm Springs. D.C. office: 516 Cannon House Office Building (CHOB). Phone: 202-225-5330. E-mail: ca44@legislators.com

• **Rep. Edward A. Pease**, 7th District, Indiana, including district office in Terre Haute. D.C. office: 119 CHOB. Phone: 202-225-5805. E-mail: ease@mail.house.gov

• **Rep. Christopher Cannon**, 3rd District, Utah, including district office in Provo. D.C. office: 118 CHOB. Phone: 202-225-7751. E-mail: cannon.ut03@mail.house.gov

• **Rep. James E. Rogan***, 27th District, California, including district office in Pasadena. D.C. office: 126 CHOB. Phone: 202-225-4176. E-mail: jer@mail.house.gov

THE DEMOCRATIC MINORITY

• **Rep. John Conyers Jr.***, ranking minority member, 14th District, Michigan, including district office in Detroit. D.C. office: 2426 RHOB. Phone: 202-225-5126. E-mail: john.conyers@mail.house.gov

• **Rep. Howard L. Berman***, 26th District, California, including Van Nuys and North Hollywood, with district office in Mission Hills. D.C. office: 2330 RHOB. Phone: 202-225-4695. E-mail: howard.berman@mail.house.gov

• **Rep. Rick Boucher***, 9th Dis-

trict, Virginia, including district office in Abingdon. D.C. office: 2329 RHOB. Phone: 202-225-3861. E-mail: ninthnet@mail.house.gov

• **Rep. Zoe Lofgren***, 16th District, California, including district office in San Jose. D.C. office: 318 CHOB. Phone: 202-225-3072. zoe@lofgren.house.gov

• **Rep. William Delahunt**, 10th District, Massachusetts, with district office in Quincy. D.C. office: 1317 LHOB. Phone: 202-225-3111. E-mail: william.delahunt@mail.house.gov

• **Rep. Robert I. Wexler**, 19th District, Florida, with district office in Boca Raton. D.C. office: 213 CHOB. 202-225-3001. E-mail: fl19@legislators.com

If the subcommittee, after listening to testimony, decides to change or repeal the law, its recommendation will then go to the full House Judiciary Committee for discussion, debate, and consideration. The committee's office is in 2138 RHOB, 202-225-3951. All members of the subcommittee are also members of the full committee.

The chairman of the House Judiciary Committee is retiring Republican Rep. Henry J. Hyde, who represents the 6th District in Illinois, with home office in Addison. His D.C. office: 2110 RHOB, 202-225-4561. E-mail: il06@legislators.com

The ranking minority member is Rep. John Conyers Jr. His particulars are listed above.

If changes to the work-for-hire provision go to committee level, Billboard will publish the addresses, phone numbers, and E-mail particulars of all Judiciary Committee members.

BILL HOLLAND

Some copyright experts disagree and suggest that sound recordings could be considered works made for hire because, as parts of an album, the individual tracks may fit the already existing category of commissioned works as "collective works" or "compilations," but as the industry in the digital age moves away from albums to downloads of individual tracks, that opinion may have even less import and may not hold.

They also point to the legislative history of the Copyright Act. Those copyright law experts worked on the Copyright Act's provisions for a decade, to carefully balance the rights of creators and users and to protect the intellectual property of artists. They say the Copyright Act clearly shows that it was the intent of Congress to offer artists a chance to recapture the ownership of their work—if they were not considered works made for hire.

As to the point that record companies routinely register sound recordings as works for hire, a source in the Copyright Office has said that, in court, a recording artist could claim otherwise and that courts have ruled that the determination of

whether or not a creation is a work made for hire requires more than one factor, such as a registration at the Copyright Office.

"It's dangerous to say the certificate of registration creates a presumption that [the sound recording] is a work made for hire," says the source, "because it's a presumption you could knock over by blowing on it."

CYBER-SQUAT PROTECTION?

The RIAA says that the main reason the group asked that the provision be inserted was to make sure that the names of recording artists were protected under a Senate version of an anti-cyber-squatting measure introduced late in the session and later passed into law.

It says that without the insertion, the wording of the bill would have protected other works, such as those from the motion picture industry, from cyber-squatters, but not those by recording artists.

The artists' groups say the insertion was unneeded because the wording of the anti-cyber-squatting measure already had phrasing that would protect the name of any artist "used in, affiliated with, or related

to a work of authorship protected under title 17 [the Copyright Act]."

They also discount the RIAA's claims that the measure protects artists. They argue that it was employed to offer protection to record companies, which have increasingly sought to gain ownership of artists' own identities for Web sites in contract negotiations.

'CHAOS' ON TAP?

The RIAA says it inserted the provision because, without a change in the law, in 2013, the year that featured artists could come forward to exercise their termination rights and reclaim their copyright work, any collaborators on a sound recording, including producers, sidemen, and even engineers, could also come forward claiming authorship rights, with the "chaos" of lawsuits as a result.

The RIAA's Rosen also believes such chaos would render the exploitation of recordings impossible. As she wrote in a letter to the subcommittee, "If every creative participant on an album could claim to be a 'co-author' under the copyright law with an equal right to license its use, it would be virtually impossible

to make commercial use of the recording." She writes that that is why work-made-for-hire status "is beneficial to both artists and record labels alike."

Artists and artists' groups call much of this reasoning unfounded and believe few such minor contributors would claim authorship. They say the "chaos" comment in itself only underscores the primary reason why the RIAA wanted the revision to the law—to head off future litigation.

Opponents contend that the RIAA has no right, in any case, to thwart any creative party's lawful claims.

They add that in some instances, but not all, certain record producers could come forward to claim authorship in those cases in which they completely supervised or "master-minded" the creation and aural landscape of the recordings, such as some recordings in the "youth vocal groups" or R&B area.

However, they do not believe that, in most cases, instrumental sidemen, orchestra members, or background vocalists, most of whom disclaim authorship in standard session contracts, could claim authorship as collaborators.

HOW IT WAS INSERTED

Dismissing some characterizations that the provision was quietly and secretly slipped in, the RIAA says that the measure was first shown to and approved by lawmakers and that the Copyright Office was consulted before it was attached as a four-line item to another bill.

But the RIAA has not commented on the fact that there was *not* a hearing to solicit views on the issue—other than to suggest that none was needed because the change in the law was simply a technical correction.

Register Peters, however, has expressed concern that "the provision was suggested in the middle of the night," echoing comments by other Hill staffers and lobbyists who were dismayed by the 11th-hour action. "Obviously," Peters has said, "this was done without the input of performers" (Billboard, Jan. 15).

Opponents point out that no lawmaker suggested the insertion of the provision. It was requested by the RIAA and drafted by Mitch Glazier; then the subcommittee's majority chief counsel and since hired by the RIAA as its lobbyist.

Glazier told Billboard that he brought it to the attention of several subcommittee members and other staff members and advised them it was both needed—and noncontroversial.

In this case, despite Glazier's opinion and judging from the reaction of music industry lawyers, the legal question of whether a sound recording was or was not a work made for hire was, before the change in the law, at the very least a highly arguable point, according to more than 10 nationally respected copyright law experts contacted by Billboard.

A dozen national newspapers, magazines, and legal journals have reported or written stories on the controversial amendment since the

(Continued on page 113)

SUBCOMMITTEE TO HEAR WITNESSES

(Continued from page 1)

Rep. Howard Coble, R-N.C., had initially decided to invite as few as four witnesses, including representatives from the RIAA, to explore the issue, but when he became aware recently of the calls from managers and other groups and individuals throughout the country expressing their wish to either sit on a panel or offer written testimony or analysis for the record, he decided to expand the panel.

On May 11 the hearing location was changed from a small basement room in the Rayburn House Office Building to a larger room on the second floor of that building.

A spokesman for Coble says, "The chairman wouldn't have called for the hearing if he wasn't interested. He's not out to shut out people. That's not his intent."

Coble is viewed by Washington insiders as an even-handed chairman who is well-liked throughout the copyright community and who supports a fair balance between the rights of creators and users.

Coble agreed in January to review the issue following a furor of opposition to the new law by artists and artist representatives and copyright officials (Billboard, Jan. 22).

"I'm very pleased with the way chairman Coble has handled this issue," says Margaret Cone, who represents several recording artists on the work-for-hire controversy and has spearheaded efforts to bring the issue to light. "Right off the bat, as soon as he knew that artists were upset about this new law, he called for a hearing. He is to be commended."

The Coble spokesman blames the initially small list of possible witnesses on the large workload of the subcommittee, scheduling problems, and the few available dates for hearings this spring.

So far, the list of probable witnesses includes Hilary Rosen, president/CEO of the RIAA; a copyright law professor, as yet unnamed, who is expected to side with the RIAA's views; Marybeth Peters, the U.S. register of copyrights, who has criticized the process in which the item became law; Mike Greene, president of the National Assn. of Recording Arts and Sciences; and a recording artist still to be named.

Other possible witnesses being considered are Barry Bergman, president of the Music Managers Forum; an unnamed copyright law professor who would represent the

artist community's views on work for hire; and a coalition of veteran and new recording artists' groups, such as the American Federation of Television and Radio Artists.

"The chairman wants fairness with as many opinions on this as possible," says the spokesman. "But it's still in flux."

"We're busy with preparing testimony for several hearings this month," says Register Peters. "But we're ready—we've been looking very deeply into the legislative history of the work-made-for-hire section of the Copyright Act."

Manager Allen Kovac, CEO of the Left Bank Organization, believes that it will be up to recording artists—and not representatives and managers—to organize a full-time group to represent their interests, much as the player organizations have in football and baseball.

"The artists are the gas; the labels are just engines—that's what the owners of sports teams found out with players," Kovac says. "It's time for every artist who owns copyrights to get a seat at the table."

Kovac says he will be coming to Washington to bring his concerns about the work-for-

hire law to the attention of lawmakers, along with Capitol Records artist Deana Carter and Jill Sobule, who records for Left Bank's label, Beyond Music. He also plans to attend the hearing.

Among the other acts watching the proceedings closely is Moe/Island group Hanson. "We're really happy Congress is holding hearings—this is a really important issue," says Isaac Hanson.

Taylor Hanson adds, "While they're at it, Congress should shorten the 35-year period [for artists to recapture their ownership rights under the Copy-

right Act's termination-right clause]. It's just too long. We will be in our fifties before our rights revert to us—and we're at the young end of the spectrum."

THE BACKGROUND

In the fall of last year, the RIAA, whose most important members are the five major recording companies, was successful in having legislation passed that makes a sound recording for the first time a new category of a "work made for hire" under the Copyright Act (Billboard, Jan. 15).

(Continued on next page)

Subcommittee Hearing Is Next Step

BY BILL HOLLAND

WASHINGTON, D.C.—In normal circumstances, parties come to lawmakers to convince them to remedy some important problem or concern.

If the effects of such a proposed new law, or a change to current law, are substantial and affect the rights of others or the common good, then a member introduces it as legislation.

As such, it will be subject to the 211-year-old congressional process forged by the framers of the Constitution and will be subject to discussion and debate in hearings before committees in both chambers of Congress.

If approved at committee level, it then must be debated and approved in a floor vote by both the House and Senate and reconciled in a final version before it can be sent to the president to be signed into law.

In the case of the amendment to the Copyright Act, which designates sound recordings as works made for hire, the recording industry brought this change in the law to Congress and characterized it as a "technical correction."

A technical correction is a fairly common device used by lawmakers to fix a badly drafted section of a recently passed law or to correct minor glitches that might inadvertently affect another party or impede smooth enactment. As a rule, its subject matter must be noncontroversial and be approved by the lawmakers, who are usually advised on any possible negative repercussions by their staff.

The sound recording work-made-for-hire provision was represented as a noncontroversial technical correction by the staff member who brought it to the attention of lawmakers late in the last session of Congress. The staffer characterized it as a way to ensure that recording artists were included and protected in an anti-cyber-squatting measure.

The recording industry asserts that because of the wording of the cyber-squatting bill, in order for artists to have protection from cyber-squatters, their sound recordings would have to be works made for hire.

Lawmakers who inquired were told there were no negative ramifications to the change and no opposition.

The measure was inserted into an unrelated Satellite Viewer bill as a noncontroversial technical correction to the then current law. It was then folded into a huge omnibus spending bill.

However, as soon as representatives of the artist community heard about the provision, they opposed it at once.

They and many copyright law experts (including the register of copyrights) vehemently disagreed with the idea that the measure was simply a technical correction. They saw it as a substantial change in the law with many repercussions, most important the loss of the once-guaranteed termination rights by which recording artists can reclaim

authorship of their sound recordings.

The artist community discovered the provision too late: Once inserted in the final conference report version of the omnibus spending bill, which Congress needed to pass before adjournment, it could not be removed.

The forthcoming May 25 hearing on the change (see story, page 1) will

The hearing puts the issue back into the normal pattern of policy-making checks and balances

give lawmakers an opportunity to examine this new law and decide whether to repeal it or to correct any damaging loss of author rights and other consequences or ramifications that may have been overlooked.

It also puts the controversial issue back into the normal pattern of policy-making checks and balances that the constitutional framers developed.

THE PROCESS

A measure that has been introduced by a lawmaker, or a review of a law that opponents say is harmful, is referred to a committee that has jurisdiction over that area. In the case of an issue affecting intellectual property (copyright) matters, the Judiciary Committee has jurisdiction.

Since the work-made-for-hire item was first inserted in the House of Representatives side of the aisle, it will be the House Judiciary's Crime and Intellectual Property Subcommittee that gets it.

In congressional hearings, there are panels of witnesses, chosen by the subcommittee to present particular points of view and to give testimony (and air grievances) as to whether the new law is fair to all parties.

In this case, testimony will focus on whether the work-made-for-hire provision should be considered a technical correction or a substantial change in the law, and whether the law will harm recording artists and their heirs and will serve the public interest.

Congress holds the view that there must be a fair balance between owners or creators and users of copyrighted material.

WITNESSES & TESTIMONY

Witnesses are expected to have already filed complete written testimony with the subcommittee for the record of the proceedings and are usually allocated five minutes to present an oral summary. They are also asked to reply to questions posed by the members of the subcommittee about various aspects of the law.

In this case, the witnesses will present personal or summative oral

presentations as well as in-depth written testimony, including cited copyright-law legal arguments buttressing their positions.

Also, the witnesses on both sides of the issue will present arguments on how the change in the law affects their part of the business, particularly the impact of the ownership of "content" sound recording copyrights in the digital age.

Language to remove the alleged negative repercussions of the work-for-hire law may be alleviated by the lawmakers with another technical correction, should they vote to do so, or it may require the introduction of legislation.

THE NEXT STEP

If the change is introduced as legislation, the subcommittee members, after studying and weighing the testimony (written and oral) at a hearing, will vote for or against the legislation in a "markup" session. If the measure is passed, it is then forwarded to the next level, the full committee.

In most cases, the full committee holds another hearing to discuss and debate the legislation, sometimes with more invited witnesses, but not always.

In both hearing arenas, lawmakers listen very closely to arguments pro and con offered by constituents from their congressional districts.

If the committee votes in favor of the bill, it is "reported" to the floor of the chamber, where the entire body has the opportunity to debate and vote on the legislation.

If a bill is introduced and passed by that body, it is then sent to the other chamber for approval. Often, there is a similar "companion bill" offered by another legislator in the other chamber, and that bill goes through the same hearing process.

If the bill is accepted by the members of both chambers, the two versions are sent to a joint conference committee where members from both bodies forge a single, final bill. Often provisions of either bill are either dropped or, if noncontroversial, added.

The conference report describes the intent and scope of the legislation, impact on existing laws and programs, the position of the executive branch, and views of dissenting members. There was no such language in the report related to the provision that made sound recordings works made for hire. The provision was inserted at this stage in the Senate/House conference report because it was represented as simply a technical correction to the existing law.

Once the lawmakers approve these changes, no provision in the final conference report can be removed, despite opposition, and the final version of the legislation is sent to the president for his signature.

In this case, President Clinton signed the huge omnibus spending bill containing the four-line work-for-hire provision on Nov. 29, 1999.



CONE



HANSON



KOVAC

SUBCOMMITTEE TO HEAR WITNESSES

(Continued from preceding page)

Recording artists, artists' managers, and many copyright law experts say the new law takes away the right of featured recording artists from the 1972-1999 era and their heirs to reclaim their "authorship" rights in rights-reversion proceedings that had been guaranteed in the Copyright Act. Under those proceedings, artists could gain ownership of their recordings in 56 or 35 years (depending on when the recordings were made), beginning, at the earliest, in 2013.

Under the work-for-hire law, they lose the ability to renegotiate the exploitation of their master recordings.

Such expressly given rights, allowing creators and their heirs to benefit from their creations, were ensured by the manner in which the drafters of the revised Copyright Act of 1976 worded two of the act's provisions. Section 101 delineates nine categories of works that should be considered a work made for hire. Sound recordings were not counted among the categories until the change in the law. Section 203 offers artists the right to recapture their "authorship" of their recordings.

In the digital era, where "content" such as music fuels in a fundamental, necessary way the new E-commerce economy, the ownership of intellectual property becomes an increasingly important and financially significant element. As creators of the content, say the artists and their reps, recording artists believe they should have a fair share in any bounty.

Register Peters has said that despite the rosy future of the intellectual-property-based economy, she considers recording artists "the most unprotected" segment of the copyright community.

Artists' groups say that the record industry sought to put this provision in the law to ensure that the threat of possible litigation over these rights would be avoided and made moot.

The change in the law, they maintain, gives record companies not only complete ownership and control of artists' work but also ownership and control of such new-technology outlets as music Web sites, including the names of individual artists or their group and album title names.

The recording industry denies the charges, initially saying its action was predicated on ensuring that recording artists were protected in an unrelated anti-cyber-squatting measure.

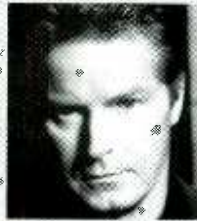
"The reversion right never came up in discussions," says Mitch Glazier, currently the RIAA's lobbyist but last fall the chief majority counsel on the subcommittee who spearheaded and drafted the work-for-hire proposal at the request of the RIAA.

Glazier and the RIAA maintain that the law now protects artists from other recording-session participants, such as producers, sidemen, and background vocalists, who might come forward to claim authorship rights in reversion proceedings.

The artist-community opponents

Artists See Law As Disturbing, Call For Debate

Following is a sampling of the reaction to the work-for-hire law gathered from recording artists by Billboard reporters.



HENLEY

• Don Henley, Warner Bros. Records recording artist: "For a record company to claim, simply because it gives an artist an advance and puts up a little marketing money, that it then owns that artist's work or that copyright in perpetuity is preposterous and outrageous."

• James Taylor, Columbia Records recording artist: "This issue should have a public hearing. I don't think the record company should be considered the author of something if they aren't the author."

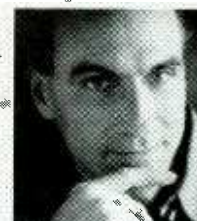
• Deborah Harry, Beyond Records recording artist: "Anything like this new law, which potentially diminishes rather than enhances artists' rights, disturbs me greatly as an artist."

• Mary Chapin Carpenter, Sony Music recording artist: "The [Recording Industry Assn. of America] claims that the amendment is merely technical. That's plainly open to debate, and that debate has not been allowed to happen."

• Coolio, recording artist in final negotiations to sign with a new label: "I can't believe a law like this was passed. Artists have to speak up about this. The only way it's going to change is for everybody to come together as one. We need to make a fuss, raise hell."

• Dave Koz, Capitol Records recording artist: "This might be a nice wake-up call for artists to see if an organization can be set up to protect our interests. Just because you make a record for a record company, does that give them the right to collect on that for eternity?"

• Michael McDonald, Ramp Records recording artist: "Recently I've thought, 'Why shouldn't artists own their own content?' It should have never been the situation where labels own the intellectual property."



TAYLOR



CARPENTER



KOZ

also say that the insertion of the amendment without hearings or consultation sidestepped the process by which a bill makes its way through Congress to ensure it is not harmful and benefits the public good (see story, previous page).

The recording industry maintains that no such public airing was needed because the provision was just a technical change in the law.

HOW THE LAW WAS CHANGED

The Copyright Act, at Congress' request, was extensively and carefully revised over more than a 10-year period throughout the 1960s and '70s. Legal scholars say that before the recent change in the law, there was no language in the revised Copyright Act, or in its accompanying legislative history, that specifically said that sound recordings should be considered works made for hire.

In large measure, the drafters achieved a balance between the rights of creators and users in most of the Copyright Act. However, there are some gaps, and the precise definition—or any definition—of the status of sound recordings is one of them.

The 1976 Copyright Act defines a "work made for hire" in Section 101 as:

"(1) a work prepared by an employee within the scope of his or her employment, or (2) a work specially ordered or commissioned for use as a contribution to a collective work as a part of a motion picture or other audiovisual work, as a translation, as a supplementary work, as a compilation, as an instructional text, as a test, as answer material for a test, or as an atlas, if the parties expressly agree in a written instrument signed by

them that the work shall be considered a work made for hire."

Legal discussion on whether sound recordings "fit" or "don't fit" into the existing categories have been going on ever since the revision of the Copyright Act, and the issue is, at best, ambiguous.

Most discussion has fallen into an analysis of the above subdivision (2), specifically, whether sound recordings can be considered either as a specially ordered or commissioned contribution to a collective work or as a compilation.

The RIAA argues that sound recordings have traditionally been treated as works made for hire because of several factors: Before the change in the law, they already "fit" an existing category above; because of the industry practice to register a sound recording contract as a work for hire; and because sound recordings are often defined as such in most recording-contract language.

The RIAA concludes that its request for the change in the law was warranted because the new category is simply a "technical correction" to the existing language and interpretation of the Copyright Act.

Says the RIAA's Glazier, "Sound recordings are considered works made for hire under contracts and [the Copyright Act's category of] 'commissioned works.'"

The RIAA also maintains that it put forward the provision only to include recording artists in an anti-cyber-squatting bill (now also a law) that offers protection of individual and band Web site domain names.

Opponents of the new law argue that the framers of the revised Copyright Act would have specifically listed sound recordings if they

had felt the need to do so. Some also turn to some subsequent court decisions in work-for-hire cases that cite the unequal bargaining power of creators such as recording artists.

Artists, they say, are obligated to sign such a work-made-for-hire provision in any and all recording contracts—or face being turned away by the label. They maintain that the court decisions based on lack of bargaining power undercut the last phrase (in Section 101 above), which states that for a work

to be considered a work made for hire, it must fit an existing category and be agreed to in a contract signed by both parties.

Opponents also say that creation of recordings, and the manner in which they are offered to record companies in recent decades, differs in reality from the traditional view of a "specially ordered" or "commissioned" work and therefore does not fit the pre-existing language, as Glazier maintains.

While label A&R staff and in-house producers still oversee and control the recording of some albums, most are the creations of the "featured artist," with A&R staff having much less say-so than in decades past.

Opponents also say that recording artists were already protected in the new anti-cyber-squatting law by language that included "any protected [by copyright] work," making a new work-for-hire status for sound recordings moot and superfluous.

Some copyright law experts also say that far from creating a work made for hire, the "author" or recording artist who creates a sound recording may be an independent contractor. In some instances, the recording may be the work of several independent contractors, including an "outside" producer or other significant contributor.

Even some copyright law experts who aren't sure if a sound recording (before the change in the law) could be considered a work made for hire agree on two points: the issue is and has been a legally ambiguous, murky, and undefined area, and until there is a further definition by the Congress, the authorship-reversion rights of the recording artist to regain control of recordings after 56 or 35 years, guaranteed under the law before it was changed, should not be taken away.

THE ARGUMENTS FROM BOTH SIDES

(Continued from page 111)

first of the year. All have noted that the provision was inserted without the benefit of public hearings or consultation with affected parties or allied groups such as the American Federation of Television and Radio Artists.

Copyright Office insiders and veterans of the copyright law community likewise agree consultation and input was minimal. Indeed, the RIAA's Glazier has even said that no one at the RIAA made inquiries about the repercussion of such a new law on reversion rights.

One Copyright Office source admits that the manner in which the provision was inserted is "a touchy issue" with the subcommittee and that a comment might jeopardize relations with Congress but adds, "There is no question that we had concerns about the process, and we expressed those concerns."

For example, Copyright Office officials were asked if any artist had come forward to assert that their work should not be considered a work made for hire. The officials said

no.

However, sources at the Copyright Office and artist managers all say that no recording artist would probably ever be aware nor have had any knowledge of the sound recording registration form handed in by a record company and therefore would have no reason to contact the Copyright Office to object.

PREVIOUSLY FLOATED?

The RIAA denies a report that one of its top officials had circulated draft language on Capitol Hill in a previous session of Congress stating that sound recordings be made eligible for work-made-for-hire status.

But Billboard's source for this report is a former senior staffer on the Senate Judiciary Committee, now a federal judge, who says the measure was in fact "floated" to the committee by an RIAA official in a previous Congress. The RIAA official was advised such a measure would not pass committee muster if formally introduced, according to the source.

INDIES STILL WARY OF DIGITAL MARKET

(Continued from page 1)

attended the Assn. for Independent Music convention here May 3-7—remain convinced that brick-and-mortar retailers will account for the lion's share of their business in the immediate future.

"We will continue as a company to look at all of those new ventures and businesses," says Navarre Corp. VP/GM of music distribution Jim Chiado, summing up the thoughts of many. "At the same time, we are not going to lose hold of our basic core business that has brought us to where we are at . . . I just hope that the community doesn't spend too much time and effort and money on an area of business that is certainly untested and, up to this point, has not been profitable."

One of the highest-profile associations between a conventional music wholesaler and an online provider was the February merger of Woodland, Calif.-based one-stop leader Valley Media with Web business-to-business specialist Amplified.com (Billboard, Feb. 26). Valley also

operates indie distributor Distribution North America, whose GM, Jim Colson, sees the association as a potential wave of the future.

"You can go in and make one deal and have a server-based solution that any site or any retailer can take advantage of," Colson says. "All this stuff is in its infancy right now, but I think that part of it will start to become more and more important."

However, even Colson is skeptical about the amount of business that Web-based delivery will ultimately make up. "Are you talking about 100% of the business or 40% of the business? . . . I don't think half the people in the country are going to be dragging MP3 files down. I have a hard time seeing that. Maybe I'm wrong."

New Hope, Minn.-based Navarre—long one of the most technologically driven of indie distributors—last year established a new subsidiary, eSplice Inc., to facilitate digital downloading.

However, Chiado says, "Is eSplice or digital downloading going to be a big portion of our business? We don't know. Personally, I don't think it will. I think it's going to be a very small portion. But the thing that I've told all of our labels is that, one, they have to have an Internet strategy, regardless of what it is; and two, they have to have a strategy for the delivery of their product in all of its forms."

"What we're trying to do at Navarre is strike those relationships that are meaningful, that give us an opportunity for the future, whatever that holds," he adds. "But are warehouses gonna go away? No."

Some smaller indies have stepped up and made online commitments. Alicia Rose, VP of the regionally based distributor Northwest Alliance of Independent Labels in Portland, Ore., says her company has just linked with digital download E-tailer EMusic.

"They invested in our company," Rose says. "That basically facilitates our exclusive labels going to them for digital distribution. It's an added-value service we can give to our

labels. We view it as a benefit . . . We could be really afraid right now and run to the hills screaming, thinking our market is being taken by this unknown force; or we could play the game and work with people that we think are going in the right direction and have an eye toward keeping brick-and-mortar alive."

However, Rose also acknowledges that E-tailing is still a developmental business.

"There's probably a five-year window [before] they may actually make a profit on that vs. throwing money into a Dumpster," she says. "Right now, it's throwing money into a Dumpster. It's the industry standard right now."

Todd Van Gorp, president of New York-based Innovative Distribution Network—whose parent, Alliance Entertainment Corp., also operates the digital kiosk system RedDotNet—believes he understands why many of the indies have hesitated to make online-oriented pacts.

Van Gorp says, "There's still that large factor of the unknown, where they're saying, 'If I jump onto this side, or if I even get involved in this a little bit, how is this going to affect business as I've known it up until this point?' . . . But they need to investigate; they need to go in that direction, to at least stay up with everybody else."

SCOPING OUT THE TERRAIN

For every distributor with an online arrangement firmly in place, there is another that is sitting on the fence, coolly weighing the options. Most are unwilling to risk a financial commitment to what they view as an unsettled marketplace still in its infancy.

Mark Viducich, COO of Bayside Entertainment Distribution in West Sacramento, Calif., says, "I would rather spend my time trying to keep what's here alive, rather than trying to jump on the bandwagon of the future, which I really don't embrace or believe in."

"We plan to do something, but right now, we're at the do-nothing [stage]," says Michael Rosenberg, senior VP at Port Washington, N.Y.-based Koch International. "We don't see the point of investing piles of money, which is what it costs right now, really, to get something like an Amplified or a Liquid Audio off the ground, just to say we've got that section of the business covered, in the event that it turns into something . . . We feel like we have time, still, to really think it through and decide where we're gonna go with it."

Nina Easton, the Atlanta-based CEO of MDI Distribution, says she hasn't entered into any strategic alliances to date.

Easton says, "I want to keep my options open . . . I'm very aware of the technologies and the options, so if I have to move fast, I can move fast. I have a plan, but, by the way, the plan changes every week, because the whole shit changes every week. But I am not in panic mode."

Glenn Dicker, who operates Redeye Distribution in Graham, N.C.,

says, "We feel that brick-and-mortar distribution is going to remain strong for several years to come. In the meantime, we definitely want to prepare ourselves for this other format, whatever it may be, to be able to distribute it so that we're not taken out of the loop of distribution."

Dicker's partner, Tor Hansen, adds, "Right now, it doesn't really make sense for Redeye to flip the switch and just think technology and go out and buy million-dollar servers. But there are people out there that are going to be interfacing with distribution and are gonna be the pipeline and are gonna be there for our use. Right now, it's still undefined, but we're definitely thinking about that."

Tiffany Phillips Couch, sales direc-

tor for Select-O-Hits in Memphis—whose primary business involves the distribution of R&B music to chains and mom-and-pop outlets in the South and Southeast—believes that online

music sales is not an area her firm's principal retail customers are likely to be involved in.

She says, "We're kind of at the mercy of our labels and what kind of deals they're making with these digital download companies, but I don't see our consumer, who is still buying almost as many cassettes as

CDs, jumping into the digital download thing . . . In fact, they're probably still walking into stores wanting an 8-track."

Duncan Hutchison, VP/GM of K-tel Distribution in New York, finds a

'I do not feel comfortable embracing systems which are not encrypted'

- DUNCAN HUTCHISON -

O'CONNOR SHOWS 'FAITH AND COURAGE'

(Continued from page 1)

Atlantic from Ensign/EMI. "You do have to bend over," she says of inking with a major label. "I know there are labels that sign artists to control their careers rather than promote them, but I feel like I'm with the best ship that's sailing. They're 10,000% in support of me."

The album—whose producers include Dave Stewart, Wyclef Jean, Brian Eno, and Kevin "She'kspere" Briggs—blends traditional Irish instrumentation, such as the penny whistle, with modern programming

'This album is spiritual and powerful and emotional and personally revealing'

- CRAIG KALLMAN -

and beats to surprisingly strong effect.

"By being Irish, the culture I grew up in provides me with a tradition in music. That's the core of me as an Irish person," says O'Connor. "But also the age I was born in provides me with the use of technology."

Much of the album's tone revolves around a key line from the track "The Lamb's Book Of Life," in which O'Connor states, "Everything in this world would be OK/If people just believed enough in God to pray."

"All I've ever wanted to do with my music and my life is show people in my tiny way that there is something they can tap into which can help them, and that is prayer," says O'Connor.

However, O'Connor is well aware of the chasm that often exists between rock and religion and that few acts—among them U2—have been able to bridge that gap without being relegated to the contemporary Christian bins.

"I think that's because of the terrible job many of the religions have done in representing God," she says.

"God is pure love, and God doesn't judge us the way we judge ourselves. I think it's thought of being uncool because it has been uncool. What I've always tried to do is get people to use their voices—they don't have to pray in a traditional way—and just realize the universe does respond to the human voice."

"This album is spiritual and powerful and emotional and personally revealing," says Atlantic Records executive VP/office of the chairman Craig Kallman, who helped bring O'Connor to the label. "She's singularly unique in that she's able to pull off an album that's very challenging musically and is incredibly diverse with Celtic, reggae, and rock influences."

Working with such a broad array of producers helped free O'Connor to explore different directions, says the singer, who is managed by Steve Fargnoli. "I guess I felt like I'd been playing it safe [with my previous records]," she says. "I'd been holing up in [producer] John Reynolds' bedroom making records, and this time I wanted to step out into the big, bad world, and it was brilliant. The water was fine."

The bouncy first single, "No Man's Woman," co-written by O'Connor and Anne Preven and Scott Cutler (the pair who wrote Natalie Imbruglia's "Torn"), has been serviced to hot AC, modern AC, triple-A, alternative, and pop radio. While off to a strong start at many stations, the song has struck some listeners as male-bashing.

"The single is fairly polarizing," says Eric Keil, VP of South Plainfield, N.J.-based retailer Compact Disc World. "It takes a very strong pro-woman stance, [which] may tend to alienate a significant amount of radio listeners." However, he adds, "musically, the single is some of the more interesting music she's made in a while."

Kallman believes the single is strong and says, "I don't see it as anti-male at all. Knowing Sinéad as I've gotten to know her, I know she loves men. It's a liberating song about individualism." He adds, "There was some concern when we made it the first sin-

gle, but as the representatives of Sinéad's art, we knew it wouldn't be right to dumb down her lyrics or dumb down our efforts on our launch."

Gary Cee, PD for WLIR Long Island, N.Y., agrees with Kallman's assessment. "It's an anthem for women who want to be liberated," he says. "This is a song that can speak to so many. It's one of my favorite songs of the year. It's a top five song for us."

O'Connor, who lives in Dublin, will spend much of June in the U.S. promoting the album. Already scheduled

are performances on "The Rosie O'Donnell Show" and "Late Night With David Letterman."

"We're sniping about 10 major cities in America with the album cover," adds Ron Shapiro, Atlantic Records executive VP/GM. "We're going to aggressively buy retail at every major chain." He adds that the single's strong radio start plus VH1's decision to add the clip have helped to create excitement about the project as staffers talk to retailers.

"We've discussed with Atlantic putting the album in listening stations and doing a special promotion the first three weeks out of the box," says Andy Sibray, rock/pop buyer for Ann Arbor, Mich.-based Borders Books & Music. "We have high expectations for it."

O'Connor says she has no plans for an extended tour. "I have two kids; I don't want to leave them. My daughter's only 4, and she really needs my attention." However, Kallman says that he expects her to do selected dates.

Assistance in preparing this story was provided by Jill Pessebnick.

'This time I wanted to step out into the big, bad world, and it was brilliant'

- SINÉAD O'CONNOR -

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Assistance in preparing this story was provided by Jill Pessebnick.

WITNESS U.K. READIES FOR MCA U.S. DEBUT

(Continued from page 13)

ular," he adds. (They share the same northern hometown of Wigan, where Witness guitarist Ray Chan was a college friend of his Verve counterpart, Nick McCabe. Witness U.K. has now relocated to Bristol.)

"When we spoke to people, at first they were more interested in what we knew about the Verve," Keeton says. "People were desperately looking for links, but we got over that very quickly, and when you listen to us, you realize we're nothing like them."

Keeton and Chan are joined in Witness U.K. by vocalist Gerard Starkie and drummer John Langley, augmented by fifth member guitarist Julian Pransky-Poole. The band is published by Island Music and co-managed by longtime U.K. publicist Rob Partridge and his partner at Coalition PR, Tim Vigon, who brought the band to the table, leading to the establishment of Coalition Management.

Witness U.K.'s first domestic single was "Quarantine," a limited edition of 1,000 copies in November 1998, released on its managers' independent Valiant Recordings imprint specifically to create an impression in indie circles, although the band had already signed with Island by then.

"Before The Calm" was produced by Phil Vinall, whose previous credits include Elastica, Gene, Black Box Recorder, and Six By Seven. The album was released July 5 of last year in the U.K., shortly after Witness had completed a British tour with the now-defunct Hurricane #1, played at the Glastonbury Festival, and made a prestigious appearance on BBC 2's long-running live performance series "Later With Jools Holland." A busy touring year also included the support slot last autumn on the Charlatans' British tour.

Neither Partridge nor Keeton express concern that "Before The

Calm" did not generate any major singles activity in the U.K., where "Scars," in March 1999, and "Audition," the following June, both peaked at No. 71 on the U.K. chart.

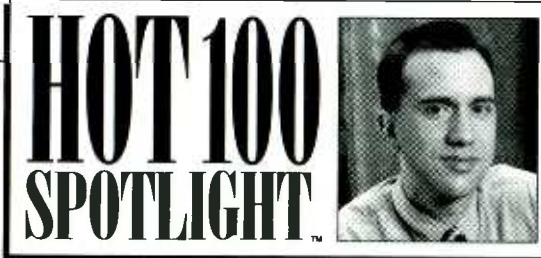
"There were four companies hugely interested in signing this band," says Partridge. "We sat down and talked with Island about how this thing would develop, and so far we're on course. We did establish an interesting fan base in this country." He cites the importance in that regard of the band's Web site, witness.uk.com.

Keeton admits that in the fast-paced local scene, some observers will perceive that the band's moment has already passed. "But we haven't gone. You can't let yourself worry about that kind of thing."

Witness U.K. is now working on material for its second album. Gordon Gibson, owner of Action Records in Preston, Lancashire, recalls the band playing at an in-store appearance. "We got a decent response from it," he says. "The album was not a top division seller but a decent, mid-range indie band size." Outside of the U.K., the only other territory to release "Before The Calm" thus far is Holland, where Partridge says the act has developed a "small but fervid" following.

"We're not immediate; we're not [U.K. chart regulars] Steps," says Keeton. "I feel that people in [the U.K.] need to be re-educated about what music is all about. It's not like eating a hamburger or watching a Mickey Mouse cartoon—it's about communicating something."

Assistance in preparing this story was provided by Chuck Taylor in New York.



by Silvio Pietroluongo

HOLDING STEADY: "Maria Maria" by Santana Featuring The Product G&B (Arista) remains at the top of The Billboard Hot 100 for a seventh consecutive week, after fending off labelmate Toni Braxton and her "He Wasn't Man Enough" track the past two weeks. This issue, "Man" drops 2-4 as both airplay and sales dip.

Braxton is not alone in losing sales points for the week, as the singles market was down 19% overall (see Market Watch, page 124). The decline is even greater at the top of the Hot 100 Singles Sales chart: The top 10 titles are down 30% compared with last issue. Also, sales data was affected by the inability of a large account to submit its sales report by the chart's deadline, which contributed to the decline. The only song in the top 10 to show an increase from last issue's total was "Separated" by Avant (Magic Johnson/MCA), which gained 2,000 units to move 4-2 on the sales chart and 23-20 on the Hot 100.

BETTER LATE THAN NEVER: With a retail single finally in the pipeline, Jennifer Lopez Featuring Big Pun & Fat Joe re-enter the Hot 100 at No. 64 with "Feel'n So Good" (Work/550-Work) after falling off the chart two weeks ago. "Feel'n," which peaked on the Hot 100 at No. 51 in the April 8 issue, debuts at No. 7 on Hot 100 Singles Sales, scanning 22,000 units. Also entering the sales chart a few weeks after radio play peaked is "Where You Are" by Jessica Simpson Featuring Nick Lachey (Columbia). "Where," which is available solely as a maxi-CD and 12-inch vinyl, scans 4,500 units and debuts at No. 40 on the sales chart. That total is not enough to bring "Where" back onto the Hot 100, where it peaked at No. 62 in the April 15 Billboard. The single for "Where" also contains the dance remix for Simpson's No. 3 chart hit, "I Wanna Love You Forever."

CUATRO DE MAYO: Aaliyah earns her fourth top 10 Hot 100 hit, and her first in 2½ years, with "Try Again" (Blackground/Virgin). While all her tracks have appeared on the Blackground Records imprint, Virgin is the third distribution/promotion label that Aaliyah has taken to the top 10. "Back & Forth" (peaking at No. 5, July '94) and "At Your Best (You Are Love)" (No. 6, October '94) were through Jive, and "The One I Gave My Heart To" (No. 9, November '97) was through Atlantic. Beyond those affiliations, her most recent charted song, "I Don't Wanna," which peaked at No. 35 in March, was through Priority.

CONTENDERS: Although there are not too many radio hits scheduled to be released at retail in the near future, there are two songs currently in the top 25 that should make big jumps on the Hot 100 when their singles hit stores. Marc Anthony's "You Sang To Me" (Columbia) reached retail May 9. "Sang," which holds at No. 13 for a fourth consecutive week, should easily move into the top five, with an outside chance at No. 1. Christina Aguilera will vie for her third No. 1 Hot 100 single with the release of "I Turn To You" (RCA) June 13. "Turn" climbs 21-19 on the Hot 100 and gains 2.6 million listeners, despite slipping a notch on the airplay chart to No. 21.

'Selena' Canceled In L.A. Dispute Prevents Musical's Run At Universal

BY RAMIRO BURR

SAN ANTONIO—The "Selena Forever" musical, which was to open May 9 at Los Angeles' Universal Amphitheatre, was canceled because of a dispute between show producers and venue promoters.

"The performances were unilaterally canceled by the Universal Amphitheatre," said producer Michel Vega. "We're considering all our options, and we considered [cancellation] a breach of the contract."

But Emily Simonitsch, Universal's VP for special marketing, said the show was canceled because "we had renegotiated from two weeks to a one-week performance because, financially, it was not a two-week performance," based on her ticket-sales research. "They wanted two weeks. But we couldn't come to a financial agreement on the one-week run. We mutually agreed [to cancel]."

Vega, however, was adamant that Universal "pulled the plug too early. We had a lot of press interviews scheduled in the last two weeks [before the show opened]. We flew in cast mem-

bers to do interviews and get a lot of exposure, but they pulled the plug before it happened."

Vega said he and the other producers—Tom Quinn, Peter Fitzgerald, and Jerry Frankel—were scrambling to find an alternative venue.

"We want to go forward, but this is a big financial blow," Vega said. "We have to figure out the next step. We have to find a place to play in Los Angeles, because we still believe this is a good market for the show. There are 5 million Latinos in Los Angeles; it is the biggest Latino market in the country, and it seems a crime the show is not playing there."

Meanwhile the tour will continue as scheduled, with the musical running June 13-18 at the Civic Theater in San Diego.

"Selena Forever" was originally scheduled to run May 9-21 at the 2,200-seat Wiltern Theater but was moved after Simonitsch convinced Vega and others that the 6,251-seat Universal, which was condensed for the show, was a better venue.

The touring musical opened March 21 in San Antonio.

'We want to go forward, but this is a big financial blow'

— MICHEL VEGA —

EMI SETS DIGITAL DOWNLOAD OFFER

(Continued from page 1)

ence as easy as possible. We want to encourage them to use downloads."

Among the acts that will be available for download are D'Angelo, Janet Jackson, Pink Floyd, Selena, Frank Sinatra, Snoop Dogg, Spice Girls, and Tina Turner, as well as artists from the company's Christian and Latin labels.

Initially only North American consumers will be able to purchase EMI downloads. After the company has analyzed the performance of the effort, it plans to roll out the digital format to other markets.

In order to entice its accounts to support the effort, EMI Recorded Music will use the traditional industry gross-margin wholesale model in selling the downloads to retailers, who in turn will set their own store prices for the titles, sources say. So if a CD carries a \$16.98 list price, merchants will be charged the usual wholesale boxlot price of \$10.78 for a download.

EMI had considered the so-called agency model, by which the labels set the consumer price and assign a fee or commission to merchants.

Merchants have expressed concerns about the agency model, especially about their portion of the profits and their reluctance to share customer information with the labels. In fact, retail executives privately tell Billboard that it is because of those concerns that they are reluctant to

sign up and endorse the strategy of Sony Music Entertainment for selling downloaded singles, which were made available at the end of April.

In offering downloads to merchants, EMI Music Distribution will use Microsoft's Windows Media format. But merchants will be able to choose their own digital service provider. Besides Microsoft, the providers that could take part in the EMI effort are Supertracks, Liquid Audio, and Amplified.com, according to sources.

Cottrell says that the service providers will retain the E-mail addresses of the consumers and that, although the providers will make sales data available to both EMI and the retailers, EMI will not have access to the customer information.

Retailers generally credit EMI with being the most responsive major in listening to their concerns.

As for the consumers, EMI will allow them to download an album or a single and listen to it once for free. But if they want to own it and enjoy multiple plays, they will have to pay for it. Cottrell says EMI hopes that the ability to sample before buying will boost sales.

Furthermore, after consumers pay to download a recording, EMI will allow them to burn the music onto a CD recorder, send it to a portable player three times, and re-install it

onto their computers twice if necessary due to an upgrade or some other reason.

The downloads will play on all open and protected portable devices, Cottrell says.

In its initial batch of downloads, no new releases will be offered. But EMI says it hopes to add new content every month and may include some new releases in a timely manner.

FOR THE RECORD

In a May 13 Recording Industry Assn. of America certifications story, multi-platinum certification levels attributed to WEA/Latina group Maná were incorrect. The group's "Donde Jugaran Los Niños" album was certified for sales of 1.2 million units, "Suenos Liquidos" reached the 1 million multi-platinum level, and "MTV Unplugged" was certified at 400,000.

In addition to backing Brian Wilson, who was the subject of a May 6 story, the Wondermints also release albums featuring their own material. The band is signed to Sony Japan as well as Castle in the U.K.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

MAY 20, 2000



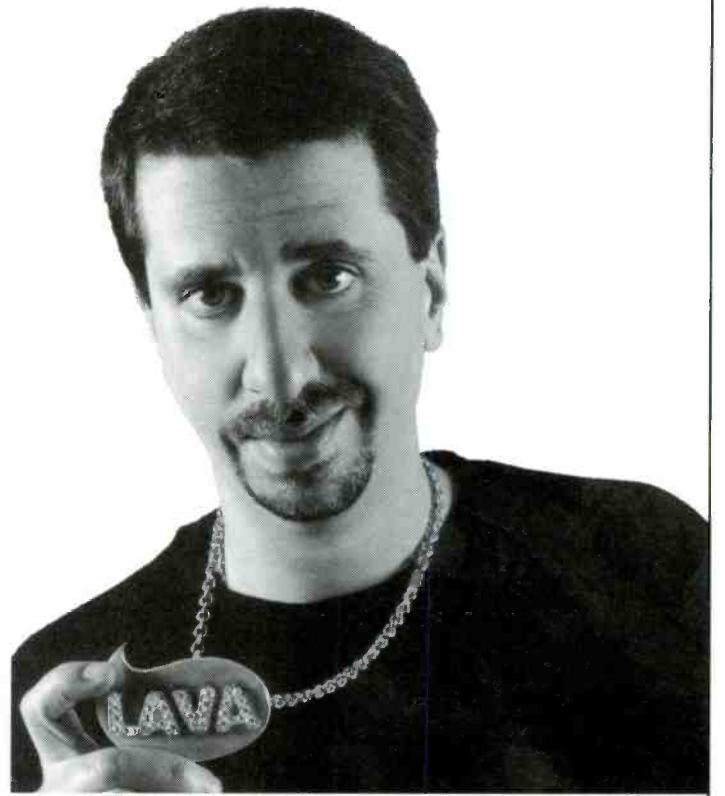
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|--|-----------|-----------|--------------|--|--|---------------|
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | | |
| <div style="display: flex; justify-content: space-between;"> No. 1 7 weeks at No. 1 NO STRINGS ATTACHED </div> | | | | | | |
| 1 | 1 | 1 | 7 | 'N SYNC ▲ ⁷ JIVE 41702 (11.98/18.98) | NO STRINGS ATTACHED | 1 |
| <div style="display: flex; justify-content: space-between;"> HOT SHOT DEBUT GOODFELLAS </div> | | | | | | |
| ② | NEW ▶ | 1 | 1 | 504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98) | GOODFELLAS | 2 |
| 3 | 4 | 3 | 23 | SISQO ▲ ⁸ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98) | UNLEASH THE DRAGON | 2 |
| 4 | 3 | 2 | 3 | JOE JIVE 41703 (11.98/17.98) | MY NAME IS JOE | 2 |
| 5 | 2 | — | 2 | TONI BRAXTON LAFACE 26069/ARISTA (11.98/18.98) | THE HEAT | 2 |
| 6 | 6 | 4 | 47 | SANTANA ◆ ¹² ARISTA 19080 (11.98/18.98) | SUPERNATURAL | 1 |
| 7 | 8 | 8 | 32 | CREED ▲ ³ WIND-UP 13053* (11.98/17.98) | HUMAN CLAY | 1 |
| 8 | 5 | — | 2 | CYPRESS HILL COLUMBIA 69990*/CRG (11.98 EQ/18.98) | SKULL & BONES | 5 |
| 9 | 7 | 5 | 41 | DESTINY'S CHILD ▲ ⁴ COLUMBIA 69870*/CRG (11.98 EQ/17.98) | THE WRITINGS ON THE WALL | 5 |
| 10 | 13 | 18 | 19 | JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98) | VOL. 3... LIFE AND TIMES OF S. CARTER | 1 |
| 11 | 12 | 10 | 71 | KID ROCK ▲ ⁸ LAVA/ATLANTIC 83119*/AG (12.98/18.98) [HS] | DEVIL WITHOUT A CAUSE | 4 |
| 12 | 9 | 11 | 25 | DR. DRE ▲ ⁴ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) | DR. DRE — 2001 | 2 |
| 13 | 10 | 15 | 20 | DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98) | ...AND THEN THERE WAS X | 1 |
| 14 | 17 | 12 | 36 | DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98) | FLY | 1 |
| 15 | 16 | 13 | 41 | MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/17.98) [HS] | ON HOW LIFE IS | 4 |
| ⑬ | 25 | 20 | 26 | FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373*/WRN (12.98/18.98) | BREATHE | 1 |
| 17 | 14 | 14 | 6 | SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98) | ROMEO MUST DIE — THE ALBUM | 3 |
| 18 | 20 | 6 | 37 | CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98) | CHRISTINA AGUILERA | 1 |
| 19 | 11 | 7 | 4 | NO DOUBT TRAUMA 490441*/INTERSCOPE (12.98/18.98) | RETURN OF SATURN | 2 |
| ⑳ | 24 | 27 | 13 | 3 DOORS DOWN ● REPUBLIC 153920/UNIVERSAL (11.98/17.98) [HS] | THE BETTER LIFE | 20 |
| 21 | 19 | 21 | 10 | BLOODHOUND GANG REPUBLIC/GEFFEN 490455*/INTERSCOPE (12.98/18.98) | HOORAY FOR BOOBIES | 14 |
| 22 | 21 | 16 | 4 | DA BRAT SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98) | UNRESTRICTED | 5 |
| 23 | 18 | 9 | 3 | CARL THOMAS BAD BOY 73025/ARISTA (10.98/16.98) | EMOTIONAL | 9 |
| 24 | 26 | 24 | 48 | RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 47386* (10.98/17.98) | CALIFORNICATION | 3 |
| 25 | 15 | — | 2 | MYA UNIVERSITY 490640*/INTERSCOPE (12.98/18.98) | FEAR OF FLYING | 15 |
| 26 | 30 | 31 | 32 | MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98) | MARC ANTHONY | 8 |
| 27 | 23 | 22 | 5 | BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98) | YEEEAH BABY | 3 |
| ⑳ | 35 | 62 | 63 | EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) | THE SLIM SHADY LP | 2 |
| 29 | 29 | 30 | 46 | LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (12.98/18.98) | SIGNIFICANT OTHER | 1 |
| 30 | 27 | 17 | 51 | BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/18.98) | MILLENNIUM | 1 |
| 31 | 28 | 25 | 25 | CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98) | ALL THE WAY... A DECADE OF SONG | 1 |
| ⑳ | 43 | 37 | 9 | GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98) | LATEST GREATEST STRAITTEST HITS | 2 |
| 33 | 22 | — | 2 | NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98) | SILVER & GOLD | 22 |
| 34 | 31 | 28 | 7 | ICE CUBE LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98) | WAR & PEACE VOL. 2 (THE PEACE DISC) | 3 |
| 35 | 32 | 29 | 10 | BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98) | BTNHRESURRECTION | 2 |
| 36 | 33 | 34 | 24 | ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98) | ENRIQUE | 33 |
| 37 | 41 | 54 | 30 | DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98) | WHERE I WANNA BE | 35 |
| 38 | 44 | 44 | 32 | STING A&M 490443*/INTERSCOPE (12.98/18.98) | BRAND NEW DAY | 15 |
| ⑳ | 47 | 59 | 16 | JAGGED EDGE ● SO SO DEF/COLUMBIA 69862*/CRG (10.98 EQ/17.98) | J.E. HEARTBREAK | 8 |
| ⑳ | NEW ▶ | 1 | 1 | BILLY JOEL COLUMBIA 63792*/CRG (19.98 EQ/29.98) | 2000 YEARS — THE MILLENNIUM CONCERT | 40 |
| 41 | 34 | 26 | 7 | VARIOUS ARTISTS ● PRIORITY 50120 (11.98/17.98) | WWF: WORLD WRESTLING FEDERATION — AGGRESSION | 8 |
| <div style="display: flex; justify-content: space-between;"> GREATEST GAINER THE '70S </div> | | | | | | |
| ⑳ | 117 | 177 | 3 | SOUNDTRACK ISLAND 542473*/DJMG (11.98/17.98) | THE '70S | 42 |
| 43 | 36 | 36 | 9 | BLACK ROB ● BAD BOY 73026*/ARISTA (11.98/18.98) | LIFE STORY | 3 |
| 44 | 38 | 33 | 5 | PINK LAFACE 26062/ARISTA (11.98/17.98) | CAN'T TAKE ME HOME | 26 |
| ⑳ | 62 | 49 | 49 | LONESTAR ▲ ² BNA 67762/RLG (11.98/17.98) | LONELY GRILL | 28 |
| ⑳ | 56 | 61 | 9 | VITAMIN C ● ELEKTRA 62406/EEG (10.98/16.98) [HS] | VITAMIN C | 46 |
| 47 | 45 | 115 | 3 | SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98) | LOVE AND BASKETBALL | 45 |
| 48 | 39 | 23 | 23 | EIFFEL 65 ▲ ² REPUBLIC 157194/UNIVERSAL (12.98/18.98) | EUROPOP | 4 |
| 49 | 49 | 40 | 26 | SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98/17.98) | AFFIRMATION | 6 |
| 50 | 46 | 45 | 13 | DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98) | CAUSIN' DRAMA | 32 |
| 51 | 42 | 38 | 49 | BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98) | ENEMA OF THE STATE | 9 |
| 52 | 51 | 42 | 131 | SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98) | COME ON OVER | 2 |
| 53 | 37 | 35 | 6 | DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98) | OPPOSITE OF H2O | 5 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|---|-----------|-----------|--------------|--|--|---------------|
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | | |
| 54 | 57 | 64 | 39 | MOBY ● V2 27049* (10.98/16.98) [HS] | PLAY | 53 |
| 55 | 52 | 43 | 18 | VERTICAL HORIZON ● RCA 67818 (10.98/16.98) [HS] | EVERYTHING YOU WANT | 40 |
| 56 | 53 | 47 | 70 | GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) [HS] | GODSMACK | 22 |
| 57 | 48 | — | 2 | PAPA ROACH DREAMWORKS 450223*/INTERSCOPE (8.98/12.98) | INFEST | 48 |
| 58 | 50 | 46 | 9 | GERALD LEVERT ● EASTWEST 62147/EEG (11.98/17.98) | G | 8 |
| ⑵ | 65 | 70 | 3 | THE BROOKLYN TABERNACLE CHOIR M2 COMMUNICATIONS/WORD 63805/EPIC (11.98 EQ/16.98) | GOD IS WORKING — LIVE | 59 |
| 60 | 58 | 56 | 10 | STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98) | TWO AGAINST NATURE | 6 |
| 61 | 55 | 32 | 69 | BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98) | ...BABY ONE MORE TIME | 1 |
| ⑵ | NEW ▶ | 1 | 1 | MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98) | THANKFUL | 62 |
| 63 | 54 | 51 | 43 | SLIPKNOT ▲ I AM 8655/ROADRUNNER (11.98/16.98) [HS] | SLIPKNOT | 51 |
| 64 | 63 | 75 | 12 | TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98) | BOOK OF THUGS: CHAPTER A.K., VERSE 47 | 26 |
| ⑵ | 80 | 77 | 53 | TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98) | A PLACE IN THE SUN | 1 |
| 66 | 64 | 78 | 104 | LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98) | | 5 |
| 67 | 40 | 19 | 3 | PINK FLOYD COLUMBIA 62055/CRG (20.98 EQ/34.98) | THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE? | 19 |
| 68 | 61 | 53 | 25 | KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98) | ISSUES | 1 |
| 69 | 59 | 57 | 3 | TONY TOUCH TOMMY BOY 1347* (11.98/17.98) | THE PIECE MAKER | 57 |
| 70 | 73 | 68 | 119 | DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [HS] | WIDE OPEN SPACES | 4 |
| 71 | 60 | 55 | 15 | D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98) | VOODOO | 1 |
| 72 | 74 | 71 | 18 | P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) [HS] | THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN | 51 |
| 73 | 70 | 81 | 7 | TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98) | DA BADDEST B***H | 33 |
| ⑵ | NEW ▶ | 1 | 1 | THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND 542451*/DJMG (11.98/17.98) | PAY ATTENTION | 74 |
| 75 | 68 | 74 | 23 | INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98) | MAKE YOURSELF | 62 |
| 76 | 66 | 39 | 3 | VINCE GILL MCA NASHVILLE 170098 (11.98/17.98) | LET'S MAKE SURE WE KISS GOODBYE | 39 |
| 77 | 81 | 109 | 6 | ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) [HS] | WHO NEEDS GUITARS ANYWAY? | 77 |
| 78 | 71 | 79 | 79 | JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98) | 400 DEGREEZ | 9 |
| 79 | 67 | 66 | 5 | RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98) | DIRTY HARRIET | 18 |
| 80 | 78 | 100 | 14 | SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98) | SNOOP DOGG PRESENTS THA EASTSIDAZ | 8 |
| ⑵ | NEW ▶ | 1 | 1 | COLLIN RAYE EPIC (NASHVILLE) 69995/SONY (NASHVILLE) (10.98 EQ/17.98) | TRACKS | 81 |
| 82 | 84 | 72 | 6 | TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98) | REAL LIVE WOMAN | 27 |
| 83 | 75 | 50 | 13 | VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98) | GRAMMY NOMINEES 2000 | 9 |
| 84 | 94 | 102 | 33 | KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98) | SHE RIDES WILD HORSES | 60 |
| ⑵ | 108 | 98 | 18 | TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209*/INTERSCOPE (11.98/17.98) | HOW DO YOU LIKE ME NOW?! | 85 |
| 86 | 83 | 83 | 6 | VARIOUS ARTISTS INTEGRITY/WORD 63840/EPIC (13.98 EQ/21.98) | WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS | 65 |
| 87 | 79 | 82 | 12 | SONIQUE FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) [HS] | HEAR MY CRY | 67 |
| 88 | 90 | 104 | 38 | MARY J. BLIGE ▲ MCA 111929* (11.98/17.98) | MARY | 2 |
| ⑵ | 102 | 91 | 5 | M2M ATLANTIC 83258/AG (10.98/16.98) [HS] | SHADES OF PURPLE | 89 |
| 90 | 76 | 60 | 24 | THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98) | BLUE | 40 |
| 91 | 87 | 52 | 49 | SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98) | TARZAN | 5 |
| 92 | 85 | 86 | 8 | SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98) | FROM THE BOTTOM TO THE TOP | 75 |
| 93 | 72 | 63 | 7 | PANTERA ● EASTWEST 62451*/EEG (11.98/17.98) | REINVENTING THE STEEL | 4 |
| <div style="display: flex; justify-content: space-between;"> PACESETTER UNDER THE INFLUENCE </div> | | | | | | |
| ⑵ | 139 | 138 | 28 | ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98) | UNDER THE INFLUENCE | 9 |
| 95 | 69 | 41 | 22 | MANDY MOORE ▲ 550 MUSIC 69917/EPIC (11.98 EQ/16.98) | SO REAL | 31 |
| 96 | 89 | 95 | 3 | VARIOUS ARTISTS RAZOR & TIE 89028 (11.98/17.98) | MONSTER MADNESS | 89 |
| 97 | 93 | 88 | 24 | METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98) | S & M | 2 |
| 98 | 86 | 67 | 10 | AC/DC ● EASTWEST 62494/EEG (11.98/17.98) | STIFF UPPER LIP | 7 |
| 99 | 92 | 87 | 60 | LIT ▲ RCA 67775 (10.98/16.98) [HS] | A PLACE IN THE SUN | 31 |
| 100 | 95 | 84 | 12 | TRACY CHAPMAN ● ELEKTRA 62478/EEG (12.98/18.98) | TELLING STORIES | 33 |
| ⑵ | 111 | 148 | 18 | STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98) | NO. 4 | 6 |
| 102 | 77 | 85 | 6 | COMMON MCA 111970* (11.98/17.98) | LIKE WATER FOR CHOCOLATE | 16 |
| 103 | 100 | — | 2 | VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98) | NEW MILLENNIUM HIP-HOP PARTY | 100 |
| ⑵ | 116 | 110 | 6 | SOUNDTRACK SPARROW 51730/CAPITOL (12.98/17.98) | JESUS — THE EPIC MINI-SERIES | 104 |
| 105 | 99 | 106 | 85 | GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98) | DIZZY UP THE GIRL | 15 |
| 106 | 82 | 48 | 22 | VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 545417/JTV (12.98/18.98) | NOW 3 | 4 |
| 107 | 96 | 65 | 48 | SMASH MOUTH ▲ ³ INTERSCOPE 490316 (12.98/18.98) | ASTRO LOUNGE | 6 |

Ⓞ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices, 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.

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Jason Flom, President, Lava Records



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New York City**

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**Kid Rock and Friends
& Blue Man Group**

Master of Ceremonies

Ms. Bif Naked

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UJA-FEDERATION OF NEW YORK

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST | TITLE | PEAK POSITION | |
|--|-----------|-----------|-----------------|---|---|---|-----|
| IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | | | | | | | |
| 108 | 88 | 89 | 7 | THE MURDERERS | IRV GOTTI PRESENTS... THE MURDERERS | 15 | |
| 109 | 113 | 113 | 52 | SHEDAIY ▲ | LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS | 70 | |
| 110 | 97 | 76 | 37 | LOU BEGA ▲ | RCA 67887 (11.98/17.98) | 3 | |
| 111 | 101 | 119 | 10 | BEANIE SIGEL | ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98) | 5 | |
| 112 | 91 | 58 | 24 | JESSICA SIMPSON | COLUMBIA 69096/CRG (11.98 EQ/17.98) | 52 | |
| 113 | 107 | 116 | 41 | STAIN D | FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS | 74 | |
| 114 | 157 | — | 3 | SON BY FOUR | SONY DISCOS 83181 (10.98 EQ/15.98) HS | 114 | |
| 115 | 104 | 108 | 27 | RAGE AGAINST THE MACHINE ▲* | EPIC 69630* (11.98 EQ/17.98) | 1 | |
| 116 | 98 | 94 | 17 | KITTIE | NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) HS | 79 | |
| 117 | 130 | 134 | 62 | KENNY CHESNEY ▲ | BNA 67655/RLG (10.98/16.98) | 51 | |
| 118 | 127 | 80 | 60 | CHARLOTTE CHURCH ▲ | SONY CLASSICAL 60957 (11.98 EQ/17.98) | 28 | |
| 119 | 163 | 157 | 20 | REBA MCENTIRE | MCA NASHVILLE 170119 (11.98/17.98) | 28 | |
| 120 | 105 | 129 | 7 | FRED HAMMOND & RADICAL FOR CHRIST | VERITY 43140 (10.98/16.98) | 46 | |
| 121 | NEW | 1 | WEEN | ELEKTRA 62449/EEG (11.98/17.98) HS | WHITE PEPPER | 121 | |
| 122 | 103 | 90 | 7 | JONI MITCHELL | REPRISE 47620/WARNER BROS. (17.98 CD) | 66 | |
| 123 | 114 | 105 | 33 | BRIAN MCKNIGHT ▲ | MOTOWN 153708/UNIVERSAL (12.98/18.98) | 7 | |
| 124 | 112 | 96 | 52 | RICKY MARTIN ▲ | C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98) | 1 | |
| 125 | NEW | 1 | CHAD BROCK | WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98) HS | YES! | 125 | |
| 126 | 170 | — | 2 | SOUNDTRACK | BNA 67963/RLG (11.98/17.98) | WHERE THE HEART IS | 126 |
| 127 | 125 | 161 | 13 | GHOSTFACE KILLAH | WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98) | SUPREME CLIENTELE | 7 |
| 128 | 109 | 69 | 26 | VARIOUS ARTISTS ▲ | WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98) | TOTALLY HITS | 14 |
| 129 | 106 | 93 | 10 | THE SMASHING PUMPKINS | MACHINA/THE MACHINES OF GOD | 3 | |
| 130 | 110 | 125 | 41 | HOT BOYS ▲ | CASH MONEY 153264/UNIVERSAL (11.98/17.98) | GUERRILLA WARFARE | 5 |
| 131 | 121 | 118 | 49 | BLAQUE ▲ | TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98) | BLAQUE | 53 |
| 132 | RE-ENTRY | 4 | VARIOUS ARTISTS | TIME LIFE 79779/RHINO (16.98 CD) | SOLID GOLD SOUL: DEEP SOUL | 94 | |
| 133 | 126 | — | 2 | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS | SPRING HOUSE 42266 (11.98/15.98) | MEMPHIS HOMECOMING | 126 |
| 134 | NEW | 1 | AIMEE MANN | SUPEREGO 002 (16.98 CD) | BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO | 134 | |
| 135 | 173 | 107 | 23 | CHARLOTTE CHURCH ▲ | SONY CLASSICAL 64356 (11.98 EQ/17.98) | CHARLOTTE CHURCH | 40 |
| 136 | 142 | 154 | 5 | TRAVIS | INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98) HS | THE MAN WHO | 135 |
| 137 | 122 | 143 | 24 | NAS ▲ | COLUMBIA 63930*/CRG (11.98 EQ/17.98) | NASTRADAMUS | 7 |
| 138 | 137 | 126 | 34 | DIANA KRALL | VERVE 050304/VG (12.98/18.98) | WHEN I LOOK IN YOUR EYES | 56 |
| 139 | 124 | 163 | 26 | KEVIN EDMONDS | RCA 67704 (10.98/16.98) | 24/7 | 77 |
| 140 | 164 | 142 | 34 | MARTINA MCBRIDE | RCA (NASHVILLE) 67824/RLG (10.98/16.98) | EMOTION | 19 |
| 141 | 128 | 140 | 44 | ERIC BENET | WARNER BROS. 47072 (10.98/16.98) | A DAY IN THE LIFE | 25 |
| 142 | 131 | 132 | 32 | ANGIE STONE | ARISTA 19092 (11.98/17.98) HS | BLACK DIAMOND | 46 |
| 143 | 140 | 141 | 47 | SARAH MCLACHLAN ▲ | ARISTA 19049 (11.98/17.98) | MIRRORBALL | 3 |
| 144 | 152 | — | 2 | ALEJANDRO FERNANDEZ | SONY DISCOS 83812 (10.98 EQ/16.98) HS | ENTRE TUS BRAZOS | 144 |
| 145 | 136 | 133 | 5 | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE | LEGACY 63842/EPIC (11.98 EQ/17.98) | BLUES AT SUNRISE | 80 |
| 146 | 133 | 144 | 30 | SYSTEM OF A DOWN | AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS | SYSTEM OF A DOWN | 124 |
| 147 | 132 | 137 | 37 | STATIC-X | WARNER BROS. 47271 (10.98/16.98) HS | WISCONSIN DEATH TRIP | 107 |
| 148 | 141 | 131 | 28 | BUSH | TRAUMA 490483/INTERSCOPE (11.98/17.98) | THE SCIENCE OF THINGS | 11 |
| 149 | 119 | 117 | 34 | EVE ▲ | RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98) | LET THERE BE... EVE—RUFF RYDERS' FIRST LADY | 1 |
| 150 | 135 | 124 | 14 | TINA TURNER | VIRGIN 23180 (12.98/17.98) | TWENTY FOUR SEVEN | 21 |
| 151 | NEW | 1 | HOKU | GEFFEN 490646/INTERSCOPE (11.98/17.98) HS | HOKU | 151 | |
| 152 | 129 | 111 | 27 | MARIAH CAREY ▲ | COLUMBIA 63800*/CRG (11.98 EQ/17.98) | RAINBOW | 2 |
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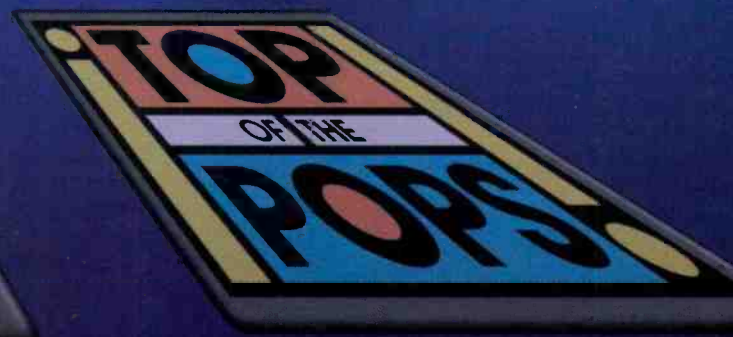
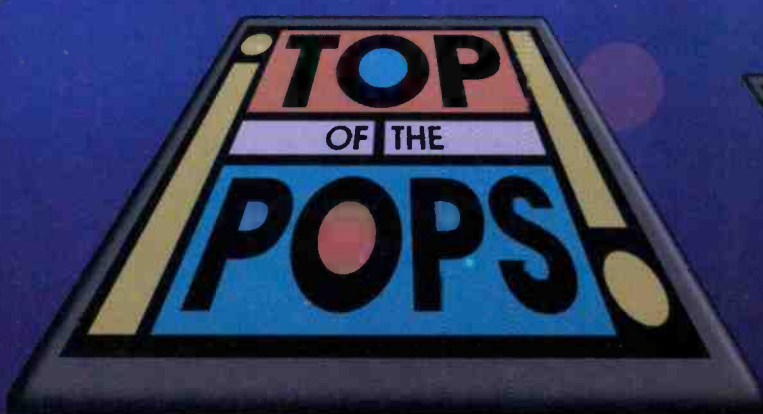
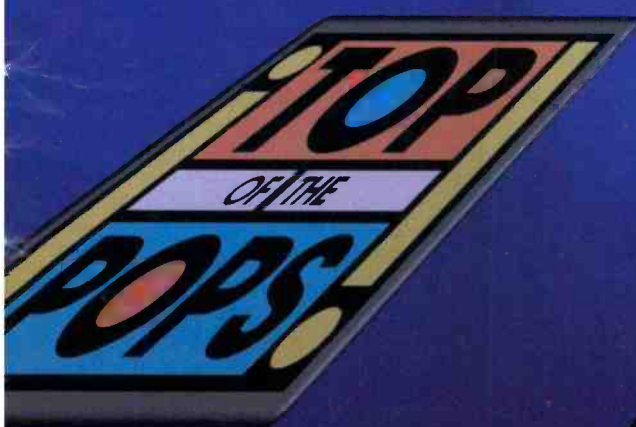
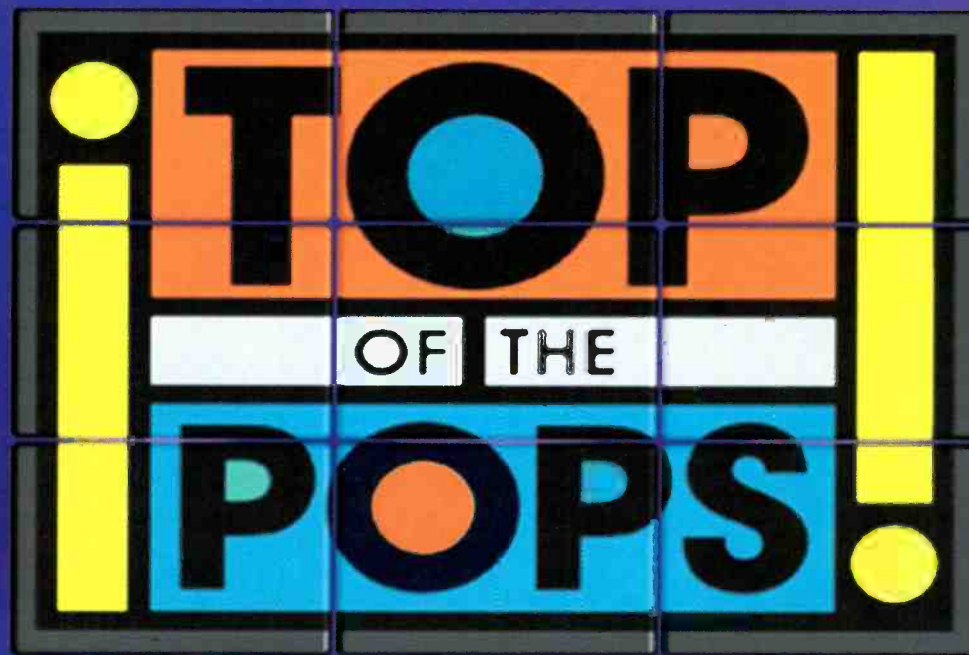
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GAYLORD PLANS GLOBAL COUNTRY CABLE CHANNEL

(Continued from page 8)

service will reach 1.5 million subscribers. CMT International has been available in Brazil since 1995.

CMT International remained part of Gaylord when that company split with former partner Group W (later CBS) in 1997. The domestic version of CMT, along with sister network TNN, remained with CBS, which bought out Gaylord's share in the split. That means that for the past three years the U.S. version of CMT and CMT International have been unrelated.

Programming on MusicCountry will include a mix of videos, series, specials, and documentaries on the lives of music stars. Some programming will be produced in-house and some will be acquired from outside sources.

"Music videos will comprise a great deal of the channel, but we're going to strive to do more longform programming because it encourages appointment viewing," says Wilson.

Mike McGraw remains VP of production and creative services and will oversee staffers in each region.

'MULTI-PLATFORM STRATEGY'

The launch of MusicCountry will be complemented by the previously announced Web site, MusicCountry.com, which kicks off in June with sponsorship of the Dixie Chicks Fly tour (Billboard, April 22). The site will include network programming information, as well as E-commerce and interactive components. The site is part of Gaylord's Internet division, GaylordDigital.

"You can't just offer a channel to

'It just made sense for Gaylord to invest in developing its own music channel brand'

- CINDY WILSON -

cable operators [anymore]," says Wilson. "They expect you to have a multi-platform strategy."

The Web site will be used for viewer feedback, artist information, promotions, contests, and CD sales.

Wilson says, "GaylordDigital is going to put a lot of resources and energy into making the MusicCountry site very content-rich and very interactive with the channel."

Z MUSIC SIGNS OFF

Meanwhile, Gaylord is shutting Christian music video network Z Music Television, which reached approximately 8 million cable subscribers. The network, which programmed a mix of pop, Christian, and gospel music, will cease operations June 30. Cable operators that carry Z Music Television have been notified and given the option of replacing the signal with Video Rola, which Gaylord distributes in the U.S.

Gaylord continues to operate its two Christian Web sites, Musicforce.com and Lightsource.com, and will be shifting its focus on the Christian market to those sites.

The nine Z Music Television staffers are expected to be placed in other positions within the company.

"We thought that we'd probably missed a window of opportunity in the analog cable world for a 24-hour Christian video channel," says Wilson. "It's a very competitive business... There's a lot of programmers out there and not a lot of channel capacity, so you've got to have a really compelling product that addresses the specific needs of cable operators."

Wilson stresses, however, that the shutdown is not due to a lack of commitment on Gaylord's part to the Christian marketplace. "It's really just a shift in strategy," she says. "We have a really exciting new division with GaylordDigital, and they have a very successful Christian music Internet strategy... [We] thought we were better off putting our resources into addressing the Christian community through the avenue of the Internet."

BEST-SELLING ACTS

(Continued from page 10)

Britney Spears (Jive) won in the female pop category, and Christina Aguilera (RCA) won the new female artist award. Bob Marley Vs. Funkstar De Luxe won the world's best-selling reggae group award.

Among the national awards for sales in 1999 were Femi Kuti (African); Taha, Khaled, and Faudel (Arabic); Hikaru Utada (Asian); Tina Arena (Australian artist); Savage Garden (Australian group); Vengaboys (Benelux); Jamiroquai (British); Celine Dion (Canadian); Notre Dame De Paris (French); Notis Sfakianakis (Greek); Ronan Keating (Irish); Eiffel 65 (Italian); Kristina Orbakaite (Russian); Roxette (Scandinavian); and DJ Bobo (Swiss).

Again this year, Sony Music Entertainment executives were present in force, using the annual event as an informal gathering. "This is a genuine awards event and a celebration based on who actually sold the most records in the past year," says Richard Ogden, senior VP of marketing at Sony Music Europe. He adds, "It is also a good promotional opportunity with extensive media exposure. Although it is not particularly focused, if you work it right, it can work well, especially in the U.S., U.K., and South American markets."

In addition to the prime-time slot on ABC, Carlton TV has acquired the rights for the U.K.'s ITV network. The show will also air on French network M6 and German network RTL.

Monaco-based Marcor International produces the event in association with the Gary L. Pudney Co. "We are now in our 12th year, and we believe that the World Music Awards has proved itself to be a major event in the music calendar," says John Martinotti, co-director of Marcor.

The event's patron is Prince Albert of Monaco, and the proceeds of ticket sales for the live event benefit the Monaco Aide e Presence charity, which helps underprivileged children around the world.

BETWEEN THE BULLETS™



by Geoff Mayfield

CALM BEFORE THE STORMS: Things are relatively quiet on The Billboard 200. For the seventh week in a row, 'N Sync remains atop the chart, but for the first time, its weekly sales total falls below the 200,000-unit mark. This is also the first time in 13 weeks that the No. 1 title has a sub-200,000 tally, as a 23% drop from prior-week sales leaves "No Strings Attached" with 191,000 units.

Given hoopla over the May 9 start of its tour in Biloxi, Miss., 'N Sync might well hold the top slot again next issue, but it faces a challenge from another boy band of sorts, Hanson, whose latest hit stores the same day that 'N Sync hit the road. Hanson has never ranked higher than No. 2 on the big chart, but opening-day sales for the new "This Time Around" led at least one national music chain to predict that the album might well emerge as the best-seller at its stores.

Although the chart is somewhat sleepy, the winds pick up soon, with mighty release schedules set for the next few weeks. Britney Spears heads the charge Tuesday (16), when Whitney Houston, Pearl Jam, and Cash Money rappers Big Tymers also arrive. Eminem smells like the leader of the May 23 pack, the same day that new ones from matchbox 20 (oops, I mean matchbox twenty), Kid Rock, and Don Henley land.

HOW BIG IS BIG? Once upon a time, Jive's most ambitious goal for the new Britney Spears set would have been for her first week to be the largest SoundScan-era stanza by a female solo-act album, a title currently held by Mariah Carey's 1995 album "Daydream," which moved 760,000 copies during Christmas week of that year. Now, however, with Spears shipping somewhere in the neighborhood of 3 million units, she stands a chance for "Oops!... I Did It Again" to become only the fifth album in the nine-year era of SoundScan to have a million-selling week.

The hefty street-date shipment proves that music merchants have confidence in Spears. Consider that no album in 1999 had an initial shipment of 3 million or more, the largest belonging to fellow Jive act Backstreet Boys, whose street-week shipment fell just shy of 2.4 million units on its way to a then record SoundScan week of 1.13 million copies.

Did music chains and mass merchants order realistic quantities of the Spears album? Or—swept away by the record-setting 2.4 million opener that another teen-leaning Jive act, current champ 'N Sync, enjoyed just a few weeks ago—were buyers' eyes bigger than their consumers' wallets? A shipment of 3 million copies suggests "Oops!" could see a first week in the range of 1-1.5 million units, but the buyer at one significant chain still thinks she'll start in the ballpark of 750,000-800,000 pieces. Only time will tell—and we'll soon know.

FELICIDADES: We're not bragging—just explaining—when we tell you that the Billboard Latin Music Awards, which aired April 30 on Telemundo, had plenty of impact on The Billboard Latin 50. Ten albums by acts who were on the show bullet, the most conspicuous being Son By Four, whose 40% gain stirs chart-topping leaps on both the Latin list (2-1) and Heatseekers (7-1). It becomes only the fourth Spanish album to top Heatseekers in the chart's 8½-year history, an honor that was previously confined to Shakira, Buena Vista Social Club, and Olga Tanon.

Son By Four had momentum going into the show, as the group bullet-ed last week. But the other nine awards show beneficiaries did not bullet during the previous frame, which was The Billboard Latin 50's unpublished week. Among other performers, the biggest percentage gains belong to Los Tri-O (31-22, up 57%) and Noelia (re-entry at No. 50, up 40%). Elvis Crespo, who won multiple trophies but didn't perform, sees "Pintame" re-enter at No. 35 (up 50%), while his "The Remixes" bullets at No. 30 (up 13%). Other participants who bullet are Marc Anthony (No. 4), Conjunto Primavera (No. 13), Marco Antonio Solis (No. 16), Jaci Velásquez (No. 27), and Los Tigres Del Norte (No. 39).

The Billboard Latin Music Awards had a 7.9 rating and a 13 share in Hispanic households, up from last year's 5.2 rating. Crespo, Velásquez, Conjunto Primavera, and Son By Four also received exposure from Univision's Premio Lo Nuestro awards, which aired May 5, toward the end of the chart's tracking week. Of those four, Crespo was the only one who sang on the latter show. Others who ride Premio exposure to Billboard Latin 50 bullets: Carlos Vives (13-10, up 24%), Pepe Aguilar (47-26, up 24%), Angeles Azules (33-25, up 40%), and Banda El Recodo (37-32, up 31%).

WIRED: Perhaps even more impressive than the Greatest Gainer that "The '70s" wins on The Billboard 200—the soundtrack jumps 117-42 as its sales almost triple following the miniseries' April 30-May 1 broadcast on NBC—is the Internet's contribution to that jump. The album zips 13-1 on Top Internet Album Sales. Its chart-topping sum of 7,000 units is the second-largest the Web list has seen in the year it's been published, topped only by the 10,500 copies that 'N Sync captured in the debut week of its monster "No Strings Attached." Thanks to promotion on NBC's Web site, the Internet tally for "The '70s" accounts for more than a fourth of its 31,000-unit total.

SONY MUSIC JAPAN SEES SALES GROWTH

(Continued from page 10)

Of Song" (SMEJ International), which sold 1.8 million copies, according to the label—the only foreign album to top the 1 million-sales mark in the year.

"The results were not bad," says Shigekazu Takeuchi, senior VP/GM of SMEJ's corporate planning department. "But in the current year [ending March 2001], market conditions are becoming tough for both domestic and foreign music, so we can't expect such good results."

Major developments for the label during the past business year included the December launch of music-download service bitmusic, which Takeuchi says is averaging 300 song downloads daily. While such labels as Sony and Avex have pioneered the music-download business in Japan, Takeuchi says SMEJ does not rule out the possibility of allowing its product to be distributed online by other E-commerce sites in the future.

Sales for the entire SMEJ group of companies rose just 0.1% to 226.9 billion yen (\$2.1 billion) in the year. During the year, SMEJ trimmed its payroll to 1,502 employees by transferring some 100 staffers to other companies within the SMEJ group, whose total number of employees remained constant at about 2,500.

In related news, Sony Corp. has

announced moves aimed at streamlining its management structure, with global operations centering on three executives rather than seven.

President/CEO Nobuyuki Idei will be promoted to chairman/CEO, responsible for growth strategies in areas that include E-business. Executive deputy president/COO Kunitake Ando will be upped to president/COO, overseeing day-to-day operations with a focus on Sony's core electronics business. The third key executive is executive deputy president/CFO Teruhisa Tokunaka.

Gone are the intermediary posts of chairman, president, executive deputy president, and senior managing director.

In addition, corporate chairman Norio Ohga will become chairman of the board, relinquishing operational duties and focusing on corporate governance.

The changes are effective June 29, pending approval at the annual meetings of the company's shareholders and board of directors.

Industry observers say the moves show that Ohga is still very much in charge of Sony.

"Idei has been president for only four years," says one industry source here, citing speculation that relations between Idei and Ohga have not been good recently. "Ohga's power within Sony is still overwhelming."

PEREZ HONORED AT 8TH EL PREMIO ASCAP GALA

(Continued from page 8)

year awards. The winning salsa song was "No Me Ames," the top merengue track was "En Las Nubes," and the Ricky Martin hit "Livin' La Vida Loca" was honored in the pop/balada category.

Additional honors included the publisher of the year award, given to Universal Music Publishing Group, and the partners in music award, which was granted to KLVE FM L.A. for its continuing partnership with ASCAP.

A highlight of the evening was the presentation of the Latin heritage award to Antonio Aguilar by the event's host, ASCAP president/chairman Marilyn Bergman, and actor Ricardo Montalban. In a musical tribute to Aguilar, his son Pepe, Joan Sebastian, and Nydia Rojas took part in a performance of "Cielito Lindo" accompanied by the Mariachi Nacional De Mexico De Emilio Uribe.

The show also included the presentation of two new awards. Sebastian won the inaugural Silver Pen Award for his 35-year songwriting career, and Satélite received the first independent group of the year award.

All winning songs were chosen based on the number of weeks spent on Billboard charts.

A complete list of the winners, with the songs' writers and publishers, follows.

Songwriter of the year: Rudy Pérez.
Publisher of the year: Universal Music Publishing Group.

Song of the year: "Loco," Jorge Macías, SACM Latin Copyright.

Latin heritage award: Antonio Aguilar.

Partners in music award: KLVE FM.

Silver Pen Award: Joan Sebastian.

Independent group of the year: Satélite.

Regional Mexicano: "Loco," Jorge Macías, SACM Latin Copyright (song of the year); "Qué Bonito," Manuel Eduardo Castro, Pacific Latin Copyright; "Lágrimas," Rafael Rubio, Fonomax Music Publishing; "Adorable Mentiroso," Alberto Aguilera Valadez, BMG Songs, IVJOHAJE; "Estaba Solo," Gustavo Angel Alba, SACM Latin Copyright; "A Cambio De Qué," Javier Santos Cortés, BMG Songs; "Alma Rebelde," Jorge Avendaño, Editora San Angel, Fonomax Music Publishing; "Cómo Te Recuerdo," Adolfo Angel Alba, SACM Latin Copyright; "Dos Gotas De Agua," Luis Dueñas, Leo Musical, Universal Music Publishing Group; "El Disgusto," Reyna Cornelio, Vander Music; "Es Ella La Causa," Adolfo Angel Alba, SACM Latin Copyright; "Te Ofrezco Un Corazón," Gustavo A. González Gurrola, Universal Music Publishing Group; "Perdóname," Enrique "Fato"

Guzmán, Vander Music; "Me Vas A Recordar," Alejandro Vezzani, Fonomax Music Publishing.

Salsa: "No Me Ames," Giancarlo Gigazzi, Aleandro Civai, Ignacio Ballesteros, BMG Songs, Bigallo II Edizioni Musicali (song of the year); "Que Te Vas," Alberto Aguilera Valadez, BMG Songs, IVJOHAJE; "Déjate Querer," Donato Poveda, PSO Limited; "Destino," Donato Poveda, PSO Limited; "Mi Mayor Venganza," Rodolfo Barrera, LiDa SoCaPi Music Publishing; "Qué Habría Sido De Mi," Omar Alfanno, EMOA Music Publishing; "Por Mujeres Como Tú," Enrique "Fato" Guzmán, Vander Music; "Pero Dile," Victor Manuel, La Editora De Música PMC; "No Sabes Cómo Duele," Omar Alfanno, EMOA Music Publishing; "Muchacho Solitario," Ricardo Montaner, EMI April Music Publishing; "Miente," Rafael Pérez Botija, Maria E. Nuñez García, Fonomax Music Publishing; "Hielo," Rafael Pérez Botija, Enriquetta Ramos Nuñez, Fonomax Music Publishing; "Volveré," Ignacio Román, Francisco López Cepera, Nuevas Edi-

ciones; "Niña Bella," Yoel Henriquez, EMOA Music Publishing.

Merengue: "En Las Nubes," Henry García, Caribbean Waves Music Publishing (song of the year); "Para Darte Mi Vida," Victor Victor, WB Music Corp.; "Escúchame," José Fonseca, Los Sabrosos Music; "Tus Ojos Son," Raúl Armando Del Valle, EMD Publishing; "Como Baila," Oscar Serrano, Sony/ATV Discos Music Publishing; "Me Mata La Peña," Rafael Bautista, EMS Publishing; "Así Fue," Alberto Aguilera Valadez, BMG Songs, IVJOHAJE; "Dame Un Beso," Juan A. Nuñez García, Quisqueya Music Publishing; "Luna Llena," Raldy Vasquez, Viorli Music Publishing; "Siento," René Solís, Editora del Caribe; "Me Voy De Fiesta Hoy," Laura Reyes, UVA Roja; "Bajo La Lluvia," Oscar Serrano, Sony/ATV Discos Music Publishing.

Rock en Español: "Ponerte En Cuatro," Mauricio Arcas, José Luis Pardo, Juan Manuel Roura, Armando Figueroa, Julio Briceño, José Rafael Torres, Universal Music Publishing Group (top pop/rock song); "Corazón Espinado,"

José Fernando Olvera-Sierra, Yelapa Songs, EMI April Music; "La Vida," Flavio Cianciarulo, El León Music, WB Music Corp. (top alternative rock song); "Oasis," Ramón Ortiz, Eduardo Paniagua, Harold Hopkins Miranda, Sergio Curbelo, Almo Music Corp., Burundanga Publishing, All By Myself Publishing (top rock song).

Pop/Balada: "Livin' La Vida Loca," Desmond Child, Luis Gómez Escolar, Desmophobia, Hadem Music Corp., Universal Music Publishing Group (song of the year); "Una Voz En El Alma," Rudy Pérez, Gustavo Márquez, Rubet Music, Adam Rhodes Music, Universal Music Publishing Group; "Bella (She's All I Ever Had)," George Noriega, Luis Gómez Escolar, Estefan Music Publishing, Música Calaca, Hadem Music Corp.; "De Hoy En Adelante," Rudy Pérez, Rubet Music, Universal Music Publishing Group; "Ese," Alejandro Jaen, Nueva Ventura Music; "Bailamos," Paul M. Barry, Mark P. Taylor, Right Bank Music; "Se Me Olvidó Otra Vez," Alberto Aguilera Valadez, BMG Songs, IVJOHAJE; "Nunca Te Olvidaré," Enrique Iglesias, EMI April Music Publishing; "El Poder De Tu Amor," Ricardo Montaner, Bebu Silvetti, Bebu Music, Cirovega Editores, EMI April Music Publishing; "Después De Tí . . . Qué?," Rudy Pérez, JKMC, Universal Music Publishing Group; "Tú Sabes Bien," Luis Angel Márquez, Don Cat Music Publishing; "Llegar A Ti," Abel Talamantez, Alexis Grullón, Tomás Torres, Didier Hernández, Nueva Ventura Music; "Si Tu Quisieras," Alfredo Matheus, WB Music Corp.; "O Tú O Ninguna," Juan Carlos Calderón, El Pedrosillo; "Esperanza," Enrique Iglesias, Chein García Alonso, Hey Chubby Music, EMI April Music Publishing, Universal Music Publishing Group.

RIAA, METALLICA WIN NAPSTER ROUND

(Continued from page 8)

But, under some interpretations of the DMCA, Napster is not required to monitor future users who use its file-swapping software to access Metallica tracks listed in its directory. The band would have to continue to identify and submit names of new users periodically.

In spite of Napster's efforts, a spokeswoman for the band says the lawsuit will not be dropped.

"Metallica will continue to pursue its legal rights," she says, "but what the band's action shows is that you can get results when you stand up for your rights. But it's only the first step [of the case]."

Representatives for Dr. Dre, who filed a similar lawsuit against Napster, were not available to comment on whether the rapper would identify and submit users' names that should be blocked from the Napster system.

In another first-step decision, U.S.

District Court Judge Marilyn Patel denied Napster's request for a summary judgment in the copyright-infringement lawsuit filed by the RIAA in December. The case will now move into the trial phase.

In her May 5 decision, Patel ruled that Napster had not proved that it is an Internet service provider (ISP) and thus exempt from liability under the DMCA's "safe harbor" provisions.

"This hearing was Napster's attempt to escape responsibility for aiding and abetting wide-scale piracy and—not surprisingly—they lost," RIAA president/CEO Hilary Rosen said in a statement. "Clearly the case will now move forward. Napster just lost its last delaying tactic."

Napster failed to meet the DMCA criteria to qualify as an ISP in that it did not reasonably implement a policy terminating repeat offenders and

in that the transmission of material occurs outside the Napster system, according to Morrison & Foerster attorney and copyright expert Fred Von Lohmann.

Users are connected to each other's computers via MusicShare software and not through the Internet.

In addition, according to the opinion, Napster "did not document or notify users of the existence of [a copyright compliance] policy until February 2000." The site launched in late 1999.

"The judge basically ruled that Napster can't use any of the safe-harbor provisions as a defense right now," says Von Lohmann. "But it's an early round, and the fight is far from over."

In a statement from Napster, the company pointed out that the judge did not rule on whether its software falls under the Supreme Court's Betamax decision of the early '80s, another strategy the company is taking. In the Betamax case, the court decided that if a new technology has non-infringing use, the public cannot be denied access to it.

But Von Lohmann doubts that argument will hold up.

"In the Betamax case, the manufacturers were making a product that was used for many different things—it wasn't just a pirate box," he says. "But Napster has a device that provides one type of service, and it would be hard for them to claim they don't know what their users are doing with it."

A trial date for the case has not been set.

KIMMEL TO HEAD MUSICAL THEATER WEB SITE, LABEL

(Continued from page 8)

Sarabande, known for its massive catalog of soundtrack albums, 21 years ago.

Kimmel, who declines to estimate how much it will cost to acquire the masters, notes that at least two of his producing efforts, recent Broadway revivals of "Hello, Dolly!" and "The King And I," will not be part of the deal.

As for the label's Internet site, fynsworthalley.com, Kimmel says the approach will be to make new albums available online only for a three-month period, after which they will be offered for sale at traditional retail outlets. However, the recordings available on the Internet will feature bonus tracks not included in the store-bought versions. The Web site is now offering visitors a weekly newsletter via E-mail.

As for his label's new product, Kimmel is preparing for the September release of a salute to Stephen Sondheim, who recently celebrated his 70th birthday. The set will include some material Kimmel says has never been recorded.

In addition to "The King And I" and "Hello, Dolly!," Kimmel produced the Broadway revival cast album of "Little Me," starring Martin Short. He has produced almost 20 off-Broadway albums, including "Radio Gals," "John and Jen," and "Heartbeats." Kimmel has also produced studio albums featuring the scores of failed shows that were never recorded, including "Dra! The Cat!," "Henry Sweet Henry," and "Prettybelle."

His solo artist albums include sessions by Liz Calloway, Judy Kuhn, Michelle Nicastro, Rebecca Luker, Judy Kaye, Paige O'Hara, Debbie Gravitte, and Jason Graae, among others. Kimmel has also produced albums paying tribute to lesser-known tunes by Broadway songwriters.

As for the name of the new company, Kimmel confesses that it is the invention of his imagination. "You can't believe how difficult it is to clear a domain name," he says. "By making up my Internet presence, I knew I was safe."

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Billboard Live Gears Up For Opening This Fall

Billboard Live is set to open its doors this fall in Miami Beach. As shown in the accompanying pictures, the 50,000 square-foot space (indoor and outdoor) on the corner of Ocean Drive and 15th Street is rapidly nearing completion.

The space includes an outdoor patio and terrace overlooking the Atlantic Ocean and the South Beach scene. The heart of the Billboard Live entertainment facility is the studio. Equipped with a full-size stage and broad-



cast capabilities, the studio venue affords intimate viewing for up to 1,400 guests. Installed within the facility are eight robotic cameras, 32 webcams, and 12 broadcast locations to be used for recording and broadcasting live shows via satellite, the Internet, and local feeds. With this exceptional technology, Billboard Live is user-friendly for the recording and media industries.

Patrick Loughary, VP of corpo-



rate development, said, "Billboard Live is all about the music and the accommodation of the music, entertainment, and media industries' needs." The venue plans to feature artist showcases.

The restaurant, 15 Ocean, will feature an eclectic seafood mix and a sushi bar. A second restaurant will be open in the evenings providing a similar but more upscale menu. The club's VIP sections include the Billboard Board Room, a private VIP membership area, as well as a skybox, a mezzanine area, and a raised stage area.

For more information on Billboard Live, contact Loughary at 702-248-0063.



Smith Honored By Hope & Harmony

Billboard's associate publisher, Gene Smith, was honored April 27 with the first Hope & Harmony Award at the Golf and Tennis Classic, the kick-off event at this year's Billboard Latin Music Conference in Miami. Smith was recognized for his efforts and support of the event and the Diabetes Research Institute (DRI).

"This has been a wonderful day for all of us and for the DRI. It is a pleasure for Billboard to be involved with such a worthy cause, and we are looking forward to next year," said Smith, who also served as Tennis Chairman. Irwin Kornfeld, Billboard VP and associate publisher, served as Golf Chairman.

DRI president Sandy Fox presented Smith with the award.

The event raised more than \$60,000 for the DRI at the University of Miami. More than 100 players from the Latin music industry enjoyed a day of friendly competition at the Doral Golf Resort & Spa.

Hosted by Billboard and the Entertainment Industry Council (EIC) of the DRI, this year's tournament was the first of many Hope & Harmony events.

Launched in June of 1999, the goal of Hope & Harmony is to unite the Latin music industry in the fight against a disease that hits this community very hard.



LEFT TO RIGHT: SANDY FOX, GENE SMITH & TITO NEVES

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No Lifeline Needed For Gifford's Debut

WHICH FORMER "Who Wants To Be A Millionaire" contestant debuts at No. 10 on this issue's Heatseekers chart? Is it a) John Carpenter, b) Richard Carpenter, c) Rosie O'Donnell, or d) Kathie Lee Gifford? Don't poll the audience and don't phone a friend; the correct answer is d) Gifford, whose "Born For You" (On the Lamb/Valley) enters The Billboard 200 at No. 163. Regis Philbin's about-to-be-former morning-show partner redeemed herself on his ABC quiz show by winning \$32,000 for charity, and now she redeems herself on the Billboard charts by setting a new personal best on the Top Contemporary Christian chart, where her new set opens at No. 8. Her only other previous entry on this chart was "Christmas Carols" (Warner Alliance/Chordant), which went to No. 17 in 1994.

Gifford's Heatseekers position this issue doesn't match her personal best on this chart; "It's Christmas Time" spent two weeks atop the Heatseekers chart in 1994. Gifford's position on The Billboard 200 this issue is also not her high-water mark. In 1993, "Sentimental" topped out at No. 108.

HIGH ON A HILL: After making Chart Beat headlines by capturing pole position on Hot Country Singles & Tracks last issue, Kenny Rogers slides to No. 3 with "Buy Me A Rose" (Dreamcatcher), his collaboration with Alison Krauss and Billy Dean. The new No. 1 song is "The Way You Love Me" (Warner Bros.) by Faith Hill.

The follow-up to the chart-topping "Breathe," it's the eighth No. 1 on this chart for Hill. And if you're wondering which female artist has the most No. 1 titles on the country chart, it's Dolly Parton, with 24.

SEVENTH FRAME: "Maria Maria" (Arista) remains firmly in control of The Billboard Hot 100 for the seventh consecutive week. Adding in 12 weeks for "Smooth," Santana now has been No. 1 for a total of 19 weeks over the past eight months. That means "Smooth" and "Maria Maria" are the two longest-running No. 1 titles since "The Boy Is Mine" by Brandy & Monica reigned for 13 weeks in the summer of 1998.

With "Maria Maria" doing so well, you might wonder what was the last No. 1 hit to include a woman's name in the title. Larry Cohen of Trumbull, Conn., recalls it was "Macarena" by Los Del Rio in 1996. Before that, you'd have to go back to Michael Jackson's "Dirty Diana" in 1988.



by Fred Bronson

TRIED AND TRUE: Aaliyah collects her fourth top 10 single on the Hot 100 as "Try Again" (Blackground) advances 12-10. It's her fourth top 10 hit, and all have peaked in different positions. Her first three top 10 hits were "Back & Forth" (No. 5), "At Your Best (You Are Love)" (No. 6), and "The One I Gave My Heart To" (No. 9). If "Try Again" has enough momentum to reach No. 4, it will be the biggest hit of Aaliyah's career to date.

HOUSTON, WE DON'T HAVE A PROBLEM: Every Whitney Houston song to appear on the Hot R&B/Hip-Hop Singles & Tracks chart has reached the top 40, and her latest is no exception. "Same Script, Different Cast" (Arista), her team-up with Deborah Cox, jumps 20 notches to land at No. 28. It's Houston's 35th R&B top 40 hit.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 5/7/00

| | YEAR-TO-DATE OVERALL UNIT SALES | | YEAR-TO-DATE SALES BY ALBUM FORMAT | |
|---------|---------------------------------|-----------------------|------------------------------------|-----------------|
| | 1999 | 2000 | 1999 | 2000 |
| TOTAL | 258,241,000 | 265,773,000 (UP 2.9%) | CD | 189,304,000 |
| ALBUMS | 226,223,000 | 243,515,000 (UP 7.6%) | CASSETTE | 36,374,000 |
| SINGLES | 32,018,000 | 22,258,000 (DN 30.5%) | OTHER | 545,000 |
| | | | | 556,000 (UP 2%) |

| OVERALL UNIT SALES THIS WEEK | ALBUM SALES THIS WEEK | SINGLES SALES THIS WEEK |
|------------------------------|-----------------------|-------------------------|
| 12,770,000 | 11,889,000 | 881,000 |
| LAST WEEK | LAST WEEK | LAST WEEK |
| 13,530,000 | 12,440,000 | 1,090,000 |
| CHANGE | CHANGE | CHANGE |
| DOWN 5.6% | DOWN 4.4% | DOWN 19.2% |
| THIS WEEK 1999 | THIS WEEK 1999 | THIS WEEK 1999 |
| 14,908,000 | 13,198,000 | 1,710,000 |
| CHANGE | CHANGE | CHANGE |
| DOWN 14.3% | DOWN 9.9% | DOWN 48.5% |

| | DISTRIBUTORS' MARKET SHARE (4/3/00 - 4/30/00) | | | | | |
|----------------|---|-------|--------|-------|-------|------|
| | UMVD | BMG | INDIES | SONY | WEA | EMD |
| TOTAL ALBUMS | 25.7% | 17.8% | 16.4% | 15.7% | 15.1% | 9.3% |
| CURRENT ALBUMS | 26.3% | 22.2% | 14.7% | 16.2% | 12.6% | 7.9% |
| TOTAL SINGLES | 23.1% | 28.8% | 11.2% | 14% | 13.8% | 9.2% |

ROUNDED FIGURES

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- Programming, Media & Radio: What Do Users Really Want?
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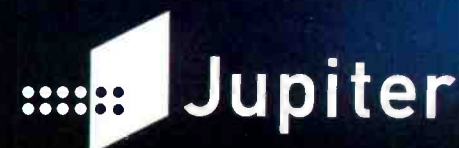
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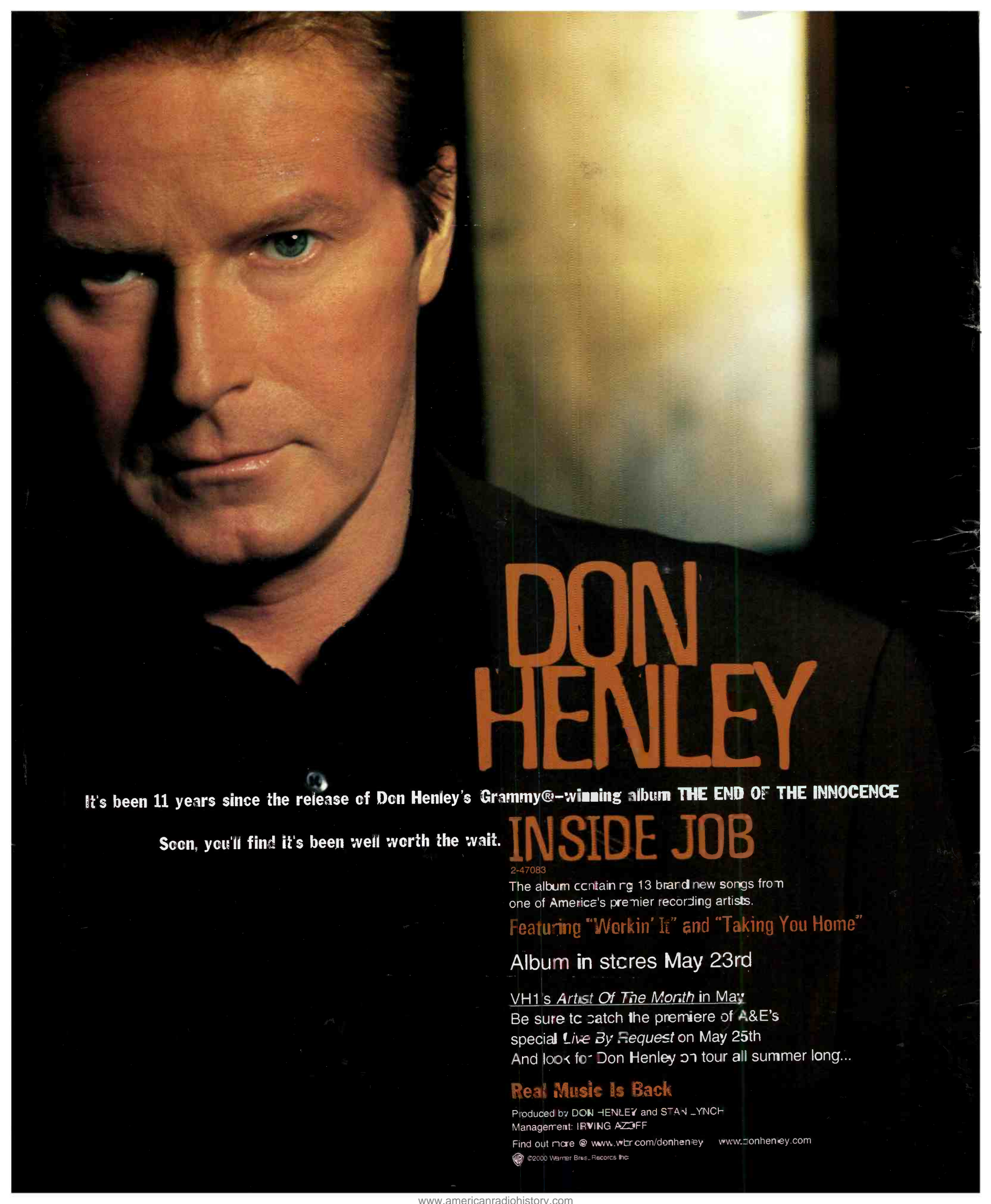
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A close-up, high-contrast portrait of Don Henley, looking slightly to the left with a serious expression. The lighting is dramatic, with one side of his face in shadow. The background is dark and out of focus, with a vertical light source on the right.

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