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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 25, 2000

## AWARDS ROUNDUP

### Upsets At Junos

**BY LARRY LeBLANC**  
TORONTO—Canada's Juno Awards 2000 heralded a passing of the torch as double-winner newcomers Chantal Kreviazuk and Matthew Good Band triumphed in several major upsets over better-known veterans. Juno Awards 2000 kicked off with a dinner and awards ceremony. (Continued on page 81)

### Echos Ring Out

**BY WOLFGANG SPAHR and ADAM WHITE**  
HAMBURG—Little wonder that Cuban diva Omara Portuondo was gripping a bottle of champagne the morning of March 10 as she checked out of Hamburg's Elysee Hotel. The night before, and just a few hundred yards up the road, (Continued on page 80)

### Victoires Provoke

This story was prepared by Emmanuel Legrand of Music & Media.  
PARIS—Two "outsiders" emerged as the main winners in the two leading categories at the 15th French music awards show, Victoires de la Musique, provoking. (Continued on page 80)

## What Now For Col. House, CDnow?

**BY BRIAN GARRITY and DON JEFFREY**  
NEW YORK—The decision by CDnow Inc. and the Columbia House record club to scrap their planned merger ends one of the most controversial music combinations ever proposed—the marriage of two major content companies with a leading online retailer—but creates a new set of lingering questions about what went wrong and what it means for the future of pure-play music merchants on the Internet.

**SONY TIME WARNER NEWS ANALYSIS**

online retail fortunes of CDnow. It also calls into question the future role of Sony and Warner Music in Web retailing; they will now invest \$51 million in CDnow instead. Just weeks before the dissolution of the deal was announced March 13 (*Billboard* Bulletin, March 14), CDnow was located in the sweet spot of the most significant, and potentially profitable, point of convergence the music and Internet industries have ever seen: the pending combinations of America Online (AOL) with Time Warner, and of Warner Music Group with EMI Recorded Music.

Now on its own again, the Fort Washington, Pa.-based company is viewed as struggling to keep pace with market leader Amazon.com and as scrambling to find a powerful partner with deep pockets before it runs out of money, analysts say. CDnow has retained an investment bank to explore its options. Meanwhile, the AOL-Warner-EMI-Sony axis, which had at its disposal in CDnow one of the Internet's leading music brands and an ideal vehicle for circumventing retail middlemen, is now back at square one. Its only proprietary retail option that is not a club is Total E, the largely forgotten

Web site controlled by Columbia House, which was supposed to have been swallowed by CDnow in the merger. Still up for debate is what exactly soured the deal. The chief executives at CDnow and Columbia House have offered competing explanations for the deal going bust. CDnow chief executive Jason Olim insists the culprit is lower-than-expected cash flow levels at Columbia House, which dramatically changed everyone's expectations of the transaction. "A key underlying premise of the merger was that Columbia House would continue to throw off enough cash to fund its own transition to a more Internet-focused company while also being able to fund CDnow's growth until it reached profitability," (Continued on page 85)

**Microsoft, RealNetworks Pact, But Rivalry Remains Page 5**

### UMG, GVM Form New Latin Label

**BY HOWELL LLEWELLYN**  
MADRID—A major Latino music label called MuXXic Latina has been formed by Universal Music Group (UMG) and Spanish music conglomerate Gran Vía Musical (GVM). The pact marks a big step for 4-month-old GVM, which recently signed distribution/marketing deals in Spain with two leading Latino labels, Fonovisa of Mexico and Karen Music of the Dominican Republic (*Billboard*, March 11). GVM managing director Jaime de Polanco tells *Billboard* that the New York-based MuXXic Latina has a (Continued on page 82)

### Sobule To Drop 'Pink Pearl'

Singer/Songwriter's 4th Set Marks Beyond Music Debut

**BY CHUCK TAYLOR**  
NEW YORK—Jill Sobule has a story to tell. In her new single, "One Of These Days," one of the pre-Alanis girls with a guitar vows that she's "gonna get it together and stop wasting time." It's certainly a viable theme for her fourth offering, "Pink Pearl," a diversified, experimental labor of love due April 18 on Beyond Music and her first record since "Happy Town" on Atlantic in 1997. The 12 tracks make up a glorified collective of American-bred prototypes,



embracing lounge, hip-hop, bossa nova, acoustic lullabies, traditional country, and winsome rock, with congenial hooks and pop melodies. "I never think in terms of what I want to accomplish when I start an album," Sobule says. "For this project, it's not as if I preconceived that this song was a bossa nova or that one is a country ballad. I really am schizophrenic with my tastes." The album, produced by Sobule, Robin Eaton, and Brad Jones, is indeed a far cry from the singer/ (Continued on page 81)

### Country Radio Eyes Male Demo

**BY PHYLLIS STARK**  
NASHVILLE—Could the long-unified country community finally have a splinter format everybody in the industry may actually want to embrace? If several prominent consultants and researchers have their way, it will, and it could make disenfranchised male country listeners very happy. At the recent Country Radio Seminar (CRS) in Nashville, Larry Rosin of Edison Media Research suggested a new paradigm for dividing formative leans in mar- (Continued on page 82)



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May 14 - Nashville, TN

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May 17 - Raleigh, NC  
May 18 - Atlanta, GA

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May 24 - Tampa, FL

May 27 - New Orleans, LA  
May 30 - Houston, TX  
June 2 - Dallas, TX

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June 7 - San Diego, CA  
June 9 - Pasadena, CA

June 11 - Oakland, CA  
June 14 - Tacoma, WA  
June 15 - Portland, OR



# NO STRINGS ATTACHED



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June 20 - Denver, CO  
June 22 - Kansas City, MO

June 23 - Minneapolis, MN  
June 24 - Chicago, IL  
June 27 - Columbus, OH

June 28 - St. Louis, MO  
June 30 - Cleveland, OH  
July 2 - Buffalo, NY

July 12 - Albany, NY  
July 14 - Cincinnati, OH  
July 17 - Pontiac, MI

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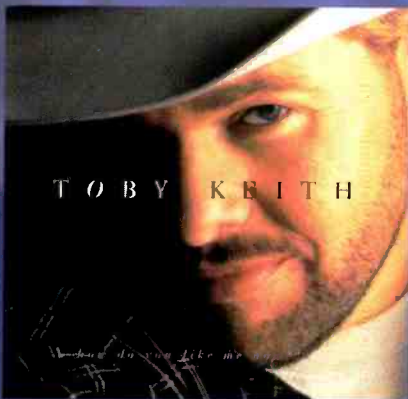
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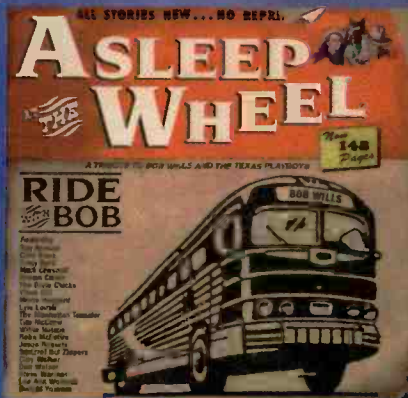


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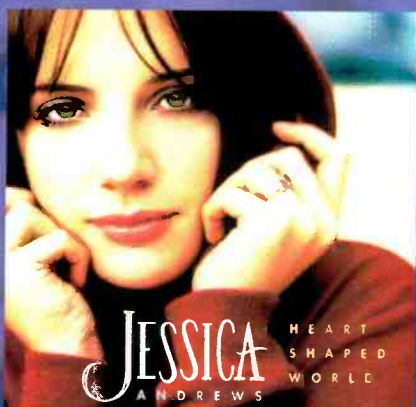


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# Real And Microsoft Step Up Format Efforts

BY EILEEN FITZPATRICK

LOS ANGELES—While it appears rivals Microsoft Corp. and RealNetworks are moving ahead as a united front, dueling announcements within 24 hours of each other suggest that each company wants to be the Internet leader.

The publicity ball got rolling when Microsoft stated March 14 that its Windows Media Audio format would be made compatible with competing RealNetworks products (*BillboardBulletin*, March 15).

“With this announcement Windows Media is poised to be the universal format,” says Microsoft digital media division GM Will Poole. “The selection of content broadens significantly. It reduces the need for digital compression in multiple formats, reduces the server requirements, and requires no additional digital-rights-management systems.”

The statement was made without RealNetworks’ knowledge, according to Steve Banfield, GM of RealNetworks’ consumer division.

On March 15 RealNetworks responded that it is “welcoming” Microsoft to its list of supported audio formats.

“It was an interesting thing for Microsoft to do, but it’s just another format,” said Banfield prior to the RealNetworks announcement. “Ninety percent of the content out there plays on RealJukebox, and we’re still the No. 1 company in this space.”

In what was clearly a swipe at Microsoft, Banfield said in the RealNetworks statement that “even if consumers can only access an additional 2% of Internet audio content, we want to provide them with the most complete solution for meeting their needs.”

In its announcement, RealNetworks also declared that it had the “first universal digital music system.”

Regardless of the posturing from both sides, the format war is far from over, according to Internet observers, many of whom see the public relations skirmish as another example of the intense competition between the two technology compa-

*‘Windows Media is not quite as generic or ubiquitous as MP3, and there are a lot of systems built around MP3’*

— JEREMY SCHWARTZ —

nies.

“This doesn’t mean there’s a universal standard, but it is a major concession by Microsoft and says that RealNetworks is taking their heads out of the sand,” says one industry executive.

Both Microsoft and RealNetworks offer digital compression technology and media

players that allow consumers to download music. The penetration of Microsoft’s media player technology lags behind that of the RealNetworks software. Among the various players offered by RealNetworks is RealJukebox, which enables consumers to build and manage digital music collections by recording songs from their CDs or downloading them from the Internet and playing them back on a PC, portable music player, or stereo.

Microsoft’s Poole says that the inclusion of Windows Media on RealJukebox will lead to a “standardized” digital compression format for the industry. But Windows Media is the ninth format added to RealJukebox, which is already compatible with the compression formats Liquid Audio, Mjuice, MP3, A2B, and others.

The Windows Media player is compatible with Liquid Audio and MP3, as well as such lesser-used formats as ASF, VOD, (Continued on page 74)



**Amazing Lonestar.** RCA recording act Lonestar was recently presented plaques commemorating the success of its hit single “Amazed.” The single was recently certified gold by the Recording Industry Assn. of America, and the group’s album “Lonely Grill” was certified double-platinum. Shown at the presentation, from left, are Lonestar’s Dean Sams and Michael Britt; Cheri Martin, manager of crossover/Internet promotion at the RCA Label Group; Butch Waugh, senior VP/GM of the RCA Label Group; and Lonestar’s Richie McDonald and Keech Rainwater.

# BMG, Universal’s GetMusic Is Going Global

BY MARILYN A. GILLEN

NEW YORK—GetMusic got a show of support from its major-label parents, BMG Entertainment and the Universal Music Group (UMG), with the March 15 announcement that they are investing in a rollout of the music commerce/content site into territories outside the U.S. (*BillboardBulletin*, March 15).

The multi-year commitment to GetMusic’s international growth represents “a substantial additional investment” in the year-old venture by BMG and UMG, according to the companies. The amount was not specified, but GetMusic president/CEO Andrew Nibley put it in “the tens of millions.”

According to Nibley, BMG and Universal are in the midst of shifting their roles in GetMusic from owners to majority investors, and the company is in active negotiations with potential strategic investors to sign on as minority partners. Plans also include an initial public offering, although no timetable has been set.

“We are excited that our parents bought off on the plan to put this kind of investment into the company and see the wisdom of going international at this point in time,” Nibley says. “We think moving into the Internet market in other countries just as the Internet is starting to take hold there

is good timing.”

Nibley, who is based in GetMusic’s New York headquarters, says that international operations will be spearheaded out of a London head office, with the first phase of the rollout targeting the U.K., France, Germany, and Japan. Latin America is also in the longer-range plans.

Staff is being put into place, with the beginning of the rollout expected “within months.” GetMusic anticipates being in four to six countries by year’s end.

Sites will be tailored to each country and presented in the prevailing language. They will feature content drawn from local sources and highlighting home-grown acts, as well as material culled from the U.S. site.

GetMusic has been emphasizing content over pure commerce in its U.S. site redesign, the first phase of which is up now at [getmusic.com](http://getmusic.com), and the strategy will be carried over into the international expansion.

“We are focusing primarily on programming and content and community, and E-commerce is part of the revenue stream. But it’s not the only revenue stream, and it isn’t our primary focus,” Nibley says.

In a new approach to its commerce operations, however, GetMusic plans to strike partnerships with existing E-tailers overseas, Nibley says. Those discus-

sions are ongoing, he adds. GetMusic handles its own E-commerce operations in the U.S.

The move into new markets by GetMusic comes as the plans of another U.S. E-tailer, CDnow, for opening affiliates outside the U.S. have been put in doubt following news that its planned merger with the Time Warner/Sony Music-owned Columbia House is off (see story, page 1). According to a company statement, “CDnow is re-evaluating its Year 2000 strategic objectives, including its international initiatives and the timing of such initiatives.”

Another U.S. online company, however, is following GetMusic’s lead overseas. Also on March 15, Santa Monica, Calif.-based Launch Media announced it is forming a Japanese joint venture with Yahoo! Japan Corp. and Softbank Publishing Inc. The new company will be based in Tokyo, with Softbank Publishing owning a 50% stake; Launch Media, 30%; and Yahoo! Japan and Tokyo Broadcasting Systems, 10% each.

The new Launch Japan will develop a Japanese-language version of [Launch.com](http://Launch.com), offering personalized music information, music videos, streaming audio, exclusive artist interviews, and more, according to the company. The site is scheduled to debut later this year at [www.launch.co.jp](http://www.launch.co.jp).



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TOP VIDEOS

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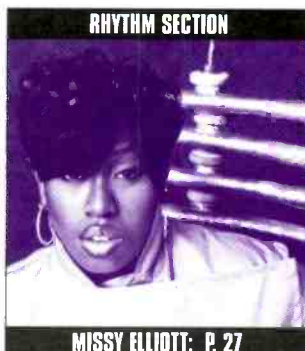
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**GUEST COMMENTARY**

**Int'l Perf. Rights: The Devil's In The Details**

BY BENNETT M. LINCOFF

At MIDEM in January in Cannes, the U.S.' BMI, England's Performing Right Society (PRS), France's SACEM, Germany's GEMA, and the Netherlands' BUMA announced an agreement by which each will offer Webcasters worldwide performance rights to the music in their combined repertoires. Prior to this, no collecting society had granted Webcasters anything other than domestic performance rights, a practice that was inadequate because Webcast performances may be infringing not only if unauthorized in the territory from which they originate but also if not authorized for territories in which they are received.

Webcasters now can obtain the worldwide rights they need to perform a significant portion of Anglo-American and

European music. This will be sufficient for Webcasters willing to forgo performances of excluded music or to obtain authorization to perform those works directly from their copyright owners.

**'It has been difficult for the rights societies to agree on how to determine which among them shall license which Webcasters'**

*Bennett M. Lincoff, the former director of legal affairs for new media at ASCAP, is a New York-based attorney and consultant working in the new-media marketplace.*

It has been difficult for the rights societies to agree on how to determine which among them shall license which Webcasters. Essentially, there are two possible

solutions. Either each society would have authority to license Webcasts originating in its territory or that authority would lie with the society in the territory where the Webcaster has its principal place of business ("economical residence," in European parlance).

Under the first scenario, for example, ASCAP, BMI, and SESAC would license all Webcasts originating in the U.S. Under the second, a Webcaster whose economical residence was in Paris would obtain rights through an agreement with SACEM and pay SACEM's prevailing license fees, regardless of the territory from which its Webcasts originate or in which they are received.

The European organizations oppose bestowing authority to license Webcasters. (Continued on page 19)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.



# Work the Groove

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# Capitol Sets TV Ad Blitz

## Radio, Retail Featured In N'ville Label Spots

BY PHYLLIS STARK

NASHVILLE—Capitol Records' Nashville division is rolling out a unique \$12 million TV advertising campaign that ties in with both radio and retail partners in select markets to promote not just Capitol artists but country music in general.

The first 11 stations Capitol is working with include KZLA Los Angeles, WUSN (US99) Chicago, and WUBE (B105) Cincinnati, but plans call for having 30 radio stations on board by November.

"The idea is to combine radio, the artist, and retail in such a way that the fan gets a cultural message that is 'Country music is a lot cooler than I thought it was,' and country radio is playing a lot cooler music than I thought it was," says Pat Quigley, president/CEO of Capitol Nashville.

The ads begin with animation of a station's logo, followed by a snippet of the featured artist's current videoclip. The station's call letters and Web site address remain visible on the screen during the video, while station promotional announcements crawl along the bottom of the screen. At the end, the ads are tagged with the logo of a participating retailer.

Quigley says he's paying 100% of the cost of the ads during the eight-month campaign. The ads will run during the "Today" show, "The Tonight Show With Jay Leno," and "Late Show With David Letterman," as well as during some daytime soap operas and news shows, among other slots.

Quigley says that "there has to be some return on investment" in choosing radio partners. "I can't spend \$100,000 in a market and sell 500 records." But he claims that "there is no quid pro quo," meaning stations are not required to commit to any airplay. "We're releasing 15 albums this year; hopefully they can find something they can play," he says. Quigley says he worked out the deals with station GMs, not PDs, to avoid programming conflicts of interest.

Both radio and retail partners are nonexclusive, meaning the ads could run for more than one station in a given market with a slightly different look and tag different retailers. Quigley also welcomes other record labels who may want to join the campaign. "If some other label wants to do it, God bless them, let's go," he says. "The more music you put in front of the consumer, the more memorable it is."

Stressing the importance of advertising his product, Quigley says, "Radio didn't make this label happen, advertising did." Quigley claims Capitol Nashville "spends more measured media [ad dollars] than all other labels in all other genres combined. As an industry I'm sure we spent between \$500 million and a billion dollars in co-op advertising last

year. How much of that went to radio? Very little. So we really didn't help radio at all.

"What I want to know is, Is there a way we can tie radio into my advertising in a way that works for radio, for the fan, for the artist, and for retail?"—something he believes his current campaign achieves. "Every-

thing I buy on television will be with a radio station as a partner," Quigley adds.

The initial ads feature artists Trace Adkins and Keith Urban; a Steve Wariner ad will be next. Quigley says he plans to run the spots for all 15 of this year's releases, including those by newcomers Allison Paige and Cyndi Thompson. Quigley plans to put \$1 million in TV money behind Paige's upcoming debut single, a remake of "The End Of The World."

Quigley even hints that Garth Brooks may release a new country album this year, despite the artist's announced plans to retire at the end of the year.

Each album will be advertised in two-week flights, meaning radio station that are on board from the beginning will get 30 weeks of free television advertising by the end of the year. "The goal is for my artists to let 95% of their potential audience know five times that the record is out there," says Quigley.

The new campaign rolls out Monday (20) in its first two markets, Chicago and Cincinnati.

*'The idea is to combine radio, the artist, and retail in such a way that the fan gets a cultural message that is "Country music is a lot cooler than I thought it was"'*

- PAT QUIGLEY -

# SDMI Watermark Plan Progresses

BY MARILYN A. GILLEN

NEW YORK—Although some have questioned whether the rapidly emerging online marketplace hasn't simply outpaced the Secure Digital Music Initiative (SDMI), the inter-industry effort continues to make progress toward its goal of creating a secure framework for the development of a legitimate online music market.

The latest case in point is the March 15 announcement that all five major record companies have agreed to license the Phase I watermarking system spelled out by the SDMI in its first specification, for portable audio devices (**Billboard Bulletin, March 15**).

San Diego-based Verance Corp., which is supplying the technology, says that in addition to the major labels, consumer electronics companies including Matsushita, Sony Corp., TDK, and Toshiba are among those taking licenses.

The move is significant because the need to secure a license for a proprietary technology was seen as a potential sticking point for wide adoption of the SDMI specification, observers say.

Adding urgency to the initiative is the fact that the number of portable devices being brought to market has exploded this year.

In the last few months, major consumer electronics companies, including Sony, Philips, Thomson/RCA, and Samsung, have entered or announced plans to enter the market for portable digital devices, which are designed to play back music downloaded from the Internet or copied from CDs into an Internet-compatible format such as MP3, Liquid Audio, Windows Media Audio, or ATRAC3.

The companies join existing market leaders Creative Labs (the Nomad) and Diamond Multimedia. On March 16, Diamond unveiled

plans for its new line of players, the Rio 600s, which it says will be supported with content from several major labels. Details are pending.

The portables specification, which was adopted in June, is designed to be rolled out in two phases. Verance's watermarking system is part of the Phase I process; it will indicate when Phase I SDMI-compliant devices need to be upgraded to incorporate Phase II screening technology.

Until then, all music compatible with a particular device will be playable, whether it is in a protected or unprotected format, Verance says.

When Phase II technology is ready, detection of the watermark will automatically let consumers know that their software can be upgraded to play new SDMI-compliant music releases. If a consumer

chooses not to upgrade, the device will not play these new music releases, the company adds.

Upgraded SDMI-compliant portable devices will continue to play existing music, future unprotected music files, and new music released with SDMI technology.

On Feb. 28, the SDMI organization issued a call for proposals for the spec's Phase II technology, which is supposed to allow for detection and rejection of pirated copies of music released after the new technology becomes available.

The plan is that music companies will embed this technology into music posted online and into future production of CDs and DVD Audio discs.

Verance is among the companies planning to submit Phase II proposals to the SDMI for consideration.

## 5.1 Releases DVD Titles Music Discs Target Existing Player Base

BY MELINDA NEWMAN and JILL PESSERNICK

LOS ANGELES—Although the arrival of DVD Audio players is not expected until this summer, Los Angeles-based 5.1 Entertainment Group is releasing a slate of DVD Music classical and jazz titles on March 28. In June, it will begin releasing pop titles.

Additionally, as soon as a copyright protection standard is selected by the industry, 5.1 Entertainment Group will release its titles in the DVD Audio format. Until then, the releases will carry both the AC3 and DTS formats, which can be played in current DVD players. All three formats feature 6-channel surround sound.

"We're calling our [product] DVD Music because, ultimately, the releases will feature all three formats [DTS, AC3, and DVD Audio]," says John Trickett, president/CEO of 5.1 Entertainment Group.

"I don't want people to think since they don't have a DVD Audio player, 'I shouldn't buy these releases.'"

There are currently an estimated 5 million DVD players in the U.S.

The original slate of titles will be released on 5.1's Silverline label and will include product licensed from Iliad Music in Nashville as well as a number of recordings from the London Philharmonic and London Symphony Orchestra. Silverline is also signing new acts, among them modern swing/jazz act Big Phat Band.

The pop titles, coming later this year, will be released through 5.1's immergent imprint. Many of the 15 initial titles will be collections compiled from titles licensed from EMI Special Markets. Like Silverline, immergent is also signing developing artists.

After the initial releases from each line, Trickett says he expects to release between five and 10 titles per month. 5.1 is self-distributed.

The titles will be in jewel boxes the same size as that of traditional CDs.

However, Trickett says they will be distinguished by different artwork with a DVD Music logo prominently displayed on the cover and on the top spine. Suggested list price for the titles is \$19.98.

"We think it's important to be below \$20," says Trickett. "But people are getting a lot of visual assets, and there are bonus sections on the discs, so they have a higher value than [traditional CDs]."

While Trickett is asking retailers to initially stock the titles in the DVD Video section, he's hoping a new DVD Audio section will soon open up—

especially once a standard is adopted. Trickett says he has also had conversations with a number of hardware manufacturers who plan to rack titles in the consumer electronics section with the players.

Merchants are divided over where they will place these and other forthcoming

DVD Audio titles. "We will not separate this from audio CDs," says Len Cosimano, VP of merchandising for Ann Arbor, Mich.-based Borders Books & Music.

He applauds the price point. "It is a lower price than I expected," he says. "If it is under \$20, it will attract a lot of people. That is a good idea from a strategic standpoint. The question is, Will everyone discount it heavily or will it be out there for the high-end consumer?"

Kevin Milligan, VP of music for the Torrance, Calif.-based Warehouse Entertainment chain, had not yet decided where the DVD Music discs would be stocked. "We will do this on a limited test basis. We'll put [the titles] in stores that are in upper-demo areas."

For Amarillo, Texas-based retailer Hastings, says director of music Storm Gloor, "We'll have the titles separated in the store first, and they will be near the DVD videos. I think the high-end consumer is really looking forward to this."

*'I think the high-end consumer is really looking forward to this'*

- STORM GLOOR -

## MP3 CEO Charged With Cyber-Squatting

BY KAI R. LOFTHUS

GENEVA, Switzerland—Michael Robertson, the San Diego, Calif.-based CEO of MP3.com, has been charged with cyber-squatting in a dispute concerning the rights to the domain name talk-city.com.

The United Nations' Geneva-based office for copyright issues, the World Intellectual Property Organization (WIPO), ruled that Robertson registered the name in October 1997 in order to "misdirect" traffic to the MP3.com site.

In January, the Campbell, Calif.-based Web company Talk City objected to WIPO, claiming it had ownership of the trademark since April 1996. Since then, Talk City has secured the rights to variations such as talkcity.org, talk-city.net, and talk-city.org.

In its Feb. 29 ruling (D2000-0009), WIPO claims that Robertson "has no rights or legitimate interests in respect of the domain name and registered and used the domain name in bad faith." The ruling ordered the transfer of the "confusingly similar" domain name back to Talk City Inc.

In the complaint to WIPO, Talk City asserted that Robertson registered the names talk-city.com, meta-crawler.com,

meta-crawler.net, win-zip.com, and four-11.com with the intention of "misdirecting Internet traffic to his company's MP3.com Web site."

The WIPO panel states, "Talk City has properly alleged, and [Robertson] has not contested, that Robertson registered and used the domain name in order to attract Internet users to the MP3.com Web site, and that MP3.com Inc. derives significant advertising revenues based on the amount of Internet traffic directed to its site."

The ruling says, "Robertson replied [through counsel] that he would not transfer the domain name to Talk City absent a payment by Talk City [greater than] the expense Robertson incurred in registering the domain name."

Robertson could not be reached for comment by press time.

WIPO, whose dispute resolution unit operates as part of its Arbitration and Mediation Center, has escalated its efforts against cyber-squatters. WIPO recently filed similar rulings to the benefit of such companies as Australian telecommunications operator Telstra. WIPO's efforts are being accompanied by pending U.S. protection of the Cyber-Piracy Prevention Act.





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# Tonos Builds Network

## It Acquires Industry Sites, Financing

BY MARILYN A. GILLEN

NEW YORK—With additional content, cash, and industry connections, Tonos.com is moving steadily forward with plans to assemble what its founders dub “the ultimate insiders’ network for the music business.”

The online site—announced late last year by award-winning artist/writer/producers Carole Bayer Sager; David Foster; and Kenneth “Babyface” Edmonds and slated to launch in April—has completed a \$7 million initial round of private financing from Silicon Valley venture capital firm Sequoia Capital and online entertainment company Shockwave.com Inc.

Private funding will be followed in time by a public offering, Sager says.

Culver City, Calif.-based Tonos also has acquired the Velvet Rope, an online forum on the daily goings-on at record labels, and Net Music School, an online site for music lessons. Velvet Rope founder Julie Gordon becomes a Tonos employee, according to Tonos CEO Matt Farber (*Billboard* **Bulletin**, March 14).

The Velvet Rope becomes part of Tonos Insider, described as “providing a backstage pass to the inner workings of the music business.” Net Music School becomes part of Tonos Mentor, a section offering “creative and business guidance.”

“I would have loved if someone would have told me when I was 18 that I didn’t have to give away 100% of my publishing,” Sager says. “That’s the kind of thing that we and our friends who are artists and writers are going to be able to share.”

Noted producers and/or songwriters Rodney Jerkins, Max Martin, Diane Warren, Matt Serletic, and Byron Gallimore have signed exclusive deals to provide mentoring and collaborative services for Tonos.com, according to Sager and Farber, who dub them the Hitmakers. They will be featured in the Mentor section as well as in Tonos Challenges, which intends to offer singers, songwriters, and other industry aspirants “the opportunity to showcase their craft and collaborate with the Hitmakers.”

Like its founders, Tonos’ newest Hitmakers will not be figureheads

but active participants, Sager says.

“Those names that you see are names that absolutely plan to be available to the public in whatever ways they feel most comfortable,” says Sager. “The last thing that we want to be is a Planet Hollywood—just buying names.”

“Suddenly people have access to people they never dreamed they’d have access to,” adds Farber of the site’s allure. “Suddenly we have the leading insiders in the business available to not only show people what they do, but to share that knowledge and insight in a collaborative way.”

The site will appeal to different people on different levels, Farber acknowledges—whether they are a fascinated fan or a serious creative or business aspirant. But one can quickly become the other, he adds.

“A fan may come to see David Foster in the studio with Celine Dion and learn what really goes on behind the process, and suddenly they may want to get involved and create something themselves,” he says. “Or see something discussed on the Velvet Rope and form a strong opinion of their own. So creatively or businesswise, whether you are a fan or somebody who wants to be in the industry or [are] in the industry already, we’re always saying, ‘Don’t just observe, come and do,’ and that’s what Tonos is all about.”

Tonos will field an A&R staff to help identify talent in ongoing contests at the site, Farber says, and to “package [winners] and present them to labels and publishers.” “We don’t want to be a label ourselves,” Sager adds.

Although started by its founders with a vision to “give something back to a business that has given so much to us,” Sager says they later discovered there was a very strong business behind the concept, something echoed in Sequoia’s interest.

“The world has become fascinated with not just the star or the product, but the stars behind the stars and the product,” Sager says. “People would rather stay backstage and see the process than sit in the fifth row.”

Farber declines to say how Tonos will make money, except that there will be “multiple revenue streams.”

# URB Magazine To Launch Label

BY MICHAEL PAOLETTA

NEW YORK—To celebrate its 10-year anniversary, URB magazine is scheduled to announce the launch of URB Music at the Winter Music Conference March 25-29 in Miami.

For the underground dance music community, Los Angeles-based URB magazine has become a leading voice, championing the growth of independent hip-hop and dance music.

“Today, the whole DJ culture is exploding,” says URB magazine founder/publisher Raymond Roker. “The cultural bigotry and disco backlash that have resonated for decades are disappearing.”

“Lately you have college indie kids appropriating DJ culture as their own rock-weaned culture,” he continues. “In the process, dance music has been given a newfound validity. It’s viewed as a new spin on rock.”

With that in mind, URB Music’s founders—Roker and Josh Levine, president of Los Angeles-based marketing/consulting firm Rebel Organization Inc.—say the label will be the magazine’s music arm and will focus on compilations and themed recordings.

“It’s the obvious next step and log-

ical extension to further develop concepts generated in the magazine,” says Roker. “Like the magazine, the label’s foundation will be based on the strong connection between hip-hop and all styles of underground dance music—and how these musical styles relate to the global youth movement.”



“Also, the timing couldn’t be better for us,” adds Levine. “All the mergers and shake-ups at major labels has only strengthened the indie way of marketing. For the club culture, a grass-roots mentality makes much sense these days.”

URB Music will debut in late July with “URBal Beats, Volume 4,” a multi-artist compilation that follows in the beat-aware footsteps of volumes 1-3, which were released via PolyGram TV in the late ’90s.

Acts featured on the first three volumes included Orbital, Moby, DJ Ikey, Goldie, Portishead, the Prodigy, Underworld, and Fatboy Slim, among others.

“We’re currently talking to several major and independent distributors to handle URB Music,” says Levine. “We know that we don’t want a strict production deal like we had before.”

In addition to selling CDs in traditional retail outlets and with E-tailers, the label will rely heavily on Urb.com to sell its CDs.

Levine confirms that the site will be a centerpoint for promoting URB Music releases as well as for interacting with new talent and consumers.

Roker says Urb.com, currently a “teaser Web site,” will “relaunch a full-service site this summer” that will feature magazine content as well as an area for users of the site to remix tracks submitted by DJs and artists.

In October, URB Music is scheduled to issue “The Coachella Valley Music And Arts Festival ’99” compilation. The set features live performances from last year’s Indio, Calif.-based two-day event (Oct. 9-10); its release is scheduled to coincide with the Coachella Valley Music and Arts Festival 2000, which is planned for October (exact dates have yet to be confirmed).

# Polka Label Head Walter Dana Dies

BY JIM BESSMAN

NEW YORK—Walter Dana, a prodigious force in bringing polka music into the American mainstream in the ’40s and ’50s, died March 4 in Miami Beach at age 97.

His Dana Records label, which he founded in 1946 in New York, introduced such legendary polka stars as Frank Wojnarowski, Ray Henry, Gene Wisniewski, and John Bomba. Other major artists who recorded for the label were Bernie Witkowski, Eddie Zima, Steve Adamczyk, Johnny Pecon, Regina Kujawa, and Marisha Data.

Dana Records was the top Polish polka label in the country. Its recorded output included some 120



DANA

albums and 1,300 songs, most notably such best-selling polkas as

“Helen Polka,” “I Love Julida,” “Jedzie Boat,” and “Who Stole The Keeshka.”

“He really put the polka recording industry in the national spotlight,” says Steve Litwin, polka editor for the Polish American Journal in Buffalo. “He knew how to promote an artist and made polka music nationally known at that time. In a 1952 poll by Billboard, Dana Records even ranked ahead of Decca, Capitol, and Mercury.”

While Dana sold his label and its masters, it is not clear who controls them today. Some note that most of the masters may have been destroyed in a warehouse fire years ago.

(Continued on page 85)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Joe Etter is promoted to VP of Walt Disney Records Canada in Toronto. He was a director.

Angelique Ridenour is named VP of A&R for Universal Records in New York. She was VP at Warner/Chappell.

Capitol Records names Brenda Jones VP of R&B marketing and Bobbie Gale senior director of publicity in Hollywood. They were, respectively, VP/GM of Death Row Records and senior director of publicity at Atlantic Records.

Koch Entertainment names Chuck Oliner VP of promotion and Alan Grunblatt executive VP/GM of Koch’s new R&B label in New York. They were, respectively, VP of promotion at Beyond Music and senior VP of label operations for Relativity Records.



ETTER



RIDENOUR



JONES



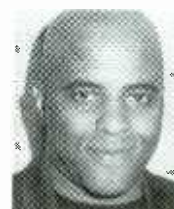
OLINER



GRUNBLATT



MURRAY



McGILL



COBURN

Stacey M. Murray is named president/GM of Humility Records in Fort Lee, N.J. She was VP of artist development at Nippy Inc.

Terry McGill is named president/CEO of Major Money Entertainment in Dallas. He was VP of black music for Fully Loaded Records.

Steven M. Cohen is named senior director of media relations for Restless Records in Los Angeles.

He was director of media relations for Risk Records.

ALV Music names Greg Dorschel creative director and Cammie Sperry executive assistant in Nashville. They were, respectively, creative director for the Collins Music Group, Nashville, and a member of the client services department at Right Track Solutions.

Craig Coburn is named A&R executive at Giant Records in Bur-

bank, Calif. He was an A&R executive at Geffen Records.

**RELATED FIELDS.** Sarah O’Leary is named VP of marketing for the Regan Group in Culver City, Calif. She was a consultant for Hungry Wolf Marketing.

ASCAP promotes Jeanie Weems to VP of creative and film/TV, Ron Sobel to VP of the Los Angeles membership office, and Michael Kerker to VP of

musical theater in Los Angeles. ASCAP also promotes Alexandra Lioutikoff to VP of Latin music in Miami and Michael Stack to VP of New York membership in New York. They were, respectively, assistant VP of creative and film/TV, assistant VP of the Los Angeles membership office, assistant VP of musical theater, assistant VP of Latin music, and assistant VP of New York membership.





**ROB THOMAS**

Song of the Year: "Smooth"

Record of the Year: "Smooth"

Best Pop Collaboration with Vocals: "Smooth"



**TAMEKA "TINY" COTTLE and KANDI**

Best R&B Song: "No Scrubs"



**DALLAS AUSTIN**

Best R&B Album/Producer: "Fanmail"



**STING**

Best Pop Album: "Brand New Day"

Best Male Pop Vocal Performance: "Brand New Day"



**TLC**

Best R&B Album: "Fanmail"

Best R&B Performance  
by a Duo or Group  
with Vocal: "No Scrubs"

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# Artists & Music

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## Rock, Dance Acts Turn Hard Work Into Airplay Power

### 'The Better Life' Ahead For Republic/Uni's 3 Doors Down Farmclub.com Reaps U.K.'s Sonique Set

BY CARLA HAY

**NEW YORK**—The story of rock band 3 Doors Down is truly an example of "local boys make good." The group, which hails from Escatawpa, Miss., landed a record deal in large part due to a groundswell of local support for an unsigned band that was drawing hundreds of people per show and receiving commercial radio airplay.

3 Doors Down's Republic/Universal debut album, "The Better Life," has been finding a larger audience, insiders say, because of the band's touring, as well as radio airplay for "Kryptonite," the album's first single.

"The Better Life," released Feb. 8, debuted at No. 1 on the Heatseekers chart in the Feb. 26 issue. The album reached Heatseekers Impact status in the March 18 issue when it soared from No. 102 to No. 90 on The Billboard 200. This issue, the album is No. 64 on that chart, reaching Pacesetter status.

Meanwhile, "Kryptonite" has become a hit on the Mainstream Rock Tracks chart, where it stands this issue at No. 4. A video for "Kryptonite," directed by Dean Karr, is scheduled to be filmed this month.

"We recorded a demo in 1997," remembers lead singer Brad Arnold, "and we sold the CDs in clubs. Then WCPR [Biloxi/Gulfport, Miss.] added 'Kryptonite' to the playlist. They got a lot of calls about the song, and the next thing we know, Republic contacted us for a record deal."

As rock WCPR PD Kenny Vest trumpeted in promotional materials for the band, "Kryptonite" is, hands down, the biggest record in WCPR history and the biggest reaction record of my radio career."

Republic A&R executive Andy Mackay says, "We were alerted to the airplay 3 Doors Down was getting by our promotion team in the South. The band didn't have enough money to print up enough CDs, so they couldn't

keep up with the demand for their music. The response to the band's music across the country proves that 3 Doors Down isn't just a local phenomenon."

Before the band made its debut as a major-label act, Mackay says, "we needed to make a change in the line-



3 DOORS DOWN

up and bring Brad, who also was the band's drummer, out front."

3 Doors Down—whose other members are guitarist Matt Roberts, bass player Todd Harrell, and guitarist Chris Henderson—then added drummer Richard Lyles to the lineup. Before the album's release, the band played in smaller markets to road-test the new lineup.

Universal VP of marketing and artist development (U.S.) Kim Garner says, "We put 'Kryptonite' on samplers in November and December 1999. We bought radio ads in the strongest markets with early airplay, and we're also doing a TV ad campaign. We made sure the band was playing live in the strongest radio markets. We put them in our Adopt-A-Band retail program."

"There were salespeople from Universal Music and Video Distribution who even sent handwritten letters to key retailers to tell them how committed we are to this record," Garner says.

Jeff Ball, head music buyer for Owings Mills, Md.-based retail chain Record & Tape Traders Inc., says, "The record company has really been pushing their record. Besides airplay,

that's why this album is doing well."

Val Porter, music director of mainstream rock station WDVE Pittsburgh, notes, "We're getting a ton of calls for 'Kryptonite.' We got an immediate reaction once we added this record. The response to 3 Doors Down is much better than average for a new band. I think there are at least two hit singles on the album."

The band's Arnold says of 3 Doors Down's appeal, "We're just a straight-up rock-'n'-roll band, and we put on a good show. We're not trying to be anything we're not."

Republic's Mackay agrees. "What's special about 3 Doors Down is that these guys are from a really small town, and they've made it," he says. "Also, they're so grounded; they're not letting success affect them."

The band—which is managed by In De Goot Management and booked by the Agency Group—is currently on a U.S. tour. 3 Doors Down begins touring arenas with Creed on Wednesday (22) in Indianapolis.

BY CARLA HAY

**NEW YORK**—With "Hear My Cry," the debut album from British dance/pop artist Sonique, Jimmy and Doug's Farmclub.com has hit the proverbial grand slam. The album has already spawned a hit single ("It Feels So Good"), the set has been racing up The

Billboard 200, and Sonique has been taking top 40 radio by storm.

"Hear My Cry," which was released Feb. 15 in the U.S., is the first album from the Farmclub.com label. The set was released in conjunction with record labels Republic/Universal, Cafeine, and Serious.

Farmclub.com—co-founded last year by Universal Music Group chairman/CEO Doug Morris and Interscope Geffen A&M co-chairman Jimmy Iovine—has its own namesake TV series on the USA Network, as well as a Web site created to discover unsigned artists via the Internet.

"Hear My Cry" debuted in its peak position of No. 2 on the Heatseekers chart in the March 4 issue. The album reached Heatseekers Impact status in the March 18 issue when it rocketed from No. 103 to No. 85 on The Billboard 200; it bullets this issue at No. 76.

"It Feels So Good" has been a multi-format hit, climbing into the top 20 on no less than five charts, including The Billboard Hot 100, Top 40 Mainstream, Rhythmic Top 40, Hot 100 Airplay, and Hot 100 Singles Sales.



SONIQUE

Not bad for someone who never dreamed of becoming a singer:

"I was an athlete from a young age," Sonique reveals. "I was a gymnast, springboard diver, and on the hockey team—so no one I knew growing up would have ever believed that I wouldn't be an athlete. A few years ago, someone asked me to be a singer for a band. I thought at first, 'No, I can't do it,' but I did. I learned to write songs under

(Continued on page 74)

HEATSEEKERS IMPACT

### Artemis Teen Rockers Kittie Claw Up The Billboard 200

**NEW YORK**—Consider them the anti-Spice Girls. Hardcore rock band Kittie has been getting growing public recognition for its abrasive music and "bad girl" image. Industry observers point to touring and a word-of-mouth buzz as the main reasons why Kittie's debut album, "Spit" (Ng/Artemis Records), is finding a larger audience.

Kittie is also the first new breakthrough act on Artemis Records, the New York-based independent label formed last year and headed by veteran music executive Danny Goldberg.

"Spit" first entered the Heatseek-



KITTIE

ers chart at No. 6 in the Jan. 29 issue. The album then ascended to the No. 1 position in the Feb. 19 issue. "Spit" reached Heatseekers Impact status in the March 18 issue when the

album jumped from No. 106 to No. 98 on The Billboard 200. This issue, "Spit" is No. 95 on that chart.

The fact that the average age of the group members is 16 is an intriguing aspect of Kittie but not the sole reason for the group's budding commercial success, says one industry insider:

"The novelty of a band of Canadian underage girls is appealing," says John Osterlind, music director of rock station WAAF Boston, which currently has Kittie's first single, "Brackish," in heavy rotation. "But the Kittie album is a good-sounding

(Continued on page 16)

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# Selah's Nicol Smith Ready To Solo

## Member Of Christian Music Trio Delivers Own Set On Curb

BY DEBORAH EVANS PRICE

NASHVILLE—When Nicol Smith signed with Curb in 1995, expectations were high that the well-respected session vocalist would make a smooth transition to being a recording artist in her own right—and she did.

But a funny thing happened on the way to cutting her first album. She took a creative detour and is now nominated for a Dove Award as part of the trio Selah.

As she prepares for the April 25 release of her self-titled solo project, Smith acknowledges it's been a winding road. "It's been such a long process," she says. "The whole album is reflective of me and the spiritual journey I've been on."

The wheels began turning while Smith was waitressing at Nashville's Green Hills Grille, where she met Curb Records president Mike Curb and his family. "His daughters set me up on a date with their cousin," she says of Curb VP of sales Benson Curb. "He asked me to lunch, and we went out a few times."

Though the relationship never blossomed into romance, Benson



SMITH

passed a tape on to Mike Curb. "I'll never forget: I was sweeping underneath tables at the Grille when somebody said, 'Nicol, you've got Mike Curb on the phone,'" she recalls. "He said, 'Can you come to the office tomorrow? Because I heard your tape—I love it, and I want to talk to you about signing.' I thought, 'You've got to be kidding me.'"

Smith signed with the label and began working on her project with Tommy Sims. "In the beginning, I told Mr. Curb I didn't want to do Christian music; I wanted to do pop music," she says. "Then I went out on the road one weekend with [Christian music artist] Cindy Morgan and had my eyes opened. I

thought, 'This isn't so glamorous. It's not so fun, especially if you're a homebody.'

"I thought, 'If I'm going to be leaving everything that's familiar, it better be worth it. You better have an important message,'" she continues. "That's when I felt like things needed to change a little bit. It wasn't enough to just sing love songs—and there's nothing wrong with that—but I wanted it to be something that meant more to me."

(Continued on page 20)



**It Takes A Village.** Good Vibe Music/Atomic Pop act Slum Village is preparing to hit the road to promote its debut set, "Fantastic, Vol. 2." The Detroit-rooted trio—which includes Jay Dee of the famed Ummah production team—has spent three years working on the project, which features guest appearances by Q-Tip, Busta Rhymes, Kurupt, Jazzy Jeff, Pete Rock, and D'Angelo. Shown, from left, are group members T3, Baatin, and Jay Dee.

# Oscar Nom Brings Mann Label Interest As She Readies Album

BY MICHAEL PAOLETTA

NEW YORK—With an Oscar nomination for best original song in a motion picture—"Save Me" (from "Magnolia")—and a new album, "Bachelor No. 2," being readied for a late-spring release, critically acclaimed singer/songwriter Aimee Mann is embarking on the latest phase of her at-times rocky musical journey.

"It's both funny and interesting," says Mann, formerly of '80s pop group 'Til Tuesday. "The Oscar nomination must have changed something, because people seem to be taking me more seriously. Even my father, who has always had low-level doubts about my career, now says things like, 'Maybe it'll work out.'"

"People in the music industry are also looking at me differently," she adds. "For a long time, executives always thought things like, 'We can't sell her records' or 'There's no market for intelligent music.'"

Since the success of "Magnolia" and the Oscar nod, Mann acknowledges that she has received numerous offers from record labels, including Reprise, which issued the "Magnolia" soundtrack. "Magnolia" has sold 200,000 units, according to SoundScan. Reprise, Mann says, has done a great job of marketing and promoting the soundtrack. "It's rare for me to be a priority at a label," she says, laughing.

"But what concerns and worries me is that the same people who sign me

to the label, who get what I'm doing, may not be at the label for my next album," she says. "At that point, it would be like history repeating itself."

Mann says there is something to be said for not signing with a major label. "Labels have too much control over your career once you sign on that dotted line," she says.

According to Mann, she would consider signing with a major if "the money was so significant that it represented an actual retirement fund."

"I would probably do it if I was being offered enough money to buy a house and studio," she says. "I just know I never want to be in a situation again where I'm in a meeting with label executives arguing why they should

release my record. Those days are over." Mann will release "Bachelor No. 2" on her own label, SuperEgo Records (Billboard, Nov. 13, 1999). She began selling the 13-track CD at her concerts and on her Web site (aimeemann.com) two months ago. Thus far, the album has sold 14,500 copies, says Mann's manager, former 'Til Tuesday drummer Michael Hausman.

Mann confirms that the disc will be available in stores—traditional and online—"any minute now. I'm just waiting to secure a distributor."

Mann was scheduled to appear on "The Rosie O'Donnell Show," VH1's "The Daily One," and Oxygen's "Trackers" on March 16.



MANN

# Bacharach, Don Was Take Over Music For Oscars Show, With Major Changes In Mind

**T**HE WINNER IS? Although their ideas change daily, the one thing **Don Was** and **Burt Bacharach** promise is that the music at the March 26 Academy Awards show will be quite unlike anything that the ceremony's viewers have witnessed before.

"We got rid of the tuxedos; it will be the first time the Oscars will feature DJs and turntables," says Was, who, along with Bacharach, is serving as co-musical director for the evening. At the same time, Was adds, "you want to be respectful of the people who care about the show. People all over the world love the show."

Bacharach was originally approached to participate last October. While at first not interested, eventually he decided "the idea of changing and doing something very new seemed very appealing, like having a band onstage and doing a medley of some of the great songs [that won or were nominated for Oscars]."

Although he knew the show was "a pretty brutal job," Bacharach's suspicions were confirmed when "I asked two trumpet players I knew that if I did this thing, could I count on them since they had done the show before," he says. "And they said they didn't want to do it again."

While Bacharach seems a natural choice to be musical director—given that he's won three Oscars himself—Was is a bit of a left-field choice, even by his own admission. "I sat through a lunch with [Oscar telecast co-producer **Lili Zanuck**] wondering, 'When are they going to figure out I'm the wrong guy for the job? Will I make it past the appetizers?'" he says.

While Was and Bacharach are working on many projects together, they've also divvied up Oscar duties—Was is writing the more than 50 musical cues needed when presenters are introduced, while Bacharach has written a new theme for the evening.

"We were going to write the theme together, and I showed up at Burt's house, and [what he'd] written was so perfect, I dared not offer one comment," Was recalls. "You could have left me in a room with a piano for 900,000 years, and I wouldn't have been able to come up with that."

Was will oversee the stage band that will perform the medley, while Bacharach will conduct a band in the pit that will perform his overture.

Gone will be the much-maligned interpretive dances often used to highlight nominees for best score. Instead, says Was, a portion of the actual recording of the score will be used.

"Our feeling with scores is the Oscars usually has a 40-50 piece orchestra, whereas **John Williams** goes

in to record the score and has 120 people, so you can never do it justice. It's like **Frank Gorshin** filling in for **Kevin Spacey**. We thought, 'Fuck it, we're not playing these live.'"

Song-of-the-year nominees are tentatively slated to be performed as a medley, with each tune getting 90 seconds. Was says, "The cog in the works is the 'South Park' song, 'Blame Canada,' which is laced with profanities. The other nominees are **Diane Warren's** "Music Of My Heart," **Aimee Mann's** "Save Me," **Randy Newman's** "When She Loved Me," and **Phil Collins' "You'll Be In My Heart."**



by Melinda Newman

**B**REAKING GROUND: Hootie & the Blowfish's Atlantic-distributed label, Breaking Records, has made some changes in order to achieve its goal of highlighting bands from the Southeast.

First, the label has hired a new GM/VP of A&R, **Max Burgos**, who formerly worked at London Records and Grand

Royal. He replaces **John Caldwell**, who is now managing Breaking Records act **Jump Little Children**.

"We are refocusing Breaking Records," says **Rusty Harmon**, Hootie & the Blowfish's manager and partner in Breaking Records. "We're just going to try to do what we originally planned when I took this whole idea to [Atlantic Group co-chairman/co-CEO] **Val Azzoli** four years ago. It was about creating a sense of presence, an A&R camp in the Southeast."

Of course, Harmon admits the label immediately strayed from its original goal when its first signing was **Treehouse**, a band from Liverpool, England. That band has since broken up, as has Breaking's second act, **Treadmill Trackstar**. In addition to Jump Little Children, the roster includes Orlando, Fla.-band **Virgin Wool**, whose debut comes this summer.

Burgos is also working on a sampler of unsigned bands from the Southeast. "We're going to revamp the Breaking Records Web site and have a contest where anyone with a residence in the Southeast can upload a song to us," says Burgos.

"The best song uploaded on the Internet is going to get a spot on the compilation, and the other spots will be chosen by us by going to local retail and radio and saying, 'Is there a band you want to champion?' and just listening to what people have to say."

The sampler will be out in late summer or early fall.

**S**TUFF: **Nine Inch Nails** kicks off its U.S. tour April 12 in Cleveland. As we mentioned here last issue, opening the tour will be **A Perfect Circle**, the new band formed by **Maynard James Keenan** from **Tool**.



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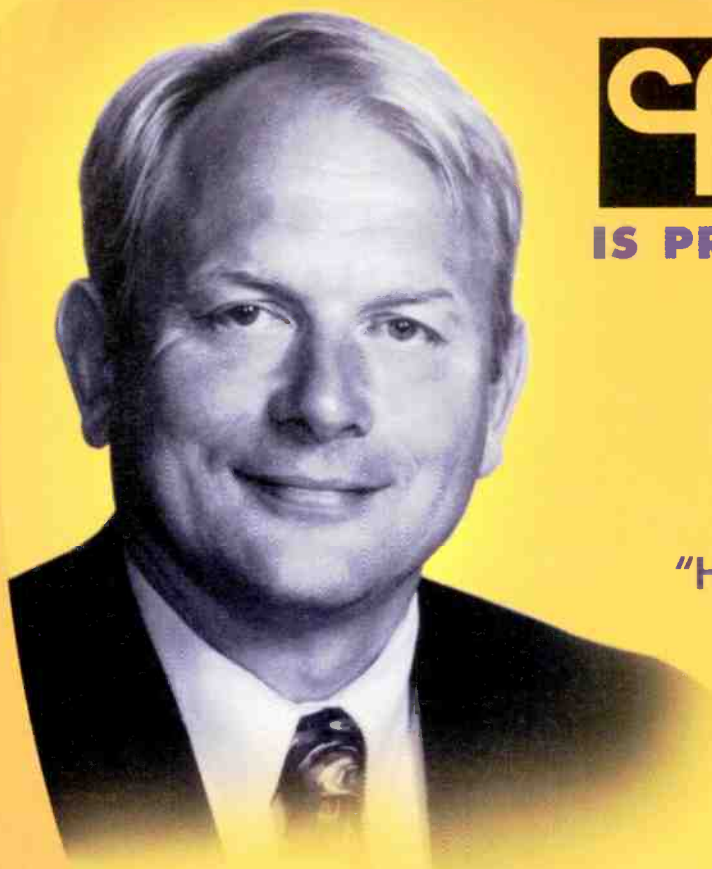
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# Artists & Music

## ARTEMIS' TEEN ROCKERS KITTIE CLAW UP THE BILLBOARD 200

(Continued from page 13)

record. It reminds me of the first time I heard Korn; it was different and the kind of music that I knew people would either really love or hate."

Kittie—lead singer/guitarist Morgan Lander, guitarist Fallon Bowman, bass player Talena Atfield, and drummer Mercedes Lander (Morgan's sister)—was formed in 1997 in London, Ontario, and had already been playing shows in the area when the band played a fateful showcase at the CMW Festival in Canada.

"It was the luck of the draw," recalls Morgan Lander about how the group landed a festival performance slot. "Someone from Ng Records saw us and offered us a record deal after that."

That someone was Ng Records VP/label manager Jason Wyner, who signed the band and who, along with Ng founder Michael Chambers, was among the first in the music industry to support Kittie.

When Chambers partnered with Goldberg to form Artemis Records, the two companies merged.

"The first time I heard 'Brackish,' it was like a one-listen epiphany," says Goldberg. "There's a vacuum for this music in hard rock culture, and it was obvious to me that Kittie would fill that void."

Although "Spit" was completed by August 1999, Goldberg says that the record company delayed releasing the album until January because "we wanted a long setup time for this record. [Radio] specialty shows and early press were key in getting this record off the ground."

Before the album's release, Kittie was featured prominently in an "MTV News 1515" report. The video for "Brackish" received early support on the Box and has also been getting exposure on MTV.

Kittie's songs are published by Kittie Inc. (SOCAN).

Morgan Lander adds, "Touring and the word-of-mouth we've been getting, especially on the Internet, are why I think more people are responding to us. A lot of rock bands are going soft, and people are relieved that there are still bands like us that are a little different and aggressive."

"Kittie has a different sound," agrees Jim Harrigan, music buyer for Scotti's Record Shop in Summit, N.J. "The Kittie album has been one of our best-selling independent releases. Besides the music, people seem to be responding to Kittie because it's a bunch of girls playing music you would expect from men, so that makes Kittie seem a little more rebellious than most rock bands."

"People do tend to focus on our gender and age," says Lander, "but what a lot of people don't know is that we started as a garage band, and we've been playing music longer than most people think we have."

Kittie is managed by KMA Enterprises; the band is booked in the U.S. by the Agency Group and outside the U.S. by International Talent Booking. Kittie has been touring North America since the album's release. On Wednesday (22), the band embarks on a European tour. Kittie will also be part of this year's Ozzfest tour.

Goldberg says that the band's core fan base is a "teen rock audience, the same people who might like Korn." Lander adds, "We see everyone at our shows from Slayer fans in their 30s to kids who listen to Marilyn Manson and Slipknot."

Even with acceptance from certain rock fans, Goldberg says that some parts of the industry are taking a little longer to warm up to Kittie. "There's some resistance at rock radio because Kittie is an all-female band. But touring and a proactive Internet strategy have helped tremendously. Kittie's album is proof that taking the time to set up a record works. When people see Kittie live, it reinforces the band's credibility."

Part of the Internet strategy for Kittie included a promotion with MyPlay.com, in which Web site visitors were offered a free download of "Brackish" and album track "Choke." MyPlay.com also partnered with Artemis on TV and print ads for Kittie.

CARLA HAY

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CHER, LOU BEGA	Continental Airlines Arena East Rutherford, N.J.	Feb. 24	\$983,424 \$100.25/\$75.25/ \$50.25/\$25.25	17,199 sellout	SFX Music Group
ELTON JOHN	Lawlor Events Center University of Nevada, Reno	Feb. 20	\$729,900 \$85/\$50.50	12,240 sellout	SFX Music Group
BRITNEY SPEARS, LFO, BOSSON	The Pyramid Memphis	March 12	\$578,845 \$37.50/\$27.50	16,906 sellout	SFX Music Group, Beaver Productions
KORN, STAIN'D	KeyArena Seattle Center Seattle	March 6	\$368,662 \$29.50	12,497 sellout	Beaver Productions
BILL GAITHER & FRIENDS HOMECOMING	Allen County War Memorial Coliseum Fort Wayne, Ind.	March 10	\$150,209 \$25/\$20/\$17/\$14	9,239 sellout	Trinity Communications
MORRISSEY PHANTOM PLANET	Bren Events Center University of California, Irvine	March 5	\$142,500 \$30/\$24	5,000 sellout	Nederlander Organization, Goldenvoice
THE BEACH BOYS, GLENN SUPER	Westbury Music Fair Westbury, N.Y.	Feb. 26-27	\$128,396 \$37.50	4,140 5,484 two shows	SFX Music Group
DICK FOX'S DOD-WOP EXTRAVAGANZA	Westbury Music Fair Westbury, N.Y.	March 4	\$114,466 \$32.50	4,166 5,484 two shows	SFX Music Group
THE PRETENDERS, PADDY CASEY	The Roseland Ballroom New York	March 10	\$105,168 \$28	3,756 sellout	SFX Music Group
BRIAN MCKNIGHT	Seattle Paramount Theatre Seattle	Feb. 28	\$96,410 \$45/\$35/\$25	2,842 sellout	House of Blues Concerts

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Shown wearing their Billboard Heat-seekers T-shirts, from left, are Kittie band members Mercedes Lander, Morgan Lander, Fallon Bowman, and Talena Atfield.

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Zap Mama

Cornershop

Clinton

Geggy Tah

Tom Zé

Beleza Tropical

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# Jericho's Wonderland Debuts With 'Bliss'

BY RAQIYAH MAYS

NEW YORK—With their Jericho Records debut, "The End Of Bliss," due April 18, Wonderland is being positioned as "rock scholars."

"We believe the band's personality will pop in a way that many others don't," says David Weyner, executive VP/GM of Sanctuary Music Productions, which handles independent marketing for Jericho—a label distributed in the U.S. by Sire/London. "They're incredibly smart and lyrically literate. They'll remind people of icon bands like the Who, Small Faces, and David Bowie."

Front man Scott Kail and guitarist/songwriter Stephen Ferrara, who share primary songwriting duties for the band, describe their tunes as stories.

"Scott kind of takes the position that he's the narrator in a small, little movie that runs within the context of this three-minute/30-second song," says Ferrara. "The lyrics and melodies come from the narration. Depending on where Scott is at the time, the mood of his voice will make the song rise and fall with emotion."

Kail says he aims to steep his writing in truth and human reality. "I'm an avid fan of sitting and watching human development. A lot of my lyrical ideas come from observing people and some of my own life experiences. There's always the feeling that songs are all in the air. It's just up to us to pluck them out."

Wonderland first started to take shape in 1996, when Ferrara met Kail in California. They immediately found a mutual respect for each another's talent. "I was first musically attracted to Steve because I thought he was a brilliant poet," says Kail. "He had a way of explaining and saying things in a simplistic yet intelligent way that made me think."

Ferrara's accolades for Kail are similar. "I knew right away that I'd found the voice for what I was doing," he says.

Ferrara and Kail quickly recruited bassist John Risti and drummer Rodger Carter and named themselves Wonderland, taking their moniker from a once-booming but now rundown Boston beachfront community where Ferrara grew up.

After three years of playing the Los Angeles club circuit, Jericho Records signed the band in July 1999. "The great thing about Jericho was that they understood us right off the bat, and they offered us a producer [John Porter] who we really respected," says Kail. "He was able to give us an enormous amount of freedom in a very controlled environment."

Porter, who is also the president of Jericho, has helmed records for B.B. King, the Smiths, and Roxy Music. He says he liked everything about Wonderland.

"I thought they'd be a pleasure to make an album with," Porter notes, reflecting on the first time he saw

Wonderland perform. "There didn't seem to be any real failings—the songwriting, the performing, and the playing were all good. They have a spirit and indefinable quality that makes them stand above the rest."



WONDERLAND

It is the producer/executive's faith in Wonderland's potential for success that is the foundation for the label's extensive marketing and promotions plan. For starters, the band will embark on an extensive tour beginning in mid-April and running through June. It will travel up the coast of California first, hitting cities like San Diego, Los Angeles, Santa Barbara, San Francisco, Sacramento, and Santa Cruz. Eastern states like Maine, New Hamp-

shire, Massachusetts, Rhode Island, New York, and Maryland will follow.

The band's first single, the eponymous "Wonderland," will ship to mainstream rock radio Monday (20), with the accompanying video (directed by Nathan Cox) going to MTV, VH1, and regionally based music television outlets.

Additionally, Sanctuary Music Productions will devote much energy to developing a street-level presence for the band. "It's an approach that plays off of the power of the band in a live setting," says Weyner.

In addition to getting out fliers, bumper stickers, and sampler cassettes through street teams, Sanctuary is working with Ethos Design on building a Web site for the band (wonderlandla.com). Idlis Communications has been retained to help create a presence for Wonderland within the Internet radio sector.

"We're going to do download and banner campaigns. We've merged the live presence and successful ticket giveaways online," says Weyner. "We want to familiarize Wonderland in a whole service community to make people aware of a band that has a difference."



**Jungle Jammin'.** V2 act the Jungle Brothers recently played at New York's Bowery Ballroom as part of their ongoing U.S. concert trek in support of the album "V.I.P." The show, which was opened by hip-hop legend Afrika Bambaataa, included guest appearances by the Rock Steady Crew and Alex Gifford of the Propellerheads. Pictured backstage, from left, are Afrika of the Jungle Brothers, Gifford, and Mike G of the Jungle Brothers.



**Rockin' With The Dogs.** With "Rise," Spitfire quartet Hair Of The Dog is aiming to rejuvenate mainstream rock radio interest in classic-rock sounds à la Kiss and early Van Halen. Drummer Mike Dupke jokingly describes the album as "kick-ass rock'n'roll the way Mom used to make it." Look for the band to play the club circuit through the spring season. Shown, from left, are bandmates John Sepety, Dupke, Ryan Cook, and Boot.

# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	<b>CREED</b> ▲ WIND-UP 13049 (11.98/17.98) <b>HS</b>	<b>NO. 1</b> MY OWN PRISON 8 weeks at No. 1	128
2	2	<b>BACKSTREET BOYS</b> ▲ <sup>12</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	135
3	4	<b>METALLICA</b> ▲ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	448
4	3	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	119
5	5	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (9.98)	LEGEND	560
6	7	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	43
7	6	<b>TRAIN</b> ▲ AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) <b>HS</b>	TRAIN	35
8	9	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	281
9	11	<b>PINK FLOYD</b> ▲ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1199
10	8	<b>BARRY WHITE</b> ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	48
11	15	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	309
12	24	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	487
13	10	<b>MATCHBOX 20</b> ▲ <sup>10</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	158
14	12	<b>DEF LEPPARD</b> ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	175
15	18	<b>AC/DC</b> ▲ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	296
16	17	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	86
17	13	<b>SANTANA</b> ▲ <sup>2</sup> COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	85
18	32	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	104
19	23	<b>PINK FLOYD</b> ▲ <sup>23</sup> COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	568
20	19	<b>MILES DAVIS</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	64
21	31	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	139
22	25	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	514
23	28	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	349
24	21	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	144
25	16	<b>BARRY WHITE</b> ▲ CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	47
26	30	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	106
27	20	<b>SAVAGE GARDEN</b> ▲ <sup>6</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	142
28	14	<b>SUSAN TEDESCHI</b> TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98) <b>HS</b>	JUST WON'T BURN	8
29	29	<b>LIMP BIZKIT</b> ▲ FLIP 490124/INTERSCOPE (11.98/17.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	104
30	40	<b>KORN</b> ▲ <sup>2</sup> IMMORTAL 66633/EPIC (11.98 EQ/17.98) <b>HS</b>	KORN	149
31	38	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	180
32	39	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	387
33	27	<b>GUNS N' ROSES</b> ▲ <sup>15</sup> GEFFEN 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	453
34	22	<b>BEE GEES</b> ▲ <sup>2</sup> POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	72
35	34	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	298
36	37	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	35
37	35	<b>DR. DRE</b> ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	91
38	43	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66904 (11.98/17.98)	CRASH	199
39	—	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	335
40	50	<b>EAGLES</b> ▲ <sup>26</sup> ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	290
41	—	<b>TINA TURNER</b> ▲ CAPITOL 97152 (13.98/19.98)	SIMPLY THE BEST	18
42	36	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	459
43	—	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	456
44	44	<b>POISON</b> ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	39
45	42	<b>SADE</b> ▲ <sup>4</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	138
46	—	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	85
47	48	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	460
48	—	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup> COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	84
49	46	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	158
50	—	<b>MADONNA</b> ▲ <sup>3</sup> MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	79

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

(Continued from page 6)

ers on the society in the territory from which a site's transmissions originate. They believe that solution would encourage Webcasters to use foreign host servers so that their transmissions will originate from the territory with the lowest Internet license fees.

Whenever such migration occurs, the society in the Webcaster's home territory will lose license-fee revenue. That society's members also would receive fewer royalties.

In theory, each European society could avoid this loss by not affiliating with any other organization that, in its view, charges unacceptably low Internet license fees. In practice, however, this may not prove workable.

Web site migration is significant because the U.S. is the territory to which Webcasters might be expected to flee. ASCAP and BMI operate in a highly regulated marketplace pursuant to antitrust consent decrees. The fees they charge are subject to review and adjustment by the federal court. As a consequence, performance right license fees in the U.S. often are lower than elsewhere.

There is probably nothing the European societies can do to remedy this situation. The ASCAP and BMI repertoires are vast. Together, they may cover a majority of the most frequently performed works worldwide.

Licenses offered by societies affiliated with ASCAP and BMI depend, in large part, on inclusion of the U.S. repertory for their value.

On the other hand, agreements that limit the authority of right societies so that only the organization in a Webcaster's economical residence would be able to license it might not survive antitrust scrutiny in the U.S.

The ASCAP and BMI consent decrees compel them to license music users, including Webcasters who perform music in the U.S. and who submit written requests for licenses. Neither ASCAP nor BMI may refuse to license a Webcaster whose transmissions originate in the U.S. merely because they have agreed with foreign right societies to do so.

According to BMI's press release announcing the joint agreement, licenses under its new alliance "will be granted by each society based on the territory indicated by a Web site's URL"—for example, ".fr" for France will be licensed by SACEM, and ".com" or ".net" for the U.S. will be licensed by BMI.

It appears, therefore, that BMI, PRS, SACEM, GEMA, and BUMA have agreed that authority to license Webcasters shall lie with the society in the territory where the site's server is located. However, the press release also alludes to "sufficient safe-

guards to prevent efforts by Web music providers to limit or evade copyright liability."

Under the circumstances, it is unlikely that these "safeguards," whatever they may be, will operate in any way other than, for instance, to preserve SACEM's opportunity to license Radio France even if Radio France's Web site were hosted on a server in Cleveland (thus becoming radiofrance.com and, otherwise, licensable by BMI) rather than one in Paris (where it would be radiofrance.fr and licensable by SACEM).

BMI may be able to participate in this new alliance without violating its antitrust consent decree because it may not need to refuse requests for licenses from European Webcasters operating from the U.S. The matter may not come up.

Although BMI and its European partners have "combined" their repertoires for purposes of worldwide Internet licensing, ASCAP is the U.S. society with authority to administer rights to most European music. Under pre-existing agreements, ASCAP is designated as the default U.S. organization to administer rights for British, French, German, and Dutch music. In order for BMI to represent these works, European writers must affirmatively instruct their societies to deviate from the standard

practice.

Accordingly, BMI's Webcaster license can include rights to only a small portion of the works in the repertoires of PRS, SACEM, GEMA, and BUMA.

On the other hand, a license from any of these four European organizations would include rights to all works in their combined repertoires, plus that portion of the U.S. repertory administered by BMI.

Thus, even if not compelled to do so, European Webcasters operating in the U.S. may choose licenses from the society in their home territory, rather than the BMI license, so as to obtain authorization to perform more works of European origin important to their end users back home.

Of course, the result might be different if ASCAP also were participating in this new alliance.

Whatever else may come of this, BMI's initiative gives it an advantage in its competition with ASCAP. Because ASCAP offers domestic performance rights only, Webcasters may seek to exclude from the base against which their ASCAP license fee is calculated any revenue attributable to accesses of their sites initiated by end users outside the U.S. ASCAP's revenue also would decline if U.S. Webcasters, interested primarily in U.S. music and eager for

worldwide rights, rely on music available through a BMI license and music they are able to license directly from copyright owners.

In addition, BMI will no doubt claim leadership among the U.S. societies in licensing online performances of the music it represents.

The affiliated rights societies are highly interdependent. They rely on each other for their mutual success. The non-U.S. organizations depend on the depth, breadth, and worldwide popularity of U.S. music for much of the value of the licenses they offer. And ASCAP and BMI depend on the efforts of the non-U.S. societies to license foreign performances of U.S. music.

There is reason to expect, therefore, that these organizations would find some way to respond as a group to the challenges and opportunities presented by the Internet.

The alliance between BMI, PRS, SACEM, GEMA, and BUMA may well be a breakthrough. It also may be the first step leading to disestablishment of the worldwide network of affiliated performing right societies. Were that to occur, it would result in substantial dislocation in the marketplace for music performance rights, to the detriment of writers, music publishers, Webcasters, and end users everywhere.

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## SELAH'S NICOL SMITH READY TO SOLO

(Continued from page 14)

In the midst of working on her solo album, she went into the studio with her brother Todd and her friend Allan Hall. They recorded a project that leaned heavily on classic hymns such as "Great Is Thy Faithfulness," "His Eye Is On The Sparrow," and "What A Friend We Have In Jesus." Though they recorded the album themselves and were originally just going to sell it at shows they were doing together, Curb heard it, loved it, and wanted to release it.

The trio became known as Selah, and the project was one of the most acclaimed records of 1999, garnering a Dove Award nomination for inspirational album of the year. (The awards are April 20 in Nashville.)

Now, Smith finds herself balancing two artistic personae, as she'll proceed with her solo career while also still performing with Selah. She admits to having initial concerns about Selah eclipsing her solo career but now feels the two complement each other.

"We're going to keep doing it," she says of Selah, "and I've definitely seen advantages to it that I never would have seen before. I think it's been a good introduction to the whole concert scene. [Previously] all I had been doing was studio work—and it's a whole different ballgame when you have to entertain an audience and

keep them with you for two hours." Signed to a publishing agreement with Curb, Smith's solo project showcases her talents as a writer and also shows her unleashing the vocal firepower honed in the studio and on the road. She has a rich, passionate voice that soars on the groove-oriented first single "Different Light" and then settles into a

*'The whole album is reflective of me and the spiritual journey I've been on'*

—NICOL SMITH—

sultry purr on "Vila Beto Ve" (Don't Forget Us), a tribute to the people she met growing up in Africa, where her parents were missionaries.

"I haven't heard any of it yet, but I don't need to [in order] to know it's good," says Rick Anderson, senior music buyer at the Cincinnati-based Berean Christian Store chain. "I first heard Nicol with Selah a couple of years ago and was very impressed with her. She definitely has the voice to stand on her own. I heard her at

[the Gospel Music Week convention] and was pretty much blown away by her. She really has a strong voice. If her ministry focus can match her vocal ability, she will be the complete package."

Jeremy Potter, senior music buyer at the Wheaton, Ill.-based Lemstone chain, says, "Nicol's exposure with Selah gets her in the door, but she will have to develop a whole new fan base. I think she can make it happen, though. She has a lot of talent."

Smith's manager, Mitch Solarek of Mitchell-Janssen Management, says Smith will reach a crowd of women he describes as "somewhere between the Women of Faith conferences and Lilith Fair"—Christian women who aren't exactly the Lilith Fair-type crowd but are looking for music that echoes their beliefs in a fresh, innovative way.

Jeff Tuerff, the Curb Group's director of marketing, says Curb is still developing the marketing campaign for Smith's release. Thus far, Curb plans to support the album with print and radio ads and will secure key positioning at retail as well as placement in retail catalogs.

"Her vocals reach out and grab you," says Tuerff. "We plan to explore all avenues. The album is phenomenal. Her music is going to appeal to a broad spectrum of fans."

# SOUNDTRACKS

AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

**ROMEO, ROMEO:** Once in a while a film comes along that not only engrosses an artist musically but serves as an entertainment vehicle she can completely embrace. Such is the case with "Romeo Must Die," Warner Bros.' urban actioner, for Blackground/Virgin artist Aaliyah.

No stranger to film music—she contributed the track "Journey To The Past" to the "Anastasia" soundtrack, and her "Are You That Somebody" was a key driver behind Atlantic's soundtrack to "Dr. Dolittle"—Aaliyah this time is also the star of the movie and co-executive producer of the album, to which she contributes four songs.

Aaliyah's move to the silver screen stemmed from a meeting with a Warner Bros. film executive to brainstorm about possible acting projects. Once the conversation turned to the still-in-the-works "Romeo," she says, she forgot all about the other possibilities on the table and went no-holds-barred for this one.

"I had been wanting for a while to make the transition from music to film, and I really fell in love with it," Aaliyah says. "Once I got the part, we began talking about the soundtrack and the direction it would take."

The album, due March 28 from Blackground/Virgin, is a tone-setting souvenir of the music-intensive film. Its 15 new R&B/hip-hop tracks include contributions from **Geniune** and **Timbaland** (both also "Dr. Dolittle" alums), **Mack 10**, **Destiny's Child**, and **DMX**, which appear in the film alongside Aaliyah. "We talked about the other actors in the film from the beginning and we went after DMX immediately," she says.

For Aaliyah, the ability to submerge herself in so many aspects of the movie made the music process at once easier—and more intense—than her previous film music work. "This has been my work for more than a year," she says. "I put a lot into everything I do, but I think I put even more into this soundtrack because I really want both [the film and soundtrack] to be a success."

Strong cooperation between the label and film studio was evident early on. "Their whole goal from day one was to make music a big part of the movie," says Blackground executive VP **Jomo Hankerson**. "Instead of having a movie and then doing the soundtrack, they wanted to have the music integrated from the very beginning."

Although the reality of getting clearances from multiple labels did begin to take a toll toward the end, Hankerson says the soundtrack absolutely achieves its intended artistic goal. For example, Blackground was able to respond almost immediately to a request from director Joel Silver and company for a song to be included in a particular dance scene that was also intended for the soundtrack.

Hankerson says this kind of studio/label cooperation is becoming more necessary as the bar continues to rise on soundtracks. "It's got to go in that direction," he says. "The soundtrack market is saturated—so the next logical progression for studios is to begin to make allegiances with labels a lot earlier in the process so they can use the music as another tool as they create the movie."

Interestingly, "Romeo" exhibits a bit of cross-label cohesion as well. In an unusual marketing twist, Blackground released Aaliyah's song "I Don't Wanna" for Priority's current "Next Friday" soundtrack, which sits this issue at No. 58 on The Billboard 200. "The intent was to have it as a setup record for Aaliyah, and it is working for everyone," Hankerson says.

Blackground/Virgin's current focus is the Aaliyah track "Try Again," which has an accompanying video directed by **Wayne Isham**. Phase two of the "Romeo" rollout, Hankerson says, will be a "blitzkrieg" of songs aimed at keeping both the A-line artists and developing artists in the public ear. "We are planning it so that everywhere you turn you'll see something from the record," he says.

**PRODUCTION NOTES:** Attention cool cats: The Turner/Rhino music/movie folks are pulling out another archive winner. Due April 25 is "Hollywood Swing & Jazz: Hot Numbers From Classic MGM, Warner Bros. And RKO Films." The ensemble includes numbers from **Louis Armstrong**, **Benny Goodman**, **Lena Horne**, **Art Pepper**, and plenty of others that will get those toes tapping whether or not listeners remember any of the movies they are culled from.



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# 'Live' From New York, Seattle, & Denver, It's Built To Spill On Warner Bros.

BY JONATHAN COHEN

NEW YORK—For a band that's two discs into a major-label deal, the release of a live album would normally mean one of two things: Extended exposure for a band having a hit or a contract-fulfilling quickie intended to bring the relationship to a close.

But for Built To Spill, the April 18 Warner Bros. release of "Live" is an opportunity to satisfy the rabid fan base that has helped it become a prominent college rock act.

"Live" is a nine-track souvenir from the Boise, Idaho-based rock trio's 1999 U.S. tour. The group has released two albums for Warner Bros. after two acclaimed independent sets.

Built To Spill front man Doug Martsch says the expanded tour lineup helped the band work instrumental magic. On various dates, the core group of Martsch, drummer Scott Plouf, and bassist Brett Nelson was augmented by keyboardist Sam Coomes and extra guitarists Brett Netson of Caustic Resin and Jim Roth of the Delusions. But Martsch wasn't sure if Warner Bros. would have any interest in releasing a live album at this stage of the game.

"I liked the idea of documenting it somehow, maybe with a video or an independently released live record with a selection of stuff," Martsch says. "But then [Warner Bros. Senior VP of A&R] Joe McEwen suggested it, and we just went ahead and did it."

Recorded at shows in New York, Seattle, and Denver, "Live" is a vital document of the Built To Spill concert experience. The album includes three songs from the band's 1997 major-

label debut, "Perfect From Now On" ("Randy Describes Eternity," "Stop The Show," and "I Would Hurt A Fly"); two cuts from 1999's critically lauded "Keep It Like A Secret" ("The Plan" and a 19-minute rendition of "Broken Chairs"); and a poppy gem from the indie archives ("Car").

The disc also features a mind-bending, 20-minute version of Neil Young's "Cortez The Killer." Phil Ek, who has produced Built To Spill's past three studio albums, helmed the soundboard for "Live."



BUILT TO SPILL

Martsch admits that selecting two 20-minute tracks excluded any number of shorter songs, but he says the results speak for themselves. "I wanted this album to be more about instrumental passages and jamming, to set it aside more from the studio records," he says.

"Live" comes amid a spate of activity for the usually deliberate Built To Spill. The band is currently at work writing songs for the follow-up to "Keep It Like A Secret," which sold 60,000 copies in the U.S., according to SoundScan.

Recording is set to commence in mid-summer for a planned early 2001 release on Warner Bros. In addition,

Martsch already has a solo album in the can, which he describes as full of "simple songs in open guitar tunings, with just one or two parts," but neither he nor Warner Bros. have plans to release it anytime soon.

In the meantime, new Built To Spill material is taking shape. Of the songs the band has written so far, Martsch offers that "most of the things we have are sort of slow and pretty. What I'd like it to be is sort of a cross between the last two records; something dramatic, but with shorter songs and a little more straightforward."

In late April, Built To Spill will tour briefly on the East Coast, with two dates at New York's Irving Plaza, at which four tracks from "Live" were put to tape. After performing at U.K. label City Slang's 10th anniversary party in mid-May, the band returns to the U.S. to perform in Seattle as part of the launch of the Experience Music project. Built To Spill is booked by the Agency Group and is self-managed.

Warner Bros. will take a grassroots approach to market "Live," with Built To Spill's core audience as the main target, according to Warner Bros. VP of product management Peter Rauh. "Built To Spill is one of the great live bands of its peer group as well as in music today, and capturing them live is something of a gift to everybody, in particular to their fans," he says.

With a new studio album due so shortly, promotion for "Live" will not be as heavy as for Built To Spill's past two discs. The album will be shipped to college and alternative specialty radio on April 4, with an in-store sam-

pler disc shipping the same day. Warner Bros. will also promote the disc on the Built To Spill section of the label's Internet site (warnerbros.com) and via the band's official site (builttospill.com).

Refuting rumors that "Live" fulfills a pre-existing stipulation in the

band's contract and that Built To Spill's days with Warner Bros. may be numbered, Rauh says, "We're just glad that Doug thought of this and wanted to do it. We're happy to help make sure it gets out. We hope it introduces Built To Spill to a new audience."



ICE

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# NEMO

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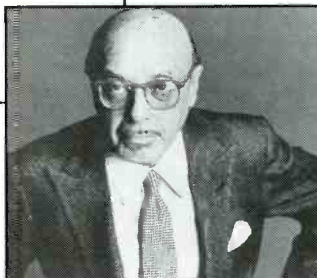
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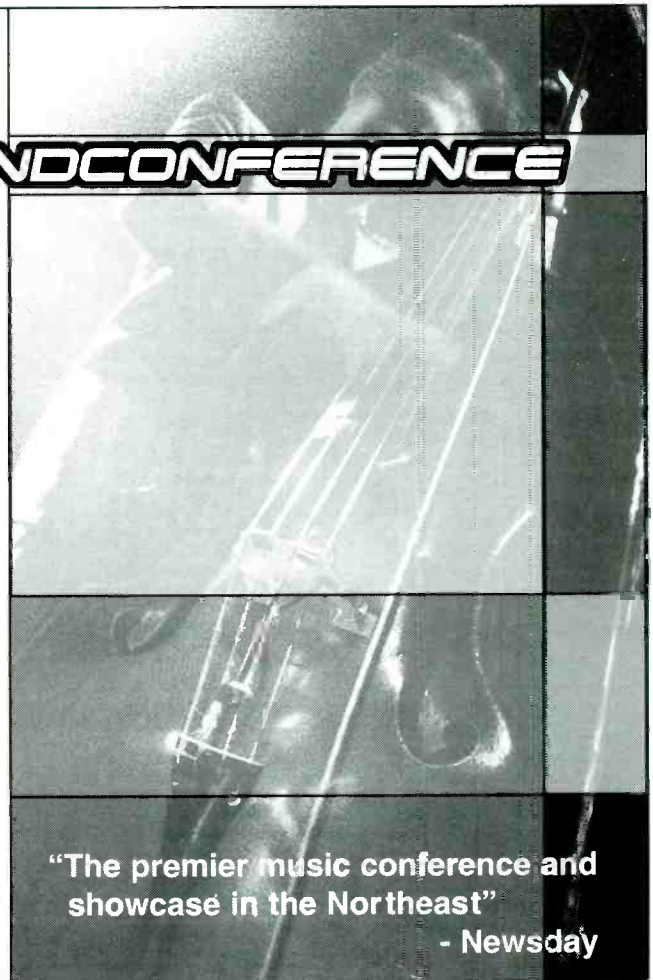
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	49	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	<b>NO. 1</b> WISCONSIN DEATH TRIP
2	1	2	<b>SHAKIRA</b> SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
3	5	38	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
4	26	7	<b>LINDA EDER</b> ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
5	14	11	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
6	10	7	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
7	3	2	<b>BEELOW</b> BALLUN/PRIVATE 1417105/UNIVERSAL (10.98/16.98)	BALLAHOLIC
8	<b>NEW ▶</b>		<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MASTERTONE 901&POINT (11.98/17.98)	THE IRISH TENORS LIVE IN BELFAST
9	8	2	<b>AUDRA MCDONALD</b> NONESUCH 79580/AG (10.98/17.98)	HOW GLORY GOES
10	4	2	<b>AIR SOURCE/ASTRALWERKS 48848*/CAROLINE</b> (16.98 CD)	THE VIRGIN SUICIDES (ORIGINAL SCORE)
11	12	24	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98)	AMBER
12	18	49	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
13	15	32	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
14	6	3	<b>D.I.T.C.</b> TOMMY BOY 1304* (11.98/18.98)	D.I.T.C.
15	11	20	<b>BETH HART</b> 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
16	20	32	<b>JESSICA ANDREWS</b> DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
17	7	3	<b>YO LA TENGO</b> MATADOR 0371* (16.98 CD)	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
18	9	3	<b>WILLIAM ORBIT</b> MAVERICK 47596/WARNER BROS. (17.98 CD)	PIECES IN A MODERN STYLE
19	17	2	<b>FERNANDO ORTEGA</b> MYRRH/WORD 63801/EPIC (11.98 EQ/16.98)	HOME
20	27	40	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
21	21	23	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
22	23	43	<b>CHELY WRIGHT</b> MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
23	13	2	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 (10.98/15.98)	TRI-CITY4.COM
24	<b>RE-ENTRY</b>		<b>JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN</b> MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
25	16	7	<b>CONJUNTO PRIMAVERA</b> G.M.P. 99226/FONOVIISA (7.98/11.98)	MORIR DE AMOR

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

26	<b>NEW ▶</b>	<b>IAN ANDERSON</b> VARESE SARABANDE 061053 (16.98 CD)	SECRET LANGUAGE OF BIRDS	
27	22	25	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
28	<b>NEW ▶</b>	<b>M2M</b> ATLANTIC 83258/AG (10.98/16.98)	SHADES OF PURPLE	
29	48	24	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
30	25	40	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
31	24	3	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
32	36	53	<b>SONICFLOOD</b> GOTEE 2802 (15.98 CD)	SONICFLOOD
33	<b>NEW ▶</b>	<b>PHIL PERRY</b> PEAK/PRIVATE MUSIC 82181/WINDHAM HILL (10.98/16.98)	MY BOOK OF LOVE	
34	<b>NEW ▶</b>	<b>FULL DEVIL JACKET</b> THE ENCLAVE/ISLAND 546809/IDJMG (8.98/12.98)	FULL DEVIL JACKET	
35	28	30	<b>DIDO</b> ARISTA 19025 (10.98/16.98)	NO ANGEL
36	19	2	<b>COUNTDOWN MIX MASTERS</b> MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
37	30	18	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
38	38	3	<b>NOBODY'S ANGEL</b> HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
39	35	18	<b>CARLOS VIVES</b> △ EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
40	33	7	<b>SHELBY LYNNE</b> ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
41	32	8	<b>OUTSIDAZ</b> RUFFLIFE 60000* (5.98/7.98)	NIGHT LIFE (EP)
42	44	77	<b>SHAKIRA</b> ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
43	43	13	<b>DOPE</b> FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
44	37	24	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
45	<b>NEW ▶</b>	<b>JENNIFER DAY</b> BNA 67799/RLG (10.98/16.98)	THE FUN OF YOUR LOVE	
46	41	16	<b>SPM</b> DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
47	31	3	<b>GROOVE ARMADA</b> JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
48	<b>NEW ▶</b>	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS	
49	<b>NEW ▶</b>	<b>SON BY FOUR</b> SONY DISCOS 83181 (9.98 EQ/15.98)	SON BY FOUR	
50	<b>NEW ▶</b>	<b>JUNGLE BROTHERS</b> GEE STREET 32532*/V2 (10.98/13.98)	V.I.P.	

## POPULAR UPRIISINGS

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

**RADIGAN DEBUTS:** Singer/songwriter Terry Radigan has already made a name for herself in music by writing songs recorded by Trisha Yearwood and Patty Loveless. Radigan also

Radigan steps into the recording spotlight with her debut album, "Radigan," due May 16 on Vanguard Records. The album, which demonstrates pop and rock influences, was recorded in Radigan's home studio, and the singer co-produced the album with Justin Niebank and Kenny Greenberg.

She says of recording the album, "I really grew to love being left alone, singing by myself. I'd sing a song four times, then I'd take it to Justin and Kenny. They really helped with the technical side of the recording."

**SOLO JODECI MEMBER:** R&B group Jodeci has already spawned K-Ci & JoJo. Now another member from the group is branching out on his own. Dalvin DeGrate makes his solo debut with the album "Met.A.Mor.Phic," due April 18 on Maverick Records (see story, page 27).

The album's first single, "Why Can't We," has been serviced to R&B and top 40 stations. DeGrate teamed up with his brother, Jodeci member DeVante Swing,



**Master Fiddler.** Natalie MacMaster returns with the album "My Roots Are Showing," due for a U.S. release April 11 on Rounder Records. The album won the 1999 Juno Award for best instrumental album. The Canadian Country Music Awards honored MacMaster as fiddler of the year in 1997, 1998, and 1999.

for the album track "Dangerous."

**ORANGE CRUSH:** Orange County, Calif.-based pop/punk band U.S. Crush has already gotten commercial airplay for "Bleed," the first single from the band's self-titled debut album, due April 11 on Immortal/Virgin Records.

Rock stations that have given the single early spins include WXRK New York, KROQ Los Angeles, WBCN Boston, and KXTE Las Vegas.

The band has been playing dates on the West Coast as a warm-up to the album's release. U.S. Crush's tour continues in California this month and in April. Tour dates include April 5 in Northridge, Calif., and in Hollywood; April 7 in Anaheim, Calif.; and April 15 in Santa Barbara, Calif.

**REGGAE MAN:** Veteran reggae artist Pato Banton returns with his latest album, "Life Is A Miracle," set for release April 4 on SurfDog Records. Banton has sold more than 3 million albums worldwide, according to the

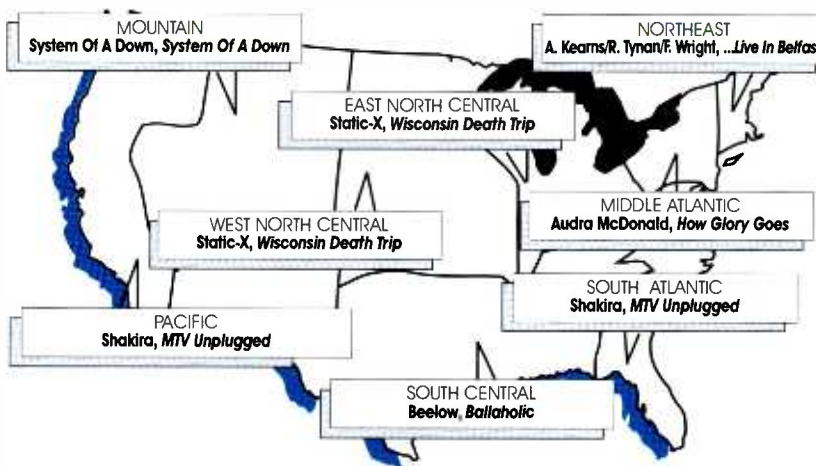
label, but his albums have yet to crack any of Billboard's U.S. charts. With a U.S. tour to support the album, that chart action could change. Tour dates include April 5 in San Diego, April 6 in Los



**Rock, McGee Style.** The Pat McGee Band is on a U.S. tour in support of its album "Shine," due April 11 on Giant Records. Produced by Jerry Harrison, the album features first single "Runaway." The Richmond, Va.-based rock band has previously released three albums independently. Upcoming tour dates include April 2 in Nashville; April 6 in Winston-Salem, N.C.; April 16 in Baltimore; April 19-20 in Boston; April 21 in Philadelphia; April 28 in Chicago; and May 6 in New York.

Angeles, April 13 in St. Louis, April 16 in Chicago, April 17 in Minneapolis, April 20 in Cincinnati, April 22 in Detroit, April 28 in Philadelphia, and May 2 in New York.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>MOUNTAIN</b>	<b>NORTHEAST</b>
1. System Of A Down System Of A Down	1. Anthony Kearns/Ronan Tynan/Finbar Wright The Irish Tenors Live In Belfast
2. Static-X Wisconsin Death Trip	2. Amber Amber
3. Conjunto Primavera Morir De Amor	3. Trin-i-tee 5:7 Spiritual Love
4. Brad Paisley Who Needs Pictures	4. John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors
5. A.B. Quintanilla Y Los Kumbia Kings Amor, Familia Y Respeto...	5. Static-X Wisconsin Death Trip
6. Beth Hart Screamin' For My Supper	6. System Of A Down System Of A Down
7. Alecia Elliott I'm Diggin' It	7. Linda Eder It's No Secret Anymore
8. Shakira MTV Unplugged	8. D.I.T.C. D.I.T.C.
9. Linda Eder It's No Secret Anymore	9. Audra McDonald How Glory Goes
10. Phil Coulter Highland Cathedral	10. Brent Jones And T.R. Mobb Brent Jones And T.R. Mobb



# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### R & B / HIP-HOP

#### VARIOUS ARTISTS

**Romeo Must Die**  
 PRODUCERS: various  
 Blackground/Virgin 4905  
 Warner Bros.' upcoming urban drama, "Romeo Must Die," is an adaptation of the Bard's tale of star-crossed lovers—with an "East meets West" twist. The film features Jet Li, DMX, and Aaliyah—who is also responsible for the set's lead single, "Try Again"—in her feature film debut. Set against a bouncy synth sample, Aaliyah, whose soft vocals float atop beautifully contrasting hard-edge snares, encourages a potential partner not to give up on her. "Come Back In One Piece," featuring Aaliyah and DMX, has a definite funk feel, complete with wailing bass kicks. The newly designed Destiny's Child provides another radio-ready hit with the sassy "Perfect Man." Smooth crooners Joe and Dave Hollister also offer midtempo tunes—"Rose In A Concrete World" and "Pump The Brakes," respectively. In addition to the various R&B flavors offered, rappers like Cash Money's BG, Mack 10, and newcomer Dave Bing (featuring Lil' Mo) take it to the street with their contributions.

#### JT TAYLOR

##### A Brand New Me

PRODUCERS: Marcos Q. Quintanilla, JT Taylor  
 Taylor Made Records 7 395670002  
 If you're looking for the former Kool & the Gang lead singer behind such hits as "Take My Heart" and "Ladies Night," you

### SPOTLIGHT



#### JOHN SCOFIELD

##### Bump

PRODUCER: Lee Townsend  
 Verve 314-543-430

Once again, guitar star John Scofield drives a gritty funk-mobile with a new-model sheen, following up "A Go Go," the hit '98 disc he recorded with ace groove outfit Medeski Martin & Wood. Perhaps "Bump" isn't as exciting as that already classic Verve set of low-down hoedown, yet Scofield's interaction here with his new young collaborators is still organic and elegant. Scofield has drawn from a hip group of downtown New York players, including bassist Tony Scherr; drummer Kenny Wollesen, and keyboard/sampler whiz Mark De Gli Antoni of Soul Coughing. The guitarist has long been a purveyor of what are essentially ultra-sophisticated party tunes, and "Bump" features a bumper crop of Scofield compositions aimed at engaging the head while moving the hips, with his expanding palette of six-string sonics making each variation on a theme sound fresh. Jazz vets often make noise about connecting with a new generation, but Scofield actually walks his talk.

won't find him here—as the title of James "JT" Taylor's solo album implies. That's quite apparent, especially on the provocatively titled track "Sex On The Beach." Taylor's still-distinctive tenor sets the mood by way of two versions: straight

### SPOTLIGHT

#### JONI MITCHELL

##### Both Sides Now

PRODUCERS: Joni Mitchell, Larry Klein  
 Reprise 47620

After recording sterling albums like "Blue," "Ladies Of The Canyon," "Court And Spark," "The Hissing Of Summer Lawns," "Hejira," and "Turbulent Indigo," what's four-time Grammy winner Joni Mitchell to do for her 20th album? Well, take a step back in time (again), naturally. On the breathtaking "Both Sides Now," Mitchell revisits classic love songs like "Stormy Weather," "Answer Me, My Love," "You're My Thrill," and "I Wish I Were In Love Again." Along the way, she also re-recorded two nuggets from her own oeuvre: "A Case Of You" and the title track. Mindful listeners, as well as Mitchell disciples



who hang on the singer's every word, will quickly realize that the song sequencing of "Both Sides Now" tells a timeless tale of modern love. What's most rewarding about this collection, though, is the solid union created between Mitchell's emotionally rich vocals and the musically rich orchestral maneuvers of the 71-piece London Symphony Orchestra. Such sublime matches like this come along all too infrequently.

with no chaser and "hip-hop 2000." While Taylor works out on such tracks as the drum-laden "Crazy Boy," he shines best on the midtempo and ballads: "Sweet

### SPOTLIGHT



#### PATTI SMITH

##### Gung Ho

PRODUCER: Gil Horton  
 Arista 4618

Smith's first album in several years issues a firm reminder that women in rock may have come a long way—but many still have miles to go before they reach Smith's exalted plateau of brilliance or bravery. Easily the icon's strongest, most satisfying effort since her '78 classic "Easter," "Gung Ho" is, by turns, wistfully poetic and sharply observational. Of course, Smith is unmatched when she's laying her soul bare, as on the stunning "Grateful." But she's equally effective with cuts like "Glitter In Their Eyes," on which she unfurls a remarkably astute view into the ramblings and motions of youth culture. Musically, "Gung Ho" kicks with raw, straight-ahead instrumentation provided by such longtime sidemen as Lenny Kaye and Jay Dee Dougherty. They give radio-ready muscle to much of the material, while also providing a playground for Smith to unleash her impassioned, always affecting vocals. She still has a lot of fury in her delivery, though there's an undeniable undertow of earth-mama serenity that suits her—and this essential set—perfectly.

Chocolate Baby," "All I Want," and a tasteful cover of the Stylistics' "You Make Me Feel Brand New." Taylor is ably supported by Cheryl Pepsii Riley and Meli'sa Morgan, among others. For info, contact 201-327-5633.

#### BAD DOG NO BISCUIT

##### Living In Dog Years

PRODUCER: Steve DiLaudo

Badog Records 67061 17212

Its tongue-in-cheek name aside, this Santa Monica, Calif.-based group throws together a contemporary mix of R&B, jazz, dance, and rock'n'roll that's reminiscent of the glory days of Tower Of Power and Chicago. The 12-track album finds its footing on such original songs as "My Best Friend" (about you know who!), "Free As Love," "I'm So Glad," and "Miracles." Guitarist Steve DiLaudo doubles as lead singer, supported by bassist Ted Burik, drummer David Gunderley, pianist Steve Wilkins, and horn players Toby Veach and Steve Stassi. Backing vocals and percussion are the territory of Angela DiLaudo and Julia Pivnick. Already making noise at local college radio, Bad Dog No Biscuit is out to prove its modern take on '60s and '70s R&B isn't barking up the wrong tree. For info, contact 310-449-1025.

### DANCE

#### VARIOUS ARTISTS

##### Tektonics

PRODUCERS: various

Om 99312

What happens when some of the world's premier turntablists remix popular electronic tracks? In a word, "Tektonics." A

### SPOTLIGHT

#### 'N SYNC

##### No Strings Attached

PRODUCERS: various

Jive 6529

With their long-anticipated second set, pop music's "other" major boy band aims to prove that there's room for more than one clique of teen dreamboats at the top of the charts. Actually, "No Strings Attached" shows 'N Sync effectively revealing a looser, more uptempo sound than that of its competition. The unshakable single "Bye Bye Bye" is indicative of the set's rhythmic tone. Among the many highlights are "Space Cowboy (Yippie-Yi-Yay)," on which the lads float their markedly matured vocals over a flavorful guest rap by Lisa "Left Eye" Lopes and an arrangement of crazy/catchy percussion, and a hip-



thrusting cover of Johnny Kemp's '80s R&B/dance hit "Just Got Paid." On the softer side, expect maximum radio play for the deliciously old-school "I'll Be Good For You," with its soft shuffle beat and sweeping strings. Throughout, the lads' harmonies are tighter and more developed than in the past. "No Strings Attached" is destined to keep the teens—and more than a few adults—squealing with delight.

fusion of electronic, dance, hip-hop, and turntablism, "Tektonics" is not for the meek. An array of electronic-hued acts, including the Freestylers, the Propellerheads, Howie B., and Meat Beat Manifesto, provide the foundation that is, in turn, flipped upside down, turned sideways, and bent into new musical shapes by such creative forces as DJ Z-Trip, DJ Imperial, DJ P-Trix, and DJ Tomkat. The eclectic mix borrows from and samples artists in various musical genres, including Public Enemy's Flavor Flav, Photek and the Scratch Perverses' "The Water Margin" is a fuel-injected turntable blast seasoned with drum'n'bass influences. Similarly, Soulstice and DJ Curse's "Superfunk 2000" is a futuristic breakthrough with serious club sensibilities. Definitely for the musically adventurous, "Tektonics" is one heady, and very worthwhile, trip.

### COUNTRY

#### BAILLIE AND THE BOYS

##### The Road That Led Me To You

PRODUCER: Michael Bonagura

Synergy Records 32653

Baillie and the Boys were one of the most successful country acts in the late '80s, well known for hits like "Oh Heart," "She Deserves You," and "Long Shot." On this well-crafted album, the trio—Kathie Baillie, husband Michael Bonagura, and Alan LeBoeuf—remind everyone of the musical magic that occurs when great songs, skilled production, and a stunning voice unite. Baillie's voice, which has always had a sweet, ethereal beauty, remains just as brilliant—yet with an earnest folksy edge.

(Continued on next page)

### VITAL REISSUES

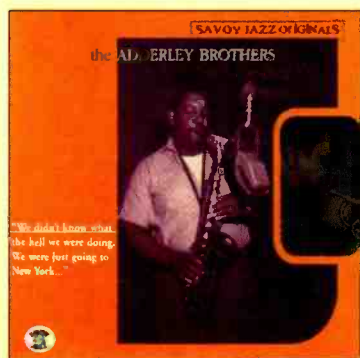
#### THE ADDERLEY BROTHERS

##### The Summer Of '55

REISSUE PRODUCER: Orrin Keepnews

Savoy Jazz 92860

This delightful two-CD set spotlights three classic albums (plus extra material) that Julian "Cannonball" and Nat



Adderley recorded for Savoy Records during the summer of 1955. This was precisely when the brothers hit New York like hurricanes. Cannonball, particularly, was immediately heralded as the newest alto sax heir to Charlie Parker. On the first album, the brothers are fea-

tured sidemen on the Kenny Clarke recording "Bohemia After Dark"; on the other two, they are the frontmen, the leaders. The personnel throughout these recordings is star-studded and includes pianists Hank Jones and Horace Silver. The original tunes mine the snappy, bluesy pop that became the trademark of the brothers. The sound is great, thanks to Denon/Savoy's meticulous remastering from master tapes that were originally crisply recorded at Rudy Van Gelder's studio. Other important titles in this reissue series include pioneering work by the likes of trumpeter Fats Navarro and vibes master Milt Jackson.

#### BELLE AND SEBASTIAN

##### Lazy Line Painter Jane

PRODUCER: Tony Doogan

Jeepster Recordings/Matador Records OLE-313

In between albums of new material, pastoral Scottish indie rockers Belle And Sebastian have been busy re-releasing their hard-to-find early work. Last year, the act offered "Tigermilk," its brilliant but thinly circulated 1996 debut; now, it's back with "Lazy Line Painter Jane," a collection of the band's first three EP singles, originally released throughout 1997.

Belle And Sebastian EPs are minor triumphs in their own right, and the work assembled here—"Dog On Wheels," "3 . . . 6 . . . 9 Seconds Of Light" and the title EP—represent the songs that helped cement the band and its brainy brand of delicate art-



folk as an underground sensation. Highlights include an alternate version of "The State I Am In," also featured on "Tigermilk," as well as striking originals like "String Bean Jean" and "Le Pastie De La Bourgeoisie" that are as strong as anything the band has ever recorded.

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



# Reviews & Previews

(Continued from preceding page)

The group revisits previous hits like "Treat Me Like A Stranger" and "I Can't Turn The Tide" and surrounds them with beautiful acoustic arrangements. Other gems include "The Lights Of Home," which celebrates the joy of domestic bliss, and "Nobody Here To Love," which aches with the despondency of lost love. In a perfect world where exceptional songs and great performances triumph over music biz machinery, this album would be multi-platinum.

## LATIN

### ★ NIURKA

**Quiero Vivir**  
PRODUCER: Luis Fernando Ochoa  
WEA Latina 29367

This fine debut by the Cuban singer/songwriter, who lives in Mexico, is already drawing comparisons with Tracy Chapman. Niurka's stylish, acoustic pop/rock groove and introspective verse might recall Chapman. But vocally, Niurka is her own singer, as she caresses her romantic ruminations with a creamy mezzo that often soars into a quivering soprano. Producer Luis Fernando Ochoa, a frequent collaborator with Shakira, consistently provides smart instrumental backdrops on both midtempo love songs ("Ámame," "Pudiera Ser") and perkier entries ("Si No Estás," "Mucho Por Vivir"). Best single picks are climactic ballad "Samurai" and bluesy rocker "Créeme."

### ★ SONORA CARRUSELES

**Heavy Salsa**  
PRODUCERS: Mario Rincón, Diego Galé  
Miami Records 11016

A scheduled showcase performer at Billboard's 11th annual International Latin Music Conference, this kinetic, 11-piece Colombian salsa band turns in a blistering set of covers of rootsy salsa classics propelled by taut arrangements, scintillating instrumental solos, and smooth vocal harmonies. Infectious "Ave María Lola," a steamy remake of the '50s hit by Sonora Matancera, is the inviting leadoff single sung by veteran, gruff-voiced wailer Gabino Pampini. Joining Pampini as featured vocalists is a standout cast of *soneros*—Macondo, Luiz Florez, Marinho Paz, and Nando Malo. Among numerous choice entries for consideration for Latin tropical and English noncommercial stations are hard-swinging party tunes "Tabaratiando," "Micaela," and "El Pito."

## CLASSICAL

### ▶ DAWN UPSHAW

**Hommage A Jane Bathori: The Inspiring Muse**  
PRODUCER: Tim O'leary  
Erato 3984-27329

American soprano Dawn Upshaw has a special affinity for French repertoire, as evidenced in her star turns in the two greatest 20th-century French operas—Debussy's "Pelléas Et Mélisande" and Messiaen's "Saint François d'Assise"—and her poetic performances on such recital discs as her Debussy song set on Sony. She underlines that bond with this tribute to Parisian soprano Jane Bathori (1877-1970), the singer of choice for composers from Debussy and Ravel to Koehlin, Satie, Roussel, Milhaud, and Honegger—each of whom is represented here. On the set, recorded live in the Theatre des Champs-Elysees of Paris, Upshaw sings like a bird throughout and is ably accompanied by pianist Jerome Ducros. Even with the smart, sensuous main program, the album's highlight comes with the encore: Henri Dutilleul's poignant "San Francisco Night," receiving its premiere recording here.

### ★ DEBUSSY REDISCOVERED

**San Francisco Ballet Orchestra, Emil de Cou**  
PRODUCER: Adam Abeshouse  
Arabesque 6734

Like much that is beautiful in this world,

Debussy's orchestral scores are far too few. Yet San Francisco Ballet music director Emil de Cou offers some consolation with this enterprising set, which features premiere recordings of several orchestrations of Debussy piano pieces, as well as the first take on the composer's original, chorus-laced version of the suite "Printemps." The lambent transcription of "Pagodes" by Debussy's short-lived contemporary André Caplet shimmers like moonlight upon a calm sea; likewise, the orchestrations of the "Six Epigraphes Antiques" by conductor Ernest Ansermet move with a seemingly tangible but ultimately evanescent, otherworldly air. Perhaps "Printemps" is better in its later, all-instrumental guise. But then there is the famous "Clair De Lune," even more touching in its rendition here for strings and harp. A recording that could win many hearts if given the proper exposure. Distributed in North America by Allegro and in the U.K. by Complete.

## CONTEMPORARY CHRISTIAN

### ▶ JENNIFER KNAPP

**Lay It Down**  
PRODUCERS: Mark Stuart, Jennifer Knapp  
Gotee GTD 2816

Voted best new artist at last year's Gospel Music Assn. Dove Awards—and nominated for a Dove this year in the female vocalist category—Knapp delivers with this earthy, substantive sophomore album. The production has an open, organic feel that complements Knapp's intelligent, insightful songs. Though this is obviously a Christian project, Knapp shares her faith in a straightforward, honest way; mainstream listeners who might not embrace the subject matter will respect the integrity and musicality that Knapp brings to the table. Among the album's many highlights are the opening cut "A Little More," the mandolin-spiced "Diamond In The Rough," and "When Nothing Satisfies," which features the inimitable Margaret Becker. With "Lay It Down," Knapp proves herself to be the cream that rises to the top—and she demonstrates she has the goods to be around for the long haul.

## GOSPEL

### ▶ FRED HAMMOND

**Purpose By Design**  
PRODUCER: Fred Hammond  
Verity 43140

Well into his 15th year as a top 10 gospel presence, Hammond continues to deftly and dazzlingly hone the contemporary R&B/gospel sound he had a major hand in creating, as so evidenced on this follow-up to 1998's platinum "Pages Of Life." With the genre awash in edgy hip-hop acts, Hammond holds his lead at the head of the pack with an amalgam of sounds from vintage soul and funk, straight-up rock backbeats, and a melodic sense nothing short of pure pop, all cut with an absolute, up-to-the-second R&B edge. The ultra-radio-ready jam, "I Want My Destiny," is only the first article of evidence. "Give Me A Clean Heart" turns the burner down a notch, but the hooks still hammer relentlessly, while "Thank You Lord (For Being There)" beautifully displays Hammond's unerring way with a strong ballad. Throughout, he touches nearly all the artists and music that have become the very essence of modern gospel music.

## FOR THE RECORD

The release date for Anastacia's album, "Not That Kind" (Epic/Daylight), which was reviewed last issue, has been pushed back to May 2.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ★ PAULA COLE Be Somebody (4:28)

PRODUCER: Paula Cole  
WRITER: P. Cole  
PUBLISHERS: Hingface Music/Ensign Music Corp., BMI  
Imago/Warner Bros. 100101 (CD promo)  
Like so many of the Lilith ladies, Paula Cole has seen her current album, "Amen," meet with resistance from radio and retail. The first single, "I Believe In Love," was one of the most natural hits heard in some time, but programmers failed to see its magic; the story was the same with its follow-up, the title track. "Be Somebody," the third radio release, returns to the melancholy, storytelling side of the singer/songwriter, appealing to the younger core she connected with as singer of the title theme to "Dawson's Creek." In the chorus, Cole bellows, "Want to be somebody/I wanna make a difference," a battle cry for those about to step out into the world as graduation day approaches. The melody here is pleading, to match the looking-for-answers vocal, successfully creating an aura that will bring close to the radio any who have yearned inside to make their lives better. Cole delivers the goods here; "Be Somebody" is a fine song that deserves radio's undivided attention.

### BOYZ N GIRLZ UNITED Messed Around (3:04)

PRODUCER: Riprock'n Alex G.  
WRITERS: JC Chasez, B. Daymond, A. Greggs  
PUBLISHERS: Chasez Music/Alex Greggs Publishing, ASCAP, Internash Songs BMG Canada, SOCAN  
W.I.R.E./Edel America Records (CD promo)  
'N Sync member JC Chasez is stepping

## NEW & NOTEWORTHY

### SHIVAREE Goodnight Moon (4:04)

PRODUCERS: Tom Rothrock, Rob Schnapf  
WRITERS: not listed  
PUBLISHERS: not listed  
Capitol/Odeon 7087-6-15120 (CD promo)  
With a great slinky bass hook and the shimmering percolation of Ambrosia Parsley's distinctive vocals, Shivaree cooks up a killer first single from its ac-



claimed new album, "I Oughtta Give You A Shot In The Head For Making Me Live In This Dump" (Music to My Ears, Billboard, Jan. 22, 2000). Sometimes bad love is like a haunted shack, steeped in shifting shadows and nagging menace, with the only prospect for rescue waiting in the distant dawn. With its exquisitely eerie instrumentation and ultra-sexy vocal allure, this is one of the drop-dead coolest tracks of the year. Triple-A audiences won't be able to get enough of this song, but mainstream rock and modern rock stations will also want to get in on the excitement. Shivaree is a frighteningly good act with a mystique all its own, and there's more thrills where this came from.

## SPOTLIGHT



### KIM RICHEY If You Don't Mind (3:31)

PRODUCER: Hugh Padgham  
WRITERS: K. Richey, C. Prophet  
PUBLISHERS: Mighty Nice Music/Wait No More Music, BMI  
Mercury 02025 (CD promo)

In the past few years, Kim Richey has defined a sound so endearingly individual and recognizable that each new release from this wildly talented musician feels like an old friend who's returned from afar with new stories and fresh perspectives. On "If You Don't Mind," from the sorely underappreciated album "Glimmer," the singer/songwriter channels the same kind of bewitching drifter feel heard on her previous single, "Come Around." The lyric calls the score on a relationship that's seen its better days, with the twist "Let's go see a movie/Baby, we could hold hands in the dark/For a little while we could forget who we are/Honey, if you don't mind, put it off till tomorrow/Let it lie for a day/Cause it only brings sorrow." Producer Hugh Padgham keeps the atmosphere of the verses somber, with a weeping guitar, a light beat, and a touch of bass leading the way; then a conundrum of instruments augments the sense of conflict at the chorus. This would make a fine addition to triple-A and Americana radio, where Richey has at last found an appreciative niche, though everything about "If You Don't Mind" calls out for mainstream action. In one three-minute song, Richey accomplishes what it takes most artists an entire album to instill. She is a precious gift to our musical world.

outside of his circle as co-songwriter of this ultra-slick pop peanut—which makes sense, since this band was assembled by Johnny Wright, who helped propel both 'N Sync and Britney Spears. "Messed Around" is a pure pop adventure that should find open-armed success at Radio Disney and youth-leaning top 40s. The foursome—guys Daniel and Robbie and girls Criss and Rina—do offer a little something different with their polished blend of male/female voices, and the production from Riprock'n Alex G. is right on the mark, with a spectacular blend of ruhery bass (think "boing, boing"), the requisite orchestral hits, and a high-energy beat that just doesn't let go. OK, so this track isn't groundbreaking. But it sure is fun, which is exactly what today's obsessive young music fans are looking for. Try it out.

## R & B

### VEGA Mommie (4:06)

PRODUCER: Dallas Austin  
WRITER: D. Austin  
PUBLISHERS: Cytron Music/EMI, Blackwood Music (BMI)

Freeworld/Capitol 15115 (CD promo)

There are any number of songs praising the institution of motherhood, and Freeworld/Capitol's Vega looks to throw its hat in the ring with the single "Mommie," from its self-titled debut. One of the first acts off Dallas Austin's label, the Detroit-based group comprises brothers Eugene and Ahsahn Williams,

cousin Jason Chenevert, and school friend Tennell Williams. Here Vega offers a midtempo serenade as a tribute to single mothers, with a lyric that praises their daily accomplishments. The group harmonizes well over the Austin-produced track. With hope, singles like this one and "Your Child" by Mary J. Blige will make more men feel responsible for their actions. Look for "Mommie" to join predecessors like Boyz II Men's "Momma" as a Mother's Day standard on R&B radio. The timing is right; this one could be cooking by May 14.

### EN VOGUE Riddle (4:13)

PRODUCERS: Denzil Foster, Thomas McElroy  
WRITERS: D. Foster, T. McElroy, T. Ellis, C. Herron, M. Jones  
PUBLISHERS: 2 Tuff-E-Nuff Songs/EV Music, BMI  
Elektra 7425 (CD promo)

What happens when you combine a superstar trio with the two producers who gave them hit after hit for the better part of the early '90s? The return of En Vogue, produced by Foster/McElroy, has all the elements that should give us another smash track: expert vocals; a tight, uptempo track; trendy "he's no good" lyrics; and a splash of sampling. The only problem is it just doesn't have the oomph we've come to expect from a classy act like En Vogue. While "Riddle" does have the group's signature sound, it also seems a little dated. As a matter of fact, the track is quite similar to the group's 1992 smash "My Lovin' (You're Never Gonna Get It)." And although listeners won't be adverse to hearing the new track, it's not likely to be around for years to come, as have such early En Vogue singles as "Hold On" or "Lies," now standard gold titles for most mainstream and adult R&B stations. Simply put, it's not had... but it's also not great.

### THE ARTIST FORMERLY KNOWN AS PRINCE

#### Man O War (3:56)

PRODUCER: Prince  
WRITER: †  
PUBLISHER: Emancipated Music, ASCAP  
Arista 3830 (CD promo)

Despite an avalanche of label support for The Artist's debut album on Arista, "Rave Un2 The Joy Fantastic," radio turned its nose up at the first single, "The Greatest Romance Ever Sold"—for the sole reason that the material was not particularly compelling. It's the same story with the follow-up single, "Man O War," which retreats back to The Artist's recently favored Stylistics vibe, mixed with a sound and instrumentation similar at times to his hit 1989 duet with Sheena Easton, "The Arms Of Orion." Unfortunately, because of the long and winding verse lines, it takes some time to get to the chorus, and even then, there's no valid hook to hang on to or sing along with. The melody is slow and sulky, despite some nice touches with guitar, bass, and trumpet. All in all, "Man O War" is an album track at best; if Arista considers this the second-best song on the album, it's fearful to think what may come next. Disappointing.

## JAZZ

### DAVE KOZ FEATURING MONTELL JORDAN

#### Careless Whisper (4:09)

PRODUCERS: Montell Jordan, Schappell Crawford  
WRITERS: G. Michael, A. Ridgeley  
PUBLISHER: Chappell & Co., ASCAP  
Capitol 7087 (CD promo)

Anyone familiar with Dave Koz's most recent jazz opus, "The Dance," has been justifiably licking their lips for the radio release of this undeniable single. A remake of Wham!/George Michael's mid-'80s hit "Careless Whisper," the smooth, sexy track is lifted to new heights, thanks to the most sensual vocal we've heard yet from R&B/pop crooner Mon-

(Continued on next page)

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



(Continued from preceding page)

tell Jordan—who co-produced this effort—and to the sax accompaniment from Koz, one of the great mainstream jazz players of our time. The 4:09 radio edit maintains the erotic overtones of the original 6:11 album track, offering smooth jazz outlets a song with legs to run to the top of the genre's playlists and stand there for a good, long time. Indeed, this will be looked upon as a classic, a staple to bring life to the airwaves through at least the remainder of the year. Jordan is at his absolute best here, relaxed and showing a kind of vibrant elasticity that his traditional R&B tracks somehow have overshadowed in the past. Meanwhile, Koz must be performing in his pajamas here, with a glass of champagne by his side—he's utterly sublime. Altogether, "Careless Whisper" is a breezy outing, arriving just in time to accompany every new couple in love on their first spring picnic. Half a spin and you'll be toasting it yourself.

## COUNTRY

► **JOHN MICHAEL MONTGOMERY** *You Are* (3:21)

PRODUCER: Garth Fundis  
WRITERS: N. Gordon, W. Nance, S. Dean  
PUBLISHERS: Mr. Noise Music/Still Working for the Man Music/Will Nance Songs/Ingram LeBrun Music/Steve Dean Songs, BMI

**Atlantic 300110** (CD promo)  
Montgomery's collaboration with producer Garth Fundis seems to have rejuvenated the artist's career. Fundis creates music with a radio-ready feel, while maintaining a rather organic flavor that nicely frames Montgomery's country boy vocals. There's a vibrancy to this melody that should sound great on country radio airwaves this spring. The lyric has a sweet sentiment that finds Montgomery singing the praises of a love that lingers on the mind and in the heart. The chorus has that sing-along quality that should make country listeners quickly embrace it. All the elements add up to a pleasant outing that should keep radio's attention.

## ROCK TRACKS

► **RADFORD** *Don't Stop* (3:50)

PRODUCER: Paul Fox  
WRITER: J. Meed  
PUBLISHERS: Famous/It's Not My Bag, ASCAP, Ensign, BMI

**RCA 60220** (c/o BMG) (CD promo)  
Led by singer/tunesmith Johnny Meed, Radford accomplishes the difficult task of delivering a track with enough bite to generate rock radio credibility, while also letting its undeniably bright pop sheen shine. Thanks to the steady guiding hand of producer Paul Fox (XTC, 10,000 Maniacs), "Don't Stop" offers a nice blend of clanging electric guitars and strumming acoustic riffs. Meed's voice has a nice, raspy edge—but with enough boyish, dewey-eyed emotion to attract teenage girls. The single's most appealing attribute is its chorus, which is rich with harmonies and sing-along lyrics—the kind you'll find yourself absent-mindedly warbling as you speed down the highway or stroll with your Walkman cranked. An enticing preview into the band's eponymous RCA debut.

★ **JILL SOBULE** *One Of These Days* (3:32)

PRODUCERS: Brad Jones, Robin Eaton, Jill Sobule  
WRITERS: J. Sobule, R. Eaton  
PUBLISHERS: Feel My Pain Music/WB Music, ASCAP, Left Right Left Publishing, BMI

**Beyond 78063** (CD promo)  
OK, folks. Jill Sobule "Kissed A Girl" a long time ago—1995—and it's time we moved on, yes? The first single from her shining new album, "Pink Pearl," due April 18 on Beyond (see article, page 1), is an experimental hip-hop-

induced track about looking toward discarding the past and moving forward in romance: "One of these days when I fall in love/It won't fall apart like it always does/One of these days I'll forget about you/Take out the trash, that's what I'll do." While the beat and instrumental hooks are plenty compelling here, Sobule's most dynamic trait, as before, is her sweet, girly voice, fused with wit and wisdom. Throughout this new project, she proves herself to be an artist that the mainstream judged and discarded without regard for the real talents that lie within. Here's hoping that triple-A radio and modern adult uncover the treasure here; this tune is a hit that may take some imagination and dedication, not a forte among the majority of white-collar programmers today. In any case, fans of the left of center will find a satisfying journey in this latest, greatest offering from a delightful talent.

**ZOPPI** *One Sun* (3:56)

PRODUCER: Matthew Wilder  
WRITER: B. Zoppi  
PUBLISHER: not listed

**MCA 25026** (CD promo)  
Sacramento-based band Zoppi—named for singer/songwriter Bob Zoppi—has been wowing local audiences for some six years and finally caught the attention of execs at MCA. The label teamed the group with pre-eminent producer Matthew Wilder, the maestro behind No Doubt, to allow its sound to reach its full potential. The result is a full-bodied debut single that has its ducks in a row and a load of potential to break in the biggest way at modern rock radio. Mr. Zoppi has an extraordinary voice, capable of spelling out sad, soft lyrical anguish and, on this number, following up with a bellowing chorus of acceptance that there can no longer be regrets for the past, expressed with slight groans and falsetto accents to grand effect. The song actually addresses Zoppi's early struggles with his father, but whether people take it in context or see "One Sun" in terms of a love relationship, there is much to be learned here. Great, full sound splashes across this song, while the act sets itself up as a new hero for the millennium. Modern rock, search this baby out. A major talent.

## RAP

**SOLÉ FEATURING GINUWINE** *It Wasn't Me*

(3:30)  
PRODUCER: C. "Tricky" Stewart  
WRITERS: C. Stewart, T. Johnston, O. Harper, K. Burruss  
PUBLISHERS: Famous Music/Tunes on the Verge of Insanity/Mo Better Grooves/Honey From Missouri/Orenthal "O.J." Harper Publishing Designee/Kandacy Music/Air Control Music, ASCAP

**DreamWorks 3500** (CD promo)  
The eternal "he said, she said" debate has often provided fodder for radio hits. This time the battle of the sexes is waged between Solé and Ginuwine, as the heroine confronts a cheating lover. Solé has a nice flow as she grills her man about his indiscretions, while the Tricky Stewart-produced track has a genuine Caribbean feel, accentuated by steel drums. Ginuwine guests on the hook as the boyfriend in question, trying to tell his side of the story. The uptempo feel of "It Wasn't Me" definitely makes it radio-ready. The single may just be the one for this Kansas City, Mo.-based rapper, who has been steadily gaining fans with her debut album, "Skin Deep," on DreamWorks.

**TRINA** *Da Baddest Bitch* (3:14)

PRODUCER: Black Mob Group  
WRITER: Trina  
PUBLISHERS: Ms. Trina, BMI; First-N-Gold, BMI

**Slip-N-Slide/Atlantic 300010** (CD promo)  
Rap divadom has a new challenger. Trina makes her solo debut with the single, "Da Baddest Bitch," off the album of the same name. The 21-year-

## IN PRINT

**AUDIO RECORDING FOR PROFIT: The Sound Of Money**

By Chris Stone; edited by David Goggin  
Focal Press  
298 pages, \$24.95

One of the pioneers of the recording studio industry, Chris Stone is best known as the co-founder of the Record Plant studios, among the world's most successful and respected recording facilities.

Stone's résumé also includes co-founding the Society of Professional Audio Recording Services; establishing the World Studio Group, an international consortium of top-flight recording venues; and co-founding the Music Producers Guild of the Americas, which was recently absorbed into the National Academy of Recording Arts and Sciences.

While these distinctions alone would qualify Stone to compose a definitive text on the art and business of recording, it is his facility for storytelling that makes this tome so delightful. "In this industry, I was the weird one," he writes. "I guess I looked like a narc and talked like a banker, yet somehow seemed to belong in this crazy business even though I was not a musician, audio engineer, producer, or technician."

Full of insights that can only be gleaned through years of service on the front line, "Audio Recording For Profit" is both a handbook for aspiring studio owners and an engaging memoir by one of the industry's elder statesmen. Besides offering a mother lode of business advice and historical information, the text serves as a forum for Stone to express his well-documented views on the complex relationship between world-class studios and their home-based counterparts.

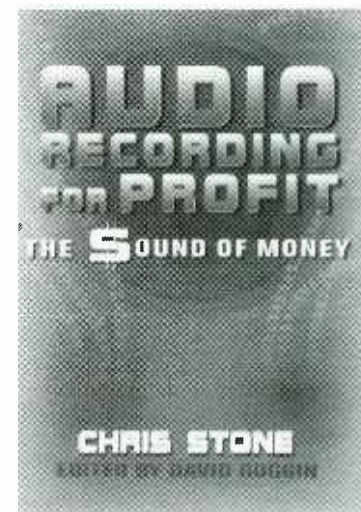
In a chapter titled "Motherships And Satellites: The New Generation," Stone defines a mothership as "a leading one-stop recording/post-production professional service company in any geographically defined market" and describes a satellite as "a law-abiding home or project studio whose professional owners perform some or many of the required recording/editing services for sound and/or picture."

He goes on to chronicle the contentious relationship between these two sectors, coming to the widely supported conclusion that, in recent years, motherships and satellites have found ways to peacefully co-exist rather than fight each other.

While Stone gives compelling,

firsthand accounts of many of his career milestones, editor David Goggin does a commendable job of injecting objectivity into an otherwise personal narrative. A Los Angeles-based photographer, columnist, author, publicist, and longtime associate of Stone's, Goggin offers his take on the Record Plant legacy in a well-written epilogue.

For Stone, it all began in New York in late 1967, when he met a young audio engineer named Gary Kellgren. The two couldn't have been an odder couple. Kellgren was a creative genius who spoke the same language as his clients, who included such nascent rock'n'roll legends as Frank Zappa and Jimi



Hendrix. Stone, on the other hand, was a buttoned-down MBA whose only work experience at the time was in the marketing departments of cosmetics and toy companies.

Sensing that they had complementary skills and a mutual respect for one another's professions, Stone and Kellgren founded the Record Plant recording studio on March 13, 1968. They prided themselves on calling it the world's first "living room" studio, and they immediately attracted pop's cream of the crop: Hendrix, Zappa, Buddy Miles, the Velvet Underground, Traffic, Vanilla Fudge, etc.

"When we started Record Plant, recording studios were like hospitals: fluorescent lights, white walls, and concrete floors," recalls Stone. "We turned the recording studio into a living room. The best and greatest compliment that any artist who came to work with us could make was, 'My God, this is beautiful—I want to live here.'"

Within a year and a half, Stone and Kellgren had opened a Record Plant studio in Hollywood that mirrored the success of its East

Coast predecessor. In L.A., artists ranging from the Rolling Stones and Fleetwood Mac to Linda Ronstadt and Stevie Wonder made themselves at home at the Record Plant.

The next logical move was to launch a Bay Area operation, which Stone and Kellgren did in 1972 with the Record Plant Sausalito. Shortly afterward, the two partners sold the New York studio in order to consolidate their empire on the West Coast. Kellgren died in 1977, and Stone carried on as sole owner of the L.A. and Sausalito facilities until 1980, when he sold the Sausalito studio to focus his energies on Hollywood.

Stone oversaw the business through the explosive growth of the 1980s, which ushered in digital recording and ever-increasing numbers of tape tracks and console channels. By the end of that high-flying decade, Stone completed a transaction to sell the L.A. Record Plant to Chrysalis, which had bought 50% of the operation two years earlier. It was the end of an era and the beginning of another for Stone, whose next endeavor was creating the World Studio Group.

Many of Stone's career highlights are illustrated in a center section of black-and-white photographs that span 35 years and many guises—from Stone as a young, straight-laced MBA among the rockers to the author as a long-haired, leisure-suited exec in his full disco glory. Shown alongside Stone are such stars as Wonder, Van Morrison, Al Kooper, Ray Manzarek, Herbie Hancock, and George Martin.

The epilogue covers Stone's role as audio facilities coordinator for the much-maligned Woodstock '94 Festival. Stone, who contributed to the original Woodstock, steers clear of making any grand statements about the social significance of the sequel vs. the original. Instead, he focuses on the formidable logistics of recording every note played on every stage of Woodstock '94 and the complex process of getting all the mixes done in time for a very tight album-release deadline.

"Audio Recording For Profit" might have benefited from an index and attribution of some anonymous quotes, particularly ones that are noncontroversial. Nevertheless, the book is an essential read for anyone interested in getting into the pro audio business, and it should be a constant companion for those who, like Stone, were there every step of the way.

PAUL VERNA

old rapper, who made her debut on Trick Daddy's party anthem "Nann," proudly carries the torch lit by female MCs like Little Kim and Foxy Brown before her, as an artist not afraid to use

her feminine wiles to get what she wants. The Miami bass-influenced track, produced by the Black Mob, has Trina making some serious demands on her men in a slow and steady Florida

flow. The hook borrows liberally from Michael Jackson's classic "Bad," as it asks, "Who's bad?" Trina shows that female MCs can boast just like the big boys of rap.



## Bernard Wright Returns With Jazz Trio Too BAD's Juna Debut

BY JEFF LOREZ

NEW YORK—A 1998 Soho rooftop party for the annual Independent Feature Film Market convention seems an unlikely birthplace for a funky fusion trio. But that's exactly how Juna Records act Too BAD got its start.

When Brooke Wentz—who then headed ESPN's music department—was asked to provide live music for the event, she looked no further than her husband. He's noted drummer Alfredo Alias, whose credits include D'Angelo, the Average White Band, and Cassandra Wilson. He in turn contacted singer/keyboardist Bernard Wright (Roberta Flack, Wayne Shorter, Jamaica Boys) and bassist Damon Banks (Peter Gabriel, George Benson). As the entertainment industry crowd schmoozed, Wentz fielded inquiries about the band.

What started off as a fun jam session two years ago has resulted in the completion of Too BAD's debut album. "Back To Our Roots" is being

released May 9 on Wentz's own Juna Records, a label that thus far has been primarily associated with world music. Too BAD gives a jazz twist to classic R&B party songs from the late '70s and early '80s.

"This is not smooth jazz, it's groove jazz," emphasizes Wright from his home in Dallas. Indeed, the album concept was borne out of the musicians' frustrations over what's classified as jazz these days.

"Jazz has a different connotation than it once did," continues Wright, a one-time child prodigy who made a name for himself on the New York session scene in the early '80s, releasing solo albums on Manhattan/EMI, GRP, and Arista. His last recording was 1990's "Fresh Hymns" on the Benson label.

"Now it seems to be the music that's played in the background at a social function," he says. "We wanted to show another side. The real credit for this album needs to go to the drummer [Alias], because he



TOO BAD

picked the tempos and rhythms. It shows you what a man can do that a machine can't."

Since this is a self-financed, in-

dependent album distributed via Koch Distribution, Wentz is hoping to promote the album through touring—the group is booked by Pyramid Entertainment—and through targeting African-American Web sites. She hopes that will result in a word-of-mouth buzz in a core musical community. A single will not be released on behalf of the album.

"These songs are standards for the partying musicians who grew up in the '70s and '80s," says Wright of the album's 10 tracks, which include Heatwave's "Groove Line," Foster Sylvers' "Misdemeanor," Stevie

Wonder's "Too High," Sly Stone's "Somebody's Watching You," and the Whispers' "And The Beat Goes On."

"With radio programming being as narrow as it is these days," says Wentz, "the only way to promote this is through live performances. I still believe in the buzz that exists between musicians, and hopefully that will translate through to others."

"It can compete in the hip-hop world but still has a really strong musical sensibility," adds Wright. "These are the kinds of grooves that hip-hop cats are going to want to sample."

## Def Soul/Def Jam President Kevin Liles' Blueprint On Building A Brand

*Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject is Kevin Liles, president of Def Soul/Def Jam. After establishing his own rap group (Nunamix) and label (Marx Bros. Records), Liles joined Def Jam in 1992 as an intern. Two years later he was promoted to GM of promotion, advancing to the presidency in 1998. Sister R&B label Def Soul (Montell Jordan, Kelly Price) celebrated its launch last November.*

**You've said Def Jam wants to be the largest supplier of urban culture in the world. How is the company achieving that goal?**

We've set up an infrastructure in both of our music groups, Def Soul and Def Jam, that will allow us to grow our rap business by 25% and establish an equally potent brand in R&B. Also, we see the future of hip-hop with the growth of our joint ventures Roc-A-Fella and Murder Inc. The hip-hop culture continues to grow in leaps and bounds. Under Rush Communications, we've established an Internet venture (360HIPHOP.com, officially launching in June), Rush Media, Phat Farm, and One World . . . all poised to be leaders in their respective arenas.

**What's the next rap/hip-hop trend?**

Like in history, everything will repeat itself. The great thing about our culture is that we seem to get bigger and better with more creative ideas and talented executives. The

future of hip-hop is in the hands of our generation. Hopefully, we will see more brand builders and less one-hit wonders.

**Where do you see Def Soul in five years?**

Similar to what we've done with the Def Jam brand. In five years, I would like Def Soul to be synonymous with excellence, quality, and most of all, be the home to the most culturally significant R&B artists in entertainment. We'd like our consumers to not only purchase our records but also experience our lifestyle.

**What's your take on the recent mega-mergers?**

The digital era is moving at light speed. Companies are realizing that there is truth in having power in numbers. The Web will play host to millions of viewers who log on for more than just E-commerce. Content providers with lifestyle in mind will dominate the digital arena.

**What major qualities must a successful label president possess?**

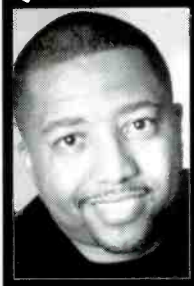
Leadership by example, confidence and security in one's abilities, hard work, and teamwork.

**What haven't you accomplished that you still want to do?**

Personally employing 1,000 people from our culture who live the lifestyle. In addition, I must find my successor. That will be my focus for the next five years.

GAIL MITCHELL

### SIX QUESTIONS



Kevin Liles is president of Def Soul/Def Jam.

## Aretha Franklin's New Arista Set Coming In June; Motown Begins Wonder Reissues

**SOUND BITES:** Aretha Franklin's long-awaited "Duets" LP is set to drop June 20. Final song lineup is still being determined, but one confirmed track is the Grammy-nominated duet with Mary J. Blige, "Don't Waste Your Time."



FRANKLIN

Arista's queen is also among the select group of people chosen to submit ideas or items for the White House Millennium Council's time capsule. Her submission: signature song "Respect" . . . Wondermania sets in Tuesday (21) when Motown launches the first phase in its Stevie Wonder reissue project. First up: the digitally remastered "Music Of My Mind," "Talking Book," "Innervisions," and "Fulfillingness' First Finale." The April 18 second phase offers up the classic double-album "Songs In The Key Of Life" and "Hotter Than July."

**DAVE HOLLISTER**, whose DreamWorks debut "Ghetto Hymns" recently went gold, is featured with B.B. Jay on the noncommercial remix of Hezekiah Walker's Jive/Verity single "Let's Dance" . . . Jive's Joe lands April 18 with "My Name Is Joe."

**INDUSTRY BRIEFS:** The musical handiwork of songwriter/producer Anthony "Shep" Crawford (Deborah Cox, Sisqo, Montell Jordan) can be heard on upcoming 2000 releases by Tamia, Johnny Gill, Kelly Price, Lil' Mo, Boyz II Men, the Whitney Houston/Cox duet "Same Script, Different Cast," and Shae Jones . . . Nona Hendryx of LaBelle fame is crossing over to Broadway. She's penned the music for the New York-bound musical "Blue," starring Phylicia Rashad and background vocalist Arnold McCuller. It opens April 21 at Washington, D.C.'s Arena Stage Theatre.

**E-MERGING NEWS:** Having wired up Heavy D as a board member and Q-Tip as a consultant, new hip-hop Web site Onelevel.com officially launches April 1. This latest addition to the ever-growing Internetscape will beam into action with a genre-oriented virtual magazine, news/interviews, album reviews, live Webcasts, audio/video clips, retail links, and other attractions. The start-up's co-founders also double as its

executive team: president Noah Kerner, interim CEO Rishi Khanna, and executive VP Richard Kleiman . . . Busy producer Rodney Jerkins will be working with Tonos Inc. co-founders Carole Bayer Sager, David Foster, and Kenneth "Babyface" Edmonds, plus other prominent songwriters/producers, to prepare for the April launch of the Internet site, touted as the "first 'music insiders' network" . . . OldSchool-RapTV.com is the 17th and latest on-demand international music channel on the Medium4Music.com network. In case you can't tell by the name, classic hip-hop videos are the order of the day.

**WHERE ARE THEY NOW:** Joe Evans, musician (Motown Revue, Billie Holiday) and co-founder in 1961 of Newark, N.J.'s Carnival Records with late wife Anne and partner Paul Williams, is a spry 83-year-old who says, "I can still run a record label from the ground up. I still love it—I just don't have the energy I had. But I had an ear for what was happening musically at the time."

What was happening then was the **Manhattans**. The Jersey City, N.J.-bred crooners released 14 singles on Carnival before segueing to Columbia. Labelmates included the Pretenders and Barbara Brown. The Carnival catalog and its subsidiary Sanavan Music Publishing (BMD) are now being administrated by the Westwood Entertainment Group, headed by Victor Kaply. Coming later this year is a Carnival boxed set as well as a book detailing Evans' musical adventures.

**IT'S SHOWTIME:** Virgin's Kelis embarks on a 22-date national tour beginning Tuesday (21) in Atlanta and wrapping April 24 in New York; she joins Columbia's Wyclef Jean on 10 of the primarily college-staged shows . . . RuffNation's Outsidaz are the opening act for the Method Man/Redman tour 2000, which kicks off Wednesday (22), also in Atlanta, and ends April 30 in Ithaca, N.Y. . . . Old-school paradise: Dallas is the site of the Too Blue Rhythm & Blues Festival (318-654-3353) held Friday (24) through March 26 with Jerry Butler, Ruth Brown, the Staple Singers, and others. A portion of the proceeds will benefit the Rhythm & Blues Foundation. Further west, Al Green, the Four Tops, Delfonics, GQ, and Sister Sledge come together for "Mega Jam 2000!" on April 15 in Anaheim, Calif. Sponsored by KCMG Los Angeles, the concert will benefit several local charities.



by Gail Mitchell





Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top R&B singles with week-by-week tracking.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent R&B singles.

Recurrents 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). Lists top R&B singles by sales.

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

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

- 38 24/7 (C-Town, BMI/White Rhino, BMI/TVT, BMI)
65 85 (Drugstore, ASCAP/Ghetto Street Funk, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP)
21 ANYTHING (Lil Lu Lu, BMI/EMI Blackwood, BMI/Hollis, BMI/Food, Water & Shelter, ASCAP/Copyright Control) HL
55 BABY DON'T CRY (KEEP YA HEAD UP II) (Joshua's Dream, BMI/Songs Of Universal, BMI/Jungle Fever, BMI/EMI Blackwood, BMI/Southern, BMI/Thug Nation, BMI/Suga, ASCAP/WB, ASCAP/Foxbeat, ASCAP/Universal, ASCAP) HL/WBM
50 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
43 BACK THAT THANG UP (Money Mack, BMI)
94 BEST FRIEND (EMI April, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/BMG, ASCAP) HL
60 BOUNCE (Cal-Rock, ASCAP/EMI Virgin, ASCAP)
84 BREATHE AND STOP (U Betta Like My Music, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanye, BMI) WBM
40 BRING IT ALL TO ME (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
28 CAN'T STAY (Cherry River, BMI/Songs Of DreamWorks, BMI/Gee Jaz, BMI/MaMa Bev's, BMI/Oh! God, ASCAP/Universal-PolyGram International, ASCAP)
89 CAUGHT OUT THERE (The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
68 CHERCHEZ LAGHOST (Warner-Tamerlane, BMI/Browder And Darnell, BMI) WBM
85 CHIN CHECK (Gangsta Boogie, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/MC Ren, ASCAP) HL/WBM
82 CREEP INN (Noontime, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Mjaj, BMI/Warner-Tamerlane, BMI) HL/WBM
78 DA BADDEST B\*\*\*H (Ms. Trina, BMI/First N' Gold, BMI)
DA ROCKWILDER (Wu-Tang, BMI/Careers-BMG, BMI/Days'n Day, BMI/Funky Noble, ASCAP/Famous, ASCAP) HL
96 DEAR LIE (ECAP, BMI/Grung Girl, ASCAP/EMI April, ASCAP) HL
54 DO IT AGAIN (PUT YA HANDS UP) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Days'n Day, BMI/Shakur Al-Din, ASCAP/I Love K, ASCAP/All Money Is Legal, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP) HL/WBM
74 F\*\*K YOU (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/In The Water, ASCAP/On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
70 FEELIN' SO GOOD (Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tree, BMI/ST, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP) HL
14 FORGOT ABOUT DRE (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Workin' Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
93 FREAKIN' IT (Jobete, ASCAP/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Treyball, ASCAP/Siam U Well, ASCAP/12 & Under, BMI/Love N Loyalty, BMI/O'Brook, BMI/EMI April, ASCAP) HL/WBM
61 GAME DON'T WAIT (Andre Young, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Warren G, ASCAP/Nate Dogg, BMI/My Own Chit, BMI/Hennessy For Everyone, BMI/Voco, BMI/EMI April, ASCAP) HL/WBM
36 G'D UP (Dime-time, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
6 GET IT ON TONITE (Montell Jordan, ASCAP/Famous, ASCAP/Clubby, ASCAP/PLX, ASCAP/Tobaki, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
87 GET RICH TO THIS (Organized Noize, BMI/Goodie Mob, BMI/Chrysalis, BMI/Sic Flo, BMI/Gnat Booty, ASCAP) HL
47 GET UP (Sony/ATV Songs, BMI/Jizop, BMI/EMI April, ASCAP/Eiza's Voice, ASCAP) HL
86 GIRLS ALL PAUSE (Anthrappil, BMI/Sharon Hill, BMI/Bink Dog, SESAC)
42 GIVE ME YOU (Realsongs, ASCAP) WBM
58 GOTTA LEAVE (Mass Confusion, ASCAP/WB, ASCAP/Rap Tracks, ASCAP/E.Beats, ASCAP)
44 GOT TO GET IT (Da Ish, ASCAP/AJ West, BMI/Copyright Control) HL
10 HE CAN'T LOVE U (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
18 HE WASHIT MAN ENOUGH (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/T And Me, ASCAP) HL
7 HOT BOYZ (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
67 (HOT S\*\*T) COUNTRY GRAMMAR (Jackie Frost, BMI/Careers-BMG, BMI/Publishing Desigee, BMI)
84 HOW LONG (Yellow Man, BMI/Butter Jinx, BMI/Hicklo, ASCAP/Solideas, BMI/Hitco, BMI/Voca, ASCAP/Merokee, ASCAP/Large Variety, ASCAP)
100 HOW MANY WANNAs (White Rhino, BMI/DJ Irv, BMI/Slavery, BMI/Fox Film, BMI) HL
83 HOW WE ROLL (Annie Mae, BMI)
8 I DON'T WANNA (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
37 IF YOU DON'T WANNA LOVE ME (Famous, ASCAP/Tones On The Verge, Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Jucy Tyme, ASCAP)
48 IF YOU LOVE ME (Mint Factory, ASCAP/EMI April, ASCAP) HL
15 I LEARNED FROM THE BEST (Realsongs, ASCAP) WBM
9 I LIKE IT (Cypton, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
66 ILL BOMB (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Mma Play Jason, ASCAP/Music Sales, ASCAP)
59 IMPERIAL (Rah Digga, ASCAP/T'Ziah's, BMI/Warner-Tamerlane, BMI/Who-Oh, ASCAP) WBM
23 I NEED A HOT GIRL (Money Mack, BMI)
49 IS THIS PAIN OUR PLEASURE (EMI April, ASCAP/Mint Factory, ASCAP) HL
63 IT'S SO HARD (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Young Lord, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
3 I WANNA KNOW (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
24 I WISH (Tom, ASCAP/Mike City, BMI)
99 KEYS (Shep And Shep, ASCAP/Hudson Jordan, ASCAP/Famous, ASCAP/Simplex Shaq, ASCAP) HL
32 LEFT, RIGHT, LEFT (Tight 2 Def, ASCAP)
41 LISTEN TO YOUR MAN (Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Multisongs BMG, SESAC/Zomba, ASCAP/Fe-Mac, ASCAP)
25 LOVE IS BLIND (Blondie Rockwell, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
81 LOVING EACH OTHER 4 LIFE (Uncia, BMI)
4 MARIA MARIA (Soy/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL
MR. LOVER (BMI, BMI)
93 MR. TOO DAMN GOOD (Divided, BMI/Zomba, BMI/Lil' Mob, BMI/Warner-Tamerlane, BMI) WBM
45 NO LOVE (I'M NOT USED TO) (Warner-Tamerlane, BMI/Bobbie And Di, BMI) WBM
26 NO MORE RAIN (IN THIS CLOUD) (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Universal-PolyGram International, ASCAP/Copyright Control) WBM
46 NONE OF UR FRIENDS BUSINESS (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
77 NOTORIOUS B.I.G. (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Essential Vibe, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Colegems-EMI, ASCAP) HL
73 ONCE UPON A TIME (Montell Jordan, ASCAP/Famous, ASCAP/Shep And Shep, ASCAP/Hudson Jordan, ASCAP) HL
13 ONE NIGHT STAND (First N' Gold, BMI/Jucy Tyme, ASCAP)
12 PARTY UP (UP IN HERE) (Gomez X, ASCAP/Swizz Beat, ASCAP/Ruff Ryder-Dead Game, ASCAP)
91 (RAP) SUPERSTAR (Hits From Da Bong, ASCAP/Soul Assassins, ASCAP)
76 READY (Famous, ASCAP/Tones On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hale Yeah, SESAC/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL
60 RESURRECTION (PAPER, PAPER) (Ruthless Attack, ASCAP/Constructive Points, ASCAP/Mergela, ASCAP/Music Of Windswept, ASCAP)
29 RYDE OR DIE, CHICK (EMI April, ASCAP/Justin Combs, ASCAP/Sheek Louchion, ASCAP/Jae'wons, ASCAP/Pantero's,



MARCH 25, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/Hot Shot Debut ◀</b>						
1	NEW	1	1	<b>BLACK ROB</b> BAD BOY 73026*/ARISTA (10.98/16.98) 1 week at No. 1	LIFE STORY	1
2	NEW	1	1	<b>GERALD LEVERT</b> EASTWEST 62147/EEG (11.98/17.98)	G	2
3	1	2	2	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
4	2	1	2	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
5	4	4	15	<b>SISQO</b> DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	2
6	3	1	17	<b>DR. DRE</b> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
7	5	2	13	<b>DMX</b> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
8	6	3	8	<b>D'ANGELO</b> CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO	1
9	7	5	8	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
10	8	6	11	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 545822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
11	9	9	33	<b>MACY GRAY</b> EPIC 69490* (11.98 EQ/16.98)	ON HOW LIFE IS	9
12	13	12	33	<b>DESTINY'S CHILD</b> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
13	11	16	5	<b>DRAMA</b> TIGHT LIV/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	11
14	14	14	30	<b>MARY J. BLIGE</b> MCA 111929* (11.98/17.98)	MARY	1
15	10	8	7	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
16	12	7	6	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
17	18	15	24	<b>ANGIE STONE</b> ARISTA 19092 (10.98/16.98)	BLACK DIAMOND	9
18	16	10	4	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
19	19	21	28	<b>SOUNDTRACK</b> JIVE 41686* (11.98/17.98)	THE WOOD	2
20	17	11	6	<b>GHOSTFACE KILLAH</b> WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
21	15	13	13	<b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
<b>▶ GREATEST GAINER ◀</b>						
22	27	29	22	<b>DONELL JONES</b> UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
23	22	17	26	<b>EVE</b> RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
24	23	20	7	<b>GUY</b> MCA 112054 (11.98/17.98)	III	5
25	21	18	13	<b>JUVENILE</b> CASH MONEY 542179*/UNIVERSAL (12.98/18.98)	THA G-CODE	1
26	20	—	2	<b>J-SHIN</b> SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
27	25	24	33	<b>HOT BOYS</b> CASH MONEY 153264*/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
28	24	19	12	<b>2PAC + OUTLAWZ</b> AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
29	26	25	42	<b>DAVE HOLLISTER</b> DEF SQUAD/DREAMWORKS 450047*/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
30	29	32	17	<b>NAS</b> COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
31	30	35	22	<b>SOUNDTRACK</b> COLUMBIA 69924*/CRG (11.98 EQ/17.98)	THE BEST MAN	2
32	28	22	25	<b>BRIAN MCKNIGHT</b> MOTOWN 153708*/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
33	31	26	71	<b>JUVENILE</b> CASH MONEY 153162*/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
34	37	36	17	<b>YOUNGBLOODZ</b> GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
35	35	30	4	<b>AMEL LARRIEUX</b> 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINIT POSSIBILITES	21
36	32	23	7	<b>VARIOUS ARTISTS</b> THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
37	33	28	15	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
38	36	27	25	<b>METHOD MAN/REDMAN</b> DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
39	38	33	19	<b>LIL' WAYNE</b> CASH MONEY 153919*/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
40	44	41	52	<b>GINUWINE</b> 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
41	41	37	55	<b>EMINEM</b> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
42	40	39	17	<b>BOB MARLEY</b> TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
43	NEW	1	1	<b>AL JARREAU</b> GRP 547884*/VG (11.98/17.98)	TOMORROW TODAY	43
44	42	43	18	<b>MONTELL JORDAN</b> DEF SOUL 546714*/IDJMG (11.98/17.98)	GET IT ON...TONITE	3
45	47	42	41	<b>BLAQUE</b> TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	23
46	58	56	11	<b>TRIN-I-TEE 5:7</b> B-RITE 490359*/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE	41
47	34	—	2	<b>BEELOW</b> BALLIN/PRIVATE I 417105*/UNIVERSAL (10.98/16.98)	BALLAHOLIC	34
48	53	51	46	<b>ERIC BENET</b> WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6

49	45	34	6	<b>YOUNG BLEED</b> PRIORITY 50018* (10.98/16.98)	MY OWN	17
50	48	47	20	<b>KEVON EDMONDS</b> RCA 67704 (10.98/16.98)	24/7	15
51	39	31	3	<b>D.I.T.C.</b> TOMMY BOY 1304* (11.98/18.98)	D.I.T.C.	31
52	50	45	69	<b>WHITNEY HOUSTON</b> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
53	46	38	14	<b>FUNKMASTER FLEX &amp; BIG KAP</b> DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	3
54	49	44	15	<b>Q-TIP</b> ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
55	43	40	12	<b>GOODIE MOB.</b> LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
56	51	49	25	<b>IDEAL</b> NOONTIME 47882*/MIRGIN (10.98/16.98)	IDEAL	19
57	60	58	5	<b>JEFFREY OSBORNE</b> PRIVATE MUSIC 82170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE	50
58	52	52	3	<b>SOUNDTRACK</b> PRIORITY 50118* (11.98/17.98)	3 STRIKES	52
59	54	48	19	<b>MARIAH CAREY</b> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
60	55	53	38	<b>MISSY "MISEDEANOR" ELLIOTT</b> THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
61	62	55	17	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
62	64	59	6	<b>TINA TURNER</b> VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	29
63	65	63	20	<b>CHICO DEBARGE</b> MOTOWN 153263*/UNIVERSAL (11.98/17.98)	THE GAME	6
64	59	54	41	<b>JENNIFER LOPEZ</b> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
65	57	61	17	<b>MINT CONDITION</b> ELEKTRA 62353/EEG (10.98/17.98)	LIFE'S AQUARIUM	7
66	63	50	55	<b>TLC</b> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
67	NEW	1	1	<b>PHIL PERRY</b> PEAK/PRIVATE MUSIC 82181/WINDHAM HILL (10.98/16.98)	MY BOOK OF LOVE	67
68	69	66	15	<b>ROME</b> JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	48
69	56	46	3	<b>EIGHTBALL &amp; M.J.G.</b> OTS 8881/TAM (11.98/16.98)	MEMPHIS UNDERWORLD	46
70	61	60	22	<b>MOS DEF</b> RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
<b>▶ PACESETTER ◀</b>						
71	97	71	24	<b>SOLE</b> DREAMWORKS 450118*/INTERSCOPE (10.98/16.98)	SKIN DEEP	27
72	70	70	95	<b>DMX</b> RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
73	66	62	44	<b>SNOOP DOGG</b> NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
74	67	57	17	<b>WILL SMITH</b> COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
75	68	85	23	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB	37
76	74	76	65	<b>DMX</b> RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
77	71	73	25	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW	50
78	82	79	20	<b>WARREN G</b> G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
79	77	78	68	<b>2PAC</b> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
80	78	65	47	<b>B.G.</b> CASH MONEY 153265*/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
81	79	67	18	<b>E-40</b> CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE SICK WID' IT 41691/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
82	81	75	51	<b>LIL' TROY</b> SHORT STOP/REPUBLIC 153278*/UNIVERSAL (11.98/17.98)	SITTIN' FAT DOWN SOUTH	6
83	89	—	8	<b>MEL WAITERS</b> WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS	83
84	75	80	51	<b>SILK</b> ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
85	80	100	17	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
86	86	77	70	<b>R. KELLY</b> JIVE 41625* (19.98/24.98)	R.	1
87	84	81	81	<b>LAURYN HILL</b> RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
88	72	64	10	<b>SOUNDTRACK</b> WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	11
89	88	90	72	<b>DRU HILL</b> DEF SOUL 524542*/IDJMG (10.98/17.98)	ENTER THE DRU	2
90	NEW	1	1	<b>KINGPIN SKINNY PIMP</b> BASIX 9336 (11.98/16.98)	BACK TO THA PLAYAZ BALL	90
91	87	72	15	<b>VARIOUS ARTISTS</b> THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3 UTW/DEF JAM 545440*/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	29
92	85	93	76	<b>KIRK FRANKLIN</b> GOSPO CENTRIC 490178*/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
93	83	89	18	<b>CHEF RAEKAWON</b> LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	2
94	RE-ENTRY	17	17	<b>SMOKEY ROBINSON</b> MOTOWN 153741*/UNIVERSAL (10.98/16.98)	INTIMATE	28
95	99	92	47	<b>VARIOUS ARTISTS</b> RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
96	96	—	2	<b>NUWINE</b> REAL DEAL 0795 (10.98/16.98)	GHETTO MISSION	96
97	91	88	33	<b>BARRY WHITE</b> PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
98	NEW	1	1	<b>METHRONE</b> CLAYTOWN 2000 (11.98/16.98)	MY LIFE	98
99	92	69	8	<b>THE MADD RAPPER</b> CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD	13
100	RE-ENTRY	5	5	<b>PROJECT PLAYAZ</b> MO CHEDA 2823/WARLOCK (10.98/16.98)	TIL WE DIE	69

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

## JODECI'S DEGRATE GOES SOLO ON MAVERICK

(Continued from page 27)

April. On April 26, he will perform for R&B radio and retailers at the Impact Conference in Nashville.

Other cross-promotional strategies include an extensive ad campaign with BET and the Box, running from late March through the album's April release date. Imagery for the campaign will be taken from DeGrate's Web site, dalvindegrate.com.

According to Dwight Bibbs, senior VP of urban programming and marketing at Warner Bros., the principal marketing concern is "putting

Dalvin out there. Warner Bros. is working very closely with Maverick. It's been a joined-at-the-hip endeavor. When you have an artist from a multiplatinum band, you've got to get it right."

Terri Thomas, PD at WIZF Cincinnati, classifies DeGrate's first single as hot. "This is a decent first effort with a good sound," Thomas says. "As the weather warms up, people will be looking for uptempo tracks."

Prospects also look promising on

the retail front. "If Maverick follows the same road that MCA took with K-Ci and JoJo, then Dalvin should be successful," says Paul Ignasinski, urban buyer for Handleman in Detroit. "I really like 'Why Can't We,' and it's clever what he did with the cover of Def Leppard's 'Love Bites.'"

Adds Mills, "Dalvin's done a tremendous job. People will no longer say, 'What does Dalvin do?' Now people will be able to judge for themselves just what Dalvin does."



**Schmoozing At The Blues.** Following a recent performance at Washington, D.C.'s Blues Alley, Columbia artists Frank McComb, left, and Branford Marsalis, right, pose with WPGC-FM Washington personality and BET "Teen Summit" host Adimu. McComb's debut solo album, "Love Stories," was released March 7.



## Secada Delivers 'Better Part' On 550 Music Debut

**MI TIERRA:** Havana-born/Miami-residing **Jon Secada** is certainly no stranger to dancefloors. Since the early '90s, Secada has scored numerous clubland hits, including "Just Another Day," "Too Late, Too Soon," and "Whipped." These days, club punters are embracing the singer/songwriter's latest single, "Stop"/"Asi" ("Asi," which means "like that," is the Spanish interpretation of "Stop").

The double-sided single is culled



SECADA

from Secada's eighth album (his first for 550 Music/ERG), "Better Part Of Me," which is scheduled to be in stores June 13. The smoldering, Latin-infused set spotlights power ballads ("There's No Sunshine," "Lost Inside Of You"), midtempo R&B/pop jams ("Love's About To Change My Mind," "Papi"), and uptempo house rhythms ("Better Part Of Me"). The set also includes the original versions of "Stop" and "Asi."

"I've always believed that there's not a better musical melting pot than Miami," says Secada, who is managed and booked by **Emilio Estefan Jr.**, who co-penned/produced several songs on "Better Part Of Me."

"The city offers a perfect combination of what I believe and feel musically, from R&B and disco to merengue and salsa," notes the singer. "The new album is a fusion of all these sounds. For me, it defines the sound of Miami—and I'm proud of that."

Secada adds, "'Better Part Of Me' totally reflects me as an artist, too, which wasn't always the case on earlier recordings. Of course, this is only natural. As I grow and evolve and continually work on my craft—my singing and songwriting [he co-penned "She's All I Ever Had" for **Ricky Martin**—I learn about myself. I know what my strong and weak points are. And I know what truly moves me."

Apparently, Secada also knows what moves club DJs and punters, as he had final say on the remixes for "Stop" and "Asi."

The double-sided single has been restructured by a diverse lineup of remixers: **Jonathan Peters**, **Pablo Flores**, and **Trouser Enthusiasts**. Already, the feisty package is pleasing fans of pop, house, trance, and Latin.

"I love what these guys did to the song," enthuses Secada. "For me, it's extremely important to pay close attention to the remixes. I like it when a remixer completely reworks the song while maintaining its musicality.



by Michael Paoletta

"I always make myself available if a remixer needs me to go back into the studio to recut my vocals," he adds. "I think that's only fair. It's not right if a remixer has to compress the vocals from the original track. It doesn't always sound right. I gladly go that extra distance to rerecord the vocals, to make the song special for the clubs."

The label serviced Billboard-reporting club DJs with a "bootleg promo-only 12-inch" the week of Feb. 11; it featured Peters' scorching Sound Factory dub of "Stop."

Since then, the label has mailed a promo-only 12-inch—containing various mixes of "Stop" and "Asi" by Peters and Flores—to non-Billboard DJs, including record pools. On Monday (20), the label is scheduled to deliver an additional promotional 12-inch—with Peters' dubs and the Trouser Enthusiasts mixes—to DJs.

On May 15, "Stop"/"Asi" will be made commercially available.

**SO MANY TEARS:** Dance Trax is saddened by the news that **Frank Ceraolo** departed Epic Records on March 10. Things just ain't the same, indeed.

Over the course of 13 years, all of which were spent at Epic, Ceraolo assumed numerous positions, including manager of dance retail promotion, director of dance music, and senior director of dance crossover promotion. He spent the last five years as the label's senior director of marketing/A&R.

An Epic Records Group spokeswoman says Ceraolo's contract was not renewed but declines to comment on the future of dance music at the label.

Throughout, Ceraolo, a staunch supporter of dance music—and one of its harshest critics, too—championed such dance/pop artists as **M People**, **Donna Summer**, **Rozalla**, the **Shamen**, **Michael Jackson**, **Gloria Estefan**, and, most recently, **Jon Secada**.

Speaking of Estefan, Ceraolo effortlessly reconstructed the singer's career by transforming her from an AC artist into a vibrant dance/pop diva. He also singlehandedly resuscitated the career of remixer/producer/songwriter **Tony Moran**. Unlike most major-label players, Ceraolo believed in giving the little guy a chance. Because of this, he constantly kept his ears and eyes open to new and upcoming remixers/producers.

Looking back, it was Ceraolo who championed names like **Tommy Musto**, **Ian Appell**, and **Ralphie Rosario**, among others, during their salad days. And U.K. beatmeisters like **Brothers In Rhythm**, **Love To Infinity**, and **Trouser Enthusiasts**

also benefited from Ceraolo's deft global dance perspective.

In the dance compilation market, Ceraolo introduced such titles as "Club Epic," "This Beat Is Hot," "Hey Mr. D.J.," "Are You Ready To Dance?," and "Welcome To The Epidrome," which was one of the first

U.S. major-label compilations to incorporate trance-laced beats into the mix.

Ceraolo, who is fielding offers—and contemplating his future—can be reached at 212-355-3521.

**T**HEN & NOW: On Tuesday (21), (Continued on next page)

## Tomie Expands Sound On C2's 'Lick'

**NEW YORK**—Throughout the '90s, **Satoshi Tomie** created numerous dancefloor anthems, including "Tears," "And I Love You," "Darkness," and the appropriately titled "The Anthem," which he recorded under the guise of **Black Shells**.

In the process, the Tokyo-born/New York-residing DJ/producer/remixer/musician became known for a sound that was as smooth and soulful as it was deep and dark.

Of course, such a musical palette may be the result of being a member of the **Def Mix** team, which boasts such globally recognized names as Grammy Award winners **Frankie Knuckles** and **David Morales**, among others.

For his debut album, "Full Lick," which C2 Records will release May 16 (Sony Japan, the label to which Tomie is directly signed, issued the set early last

year), Tomie says he wanted to introduce new sounds and elements into his signature sound.

So, while longtime fans won't be disappointed with the inclusion of such lush house jams as "Inspired" and "Sincerity," they may be taken aback (slightly) with a track like "Secret Place," which is steeped in skittling drum'n'bass rhythms.

"When I first started working on this album, I was sure of two things: It had to surprise people, and it had to include a variety of music," explains Tomie, whose songs are published by **Satoshi Tomie Music (ASCAP)**. "It's the type of album that people can dance to, as well as listen to at home or in the car."

Tomie acknowledges that determining the album's direction was rather easy. "What was difficult," he readily admits, "was the actual process of making it a complete whole."

Over the course of two years—and as the album's producer, main musician, arranger, and mixer—Tomie says he created the songs by trial and error.

"I composed over 40 demos for this project," Tomie says. "I had composed all this music and then realized it was probably time to give the demos to some people I was hoping to collaborate with on the album."

Enter singers like **Diane Charle-**

magne, **Robert Owens**, and former **Sneaker Pimps** lead singer **Kelli Ali**; DJ/producer **Cevin Fisher**; songwriters/artists **Charles Webster**, **Lem Springsteen**, and **Danny Madden**; and musicians **Terry Burrus**, **Keith Thompson**, and **Paul Shapiro**.

To introduce the club community to Tomie the major-label artist, C2 mailed a promotional 12-inch of the set's first single, the Ali-fueled "Up In Flames," to club DJs last November.

The single, with remixes by **Morales** and the team of **John Digweed** and **Nick Muir**, was made commercially available March 7; it peaked at No. 4 on **Billboard's Hot Dance Music/Club Play** chart the week of Feb. 26.

On Feb. 28, "Up In Flames" was delivered to a variety of radio formats, including specialty, alternative, and triple-A, according to a spokesman at C2.

The label has scheduled "Inspired" as the follow-up single. The classic-sounding track sports restructurings by **Boris Dlugosch** and **Frankie Knuckles**.

Since January, Tomie has been omnipresent throughout Europe, manning the turntables in clubs in **London (Ministry of Sound, Fabric)**; **Naples, Italy (Angels of Love)**; **Barcelona, Spain (Discoteque)**; and **Berne, Switzerland (UpTown)**, among others.

Managed and booked by **Judy Weinstein**, co-owner of New York-based **Def Mix Productions**, Tomie will embark on an extensive tour of South America and Europe in April. Outside of North America, Tomie is booked by **Maria Hutt** of London-based **ITB Talent**.

Weinstein will be the first one to acknowledge that she doesn't get "many American bookings for my guys," who include **Knuckles**, **Morales**, **Bobby D'Ambrosio**, **Hector Romero**, and **Lord G**.

She says Tomie's acceptance in Europe has more to do with his musical background. "He was always known as the guy in the background who played keyboards for **Frankie [Knuckles]** and **David [Morales]**," Weinstein notes. "Now, he's developed his own style and reputation as a world-class DJ. He's 100% **Def Mix**, and that's how he's perceived." **MICHAEL PAOLETTA**

## The Dance Trax HOT PLATE

• **Lara Fabian**, "I Will Love Again" (Columbia single). Culled from Fabian's forthcoming eponymous English-language debut (she's recorded four albums in French), this **Brian Rawling/Mark Taylor**-produced track will surely please fans of **Celine Dion** and **Cher**. Now, toss in tasty restructurings by **Thunderpuss 2000** and **David Morales**, and the package becomes absolutely essential.

• **Kelis**, "Get Along With You" (Virgin single). This bottom-heavy R&B track has been lovingly reconstructed into a lush, late-night house jam by fave remixer **David Morales**. And that flute solo—wow!

• **Solar Twins**, "Alleluias" (Maverick single). **Billboard**-reporting DJ **Richie Santana** delivers some serious trance-etched beats on these Ibiza-ready remixes, which are as euphoric as they are anthemic.

• **Gabrielle**, "Rise" (Barelay France single). On this French import, it's all about **Cyril K.**'s finger-snappin' and string-laden Pop-Troneek remix. Kinda reminds us of the **Brothers In Rhythm** mix of **Janet Jackson's** "If." It's that good.

• **MKL**, "Parallel Lines" (Dance Tracks Recordings EP). If released 15 years ago, the Eddy Grant-hued "Her Song," especially in its Original and Instrumental versions, would've easily been a Saturday night ritual at the now defunct **Paradise Garage** in New York. Of course, there's always **Body & Soul**.

• **Anthony Moriah**, "Whatcha Doing Now?" (Dtension/Strictly Rhythm single). The soulful-voiced **Moriah** proves to be a major revelation on this wicked **Full Intention** production.

• **Destiny's Child**, "Say My Name" (Columbia single). **Maurice Joshua** continues to amaze and astound as he, once again, takes this (recently "re-styled") foursome on a tour of clubland. Go directly to his **Last Days of Disco Millennium** mix.

## Billboard. Dance HOT Breakouts

MARCH 25, 2000 CLUB PLAY

1. WORK THAT BODY 2000 TAANA GARDNER WEST END
2. ALLELUIAS SOLAR TWINS MAVERICK
3. NATURAL BLUES MOBY V2
4. RISE GABRIELLE GO! BEAT IMPORT
5. I WILL LOVE AGAIN LARA FABIAN COLUMBIA

### MAXI-SINGLES SALES

1. UP IN FLAMES SATOSHI TOMIE FEAT. KELLI ALI C2
2. LIVE YOUR LIFE CRYSTAL CLEAR YELLOWORANGE
3. 21ST CENTURY BOY Y2K TOMMY BOY SILVER LABEL
4. IF IT DON'T FIT ABIGAIL GROOVILICIOUS
5. STOP PLAYING WITH MY MIND BARBARA TUCKER FEAT. DARRYL D'BONNEAU STRICTLY RHYTHM

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



## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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

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

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1/Hot Shot Debut ▶</b>					
1	<b>NEW ▶</b>	1	1	<b>SAY MY NAME</b> (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
<b>◀ Greatest Gainer ▶</b>					
2	1	2	8	<b>MARIA MARIA</b> (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
3	2	1	3	<b>I LEARNED FROM THE BEST</b> (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
4	3	3	14	<b>ABOVE THE CLOUDS</b> (T) (X) TOMMY BOY 2053	AMBER
5	4	5	5	<b>FREAKIN' IT</b> (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
6	6	10	13	<b>I DO BOTH JAY &amp; JANE</b> (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
7	5	4	44	<b>SEXUAL (LI DA DI)</b> (T) (X) TOMMY BOY 381 †	AMBER
8	8	8	9	<b>TAKE A PICTURE</b> (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
9	7	7	8	<b>SHAKE YOUR BON-BON</b> (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
10	12	11	21	<b>SUN IS SHINING</b> (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
11	9	6	3	<b>TEMPERAMENTAL</b> (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
12	10	9	8	<b>PUSH IT</b> (X) WARNER BROS. 44782 †	STATIC-X
13	11	—	2	<b>I'M OUTTA LOVE</b> (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
14	<b>NEW ▶</b>	1	1	<b>MIXED BIZNESS</b> (T) (X) DGC/GEFFEN 497272/INTERSCOPE †	BECK
15	16	14	94	<b>PUSSY</b> (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
16	<b>NEW ▶</b>	1	1	<b>MISSING YOU</b> (T) (X) NERVOUS 20271	KIM ENGLISH
17	13	12	70	<b>BELIEVE</b> (T) (X) WARNER BROS. 44576 †	CHER
18	19	19	15	<b>SUN IS SHINING (THE REMIXES)</b> (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
19	17	17	81	<b>SUAVEMENTO</b> (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
20	21	20	10	<b>I SEE YOU BABY</b> (T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
21	15	13	26	<b>I NEED TO KNOW</b> (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
22	14	16	15	<b>HE'S ALL I WANT</b> (T) (X) BLACK MOON 97061/N2	ANGELMOON
23	18	18	20	<b>ALL OR NOTHING/DOV'E L'AMORE</b> (T) (X) WARNER BROS. 44774 †	CHER
24	20	21	18	<b>NEW YORK CITY BOY</b> (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
25	34	24	31	<b>9PM (TILL I COME)</b> (T) (X) RADIKAL 99004 †	ATB
26	22	—	2	<b>CAN'T HELP IT</b> (T) (X) TWISTED 155682/MCA	FUNKY GREEN DOGS
27	36	—	3	<b>SHACKLES (PRAISE YOU)</b> (T) (X) C2/COLUMBIA 79347/CRG	MARY MARY
28	29	28	77	<b>MUSIC SOUNDS BETTER WITH YOU</b> (X) ROULE 38561/VIRGIN †	STARDUST
29	23	—	2	<b>SLIPPIN' INTO DARKNESS</b> (T) (X) AVENUE 74488/RHINO	WAR
30	24	31	14	<b>GET IT ON TONITE</b> (T) DEF SOUL 562576/DJMG †	MONTELL JORDAN
31	28	23	58	<b>BLUE MONDAY</b> (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
32	25	30	7	<b>IT FEELS SO GOOD</b> (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
33	26	26	35	<b>BOOM, BOOM, BOOM, BOOM!!</b> (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
34	31	15	3	<b>JUMP FOR JOI (THE MILLENNIUM MIXES)</b> (T) (X) NERVOUS 20417	JOI CARDWELL
35	27	22	3	<b>WHY CAN'T YOU BE REAL</b> (T) (X) NERVOUS 20411	BYRON STINGILY
36	33	35	37	<b>I WILL GO WITH YOU (CON TE PARTIRO)</b> (T) (X) EPIC 79202 †	DONNA SUMMER
37	35	—	2	<b>WOKE UP THIS MORNING</b> (X) STREETBEAT 069	VINNIE PAULEONE & THE BA DA BING ORCHESTRA
38	39	33	16	<b>THE GREATEST ROMANCE EVER SOLD</b> (T) (X) NPG 13749/ARISTA †	♀
39	<b>NEW ▶</b>	1	1	<b>THE LAUNCH/YOU GOT MY LOVE</b> (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
40	40	38	22	<b>ALL IS FULL OF LOVE</b> (X) ELEKTRA 63723/EEG †	BJORK
41	38	27	8	<b>SSST...(LISTEN)</b> (T) (X) NERVOUS 20406	JONAH
42	44	40	45	<b>STRONG ENOUGH</b> (T) (X) WARNER BROS. 44644 †	CHER
43	30	29	9	<b>LOVER</b> (T) (X) ANTLER SUBWAY 6055/NEVER	LORDS OF ACID
44	41	37	3	<b>PLANET LOVE (FROM THE MOVIE "FLAWLESS")</b> (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
45	37	—	2	<b>SOLA</b> (X) RMM 840912	INDIA
46	42	36	99	<b>MY ALL/FLY AWAY (BUTTERFLY REPRISE)</b> (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
47	49	39	14	<b>BLUE (DA BA DEE)</b> (T) REPUBLIC 156638/UNIVERSAL †	EFFEL 65
48	50	42	35	<b>BODYROCK</b> (T) (X) V2 27595 †	MOBY
49	32	25	3	<b>MY IMAGINATION</b> (T) (X) LOGIC 72540	SK8
50	43	34	20	<b>POKEMON THEME</b> (X) ROBBINS 72038	POKEMON THEME

## DANCE TRAX

(Continued from preceding page)

Rhino Records will issue "Machine Soul: An Odyssey Into Electronic Dance Music." A two-disc multi-artist compilation, "Machine Soul" sheds some much-needed light on artists who helped pioneer the post-disco electronic sound.

Produced/compiled by Craig DeGraff, Johan Kugelberg, and Moby, the 28-track set is home to a diverse roster of acts, including Donna Summer ("I Feel Love"), Kraftwerk ("The Robots"), the Normal ("Warm Leatherette"),

Cabaret Voltaire ("Yashar"), Afrika Bambaataa & the Soul Sonic Force ("Planet Rock"), Inner City ("Big Fun"), BT ("Godspeed"), Strings Of Life ("Rhythm Is Rhythm"), the Orb ("Little Fluffy Clouds"), the Prodigy ("Charly"), and Fluke ("Absurd").

It's the rare electronic compilation that covers such a broad spectrum of music—disco, new wave, electro, industrial, techno, house, rave, big beat, and trance—but "Machine Soul" is certainly one of them. The liner

notes by Kugelberg and DeGraff don't disappoint either.

On the same day, Tommy Boy Silver Label will release "Planet Dance." Subtitled "The World's Greatest Club Hits," the 17-track compilation features tracks previously released by the label; it was beat-mixed by DJs Rich and Jimmy Kim of WHYZ (Z100) New York and KIIS-FM Los Angeles, respectively.

Highlights include Junior Vasquez's remixes of Catapila's "I Need You" and Hypertrophy's "Beautiful

Day," Yomanda's remix of Mario Piu's "Communication (Somebody Answer The Phone)," and Olav Basoski's Club remix of Hypertrophy's "Eternal Flames."

DJs Denny Tsettos of WKTU New York and Christian B. of KIIS L.A. are the savvy turntablists behind Logic Records' two-disc set "The Beat Of America: Vol. 01." In essence, the collection celebrates the success Logic has had with dance music at various radio formats over the years.

Disc 1 is home to Tsettos' deft

turntable skills, which seamlessly intertwine such jams as Le Click Featuring Kayo's "Call Me," Giorgio Moroder Vs. Jam & Spoon's "The Chase," and Alison Limerick's "Where Love Lives" into a satisfying whole.

While never having heard him personally, B. proves to be no slacker as he brings together such pop/house tracks as Tom Novy Featuring Virginia's "I Rock," Love Inc.'s "You're A Superstar," and Blondie's "Maria."





**Been There, Done That.** His trademark black cowboy hat isn't the only chapeau Clint Black has been wearing lately. The singer/songwriter also wore a director's hat for his new video, "Been There," a duet with pal Steve Wariner. The clip was recently spotlighted as a Pick Hit on CMT. Pictured, from left, are Wariner, Black, and Brent Hedgecock, who co-directed and produced the video.

## Bluegrass Assn.'s Leadership Program Graduates First Class

BY VERNELL HACKETT

NASHVILLE—The International Bluegrass Music Assn. (IBMA), based in Owensboro, Ky., graduated its first class of Leadership Bluegrass alumni March 10-12, with its first program held at the BMI offices in Nashville. Membership in the class numbered 36, and class members represented a diverse cross section of bluegrass industry jobs, including booking agent, manager, publicist, journalist, DJ, record label executive, artist, festival promoter, and instrument manufacturer.

The seed for Leadership Bluegrass was planted about five years ago as a result of a conversation between Pete Kuykendall, publisher of Bluegrass Unlimited magazine, and Dan Hayes, executive director of the IBMA.

"It came out of our desire to develop leaders within the bluegrass community," says Hayes. "We looked at different models, like Leadership Kentucky and Leadership Owensboro and Leadership Music in Nashville," the latter now in its 10th year. "Then we spent the next few years refining the program that we wanted to present.

"The next thing we needed was someone within our organization to roll up his or her sleeves and do the work," Hayes continues. "When David Crow came on our board of directors, he wanted to become involved in some project, so he grabbed hold of the program, obtained board approval for the resources to make it happen, and here we are."

Admittedly, there were some skeptics in the bluegrass community who didn't see a need for such a program, but the men and women who went through the first course say it was an experience they will never forget. Comments ranged from "I had no idea

I would learn so much in just one weekend" to "It was an amazing experience, and the program will be a great asset to our industry."

The purpose of Leadership Bluegrass is to build leadership, but Hayes stresses that there is more to it than that.

"It provides a basis for level discussion for seasoned veterans from all aspects of the industry who want more than a seminar that provides a small amount of information," he says. "We wanted people to not necessarily go home with solutions to all their questions but realize that there are broader issues that affect other aspects of the industry. Once they come to the realization that there is a big picture, it helps them achieve their goals, and other people achieve theirs."

Leadership Bluegrass committee members outlined priorities for the IBMA in its 15-year anniversary, including enhancing bluegrass music's image, strengthening the organization, advancing professional practices, fostering youth involvement in bluegrass, and being proactive on new legislative and economic issues. While all goals will not be met immediately, it is hoped that Leadership Bluegrass alumni will help the industry address the priorities and move closer to finding solutions and answers.

"I am completely satisfied and really thrilled with the way the weekend went," said Crow. "There were many things I could control about the weekend, but I couldn't control the level of respect that was in the room or the fact that everyone left their personal agendas at the door."

Hayes agrees. "These things have a way of creating magic and moments that everyone who attended the weekend sessions will remember from now on," he says. "Those experiences build relationships."

*Vernell Hackett, editor of American Songwriter magazine, was part of the first graduating class of Leadership Bluegrass.*

## SFX Schedules 2nd Vol Jam Tour Package Unites Hank Jr., Charlie Daniels Band, Little Feat

BY RAY WADDELL

Organizers of the Volunteer Jam 2000 tour, the second road version of the popular Nashville-based concerts, believe they've made progress toward creating a branded touring franchise that will continue for several years.

National promoter SFX Entertainment views the tour as much-needed programming and a solid way to kick off the amphitheater season. The tour is priced to sell, but all acts involved draw "party crowds" that ensure strong concessions sales at SFX amphitheaters. Eighteen dates are on the books right now, with more likely to be added.

This year's Vol Jam tour, which begins May 5 at Deer Creek Amphitheatre in Fishers, Ind., will feature the Charlie Daniels Band (CDB), Hank Williams Jr. and his Bama Band, and Little Feat. Edgar Winter will replace Little Feat on the final six dates of the tour.

The Volunteer Jam concept is based on the hugely popular Volunteer Jam concerts hosted by Daniels dating back to the mid-1970s. These loosely organized but critically acclaimed concerts leaned heavily toward Southern rock but featured a wide array of special guests, ranging from Billy Joel to Ted Nugent and James Brown.

Last year on its initial run, the Volunteer Jam tour featured the CDB with the Marshall Tucker Band and Molly Hatchet, along with Hank Williams Jr. on select dates.

The tour is a true cooperative effort between management, the label, the booking agency, and the promoter, according to David Corlew, manager of Daniels and president of his Blue Hat Records.

"When you can get the promoter, the agent and agency, management, the label, and the artist all at the same table, you have a great team in place," says Corlew. "Certainly everybody has their own agenda, but they're all there for one reason. We all want to sell concert tickets, concessions, and records in a high-profile situation for the artist. It just works."

Daniels' agency, William Morris, has booked the artist for well over a decade. "We have an agent [Steve Hauser] and an agency that totally understands what management is trying to accomplish with the artist," says Corlew.

"Every decision is made between me, Jimmy Koplik [of SFX], and David Corlew," says Hauser, a VP with William Morris in Nashville. "The acts on the show are acts the amphitheaters approve of, quite different from the way most shows are packaged. This is what they want to see."

While not one of the top-grossing tours of the year by any stretch, last year's Vol Jam tour reached its goals, says Corlew. "The gauge for success wasn't strictly based on ticket sales," he points out. "It's about having people in the venues. For a tour of this size and investment, there was a great return."

The tour certainly drew solid attendance numbers. Nearly 346,000 attended Vol Jam's 30 shows in 1999, an average of 11,530 per night.

Everyone involved in the tour is excited about the lineup. "Charlie and Hank Jr. is an event in itself," says Corlew. "When you add Little Feat, this is gonna be a cool show to go to."

Koplik, VP with SFX and organizer of the Volunteer Jam tour, notes that the lineup takes "twists and turns" along the way. For example, "in Nashville [at Amsouth Amphitheatre], Hank's not going to be on the bill because he does his own Nashville show, so we'll have Pure Prairie League and Marshall Tucker," Koplik says.

### ROAD DOGS

Corlew says the Volunteer Jam tour puts the perpetually touring Daniels in a hard-ticket situation and is also a great way to sell records. "It's a proven concept that a hard-ticket market translates into better T-shirt sales and record sales," says Corlew. "Show me somebody that sells a lot of concert tickets, and most of the time they're selling records too."

The new record being set up for Daniels and band is "Road Dogs," coming in mid-May on Blue Hat, distributed by Navarre. The label will have a promotional push at retail tied in with the tour. "Being an independent gives us the opportunity

to concentrate solely on the tour while it's out there," says Corlew. Multiple radio formats, including triple-A and country, will be serviced with the record. SFX will also advertise the tour dates on several formats, including country, rock, and classic rock.

For his part, Daniels is fired up about both the tour and the record. "I'm always excited to go on the road," says Daniels. "The new album is unabashedly a CDB record, with very little attention paid to anything but the music. It's stuff like we used to do way back when, and it leans to the hard side."

Daniels will play about 110 dates this year, including a trip to Korea in September. "That's a cutback for us," he says of the touring volume. "I'd say we've averaged about 140 dates a year over the last 20-plus years. That's my thing. When the houselights fall and they start playing 'The Tennessee Waltz,' that's what I came for."

Richards & Southern has created tour-specific merchandise for the tour, and both Daniels and Williams do strong T-shirt business. The package makes the show, says Merle Kilgore, manager for Hank Williams Jr.

"The combination is the key," he says. "Not only do we draw a lot of people, but we sell a lot of T-shirts," he says. "Hank does about \$7-\$8 a head

on T-shirts every night, and you have to take that into consideration on a tour like this. I sincerely believe that one of the secrets to [career] longevity is if a person will pay \$15-\$20 for a T-shirt, it keeps your name out there. People wear them for years."

### THINKING LONG-TERM

The idea with the Volunteer Jam tour is to create a brand that registers in the fans' mind so the tour can do business year after year regardless of lineup, similar to the way the original concerts were able to draw without publicized talent.

"We want to tour in the same time period every year," says Hauser. "We want to make this an annuity. The philosophy is to put butts in seats, with input from SFX and the amphitheaters in the way the show is packaged."

Part of the strategy is to make Vol Jam affordable. "The pricing at each amphitheater is different, but there will be cheap lawn seats in each market," says Hauser. "Each amphitheater has 100% flexibility in that any promotional program they come up with will be approved."

SFX's Koplik agrees. "Every amphitheater will have complete freedom to do whatever promotion is needed to get people in there," he says. And with a price tag of \$90,000 as a guarantee for the package, Vol Jam is affordable to the talent buyers, as well.

"The [individual local] promoters love this show because the guarantees are reasonable," Koplik says. "Last year we were one of the lowest guarantees on the road, and the same goes for this year. So the economic pressure promoters normally feel is not there, and they can concentrate on getting people in the venue."

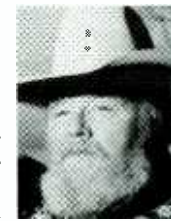
Lower ticket prices leave more money for concessions. This is an important factor with SFX-owned amphitheaters that often look to concessions for profits when profit doesn't come from ticket sales.

"Food and beverage per caps are usually the best of the season with this tour," says Koplik. "Put it this way: If per caps don't hit double figures, we're disappointed."

The fact that Vol Jam is going out at all in 2000 is a testament to a successful initial run, Hauser adds. "Little Feat takes our support to a different level," he says. "We want fans to perceive this as a creative package every year."

While optimistic Volunteer Jam is well on its way toward creating a brand, Koplik isn't overly confident. "I've seen other brands like Lollapalooza and H.O.R.D.E. fall by the wayside," he says. "But as long as we can get a good show, we'll go out."

Daniels points out that the Volunteer Jam tour concept initially came from the promoters. "They had the idea we should do it every year for a while," says Daniels. "If it works this year, we'll probably look at doing it next year, with a package of meaningful talent."



DANIELS

### TO OUR READERS

Nashville Scene will return in next week's issue.



# Billboard **HOT COUNTRY** SINGLES & TRACKS

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>No. 1</b>						
1	1	3	19	<b>HOW DO YOU LIKE ME NOW?!</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
2	3	5	13	<b>THE BEST DAY</b> T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	2
3	2	2	27	<b>MY BEST FRIEND</b> B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	1
4	6	7	21	<b>LESSONS LEARNED</b> T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	4
5	4	4	21	<b>BACK AT ONE</b> C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	2
6	7	8	19	<b>LOVE'S THE ONLY HOUSE</b> M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	6
7	5	1	28	<b>SMILE</b> D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906 †	1
8	11	12	11	<b>BEN THERE</b> C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	8
9	9	10	23	<b>BECAUSE YOU LOVE ME</b> T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	9
10	8	6	29	<b>COWBOY TAKE ME AWAY</b> B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
11	12	13	22	<b>CARLENE</b> B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	11
12	10	9	30	<b>THIS WOMAN NEEDS</b> D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	9
13	13	11	25	<b>BREATHE</b> B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. 16884/WRN †	1
14	16	16	13	<b>SHE'S MORE</b> D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	14
15	18	20	12	<b>THE WAY YOU LOVE ME</b> B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	15
16	15	15	25	<b>IT WAS</b> T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	15
17	17	19	22	<b>BUY ME A ROSE</b> K. ROGERS, B. MAHER, J. MCKELL (J. FUNKE, E. HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	17
18	14	14	13	<b>DO WHAT YOU GOTTA DO</b> A. REYNOLDS (P. FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT	13
19	19	17	19	<b>DADDY WON'T SELL THE FARM</b> J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	17
20	23	28	10	<b>WHAT I NEED TO DO</b> B. CANNON, N. WILSON (B. LUTHER, T. DAMPHIER)	KENNY CHESNEY (V) BNA 65964	20
21	21	22	11	<b>REAL LIVE WOMAN</b> G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	21
22	20	26	9	<b>LET'S MAKE SURE WE KISS GOODBYE</b> T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172148	20
23	22	18	30	<b>HE DIDN'T HAVE TO BE</b> F. ROGERS (B. PAISLEY, K. LOVEFACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
24	24	27	16	<b>UNBREAKABLE HEART</b> B. GALLIMORE (B. TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	24
25	26	29	8	<b>COULDN'T LAST A MOMENT</b> D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) EPIC 79353 †	25
26	32	40	25	<b>GOODBYE EARL</b> B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS (C) (D) MONUMENT 79352 †	26
27	27	31	11	<b>ANOTHER NINE MINUTES</b> R. E. ORRALL, J. LEO (T. DOUGLAS, B. CRAIN, T. BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	27
28	28	33	15	<b>THE CHAIN OF LOVE</b> D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	28
29	33	36	11	<b>UNCONDITIONAL</b> S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	29
30	34	37	7	<b>ME NEITHER</b> F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	30
31	30	34	9	<b>MORE</b> T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS CAPITOL ALBUM CUT †	30
32	29	32	10	<b>NO MERCY</b> J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	TY HERNDON (C) (D) EPIC 79345 †	29
33	35	35	17	<b>THE FUN OF YOUR LOVE</b> R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	33
34	36	43	6	<b>YES!</b> N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN †	34
35	31	30	11	<b>ROCK THIS COUNTRY!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	30
36	37	42	11	<b>JIMMY'S GOT A GIRLFRIEND</b> D. JOHNSON, R. ZAVITSON, T. HASELDEN (A. SMITH, R. HARBIN, R. MCDONALD)	THE WILKINSONS (C) (D) (V) GIANT 16887 †	36
37	38	39	12	<b>JUST BECAUSE SHE LIVES THERE</b> J. TAYLOR (D. DODSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	37
38	39	41	18	<b>WHAT I NEED</b> S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	38
39	40	44	6	<b>THE BLUES MAN</b> K. STEGALL (H. WILLIAMS JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	43	46	5	<b>YOUR EVERYTHING</b> M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN CAPITOL ALBUM CUT †	40
41	42	52	5	<b>FLOWERS ON THE WALL</b> K. STEGALL (L. DEWITT)	ERIC HEATHERLY (V) MERCURY 172152 †	41
42	45	47	3	<b>MURDER ON MUSIC ROW</b> T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	42
43	46	51	7	<b>IT'S ALWAYS SOMETHIN'</b> D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	43
44	44	45	8	<b>I THINK YOU'RE BEAUTIFUL</b> D. HUFF (S. DIAMOND, M. DERRY)	SHANE MINOR (V) MERCURY 172151	44
45	50	53	4	<b>PRAYIN' FOR DAYLIGHT</b> M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	45
46	47	48	10	<b>I'VE FORGOTTEN HOW YOU FEEL</b> J. GILL (S. ISAACS, K. SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	46
47	48	50	9	<b>800 POUND JESUS</b> M. A. MILLER, M. MCANALLY (B. MADDOX, P. W. THORN)	SAWYER BROWN CURB ALBUM CUT †	47
48	49	49	8	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> R. DUNN, T. MCBRIDE (D. WELLS, J. WOOD)	WADE HAYES (C) (O) MONUMENT 79361 †	48
49	41	38	20	<b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b> J. STROUD (D. ORTON, C. MAJESKI)	WYONNNA (C) (D) (V) CURB 172141/MERCURY	31
50	52	58	4	<b>GROW YOUNG WITH YOU</b> T. BRUCE (H. LINDSEY, A. CUNNINGHAM)	COLEY MCCABE WITH ANDY GRIGGS RCA ALBUM CUT †	50
51	53	62	4	<b>I NEED YOU ALL THE TIME</b> B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	51
52	RE-ENTRY	2	2	<b>I'LL BE</b> T. BROWN, R. MCENTIRE (D. WARREN)	REBA (V) MCA NASHVILLE 172143 †	52
53	51	56	5	<b>SOMETHING TO WRITE HOME ABOUT</b> B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN ATLANTIC ALBUM CUT †	51
54	69	—	2	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	54
55	54	59	5	<b>OUT HERE IN THE WATER</b> M. WRIGHT (R. L. HOWARD, R. L. BRUCE, T. BRUCE)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 172120 †	54
<b>Hot Shot Debut</b>						
56	NEW	1	1	<b>I HOPE YOU DANCE</b> M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT MCA NASHVILLE ALBUM CUT	56
57	NEW	1	1	<b>THAT'S THE BEAT OF A HEART</b> C. FARRER (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS BNA SOUNDTRACK CUT	57
58	73	75	4	<b>STUCK IN LOVE</b> G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	58
59	58	73	3	<b>CHANGE</b> J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	58
60	62	61	3	<b>KISS ME NOW</b> M. SPIRO (M. SPIRO, G. BURR)	LILA MCCANN ASYLUM ALBUM CUT	60
61	72	—	2	<b>FAITH IN YOU</b> S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER CAPITOL ALBUM CUT	61
62	NEW	1	1	<b>HONEY I DO</b> E. GORDY, JR., R. BENNETT (S. D. CAMPBELL, A. ANDERSON)	DANNI LEIGH MONUMENT ALBUM CUT †	62
63	57	65	17	<b>LET'S MAKE LOVE</b> B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
64	64	—	3	<b>CAN'T HELP CALLING YOUR NAME</b> W. ALDRIDGE (T. MATHEWS, J. BERNARD)	JASON SELLERS BNA ALBUM CUT	64
65	NEW	1	1	<b>ROLY POLY</b> R. BENSON (F. ROSE)	ASLEEP AT THE WHEEL FEATURING DIXIE CHICKS DREAMWORKS ALBUM CUT	65
66	NEW	1	1	<b>THREE LITTLE TEARDROPS</b> B. BROWN (F. J. MYERS, B. MOORE)	JOANIE KELLER BROKEN BOW ALBUM CUT †	66
67	56	54	9	<b>WHERE CAN I SURRENDER</b> J. STROUD, B. GALLIMORE, R. TRAVIS (R. KILLOUGH)	RANDY TRAVIS DREAMWORKS ALBUM CUT	48
68	61	68	11	<b>I WILL... BUT</b> D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	61
69	55	—	2	<b>FOREVER WORKS FOR ME</b> E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY GIANT ALBUM CUT	55
70	71	66	12	<b>MY HOMETOWN</b> L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	65
71	70	67	9	<b>CRACKER JACK DIAMOND</b> R. HALL (R. SCAIFE, N. THRASHER)	MARTY RAYBON TRI CHORD ALBUM CUT †	63
72	66	60	10	<b>NOTHING CATCHES JESUS BY SURPRISE</b> G. FUNDIS (W. JENNINGS, T. DOUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	50
73	74	—	4	<b>THE TROUBLE WITH NEVER</b> B. GALLIMORE, J. STROUD, T. MCGRAW (T. MARTIN, M. NESLER)	TIM MCGRAW CURB ALBUM CUT	66
74	RE-ENTRY	3	3	<b>SIN WAGON</b> B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	65
75	RE-ENTRY	2	2	<b>YOU ARE</b> G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	75

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

# Billboard **Top Country Singles Sales**

MARCH 25, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>No. 1</b>					
1	1	1	6	<b>AMAZED</b> ● BNA 65957/RLG 5 weeks at No. 1	LONESTAR
2	2	2	6	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
3	3	18	3	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	DIXIE CHICKS
4	4	4	5	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	THE WILKINSONS
5	10	—	2	<b>COULDN'T LAST A MOMENT</b> EPIC 79353/SONY	COLLIN RAYE
6	8	8	11	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	JENNIFER DAY
7	9	7	30	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
8	6	3	24	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
9	5	5	14	<b>A COUNTRY BOY CAN SURVIVE (Y2K VERSION)</b> WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
10	7	6	8	<b>NO MERCY</b> EPIC 79345/SONY	TY HERNDON
11	12	12	4	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
12	11	9	25	<b>I'M DIGGIN' IT</b> MCA NASHVILLE 172121	ALECIA ELLIOTT
13	NEW	1	1	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> MONUMENT 79361/SONY	WADE HAYES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	11	145	<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73022	LEANN RIMES
15	13	10	17	<b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b> CURB 172141/MERCURY	WYONNNA
16	15	13	51	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b> CURB 73080	TIM MCGRAW
17	16	14	25	<b>STEAM</b> EPIC 79269/SONY	TY HERNDON
18	17	15	21	<b>THE QUITTIN' KIND</b> EPIC 79268/SONY	JOE DIFFIE
19	19	16	19	<b>LITTLE BIRD</b> ARISTA NASHVILLE 13184	SHERRIE AUSTIN
20	18	17	15	<b>TWENTIETH CENTURY/NEW YEAR'S EVE 1999</b> RCA 65917/RLG	ALABAMA
21	20	19	46	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
22	23	23	89	<b>I'M ALRIGHT/BYE BYE</b> ● CURB 73034	JO DEE MESSINA
23	21	20	19	<b>DON'T MAKE ME BEG</b> CURB 73087	STEVE HOLY
24	24	22	31	<b>ALL THINGS CONSIDERED</b> MONUMENT 79248/SONY	YANKEE GREY
25	22	21	42	<b>LIGHTNING DOES THE WORK</b> WARNER BROS. 16984/WRN	CHAD BROCK

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



# Broadcasters Converge In Nashville For 31st Country Radio Seminar



Country radio broadcasters from all over the nation convened in Nashville for CRS 2000, the 31st annual Country Radio Seminar, held March 1-4 at the Nashville Convention Center. Programmers, record company executives, artists, and all manner of music industry folk converged for numerous seminars, showcases, and related functions. Differing viewpoints between label chiefs and radio personnel made for some lively panel discussions during the daytime events, and at night the music ruled. The event ended on a high note with one of the best New Faces Shows in recent memory. Instead of 10 acts performing two songs each, the newly formatted show presented five acts—Andy Griggs, Shedaisy, Keith Urban, Brad Paisley, and Montgomery Gentry—performing longer sets. The show capped several busy days of activities around downtown Nashville. Here's a look at a few memorable moments from this year's event.



Trace Adkins and Tim Rushlow were the featured performers during the ASCAP/Atlantic CRS 2000 luncheon. Pictured, from left, are ASCAP senior VP, Nashville, Connie Bradley, Rushlow, Country Radio Broadcasters' Paul Allen, and Adkins.

DreamWorks Nashville held its "A Night At The Races" event, during which label artists and staffers celebrated their five Academy of Country Music (ACM) Award nominations. Pictured, from left, are DreamWorks Nashville senior executive James Stroud, ACM male vocalist and video of the year nominee Toby Keith, Redmon & Vale's Allison Redmon and Kristina Vale, Darrell Worley, ACM top new female vocalist nominee Jessica Andrews, Lisa Angelle, and DreamWorks Nashville senior executive, promotion and artist development, Scott Borchetta.



It was a celebration at sea—well, actually on the Cumberland River—as Lonestar was honored following its performance at the RCA Label Group's annual boat show on board the General Jackson. The BNA band was presented with plaques commemorating gold sales of its hit single "Amazed" and the song's two weeks atop The Billboard Hot 100. Pictured, from left, are Lonestar's Dean Sams, RCA Label Group chairman Joe Galante, Lonestar lead vocalist Richie McDonald, Lonestar's Michael Britt, RCA Label Group senior VP/GM Butch Waugh, and Lonestar's Keech Rainwater.



"Planet Mercury 2000" was the theme of the Mercury Nashville/Jones Radio Network festivities at Nashville's Gaylord Entertainment Center. Pictured, from left, are Mercury/MCA Nashville CFO of shared services Ken Robold, Mercury Nashville president Luke Lewis, Mercury Nashville senior VP of A&R Keith Stegall, Kathy Mattea, Mark Willis, and Mercury Nashville senior VP of sales, marketing, and promotion John Grady.



Giant Records newcomer Blake Shelton, right, was among the new acts showcased during CRS. The Oklahoma native is shown with WMIL Milwaukee music director Mitch Morgan.



Sony showcased artists from its Epic, Columbia, and Monument labels during Sony Night Live, held this year at the Nashville Convention Center. Pictured, from left, are Monument promotion staffers Lloyd Stark, Mike Ring, and Phil Little; Sony Music Nashville senior VP of national promotion Jack Lameier; artist Danni Leigh; Monument VP of national promotion Larry Pareigis; and Monument promotion staffers Bob Reeves, Bart Allmand, and Tommy Laird.



Arista newcomer Phil Vassar, currently at No. 11 on Billboard's Hot Country Singles & Tracks chart with his debut single, "Carlene," performed for country radio programmers at a special showcase at the Castle Door on Music Row. Pictured, from left, are Arista/Nashville director of field promotion Mike Owens, BMG Atlanta branch manager Susan Luke, Vassar, and WYAY/WKHY Atlanta PD Johnny Gray.

### TO OUR READERS

Wade Jessen's Country Corner will return in next week's issue.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.**
- 47 **800 POUND JESUS** (Illegal, BMI/To Man, BMI)
  - 27 **ANOTHER NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
  - 5 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
  - 9 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
  - 8 **BEN THERE** (Blackened, BMI/Steve Wariner, BMI) WBM
  - 13 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) W3M
  - 17 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
  - 64 **CAN'T HELP CALLING YOUR NAME** (Pyramid Valley, BMI/EMI, BMI)
  - 49 **CAN'T NOBODY LOVE YOU (LIKE I DO)** (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
  - 11 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
  - 59 **CHANGE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis, BMI/Estes Park, BMI) HL/WBM
  - 25 **COULDN'T LAST A MOMENT** (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
  - 10 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
  - 71 **CRACKER JACK DIAMOND** (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Rio Bravo, BMI) WBM

- 19 **DADDY WON'T SELL THE FARM** (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
- 18 **DO WHAT YOU GOTTA DO** (Aimo, ASCAP/Craftworks, ASCAP) WBM
- 61 **FAITH IN YOU** (Steve Wariner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL
- 41 **FLOWERS ON THE WALL** (Wallflower, BMI/Copyright Management International, BMI)
- 69 **FOREVER WORKS FOR ME** (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM
- 26 **GOODBYE EARL** (EMI Blackwood, BMI/Rising Gorge, BMI) HL
- 50 **HOW YOUNG WITH YOU** (Song Matters, ASCAP/Famous, ASCAP) HL
- 23 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 62 **HONEY I DO** (Sony/ATV Tree, BMI/SDC, BMI/Mighty Nice, BMI/1 Ancersongs, BMI/Blue Water, BMI) HL
- 1 **HOW DO YOU LIKE ME NOW?** (Tokeco Tunes, BMI/Macassa River, BMI/EMI, BMI)
- 56 **HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Iragic, BMI/Ensign, BMI)
- 52 **ILL BE** (Feadsongs, ASCAP) WBM
- 51 **NEED YOU ALL THE TIME** (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL
- 44 **THINK YOU'RE BEAUTIFUL** (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP)
- 43 **T'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden

- Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 16 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 46 **I'VE FORGOTTEN HOW YOU FEEL** (Miss Surratt, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
- 68 **I WILL... BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 36 **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
- 37 **JUST BECAUSE SHE LIVES THERE** (Sony/ATV Cross Keys, ASCAP) HL
- 60 **KISS ME NOW** (Mark Spiro, BMI/Hidden Words, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM
- 4 **LESSONS LEARNED** (SLI, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 63 **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
- 22 **LET'S MAKE SURE WE KISS GOODBYE** (Vinny Mae, BMI) WBM
- 6 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 30 **ME NEITHER** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 31 **MORE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHugh, BMI/Volunteer Jam, ASCAP/Go-To-Dee, ASCAP) WBM
- 42 **MURDER ON MUSIC ROW** (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)
- 7 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
- 30 **MY HOMETOWN** (Warner-Tamerlane, BMI) WBM
- 32 **NO MERCY** (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Ham-

- stein Cumberland, BMI/Chrysalis, BMI) WBM
- 72 **NOTHING CATCHES JESUS BY SURPRISE** (Waylon Jennings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Wildemess, BMI) HL/WBM
- 55 **OUT HERE IN THE WATER** (Rebecca Lynn Howard, ASCAP/Tennessee Colonel, ASCAP/Mopan River, ASCAP/CG, ASCAP/WB, ASCAP/Tractor Tracks, BMI/Pop-A-Wheelie, ASCAP/Big Red Tractor, ASCAP) WBM
- 45 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL
- 21 **REAL LIVE WOMAN** (Cyner Way To The Bank, SESAC/Child Brde, SESAC)
- 35 **ROCK THIS COUNTRY!** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
- 65 **ROLY POLY** (Milene, ASCAP)
- 14 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
- 74 **SIN WAGON** (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 7 **SMILE** (DreamWorks, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM
- 53 **SOMETHING TO WRITE HOME ABOUT** (Stewart Warner, BMI/Tuple Shoes, BMI/Acuff-Rose, BMI) HL
- 58 **STUCK IN LOVE** (Gary Nicholson, ASCAP/King Lizard, BMI)
- 57 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI)
- 2 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
- 39 **THE BLUES MAN** (Bocephus, BMI) HL
- 28 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 33 **THE FUN OF YOUR LOVE** (Aimo, ASCAP/BNC, ASCAP/Lil-laly, ASCAP/Anwa, ASCAP) WBM

- 73 **THE TROUBLE WITH NEVER** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 15 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) CLM/HL
- 12 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
- 66 **THREE LITTLE TEARDROPS** (Morganactive, ASCAP/Morgan, ASCAP/Mama's House, BMI)
- 24 **UNBREAKABLE HEART** (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
- 29 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
- 48 **UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)** (Irving, BMI/Almo, ASCAP) WBM
- 38 **WHAT I NEED** (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
- 20 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
- 67 **WHERE CAN I SURRENDER** (Universal, BMI/Final Approach, BMI) WBM
- 34 **YES!** (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 75 **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
- 54 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Showbilly, BMI) HL
- 40 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Jessiree Bob, ASCAP) CLM/HL



# Billboard TOP COUNTRY ALBUMS

MARCH 25, 2000

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1/Hot Shot Debut ▶</b>						
1	NEW	1	1	<b>GEORGE STRAIT</b> MCA NASHVILLE 170100 (11.98/17.98) 1 week at No. 1	LATEST GREATEST STRAITTEST HITS	1
2	1	1	28	<b>DIXIE CHICKS</b> ▲ <sup>4</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
3	2	2	18	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
4	3	3	123	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (10.98/17.98)	COME ON OVER	1
5	4	4	41	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
6	5	5	111	<b>DIXIE CHICKS</b> ▲ <sup>8</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
7	6	6	45	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
8	7	7	44	<b>SHEDAISY</b> ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
9	8	8	9	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
<b>◀ Greatest Gainer ▶</b>						
10	11	13	19	<b>TOBY KEITH</b> DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	10
11	10	10	20	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
12	9	9	104	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
13	12	17	44	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
14	13	11	26	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
15	14	15	54	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
16	15	12	6	<b>WYNONNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
17	16	16	20	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
18	20	25	7	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18
19	18	19	6	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
20	17	18	99	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
21	19	20	24	<b>CLINT BLACK</b> RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
22	23	28	29	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
23	24	30	49	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
24	21	26	41	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
<b>◀ Pacesetter ▶</b>						
25	27	32	45	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (8.98/12.98) <b>HS</b>	HEART SHAPED WORLD	25
26	29	36	40	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
27	31	29	43	<b>CHELY WRIGHT</b> MCA NASHVILLE 170052 (10.98/16.98) <b>HS</b>	SINGLE WHITE FEMALE	15
28	25	22	16	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
29	22	21	3	<b>LORRIE MORGAN</b> BNA 67919/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION	21
30	26	24	20	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
31	28	14	21	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
32	33	31	69	<b>GARTH BROOKS</b> ◆ <sup>12</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
33	30	27	38	<b>GEORGE JONES</b> ● ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
34	32	23	3	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98) <b>HS</b>	PHIL VASSAR	23
35	34	35	19	<b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
36	NEW	1	1	<b>JENNIFER DAY</b> BNA 67799/RLG (10.98/16.98) <b>HS</b>	THE FUN OF YOUR LOVE	36
37	35	33	32	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	37	34	29	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98) <b>HS</b>	RIDE WITH BOB	24
39	44	39	95	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
40	41	40	97	<b>MARK WILLS</b> ▲ MERCURY 536317 (10.98/16.98) <b>HS</b>	WISH YOU WERE HERE	8
41	39	41	83	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
42	40	42	40	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
43	45	43	21	<b>ROY D. MERCER</b> VIRGIN 48214 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 6	16
44	36	37	54	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
45	43	38	49	<b>JOHNNY CASH</b> COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
46	49	48	70	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
47	46	45	43	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
48	42	44	3	<b>CHET ATKINS</b> RCA CAMDEN 6070/DELTA (14.98 CD)	GUITAR GENIUS/RELAXIN' WITH CHET/NASHVILLE GOLD	42
49	47	50	81	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
50	48	46	19	<b>TRACE ADKINS</b> CAPITOL 96618 (10.98/16.98)	MORE...	9
51	53	52	22	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
52	51	47	25	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
53	54	64	4	<b>TRAVIS TRITT</b> WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	53
54	55	53	25	<b>YANKEE GREY</b> MONUMENT 69085/SONY (10.98 EQ/16.98) <b>HS</b>	UNTAMED	41
55	50	49	19	<b>VARIOUS ARTISTS</b> UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
56	52	51	26	<b>JOHN PRINE</b> OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
57	57	56	50	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
58	38	71	20	<b>DOLLY PARTON</b> SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
59	60	55	51	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
60	56	59	80	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
61	63	68	4	<b>HANK WILLIAMS III</b> CURB 77949 (10.98/16.98)	RISIN' OUTLAW	61
62	61	57	42	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
63	71	67	85	<b>CLAY WALKER</b> ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
64	69	73	6	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98)	KEITH URBAN	60
65	70	60	45	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
66	58	54	9	<b>MINDY MCCREADY</b> BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
67	68	62	87	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
68	65	65	49	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
69	64	63	42	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
70	67	61	23	<b>VARIOUS ARTISTS</b> WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
71	72	66	19	<b>TRACY BYRD</b> RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
72	75	—	28	<b>MERLE HAGGARD</b> TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
73	74	70	37	<b>LYLE LOVETT</b> CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
74	RE-ENTRY	4	4	<b>RODNEY CARRINGTON</b> MERCURY 558210 (10.98/16.98)	HANGIN' WITH RODNEY	73
75	RE-ENTRY	17	17	<b>THE MAVERICKS</b> MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45

## Billboard Top Country Catalog Albums

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

MARCH 25, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98) 22 weeks at No. 1	EVERYWHERE	145
2	2	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	130
3	3	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	301
4	6	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	229
5	5	<b>PATSY CLINE</b> MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	65
6	4	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (10.98/17.98) <b>HS</b>	THE WOMAN IN ME	266
7	7	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	133
8	9	<b>GARTH BROOKS</b> ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	238
9	8	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	311
10	10	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	90
11	11	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	677
12	12	<b>CHARLIE DANIELS</b> ▲ <sup>3</sup> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	267
13	13	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	131

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	16	<b>GEORGE STRAIT</b> ▲ <sup>6</sup> MCA NASHVILLE 110651 (10.98/16.98)	PURE COUNTRY (SOUNDTRACK)	379
15	15	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	285
16	14	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/IDJMG (10.98/16.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	178
17	17	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	128
18	19	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	119
19	18	<b>VINCE GILL</b> ▲ <sup>4</sup> MCA NASHVILLE 111047 (10.98/16.98)	WHEN LOVE FINDS YOU	283
20	21	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	507
21	22	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	432
22	20	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	216
23	—	<b>COLLIN RAYE</b> ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	115
24	24	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	196
25	—	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	88

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



## HIGHER GROUND



by Deborah Evans Price

**ORTEGA BUILDS SOLID 'HOME':** Anyone who believes in that old cliché "Nice guys finish last" has obviously never met **Fernando Ortega**. After toiling away for years and releasing five independent albums, Ortega began gaining national acclaim with the release of his 1997 Myrrh debut, "This Bright Hour." His second Myrrh effort, 1998's "The Breaking Of The Dawn," solidified his standing as one of the industry's most compelling singer/songwriters. This spring Ortega finds himself nominated in several key categories of the Gospel Music Assn.'s Dove Awards, including songwriter and male vocalist of the year as well as song and inspirational recorded song of the year for "Jesus King Of Angels."

"I was real surprised," he says in a phone interview from his Laguna Beach, Calif., home. "That's pretty heavy company. I mean, **Fred Hammond** is a singer's singer really."

Ortega recently finished performing 60 dates opening for **Twila Paris** and plans to tour this spring with **Margaret Becker**. Ortega fans are looking forward to performances of new songs from his just-released album, "Home." Produced by **John Andrew Schreiner**, the album marks the first time Ortega has recorded with a live band. "Through my career, I've either done solo piano or piano with cello, and once in a while a guitar here and there," Ortega says. "Last year, I started going out with a couple of guys from **Jaci**



ORTEGA

**Velasquez's** band, and I got really spoiled by that, just having sort of a rhythm section there. Then on **Twila's** tour, I really got spoiled by having a band, and now I would feel uncomfortable doing a whole concert without players up there with me, because it just brings the energy level up quite a bit.

"So on this record, we kind of wanted to experiment. We thought it would be cool to see what the vibe was like if we had the four guys in a room together, playing and bouncing ideas off each other. We did, and it was with really great players, real veteran kind of guys. You can hear it yourself. There's more punch to the record."

Lyricaly, the album revolves mainly around the theme of home. Last year, Ortega and his wife, **Margee**, purchased their first house. Some of the tunes on the album reflect Ortega's appreciation for having a home, while others wistfully echo his desire to be in that home when he has to be away for long stretches while touring. "It's funny that we called the record 'Home,' because it wasn't home in a sentimental kind of way as much it was, 'Oh, please get me home because I need to be there to help my poor wife.'" The house was a fixer-upper, and he had to help by phone while his wife took over getting the necessary repairs done.

"There's a song on the album called 'Prayer For Home' that says, 'May it be a refuge for their love, a harbor for their deepest prayer; may they come to flourish in the grove.' **Elaine Rubenstein** [Ortega's neighbor and frequent collaborator] wrote that as a dedication, a blessing on our house," says Ortega. "She captured so much of what is really here."

Ortega says the songs were written from real-life experiences and observations. "Old Girl" was inspired by his encounter with a local homeless woman. "The song is about the dignity of this woman who lives on the streets and the way she carries herself. There's a song called 'On The Line' on there that I go back to over  
(Continued on page 40)

## In the SPIRIT



by Lisa Collins

**RIGHT ON CUE:** "God said, 'Lift me up as high as you can and watch what I do.' It's about him doing exceedingly, abundantly beyond all we could ask," says **Fred Hammond**. The artist is riding a wave of momentum that started two years ago with the release of his first platinum-selling album, "Pages Of Life," which earned him a record eight Stellar Gospel Music Awards—the most won in one night—last year and fueled the success of his current Shout tour.

The 30-city tour, featuring **Yolanda Adams**, **Men Of Standard**, and **Donnie McClurkin**, winds down Sunday (19), right on cue for the Tuesday (21) release of his new album, "Purpose By Design," for which the finely tuned, New York-based Verity Records/Zomba Music promotion machine is gearing up.

"There will be 'Win-It-Before-You-Can-Buy-It' promotions at the top 20 stations in the nation, television spots on 'Bobby Jones Gospel,' contests, and promotions, as well as listening parties on multiple Web sites," reports **Jazzy Jordan**, Jive/Verity's VP of marketing. "Additionally, Fred—who is recouping from the tour—will conduct an online chat on street date."

In trademark Hammond style, the album introduces new musical "praise-and-worship concepts."

"I call them violent faith songs dealing with the destiny and purpose God wants for our lives," Hammond explains. "These songs are like the basic tools to take back the destiny God has for you no matter what your situation looks like. They're 'take-it-by-force' rhythms,

starting with the first track, 'I Want My Destiny.'" The spiritually charged 13-track release—spiked with four live tracks—offers an **Andraé Crouch**-style church ballad ("Thank You Lord [For Being There]"); a midtempo, repentant praise-and-worship cut dubbed "Give Me A Clean Heart"; a moving call-and-worship testimony, "My Father Was/Is," which is backed by a string orchestra; and what Hammond has dubbed a "new generational blood song," "I Know It Was The Blood," which while referencing its classic predecessor in the vamp is a new composition.

Despite the excitement surrounding Hammond's newest release, the 39-year-old San Antonio native will be focusing most of his attention on F. Hammond Music Series, a full-fledged label he'll launch in conjunction with Verity Records/Zomba Music this fall.

"I've proved I can deliver and now, after 20 years, the label is allowing me to do my thing," says Hammond, who began in gospel with the founding of **Commissioned** in 1982.

"I'm looking to get behind the scenes—to pick the artists and the concepts. It's time to impart to other people and train up younger musical talents," he says.

**WHAT'S NEW:** EMI Gospel turns up the volume March 28 with the release of the "J2K" project, capitalizing on the success of compilations in the increasingly competitive gospel marketplace. Billed as a "multi-artist event CD," the release features **Commissioned**, **Men Of Standard**, **Kim Burrell**, **Dawkins & Dawkins**, **Nancey Jackson**, and **Anointed**, as well as two acts—**Lamar Campbell & Spirit Of Praise** and **Montrel Darrett**—from its own talented roster. The project also spotlights the debuts of former **Radical For Christ** soloist **Cynthia Pasley** and **Given**, a new female group headed by **Felicia Darrett**, who is married to Montrel Darrett. . . Also being released on March 28 is **Al Green's** "Greatest Gospel Hits" (The Right Stuff).

## Top Contemporary Christian

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	2	24	<b>P.O.D.</b> ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
2	1	2	<b>JENNIFER KNAPP</b> GOTEE 2816/CHORDANT	LAY IT DOWN
3	NEW		<b>FFH</b> ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
4	3	39	<b>VARIOUS ARTISTS</b> ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
5	5	11	<b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD HS	SPIRITUAL LOVE
6	4	20	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
7	6	4	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2253/CHORDANT	GOOD NEWS
8	9	16	<b>MICHAEL W. SMITH</b> REUNION 10041/PROVIDENT	THIS IS YOUR TIME
9	15	17	<b>THE CATHEDRALS</b> SPRING HOUSE 2223/CHORDANT HS	A FAREWELL CELEBRATION
10	7	39	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1695/CHORDANT	(SPEECHLESS)
11	8	2	<b>FERNANDO ORTEGA</b> MYRRH 6852/WORD HS	HOME
12	12	21	<b>CECE WINANS</b> WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
13	RE-ENTRY		<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2221/CHORDANT	I'LL MEET YOU ON THE MOUNTAIN
14	10	21	<b>ANNE MURRAY</b> STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
15	13	76	<b>KIRK FRANKLIN</b> ▲ GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
16	26	18	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2220/CHORDANT	MOUNTAIN HOMECOMING
17	11	25	<b>YOLANDA ADAMS</b> ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
18	14	18	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
19	17	55	<b>SONICFLOOD</b> GOTEE 2802/CHORDANT HS	SONICFLOOD
20	21	17	<b>NEWSBOYS</b> SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
21	19	29	<b>THIRD DAY</b> ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
22	20	4	<b>MICHELLE TUMES</b> SPARROW 1696/CHORDANT HS	CENTER OF MY UNIVERSE
23	22	34	<b>VARIOUS ARTISTS</b> ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
24	16	3	<b>COMMISSIONED</b> VERITY 43136/PROVIDENT HS	TIME & SEASONS
25	25	10	<b>THE MCLURKIN PROJECT</b> GOSPO CENTRIC 6612/WORD HS	THE MCLURKIN PROJECT
26	NEW		<b>CLAY CROSSE</b> REUNION 10064/PROVIDENT	A DIFFERENT MAN
27	23	26	<b>AUDIO ADRENALINE</b> FOREFRONT 5225/CHORDANT	UNDERDOG
28	28	27	<b>WINANS PHASE2</b> MYRRH 6082/WORD HS	WE GOT NEXT
29	32	62	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
30	29	51	<b>AVALON</b> SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
31	24	25	<b>JACI VELASQUEZ</b> ○ MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
32	37	39	<b>VARIOUS ARTISTS</b> STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
33	39	68	<b>VARIOUS ARTISTS</b> ● TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
34	33	3	<b>VARIOUS ARTISTS</b> MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
35	31	8	<b>YOLANDA ADAMS</b> VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
36	38	38	<b>OUT OF EDEN</b> GOTEE 2806/CHORDANT HS	NO TURNING BACK
37	34	2	<b>PETRA</b> WORD 6632	DOUBLE TAKE
38	36	77	<b>DC TALK</b> ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
39	40	84	<b>POINT OF GRACE</b> ● WORD 5444	STEADY ON
40	RE-ENTRY		<b>RAZE</b> FOREFRONT 5210/CHORDANT HS	POWER

○ 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications.

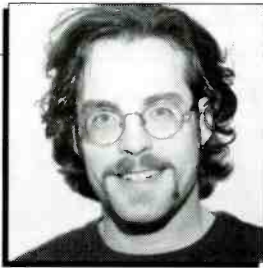
**James Moore**  
Family & Friends  
Live from Detroit

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**MALACO**  
RECORDS



## Classical KEEPING SCORE



by Bradley Bambarger

**F**IDDLELERS' TALES: The challenge of continuing to interpret the standard repertoire while simultaneously expanding the catalog is met in divergent ways on new albums by two violinists, one a veteran of renowned virtuosity and enlightened tastes, the other a richly talented, enterprising youth.

The latter is **Hilary Hahn**, the 20-year-old Pennsylvania native whose bold Sony Classical debut recording of solo **Bach** impressed fiddle fanciers the world over. She followed that disc with a quirky pairing of an Austro-German warhorse and an unsung American work: **Beethoven's** Violin Concerto and **Leonard Bernstein's** singing, dancing "Serenade." Just out is a set that showcases two American works, a neo-romantic standard and a premiere—**Samuel Barber's** Violin Concerto and, written especially for Hahn, **Edgar Meyer's** Violin Concerto.

Hahn absorbed Barber's music from her great Curtis Institute teacher, **Jascha Brodsky**, a friend of the composer who debuted several of his works. She met Meyer a few years ago playing a Bach "Brandenburg Concerto" with the **Chamber Music Society** of Lincoln Center. The 40-year-old Meyer's stock as a composer has risen rapidly over the past few years: Deutsche Grammophon paired his String Quintet with **Ned Rorem's** **Fourth String Quartet** on a 1998 album; his set of avant-bluegrass compositions for a band with violinist **Joshua Bell**, "Short Trip Home," was a major Sony project last fall; and "Appalachian Journey," the vaunted sequel to his hit "Appalachian Waltz" collaboration with **Yo-Yo Ma** and **Mark O'Connor**, is out on Sony this month.

Brimming with ravishing lyricism and bursts of rhythmic verve, Meyer's Violin Concerto is an eminently communicative, **Stravinskian** work—and borne beautifully by Hahn and her partners, **Hugh Wolff** and the **St. Paul Chamber Orchestra** (which financed Hahn's commission of the concerto in tandem with Sony). The initial performances of the piece in California, Minnesota, and South Dakota constituted Hahn's first-ever premiere of a work, an experience that "was even more exciting than I imagined," she says. "It was thrilling to see the audience react so positively to a new work."

Hahn performs Meyer's Violin Concerto on April 5 in Los Angeles with the **Los Angeles Chamber Orchestra** under **Jeffrey Kahane**. Next year, she plans to begin scheduling the concerto for performances around the world. "I love the concerto," she says. "The opening melody is so plaintive, yet the piece expresses real joy. It's kaleidoscopic—I hear it differently every time I play it. I think all sides of Edgar's musical personality are in the work—his interest in Appalachian music, his knowledge of the orchestra. And being a bass player, Edgar knows all the possibilities of a stringed instrument. He had me doing things technically that I hadn't done before. I can't wait for more people to hear it."

With an ear for adventure that rivals that of any young artist, the aforementioned veteran violinist is **Gidon Kremer**, whose latest Nonesuch essay set is a remarkable achievement in that it manages to find a fresh context by which to present the most popular piece in musical history: **Vivaldi's** "Four Seasons." In league with the young musicians of the

**Kremerata Baltica**, Kremer alternates the movements of Vivaldi's evergreen with those from **Astor Piazzolla's** "Four Seasons Of Buenos Aires." The album, "Eight Seasons," is the first in an exclusive six-disc Nonesuch deal for Kremerata Baltica, as well as the most recent installment in Kremer's poetic proselytization on behalf of Piazzolla—following "Homage A Piazzolla" and "El Tango" for Nonesuch and the tango/opera "Maria De Buenos Aires" for Teldec.

As with previous Piazzolla projects, Kremer's apt arranging partner for the characteristically passionate "Four Seasons Of Buenos Aires" was the composer **Leonid Desyatnikov**. His original pieces "Absalom's Death" and "Tango," from the Russian film "Sakat," can be heard on Kremer's 1998 Teldec album "Le Cinema," one of the most artful collections of film music ever (with works by **Milhaud**, **Takemitsu**, and **Nino Rota**, among others).

For years, Kremer had envisioned a modern companion to Vivaldi's "Four Seasons," preferring not to revisit the piece (which he waxed with **Claudio Abbado** some two decades ago) unless he could pair it with such a work. He suggested to such composers as **Luigi Nono** and **Alfred Schnittke** that they might write this piece, "but none of them would dare," he says. "While I was falling in love with Piazzolla, I discovered that he had written his own cycle of pieces related to the seasons. Setting them together, we were able to have the two pieces comment on each other. We respect the individual styles, but above all, we try to present the pieces as speaking the same timeless, universal language of the emotions."

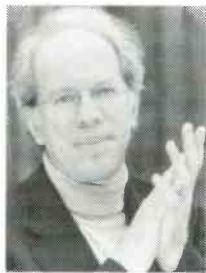
"Of course, the Vivaldi is misused on answering machines and in countless restaurants," Kremer adds, "but it is still music that is still very much alive—and that is saying something in a time when there is so much dead music, some of it even by living composers. And the spontaneity and enthusiasm of the young musicians in Kremerata Baltica truly enabled me to experience the Vivaldi anew. And Piazzolla, he is much more than a commercial icon—he is a wonderful modern composer. And my affection for his music is not just an affair; it is a serious love relationship."

Kremer and his group have played "Eight Seasons" in concert across the globe over the past two years and will bring the program to the U.S. this fall. And Kremer has another full Piazzolla recording slated for future Nonesuch release. Showcasing several of the composer's lesser-known string pieces, the set will revolve around the **Six Etudes** for solo violin. Another thematic Kremerata Baltica disc—"Silencio," featuring works by **Arvo Pärt**, **Philip Glass**, and **Vladimir Martynov**—is scheduled for issue next year.

In his conceptual programs for Nonesuch, Teldec, and other labels, Kremer has endeavored to present albums that "are not just records of works but musical journeys," he says. "My ideal is not crossover in the cliched sense, but a crossing out of what our usual understanding of what classical music is. A recording should unite different worlds and speak to many hearts."



HAHN



KREMER

## Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	5	VARIOUS ARTISTS EMI/WORD 43149/VERITY	NO. 1 WOW GOSPEL 2000—THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
2	3	12	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE	SPIRITUAL LOVE
3	5	22	CECE WINANS WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
4	2	2	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251	TRI-CITY4.COM
5	6	76	KIRK FRANKLIN GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
6	4	25	YOLANDA ADAMS ELEKTRA 62439/EEG	MOUNTAIN HIGH...VALLEY LOW
7	7	18	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132	FAMILY AFFAIR
8	8	3	COMMISSIONED VERITY 43136	TIME & SEASONS
9	12	11	THE MCCLURKIN PROJECT GOSPO CENTRIC 490200/INTERSCOPE	THE MCCLURKIN PROJECT
10	10	99	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
11	9	6	VARIOUS ARTISTS MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
12	17	47	VICKIE WINANS CGI 5325/PLATINUM	LIVE IN DETROIT II
13	13	28	WINANS PHASE2 MYRRH/WORD 69881/EPIC	WE GOT NEXT
14	11	33	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
15	14	49	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG	SACRED LOVE SONGS
16	15	20	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
17	20	14	NORMAN HUTCHINS JDI 1258	BATTLEFIELD
18	16	5	VARIOUS ARTISTS GOSPO CENTRIC 490575/INTERSCOPE	M2K GOSPEL 2000
19	RE-ENTRY		THE GOSPEL MIRACLES BORN AGAIN 1030/PLATINUM	HE LIVES
20	18	42	RICHARD SMALLWOOD WITH VISION VERITY 43119	HEALING—LIVE IN DETROIT
21	19	60	VARIOUS ARTISTS MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
22	22	50	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
23	21	55	VARIOUS ARTISTS VERITY 43125	WOW GOSPEL 1999—THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
24	34	53	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
25	25	27	IYANLA VANZANT HARMONY 1799	IN THE MEANTIME—THE MUSIC THAT TELLS THE STORY
26	24	28	THE MISSISSIPPI MASS CHOIR MALACO 6031	EMMANUEL (GOD WITH US)
27	28	5	THE WILLIAMS BROTHERS BLACKBERRY 1626/MALACO	THE CONCERT
28	29	25	CARLTON PEARSON ATLANTIC 46006/AG	LIVE AT AZUSA 3
29	23	26	THE CANTON SPIRITUALS VERITY 43135	THE LIVE EXPERIENCE 1999
30	33	7	VARIOUS ARTISTS EMI GOSPEL 20245	GREAT MEN OF GOSPEL
31	26	55	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
32	27	39	GOSPEL GANGSTAZ B-RITE 490096/INTERSCOPE	I CAN SEE CLEARLY NOW
33	32	6	LEXI... REAL DEAL 0797	AND THAT'S THE WAY IT IS
34	RE-ENTRY		GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
35	38	3	VARIOUS ARTISTS CGI 5365/PLATINUM	RAISE DA' ROOF 2 LIVE IN NEW ORLEANS
36	37	87	TRIN-I-TEE 5:7 B-RITE 490094/INTERSCOPE	TRIN-I-TEE 5:7
37	35	70	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
38	40	18	DOC MCKENZIE FIRST LITE 4016	LIVE
39	31	4	THE ABUNDANT LIFE CATHEDRAL CHOIR ABLIFE 90048	ED MONTGOMERY PRESENTS...LIFE—THERE'S SOMETHING MORE
40	30	17	MARVIN SAPP WORD 69615/EPIC	NOTHING ELSE MATTERS

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. indicates past or present Heatseeker titles. © 2000, Billboard/BPI Communications.



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## Shipp Launches Thirsty Ear's 'Blue Series'

**IN MOTION:** Last year, pianist **Matthew Shipp** announced his retirement from active recording. "I wanted to get out of the recording-as-a-leader syndrome that many musicians fall into, which means just doing any project that falls in front of them," says the 39-year-old Shipp. "I felt that as far as getting my personality on a CD, I had done it, and it was time to regenerate my mind."

At the time, Shipp had just released "DNA," a duo album with bassist **William Parker** on the Thirsty Ear label. Shipp's association with Thirsty Ear began when the pianist was recording for punk icon **Henry Rollins**'s 2.13.61 imprint, which had a manufacturing and promotion deal with Thirsty Ear. When 2.13.61 became inactive, Shipp jumped to Thirsty Ear.

"I really did plan to curtail my recording activities," says Shipp. "However, Thirsty Ear offered me a chance to curate and produce a jazz series, where I would be doing A&R and producing records. They wanted me to start out the series with an album of my own, and being that I want to rewrite a role for myself, it was a perfect opportunity."

Dubbed "The Blue Series," Shipp's ongoing contribution to the Thirsty Ear catalog commences April 18 with the pianist's own return to recording, "Pastoral Composure," a quartet project featuring bassist Parker, trumpeter **Roy Campbell**, and drummer **Gerald Cleaver**. "The material is different for me," says Shipp, whose recent recordings have largely been in duo settings. "I'm thought of as an avant-garde player, and even though that is still in evidence, there are a couple of more mainstream cuts. I kept my own sonics and linear concepts, but I superimposed them over a more straight-ahead setting."

While the context may be slightly altered, there is no mistaking Shipp's iconoclastic approach to his instrument. Dark, discordant tones unfurl into grandly sculpted melodies, as the

pianist's classical studies collide with the renegade free-jazz stylings that attracted his music to a counter-culture figurehead like Rollins. Signifi-



by Steve Graybow

cantly, "Pastoral Composure" reflects the artistic values that Shipp anticipates will guide future "Blue Series" releases.

"What I am looking for is musicians who are searching for their own sounds, melodic sounds but with individualized forms, however that form comes into existence," says Shipp. "Above all, I am looking for melodicism of some sort."

On deck for 2000 are dates from bassist Parker, violinist **Mat Maneri**, and pianist **Craig Taborn**. While the initial

"Blue Series" releases feature several of Shipp's frequent collaborators, future discs will expand beyond his immediate circle. Shipp is adamant that "Pastoral Composure" will be his last recorded date as a leader, although he notes that he will continue to record as a member of saxophonist **David S. Ware**'s quartet.

"I have an abstract vision of what 'The Blue Series' will be," says Shipp. "I can't define it exactly, because it will come to fruition through the actual music. It will be a process of discovery for me."

**WORLD BEATS:** A trip to South Africa last year inspired Heads Up

International president **Dave Love** to unite that country's music with contemporary jazz on "Smooth Africa," due Tuesday (21) on that label. "I set out to learn as much as possible about South Africa," says Love. "As with jazz, you cannot call yourself a connoisseur unless you know where the music comes from. As a result, African culture has had a serious impact upon my life."

"Smooth Africa" features South African-born guitarist/vocalist **Jonathan Butler**, trumpeter **Hugh Masekela**, pianist **Joe McBride**, and steel pan master **Andy Narell** alongside a host of South African musicians.

**AND:** The Duke Ellington Foundation releases "Going Home—A Tribute To Duke Ellington" through Platinum Entertainment March 28. The album features such artists as **Dianne Reeves**, **Rachelle Ferrell**, **Al Jarreau**, and **Jon Hendricks**, and the proceeds will support the foundation's educational programs.

Congratulations to saxophonist **James Moody**, whose 75th birthday will be celebrated with an April 3 concert at New York's Lincoln Center. Guests will include **Jimmy Heath**, **Janis Siegel**, **Slide Hampton**, and the **Lincoln Center Jazz Orchestra** with **Wynton Marsalis**.

**THE JAZZ CONFAB:** The first Billboard/BET on Jazz conference will be held June 7-9 at the J.W. Marriott in Washington, D.C. Featuring panel discussions, performances, and a televised awards show, this is the place to be for jazz labels, retailers, radio, publicists, and musicians. Contact [sgrayow@billboard.com](mailto:sgrayow@billboard.com) for more information. We'll see you there.

### HIGHER GROUND

(Continued from page 37)

and over again that I really like. It's the story of a man who has Alzheimer's disease. It's about a father and a family who loves their father and the frustrations of dealing with that.

"I can't think of any songs I've ever written that were not about real-life situations," he says. "You can speak in general terms . . . but there's a distance about it that the listener can't breach. When you actually take a situation and look at it, like the homeless woman or the man with Alzheimer's, if it's important to you, I think the challenge is to make it important to the person who is listening. You have to do that in a way that you don't tell the listeners how they are supposed to feel in a situation as much as you just tell them in the most clear-eyed way you can. You observe the situation and tell it . . . so that the listener can hear it and do what they will with it."

Ortega admits he's at a great place in his life right now. "I'm surprised and grateful that things are continuing and the music is getting out there and everything. I love what I do so much. I'm very excited to be doing this tour and doing new music."

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	17	<b>CHANT DOWN BABYLON</b> ● TUFF GONG/ISLAND 546404*/DJMG	<b>BOB MARLEY</b> 17 weeks at No. 1
2	2	34	<b>REGGAE PARTY</b> POLYGRAM TV/ISLAND 565654/DJMG	VARIOUS ARTISTS
3	3	43	<b>REGGAE GOLD 1999</b> VP 1559*	VARIOUS ARTISTS
4	5	15	<b>1999 BIGGEST RAGGA DANCEHALL ANTHEMS</b> GREENSLEEVES 4001	VARIOUS ARTISTS
5	4	36	<b>SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH</b> COLUMBIA 65921/CRG	PETER TOSH
6	8	70	<b>PURE REGGAE</b> POLYGRAM TV 565122/DJMG	VARIOUS ARTISTS
7	7	19	<b>STRICTLY THE BEST 23</b> VP 1569*	VARIOUS ARTISTS
8	6	18	<b>STRICTLY THE BEST 24</b> VP 1570*	VARIOUS ARTISTS
9	9	35	<b>SPIRIT OF MUSIC</b> ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
10	10	34	<b>DJ REGGAE MIX 2000</b> BEAST 5470/SIMITAR	VARIOUS ARTISTS
11	14	76	<b>D.J. REGGAE MIX</b> BEAST 5423/SIMITAR	VARIOUS ARTISTS
12	12	3	<b>JAMDOWN RECORDS PRESENTS: THE ULTIMATE DANCEHALL MIX VOL. 2</b> JAMDOWN 40025	VARIOUS ARTISTS
13	RE-ENTRY		<b>5TH ELEMENT</b> TVT 6420*	BOUNTY KILLER
14	RE-ENTRY		<b>THE DOCTOR</b> SHOCKING VIBES 1547*/VP [CS]	BEENIE MAN
15	11	29	<b>EVERYONE FALLS IN LOVE</b> VP/550 MUSIC 63758/EPIC [CS]	TANTO METRO & DEVONTE

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	50	<b>SOGNO</b> ▲ POLYDOR 547222	<b>ANDREA BOCELLI</b> 47 weeks at No. 1
2	2	3	<b>WATER FROM THE WELL</b> RCA VICTOR 63637	THE CHIEFTAINS
3	NEW		<b>THE IRISH TENORS LIVE IN BELFAST</b> MASTERTONE 9018/POINT [CS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
4	3	40	<b>BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG [CS]	IBRAHIM FERRER
5	4	53	<b>THE IRISH TENORS</b> MASTERTONE 8552/POINT [CS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
6	RE-ENTRY		<b>O</b> RCA VICTOR 63358	CIRQUE DU SOLEIL
7	NEW		<b>HIGHLAND CATHEDRAL</b> RCA VICTOR 63615	PHIL COULTER
8	6	16	<b>DISTINTO DIFERENTE</b> WORLD CIRCUIT/NONESUCH 79501/AG [CS]	AFRO-CUBAN ALL STARS
9	7	31	<b>CAFE ATLANTICO</b> RCA VICTOR 65401 [CS]	CESARIA EVORA
10	8	11	<b>DRALION</b> RCA VICTOR 63559	CIRQUE DU SOLEIL
11	10	12	<b>MELELANA</b> PUNA HELE 13956 [CS]	KEALI'I REICHEL
12	9	6	<b>ZYDECO</b> PUTUMAYO 80160	VARIOUS ARTISTS
13	NEW		<b>GOD BLESS AMERICA—AN IRISH SALUTE</b> RCA VICTOR 63659	FRANK PATTERSON
14	5	45	<b>TEARS OF STONE</b> RCA VICTOR 68968	THE CHIEFTAINS
15	NEW		<b>SPEAKING WITH THE ANGELS</b> CURB 77958/AG	MARY BLACK

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	22	<b>LIVE ON</b> GANT/REPRISE 24729/WARNER BROS.	<b>KENNY WAYNE SHEPHERD BAND</b> 22 weeks at No. 1
2	2	73	<b>WANDER THIS WORLD</b> ● A&M 540984/INTERSCOPE	JONNY LANG
3	3	18	<b>GOTTA GET THE GROOVE BACK</b> MALACO 7499	JOHNNIE TAYLOR
4	5	51	<b>THE REAL DEAL: GREATEST HITS VOLUME 2</b> LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	4	22	<b>LOUD GUITARS, BIG SUSPICIONS</b> ARISTA 14614 [CS]	SHANNON CURFMAN
6	6	27	<b>MATERIAL THINGS</b> WALDOXY 2825/MALACO	MEL WAITERS
7	7	30	<b>IN SESSION</b> STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
8	8	3	<b>THE BEST BLUES ALBUM IN THE WORLD...EVER</b> VIRGIN 48428	VARIOUS ARTISTS
9	9	35	<b>BLUES</b> ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
10	12	36	<b>BEST OF ETTA JAMES</b> MCA 111953	ETTA JAMES
11	11	6	<b>SUSPICION</b> ALLIGATOR 4871	COCO MONTOYA
12	10	43	<b>BEST OF B.B. KING THE MILLENNIUM COLLECTION</b> MCA 111939	B.B. KING
13	13	56	<b>BLUES ON THE BAYOU</b> MCA 111879	B.B. KING
14	15	17	<b>HEAVY PICKS — THE ROBERT CRAY COLLECTION</b> MERCURY 546557/DJMG	ROBERT CRAY
15	RE-ENTRY		<b>GREATEST HITS</b> MCA 111746	B.B. KING

● 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 3 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. 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. [CS] indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

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IMPORT & EXPORT

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Is new age undergoing an identity crisis? In the two decades since the genre first seeped into mainstream consciousness, critics and fans have hotly contested what does and does not qualify for inclusion within the genre. Fresher designations like trance music, ambient, healing music, contemporary instrumental and new adult contemporary gained acceptance within the past decade as substitutes for the genre's highly stigmatized appellation. Furthermore, the presence of '90s crossover artists in the modern Celtic, international and modern classical formats has added to the perplexity of the situation. But the confusion arising over the genre's modern forays into wide-ranging fusion prove that, in fact, it is maturing as a vital musical style.

"In general, the genre is in better shape than it's been in 10 years," confirms P.J. Birosik, owner of Colorado-based promotions company Musik International. "There are better records being produced by a wider variety of artists getting much more airplay on NPR and syndicated shows than ever before."

#### SPECIALTIES AND SUBS

The diversity embraced by these artists is reflected by larger specialty labels, like Windham Hill, Narada, Higher Octave and Hearts Of Space, developing sublabels and separate imprints to market subgenre or non-new age titles that still appeal to their core audience and bring in added revenue.

Each of those first three labels has developed a jazz sublabel bearing the company's name; the latter three now have world-music sublabels, while Hearts Of Space has developed a Celtic division called Hearts O' Space. Narada has been quite busy starting up imprints for ambient music (Shakti) and roots rock/Americana (Back Porch), as well as tackling distribution for the Real World and Luaka Bop labels. Meanwhile, Higher Octave is exploring alternative and electronica on its CyberOctave sublabel, and Windham Hill handles R&B through its Private Music catalog.

Additionally, John Tesh has been getting in on the act, having sold the remaining 49% of his own releases on GTSF (the No. 3 new age label of 1999) to Universal, which has allowed him to finance three new labels: Garden City Records, an outlet for his solo works, the first of which is the soundtrack collection "Pure Movies 2"; TeshMusic, for the Christian market, where he has a strong following; and Prima-Records, a children's-music label. All three labels will reside within TeshMedia Group.

#### COMMON GROUND

Narada's president and CEO, Wesley Van Linda, notes that placing numerous instrumental styles under one umbrella has been commonplace since the dawn of new age. "There were certain elements of the music that were consistent, but across a lot of boundaries," he observes. "There was jazz, there was avant-garde, experimental, ambient, world, international, acoustic, electronic and fusion. And it worked out." But recent

changes in the new age arena have resulted in further fragmentation. "With the popularity of world music, especially more traditional music, that whole class and genre has broken out of new age," Van Linda continues. "For a long time, Billboard classified certain Celtic and flamenco records as new age, and a lot of different international releases were put in new age. But now we have these huge world sections [in stores]."

The fact that the larger labels are separating their artists onto different labels indicates an increased awareness of the rapidly changing new age market within a mainstream context. On an independent level, labels like Hypnos, Ethereal and New World Music are developing or sustaining lesser-known artists that the larger companies have often overlooked.

Tangentially, indie labels like Projekt (specializing in darkwave and ethereal music), City Of Tribes and Triloka (world fusion), and Soleilmoon, Cuneiform and Release (all experimental and electronic) possess albums in their catalogs that cross over to fans of contemporary instrumental. In the face of such diversification, numerous new age/contemporary instrumental publications and radio programmers are regularly covering all of this music.

#### SHRINKING SPACE

While a new age/contemporary instrumental renaissance is in effect, major chains are not recognizing this fact. "It's a challenge to market it, no matter what," reports Scott Bergstein, senior VP, sales and marketing, for Higher Octave Music. "The new age sec-

tions in the stores aren't getting any bigger, that's for sure." In fact, many execs say they are shrinking, and large retailers are not picking up as many independent artists as before.

Many industry insiders also bemoan the fact that large retailers that support contemporary instrumental music are not making the effort to create bins for newer categories or subgenres. "I think that part of the reason that chains don't do that is because they don't have the personnel to sit there and add more bins," observes Birosik, "and they [probably] think that by adding more bins they're adding more confusion."

Van Linda points out that, while record retailers may not like the term "new age," consumers like it because they know where to go. Even those savvy shoppers who

are more aware of modern genre distinctions can become exasperated if albums are binned incorrectly, are out of stock or are misplaced within a store. It also does not help when employees know nothing about this type of music, and, given that new age bins can house artists as varied as ambient guitarist Jeff Pearce, exotic vocalist Sheila Chandra and world-fusion duo Vas, subgenre lines need to be drawn somewhere.

A major factor in the debate over categorization is dwindling sales space. Steve Vining, president of the Windham Hill Group, explains that this problem began approximately two years ago, when major music retailers "had either gone public, merged or acquired a public company. Prior to that, there were publicly held retail chains, but many of them were still privately owned, so developing smaller genres of music [and] newer artists was still part of the paradigm. When you are in a position where you have to report quarterly earnings to Wall Street without fail, and if you don't grow, or at least match the whisper numbers, you get slayed, a whole different quality of thinking comes into it." He adds that, with few exceptions, like Andrea Bocelli and Kenny G, "all of the adult formats—world, new age, contemporary jazz and classical—have been taking enormous hits the last year in the numbers of units that the top 50 or top 100 best-selling titles represent."

The consolidating retail marketplace of the new millennium presents new challenges even to established labels. Stephen Hill, founder and president of Hearts Of Space, reports, "We saw [around] 60 chain accounts that we were dealing with consolidate into 10 companies over the last three years. From the label's perspective, when you put a product into that system, you better be damn sure that it is going to appeal to the audience that is shopping in those stores, which is a much less focused buyer."

#### ALTERNATIVE OUTLETS

Another hurdle new age labels have faced is the fact that SoundScan figures do not include myriad independent and alternative music outlets—where much of this music is now sold—and Birosik asserts that the lack of sales figures from alternative distributors like Music Design, New Leaf, White Swan, NewSound, Mango, Goldenrod, Ladyslipper and a dozen others misrepresents true new age sales figures.

"If you look at Billboard's New Age Albums chart, it's the same old 25 acts," observes Birosik. "There's hardly been a brand-new artist this year, simply because of the lack of distribution. But, on the other hand, the ancillary markets, the stores that we can also pitch to—gift stores, museum stores, trading posts, florist shops, galleries, what I call the lifestyle market—have increased dramatically, from 5,000 to about 9,000 in the last two years. There is an upswing in the number of those alternative stores that are willing

*Continued on page 48*



When is an instrument not an instrument? When it's a voice. When is a voice an instrument? When it sounds like Lisa Gerrard, Enya, Adiemus or Libera.

In the world of contemporary instrumental music—from new age ambience to ethno-techno designs—the voice is calling out in a new tongue, a dialect of the imagination, an Esperanto of the soul.

This isn't jazz scatting or melismatic vocalese. Listen to recent releases by Thomas Otten, Adiemus, Libera, Miriam Stockley, Ekova and Anne Dudley, and hear a movement calling with a new voice. "Enya and Loreena McKennitt allowed vocals to come into this whole market," says Rich Denhart, Narada Records' senior director of A&R. "We didn't intentionally say that we needed more vocals in our traditional instrumental catalog. It just worked that way." With additions to the Narada roster including Vas, Miriam Stockley of Adiemus, and Sheila Chandra, Denhart sees the trend originating with Enya and other Gaelic singers, including Clannad's Maire Brennan.

"I think the Gaelic language is so melodic and so beautiful to sing," says Brennan, who is finding an audience for the Gaelic Christian hymns on her latest CD, "Whisper To The Wild Water" (Word). "Using our voices as instruments makes it visual."

"The same thing happened with Vas," concurs Denhart. "They intentionally don't sing in a language; it's syllabic, and Azam Ali treats her voice as an instrument."

Some languages, like Gaelic, scan more musically in listeners' minds and are heard as part of a textural whole. Audiences don't feel like they're missing out on something because they don't

understand French or Spanish.

Latin also works for these singers. Adiemus' Stockley combines Latin and South African phonemes in her chorales, while Libera and Otten sing Latin texts. "If you're singing a soaring phrase, Latin has better, cleaner sounds to approach that," explains Robert Prizeman. He's the director/composer of Libera, an English boys choir making a crossover attempt on its Erato

Records debut.

#### SPIRITUAL ROOTS

Prizeman taps into another appeal of the music, something spiritual. "If you're singing something spiritual, it's difficult for people to broach those feelings," he says. "With lyrics in Latin, you can feel spiritual without adhering to specifics."

The whiff of spirituality is fore-

most in the minds of most of these singers. Lisa Gerrard, the former vocalist of Dead Can Dance and a co-composer of "The Insider" soundtrack, talks of singing in a "mother tongue" and going "back to our true voice, our original voice."

"To me, it's primal—some innermost secret place," agrees Diedre Dubois, the American-born singer of the French-based

group Ekova, which just released its American debut, "Heaven's Dust," on Six Degrees Music. Like others, Dubois cites Lisa Gerrard and Elizabeth Fraser of the Cocteau Twins as the godmothers of the new vocalese. Dubois' sound is earthier than most, a hybrid that injects Sami, Middle Eastern and Indian inflections into her vocals.

"I can't just talk in this language," she says of her exotic vernacular. "This is only coming to me with the music. Once I'm into the rhythm and the melody, that's when the words come."

#### THE FEMININE TOUCH

The female voice seems to dominate vocal sound. "We've struggled with that," confesses Narada's Denhart. "The male voice doesn't seem to have, for a lot of people, the same sort of resonance."

Singer Sheila Chandra has a theory about the feminine appeal. "I believe that women have superior voices because of the treble and the harmonics," proclaims the influential vocalist, whose 1999 "Moon-sung" collection (Realworld) ended a five-year hiatus. "The harmonics in women's voices lend themselves better to many vocal styles, and perhaps it's almost a physical thing that makes women have a leaning toward this kind of fusion."

Even the males have an androgyny about their voices. Libera is a boys choir, and, on his debut, "Close To Silence" (Omtown Records), Thomas Otten's soaring counter-tenor is sexually ambiguous.

#### MARKETING A NICHE

Marketing these artists is a challenge. Neither lyric singers nor instrumentalists, they fall in a nether world between genres. Even Enya's hits were sung in English. In addition, most don't have the advantage of Adiemus, whose debut benefited from the mass saturation of Virgin's "Pure Moods" collection and a Delta Airlines TV ad. Its success has not been repeated with two follow-up CDs.

"We have to get into listening-station programs," says Six Degrees president and co-founder Bob Duskis. "Get it to the radio outlets like Echoes and NPR."

"Miriam Stockley and Vas got great reactions off listening stations," agrees Denhart. "There's good word of mouth, but what they lack is much radio, except for specialty shows. We tried to do radio with Miriam, but we weren't successful."

Scott Bergstein, senior VP of sales and marketing for Higher Octave/Omtown, sees this music in classical terms. "We think of Thomas Otten and Adiemus as classical crossover rather than new age," he says. "It's more like Andrea Bocelli."

Most agree that a trend is clearly emerging. Adiemus has enjoyed worldwide sales in the millions, while Thomas Otten has reputedly sold more than 80,000 units in France so far. Enya goes to the top 20 whenever she releases an album.

"Yes, I do think there's a trend," says Ekova's Dubois. "I've noticed an intense interest in discovering acoustic traditional sounds and experimental vocals and all kinds of crossovers and mixes. Everything is hot-wired." ■

# NEW AGE

## Instrumental Voices

Vocals Sing The Universal Language Of Music

By John Diliberto



from left: Enya, Vas, Lisa Gerrard

## Breaking New-Age Ground On The Road

Touring Takes In Everything From Festivals To Firehouses, Concert Halls To Churches

By BRYAN REESMAN

It is not surprising to learn that the new age/contemporary instrumental scene does not have a large touring circuit. While rock and pop artists can more easily build up their profiles and sales through constant touring, contemporary instrumental artists face the challenge of simply finding venues to play in. Furthermore, finding suitable places for these performers outside of noisy, conventional nightclubs has led to imaginative booking policies that are allowing many artists to make money outside of mainstream channels.

Windham Hill's long-running Winter Solstice tour provides one example of exploring the alternative concert market. Ron McCarrell, VP of marketing for the Windham Hill Group, remarks that the Windham Hill name alone can generate concert sales for niche artists that "are, frankly, disproportionate to the level of awareness of the individual artists." For the last three years, he has produced the Winter Solstice tour. Its 1999 incarnation assembled a package featuring Liz Story, David Arkenstone and Sean Harkness, along with harpist Lisa Lynne and the group Angels Of Venice, who rotated appearances.

The 24-date tour largely played in performing-arts centers, "and, for the most part, we did sell-out business in anywhere from 600- to 800-seat venues," says McCarrell.

#### KEEPING IT COMMERCIAL

David Bucksner, president of Omaha, Neb.-based Exceptional Artists, books and promotes Secret Garden and Jim Brickman and worked with Mannheim Steamroller throughout the 1980s. He believes the best approach is to present these concert experiences as a "very mainstream, commercial product." He says that, even though new age is viewed by retailers as a strange genre, its audience members are anything but. "If anything, they're just a little bit older than the core of the record-buying market," remarks Bucksner. "Secondly, they're a little bit disenfranchised, which means they don't buy a whole lot of records." But he says what they do buy "is very mainstream. It's Broadway, it's pop music, or it's well-known nostalgia-type artists." A second aspect to marketing his acts is the venues they play. "We present the artists in mostly soft-seat, performing-

arts-type theaters. That's the type of live entertainment they buy. They buy 'Riverdance,' they buy 'Nutcracker,' they buy new age music performances."

Pianist Brickman and ensemble Secret Garden generally play at 1,000- to 2,000-seat venues. "They have developed these very personal relationships with their audiences and have essentially developed as local acts in local markets and added up to be a national attraction," says Bucksner, who notes they have an established brand identity with listeners, which helps sell their catalog on a long-term basis. Both these artists have reportedly gone into markets where their sales were under 1,000 units and sold more than that many tickets through the promotion of their concerts as an event. Both Brickman and Secret Garden have advantages over smaller artists: The former receives substantial adult-contemporary airplay, while the latter benefited from a well-received PBS special.

While it seems that the ceiling for these acts is the 2,000-seat mark, there are exceptions

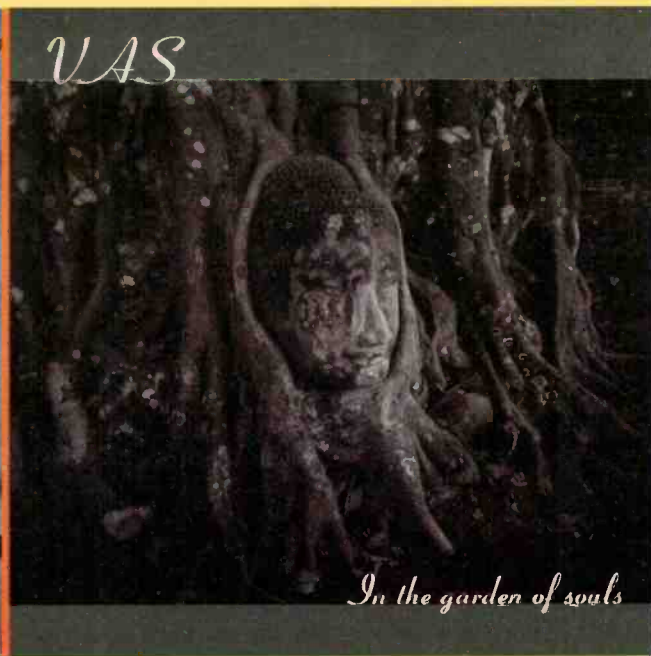
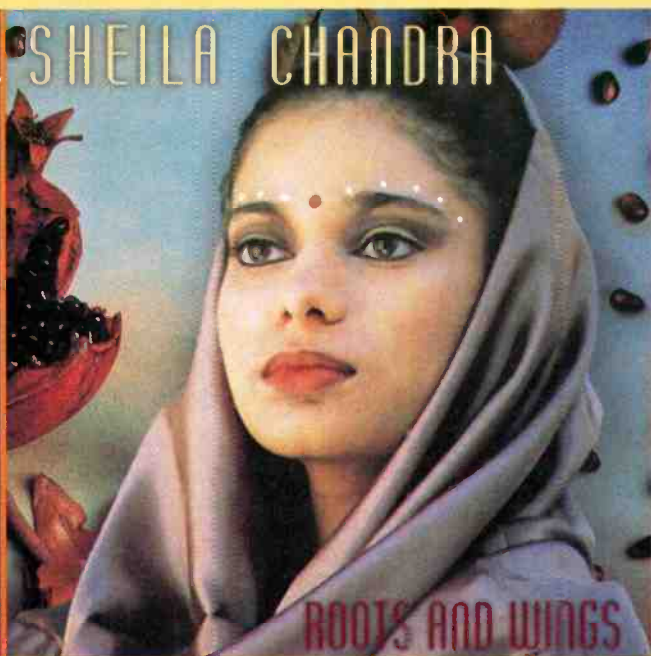
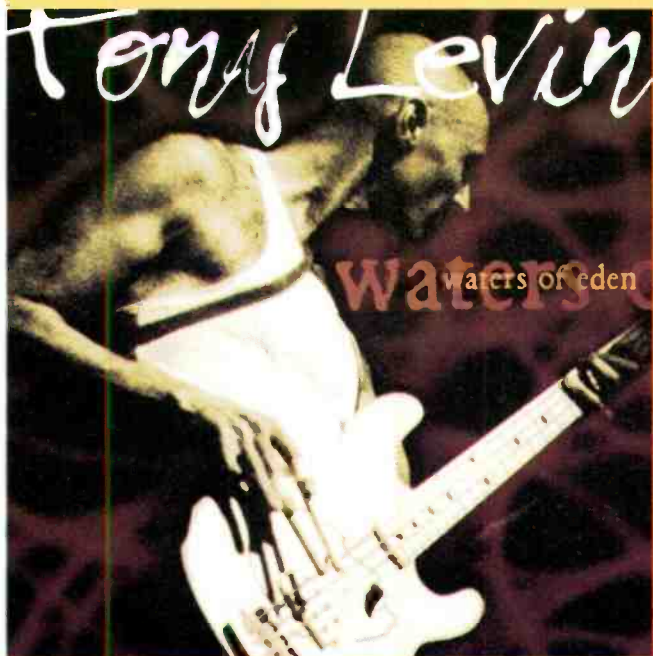
Continued on page 41



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Y O U R

S P I R I T



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**ROOTS AND WINGS** Sheila Chandra  
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**IN THE GARDEN OF SOULS** Vas  
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Various Artists

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REALWORLD

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# NEW AGE

## ON THE ROAD

Continued from page 12

to the rule, including Yanni, John Tesh and, during his Geffen years, Kitaro. Tesh played a 60-date tour last fall, performing at venues ranging from 1,700 to 10,000 seats. Like some of the aforementioned artists, Tesh played to audiences reflective of his popularity in each area, with Detroit, D.C., Atlanta and Florida being his strongest markets.

## DIY TOURS

But what about those artists working on an indie level, managing themselves and coordinating their own tours? Veteran deep-ambient composer Steve Roach is one such musician, a recording artist who has released more than three dozen albums through Hearts Of Space, Fortuna, Projekt and his own Timeroom Editions limited-edition label. In the past two decades, he has performed everywhere from planetariums to European festivals and has developed a network of allies to arrange concerts and help him promote them.

The prolific Roach does not tend to play a large number of dates when he goes out on the road, preferring centralized locations that can draw people from surrounding areas. By announcing dates well in advance, he attracts fans from far-

ther distances than most concertgoers might travel. "I go where there's interest for my music," explains Roach. "I never consider it to be any kind of genre-specific audience; it's just the [broad] audience that I've built over the years through all the releases."

The few promoters specializing in contemporary electronic music are trying to expand that niche. Philadelphia-based electronic musician Chuck Van Zyl, whose late-night "Star's End" program on WXPB is 23 years running, separately produces a concert series titled the Gathering, where national and international artists come to perform for fans of ambient and deep-listening music. Currently being held at the Cathedral, a church in Philadelphia, the Gathering has hosted such diverse artists as Jeff Greinke, Steve Tibbetts, Jeff Pearce and Coyote Oldman.

"It can really make a big difference in the artist's life to play at one of these things," says Van Zyl. He knows whereof he speaks; since the mid-1980s, Van Zyl has played everywhere from art galleries to firehouses to community centers to

churches and has faced the same barriers as artists today. But then, not every artist envisions playing to massive audiences.

"This is a niche audience compared to what the music industry looks at, but it makes it no less valuable and viable to get out and connect at that level," remarks Roach. "To me, that's the size audience I prefer. A smaller setting, a 200-to-400-seat space, is

really a place where the intimacy can be delivered and the sound quality is still high."

## EXPANDING THE CIRCUIT

Both Van Zyl and Roach agree that there need to be more suitable spaces available for such music and more people willing to promote it. But Roach adds that more artists need to be willing to hit the road in order to "help grow the genre." He adds that having a small circuit for ambient artists to plug into would inspire more of them to play live.

Ambient sound sculptor Robert Rich has played to audiences of up

to 1,400 people but prefers crowds of about 150. This allows him diverse booking options. Through-out late March to late May, Rich will be playing two European dates and more than a dozen American ones, mostly at universities but including small theaters, a San Francisco art gallery, a cave outside of Nashville and a couple of artsy clubs in Texas.

In organizing tours, Rich utilizes the network of contacts he has built up. He handles his own expenses, drives himself, stays with friends, finances the tour through CD and ticket sales on the road, and plans tours far enough in advance to build up word of mouth. "You make it known that it's going to happen, and it happens," says Rich. "There are always individuals who are doing a series of electronic music at some university or through a radio station. The challenges include making sure that these people, who are not professional promoters, are doing the things that they need to do."

more money than you would [playing] at the hopping rock club in town that seats 300 and makes its money off of alcohol and doesn't pay you anything."

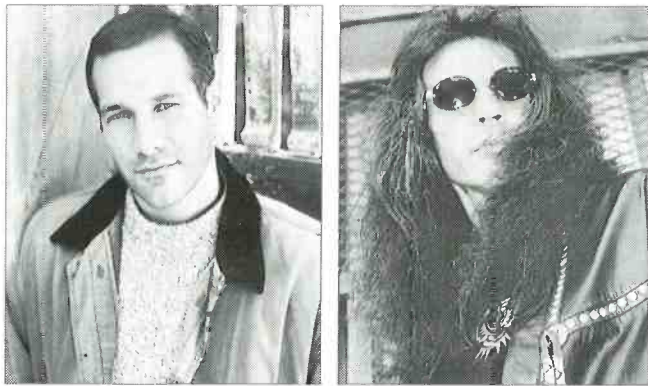
A good example of a mid-level artist supported by word of mouth but invisible to mainstream radar is new age artist Brulé, who currently has four releases on Natural Visions, the new age/worldbeat sublabel of Sound Of America Records (SOAR). Brulé has also appeared on "CNN Worldbeat" and "Regis & Kathy Lee." His first album, "We The People," is nearing the 200,000 sales mark, according to SOAR president Tom Bee, who reports that Brulé takes a dance troupe on the road with him and plays small halls and schools across the country.

Bee explains that they avoid using the term "new age" when promoting Brulé, instead billing him as "Lakota composer Brulé." He plays to audiences averaging several hundred, and Bee says, "In some cases, it's been up to 1,000 or 2,000." The musician also understands the need for self-promotion, and he performs at in-stores and plays malls to "help get that exposure," says Bee.

## LABELS PITCH IN

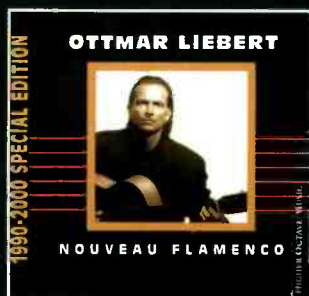
Another way to put artists on the road is for their labels to consolidate their efforts. Manhattan-based Dara Records—which is a label, direct mail-order company for Celtic music, wholesale distributor to Celtic music stores and booking agent/independent promoter for its artists—is currently booking a 14-date U.S. tour for

Continued on page 48



from left: Jim Brickman, Brulé

## HIGHER OCTAVE MUSIC



(48793)

### Ottmar Liebert

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(48855)

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*Collective Force: The Very Best of 3rd Force*

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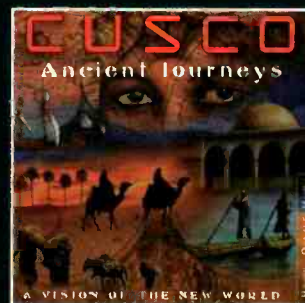
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- Peter White

"Great melodies, moods and grooves!"

- Craig Chaquico

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(47730)

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**TOKYO**—Most musicians are disappointed, to put it mildly, if their performance puts their audience to sleep. Not Fumio Miyashita. The Japanese new age artist has recently held several “sleeping concerts” with the express intention of using his soothing, synthesizer-based music to lull concertgoers to sleep. In this



Fumio Miyashita

stressful urban environment, says Miyashita, we need music that will calm us down.

Last year, Miyashita, formerly lead vocalist with '70s-era Japanese rock act Far East Family Band (whose alumni also include new age superstar Kitaro), joined forces with leading Japanese indie label Avex to set up a new age label called Avex Sound Oasis. The label's music—billed as “healing music”—is a far cry from the frenetic dance/pop that has propelled Avex into the front ranks of Japan's record labels.

Miyashita spends most of his time in the U.S., in the small northern Texas town of Gainesville, his wife's hometown. The concept of the series is easy-listening and

relaxation using acoustic sounds and lyrical piano sounds for the melody lines, according to the label. So far, Miyashita has released 10 albums through Avex Sound Oasis. Sales average under 1,000 units each, reflecting the nascent state of the Japanese new age market. Miyashita's music is more on the spacey, meditative side, compared to Kitaro's more grandiose soundscapes. It's very much in the same vein as that of the American new age scene's Steven Halpern. Like Halpern, Miyashita emphasizes the importance of restoring the balance between the brain's left and right hemispheres by judicious sonic stimulation of various brain waves.

—STEVE MCCLURE

**LONDON**—When your credits include producing much of Madonna's “Ray Of Light” and helping Blur's last album, “13,” taking on

the likes of Beethoven, Handel and Vivaldi as collaborators is clearly no problem. Everything touched by William Orbit—the U.K.-born ambient-house-pioneer-turned-master-producer-and-remixer—seems to turn to gold, or even multi-platinum. He is reported to be back in the studio with Madonna. But he has most recently been in the top 10 of the U.K. singles charts with his ambient-style makeover of Samuel Barber's classical composition, “Adagio For Strings,” remixed by DJ Ferry Corsten. The track is taken from “Pieces In A Modern Style” (WEA), a collection of 11 mesmeric reinterpretations of classical pieces arranged, produced and performed by Orbit. They range from the 18th-century baroque stylings of Vivaldi and Handel to a Beethoven concerto to 20th-century compositions by Erik Satie, John Cage and Gorecki.

Orbit is no stranger to ambient instrumental music. His three albums as Strange Cargo in the early '90s all explored experimental soundscapes in a style reminiscent of the work of Brian Eno.

“He's got the ability to go right to the emotional core of a piece of music and reinvent it for an audience that wouldn't normally buy a classical release,” says Rob Dickins, former chairman of Warner Music U.K., who is credited as executive producer. —NIGEL WILLIAMSON

**MELBOURNE**—“I sell more music in an afternoon than most Australian acts sell in a year,” Ken Davis says matter-of-factly. Since 1986, the English-born, Sydney-based purveyor of relaxation music (he prefers the term to new age) has sold more than 980,000 records from Saudi Arabia to Seattle. The 51-year-old, who spends three hours each morning in piano

meditation, has been an aggressive marketer.

His solo debut in 1980, an impromptu Sunday-afternoon set by Sydney's waterside with four synthesizers, resulted in the sale of 60 cassettes and an invitation to play in the forecourt of the Opera House. It taught him an important lesson. “The emotionalism in the music immediately connects to people's hearts,” he says.

He encouraged major retail outlets to stock new age music, insisting on playing free lunchtime concerts at each store. He sold 40,000 units, making \$13 for each CD sold. He was one of the first Australian acts to go on the Internet and to stock his music in gift shops and bookstores. In 1995, he and two partners began Holborne Australasia Ltd. to sell interactive listening stations stocked with global new age releases in international airports, tourist spots like Disneyland and in airplanes. Holborne sold AUS \$3 million (U.S. \$1.95 million) worth of CDs in the first 18 months. Davis' 25 releases include the titles “Spirit Of The Pan Flute Australia,” “Daintree Dreamtime” and “Dolphin Magic,” with “Celebration Of Life” out in April. A strong environmentalist who purchased two acres of Queensland's Daintree forest to save them from developers, he is planning a webcast to coincide with the Dolphin Conference this November.

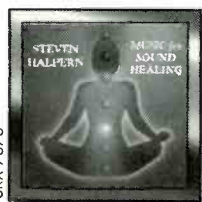
—CHRISTIE ELIEZER

**AMSTERDAM**—New age music is booming in the Netherlands. “Now that major labels are releasing

Continued on page 48

# Steven Halpern celebrates 25th anniversary of creating Inner Peace Through Music™

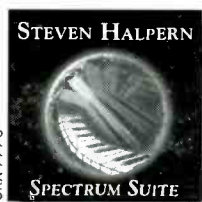
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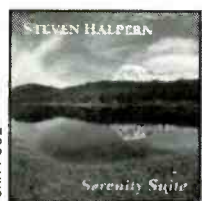
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— VINCE MICALLEP, President & COO, Allegro Distribution

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— LEE STARKEY, East West Books, Mountain View, CA

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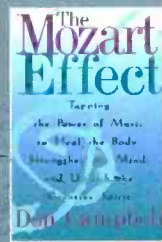
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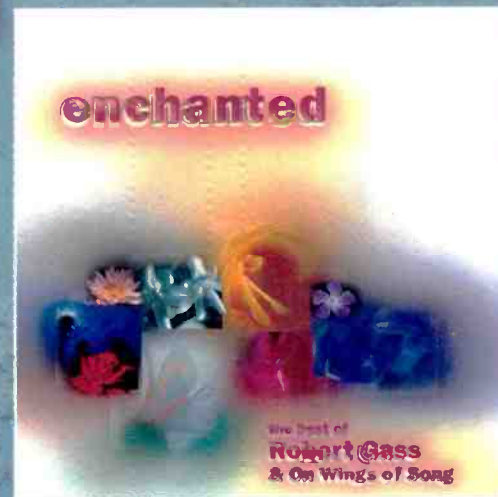
THE MOZART EFFECT  
Published By Avon Books



1999 Indie honorable mention  
Ambient Album of the Year

**Award Winner!**

• The long out-of-print pioneer ambient recordings by Don Campbell, creator of the hit series *Music for the Mozart Effect*®. Features a new vocal from ANONYMOUS 4 member Ruth Cunningham



**New!**

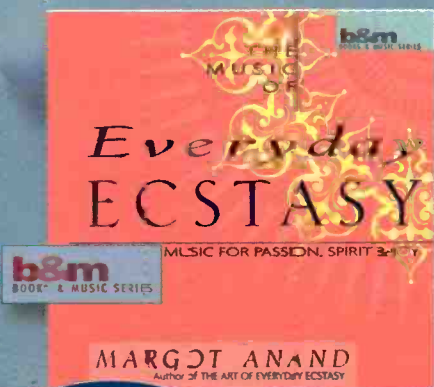
• long awaited "best of" from Robert Gass & On Wings of Song, the pioneering leaders of the "new chant" movement with over 750,000 units lifetime sales



THE SPIRITUAL TOURIST  
Published By Bloomsbury Books

**New!**

• a multi-cultural and many-dimensional journey in sound, the album transports you to the many exotic places and diverse communities visited in *The Spiritual Tourist*

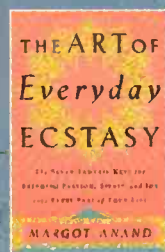


1999 COVER runner-up:  
Meditation/Healing

THE ART OF EVERYDAY ECSTASY  
Published By Broadway Books

**Passionate Music!**

• carefully selected and sequenced instrumentals from ten well-known artists to accompany best-selling author Margot Anand's latest book. "An evocative audio journey."



1999 Indie honorable mention  
Ambient Album of the Year

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**Top Ten!**

• two volume set - 25 tracks of the world's best chant - compiled by author/best-selling artist Robert Gass. "The finest chant compilation ever assembled!"



**A Classic!**

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-New Age Journal

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# NEW AGE

## WORLD BEAT

Continued from page 46

series of new age CDs based on certain themes, such as nature, mainstream retailers are showing an increasing interest in the genre,"



Gregor Theelen

observes Anja Weevers, promotion manager at independent Oreade Music. The Heemstede-based label is a household name in new age.

On the label's domestic roster, Gregor Theelen stands out. "He boasts an immense versatility and productivity," notes Weevers. In only six years, Theelen released 18 albums, selling 80,000 copies worldwide. Aside from

releasing his own albums, like "Music For Friends Of The Whales" (1994)—which was commissioned by the World Wildlife Fund—and "Ocean Symphony" (1997), he also provides individual volumes in typical Oreade series like "Smart Music," which is about the influence of music on human brain waves. One of his most popular albums is "Mystic Rhythms" (1998), recorded with the same-named band. It is set for release in the U.S. through the Blue Star label, along with the single "Victory Dance." Dance and rhythm are key in Theelen's music, which is often based on world or classical music. For instance, his "Avalon" CD (1996) is his interpretation of Celtic music. For his innovative 1996 album, "Dancing Spirit 1," he recorded the original music of Native Americans and added his own music and rhythms to it. Under the pseudonym of Cecil Harding, he performed "Greatest New Age Hits" Volumes 1 and 2—featuring covers of the likes of Enya and Clannad—which are two more top titles in Oreade's ever-expanding catalog. Theelen's inspiration and productivity haven't run dry in the new millennium. His first outing in 2000 is called "Greatest Inspiring Movie Themes," again released under the guise of Cecil Harding.

—ROBERT TILL

## ON THE ROAD

Continued from page 44

Phil Coulter, which began March 2. Dara president Maggie Cadden is cleverly exploiting the wide-ranging resources and contacts that her multifaceted company possesses. "We have a 15,000-piece mailing that we do, and we listed the show in it," she says. "[We also have] taken out a lot of ads on Irish radio," plus mainstream ads in major newspapers and Catholic papers. Coulter is playing venues with capacities ranging from 1,500 to 3,000 seats.

Echoing that philosophy, Hearts Of Space is exploring ways to tie in its artists, label presence, weekly syndicated "Hearts Of Space Radio" and a proposed concert series involving public radio stations and outside sponsors. The label is now focusing on artists who are willing to work at grassroots development, unlike many of its past studio-based musicians.

Regardless of the size of a tour, new age and contemporary instrumental artists need to be involved in touring and promotions to increase their visibility. For example, some people might think that Roach and Rich have a built-in audience, thanks to years of recording albums, but Rich contends that it is their professional approach to touring and promotion that has helped increase sales. The challenge is to find innovative avenues in order for musicians to further legitimize their work within the genre. Then, perhaps, a unified concert circuit can develop to support like-minded instrumental artists. ■

## FUSION OR CONFUSION

Continued from page 41

to deal with the smaller artists. They don't have the prejudice. So if you're looking at things purely from a mainstream retail-chain outlook, you're going to say new age is shrinking, but, in reality, it's growing quite substantially."

Vining concurs that alternative retail is "where business is exploding for us. It's ironic, because it's actually where Windham Hill start-



from left: John Tesh, Stephen Hill

ed. The good news is that the brand is stronger than ever, [especially] with breaking Jim Brickman as a platinum artist."

While the major new age/contemporary instrumental labels can survive in this new marketplace, Hill sees independent labels and radio foregoing the consolidated mainstream market in the future and heading to the Internet. "My contention is that [niche music] ultimately will be forced out of [mainstream] channels," he says. "It's not efficient, it's not cost-

effective, and it exposes the supplying label to huge returns, because, in order to participate in the mainstream system, you have to fill up these enormous pipelines, which means you have to manufacture and distribute and then absorb the returns on thousands of units, just in order to spread a product."

The strong presence of alternative retail venues like the Nature Company and the Relaxation Company, as well as the increasing

presence of Internet stores, brings to light a concept that many have suggested may be the next trend in new age: having a "wellness" section in stores or online. Van Linda observes, "What's left in the new age section [today] is music associated with wellness and healing, music that people use as soundtracks for contemplative activities." And these soundtracks are blending different musical genres today, as

reflected by the aforementioned subgenres.

"It is a testament to the fact that human beings are looking for a musical style that serves their lives," declares Lisa Altman, senior VP of crossover music for the Universal Classics Group. "I think that is where you find an area for growth. That's why you may find there are many kinds of music filling these new age bins, and you might be hard-pressed to say that one is a pure rendition of so-called 'new age'." ■



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# Songwriters & Publishers

ARTISTS & MUSIC

## Mann Displays 'Soul & Inspiration'

### Veteran Hit Songwriter Teams With Greats On Atlantic Set

BY JIM BESSMAN

LOS ANGELES—Barry Mann's new Atlantic album, "Soul And Inspiration," is not just a vanity project by a songwriter who's really a frustrated singer.

After all, Mann is fondly remembered as an artist for his 1961 doo-wop parody "Who Put The Bomp (In The Bomp, Bomp, Bomp)," which he co-wrote with Gerry Goffin. But he remains best known for his collaborations with his wife, Cynthia Weil, 11 of which are represented on "Soul And Inspiration."

The album features his versions of such classic Mann-penned hits as "You've Lost That Lovin' Feelin'," "On Broadway," "We Gotta Get Out Of This Place," and the title track.

"I started as a writer and became a performer," says Mann. "But 'Bomp' was the kind of record that was hard to follow. I did try on so many labels over the years, but I didn't have the temperament to be an artist."

Mann's prior label experience, he says, mainly served to "eliminate the middle man" in getting his material out to the public. "I didn't have to bring my songs to other artists or A&R people, because I had them out as an artist," he says. "But it later dawned on me that I couldn't sing in every genre. I'd probably have written a lot more hits if I hadn't gotten involved with labels."

Mann's new album, produced by Fred Mollin, is titled after the Righteous Brothers' 1966 hit. It was first conceived in 1996 as part of the Guardian label "Songwriters Series," which featured legendary songwriters singing their hits and included "10 Easy Pieces," a Mollin-produced disc by Jimmy Webb that Mann especially loved.



MANN

"Soul And Inspiration," he notes, "is very much me, with the same intimacy and personal presentation that Jimmy's album had. It has some of my biggest hits—and some that I like the way I sound on: I tried singing 'Kicks' and 'Hungry' [both '60s hits for Paul Revere & the Raiders], but I sounded better on 'We Gotta Get Out Of This Place.'"

That 1965 hit by the Animals is included on "Soul And Inspiration," with Bryan Adams supplying harmony vocal. Other tracks also feature star vocal backup, such as the Dolly Parton hit "Here You Come Again" with Leah Kunkel; the Drifters' classic "On Broadway" with Marc Jordan; co-writer Dan Hill's "Sometimes When We Touch" with Deana Carter; and "(You're My) Soul And Inspiration" with Daryl Hall.

"I couldn't leave out 'You've Lost That Lovin' Feelin'," says Mann, who reprises the 1964 Righteous Brothers masterwork, which BMI declared its most-played song on American radio and television, as a duet with fellow songwriting great Carole King. "We came up together and are still friends," he adds, noting that King was one of the vocal collaborators he expressly sought for

the project.

Like King, Mann is still active some four decades into his career. But he's the first to recognize that his style of writing is different from the songs by and for today's young people.

"There's less of an outlet for these kinds of songs," says Mann. "There's Celine Dion and certain groups like 'N Sync and the boy groups who are doing much more melodic stuff now, but you can't get too sophisticated lyrically. Not that all my songs are sophisticated, because rock'n'roll is rock'n'roll. But today's generation was brought up on TV: It's almost a nonintellectual generation, and you have to think deeper with some of my songs."

"But I don't want to sound like an old fart," he continues, "because alternative songwriters like Alanis Morissette and Sarah McLachlan are really melodic and poetic, and I'm writing with a 21-year-old kid named Catero who's a wonderful artist on Quincy Jones' label and understands a broad range of music."

The self-managed Mann, who currently writes for Dyad Music Inc. (BMI)—though most of the album tracks are EMI Music Publishing copyrights—is also working with Weil on two Broadway shows: one based on their catalog, the other on the 1985 Cher movie "Mask," which will feature new rock songs. And he may bring his career around full circle by performing again.

"I'm not as nervous a performer now," he says, "and I think this is a wonderful, historical album that can sell over the years. But it's getting such good response that I have to go to the next step, and if it takes doing performances and getting press to come down, I'd love it."



**Otter Boys!** Peter Fonda's Black Otter Music (BMI) will be administered by Music & Media International (MMI). The deal will also involve the purchase of copyrights and exposure of music on film and TV soundtracks. Shown standing, from left, are David Meshel, creative director of MMI; Billy Meshel, CEO of MMI; Michael Arciago and Bill Hayward, partners in Black Otter Music; John Massa, president of MMI; and David Quan, creative director of MMI; and Colm Wood, VP of MMI Films. Seated is Fonda.



**BMG Gets Detroit.** BMG Music Publishing Ltd., the U.K. unit of BMG Music Publishing Worldwide, has signed singer/songwriter and ex-Shakespear's Sister member Marcella Detroit to a global publishing deal, according to Ian Ramage, director of A&R for the U.K. firm. In addition to writing for other acts, Detroit is currently writing material for a new demo to be shopped to labels. Shown, from left, are Detroit and Clyde Lieberman, VP of creative operations at BMG Music Publishing.

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
SAY MY NAME	Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, B. Knowles, L. Luckett, Kelendria Rowland, LaTavia Roberson	EMI Blackwood/BMI, Rodney Jerkins/BMI, Ensign/BMI, Fred Jerkins III/BMI, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP, LaTavia/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
HOW DO YOU LIKE ME NOW?	Toby Keith, Chuck Cannon	Tokeco Tunes/BMI, Wacissa River/BMI, CMI/BMI, CMI/BMI
<b>HOT R&amp;B SINGLES</b>		
SAY MY NAME	Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, B. Knowles, L. Luckett, Kelendria Rowland, LaTavia Roberson	EMI Blackwood/BMI, Rodney Jerkins/BMI, Ensign/BMI, Fred Jerkins III/BMI, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP, LaTavia/ASCAP
<b>HOT RAP SINGLES</b>		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
<b>HOT LATIN TRACKS</b>		
QUE ALGUEIN ME DIGA	Omar Alfanno	EMDA/SESAC

## Chrysalis, SOUNDSBIG Link; Simon, Waters Make Warner/Chappell Deals

**CHRYSLIS/SOUNDSBIG TIES:** Chrysalis Music has made multitiered links with Boston-based SOUNDSBIG.com, which was launched in January as a site offering new talent and a way to listen to and buy and sell music. Under the arrangement, artists who post their music on SOUNDSBIG will be given a chance to be considered for a Chrysalis publishing deal.

Also, the two companies will develop an A&R function for Artistnet, the SOUNDSBIG "Extranet" for artists, labels, and managers. Chrysalis and SOUNDSBIG will co-publish select artists/writers deemed ready for label deals and film and commercial usage of their material.

Chrysalis president **Leeds Levy** has joined the SOUNDSBIG advisory board. SOUNDSBIG was founded last August by chairman/CEO **Tom Cook** and president/COO **Chris Albano**.

**W/C REPS SIMON, WATERS:** Warner/Chappell Music has signed deals with two seminal music figures, **Paul Simon** and **Roger Waters**. The Simon pact is an exclusive global administration deal with two components: a subpublishing deal for the world outside the U.S. and a worldwide synchronization licensing agreement. The agreement includes his **Simon & Garfunkel** material. Waters' deal is an exclusive worldwide administration pact and includes material written when he was a member of **Pink Floyd**.

**ASCAP JOINS LAUNCH MEDIA:** Performing right society ASCAP has joined Launch Media Inc.'s network of music sites. In addition, Launch has obtained a comprehensive performing right license from ASCAP for streaming music

content, and the two will share select content from their Web sites.

In the works, too, is streaming of select ASCAP member showcases on both sites.

**NOTTING HILL INKS THOMPSON:** Notting Hill Music U.K. has signed singer/songwriter **Chris Thompson**, the former lead vocalist/songwriter for **Manfred Mann's Earth Band** who recorded eight albums with the group and generated such songs as "Hot Summer Nights" and "If You Remember Me." Thompson is currently working on a new solo album for release this spring.

**GOING COUNTRY:** The late and, yes, great lyricist **Sammy Cahn** was a native New

Yorker, but Warner/Chappell Music is trying to tap the country music genre with several of his songs.

The publisher has made "country-style" female vocal demos of three of his efforts: "If It's The Last Thing I Do" (music by **Saul Chaplin**), "Teach Me Tonight" (music by **Gene DePaul**), and "Making Love To You" (music by **Nick Perito**).

The demos sound convincing, and a host of country music label executives, producers, and artists will get to hear them for themselves. Warner/Chappell's **Frank Military** is handling East Coast requests, while **Bob Fead** is his counterpart on the West Coast.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publishing:

1. **Dixie Chicks**, "Fly."
2. **Creed**, "Human Clay."
3. **Sarah McLachlan**, "Mirrorball."
4. **Red Hot Chili Peppers**, "Californication."
5. **The Beatles**, "Yellow Submarine."



## Zoe Thrall Leaves Avatar, Wood Fires Up Chicago's Engine

**THE END OF AN ERA:** One of the most highly respected members of the New York studio community, Avatar Studios GM **Zoe Thrall**, is leaving the facility to pursue other interests.

Thrall says she would like to stay in the New York recording studio industry and is pursuing some promising leads but has not announced a new affiliation.

Asked why she left the studio where she essentially built her career, Thrall says, "There's nothing specific I could point to, but I was getting farther and farther removed from what I do best, which is the client relations, the music, and the booking side of the business. I was getting more involved in corporate issues."

Thrall joined Avatar's predecessor studio, the Power Station, as manager in November 1993. In early 1996 the Power Station underwent a

tumultuous spell when its original owner, industry pioneer **Tony Bongiovi**, filed for bankruptcy protection.

Following widespread speculation that it would be liquidated, Power Station was sold in auction to studio entrepreneur **Voikunthanath Kanamori**, who reportedly paid \$5.3 million for the facility, which he renamed Avatar Studios.

Thrall stayed on and ascended to her most recent position of GM, leading Avatar through a prosperous period that included the purchases of Solid State Logic 9000J analog and Axiom-MT digital consoles. Clients who have worked at Avatar include **Aerosmith**, **the Black Crowes**, **Aaliyah**, and **the Brecker Brothers**.

Prior to her joining Power Station, Thrall had worked at the studio as an engineer during the studio's early- to mid-'80s glory days,



by Paul Verna

which were highlighted by such clients as **David Bowie**, **Bruce Springsteen**, **Eric Clapton**, **the Rolling Stones**, and **Barbra Streisand**.

Thrall says, "People have been saying to me that I'm so much a part of Avatar and that it's not going to be the same."

Kanamori was not available for comment at press time.

**WHEN CHICAGO-BASED** producer **Brad Wood** decided to build his dream studio following the closing of his Idful Music in 1997, he went for a music-intensive facility that offered the best in vintage and state-of-the-art gear along with the creature comforts of world-class facilities.

Wood had intended to enlist Orlando, Fla.-based businessman **Jep Thornton** as an investor, but Thornton was so impressed with Wood's plan that he decided to open the studio himself, with Wood as a consultant and one of its leading producers.

The result is Engine Music Studios, a three-room facility in Chicago's trendy Wicker Park neighborhood. The studio has been operational since January, but its official grand opening is scheduled for April 6.

Wood, who is best known for producing **Liz Phair's** "Exile In Guyville," says, "Chicago has needed a studio that is exclusively about mak-

ing music, a place that is designed to meet the particular needs of musicians in terms of environment and gear and that offers the kind of amenities you find in recording studios in Los Angeles or New York.

"I don't know why, but a lot of Chicago studio owners like the nightclub look," adds Wood, laughing. "Dark, flat black walls, with no windows to the outside."

By contrast, Engine is airy and features a parking garage, an apartment for use by long-term clients, and striking views of the Windy City skyline.

"These quality-of-life things might seem like small matters to outsiders, but for people like me, who spend days and weeks in these spaces, they're important," says Wood. "We took the best environments I've seen in studios in Miami, the Bahamas, London, and L.A. and applied their elements to Engine."

Besides Wood and Thornton, the Engine team consists of studio manager **John Humphrey**; engineers **Andy Bryant**, **Jason Ward**, and **Chris Brickley**; and technical engi-

neer **Shea Ako**.

Its rooms are stocked with a wide assortment of top-quality gear. Studio A features a surround-ready Amek 9098i analog console, soffit-mounted and nearfield Genelec monitors, and an extensive collection of Neumann and other microphones.

Studio B houses a Solid State Logic 4056 E console with G+ automation, which Wood praises for its sonic characteristics. Studio C, designed primarily as a tracking room, is equipped with a Studer 24-track recorder, an Amek Big console, and a generous assortment of outboard gear.

Another of Engine's highlights is its Internet orientation. Wood says, "We never planned simply on building another recording studio in Chicago. Our ideas for Engine have always included an online presence. Part of that is designing a Web site that serves as a community focus for musicians and engineers. The Web site will eventually include information on the gear we use, including

(Continued on next page)



**Written In Stone.** Pro audio veteran **Chris Stone** (front row, left) and a group of industry luminaries celebrate the launch of Stone's new book, "Audio Recording For Profit—The Sound Of Money," at the Audio Engineering Society (AES) Convention in Paris (see book review, page 25). Among the attendees were AES European coordinator **Gisèle Clark** (front row, third from left) and members of the pro audio industry from Austria, Denmark, England, France, Germany, Holland, Spain, and the U.S. (Photo: David Goggin)



Shown at the brand-new Engine Music Studios in Chicago, from left, are manager **John Humphrey**, producer/consultant **Brad Wood**, and principal owner **Jep Thornton**.

### AUDIO TRACK

#### NEW YORK

**AT SOUNDTRACK** Recording Studios, R&B star and model **Tyrese** worked with producer **Christopher Jennings** on songs for the artist's upcoming RCA album. Also, Tyrese shot an episode of "Fanatic" for MTV in Studio G. Producer **Andy Wallace** worked with **Sinéad O'Connor** in Studio G and also mixed tracks for a project by Giant Records artist **Pat McGee**, produced by **Jerry Harrison**. Virgin Records booked Soundtrack for three weeks to work on a soundtrack with the production posse **Blackground**; acts included **NY Confidential**, **Aaliyah**, and **Joe**. And **Darius Rucker** of **Hootie & the Blowfish** worked with producers **Delite** and **Jazz Nixon** on a solo release for Atlantic Records, engineered by Soundtrack staffer

**Mikael Ifversen** and former Soundtrack engineer **Brian "Mr. Bones" Kinkead**.

**AT MISSION SOUND** in Brooklyn, folk artist **Dave Kleiner** tracked with producers **Dennis Diken** and **Dave Amels** of Nun Bett-R Productions. Diken and Amels doubled on drums and keyboards, respectively, while **Jon Graboff** played guitars and **Graham Maby** played bass. Mission Sound owner **Oliver Straus** engineered the sessions on the studio's vintage Neve.

#### LOS ANGELES

**LONGTIME CLIENT** **David Kahne** tracked and mixed a new song at Scream Studios for a **Stevie Nicks** solo project on Reprise. Kahne also recorded and mixed

tracks for the Reprise debut album by San Francisco industrial rock act **Snake River Conspiracy**. Both sessions were engineered by Kahne and **Rob Brill**. Island/Def Jam act **California** worked at Scream with producer **Eric Valentine** (of **Smash mouth** and **Third Eye Blind** fame); Brill assisted. **Blue October** recorded and mixed its Universal Music debut with producer **Nick Lounay** (**Semisonic**, **Silverchair**). Also assisted by Brill, the Blue October sessions were recorded on 2-inch tape using Pro Tools.

#### NASHVILLE

**SOUND STAGE STUDIOS** hosted **Steve Wariner**, who mixed a self-produced album for Capitol with engineers **Chuck Ainlay** and **Doug DeLong**. **John Anderson** mixed a

Sony project with producer **Blake Chancey** and engineers **Ainlay** and **Tony Green**. **Tim Rushlow** overdubbed and mixed his latest Atlantic Records project with producer **David Malloy** and engineers **Derek Bason** and **DeLong**. **Ricochet** mixed a Columbia project, produced by Malloy and engineered by **Kevin Beamish**. Billboard Century Award winner **James Taylor** overdubbed a self-produced Sony Music project with Green engineering. **Shooting Star** mixed a V&R Records album with Beamish producing and engineering. **BeBe Winans** overdubbed a Motown project with producer **Mark Harris** and engineer **Green**. **Tammy Trent** mixed a Sparrow album with producer **Todd Collins** and engineers **Reid Shippen** and **Dan Shike**. **BlackHawk** mixed a self-produced recording for Arista

with engineers **Mike Clute** and **DeLong**. And **Bill Luther** overdubbed for DreamWorks with **James Stroud** producing and **Ricky Cobble** and **Green** engineering.

**AT EMERALD'S STUDIO J** (aka the Tracking Room), DreamWorks act **Jolie Edwards** worked with producer **Dann Huff**, engineer **Jeff Balding**, and assistant **Mark Hagen**. Meanwhile, in the mastering side of the Emerald complex, **Glenn Meadows** mastered projects for **Danni Leigh**, **Anita Cochran**, **Ronnie Milsap**, **River Road**, and **BlackHawk**.

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



## STUDIO MONITOR

(Continued from preceding page)

critiques and tips and links to manufacturers' Web sites. The other component is designing Engine to be ready for Webcasts and other live broadcasts."

Engine's principals have also discussed the possibility of using Webcams in the studios so that fans could watch a recording being made, according to Wood.

With 7,000 square feet and a seven-figure renovation bill, Engine represents a serious commitment for

its principals, and they intend to make it profitable. However, for Wood, it's all about the music.

"Engine expects to make money, of course," says Wood, "but there are a lot of ways—and easier ways—to do that than building a recording studio. You have to ask yourself if you're there to make money or music. At Engine, we want to make the best recordings we can."

**T**HE EX'PRESSION CENTER for

New Media in Emeryville, Calif., has turned out its first graduating class after opening 14 months ago. From a starting class that numbered 52 people, only 19 made the grade, suggesting that the school's diploma program is not for the faint of heart.

An additional 12 students from the original group are still enrolled in the program, according to a statement, but fell short of the necessary credits to make the list of current graduates and will likely graduate with the later class. The remaining 21 students dropped out "for a variety of personal, financial, or academic reasons," according to the statement.

For all its rigors, however, the Ex'Pression program seems to be paying off for its students. Ex'Pression reports that its graduates are heading to jobs or internships for such employers as Disney, Ultra Sound/Pro Media, Tarpan Studios, Voyager Productions, TML Studios, Beatnik, Silent Planet, Cietronics Communications Systems Integration, and Tree House Productions.

Furthermore, six of the 19 graduates are heading for work in Amsterdam at such companies as Happy Marketing, Gamegate.com, and the Van Studios. (Ex'Pression founder **Eckart Wintzen** is a Dutch investor who put up money from his personal fortune to start the school.)

Among the most interesting case histories cited by Ex'Pression are **Karen Wallace**, a mother of three who had been working as an artist in traditional media when she decided to study animation; **Dan Jenkins**, a student who worked his way through Ex'Pression by helping wire parts of the facility that were still under construction; and **Roy Miles**, a high school graduate who was working as

a manager in the security department at Sybase in Emeryville when he was assigned to show space in the building to two prospective buyers—who turned out to be Ex'Pression president **Gary Platt** and CEO **Peter Laanen**.

Miles then switched jobs to become a night janitor so he could attend Ex'Pression during the day. Now *that's* commitment.



**From Garden State To Record Plant.** Bon Jovi worked at the Record Plant in Los Angeles on its upcoming Mercury Records release. Shown behind the 80-input, Solid State Logic 9000 J console in Studio 4, from left, are Jon Bon Jovi, engineer Mike Shipley, and guitarist Richie Sambora. (Photo: Cornel Tanassy)



**Ardent Fans.** Singer/songwriter Cecil Parker, right, looks on as chief engineer Rich Wenzel puts the finishing touches on a mix at Ardent Audio Complex in Los Angeles. Parker's self-produced album, scheduled for release on Etre Entertainment, is titled "Essensual."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 18, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)	HOW DO YOU LIKE ME NOW?!! Toby Keith/ J. Stroud, T. Keith (Dreamworks)	I KNEW I LOVED YOU Savage Garden/ W. Afanasieff (Columbia)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	PACIFIQUE (Los Angeles) Lashwan Daniels Brad Gilden	PACIFIQUE (Los Angeles) Lashwan Daniels Brad Gilden	LOUD (Nashville) Julian King	WALLYWORLD (Marin, CA) Kent Matcke David Frazer	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	SSL 4000	SSL 4000	custom Neve 8038
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Sony 3348/Pro Tools	Ampex ATR 124
MIX MEDIUM	Quantegy 467	Quantegy 467	Quantegy 467	Sony DAT	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Franklin, TN) Jean Marie Hurout	PACIFIQUE (Franklin, TN) Jean Marie Hurout	BACKSTAGE (Nashville) Chuck Ainlay	WALLYWORLD (Marin, NY) Dave Way	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	SSL Axiom	SSL 9000J	Neve 8048
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Sony 3348	Studer A800
MASTER MEDIUM	Quantegy 467	Quantegy 467	BASF 900	Sony DAT	BASF 900 Quantegy GP9
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	UNI	Sony	WEA

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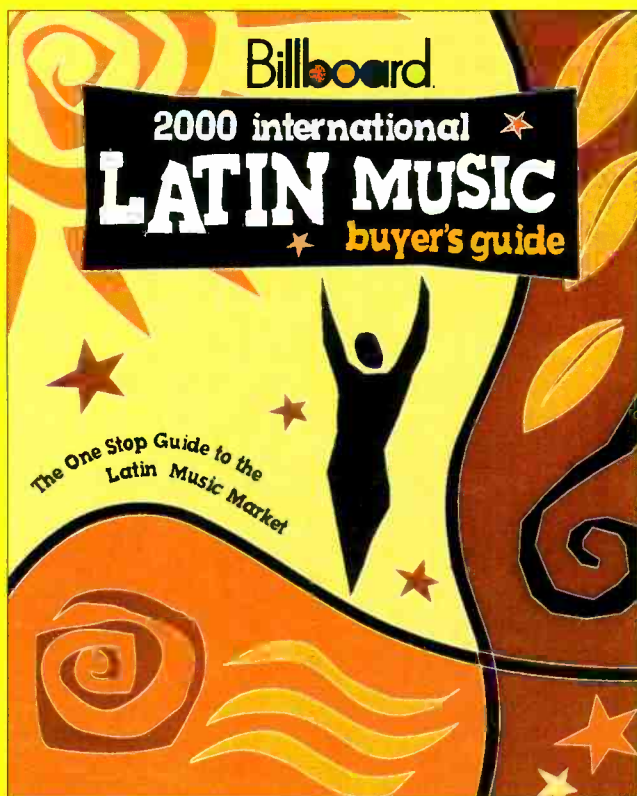






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### NOTAS

(Continued from preceding page)

55,000 units; January: 204,000 units; weekly average: 51,000 units. February 1999—197,000 units; weekly average: 49,500 units.

Tropical/salsa genre chart: February—208,000 units; weekly average 41,500 units; January: 206,000 units; weekly average: 51,500 units; February 1999—135,000 units; weekly average: 27,000 units.

Regional Mexican genre chart—February: 178,000 units; weekly average: 35,500 units; January: 99,500 units; weekly average: 25,000 units; February 1999—104,500 units; weekly average: 26,000 units.

**CHART NOTES, RETAIL:** Despite plummeting 44% to 13,000 units, Los Temerarios' "En La Madrugada Se Fue" (Fonovisa) remains No. 1 on The Billboard Latin 50.

Los Temerarios' set slumps from No. 75 on The Billboard 200—the highest debut on that chart by a regional Mexican act—to 122 this issue. The disc remains atop the regional Mexican genre chart for the second week in a row.

Shakira's No. 2 disc on The Billboard Latin 50, "MTV Unplugged" (Sony Discos), stays atop the pop genre chart for the second successive week with 10,500 pieces, down 22% from last issue.

Marc Anthony's "Desde Un Principio—From The Beginning" (Sony Discos) holds down the top of the tropical/salsa genre chart for the 18th straight week on 7,500 pieces, off 20% from last issue.

**CHART NOTES, RADIO:** For the third consecutive week, Gilberto Santa Rosa's "Qué Alguien Me Diga" (Sony Discos) occupies the throne on Hot Latin Tracks with 14.4 million audience impressions, up 300,000 from last issue.

"Qué Alguien Me Diga" also remains at the pinnacle of the tropical/salsa genre chart for the sixth week in a row with 11.3 million audience impressions, up 400,000.

Los Angeles Azules' "El Listón De Tu Pelo" (Disa/EMI Latin) tops the regional Mexican genre chart for the second successive week on 10.1 million impressions, up 700,000 from last issue.

Charlie Zaa reaches the apex of the pop genre chart for the first time with "Dónde Está El Amor" (Sonolux/Sony Discos), which notches 7.7 million audience impressions.

**SALES STATFILE:** The Billboard Latin 50—this issue: 150,000 units; last issue: 174,500 units; similar issue last year: 167,500 units.

Pop genre chart—this issue: 54,000 units; last issue: 62,000 units; similar issue last year: 64,500 units.

Tropical/salsa genre chart—this issue: 39,500 units; last issue: 42,500 units; similar issue last year: 37,500 units.

Regional Mexican genre chart—this issue: 48,500 units; last issue: 60,500 units; similar issue last year: 58,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Marcelo Fernández Bitar in Buenos Aires.

## THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>◀ No. 1 ▶</b>					
1	1	2	LOS TEMERARIOS	FONOVISA 0519	2 weeks at No. 1 EN LA MADRUGADA SE FUE
2	2	2	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
3	3	2	SELENA	Q RECORDS 23332/EMI LATIN	ALL MY HITS — TODOS MIS EXITOS VOL. 2
4	4	18	MARC ANTHONY	SONY DISCOS 83580	DESDE UN PRINCIPIO — FROM THE BEGINNING
5	5	14	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS
<b>◀ GREATEST GAINER ▶</b>					
6	9	40	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532HG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
7	6	7	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISA HS	MORIR DE AMOR
8	7	29	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
9	8	51	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
10	10	100	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE
11	11	21	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
12	12	77	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
13	16	4	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
14	14	38	MANA	WEA LATINA 27864	MTV UNPLUGGED
15	15	13	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES
16	13	4	VARIOUS ARTISTS	GRAMMY/RCA 74551/BMG LATIN	GRAMMY NOMINADOS 2000 LATINO
17	17	26	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
18	22	6	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS HS	CIEGO DE AMOR
19	21	36	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
20	23	7	GRUPO BRYNDIS	DISA 24663/EMI LATIN HS	POR EL PASADO
21	18	59	MARCO ANTONIO SOLIS	FONOVISA 0516 HS	TROZOS DE MI ALMA
22	24	16	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000
23	31	54	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
24	20	19	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
25	19	27	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
26	25	45	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
27	26	33	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
28	33	41	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
29	28	19	LOS TRI-O	ARIOLA 70326/BMG LATIN HS	MI GLORIA, ERES TU
30	27	4	LOS ACOSTA	DISA 25037/EMI LATIN	LOS CABALLEROS DE LA NOCHE
31	38	75	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
32	32	14	CYPRESS HILL	RUFFHOUSE/COLUMBIA 63712/SONY DISCOS	LOS GRANDES EXITOS EN ESPANOL
33	30	42	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
34	35	16	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79501/AG HS	DISTINTO DIFERENTE
35	34	15	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
36	39	22	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
37	36	20	BANDA EL RECODO	FONOVISA 80769 HS	LO MEJOR DE MI VIDA
38	29	81	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
39	40	3	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 714/08BMG LATIN	HOMENAJE A RAMON AYALA-25 ANIVERSARIO
40	46	33	LOS TIGRES DEL NORTE	FONOVISA 80761	HERENCIA DE FAMILIA
41	41	18	VARIOUS ARTISTS	BEAST 5489/SIMITAR	LATIN GOLD
42	42	4	POLO URIAS Y SU MAQUINA NORTENA	FONOVISA 80788	HISTORIA MUSICAL
43	44	24	INDIA RMM	284023 HS	SOLA
44	49	17	MICHAEL SALGADO	JOEY 78575/SONY DISCOS	OTRA VEZ A LA CANTINA
45	43	2	PABLO MONTERO	RCA 72620/BMG LATIN	QUE VOY A HACER SIN TI
46	45	31	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
47	48	13	PLACIDO DOMINGO	EMI LATIN 56925	100 ANOS DE MARIACHI
48	50	68	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
49	47	34	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL. 2
50	RE-ENTRY		CARLOS PONCE	EMI LATIN 21979 HS	TODO LO QUE SOY

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SHAKIRA SONY DISCOS MTV UNPLUGGED	1 MARC ANTHONY SONY DISCOS DESDE UN PRINCIPIO...	1 LOS TEMERARIOS FONOVISA EN LA MADRUGADA SE FUE
2 ENRIQUE IGLESIAS FONOVISA THE BEST HITS	2 IBRAHIM FERRER WORLD CIRCUIT/ NONESUCH BUENA VISTA...	2 SELENA Q RECORDS/EMI LATIN ALL MY HITS -- TODOS MIS...
3 VARIOUS ARTISTS COLUMBIA/SONY DISCOS LATIN MIX...	3 ELVIS CRESPO SONY DISCOS SUAVEMENTE	3 CONJUNTO PRIMAVERA G.M.P./FONOVISA MORIR DE AMOR...
4 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA...	4 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	4 GRUPO BRYNDIS DISA/EMI LATIN POR EL PASADO
5 SHAKIRA SONY DISCOS DONDE ESTAN LOS...	5 SON BY FOUR SONY DISCOS SON BY FOUR	5 SELENA EMI LATIN ALL MY HITS TODOS MIS EXITOS
6 MANA WEA LATINA MTV UNPLUGGED	6 GILBERTO SANTA ROSA SONY DISCOS EXPRESION	6 INTOCABLE EMI LATIN CONTIGO
7 ELVIS CRESPO SONY DISCOS THE REMIXES	7 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2000	7 LOS ACOSTA DISA/EMI LATIN LOS CABALLEROS DE LA NOCHE
8 VARIOUS ARTISTS GRAMMY/RCA/BMG LATIN GRAMMY...	8 ELVIS CRESPO SONY DISCOS PINTAME	8 LOS ANGELES AZULES DISA/EMI LATIN UNA LLUVIA...
9 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	9 AFRO-CUBAN ALL STARS WORLD CIRCUIT/ NONESUCH DISTINTO...	9 PEPE AGUILAR MUSART/BALBOA POR UNA MUJER...
10 CHARLIE ZAA SONOLUX/SONY DISCOS CIEGO DE AMOR	10 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	10 BANDA EL RECODO FONOVISA LO MEJOR DE MI VIDA
11 MARCO ANTONIO SOLIS FONOVISA TROZOS DE MI ALMA	11 INDIA RMM SOLA	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
12 RICARDO ARJONA SONY DISCOS RICARDO ARJONA VIVO	12 VICTOR MANUELLE SONY DISCOS INCONFUNDIBLE	12 LOS TIGRES DEL NORTE FONOVISA HERENCIA DE...
13 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	13 GRUPOMANIA SONY DISCOS MASTERS OF THE STAGE...	13 POLO URIAS Y SU MAQUINA NORTENA FONOVISA HISTORIA...
14 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN...	14 DOMINGO QUINONES RMM QUIEN MATO A HECTOR...	14 MICHAEL SALGADO JOEY/SONY DISCOS OTRA...
15 LOS TRI-O ARIOLA/BMG LATIN MI GLORIA, ERES TU	15 VARIOUS ARTISTS UNIVERSAL LATINO SALSA EN LA...	15 PABLO MONTERO RCA/BMG LATIN QUE VOY A HACER...

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 footnotes indicate album's multi-platinum level. 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). 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/911 Communications and SoundScan, Inc.



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## China Admits To Rampant Piracy

**Despite Crackdown Efforts, Illegal CD Sales Dominate Market**

BY DAVENA MOK

HONG KONG—Chinese Culture Minister Sun Jiasheng has conceded that piracy of music and video CDs on the Chinese mainland is virtually out of control.

Sales of illegal CDs on the mainland outnumber legitimate sales by 15-to-1, Sun told members of China's parliament, the National People's Congress, prior to its March 5 opening.

Problems with piracy—along with prostitution and pornography—remain “fundamentally unchanged” despite years of crackdown efforts, Sun said. He added that copyright piracy is so rampant in China that it threatens the entire legitimate industry. Besides smashing underground production

*An official says the government will work to increase the supply of legitimate product into the market*

lines and cracking down on the smuggling of illegal goods, the government will work to increase the supply of legitimate product into the Chinese market, Sun said.

“In China, more than 20 billion yuan [\$2.41 billion] is spent each year on audio and video products,” says a report submitted Feb. 28 by the culture minister to the Congress Standing Committee. “But the sale of legitimate products amounts to only 1.4 billion yuan [\$169.1 million].”

Despite the size of the problem, action is being taken against Chinese pirates, notably in Hong Kong. The territory's Customs and Excise department has stepped up its recent piracy clampdown by launching a new computer-crime team. Still in its preliminary stages, the 70-strong team of officers will “formulate plans to combat copyright pirates and illegal CD smugglers on the Internet,” says department commissioner John Tsang Chun-wah.

The Customs and Excise department's staff of 5,000 already includes a 185-member special anti-piracy task force and a recently formed anti-Internet-piracy team of seven computer science graduates (Billboard, March 4). Last year, Tsang declared that piracy was “under control” in the territory and that the number of pirate retail outlets in Hong Kong had been slashed from 1,000 in early 1999 to only 100 (Billboard, Dec. 18).

Bad news for the entertainment industry, however, comes with the quashing of convictions against two

Hong Kong men who had been jailed for possessing 7,000 CDs and 42,000 Video CDs between them. The pair were freed and had their convictions overturned in Hong Kong's Court of Appeal due to a legal technicality.

Tang Sui-kwong, serving a 12-month sentence, and Mak Wai-hon, jailed for nine months, were found by the District Court late last year to be guilty of possessing illegal copies of copyrighted works. But Justice Michael Stuart-Moore ruled March 7 that their case should have been heard in the territory's magistrate's court, not at the higher-level District Court.

Although the law had been changed in 1995 to allow such cases to be dealt with by District Court judges, that amendment did not apply to new copyright legislation introduced in June 1997 during the hand-over of Hong Kong from Britain to China. Stuart-Moore says it is now up to public prosecutors to put Tang and Mak on trial again before a magistrate.

## Ex-PolyGram Chief Levy Gets Online With Boxman

*This story was prepared by Kai R. Lofthus in Oslo and Tom Ferguson in London.*

Alain Levy, the former president/CEO of PolyGram, is returning to the music business, but this time the label veteran has firmly placed himself on the other side of the fence.



LEVY

As a nonexecutive director of Boxman (Billboard Bulletin, March 10), Levy will be a valuable resource for the international development of the U.K.-headquartered online retailer which trades CDs, videos, and computer games across Europe.

But that's not to say that Levy will take on the role of a hard-hitting executive at the very front line of the company. Since leaving PolyGram, Levy

has been busy establishing his own company, Ilchester Investments contributed financial muscle to a number of developing Internet-businesses, including Boxman. Other Ilchester clients are Worldgrid Solutions, the company set up by David Munns, former senior VP of pop marketing at PolyGram.

Boxman has evolved from its origins in Stockholm in 1997 to set up operations in eight markets, including France, Germany, the Netherlands, (Continued on page 58)



SALTER

## Despite Sales Rise, ChaosMusic Posts Half-Yr. Loss

BY OWEN HUGHES.

SYDNEY—Despite a massive increase in sales, Australian online music retailer ChaosMusic suffered a \$1.73 million (U.S.) loss in the six months ending Dec. 31,

1999, according to the first results issued by the company since it was floated on the country's stock exchange.

ChaosMusic reported a turnover of \$928,140 for the period, with \$744,000 of that total coming from Internet retail sales. Rod Appel, founder and CEO, said the losses were across the company, including the costs of



APPEL

(Continued on page 74)

## Spain Rulings Called Victories On Web Piracy

BY HOWELL LLEWELLYN

MADRID—Spanish labels' association AFYVE is claiming important victories against Internet piracy after the first two court cases it brought against Web sites downloading unauthorized music led to favorable rulings in February.

In one case, a judge ordered a Web site to shut down. In the other, Madrid's High Court ruled that incidents of Internet piracy must be tried as crimes under Spain's penal code. A lower court judge had earlier said that Internet-related piracy was merely a civil offense.

The ongoing Madrid High Court case began with a complaint by Barcelona indie label Horus against Web site weblisten.com. The com-

(Continued on page 74)



**The Rights Stuff.** The U.K.'s Performing Right Society (PRS) chose Abbey Road studios as the launch venue for its new foundation, which will support new music projects in the U.K. (Billboard, March 4). Shown at the launch, from left, are Andrew Potter, PRS chairman; Bally Sagoo, Ishq label recording artist; Dr. Kim Howells MP, minister for Competition and Consumer Affairs; Frances Lowe, director general at British Music Rights; and John Hutchinson, chief executive of Mechanical Copyright Protection Society-PRS Alliance.

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# Warner/EMI Would Lead Oz Market

## Retail Encouraged By Merger; Some Predict Indie Explosion

This is the fifth in a series of reports about the Warner and EMI companies in different world markets and the impact of their proposed merger.

BY CHRISTIE ELIEZER

SYDNEY—At a recent London briefing, the chief executives of Warner and EMI companies in Europe were told to continue acting as competitors until the day they are not (*Billboard Bulletin*, March 13).

Their corporate colleagues 10,000 miles away know about competition. Market-share statistics from the Australian Record Industry Assn. put Warner and EMI within striking range of each other (at 15.7% and 13.5% respectively) for the second half of last year. More recent figures suggest an even tighter race, underscored when Madonna's Warner-baked "American Pie" displaced Chris Franklin's EMI Australian-made "Bloke" from the singles summit in early March.

That said, the two record companies are currently competing only for third place in this \$600 million market. Sony Music has held pole position for years, and Universal (by swallowing PolyGram) is ranked second. All this looks to change if and when Warner EMI Music is created: The combination's 29% share (on the basis of 1999 figures) handily outstrips Sony's 25% action.

Such market dominance brings leverage, but at least one major merchant doesn't appear concerned. "It's too early to tell, but we're viewing this favorably," says Brett Blundy, chief executive of Australia's largest music chain, 290-store Sanity. "Mergers like this do give them a power, but it depends on whether they act as a powerful company which markets aggressively. Sometimes you can rationalize too much, to the point where you actually become weaker."

A leading figure in Australia's Assn. of Independent Record Companies (AIR), Sebastian Chase, appears relaxed about the union for other reasons.



JAMES

"It wouldn't be implausible to suggest that in a few years, there'll only be three major labels left," says Chase, who is managing director of Phantom Records. "And there's no way they'll be able to cater for the diversity of music in this information age." His view, echoed elsewhere in the world, is that independents stand to benefit from such major-label concentration.

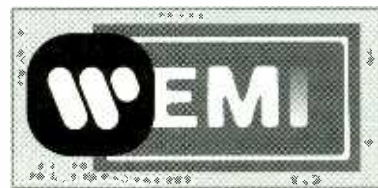
Whoever looks to win or lose, professor Alan Fels will be watching. As the head of the Australian Competition and Consumer Commission (ACCC)—and longtime nemesis of the local record industry—Fels has made it clear he will be keeping a close eye on this particular marriage. In the past, the ACCC has held up global mergers in the tobacco and soda industries until

a resolution to the domestic situation was found.

Even if Fels sees the two record companies as manipulated branch offices of foreign-owned corporate parents, both EMI and Warner have planted substantial roots in Australia. The British company's presence dates back to 1925, when operations began as the Columbia Graphophone Co. It later became EMI Australia, with its own factory, recording studios (since sold), and publishing wing.

In the late '70s, EMI Australia's managing director was Stephen Shrimpton; now, he is chairman/CEO of Warner Music International and will be a leading architect of the merging companies. "We want to be the best... at producing and marketing the talent that abounds in Australia," Shrimpton told *Billboard* in 1979.

Shrimpton isn't talking to *Billboard* today—about the merger, at least—during the period while competition



authorities, and shareholders, make their analysis. Officially, neither are other executives at Warner or EMI. "We've been so busy getting on with what we have to do," says a Warner Music Australia official off the record. "We haven't thought about it."

Others have. Gavin Ward is GM of Leading Edge, an Australian chain of 220 independently owned and operated stores. He believes retail is looking forward to seeing who gets to call the shots at the new behemoth. "One individual can make a big difference," he says. "The appointment of Shaun James to the [chairmanship] in Warner gave that company a big injection. Shaun's a forward thinker; he has direction, and he controls that outlook."

Warner set up its own operations in Australia in 1970. The company initially prospered with U.S. and U.K. artists but also began to develop a domestic-repertoire capability with such talent as Cold Chisel and INXS. James joined in 1991, and his background in sales and marketing made him popular at retail (*Billboard*, April 10, 1999). He was promoted to chairman last March by Warner Music Asia-Pacific president Lachie Rutherford, to whom he reports.

Warner Music Australia, which employs 112 people, has been intensifying its A&R activities and landed its first chart-topping debut album by a local act, Taxiride, last October. Two other bands, Regurgitator and the Superjesus, have struck platinum; also notable are the Whitlams, Marcia Hines, and Marie Wilson.

Warner/Chappell Music's interests in Australia are also in the hands of a relatively new chief. Saville Abramovitz moved from financial director to

managing director two years ago, when the founding boss, John Bromell, retired. With 42 staff members and an estimated 17% share of the Australian charts in publishing terms, the company's particular strength is in country music. There, it has the talents of top-selling artists Lee Kernaghan and Gina Jeffreys, who record for ABC Music. The latter's distributor? EMI.

The managing director of EMI's recording business in Australia, Tony Harlow, is also relatively new to his post. Overseeing its staff of 125, he is a Briton who moved Down Under in 1998, following a path traveled by other U.K. natives such as Rupert Perry and Peter Jamieson at EMI, Paul Russell at CBS/Sony, and Tim Read and Mike Allen at PolyGram.

"Tony changed the culture at EMI," says an insider. "That he came from Britain, and from a pop marketing background, has given the company a stronger idea of what is needed to get international hits. The signs are there that the company will have some international success later this year." Harlow reports to London-based Charlie Dimont, CEO of EMI Europe.

With 37 acts, Harlow's domestic roster is considerably larger than that of Warner and rather more diverse. In addition to country music stars Kernaghan and Jeffreys, it ranges from hardcore combo Bodyjar and singer/songwriters Paul Kelly (an Australian veteran) and Alex Lloyd to children's act the Wiggles. The company also has a number of licensing deals, including a long association with Alberts Music (AC/DC, Aleesha Rome).

Then there is Virgin. Originally formed in Australia in 1983, the label came under EMI ownership in the '90s. Today, it has a stand-alone staff of six, with its own corner within the parent company's Sydney offices. Harlow actively fosters its independent attitude;



ANDERSON

the roster under A&R chief Colin Daniels includes dance acts Madison Avenue, Groove Terminator, and Fatt Dex; singer/writer Simone Hardy; guitar band Resin Dogs; and pop sisters Jackson Mendoza.

EMI Music Publishing can boast a strong domestic roster, too. Its 20-year managing director, John Anderson, is recognized for his canny A&R instincts and an association with such top names as Tina Arena, Savage Garden (for its first album), Air Supply, Icehouse's Iva Davies, the Living End, the Divinyls, Baby Animals, and Jimmy Barnes. With a staff of around 20, the division is estimated to have a local chart share exceeding 20%. Anderson reports directly to EMI Music Publishing chairman Martin Bandier.

Warner and EMI have been Australian partners for some years, together with Sony, in a manufacturing/distribution company, EDC.

(Continued on page 65)

# newsline...

**KOREAN CONCERT PROMOTERS** have formed the KPOP Concert Promoters Assn., a 50-member trade body and lobby group aimed at modernizing the local concert industry. The first president is Lee Jong-Hyeon, also president of promoter Live Entertainment. He says, "It is time to look at the concert industry as a huge potential market, not as another mom-and-pop shop." KPOP will lobby the government to change tax regulations affecting the concert business and plans to launch a Web site during the first half of this year featuring concert schedules, reviews, and news. **HYUN-JIN CHO**



**A DUTCH COURT** has handed down the Netherlands' largest-ever criminal fine for CD piracy, to a six-man gang. In a landmark ruling March 7, the court in Zwolle applied the country's so-called "make them pay" legislation to a CD piracy case for the first time. Under the 1993 Forfeiture of Proceeds of Crime Law, the gang was ordered to repay half of its illegal profits—1 million guilders (\$500,000)—to the state. The move is applauded by Mike

Edwards, director of operations for the International Federation of the Phonographic Industry, who says it "sets an example internationally. Prosecutors need to exploit national laws to the full if today's CD pirates are going to be deterred from their illegal activities." **TOM FERGUSON**

**THE STOCKHOLM-BASED** compilation-specialist label Greatest Hits Entertainment (GHE) has closed down, effective March 7. In a joint statement, GHE's owners—Universal Music, Sony Music, Stockholm Records, and edel music—say that "the reason for the decision is new strategic business opportunities" in the compilation market for all four labels. Sony recently named Lasse Høglund, former managing director of GHE's competitor Eva Records—owned by EMI, Virgin, BMG, and Warner—director of strategic marketing (*Billboard*, March 11). **KAIR LOFTIUS**

**PETER IKIN**, London-based senior VP of international marketing and artist development at Warner Music International, left the company March 13. Ikin had held the post since October 1991; prior to that, from 1987-91, he was managing director of the U.S. repertoire division of Warner Music Australia. Previously, he worked for EMI Australia.

**MOBO HOLDINGS**, the company responsible for the U.K.'s MOBO (Music of Black Origin) Awards, announced March 10 that it is to launch "DanceStar 2000—The Worldwide Dance Music Awards." The U.K. dance music awards show will be broadcast June 4 on commercial station Channel 4 and will feature 20 award categories and eight live performances before an audience of 1,000 music industry and media executives. **SAM ANDREWS**

**UNIVERSAL MUSIC ITALY** has brought its structure into line with other Universal Music Group companies internationally by trimming its pop divisions from three to two. The Italian company is merging its Polydor imprint into the Universal label division, headed by director Graziano Ustino, effective immediately. Universal Music Italy president Piero La Falce says, "I fought to maintain three separate pop divisions. However, two pop divisions are the norm elsewhere within the Universal Music Group." As a result of the move, Polydor label managing director Roberto Biglia is leaving the group.



LA FALCE

MARK DEZZANI

**JÜRGEN GREBNER** has been promoted at Universal Music International (UMI) from international marketing manager to VP of marketing for its Interscope Geffen A&M labels effective immediately. Grebner will be based in London; he reports to Max Hole, UMI's senior VP of marketing and A&R, and will work closely with Martin Kierszenbaum, head of international at Interscope Geffen A&M. He succeeds Dennis Ploug, who has left to pursue other opportunities. **SAM ANDREWS**

**BRITISH POLICE AND ANTI-PIRACY OFFICERS** from the Mechanical Copyright Protection Society (MCPS) seized counterfeit CDs with a retail value of more than 500,000 pounds (\$789,286) and arrested 31 people in a March 5 raid on a market in the northern U.K. city of Leeds. Cross Green Market in Leeds had been the subject of a three-month investigation by MCPS, the European Leisure Software Publishers Assn., Microsoft, Sony, and Nintendo.

**THE U.K. BRANCH** of the International Managers Forum (IMF) is changing its name, effectively immediately, to the Music Managers Forum, in order to avoid any confusion between the organization's initials and those of the International Monetary Fund. Parent organization the IMF was renamed the International Music Managers Forum at MIDEM 2000 earlier this year, to reflect the strengthening of the forum's international objectives.

SAM ANDREWS



# HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 03/20/00			GERMANY (Media Control) 03/15/00			U.K. (Copyright CIN) 03/11/00			FRANCE (SNEP/IFOP/Tite-Live) 03/15/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SUKINI NATTEKU AISHITEKU KINKI KIDS JOHNNY'S ENTERTAINMENT	1	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIOLA	1	NEW	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS XTRAVAGANZA	1	1	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
2	NEW	AKAI NIKKICYO AKAGUMI 4 ZETIMA	2	2	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	2	1	AMERICAN PIE MADONNA MAVERICK/WEA	2	4	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST
3	NEW	KIROI OSORADE BOOM BOOM BOOM KIROI 5 ZETIMA	3	1	AMERICAN PIE MADONNA MAVERICK/WEA	3	2	PURE SHORES ALL SAINTS LONDON	3	2	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
4	1	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL	4	5	SHALALA LALA VENGABOYS BREAKIN'/EMI	4	NEW	MAMA TOLD ME NOT TO COME TOM JONES & STEREOPHONICS GUT	4	5	LUCKY STAR SUPERFUNK VIRGIN
5	NEW	AOI SPORTS CAR NO OTOKO AOIRO 7 ZETIMA	5	11	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	5	6	SITTING DOWN HERE LENE MARLIN VIRGIN	5	3	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
6	2	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	6	8	BYE BYE BYE 'N SYNC JIVE/ZOMBA	6	5	SHALALA LALA VENGABOYS BREAKIN'/POSITIVA	6	7	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
7	3	GOODBYE YESTERDAY MIKI IMAI WARNER MUSIC JAPAN	7	6	MEIN STERN AYMAN EASTWEST	7	4	MOVIN' TOO FAST ARTFUL DODGER & ROMINA JOHNSON LOCKED ON/XL	7	18	OPTIMISTIQUE-MOI MYLENE FARMER POLYDOR/UNIVERSAL
8	6	ANATONO KISS WO KAZOEMASYOU YUKI KOYANAGI EASTWEST JAPAN	8	10	BLA BLA BLA GINI D'AGOSTINO ZYX	8	3	BYE BYE BYE 'N SYNC JIVE/ZOMBA	8	9	PURE SHORES ALL SAINTS EASTWEST
9	NEW	SEKI-REI GACKT NIPPON CROWN	9	4	WADDE HADDE DUDDE DA? STEFAN RAAB ARIOLA	9	NEW	DON'T WANNA LET YOU GO FIVE RCA	9	6	LES 3 CLOCHES TINA ARENA COLUMBIA
10	4	KONYA TSUKINO MIERU OKANI B'Z ROOMS	10	7	SEX BOMB TOM JONES FEATURING MOUSSE T. V2	10	8	SATISFY YOU PUFF DADDY FEATURING R. KELLY PUFF DADDY/ARISTA	10	8	AMERICAN PIE MADONNA MAVERICK/WEA
11	5	MAGO ITSURO OHIZUMI TEICHIKU	11	15	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL	11	NEW	NATURAL BLUES MOBY MUTE	11	12	WHAT A GIRL WANTS CHRISTINA AGUILERA BMG
12	7	BRIGHT DAYLIGHT HIRO TOY'S FACTORY	12	19	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL	12	7	WON'T TAKE IT LAYING DOWN HONEYZ MERCURY	12	10	PARCE QUE C'EST TOI AXELLE RED VIRGIN
13	8	KOINO DANCE SITE MORNING MUSUME ZETIMA	13	16	CARTOON HEROES AQUA UNIVERSAL	13	9	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	13	11	STILL BELIEVE SHOLA AMA WEA
14	NEW	NANDA KANDA TAKASHI FUJII ANTINOS RECORDS	14	9	LIEBESBRIEF THOMAS D. COLUMBIA	14	12	RISE GABRIELLE GO! BEAT/POLYDOR	14	17	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIEN LORCA MERCURY/UNIVERSAL
15	12	YESTERDAY & TODAY DO AS INFINITY AVEV TRAX	15	13	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	15	11	CAUGHT OUT THERE KELIS VIRGIN	15	NEW	TONTON DU BLEU 113 SMALL/SONY
16	10	SURE EVERY LITTLE THING AVEV TRAX	16	14	WHERE ARE YOU PAFENDORF EDEL	16	13	MONEY JAMELIA PARLOPHONE RHYTHM	16	15	SI LOIN DE TOI PIT BACCARDI HOSTILE/VIRGIN
17	18	RAKUEN KEN HIRAI SONY	17	NEW	ALL THE SMALL THINGS BLINK-182 POLYDOR/UNIVERSAL	17	NEW	STOP PLAYING WITH MY MIND BARBARA TUCKER POSITIVA	17	NEW	SHOW ME THE WAY SKO VOGUE/BMG
18	16	SAKURA NO TOKI AIKO PONY CANYON	18	12	DUNKLER ORT BOHSE ONKELZ VIRGIN	18	NEW	THANK GOD I FOUND YOU MARIAH CAREY FEATURING JOE & 98 COLUMBIA	18	14	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
19	11	GIPS RINGO SHEENA TOSHIBA-EMI	19	NEW	PURE SHORES ALL SAINTS EASTWEST	19	14	DON'T YOU WORRY MADASUN V2	19	19	LE FRUIT DEFENDU MYSTIC EPIC
20	13	MOTOR MAN (AKIHABARA-MINAMI URAWA) SUPER BELL'Z TOSHIBA-EMI	20	17	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	20	17	CARTOON HEROES AQUA UNIVERSAL	20	20	ET SI...? LADY LAISTEE BARCLAY/UNIVERSAL
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	AIKO SAKURA NO KI NO SHITA PONY CANYON	1	2	SANTANA SUPERNATURAL ARISTA/ARIOLA	1	2	TRAVIS THE MAN WHO INDEPENDIENTE	1	1	LES ENFOIRES ENFOIRES EN 2000 BMG
2	3	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC	2	1	AC/DC STIFF UPPER LIP EASTWEST	2	1	OASIS STANDING ON THE SHOULDER OF GIANTS BIG BROTHER	2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	1	HIDE HIDE BEST—PSYCHOMMUNITY VICTOR/UNIVERSAL	3	3	MODERN TALKING 2000—YEAR OF THE DRAGON HANSA	3	6	MACY GRAY ON HOW LIFE IS EPIC	3	NEW	LES RITA MITSOUKO COOL FRENESIE VIRGIN
4	4	B'Z B'Z THE "MIXTURE" FUNHOUSE/BMG	4	7	HIM RAZORBLADE ROMANCE BMG KOLN/BMG	4	3	SANTANA SUPERNATURAL ARISTA	4	3	AC/DC STIFF UPPER LIP EASTWEST
5	NEW	PORNO GRAFFITI ROMANTIST EGOIST SONY	5	6	TOM JONES RELOAD V2	5	13	TOM JONES RELOAD GUT	5	5	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUES/SONY
6	NEW	AYUMI HAMASAKI AYU-MI-XII (VERSION US+EU) AVEV TRAX	6	4	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN	6	4	GABRIELLE RISE GO! BEAT/POLYDOR	6	8	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
7	NEW	AYUMI HAMASAKI AYU-MI-XII (VERSION ACOUSTIC ORCHESTRA) AVEV TRAX	7	8	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL	7	9	MOBY PLAY MUTE	7	7	TINA ARENA IN DEEP COLUMBIA
8	NEW	MASAYUKI SUZUKI MEDIUMSLOW EPIC	8	9	RE HOT CHILI PEPPERS CALIFORNICATION WEA	8	4	SHANIA TWAIN COME ON OVER MERCURY	8	4	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
9	NEW	AYUMI HAMASAKI AYU-MI-XII (VERSION JPN) AVEV TRAX	9	RE	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	9	9	SHANIA TWAIN THE WOMAN IN ME MERCURY	9	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	5	YAEN EVOLUTION AVEV TRAX	10	13	METALLICA S&M MERCURY/UNIVERSAL	10	10	STEREOPHONICS PERFORMANCE & COCKTAILS V2	10	6	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC
11	7	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC	11	5	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC	11	10	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	11	NEW	AXELLE RED TOUJOURS MOI VIRGIN
12	9	AYUMI HAMASAKI SUPER EUROBEAT PRESENTS AYU-RO MIX AVEV TRAX	12	10	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	12	RE	FIVE INVINCIBLE RCA	12	15	TOM JONES RELOAD V2/SONY
13	12	MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG	13	19	STING BRAND NEW DAY MOTOR/UNIVERSAL	13	RE	MELANIE C NORTHERN STAR VIRGIN	13	13	EIFFEL 65 EUROPOP HOT TRACKS/SONY
14	NEW	SOMETHING ELSE GUITAR MAN TOSHIBA-EMI	14	12	TRACY CHAPMAN TELLING STORIES EASTWEST	14	RE	THE CHEMICAL BROTHERS SURRENDER VIRGIN	14	10	PATRICK BRUEL JUSTE AVANT BMG
15	11	SANTANA SUPERNATURAL ARISTA/FUNHOUSE/BMG	15	16	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	15	RE	GERI HALLIWELL SCHIZOPHONIC EMI	15	11	SUPERFUNK HOLD UP VIRGIN
16	NEW	JANNE DA ARC D-N-A CUTTING EDGE	16	NEW	AQUA AQUARIUS UNIVERSAL	16	8	EELS DAISIES OF THE GALAXY DREAMWORKS/MCA	16	RE	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
17	6	THEE MICHELLE GUN ELEPHANT CASANOVA SNAKE COLUMBIA	17	20	SOUNDTRACK THE BEACH EASTWEST	17	17	S CLUB 7 S CLUB POLYDOR	17	18	JOHNNY HALLYDAY SANG POUR SANG MERCURY/VIRGIN
18	NEW	CHARA LIVE 97-99 MOOD EPIC	18	NEW	BLINK-182 ENEMA OF THE STATE POLYDOR/UNIVERSAL	18	RE	BASEMENT JAXX REMEDY XL RECORDINGS	18	RE	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
19	NEW	SUPER BELL'Z MOTOR MAN TOSHIBA-EMI	19	14	THE CURE BLOODFLOWERS POLYDOR/UNIVERSAL	19	15	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	19	12	BUSTA FLEX SEX, VIOLENCE, RAP & FLOOZE WEA
20	16	YUKI KOYANAGI FREEDOM EASTWEST JAPAN	20	17	MUNDSTUHL DELUXE COLUMBIA	20	16	STEREOPHONICS WORD GETS AROUND V2	20	NEW	ALPHA BLONDY ELOHIM UNE MUSIQUE/SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	AIKO SAKURA NO KI NO SHITA PONY CANYON	1	2	SANTANA SUPERNATURAL ARISTA/BMG	1	NEW	KILLING HEIDI REFLECTOR ROADSHOW/WARNER	1	3	HEVIA NO MAN'S LAND EMI
2	3	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC	2	1	MARCO BORSATO LUID EN DUIDELIJK POLYDOR/UNIVERSAL	2	1	SANTANA SUPERNATURAL ARISTA/BMG	2	4	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
3	1	HIDE HIDE BEST—PSYCHOMMUNITY VICTOR/UNIVERSAL	3	3	ANDRE HAZES WANT IK HOU VAN JOU EMI	3	4	MOBY PLAY MUSHROOM/FESTIVAL	3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	4	B'Z B'Z THE "MIXTURE" FUNHOUSE/BMG	4	4	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	4	5	MACY GRAY ON HOW LIFE IS EPIC	4	11	AQUA AQUARIUS UNIVERSAL
5	NEW	PORNO GRAFFITI ROMANTIST EGOIST SONY	5	7	ABEL DE STILTE VOORBIJ PIAS	5	8	BLINK-182 ENEMA OF THE STATE UNIVERSAL	5	6	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY
6	NEW	AYUMI HAMASAKI AYU-MI-XII (VERSION US+EU) AVEV TRAX	6	11	ELIZABETH MUZIEK UIT DE MUSICAL POLYDOR/UNIVERSAL	6	7	RED HOT CHILI PEPPERS CALIFORNICATION WEA	6	1	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC
7	NEW	AYUMI HAMASAKI AYU-MI-XII (VERSION ACOUSTIC ORCHESTRA) AVEV TRAX	7	8	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	7	3	AC/DC STIFF UPPER LIP EMI	7	12	STING BRAND NEW DAY A&M
8	NEW	MASAYUKI SUZUKI MEDIUMSLOW EPIC	8	9	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	8	10	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL	8	5	FRANCESCO GUCCINI STAGIONI EMI
9	NEW	AYUMI HAMASAKI AYU-MI-XII (VERSION JPN) AVEV TRAX	9	RE	ILSE DELANGE WORLD OF HURT WARNER	9	9	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	9	8	BLINK-182 ENEMA OF THE STATE UNIVERSAL
10	5	YAEN EVOLUTION AVEV TRAX	10	12	METALLICA S&M MERCURY/UNIVERSAL	10	2	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN/EMI	10	7	CARMEN CONSOLI STATO DI NECESSITA CYCLOPE/UNIVERSAL
11	7	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC	11	6	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER	11	11	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	11	9	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
12	9	AYUMI HAMASAKI SUPER EUROBEAT PRESENTS AYU-RO MIX AVEV TRAX	12	5	CELINE DION ALL THE WAY ... A DECADE OF SONG COLUMBIA	12	12	THE CHEMICAL BROTHERS SURRENDER VIRGIN	12	10	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
13	12	MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG	13	13	KANE AS LONG AS YOU WANT THIS BMG	13	13	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	13	13	TOM JONES RELOAD V2/UNIVERSAL
14	NEW	SOMETHING ELSE GUITAR MAN TOSHIBA-EMI	14	10	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	14	14	GOMEZ LIQUID SKIN VIRGIN	14	NEW	IRENE GRANDI VERDEROSSOEBLU (CON BRANO SAN REMO) CGD/EASTWEST
15	11	SANTANA SUPERNATURAL ARISTA/FUNHOUSE/BMG	15	18	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN	15	15	KASEY CHAMBERS THE CAPTAIN EMI	15	19	AVION TRAVEL SELEZIONE 1999-2000 SUGAR/UNIVERSAL
16	NEW	JANNE DA ARC D-N-A CUTTING EDGE	16	19	HELMUT LOTTI OUT OF AFRICA POLYDOR/UNIVERSAL	16	20	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	16	20	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
17	6	THEE MICHELLE GUN ELEPHANT CASANOVA SNAKE COLUMBIA	17	14	ANOUC URBAN SOLITUDE DINO	17	18	RED HOT CHILI PEPPERS CALIFORNICATION WEA	17	18	RED HOT CHILI PEPPERS CALIFORNICATION WEA
18	NEW	CHARA LIVE 97-99 MOOD EPIC	18	17	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	18	6	OASIS STANDING ON THE SHOULDER OF GIANTS SONY	18	14	MORANDI GIANNI COME FA BENE L'AMORE MORMORA/BMG
19	NEW	SUPER BELL'Z MOTOR MAN TOSHIBA-EMI	19	16	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC	19	NEW	LEE KERNAGHAN RULES OF THE ROAD ABC/EMI	19	16	IVANO FOSSATI LA DISCIPLINA DELLA TERRA COLUMBIA
20	16	YUKI KOYANAGI FREEDOM EASTWEST JAPAN	20	NEW	STEELY DAN TWO AGAINST NATURE BMG	20	NEW	SOUNDTRACK THE BEACH WEA/WARNER	20	RE	LENE MARLIN PLAYING MY GAME VIRGIN

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry



# HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		
03/18/00			(AFYVE/ALEF MB) 03/08/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	NEW	AMERICAN PIE MADONNA MAVERICK/WARNER	1	NEW	AMERICAN PIE MADONNA WEA
2	1	SEX BOMB TOM JONES FEATURING MOUSSE T. GUITAR2	2	1	THE BAD TOUCH BLOODHOUND GANG POLYDOR/UNIVERSAL
3	3	PURE SHORES ALL SAINTS LONDON	3	5	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
4	NEW	SHALALA LALA VENGABOYS VIOLENT/VARIOUS	4	3	CARTOON HEROES AQUA UNIVERSAL
5	2	MOVE YOUR BODY EIFFEL 65 BLISS CO.	5	2	CORAZON ESPINADO SANTANA ARISTA/ARIOLA
6	NEW	BYE BYE 'N SYNC JIVE	6	4	STAND INSIDE YOUR LOVE THE SMASHING PUMPKINS VIRGIN
7	6	CARTOON HEROES AQUA UNIVERSAL	7	7	BYE BYE 'N SYNC JIVE/VIRGIN
8	5	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	8	NEW	XQUE VOL6 XQUE VOL6 TEMPO MUSIC
9	4	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE	9	6	GO LET IT OUT OASIS COLUMBIA
10	7	BRING IT ALL BACK S CLUB 7 POLYDOR	10	9	AMANTE BANDIDO 2000 MIGUEL ROSE FRESH FISH
		<b>ALBUMS</b>			
1	1	SANTANA SUPERNATURAL ARISTA	1	1	SANTANA SUPERNATURAL ARISTA/ARIOLA
2	NEW	OASIS STANDING ON THE SHOULDER OF GIANTS BIG BROTHER/SONY	2	6	AC/DC STIFF UPPER LIP ORO
3	NEW	AC/DC STIFF UPPER LIP ELEKTRA	3	NEW	AQUA AQUARIUS UNIVERSAL
4	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN	4	4	TOM JONES RELOAD V2/UNIVERSAL
5	2	TOM JONES RELOAD GUITAR2	5	3	BERTIN OSBORNE SABOR A MEXICO MERCURY/UNIVERSAL
6	NEW	AQUA AQUARIUS UNIVERSAL	6	2	TAMARA GRACIAS OARS/MUXIC/UNIVERSAL
7	4	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.	7	NEW	JUAN FERRO MR HAMBRE DRO
8	6	MACY GRAY ON HOW LIFE IS EPIC	8	NEW	OASIS STANDING ON THE SHOULDER OF GIANTS COLUMBIA
9	3	SHANIA TWAIN COME ON OVER MERCURY	9	5	M-CLAN USAR Y TIRAR DRO
10	NEW	MODERN TALKING 2000—YEAR OF THE DRAGON HANSA	10	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN

MALAYSIA		(RIM) 03/17/00	HONG KONG		
			(IFPI Hong Kong Group) 03/05/00		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	
1	1	MICHAEL & VICTOR GOODBYE ROCK	1	1	GRACE YIP AMAZING GRACE EEG
2	3	WESTLIFE WESTLIFE BMG	2	2	WANG CHIEH GIVING EEG
3	2	VARIOUS ARTISTS BEST 2000 MUSIC STREET	3	3	JACKY CHEUNG JACKY CHEUNG 15 UNIVERSAL
4	5	SITI NURHALIZA SAHMURA SUWAH	4	5	NICHOLAS TSE MOST WANTED EEG
5	6	VARIOUS ARTISTS EVERLASTING LOVE SONGS VOL. 2 WARNER	5	4	ANDY HUI BELIEVE IN LOVE GO EAST
6	7	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	6	10	JOEY YUNG EP EEG
7	8	KRU FORMULA LUARBIASA EMI	7	8	KELLY CHEN COLORS OF LOVE GO EAST
8	NEW	NICHOLAS TSE MOST WANTED EQUATOR	8	RE	SANDY LAM SANDY LAM'S VIRGIN/EMI
9	NEW	ZHANG HUI MEI A BEST OF 1996-2000 FORWARD	9	7	SAMMI CHENG THANK YOU—NEW SONGS & GREATEST HITS WARNER
10	9	ALEX TO BY MY SIDE FOREVER ROCK	10	9	GIGI LEUNG GOOD TIME EEI

IRELAND		(IRMA/Chart-Track) 03/09/00	BELGIUM/FLANDERS		
			(Promuvi) 03/17/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	1	MANIAC 2000 MARK MCCABE ABBEY DANCE	1	4	CANDYMAN DA BOY TOMMY ANTWER-SUBWAY/EMI
2	2	PURE SHORES ALL SAINTS LONDON	2	1	NOTHING ELSE MATTERS METALLICA UNIVERSAL
3	3	AMERICAN PIE MADONNA MAVERICK/WEA	3	2	SHALALA LALA VENGABOYS VIOLENT/BMG
4	4	RISE GABRIELLE GO! BEAT	4	9	ONDERWEG ABEL PIAS
5	5	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	5	6	PURE SHORES ALL SAINTS WARNER
6	NEW	SHALALA LALA VENGABOYS BREAKIN'/POSITIVA	6	7	AMERICAN PIE MADONNA MAVERICK/WARNER
7	6	MOVE YOUR BODY EIFFEL 65 ETERNAL/WEA	7	10	LUCKY STAR SUPERFUNK VIRGIN
8	7	SILENCE DELERIUM NETTWERK	8	3	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
9	8	THE GREAT BEYOND R.E.M. WARNER BROS./WEA	9	8	THE PARTY PLANE DJ PETER PROJECT ZOMBA
10	NEW	CARTOON HEROES AQUA MCA	10	5	WONDERE REIS LEVENSLIJN 2000 UNIVERSAL
		<b>ALBUMS</b>			
1	1	OASIS STANDING ON THE SHOULDER OF GIANTS BIG BROTHER	1	1	NOVASTAR NOVASTAR WARNER
2	2	MOBY PLAY MUTE	2	4	SANTANA SUPERNATURAL ARISTA/BMG
3	4	SANTANA SUPERNATURAL ARISTA	3	6	VONDA SHEPARD HEART & SOUL: NEW SONGS FROM ALLY MCBEAL (TP SOUNDTRACK) SONY MUSIC
4	7	TRAVIS THE MAN WHO INDEPENDIENTE	4	NEW	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN
5	5	DAVID GRAY WHITE LADDER IHT	5	7	METALLICA S&M UNIVERSAL
6	8	MACY GRAY ON HOW LIFE IS EPIC	6	3	GARRY HAGGER ROMANTIC SLOWS VIRGIN
7	3	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN	7	NEW	CLOUSEAU LIVE EMI
8	6	SHANIA TWAIN COME ON OVER MERCURY	8	9	EELS DAISIES OF THE GALAXY UNIVERSAL
9	9	THIN LIZZY WILD ONE—THE VERY BEST OF MERCURY/UNIVERSAL	9	2	MARCO BORSATO LUID EN DUIDELIJK UNIVERSAL
10	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	10	5	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER

AUSTRIA		(Austrian IFPI/Austria Top 40) 03/14/00	SWITZERLAND		
			(Media Control Switzerland) 03/14/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	1	1	AMERICAN PIE MADONNA MAVERICK/WARNER
2	1	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG	2	2	SEX BOMB TOM JONES FEATURING MOUSSE T. GUITAR2/MUSIC/VERTRIEB
3	6	SHALALA LALA VENGABOYS EMI	3	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
4	3	AMERICAN PIE MADONNA WARNER	4	5	SHALALA LALA VENGABOYS BREAKIN'/EMI
5	4	SEX BOMB TOM JONES FEATURING MOUSSE T. GUITAR2/ZOMBA	5	3	BRING IT ALL BACK S CLUB 7 UNIVERSAL
6	5	I TRY MACY GRAY SONY	6	10	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B BMG
7	7	NOTHING ELSE MATTERS METALLICA UNIVERSAL	7	6	PURE SHORES ALL SAINTS WARNER
8	9	CARTOON HEROES AQUA UNIVERSAL	8	7	BYE BYE 'N SYNC JIVE/MUSIC/VERTRIEB
9	8	JOIN ME HIM BMG	9	9	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY
10	NEW	LIEBESBRIEF THOMAS D. SONY	10	8	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/MUSIC/VERTRIEB
		<b>ALBUMS</b>			
1	2	SANTANA SUPERNATURAL BMG	1	1	SANTANA SUPERNATURAL ARISTA/BMG
2	1	AC/DC STIFF UPPER LIP WARNER	2	2	AC/DC STIFF UPPER LIP WARNER
3	4	HIM RAZORBLADE ROMANCE BMG	3	NEW	FLORIAN AST SPITZ BMG
4	7	MACY GRAY ON HOW LIFE IS SONY	4	3	OASIS STANDING ON THE SHOULDER OF GIANTS SONY
5	8	SOUNDTRACK POKEMON KOCH	5	5	TRACY CHAPMAN TELLING STORIES WARNER
6	RE	TOM JONES RELOAD GUITAR2/ZOMBA	6	4	MODERN TALKING 2000—YEAR OF THE DRAGON BMG
7	RE	A*TEENS THE ABBA GENERATION UNIVERSAL	7	6	LES ENFOIRES ENFOIRES EN 2000 BMG
8	3	OASIS STANDING ON THE SHOULDER OF GIANTS SONY	8	8	AQUA AQUARIUS UNIVERSAL
9	5	MODERN TALKING 2000—YEAR OF THE DRAGON BMG	9	9	TOM JONES RELOAD GUITAR2/MUSIC/VERTRIEB
10	6	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	10	RE	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**A NEW ALBUM** from the Afro-Peruvian singer **Susana Baca** is set to relaunch **David Byrne's** Luaka Bop label in Europe. The album, "Eco De Sombras" (Echo Of



BACA

Shadows), was released in the U.S. in February but will appear in Europe in early May supported by tour dates. The release marks the transfer in Europe of Luaka Bop from Warner to EMI/Virgin under new European VP **Jenny Adlington**, formerly second-in-command at World Circuit. A campaign to re-promote the label's back catalog is also planned, and Byrne will be in Europe to lead the effort. Baca's album, her second, was recorded mostly live in her home in Lima, Peru, and produced by **Craig Street** (Cassandra Wilson/k.d. lang/MeShell Ndegéocello). "Susana has created a record that is truly international, that steps out of the traditional styles and molds but remains rooted and grounded in them," Byrne says.

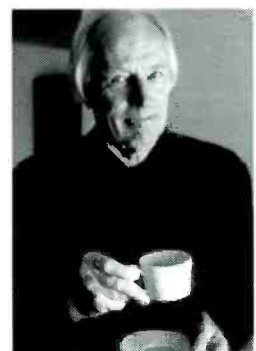
**LTJ BUKEM'S** ALBUM "Journey Inwards" sees the producer/DJ widening his musical horizons with a range of influences and is a milestone for the U.K.-based Good Looking label. "The release flags the fact that we are more than just a drum'n'bass label," says international label manager **Daniel Bobroff**. "Good Looking has become a global brand with a roster that is constantly expanding and evolving." The label's attention to detail is legendary, and its Web site (glo.uk.com) is a case in point. "Good Looking's music is only on our own Web site," says Bobroff. "We don't have any MP3 or RealAudio files, but we do have sound bites of future tracks and back catalog that is no longer available in the shops." With Good Looking's releases selling anywhere between 40,000 and 100,000 units, the label has become a major player. "We always work very closely with our licensees," Bobroff says. "And we don't constantly re-press. That way you can starve the market and create demand. Most of our releases sell out."

**ALTHOUGH VETERAN** **Hugh Masekela** has dominated the nominations for the annual South African Music Awards (Global Music Pulse, Billboard, March 4), young jazz musicians and composers are also making their presence felt. University jazz graduate and seasoned competition winner **Selaelo Selota** is a skilled jazz guitarist and songwriter whose recently released debut album, "Painted Faces" (BMG Africa), unleashes a substantial fresh talent. A former gold miner who

grew up in South Africa's northern rural region, **Selota** shows his ability to reach deep into his musical roots with such tracks as "Kwa Ndebele" (a region in South Africa). "I don't want jazz to be something that your average music lover cannot get into," he says. "Painted Faces" is an album designed to appeal to everyone."

**FLEMMING "BAMSE" JØRGENSEN** is a big name in Danish music, but he's not as big as he was—at least when he gets on the scale. After a drastic weight loss and change of image, **Jørgensen** hit No. 1 last month with his 28th album and solo debut, "Stand By Me." The 14-track set had already enjoyed an 18-week top 10 run before climbing to pole position and has earned triple-platinum status (150,000 units). "Bamse" means "teddy bear" but is also slang for a big man. **Jørgensen** began his career in 1975 with **Bamse's Venner** (Friends), often writing Danish lyrics for bigger English-language hits, such as "The Lion Sleeps Tonight"—the Danish version tells of a young lady walking bare-bottomed around her home. For his solo debut, **Bamse** traded in his signature coveralls for a smart dark suit, pulled his hair back into a ponytail, and selected some of his favorite songs. His interpretations of "When A Man Loves A Woman," "Nights In White Satin," and the title track clicked immediately with his old fans and won him new ones.

**A LONDON LANDMARK** and arguably the best-known record store in the world will close its doors for the last time on April 29 after almost 80 years trading. The HMV store at 363 Oxford St. opened in 1921 and has since sold 30 million records as well as hosted in-store appearances by everyone from **Sir Edward Elgar** to **Spice Girls**. The store, which at one time had its own disc-cutting facility, played its part in musical history when **Brian Epstein** walked in one day in May 1962 to transfer to disc a demo tape of an unknown group he was managing called **the Beatles**. The store's staff members were so impressed they put Epstein in touch with **George Martin**, and the two met for the first time the following day. Within a month, **Martin** was producing the group's first session. The store is moving to new premises on Oxford Street, where a 40-foot "heritage wall" will tell the history of the original HMV shop.



MARTIN

NIGEL WILLIAMSON



## Border Outlets Lack Canadian Records Stations Find They're Missing Canadian Labels' Product

BY LARRY LeBLANC

TORONTO—As a programmer of a Canadian-owned radio station—albeit one with significant listenership a few miles away across the U.S. border—Wendy Duff of triple-A CIDR (the River) Windsor, Ontario, is mystified that Canadian labels don't come knocking on her door with their Canadian artist releases.

"In the past six months I haven't had a single visit by a Canadian promotion rep," says the PD. "When I call Canadian label reps, some don't call back. Why not pitch us on CanCon [Canadian content]? We've got a lot of listeners and the potential to sell their records. Our sister station 89X [modern rock CIMX] is a young, alternative station doing well in Detroit. Why wouldn't [Canadian labels] push that for all they could?"

However, a number of professionals in the Canadian music industry do recognize the importance of CIDR and CIMX, both based in Windsor and owned by Toronto-based broadcast group CHUM Ltd. Both enjoy healthy listening figures south of the U.S. border in neighboring Detroit.

"Our sales in Detroit are based on core fans and support from 89X and the River," says Tragically Hip manager Jake Gold. "Our last show at [Detroit's 15,274-capacity] Pine Knob Music Theater sold out."

Gary McDonald, head of national radio promotion at Vancouver-based label Nettwerk Productions, says the stations provided early support for Nettwerk acts Sarah McLachlan and Tara MacLean in the Detroit marketplace. He says that "89X and the River are great footholds into the U.S., and we service them early on."

Duff also acknowledges having "great relationships" with several Toronto-based label executives, including Tony Szambor, a marketing/promotion rep at Universal, and Steve Coady, head of national promotion at Zomba.

While the Canadian division of Broadcast Data Systems (BDS) supplies information on the Windsor radio market for its Canadian subscribers, it doesn't utilize playlists of the two stations for its Canadian-based charts. Data from the two, however, are utilized for BDS' American-based charts. "The No. 1 reason we don't get support from Canadian labels is we can't help with their [Canadian chart] positions," says Duff. "Their attitude is, 'You don't play the chart game, we don't care about you.'"

Contending that they don't hold back forwarding Canadian artist records to the two stations, several Canadian-based executives at multinational label affiliates argue that promotional responsibility is not always clear-cut in the market for releases of Canadian artists. They also emphasize that CIDR and CIMX generally limit

airplay of records unavailable in the U.S.

For example, with most of the Tragically Hip albums being released simultaneously in the U.S. and Canada, the group has had sizable airplay at both stations on each release. The exception, however, was the group's 1997 album "Live Between Us"—which in the U.S. was initially available only through the Internet.

Ironically, the album, which has sold 400,000 units to date in Canada on Universal, was recorded at Detroit's Cobo Hall at a show presented by both stations. "You can imagine my surprise when both stations didn't play it," says Gold.

Although there might be only a few days' or weeks' lapse between Canadian and U.S. release of recordings by Canadians, six-month waits are not uncommon. If a record by a Canadian artist is being simultaneously issued by the same company in Canada and the U.S., the U.S. affiliate will generally lobby both stations for airplay.

"The reality is that the River and 89X are Detroit stations," says Vel Omazic, director of national promotion at Sony Music Entertainment (Canada). "They do get our Canadian releases, but they generally only support Canadian artists with U.S. releases or pending U.S. releases."

Several Canadian label executives counter that with only a 20% CanCon quota—lower than the 35% norm for most Canadian stations—the two stations are much less concerned with adding new Canadian music than other Canadian-based stations. The reduced rate, set by the Canadian Radio-television and Telecommunications Commission, is intended to balance the stations' difficulties in the competitive, high-traffic Detroit/Windsor radio market.

Canadian labels, however, are downright reluctant to fully service either domestic or international records to stations based on the U.S. side of the border with penetration into Canada. "Our impact is quite strong in Kingston [Ontario], but we've been unable to get Canadian servicing," says Jack Day, PD of top 40 WWLF (the Border) Watertown, N.Y.

Despite her station becoming a key outlet for alternative music in Montreal, Stephanie Hingley, PD of WBTZ (the Buzz), located a few miles further south in Burlington, Vt., says, "We're still begging to get records when they come out in Canada. Like the Windsor stations, we don't contribute to the Canadian charts, so even though we sell records for them, Canadian-based labels are not going too far to help us. When it comes down to it, they need Canadian radio more than they need us."

Says Omazic, "While the Buzz is serviced by our American label, when they come to us for Canadian product, we look at it on a case-by-case basis."

"We work with them promotionally on international releases, usually in tandem with our U.S. label," says Peter Diemer, VP of national promotion at EMI Music Canada.

"We've been very active with the Buzz," notes Paul Jessop, director of promotion at PolyGram Group of Labels at Universal Music Canada. "With a lot of teens in their audience, we obviously want to get Matthew Good Band or I Mother Earth on board there."

Canadian labels, however, say they do not generally seek airplay of their Canadian signings from stations in U.S. markets along the Canadian/U.S. border:

"We don't service American stations," says Omazic. "We are careful not to jeopardize any marketing plans the U.S. label might have. If there's a record with no U.S. release and a station calls looking for it, we consider it. However, if it eventually comes out in the U.S., you might have hurt yourself."

Such talk frustrates Rich Wall, PD of modern rock station WEDG (the Edge) Buffalo, N.Y., which has heavily supported the Tragically Hip and fellow Canadian band Our Lady Peace.

"I listen to Canadian radio," he says. "If there's a Canadian record which texturally fits our station, and which I determine there is a buzz on through import record sales or phone calls, I try to get it."

Dave Universal, PD at top 40 mainstream WKSE (Kiss) Buffalo, who has played Canadian dance/pop releases by Temperance, D-Cru, and Joée, is baffled that Canadian labels don't keep him abreast of Canadian releases that might suit his station. He weekly checks Canadian radio charts; playlists of southern Ontario top 40 stations CSS, CIDC, and CING; and SoundScan sales of singles and album sales in Toronto.

"If there are records in the top 20 on those three stations, I'll make sure I have them," he says. "If there's a Canadian record better than anything I'm being sent in the U.S., then I'll play it. Canadian labels should be calling me and giving me information. The fact I have to grab Canadian charts myself is weird."

## EX-POLYGRAM CHIEF LEVY GETS ONLINE WITH BOXMAN

(Continued from page 54)

the Nordic region, and the U.K. At Boxman, Levy will be working closely with another label executive, namely CEO Tony Salter, who was previously EMI's president for Eastern Europe.

Salter says of Levy, "He's got a lot to offer and a great perspective on the business." He insists the company did not actively track Levy down.

"I met Alain in connection with something else a while back—six months or more—and he was totally of the view that the way we're doing business is the way to do it," Salter says. "He was very supportive and indicated that if an opportunity to be involved came along, he would love to do that."

Salter calls Levy's involvement "a

## Philippines' Crawford Makes Int'l V2 Debut

BY DAVID GONZALES

MANILA, Philippines—Philippine bands performing covers of Western hits are a common sight in nightspots throughout Asia—but international releases by acts from the Philippines are few and far between.

One of the few homegrown recording artists to have taken his music beyond the Philippines' shores is 17-year-old Billy Crawford, whose eponymous debut album has been released in the U.S., Japan, and several European and Asian countries. "Wherever I go, I always say in interviews that I was born in the Philippines," Crawford says. "It's a pleasure being Filipino."

Crawford—born in Manila to an American father and a Filipino mother—began his showbiz career at the age of 2, when he appeared in several Philippine TV commercials. Before he and his parents relocated to Midland, Texas, in 1994, Crawford spent eight years as a regular on the Philippine TV variety show "That's Entertainment," where he developed his talents as a singer, dancer, and actor.

Once in the U.S., he attracted the attention of artist manager Vickie Frankmano of Cuzzins Management, who hooked him up with New York-based production company Nelson/O'Reilly Productions.

After relocating to New York so Billy could work on his recording career, the Crawfords shopped his demo tapes around to various labels; he signed a worldwide deal with V2 in 1997. The label released the pop/R&B-inflected "Billy Crawford" in June 1999 in the U.S.; so far it has sold 7,000 copies there, according to SoundScan.

The album, with two additional tracks, was licensed to BMG Records Philippines, which released it here in October 1999. So far the album has sold some 5,000 copies here, according to the label. Crawford's biggest sales have been in Japan, where V2 Records

Japan has sold 30,000 copies of the album. Crawford is now getting valuable international exposure after being picked to sing the theme song from "Pokémon: The First Movie" on its Atlantic soundtrack album.

Though Crawford is often lumped in with various boy bands on tours, his eponymous debut is a mature blend of pop and R&B. As his main influences, he cites Al Green, Stevie Wonder, and Marvin Gaye, and on one track on the album, "Urgently In Love," he duets with onetime LaBelle vocalist Nona Hendryx.

Crawford says he enjoys songwriting and producing, and he co-wrote seven of the album's 13 tracks. He says

he hopes to expand his musical activities into production in the future. "In 10 years' time," he adds, "I see myself behind the scenes, producing and writing songs for other artists, in addition to making my own albums—something like what Babyface does."

Crawford hopes to finish his second album by May and have it ready for release in August.

Crawford's sound, particularly the current single, "Come Into My Life," has the potential to appeal to a mass Philippine audience, according to Merwin Tee, operations VP for the Radio City music retail chain. But Tee cautions that Crawford's Philippine heritage doesn't guarantee that he'll be popular in his home country.

"Albums that sell well internationally don't always do well here, and many albums that sell big here probably wouldn't sell outside the country," Tee notes.

Fred Cortez, station manager of top 40 WLS-FM in Quezon City (near the Manila metropolis), believes Crawford's music will attract listeners, particularly the station's core 13-24 demographic. "The youth will respond to 'Come Into My Life' in a very positive way," he predicts. "It has the beat; the lyrics and theme of the song are very easy to relate to for young people."



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## Rap Label Gets Hold Of WWF Brand

### Priority Records' 'WWF Aggression' Follows Up Koch Title

BY JIM BESSMAN

NEW YORK—Borrowing a proven marketing technique from general consumer-products merchandisers, rap powerhouse Priority Records is issuing a potentially strong flanker product this month.

A flanker is a new product related to a previously existing one, and in this case it's Priority's "WWF Aggression," due Tuesday (21). The release, which features rappers like Snoop Dogg and Ice-T, flanks last

sumer. Instead of having a random compilation of rappers doing fight songs, [the tracks] are based in the themes."

Key tracks include Method Man's "Know Your Role" theme for the Rock; Snoop Dogg & W.C.'s "Hell Yeah," which is Stone Cold Steve Austin's theme; and Run-D.M.C.'s "The Kings" theme for D Generation X. Mankind's theme, "Wreck," Copeland notes, was hastily cut by Kool Keith and Ol Dirty Bastard the day before the latter rap-

per went to jail on parole violations.

Other artists contributing to "WWF Aggression" include Redman and Heltah Skeltah member Rock, C Murder & Magic, Tha Eastsidaz, RA The Rugged Man, Bad Azz & Technic, Ice-T, Mystikal & Ras Kass, Dame Grease Presents Meeno, and Mack 10 With K Mac & Boo Kapone Featuring MC Eiht.

Mike Omansky, senior VP of strategic marketing at RCA Records, offers a unique perspective on the Priority release, based on his prior marketing experience in consumer products at General Foods and his longtime enthusiasm for wrestling.

"A flanker product is when you put out a product that is based on what's already been done, but you come out with a new version," says Omansky. "You're not reinventing the wheel but taking capital that's already invested

in the basic product and bringing to the consumer an extension of what you've already been doing."

The WWF, Omansky continues, "has now established a successful line of entrance themes that have been accepted by fans and are creating alternative versions and extending the line—not by anything totally new but by focusing on another part of the world. So they have equity in the marketplace in general. All they have to do now is take that equity and focus on the rap/wrestling fans," he says. "In other words, all the investment that they've made already is a springboard for this project."



Nintendo VP Gail Tilden and Hasbro VP Perry Drosos highlight merchandise for the upcoming Nintendo 64 "Pokémon Stadium" video game. (Photo: Steve Traiman)

## Pokémon, G Boy Lead Parade Of Toys At Fair

BY STEVE TRAIMAN

NEW YORK—As music retailers shift product lines toward multimedia, they are showing increased interest in such high-margin merchandise as kids' edutainment and action games and related impulse-purchase items.

From the Pokémon phenomenon to action figures and finger toys, merchants were given a lot to look forward to at the recent American International Toy Fair.

Nintendo's Pokémon continues to dominate the game and merchandise marketplace, with the handheld Game Boy and Game Boy Color (GBC) hardware and software accounting for most of the increase in record-breaking game industry sales last year.

"The next wave of Pokémon titles will keep kids coming back for more games and licensed products," said Gail Tilden, VP for product acquisition and development at Nintendo of America.

Previewed at toy manufacturer

Hasbro's permanent showroom in Manhattan during the fair were highlights of "Pokémon Stadium" for Nintendo 64 (March), the dual Game Boy/GBC "Pokémon Trading Card Game" (April) and the new GBC "Gold" and "Silver" (October).

Nintendo and Hasbro teamed up for a "Sneak Pikachu" on Toy Fair's opening day, with Pokémon fan Aaron Carter, kid brother of Backstreet Boys' Nick Carter, as MC. Children previewed many of the 65-plus new Pokémon items, including best-selling plush characters in several sizes and a new series of collectors' coins that Hasbro hopes will complement the best-selling multiple series of trading cards from Wizards of the Coast subsidiary.

"We've gone to more than 100 Pokémon SKUs from about 37 last year," said Perry Drosos, marketing VP for Hasbro Boys Toys, "for every type of play occasion."

In addition to the new Hasbro intros, Toy Biz bowed a new collectible

(Continued on next page)



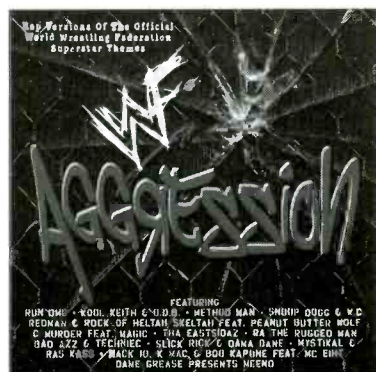
year's Koch Entertainment title "World Wide Wrestling Federation: WWF The Music Volume 4" and should expand the market base of the original release.

The Koch title contained arena entrance-theme music for such World Wrestling Federation superstars as Stone Cold Steve Austin, Mankind, and Undertaker.

"[The WWF] wanted to make a record that exists in the real world, that would sit on the shelf next to a Jay-Z record and hold its ground," says Priority's senior director of special markets, Mark Copeland. The original Koch title, he notes, is "novelty-ish" in comparison.

"It would have been very easy to make a hokey record to cash in on wrestling and rappers together," continues Copeland. "But the WWF wanted to step out and explore the hip-hop world and approached Priority—one of the original labels in hip-hop—to create a legitimate rap record coincidentally based on some of the same entrance themes."

Priority's product, Copeland adds, offers rap versions of themes that appear on the Koch title, plus additional themes, all "staying true to the [wrestling] story lines and to the con-



sumer. Instead of having a random compilation of rappers doing fight songs, [the tracks] are based in the themes."

Key tracks include Method Man's "Know Your Role" theme for the Rock; Snoop Dogg & W.C.'s "Hell Yeah," which is Stone Cold Steve Austin's theme; and Run-D.M.C.'s "The Kings" theme for D Generation X. Mankind's theme, "Wreck," Copeland notes, was hastily cut by Kool Keith and Ol Dirty Bastard the day before the latter rap-

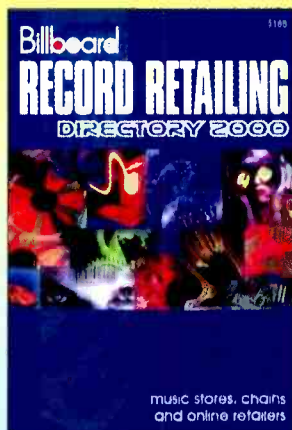
per went to jail on parole violations. Other artists contributing to "WWF Aggression" include Redman and Heltah Skeltah member Rock, C Murder & Magic, Tha Eastsidaz, RA The Rugged Man, Bad Azz & Technic, Ice-T, Mystikal & Ras Kass, Dame Grease Presents Meeno, and Mack 10 With K Mac & Boo Kapone Featuring MC Eiht.

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**EMI RECORDED MUSIC** is developing branded Internet radio channels tailored to artists, labels, and genres in a nonexclusive deal with RadioWave.com. The first channel, for EMI jazz label Blue Note, has debuted; three or four others are planned. The channels will offer 24 hours of music, artist information, and links to online retailers. Chicago-based RadioWave, majority-owned by Motorola, recently secured \$20.5 million in private financing from a group led by Warburg, Pincus Equity Partners.

**BORDERS GROUP** reports that net income in the fourth fiscal quarter rose 13% to \$98.5 million, or \$1.23 a diluted share, from \$86.7 million, or \$1.06 a diluted share, in the same period the year before. Revenue rose 15.6% to \$1.1 billion. Cash flow—or earnings before interest, taxes, depreciation, and amortization—increased 14.3% to \$189.8 million. For the year, net income rose 1.7% to \$93.7 million, or \$1.17 a share, on a 15.6% rise in revenue to \$3 billion. A week before the earnings report, Borders said it had hired an investment bank to explore options, including the possible sale of the company, because of a depressed stock price. At press time, shares were trading at \$15.6875, down 12.2% from their 52-week high.

**NEWS CORP.** has set up a \$650 million fund, called epartners II, to finance Internet ventures outside the U.S. The entertainment and publishing company will put up \$250 million, Japan's Softbank will invest \$200 million, and other investors will come up with the remainder. News Corp. launched epartners last June with \$350 million in financing. It has invested in 10 companies, including Buy.com.

**CAK UNIVERSAL CREDIT CORP.**, whose chairman/CEO is music industry veteran Charles Koppelman, has made a deal with Deutsche Bank, which will finance CAK's investment deals. The bank will have an equity stake in CAK, which specializes in financing and restructuring mid-sized companies with intellectual property assets. Prudential Securities remains a minority owner of CAK.



**MUSICLAND STORES** reports that its board of directors has authorized an increase in its stock buyback program to 6 million shares from 4 million shares. The retailer has so far repurchased 3.6 million shares since the buyback program began last October. The company states that its stock "is undervalued." At press time, shares were trading at \$6.75, 44% down from their 52-week high.

**RECOTON**, the manufacturer of consumer electronics accessories, reports net income of \$7.9 million in the fourth quarter on a 1.9% rise in revenue, to \$250.3 million from \$245.5 million in the same period the year before, when the company posted a \$6.2 million net loss that included a charge for a U.S. customs settlement. In the fourth quarter, the company says, the domestic home audio business achieved "break-even financial results." Lake Mary, Fla.-based Recoton also announces that Heller Financial has made a commitment for a three-year senior credit facility for up to \$270 million to replace a substantial portion of the company's debt.

**PARADISE MUSIC & ENTERTAINMENT** has completed \$3 million in private equity financing from BayStar Capital and BayStar International. The investment was in senior subordinated notes convertible to stock at \$2.375 a share, plus five-year warrants to purchase an additional 631,579 shares at an initial price of \$2.6125 a share. Paradise operates the Push Records label and several other music-related businesses.

**MTVI GROUP** has acquired Mischief New Media and its MusicStation.com network of Web sites for an undisclosed amount. Mischief founder Jason Hirschhorn will join MTVi, which operates MTV.com, VH1.com, and SonicNet.com, as VP of product development for SonicNet.

**SEAGRAM** president/CEO Edgar Bronfman Jr. told investors at a conference in Orlando, Fla., that Universal Music Group is on pace to meet Wall Street's expectations of more than \$1 billion in cash flow (earnings before interest, taxes, depreciation, and amortization, or EBITDA) for the fiscal year that ends June 30. In the last fiscal year Universal Music's cash flow was \$861 million. Bronfman added that in fiscal year 2001 he expected the music business "to deliver low-double-digit EBITDA growth while continuing to invest in E-business initiatives." This year Seagram is investing \$85 million in electronic music businesses.

**TRANS WORLD ENTERTAINMENT** says its Web store, TWEC.com, has launched its previously announced exclusive co-marketing agreement with online concert site Gigmania.com. TWEC.com is the preferred music, video, and video game provider for product sales on the Gigmania site.



## POKEMON, G BOY LEAD PARADE OF TOYS AT FAIR

(Continued from preceding page)

—Pokémon Collector Marbles, representing all 150 characters and including a special "Power Marble" series. Wizards celebrated the first anniversary of its Pokémon trading cards that have sold more than 1 billion to date; a "Base Set 2" series of 130 new cards was released in February. Due in April is an 82-card expansion set of "Team Rocket" cards and in October a new series to complement the debut of Pokémon "Gold" and "Silver" GBC games and TV episodes.

Wizards also previewed its new "Marvel X-Men" series of trading cards, which will debut this summer with the Activision game. Wizards recently completed the acquisition of the Game Keeper chain of 53 retail specialty stores and 100 seasonal outlets, which will join the Wizards' retail chain for contests and trading locations.

Hasbro Interactive (HI) has a number of kids' games due from now through the fall. Included are HI Kids "NASCAR Racers," "Tonka Space Station Adventure," and "Action Man: Mission Xtreme"; Atari's "Pac-Man" and "Frogger 2"; Nickelodeon's "Cat-Dog In Saving Mean Bob" and "Nicktoons Racing"; and three new CD-ROM play sets: "Barney: A Magical Musical Experience," "Tonka Dig'N Rig," and "Tonka Power Tools."

Barbie Software for Girls continues as the focus at Mattel Interactive, but there's more for boys as well, said marketing director Lauren Berzins. New Barbie titles include "Barbie As Princess Bride," "Barbie Beauty Styler," "Barbie Fashion Pack Game," "Barbie Magic Genie Bottle," and "Barbie Pet Rescue." For boys, there's "Hot Wheels Micro Racers," "Hot Wheels Xtreme Hotwaves," "Matchbox Mission Bravo," "Tyco R/C [remote control] Smash & Bash Racing," and "Max Steel Adventure," licensed from Sony Consumer Products.

A new line of 14 edutainment titles is available from the North American office of Germany's Tivola Electronic Entertainment, most at a \$19.99 list price with two five-in-one "Great Games Compendium" hybrid PC/Macintosh titles at \$14.99. Operations director Eve Seber said that a sampler CD-ROM is effective in signing up new retail outlets. Due this fall is the classic "The Little Prince," with Harcourt-Brace coming out with three special edition books as part of the author's 100th birthday celebra-



Licensed plush from the successful Humongous series of PC/Mac edutainment games is shown by Blue Box Toys CEO David Chan. (Photo: Steve Traiman)

tion.

Lego Media International will have "Lego Rock Raiders," "Legoland: Build Your Own Theme Park," and "Lego Creator Knight's Kingdom," all with companion Lego play sets. There's also a new "Lego Creator Game: The Race To Build It," licensed to Warren Industries. Introduced exclusively at the Zany Brainy chain and zanybrainy.com Web site for the holidays, it's the first license to include authentic Lego bricks, according to Warren president Barrie Simpson.

Humongous Entertainment, an Infogrames/GT Interactive subsidiary, previewed two just-released CD-ROM collections: "World Of Fun & Learning Kindergarten" and "World Of Fun & Learning 1st Grade." A 45-million free-standing insert in Sunday newspapers March 5 offered a \$5 rebate for the CD-ROMs, with the purchase of two packages of Keebler Cookies.

China's Blue Box Toy was previewing a licensed line of plush, vehicles, and kids' toys, based on Humongous game characters Putt-Putt (the car), Freddy Fish, Pajama Sam, and Spy Fox. And the Lyrick Publishing division of Lyrick Studios has licensed a new book series that launches this fall



Hasbro Interactive has a fall launch for Lyrick Studios' Barney CD-ROM play set with "A Magical Musical Experience." (Photo: Steve Traiman)

with nine titles based on the aforementioned animated quartet.

In addition to Global Concepts' "Band Board!" series of licensed music group mini-skateboards (Billboard, March 11), other licensed finger toys were previewed. A growing number of music retailers are adding the highly collectible impulse items that complement the action racing, skateboard, snowboard, and wakeboard games.

X-Concepts, which has the popular Tech Deck franchise, introduced a new line of American Bike Assn.-endorsed Tech Bike System minibikes, with 34 licenses from the top underground companies, according to president Tom Davidson. Playmates Toys' licensed line of Tech Deck Pee Wees launched with six Trickboarders for the holidays and has added snow boarders, sky boarders, wake



Based on the Lego PC game, the "Lego Creator" board game is displayed by Warren Industries president Barrie Simpson. (Photo: Steve Traiman)

boarders, and trick bikers this year.

Jakks Pacific Road Champs line has added to its Trick Stick line of mini-motocross models with more licensed champion signature helmets. There's also a new line of MXS Motocross Xtreme Sports mini-motorcycles, including licenses from Kawasaki, Suzuki, and Yamaha.

Action figures have expanded into music retail chains as affordable collectibles. Complementing new action games this coming year are a broad array of new models.

Resaurus has a new license for Microsoft's "Mech Warrior: Battletech" and is adding new series for Dreamcast's "Sonic [the Hedgehog] Adventure," Capcom's "Street Fighter," and Sony PlayStation's "Crash Bandicoot." Playmates has a new series of Eidos' "Tomb Raiders"/Lara Croft figures (with the Paramount movie expected during the 2001 holidays), and its first series for "Monster Ranchers." Todd McFarlane Toys has the first series for Electronic Arts/Origin's "Ultima Online 2" and a new series for his own "Spawn" creation and for Comedy Central's "South Park."

With Warner Bros.' World Championship Wrestling's (WCW) "Ready To Rumble" on screens in April and "WCW Mayhem" a big video game hit, ToyBiz has a new series of WCW action figures. For the World Wrestling Federation (WWF), Wizards of the Coast has 21 new models for its WWF line, and Jakks Pacific has a new line of "Wrestlemania" models.

Bandai America has a full line of action figures for its "Digimon: Digital Monsters" game property. Hasbro is backing its "Action Man" game and TV series with a full line of figures and play sets. For new Activision games, ToyBiz will have a complementary line of "X-Men" figures this summer and for "Spider-Man" later this year. N2 Toys has four new models for the "Heavy Metal F.A.K.K.2" movie this fall and a new PC game. And Blue Box Toys' bbi division has new figures for Eidos' "Fighting Force 2" and what it calls "super blendables" for Sony PlayStation's popular "Um Jammer Lammy" and "Parappa The Rapper."



# Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	4	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither	29.98
2	5	17	<b>A FAREWELL CELEBRATION</b> Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
3	2	10	<b>DEATH ROW UNCUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
4	28	21	<b>I'LL MEET YOU ON THE MOUNTAIN</b> Spring House Video Chordant Dist. Group 44377	Bill Gaither	29.98
5	3	16	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ Jive/Zomba Video 41651-3	Britney Spears	19.98
6	14	20	<b>MOUNTAIN HOMECOMING</b> Spring House Video Chordant Dist. Group 44376	Bill Gaither	29.98
7	4	17	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65015	Dave Matthews Band	19.98
8	7	18	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	5.98
9	9	13	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	Christina Aguilera	19.98
10	10	208	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
11	11	93	<b>ALL ACCESS VIDEO</b> ▲ <sup>5</sup> Jive/Zomba Video 41589-3	Backstreet Boys	19.98
12	12	44	<b>LIVE</b> ▲ <sup>3</sup> USA Home Entertainment 45059955	Shania Twain	19.95
13	13	17	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
14	18	46	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup> Jive/Zomba Video 41675-3	Backstreet Boys	19.98
15	21	16	<b>S &amp; M</b> ▲ Elektra Entertainment 40218-3	Metallica	19.95
16	23	18	<b>THE VIDEO COLLECTION 93-99</b> Warner Reprise Video 38506	Madonna	19.98
17	19	13	<b>RICKY MARTIN LIVE! ONE NIGHT ONLY</b> ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
18	20	18	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951	Shania Twain	12.95
19	RE-ENTRY		<b>SINGING IN MY SOUL</b> Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
20	25	14	<b>MARIAH #1'S</b> ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
21	24	23	<b>THE OFFICIAL VIDEO COLLECTION</b> ▲ Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	14.98
22	27	70	<b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>5</sup> BMG Video 65000	'N Sync	19.95
23	26	14	<b>URETHRA CHRONICLES</b> MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
24	30	131	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
25	RE-ENTRY		<b>WOODSTOCK 99</b> ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
26	31	65	<b>CUNNING STUNTS</b> ▲ <sup>2</sup> Elektra Entertainment 40202	Metallica	34.98
27	RE-ENTRY		<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
28	33	5	<b>DIRTY 3RD</b> Wreckshop 8882	The Wreckshop Family	22.98
29	RE-ENTRY		<b>CHARLIE HUSTLE: BLUEPRINT OF A SELF MADE MAN</b> Ventura Distribution 11005	E-40	19.98
30	RE-ENTRY		<b>LIVE AT THE ACROPOLIS</b> ▲ <sup>5</sup> Private Music BMG Video 82163	Yanni	19.98
31	RE-ENTRY		<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 3-38510	Eric Clapton	19.98
32	32	70	<b>NIGHT OUT WITH THE BACKSTREET BOYS</b> ▲ <sup>3</sup> Jive/Zomba Video 41657	Backstreet Boys	19.95
33	29	5	<b>WOW-GOSPEL 2000</b> Verity Video 43149-3	Various Artists	19.98
34	6	45	<b>KENNEDY CENTER HOMECOMING</b> Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
35	37	39	<b>FAMILY VALUES TOUR '98</b> ▲ Epic Music Video Sony Music Entertainment 50188	Various Artists	19.95
36	38	208	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
37	36	16	<b>LIVE ON VH-1</b> BMG Video 32121	Weird Al Yankovic	19.98
38	39	43	<b>AROUND THE WORLD</b> Columbia Music Video Sony Music Entertainment 50184	Mariah Carey	19.98
39	34	22	<b>MIRRORBALL</b> ▲ BMG Video 15740	Sarah McLachlan	24.98
40	RE-ENTRY		<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98

○ 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.

# Merchants & Marketing

## A\*Teens Are Drawing The Tweens

### Swedish Quartet Aims Its Abba Covers At Young Fans In U.S.

**ALL ABOUT A\*TEENS:** Nearly 600 kids and parents descended upon the Yorktown Center in suburban Chicago on March 10 to see MCA/Stockholm act A\*Teens in their first shopping mall appearance in America. Child's Play was on hand to witness firsthand the Swedish boy/girl foursome's effect on its continually growing tween audience, and I brought along my very own tween, 11-year-old daughter Lily.

The fetching teenage quartet—15-year-olds Dhani and Sarah and 16-year-olds Marie and Amit—whose entire repertoire is contemporary versions of songs by Scandinavian pop juggernaut Abba—performed to prerecorded tracks amid waves of delighted shrieks. The heartiest cheers were reserved for the A\*Teens' current Radio Disney hits "Mamma Mia" and "Dancing Queen."

Afterward, the four signed autographs for a strikingly all-ages crowd of kids, from tots in strollers to high-schoolers. (The ratio of boys to girls was considerably higher than you'd expect to see at a similar event featuring a boy band, as Lily pointed out.)

The group's debut album, "The Abba Generation," streets May 23.

A\*Teens have already made a splash in much of Japan and Western Europe, including, of course, the group's homeland. According to John Coon of San Francisco's Modulux Media, which represents A\*Teens in the U.S., when a recent documentary on Abba aired in Sweden, "there were kids calling up saying, 'Who are these old people imitating the A\*Teens?'"

Coon ascribes a large part of their popularity to the fact that they're mixed-gender (a rarity, oddly enough, in these marketing-driven times), younger than other teen-appeal acts, and family-oriented. Child's Play couldn't agree more: With so much top 40 fare screamingly inappropriate for much of its very young audience, parents can rest easy with A\*Teens. After all, you can't get much more wholesome than Abba.

And as role models, too, A\*Teens are refreshingly inoffensive: The boys are cute and the girls are attractive, but without that slutty-jailbait-Britney/Christina thing that justifiably distresses parents.

"They're a hip act, with nothing to worry about," says Paul Orescan, MCA VP and marketing director, adding, "In America, there are boy bands and girl solo artists but no mixed groups. The A\*Teens have something for everyone."

He points out that the Chicago mall event was sponsored by WKIE (Kiss FM) Chicago, which among mainstream top 40 stations picked up on "Mamma Mia" on its own. The single was released last fall solely to Radio Disney, which Orescan notes



by Moira McCormick

is "like getting the Good House-keeping Seal of Approval, since they won't play anything objectionable."

A\*Teens then appeared on a

handful of dates out West with 'N Sync last November. The group's most memorable stop was Las Vegas, according to Sarah. "I looked out the hotel window and thought, 'Where am I? There's the Eiffel Tower and the Statue of Liberty—and a roller coaster.'"

"Then Kiss FM found 'Mamma Mia,' and it exploded," says Orescan. "It became a top 20-selling single in Chicago."

"Dancing Queen" went to Radio (Continued on page 69)

# Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	2	<b>VARIOUS ARTISTS</b> WALT DISNEY 860980(9.98/12.98)	<b>NO. 1</b> RADIO DISNEY JAMS VOL. 2
2	2	3	<b>READ-ALONG</b> WALT DISNEY 60442(6.98 Cassette)	TIGGER
3	3	219	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	4	170	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 84056(3.98/5.98)	TODDLER TUNES
5	7	101	<b>VEGGIE TUNES</b> ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
6	6	72	<b>VARIOUS ARTISTS</b> MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
7	5	18	<b>READ-ALONG</b> WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
8	9	184	<b>VARIOUS ARTISTS</b> ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
9	12	238	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
10	10	37	<b>POKEMON</b> ● KOCH 8901(11.98/16.98)	2.B.A. MASTER-MUSIC FROM THE TV SERIES
11	8	43	<b>READ-ALONG</b> WALT DISNEY 860427(6.98 Cassette)	TARZAN
12	13	224	<b>BARNEY</b> ▲ <sup>3</sup> BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
13	11	7	<b>COLLIN RAYE</b> SONY WUNDER 63518/EPIC(9.98 EQ/16.98)	COUNTING SHEEP
14	14	152	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
15	18	205	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 860866(10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
16	22	12	<b>VARIOUS ARTISTS</b> BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
17	17	48	<b>VARIOUS ARTISTS</b> WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS
18	15	182	<b>CEDARMONT KIDS CLASSICS</b> ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
19	16	42	<b>BEAR</b> WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
20	19	173	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
21	21	153	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82220(3.98/5.98)	SILLY SONGS
22	20	82	<b>VARIOUS ARTISTS</b> WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS
23	RE-ENTRY		<b>VARIOUS ARTISTS</b> BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
24	23	42	<b>BARNEY</b> BARNEY MUSIC 9463/LYRICK STUDIOS(9.98/14.98)	I LOVE TO SING WITH BARNEY
25	RE-ENTRY		<b>SING-ALONG</b> MADACY 1280(2.98/4.98)	KINDERGARTEN SING & LEARN

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.



## Independent Music Hall Of Fame To Induct Valley Media's Cohen, Bluesman Lockwood

**H**EADED FOR THE HALL: They've never hit 70 homers in a season or racked up lifetime averages of .350, but **Barney Cohen** and **Robert Lockwood Jr.** are destined for the Hall of Fame—the Independent Music Hall of Fame, that is.

Valley Media chairman and founder Cohen and bluesman Lockwood will be inducted on the evening of May 6 at the annual Indie Awards banquet that will climax the Assn. for Independent Music (AFIM) Convention in Cleveland. We'll begin the applause early.

Cohen's prominent history in the indie-music biz will be familiar to most readers, but a brief recap's in order. He started out in the business in 1974 as the operator of a single store, Barney's Goodtime Music, in Woodland, Calif. He founded his one-stop business, Valley Record Distributors, five years later in the back room of his store; by 1985, he had exited the retail game to concentrate on wholesaling full time.

Valley, of course, turned into a national powerhouse. Today, the firm, which went public last year, also operates one of the most prominent national distributors, Distribution North America. In his spare time (ha!), Cohen also runs his Santa Fe, N.M.-based indie label, Valley Entertainment.

Singer/guitarist Lockwood will be feted in Cleveland as a hometown hero: He has been based in the city for many years. But his legacy has its roots in the Delta and flowered in Chicago during the '50s heyday of electric blues there.

Born in Marvel, Ark., in 1915, Lockwood fell under the sway of the blues at an early age, when the legendary **Robert Johnson** became his mother's companion. Lockwood hit the road as a teenager and performed with **Sonny Boy Williamson II** on the famed "King Biscuit Time" radio show in Helena, Ark.

Based in Chicago in the early '50s, Lockwood cut some noteworthy sides for the J.O.B. and Chess labels that owed a great debt to Johnson's '30s classics. He later recorded for such great blues indies as Delmark, Trix, and Rounder, and in recent years he held a contract with Verve. He was inducted into the Blues Foundation's Hall of Fame in 1989.

Lockwood will perform at the Indie Awards banquet, along with **Sleepy LaBeef** and **Lucy Kaplansky**.

Further details about the AFIM Convention will be forthcoming in the coming weeks. But the trade group's executive director, **Pat Bradley**, does say that



by Chris Morris

the 2000 confab will feature the return of the evening "Indie Lounges," a highly successful feature of last year's show. Bay-side Entertainment Distribution, Koch International, and Navarre Corp. will sponsor the live talent showcases.

**S**EARCH OVER: Navarre Corp. has hired former EMI Music Distribution marketing director **Tommi Diaz** as its Los Angeles-based national accounts manager. That pesky post was originally supposed to be filled by **Jeff Ballenberg**, but he decided to stick with Internet retailer **Kabang.com** after the firm dropped an attractive counteroffer (Declarations of Independents, Billboard, March 11).

Diaz, who will report to Navarre director of sales **Ed Maxin**, will service Virgin and Warehouse. New Hope, Minn.-based Navarre's Southern California sales reps—**David Miller**, **Toni Swann**, and **Gina Negron**—will report to Diaz.

**M**ARTIN MOVES UP: Congrats and big props are in order for Declarations of Independents' good friend **Russ Martin**, who has just been promoted to president of Seattle-based **Miramar Recordings**. Martin, who had been executive director of the company since his arrival there in 1998, previously worked with Entertainment Distribution Inc., the REP Co., and original REP partner **Precision Sound**. Martin reports to **David Dreilinger**, COO of Miramar's parent, **Unipix Entertainment**.

As previously noted here, **Miramar** has also hired former Navarre national accounts manager **Teresa Sullivan** as national sales manager. The label has also brought in **Richard Rees** as label manager; he previously worked as a road manager with such artists as **Jim Messina**, **Gary Wright**, and **Dave Davies**.

**F**LAG WAVING: **Ron Flynt**, bassist for the long-running post-punk pop group **20/20**, is stepping forward with a solo album, "Big Blue Heart," released by

Auburndale, Mass.-based **YaYa Records**, that is literally homemade.

To put the project together, **20/20** drummer and Grammy-winning engineer **Bill Belknap**, a friend of Flynt's since their youthful days in Tulsa, Okla., came down to Austin, Texas, where Flynt has lived for almost four years.

Flynt says, "He came to town, and we rented all this high-end gear, cleared out my living room, and turned it into a studio."

Besides Belknap, the album features appearances by such luminaries as **Dwight Twilley**, **Bill Lloyd**, **Steve Ripley** of the **Tractors**, and **Ian "Mac" McLagan** (who is also heard on the solo debut of guitarist **Gurf Morlix**, featured in this space two weeks ago).

Twilley and Ripley are both old associates of Flynt's from his Tulsa days. Flynt met Twilley fresh out of college in 1977, the year Twilley hit with "I'm On Fire." Flynt was one of Ripley's first recording projects in Oklahoma, he recalls. "He was building his first studio, and he needed a guinea pig... We've been pals, old Okie friends, from a long time ago."

Flynt got to know **Lloyd** through his **20/20** partner, guitarist **Steve Allen**, who now resides in Nashville. "I pursued him," says Flynt, a big **Foster & Lloyd** fan. Keyboardist **McLagan** was another player Flynt actively recruited. He says, "I kept thinking, 'God, if I could somehow get Mac, that would be miraculous.'"

The resultant recording is a wonderful mix of roots and pop that bears the striking influence of **Bob Dylan** (especially on the leadoff track, "King Of The Deep Blue Sea," which features **McLagan's** evocative playing) and **Elliott Murphy**. The sound is not surprising, for Flynt says his daily ritual during sessions for the album included playing tracks by **Dylan**, **Murphy**, **Nick Lowe**, and **Steve Earle**.

With his first solo record now on the table, Flynt intends to spend most of his time on gigs with his Austin-based group **the Bluehearts**, which will be playing several hometown shows in March and April to promote "Big Blue Heart."

"For the next year or so, I'm going to focus on this and drive it as hard as I can," he says.

However, Flynt does not discount the possibility of more work with **20/20**, which released its last album, "Interstate," on **Oglio Records** in 1998. "We've been on a record-to-record status," he says. "I want to [get together], and Steve wants to."



MARTIN

## Top Independent Albums

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE
6	1	1	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	<b>No. 1</b> SNOOP DOGG PRESENTS THA EASTSIDAZ 6 weeks at No. 1
4	2	2	<b>SOUNDTRACK</b> TVT SOUNDTRAX 6800*/TVT (10.98/17.98)	<b>2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE</b>
9	4	3	<b>SLIPKNOT</b> I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
9	5	4	<b>KITTIE</b> NG 751002/ARTEMIS (13.98 CD) HS	SPIT
9	8	5	<b>KENNY ROGERS</b> DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
2	3	6	<b>LOS TEMERARIOS</b> FONOVIISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
7	6	7	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
9	7	8	<b>JIM JOHNSTON</b> KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
NEW	9	9	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST
2	10	10	<b>AIR</b> SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) HS	THE VIRGIN SUICIDES (ORIGINAL SCORE)
9	11	11	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREET IZ A MUTHA
9	12	12	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98) HS	AMBER
3	13	13	<b>D.I.T.C.</b> TOMMY BOY 1304* (11.98/18.98) HS	D.I.T.C.
3	14	14	<b>YO LA TENGO</b> MATADOR 0371* (16.98 CD) HS	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
9	15	15	<b>ENRIQUE IGLESIAS</b> FONOVIISA 0518 (10.98/16.98)	THE BEST HITS
7	16	16	<b>VARIOUS ARTISTS</b> 32 JAZZ 32061/RYKODISC (8.98 CD)	JAZZ FOR A RAINY AFTERNOON
31	17	17	<b>JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN</b> MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
16	18	18	<b>CON JUNTO PRIMAVERA</b> G.M.P. 9926/FONOVIISA (7.98/11.98) HS	MORIR DE AMOR
9	19	19	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
9	20	20	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME
9	21	21	<b>VENGABOYS</b> GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
9	22	22	<b>ROME</b> J.T.J. 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
9	23	23	<b>VARIOUS ARTISTS</b> TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
4	24	24	<b>COUNTDOWN MIX MASTERS</b> MADACY 0399 (3.98/7.98) HS	BLUE (DA BA DEE) DANCE PARTY
9	25	25	<b>EVERLAST</b> TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
3	26	26	<b>EIGHTBALL &amp; M.J.G.</b> OTS 8881/TAM (11.98/16.98)	MEMPHIS UNDERWORLD
8	27	27	<b>OUTSIDAZ</b> RUFFLIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)
9	28	28	<b>SPM</b> DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
3	29	29	<b>PAUL TAYLOR</b> PEAK/N-CODED 4208/WARLOCK (16.98 CD) HS	UNDERCOVER
5	30	30	<b>VARIOUS ARTISTS</b> PLATINUM 3854 (26.98 CD)	SURROUND YOURSELF IN CLASSICS
8	31	31	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
8	32	32	<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
5	33	33	<b>VARIOUS ARTISTS</b> MALACO 1003 (3.98/4.98)	CELEBRATE THE HERITAGE OF GOSPEL 2
RE-ENTRY	34	34	<b>VARIOUS ARTISTS</b> TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
RE-ENTRY	35	35	<b>VICKIE WINANS</b> CGI 5325/PLATINUM (10.98/16.98) HS	LIVE IN DETROIT II
NEW	36	36	<b>BELLE &amp; SEBASTIAN</b> JEEPSTER 313/MATADOR (19.98 CD)	LAZY LINE PAINTER JANE
9	37	37	<b>SOUNDTRACK</b> TVT SOUNDTRAX 8220*/TVT (17.98 CD)	RUN LOLA RUN
7	38	38	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
3	39	39	<b>CHET ATKINS</b> RCA CAMDEN 6070/DELTA (14.98 CD)	GIUITAR GENIUS/RELAXIN' WITH CHET/NASHVILLE GOLD
2	40	40	<b>VARIOUS ARTISTS</b> SONY MUSIC SPECIAL PRODUCTS/COLD FRONT 6445/K-TEL (13.98/18.98)	DIGITAL EMPIRE 3: PHUTURISM
9	41	41	<b>THE COUNTDOWN SINGERS</b> MADACY 0353 (3.98/7.98) HS	MAMBO #5
3	42	42	<b>MILLENCOLIN</b> BURNING HEART 82007*/EPITAPH (14.98 CD) HS	PENNYBRIDGE PIONEERS
6	43	43	<b>PROJECT PLAYAZ</b> MO CHEDA 2823/WARLOCK (10.98/16.98) HS	TIL WE DIE
9	44	44	<b>SOUNDTRACK</b> KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
9	45	45	<b>MARCO ANTONIO SOLIS</b> FONOVIISA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
2	46	46	<b>BLACKALICIOUS</b> QUANNUM PROJECTS/SUB VERSE 020*/CAROLINE (16.98 CD) HS	NIA
9	47	47	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB
7	48	48	<b>KENNY ROGERS</b> ONQ 0371/MADACY (5.98/9.98)	WITH LOVE
9	49	49	<b>VARIOUS ARTISTS</b> COLD FRONT 6451/K-TEL (13.98/18.98)	CLUB MIX 2000
RE-ENTRY	50	50	<b>MEL WAITERS</b> WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **1** Albums with the greatest sales gains this week. **HS** Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). **▲** RIAA certification for net shipment of 1 million units (Platinum). **◆** RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: **◊** Certification for net shipment of 100,000 units (Oro). **△** Certification of 200,000 units (Platino). **△†** Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked **EQ** and most CD prices are equivalent prices, which are projected from wholesale prices. **■** indicates past or present Heatsseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.



KILLER RELEASES FROM THE MAJOR INDEPENDENT

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records

# The CROW

## SALVATION

ORIGINAL MOTION PICTURE SOUNDTRACK

- FILTER** - The Best Things
- ROB ZOMBIE** - Living Dead Girl ("Naked Exorcism" Mix)
- THE INFIDELS**  
FEATURING JULIETTE LEWIS - Bad Brother
- KID ROCK** - Warm Winter
- HOLE** - It's All Over Now, Baby Blue
- THE FLYS** - What You Want
- MONSTER MAGNET** - Big God
- SIN** - Painful
- TRICKY** - Antihistamine
- DAYS OF THE NEW** - Independent Slaves
- PITCHSHIFTER** - Everything Sucks (Again)
- STABBING WESTWARD** - Waking Up Beside You (Remix)
- THE CRYSTAL METHOD** - Now Is The Time ("The Crystal Method Millennium" Mix)
- STATIC X**  
FEATURING BURTON C. BELL OF FEAR FACTORY - Burning Inside
- NEW AMERICAN SHAME** - Rusted Wings
- DANZIG** - underBELLY Of The Beast

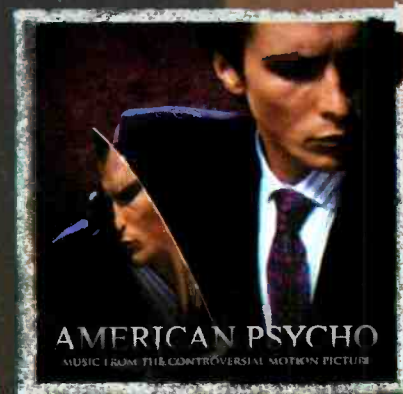


**MARCH 28, 2000**

# AMERICAN PSYCHO

MUSIC FROM THE CONTROVERSIAL MOTION PICTURE

- DOPE** You Spin Me Round (Like A Record)
- DAVID BOWIE** Something In The Air (American Psycho Remix)
- THE CURE** Watching Me Fall (Underdog Remix)
- NEW ORDER** True Faith
- DANIEL ASH** Trouble
- ERIC B. & RAKIM** Paid In Full (Coldcut Remix)
- TOM TOM CLUB** Who Feelin' It (Philip's Psycho Mix)
- INFORMATION SOCIETY** What's On Your Mind (Pure Energy Mix)
- M/A/R/R/S** Pump Up The Volume
- THE RACKET** Paid In Full (Remix)
- HUEY LEWIS & THE NEWS** Hip To Be Square



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## Merger Sinks, But MAP's Future Remains In Doubt

**MAPPING THE FUTURE:** With the merger between CDnow and Columbia House falling through, a number of music specialty merchants apparently are hopeful that minimum advertised price (MAP) policies can now stay in place.

After all, rumor had it that the Federal Trade Commission (FTC) was using the merger as a club to force Columbia House's parents, Sony Music Entertainment and Warner Music Group, to drop MAP.

Executives at both majors denied that there was any quid pro quo in their agreeing to sign consent decrees. At the time, those executives contended that the FTC was just hellbent on getting rid of MAP and that senior music executives at Sony and WEA didn't think it was worth the effort to get involved in a protracted legal battle with the government agency.

According to sources, the FTC is still hellbent on deep-sixing MAP, so merchants shouldn't get their hopes up that the day is saved with the dissolution of the CDnow/Columbia House merger.

**WITHOUT MAP:** At the National Assn. of Recording Merchandisers' (NARM) annual convention, merchants were remembering what the world was like before strong MAP policies were enforced, and I can assure you that those memories weren't tinged with nos-

talgia.

Most, however, were hopeful that a new price war wouldn't kick in, since the two main catalysts of the last price war, Circuit City and Best Buy, likely have had a taste of what a profitable music category can do for a chain.

But if a price war does break out, one merchant mentioned to me that he "can't wait until the industry reaches the \$19.99 list price." At that price point, the \$9.99 price for hit titles will remain in the past, he said.

Of course, not every merchant is worried about the disappearance of MAP. One merchant's comment to me was, "MAP: That's so antiquated."

**CONGRATS TO ALL** who won awards at NARM. In particular, I would like to focus on the merchandiser awards, which went to Music Millennium, Waterloo Records, and Best Buy for the retail categories; Electric Fetus, Northeast One Stop, and Valley Media for the one-stop categories; Hep Cat, Ryko Distribution Partners, and BMG Distribution for the distributor categories; and Target for the rack category.

It was interesting to see Best

Buy win. A few years ago, the major suppliers didn't have the nerve to vote for it, and if they had, I would wager that music specialty merchants might have even booed such a selection. But with the major music suppliers setting themselves up to go in competition with record stores, the discounter doesn't look so bad after all to music specialty merchants.

For its part, Best Buy clearly deserved the nod. It has been a good corporate citizen over the last few years, having abandoned its strategy of using its

entire music line as a loss leader. It always was one of the best marketing chains in the business, if not the best.

Now, its inventory controls have improved greatly, and even if it doesn't carry as wide a selection as it once did, its sales have kept pace, making it one of the five largest accounts in the business.

Equally interesting, for the second year in a row, an owner of a record club won the large distributor category, with BMG Distribution doing it this year and Sony Music doing it last year. In the early years of the distributor awards, the thinking held that majors affiliated with record clubs would never win the

distributor award.

**MAKING TRACKS:** It's official—Pete Anderson, the former senior VP of sales at Atlantic who was palling around with Valley Media at the NARM convention, has been named senior VP for the Woodland, Calif.-based company.

According to a press release, his responsibilities include management and direction of Valley's full-line audio and video sell-through sales groups as well as the company's marketing group, Valley Communications.

The addition of Anderson to the Valley team means that the sales staff is Pennsylvania-heavy. Anderson lives in Villanova, Pa., with his wife, Melissa Greene Anderson, VP at Collectables. Anderson says that initially he will be spending time at Valley's Star Video unit in Jersey City, N.J., and visiting the company's East Coast satellite branches.

Also on the staff is George Balicky as VP of independent audio sales and special markets. Balicky, formerly a senior VP at Carnegie, Pa.-based National Record Mart, also has a wife back in Pennsylvania, in Pittsburgh.

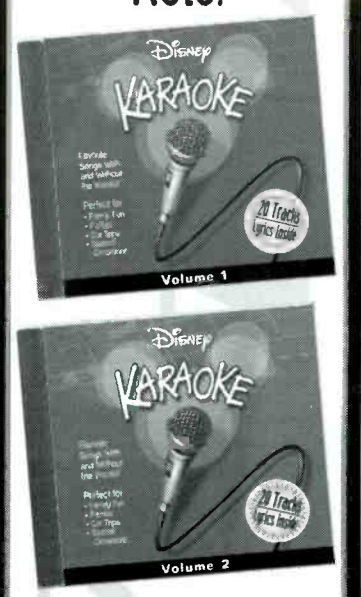
He spends most of the month in California but gets to fly back once every month to six weeks to visit home and work out of Valley's Carnegie office.

### RETAIL TRACK

by Ed Christman



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## New Media

MERCHANTS & MARKETING

# Beasties' Custom CD Success Opens Doors

## CDnow Tops Sales; Click-And-Bricks, E-Tailers Offer Positive Response

This week's column was prepared by guest columnist Steve Trainor.

**ONLINE BEASTIE:** The success of the Beastie Boys' online custom two-CD promotion brought positive comments from many of the 30-plus participating "click-and-brick" and online music retailers. An estimated 20,000 custom packages were sold at an average of \$18, for a retail gross of more than \$360,000 units—believed to be a record for any custom CD online offer.

The special offer that allowed customers to create their own Beastie Boys CDs with up to 40 songs from a collection of 150 tracks originally was to run Nov. 23-Dec. 31, 1999. Sales were so good the promotion was extended through Jan. 31.



CDnow was responsible for about 10% of all Beastie Boys custom CDs manufactured for customers, according to merchandising VP **Tracie Reed**. "Similar to a live concert, custom CDs offer an exciting and interactive music experience that can drive significant increases in album sales," she said.

Comments from participating click-and-brick retailers Towerrecords.com and TWEC.com (Trans World Entertainment) were equally positive. Musismaker.com digitized all the tracks for the promotion.

Musismaker also worked with Capitol Records and EMI Music Distribution to put together the network of retail affiliates, notes **Bill Crowley**, Musismaker COO/senior VP marketing U.S.

Among the retailers in the network were Bestbuy.com, Cismusic.com, Handleman (musicfavorites.com), Hastings (gohastings.com), Musieland (samgoody.com, oncue.com, mediaplay.com, suncoast.com), National Record Mart (NRMmusic.com), and Virgin (virginmega.com).

"CDnow did a great job of promoting, as did Best Buy and Tower at the click-and-brick chains," Crowley says. "It was a unique product, and you needed extra care to explain the process to customers. The more you promoted, the more you sold, and customer feedback was excellent."

Tower Records is very bullish on digital prospects and will be setting up its first "digital center" in Berkeley, Calif., outlet very soon, says **Mike Farrace**, senior VP at Tower Digital. "We're going to test some things like kiosks and see how they check out," he says. "Based on results this spring, we'll roll the concept out to other markets."

He thought the Beastie Boys promo worked "brilliantly" for a number of reasons.

"It's a really good band that embraced the Internet early on, much to the chagrin of its label at the time,"

he says. "It was a combination of great songs and great fans, and we're grateful as a retailer to have been part of it."

Farrace recalls that Tower was one

of the first chains to set up a Web site, originally with AOL in May 1995 and then on its own the next year. He cites a recent **Tori Amos** joint promotion (Continued on page 77)

## TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

### ALL AGES

1. amazon.com	14,703
2. barnesandnoble.com	6,477
3. cdnow.com	4,616
4. bmgmusic.com	2,684
5. columbiahouse.com	2,600
6. buy.com	2,467
7. walmart.com	1,602
8. bestbuy.com	1,500
9. checkout.com	546
10. towerrecords.com	530

### 18-24

1. amazon.com	1,617
2. cdnow.com	842
3. barnesandnoble.com	607
4. bmgmusic.com	488
5. columbiahouse.com	488
6. buy.com	393
7. bestbuy.com	240
8. walmart.com	221
9. musicmatch.com	102
10. checkout.com	94

### 25-34

1. amazon.com	3,929
2. barnesandnoble.com	1,764
3. cdnow.com	1,059
4. bmgmusic.com	899
5. columbiahouse.com	889
6. buy.com	819
7. walmart.com	569
8. bestbuy.com	422
9. checkout.com	183
10. towerrecords.com	167

### 35-49

1. amazon.com	5,789
2. barnesandnoble.com	2,534
3. cdnow.com	1,659
4. bmgmusic.com	916
5. buy.com	846
6. columbiahouse.com	830
7. bestbuy.com	591
8. walmart.com	527
9. towerrecords.com	181
10. checkout.com	157

Source: Media Metrix, January 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



**Music Exchange™** automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CD, DVD or pre-installation on new PC's.

**Complete m-commerce** MusicX is a complete software solution for the recording industry and its consumers. It allows the creator and/or publisher of the music to securely deliver and license on-line music and CD's to a consumer. The process is simple and effective, and ensures appropriate compensation for the music owner while providing music buyers with simple and legal access to high quality music.

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Billboard.

MARCH 25, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	39	<b>SUPERNATURAL</b> ♦ <sup>10</sup> ARISTA 19080	SANTANA	1
			◀ NO. 1 ▶ 14 weeks at No. 1		
2	2	2	<b>TWO AGAINST NATURE</b> GIANT 24719/WARNER BROS.	STEELY DAN	15
3	5	8	<b>ON HOW LIFE IS</b> ▲ EPIC 69490* [RS]	MACY GRAY	7
4	3	2	<b>MACHINA/THE MACHINES OF GOD</b> VIRGIN 48936	THE SMASHING PUMPKINS	20
5	6	23	<b>FLY</b> ▲ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	13
6	<b>NEW</b> ▶		<b>LATEST GREATEST STRAIGHTEST HITS</b> MCA NASHVILLE 170100	GEORGE STRAIT	2
7	9	2	<b>STANDING ON THE SHOULDER OF GIANTS</b> CREATION 63586/EPIC	OASIS	84
8	17	22	<b>CALIFORNICATION</b> ▲ <sup>2</sup> WARNER BROS. 47386*	RED HOT CHILI PEPPERS	28
9	7	13	<b>BRAND NEW DAY</b> A&M 490443/INTERSCOPE	STING	52
10	15	42	<b>MILLENNIUM</b> ♦ <sup>11</sup> JIVE 41672	BACKSTREET BOYS	17
11	4	2	<b>STIFF UPPER LIP</b> EASTWEST 62494/EEG	AC/DC	21
12	19	8	<b>PLAY</b> ● V2 27049* [RS]	MOBY	67
13	<b>RE-ENTRY</b>		<b>CHRISTINA AGUILERA</b> ▲ <sup>6</sup> RCA 67690	CHRISTINA AGUILERA	11
14	11	4	<b>BLOODFLOWERS</b> FICTION/ELEKTRA 62236*/EEG	THE CURE	86
15	18	16	<b>BREATHE</b> ▲ <sup>7</sup> WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	25
16	8	2	<b>HOORAY FOR BOOBIES</b> REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	22
17	<b>RE-ENTRY</b>		<b>DR. DRE — 2001</b> ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE	DR. DRE	4
18	<b>RE-ENTRY</b>		<b>HUMAN CLAY</b> ▲ <sup>3</sup> WIND-UP 13053*	CREED	19
19	12	4	<b>TELLING STORIES</b> ELEKTRA 62478/EEG	TRACY CHAPMAN	54
20	16	5	<b>MARC ANTHONY</b> ▲ COLUMBIA 69726*/CRG	MARC ANTHONY	26

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



## Blockbuster U.K., QXL.com Pact To Auction Used Inventory

BY SAM ANDREWS

LONDON—Blockbuster U.K. has announced a joint venture with European online auctioneer QXL.com to sell used Blockbuster inventory—including tapes, DVDs, computer games, and CDs—via QXL's auction site.

In addition to the U.K., QXL operates in Germany, France, Italy, the Netherlands, Norway, Denmark, and Spain. The joint venture will allow consumers in these countries to buy U.K.-certified films well ahead of their sell-through release.

Both retailers and distributors

*'Online auctions are a whole new route to market for us, and QXL.com is clearly the leader in this space'*

—STEVE MIDDLETON—

in the U.K. are concerned that, with Blockbuster entering into revenue sharing on rental tapes,

the market could be flooded with used product to the detriment of new sell-through video releases.

"It could really hurt my retail video business," says one retail executive.

The joint venture, which starts in approximately two to three weeks, will give Blockbuster.co.uk users access to a new co-branded auction page allowing them to bid for Blockbuster items. Visitors to the site will also have access to QXL's pan-European auctions.

As part of the deal, QXL will also market its own brand at Blockbuster's 670 U.K. stores.

"Online auctions are a whole new route to market for us, and QXL.com is clearly the leader and preferred partner in this space," says Steve Middleton, European director for Blockbuster's Internet operations. "We are sure it will prove a great success for both parties."

With the addition of the Blockbuster name, QXL also strengthens its Internet profile.

"This is an extremely exciting partnership for QXL.com," says company CEO Jim Rose. "We are providing Blockbuster, a brand synonymous with home entertainment, with a new retail channel. Together with Blockbuster, we offer our customers easy access to bid for videos and DVDs in a fun and exciting online auction environment, and for great value too."

## 'Smart Baby' Videos Branch Into Teaching Foreign-Language Skills

BY MOIRA McCORMICK

CHICAGO—The children's video market is awash with "smart baby" videos that say it's never too early to learn, and the latest crop tries to convince parents that even though their babies can't talk, they can still learn a foreign language.

Driven by research that indicates the pre-verbal stage is an ideal time to introduce a second tongue, foreign-language videos for babies and toddlers are the latest trend for parents looking to give their babies a head start on education.

"Baby Einstein," the 1997 flagship release of the Baby Einstein Co. of Littleton, Colo., features songs and nursery rhymes in seven languages and is the vanguard for the baby-language



videos that are springing up. Each of "Baby Einstein's" com-  
(Continued on page 70)

## Reel.com Has Launch But No Deals Yet For VOD; DVD Promotion Travels To Europe

ON-DEMAND MOVES: Even though it's scheduled to launch next quarter, there's little else known about the new video-on-demand (VOD) system from Reel.com.

On the heels of the recent alliance between Blockbuster Entertainment and Tivo for a similar service, Reel's technology partner is Sprint's Advanced Technology Laboratory, which has been testing a set-top VOD device in about 200 homes in Pacifica, Calif.

Under the deal, Reel will be the "exclusive programmer" for the service, which means it has to secure VOD rights from the studios. While a spokeswoman says Reel is "in talks" with all the Hollywood studios, no deals have been signed.

There was no mention of whether the test would offer free movies or whether consumers would be charged.

The online retailer will provide Sprint with its editorial content as well as proprietary content such as its movie-matching service.

But as far as content, let's hope Reel isn't thinking of using movies from its new independent program called "First Rites."

One of the films in the program, which showcases first-time directors exclusively at Hollywood Video stores, is called "Art House" and features box art of a nearly naked woman wrapped in film while two young men ogle her. The tagline is "Selling out never looked so good."

"First Rites" is a collaboration among Hollywood, the Australian entertainment company Tribe, and Los Angeles-based production company the Asylum.

Four to six films are featured in Hollywood stores each month, and a portion of each rental fee is donated to the First Rites Development Fund, which will award grants to filmmakers on a quarterly basis.

While you can't judge a book by its cover, in the video business most consumers are strongly influenced by box covers, and if "Art House" is any indication of the quality of First Rites' movies, it's doubtful anyone would be demanding them via a high-tech device or even via the old-fashioned way on VHS.

Meanwhile, online movie broadcaster SightSound.com has signed a five-year exclusive digital distribution deal with Franchise Partners, which has a production credit on "The Whole Nine Yards."

Under the deal, SightSound will get 35 yet-to-be

determined features from Franchise. The films will be distributed beginning March 31.

Franchise also gets a stake in SightSound.

EUROPEAN FRONT: Following two successful DVD hardware and software joint promotions in the U.S., Sony Europe GmbH and Warner Home Video are rolling out the plan across Europe.

To accelerate the sales of DVD hardware and software, the two companies will sponsor television ads touting the format. The ads are scheduled to air in April and will include retail tie-ins.

When consumers purchase a Sony DVD player, they will receive three free titles from Warner. With purchase of select Sony Home Cinema components, consumers can get two free discs. A print advertising campaign will also tout the offers.

Last year it was estimated that 1 million players sold in Europe. Predictions say sales will reach 4 million this year, with 60 million in unit sales on the software side.

FUN, FUN, FUN: Capitol Records has released expanded DVD and VHS versions of the VH1 documentary "Endless Harmony: The Beach Boys Story."

The documentary originally aired on the music channel in 1998. The DVD features five bonus video clips and a concert performance with all six original Beach Boys on "Do It Again," recorded in 1980 in Knebworth, England.

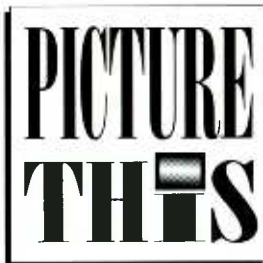
Lost concert footage of "In My Room" and "Little Deuce Coupe" from 1964 are also included on the DVD.

Interviews with Brian Wilson, Mike Love, Alan Jardine, and Bruce Johnston and vintage footage of interviews with the late Carl and Dennis Wilson round out the package.

The title has a running time of 104 minutes and is priced at \$24.98 DVD and \$19.98 VHS. A companion CD is priced at \$16.98.

SIGHT & SOUNDS NO MORE: Barely one week after M.S. Distributing closed its doors, Sight & Sound Distributors has closed up shop as well.

Based in St. Louis, Sight & Sound was in the video distribution business for 20 years. Its accounts will now be handled by Indianapolis-based Major Video Concepts.



by Eileen Fitzpatrick

## GIRL TALK AND MORE



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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>◀ No. 1 ▶</b>					
1	1	6	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
2	2	12	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	5	9	CNN MILLENIUM 2000	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
4	11	16	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
5	3	11	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
6	4	17	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
7	<b>NEW ▶</b>		AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
8	8	9	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
9	6	12	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
10	7	18	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
11	<b>NEW ▶</b>		OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
12	10	7	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
13	20	21	BELLY	Artisan Home Entertainment 10207	NAS DMX	1998	R	14.98
14	9	11	PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
15	17	12	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
16	19	6	CHRIS ROCK: BIGGER & BLACKER	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
17	30	3	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
18	14	15	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
19	31	14	DAVE MATTHEWS BAND: LISTENER SUPPORTED ●	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
20	29	24	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
21	<b>NEW ▶</b>		AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLAND	Universal Studios Home Video 83305	Animated	2000	PG	14.99
22	13	19	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
23	39	14	SARAH MCLACHLAN: MIRRORBALL ▲	BMG Video 15740	Sarah McLachlan	1999	NR	14.98
24	36	3	OCTOBER SKY	Universal Studios Home Video	Jake Gyllenhaal Chris Cooper	1999	PG	19.95
25	<b>RE-ENTRY</b>		MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
26	16	17	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
27	<b>RE-ENTRY</b>		MARILYN MANSON: GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	1999	NR	19.95
28	33	8	CHRISTINA AGUILERA: THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	2000	NR	19.98
29	27	2	SHE'S ALL THAT	Miramax Home Entertainment Buena Vista Home Entertainment 4135	Freddie Prinze, Jr. Rachael Leigh Cook	1999	PG-13	19.99
30	35	15	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
31	18	15	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
32	24	2	ELMO'S WORLD	Sony Wonder 51720	Various Artists	2000	NR	9.98
33	15	6	GO	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes	1999	R	19.98
34	38	16	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
35	12	7	BOB DYLAN: DON'T LOOK BACK	New Video Group 9447	Bob Dylan	1967	NR	19.95
36	28	4	THE CORRUPTOR	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat	1999	R	19.98
37	26	4	RUSHMORE	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray	1999	R	19.99
38	40	14	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98
39	32	3	POKEMON: JIGGLYPUFF POP	Viz Video Pioneer Entertainment 241	Animated	2000	NR	14.98
40	<b>RE-ENTRY</b>		ELIZABETH	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush	1998	R	19.95

● 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
			<b>◀ No. 1 ▶</b>		
1	1	11	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
2	2	5	STIR OF ECHOES (R)	Artisan Home Entertainment 10197	Kevin Bacon
3	3	4	BLUE STREAK (PG-13)	Columbia TriStar Home Video 03893	Martin Lawrence
4	6	6	RUNAWAY BRIDE (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts
5	4	7	BOWFINGER (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
6	5	4	THE ASTRONAUT'S WIFE (R)	New Line Home Video Warner Home Video N4860	Johnny Depp Charlize Theron
7	19	2	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
8	7	7	THE 13TH WARRIOR (R)	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas
9	11	11	THE GENERAL'S DAUGHTER (R)	Paramount Home Video 329033	John Travolta Andie MacDowell
10	16	3	THE STORY OF US (R)	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
11	8	11	SUMMER OF SAM (R)	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino
12	15	6	AN IDEAL HUSBAND (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 18269	Rupert Everett Minnie Driver
13	18	3	THE MUSE (PG-13)	USA Home Entertainment 44004999	Albert Brooks Sharon Stone
14	10	8	LAKE PLACID (R)	FoxVideo 2000009	Bill Pullman Bridget Fonda
15	12	8	MYSTERY MEN (PG-13)	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush
16	<b>NEW ▶</b>		RANDOM HEARTS (R)	Columbia TriStar Home Video 03899	Harrison Ford Kristin Scott Thomas
17	13	23	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
18	9	5	TARZAN (G)	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated
19	14	7	RUN LOLA RUN (R)	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu
20	<b>NEW ▶</b>		STIGMATA (R)	MGM Home Entertainment Warner Home Video 907269	Patricia Arquette Gabriel Byrne

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			<b>◀ No. 1 ▶</b>		
1	<b>NEW ▶</b>		EYES WIDE SHUT (R) (24.99)	Warner Home Video 17655	Tom Cruise Nicole Kidman
2	1	2	STIGMATA (R) (24.98)	MGM Home Entertainment/Warner Home Video 907451	Patricia Arquette Gabriel Byrne
3	5	25	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
4	3	3	DOUBLE JEOPARDY (R) (29.99)	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
5	2	2	THE BEST MAN (R) (24.98)	Universal Studios Home Video 20715	Taye Diggs Nia Long
6	7	12	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
7	4	2	RANDOM HEARTS (R) (24.99)	Columbia TriStar Home Video 04000	Harrison Ford Kristin Scott Thomas
8	9	6	TARZAN (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18150	Animated
9	8	5	BLUE STREAK (PG-13) (24.99)	Columbia TriStar Home Video 04011	Martin Lawrence
10	6	2	AN EXTREMELY GOOFY MOVIE (NR) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19146	Animated
11	10	10	THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
12	13	31	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
13	12	12	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
14	11	7	RUNAWAY BRIDE (PG) (29.99)	Paramount Home Video 323847	Richard Gere Julia Roberts
15	14	6	STIR OF ECHOES (R) (29.98)	Artisan Home Entertainment 10197	Kevin Bacon
16	16	8	THE 13TH WARRIOR (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 18273	Antonio Banderas
17	15	4	THE STORY OF US (R) (24.98)	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
18	19	19	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
19	18	14	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
20	<b>RE-ENTRY</b>		AMERICAN PIE (R) (29.98)	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan

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**CHILD'S PLAY**

(Continued from page 61)

Disney in January and will be released to top 40 radio April 10.

The group just finished shooting the "Dancing Queen" video in Los Angeles with producer Patrick Riley. Orescan says the video is a takeoff on the youth-market milestone movie "The Breakfast Club," complete with a cameo by film star Paul Gleason, reprising his role as a tough-guy teacher.

The foursome returns to the U.S. April 15-30 for full-band concerts in Los Angeles, San Francisco, Denver, Miami, and New York. More touring will follow, says Orescan. He adds that marketing to tweens is primarily a matter of getting the word out, since young kids' tastes are very word-of-mouth driven.



A\*TEENS

"One thing that's worked phenomenally well was making sure the teen press knew about the A\*Teens," Orescan notes. He adds that MCA has been "marketing the A\*Teens to the tween audience for four or five months. They've been leading the way." TV exposure has also been instrumental, with the "Mamma Mia" video airing on the Disney Channel and Nickelodeon.

"The key to marketing to kids is 'lifestyle'—they want to know the latest and coolest thing," says Orescan. And make no mistake, he adds: Getting the word out is key, but ultimately "the kids will judge for themselves what's going to click."

**BLUE WHO:** Kid Rhino is supporting its just-released album "Blue's Clues: A Playdate With Blue" with its biggest promotional campaign yet for an audio title.

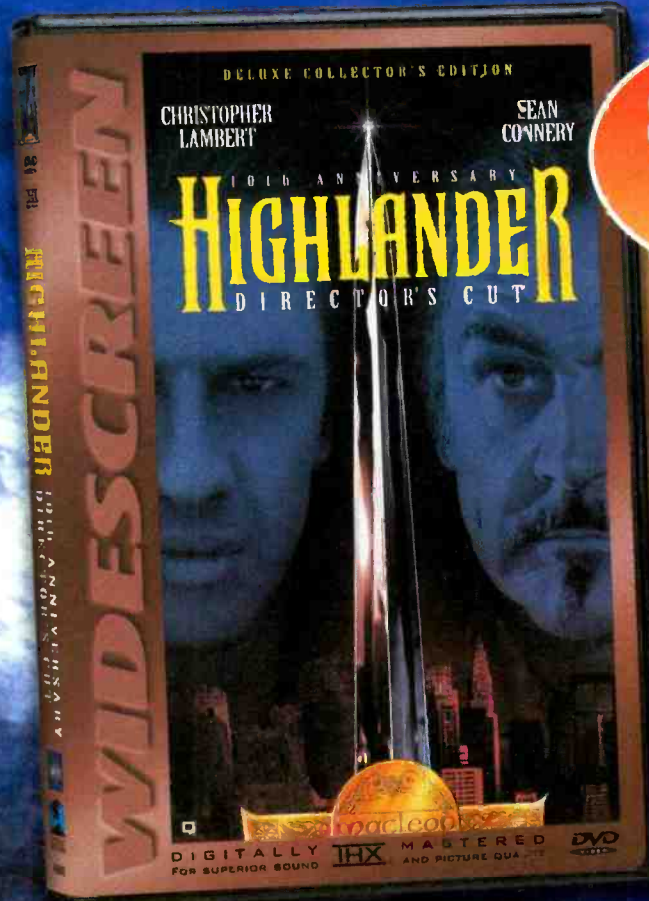
"Playdate," which is the fourth Kid Rhino audio release spun off the popular Nickelodeon preschool TV series, is benefiting from the label's first-ever packaged-goods-company partnership.

Pamela Michaels, a senior marketing manager for Kid Rhino who's in charge of Nickelodeon product, says Mott's Inc. is placing instant-win coupons in its Blue's Clues Berry Apple Sauce (a product that's been on the market for a year, says Michaels) between May 1 and March 23, 2001.

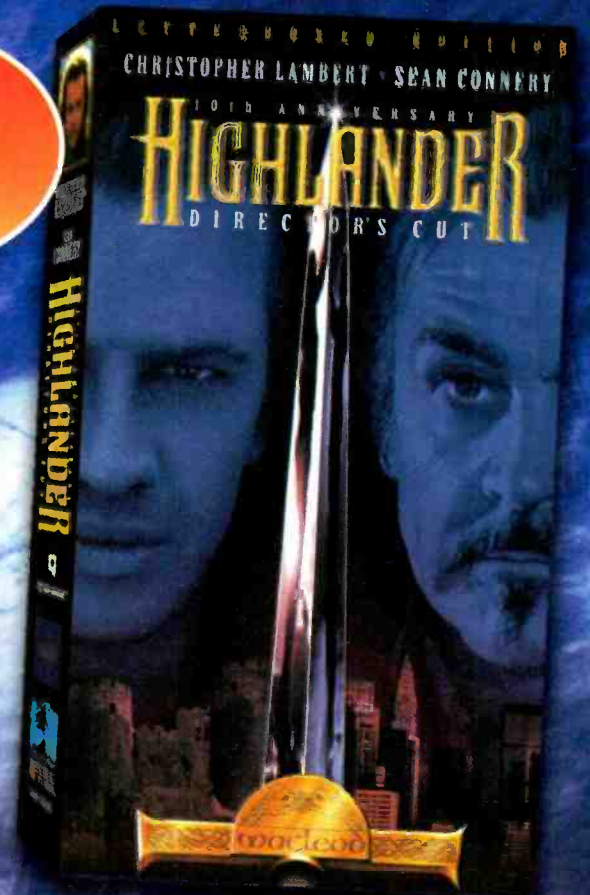
"The grand prize," says Michaels, "is a trip for a child and a parent to New York to be part of the recording session for the next 'Blue's Clues' album. The winning child will be singing or talking or laughing, depending on his or her particular talents."

Twenty first prizes will be awarded, consisting of Kid Rhino's entire four-album "Blue's Clues" collection. Forty second prizes are plush "Blue's Clues" toys. Third prizes are the "Playdate" CD itself (100 will be given out), and 3,000 fourth-prize winners will receive "Blue's Clues" books.

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**• DVD HIGHLANDER TWINPACK** \$24.98 SRP

Highlander: Director's Cut  
Highlander 2: Renegade Version  
DVD Cat. No. 10540 UPC No. 017153105407



DVD TWINPACK \$24.98 SRP

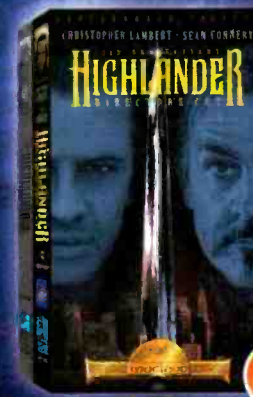
**• HIGHLANDER:**

Director's Cut (VHS)

VHS Cat. No. 05895 UPC No. 017153589535  
Color / 141 Min. / Rated R / \$9.98 SRP

**• VHS HIGHLANDER TWINPACK** \$19.98 SRP

Highlander: Director's Cut  
Highlander 2: Renegade Version  
VHS Cat. No. 09048 UPC No. 017153090482



VHS TWINPACK \$19.98 SRP

Take an extended Highlander journey with newly restored, never-before-seen footage on the VHS version. The DVD also includes behind-the-scenes action, with a slide show and running audio commentary from the director and producers. All these features make this HIGHLANDER: DIRECTOR'S CUT an exciting new journey indeed!

**PRE-ORDER DATE: 4/11/00 STREET DATE: 5/16/00**



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### 'SMART BABY' VIDEOS BRANCH INTO TEACHING FOREIGN-LANGUAGE SKILLS

(Continued from page 67)

petitors takes a different approach to the subject matter. Some use total immersion techniques, and others are bilingual. Some are animated, and some are live-action.

Some suppliers, such as the Baby School Co. of Coconut Grove, Fla., include companion audiocassettes.

That company's new title, "Baby Language School," an animated, musical Spanish-teaching tape, is packaged with two music cassettes, one containing the video's songs and the other containing additional Spanish tunes and nursery rhymes.

Las Vegas-based Babyscapes just debuted Spanish versions of its "Miracle Of Mozart: Numbers And Shapes" and "Miracle Mozart ABCs," which translate to "Milagro De Mozart: Numeros Y Formas" and "Milagro De Mozart: ABCs," respectively.

Babyscapes co-founder Keri

Mann says that the programs are designed for pre-verbal kids but can be used by older children and even adults. "The classical music score and the high degree of repetition aid in learning," she says.

*'We believe immersion is the only way to teach a child a new language'*

- DENNIS FEDORUK -

Babyscapes' catalog is currently carried in Toys "R" Us and in multimedia chains like Zany Brainy and Store of Knowledge.

In addition to teaching babies Spanish, the videos have opened up a new market for the company. "We're marketing to Spain and Mexico," says Mann, "and we're

in the process of manufacturing a Spanish-language video box."

Future language releases may include French. "We've had requests for French programs from Canada, and we're looking into that," she says.

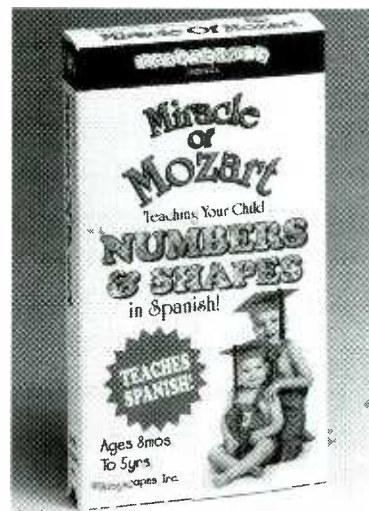
Small Fry Productions, based in Atlanta, launched its "Baby's First Impressions" series three years ago, followed by "Brainy Baby."

Its next series, "Bilingual Baby," is set to debut in May with three titles, says company founder Dennis Fedoruk. Another nine are set for release this summer.

Geared to kids ages 1 to 5, "Spanish," "French," and "German" will each run 45 minutes and carry a retail price of \$16.95. "By June or July," says Fedoruk, "all 12 will be out."

The remaining titles will cover Italian, Japanese, Russian, Portuguese, Swedish, Greek, and Ara-

bic. Each program in the live-action, total-immersion series features more than 60 nouns, verbs, and phrases, according to Fedoruk.



"We believe immersion is the only way to teach a child a new language," says Fedoruk.

But since many parents may not speak the new language, Small Fry provides an unobtrusive parents' translation in the lower right-hand corner of the TV screen. A larger image of the foreign word appears on the left.

"We have sections on the alphabet, counting, colors, and then we combine some. They'll have the words for 'daddy,' 'baby,' and 'push,' so we'll put them together: 'See Daddy push the stroller with the baby,'" Fedoruk says.

The company was thinking about releasing a Chinese-language tape but stopped short because of all the different dialects. But if you can't wait, there's Cincinnati-based Master Communications.

"Play And Learn Chinese," priced at \$29.95, is due out in April and is company founder Selina Yoon's first video release.

Master Communications began in 1995 and is the umbrella for Asia for Kids, which specializes in Asian-language videos, audio, and books.

Yoon produced "Play And Learn Chinese" a few years ago but shelved the title due to lack of trade interest. Five years later, the market is different.

Catalog mailings, which numbered 100 in 1995, are now up to 1 million, says the Korean-born Yoon, who does a brisk business with U.S.-Chinese adoption agencies.

"I haven't even put the video in the catalog yet," she says. "I just mentioned it in a flier last month—and I've got over 300 pre-orders already."

Penton Overseas has been distributing foreign-language teaching tapes since 1994. The company offers bilingual "Lyric Language" programs aimed at kids ages 3-14 in French, Spanish, German, Italian, and Japanese. Two different learning levels

are available for each language except Japanese.

Company VP Hugh V. Penton Jr. says the video series grew out of the company's audio line and has gone into CD-ROM as well.

Penton's videos are 35-40 minutes in length and retail for \$14.95, and PAL versions are available for \$15.95.

"We're in 55 different countries," says Penton, "where the tapes are used to teach English as a second language."

Cartoonist Bill Keane's "Family Circus" characters appear in some animated sequences in the videos, but Penton says the titles are predominantly live-action.

"Approaching language via songs is a way of wrapping it in a warm, fuzzy blanket," says Penton, "and young kids don't realize they're learning another language."

Penton videos are available separately, or packaged with audio and full-color lyric book.

The catalog is carried by Toys "R" Us, Zany Brainy, Store of Knowledge, and the Noodle Kidoodle chain.

Except for Toys "R" Us, Penton says, the company has had difficulty with mass merchants. "We haven't been able to attract mass merchants, but we're still selling well," he notes, adding that the series receives valuable school exposure via a licensing agreement with PBS.

Penton says the next step is to come up with a new language series—this time tailored to the baby market.



**Welcome To L.A.** Fievel Mousekewitz, star of the new direct-to-video feature "An American Tail: The Treasure Of Manhattan Island," proudly displays his welcome proclamation from the city of Los Angeles. The proclamation was given to Fievel by Mayor Richard Riordan at a ceremony held recently to celebrate the release of Fievel's latest video. The Universal Pictures Home Video title has been in stores since Feb. 15. (Photo: Craig T. Mathew)

## Billboard

MARCH 25, 2000

# Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
1	2	39	<b>NO. 1</b> <b>WWF: THE ROCK-KNOW YOUR ROLE</b> World Wrestling Federation Home Video 234	14.95
2	1	4	<b>SUPER BOWL XXXIV 2000</b> USA Home Entertainment 4400616512	19.95
3	3	16	<b>WWF: AUSTIN VS. MCMAHON</b> World Wrestling Federation Home Video 240	14.95
4	4	39	<b>WWF: BEST OF RAW VOL. 1</b> World Wrestling Federation Home Video 236	14.95
5	5	39	<b>WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES</b> World Wrestling Federation Home Video 233	14.95
6	6	16	<b>WWF: IT'S OUR TIME: TRIPLE H AND CHYNA</b> World Wrestling Federation Home Video 239	14.95
7	10	38	<b>WWF: COME GET SOME-THE WOMEN OF THE WWF</b> World Wrestling Federation Home Video 235	14.95
8	7	41	<b>WWF: KING OF THE RING '98</b> World Wrestling Federation Home Video WWF10205	19.95
9	9	11	<b>WWF: WRESTLEMANIA 15</b> World Wrestling Federation Home Video WWF10223	39.95
10	12	66	<b>WWF: BEST OF WRESTLEMANIA I-XIV</b> ◇ World Wrestling Federation Home Video 214	14.95
11	14	5	<b>WWF: ARMAGEDDON</b> World Wrestling Federation Home Video 243	29.95
12	8	44	<b>WWF: THE THREE FACES OF FOLEY</b> ◇ World Wrestling Federation Home Video 218	14.95
13	11	62	<b>WWF: D-GENERATION X</b> ◇ World Wrestling Federation Home Video 212	14.95
14	18	13	<b>WCW: STING IS BACK IN BLACK</b> Turner Home Entertainment 97177	14.95
15	15	12	<b>NBA LIVE-2000</b> USA Home Entertainment 450061986	19.98
16	13	40	<b>MICHAEL JORDAN: HIS AIRNESS</b> USA Home Entertainment 41949	19.98
17	16	16	<b>MLB: 1999 OFFICIAL WORLD SERIES</b> USA Home Entertainment 41941	24.99
18	17	11	<b>WWF:NO MERCY</b> World Wrestling Federation Home Video 230	14.95
19	20	11	<b>WWF: WRESTLEMANIA 12</b> World Wrestling Federation Home Video WWF123	14.95
20	<b>NEW</b>		<b>BULL BUSTERS ALL-STAR RODEO 2-PACK</b> Goldhill Home Video 268	9.99
<b>HEALTH AND FITNESS™</b>				
1	1	63	<b>NO. 1</b> <b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution TB2274	39.95
2	2	55	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
3	3	36	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b> Ventura Distribution TB2271	29.95
4	4	42	<b>DENISE AUSTIN: POWER KICKBOXING</b> Parade Video 832	14.98
5	5	11	<b>BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK</b> Ventura Distribution 10013	49.98
6	7	70	<b>TOTAL YOGA</b> Living Arts 1080	9.98
7	9	40	<b>DENISE AUSTIN: HIT THE SPOT (ABS)</b> Parade Video 183	9.98
8	8	30	<b>BILLY BLANKS: CRUNCH MASTER BLASTER</b> Anchor Bay Entertainment SV10885	9.98
9	6	11	<b>THE CRUNCH: FAT BLASTER GOES LATIN</b> Anchor Bay Entertainment 10973	9.99
10	10	46	<b>DENISE AUSTIN: SIZZLER</b> Parade Video 909	12.98
11	13	64	<b>ABS AND BUNS: 2-PACK</b> UAV Entertainment 60115	9.95
12	11	10	<b>KATHY SMITH: LATIN RHYTHM WORKOUT</b> Sony Music Entertainment 51594	14.98
13	12	11	<b>THE CRUNCH: BOOT CAMP TRAINING</b> Anchor Bay Entertainment 10974	9.99
14	14	282	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
15	15	75	<b>DENISE AUSTIN: FAT BURNING BLAST</b> Parade Video 1933	12.99
16	19	67	<b>YOGA FOR BEGINNERS: ABS</b> Living Arts 1188	9.98
17	16	4	<b>THE CRUNCH: THE JOY OF YOGA</b> Anchor Bay Entertainment 2853	9.99
18	17	32	<b>DENISE AUSTIN'S BOUNCE BACK AFTER BABY</b> Parade Video 963	14.98
19	18	56	<b>KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT</b> Sony Music Entertainment 51565	14.98
20	<b>RE-ENTRY</b>		<b>KATHY SMITH: TIMESAVER-CARDIO FAT BURNER</b> Sony Music Entertainment 51564	14.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.



# Update

## CALENDAR

### MARCH

March 25-29, **Winter Music Conference**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 28, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

### APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 8, **Digital Broadcasting: What Are We Doing? Where Are We Going?**, presented by SMPTE, Las Vegas Hilton, Las Vegas. 914-761-1100, ext. 110.

April 10, **3rd Annual Golf Tournament**, presented by the Los Angeles chapter of the National Academy of Recording Arts & Sciences, Valencia Country Club, Valencia. 310-392-3777.

April 10, **Celebrity Golf Classic**, presented by Project A.L.S., Riviera Country Club, New York. 800-603-0270.

April 10-13, **NAB 2000: The Convergence Marketplace**, Las Vegas Convention Center, Sands Expo Center, Las Vegas Hilton, the Venetian, Las Vegas. 888-740-4622.

April 12, **"Alternative Careers,"** ASCAP building, New York. 212-539-2689.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissôtel, Boston. 617-357-6997.

April 17, **T.J. Martell B-Ball Classic**, Basketball City, New York. 212-833-4743.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

April 26-30, **Impact Super Summit XIV**, Opryland Hotel, Nashville. 646-654-4217.

April 27, **Esther Van Wagoner Tufty Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., Chapter of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555.

April 27-28, **Marketing Conference**, presented by The Source, Loews Santa Monica Beach Resort, Santa Monica, Calif. 212-253-3714.

### MAY

May 3-7, **SunFest 2000**, Flagler Drive, West Palm Beach, Fla. 561-837-8065.

May 8-10, **@d:tech.San Francisco**, San Francisco Hilton & Towers, San Francisco. 770-879-8970.

May 9, **Music Industry Networking Night**, One Night Stan's, Hollywood. 954-929-7566.

May 10, **12th Annual World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-13, **Electronic Entertainment Expo (E<sup>3</sup> Expo)**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-14, **"How Can I Be Down?" Urban Music Convention**, Cumberland Hotel, London. 201-659-6406.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **T.J. Martell Foundation Annual Fundraising Gala**, New York Hilton, New York. 212-685-4300.

May 22, **59th Annual George Foster Peabody Awards**, Waldorf-Astoria, New York. 212-268-3080.

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.

### JUNE

June 7-9, **Billboard/BET On Jazz Conference And Awards**, J.W. Marriott, Washington, D.C. 212-536-5002.

June 7-10, **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 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 15, **31st Annual Induction Ceremony And Awards Dinner**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 28-30, **eMediatainment World Los Angeles Conference**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812, ext. 181, emediatainmentworld.com.

### JULY

July 12, **"What A&R Reps Have To Say,"** ASCAP building, New York. 212-268-3080.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

### AUGUST

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel & Towers, New York. 212-758-0146.

### OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 212-536-5002.

## LIFELINES

### BIRTHS

Girl, Sydney Morgan, to Nancy and Kajo Paukert, Jan. 31 in Cleveland. Father is manager of international sales and marketing for Telarc International.

Girl, Jamie Eve, to Teri and Steve Levy, Feb. 29 in Los Angeles. Father is the president of Moonshine Music.

Boy, Dylan Joseph, to Laura and Fernando Marques, March 4 in

New York. Mother is VP of marketing for RED.

Girl, Kaitlyn Hannah, to Lori and Steve Dorff, March 6 in Los Angeles. Father is a composer and songwriter.

Girl, Rani Alyse, to Patti and Cedric El-Amin, March 8 in Detroit. Mother is field sales manager, black music, for Warner/Electra/Atlantic Corp.



**Grateful For Dalvin.** The Playboy Mansion recently hosted a party in support of Dalvin DeGrate's debut album, "META.MOR.PHIC" (Maverick/Warner Bros.) (see story, page 27). DeGrate, formerly of Jodeci, was greeted by one-time bandmates K-Ci and JoJo Hailey, as well as Jennifer Lopez, Carmen Electra, Kobe Bryant, Brandy, and others. Shown at the party, from left, are DeGrate, Whitney Houston, and Dalvin's brother Devante DeGrate, also formerly of Jodeci.

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- **REAL ESTATE:** \$80/c.i./wk

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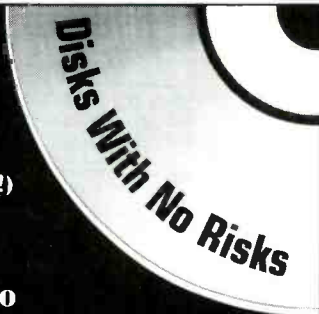
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## FARMCLUB.COM REAPS U.K.'S SONIQUE SET

(Continued from page 13)

pressure."

Sonique's songs are published by Sonique Publishing Designee.

Although Farmclub.com is expected to release subsequent albums from artists discovered through its Web site, Sonique took a different route. She was discovered by becoming a respected DJ in London, where she co-founded an independent label called Serious, which also functions as a company for production and management.

In early 1999, an import single of "Feels So Good" caught the attention of DJs in Tampa, Fla., and the song immediately became a favorite at dance clubs and eventually top 40 radio in the market.

One of the first people to champion Sonique was Stan "the Man" Priest, music director of mainstream top 40 station WFLZ Tampa, Fla. Priest began playing "It Feels So Good" even before Sonique had a U.S. record deal. He says, "The reaction was instant, and it became the most-requested song at the station. I realized it was a street-level thing that was growing. I contacted Caffeine Records and helped Sonique get hooked up with them, so she could release her record in the U.S."

Republic/Universal became involved through a deal with Seri-

ous and Caffeine, and when Universal-distributed Farmclub.com was formed, the companies decided to make Sonique's album the first from the start-up.

Farmclub.com president/COO Andy Schuon says, "Sonique is proof that the Farmclub.com concept works. By providing our artists with more exposure online—in addition to our other resources, such as the 'Farmclub.com' TV show—we were able to create a unique awareness for Sonique. She's also perfect for the pop radio audience."

In addition to radio exposure, Sonique has benefited from repeat airtime on the "Farmclub.com" show (she performed on the series' first episode on Jan. 31), and the artist is featured prominently on the Farmclub.com Web site. MTV and the Box have also been playing the video for "It Feels So Good."

Republic A&R executive Tom Mackay says, "Sonique isn't a typical pop star. She melds a pop song structure with dance songs."

Universal VP of marketing and artist development (U.S.) Kim Garner adds, "Sonique is a true underground success story. We developed a strong presence at retail with 'coming soon' banners and point-of-purchase displays. We had an aggressive street cam-

paign with promotional items. We also bought radio advertising in markets that had the strongest early reaction to the single. This month we're launching a TV ad campaign, which will include spots on networks like MTV and E! Entertainment Television."

Sonique says that she feels comfortable in her different roles as singer, songwriter, DJ, and producer. "I didn't set out to be all these things. I just set out to be me."

Adds Sonique, "I suppose people are responding to my music because it's real, and all kinds of people can relate to it. When I go to a place like South Africa and see people of different races in the same room enjoying my music, that's especially rewarding to me. I'm very appreciative of all the support I've gotten, especially at radio."

Jay Towers, assistant PD of mainstream top 40 station WDRQ Detroit, says, "As programmers, we're

excited to have a real dance record at top 40 radio. European dance music seemed to go away for a while, but with Sonique, it's back."

Joe Nardone Jr., music buyer for Wilkes-Barre, Pa.-based retail chain Record Town Inc., adds, "There seems to be a trend going

*'The reaction was instant, and it became the most-requested song at the station. I realized it was a street-level thing that was growing'*

—STAN 'THE MAN' PRIEST—

### CHAOSMUSIC

(Continued from page 54)

integrating the Melbourne-based Gaslight brick-and-mortar retailer, which ChaosMusic acquired last September (Billboard, Oct. 2).

Appel says the \$744,000 worth of Internet sales represented a 757% increase over the first six months in 1999. At the same time, ChaosMusic membership numbers grew from 8,500 to approximately 31,700.

ChaosMusic raised \$9.3 million from the December listing, with an issue price of 86 cents per share. On March 13, after the figures were announced, the shares closed at 68 cents per share.

Appel insists that "the market has had a pleasant awakening and has realized that we are a cheap buy. The business is performing very well, and we have realized our January and February targets."

"We are the biggest company in the Australian online music retailing sector," he adds, "and by simply getting out there and showing the results, we expect to build growth. We are gearing for a very big Christmas."

Appel predicts that the coming six months will see a fall in the \$1.73 million overall loss and that the company is likely to be in the black within two to three years.

He says one of the locomotives driving growth will be ChaosMusic's expansion plans into Asia, although he declines to offer any details. "The company is very well-positioned to go into Asia. We want to build on our technology. A lot of it is our own in-house technology, and we have built up a good brand," he says.

### RULINGS CALLED VICTORIES ON WEB PIRACY

(Continued from page 54)

plaint was taken up by AFYVE when the case moved to Madrid. For AFYVE, the key fact is that the judge who ruled that the infringement in question was a civil matter has now been overruled by a higher court. "This is crucial," says Carlos Grande, director of AFYVE, Spain's affiliate of the International Federation of the Phonographic Industry.

"The Madrid decision lays down that offering music for downloading without the authorization of the label is a crime, not just an administrative misdemeanor," says Grande. "Many of our members [50 labels] are preparing court actions of this type, because we must pursue those who profiteer by distributing and reproducing our product without authorization," he adds.

In the other case, a court in the northern port city of Gijón ordered the Web site disclub.com to shut down after ruling that its activities went against "the exclusive rights of labels to authorize the reproduction and distribution of phonograms and their copies." The court ordered the site "to suspend reproduction of phonograms or their copies, [thereby] prohibiting their commercialization."

The case was brought by Sony Music Entertainment Spain, whose president, Claudio Condé, says, "This is a great victory, because it shows the judges recognize the rights of record

labels in this shady legal area. Sony Spain is the leader in anti-piracy activity, and we hope all AFYVE members join us to combat this threat. It is now legally established that Web sites cannot copy and download our product without our authorization."

The Web site owner, Laudelino Menéndez, says he immediately closed his site when the court issued its ruling. "I thought I had the relevant permission to distribute these works," he says, "because I had signed a contract with [Spanish authors' and publishers' society] SGAE, which allowed me to exploit these recordings."

Grande explains that although SGAE has given permission to Web sites to use authors' material in return for the payment of authors' rights, no site could sell recordings without authorization from the record label. "Without that permission, the SGAE contract is worthless," he says.

Grande adds, "Record labels and AFYVE are determined to see that judges become aware of the gravity of commercializing music through the Net without the express authorization of the label. The law confers intellectual property rights, and at AFYVE we want these rights to be respected. We have won the first two battles in what may be a long war, but we shall triumph."

on—with acts like Sonique, Eiffel 65, and Alice DeeJay—where European dance music comes to the U.S. first through Florida and New York and then infiltrates other markets. Sonique's success has a lot to do with the radio exposure for the single, because she hasn't toured [the U.S.] yet."

A U.S. tour for Sonique is being planned to take place from May through July. Sonique is managed and booked outside the U.S. by Charlie Harris of London-based Serious Artist Management. She is booked in the U.S. by Peter Schwartz at the Agency Group.

As for the state of dance music, Sonique says the genre is experiencing a creative resurgence: "There are a lot more dance-music professionals who have musical training, compared to the '70s, when I first got into the music. Dance music is classier now, and I love it."

### REAL, MICROSOFT

(Continued from page 5)

MIDI, and IVI.

Despite its claim that Windows Media compression technology is poised to be a universal format, Microsoft must also contend with MP3, the choice of millions of consumers. "MP3 is the most open and flexible format out there," says one Internet music company executive, "and unless someone comes up with a better model, the consumer isn't going to be interested."

The MP3 format is also preferred by emerging Internet radio and other streaming media companies.

"Windows Media is not quite as generic or ubiquitous as MP3," says Forrester Research senior analyst Jeremy Schwartz, "and there are a lot of systems built around MP3."

Microsoft's spin machine, though, was in high gear, with Poole touting that 100 million copies of its player had been distributed through bundling and free downloads. According to Forrester Research, the RealJukebox Player has been installed by 80 million users, while Windows Media Player has 40 million users.

### RIGHTS MANAGEMENT

It is not known when the Microsoft upgrade will be available on RealNetworks products, and Banfield says the company is still developing the software to incorporate Windows Media. It is also undetermined whether RealNetworks will incorporate Windows' digital-rights-management (DRM) system.

"We're still working on the technology, but we've designed our player with an open architecture," Banfield says. "But we don't like to pre-announce things."

In addition, there are several competing DRM systems, including InterTrust, Reciprocal, Bertelsmann World Services, Supertracks, and others.

RealNetworks is also working with Universal Music Group on a DRM system that would in effect compete with Microsoft's.

"There are still significant security issues for the content suppliers," says Schwartz. "But Microsoft appears to be sewing the pieces together."



# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**You Oughta Know.** Maverick singer/songwriter Alanis Morissette recently held an intimate concert for listeners of WPLJ New York, where she played music and hosted a "Q&A" session. Morissette, left, is pictured with WPLJ night jock Jamie Lee.

## Clear Channel Spinoffs 'Historic'

This story was prepared by Frank Saxe of Airplay Monitor.

NEW YORK—With several rounds of the Clear Channel spinoffs announced (Billboard, March 18, 2000), the radio industry stands at the cusp of one of the most far-reaching redistributions of assets in broadcast history, say analysts assessing the shakeout.

"The spinoffs could have a powerful impact on the size and market power of many radio companies, affecting the way investors and financiers view the radio landscape," says Robin Flynn, senior analyst at Paul Kagan Associates.

"It is redistributing market power and domination," adds Bishop Cheen, First Union Capital Markets analyst.

First Union senior VP/director James Boyle agrees, saying, "It is the greatest jump ball that radio has ever experienced to date. It's going to change the whole landscape quite a bit, but it will have selective impact. Half the winners are going to look very different—both public and private companies—and half won't be substantially changed vis-à-vis this particular spinoff."

When a mid-sized company such as Cox Radio adds \$380 million worth of stations or Cumulus lays out \$159 million, a significant impact on those companies is felt. Yet Boyle believes CBS/Infinity is changed less, even though it will write Clear Channel a check for \$1.4 billion. "Even that is going to rearrange Mel Karmazin's portfolio, as imposing as it is, quite a bit," he says.

So what about the groups that didn't end up with many properties? Blue Chip Broadcasting got one AM station in Cincinnati, and Emmis has received no stations. Flynn says that who "won" and "lost" may "all depend on how much the winners pay." With

many radio stocks down 30% since the beginning of the year, many operators may be reassessing and regretting their bids, he says.

Still, many consider Emmis a loser, since it unsuccessfully bid on several stations, including KKBK Los Angeles. CEO Jeff Smulyan says he is disappointed that Emmis did not pick up any stations but that growth is still in the company's future.

"I have never seen a time when there were not opportunities to grow," Smulyan told analysts gathered March 14 in New York for the biennial Kagan Seminar. While R&B KPWR Los Angeles remains a stand-alone, Smulyan says he "can compete on any level" with clustered stations.

Analysts say the real winner is ownership diversity, with Hispanic broadcasters El Dorado Communications, Entravision, Hispanic Broadcasting, Mega Communications, and Pecan Partners all winning stations, and black-led groups Inner City Broadcasting, Chase Radio Partners, and Urban Radio Broadcasting among the early buyers.

Beyond broadcast corporations being altered, entire markets will be affected, says Flynn, "especially major markets, because all of a sudden some companies are up to their market quota." That could lead to new spinoffs and cause ripples for stations and groups not part of the initial rounds.

"Once the spinoffs are all done, there will likely be some immediate swaps, and then depending on real-locating, there may be some smaller companies that decide to sell out, especially if their stocks fall to a level that they become an attractive takeover value," Flynn says.

"There's always a second boom to come," predicts Cheen. "Radio is a very liquid industry. There's always changing of hands."

## News/Talk Format Posts Biggest Gain

### Sports/Talk May Be Factor; Country, Classic Rock See Loss

This story was prepared by Sean Ross of Airplay Monitor.

NEW YORK—Buoyed by a stunning five-share jump, news/talk (N/T) radio cracked a 20-share of national listening and opened a seven-share lead over any other format in Billboard and Airplay Monitor's exclusive national Arbitron numbers for fall '99.

And while N/T was up, most music formats—with the exception of Spanish-language radio—were off, including sharp drops for country, top 40, classic rock, and R&B.

Billboard has been teaming with Arbitron to crunch the national format numbers for the 92 continuous measurement markets since 1989. Since that time, N/T radio's best book and biggest jump have both come in fall '95, when the O.J. Simpson verdict propelled N/T 15.5-16.9 12-plus. But this time, the format was up 15.9-20.7 12-plus, giving it more than a fifth of national listening.

So, in the absence of a Simpson trial or Monicagate scandal last fall, what happened? One explanation may be the growth of sports/talk radio, whose numbers are factored into the N/T share. Sports/talk usually gets a fall boost from the World Series and football season and was also on a station-building spurt this fall.

In addition, the 1.2-share debut of WNEW New York as an N/T station, while relatively inauspicious, still meant a lot of new N/T listening in a pool that's heavily influenced by the largest markets. And at least one major-market N/T station, WJFK-FM Washington, D.C., got some help from the highly publicized divorce of syndicated morning man Howard Stern.

#### AC RECLAIMS NO. 2 SPOT

Adult contemporary (AC) radio, which was overtaken by R&B radio last summer, reclaimed the No. 2 spot but was off 13.2-13.1. Broken out separately, adult top 40 stations were up 4.7-5.0 12-plus, but those numbers were more than offset by losses at mainstream and soft AC. AC's total 35-64 number was 15.0-14.9, meaning that it took much less of an upper-end hit from N/T than other adult music formats did.

R&B radio, which had been growing steadily throughout the last year—driven by the growth of R&B oldies radio—was off 13.3-12.1 overall, although it's still ahead of last fall's 11.9 share. Each of R&B's three component formats—adult R&B, mainstream R&B, and R&B oldies—were

off four-tenths of a share, with R&B oldies down 3.1-2.7 after three up books. R&B is one of several formats that was likely affected by the annual implementation of new population estimates. The smooth jazz format was off 2.7-2.6, down half a share from last fall.

Top 40, which had put together strong winter through summer ratings, had a typically down fall book, off 9.9-9.0, putting it slightly ahead of last fall's 8.9 share. Top 40 was down 35.2-33.7 in teens and about seven-tenths of a share in every other demo. (Modern rock, which many top 40 PDs had seen as a threat, was up 9.3-10.1 in teens but flat everywhere else.)

Country, meanwhile, was off 9.2-8.2 12-plus. While we've seen the format back at its pre-Garth Brooks levels for the last nine months or so, this actually puts country a share below that, for the worst number in the 11-year history of the Billboard/Monitor Arbitron measurements. Some of that is probably due to the number of stations the format lost—about 20 in this book alone—as well as lower numbers for WYNY (Y107) New York's quadroadcast and the upper-demo strength of N/T.

#### SPANISH RADIO: ON THE UP AND UP

Spanish-language radio has been adding a few tenths of a share each book over the last year. In fall, it was up 6.9-7.1, putting it a share ahead of where it was a year ago. Spanish radio probably got some help from the reconfiguring of the population

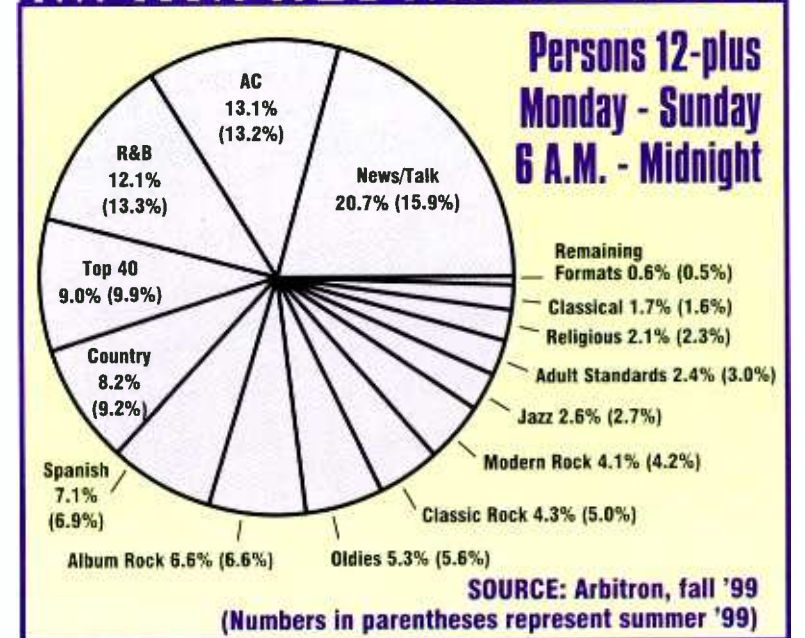
estimates, but it's also added more than 40 new outlets over the last year. It was up nicely in 18-34 (8.7-9.5) and 25-54 (7.5-7.9), up slightly 35-64 (6.6-6.7), and down in teens (5.4-5.0).

The album rock format was flat at a 6.6 this fall, but broken out by demo, you could see its youth movement taking effect. Album rock was up 5.6-5.8 in teens and 10.7-11.0 in 18-34, but off 8.3-8.2 25-54 and 5.6-5.5 35-64. (Triple-A, which is factored into the overall album number, was off 1.1-0.9.) Classic rock, which got a boost last year from "Classic Rock That Really Rocks," was off 5.0-4.3 with similar drops in most demos.

Modern rock, which had fallen into the high threes last winter, then rebounded, was off a tenth, 4.2-4.1, despite the presence of numerous superstar releases during the fall. Modern had the aforementioned strong gain with teens, but lost a tenth of a share in all the adult demos, not so surprising given the recent tenor of the music.

While R&B oldies stations were jammin' less in the fall, the mainstream oldies format wasn't faring much better, off 5.6-5.3 12-plus. With their biggest drop in the 35-64 format (and a relatively flat showing on the younger end), those losses were more likely the result of N/T's upper-end strength than losses to the "Jammin' oldies" format. Also likely hurt by N/T was the adult standards format, off 3.0-2.4 for its lowest number ever.

## ARBITRON FORMAT SHARE





## Adult Contemporary

T. WK	L. WK	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	24	<b>No. 1</b> I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN 14 weeks at No. 1
2	2	22	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	3	28	AMAZED BNA 65957 †	LONESTAR
4	6	8	BREATHE WARNER BROS. 16884 †	FAITH HILL
5	5	8	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
6	4	13	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
7	8	49	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
8	7	30	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
9	13	4	SOMEDAY OUT OF THE BLUE DREAMWORKS SOUNDTRACK CUT †	ELTON JOHN
10	10	9	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
11	9	10	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
12	11	14	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
13	12	12	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
14	14	13	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
15	16	21	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
16	15	14	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
17	20	18	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
18	18	17	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
19	17	115	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
20	19	15	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
21	22	22	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
22	21	21	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
23	25	3	YOU SANG TO ME COLUMBIA ALBUM CUT †	MARC ANTHONY
24	24	5	PRIVATE EMOTION C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJA
25	28	26	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN

## Adult Top 40

T. WK	L. WK	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	38	<b>No. 1</b> SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 73 weeks at No. 1
2	2	22	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
3	3	16	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
4	5	11	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	10	8	BREATHE WARNER BROS. 16884 †	FAITH HILL
6	4	23	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
7	6	34	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
8	7	16	TAKE A PICTURE REPRISE 16889 †	FILTER
9	9	19	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
10	8	19	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
11	12	12	I TRY EPIC ALBUM CUT †	MACY GRAY
12	11	10	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
13	13	10	AMAZED BNA 65957 †	LONESTAR
14	14	22	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
15	15	25	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
16	17	14	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
17	16	16	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
18	18	17	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
19	23	7	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG	TRACY CHAPMAN
20	19	19	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
21	20	21	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
22	22	22	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
23	24	7	ENOUGH OF ME ISLAND ALBUM CUT/IDJMG †	MELISSA ETHERIDGE
24	21	20	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
25	28	30	I BELONG TO YOU VIRGIN ALBUM CUT †	LENNY KRAVITZ

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 adult contemporary stations and 84 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

## Radio

## PROGRAMMING

## Lee Powers Up WKPO Madison Online

## Wisconsin Web Start-Up Is Arbitron's Most-Listened-To R&amp;B Station

This story was prepared by Airplay Monitor's Dana Hall.

According to Arbitron's most recent monthly InfoStream ratings—which measure listening for streaming radio signals on the Internet—WKPO (Power 105.9) Madison, Wis., is the most-listened-to R&B radio station online—at least among the relatively few such stations that Arbitron actively measures.

Power 105.9 PD Chris Lee was a mighty force behind getting the station's Web site and streaming audio up and running. And his vision could be compared with that of the Six Million Dollar Man.

"I was initially approached by representatives from [Internet service provider] Magnitude Networks to stream the station's audio," says Lee. "Upper management really wasn't that interested. They didn't see the point. The concept of nontraditional revenue wasn't even broached. After I learned how inexpensive it was to do, I just nagged the GM [Mike Knar] to death. Finally they agreed, and it became 'Chris' folly."

Once the Web site launched, WKPO management became more interested after "we started to get E-mails from New Zealand, Hong Kong, and all over the world," says Lee. "They were amazed at how far the reach was.

"But what really made me realize the reach we had via the Internet was when we were knocked off the air by a storm," continues Lee. "At first we got a few calls, because we were off the air. Then we started to get calls requesting songs. The computer was still playing the music, and people were listening via the site, so I went on for about an hour and just had fun with those listeners. My boss didn't care, because it wasn't affecting the advertisers. We did a contest looking for the person the farthest away who was online with us, and we just had fun with it."

Lee's own background may have prepared him for this more global attitude about radio. After growing up in Wisconsin and attending high school in Knoxville, Tenn., Lee worked at WKGN there. He left to attend college near Chicago but returned after graduating because of his love for radio. Then, after working on-air a few years, he became bored.

"I was reading liners and just sitting there," he says. "It wasn't what I thought radio should be. At the same time, I had this wanderlust. So I quit my job and went to the farthest place away from home that I could go: Korea. I had read somewhere that they needed people to teach English, and that's what I ended up doing. I figured if I could do this, I could do anything."

After a couple of years, Lee became homesick and returned to his hometown in Wisconsin, right around the same time WKPO signed on. Initially a dance-leaning top 40, WKPO, under

Lee's direction, evolved into something more R&B—but not completely.

"We had this night guy, LaTone Hart, who was blowing up," says Lee. "He would play a lot of hip-hop, and it became our highest-rated daypart. That made the company take a closer look at our direction. Madison has a minority population of only about 5%, and Janesville, where our studios are, is only about 2%, so you'd think doing an urban format would be crazy. But over the years, video channels like MTV and BET have opened the world up to a lot of music that people in places where there is no R&B radio outlet could hear it."

"We're not quite a top 40, and we're not completely an R&B station either," Lee adds. "Yet we're not rhythmic. We play everything from Christina Aguilera to Snoop Dogg. But it's a true reflection of our audience—we don't have just an African-American audience. When you attend one of our station events, you see people of all races and backgrounds."

Here's a recent hour on WKPO: Will Smith, "Wild Wild West"; D'Angelo, "Untitled (How Does It Feel)"; Brandy & Monica, "The Boy Is Mine"; Technotronic, "Pump Up The Jam"; the Fugees, "Killing Me Softly"; Brian McKnight, "Anytime"; B.T. Express, "Do It ('Til You're Satisfied)"; Mike E., "Master Plan"; Jon B., "I Do (Whatcha Say Boo)"; Whitney Houston, "My Love Is Your Love"; Pink, "There You Go"; and SWV, "Right Here."

Lee says the market also has a large Hispanic population, which the station serves on Saturday nights with a mix show, hosted by club DJ Rudy V. "It's the highest-rated daypart for us now and the No. 1 show in the market in that time slot. People here want the variety. They're open to hearing different types of music. It's the same on the Internet," says Lee.

The main competition in town is top 40 WZEE (Z104). "Since we signed on two years ago, they have gradually added more R&B and crossover product, like Aaliyah or Jay-Z," Lee says. "But they really stay focused on the top 40 audience for the most part."

Although WKPO has seen a steady increase in its Arbitron ratings, Lee says that he doesn't credit that to Internet listening.

"It's two totally separate things," he

says. "We're building our audience in the marketplace gradually. I've found that even if someone in Madison is listening to the station on the Internet, they wouldn't necessarily write it down in a diary survey. They don't consider it radio; it's their computer. So unless we change that perception, it won't ever really help us ratings-wise."

How does one become a highly listened-to terrestrial radio station online? "There are really no rules yet to the Net," says Lee. "We're still learning how to use it. So asking, 'How does someone find us?' is the same question that anyone sitting in front of their computer at home is asking. And the fact is there might be a hundred ways and questions to ask to get them to WKPO.com."

Stations that can anticipate those questions are the ones that will come up most frequently, he notes. "Basically, it's a crap shoot. Just like when you're broadcasting to your own market. What makes a person stick to listening to your station is the music you play."

Lee also says it's hard to find out if your Net listeners are from your marketplace or outside your area. "Unless they let us know, it's impossible. Even if they E-mail us, we can't assume it's because they are listening via the Net, because we promote the Web site and our E-mail address on-air. We promote it as much as twice an hour. We do virtually no promotion or marketing outside of the on-air mentions. It's interesting to see stations like KUBE Seattle and how they are advertising their station on the Net in Portland [Ore.] via billboards."

That's the future of Net broadcasting, he maintains, adding that anyone on the Net should be promoting outside their area to increase listenership.

"But that won't truly happen until advertisers realize the value of Internet listening," Lee says. "When we can say we not only reach those listeners in Madison, but we also reach X amount of listeners worldwide, then we'll see the true potential of it."

"It will then level the playing field for radio," he continues. "No longer will there be large and small markets. We may be a small market in terms of size, but technically, we might be able to have as many listeners via the Internet as, say, a WBLN New York."



**Feels Like 1978.** With the increasing rise in gasoline prices, KYSR (Star 107) Los Angeles afternoon DJ Ryan Seacrest convinced a local Shell station to offer free gas to listeners. For a two-hour period, Seacrest invited listeners to head to George's in Glendale, Calif., for a free tank, compliments of the station. Within 30 minutes, more than 500 vehicles were lined up. Local TV outlets, including ABC, CBS, and Fox, covered the event.



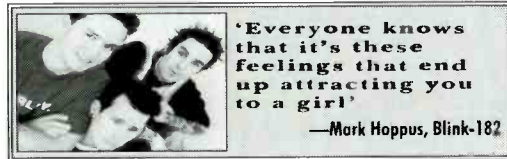
Blink-182 is a band known for its impish antics, breast-baring fans, and scatological humor. But the act is now proving that it can be warm and fuzzy when it comes to relationships.

The trio's sensitive side is explored in the hit single "All The Small Things," No. 7 on this issue's Modern Rock Tracks chart. Blink-182's bassist/vocalist Mark Hoppus says the tune was written by guitarist/vocalist Tom DeLonge out of revenge for his girlfriend.

Hoppus remarks, "The song is about how the important things in their relationship were in the small things. The line, 'She left me roses by the stairs,' came about while we were recording the record. She actually left roses for Tom to show

that she cared. It's a smooth, poppy song that people can totally relate to. Everyone knows that it's these feelings that end up attracting you to a girl."

Blink-182's homage to minutiae has also attract-



'Everyone knows that it's these feelings that end up attracting you to a girl'

—Mark Hoppus, Blink-182

ed massive airplay. It topped the Modern Rock Tracks chart for eight weeks and has been in a top 10 position for 20 weeks. The popular track is the second release off of the band's sophomore MCA

project, "Enema Of The State." A third single, "Adam's Song," is No. 32 on this issue's Modern Rock Tracks chart. Hoppus says, "There was never a conscious effort to come up with a certain theme for the album, but most of the songs ended up being about personal and family relationships."

These relationships suffer when the band goes on tour, he adds. "Touring is the worst part of being in a band, but the shows are the best part. I like the energy of playing in front of people. But it can be lonely without anyone to come home to."

And after returning from upcoming European concert dates, Hoppus confesses, Blink-182 might add to its more refined image. He says, "We're going to start golfing."

SITES + SOUNDS

(Continued from page 66)

with Musicboulevard.com as one of the first to bridge online and offline sales.

"Fans could pre-order the CD online and get a special code that let them unlock and download a special extra track," he says. "If they ordered in-store, they got a collectible Tori postcard that gave them the online code to unlock and download the single. We got more than 12,000 advance orders from the promotion."

At TWEC, Tom Tuomela, senior manager of marketing and merchandising, says, "We were pleased to participate in this early-stage Internet CD promotion. A lot of people are experimenting, and we want to be involved in that process. The Beastie Boys offer allowed people to select from a lot of songs to create their own double album. It speaks to the further 'personalization' of music, and they didn't have to sit and wait to get the product."

"TWEC.com has been up since November 1998 selling music, movies, and games, and we'll be doing a lot more things like the Beastie Boys," he says.

Although it didn't participate in the promotion due to lack of time to reach an agreement, Checkout.com, in which Warehouse Entertainment has a significant stake, "was very excited about the concept," says Jason Fiber, Checkout VP of digital strategies.

The Beastie Boys promotion "came at the same time as our integration with Warehouse," says Fiber. "[The promotion] was successful because it was everything an Internet-based custom CD could be. It was done well, had great content, a top band, and a desirable customer opportunity. We will join the network predicated on terms being more favorable to us, and we're already involved in several of the click-and-mortar kiosk programs."

Looking ahead to more custom CDs and the evolving digitally downloaded singles market, EMI Recorded Music, which has equity interests in both MusiMaker and Alliance's Digital On-Demand (DOD), recently acquired a minority equity interest in Portland, Ore.-based Supertracks (Billboard, Feb. 26).

"We are firm believers that the real play for broadband Internet music delivery over the next few years is at retail and in kiosks," says EMI senior VP Jay Samit. "By the second quarter this year, you'll see a market where digital singles will be treated as just another format. With all major brick-and-mortars now being click-and-mortars, there's an implicit commitment that we make sure we supply content to those retailers."

Tower's Farrace says that "singles downloads make a lot of sense, as it gives people a chance to try the music for about \$2 and is one of the ways that retailers like us will keep their place in the value chain. The custom CD market will certainly grow as well and is another good opportunity for us to participate."

Adds Tuomela, "We're always involved in a lot of things, and once broadband is more widely implemented, digital [single] downloads will preempt more of the business that custom CDs are enjoying in the short run."

Billboard® MARCH 25, 2000

Billboard® MARCH 25, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	6	STIFF UPPER LIP	AC/DC
				STIFF UPPER LIP	EASTWEST/EEG
2	2	2	17	NO LEAF CLOVER	METALLICA
				S & M	ELEKTRA/EEG †
3	3	3	9	OTHERSIDE	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
4	5	5	8	KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL
5	4	4	12	WHAT IF	CREED
				HUMAN CLAY & "SCREAM 3" SOUNDTRACK	WIND-UP †
6	6	6	19	VOODOO	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL †
7	8	8	29	HIGHER	CREED
				HUMAN CLAY	WIND-UP †
8	7	7	14	ONLY GOD KNOWS WHY	KID ROCK
				DEVIL WITHOUT A CAUSE	TOP DOG/LAVA/ATLANTIC †
9	12	11	9	WAS	KENNY WAYNE SHEPHERD BAND
				LIVE ON	GIANT/REPRISE
10	11	12	7	STACKED ACTORS	FOO FIGHTERS
				THERE IS NOTHING LEFT TO LOSE	ROSWELL/RCA
11	10	10	9	WEAPON AND THE WOUND	DAYS OF THE NEW
				THE DAYS OF THE NEW	OUTPOST/INTERSCOPE
12	9	9	26	LEARN TO FLY	FOO FIGHTERS
				THERE IS NOTHING LEFT TO LOSE	ROSWELL/RCA †
				<b>AIRPOWER</b>	
13	20	23	4	STAND INSIDE YOUR LOVE	THE SMASHING PUMPKINS
				MACHINA/THE MACHINES OF GOD	VIRGIN †
14	14	18	17	PARDON ME	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
15	16	21	6	MAKE ME BAD	KORN
				ISSUES	IMMORTAL/EPIC †
16	13	13	27	THE CHEMICALS BETWEEN US	BUSH
				THE SCIENCE OF THINGS	TRAUMA †
17	17	22	7	RUN TO THE WATER	LIVE
				THE DISTANCE TO HERE	RADIOACTIVE/MCA †
18	15	16	47	KEEP AWAY	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL †
19	22	17	27	PUT YOUR LIGHTS ON	SANTANA FEATURING EVERLAST
				SUPERNATURAL	ARISTA
20	23	26	7	HOME	STAIN'D
				DYSFUNCTION	FLIP/ELEKTRA/EEG †
21	31	—	2	WHAT IS AND WHAT SHOULD NEVER BE	JIMMY PAGE & THE BLACK CROWES
				JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	MUSICMAKER.COM
22	21	20	24	RE-ARRANGED	LIMP BIZKIT
				SIGNIFICANT OTHER	FLIP/INTERSCOPE †
23	18	14	20	FALLING AWAY FROM ME	KORN
				ISSUES	IMMORTAL/EPIC †
24	19	15	21	TAKE A PICTURE	FILTER
				TITLE OF RECORD	REPRISE †
25	29	31	5	SLEEP NOW IN THE FIRE	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC †
26	34	36	4	LEADER OF MEN	NICKELBACK
				THE STATE	ROADRUNNER
27	24	19	24	GUERRILLA RADIO	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC †
28	30	33	4	BREAK STUFF	LIMP BIZKIT
				SIGNIFICANT OTHER	FLIP/INTERSCOPE †
29	27	30	7	IS ANYBODY HOME?	OUR LADY PEACE
				HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	COLUMBIA †
30	32	32	5	WAFFLE	SEVENDUST
				HOME	TNT
31	36	37	3	NEW BEGINNING	STIR
				HOLY DOGS	CAPITOL
32	25	25	8	DAY AFTER DAY	DEF LEPPARD
				EUPHORIA	MERCURY/IDJMG
33	38	38	4	MISERABLE	LIT
				A PLACE IN THE SUN	RCA †
34	33	34	7	SOUTHTOWN	P.O.D.
				THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	ATLANTIC †
35	26	24	15	NOBODY'S REAL	POWERMAN 5000
				TONIGHT THE STARS REVOLT!	DREAMWORKS †
36	39	39	3	SATISFIED	8STOPS7
				IN MODERATION	REPRISE
37	35	29	6	CHECK YOUR HEAD	BUCKCHERRY
				BUCKCHERRY	DREAMWORKS †
38	28	27	9	LETTING THE CABLES SLEEP	BUSH
				THE SCIENCE OF THINGS	TRAUMA †
39	NEW ▶	1	1	REVOLUTION IS MY NAME	PANTERA
				REINVENTING THE STEEL	EASTWEST/EEG
40	37	28	17	BREADLINE	MEGADETH
				RISK	CAPITOL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. † indicates a record 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.

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	13	OTHERSIDE	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
2	2	3	8	EX-GIRLFRIEND	NO DOUBT
				RETURN OF SATURN	INTERSCOPE †
3	3	7	15	MISERABLE	LIT
				A PLACE IN THE SUN	RCA †
4	6	9	5	STAND INSIDE YOUR LOVE	THE SMASHING PUMPKINS
				MACHINA/THE MACHINES OF GOD	VIRGIN †
5	4	5	10	LETTING THE CABLES SLEEP	BUSH
				THE SCIENCE OF THINGS	TRAUMA †
6	8	10	17	EVERYTHING YOU WANT	VERTICAL HORIZON
				EVERYTHING YOU WANT	RCA †
7	5	2	24	ALL THE SMALL THINGS	BLINK-182
				ENEMA OF THE STATE	MCA †
8	11	13	20	PARDON ME	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
9	7	4	13	NEVER LET YOU GO	THIRD EYE BLIND
				BLUE	ELEKTRA/EEG †
10	9	6	25	RE-ARRANGED	LIMP BIZKIT
				SIGNIFICANT OTHER	FLIP/INTERSCOPE †
				<b>AIRPOWER</b>	
11	24	35	4	THE BAD TOUCH	BLOODHOUND GANG
				HOORAY FOR BOOBIES	REPUBLIC/GEFFEN/INTERSCOPE †
12	10	8	25	LITTLE BLACK BACKPACK	STROKE 9
				NASTY LITTLE THOUGHTS	CHERRY/UNIVERSAL †
13	12	12	8	MAYBE SOMEDAY	THE CURE
				BLOODFLOWERS	FICTION/ELEKTRA/EEG
14	16	24	5	SLEEP NOW IN THE FIRE	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC †
15	13	11	24	TAKE A PICTURE	FILTER
				TITLE OF RECORD	REPRISE †
16	15	17	10	WHAT IF	CREED
				HUMAN CLAY & "SCREAM 3" SOUNDTRACK	WIND-UP †
17	14	15	7	RUN TO THE WATER	LIVE
				THE DISTANCE TO HERE	RADIOACTIVE/MCA †
				<b>AIRPOWER</b>	
18	20	25	6	MAKE ME BAD	KORN
				ISSUES	IMMORTAL/EPIC †
19	19	31	9	FLOWING	311
				SOUND SYSTEM	CAPRICORN/IDJMG †
				<b>AIRPOWER</b>	
20	25	29	6	VOODOO	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL †
21	22	26	8	IS ANYBODY HOME?	OUR LADY PEACE
				HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	COLUMBIA †
22	23	27	9	SOMETIMES I DON'T MIND	THE SUICIDE MACHINES
				THE SUICIDE MACHINES	HOLLYWOOD †
23	18	18	14	ONLY GOD KNOWS WHY	KID ROCK
				DEVIL WITHOUT A CAUSE	TOP DOG/LAVA/ATLANTIC †
24	21	16	26	LEARN TO FLY	FOO FIGHTERS
				THERE IS NOTHING LEFT TO LOSE	ROSWELL/RCA †
25	17	14	9	GO LET IT OUT	OASIS
				STANDING ON THE SHOULDERS OF GIANTS	EPIC †
26	35	38	4	HOME	STAIN'D
				DYSFUNCTION	FLIP/ELEKTRA/EEG †
27	27	20	5	THE GROUND BENEATH HER FEET	U2
				"THE MILLION DOLLAR HOTEL" SOUNDTRACK	INTERSCOPE
28	32	37	3	BREAK STUFF	LIMP BIZKIT
				SIGNIFICANT OTHER	FLIP/INTERSCOPE †
29	28	23	20	FALLING AWAY FROM ME	KORN
				ISSUES	IMMORTAL/EPIC †
30	37	—	2	NEW BEGINNING	STIR
				HOLY DOGS	CAPITOL
31	31	32	16	NO LEAF CLOVER	METALLICA
				S & M	ELEKTRA/EEG †
32	38	—	2	ADAM'S SONG	BLINK-182
				ENEMA OF THE STATE	MCA †
33	34	33	24	GUERRILLA RADIO	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC †
34	NEW ▶	1	1	KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL
35	33	30	10	NATURAL BLUES	MOBY
				PLAY	V2 †
36	30	22	10	STOP THE ROCK	APOLLO FOUR FORTY
				GETTIN' HIGH ON YOUR OWN SUPPLY	550 MUSIC/550-WORK †
37	36	36	4	MIXED BIZNESS	BECK
				MIDNITE VULTURES	DGC/INTERSCOPE †
38	40	—	2	SOUTHTOWN	P.O.D.
				THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	ATLANTIC †
39	39	34	17	INTO THE VOID	NINE INCH NAILS
				THE FRAGILE	NOTHING/INTERSCOPE †
40	29	28	7	STACKED ACTORS	FOO FIGHTERS
				THERE IS NOTHING LEFT TO LOSE	ROSWELL/RCA



# Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	9	BYE BYE BYE JIVE	'N SYNC
2	2	2	13	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
3	3	3	18	THAT'S THE WAY IT IS 550 MUSIC /550-WORK	CELINE DION
4	9	14	8	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
5	7	8	10	SAY MY NAME COLUMBIA	DESTINY'S CHILD
6	5	6	35	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
7	4	4	23	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
8	10	11	9	IT FEELS SO GOOD FARM CLUB/REPUBLIC /UNIVERSAL	SONIQUE
9	6	5	18	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
10	8	9	10	AMAZED BNA	LONESTAR
11	15	22	7	I TRY EPIC	MACY GRAY
12	12	10	9	NEVER LET YOU GO ELEKTRA /JEG	THIRD EYE BLIND
13	16	23	6	BREATHE WARNER BROS.	FAITH HILL
14	14	20	10	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
15	11	7	25	BRING IT ALL TO ME TRACK MASTERS /COLUMBIA	BLAQUE
16	13	12	22	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
17	17	15	32	I NEED TO KNOW COLUMBIA	MARC ANTHONY
18	24	26	5	YOU SANG TO ME COLUMBIA	MARC ANTHONY
19	19	16	29	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
20	20	17	12	ALL THE SMALL THINGS MCA	BLINK-182
21	21	18	7	AMERICAN PIE MAVERICK /WARNER BROS.	MADONNA
22	27	29	5	ONLY GOD KNOWS WHY TOP DOG/LAVA /ATLANTIC	KID ROCK
23	23	21	26	MEET VIRGINIA AWARE /COLUMBIA	TRAIN
24	18	13	17	BLUE (DA BA DEE) REPUBLIC /UNIVERSAL	EIFFEL 65
25	22	19	12	FALLS APART LAVA /ATLANTIC	SUGAR RAY
26	25	24	13	TAKE A PICTURE REPRISE	FILTER
27	26	25	7	GET IT ON TONITE DEF SOUL /DJMG	MONTELL JORDAN
28	30	36	3	THONG SONG DRAGON/DEF SOUL /DJMG	SISQO
29	28	30	6	FORGOT ABOUT DRE AFTERMATH /INTERSCOPE	DR. DRE FEATURING EMINEM
30	32	31	5	THERE YOU GO LAFACE /ARISTA	PINK
31	29	28	17	SEXUAL (LI DA DI) TOMMY BOY	AMBER
32	33	35	5	FEELIN' SO GOOD WORK /550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
33	36	—	2	HIGHER WIND-UP	CREED
34	31	27	21	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
35	NEW ▶	1	1	I BELONG TO YOU VIRGIN	LENNY KRAVITZ
36	35	39	3	HOT BOYZ THE GOLD MIND/EASTWEST /JEG	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
37	34	33	19	HANGAROUND DGC /INTERSCOPE	COUNTING CROWS
38	NEW ▶	1	1	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
39	NEW ▶	1	1	WHERE YOU ARE COLUMBIA	JESSICA SIMPSON FEATURING NICK LACHEY
40	37	38	25	WAITING FOR TONIGHT WORK /550-WORK	JENNIFER LOPEZ

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 240 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

## Radio

### PROGRAMMING

# Radio Disney Tunes In Young Listeners And Turns Youth Pop Craze On Its Ear

**EARWAVES:** If one were to measure Radio Disney's programming maturity in mouse years, the 3-year-old broadcast network would be entering its prime right now.

With 45 outlets in 16 of the top 20 U.S. radio markets and a nationwide audience of 1.6 million, the kid-oriented format has hastened its stride, thanks to the plentitude of youth acts painting the pop landscape today, as well as daily contesting, an interactive Web site, music testing, and standards that have made the channel a trusted family experience.

While Radio Disney includes features like news for children, Internet tutorials, safety tips, and human-interest stories, music programming makes up 90% of the station's 24-hour day, broken down into pop hits (50%); movie or TV soundtrack songs (20%); novelty songs like those by "Weird Al" Yankovic and LL Cool J's "Who's Afraid Of The Big Bad Wolf" (20%); and DJ banter, promotions, and prizes (10%).

Many of the channel's mainstay hits—15 of its current top 20, in fact—match those found on traditional top 40 outlets, including songs from 'N Sync, Backstreet Boys, Britney Spears, and Christina Aguilera (some of whom already have ties with Disney as former Mouseketeers).

The biggest difference: While top 40 traditionally skews toward a 12- to 24-year-old audience, Disney targets listeners 2-11, and more specifically 6-11, with a demographic bull's-eye of age 10.

"Our philosophy is to program what kids want to hear, as long as songs are lyrically clean and based on what parents have told us they want for their children," says Robin Jones, who has been operations director of the station since its 1997 launch. "We also want to try to teach something, and our personalities have a big brother or older sister kind of mentality. We never talk down to kids."

Radio Disney's programming reliability, in fact, is among the most influential banners that stations wave

to parental watchdogs. All songs are put to the lyrical test in terms of adult themes and sexuality.

"We play songs for parents in focus groups, and while it's a tough decision, there are instances where a song is determined inappropriate for our audience," Jones says.



by Chuck Taylor

The company makes every effort to work with artists in altering or editing lyrics, with their approval and the nod of labels.

For example, Will Smith is a "huge artist for kids," says Jones, but the channel frowned upon the use of a gunshot and his use of the word "damn" in the track "Wild Wild West." "We knew the song was a hit but had



to do some edits, because the whole guns and violence in schools is such an issue. Some labels and artists don't like it, but they usually work with us, because they want the exposure."

Likewise, Lou Bega's lady-love-fest "Mambo No. 5 (A Little Bit Of...)" was considered too sexual for the station, but Bega agreed to re-record it with a child-friendly lyric—it's now called "Disney Mambo No. 5" there. Backstreet Boys' "Everybody (Backstreet's Back)" also had a red-flag moment; a simple edit cut out the line "Are you sexual?," and the song aired.

Airplay decisions are double-checked with a kid-branded form of auditorium testing to check for burn. In addition, the playlist is monitored via E-mails received from audience members and phone calls received over a central toll-free number, which fields some 500,000 calls a week (the network logged more than 25 million calls in 1999).

The trust factor between Radio Disney and parents extends to the network's imaging and contesting, which hit a home run with kids and are as wholesome as baseball. From 5 a.m. to 1 a.m., prizes are given away hourly, including lyrically screened CDs or "Pokémon" cards, with the opportunity to also win "larger-than-life" contests.

For instance, in April the station will give away a day with 'N Sync, where the winner will act as a faux press agent, attending a press conference, following the group through its appointments, and getting front-row tickets to its concert.

Another had Mandy Moore picking up the winner in a limo and taking him or her out for pizza, video games, and shopping, while others allowed one lucky caller to visit a space camp, take a snowboarding excursion, or go to an animation studio where "Pokémon" is produced. And unlike top 40 outlets, "you have to be 12 or under to win," says Jones.

On the local level, Radio Disney is often promoted on billboards and cable television and through special events tailored to individual markets. WDWD-AM Atlanta, one of Radio Disney's charter outlets, has held Backstreet Boys lip-syncing events to win tickets to the act's concert in town and involves listeners in the annual local country fair, which brings 120,000 fans from around the region, thanks to a partnership with the two country stations also owned by Disney/ABC in Atlanta.

As well, "we have the technology to put local children on the air during breaks," says station manager Matt Scarano. "We try to do a lot of interaction and get as much local content as we can over the air."

Each outlet also has a local market Web page on the Radio Disney site, which showcases community events, while the national site offers games, jokes, educational information, the station's playlist and schedule, and DJ bios. There's also audio streaming of the channel.

Despite its unique branding, there's no question that natural synergies exist between Radio Disney and top 40. "We bring new music to kids that others may be a bit afraid to break," Jones says, noting that the outlet often serves as a warm-up for acts that eventually break at top 40.



JONES

Likewise, preteens hearing Disney mainstays on top 40 radio only serves to further cement their love for a particular song, she says. "Kids are more comfortable with familiar things. When they're in the car with a parent or older brother or sister, the familiarity only makes them want to hear it again. That repetition is really important."

In any case, WDWD's Scarano thinks the balance works out for kids and parents alike. "The whole family can listen to this music, like a built-in baby-sitter. If it hits a home run for the kids, it's probably a lot more fun than watching another 'Barney' video."

#### Radio Disney Top 20 Countdown

Week of March 12, 2000

1. Bye Bye Bye, 'N Sync
2. Blue (Da Ba Dee), Eiffel 65
3. What I Wanna Do, No Authority
4. If You Wanna Dance, Nobody's Angel
5. Dancing Queen, A\*Teens
6. Pedal To The Steel, Youngstown
7. What A Girl Wants, Christina Aguilera
8. (You Drive Me) Crazy, Britney Spears
9. Show Me The Meaning Of Being Lonely, Backstreet Boys
10. Disney Mambo No. 5, Lou Bega
11. This Time Around, Hanson
12. Baby One More Time, Britney Spears
13. All Star, Smash Mouth
14. Larger Than Life, Backstreet Boys
15. Pokémon Theme, Pokémon
16. I Want It That Way, Backstreet Boys
17. Candy, Mandy Moore
18. Another Dumb Blonde, Hoku
19. From The Bottom Of My Broken Heart, Britney Spears
20. Everybody (Backstreet's Back), Backstreet Boys



# 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 Da Brat, That's What I'm Looking For  
 2 Black Rob, Whoa  
 3 Sisqo, Thong Song  
 4 J-Shin, One Night Stand  
 5 Joe, I Wanna Know  
 6 Jay-Z, Anything  
 7 Dr. Dre Feat. Eminem, Forgot About Dre  
 8 D'Angelo, Untitled (How Does It Feel)  
 9 Hot Boys, I Need A Hot Girl  
 10 Destiny's Child, Say My Name  
 11 Nas, You Owe Me  
 12 Jagged Edge, He Can't Love U  
 13 Jennifer Lopez, Feelin' So Good  
 14 Mary J. Blige, Give Me You  
 15 Guy, Why You Wanna Keep Me From My Baby  
 16 Missy "Misdemeanor" Elliott, Hot Boyz  
 17 Method Man/Redman, Y.O.U.  
 18 Angie Stone, Everyday  
 19 Gerald Levert, Mr. Too Damn Good  
 20 The Lox, Ryde Or Die, Chick  
 21 Drama, Left, Right, Left  
 22 Eve, Love Is Blind  
 23 Dave Hollister, Can't Stay  
 24 LV, How Long  
 25 Santana F/The Product G&B, Maria Maria  
 26 Youngbloodz, B5  
 27 Tamar, If You Don't Wanna Love Me  
 28 Q-Tip, Breathe & Stop  
 29 Blaque, Bring It All To Me  
 30 Amel Larrieux, Get Up  
 31 Tha Eastsidaz, G'd Up  
 32 Ice Cube, Until We Rich  
 33 Eric Benet, When You Think Of Me  
 34 Montell Jordan, Once Upon A Time  
 35 Donell Jones, Where I Wanna Be  
 36 Trina, Da Baddest Bitch  
 37 Sole, It Wasn't Me  
 38 Brian McKnight, Stay Or Let It Go  
 39 Hezekiah Walker, Let's Dance  
 40 Sammie, I Like It  
 41 Juvenile, U Understand  
 42 Notorious B.I.G., Notorious B.I.G.  
 43 Three 6 Mafia, Who Run It  
 44 Common, The 6th Sense (Something U Feel)  
 45 Mariah Carey, Thank God I Found You  
 46 2Pac + Outlawz, Baby Don't Cry  
 47 Whitney Houston, I Learned From The Best  
 48 Bone Thugs-N-Harmony, Resurrection  
 49 Ideal, Creep Inn  
 50 Project Playaz, Buck With Me

NEW ONS

Big Pun, It's So Hard  
 Trin-I-Tee 5:7, My Body  
 Cypress Hill, (Rap) Superstar  
 Spooks, Things I've Seen  
 Beenie Man, Love Me Now  
 Vita, Vita Vita  
 Tash, G's Iz G's  
 Mista Lowdown, Bounce It



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

1 Toby Keith, How Do You Like Me Now?!

2 Kenny Rogers, Buy Me A Rose \*  
 3 Jessica Andrews, Unbreakable Heart  
 4 Phil Vassar, Carlene  
 5 Tracy Lawrence, Lessons Learned  
 6 Clint Black W/Steve Wariner, Been There  
 7 Mark Wills, Almost Doesn't Count  
 8 Dixie Chicks, Goodbye Earl  
 9 Chely Wright, It Was  
 10 Martina McBride, Love's The Only House  
 11 Faith Hill, Breathe  
 12 Jo Dee Messina, Because You Love Me  
 13 Montgomery Gentry, Daddy Won't Sell The Farm  
 14 Shedays, This Woman Needs  
 15 Brad Paisley, Me Neither  
 16 Andy Griggs, She's More  
 17 Sawyer Brown, 800 Pound Jesus  
 18 Blackhawk, I Need You All The Time  
 19 Danni Leigh, Honey I Do \*  
 20 Ty Herndon, No Mercy \*  
 21 Collin Raye, Couldn't Last A Moment \*  
 22 Trace Adkins, More \*  
 23 Trisha Yearwood, Real Live Woman \*  
 24 Rascal Flatts, Prayin' For Daylight \*  
 25 Dixie Chicks, Cowboy Take Me Away  
 26 The Wilkinsons, Jimmy's Got A Girlfriend \*  
 27 Mark Wills, Back At One  
 28 Eric Heathery, Flowers On The Wall  
 29 Joe Diffie, It's Always Somethin' \*  
 30 Clay Davidson, Unconditional \*  
 31 Keith Urban, Your Everything \*  
 32 Lonestar, Amazed  
 33 Shania Twain, Rock This Country!  
 34 Chalee Tremain, Just Because She Lives There  
 35 Sons Of The Desert, Change  
 36 Julie Reeves, What I Need  
 37 Jerry Kilgore, The Look  
 38 Alicia Elliott, I'm Diggin' It  
 39 Marty Raybon, Cracker Jack Diamond  
 40 Tamara Walker, Asking Too Much  
 41 Asleep At The Wheel, Cherokee Maiden  
 42 LeAnn Rimes, Big Deal  
 43 Jennifer Day, The Fun Of Your Love  
 44 Wade Hayes, Up North (Down South...)  
 45 Clay Walker, The Chain Of Love  
 46 Yankee Grey, Another Nine Minutes  
 47 Reba McEntire, What Do You Say  
 48 Chad Brock, Yes!  
 49 Lonestar, Smile  
 50 Rebecca Lynn Howard, Out Here In The Water

\* Indicates Hot Shots

NEW ONS

Coley McCabe/Andy Griggs, Grow Young With You  
 Gary Allan, Lovin' You Against My Will  
 J. Forworthy/B. Engvall/M. Stuart, Blue Collar Dollar  
 Merle Haggard, Motorcycle Cowboy  
 Reba, I'll Be



Continuous programming  
 1515 Broadway, NY, NY 10036

1 Dr. Dre Feat. Eminem, Forgot About Dre  
 2 'N Sync, Bye Bye Bye  
 3 Backstreet Boys, Show Me The Meaning...  
 4 Hanson, This Time Around  
 5 No Doubt, Ex-Girlfriend  
 6 Rage Against The Machine, Sleep Now In The Fire  
 7 Blaque, Bring It All To Me  
 8 Destiny's Child, Say My Name  
 9 Korn, Make Me Bad  
 10 Incubus, Pardon Me  
 11 Will Smith, Freakin' It  
 12 Pink, There You Go  
 13 Bloodhound Gang, The Bad Touch  
 14 Red Hot Chili Peppers, Otherside  
 15 Lit, Miserable  
 16 DMX, What's My Name  
 17 Madonna, American Pie  
 18 Britney Spears, From The Bottom Of...  
 19 2Gether, U + Me = Us (Calculus)  
 20 Missy "Misdemeanor" Elliott, Hot Boyz  
 21 Third Eye Blind, Never Let You Go  
 22 Eve, Love Is Blind  
 23 Trisha Yearwood, Real Live Woman \*  
 24 Hoku, Another Dumb Blonde  
 25 Sisqo, Thong Song  
 26 P.O.D., Southtown  
 27 Jennifer Lopez, Feelin' So Good  
 28 D'Angelo, Untitled (How Does It Feel)  
 29 System Of A Down, Spiders  
 30 Santana F/The Product G&B, Maria Maria  
 31 Jay-Z, Anything  
 32 Jessica Simpson F/Nick Lachey, Where You Are  
 33 Macy Gray, I Try  
 34 M2M, Mirror Mirror  
 35 Creed, What If  
 36 Nine Inch Nails, Into The Void  
 37 Vertical Horizon, Everything You Want  
 38 Kid Rock, Only God Knows Why  
 39 Christina Aguilera, What A Girl Wants  
 40 Mandy Moore, Candy  
 41 Bush, Letting The Cables Sleep  
 42 Enrique Iglesias, Be With You  
 43 Mariah Carey, Thank God I Found You  
 44 Aaliyah, Are You That Somebody?  
 45 Juvenile, Back That Thang Up  
 46 Da Brat, That's What I'm Looking For  
 47 Sonique, It Feels So Good  
 48 Buckcherry, Check Your Head  
 49 Moby, Natural Blues  
 50 Filter, Take A Picture

\*\* Indicates MTV Exclusive

NEW ONS

'N Sync, Bye Bye Bye  
 Toni Braxton, He Wasn't Man Enough  
 Aaliyah, Try Again  
 Steely Dan, Cousin Dupree



Continuous programming  
 1515 Broadway, NY, NY 10036

1 Santana Feat. Rob Thomas, Smooth  
 2 Christina Aguilera, What A Girl Wants  
 3 Celine Dion, That's The Way It Is  
 4 Backstreet Boys, Show Me The Meaning...  
 5 Foo Fighters, Learn To Fly  
 6 Third Eye Blind, Never Let You Go  
 7 Vertical Horizon, Everything You Want  
 8 No Doubt, Ex-Girlfriend  
 9 Macy Gray, I Try  
 10 Madonna, American Pie  
 11 Ricky Martin Feat. Meja, Private Emotion  
 12 Jennifer Lopez, Feelin' So Good  
 13 Filter, Take A Picture  
 14 Smash Mouth, Then The Morning Comes  
 15 Faith Hill, Breathe  
 16 Mariah Carey, Thank God I Found You  
 17 Will Smith, Freakin' It  
 18 Kid Rock, Only God Knows Why  
 19 Red Hot Chili Peppers, Otherside  
 20 Santana F/The Product G&B, Maria Maria  
 21 Sugar Ray, Falls Apart  
 22 Lenny Kravitz, I Belong To You  
 23 Creed, Higher  
 24 D'Angelo, Untitled (How Does It Feel)  
 25 Enrique Iglesias, Be With You  
 26 Train, Meet Virginia  
 27 Beck, Mixed Bizness  
 28 Tina Turner, When The Heartache Is Over  
 29 Ricky Martin, Livin' La Vida Loca  
 30 Whitney Houston, I Learned From The Best  
 31 Moby, Natural Blues  
 32 Red Hot Chili Peppers, Scar Tissue  
 33 Backstreet Boys, I Want It That Way  
 34 Oasis, Go Let It Out  
 35 Sting W/Cheb Mami, Desert Rose  
 36 Madonna, Beautiful Stranger  
 37 Fiona Apple, Limp  
 38 Red Hot Chili Peppers, Under The Bridge  
 39 Mary J. Blige, Give Me You  
 40 Smash Mouth, All Star  
 41 No Doubt, Don't Speak  
 42 Backstreet Boys, As Long As You Love Me  
 43 Christina Aguilera, Genie In A Bottle  
 44 Jennifer Lopez, Waiting For Tonight  
 45 John Lennon, Nobody Told Me  
 46 Fleetwood Mac, Hold Me  
 47 Billy Joel, Piano Man  
 48 Eagles, Hotel California  
 49 David Bowie, China Girl  
 50 Santana, Black Magic Woman

NEW ONS

'N Sync, Bye Bye Bye  
 Toni Braxton, He Wasn't Man Enough  
 Aaliyah, Try Again  
 Steely Dan, Cousin Dupree

# Music Video PROGRAMMING

## MTV Networks Execs Promoted; VH1 Offers Manly Concert Lineup

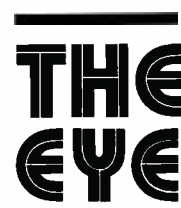
**MTV NETWORKS EXEC CHANGES:** MTV has promoted **Elli Cola** to VP of music and talent. Based in New York, Cola was previously director of music and talent; she reports to MTV senior VP of music **Tom Calderone**. In addition, MTV has expanded the responsibilities of VP of music and talent programming **Michele Dix** to include developing shows for music performance and talent. According to MTV, Cola has not replaced **Lewis Largent**, who departed last October as MTV VP of music and artist development.

ater, and VH1 will premiere the special on April 18.

Production company 8 Media has changed its name to a-non-y-mous.

Longtime MuchMusic VJ/producer **Bill Welychka** has left the network to go to MuchMusic's AC-styled sister channel, MuchMoreMusic, where he will be a host and producer.

In other MTV Networks news, the Box Music Network has made several executive changes: **Jeff Elgart** has been promoted from VP of network advertising to senior VP of network and online advertising, **Joel Genove** has been upped from senior manager to director of field marketing, and **Amy Brown** has been named director of broadcast operations. Brown was previously a program manager at America One Television.



by Carla Hay

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Lancaster, Calif.-based pop show "Morr And Morr Entertainment Live."

TV affiliates: KPAL-TV, Jones Cable, and Acton Cable in the Lancaster area.

Time slot: various.  
 Key staffer: **Vernon Morris II**, executive producer.

E-mail address: [morrnmorr@aol.com](mailto:morrnmorr@aol.com)

Following are the show's top five videos for the week of March 6:

1. **Bob Dylan**, "Things Have Changed" (Columbia).
2. **'N Sync**, "Bye Bye Bye" (Jive).
3. **Jessica Simpson Featuring Nick Lachey**, "Where You Are" (Columbia).
4. **Santana Featuring The Product G&B**, "Maria Maria" (Arista).
5. **Britney Spears**, "From The Bottom Of My Broken Heart" (Jive).

**THIS & THAT:** Performers scheduled to appear on VH1's "Men Strike Back" concert special (The Eye, Billboard, March 18) include **Sting**, **Enrique Iglesias**, **D'Angelo**, **Backstreet Boys**, and **Tom Jones**. "Men Strike Back" will be taped April 11 in New York at Madison Square Garden's The-

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 25, 2000.



music network


Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

**BOXTOPS**

Bone Thugs-N-Harmony, Resurrection (Paper, Paper)  
 Destiny's Child, Say My Name  
 'N Sync, Bye Bye Bye  
 Sisqo, Thong Song  
 Pink, There You Go  
 Limp Bizkit, Break Stuff  
 Bloodhound Gang, The Bad Touch  
 Joe, I Wanna Know  
 Santana F/The Product G&B, Maria Maria  
 Trina, Da Baddest B\*\*\*h  
 The Lox, Ryde Or Die, Chick  
 Korn, Make Me Bad  
 Slipknot, Wait And Bleed  
 Jay-Z, Anything  
 Montell Jordan, Once Upon A Time  
 Sonique, It Feels So Good  
 Drama, Left, Right, Left  
 No Doubt, Ex-Girlfriend  
 Warren G, Game Don't Wait  
 Chico DeBarge, Give You What You Want  
 Hot Boys, I Need A Hot Girl  
 Madonna, American Pie  
 Third Eye Blind, Never Let You Go  
 Dr. Dre Feat. Eminem, Forgot About Dre  
 Will Smith, Freakin' It


**NEW**

69 Boyz, How We Roll  
 Blaque, I Do  
 Blink-182, Adam's Song  
 Bossos, We Live  
 Brian McKnight, Stay Or Let It Go  
 Da Howz, Worldwide Renegades  
 Delinquents, That Man  
 Dixie Chicks, Goodbye Earl  
 Eric Benet, When You Think Of Me  
 Marc Anthony, You Sang To Me  
 Mya, Best Of Me  
 Ricky Martin Feat. Meja, Private Emotion  
 Strings, Raise It Up



Continuous programming  
 1515 Broadway  
 New York, NY 10036

Steve Perry, Strung Out  
 Sheena Easton, Strut  
 The Donnas, Strutter  
 Ned's Atomic Dustbin, Stuck  
 L7, Stuck Here Again  
 Failure, Stuck On You  
 Bobby Caldwell, Stuck On You  
 Huey Lewis & The News, Stuck With You  
 24-7 SPY2, Stuntman  
 Garbage, Stupid Girl  
 Christmas, Stupid Kids  
 New Model Army, Stupid Questions  
 Rocket From The Crypt, Sturdy Wrists  
 Elastica, Stutter  
 Orbital, Style  
 Elvis Crespo, Suavemente  
 Rush, Subdivisions  
 The Ocean Blue, Sublime  
 The Candy Skins, Submarine Song  
 Tom Tom Club, Suboceana



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

Rubber, Sunshine (NEW)  
 Rascalz, Top Of The World (NEW)  
 The Smashing Pumpkins, Stand Inside Your Love (NEW)  
 Blink-182, Adam's Song (NEW)  
 Daff Punk, Fresh (NEW)  
 M2M, Mirror Mirror (NEW)  
 Mood Ruff, New Moon (NEW)  
 Staind, Home (NEW)  
 Hanson, This Time Around  
 Matthew Good Band, Load Me Up  
 Our Lady Peace, Is Anybody Home?  
 S Club 7, S Club Party  
 'N Sync, Bye Bye Bye  
 Souldiscision, Faded  
 Red Hot Chili Peppers, Otherside  
 Backstreet Boys, Show Me The Meaning...  
 Filter, Take A Picture  
 Madonna, American Pie  
 Blink-182, All The Small Things  
 The Smashing Pumpkins, The Everlasting Gaze



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

Oasis, Go Let It Out  
 Backstreet Boys, Show Me The Meaning...  
 Ricky Martin, Shake Your Bon Bon  
 Aleks Syntek, Tu Necesitas  
 Aqua, Cartoon Heroes  
 Christina Aguilera, What A Girl Wants  
 Lou Bega, Got A Girl  
 Tarkan, Simarik  
 Blink-182, All The Small Things  
 La Ley, Aqui  
 Madonna, American Pie  
 Filter, Take A Picture  
 Moenia, No Dices Mas  
 Foo Fighters, Learn To Fly  
 Savage Garden, I Knew I Loved You  
 Westlife, Swear It Again  
 The Smashing Pumpkins, The Everlasting Gaze  
 Jaguares, Tu  
 No Doubt, Ex-Girlfriend  
 Enrique Iglesias, Be With You



2 hours weekly  
 3900 Main St  
 Philadelphia, PA 19127

Redman/Method Man, Y.O.U.  
 D'Angelo, Untitled (How Does It Feel)  
 Dr. Dre Feat. Eminem, Forgot About Dre  
 Sisqo, Thong Song  
 Da Brat, That's What I'm Looking For  
 Jennifer Lopez, Feelin' So Good  
 Black Rob, Whoa!  
 Destiny's Child, Say My Name  
 Jay-Z, Anything  
 Mos Def, Umi Says  
 NAS Featuring Ginuwine, You Owe Me  
 Santana F/The Product G&B, Maria Maria  
 Capone & Noriega, Blood Money  
 Warren G, Game Don't Wait  
 Trina, Da Baddest B\*\*\*h



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

Madonna, American Pie  
 Third Eye Blind, Never Let You Go  
 Aimee Mann, Save Me  
 No Doubt, Ex-Girlfriend  
 Eurythmics, I Saved The World Today  
 Red Hot Chili Peppers, Otherside  
 Fiona Apple, Limp  
 Mr. Ozio, Flat Beat  
 Crazy Town, Toxic  
 Megadeth, Breadline  
 Enigma, Gravity Of Love  
 Bob Dylan, Things Have Changed  
 Kittle, Brackish  
 Groove Armada, I See You Baby  
 Live, Run To The Water  
 Sting, Brand New Day  
 311, Flowing  
 Sugar Ray, Falls Apart  
 Chevelle, Point #1



CALIFORNIA MUSIC CHANNEL

15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

Destiny's Child, Say My Name  
 'N Sync, Bye Bye Bye  
 Sisqo, Thong Song  
 Backstreet Boys, Show Me The Meaning...  
 Christina Aguilera, What A Girl Wants  
 Sugar Ray, Falls Apart  
 Vertical Horizon, Everything You Want  
 Lenny Kravitz, I Belong To You  
 Jay-Z, Anything  
 Britney Spears, From The Bottom Of...  
 Third Eye Blind, Never Let You Go  
 Savage Garden, I Knew I Loved You  
 Jessica Simpson F/Nick Lachey, Where You Are  
 Pink, There You Go  
 Ice Cube, Until We Rich

## PRODUCTION NOTES

**LOS ANGELES**

**Frank Sacramento** directed **Kevon Edmonds**'s "No Love" video. **No Doubt**'s "A Simple Kind Of Life" was directed by **Sophie Muller**. **Andy Griggs** teamed up with director **Brent Hedgecock** for the "She's More" clip. **Hanson** filmed "This Time Around" with director **David Meyers**. **CoCo Lee**'s "Wherever You Go" video was directed by **Jesse Vaughn**. **Thom Oliphant** directed **Martina McBride**'s "Love's The Only House" clip.

**NASHVILLE**

**Collin Raye** and **Melissa Manchester** filmed "A Mother And Father's Prayer" with director **Steven Goldmann**. **Chanté Moore**'s "I See You In A Different Light" was directed by **Steve Willis**.

**OTHER CITIES**

**Montgomery Gentry**'s "Daddy Won't Sell The Farm" video was directed by **Chris Rogers** in Kansas City, Kan., and Minneapolis. **Filter** teamed up with director **Peter Christopherson** to film "The Best Things" in California's Mojave Desert. **Chevelle**'s "Point #1" was directed by **Ulf** in Toronto. **Trace Adkins** filmed his "More" video in Albuquerque, N.M., with director **Steven Goldmann**. **Paul Hunter** directed **Will Smith**'s "Freakin' It" video in Philadelphia. **Clay Walker**'s "The Chain Of Love" was directed by **Michael Cargile** in Houston. **Brad Paisley** filmed "Me Neither" in Dallas, Houston, and San Antonio. The video was directed by **Jim Shea**. **Clay Davidson**'s "Unconditional" video was directed by **Eric Welch** in Franklin, Tenn.



## ECHO AWARDS RING OUT

(Continued from page 1)

she and fellow musicians known as the Buena Vista Social Club gave a rousing performance to close Germany's ninth annual Echo Awards and earned a standing ovation from the 3,500-strong Congress Centre crowd.

This country has taken to the Buena Vista Social Club in a big way, so it was fitting that the Cuban musicians should be a highlight of this year's Echo ceremonies. The combo also took home two prizes that night, for best international group and best jazz act.

Moreover, there was a sales resurgence for its two World Circuit releases in the wake of the show's telecast March 10 by the ARD network, with the first album rocketing from No. 22 to No. 9 in the national charts. "There is strong, renewed demand," confirms Klaus Marquardt, buyer at Hamburg's store, in a typical retail comment. Sales had been tapering off until now, he adds.

"Buena Vista Social Club" and "Buena Vista Social Club Presents Ibrahim Ferrer" have sold 630,000 units and 230,000 units, respectively, in Germany, according to Talent International Service (TIS), a long-time local affiliate of World Circuit. Aided by a TIS/EastWest Germany distribution alliance, the albums last July held down the top two slots on the national charts, and the Buena Vista musicians enjoyed a sellout tour (Billboard, Aug. 14, 1990).

The Social Club was not the only Latin-tinged act of the Echo festivities. Lou Bega triumphed with "Mambo No. 5 (A Little Bit Of...)" being named best national rock/pop single and the "A Little Bit Of Mambo" album recognized with the top export prize. The awards reflected well on BMG's subsidiary in Berlin, to which Bega is signed; on

categories. "I'm impressed by the high quality of the show," Dornemann told Billboard, "which is every bit as good as the Grammys and the Brits."

The presence of top international acts lent credence to Dornemann's claim. Among those who sang at the



DORNEMANN

Congress Centre were Tina Turner, Ricky Martin, Enrique Iglesias, Macy Gray, and Tom Jones. America's Bloodhound Gang livened up the proceedings during its performance, when guitarist Evil dropped his pants, and the group chanted, "Fuck Cher, fuck America." (Cher won an Echo for best international female artist.)

The Gang, popular in Germany, collected an Echo for best international newcomer. Its "Hooray For Boobies" is a top 20 album locally at present, marketed by Universal's Motor Music division.

German artists were equally strongly showcased, including the Guano Apes, Sasha (a winner as best national newcomer), and Die Toten Hosen. In addition, there was an impressive performance by hip-hop star Sabrina Setlur. Signed to Moses Pelham's Epic-affiliated 3P label, Setlur and fellow 3P star Xavier Naidoo earned Echo kudos for best national female and male artists, respectively.

The German soul/hip-hop scene is prospering; Naidoo received Echo Awards last year, as did producers Pelham and Martin Haas. Tim Renner, music division president at Universal Music, says even some American rap stars are seeing increased album business in Germany now. He cites sales of 180,000 units of Dr. Dre's most recent release, compared with his prior album's 20,000 achievement.

Another rap triumph was Die Fantastischen Vier, honored as best national group. The Columbia/Sony quartet is a previous Echo recipient, underscoring rap's longevity on the local scene.

The German recording industry spends more than \$2 million annually to organize the Echo Awards, and this year the show's prime-time ARD telecast was expanded to two hours. It was the top-rated program in its time slot among viewers age 14-49, although with the national TV audience as a whole, its 3.7 million viewers was down compared with 1999's 4.7 million.

Such schlager stars as the Flippers catered to the older demographic, as did the introduction this year of a new Echo Award for crossover success. This was sponsored by Deutsche Telekom's Internet service provider t-online and presented to Dutch violinist Andre Rieu, who is signed to Polydor Germany.

Next year, stars of crossover and other music genres must travel to Berlin to bask in Echo glory. The

ceremonies are leaving Hamburg because of the city's failure to build a venue large enough for the show's growing audience, according to Gebhardt. In 2001, "we will have a bigger show, with more [members of the] public," he says. "We will probably change a few categories to make it more in line with the market. It will not be a revolution, but things will change."

Gebhardt is gratified by the presence of senior international executives at the show. In addition to BMG's Dornemann, those attending included EMI Recorded Music senior VP Rupert Perry, Sony Music Europe chairman Paul Russell, and HMV Europe managing director Brian McLaughlin.

Most of the night's awards went to talent affiliated with major labels, but

Hamburg independent edel music saw Ferris MC honored as best newcomer from the host city. Another of the label's young acts, Echt, took home a prize for best videoclip. Producer Stefan Raab, also affiliated with edel, was honored for his work on the top-selling single "Oe La Paloema," by the Oe La Paloema Boys.

The German Phono Academy hands out trade Echo Awards each year in media, retailer, and marketing campaign categories. The first of these was presented to 70-year-old Munich music publisher/artist manager Hans R. Beierlein. The owner of Montana Media, he has showcased national repertoire by a series of successful TV shows.

The retail accolade went to Berlin's Dussman/Das Kulturkaufhaus, represented by managing director

Hartwig Schulte-Loh. Making the presentation, Universal Music Germany sales chief Hartmut Peine called the store a perfect example of effective music retailing and emphasized the outlet's commitment to classical music.

The marketing prize was given to Alexander Abraham, product manager of the small, edel-distributed Laughing Horse Music label, for Echt's breakthrough campaign.

In another tradition, the German record industry raised \$150,000 for Nordoff Robbins Music Therapy and two other charities, by way of a pre-Echo dinner March 8 in Hamburg and other events.

Assistance in preparing this story was provided by Music & Media's Emmanuel Legrand.

## VICTOIRES VOTES ANGER INDUSTRY

(Continued from page 1)

ing reaction within industry circles that the votes of the professionals are out of tune with the audience.

The much-coveted categories of best male and best female artist of the year were won by newcomer M and Anglo-Egyptian Natacha Atlas, respectively.

M also won the Victoire for best show, but he was booed by part of the audience when his best male award was announced. In the same category, Virgin recording artist M was competing with veteran artists such as Johnny Hallyday, Francis Cabrel, Pascal Obispo, and Alain Souchon.

Female nominees alongside Atlas were Véronique Sanson, Mylène Farmer, Patricia Kaas, and Hélène Segara.

Some leading industry figures complained that the voters went for an elitist choice rather than reflecting the choices of the audience. "Who is voting?" the chief executive of a major label asked Billboard. "These people are totally disconnected with the public."

Another executive adds that it is "a bit thin" to award a Victoire for best female artist to someone who was unknown to the French audience a year ago and whose credentials include only one song sung in French.

A senior source involved in the organization of the show offered another explanation. "These were anti-NRJ Awards awards." NRJ is the largest commercial radio group in France. The top 40 network launched its awards event last January in Cannes. "All the artists who were honored at the NRJ Awards got quashed at the Victoires," says the source.

The Victoires winners are nominated and chosen by a panel of 2,000 people, including record company executives, authors, publishers, composers, and the media.

Thierry Chassagne, managing director of Sony Music France's Epic Group, suggests that one possible change would be to let the professionals choose the first-round candidates and then let the public decide the winners. "These awards must represent the choic-

es of the professionals as much as those from the public," says Chassagne.

The fact that there was any controversy at all was nothing short of miraculous, given that the show has teetered on the brink of disaster over the past six months. At one point, even the prospect of announcing a list of Victoires nominees was in doubt when a conflict among different trade bodies resulted in major labels' body SNEP and indie labels' organization UPFI quitting the organizing committee (Billboard, July 23, 1999).

It took mediation by France's Ministry of Culture to patch things up and convince the disgruntled players to regroup.

But the troubles did not end there. This year's Victoires ceremony was held at the Zenith venue in Paris, a switch from the city's Olympia, which had been used the previous two years. However, just 10 days before the show, the Zenith's operators claimed they were closing the theater for security reasons (Billboard Bulletin, March 1). Following frantic negotiations, the decision to shut down the venue was postponed until June 15 (Billboard Bulletin, March 8).

Those high-profile troubles perhaps contributed to low viewership figures. Yves Bigot, head of the entertainment and games unit at public broadcaster France 2, which broadcast the show live on March 11, says that although the ratings were slightly disappointing with a 28.5% share (4.1 million viewers, down from 6 million last year), the show went through without major problems.

"This is a fully live show with all the acts performing live," says Bigot. "It is a very risky way to do such shows, and not [suffering] problems is quite an achievement."

However, some industry sources wonder if the concept of the show is the right one, with 26 acts performing live for only 12 awards that night. "Many acts agree to be present in the show only if they get the chance to perform," a source tells Billboard.

The three-hour, 40-minute live

show included performances from pop singers Souchon, Obispo, David Hallyday (Johnny's son), and Segara; rappers Bisso Na Bisso and Saian Supa Crew; multi-racial pop act Zebda, which earned awards for best single and best band; and world music artists Atlas, Youssou N'Dour, Idir, and Cesaria Evora, who won the only standing ovation of the evening when she accepted her Victoire for best world music/traditional album with "Café Atlantico" (BMG).

Additionally, all six nominees in the best newcomer category were performing live—Paris Combo, Pink Martini, Tina Arena, Lynda Lemey, Laam, and 113. The category was won by 113, which also took the best rap album award.

In terms of labels, Virgin took four awards—two for M, one for Atlas (licensed to Virgin's imprint Labels via Beggars Banquet), and one for Les Negresses Vertes, which won in the new trends category for its album "Trabendo" (Delabel). Universal also took four awards, two for Zebda, one for best soundtrack—"Ma Petite Entreprise," composed by Alain Bashung—and Johnny Hallyday for best album, "Sang Pour Sang," penned and co-produced by his son David.

BMG collected one award with Cesaria Evora, and Indie F Communications, distributed by PIAS, took home a Victoire for best video for Mr. Oizo's "Flat Beat."

A list of winners follows.  
**Male artist:** M (Virgin).  
**Female artist:** Natacha Atlas (Labels/Virgin).  
**Band:** Zebda (Barclay).  
**Newcomer:** 113 (Small).  
**Album:** Johnny Hallyday, "Sang Pour Sang" (Mercury).  
**Single:** Zebda, "Tomber La Chemise" (Barclay).  
**Rap/reggae/groove album:** 113, "Les Princes De La Ville" (Small).  
**New trends album:** Les Negresses Vertes, "Trabendo" (Delabel).  
**World music/traditional album:** Cesaria Evora, "Café Atlantico" (BMG).  
**Soundtrack:** Alain Bashung, "Ma Petite Entreprise" (Barclay).  
**Video:** Mr. Oizo, "Flat Beat."  
**Show:** M (Virgin).



## JILL SOBULE TO DROP 'PINK PEARL'

(Continued from page 1)

songwriter's single claim to fame, 1995's homespun, homoerotic jingle "I Kissed A Girl" from her second album, "Jill Sobule," which crossed over the New Yorker from modern rock to top 40, making her a household name and a heroine of gay culture.

Her mission this time around was as organic as pine nuts, in part because she's kept herself musically busy in between label contracts; and second, because she has been leisurely recording tracks over the past several years.

"After I was dropped by Atlantic, I wanted to take a hiatus, so I played guitar in Lloyd Cole's band [the Negatives] for a couple years," says Sobule. "But I was also working in a friend's studio in Nashville, all very informally, so some of the album was done before we even got the record deal. Parts of it are demos of songs we were eventually going to show someone, so there was never that pressure of, 'Ah, we've got a record to do now.'"

"We think that 'Pink Pearl' is a career album for Jill," says Barbara Bolan, VP of marketing for Beyond Music. "It absolutely distances her from the one-hit wonder status that

*'Beyond is a new company and small, but I feel really good about it'*

- JILL SOBULE -

she may be perceived to have with 'I Kissed A Girl.' It's an incredible highlight of her songwriting craft and the wit she brings to telling a story through song."

### THE STORY AT HAND

Which returns us to that story Sobule has to tell. Societal themes are joyfully disparate on the new album, easing from "Lucy At The Gym," about a lonely, weight-obsessed woman; to "Heroes," an ironic look at imperfect icons like T.S. Eliot, Tennessee Williams, and Pablo Picasso; to "Rainy Day Parade," which she defines as "Petula Clark on medication" ("I used to have stars in my pocket/Now I just watch them on TV").

Among the truly mesmerizing cuts is the album's final track, the endearing, acoustic-based "Rock Me To Sleep," which was recorded at home on a 4-track tape recorder. In the song, she pines sweetly for someone to cradle her gently: "The drink and the ashtray keep watch over me/The long dark shadows of the sycamore tree wave and keep me company/Wish I had somebody to rock me to sleep."

"We called it the Stinky Cheese Studios, because my boyfriend at the time was French and always had this rancid brie cheese hanging around in the kitchen," she says. "It was comforting. I didn't feel like I was recording the album; we were just having fun with the tape recorder."

Her stamp also appears in much of the instrumentation; on most cuts, Sobule plays guitars, keyboards, and some drum parts. For the first single, the sullen, albeit hip-hop-inflect-

ed "One Of These Days," Sobule took advantage of a new rhythm box.

"It was the first time I had played with one of those things, and I just came up with a song where I thought about the music first and putting instruments that went with it," she says. "There's a pump organ and acoustic guitar and harmonium—things that are not normally associated with one another. I love that; it turned out to be kind of a lonely song."

Traditionally, she says, lyrics come first, then a "soundtrack behind it."

It all adds up to a satisfying feat for Sobule, who built up in a relaxed fashion to this project after appearing on numerous soundtracks following her previous project in '97. She's heard in the films "Clueless," "The Truth About Cats And Dogs," "Harriet The Spy," "Grace Of My Heart" (in which she appeared), and "Mystery Men," which features "Pink Pearl's" "Rainy Day Parade."

She's also present on three recent tribute albums: a Dusty Springfield collection (singing "Just A Little Lovin'"), a Laura Nyro compilation ("Stoned Soul Picnic"), and a Knitting Factory collection honoring "Fiddler On The Roof" ("Sunrise, Sunset").

### MORE ATTENTION THAN EVER

Sobule's move from a major label to indie Beyond has been another career step in the right direction, she says. "Beyond is a new company and small, but I feel really good about it," she says. "I'm getting more attention than I ever did from Atlantic, which was a big behemoth. It feels like a natural evolution."

For its part, Beyond intends to return Sobule's name to glory via a number of multimedia outlets. First, she participated last summer in a Sundance Film Festival compilation, tied in with Starbucks Coffee, allowing her the opportunity to play at stores in 25 markets around the country.

"She was fabulously received, and it was a wonderful way in an intimate setting for her to connect with her fans that are everywhere," says Bolan. "It was such a special opportunity to be upfront and loose."

Marketing materials were passed out during those gigs, announcing her upcoming album.

Beyond is also working on strategic partnerships, such as a link with new women's television network Oxygen, where Sobule has participated in the show "Pajama Party." There's talk of her hosting her own program there.

Streamsearch.com has expressed interest in establishing a greater Web presence for the artist through its audio and video search engine, "bringing Jill closer to the world for people exploring music on the Internet," Bolan says. A couple of years ago, Sobule began that process with exposure on Billboard's talentnet.

"We are a savvy Internet company and want her name to be out and about before the album is," notes Bolan. "We are also working with various retailers to work on a pre-order campaign for the April release."

To that end, Paul Marabito, a buyer for Compact Disc World in South Plainfield, N.J., predicts that the album's success will primarily

*'This album absolutely distances her from the one-hit wonder status'*

- BARBARA BOLAN -

depend on whether radio bites at the first single.

"We're getting some buzz in our 10 stores, but I don't think 'Pink Pearl' is going to be particularly big out of the box," he says. "It's more likely going to be a middle-of-the-road

## JUNOS LEAN TOWARD NEW ACTS

(Continued from page 1)

mony March 11 at the Metro Toronto Convention Centre, where 31 of the 42 awards were handed out, followed by a two-hour CBC-TV awards show the next evening at SkyDome. The televised show was hosted by Canada's international teen pop phenomenon the Moffatts—brothers Scott, Clint, Dave, and Bob—who had the crowd of 15,000 screaming loudly throughout.

While the top female category was laden with such international superstar divas as Celine Dion and Alanis Morissette, and dark-horse contenders Amanda Marshall and Lynda Lemay, it was Kreviazuk who walked away the surprise winner, thus providing the highlight of the show. At least she was surprised, telling the audience, "I'm so frigging nervous, I can't believe this."

Minutes after coming offstage, Kreviazuk told Billboard, "I so did not know what to say, because I just did not expect to win the award."

Kreviazuk had earlier beat out the likes of Bryan Adams, Joni Mitchell, and Morissette to win for top pop/adult album honors for "Colour Moving And Still," which, released in October in Canada on Columbia, has sold 140,000 units to date, according to SoundScan. The album is being released April 18 in the U.S. by C2 Records (Billboard, March 18).

While their front man was AWOL in Los Angeles, members of Universal Music's Matthew Good Band were on hand to accept two unexpected trophies. The feisty Vancouver-based pop/alternative act beat out such heavy contenders as Our Lady Peace, Moist, the Tea Party, and Quebec's La Chicane for top group. The band also won for top rock album for its Universal recording "Beautiful Midnight," which has sold 150,000 units to date in Canada according to SoundScan, beating out better-selling albums by Our Lady Peace, Moist, and the Tea Party.

Morissette, who had led this year's pack of nominees with five nominations, was surprisingly kept to only two wins. Her Maverick recording "Supposed Former Infatuation Junkie" was named top album, and "So Pure" was named top video. Morissette, however, presented Sarah McLachlan with the international achievement award. "This probably means more to me than any other award I've ever gotten," said

release that will depend on radio's reaction."

In addition to traditional radio (triple-A and modern adult stations are the targets), retail, and press campaigns, Sobule will support the single and album with the opening slot for Warren Zevon's tour, which launched this month and runs through the middle of April.

And yes, she will perform "I Kissed A Girl" at those gigs, a song she continues to hold in high esteem.

"I have come to embrace it again," she says. "At first, you want to be known for more—no one wanted to know about anything but that. But on the other hand, it was a song that came out before [the TV series]

'Ellen' with any sort of homoerotic content.

"To this day, I get kids at 16 saying that the song meant a lot to them, that they didn't feel as weird having feelings for a girlfriend. I wish I had a song like that when I was young and had a crush on my friend Meg."

Most important, she maintains, is that chance to continually challenge the public with her ever-insightful commentaries.

"I enjoy being a storyteller and playing solo. It's my favorite thing to do," Sobule says. "You can really send messages through songs, and sometimes the only way to really reach people is to express them live."

categories. Following is a partial list of winners:

**Best-selling album (foreign or domestic):** "Millennium," Backstreet Boys (Zomba).

**Album:** "Supposed Former Infatuation Junkie," Alanis Morissette (Maverick).

**Single:** "Bobcaygeon," the Tragically Hip (Universal).

**Group:** Matthew Good Band (Universal).

**Female:** Chantal Kreviazuk (Columbia).

**Male:** Bryan Adams (A&M).

**New solo artist:** Tal Bachman (Columbia).

**New group:** Sky (EMI).

**Country group or duo:** the Rankins (EMI).

**Country female:** Shania Twain (Mercury).

**Country male vocalist:** Paul Brandt (WEA/Reprise).

**Best-selling Francophone album:** "En Catimini," La Chicane (DKD Disques).

**R&B/soul recording:** "Thinkin' About You," 2 Rude Featuring LaToya & Miranda (I.L.L. Vibe/Popular).

**Rap recording:** "Ice Cold," Choclair (Virgin).

**Alternative album:** "Julie Doiron & The Wooden Stars," Julie Doiron & the Wooden Stars (Sappy/Sonic Unyon).

**Rock album:** Matthew Good Band (Universal).

**Instrumental album:** "In My Hands," Natalie MacMaster (WEA).

**Vocal jazz album:** "When I Look In Your Eyes," Diana Krall (Verve).

**Reggae record:** "Heart & Soul," Lazo (Y.T. Records).

**Roots & traditional album—solo:** "Breakfast In New Orleans, Dinner In Timbuktu," Bruce Cockburn (True North).

**Roots & traditional album—group:** "Kings Of Love," Blackie & the Rodeo Kings (True North).

**Blues album:** "Gust Of Wind," Ray Bonneville (Stony Plain).

**Songwriter:** Shania Twain.

**Producer:** Tal Bachman and Bob Rock.

**Video:** "So Pure," Alanis Morissette, also directed by Morissette.

**Walt Grealis Special Achievement Award:** Emile Berliner.

**Hall of Fame:** Bruce Fairbairn.

**International achievement:** Sarah McLachlan.



## NEW COUNTRY RADIO FORMAT

(Continued from page 1)

kets with more than one country station. Instead of the previous division between hot/new/young country and mainstream/traditional country, Rosin suggested stations lean either female or male.

The male-targeted station, he said, would play little or no "soft AC country" but would emphasize "rockin' country" and have "wild, edgy morning shows" and "attitude all day long." This new paradigm, Rosin said, "will create true choices for audiences with different preferences."

Three days after Rosin's presentation, McVay Media announced the

*'There is definitely room to satisfy the male core we've completely alienated'*

- TIM ROBERTS -

forthcoming launch of a new format that consultants Bob Moody and Jaye Albright have been developing since 1998: male country (Billboard, March 18). Male country replaces the pop-leaning and male-bashing songs with current and classic hits by more male-friendly artists, including Hank Williams Jr., Merle Haggard, and Waylon Jennings.

Since the CRS, at least two country stations—WNUC Buffalo, N.Y., and WOW-FM Omaha, Neb.—have adopted a male-targeted approach, with WNUC changing its handle to the Bullet.

If the description of McVay Media's male-country format sounds familiar, it's because it resembles what WKDF (Music City 103) Nashville has been doing since it launched a year ago. Other male-leaning stations already on the air include WHSL Greensboro, N.C., with its high-profile and very male-oriented syndicated morning show hosted by John Boy and Billy, and KPLX (the Wolf) Dallas, with its focus on rootsy Texas-based singer/songwriters like Charlie Robison and Jack Ingram.

WKDF had about 60% male listeners in the last book, but PD Wes McShay says his initial target wasn't men but any listener who wanted a more traditional, yesterday-and-today mix. "It wasn't an effort to go after the men, but it turned out the first ones to the table were the men."

Moody says that while WKDF is not marketing itself as a male-country station, "there is certainly a lot of testosterone over there."

KPLX's male/female split is now 50/50, up from 35% male prior to taking on its Wolf handle and Texas music lean. Assistant PD Smokey Rivers says, "Everyone recognized that females are obviously very important to the format, but males want to be paid attention to not only in product but presentation." On the product front, Rivers says, the station's all-male programming staff "looks for more records that strike a chord with us as men, paying attention to our own guts a little more and listening for more of a balance."

DreamWorks Records Nashville senior executive of promotion and

artist development Scott Borchetta is an advocate of the male-country concept. "We're out of balance right now compared to when [country] performed at its maximum," he says. "I don't know that we need an all male-targeted [format], but we are way too female-targeted. I've seen instances of a lot of our male listeners who are country fans going to classic rock."

Sony Music Nashville president Allen Butler says he anticipated the format's eventual refocusing on males and has been preparing his labels for the change. "For the last few years we've been slowly moving toward making more male-oriented music," he says. "We saw the deterioration of males in the format, and the research we do [shows] it's even more serious than radio [thinks], because we see it on the CD buying side as well."

While Butler says he doesn't sign acts specifically to appeal to males, he has signed such acts as Columbia's Montgomery Gentry and Travis Tritt, Epic's John Anderson, and Lucky Dog's Robison, Ingram, and Jennings that seem to have across-the-board appeal.

So is male country the answer for both radio and Nashville labels? "Done correctly it's an awesome answer and is way more viable than even having two country stations in the market playing the exact same records," says Butler. "You can have a slightly different playlist and accomplish the same mission."

On the presentation side, according to Rivers, "it's more about the content of what the jocks talk about, instead of always relating to soccer moms. I really think as a format we've gone so far left, [with] everybody chasing women so much that we've left these guys behind."

WHSL was the first country affiliate for John Boy and Billy, primarily known as a rock morning team, although several more country clients have been added since. The rest of the station was

built around the morning show and the audience it draws, which, in the fall '99 Arbitron book, was 55%-60% male, according to PD Chris Huff. While Huff says that breakout "isn't outrageously male-leaning, it's still a little more [male] than most country stations."

But, surprisingly, Huff says, "I don't think male country is a format per se. As with anything in country, there are different shades, and you may lean young or classic. This is just another lean."

"It does take the right situation, the right market, the right station" to program a male-oriented country station, says Huff. "It's not something that can be applied in cookie-cutter fashion, so you're not going to see an en masse jump by secondary stations."

"Where it's really going to work best is second- and third-rated country stations in markets," says Moody, who is McVay's VP of country. "I don't anticipate this format is going to beat the heritage country stations, although we might screw up somewhere and do that"—something that has already happened in Nashville, where WKDF is already one-tenth of

a share ahead of heritage station WSM-FM 12-plus. "Men are 44% of the 18-plus cume," Moody says, so in targeting them, "you're going after a smaller segment" than with a traditional presentation.

### NO LEFT-FIELD FLANKER

When it comes to the music, Huff says, "what you don't play can be as important as what you do play. We're still a mainstream radio station. We are not this left-field-sounding flanker station. The differences lie in the subtleties and also in making sure that while we're not making any attempts to run off the female audience, we also want to make sure we don't run off the male audience. The part of the audience that has eroded in country has been the males. It's become a noticeable trend."

Moody says that male-country stations will still be able to program "65% of the current playlist. We're talking about taking out those things specifically directed to women or that have a male-bashing element or some of the sensitive tunes like [Steve Wariner's] 'Two Teardrops.'" In its place, Moody says, "what I anticipate will happen is that Charlie Robison will be a core artist," while stations might also play album cuts in light rotation and songs like Junior Brown's "Highway Patrol" and "My

Wife Thinks You're Dead" sparingly for imaging purposes.

Ironically, all the talk about male country hit in the same week that DreamWorks artist Toby Keith hit No. 1 with a female-bashing song, "How Do You Like Me Now?!"

Targeting males also creates some differences in presentation. "The addition of John Boy and Billy in the morning allowed for greater latitude when it came to imaging the radio station," says Huff, "and it's certainly allowed for a greater latitude with making it a more forefront and upbeat radio station."

Tim Roberts, operations manager of Cumulus Broadcasting's Toledo, Ohio, cluster, is among those intrigued by the idea, although not for his market, where Cumulus' WKKO is the only FM country player.

"There is definitely room to satisfy the male core we've completely alienated," Roberts says. "There are a lot of dissatisfied men—I can tell you from research I see—who just don't get into our format the way they used to. I definitely think [that] in markets with multiple country stations, differentiation of product and brand identity is important. As [was

pointed out at the CRS], two country stations playing the exact same songs slugging it out don't grow the cume."

### THE MEN WENT DOWN TO GEORGIA

Rosin's CRS proposal was based on the results of 601 interviews his company conducted with 25- to 54-year-old men in six markets. Of those men, 26% said they like country less than they used to; 36% said they were listening to country on the radio less than a year ago; and 33% said they were listening less than five years ago.

Meanwhile, in a recent national auditorium test Moody conducted, the No. 1 male-testing song was Charlie Daniels Band's "The Devil Went Down To Georgia." Also in the top 10 were Alabama's "Song Of The South" and Hank Williams Jr.'s "All My Rowdy Friends Are Coming Over Tonight." Females preferred Trisha Yearwood's "How Do I Live" and Shania Twain's "You're Still The One."

Says Moody, "People have been skeptical of a fragmentation of the country format because we've heard so many times it would happen, and it didn't. But the research is there to show there is a market for this."

"There is no question [male country] will work; we're proving that already," says McShay. "It's being embraced, but by a core of females too."

## UMG, GVM FORM NEW LATIN LABEL

(Continued from page 1)

target first-year income of 2 billion pesetas (\$11.7 million), or sales of 1.3 million sound carrier units, and that "within three to five years, we shall be in a position to challenge Latino market leader Sony Music."

Manolo Díaz, chairman of Universal Music Latin America, agrees, saying the accord "would give us market share. The big labels are busier and busier with bureaucracy and are less connected to the street. I think we have to find partners who are close to the street. And I think radio is close to the street."

Díaz says the 50/50 venture would combine the strengths of the world's largest record label, UMG, and those of GVM owner Grupo Prisa, Spain's biggest media group. MuXXIc Latina will sign and license Latino artists worldwide, and outside Spain they and GVM artists will be licensed to Universal. Sales, distribution, and manufacturing will be handled by Universal worldwide.

Jesús López, president of Universal Music Spain, denies he is the architect of the deal negotiated over the past three months and scoffs at suggestions that he might be named the MuXXIc Latina president.

MuXXIc Latina's executive staff and artist roster will be decided over the next 45 days, says Polanco. López predicts that "20% of the executives will be Hispanic—Spanish, Mexican, Argentine, or whatever—and the rest would be experts in the Latino field."

GVM's own five-division structure in Spain will remain untouched, including its umbrella label, MuXXIc. While Spain's MuXXIc relies on one-off deals with other labels to sign artists, GVM/UMG's MuXXIc Latina will have an active A&R unit that is based in New York but travels often.

Additionally, MuXXIc Latina will appoint a "committee of experts" from Spain, the U.S., Mexico, Argentina, Chile, and Italy whose job will be to report back to New York on "promising input" from their own

*'By and large, Spanish music does not sell in the U.S., because the Latino image is of Mexico, Cuba, or Puerto Rico. We want to change this'*

- JESÚS LÓPEZ -

territories. MuXXIc Latina will be based in UMG's New York offices and will employ 18-20 people.

"We are pioneering a new form of A&R with MuXXIc Latina," says López, who had considerable experience in Miami label posts before taking over the Universal helm in Spain after the PolyGram merger: "Instead of one territory, our new artists will automatically have three territories—the U.S., Mexico, and Spain—which represent 70% of the Latino market."

These regions are the initial priority markets of MuXXIc Latina, but Polanco cites five other target areas: southern Europe (mainly Spain), the U.S., Mexico, Central America (including Colombia and the Caribbean), and South America. "This is not to exclude northern Europe and Scandinavia, where Latino music is also popular. GVM will in time have label managers

in many territories," he says.

Asked why UMG had taken this step, López explains, "We are already quite strong in the Latino area, but we think that with GVM we can give Latino music a new concept or treatment, and for UMG the deal means an added value. But this is UMG's first major venture into the Latino market, and it is of capital importance to us."

Polanco says some artists signed to GVM's MuXXIc or to Universal in individual territories could be promoted by and licensed to MuXXIc Latina. "It really depends if they are apt for launching on a worldwide basis," he adds. "The key aim of MuXXIc Latina is to discover new Latino acts for worldwide launch."

López claims that, indirectly, MuXXIc Latina could solve a problem for the Spanish music industry. "By and large, Spanish music does not sell in the U.S., because the Latino image is of Mexico, Cuba, or Puerto Rico. We want to change this." Citing Alejandro Sanz, Rosana, Ella Baila Sola, and Jarabe de Palo, he says, "It is possible . . . but difficult."

He adds that MuXXIc Latina is working on the assumption that Latino music "will stop being a fashion and become a social reality among non-Hispanic people."

The first artist launched by MuXXIc Spain last fall, 15-year-old singer Tamara, spent several weeks at No. 1 on the Spanish charts and has gone triple-platinum (300,000 units). Outside Spain she is being distributed by UMG in a deal signed before MuXXIc Latina was created.

From now on, all GVM artists will be licensed to Universal outside Spain.

Assistance in preparing this story was provided by John Lannert.



## WHAT NOW FOR COL. HOUSE, CDNOW?

(Continued from page 1)

Olim says, adding that in light of new information "CDnow shareholders, as well as Sony and Time Warner as potential shareholders of this new entity, were not particularly thrilled with the prospect of what this combined entity would be able to achieve."

The direct marketer is no stranger to playing the scapegoat. It has been blamed for contributing to recent disappointing financial results from Sony and Time Warner's music operations.

Scott Flanders, chairman/CEO of Columbia House, admits that his company's revenue and profit declined "slightly" in 1999 from the year before, but he maintains that it is "strongly cash flow positive."

Columbia House, at the time of the merger announcement in July, announced full-year pro forma revenue of \$1.43 billion and about \$99 million in cash flow (earnings before interest, taxes, depreciation, and amortization).

"Our financial performance was lower than projected when the deal was put together," he says. "But so was CDnow's." In the fourth quarter, CDnow reported a net operating loss of \$25.7 million on \$53.1 million in revenue.

Flanders characterizes the dissolution of the deal more as a function of regulatory delay than of weak financials. "We had a merger termination date of March 13. Any of the parties had the right to terminate," he says. "It was not a unilateral decision."

Indeed, given all the other divisive issues surrounding the merger, to cancel the deal over short-term softness at Columbia House "seems absurd," says Aram Sinnreich, a Jupiter Communications analyst.

### ONE DEAL TOO MANY?

Some sources believe that Time Warner, 50% owner of Columbia House, lost interest in the CDnow

merger because of its pending mega-deals with AOL and EMI.

The CDnow acquisition was supposed to close in December. In January, it was announced that Internet service provider AOL would acquire Time Warner, and several weeks later Time Warner said its music group and EMI's were forming a joint venture. Alongside those deals, the CDnow transaction seemed fairly insignificant, sources say.

On the other side, some observers believe Sony Music Entertainment, the other 50% owner of Columbia House, was also souring on the deal, possibly because CDnow trails online behemoth Amazon.com in music sales.

What's more, there has been a precipitous decline in CDnow's stock since the merger was announced in July. In Nasdaq trading at press time, CDnow's shares were selling at \$6.75, down 71% from their high of \$23.25.

Some observers also believe that the Federal Trade Commission's ongoing investigation of pricing practices by the major music manufacturers put pressure on the CDnow/Columbia House merger. Some expected Sony and Time Warner to give in to the regulators and eliminate their minimum-advertised-price (MAP) policies in order to get the CDnow deal approved.

Accounts that violate MAP lose cooperative advertising funds from the majors. Some sources believe MAP is on its way out, no matter what deals are at stake, because it stifles retail competition (see Retail Track, page 64).

The lawsuit by music retail trade group the National Assn. of Recording Merchandisers (NARM) against Sony Music, alleging unfair competitive practices, is also cited as a possible reason for the merger's collapse.

One top executive says Warner and Sony may have considered the potential problems to be encountered if they were seen to be giving preferential treatment to the Web merchant they owned.

Lawyers for Sony, which had no comment on the lawsuit or on the CDnow deal, were expected to respond to the NARM suit on March 17.

But with Sony and Time Warner making investments in the company, Olim insists that, ultimately, only the nature of the alliance between CDnow and the record giants has changed, not the spirit of the deal itself.

Time Warner and Sony will purchase 2.4 million shares of CDnow common stock for \$21 million in cash, and an existing \$30 million short-term

**'CDnow is in a tough place, because the day of the pure-play online music retailer is coming to a close'**

- ARAM SINNREICH -

loan to CDnow will be converted into long-term convertible debt. CDnow and Columbia House also plan to capture some of the synergies intended in the merger in what Olim terms "arm's length" deals.

"Club buyers are not replacing retail purchases," he says. "There in fact is a tremendous synergy opportunity between the clubs and the [online] retailers that people don't take advantage of, and we intend to."

Meanwhile, CDnow has retained investment bank Allen & Co. to explore other options.

Olim says that with the Sony and Warner investments, the company has enough cash on hand to get it to the end of the year, but that it expects to have a new strategic partner, be it a buyer or additional investors, within the next three to six months.

Just to make sure, the company also announced that it would reduce costs by roughly 30% by lowering advertising, promotional, and marketing expenditures. No layoffs are planned.

"While we anticipate that the reduction in marketing expenditures will result in lower revenues and gross profits, we believe that our cost-reduction program will reduce quarterly operating expenses by \$10 million-\$12 million and result in a lower ongoing cash-burn rate of less than \$15 million per quarter," said CDnow CFO Joel Sussman in a conference call with investors.

Olim says the company is looking for a partner with the ability to bring CDnow either customers at a low cost or "compelling, highly valuable" content that will attract low-cost customers and maximize its opportunities for advertising revenue.

The reaction on Wall Street has been cool. CDnow shares dropped 28% following the announcement.

"We believe CDnow is competitively challenged in the music space and continues to lag behind Amazon.com, which generated \$78 million in music sales in [fourth-quarter

1999] to CDnow's \$53 million," writes Robertson Stephens analyst Lauren Cooks Levitan in a note to investors following the breakup.

"Given the lack of visibility into CDnow's financial model and long-term viability as a stand-alone company, we continue to recommend investors wait on the sidelines pending greater visibility into CDnow's revised business model and strategic plans," the note added.

The saving grace for CDnow, says Levitan, is digital music distribution. "We believe CDnow's relationships with Time Warner and Sony and sizable customer base could prove attractive to a potential acquirer," she noted.

That said, CDnow finds itself strategically challenged, says Jupiter's Sinnreich. "CDnow is in a tough place, because the day of the pure-play online music retailer is coming to a close," he says. "And if they are not going to follow Amazon's lead into a much broader horizontal base of higher-value, higher-margin products like consumer electronics, then they need to become deeply integrated into the music space."

Olim shares the sentiment. "If all you are going to be is a retailer, you are not going to be able to get massive profitability," he says. He points to CDnow's Web- and music-related information services, along with increased advertising revenue, as proof of the company's attempt to diversify.

CDnow isn't the only one facing uncertainty in the fallout, however. Still in question is the fate of totale.com, Columbia House's non-membership online music merchant. Before the CDnow merger was announced, Total E was supposed to be the direct marketer's music store. "We don't have a strategy yet for Total E," says Flanders.

Columbia House's profits have been soft in recent years, largely because of the maturation of the CD configuration. In the years after the CD was introduced, Columbia House (as well as its main competitor, BMG Music Service) prospered because consumers were replacing vinyl music collections with CDs.

Flanders has reorganized the company and declared a new focus on moving the business online to columbiacomm.com.

There are now 3 million members using the Web site; overall membership is 16 million.

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**SAY IT AGAIN:** *Destiny's Child* holds on to the No. 1 slot on The Billboard Hot 100 for a second consecutive week with "Say My Name" (Columbia). In fact, the only change in rank among the top 10 titles occurs in the runner-up and show positions, as "Maria Maria" by *Santana Featuring The Product G&B* moves 3-2, swapping spots with *Lonestar's* "Amazed" (BNA). "Maria" increases its audience total by 15 million listeners, extending its Greatest Gainer/Airplay streak to three weeks.

The second-highest gainer in airplay is "Say My Name," which ups its audience by 8.5 million for a total of 95.5 million listeners, a gain that pushes it 6-2 on the Hot 100 Airplay chart. The No. 1 airplay track, "Bye Bye Bye" from 'N Sync (Jive), has a total audience of 103 million, placing it at No. 5 on the Hot 100. If "Bye" were available at retail, it would have needed 92,000 units this issue to reach No. 1.

"Name" fails to retain its Hot 100 bullet, as a drop in sales leads to an overall loss in points, but *Destiny's Child* was not the only act to suffer from a lackluster sales market. All seven of the top 10's retail-available singles post declines, with overall singles sales down 11% from the prior week.

**HIGHER THAN EVER:** "Higher" by *Creed* (Wind-up) re-enters the Hot 100 at No. 43, as increased airplay at mainstream top 40 and adult top 40 stations has supplemented its existing rock radio exposure. "Higher" originally debuted in September and peaked at No. 52 in the Oct. 30, 1999, issue, finally falling off in January after its allotted 20-week run. "Higher" made it to the top of the Mainstream Rock Tracks (17 weeks) and Modern Rock Tracks (three weeks) charts last fall, and while it has fallen off the modern chart (it is the No. 2 most-played recurrent track), "Higher" still ranks in the top 10 of the mainstream chart after 29 weeks.

**BAD BLOOD:** "The Bad Touch" by *Bloodhound Gang* (Republic/Geffen/Interscope) climbs to No. 62 after debuting last issue at No. 70. Although "Touch" is the first Hot 100 appearance by the Gang, this quirky quintet enjoyed some chart success in 1997 with the gold-certified album "One Fierce Beer Coaster" and the top 20 Modern Rock Tracks hit "Fire Water Burn." The raunchy "Touch" is receiving airplay from both top 40 and modern rock stations and is an Airpower title and the biggest gainer on the Modern Rock Tracks chart. The Gang's latest album, "Hooray For Boobies," slips to No. 22 on The Billboard 200 after bowing at No. 19.

**CLUB LAND:** *S Club 7*, the stars of their own self-titled series on the Fox Family Channel, enters the Hot 100 Singles Sales chart at No. 31 with "Two In A Million" (Polydor/Interscope), scanning 6,500 units. "Million" is the group's second track to hit the sales chart. Its prior hit, "Bring It All Back," peaked at No. 22 in January and has moved close to 100,000 copies to date. It currently ranks at No. 43. In the vein of "The Monkees," the "S Club 7" TV show follows the adventures of the British group as it is led astray by its manager and ends up working without pay at a Florida resort hotel. The TV program seems to be the main, if not only, source of exposure for *S Club 7*, as "Million" received only three plays from the entire Hot 100 radio panel for the week.

## WALTER DANA DIES

(Continued from page 10)

Dana popularized the big-band, "Eastern" Polish polka style carried on today most prominently by Jimmy Sturr. "He was without a doubt the pioneer of American Polish polka," says Sturr. "Frank Wojnarowski, Gene Wisniewski, Ray Henry, Walt Solek—these were my idols, and they all recorded for Dana Records. There's not one Dana record I don't have."

Dana was born Wladyslaw Dan Danilowski in Warsaw in 1902. He began playing piano and composing music at age 7 and later studied at the University of Warsaw and the Warsaw Conservatory.

He was influenced by jazz while

studying in Paris and, after returning to Poland, formed the Chor Dana vocal quartet, which he accompanied on piano and accordion. He recorded and performed with the quartet throughout Europe and the U.S. to great acclaim. In 1939 he became director of the light-music department for the Federal Radio Network and served as director of Warsaw's Tip-Top Theater.

Fleeing the Nazi invasion in Poland, Dana and his family eventually settled in Detroit. He organized an American version of Chor Dana and worked in Polish radio in Detroit and New York, and he recorded for RCA Victor and Harmonia before

founding Dana Records.

Dana, who continued to control a publishing company, Dana Music (BMI), until his death, was also a hit songwriter; his "Longing For You" was a hit for Vic Damone and Sammy Kaye. After relinquishing his stake in his label in 1950 because of health problems, he moved to Florida. In 1969 he wrote "Florida Sketches," a symphonic suite, which was followed by other classical compositions. He was elected to the International Polka Assn.'s Polka Music Hall of Fame in 1971.

Dana's wife, Niusia Nobisowna, and son, Gustave, are deceased; there are no immediate survivors.



# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

MARCH 25, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	39	<b>SANTANA</b> ◆ <sup>10</sup> ARISTA 19080 (11.98/17.98)	<b>Supernatural</b>	1
<b>▶ No. 1 ◀</b>						
<b>▶ Hot Shot Debut ◀</b>						
2	<b>NEW</b>	1	1	<b>GEORGE STRAIT</b> MCA NASHVILLE 170100 (11.98/17.98)	<b>Latest Greatest Straitest Hits</b>	2
3	<b>NEW</b>	1	1	<b>BLACK ROB</b> BAD BOY 73026*/ARISTA (10.98/16.98)	<b>Life Story</b>	3
4	4	2	17	<b>DR. DRE</b> ◆ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	<b>DR. DRE — 2001</b>	2
5	2	—	2	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	<b>BTNHRESURRECTION</b>	2
<b>▶ Greatest Gainer ◀</b>						
6	9	12	15	<b>SISQO</b> ◆ <sup>2</sup> DRAGON/DEF SOUL 546816*/DJMGM (11.98/17.98)	<b>Unleash the Dragon</b>	6
7	8	6	33	<b>MACY GRAY</b> ◆ <sup>1</sup> EPIC 69490* (11.98 EQ/16.98) <b>HS</b>	<b>On How Life Is</b>	6
8	<b>NEW</b>	1	1	<b>GERALD LEVERT</b> EASTWEST 62147/EEG (11.98/17.98)	<b>G</b>	8
9	10	4	63	<b>KID ROCK</b> ◆ <sup>7</sup> LAVA/ATLANTIC 83119*/AG (10.98/18.98) <b>HS</b>	<b>Devil Without a Cause</b>	4
10	16	13	33	<b>DESTINY'S CHILD</b> ◆ <sup>2</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	<b>The Writing's on the Wall</b>	6
11	11	3	29	<b>CHRISTINA AGUILERA</b> ◆ <sup>2</sup> RCA 67690 (11.98/17.98)	<b>CHRISTINA AGUILERA</b>	1
12	13	10	12	<b>DMX</b> ◆ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	<b>...and Then There Was X</b>	1
13	12	8	28	<b>DIXIE CHICKS</b> ◆ <sup>4</sup> MONUMENT 69678*/SONY (NASHVILLE) (11.98 EQ/17.98)	<b>FLY</b>	1
14	15	7	17	<b>CELINE DION</b> ◆ <sup>5</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	<b>All the Way... A Decade of Song</b>	1
15	6	—	2	<b>STEELY DAN</b> GIANT 24719*/WARNER BROS. (11.98/17.98)	<b>Two Against Nature</b>	6
16	14	5	15	<b>EIFFEL 65</b> ◆ <sup>2</sup> REPUBLIC 157194*/UNIVERSAL (11.98/17.98)	<b>EUROPOP</b>	4
17	17	11	43	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41672 (11.98/17.98)	<b>MILLENNIUM</b>	1
18	5	—	2	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 546621*/DJMGM (11.98/17.98)	<b>The Truth</b>	5
19	21	19	24	<b>CREED</b> ◆ <sup>3</sup> WIND-UP 13053* (11.98/17.98)	<b>HUMAN CLAY</b>	1
20	3	—	2	<b>THE SMASHING PUMPKINS</b> VIRGIN 48936 (12.98/17.98)	<b>Machina/The Machines of God</b>	3
21	7	—	2	<b>AC/DC</b> EASTWEST 62494/EEG (11.98/17.98)	<b>Stiff Upper Lip</b>	7
22	19	—	2	<b>BLOODHOUND GANG</b> REPUBLIC/GEFFEN 49D455*/INTERSCOPE (11.98/17.98)	<b>Hooray for Boobies</b>	19
23	18	9	5	<b>VARIOUS ARTISTS</b> GRAMMY 67945*/RCA (11.98/17.98)	<b>GRAMMY NOMINEES 2000</b>	9
24	20	14	7	<b>D'ANGELO</b> ◆ <sup>1</sup> CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	<b>VOODOO</b>	1
25	22	16	18	<b>FAITH HILL</b> ◆ <sup>2</sup> WARNER BROS. (NASHVILLE) 47373*/WRN (11.98/17.98)	<b>BREATHE</b>	1
26	25	18	24	<b>MARC ANTHONY</b> ◆ <sup>1</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	<b>MARC ANTHONY</b>	8
27	23	15	14	<b>VARIOUS ARTISTS</b> ◆ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417*/UTV (11.98/17.98)	<b>Now 3</b>	4
28	28	23	40	<b>RED HOT CHILI PEPPERS</b> ◆ <sup>2</sup> WARNER BROS. 47386* (10.98/17.98)	<b>Californication</b>	3
29	26	17	61	<b>BRITNEY SPEARS</b> ◆ <sup>17</sup> JIVE 41651 (11.98/17.98)	<b>...Baby One More Time</b>	1
30	27	20	123	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (10.98/17.98)	<b>Come On Over</b>	2
31	32	25	38	<b>LIMP BIZKIT</b> ◆ <sup>5</sup> FLIP 490335*/INTERSCOPE (11.98/17.98)	<b>Significant Other</b>	1
32	29	21	11	<b>JAY-Z</b> ◆ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	<b>Vol. 3... Life and Times of S. Carter</b>	1
33	31	26	8	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 69862*/CRG (10.98 EQ/17.98)	<b>J.E. Heartbreak</b>	8
34	33	24	18	<b>SAVAGE GARDEN</b> ◆ <sup>2</sup> COLUMBIA 63711*/CRG (11.98/17.98)	<b>Affirmation</b>	6
35	40	35	41	<b>BLINK-182</b> ◆ <sup>3</sup> MCA 111950 (11.98/17.98)	<b>Enema of the State</b>	9
36	38	59	5	<b>DRAMA</b> TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	<b>Causin' Drama</b>	36
37	43	42	17	<b>KORN</b> ◆ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	<b>Issues</b>	1
38	30	22	6	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	<b>Snoop Dogg Presents Tha Eastsidaz</b>	8
39	37	40	41	<b>LONESTAR</b> ◆ <sup>2</sup> BNA 67762*/RLG (10.98/16.98)	<b>Lonely Grill</b>	28
40	54	62	10	<b>VERTICAL HORIZON</b> ◆ <sup>1</sup> RCA 67818 (10.98/16.98) <b>HS</b>	<b>Everything You Want</b>	40
41	46	41	71	<b>JUVENILE</b> ◆ <sup>3</sup> CASH MONEY 542179*/UNIVERSAL (12.98/18.98)	<b>400 Degreez</b>	9
42	44	39	26	<b>EVE</b> ◆ <sup>1</sup> RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	<b>Let There Be... Eve—Ruff Ryders' First Lady</b>	1
43	35	71	3	<b>SOUNDTRACK</b> TVT SOUNDTRAX 6800*/TVT (10.98/17.98)	<b>2gether: Music from the MTV Original TV Movie</b>	35
44	36	30	18	<b>VARIOUS ARTISTS</b> ◆ <sup>1</sup> WARNER BROS./ELEKTRA 14625*/ARISTA (11.98/17.98)	<b>Totally Hits</b>	14
45	51	47	30	<b>MARY J. BLIGE</b> ◆ <sup>1</sup> MCA 111929* (11.98/17.98)	<b>MARY</b>	2
46	34	34	3	<b>SOUNDTRACK</b> MAVERICK 47595*/WARNER BROS. (11.98/18.98)	<b>The Next Best Thing</b>	34
47	41	32	7	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	<b>We Are the Streets</b>	5
48	47	31	14	<b>MANDY MOORE</b> ◆ <sup>1</sup> 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	<b>So Real</b>	31
49	39	27	29	<b>LOU BEGA</b> ◆ <sup>3</sup> RCA 67887 (11.98/17.98)	<b>A Little Bit of Mambo</b>	3
50	58	49	41	<b>SOUNDTRACK</b> ◆ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	<b>Tarzan</b>	5
51	56	57	16	<b>THIRD EYE BLIND</b> ◆ <sup>1</sup> ELEKTRA 62415*/EEG (11.98/17.98)	<b>Blue</b>	40
52	42	29	24	<b>STING</b> A&M 490443*/INTERSCOPE (11.98/17.98)	<b>Brand New Day</b>	15
53	45	33	25	<b>BRIAN MCKNIGHT</b> ◆ <sup>1</sup> MOTOWN 153708*/UNIVERSAL (12.98/18.98)	<b>Back at One</b>	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	49	36	4	<b>TRACY CHAPMAN</b> ELEKTRA 62478*/EEG (11.98/17.98)	<b>Telling Stories</b>	33
55	60	55	62	<b>GODSMACK</b> ◆ <sup>2</sup> REPUBLIC 153190*/UNIVERSAL (11.98/17.98) <b>HS</b>	<b>Godsmack</b>	22
56	61	50	16	<b>METALLICA</b> ◆ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	<b>S &amp; M</b>	2
57	57	60	6	<b>TINA TURNER</b> ◆ <sup>1</sup> VIRGIN 23180 (12.98/17.98)	<b>Twenty Four Seven</b>	21
58	50	38	13	<b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)	<b>Next Friday</b>	19
59	48	28	4	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	<b>Book of Thugs: Chapter A.K., Verse 47</b>	26
60	62	51	55	<b>EMINEM</b> ◆ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	<b>The Slim Shady LP</b>	2
61	52	48	111	<b>DIXIE CHICKS</b> ◆ <sup>8</sup> MONUMENT 68195*/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	<b>Wide Open Spaces</b>	4
62	64	58	45	<b>TIM MCGRAW</b> ◆ <sup>2</sup> CURB 77942 (10.98/17.98)	<b>A Place in the Sun</b>	1
63	55	45	44	<b>RICKY MARTIN</b> ◆ <sup>2</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	<b>Ricky Martin</b>	1
<b>▶ Pacesetter ◀</b>						
64	90	102	5	<b>3 DOORS DOWN</b> REPUBLIC 153920*/UNIVERSAL (8.98/12.98) <b>HS</b>	<b>The Better Life</b>	64
65	63	52	13	<b>JUVENILE</b> ◆ <sup>1</sup> CASH MONEY 542179*/UNIVERSAL (12.98/18.98)	<b>Tha G-Code</b>	10
66	67	65	24	<b>ANGIE STONE</b> ◆ <sup>1</sup> ARISTA 19092 (10.98/16.98) <b>HS</b>	<b>Black Diamond</b>	46
67	70	66	31	<b>MOBY</b> ◆ <sup>2</sup> V2 27049* (16.98 CD) <b>HS</b>	<b>Play</b>	66
68	72	61	16	<b>JESSICA SIMPSON</b> ◆ <sup>1</sup> COLUMBIA 69096*/CRG (11.98 EQ/17.98)	<b>Sweet Kisses</b>	52
69	59	44	12	<b>2PAC + OUTLAWZ</b> ◆ <sup>1</sup> AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	<b>Still I Rise</b>	6
70	53	37	5	<b>GHOSTFACE KILLAH</b> ◆ <sup>1</sup> WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	<b>Supreme Clientele</b>	7
71	76	70	35	<b>SLIPKNOT</b> ◆ <sup>1</sup> I AM 8655*/ROADRUNNER (11.98/16.98) <b>HS</b>	<b>Slipknot</b>	70
72	83	80	33	<b>HOT BOYS</b> ◆ <sup>1</sup> CASH MONEY 153264*/UNIVERSAL (11.98/17.98)	<b>Guerrilla Warfare</b>	5
73	84	73	16	<b>ENRIQUE IGLESIAS</b> ◆ <sup>1</sup> INTERSCOPE 490540* (12.98/18.98)	<b>Enrique</b>	33
74	74	63	40	<b>SMASH MOUTH</b> ◆ <sup>3</sup> INTERSCOPE 490316 (11.98/17.98)	<b>Astro Lounge</b>	6
75	69	54	19	<b>MARIAH CAREY</b> ◆ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	<b>Rainbow</b>	2
76	85	103	4	<b>SONIQUE</b> FARM CLUB/REPUBLIC 157536*/UNIVERSAL (12.98/18.98) <b>HS</b>	<b>Hear My Cry</b>	76
77	81	85	18	<b>SOUNDTRACK</b> ◆ <sup>1</sup> JIVE 41686* (11.98/17.98)	<b>The Wood</b>	16
78	82	75	44	<b>SHEDAISSY</b> ◆ <sup>1</sup> LYRIC STREET 165002*/HOLLYWOOD (10.98/16.98) <b>HS</b>	<b>The Whole Shebang</b>	70
79	79	67	41	<b>BLAQUE</b> ◆ <sup>1</sup> TRACK MASTERS/COLUMBIA 68987*/CRG (11.98 EQ/17.98)	<b>Blaque</b>	53
80	66	46	7	<b>SOUNDTRACK</b> ◆ <sup>1</sup> WIND-UP 13056 (11.98/17.98)	<b>Scream 3 The Album</b>	32
81	68	53	55	<b>TLC</b> ◆ <sup>5</sup> LAFACE 26055*/ARISTA (11.98/17.98)	<b>Fanmail</b>	1
82	94	98	10	<b>P.O.D.</b> ATLANTIC 83216/AG (7.98/11.98) <b>HS</b>	<b>The Fundamental Elements of Southtown</b>	82
83	73	64	17	<b>WILL SMITH</b> ◆ <sup>2</sup> COLUMBIA 69985*/CRG (11.98 EQ/17.98)	<b>Willennium</b>	5
84	24	—	2	<b>OASIS</b> CREATION 63586/EPIC (11.98 EQ/17.98)	<b>Standing on the Shoulder of Giants</b>	24
85	80	74	41	<b>JENNIFER LOPEZ</b> ◆ <sup>2</sup> WORK 69351*/EPIC (11.98 EQ/17.98)	<b>On the 6</b>	8
86	65	43	4	<b>THE CURE</b> FICTION/ELEKTRA 62236*/EEG (11.98/17.98)	<b>Bloodflowers</b>	16
87	78	56	26	<b>DIANA KRALL</b> ◆ <sup>1</sup> VERVE 050304*/VJ (11.98/17.98)	<b>When I Look in Your Eyes</b>	56
88	92	81	103	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/17.98)	<b>'N Sync</b>	2
89	96	83	19	<b>RAGE AGAINST THE MACHINE</b> ◆ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	<b>The Battle of Los Angeles</b>	1
90	89	78	9	<b>MARK WILLS</b> ◆ <sup>1</sup> MERCURY (NASHVILLE) 546296 (11.98/17.98)	<b>Permanently</b>	23
91	88	76	8	<b>ENIGMA</b> VIRGIN 48616 (12.98/17.98)	<b>The Screen Behind the Mirror</b>	33
92	111	121	22	<b>DONELL JONES</b> ◆ <sup>1</sup> UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/16.98)	<b>Where I Wanna Be</b>	35
93	71	—	2	<b>J-SHIN</b> SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	<b>My Soul, My Life</b>	71
94	101	111	16	<b>NAS</b> ◆ <sup>1</sup> COLUMBIA 63930*/CRG (11.98 EQ/17.98)	<b>Nastradamus</b>	7
95	98	106	9	<b>KITTIE</b> ◆ <sup>1</sup> NG 751002*/ARTEMIS (13.98 CD) <b>HS</b>	<b>Spit</b>	95
96	105	112	15	<b>INCUBUS</b> IMMORTAL 63652/EPIC (11.98 EQ/16.98)	<b>Make Yourself</b>	80
97	87	68	69	<b>WHITNEY HOUSTON</b> ◆ <sup>3</sup> ARISTA 19037* (11.98/17.98)	<b>My Love Is Your Love</b>	13
98	91	77	14	<b>THE NOTORIOUS B.I.G.</b> ◆ <sup>2</sup> BAD BOY 73023*/ARISTA (11.98/17.98)	<b>Born Again</b>	1
99	93	72	10	<b>SOUNDTRACK</b> PLAY-TONE/COLUMBIA 63911*/CRG (11.98 EQ/17.98)	<b>The Sopranos</b>	54
100	126	79	4	<b>STEPS</b> ◆ <sup>1</sup> JIVE 41688 (10.98/16.98) <b>HS</b>	<b>Step One</b>	79
101	99	122	22	<b>SOUNDTRACK</b> ◆ <sup>1</sup> COLUMBIA 69924*/CRG (11.98 EQ/17.98)	<b>The Best Man</b>	16
102	86	69	7	<b>GUY</b> MCA 112054 (11.98/17.98)	<b>III</b>	13
103	108	104	96	<b>LENNY KRAVITZ</b> ◆ <sup>2</sup> VIRGIN 47758 (12.98/17.98)	<b>5</b>	28
104	118	129	10	<b>TOBY KEITH</b> DREAMWORKS (NASHVILLE) 450209*/INTERSCOPE (10.98/16.98)	<b>How Do You Like Me Now?!</b>	104
105	110	118	20	<b>ALAN JACKSON</b> ◆ <sup>1</sup> ARISTA NASHVILLE 18892 (10.98/17.98)	<b>Under the Influence</b>	9
106	109	114	104	<b>JO DEE MESSINA</b> ◆ <sup>1</sup> CURB 77904 (10.98/16.98)	<b>I'm Alright</b>	61
107	100	84	24	<b>METHOD MAN/REDMAN</b> ◆ <sup>1</sup> DEF JAM 546609*/DJMGM (11.98/18.98)	<b>Blackout!</b>	3
108	77	—	2	<b>JENNIFER KNAPP</b> GOTEE 72816 (15.98 CD)	<b>Lay It Down</b>	77
109	97	93	17	<b>BOB MARLEY</b> ◆ <sup>1</sup> TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98)	<b>Chant Down Babylon</b>	60

◆ 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 10



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	102	86	19	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
111	113	95	29	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
112	106	101	29	FILTER ● REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
113	104	87	15	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) <b>HS</b>	NASTY LITTLE THOUGHTS	83
114	103	82	19	SANTANA ● LEGACY/COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	82
115	107	97	39	SARAH MCLACHLAN ▲ <sup>2</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
116	114	108	20	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
117	136	136	25	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
118	120	123	22	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
119	115	100	18	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
120	125	131	33	STAIND ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) <b>HS</b>	DYSFUNCTION	74
121	116	117	18	MONTELL JORDAN ● DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	32
122	75	—	2	LOS TEMERARIOS FONOVISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE	75
123	119	89	34	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
124	112	90	7	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
125	117	—	2	VARIOUS ARTISTS WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	117
126	138	120	26	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
127	137	96	4	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98) <b>HS</b>	LET'S ROLL	96
128	121	94	15	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
129	122	91	50	ANDREA BOCELLI ▲ <sup>2</sup> POLYDOR 547222 (12.98/18.98)	SOGNO	4
130	128	107	19	COUNTING CROWS ▲ DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
131	127	—	2	THE CHIEFTAINS RCA VICTOR 63637 (10.98/16.98)	WATER FROM THE WELL	127
132	139	133	54	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
133	129	113	4	AMEL LARRIEUX 550 MUSIC 64741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITES	79
134	134	109	15	VARIOUS ARTISTS UTI/DEF JAM 545440/DJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
135	130	110	19	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
136	143	154	52	LIT ▲ RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
137	NEW ►	1	1	AL JARREAU GRP 547884/VG (11.98/17.98)	TOMORROW TODAY	137
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143	133	99	52	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
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156	173	158	22	ERIC CLAPTON ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
157	159	170	39	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
158	141	125	6	WYONNA CURB 541067/MERCURY (NASHVILLE) (10.98/17.98)	NEW DAY DAWNING	40
159	153	155	37	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
160	158	143	23	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
161	164	139	77	GOO GOO DOLLS ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
162	175	162	16	DAVE MATTHEWS BAND ▲ <sup>3</sup> BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
163	148	127	18	FIONA APPLE ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
164	172	160	48	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) <b>HS</b>	SITTIN' FAT DOWN SOUTH	20
165	170	165	93	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
166	154	150	16	BECK ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
167	179	163	74	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
168	177	145	29	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
169	156	134	20	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
170	155	198	3	SOUNDTRACK SONY MUSIC SOUNDTRAX/COLUMBIA 63849/CRG (11.98 EQ/17.98)	WONDER BOYS	155
171	166	140	16	BEASTIE BOYS ▲ <sup>2</sup> GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
172	168	156	37	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
173	160	132	14	FUNKMASTER FLEX & BIG KAP ● DEF JAM 538258*/DJMG (11.98/17.98)	THE TUNNEL	35
174	149	105	6	SOUNDTRACK LONDON 31079/SIRE (11.98/17.98)	THE BEACH	78
175	171	185	3	VARIOUS ARTISTS RAZOR & TIE 89026 (11.98/15.98)	MONSTER '80S	171
176	162	116	17	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
177	151	135	12	GOODIE MOB ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	48
178	194	176	82	KORN ▲ <sup>3</sup> IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
179	167	146	18	SOUNDTRACK ▲ <sup>2</sup> ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
180	200	—	36	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
181	178	168	18	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
182	169	152	16	MARC ANTHONY SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	151
183	184	174	62	2PAC ▲ <sup>2</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
184	NEW ►	1	1	LINDA EDER ATLANTIC 83236/AG (10.98/16.98) <b>HS</b>	IT'S NO SECRET ANYMORE	184
185	183	166	26	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
186	RE-ENTRY	8	8	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) <b>HS</b>	SPIRITUAL LOVE	174
187	RE-ENTRY	4	4	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	172
188	146	—	2	BEELOW BALLIN/PRIVATE 1417105/UNIVERSAL (10.98/16.98) <b>HS</b>	BALLAHOLIC	146
189	NEW ►	1	1	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) <b>HS</b>	THE IRISH TENORS LIVE IN BELFAST	189
190	189	171	6	TRACY LAWRENCE ATLANTIC (NASHVILLE) 83269/AG (10.98/16.98)	LESSONS LEARNED	69
191	176	142	6	YOUNG BLEED PRIORITY 50018* (10.98/16.98)	MY OWN	61
192	196	178	81	LAURYN HILL ▲ <sup>7</sup> RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
193	193	180	50	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
194	182	157	98	FAITH HILL ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
195	187	153	10	SOUNDTRACK WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	28
196	188	187	23	LYNYRD SKYNYRD MCA 111941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
197	RE-ENTRY	38	38	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
198	197	—	2	AUDRA MCDONALD NONESUCH 79580/AG (10.98/17.98) <b>HS</b>	HOW GLORY GOES	197
199	199	181	20	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
200	RE-ENTRY	3	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42253 (11.98/15.98)	GOOD NEWS	168



# newsline...

**NULLSOFT**, the America Online (AOL)-owned umbrella for Spinner and WinAmp, was forced to terminate the testing of a Napster-type music-search program March 14 after the test site's address was listed on Slashdot.org without authorization. Nullsoft put up the test site for the software, called Gnutella, with restricted access, but the test site was overrun when Slashdot.org listed the address on its site. Nullsoft removed the page within hours. Napster, which allows users to copy and swap music files, has been sued by the Recording Industry Assn. of America for alleged copyright infringement. AOL recently agreed to merge with Warner Music parent Time Warner.

EILEEN FITZPATRICK

**TWO U.S. SENATORS** are asking the Federal Communications Commission (FCC) and the Department of Justice (DOJ) to take a close look at Clear Channel Communications' proposed \$3.3 billion buyout of SFX Entertainment. "This transaction may provide some benefits for consumers, but it would also create a media/entertainment giant," Sens. Mike DeWine, R-Ohio, and Herb Kohl, D-Wis., write in a letter to FCC Chairman Bill Kennard and DOJ assistant attorney general for antitrust Joel Klein. "This deal is the latest example of increasingly high levels of concentration in the media and entertainment industries, a sector that has undergone a wave of consolidation in recent months. For these reasons, we urge you to carefully scrutinize the merger's competitive effects."

The DOJ is required to review the sale to determine whether the merged entity's per-market advertising revenue would exceed competitive guidelines. Yet, because SFX holds no radio or television interests, the FCC does not have regulatory jurisdiction. Clear Channel owns 876 radio stations in 149 markets nationwide, many of which overlap with more than 100 concert and theater venues owned by SFX.

FRANK SAXE

**BMG ENTERTAINMENT** co-general counsel and senior VP of government affairs Joel Schoenfeld is leaving at the end of the month. He is setting up his own company, Schoenfeld Consulting, in Stamford, Conn., to work in the E-commerce sector. "There are a lot of international business opportunities with Internet companies," Schoenfeld tells Billboard. He says his exit from BMG after 10 years is amicable. The company will be among his clients, and he will continue to represent it on the main and executive boards of the International Federation of the Phonographic Industry. BMG co-general counsel and senior VP of legal and business affairs Laverne Evans is expected to take over his duties.

ADAM WHITE

**SEATTLE-BASED** Loudeye Technologies Inc. raised \$72 million in an initial public offering (IPO) March 15 in which its stock jumped 150%. Loudeye, which offered 4.5 million shares at \$16 apiece, saw its stock trade as high as \$54 before ending the day at \$40. Formerly known as Encoding.com, the company converts sound and video files into digital formats. It lists Sony Music Entertainment and BMG Entertainment among its customers.



HOB ENTERTAINMENT, INC.

In other finance news, HOB Entertainment Inc., operator of the House of Blues clubs and other venues, has filed a registration statement with the Securities and Exchange Commission to reportedly raise as much as \$100 million in an IPO. The co-lead underwriters of the offering are Goldman, Sachs & Co. and Merrill Lynch & Co. Acting as co-managers are Donaldson, Lufkin & Jenrette and Prudential Securities.

In addition, InterTrust Technologies Corp. has filed a registration statement to sell up to 6.5 million shares in a secondary stock offering. It is expected that the company will offer 3 million shares; the remainder will be sold by existing stockholders.

BRIAN GARRITY

**KEY EXECUTIVES** from European artists' organizations and performing right societies are to meet April 8 in Oslo to form the International Federation of Recording Artists (IFRA). "Our aim is to represent as many artists as possible, to conduct sensible discussions with major record companies and music publishers, in order for [artists] to better protect their rights," says Casino Steel, chairman of Norwegian artists' association GramArt, which conceived IFRA. Initial countries to be represented are the U.K., Spain, France, Italy, Ireland, Denmark, and Norway. A head office will be set up in London.

KAI R. LOFTHUS

**ENTERTAINMENT BOULEVARD** has pacted with Sony Music to stream new music videos at its Vidnet.com Web site, effective immediately. Sony will receive a licensing fee for its videos as well as an equity stake in Entertainment Boulevard. The deal is similar to an agreement Entertainment Boulevard inked with EMI Recorded Music.

MELINDA NEWMAN

**DEF JAM RECORDS** founder Russell Simmons has formed a hip-hop Web site with funding by private investors. The site, 360HIPHOP.com, will launch this summer with news and lifestyle content; an E-commerce element for music and clothing is also planned. Simmons will be chairman of the New York-based venture; Selwyn Hinds, formerly of The Source, will be chief creative officer/editor in chief; and veteran publicist Leyla Turkkan will be senior VP of strategic marketing and special projects.

CAROLYN HORWITZ

## V2 Finds Home At Zomba Records' Aussie Operation

BY CHRISTIE ELIEZER

MELBOURNE, Australia—As part of a global reorganization, Richard Branson's V2 label has inked a licensing deal with Zomba Records in Australia and New Zealand.

The deal, which follows last month's closure of V2's Australian office, was announced March 14 in Melbourne by V2 CEO Jeremy Pearce, Zomba Australia managing director Scott Murphy, and V2 GM for licensed territories Mark Bond.

Brett Volker, a former promotions manager at V2 Australia, will assume the position of V2's label manager and will be based in Zomba's headquarters when the deal goes into effect April 1.

The V2 shake-up Down Under is part of an evolving worldwide process, Pearce tells Billboard, with plans to develop the company's licensing and distribution deals in Asia and Europe. Branson is reportedly trying to raise 20 million pounds (\$32 million) from bondholders to bolster V2's accounts. In the meantime, Pearce says, the label has cut its roster but has kept critically acclaimed signings Stereophonics, Underworld, Mercury Rev, Heather Nova, and Grandaddy.

V2 also has signed half a dozen new acts; one of which, girl trio Madasun, has a top 20 hit in the U.K. "It recognizes in a way that it's difficult to sustain an international operation without a strong pop element," Pearce says about the company's shift to a more pop-oriented label, adding that this will help V2's long-term plans in Asian territories.

Pearce says licensing deals with local distributors in Malaysia, Thailand, and Taiwan will eventually be upgraded to joint ventures. V2 recently set up a joint venture in Greece and is considering greater involvement in Spain and Portugal.

"Despite its success, Zomba has [fewer] acts," Pearce says. "So with our own label manager focusing exclusively on our acts, we'll be more of a priority. We weren't, for the most part, a priority with Sony Music."

V2 entered the Australasian market in July 1997 as an independent with licensing and distribution through Sony Music. Under GM Greg Johnson, a former Sony executive, it had some chart success. But its failure to gain more than 1.8% market share (ranking it eighth among V2's global affiliates) made it an expensive proposition for an operation with its own premises and 12 staffers.

A lavishly packaged posthumous, self-titled album from INXS singer Michael Hutchence, an Australian initiative, failed to sell more than 50,000 copies. V2 expected double those sales. Pearce describes global sales as "a disappointment everywhere."

After V2 announced it was switching to licensing for the region, it had bites from local affiliates of major labels. But, says Bond, "we didn't particularly go for a major. As soon as we met Zomba it was obvious—they're young, aggressive, success-

(Continued on next page)

BETWEEN THE BULLETS™



by Geoff Mayfield

**SINGLE-MINDED:** This morning, while I was waiting for my computer to boot up, I wondered whether any of the industry execs out there who have been so diligently trying to bury the single—either by having radio hits bypass retail or by orchestrating money-draining sale prices when they do put singles in stores—will notice the recent growth spurt by **Destiny's Child**. The R&B ensemble's sophomore album has posted increases for eight weeks in a row, but the gains posted this issue and last are particularly noteworthy, as they coincided with the retail release of the No. 1 hit "Say My Name."

The single has sold 240,000 pieces in two weeks, while the album—which re-enters the top 10 for the first time in 31 weeks (16-10, 100,500 units)—continues to swell. "The Writing's On The Wall" saw a 4,000-unit gain last issue, as "Say" bowed at No. 1 on Hot 100 Singles Sales. This issue, the album registers a gain of 3,000 units; it has sold 198,000 copies in the two weeks since the retail single arrived.

Mark this as the latest evidence that commercial singles need not cannibalize album sales, a fear that has practically placed the retail-available single on the endangered species list. Singles for the issue are down 19% from the comparable 1999 issue, while year-to-date sales are 21% behind last year's pace.

Let's hope the recent growth of the **Destiny's Child** album will help enlighten labels to pay attention to the plea heard at the recent National Assn. of Recording Merchandisers (NARM) Convention in San Antonio, where outgoing NARM chairman and Tower Records COO **Stan Goman** urged labels not to abandon the single. With a growing array of entertainment products vying for kids' attention, the single remains the most viable bait to hook younger folks into becoming tomorrow's music consumers.

**STAYING POWER:** Look at the veterans that occupy the top two rungs on The Billboard 200, and you just have to be wowed. **Santana**, despite a 22% decline, posts a still-handsome 343,000 units, a much bigger number than albums usually sell during a week in March. The band's impressive comeback is illustrated by the 11 weeks that "Supernatural" has topped the album list, including the past five in a row.

Like **Destiny's Child**, Santana proves that a hit single doesn't necessarily slow album sales. The band's "Maria Maria" has sold more than half a million units in its first seven weeks, yet, thanks to the boost from Santana's big Grammy night, the album has tallied more than 1.3 million copies in just the past three weeks.

Bowing in the big chart's runner-up slot is the venerable country duke **George Strait**, whose 182,000 units is larger than the opening week by any of his last three albums. It's his 15th career No. 1 on Top Country Albums (see Chart Beat, page 90) and his biggest SoundScan week since 1997's "Carrying Your Love With Me" topped The Billboard 200 with 194,500 units.

To say that Strait has been prolific is a profound exercise of understatement. Including hits compilations, like his new "Latest Greatest Straitest Hits," the beloved chart-topper has released at least one album a year since his first, 1981's "Strait Country," hit stores. Even more impressive than his output is his continued relevance, especially when you consider that he is virtually the only country artist who predates the arrivals of **Garth Brooks** and **Alan Jackson** and still delivers meaningful numbers. In fact, of his previous 25 albums, the 1999 seasonal offering "Merry Christmas Wherever You Are" is the only one that has fallen short of platinum certification. Unreal.

**DIFFERENT DEPOT:** Developing rock band **Train** moved from The Billboard 200 to Top Pop Catalog Albums two weeks ago, even as Columbia started to take "I Am" to top 40 radio, because the band's self-titled album had reached its second birthday. The Aware set was originally sold by independent RED Distribution before Columbia picked it up last July.

Billboard revised its catalog criteria in January 1997, moving albums to catalog status when they are 2 years old and rank below No. 100 on The Billboard 200. On at least one occasion in the nine-year history of Top Pop Catalog Albums, we made a common-sense exception: In 1991, when the first Lollapalooza tour reinvigorated sales of **Nine Inch Nails'** debut album, "Pretty Hate Machine," it was reassigned to The Billboard 200. If "I Am" stirs enough sales to reach the sum it would take to reclaim No. 100 on the current albums list, we may again opt to grant that exception. Of the 32 weeks "Train" spent on The Billboard 200, 13 were in the chart's top half, the most recent occasion being the Feb. 19 issue, when it was No. 100.

Meanwhile, an album that appears to be old, **the Beach Boys'** "The Greatest Hits Volume 1: 20 Good Vibrations," bowed last issue on The Billboard 200. Why so? A similarly titled and packaged "20 Good Vibrations" charted in 1996, but since this remastered set has been re-sequenced and retitled, it is considered different from its predecessor. "Volume 1" remains on the chart this issue at No. 153. A companion album, "Volume 2," which also bowed last issue, falls off the chart.



# 'Selena Forever' Premiere Should Boost Catalog Sales

BY RAMIRO BURR

SAN ANTONIO—The world premiere of the stage musical "Selena Forever," which is slated to open its six-day run Tuesday (21) at the Municipal Auditorium here, is expected to reignite catalog sales of the Tejano/pop star who was tragically slain by a disgruntled former employee five years ago.

The show's producers, whose collective Broadway show credits include "Death Of A Salesman," "You're A Good Man, Charlie Brown," "The Wiz," "Jekyll & Hyde," "The Capeman," "Victor/Victoria," and "Fascinating Rhythm," hope to take "Selena Forever" to 30 cities before moving it to Broadway.

So far, eight cities have been confirmed for the show's three-month trek: San Antonio; Dallas; Corpus Christi, Texas, which is Selena's hometown; El Paso, Texas; Houston; Chicago; Los Angeles; and San Diego.

That tour schedule, says Steve Montalvo, manager of the Sam Goody's store in San Antonio, should help energize sales of Selena's catalog.

"And there will be more sales in the cities where she is not as well known as, say, here in San Antonio," he adds. "But I expect we will also move a few [units]."

In Houston, Warehouse store manager Robb Andrews says he is expecting new Selena fans to come into his store.

"We had the 'Buena Vista Social Club' CD a few years ago, and we sold a few, but when the 'Buena Vista' documentary came out on sale [on video] last month, CD sales were phenomenal," says Andrews. "We also had sales

by other tropical artists who were in the documentary. So a film or a musical can generate sales; it just depends how it picks up."

"Selena Forever" publicist Rebecca Delgado says ticket sales in San Antonio have been better than expected. Ticket prices range from \$19.50 to \$45.

"We're just starting our ticket sales TV campaign with all kinds of discounts," says Delgado. "We're hoping for sellouts, but it is just too soon to tell." Each evening's performance has different media sponsors offering varying discounts.

Curiously, ticket sales in Selena's hometown of Corpus Christi, where the musical runs April 5-7 at the Selena Auditorium, have been sluggish. Ticketmaster reports that the first 10 rows have been sold out for all the shows in Corpus Christi, but there are plenty of seats in varying price ranges available.

Jerry Frankel, one of the four principal producers, describes the story for the \$2 million production as "a tragedy that knows no bounds and knows no limits."

However, Frankel adds that the musical will not send "people slinking out of the theater feeling down, like when she was shot. We're going to make it so that there's going to be hope. We want [the audience] to go out feeling good. It's a celebration of her life."

The other producers are Michel Vega, Peter Fitzgerald, and Thomas J.

*'We want [the audience] to go out feeling good. It's a celebration of her life'*

— JERRY FRANKEL —

Quinn.

Veronica Vasquez, 24, will perform the title role. Because the leading lady is given more than a dozen solos to sing during the two-hour show, Rebecca Valadez will alternate for Vasquez in the role.

Denise Stefanie González will play Selena as a young girl, with Lorissa Chapa of Corpus Christi as the alternate.

Also appearing in the play are Joseph Velarde as Selena's husband, Chris Perez; Daniel Valdez as Selena's father, Abraham Quintanilla Jr.; Maxx as Selena's brother, A.B. Quintanilla; Liza Ybarra as Selena's sister, Suzette Quintanilla; and Margo Raymundo as Selena's mother, Marcela Quintanilla.

The 35-member cast has been in rehearsals since February at the Edge-wood Academy of Fine Arts in San Antonio.

Composer Fernando Rivas says he tried to capture in the musical score the ambition and hope that were major forces in Selena's life.

"Her life is very compelling," says Rivas, "because it is about someone who is cut down in the middle of this wonderful rise to fame and whose death not only becomes a symbol of tragedy and failure, but also of hope for a lot of people that this type of thing [crossover success] can be achieved by Hispanics.

"What we are trying to do with the musical is not just to deal with tragedy but to also deal with the significance of her life and how it goes on after she is gone," he adds.

Of the 36 numbers in the play, only nine are Selena original hits, including "Baila Esta Cumbia," "Techno-Cumbia," "Bidi Bidi Bom Bom," "Como La Flor," and "La Carcacha."

Rivas describes the musical as a cross between a Tejano concert and musical theater.

José Béhar, president/CEO of EMI Latin, Selena's label, says he has been in contact with the producers about the release of a cast recording but adds that plans for a CD have not been finalized.

"We have every interest in working with the producers in getting out a soundtrack, but it is still in the embryonic stage," says Béhar.

The soundtrack to the 1997 biopic

"Selena" peaked at No. 7 while staying on The Billboard 200 for 45 weeks. Billboard named Selena Latin artist of the decade as the top-selling Hispanic artist of the '90s.

EMI Latin released Selena's "Todos Mis Exitos—All My Hits, Vol. 2" on Feb. 29. It debuts this issue at No. 3 on The Billboard Latin 50.

According to Edward Gallardo, who wrote the musical's book, "Selena Forever" will also examine issues not covered in the movie.

"The play will concentrate more on the love story," says Gallardo. "This has to be a different approach since it is theatrical, so it goes back and forth in time. It is not totally linear." The production covers the time period from when Selena was a little girl to when she became a Tejano superstar.

Gallardo points out that the play's central conflict will be Selena's struggle to attain stardom. "It is all about following the dream," he says.

A secondary theme is Selena's desire to secure personal and professional independence from her father, who was also her manager.

Abraham Quintanilla Jr., who says he likes the script, asserts that his run-ins with Selena were rooted in parental concern for his daughter.

"With my kids, I was not a controlling father like the media painted me," says Quintanilla. "I was a concerned parent; I didn't want my kids to go through what I went through when I was a kid."

Assistance in preparing this story was provided by John Lannert.

## V2 FINDS HOME AT ZOMBA RECORDS' AUSSIE OPERATION

(Continued from preceding page)

ful, and, in Australia, have the same ethos as V2 has [in the U.K.]."

An operation that began in May 1999, Zomba Australia has gained a market share that fluctuates between 3.5% and 4.5%, says Murphy. "That's an impressive figure, considering we've only been shipping records for eight months," he says. "I'd like to see it go to 6% within the next 12 months, but not by taking on any more catalog."

Aside from big-selling albums by Britney Spears (near quadruple-platinum in Australia with 280,000 units) and Backstreet Boys (triple-platinum), Zomba has pushed albums by Groove Armada, "Weird Al" Yankovic, and Tina Cousins to gold (35,000 units).

On July 1, Zomba will open an office in Auckland, New Zealand, when a licensing deal with BMG

switches to distribution.

V2 is the second "non-Zomba" associated deal for the Australian affiliate, suggesting that Zomba Australia is trying to develop a separate identity. In late February, it signed the U.K.'s Inferno Records for Australia, New Zealand, and Southeast Asia, departing from the role of dealing only with other Zomba labels.

Aside from Zomba labels Jive, Jive Electro, Silvertone, and Volcano, the Australian operation has two in-house labels: the indie-rock oriented Trademark and the club-oriented Crossover.

Crossover lived up to its name with platinum chart success for dance acts Alice Deejay and German techno act ATB. Trademark is releasing U.S. act Get Up Kids, currently touring Australia with Sony act Jebediah. Zomba Australia's three acts are

dance producer Friendly, ska-popsters Area 7, and guitar rockers Gaslight Radio. One of Area 7's singles, "Second Class Citizen," debuted on the Australian Record Industry Assn. chart at No. 10 last November; the act releases its debut album, "Bitter & Twisted," Monday (20) in Australia. Murphy tells Billboard he intends to expand the local stable to 10 acts.

Zomba's biggest headache has been legal action initiated in April 1997 by Mushroom Records and its subsidiary Mushroom Distribution Services (MDS). Both are owned by Rupert Murdoch's News Corp. (Late last year, Mushroom and MDS were folded into Murdoch's other record company, Festival; its current name is Festival Mushroom Group.)

The labels attempted to sue Murphy (who was managing director of MDS, which distributed Zomba locally) for breach of company trust and successfully gained an interlocutory injunction against Zomba to prevent soliciting MDS staff or other labels that it distributed. Murphy says a settlement between News Corp. and Zomba Records is being negotiated.



Pictured, from left, are Scott Murphy, Zomba Australia managing director; Paul Paoliello, Zomba Australia GM; Mark Bond, V2 international licensing GM; and Jeremy Pearce, V2 CEO.

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## Stark, Evans Price Get New Roles In Nashville

Billboard's Nashville Bureau has undergone several changes in order to make better use of the natural synergies between the Billboard and Country Airplay Monitor staffs.

Country Airplay Monitor managing editor Phyllis Stark is promoted to the position of Billboard/Airplay Monitor bureau chief. At the same time Billboard associate country music editor Deborah Evans Price is promoted to the position of Billboard country/Christian music editor.

"Billboard is particularly excited to announce the promotions of Phyllis Stark and Deborah Evans Price," says editor in chief Timothy White, "because both Phyllis and Deborah are highly skilled Billboard veterans whose level of respect within the industry is extremely high. Thus, we're thrilled to be able to announce Phyllis' appointment as Nashville Billboard/Airplay Monitor bureau chief and Deborah's promotion to Billboard country/Christian music editor. Phyllis is a seasoned executive with keen administrative judgment and a deep understanding of the country music landscape, and Deborah is an editor and writer of enormous intelligence and passion. Together, Stark and Evans Price will be an uncommonly talented team to help take Billboard's Nashville operations to a bold new level."

Stark will be responsible for the

administrative and editorial direction of the Nashville bureau, overseeing the Billboard and Country Airplay Monitor staffs there. She will author the weekly Nashville Scene column in Billboard as well as provide reporting to news and other sections of Billboard. She will also retain day-to-day responsibility for managing the content of Country Airplay Monitor.

In addition to continuing in her role as the bi-weekly Higher Ground columnist, Evans Price will assume responsibility for Billboard's country music section. She will continue to expand her role in reporting for news, singles reviews, special issues and many other Billboard sections.

Stark is an 11-year veteran of the Billboard Music Group family. She joined the company as radio reporter in August 1989, becoming associate radio editor in 1991, radio editor in 1992, and senior radio editor in 1994. In July 1995 she was named to the post of managing editor of Country Airplay Monitor.

Stark will report jointly to Billboard managing editor Susan Nunziata and Airplay Monitor editor Sean Ross.

Evans Price began contributing to Billboard via the Gospel Lectern column in September 1994, and was named to the magazine's full-time staff position of associate country music editor in June 1995.



STARK



EVANS PRICE

## Billboard/Universal Plan Latin CD

Billboard and Universal Latino have teamed up to release "Billboard Latin Awards 2000." The 12-track compilation will feature songs from various artists who have been named finalists for Billboard's Latin Music Awards, taking place on April 27 at the Jackie Gleason Theater in Miami Beach. Featured artists will include Enrique Iglesias, Elvis Crespo, Christian, Olga Tañón, Jaci Velazquez, and Carlos Ponce.

Eddie Fernandez, VP A&R at

Universal, says he is excited to "combine the hottest Latin artists in the marketplace. This CD is a one-of-a-kind find in the music store."

The disc is scheduled to be released to stores across the U.S. on April 25, to coincide with the awards show. This is the second annual disc in a series of Billboard Latin Awards CDs; there are plans to release similar compilations tied to the show with other music companies in future years.



### Billboard International Latin Music Conference & Awards

Sheraton Biscayne Bay • Miami • April 25-27

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## Europop Sells, But Radio Turns Deaf Ear

THE DISPARITY BETWEEN what music consumers like to buy and what radio programmers like to play is growing, and the chasm is called Europop. Four European acts that have charmed the Continent are having the same effect domestically, but only on people who make their likes known with their wallets. So far, radio is impervious to those charms, and as a result, four titles doing well on the Hot 100 Singles Sales chart have yet to appear on the main Hot 100.

The British quintet **Steps** has the highest-ranked title of the four. Their remake of the **Bee Gees'** "Tragedy" (Jive) rebounds 29-25 this issue. A TV-based group, **S Club 7**, opens at No. 31 with "Two In A Million" (Polydor/Interscope). Also debuting are Irish boy band **Westlife** with the first of four No. 1 singles it had in the U.K., "Swear It Again" (Arista), and Sweden's **A\*Teens** with their remake of **Abba's** "Dancing Queen" (Stockholm/MCA).

It's not as if top 40 radio doesn't embrace pop music. **N Sync** is king of the hill on Hot 100 Airplay with "Bye Bye Bye" (Jive), and **Backstreet Boys** slide 2-3 with "Show Me The Meaning Of Being Lonely" (Jive). **Eiffel 65** and **Lou Bega** were also radio favorites. But it makes you wonder how out of step programmers who won't play **Steps** and the others are when people are clearly eager to buy their single, even without radio exposure save for Radio Disney.

**G IS FOR GOOD:** The single "Mr. Too Damn Good" stopped at No. 27, but that hasn't stopped **Gerald Levert's** latest album, "G" (EastWest), from entering the Top R&B/Hip-Hop Albums chart at No. 2. All of Gerald's post-

Levert albums have peaked in the top two. "Private Line" was No. 1 in 1992, and every album since then, including the collaboration "Levert, Sweat, Gill" with **Keith Sweat** and **Johnny Gill**, peaked at No. 2.

On The Billboard 200, "G" enters at No. 8. That makes it the highest-charting album of Gerald's solo career and second only to the No. 4 peak of "Levert, Sweat, Gill" in 1997.

Gerald's father, C'Jays' co-founder **Eddie Levert**, went as high as No. 6 on The Billboard 200 with the Canton, Ohio-based veteran R&B trio. "So Full Of Love" reached that position in 1978, while the "Family Reunion" album peaked at No. 7 in 1976.



by Fred Bronson

**THE STRAIT STORY:** By debuting at No. 1 on Top Country Albums with "Latest Greatest Straitest Hits" (MCA), **George Strait** collects his 15th chart-topping set. That puts him in a three-way tie with **Willie Nelson** and **Merle Haggard** as the artists with the most No. 1 country albums.

**MEET ME IN STOCKHOLM:** With less than two months to go before the 45th annual Eurovision Song Contest takes place in Stockholm, two national entries are showing up in their home countries' top 10s. In the Netherlands, **Linda** is No. 9 with "No Goodbyes" (ABCD), and in Germany, **Stefan Raab** falls to No. 9 after peaking at No. 2 with "Wadde Hadde Dudde Da?" (Ariola).

By reaching the runner-up spot, Raab has the highest-ranking German Eurovision entry on the German charts since **Nicole** went to No. 1 in 1982 with "Ein Bischen Frieden" (A Little Peace). That was the only German entry to ever win the Eurovision Song Contest.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000		1999	2000
TOTAL	142,421,000	147,705,000 (UP 3.7%)	CD	105,275,000	118,420,000 (UP 12.5%)
ALBUMS	125,798,000	134,599,000 (UP 7%)	CASSETTE	20,226,000	15,872,000 (DN 21.5%)
SINGLES	16,623,000	13,106,000 (DN 21.2%)	OTHER	297,000	307,000 (UP 3.4%)

OVERALL UNIT SALES THIS WEEK
15,061,000
LAST WEEK
15,971,000
CHANGE
DOWN 5.7%
THIS WEEK 1999
14,534,000
CHANGE
UP 3.6%

ALBUM SALES THIS WEEK
13,732,000
LAST WEEK
14,496,000
CHANGE
DOWN 5.3%
THIS WEEK 1999
12,714,000
CHANGE
UP 8%

SINGLES SALES THIS WEEK
1,329,000
LAST WEEK
1,475,000
CHANGE
DOWN 9.9%
THIS WEEK 1999
1,820,000
CHANGE
DOWN 27%

	ALBUM SALES BY FORMAT				ALBUM SALES BY FORMAT	
	THIS WEEK	LAST WEEK	CHANGE		THIS WEEK 1999	CHANGE
CD	12,020,000	12,710,000	DN 5.4%	10,606,000	UP 13.3%	
CASSETTE	1,680,000	1,756,000	DN 4.3%	2,077,000	DN 19.1%	
OTHER	32,000	30,000	UP 6.7%	31,000	UP 3.2%	

ROUNDED FIGURES FOR WEEK ENDING 3/12/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

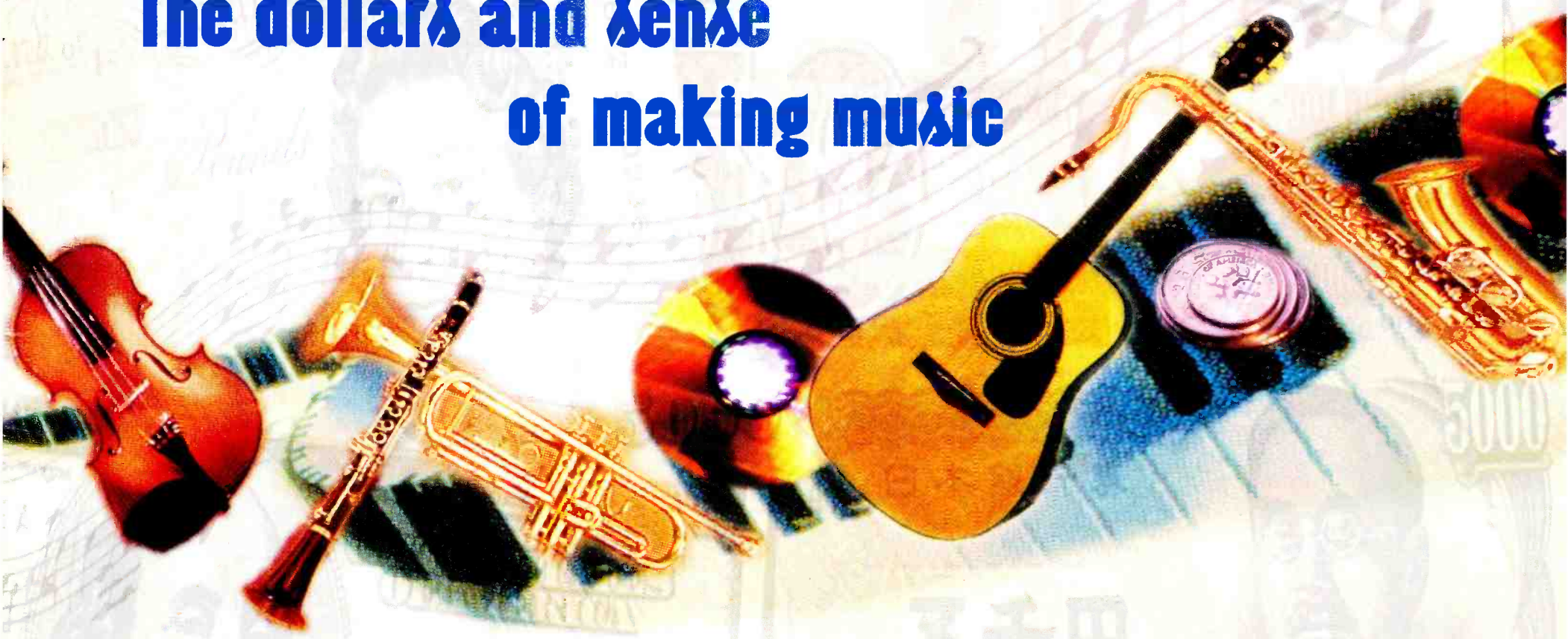




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