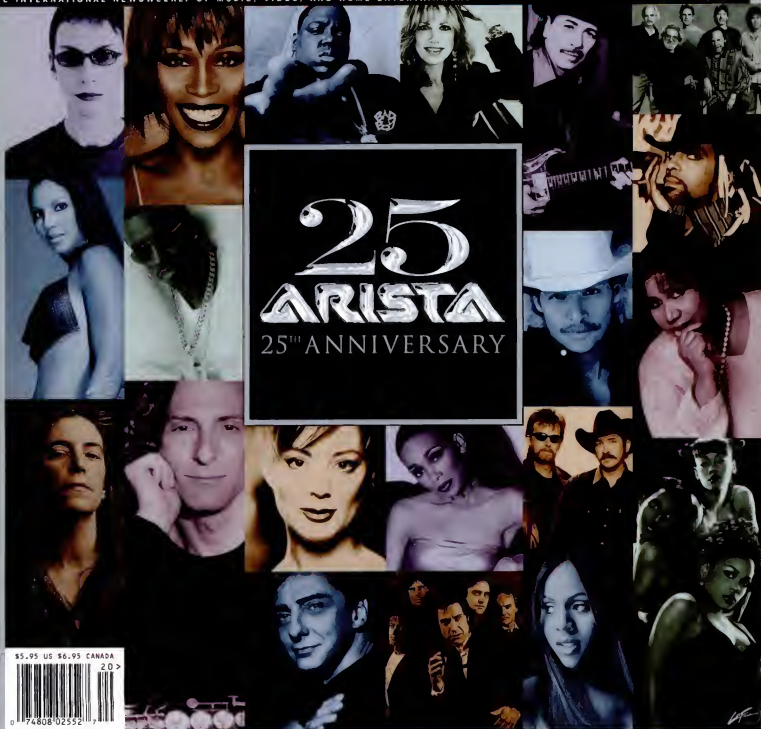


# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 13, 2000

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# Billboard

NEWSPAPER

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## MP3.com Ruling Mulled

### Questions Linger After Labels' Victory

**BY EILEEN FITZPATRICK**  
LOS ANGELES—While the music industry is calling a judge's ruling against MP3.com a victory, it is but one battle in what is shaping up to be a long war over maintaining rightful control of copyright performances and music on the Internet.

In a recent summary judgment, (Billboard *Bulletin*, May 2), U.S. District Judge Jed Rakoff ruled that MP3.com's MyMP3 service violated copyrights of member companies of the Recording Industry Assn. of America (RIAA). The RIAA had filed the lawsuit on behalf of its label members in January within weeks of

the debut of the service, which allows users to access albums via a personal Internet account. The RIAA successfully argued that MP3.com had illegally amassed a database of more than 45,000 CDs for the service.

In a statement, RIAA president/CEO Hilary Rosen said the trade group was pleased with the decision but wouldn't comment further.

As the case moves into the penalty phase, MyMP3 continues to operate until damages can be assessed.

In fact, MP3.com CEO Michael Robertson says that the service will continue to operate even if it is forced

(Continued on page 145)

### Sony, Universal Link For Web Subscription Service

Page 10

## Arista's Reid To Seek A Calm Transition

**BY MELINDA NEWMAN**

LOS ANGELES—Following the long-expected May 2 announcement of Antonio "L.A."

Reid as president/CEO of Arista Records (Billboard *Bulletin*, May 3), succeeding Clive Davis, managers of Arista acts say they expect everything to calm down following what could be a rocky transition period.

"I'm sure that everybody there and L.A. Reid will have the best of

intentions in making as smooth a transition as possible," says David Passick, who manages developing

Arista rock acts Angie Aparo and Sister Seven. "However, transitions, unfortunately, do not happen smoothly from a Friday to a Monday. I think we have to accept the fact that there is going to be a transition period, and that things will be put on hold for a minute. Ultimately, I have faith that

(Continued on page 146)



REID



ZELNICK



## Majors All Move Toward End Of MAP

**BY ED CHRISTMAN**

NEW YORK—With all five of the major labels now having apparently signed the Federal Trade Commission's (FTC) consent decrees that will eliminate their minimum-advertised-price (MAP) policies (Billboard *Bulletin*, May 3), the FTC is expected to publicly post the ruling imminently and invite public comment.

The Warner Music Group signed a decree in January but didn't disclose that information until early April, when it filed its 10-K form with the Securities and Exchange Commission. Sources say the other majors signed the consent decree sometime during the April 27-May 1

(Continued on page 146)

## R&B Retail Doesn't Fear Net

### But Merchants Are Urged To Upgrade Services

**BY GAIL MITCHELL**

LOS ANGELES—Despite the Internet's rapid growth, African-American independent retailers

the contend they have a three- to five-year window before it becomes a major threat.

And by using that time to upgrade services, cross-promote, further build customer bases, and solidify ownership control via their own Web sites, they hope the threat will be defused.

"My advice to retailers is to just upgrade your service. After all, if you've been in business for any period of time, it wasn't the

Internet or any of the new technology that

built our businesses in the first place," says George Daniels,

owner of 30-year-old Chicago mainstay George's Music Room.

"So I don't feel threatened. The best advertisement has always been

(Continued on page 152)



DANIELS



## Womack Inspires On MCA's 'Dance'

**BY DEBORAH EVANS PRICE**

NASHVILLE—Every so often a song comes along in an artist's career that serves as a defining moment. "I Hope You Dance" is that moment for Lee Ann Womack.

"It's a career record," says MCA Nashville chairman Bruce Hinton.

"Every now and then, there's the perfect match of song and artist. To me, it's definitely on anyone's serious list to be considered for song of the year.

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Paper On E-Commerce**  
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**Polydor Teen Act S Club 7  
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## Jive Works Net To Help Spears Do It Again

**BY GORDON LONDON**  
LONDON—Jive Records is using Internet-bred marketing techniques to support the global launch of Britney Spears' second album, "Oops... I Did It Again." A dilemma in the artist's schedule is the main reason behind the campaign, which sees the teenager involved in some global activity of her own, courtesy of live promotional performances May 2 in Tokyo and May 5 in France.  
The launch events, in Tokyo and Paris, are being touted by Jive as among the most ambitious ever staged for the international debut of a new album.  
Joined by 1,000 members of the world's leading consumer media from more than 20 countries, Spears is taking part in press conferences, photo shoots, TV news broadcasts, and one-on-one interviews ahead of the album's release—May 8 in Japan, May 15 everywhere else. Zomba International, Jive hopes that the four-day stint between Tokyo and Paris will be the catalyst to propel

Spears' latest offering to an even greater achievement than those of her multi-platinum debut set, "...Baby One More Time."

Both of the launch events involve an onstage interview with the artist, the screening of exclusive behind-the-scenes video footage, and a live performance that will include songs from "Oops... I Did It Again."  
Stuart Watson, managing director of Zomba International Record Group, says the use of the Internet will not help cut the promo costs; he points to the cost of flying in hundreds of journalists to rendezvous with Spears. He tells Billboard, "If a superstar artist could possibly put themselves in every territory of the world to do their promotion, it would be great, but let's be realistic... It's time now to start bringing the media to the artist



WATSON

rather than the artist to the media.  
"As a result, we decided to do an Asia/Pacific and a European launch and to fly the media to Britney," he adds.  
"This was driven by the fact that we had a limited period only for international promotion. That period is seven days, so we had to come up with something to cover the world."  
Zomba and its imprint Jive are harnessing the power of the Internet with a strategy that includes the Webcasting of both launch events. International viewing pages have been created to allow local Web site partners to access the available content. A range of additional online initiatives will be exploited locally by Zomba International Record Group offices around the world.  
RealNetworks is Jive's exclusive streaming partner for the two regional launch events. The content is being edited, uploaded, and streamed on demand.  
(Continued on page 119)



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# NARM Takes Stand On E-Commerce

## Position Paper Outlines Rights Of Consumers, Retailers

BY ED CHRISTMAN

NEW YORK—In an attempt to make sure that consumer rights are taken into consideration as the industry moves toward electronic distribution, the National Assn. of Recording Merchandisers (NARM) is issuing a position paper titled "Baseline Principles For Online Consumers in Music." The paper addresses concerns about consumers' rights to privacy, confidentiality, and even anonymity. Also discussed in the paper are consumer rights under the "first-sale doctrine," which ensures that consumers are free to loan music to friends, take it to parties, or give it away.

While labels and technology companies so far have had the most input in shaping the electronic distribution business models, Pam Horvitz, NARM president, points out that the "one voice not currently represented at any of the discussions of E-commerce of music is the one voice without whom the business of music has no business: the music consumer."

## Five Songwriters Win Top Honors At BMI Latin Awards

BY JILL PESSLEKICK

LOS ANGELES—"Livin' La Vida Loca" earned the song of the year award at BMI's seventh annual Latin Awards, held May 1 at the Regent Beverly Hills Hotel here. The single, co-written by Riki "Dreco" Rosa and published by a Phantom, Vox and Warner-Tamarene Publishing, was the most-performed song in the BMI Latin catalog this past eligibility year.

Also honored were an unprecedented five songwriters tied for the songwriter of the year award with three songs each.

The winners are the winners of the year, Kike Santander ("Deer Adifés," "Te Vas," "Tu Amor"), Estefano ("Ciega, Sordomuda," "Dejaria Todo," "Tú"), Marco Antonio Pérez ("A Mí Me Que Me Quisiera," "Brevés," "Quiero Quererte"), and Alejandro Sainz ("Amor Que Me Dete," "Corazón Partío").

Other multi-award songwriter winners, with two songs each, included Rosa ("Livin' La Vida Loca," "Perdido Sin Ti"), Miguel Mendoza ("Amor Malido," "Que Más Te Puedo Dar") and Alejandro Sainz ("Amor Que Me Dete," "Corazón Partío").

In the publishing arena, Warner Music Publishing, comprising Warner-Tamarene Publishing and RightSong Music, received its second publishing award of the year. Eight of its songs, including "Livin' La Vida Loca," were on the most-performed list.

Several other publishers were awarded multiple citations of achievement for the year, including FIPP International/Foreign Import.

(Continued on page 155)

Also, she points out that the "one voice whose input appears to be undervalued is the voice with the most direct contact with the consumer: the music retailer."

Horvitz says the position paper came about partly because of NARM's inclusion in the Secure Digital Music Initiative (SDMI), in which the industry has established technology guidelines to ensure music can be transmitted securely and to ensure inter-operability. "SDMI is supposed to be agnostic to business models, but we are concerned that it is not," she says. "Some aspects of SDMI specs don't have anything to do with the technology but are bleeding over into SDMI. We think that some of these larger issues should be discussed outside SDMI auspices."

For example, "there has been no discussion within the industry about the fact that the record companies are beginning to rethink the legal definition of what they are selling," she says. "If some believe that the download would be in the form of a licensed agreement between the consumer and the record company or between the record company and the retailer, then the terms of that agreement have yet to be addressed, and switching to that and away from the idea of selling music should be discussed."

She also notes the online shopping experience often comes with the collection of consumer data or, at the very least, the E-mail address of the consumer, the "notion of anonymity needs to be discussed in the marketplace," she says.

For example, Horvitz says, look at the Columbine High School tragedy in Littleton, Colo. "The next time there is a shooting, the police, the press, and people will want to know what music the shooters are listening to. Right now your video rental records are protected by law, but your music choices aren't," she says.

## Unsigned/Small-Label Acts To Be Topic Of Web Hearing

BY BILL HOLLAND

WASHINGTON, D.C.—The issue of whether unaffiliated U.S. recording artists or those signed to small independent labels have been able to take full economic advantage of the Internet will be the subject of an overview hearing May 24 by the House of Representatives' Small Business Committee.

The music-related hearing is unusual for the committee, but a spokesman explains that since unaffiliated and small-label artists have been pioneers on the Net, both in selling product and offering sound snippets or full downloads, the lawmakers want to study how they have fared in the new digital/electronic marketplace.

As a staffer for the committee explains, "The committee members are interested in how artists can take advantage of the new digital means of distribution."

Looking at it another way, she says, "If Grandma is buying music for junior, isn't it better for that transaction to be anonymous? We think having the option of providing consumer anonymity may be a necessary piece to the digital equation."

Furthermore, Horvitz points out there is a "long history in the business that when people purchase music, they can loan it to friends, take it to parties, and give it away. The paper states that 'copy protection systems should not interfere with the ability to continue such practices.'"

And if copy protection systems do interfere with such practices, the industry should discuss "how we are going to market the music to consumers if they can't do those things anymore." "We don't know," says Horvitz. "If we are changing that model, let's think carefully, how do it and how we sell it to consumers."

Another part of the position paper states that digital rights management (DRM) shouldn't be misused to circumvent restrictions imposed upon copyright owners by such as technologically extending the copyright term. Also, "no DRM system . . . should go beyond the minimum necessary to prevent and detect infringement of lawfully created copyrights." The report also states its opposition to protecting retailers' rights, pointing out that as the majors' business models suffer "irreparable harm to their own customer bases . . . due to unethical industry practices and government policies, and the use of shortsighted business strategies that devalue the consumer, the product, and the online shopping method."

Horvitz says that the position paper likely will become a better document as NARM gets feedback from the different constituents in the industry.

## Unsigned/Small-Label Acts To Be Topic Of Web Hearing

Committee staff will demonstrate the "legal" downloading of music from an MP3 site at the hearing, according to a staffer.

Independent musicians and musical groups, many of whom constant tour throughout the country or in their regions, have used Web sites and E-commerce as adjuncts to the normal business of selling their CDs in the marketplace and at live shows.

One certain line of questioning the committee members are expected to pursue is whether any of the many thousands of independent artists on the Web, including relatively unexplored regional and local artists, can achieve the necessary exposure to develop a large enough listenership to sell enough product to survive without the publicity and marketing exposure provided by a major label.

With the growth of the digital means of distribution.

(Continued on page 157)

# Sony, Universal Plan Net Music Subscriptions

BY MARILYN A. GILLEN

NEW YORK—The joint-venture Internet initiative announced May 2 by Sony Music Entertainment and Universal Music Group (UMG) marks both a new alignment among the major-label powers and a fresh approach by them to the question of how to reap revenues from the movement of music online.

"The venture will give the two companies working together to develop a subscription-based service for music and video content across multiple platforms (Billboard/Allianz, May 2).

UMG had previously worked with BMG on an online initiative dubbed Nigel and is a co-owner with BMG of the online content/commerce site GetMusic. Sony has close ties with Warner—which is preparing to merge with America Online—via their jointly owned Columbia House record club and online operations.

"It's good that these guys are beginning to think beyond the 'product' format that they've been locked into since the dawn of the recorded music industry," says Aram Sinnreich, an analyst at Jupiter Communications who is a strong advocate of the subscription approach.

"There's no question that consumer use of online music is going to displace the CD as the primary music format, and future, and obsolesce the incredibly

rapid growth of Napster has demonstrated that there's a demand for a subscription-like service on the consumer end," he adds. "The only question is how to make that happen on the intellectual property end and how to build a revenue model out of it. And that's pretty much just a question of the devil being in the details."

MP3.com also announced May 2 that it will launch an on-demand music subscription service, the Classical Music Channel, offering streams and downloads for \$9.95 per month. The channel has more than 3,400 streamed tracks and more than 300 downloads, according to MP3.com director of channel programming Chris Montgomery.

Meanwhile, Horsham, Pa.-based MusicChoice.com says it plans to expand its cable and satellite music-subscription model to the Internet by launching a subscription area on its Web site called Backstage Pass.

For an annual fee of \$4.99, visitors will have access to 30 streamed music channels, audio and video on-demand programming, and exclusive downloads, chat and contests, according to the company.

MusicChoice is a partnership among Motorola, several music companies, Sony Corp., Warner Music Group, EMI, Real Networks, and

(Continued on page 155)

## Stevie Nicks, McCreaw, Lonestar Among ACM's Winners

BY DEBORAH EVANS PRICE

LOS ANGELES—Fath Hill, Tim McCreaw, Lonestar, and Dixie Chicks are poised for record sales spikes in the wake of the 36th annual Academy of Country Music (ACM) awards.

Hill took home trophies for top female vocalist and video for "Breathe" from the awards show May 3 at the Universal Amphitheater. Lonestar won both single and song of the year honors for its crossover hit "Amazed" (written by Aimee Mayo, Chris Lindsey, and Mary Green).

The Chicks nabbed musicians and their second consecutive wins in both the group and album of the year categories.

Shania Twain, who was not on hand for the awards, was named entertainer of the year.

"With CBS, the major network that it, retail is a big winner," said Jeff Stoltz, senior buyer for the Torrance, Calif.-based Warehouse chain. "Country fans are a real dedicated audience. Faith is my pick to clock. Knowing the kind of performance that she can knock out, we saw a great pop her after the Oscars; now her name is out there. Bill and McCreaw, who are married, both won their second consecutive

awards in the female and male vocal categories. "The celebration is just double," said Hill backstage. "It's great to be able to win them together."

The duo performed a new single, "Let's Make Love" during the broadcast. "We kind of didn't realize anyone was watching," said McCreaw. "That was what was cool about it."

Another celebrity couple, Clint Black and Lisa Hartman, performed their hit "I Said I Do," which netted them vocal event of the year.

"It's more special than any award," said Black. "To look over and see her face and know how this made her feel, it's worth everything I've ever done in this business. Her seeing country was the best thing I've ever done in my career, and she went with that. To know what a great voice she has and how much everybody has wanted for her to sing with me all these years—and for her to be able to get up there and sing with me, that's what I think any of us will soon forget," said Richie Meek.

Lonestar's lead vocalist said backstage that the group is thrilled with the reception the song is getting. "It's an incredible night and I don't think any of us will soon forget," said Richie Meek.

(Continued on page 156)



we sell it to consumers."

Another part of the position paper states that digital rights management (DRM) shouldn't be misused to circumvent restrictions imposed upon copyright owners by such as technologically extending the copyright term. Also, "no DRM system . . . should go beyond the minimum necessary to prevent and detect infringement of lawfully created copyrights." The report also states its opposition to protecting retailers' rights, pointing out that as the majors' business models suffer "irreparable harm to their own customer bases . . . due to unethical industry practices and government policies, and the use of shortsighted business strategies that devalue the consumer, the product, and the online shopping method."

Horvitz says that the position paper likely will become a better document as NARM gets feedback from the different constituents in the industry.

Hill took home trophies for top female vocalist and video for "Breathe" from the awards show May 3 at the Universal Amphitheater. Lonestar won both single and song of the year honors for its crossover hit "Amazed" (written by Aimee Mayo, Chris Lindsey, and Mary Green).

The Chicks nabbed musicians and their second consecutive wins in both the group and album of the year categories.

Shania Twain, who was not on hand for the awards, was named entertainer of the year.

"With CBS, the major network that it, retail is a big winner," said Jeff Stoltz, senior buyer for the Torrance, Calif.-based Warehouse chain. "Country fans are a real dedicated audience. Faith is my pick to clock. Knowing the kind of performance that she can knock out, we saw a great pop her after the Oscars; now her name is out there. Bill and McCreaw, who are married, both won their second consecutive



HILL



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# ADSL Debuts in Europe

## Speedy Web Access May Drive E-Commerce

BY KAI R. LOFTHUS

OSLO.—The spreading introduction of new technology and relatively cheap pricing is helping put Europe on a level playing field with the U.S. when it comes to Internet use by consumers.

Starting this summer, various European telecommunications operators are introducing fixed-price, high-speed Internet connections that will offer consumers unprecedented opportunities to evaluate and purchase legitimate music on the Web.

On April 25 the Internet subsidiary of British Telecom—BTopenet—unveiled its nonstop Net plans, allowing subscribers to stay permanently connected at 512 kilobits per second (kbit/s) (compared with today's standard 56 kbit/s) for a monthly fee of 40 pounds (\$64). The service, one of the first of its kind in Europe, is due to

launch in July. Using asymmetric digital subscriber line (ADSL) technology, the service sidesteps delays and other Internet bottlenecks.

On the downside, the technology, of course, also has the potential to allow for the downloading of illegitimate material at a lower price, but the benefits of ADSL outweigh the disadvantages, according to music industry sources.

While stressing that the International Federation of the Phonographic Industry's (IFPI) concerns over copyright protection remains unchanged, the organization's London-based technology executive Richard Gooch says, "It's not a technology development that has taken us by surprise. It's a very welcome development, where record companies are able to put out higher-quality content." (Continued on page 155)

# Zomba, FMC End Court Action, Make Distribution Agreements

BY CHRISTIE ELIEZER

SYDNEY.—The Festival Mushroom Group (FMG) and Zomba Records Australia have settled their legal disputes and announced a new distribution agreement.

The two parties were to go to court again this month after Festival Records (as it was known at the time) launched action in April 1998 against Zomba Australia and its managing director, Scott Murphy. Murphy previously was managing director of Mushroom subsidiary Mushroom Distribution Services (MDS).

In a joint statement May 1, the two labels announced that:

- Zomba Records Australia (including the Jive and Veleco labels) will be distributed beginning July 1 by BF Music Distribution, FMG's joint-venture distribution company with BMG Australia. Zomba Australia is currently distributed by Sony Music Entertainment. Sony will continue to manufacture for Zomba Australia.
- An extension of Pinnacle Records'

distribution agreement with Mushroom U.K. for the U.K. and Ireland has been made. Pinnacle is a Zomba affiliate.

Zomba Recording Corp., the U.S. affiliate of Zomba Records Australia, has agreed to a "first look" arrangement at releasing a number of FMG's Australian artists in the U.S. and Canada.

Zomba's Australian operations were set up in early 1996 by Murphy, four months after Festival owner News Corp.—which had a 49% share in Mushroom—bought out the remaining stake from label founder Michael Gudinski.

On April 7, 1999, Festival brought an interlocutory injunction against Murphy and Zomba, claiming Murphy had taken 13 MDS staffers with him to the new label. According to court papers, Mushroom also wanted compensation for loss of income it would have received from Britney Spears' (Continued on page 153)

# Majors Collaborate To Succeed In German Pop Compilations Market

BY WOLFGANG SPAHR

HAMBURG.—The best generated in Germany's album compilations market is pushing smaller companies and indie into the shade, as the majors pool their resources and capitalize on the power of advertising on TV.

The majors have entered new alliances with each other to assemble the best and most recent repertoire for such compilations as "Bravo Hits," "Viva Hits," "Platinum," "Femula One," and "Chart Mix."

As a result, retailers currently are carrying more than 300 different compilations. Products included in this trend include the compilations produced by such large retailers as Karstadt and Metro, as well as the indies.

Media Control's Top 20 Compilation chart lists only two indies: Koch with "Pökeleon—Schnapp Set Dir Alle" (Pökeleon—Gotta Catch 'Em All) and indie music with "Gute Zeiten Vol. 29" (Good Times). More than 80% of the compilations offered are double-CDs, with 40 tracks selling for around \$20.

Successful joint-venture projects include "Bravo Hits" (Warner, EMI, Universal, Virgin, Polymedia), "Platin" (Platin) (Warner, EMI, Universal, Virgin), "Chartmix" (Warner, EMI, Universal, Sony), "Viva Hits" (Warner, EMI, Universal, Vir-

*"It is not true that compilations cannibalize the singles market"*

—THOMAS SCHENK—

gin; "Viva Club Rotation" (Warner, EMI); and "Mystery" (Mystery) (Warner, Universal, Polymedia).

Although many consumers have lost track of the vast number of TV compilations, the market is still growing. Last year, volume sales of compilations increased 6.1%, to \$3.8 million units, with retailers expecting this trend to continue.

According to figures released by the Federal Assn. of the Phonographic Industry, CDs advertised on TV accounted for more than \$475 million of Germany's total record industry annual turnover of \$2.9 billion.

However, a new problem for the compilation market takes the form of illegally copied CDs, particularly in schools. According to industry estimates, there are more than 3.5 million CD burners in German households, and illegal copying will result in a loss to the industry of

\$100 million this year.

Warner Special Marketing managing director Thomas Schenk estimates that the 1.2 million units sold of the latest volume of "Bravo Hits" could have been 100,000 more had it not been for the competition from schools for 95¢ copy. Even so, this has not prevented "Bravo Hits" from becoming the world's most successful compilation series, with total sales of more than 30 million.

Another problem afflicting TV compilations in Germany is the broadcasters' decision to hike advertising costs by more than 30%. Consequently, marketers have been seeking alliances with broadcasters, which then present the CDs as part of their own station advertising.

Commenting on these problems, BMG Ariola Media managing director Vera Epp-Winter says, "At the moment, our own offsetting media costs by entering new creative alliances with media partners and by constantly optimizing our media schedules. We are trying to tie in the financial resources of external partners, such as advertising from the classic consumer goods industry. We will be increasingly focusing on efficient use of the superb promotion and marketing tools in the Internet/online market." (Continued on page 153)

# Sony Expects Music Business To Stay Flat

## Income, Revenue Decreased In Fiscal 1999; Piracy, Pricing Called Factors

BY BRIAN GARRITY

New York—Sony Corp. states that many of the factors contributing to declines in its music division's operating income and revenue for the past fiscal year also figure to weigh down its performance in the current fiscal year.

In announcing its financial results for the 12 months that ended March 31, Sony says its music business in the year ahead looks to be "relatively flat" due to the maturation of the CD configuration, the ongoing effects of worldwide piracy, the "continued diversifi-

cation in customers' preferences," and pricing pressures.

In the U.S., expenses related to digital media initiatives are expected to negatively affect music's profitability, the company states. However, Sony says it expects to offset anticipated domestic declines with improved sales in Europe and Latin America and global cost reductions in areas like advertising expenses.

"The general view up to now has been that entertainment businesses have been a beneficial investment for Sony. However, earnings from entertainment operations have slumped for the past two years or so, owing both to the cost burden of goodwill and declining profitability," wrote Salomon Smith Barney analyst Masami Fujino in a note to investors following the earnings announcement.

Fiscal year operating income for music decreased 22.4% to \$2.8 billion yen (\$28 million) from \$6.5 billion yen (\$34 million) last year, while music revenue decreased 6.8% to 707 billion yen (\$6.7 billion) from 759 billion yen (\$7.1 billion).

The company blames the weakness in its performance, in part, on the yen's appreciation against the dollar. Sony says that during the year the yen was on average 25% higher against the dollar at 110.6 yen (\$1.04). The value of the dollar against the yen has been a Japanese exporters like Sony decrease when the value of the yen is higher.

On a local currency basis, which excludes exchange issues, overall music sales increased approximately 3% during the fiscal year, but operating income decreased approximately 14% compared with the previous year, Sony says.

Sony Music Entertainment Inc., the U.S.-based operation, reports higher sales but a decrease in profit due to expenses incurred in building its digital media strategy. The decline also reflects the fact that Sony booked revenue from direct-marketing license contract fee in the previous year that did not recur in fiscal 1999. (Additional figures were not disclosed.)

Overall revenues outside of Asia was up for the year, despite decreased sales in Europe and Brazil. Hit albums during the year included Celine Dion's "All The Way... A Decade Of Song," which sold 15.4 million units worldwide during the reporting period; Ricky Martin's self-titled English-language album, which sold 14.4 million units; and Mariah Carey's "Rainbow," which sold 7.1 million units. Sony also reported albums from Jennifer Lopez and Macy Gray sold 5.1 million units and 4.5 million units, respectively.

In Japan, Sony Music Entertainment (Japan) Inc. and its subsidiaries reported despite the fact that Sony proved poor performance due to higher album sales in Japan.

## EXECUTIVE TURNABLE

**RECORD COMPANIES.** Columbia Records promotes Rick Meit as regional director of urban sales and Cindy Doti to manager of retail promotions and administration in New York. They were, respectively, national manager of urban sales and executive assistant to the senior VP of sales.

**Steve Lunt** is promoted to VP of A&R (Pop) for Jive Records in New York. He was senior director of A&R.

**Dave Bagley** is named director of sales for Ultimatum Music in Los Angeles. He was West Coast national accounts manager at Navarre Corp.

**Karen McEllain** is named national East Coast director of radio promotion for Beyond Music in New York. She was national director of AC



MOSES LUNT STONE SPENCER

and special projects at Jive Records.

**PUBLISHERS.** Jonathan Stone is promoted to president of U.S. operations for Windwest Holdings L.L.C. in Los Angeles. He was senior VP/GM.

**Carol Spencer** is named senior creative director for Famous Music in Los Angeles. She was A&R, West Coast, for Rondor Music.

**April Ross** is named creative coordinator in Los Angeles. She was manager of A&R administration at A&M Records.

**RELATED FIELDS.** Bob Russo is promoted to president of Madison Square Garden facilities in New York. He was executive VP of Madison Square Garden facilities.

May, 2000

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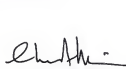
We recognize that the Internet is an environment with global implications where the technologies of digital distribution and rights administration are in a state of constant evolution. As the music industry transitions into technology-based distribution, Net4Music will continue to be a supporter for all songwriters and publishers, and will help ensure they continue to receive fairer and more equitable compensation for their work. As a result, it is our goal to work within the music industry to help further define the appropriate means of lawful digital distribution.

In the future, we will continue to establish significant partnerships with independent and major publishers while increasing our efforts to carefully evaluate the digital distribution rights of copyrights we have licensed to date. We remain steadfast in our commitment to ensure that each songwriter and publisher has full authority over digital rights to their catalog. Accordingly, if you feel that we have not correctly cleared these rights with the sheet music and MIDI files that are currently offered for sale on our site, please contact us immediately. We will make every effort to address your concerns, and would take affirmative steps to resolve any inadvertent and unauthorized use of catalogs available on Net4Music.

As a leader in the digital distribution of music, we are committed to the development and advancement of the individuals and organizations that comprise the music community, and to the enjoyment of musical works. We proactively work towards ensuring copyright protection for rights holders, including songwriters and music publishers, and seek to ensure the payment of appropriate royalties. If you would like to explore business opportunities with Net4Music, please contact us. We look forward to sharing with you all the exciting and rewarding products and services that Net4Music has to offer.

Thank you for your support.

Best regards,



Claude Poletti  
Chairman



Francois Duliège  
CEO



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SVP, Sales & Marketing



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# Artists & Music

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## U.S. Embraces Atlantic Teens M2M

### Norwegians' Rise Fueled By 'Mirror Mirror' Video, Pokémon Single

BY CARLA HAY

NEW YORK—M2M is a rarity in the ongoing teen pop explosion. Not only do the members of M2M—15-year-old Marion Raven and 16-year-old Marit Larsen—write their own music and play their own instruments, they make up one of the few Norwegian pop acts to break through in the U.S.

That breakthrough has come with "Shades Of Purple," M2M's debut album on Atlantic Records.

The singing duo—whose name is derived from the members' first initials—has recently been gaining momentum for the album due to valuable TV exposure on youth-oriented networks and radio support of M2M's current single, "Mirror Mirror."

Released March 7 in the U.S., "Shades Of Purple" debuted at No. 28 on the Heatseekers chart in the March 26 issue. The album rose to the No. 1 position on that chart in the April 29 issue. "Shades Of Purple" attained Heatseekers debut status when it jumped from No. 116 to No. 91 on The Billboard 200. This issue, the album is No. 102 on that chart.

Meanwhile, "Mirror Mirror" has been ascending The Billboard Hot 100, where it stands this issue at No. 65.

Awareness for M2M in the U.S. began to take shape last year when the release of the duo's first single, "Don't Say You Love Me," which was featured

on the "Pokémon: The First Movie" soundtrack and is also on "Shades Of Purple." The song was a No. 5 hit on the Hot 100 Singles Sales chart and reached No. 21 on The Billboard Hot 100.

The duo's pleasantly upbeat pop music was inspired by the Beatles, say Raven and Larsen.

Add guitarist Larsen, "It's really important that people know that we worked really hard on this record and that we wrote or co-wrote all the songs."

The duo—whose songs are co-published by Lissom Music and Warner/Chappell (ASCAP)—collaborated on "Shades Of Purple" with a slew of co-writers and producers, including Max Martin (Backstreet Boys, Brinley Spears), Matt Rowe (Spice Girls), and Rodney (Continued on page 119)



M2M



## Hatfield Shows Both Sides With 2 Rounder/Zoë Sets

BY JIM BESSMAN

NEW YORK—Following her 1998 "Bed," Juliana Hatfield has cut two contrasting albums for Rounder Records' edgy imprint Zoë.

Both "Beautiful Creature" and "Total System Failure" are due May 16, singly and in a limited-edition three-pack that contains both albums, as well as a bonus disc with a screen saver, a cover of the Police's "Every Breath You Take," and a remix of "When You Loved Me" for "Beautiful Creature." This deluxe package also features additional artwork and a letter from Hatfield.

"Beautiful Creature" is a result of Hatfield's brief move to Los Ange-

les after the release of "Bed." Hatfield—who came to fame first as a member of Boston trio the Blake

Babies before issuing solo indie releases—had a 1993 hit with "My Sister" from her Mammoth/Atlantic debut, "Become What You Are." But media acclaim and attention made the naturally shy artist uncomfortable, and when the label declined to release her album "God's Foot," she went off on her own again.

"It was like a big slap in the face from the gods, and it put me in my place as a human," says Hatfield, recalling the work that went into the unreleased project and the recognition.

(Continued on page 114)



HATFIELD

## Artist-Owned Label Cropduster Seeks Communal Success

BY JIM BESSMAN

NEW YORK—Empowered by the "Cropduster creed" of "All for one—and everyone for themselves," the five artists who make up the Bayonne, N.J., indie label Cropduster Records embody a communal approach to the business of music.

The roots/pop acts on the Cropduster roster—Birdy, which is led by former Aquagen drummer Stephanie Seymour; former tabala/RASA and Winter Hours guitarist Bob Perry; the Other 99; Julia Greenberg; and the Health & Happiness Show—also cooperatively own and operate the label. All are based in New York or New Jersey, and according to the Other 99 front man Jeff Epstein, all are seasoned players "without any

delusions of grandeur."

Some of them have previously released product on indie and major labels, Epstein adds. "Everyone has a horror story and wants to put out records on their own terms within a supportive structure that we would create," he says.

Tabula/RASA's 1994 debut album, "Somewhere Out There," was the first release from Cropduster. The label's name comes from the smoke-spewing, cropduster-like car owned by that band's guitarist, Chris Flynn (currently with the Other 99). But it wasn't until last year that

Cropduster emerged as a fully functional label, with releases by all the current artist/owners, except the Other 99, whose album is due in the fall.

"It turned into a love-fest," says Greenberg. "We all fit together as a roster musically and personally-wise." But the joint venture, she notes, helps minimize the costs of doing business that the individual acts would have to assume, and it offers mutual benefits artistically.

Cropduster has started an "affiliate program" in Friends of Cropduster, or FOC. The program offers selected

local artists the use of the Cropduster.com Web site for downloads and purchases of their self-released CDs.

The first FOCs are loung of pop band Green Roof-tops, English singer/songwriter and former Wirebirds front woman Amanda Thorpe, and country pop singer Miss Tammy Faye Starlite.

Besides its Web site, Cropduster is distributing to the brick-and-mortar world through Redeye Distribution and is available online through Orchard.

"They've done a great job marketing themselves," says Chris Nadler,

Sam Goody's New York-based senior divisional marketing coordinator who staged a "Cropduster Records Revue" last summer during his company's free concert series at the South Street Seaport. "The response was great, and we put a couple titles on the listening station in our [Greenwich Village] store, and they did well on the strength of the reviews."

Add veteran New York radio personality Meg Griffin, now with triple-A WFUV New York. "They're involved in every step of the process, and while it's so difficult these days that some people understandably walk away from the music business, they've found another angle. What they're all about, as clichéd as it sounds, is the love of the music."



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TOP 5 ADULT ALTERNATIVE ALBUM

# Hairs Still Have 'Crush' On Jovi

## Band Returns With Set On Island/Def Jam, Mercury's Successor

**BY MELINDA NEWMAN**  
LOS ANGELES—Looking back on his band's 17-year life, Jon Bon Jovi remembers the days when Bon Jovi would play at the opening of an envelope.

"There was an old Doc McGhee [the band's former manager] saying that this band will play a pay toilet and use its own change, and anywhere you have electricity, we would show up, and if you didn't have it, we'd bring it. That's how we built our reputation," the singer recalls.

And that reputation has served the band exceedingly well over the past two decades. With more than 30 million albums sold worldwide over the course of the band's career, according to the label, Bon Jovi has been working like a baby band in getting the word out about it. Its first album, in 1984, was "Crash."

The group has already gone to an industry convention for grips and grins, conducted dozens of interviews for international magazines, jetted to Germany to announce a world tour and performed a major industry showcase for radio and retail May 4 in Chicago.

The June 13 release is the band's first for the Island/Def Jam Music



BON JOVI

Group, the label that subsumed Bon Jovi's longtime label, Mercury Records, in the Universal/PolyGram merger. (The title comes out May 17 in Japan and Australia and May 29 in the rest of the world outside the U.S.)

"We actually started our marketing plan months ago when the band and I went to the studio and people could watch them make the record via the Internet," says Island/Def Jam senior director of product development Beth Tallman (Billboard, Jan. 22).

It helped answer the word among those at the label that the boys were back in town.

"Seeing the band perform live

again was the turn-on that everybody needed," says Island/Def Jam chairman Jim Caparzo, who has worked with the band for 12 years. "For those who knew Bon Jovi previously, I reminded them why they had sold 50 million records. To those who didn't, it made them realize they're one of the greatest rock'n'roll bands there is."

Although Jon Bon Jovi estimates that the band has gone through nine Mercury presidents during the

(Continued on page 22)

# Osborne Inks With Interscope; Tears For Fears Gets Reacquainted; Lynne Wows I.A.

**ST. JOAN:** Look for Jon Osborne, who was dropped from Mercury/Island/Def Jam earlier this year, to ink a deal with Interscope Records. She has already completed an album that her manager David Sonnenberg says will come out in late September via her Womany Hips imprint.

"Mercury passed on Jon in January [the new regime] wasn't really interested in pursuing a relationship with her," says Sonnenberg. "We got a call from Interscope Geffen A&M co-chairman Jimmy Iovine and Interscope Geffen A&M president Tom Whalley, who asked us to play the record, which Mitchell Froom produced, for them. We sat down with them and made the deal. We didn't have a bidding war—we thought it was sweet to be back in the Universal family." The first single, "Righteous Love," which is also the title of the album, will go to radio in late July or early August. The track, which is also featured on London/Sire's forthcoming "Sex And The City" soundtrack *The Beat*, Billboard, May 6), will be the basis for an episode of the hit HBO program. "The producers fell in love with that song, so they're writing an episode about 'Righteous Love,' and Jon will be performing in a club on the show," says Sonnenberg. "We may even do a video that would tie in with some of the cast." The episode is slated for a late August airing.

Osborne's 1993 Mercury debut, "Relish," has been certified triple-platinum by the Recording Industry Assn. of America. "Early Recordings," an album of her pre-Mercury material released by the label in 1998, has sold 46,000 copies, according to SoundScan.

**SOWING THE SEEDS OF LOVE:** Tears For Fears co-founders Roland Orzabal and Curt Smith are not yet talking again for the first time in years—they're writing material again with an eye toward possibly making a new TFF album.

"We had dinner when I went back to England in January," says Smith. "We hadn't spoken in nearly a decade. [Producer] Chris Hughes is the one person that both of us still talk to [from the TFF days], and he said, 'Why don't we all go out to dinner?' So we went out, and it was kind of cool. We started talking about music, and it was clear that we had some of the same ideas again and that we had a lot in common musically."

The pair has been writing trans-Atlanticly, says Smith, who wants to try to predict where the process will lead them. "Until we know if we like what we're doing, we don't really know what's going to come of it," he says. But he adds that the two-pane plans to demo some of the material in England. "If we decided to go further with this, we would record as Tears For Fears," says



**Souful Labs:** The Vancouver-based trio Soul Decision is currently promoting its U.S. debut, "No One Does It Better." Due June 27, the MCA set is produced by the act with Charles Fisher (Stevie Nicks, Ace of Base) and Femi Jai (Bon Harper), with mixing by Savage Garden Chris Lord-Alge. The first single, "Faded," has just been serviced to top 40 radio. Pictured, from left, are group members Trevor Guthrie, Ken Lewko, and David Bowman.

Smith, "but we're being very laid-back, which is a good thing; we're not being precious about it."

In the meantime, Smith says he's still pursuing his solo career under his name (he previously had recorded as Mayfield). An EP of his new solo material will come out in August, followed by a full-length album early next year. The projects will be released through his own label, Zero Disc, which goes through Proper Distribution.

**CH-CH-CHANGES:** Former MCA VP of publicity Caroline Prutzman has been named VP of media relations for Atlantic Group's Division One, which includes the Nonesech, Teldac, and Erato labels. She starts Monday (8) ... Nancy Sullivan has left Scop Marketing to become a senior VP at Farmch.com, heading up the Internet company's public relations efforts.

**STUFF:** David Sonnenberg's DAS Communications has signed '98' for management representation ... David Sanborn has left Elektra Entertainment. Look for him to announce a new label affiliation shortly ... On May 30 Elektra will release "Mermaid Avenue Volume 2," the second collaboration between Wilco and Billy Bragg. Similar to its 1995 predecessor, the work features unreleased lyrics from Woody Guthrie set to music written by Bragg and Wilco. The 15-song set includes guest appearances by Natalie Merchant and blues artist Corey Harris ... The Who will appear at the Robin Hood Foundation benefit on June 6 in New York.

**IT'S NEVER TOO LATE TO JOIN THE PARTY:** Even though I've usually followed her career since the early '90s, I hadn't really paid close attention to Shelby Lynne until April 28, when she performed at the House of Blues in Los Angeles. She's textured between country (even landing the ACM Award for most promising female artist in 1991) and swing and everything in between except, rap in the past decade, it seems, but has finally—clearly—come into her own with her latest album, "I Am Shelby Lynne," which came out on Island Records in January. Bold, outspoken, and yet vulnerable and endearing, Lynne owned the Los Angeles or Los Angeles, as she pronounced it audaciously from the moment she stepped onstage. A strong lyricist, Lynne's words often capture a life's worth of suffering in a single sentence, as evidenced on "Way Curt You Be." Other highlights (all from the new album) included "Life Is Bad," which sounded like Bonnie Raitt crossed with Little Feat; "Lookin' Up," a clever song about "looking up for the next thing that brings me down"; the sassy Aretha Franklin-sounding "Gotta Get Back"; and the bluesy "You Lies."

# Multiple GLAMAs Go To 'Hedwig,' 'Out' Artists Ndegeocello, Hentges

**NEW YORK:**—Michelle Ndegeocello and her Maverick opus "Bitter" dominated the fourth annual Gay/Lesbian American Music Awards (GLAMA) on April 26, garnering three awards—including the top trophy for album of the year.

The artist was also cited as best female artist, and she won the special Outmusic Award for her ongoing commitment to being a visible "out" artist in the gay/lesbian/bisexual community.

Other multiple winners were Meg Hentges for her song "This Kind of Love" (rock/alternative performance and, with lyricist Jude O. Nym, song of the year) and the off-Broadway rock musical "Hedwig & The Angry Inch" (best scoring and score for film or theater for songwriter Stephen Trask).

Noted jazz pianist Fred Hersch received the GLAMA for best male artist, as well as the Michael Callen Medal of Achievement.

The oft-nominated Indigo Girls (seven nominations) and Sonia of Disappear Fear (six nods) carried home one GLAMA apiece: The Indigo Girls and John Reynolds received the producer of the year award for their Epic album "Come On Now Social," while Sonia won the GLAMA for best acoustic/folk performance for her song "Ms. To." Melissa Etheridge's song "Scare-

crow," inspired by Matthew Shepard's death, received the GLAMA for best out recording.

Three-time GLAMA recipient Catie Curtis took home another this year for "What's The Matter," from her Rykodisc recording "A Crash Course in Roses." Curtis was previously honored in 1996 and 1998. "I've been to many awards ceremonies," she said, accepting her GLAMA for out song. "But at GLAMA, I feel like I've found my musical home."

Recently split Luscious Jackson received the best pop performance GLAMA for "Nervous Breakthrough," from their album "Electric Honey" (Capitol/Grand Royale), dance diva Jai Cardwell won a GLAMA for the Hidden mix of "Last Chance For Love," from "Deliverance," for her No-Mad label.

In total, awards were handed out in 28 categories. The show was hosted by Hollywood writer and comic Bruce Vilanch.

Founded in 1995, GLAMA is the first and only national music awards organization to honor the work of out gay, lesbian, bisexual, and transgender recording artists. GLAMA works toward wider acceptance of the music of such artists, thereby encouraging other artists to more freely express themselves through their music.



by Melinda Newman




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# Billboard Latin Confab/Awards Draw More Than 2,000



Interscope recording artist Enrique Iglesias, right, talks about his successful career during an interview with John Lannert, Billboard's Latin American/Caribbean bureau chief. Iglesias' interview officially kicked off the conference.

Billboard hosted its 11th annual International Latin Music Conference April 25-27 at the Sheraton Biscayne Bay Hotel in Miami. The three-day conference and Billboard's seventh annual Latin Music Awards were attended by more than 2,000 people. The awards show was held April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach. (Photos: Manny Hernandez)



Participants on the "Bienvenidos Sr. Do-Com!" panel are, from left, Jorge Fuentes, VP, Discos Fuentes America; Francisco Loureiro, COO, Siamedia Interactive Group; Larry Rosen, chairman, Aplauso.com; Lilita Judy, executive producer, Lamusica.com; Enor Pisano, GM, partnership relations, Universo Online; Aram Sinnreich, analyst, consumer content strategies, Jupiter Communications; and Iván Parrón, founder/president Ritmoeca.com.



Speakers at the "Compositores in the Round" panel are, from left, Pedro Markowicz, managing director of EMI Music Publishing Argentina; Alexandra Louelkoff, VP of Latin membership, ASCAP; Carmen Altano, senior director of music publishing, Sony/ATV Discos Music Publishing; Omar Altano, president, EMOA Music Publishing; and Iván F. Alvarez, senior, VP Latin America, MCA Music Publishing.



RMM recording artist Incie poses with her trophy after winning the best tropical/salsa album of the year, female.



Columbia recording artist Jessica Simpson is all smiles at the awards show, at which she performed.



Members of Fonovisa recording act Priscila Y Sus Belas proudly display the trophy they won for regional Mexican album of the year, female group or solo artist.



Pictured at the BMG Latin showcase, from left, are Strauss Zetnick, president/CEO, BMG Entertainment; Pablo Montero, Ariola/BMG Latin recording artist; and Francisco Villanueva, VP/GM, BMG U.S. Latin.



Ariola/BMG Latin recording act Los Tri-O performs at the BMG U.S. Latin showcase.



Joseph Cervajay, asociata brand manager, Heineken USA, second from left, presents the Heineken Emerging Artist Achievement Award to members of WEA Latina act La Ley at the Warner International-sponsored luncheon.



WEA/Latina recording act Maná displays the Spirit of Hope Award it received at the awards show.



Frank Wetzer, left, greets Elvis Crespo shortly before the awards program. Wetzer is president, Sony Music Latin America.



Pictured, from left, are Oscar Liord, president, Sony Discos, and George Zamora, president, WEA Latina.



Fonovisa recording act Conjunto Primavera is feeling in the pink shortly before the famed grupo performs at the awards ceremony.

# BILLBOARD LATIN MUSIC CONFERENCE & AWARDS



James McHenry, president/CEO of Telemundo Network Group, which broadcast the Latin Music Awards showcase, second from left, and his wife, Lana, are pictured with Howard Lander, Billboard president and publisher.



Columbia/Sony Discos recording artist Marc Anthony flashes his trophy, along with a grin, after winning the hot Latin track of the year, vocal duo category.



Prestigio/Sony Discos artist George Lamond welcomes attendees on April 25 to the Latin Music Conference with a steamy performance at a reception co-sponsored by Latinflava.com.



Sergio Curbelo, left, and Harold Hopkins, bandmates in MCA recording group Puya, demonstrate their delight in winning rock/fusion album of the year.



RMM recording artist Vanessa delivers a strong set at ASCAP's showcase.



Jorge Pinos, VP international department, William Morris Agency, is this year's recipient of E! Premio Billboard. Shown here, from left, are John Lannert, Latin American/Caribbean bureau chief, Billboard; Timothy White, editor in chief, Billboard; Pinos; and Gene Smith, associate publisher/international sales, Billboard.



On a panel called "Dialing For Doieres" at the conference are, from left, Joseph Carvajal, associate brand manager, Heineken USA; Orly Agui-Chaim, talent agent, William Morris Agency; Aylet Soto, president, ACA Marketing and Promotions; and Hernand V. González Jr., VP of marketing services, Cárdenas/Fernández & Associates.



Participants in the "Will The Conciertos Go On?" panel are, from left, Lázaro Megret, president, DMP; Jack Uttsch, president, Entertainment Group Fund; Bob Roux, VP SFX Music Group; John Pantel, talent buyer, House of Blues Concerts; Allison Winkler, press and Latin events manager, Nederlander; Ed Micone, executive VP and executive producer, Radio City Entertainment; Henry Cárdenas, president, Cárdenas/Fernández & Associates; and Arle Kadurie, president, Arle Kadurie Enterprises.



Sony Discos recording artist Son By Four goes a cappella after appearing on the awards show.



Hollywood Latin recording act Gipsyland turns in a fiery set during a showcase at Level nightclub.



Enrique Iglesias' interview is a highlight of the Latin Music Conference. Pictured here with Iglesias, from left, are Billboard staffers Ken Schlegler, editorial director; new media; Howard Appelbaum, associate publisher; marketing and licensing; John Lannert, Latin American/Caribbean bureau chief; Phyllis Dimeo, special events coordinator; Iglesias; Michele Joacangelo Quigley, special events director; and Corey Kronengold, assistant marketing manager.



Appearing on the "On Stars On Teve" panel are, from left, José Tillán, executive director of music and talent, MTV Latin America; María Morales, senior writer, People En Español; Carmen Teresa Roiz, associate editor, Vista magazine; Lelle Cobo, pop music critic, The Miami Herald; and Mauricio Abaroa, VP/executive director, Latin Academy of Recording Arts and Sciences.



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### Top 10 Favorite Artist Picks

April 21, 2000

#### The Most Popular New Talent on BITN

#	Artist	Genre	Weeks On
1	Adonis	Urban, Hip Hop	1
2	Souljyston	Rock, Funk	1
3	WSLN (aka Mister Jones)	Rock, Pop	2
4	Vanessa Handrick	Rock, Pop	2
5	Drone-Elite	Alternative, Rock	5
6	Deezay's Hammer	Pop, Rock	12
7	Funkintelligence	Hip Hop, Funk	2
8	Pattt Rothberg	Alternative, Rock	1
9	Kate Schroech	Rock, Pop	1
10	Groovesix	Hardcore, Punk	5

Weekly charts are based on artists who by BITN's registered artists for one artist featured on the site. Weeks on chart are based on new artists only per year. Top 10 positions are determined by the summing of all votes received.

### Radio BITN Favorite Song Requests

April 21, 2000

#### The Most Listened-to New Tracks on BITN

#	Composition_Artist	Genre	Weeks On
1	Return, Travell	Metals, Hardcore	3
2	Met The One, Vanessa Handrick	Rock, Pop	1
3	Hate On The Don, Adonis	Urban, Hip Hop	1
4	Tecanog Driveback, Wheatus	Pop, Rock	6
5	Wanna Love You, Anelis	Pop, Dance	12
6	Eight, Drone Elite	Alternative, Rock	5
7	In + Out, WSLN (aka Mister Jones)	Rock, Pop	2
8	Faith, Kristina Kovac	Pop, Rock	5
9	Always Together Always Band, Brian Ales	Instrumental, Electronic	6
10	Met Your One, Les Vagabonds	Pop, Rock	5

### New Talent Spotlight

#### The Most Outstanding And Available Acts On BITN

#### RENO'S MEN

This remarkable band's soul flows from the gifted pen of Scottish singer/songwriter James McGraw, whose reputation as a talented writer, musician and performer has grown while working alongside and touring with top acts such as Fleet Foxes, Simon Phillips, and Gavin Friday. With a strong visual sense of the music, complemented by equally insightful lyrics, drum loops and samples pulsing underneath a blend of 60's and 70's pop, traces of soul, dance and some nod of 50's pop better shelter stage show, there is no one else like them. The band's one-of-a-kind musical and personal style was also spotlighted in a MTV prime time special. Reno's Men were most well featured in a half-hour music/feature show with New York designers Anna Sui, Todd Oldham and Marc Jacobs that aired exclusively on the music network.



Genre: From: Deals sought:  
Pop, Dance Newfoundland, NJ Any

For further artist details log on to [www.billboard.com/talentnet.com/renosmen](http://www.billboard.com/talentnet.com/renosmen)

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

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## Artists & Music

### BON JOVI

(Continued from page 16)

group's tenure at the label, he says he's glad the band stayed with what remains of Mercury. "When other artists jumped ship and went over to Interscope, I didn't. I said, 'I'm gonna stay right here and be the guy that has always to do the best, but for Jon Bon Jovi I had to decide to stay put even more pressure on us.'"

When the band, managed by David Munnis and Paul Korzilius for Bon Jovi Management, reunited 18 months ago to begin working on its first album since "These Days," Jon Bon Jovi surprised his bandmates by walking in with 30 songs. He then spent the next year writing another 30 songs with band guitarist Richie Sambora.

The band took its time preparing the album, "waiting for the dust to settle from the merger," says Jon Bon Jovi, and getting over producer Bruce Fairbairn's death. "Bruce and [producer] Bob Rock had agreed to co-produce the record. It was the first time they were ever going to co-produce an album." Ultimately, the band ended up relative newcomer Luke Ebbin, who has worked with Splender.

The album's centerpiece is "The Next 100 Years," which starts out simply and swells into a Beatlesque "A Day In The Life" opus, replete with a 64-piece orchestra. Other highlights include "Older," a fun song about getting better as one ages, and the ballad "Thank You For Loving Me," which Jon Bon Jovi wrote after hearing Brad Pitt utter the words in the movie "Meet Joe Black."

"The song's gonna be the wedding song of the next five years," says Jon Bon Jovi. "It'll be a monster."

First single "It's My Life" is already up to a good start at no. 40, top 40, and rock radio.

"When we first started playing it, we didn't say who it was," says Steve King, PD for WBAM Montgomery, Ala. "The phones just blew up... The curiosity on the song has been outrageous."

The song was co-written by Jon Bon Jovi and Sambora, although pop-metier Max Martin is also given a songwriting credit primarily for his encouragement.

"He's gonna get a piece of the song for coming in and telling Richie and me what a big thing 'Livin' On A Prayer' was to him," says Jon Bon Jovi. "He didn't write every word of it; he didn't write the chord progression either. But he did sit at the keyboard when we were in the room, and the rules are if you're in the room, I give you a third of the song."

A 56-date tour starts July 12 in Tokyo and goes to Europe before coming to the U.S. in the fall. The band is booked by Creative Artists Agency in the U.S.

Assistance in preparing this story provided by Jeff Pussekink.

## Continental Drift

### UNSIGNED ARTISTS AND REGIONAL NEWS

BY LAUREY FLECK

**OH, WOW:** Remember when it was cool for rock'n'roll to be unabashedly poppy and fun? Kyle Vincent apparently does. On his second disc, "Wow & Flutter," he offers a collection of tunes that proudly hark back to the '70s era of guitar-juiced AM radio.

"These new songs feel a lot closer to me, to my heart," he says. "There seems to be more of an honesty in the writing, production, and helping of the material."

Delivering Vincent built the framework of a pop music house that could stand on the same street as the Raspberries or Savage Garden as guitarists Tommy Dunbar (Rubinowsky) and Parthenon Huxley (new lead singer of ELO, co-writer with the Eels); drummers Nick D'Virgilio (Genesis), Tears For Fears), Rick Menck (Matthew Sweet), and Jamie Wollam (The Tories); arranger/keyboardsist David Carr (the Ventures, the Fortunes); and Gerry Beckley (America), who lends his voice to the sweet "Leaves It Alone."

This army of talent contributes to the appeal of tunes like "No Matter What Will Be" (which is perhaps the best song that Breed never recorded) or "She's Top 40," a girly ode to a girl and to the radio.

Vincent is dividing his time between a writing material for his next recording and gigging in support of "Wow & Flutter." Do not miss the chance to see this charming and talented artist in action.

For more information, contact Candy Peterson at 712-328-1335 or at [candy@kylevincent.com](mailto:candy@kylevincent.com).

**DREAMING OF GREEN:** Though it may initially be hard to believe, not every band cruising along the rough-hewn New York club circuit is banging guitars and walling in angst. In fact, Green Rooflops swings to the far opposite direction.

Fronted by Laurie Brand (who also plays keyboard and flute), the band, which also consists of Joe Condracci (guitar), Joe Rossman (bass), and Ed Rogers (drums), delivers a style of pop that is, by turns, ethereal and loquacious. Brand has a rich alto voice that is likely to draw fond comparisons to Natalie Merchant, and she puts it to excellent use on tunes that are smarter than your average ditty. For proof, investigate Green Rooflops' lovely epic, "moss dis."



It's filled with storyteller lyrics that paint vivid pictures, and it has low-key music that will soothe or invigorate, depending on the listener's mood.


Although some might question the commercial potential of a band that seems miles away from any current trend, we want to point out that anyone who still dusts off favas by Sade, Basia, or even some of the softer efforts by 10,000 Maniacs will find endless pleasure in this fine effort.

For additional details, call Ed Rogers at 212-982-0159, or E-mail him at [Enrogers@aol.com](mailto:Enrogers@aol.com).

**NUGETTS:** Motor hail from Red Oak, Texas, and it offers songs with a decidedly adult pop, tripe-A-friendly sound. With this band, it's all about melody (which Motor has an exceptional talent for) and words that are often pretty melancholy. For more information, contact Durrell Davis at 616-478-4959.

If you want a harder-edged style of rock, Marx is a good band to investigate. This is a new project helmed by Ministry guitarist Bob Hukic, and it's not for the faint of heart. He's upping the ante set by acts like Kid Rock and Limp Bizkit by combining rap and guitar rock with industrial rhythms. The demo is not to be believed. It's heavy-duty stuff that's destined to be extremely popular with teens. For additional details, call Hukic at 773-486-8266.





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# BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
<small>COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORES, MASS-MERCHANT, AND INTERNET SALES REPORTS COLLECTED, OBSERVED, AND PROVIDED BY SOUNDSCAN®</small> <small>RECORDING INDUSTRY ASSOCIATION (RIAA) LISTED FIRST PRICE OF EQUIVALENT FOR CASSETTES</small>				
1	1	3	<b>S CLUB 7</b> (WYNN) 541325/INSTRUMENTAL (11.84) 10	<b>S CLUB 7</b>
2	2	56	<b>STAYC</b> (WARRNER BROS.) 47271 (11.96) 16	WISCONSIN DEER TRIP
3	3	45	<b>SYSTEM OF A DOWN</b> (A&M/INCOGNITO) 61024015 (11.96) 62/41 50	SYSTEM OF A DOWN
3	3	3	<b>TRAVIS</b> (INDEPENDENT) 425145/ERIC (11.99) 82/16 91	THE MAN WHO
5	<b>NEW</b>	1	<b>FIVE IRON FRENZY</b> 5 MINUTE MAXI 22803 (11.98) 92	ALL THE HYPS THAT MONEY CAN BUY
6	<b>NEW</b>	1	<b>ALEJANDRO FERNANDEZ</b> 5049 DISCO 33862 (11.99) 60/16 90	ENTRE TUS BRAZOS
7	10	8	<b>SON BY FOUR</b> 5003 DISCO 83181 (11.98) 62/15 90	SON BY FOUR
7	3	3	<b>WESTLIFE</b> ANITA 14442 (11.96) 17 90	WESTLIFE
8	3	33	<b>ANDY BRIGGS</b> NCA INDIANWELL 177966/LO (11.96) 17 90	YOU WON'T EVER BE LONELY
9	3	32	<b>YOLANDA ADAMS</b> ELEKTRA 62143/9EE2 (11.96) 16 90	MOUNTAIN HIGH... VALLEY LOW
10	9	29	<b>DISTURBED</b> GANT 27438/WARNER BROS. 673561 (11.99) 12 90	THE SICKNESS
12	15	31	<b>SOLE</b> DREAMWORKS 4501 1/INTERSCOPE (11.96) 17 90	SKIN DEEP
14	18	6	<b>TAMAR</b> DREHMER 4003 1/INTERSCOPE (11.96) 12 90	TAMAR
14	7	2	<b>ERIC HEATHLEY</b> MERCURY INDIANWELL 170124 (11.96) 12 90	SWIMMING IN CHAMPAGNE
15	13	3	<b>FENIX TX</b> NCA 110233 (11.96) 12 90	FENIX TX
15	18	1	<b>TRIN-I-TEE 5.7</b> 6-RITE 49035/INTERSCOPE (11.96) 17 90	SPIRITUAL LOVE
17	14	38	<b>PAUL BRISLEY</b> (A&M) ANITA 134617 (11.96) 16 90	WHO'S UNPLUGGED
18	15	9	<b>SHAKIRA</b> SONY DISCOS 83775 (11.96) 62/16 90	MTV UNPLUGGED
18	17	3	<b>DEL THE FUNNY HOMOSAPIEN</b> HERO/IMPACT 210357 (11.96) 16 90	BOTH SIDES OF THE BRAIN
20	<b>NEW</b>	1	<b>MEDESKI MARTIN &amp; WOOD</b> BLUE NOTE 22071/CAPITOL (11.96) 90	TONIC
21	6	4	<b>THE WILKINSONS</b> GANT INDIANWELL 173432/WARNER BROS. 62491013 (11.96) 17 90	HERE AND NOW
22	21	56	<b>MONTGOMERY GENTRY</b> (A&M) ANITA 134617 (11.96) 16 90	TATTOOS & SCARS
23	23	25	<b>MEQUAN WALKER &amp; THE LOVE KINGS</b> CROSSEY CHORD 43772 (11.96) 16 90	FAMILY AFFAIR
24	24	47	<b>A&amp;M BANTANILLA</b> L&L LOS ANGELES 3124 (11.96) 16 90	AMOR, FAMILIA Y RESPETO...
25	28	17	<b>KELIS</b> VIRGIN 47931 (11.96) 16 90	KALEIDOSCOPE

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 the top 100, the album and the artist's subsequent albums are immediately eligible to appear on the Billboard 200 chart. All artists are eligible for cassette and CD. \*Historic indicates very LP is available. © Albums with last dates only. © 2000, Billboard/BPI Communications.

26	<b>NEW</b>	1	<b>THALIA</b> SUE GUTIN (11.96) 15 90	JARRASANO
27	11	10	<b>NOBODY'S ANGEL</b> HOLLYWOOD 162131 (11.96) 12 90	NOBODY'S ANGEL
29	25	14	<b>SHERRY LYNN</b> (BLAND) 54691776/GEN (11.96) 12 90	I AM SHELLEY LYNN
29	26	31	<b>AMBER</b> TOMMY BOY 1259 (11.96) 16 90	AMBER
30	23	50	<b>SONICFOOL</b> GTOPE 21022 (11.96) 62	SONICFOOL
31	<b>NEW</b>	1	<b>DIMITRI FROM PARIS</b> ATOMIKOM 49122/CAPOEIRA (11.96) 92	A NIGHT AT THE PLAYBOY MANSON
33	27	9	<b>COUNTDOWN MIX MASTERS</b> MACHO 0399 (11.96) 17 90	BLU (BA DA BEE) DANCE PARTY
33	11	18	<b>ALICIA ELLIOTT</b> NCA INDIANWELL 177022 (11.96) 12 90	I'M DIGGIN' IT
36	35	4	<b>SUPERGRASS</b> NCA INDIANWELL 175236/PALMIG (12.96) 62	SUPERGRASS
36	40	10	<b>GROOVE ARMAVA</b> AVE ELECTRO 41634/GEN (11.96) 62	VERTIGO
38	25	50	<b>CHELY WRIGHT</b> (A&M) INDIANWELL 170022 (11.96) 17 90	SINGLE WHITE FEMALE
38	34	31	<b>DAVE KOZ</b> CAPITOL 99458 (11.96) 16 90	THE DANCE
38	33	19	<b>DOPE</b> FL 3632/ERIC (11.96) 62/16 90	FELONS & REVOLUTIONARIES
39	31	4	<b>SPLENDER</b> CALIFORNIA 49144/ERC (11.96) 62/16 90	HALFWAY DOWN THE SKY
40	50	2	<b>THE PHAT CAT PLAYERS</b> PALMIG 34044 (11.96) 62	MAKE IT PHAT, BABY!
41	40	47	<b>IRHAIN FERRE</b> 4003/DIGITUS/IMPACT 210357 (11.96) 16 90	BIENA VISTA SOCIAL CLUB PRESENTS BAHAIN FERRE
42	41	6	<b>METRONOME</b> ATLANTA 2000 (11.96) 16 90	MY LIFE
42	22	2	<b>BUILT TO SPLIT</b> WARNER BROS. 47616 (11.96) 62	LIVE
44	37	38	<b>JESSICA ANDERSON</b> (DREAMWORKS) INDIANWELL 170022/INTERSCOPE (11.96) 16 90	HEART SHIPPED WORLD
45	<b>RE-ENTRY</b>	10	<b>DAVID ANISTA</b> 19025 (11.96) 16 90	NO ANGEL
46	<b>RE-ENTRY</b>	1	<b>JOULIAUSCHKA</b> (DREAMWORKS) 48844/PALMIG (11.96) 62	THE VIRGIN SUICIDES (ORIGINAL SCORE)
47	<b>NEW</b>	1	<b>SOURISA REDMAN</b> WARNER BROS. 47615 (11.96) 62	BEYOND
48	43	7	<b>PASSION WORTHY</b> DUNO 036 505/IMPACT/IMPACT (11.96) 62	PASSION: THE ROAD TO ONE 2000
48	45	84	<b>SHAKIRA</b> (A&M) SONY DISCOS 82748 (11.96) 62/16 90	DONDE ESTAN LOS LADRONES?
50	49	2	<b>KEITH URBAN</b> CAPITOL INDIANWELL 179701 (11.96) 16 90	KEITH URBAN

# POPULAR PRISINGS

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

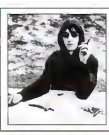
**COMING FULL CIRCLE:** A Perfect Circle has all the ingredients of a band with a promising future: members who've been in well-known groups (lead singer Maynard James Keenan is best-

known as Pearl Jam), and an album whose first single is starting to get significant radio airplay. A Perfect Circle's debut album, "Mer De Noms," is set for release May 23 on Virgin Records. The album's first single, "Judith," has been rocketing up the Modern Rock Tracks chart, where it stands this issue at No. 15.

According to Virgin Music Group Worldwide vice chairman Nancy Berry, "The group's street credibility, powerful musicianship, and unique sound rank them among the top rock/alter native artists today. A Perfect Circle will be a global priority for Virgin."

In addition to Freese and Keenan, A Perfect Circle's lineup consists of guitarist Billy Howerd, bassist and violinist Paul Lechenautin, and guitarist Troy Van Leeuwen.

For the record, Tool hasn't broken up, and the band has confirmed that it plans to record a new album. When that album will be released is still unknown. In the meantime, Tool singer Keenan will



Arthur Author. Singer/songwriter Joseph Arthur will appear to fans with his Leonard Cohen-inspired alternative music. Arthur's second full-length album, "Come To Where I'm From" (RealWorld/Virgin), was produced by T Bone Burnett. Arthur is a North American tour in support of the album.

be away over the next several months with a Perfect Circle tour.

Upcoming dates on A Perfect Circle's North American tour with Nine Inch Nails include May 17 in Miami, May 20 in Atlanta, May 23 in Dallas, May 25 in New Orleans, May 27 in St. Louis, June 2 in Las Vegas, June 7 in San Francisco, June 13 in Vancouver, and June 17 in Salt Lake City.

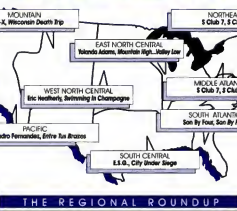
biggest hit in 1996 with "Grove In The Heart." Towa Tei's third solo album, "Last Century Modern" (Elektra), includes guest acts



**Easy Does It.** Easy Moee, one of the most notable producers in hip-hop, has started a solo recording career with this album "Now Or Never Odyssey 2000," due June 13 on Priority Records. Guesting on the set are Snoop Dogg, Busta Rhymes, Gang Starr, and Goodie Mob. Easy Moee has produced such acts as LL Cool J, the late Notorious B.I.G., Public Enemy, the late Tupac Shakur, and Busta Rhymes.

known for his work with Towa Tei. A Perfect Circle drummer Josh Freese used to be in Guns N' Roses, a coveted opening-act slot on a ma-

## REGIONAL HEATSEEKERS NO. 18



## THE REGIONAL ROUNDUP

- Rotating top 10 lists of best-selling titles by new and developing artists.
- PACIFIC**
    1. Alejandro Fernandez: Entre Tus Brazos
    2. Del The Funky Homosapien: Hero Impact
    3. Amer-Sonnet: Section 8: Down
    4. System Of A Down: System Of A Down
    5. Thee Maccs: Thee Maccs
    6. System 7: The Club
    7. Son By Four: Son By Four
    8. Sons & Daughters: Shady Kids
    9. Thee Maccs: Thee Maccs
    10. Thee Maccs: Thee Maccs
  - SOUTH CENTRAL**
    1. E.S.G.: City Under Siege
    2. L.L.O.: City Under Siege
    3. A.J. Gonzalez: From Kites To Love: Kites To Love
    4. Andy Gray: You Won't Be Lonely
    5. SP7: The 7th Circle
    6. S Club 7: I Club 7
    7. Eric Heathley: Swimming In Champagne
    8. Eric Heathley: Swimming In Champagne
    9. System Of A Down: System Of A Down
    10. System Of A Down: System Of A Down

## LAMBS TO THE SLAUGHTER:

Goepel/contemporary Christian singer Alvin Slaughter has had several of his albums become hits on the Top Contemporary Christian chart, including his latest set, "Rain Down" (Hosanna/Integrity/Worship/Epic), which debuted at No. 27 in the April 5 issue. The New York-based Slaughter, who's been a Dove nominee, completed a U.S. tour in March and will be in the Trinity Broadcast Network.



U.P.O. Sighting. Rock band U.P.O. has been getting radio airplay for "God-I-ass," the first single from the band's Epic Records debut album, "No Pleasuries," due May 30. "God-I-ass" has been rising up the Mainstream Rock Tracks chart, where it stands this issue at No. 20. The Los Angeles-based group is on a U.S. tour. Dates include May 24 in Huber Heights, Ohio; May 25 in Lexington, Ky; May 26 in South Bend, Ind.; May 27 in Dubuque, Ill.; and May 28 in Somerset, Wis.

**TOWA TEI:** Dance DJ Towa Tei is best-known for being part of the group Deee-Lite, which had its

UA and Les Nubians. Towa Tei's song "Towa Tei" was No. 3 hit on the Hot Dance Music/Club Play chart in 1998.

# What have

PAUL McCARTNEY

THE BALTIC STATES

DIZZY GILLESPIE

WITOLD LUTOSLAWSKI

NIKOLAUS HARNONCOURT

QUINCY JONES

MSTISLAV ROSTROPOVITCH

ELTON JOHN

JONI MITCHELL

PIERRE BOULEZ

BRUCE SPRINGSTEEN

ERIC ERICSON

RAY CHARLES

RAVI SHANKAR

IANNIS XENAKIS

STEVIE WONDER



On 15<sup>th</sup> May they will be joined  
by **Bob Dylan** and **Isaac Stern**

# in common?

They have all been recipients of The Polar Music Prize.

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The prize will be awarded in Stockholm for the ninth successive year by His Majesty King Carl XVI Gustaf of Sweden.

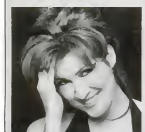
The prize was founded by one of the true greats in the world of Swedish music and the man behind ABBA, the late Stig Anderson, and is awarded for exceptional achievements in the world of music in its broadest sense.







## SPOTLIGHT



**JO DEE MESSINA** *That's The Way* (3:23)  
**PRODUCERS:** Byron Gallimore, Tim McGraw  
**WRITERS:** J. Bennett, R. Hagar  
**PUBLISHERS:** Ariva Music Corp./Ariva Music  
**CLUB:** No. 106  
**Genre:** Male Vocal Country/Pop Music, ACAP  
**Comments:** Jo Dee Messina injects personality into the lead single from her highly anticipated upcoming "Burn" project, due in August. This song finds her in a more country pop mode than ever with a midtempo solo-instrumental about perseverance in the face of life's and love's setbacks. Gallimore and McGraw's production is suitably ambient and lush, featuring most persuasive elements, tempo changes, and those heavy, layered vocals that Nashville producers are so fond of these days. The lyrics make use of some unique imagery that also relies on more tried (but) phrases like "safe and sound," "trash and burn," "til' my mistle," and "live and learn." Still, Messina's enthusiasm is contagious, and this song, like any radio hit, becomes more likable with repeated listenings. A perfect early-summer introduction to what is sure to be the season's success story from an artist who is turning out to be one of country music's more consistent and promising performers.

(Continued from preceding page)

deserves props for giving the fans what they love and coming across as festive and inspired in the process. Fun, head-bopping stuff, and perfectly timed for the carefree good times of summer. Good hook, guys.

**MEG HESTGES** *This Kind Of Love* (3:16)

**PRODUCER:** Alan Shulman  
**WRITERS:** J. Bennett, J. O'Brien  
**PUBLISHERS:** No. 144/10  
**Genre:** Pop  
**Comments:** With the gay and lesbian Midwest Music 2000 award in the shadow of history now, there's no better time for Meg Hestges to release a song that celebrates the progressive airwaves of radio. Her new, "After School Special" style, "This Kind of Love" is a great, layered chorus that will write the word into one's ears (it was produced by Fountain of Wayne's Adam Schlesinger). Politics in music is sometimes an unwanted commodity, but Hestges isn't ramming any message down your throat. She's just being a simple artist that we all deserve the same respect as she is. Contact Claire Perry at 202-252-9699.

## SPOTLIGHT



**NEXT** *Wiley* (4:05)  
**PRODUCERS:** Maggie, Eddie Berman  
**WRITERS:** J. Bennett, R. Hagar  
**PUBLISHERS:** Omega Music/Music/No. 106  
**Genre:** Funk/Urban Contemporary, ACAP  
**Comments:** "Wiley" celebrates the success of a one-on-one relationship based for marriage, in particular, praising the woman who is all that and more: smart, beautiful, sexy, and strong. "Wiley" is an anthem for women of all styles, ages, and cultures. The song moves along to a seasoned musical backdrop filled with piano riffs, sublimated drum beats, and a rave bassline. But the music really takes a back seat throughout the song. It's truly the song's vocal presentation and arrangement that makes the song so special. One of the "Wiley" showcases the trio's vocal talent, which has grown in maturity since his debut set in 1997, and it leads into an all-but-tried duet with L.J. Ma. Overall, this track is certain to add another notch to the career bedpost of this talented ensemble.

**DANCE****THE KROMZONE PROJECT** (3:26)

**PRODUCER:** David Lerner  
**WRITER:** R. Hagar  
**PUBLISHERS:** No. 144  
**Genre:** Funk (Urban Contemporary)  
**Comments:** Last year, the KromZone Project added its beat to the dancefloor with the single "Take It Easy," a piercing anthem that brought immediate notice to the act. The group now arrives with a new, more subtle debut project, "Energy," and it's as tasty as a grilled cheese sandwich at 11 in the morning. Combining a hot rock element from its subtle freestyle (and the sampled spoken word "energy")—and featuring the vocals of Eddie, it's a hit to analyze here. The track is as much a late-night instrumental jam as it is a dance radio hit, and it's perfect for winter nights, when the music is easily tossed into an ongoing string of downtempo dance melodies as the hours wear through the night. Slow it up, and it's forward, cool, and a pure pleasure. Check out kromzone.com.

**RAP****A.G. FEATURING FAT JOE** *Underground Life* (4:12)

**PRODUCER:** Lord Jamar  
**WRITERS:** R. Hagar, A. Gorman, A. Shearer  
**PUBLISHERS:** No. 144  
**Genre:** Hip-Hop/Rap  
**Comments:** A.G. and Fat Joe's new album, *Underground Life*, is a rap duo known as Showbiz and A.G. The latter,

## SPOTLIGHT



**SOUL SACRIFICE** *The Santana Story* (3:50)  
**PRODUCERS:** Emilio Estefan, Jr., George Noriega, Tim Mitchell, Joe Seacat  
**WRITERS:** E. Estefan, Jr., G. Noriega, T. Mitchell, J. Seacat  
**Comments:** Jonathan Peters, Ricky Martin, and Jennifer Lopez are the most influential performers. While such contemporary pop artists as Ricky Martin and Jennifer Lopez certainly helped bring a Latin flavor into fashion in 1990, Santana was the pioneer of Latin/rock crossover during the course of his group's three-decade-plus career. Even if "Supernatural" is far more corporately controlled and less musically daring than such classic late-'60s and early-'70s albums as "Abraxas" and "Caravanserai," the recent disc does connect his sound with some of his musical progeny, as well as take that sound to a new high generation of listeners. It's fitting, then, that Santana is being treated to a new biography, which allows newly anointed fans the chance to learn more about this performer's long, important career. From the opening passages of "Soul Sacrifice," it's clear that author Simon Leng sets out to give the guitarist and his band their due. In the introduction, he puts it plainly: "Soul Sacrifice" is about a great band, an extraordinary musician, and one of music's great survivors.

Unfortunately, Leng—a former editor at a Santana magazine—is a dreadful writer. And the editors at Fire Fly (who brought us such books as "An American Band: The Story of Grand Funk Railroad" and "Ministry In The Gallery: A History Of Jethro Tull") do so thoroughly interrogated as to whether they actually read the book at all.

Even when one puts glaring grammatical errors aside, the book is a boringly bore, completely void of a compelling narrative and overwrought with uninteresting details and one-dimensional sketches. Leng dutifully traces the guitarist's life from his early childhood in Mexico all the way to his

## IN PRINT

**SOUL SACRIFICE** *The Santana Story*

By Fire Fly Publishing  
 220 pages, \$18.95

By nearly every measure, the final moments of the 20th century were a grand success for guitarist Carlos Santana. Not only did his album "Supernatural" sell more than 10 million copies in less than a year and garner nine Grammys, it re-established the guitarist's position in a pantheon of popular music's more influential performers.

While such contemporary pop artists as Ricky Martin and Jennifer Lopez certainly helped bring a Latin flavor into fashion in 1990, Santana was the pioneer of Latin/rock crossover during the course of his group's three-decade-plus career. Even if "Supernatural" is far more corporately controlled and less musically daring than such classic late-'60s and early-'70s albums as "Abraxas" and "Caravanserai," the recent disc does connect his sound with some of his musical progeny, as well as take that sound to a new high generation of listeners.

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recent success with "Supernatural." But he does so with such eloquent for cliché, one can't help but frequently scoff out loud.

In one early passage, Leng sets the scene of Santana's musical roots as a teenager performing in Mexico and gives the reader a taste of his "After School Special" style: "This was the environment where the teenage Carlos Santanas first cut his teeth as a professional musician, knowing that if his playing wasn't hard enough he might end up with a knife across his throat or a bullet in his back. Tijuana was that kind of town."

Leng follows young Carlos out the border town strip bars and into the burgeoning music scene of late-'60s San Francisco. Though he offers an accurate account of the formation of the Santana Blues Band (later shortened to Santana), the author barely lends any time to discussing the important scene going on around the group.

Moreover, Leng completely misses out on the throngs of musicians, friends, and loved ones that passed through the guitarist's life in the '70s and '80s. His descriptions of personalities are often limited to two or three words—name, the year, nationality and instrument of choice. John McLaughlin is introduced as the "master English guitar player." Dave Matthews is "a South African player." Even Carlos is reduced to "the Mexican" on unimpressive occasions.

By page 50, the narrative all but vanishes as Leng resorts to offering banal reviews of Santana's albums, which are strung together only by a rambling account of the group's never-ending lineup changes. A handful of black-and-white photos provides a loyal reader's only escape from the biography's confusing mid-section, and the rest of the book is an equally rambling read.

The end of "Soul Sacrifice" offers a generous appendix listing Santana band members and other musicians, something most aficionados will appreciate. Still, the rest of the book fails to provide any meaningful revelations about Santana or his musical universe. One must wonder how a life so short could be reduced to an account so empty.

—BEN FRENCH



The Soulful Salsa. The Phoenix Suns basketball team commissioned R&B legend Sam Moore (Sax & Dave) to do a takeoff on his signature Grammy-winning hit "Soul Man." Moore performed the resulting "I'm A Salsanator" at a recent match-up against the Los Angeles Lakers. Moore, front, joins team members, from left, (top row) Tom Gagliotta, Luc Moore, and Cliff Johnson; (second row) Jason Kidd and Penny Hardaway.

## How Can I Be Down? Confab Postponed; Sony Spotlights Bill Withers' Legacy

**INDUSTRY BRIEFS:** The How Can I Be Down? conference slated for May 11-14 in London has been postponed due to the temporary illness of TimeZone founder and conference coordinator Vivian Scott. Chew. New dates will be announced in the near future. Italy Can I Be Down? in Miami is still set for October 2000... Now in its 10th year, the International Assn. of African-American Music stages its annual meet at Philadelphia's Park Hyatt. In addition to industry-related seminars, highlights are the June 9 Diamond Award for Excellence gala, hosted by RaJio One chairman Coby Wright and Steve Aoki. Acts who'll be honored are Boyz II Men, Queen Latifah, Gerald Levert, Freddie Hubbard, Albertina Walker, and United We Funk All-Stars. Other award recipients: Priority VP of urban promotions Doug Daniel, Biz Markie, W&W PR chief Patti Webster, W&AS Philadelphia PD Joe "Butterball" Tamburo, Bruce of Norristown (a Pennsylvania store) owner Marty Gibbs, and Virgin national director of urban music Hilda Williams.

Funny man Jamie Foxx hosts the "BET 20th Anniversary Celebration" at 8 p.m. EDT on Saturday (6) in Las Vegas at the Jubilee Theatre in Bally's Hotel. The two-hour live telecast's star-powered roster includes Bill Cosby, Nancy Wilson, Toni Braxton, Dr. Dre, and Sisqó, plus salutes to Kenneth "Babyface" Edmonds and Stevie Wonder. BET will retrocast the show June 14... Zuhairah Khaldun is Def Jam's new director of media and artist relations, working with the label's rap lineup. Khaldun most recently held a similar post at Tommy Boy. Beth Ketzfics is now handling media inquiries at that label.

**The Rhythm and the Blues**

by Gail Mitchell

wrapped around simple yet powerful lyrics ("I can't keep looking at loneliness and try to call it freedom," "I want to Spend The Night") were the forces behind such hits as "Lovely Day," "Lean On Me," and "Just The Two of Us" and "Ain't No Stairway to Heaven." He has also written a new audience thanks to national ad campaigns (Gap, Visa), covers, and sampling.

"I'm not upset about that at all. It's helped me pay a lot of tuition," says the sweet-tempered father of three, laughing. "It's taken the anxiety out of survival and given me the freedom to get caught up in life as something other than bread and somebody's day. You also get older, and priorities change. I haven't been doing that much with music. Now that I'm in my 60s and dealing with something I did in my 30s, it almost seems like something someone else did."

"I also haven't performed in a long time," he says. "Mostly I've had the urge to not be anywhere, would you be so kind to sound how much so I don't get asked to perform in a long time. But now that the kids are just about grown, maybe I'll get motivated to jump out of my chair and get aggressive [about music]."

The still-unsuspecting former airplane factory worker says his favorite song is "probably 'Gunsdon's Hand' because I liked why I did it and I liked the guy who did it. It was a nice, kind of naive guy who was thinking something nice."

Sony Legacy's May 30 rollout also includes "The Best of Earth, Wind & Fire, Vol. II"; Marvin Gaye's "Midnight Love," with the bonus instrumental version of "Rockin' After Midnight"; and the O'Jays' "Survival."

**LEGENDARY PROPS:** A new list of officers has been elected to the board of Living Legends Foundation. The lineup includes chairman A.D. Washington (Capitol VP for R&B field promotion), president Hank Spawns (national advertising manager for Billboard sister publication R&B Airplay Monitor), and American Urban Radio Network VP Jerry Bouding.

The foundation's eighth annual awards dinner was held April 26 at Nashville's Opryland Hotel. Six black music pioneers were honored for their various accomplishments: V.I.P. Records (Long Beach, Calif.) owner Kelvin Anderson, veteran New York radio personality Imhotep Gary Byrd, Interscope Midwest regional promotion rep Frank Chaplin III, label consultant Harold Childs, Memphis DJ and personality WJLA/WHBK (KJMS) Bobby O'Jay, and Blue Note Records (North Miami Beach) owner Bob Perry.

## Sweet Honey St. Flows, Fan Base Grows

### Songbook, Kids' Album, Video On Horizon For A Cappella Group

BY JIM BESSMAN

New YORK—After 26 years and counting, Sweet Honey In The Rock has a career that's still picking up steam.

The extraordinary African-American female a cappella vocal group is currently completing a children's album for fall release on a still-to-be-determined label. And the sextet has also composed a song based on the Nativity for a longform video project with various artists, directed by Merle Worth for the American Bible Society.

This is on the heels of the late April publication of "Continuum: The First Songbook Of Sweet Honey In The Rock," which was compiled and edited by the group's Yaqui Williams, along with the other singers; founding members Bernice Johnson Reagan and Carol Maillard and sisters Nitanju Bladale Casel and Aisha Kahlil (Shirley Childress Saxton is the group's sign language interpreter).

The 170-page songbook, published by Hal Leonard Corp.-distributed Contemporary A Cappella Publishing, contains 20 fully transcribed and annotated songs from the group, a complete discography, a foreword by Harry Belafonte, and background essays by gospel historian Horace Clarence Boyer, Maillard, Barnewell, and Saxton.

"Many styles of Sweet Honey music are represented," says Barnewell, noting that each of the 20 songs has been hand-picked three original tunes, the rest being traditional spirituals or African songs.

"Each composer has a unique insight into how to perform and lift them off the page, like [with] Aisha's 'Fulani' and 'Daabe Nights,'" which require a lot of improvisation. We work in the oral tradition, and this is about why making our music more accessible."

The songbook's title, says Contemporary A Cappella president Don Gooding, suggests the "continuum" of American music—and Sweet Honey's prominent place therein. "Not only are there songs by one of the best-known a cappella groups out there, but the group is positioned within a historical context with lots of background on other groups as well."

These aren't the only recent projects that feature the Sweet Honey In The Rock stamp. Together with "Titanic" Oscar winner James Horner, the group composed and performed the Sony Classical soundtrack to "Freedom Song," the Turner Network Television (TNT) movie set during the civil rights era, which the network premiered in February and March. In April, the sextet was chosen to take part in TNT's star-studded tribute to Joni Mitchell.

Sweet Honey's involvement in "Freedom Song" makes perfect sense, since so much of the group's music derives from the '60s civil rights movement and its preceding African-American musical

traditions. Reagan actually started the group in 1973 after serving in the original SNCC (Student Non-Violent Coordinating Committee) Freedom Singers—the historic African-American vocal group that emerged during the '60s civil rights struggle.

Sweet Honey's spirited performance of Joni Mitchell's classic "The Circle Game," meanwhile, was a highlight of TNT's tribute to the pioneering singer/songwriter, who also rose to fame in the '60s.

"What you feel in their voices is how rich they are culturally and how committed they are to social welfare," notes Worth. "And whether their song is just a chant or politically motivated, it's the same thing: incredibly brilliant and complex women bringing their lives and personalities to society to their music. They never give up calling your attention to the inequities of life—even in a lullaby. I've been listening to them for 16 years, and their commitment has never faded."

The self-managed group, which is booked by Judith Neeley at the New York City's Honey Booking, performs approximately 70 concerts annually, allowing each of the members time to pursue outside interests. Next up on the tour schedule are late May dates in New Zealand and

Australia.

According to Virginia Giordano, whose Giordano Productions produces the group's concerts in New York, Boston, and Philadelphia, Sweet Honey's fan base is steadily growing.

"They continue to reach out and develop their audience, bringing in new people from schools, churches, universities, and community centers," says Giordano, who fills Carnegie Hall twice a year for Sweet Honey, as well as Washington Irving High School, where she stages the group's annual Martin Luther King Jr. Children's Matinee Concert. "All you have to do is get people to listen once, and they're there forever."

For Barnewell, who joined Sweet Honey In The Rock in 1979, every year brings something new. "Either there's a new country to tour or a new kind of project we get involved in," she says. "We feel like we're continuously growing, which stimulates us and keeps the blood flowing. We stay conscious of why we're in the world—instead of being secluded by always being on the road."





Title/Artist - Licensing Co./Dance Moves Det.

# Hot R&B/Hip-Hop Singles Sales

Compiled from a national survey of airplay supported by Broadcast Data Systems' Radio Track system. R&B R&B stations are defined as stations that play R&B, funk, soul, gospel, and/or contemporary R&B. The chart is based on the number of units sold to retailers in the week ending May 6, 2000. For more information on this chart, visit [www.billboard.com](http://www.billboard.com).

# Hot R&B/Hip-Hop Airplay

Compiled from a national survey of airplay supported by Broadcast Data Systems' Radio Track system. R&B R&B stations are defined as stations that play R&B, funk, soul, gospel, and/or contemporary R&B. The chart is based on the number of units sold to retailers in the week ending May 6, 2000. For more information on this chart, visit [www.billboard.com](http://www.billboard.com).

WEEKS ON CHART	TITLE	ARTIST (ORIGINAL PROMOTION LABEL)	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (ORIGINAL PROMOTION LABEL)	LAST WEEK
1	1	WISH		NO. 1	1	WISH	
2	2	WANA KNOW (C&C)		2	2	WANA KNOW (C&C)	
3	3	TRY AGAIN		3	3	TRY AGAIN	
4	4	I'M WASH'D MAN ENOUGH		4	4	I'M WASH'D MAN ENOUGH	
5	5	WHERE I WANA BE		5	5	WHERE I WANA BE	
6	6	WHERE I WANA BE		6	6	WHERE I WANA BE	
7	7	BIG PIMPIN'		7	7	BIG PIMPIN'	
8	8	PARTY UP IN HERE		8	8	PARTY UP IN HERE	
9	9	LET'S GET MARRIED		9	9	LET'S GET MARRIED	
10	10	BLACK N' RED (ROUNDAUT)		10	10	BLACK N' RED (ROUNDAUT)	
11	11	YOU OWE ME		11	11	YOU OWE ME	
12	12	I DON'T WANNA		12	12	I DON'T WANNA	
13	13	BEST OF ME		13	13	BEST OF ME	
14	14	WHERE I WANA BE		14	14	WHERE I WANA BE	
15	15	MARINA MARRIAGE		15	15	MARINA MARRIAGE	
16	16	THE REAL SLEAZE SHADY		16	16	THE REAL SLEAZE SHADY	
17	17	THAT'S WHAT I'M LOOKING FOR		17	17	THAT'S WHAT I'M LOOKING FOR	
18	18	SEPARATELY (C&C)		18	18	SEPARATELY (C&C)	
19	19	GIVE ME YOU		19	19	GIVE ME YOU	
20	20	IT'S SO HARD		20	20	IT'S SO HARD	
21	21	SAVE MY NAME		21	21	SAVE MY NAME	
22	22	UNTITLED (HOW DOES IT FEEL)		22	22	UNTITLED (HOW DOES IT FEEL)	
23	23	WHERE I WANA BE		23	23	WHERE I WANA BE	
24	24	DANCE TONIGHT		24	24	DANCE TONIGHT	
25	25	NO HOW I'M NOT USED TO		25	25	NO HOW I'M NOT USED TO	
26	26	I KNOW WHAT'S UP		26	26	I KNOW WHAT'S UP	
27	27	SHUT UP 5+1 COUNTRY GRAMMAR		27	27	SHUT UP 5+1 COUNTRY GRAMMAR	
28	28	WHATEVER		28	28	WHATEVER	
29	29	ONCE UPON A TIME		29	29	ONCE UPON A TIME	
30	30	GET IT ON TONITE		30	30	GET IT ON TONITE	
31	31	NEED A HOT GIRL		31	31	NEED A HOT GIRL	
32	32	WE CAN'T LOVE U		32	32	WE CAN'T LOVE U	
33	33	MIR, TOO CHILD GOOD		33	33	MIR, TOO CHILD GOOD	
34	34	YOUR DREAM		34	34	YOUR DREAM	
35	35	THE RETURN OF THE DAZR PRINCE		35	35	THE RETURN OF THE DAZR PRINCE	
36	36	THE RETURN OF THE DAZR PRINCE		36	36	THE RETURN OF THE DAZR PRINCE	
37	37	SEND IT ON		37	37	SEND IT ON	
38	38	LEFT RIGHT LEFT		38	38	LEFT RIGHT LEFT	

# HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

WEEKS ON CHART	TITLE	ARTIST (ORIGINAL PROMOTION LABEL)	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (ORIGINAL PROMOTION LABEL)	LAST WEEK
1	1	FEELIN' SO GOOD		NO. 1	1	FEELIN' SO GOOD	
2	2	THE NIGHT		2	2	THE NIGHT	
3	3	WHERE I WANA BE		3	3	WHERE I WANA BE	
4	4	WHERE I WANA BE		4	4	WHERE I WANA BE	
5	5	WHERE I WANA BE		5	5	WHERE I WANA BE	
6	6	WHERE I WANA BE		6	6	WHERE I WANA BE	
7	7	WHERE I WANA BE		7	7	WHERE I WANA BE	
8	8	WHERE I WANA BE		8	8	WHERE I WANA BE	
9	9	WHERE I WANA BE		9	9	WHERE I WANA BE	
10	10	WHERE I WANA BE		10	10	WHERE I WANA BE	
11	11	WHERE I WANA BE		11	11	WHERE I WANA BE	
12	12	WHERE I WANA BE		12	12	WHERE I WANA BE	
13	13	WHERE I WANA BE		13	13	WHERE I WANA BE	
14	14	WHERE I WANA BE		14	14	WHERE I WANA BE	
15	15	WHERE I WANA BE		15	15	WHERE I WANA BE	
16	16	WHERE I WANA BE		16	16	WHERE I WANA BE	
17	17	WHERE I WANA BE		17	17	WHERE I WANA BE	
18	18	WHERE I WANA BE		18	18	WHERE I WANA BE	
19	19	WHERE I WANA BE		19	19	WHERE I WANA BE	
20	20	WHERE I WANA BE		20	20	WHERE I WANA BE	
21	21	WHERE I WANA BE		21	21	WHERE I WANA BE	
22	22	WHERE I WANA BE		22	22	WHERE I WANA BE	
23	23	WHERE I WANA BE		23	23	WHERE I WANA BE	
24	24	WHERE I WANA BE		24	24	WHERE I WANA BE	
25	25	WHERE I WANA BE		25	25	WHERE I WANA BE	
26	26	WHERE I WANA BE		26	26	WHERE I WANA BE	
27	27	WHERE I WANA BE		27	27	WHERE I WANA BE	
28	28	WHERE I WANA BE		28	28	WHERE I WANA BE	
29	29	WHERE I WANA BE		29	29	WHERE I WANA BE	
30	30	WHERE I WANA BE		30	30	WHERE I WANA BE	
31	31	WHERE I WANA BE		31	31	WHERE I WANA BE	
32	32	WHERE I WANA BE		32	32	WHERE I WANA BE	
33	33	WHERE I WANA BE		33	33	WHERE I WANA BE	
34	34	WHERE I WANA BE		34	34	WHERE I WANA BE	
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36	36	WHERE I WANA BE		36	36	WHERE I WANA BE	
37	37	WHERE I WANA BE		37	37	WHERE I WANA BE	
38	38	WHERE I WANA BE		38	38	WHERE I WANA BE	
39	39	WHERE I WANA BE		39	39	WHERE I WANA BE	
40	40	WHERE I WANA BE		40	40	WHERE I WANA BE	
41	41	WHERE I WANA BE		41	41	WHERE I WANA BE	
42	42	WHERE I WANA BE		42	42	WHERE I WANA BE	
43	43	WHERE I WANA BE		43	43	WHERE I WANA BE	
44	44	WHERE I WANA BE		44	44	WHERE I WANA BE	
45	45	WHERE I WANA BE		45	45	WHERE I WANA BE	
46	46	WHERE I WANA BE		46	46	WHERE I WANA BE	
47	47	WHERE I WANA BE		47	47	WHERE I WANA BE	
48	48	WHERE I WANA BE		48	48	WHERE I WANA BE	
49	49	WHERE I WANA BE		49	49	WHERE I WANA BE	
50	50	WHERE I WANA BE		50	50	WHERE I WANA BE	

# HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

# Rap/Hip-Hop Flourishes in U.K.

**HIP-HOPPING WITHOUT WORDS:** Rap/Hip-hop might not be as all-conquering as rap. But it's still important and flourishing in the underground.

Later this month, two U.K. albums will illustrate contrasting developments in this genre: "Session One" by hip-hop band the Herbaliser, due May 29 on Department H/Ninja Tune, and "V... For Ven-gence" by turntablist Deckwrecka, due in late May or early June on Ronin.

The Herbaliser, led by bassist Jake Wherry and scratch DJ Ollie Teeba, has released three previous Ninja Tune albums featuring more



straight-up hip-hop: "Remedies" (1996), "Blow Your Headphones" (1997), and "Very Mercenary" (1998).

While comfortable making recordings in the studio, the band also thrives on playing live. Indeed, the new album's material is culled from live sessions recorded during tours, mixing the full effect of a funk-and-

jazzy-influenced eight-piece band (which includes a full horn section) complemented by samples and turntablism.

"This record is for the many people who, after seeing us, have asked where they can get a recording of the band because we sound quite different than we do on vinyl," says Wherry. "It also closes the first chapter of Herbaliser history, covering tracks from our earlier recordings. Even though the three original albums sound different—as you would expect over five years—the tracks on 'Session One' sound like they come from one period."

Last year, the band played some 120 shows, performing in the U.K., continental Europe, U.S., and Canada. "We will be playing at the Glastonbury festival in England this summer," notes Wherry. "Plus, we've got some shows in Turkey, Belgium, and other places. However, we're keeping it low-key until we release a new record, maybe in October or November."

"Session One" is an accomplished musical set with flavors ranging from the reflective, scratched "This Sensual Woman" to the funky, brass-and-scratching-dominated "Goldrush." With the likes of Quincy Jones, J. J. Johnson, and Eric Dolphy, Jimmy Smith, Lalo Schifrin, James Brown, De La Soul, the Jungle Brothers, and Pete Rock among Wherry's and Teeba's musical influences, it's no wonder that their sound is "40 Winks" heavy, a mixture of a Schifrin or Jones '70s movie score brought into the present with hip-hop sensibilities. Meanwhile, other tracks, such as "Shattered Soul," display the band's jazz leanings.

The act is not averse to using rappers: U.K. labelmate Roots Manuva, Canada's Dream Warriors, and U.S. artist Bahamadia have been featured on previous Herbaliser records. However, a live band sound was developed because "it's been impossible to get the guest MCs from our records to commit to touring with us," says Wherry. "And it would be unfair to put it on paper on 'Session One' because people would expect it [to be] live."

Peter Kueke, label manager of Ninja Tune, says, "Instrumental hip-hop leaves the producer room to develop a unique sound, but at the same time, while working with a rapper means [the music] generally tends to be simpler to allow space for the rapper's vocals." Quicke's other turntablists include DJ Food, Kid Koala, Amon Tobin, and label founder Coldcut.

However, not all hip-hop fans are into rapless hip-hop. "If it hasn't got an MC, then it isn't really hip-hop," says Dave Nite, owner of hip-hop.com, the London-based Web site dedicated to hip-hop music and culture. "It's hip-hop without a voice. Even though they may well make some dope beats, it doesn't mean the same. It's just quiet."

(Continued on next page)

# Hot Rap Singles

THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AGO		TITLE	ARTIST
			2	1		
					<small>COPIED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan</small>	
1	1	6			<b>WOBBLE WOBBLE</b>	504 BOYZ
2	2	12			<b>WHISTLE WHILE YOU TWURK</b>	YING YANG TINGS
3	3	10			<b>HOT 5(T) COUNTRY GRAMMAR</b>	NELLY
4	4	15			<b>BOUNCE</b>	MIRACLE
5	6	6			<b>I LIKE DEM GIRLZ</b>	LIL JON & THE EAST SIDE BOYZ
6	5	26			<b>HOT BOY 2</b>	MISSY "MISSEANTRÖP" ELLIOTT FEAT. NAS, E & O.P.
7	<b>NEW</b>	1			<b>ONE FOUR ONE P.T. 1</b>	HIP HOP FOR RESPECT
8	10	21			<b>WHO?</b>	BLACK ROB
9	12	14			<b>ANYTHING BUT PIMPIN'</b>	JAY-Z
10	8	13			<b>GO YOUR MONEY</b>	O.C. ORBITO BASTARO FEATURING KELLY
11	9	10			<b>FABULOUS</b>	DA FAT CAT CLIQUE FEATURING MAY B
12	14	21			<b>G D</b>	SP1000 CDQ PRESENTS THE EASTCOAST
13	7	17			<b>DO IT</b>	RASHEEDA FEATURING PASTOR TROY & RE RE
14	15	20			<b>PARTY UP (IN HERE)</b>	DMX
15	20	7			<b>HOW WE ROLL</b>	69 BOYZ FEAT. D.T. THE INCREDIBLE HULK
16	<b>NEW</b>	1			<b>ME WITHOUT A RHYME</b>	BIG GANNA
17	28	23			<b>ML</b>	MR. 1800 FEATURING CHEWELLE FRANKLYN
18	16	15			<b>DOWN BOTTOM/STEP THESE BARS</b>	DRAG-ON A JUVENILE
19	23	27			<b>IMPERIAL</b>	RAH DIGGA FEATURING BUSTA RHYMES
20	19	25			<b>THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LUE</b>	DA BRAT
21	11	16			<b>IT'S SO HARD</b>	606 PUNISHER FEATURING DONELL JONES
22	17	19			<b>JUGA W N</b>	JAY-Z
23	13	18			<b>6 THINGS I'VE SEEN</b>	SPOOKS
24	25	9			<b>HOW WE ROLL</b>	69 BOYZ FEAT. D.T. THE INCREDIBLE HULK
25	18	11			<b>80/80</b>	MR. 1800 FEATURING CHEWELLE FRANKLYN
26	38	30			<b>THE FAMILY</b>	TRIG FEATURING FLUNKADLEK
27	24	26			<b>4, 5, 6</b>	SOLE FEATURING JIM MONY & J.G.I.
28	26	29			<b>STEP TO THIS</b>	MASTER P FEATURING DANI
29	22	24			<b>I WANT IT ALL</b>	WARREN G FEATURING MACK 10
30	20	47			<b>SHUT UP</b>	TRICK DADDY FEAT. DUECE PIPPITO, TRINA, CO
31	31	34			<b>THE 6TH SENSE</b>	COMMON
32	32	29			<b>SIMON SAYS</b>	PHAROAHE MONCH
33	33	33			<b>PIMPIN' AIN'T NO ILLUSION</b>	UGK FEAT. KOOL A&C TOO SHORT
34	27	44			<b>THE PLATFORM</b>	DILATED PEOPLES
35	46	32			<b>LEFT RIGHT</b>	DRAMA
36	41	31			<b>FEARIN' IT</b>	WILL SMITH
37	39	48			<b>6 YEAR 2000</b>	XZIBIT
38	<b>NEW</b>	1			<b>G BUILDING</b>	M.O.P.
39	36	37			<b>THE TRUTH</b>	BEANIE SIGEL
40	21	12			<b>LEFT RIGHT</b>	DRAMA
41	<b>NEW</b>	1			<b>WHY NOT</b>	ERIC DUNAS & SLICK RICK
42	49	—			<b>LOVE ME NOW</b>	BEEIN' MAN FEATURING WOLFEE JEAN
43	<b>RE-ENTRY</b>	12			<b>THE EXPRES</b>	TALIB KWELI & H-TEX
44	34	28			<b>U-WAY (HOW WE DO IT)</b>	YOUNGBLOODZ
45	37	—			<b>WHAT'S MY NAME</b>	DMX
46	48	35			<b>WHAT'S UP FATLIP?</b>	FATLIP
47	40	45			<b>DO IT AGAIN (PUT YA HANDS UP)</b>	JAY-Z FEAT. BEANIE SIGEL & AMIL
48	35	—			<b>LA LA</b>	SPOITY THEVZ
49	47	—			<b>U.S.A. (AIGHT THEN)</b>	MOBB DEEP
50	<b>RE-ENTRY</b>	2			<b>STICK STARBUCK "PORNO DETECTIVE"</b>	THE HIGH & MIGHTY

© Records with the greatest sales gain this week. 1. Week-to-date only. \*Revolving industry activity of America (RIAA) certification for net shipments of 500,000 units (500k). \*\*RIAA certification for net shipment of 1 million units (1 million). \*\*RIAA certification for net shipment of 2 million units (2 million). \*\*RIAA certification for net shipment of 3 million units (3 million). \*\*RIAA certification for net shipment of 4 million units (4 million). \*\*RIAA certification for net shipment of 5 million units (5 million). \*\*RIAA certification for net shipment of 6 million units (6 million). \*\*RIAA certification for net shipment of 7 million units (7 million). \*\*RIAA certification for net shipment of 8 million units (8 million). \*\*RIAA certification for net shipment of 9 million units (9 million). \*\*RIAA certification for net shipment of 10 million units (10 million). \*\*RIAA certification for net shipment of 11 million units (11 million). \*\*RIAA certification for net shipment of 12 million units (12 million). 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## Dance Trax Names Music Summit

**SUMMIT UPDATE:** Avid readers of this column know that Grammy Award-winning Peter Dinkhof (aka Club 69), Joey Negro (aka Dave Lee), Strictly Rhythm Records' Wandu Project, and Kinetic Records' Dave Ralph have already been confirmed for the highly anticipated DJ showcases at the year's Billboard Dance Music Summit (Dance Trax, Billboard, March 11).

Well, it's time to drop a few more names for the upcoming Summit, which takes place July 12-14 at the Waldorf-Astoria Hotel in New York.

Recently confirmed for the nightly parties/showcases are such globally conscious DJs as **Paukete Constable** (Anzai Records), **Falko**, **Joe T. Vannelli** (Dream Beat Records Italy), **Paolo Poletto** (Italy), **Susan Mablito**, **Dee Patterson**, **Richie Santana**, **Jose Joseph**, and **Jennie Hopper** (New York). Also confirmed is Strictly Rhythm artist **Barbara Tucker**, whose new showcase will be held at Centro-Fly Billboard.

As for the Summit's opening night party on July 12, we'll be collaborating with Def Mix Productions, Definity Records, and the For the Record record pool.

As a dance person in the industry know, both Def Mix and Definity are co-heralded by club veterans **Judy Weinstein** and **David Morales**. Weinstein founded *For the Record* in 1977, making it one of the first record pools in the U.S.

Combined, these three entities represent a wealth of talent, including **Frankie Knuckles**, **Satoshi Tomie**, **Bobby D'Amico**, **Eric Hector**, **Danny Tenen**, **Angel Horns**, **Rector Romero**, and **Lord G**, not to mention Morales.

### Billboard HOT Dance Breakouts

- MAY 13, 2000  
CLUB PLAY
1. **DREAMING BY REMEDY**
  2. **NO MORE SLEEP** (12")
  3. **GLORIA ESTEFAN** (12")
  4. **THE HOLE HARB ATTACK** (12")
  5. **NO MORE AARON CARL** (12")
  6. **RISE UP** (SUNKIDS FEAT. CHANGE) (12")

### MAXI-SINGLES SALES

1. **WHERE YOU ARE** (JESSICA SIMPSON) (12")
2. **RISE UP** (SUNKIDS FEAT. CHANGE) (12")
3. **WOMEN BARE THEIR MIND** (2000) (12")
4. **NEVER SAID CYNTHIA** (MORNING) (12")
5. **SOMETHING'S GOIN' ON** (MYSTIC 3) (12")

Breakouts: Titles with future chart potential. Based on club play and sales reported this week.

## Dance TRAX

by Michael Paoletta

Of course, it should be noted that we're anxiously awaiting confirmation on several other artists/DJs.

For additional information regarding the Summit, contact me at 212-536-5068 (E-mail: mpaoletta@billboard.com) or Michele Jacanogelo at 212-536-5062 (E-mail: mjacanogelo@billboard.com) or visit [billboard.com/events/dance](http://billboard.com/events/dance).

A final note: On Thursday (11), Billboard will have a brainstorming session for Dance Music Summit 2000. It will take place 7-9 p.m. at New York's Centro-Fly club (45 W 21 St.). Representatives from Billboard—Richard Campanini, Michele Quigley, Phyllis Kline, Ceki Rodriguez, Howard Appelbaum, and myself—will be on hand to discuss the event

and answer any questions.

**THIS & THAT:** Kinetic Records is scheduled to issue the soundtrack to the Greg Harrison-directed film "Groove" June 6. Best-mixed by the film's music supervisor, DJ WishFM (aka Wade Randolph Hampton), it places the spotlight firmly on the electronic/trance movement. Highlights include *Symbiosis*'s "Protocol," *Hybrid*'s "Beachcoma," *Bedrock*'s "Heaven Sent," *Orbital*'s "Halcyon + on + on," *Boony & Swan*'s "Champagne Beat Boogie," and *B15 Project* Featuring *Crissy D. & Lady G.*'s "Girls Like Us."

Five-year-old U.S. independent label of Sound has signed a U.S. distribution deal with Caroline. This partnership will allow *Sound* to further establish and develop its identity in the U.S. In the past, *Sound* of Sound managing director **Mark Jones**, "our acts have found homes on *Dread* [Wax], *Strawberry*, and *Ideal* [Mammoth/Hollywood]. We will continue to work with these labels

in conjunction with Caroline and hope to really establish *Sound* of *Sound* [in the U.S.]. The deal also covers the *Wall of Sound* (imports/dance) *Big Magic* (hip-hop), *NaCamp* (house/dance), and *We Love You* (pop/rock). According to Jones, the company will open a New York office in the near future.

After much speculation, Darren Emerson has left U.K. trio *Underworld* to concentrate on a solo career, according to the band's British label *Junior Boy's Own* Records, which travels through *V2 Records* in the U.S. The remaining band members, **Karl Hyde** and **Rick Smith**, will continue to record and tour as *Underworld*. The split is completely amicable, says the label. In addition to increasing his presence on the global DJ market, Emerson plans to collaborate with guest producers on several solo projects later this year.

**PARTING GLANCES:** On April 27 (this week's *Hot Dance* cover), Emerson, **Yicki Sue Robinson**, died at her (Continued on next page)

## 'Puritans' Beware of Van Heiden's Armed Set

**BY RICK SALZER**  
NEW YORK—Armand Van Heiden is fed up with the purists of clubland. From the press to the fans, he is weary of tired people trying to weight lift every piece of music into a prepackaged genre.

According to Van Heiden, it was approximately four years ago that people in the U.S. began hanging his productions and remixes—Tori Amos' "Professional Widow," *CJ Boland*'s "Sugar Is Sweeter," the Sneaker Pimps' "Spin Spin Sugar"—into the speed garage category. "What exactly is all this categorizing?" asks Van Heiden. "Do we always need to label every track as that or that?"

Continue Van Heiden, "The only thing that labeling does is make it easier for the journalists and retailers. But I don't make music for critics. I make music for the consumer. Music isn't something to think about—it's to feel. It's that simple." To that end, the title of Van Heiden's new album, "Killing Puritans," which refers to the artist's feelings on the constant classifications that people tend to place on his recordings, shouldn't surprise anybody.

"I'm also who I set up my own label [Burlington, Mass.-based Armed Records]," says Van Heiden. "It's a streamlined, incorporate, non-bustle type of operation." The Caroline-distributed *Armed Records* is scheduled to issue "Killing Puritans" June 13. In the U.S., *fff* will issue the album June 12.

While these are the planned release dates, Van Heiden says they may have to be pushed up if the entire country's bootlegging problems

again. Last year, his "2Future4U" album—which included the international smash "You Don't Know Me"—was heavily bootlegged, hitting the streets of New York, Miami, and Los Angeles, among other cities, weeks before its scheduled release.

"Killing Puritans" will be preceded by the single "Koochy." Streeting May 16, the Gary Numan-splixed



electro-meets-breakbeat track was delivered to club and radio mix-show DJs the week of April 17.

Like *Daft Punk*'s "Homework" and *Basement Jaxx*'s "Remedy," "Killing Puritans" is aurally refreshing and stimulating. It finds Van Heiden collaborating with an eclectic collection of artists, including his Mongoloids partner *Junior Sanchez* ("Hybrid"), *Fiona Marr* ("Little Black Spiders"), *New York Rapper Common* ("Full Moon"), *Whitney Clark*'s *Tribal* ("Conscience"), as well as *Herbie Hancock* and *N'Dea Davenport* ("The Headhunters"). Van Heiden's songs are published by *Break Dancin'* Bob Music (BMI).

For Van Heiden, "Killing Puritans" isn't about being shy or

gloomy. It's about being dirty, greasy, and disturbing. "That's the kind of feel I wanted for the album," he says.

"Also, and just like '2Future4U,' there will be no remixes," adds Van Heiden. "Remixes are simply a tool for record companies to sell more records—a marketing scheme to get [an] artist into new markets. Frankly, that isn't what 'Killing Puritans' is about."

People make albums for all kinds of reasons, says Van Heiden. "Whether it details an emotional period of an artist's life or it's a pure party album, the record should be on its own merit. I feel I've achieved this with 'Killing Puritans.'"

When it comes to the promotion and marketing of the set in the U.S., Van Heiden says that "aside from specialty mix shows, I don't want the record to be serviced to radio. It's too difficult of a game."

"Whatever happened to the days, like in the '70s, when programmers played music because they liked it?" asks Van Heiden. "These days, it seems like radio is a gigantic computer game full of old-school gangster music."

According to Van Heiden's business partner, *Neil Peterson* of Boston-based X-Mix Productions, *Armed Records'* Web site ([armedrecords.com](http://armedrecords.com)) will also be utilized to help promote the album. Peterson, who also manages and books Van Heiden, says, "Aside from E-commerce ventures like selling such *Armed* merchandise as clothing and music, our site will offer DJ-mixed compilations, exclusive snippets of music, interviews, and touring information."



**Smiling Faces.** To promote his eighth album (his first for 550 Music/ERG), "Better Part Of Me," **Joe Secada** recasts a special anniversary edition at Miami's Salvation club, where he treated punters to a performance of his new single, "Stop." With a variety of remixes by *Jonathan Peters* and *Pablo Flores*, "Stop" is finding a home on many DJs' playlists. The issue, the track jumps to No. 17 on *Billboard's* Hot Dance Music/Club Play chart. Scheduled for a mid-June release, the Latin-infused "Better Part Of Me" is a mix of dance, power ballads, and midtempo R&B pop. Shows back-stage at Salvation, from left, are *Peters* and *Secada*.

### Hot Dance

"Clintan," *People Power* is The Disco Heat's (see *Hot Dance*) new single. This *Tyler* *Siagh*-penet/produced track receives some massive restructuring from *Armed Records'* *Spice Raiders*, Los Angeles *Invisibles*, and *Q-Burns Abstract Message*. Expect *Romantic* to be a "bitch" with *beat maniacs* and *Spice Raiders'* *Daft Punk* *Hard Survival* on *Strubs* mix to reach the most

"**Junior O Presents Starchild**, "2 Much Happened" (R-second single). As powerful male-driven house jams don't come along all that often, "2 Much Happened" deserves everybody's immediate attention.

Web-wah guitar ticks, funk-slo-jazz horns, and booty-shakin' persuasion provide the track's solidly soulful dance groove. *Presente O Presents Starchild*, "In And Out Of My Life" (Substantial single. Originally issued by *Dancezone*, *Joosh U.K.* last year, the *Advs*-sungled "In And Out Of My Life" finally receives a proper U.S. release. While this double pack includes the previously available *U.K.* mixes by *Olav Hovanes*, *Knee Deep*, *Brothers*, and *Club The Funky Chick*, the new disc is the new mix by the *Dance*, which gives new meaning to the phrase "fitted."

"**Bob Marley With Me**," *Jammin'* (Universal-Island U.K. single). Called from the "Bob Marley: Chant Down Babylon" dance album, this classic Marley track receives the re-tweaking of *Alfonso*, *recovery* of *Olav Hovanes*. Although *Banana* is *Marley's* most popular, *Bob Marley* (might), he surely utilizes the song's main hook. *Will* *delays* *Olav* and *punters* who embraced the remixes of *Marley's* "Sun Is Shining" and "Rainbow Country." *Out In 2*.

"**BT**," *Drumming* (Network single). *The Sashes & Dignified* contingent will surely gravitate toward *Evolution's* re-constructed mix. *Convergence* of *Danny Tenen*'s moister house will stick to *Eric Nappi's* wickered *Hysteria* *Club* *Remix* (see *Hot Dance*) the sublime sound of *Kirby Hawahua*.

"**Earth, Wind & Fire**," *Fantasy* (Globe/Atlantic). *Earth, Wind & Fire* (Atlantic) *Miami-based DJ Gregg* has reconstructed this classic track into a peak hour dream/dance anthem. On the flip, he delivers a jazz-Brazilian vibe. *Quite essential*—it's just a shame it won't be available commercially.



**CLUB PLAY**

COMPILED FROM NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	4	<b>IF IT DON'T FIT</b> (DJ JAZZY JAMIE'S DUBSTRUCKT RHYTHM)	ARJACIL
2	4	10	<b>I'M IN LOVE</b> (JILLIAN 254)	VERONICA
3	8	13	<b>I WILL LOVE AGAIN</b> (COLUMBIA 73573)	LARA FABIAN
4	5	11	<b>RELEASE</b> (THE WORLD PROGRAMS)	AFRO COT SOUND SYSTEM
5	9	12	<b>SHARK</b> (NY JOE AVE 1203299 STREET)	GTS FEATURING LOLEKA HOLLOWAY
6	18	15	<b>I DON'T KNOW WHAT YOU WANT BUT I CAN'T GET IT ANY MORE</b> (SUE PROMO 7)	PET SHOP BOYS
7	3	6	<b>BETTER OFF ALONE</b> (REPUBLIC 130789UNIVERSAL 1)	ALICE DEKAY
8	1	2	<b>BE WITH YOU</b> (INTERSCOPE 473887)	ENRIQUE IGLESIAS
9	18	27	<b>FELIN'</b> (SO GOOD MUSIC 793891.1)	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
10	7	3	<b>MISSING YOU</b> (NINYO 2071)	KIM ENGLISH
11	15	25	<b>WORK THAT BODY</b> (REMOX WEST END 1002)	TIANA GARDNER
12	22	29	<b>WHEN I GET CLOSE TO YOU</b> (TOMMY BOY 2090)	JOCELYN ELLIOTT
13	17	21	<b>BE ENCOURAGED</b> (IMPACT 0111)	DANNY TALLMAN
14	18	19	<b>IF YOU BELIEVE</b> (MUSIC 4482)	SASHA
15	20	28	<b>NATURAL BELIEFS</b> (DJ 27617.1)	MOBY
16	6	1	<b>IT FEELS SO GOOD</b> (FARM COLLEGE/PUBLIC 13624UNIVERSAL 1)	SONJIEQ
17	21	23	<b>SHOW US</b> (MUSIC PROGRAMS)	JON SEVILLA
18	27	37	<b>STOP ME</b> (JELISSAN 2545)	ANGEL CECILIAS
19	12	8	<b>DESIRE</b> (MUSIC AM 49721/INTERSCOPE 1)	STING FEATURING CHEB MAMI
20	13	5	<b>GET ME TONIGHT</b> (2000 CONVOYUS 100.3)	SHANNON
21	11	7	<b>KING OF MY CASTLE</b> (SIRCH/BIG BROTHERS 12583.1)	WAMUCO PROJECT
<b>POWER PICK</b>				
22	30	38	<b>THE BEST THINGS</b> (1) (1) (PROMO) (REPERE 4)	FILTER
23	29	33	<b>GOT A LOVE FOR YOU</b> (GOODLUCK 1141STRICTLY RHYTHM)	HEAVEN FEATURING REINA
24	26	31	<b>ALEXIUS</b> (HAYWOOD PIONEER BROS)	SOLAR TWINS
25	14	9	<b>WHY CAN'T YOU BE REAL</b> (NINYO 2041)	BYRON STRANGLY
26	35	45	<b>3 LOVE YOU</b> (REPUBLIC 130789UNIVERSAL 1)	NOMAD
27	23	24	<b>I LOVE YOU</b> (NETHER PROMOS)	SARAH MCLACHLAN
28	19	14	<b>THE RETURN OF NOTHING</b> (BLUEPLAID 030STRICTLY RHYTHM)	SANDESTINA
29	37	44	<b>RADIANCE</b> (EPL 018)	MICKELLE WELLS
30	24	22	<b>HEAVEN'S EDGE</b> (NETHER 3301)	DELIRIOUS
31	31	30	<b>DRAMA ON THE DANCEFLOOR</b> (INTERSCOPES TRACKS 1) (SANG STREET)	HEIDI FEAT. P. J. ALEXANDER
32	33	26	<b>HARD NIGHT</b> (ECL. IMPORT)	PHUNGY DAI
33	42	—	<b>THE Q-TRIO</b> (ECL. BARRAGE) (94) 94128VENICE	GEORGE BENSON FEATURING JOE SAMPLE
34	25	20	<b>SENSE OF DANGER</b> (PROMO) (201) 1	PRESENCE FEATURING SHARA NEELE
<b>HOT SHOT DEBUT</b>				
35	<b>NEW</b>	1	<b>JUST COME BACK 2 ME</b> (TOMMY BOY 2097/REPUBLIC 130789UNIVERSAL 1)	HYPERHYPER
36	48	—	<b>BE STRONG</b> (JELISSAN 254)	BORG & BECK
37	34	32	<b>SHACKLES</b> (PRAISE YOU) (DJ 73847/COLUMBIA 7)	MARY MARY
38	<b>NEW</b>	1	<b>SHUT THE F**K UP</b> + <b>DANCE</b> (TOMMY BOY SUEKER LABEL 2002/TOMMY BOY)	ADRENALINE
39	42	40	<b>I SAY MY NAME</b> (COLUMBIA 73424)	DESTINY'S CHILD
40	<b>NEW</b>	1	<b>LOVE IS WHAT WE NEED</b> (AMERICAN RECORDS)	ANN WESLEY
41	30	16	<b>START THE COMOTION</b> (ECL. 02624/AMANTH 7)	THE WESGYS
42	47	—	<b>GET AWAY FROM YOU</b> (VINYL PROMO 7)	KELLY
43	<b>NEW</b>	1	<b>DON'T GIVE UP</b> (DJ 7242/COLUMBIA 7)	CHICANE FEAT. BRYAN ADAM
44	<b>NEW</b>	1	<b>FLAM</b> + <b>ILL</b> (PROMO) (REPERE 4)	GREEN VELVET
45	39	42	<b>STILL IN MY HEART</b> (CAPTIV 5807)	TRICIE SPENCER
46	<b>NEW</b>	1	<b>CHOCOLATE SENSATION</b> (RDS ON TIME) (SALSA, PROMO)	LOLEKA HOLLOWAY
47	28	16	<b>RAINBOW COUNTRY</b> (ECL. AMERICA 02091.9)	BOB MARLEY VS. FUNKSTAR DE LUXE
48	<b>NEW</b>	1	<b>SAME OLD</b> (K2 054)	SHINJI & MIGHTY
49	<b>NEW</b>	1	<b>THE LIFT</b> (FARM TRK 47356/MARBLE 080)	MEPHISTO COVSEY
50	48	48	<b>MY IMAGINATION</b> (LOGIC 7242)	SAR

Titles with the greatest sales or club play biggest week. Power Pick on Club Play is awarded for the biggest point increase among singles from the top 20. Greatest Gainer on Main Singles is awarded for the largest sales increase among singles appearing in the top 50. 1-Weekup indicates a category number is not in any main-singles, or CD main-singles if vinyl is unavailable. (S) Salsa chart. (M) Cassette main-singles availability. (T) Vinyl main-singles availability. (D) CD main-singles availability. © 2000. Billboard Publications.

**MAJOR SINGLES SALES**

COMPILED FROM NATIONAL SAMPLE OF RETAIL STORES, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	1	<b>8 SAY MY NAME</b> (DJ 73847/COLUMBIA 7)	DESTINY'S CHILD
<b>Hot Shot Debut</b>				
2	<b>NEW</b>	1	<b>CELEST ROSE</b> (DJ 73847/COLUMBIA 7)	STING FEATURING CHEB MAMI
3	2	2	<b>WHAT A GIRL WANTS</b> (DJ 73847/COLUMBIA 7)	CHRISTINA AGUILERA
4	3	3	<b>MARIA MARIA</b> (DJ 73847/COLUMBIA 7)	SANTANA FEATURING THE PRODUCT GABB
5	4	4	<b>WHAT YOU (DO) ME (MORTALS TV)</b> (DJ 73847/COLUMBIA 7)	ENRIQUE IGLESIAS
6	5	4	<b>I WILL LOVE AGAIN</b> (DJ 73847/COLUMBIA 73573)	LARA FABIAN
7	6	5	<b>I DO BOTH JAY &amp; JANE</b> (DJ 73847/COLUMBIA 73573)	LA RESSA
8	7	7	<b>ABOVE THE CLOUDS</b> (DJ 73847/COLUMBIA 73573)	AMERICA
9	10	12	<b>SHACKLES</b> (PRAISE YOU) (DJ 73847/COLUMBIA 73573)	MARY MARY
10	9	6	<b>I LEARNED FROM THE BEST</b> (DJ 73847/COLUMBIA 73573)	WHITNEY HOUSTON
11	11	8	<b>SUN IS SHINING</b> (DJ 73847/COLUMBIA 73573)	BOB MARLEY VS. FUNKSTAR DE LUXE
12	8	9	<b>FREAKIN'</b> (DJ 73847/COLUMBIA 73573)	WILL SMITH
13	15	13	<b>I SAY YOU BARE</b> (DJ 73847/COLUMBIA 73573)	GROOVE ARMADA
14	13	11	<b>PUSY</b> (DJ 73847/COLUMBIA 73573)	LORDS OF ACID
15	12	11	<b>NATURAL BELIEFS</b> (DJ 27617.1)	MOBY
<b>GREATEST GAINER</b>				
16	27	18	<b>ESSE...LISTEN</b> (DJ 73847/COLUMBIA 73573)	JAY-Z
17	19	16	<b>DONT STOP</b> (DJ 73847/COLUMBIA 73573)	AT1C
18	14	14	<b>PUSH IT</b> (DJ 73847/COLUMBIA 73573)	STAYC
19	21	22	<b>BETTER OFF ALONE</b> (REPUBLIC 130789UNIVERSAL 1)	ALICE DEKAY
20	17	24	<b>I SEE STARS</b> (DJ 73847/COLUMBIA 73573)	ROBIN FLOYD
21	<b>NEW</b>	1	<b>FELIN'</b> (SO GOOD) (DJ 73847/COLUMBIA 73573)	JENNIFER LOPEZ FEAT. BIG PUN & FAT JOE
22	16	17	<b>SHAKE YOUR BODEN</b> (DJ 73847/COLUMBIA 73573)	RICKY MARTIN
23	49	—	<b>SHOW ME</b> (DJ 73847/COLUMBIA 73573)	ANGEL CECILIAS
24	20	16	<b>TAKE A PICTURE</b> (DJ 73847/COLUMBIA 73573)	FILTER
25	22	19	<b>THE LAUNCHTUNO</b> (DJ 73847/COLUMBIA 73573)	DJ DEAN
26	26	23	<b>I'M OUTTA LOVE</b> (DJ 73847/COLUMBIA 73573)	ANASTASIA
27	18	35	<b>MIRROR MIRROR</b> (DJ 73847/COLUMBIA 73573)	M2M
28	24	25	<b>HOLE IN THE WALL</b> (DJ 73847/COLUMBIA 73573)	MEL WAITERS
29	40	2	<b>I'M IN LOVE</b> (DJ 73847/COLUMBIA 73573)	VERONICA
30	18	14	<b>CHER</b> (DJ 73847/COLUMBIA 73573)	CHER
31	29	26	<b>THINK IT OVER</b> (DJ 73847/COLUMBIA 73573)	JENNIFER HOLLAND
32	42	27	<b>MISSING YOU</b> (DJ 73847/COLUMBIA 73573)	KIM ENGLISH
33	23	21	<b>SUN IS SHINING</b> (THE REMIXES) (DJ 73847/COLUMBIA 73573)	BOB MARLEY
34	<b>NEW</b>	1	<b>CREATING</b> (DJ 73847/COLUMBIA 73573)	BT
35	38	33	<b>SHUT THE F**K UP</b> + <b>DANCE</b> (TOMMY BOY SUEKER LABEL 2002/TOMMY BOY)	ADRENALINE
36	<b>RE-EXIT</b>	3	<b>JUST COME BACK 2 ME</b> (TOMMY BOY SUEKER LABEL 2002/TOMMY BOY)	HYPERHYPER
37	34	28	<b>TEMPERAMENTAL</b> (DJ 73847/COLUMBIA 73573)	EVERYTHING BUT THE GIRL
38	38	34	<b>9PM TILL I COME</b> (DJ 73847/COLUMBIA 73573)	STARBUCK
39	32	48	<b>MUSIC SOUNDS BETTER WITH YOU</b> (DJ 73847/COLUMBIA 73573)	AT1C
40	29	30	<b>WAKE UP THIS MORNING</b> (DJ 73847/COLUMBIA 73573)	VINNY PALIANO & THE BA DA BING ORCHESTRA
41	26	31	<b>SHOKE</b> (DJ 73847/COLUMBIA 73573)	ELVIS PRESLEY
42	47	38	<b>NEW YORK CITY BOY</b> (DJ 73847/COLUMBIA 73573)	PET SHOP BOYS
43	47	1	<b>MIKE KENNER</b> (DJ 73847/COLUMBIA 73573)	BECK
44	<b>RE-EXIT</b>	1	<b>IF IT DON'T FIT</b> (DJ 73847/COLUMBIA 73573)	ARJACIL
45	<b>NEW</b>	1	<b>KERIN HART</b> (DJ 73847/COLUMBIA 73573)	ZOMBIE AIRTON
46	39	38	<b>IT'S A PINEAPPLE</b> (DJ 73847/COLUMBIA 73573)	MISS JENNY
47	43	32	<b>10 PLANETS</b> (FROM THE MOVIE "10 PLANETS") (DJ 73847/COLUMBIA 73573)	TAYLOR DAVE
48	48	—	<b>FLUENT SO GOOD</b> (DJ 73847/COLUMBIA 73573)	SONJIEQ
49	41	28	<b>STILL IN MY HEART</b> (DJ 73847/COLUMBIA 73573)	TRICIE SPENCER
50	45	50	<b>BODYKICK</b> (DJ 73847/COLUMBIA 73573)	BOBBY

**DANCE TRAX**

(Continued from preceding page)

home in Connecticut; the cause was cancer. A memorial service was scheduled for May 4 at the Unitarian Church of Westport in Westport, Conn.

For many, Robinson, who was born in Harlem and raised in various New York neighborhoods, was—and remains—the picture perfect face and voice of the disco era. Her indefatigable anthem "Turn The Beat Around" sounds as fresh today as it did when it originally released in 1976, whereupon it earned the singer a Grammy nod in the best female vocal category.

Sadly, the masses never seemed to acknowledge the music that came after, constantly referring—inaccuracy, we might add—to Robinson as a one-hit wonder. Of course, as a fiercely loyal card-carrying member of the club community, I've always known better.

Between 1976 and 1979, RCA issued four albums from the singer ("Never Gonna Let You Go," "Vicki Sue Robinson," "Half & Half," and "Movin' On"), spawning such classic dancefloor moments as "Common Thief," "Daylight," "Should I Stay Or

Should I Go? Won't Let You Go," and "Hold Tight," in addition to "Turn The Beat Around."

Throughout the '80s, Robinson recorded for such New York-based independent labels as Prelude ("Hot Summer Nights") and Profile ("To Sir With Love"). In the late '90s, Robinson returned to dancefloors with the ebullient "House Of Joy" and the empowering "Move On."

Throughout, Robinson provided backing vocals for the likes of Cyndi Lauper, Elton John, and Cher. Her

voice also appeared on jingles for many products, including Maybelline, Downy, Doublemint, and Pepsi.

Additionally, Robinson had appeared in the original Broadway cast of "Hair" and "Jesus Christ Superstar," among other shows. Last year, she starred in the autobiographical off-Broadway show "Vicki Sue Robinson" + Behind The Beat" (Dance Trax, Billboard, May 1, 1999).

"Things don't always happen when you want them to," Robinson said in this column last year. "That's been my

hardest lesson to learn. But you've got to keep moving on. Sometimes, you have to simply enjoy the process—you know, the here and now—and not always worry about tomorrow. That's how you grow stronger." Words to live by, indeed.

Robinson is survived by her husband, Bill Good, and her mother, Marianne Robinson. In lieu of flowers, the family requests that contributions be made to God's Love We Deliver, 166 Avenue of the Americas, New York, N.Y., 10013.

## Internet-Based Song Pitching Stirs Reactions In Nashville

BY RAY WADDELL

NASHVILLE—Pitching songs is an art form in Nashville, and today writers and publishers have a new weapon in their arsenals with the Internet and its vast capabilities.

E-pitching is here, providing managers, artists and labels and A&E reps with a new method of matching singers with songs. One of the first sites to offer such a service was PublishSongs.com, which launched Jan. 17, after a year in development. Other new entrants include PitchSheet.com and SongPitch.com.

"We call it a 'new medium for a new millennium,'" says Todd Rubenstein, developer/CEO of PublishSongs. "We like to be referred to as an Internet service provider specifically for songwriters and publishers."

PublishSongs is a search mechanism that can hook up singers with songs. "Say someone is looking for

midtempo country songs with positive lyrics for a female," says Rubenstein. "We can set them up with those types of parameters."

If writers and publishers want to limit access, they can choose to block certain songs from coming up in search results or to make them accessible just to major labels. "They can have us host their songs or song pages on their," says Rubenstein. "We can render them unsearchable or password-protect them."

If it's free to browse on PublishSongs, "We charge for actual space used," says Rubenstein, adding that rates range from 25 cents to \$1 per song. A 10-song account using 50 megabytes of Web space costs \$9.95 a month on a high-band server.

"We don't want people to think we're pitching songs for them, because we're not," Rubenstein points out. "We're offering a service, specif-

ically geared toward songwriters, artists, and labels."

Rubenstein says the service has been well-received. "We have publishing companies from all over the world on the site," he says. "We're expecting



the site to move as many as 500,000 hits a day within six months. The cool thing is you don't have to be a published writer to exploit your material." To be launched in the coming weeks is PitchSheet, billed as a combination

of content and transaction. "It's a pitch sheet with pitch capabilities," says former Asylum Records promotion executive Nancy Tunick, now president/CEO of PitchSheet.

PitchSheet offers information and access to songs in four formats—country, pop/R&B, Christian, and international—in an organized spreadsheet layout sortable by label, artist, and date. Tunick says the site "replicates what happens on the street, including the actual pitching of songs between managers, publishers, songwriters, and A&E."

PitchSheet provides password-protected private listening rooms for A&E reps, producers, managers, and

artists where they can hear songs pitched directly in response to their specifications. Songs are provided in streaming audio in a click-and-listen format, with lyrics and the opportunity to reply.

Publishers, song pluggers, and songwriters subscribe for a fee, from \$25 a month to \$275 a year for unlimited pitching. Already signed up for private listening rooms are such record companies as MCA, Mercury, Virgin, Capitol, Warner, Myrrh, and Asylum, as well as managers, producers, and the artists themselves. The site is currently in the testing phase.

Another recent start-up is Song- (Continued on page 33)

## Executive Director Boyd Shares Memories, Challenges Of ACM

*Six Questions is an occasional feature that focuses on noteworthy industry topics. This issue's subject is Fran Boyd, executive director of the Academy of Country Music (ACM).*

What are some of your fondest memories with the ACM?

I remember working my very first awards show in 1968. I was both scared and excited all at one time. And when we moved the academy from a two-room office to its current suite of offices, [it] was an exciting time for us.

There was the summer when the academy provided the after-the-game entertainment for Country Days at Dodger Stadium. It was exciting to present country music to the fans who came to the games.

I guess foremost in my mind right now is working with [longtime ACM Awards executive producer] Gene Weed, who passed away this last year. We'll never do another awards show without thinking of Gene.

What have been your biggest challenges at the ACM?

As with all nonprofit membership organizations, membership is the key.

Would you share with us your personal triumphs at the ACM?

[The Bill Boyd Celebrity Golf Classic] has probably been one of the most rewarding adventures, and I say adventure 'cause you never know

what's gonna happen. Each year it has gotten bigger and better and raised more for charity.

Your husband, Bill, was executive director before you. Do you view the academy any differently now than you did then?

I don't really view the position any differently. I'm doing much of the same thing that I did before... just more of it.



Fran Boyd is the executive director of the Academy of Country Music.

What is the most interesting thing you have been able to do with the ACM?

Being invited to the White House for a Ladies in Country Music concert in 1995.

What are some special memories from the awards shows?

The one that really stands out in my mind is the year Tanya Tucker was on the show and we were still [broadcast] from Knott's Berry Farm. Everyone was there for rehearsals and my daughter, Shari, who was just a year younger than Tanya, had been hanging out with Tanya in the theater, waiting for a time for Tanya to release. Well, when that time came, both of them had disappeared. I sent runners out into the park looking for them, and they finally found them riding the rides in the amusement park. Needless to say, Tanya missed her rehearsal, but she did a great job that night.

VERNELL HACKETT

**TWO TIMIN':** Although he's currently in the studio working on a new album set for a fall release, Repulse artist Dwight Yoakam plans to quietly release an acoustic album May 30. He let fans know about the album, titled "dwrightyoakamacoustic.net," through a posting on his Web site, but little other marketing or publicity is planned. The album was produced by Yoakam's long-time collaborator Pete Anderson. Yoakam and his band kick off a national tour June 9 in Las Vegas.

Veteran country, pop, and gospel artist B.J. Thomas has been signed to Eaton, Ohio-based Karmas Records, whose marketing offices are located in Nashville. Thomas' first single, "You Call That A Mountain," was previously recorded by former imprint Records artist Jeff Wood. An album of the same name is due June 20. Thomas charted 16 country singles on various labels between 1975 and 1986, including the No. 1 hits "If You Won't You Play" and "Another Somebody Done Somebody Wrong Song." "Whatever Happened To Old Fashioned Love," and "New Looks From An Old Lover." He notched 26 pop hits between 1966 and 1983.

**WEED HONORED:** The Academy of Country Music (ACM) has re-christened its special achievement award the Gene Weed Special Achievement Award in honor of the late disk clerk productions senior VP in charge of Gene Weed, who produced and directed the ACM Awards show for more than 30 years, as well as serving as ACM president and chairman many times.

The award acknowledges "unprecedented, unique, and outstanding individual achievement in the field of country music," and its recipient is determined by the board. Weed died in August 1999. At the 35th annual ACM Awards show May 3, Reba McEntire hosted a special tribute to Weed featuring Tim McGraw performing "Please Remember Me."

**PUBLISHING NOTES:** Cal IV Entertainment executive producer Rusty Holman will be the launch of Cal IV Christian, which has both music publishing and label divisions. Nick Granato, who originally came to Cal IV with the acquisition of Chestnut Mound Music

from the Eddie Crook Co., will serve as director of music publishing for Cal IV Christian. Joining the new division as director of label operations is Dale Duhl, formerly with the Eddie Crook Co. as Revere Satellite Network/Solid Label. Songwriter and former WSMV Nashville air personality Pamela Furr joins Cal IV Christian to head up the creative services department. Cal IV Christian has purchased the Petros Publishing catalog from gospel songwriter Larry Petros.

Word Capped Music Publishing has signed a deal that brings independent music publishing and production company Extreme Writers Group (EWG) into the Gaylord fold. EWG founding partners Michael Martin and

Jason Houser remain in place.

**ON THE ROW:** Brad Hills joins API Management Group as associate manager with primary responsibility for MCA Nashville's acts *Sons Of The Desert*. He previously was with Firstman Management.

Debbie Holley and Sumner Harman will dissolve their company, Holley & Harman Public Relations, over the next few months. They currently represent Bryan White, South Sixty Five, Paul Brandt, and Bill Getty and will continue to do so through the dissolution. Harman is pursuing job opportunities in the music industry. Holley will launch independent public relations and marketing firm the Holley Co.

Lyrte Street Records hires Sharon Lepere as Southwest regional promotion manager. Lepere spent 12 years working in pop promotion in Chicago for Geffen, A&M, and Columbia. Most recently, she had been with Internet company Poptical.com in Dallas. Also, Lee Adams joins Atlantic Records as Northeast regional promotion manager, a position she previously held for Giant Records.

**CALENDAR ALERT:** Leadership Music's daytime 10th anniversary reunion for its more than 250 alumni has been set for May 16 at the Franklin Marriott Cool Springs in Franklin, Tenn., beginning at 8 a.m. Scheduled speakers include USA Today founder Al Newharth, Maryland L. Gov. Kathleen Kennedy Townsend, Tower Records founder and owner Russ Solomon, and former Billboard's Geoff Mayfield, and Bill Ivy, chairman of the National Endowment for the Arts. For more information, alumni can contact the Leadership Music office in Nashville.



by Phyllis Stark





# COUNTRY CORNER



by Wade Jessen

**STANDING OVA-TION:** All eyes are on Kenny Rogers' "Bay Me A Rose" (Dreamcatcher), which has fought a valiant 29-week battle to conquer Hot Country Singles & Tracks, seating the former leader of the First Edition atop the list for the first time in 14 years and painting some significant markers along the way.

Rogers is backed with harmony vocals by Billy Dean and Alison Krauss on the sentimental love ballad, which gains 153 detections to finish with 5,321 plays and more than 38 million estimated audience impressions. "Bay Me A Rose" is the first independent single to top the country radio chart since Schuyler, Knobloch & Overstreet (also known as SKO) took "Baby Got A New Baby" there in March of 1987 on Mary Tyler Moore's "MTM" imprint.

When Rogers, who turned 61 last August, entered the top five two issues ago, he became the oldest artist to score a top five entry on the country chart and now holds the same title among those who have topped the list. Previously Buddy Starcher was the elder statesman of the top five, a distinction he gained at age 60 with the 1966 recording "History Repeats Itself." Starcher, a singer/songwriter and TV/radio host from Ripley, W.Va., underwent a reading that illustrated the similarities between the lives, careers, and deaths of presidents Abraham Lincoln and John F. Kennedy. Just two weeks shy of his 60th birthday, Hank Snow was formerly the oldest act to score a country chart-topper when "Hello Love" ruled in the spring of 1974.

"Bay Me A Rose" is Rogers' 21st No. 1 on the country chart. On Top Country Albums, "She Rides Wild Horses" scans 15,000 units to rise 11-10 and closes at No. 94 on The Billboard 200.

**ON THE AIR:** In a scenario that has many country programmers following suit, PDs at WYQK and WRBQ Tampa, Fla.; WSM-FM Nashville; and KJHK Houston have lifted the audio portion of the new Garth Brooks video, "When You Come Back To Me Again," and are airing it despite the fact that Capitol execs had previously announced no plans to work the track as a single. Country stations at No. 55 with Hot Shot Debut honors on Hot Country Singles & Tracks. Brooks recorded the song for the new film "Frequency," where it plays over the final credits. The video is airing on CMT, VH1, and Great American Country.

Capitol promoter chief Bill Catino lists Country Corner that the label is fielding inquiries about the song but says that no promo single will be serviced and that there will be no tour dates for "Frequency." But, as history has shown, the Brooks camp is known to toss out a few surprises, so don't be too surprised if the song eventually finds its way onto the label's promo dock.

**RED AS GOSPEL CLAY:** Bowing with the Hot Shot Debut trophy, Jeff D'Amico makes his 10th debut on Top Country Albums, as "Big Funny" (DreamWorks) pops on at No. 15 with more than 9,000 scans. Seven of his prior entries also contained new material. One was a live set, and most recently his "Greatest Hits" (Warner Bros.) entered at No. 9 in the June 6, 1998, Billboard. This issue, that best-of set finishes at No. 51 with more than 2,000 units. "Blue Collar Dollar," the lead single from the new title, bullets at No. 68 with airplay at 90 monitored stations.

# Greater Vision Tops Gospel Albums

## Trio Gets 8 Nods For Southern Gospel Music Assn. Awards

BY DEBORAH EVANS PRICE

**NASHVILLE**—Greater Vision leads the list of nominees for the third annual Southern Gospel Music Assn. (SGMA) Awards, to be held May 24 at the Park Vista Resort in Gatlinburg.

The Daywind recording trio garnered nods in eight categories, including trio of the year album for "Far Beyond This Place," and two songs of the year nominations—"My Name Is Lazarus" and "Just One More Soul."

The set also scored nominations in the recorded music packaging and video categories. Greater Vision member Rodney Griffin is nominated for songwriter of the year, and the trio's Gerald Wolfe is up for male vocalist.

"We've been out here doing this for going on 10 years now, and certainly the longer you're out here, the more exposure you have," says founding member Wolfe, who also serves as the trio's manager. "But I think our project 'Far Beyond This Place' is really the force behind the year we've had. It was such a successful album and gave us a lot of brand-name exposure that we had not had previously."

Among the other multiple nominees, Gold City recorded the album category for "Signed, Sealed, Delivered," male quartet, recorded music packaging, and song of the year, for "He Said."

The Hoppers' hit "God Raised The Ransom" is up for song of the year, and the veteran family outfit is also nominated for mixed quartet. The Kingdom Heirs received nominations in the album category for "Journey Home" and are also in the running for male quartet and recorded music packaging.

Awards will be presented at the annual banquet, which also serves as a fund-raiser for the Southern Gospel Music Hall of Fame and Museum, located in Pigeon Forge at Dollywood Park's Dollywood theme park. The museum opened last spring. Heather Campbell serves as



GREATER VISION

the SGMA's executive director. "It's nice to have an organization that is dedicated to a specific form of music," says Wolfe. "Being nominated by an organization such as the GMA [Gospel Music Assn.] is an incredible honor, but it's nice to be recognized by the peers in your specific genre. The SGMA Awards carry a special prestige to us."

"The following is a partial list of nominees:

**Album of the year:** "Far Beyond This Place," Greater Vision; "Forever," Palmisto State Quartet; "Journey Home," Kingdom Heirs; "Let's Celebrate Jesus," Bishop; "Reflections of Life," Anchor-man; "Signed, Sealed, Delivered," Gold City.

## INTERNET-BASED SONG PITCHING

(Continued from page 36)

Pitch, where songwriters and publishers submit a song and have added to SongPitch members' online catalog. The listener pays nothing, and the writer or publisher gets a monthly stipend, plus a share of the number of songs currently in their online catalog.

DreamWorks songwriter Buck Moore, author of Randy Travis' "The Box" and Darryle Singletary's "The Note," put 25 songs up on Publish-Songs as a "test market" and is pleased with the result. "An R&B singer in Atlanta picked up three or four songs that she's going to record," says Moore.

He likes the global aspect of internet song pitching. "Most of the stuff I put on there is pop and Latin, and I wanted to get it out to other countries in South America and Europe."

Ken Woods, president of Step One Records in Nashville, has also found the Internet useful for finding songs.

Female vocalist: Sheri Easter, Karen Peck Good, Connie Howard, Kim Hopper, Debra Talley.

Male vocalist: Ivan Parker, Arthur Rice, Kirk Talley, Gerald Wolfe, George Younce.

Male quartet: Cathedral, Gold City, Kingdom Heirs, Kingdom Post, Ten Voices.

Mixed quartet: Hoppers, Lester, Mandy, Kerry, Wilburn.

New artist: 3 For 1, Dove Brothers, Heirline, Talley Trio, Wyn By One.

Producer: Jeff Collins, Wayne Huan, Kevin McManus, Roger Talley, Mark Trammell.

Solo artist: Michael Cosens, Brian Free, Quinton Mills, Ivan Parker, Kirk Talley, Thane Wilkison.

Songwriter: Ricky Atkinson, Gerald Crabb, Rodney Griffin, Jeff Steele, Kirk Talley, Thane Wilkison.

Song: "Children of The Dust," Freeman; "God Raised The Ransom," Hoppers; "He Said," Gold City; "Healing," Cathedral; "I'll Live Again," Kingdom Heirs; "We Passed Over," Kingdom Heirs; "My Name Is Lazarus" and "Just One More Soul," Greater Vision; "Praise Him," Greater Vision; "Hallelujah," "Hail That Burden On Me," McKamey.

Label project Billy Jack Gafford will enter the studio in June and has already found three songs through Internet services. "I think it's going to be helpful," says Woods. "It's one of those things that as it grows it will be a wonderful situation. It's good because it gives [songwriters and publishers] another outlet."

Some in Nashville's music community aren't completely sold on the concept. Yet a type of service that makes the flow of information better, I'm open to," says Chuck Howard, Nashville producer and owner of H2E Records and publishing companies. "I'm not sure if there are aspects of E-pitching that concern him."

"As a record producer and executive, I want to get with pluggers who understand what I need," Howard says. "I don't have time to go to a site and just listen to songs. I want personal attention."

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

1	TITLE (Publisher - Licensing Dept.) Sheet Music Dist.	21	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
2	BEYOND THE HORIZON (CMAA) (ASCAP) (MCA) (ASCAP)	22	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
3	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	23	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
4	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	24	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
5	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	25	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
6	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	26	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
7	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	27	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
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9	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	29	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
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13	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	33	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
14	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	34	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
15	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	35	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
16	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	36	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
17	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	37	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
18	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	38	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
19	ALMOST OVER (CMAA) (ASCAP) (MCA) (ASCAP)	39	IF YOU LOVE (Dove) (ASCAP) (CMAA) (ASCAP) (MCA) (ASCAP)
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# HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUFFICIENT TO  
BROADCAST DATA SYSTEMS RADIO TRACK SERVICE, 156 COUNTRY STA-  
TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY 7 DAYS A  
WEEK. SONGS RANKED BY NUMBER OF DETECTIONS. **www.billboard.com**  
© 2000, Billboard/BPI Communications

WEEK	LAST WEEK	#	TITLES	ARTIST	PEAK POSITION
			<b>No. 1</b>		
1	7	4	BUY ME A RDSSE	KENNY ROGERS WITH ALISON KRUESS & BILLY DEAN	1
2	1	1	THE BEST DAY	GEORGE STRAIT	1
3	4	6	THE WAY YOU LOVE ME	FAITH HILL	1
4	6	8	SMEL'S HOME	WANDA JACKSON	4
5	5	5	CARLENE	PHIL VASSAR	5
6	3	2	HOW DO YOU LIKE ME NOW?	TOBY KATH	1
7	9	9	THE CHAIN OF LOVE	CLAY DAVIDSON	1
8	7	18	BEEHIVE	CLINT BLACK WITH STEVE WARREN	1
9	11	12	COULDN'T LAST A MOMENT	COLLIN RAYE	1
10	12	15	YES!	CHAD CRUBB	10
11	10	11	WHAT I NEED TO DO	KENTNY CHESNEY	10
12	7	3	LOVE'S ONLY HOUSE	MARTINA MCBRIDE	10
13	18	18	UNCONDITIONAL	CLAY DAVIDSON	13
14	21	16	MOHE	TRACY LAWRENCE	16
15	19	18	ANOTHER TEN MINUTES	TANZIE GREY	15
16	20	30	SOME THINGS NEVER CHANGE	TIM MCGRAW	16
17	24	29	I HOPE YOU DANCE	LEE ANN WORMACK WITH SONS OF THE DESERT	17
18	20	22	ME NEITHER	BRAO PANSLEY	18
19	22	24	ILL BE	REBA MCKENZIE	19
20	16	17	COWBOY TAKE ME AWAY	DIRIE CHECKS	19
21	25	26	PRAYIN' FOR DAYLIGHT	RASCAL FLATTS	21
22	17	14	MY BEST FRIEND	TIM MCGRAW	21
23	15	13	GOODYEAR EARL	DIRIE CHECKS	13
24	14	10	LESSONS LEARNED	TRACY LAWRENCE	13
25	7	28	FLOWERS ON THE WALL	ERIC HEATHLEY	25
26	26	27	YOUR EVERYTHING	KEITH URBAN	27
27	18	32	REAL LIVE WOMAN	TRISHA YEARWOOD	28
28	21	29	STUCK IN LOVE	THE JUDIC	29
29	31	31	WHAT ABOUT NOW	YIP HERRON	31
30	30	33	NO MORE	JEFF KUNZE	31
31	30	33	IT'S ALWAYS SOMETHING	JEFF KUNZE	32
32	34	35	FAITH IN YOU	STEVE WARREN	32
33	34	35	I WILL, BUT...	SHEEDY K	34
34	36	51	WHEN YOU NEED MY LOVE	GARRY WILSON	35
35	37	44	ALMOST DOESN'T COUNT	MARK WILLS	36
36	37	44	I NEED YOU	LEANN RIMES	37

WEEK	LAST WEEK	#	TITLES	ARTIST	PEAK POSITION
38	41	39	SOMETHING TO WRITE HOME ABOUT	CHAG MORGAN	38
39	40	68	IT MUST BE LOVE	ALAN JACKSON	39
40	31	25	LET'S MAKE SURE WE MISS GOODBYE	VINCE GILL	20
41	39	43	FOREVER YOURS FOR MONDAY, TUESDAY, WEDNESDAY, THURSDAY	MEAL MCCOY	39
42	40	42	LOVIN' YOU AGAINST MY WILL	GARY ALLAN	40
43	62	50	THAT'S THE BEAT OF A HEART	THE WARREN BROTHERS FEATURING SARA EVANS	41
44	44	40	YOU ARE	TRACY BRVD	42
45	47	47	LOVE, YOU'VE JUST SEEN THE LAST OF ME	TRACY BRVD	44
46	45	46	CHANGE	SONS OF THE DESERT	45
47	51	53	SEE AIN'T THE GIRL FOR YOU	THE KINLEYS	47
48	54	61	SELF MADE MAN	MONTGOMERY	48
49	43	38	MURDER ON MUSIC ROW	GEORGE STRAIT WITH ALAN JACKSON	38
50	50	54	DO I LOVE YOU ENOUGH	RICHOET	50
51	55	57	BLUE MOON	STEVE HOLY	51
52	48	52	TROUBLE WITH ANGELS	JOHN MICHAEL MONTERO	48
53	59	60	A LITTLE LEFT OF COUNTRY	RANDY TRAVIS	54
54	65	72	IF YOU CAN	TAMMY COCHRAN	55
55	58	62	800 POUND SUE	SAWYER BROWN	56
56	41	16	FALLIN' NEVER FELT SO GOOD	MARK CHESNUT	57
57	13	45	THE WILKINSONS	THE WILKINSONS	34
<b>Hot Shot Debut</b>					
58	NEW	1	WHEN YOU COME BACK TO ME AGAIN	GARTH BROOKS	58
59	52	35	JUST BECAUSE SHE LIVES THERE	CHALEY TRINSON	36
60	52	35	BREATHLESS	RYR ROAD	31
61	66	74	YOU ARE	JOHN ANDERSON	56
62	56	73	DO YOU WANT THE WOODING WAY TO GO	WADE WADE	63
63	63	—	DO YOU WANT THE WOODING WAY TO GO	GARTH BROOKS	13
64	61	58	SINNERS & SAINTS	GEORGE JONES	65
65	NEW	1	THE BILLY MAN	ALAN JACKSON	37
66	62	55	HONEY DO	LEANN RIMES	59
67	69	59	MY NEXT THIRTY YEARS	TIM MCGRAW	69
68	64	59	I'VE FORGOTTEN HOW YOU FEEL	SONYA ISRAETS	66
69	72	69	YOU WANNA WHAT?	ALECA LEVIN	72
70	69	68	THE END OF THE WORLD	ALISON PASKE	72
71	NEW	1	WHEN YOU NEED MY LOVE	ALAN JACKSON	60
72	NEW	1	WHEN YOU NEED MY LOVE	ALAN JACKSON	60
73	67	10	WHERE I WANT TO BE	GARY ALLAN	73

# Billboard Top Country Singles Sales

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

WEEK	LAST WEEK	#	TITLES	ARTIST
			<b>No. 1</b>	
1	1	1	BREATHLESS	RYR ROAD
2	2	2	GOODYEAR EARL	DIRIE CHECKS
3	3	3	AMAZO	LEONESTAR
4	6	6	YES!	CHAD CRUBB
5	4	4	UNREARABLE HEAD	JESSICA ANDREWS
6	5	17	WHEN YOU NEED MY LOVE	GARY ALLAN
7	7	8	ALMOST DOESN'T COUNT	MARK WILLS
8	8	7	COULDN'T LAST A MOMENT	COLLIN RAYE
9	8	10	FLOWERS ON THE WALL	ERIC HEATHLEY
10	12	—	PRAYIN' FOR DAYLIGHT	RASCAL FLATTS
11	10	9	UNCONDITIONAL	CLAY DAVIDSON
12	11	11	THE FUN OF YOUR LOVE	JENNIFER DAY
13	13	12	BIG DEAL	LEANN RIMES

Billboard



In conjunction with  
Jazze.com

# JAZZ

DON'T  
MISS OUT...  
REGISTER  
TODAY!

June 7-9, 2000  
JW Marriott, Washington DC

## conference & awards

Just  
Announced

The  
definitive  
event  
about  
the  
music  
and  
business  
of  
jazz.

- Live Artist showcases at BET on Jazz Restaurant
  - RENÉ MARIE & PHILLIP MANUEL, MAXJAZZ
  - SOUL CONVERSATION FEATURING MARK WHITFIELD & J.K.
  - LENORA ZENZALAI HELM, J Curve Records
- ...more to be announced

plus . . .

- Opening Night Showcases  
Sponsored by Baileys Original Irish Cream
- Welcome Cocktail Reception
- Keynote Address
- Exhibits
- Gala awards After Party
- Artist Panel
- Webcast by Jazze.com

Plus . . . Networking, fun and  
much, much more!

### for more info

Michele Quigley, Billboard - 212.536.5002  
bbevents@billboard.com

for complete schedule of events  
www.jazze.com

Hotel: JW Marriott, 1331 Pennsylvania Avenue, Washington DC 20004

Reservations: 202.393.2000 • conference room rate \$219

Airline: American Airlines call: 800.433.1790 - refer to #: AN # 1460 UP

### hot topics

- Recording • Technology
- Radio • Media • Marketing
- Musicians' Workshop
- Social Commentary

### New Confirmed Panelists

Glenn Barros, Concord Records  
Thurston Briscoe, WBGO FM  
Regina Carter, NIA Entertainment  
Tom Evered, Blue Note  
Herbie Hancock

### . . . about the awards

The conference will culminate in the first-ever televised Billboard • BET Jazz awards. The awards are based on the Billboard charts and critics choice including Best New Artist, Lifetime Achievement and Live Performer of the Year.

The official consumer magazine  
of the conference

JazzTimes  
AMERICA'S JAZZ MAGAZINE

TO REGISTER: Mail to Michele Jacangelo Quigley, Billboard, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400. Make checks payable to Billboard.

☐ \$395 Full Registration: after May 5 and walk up

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_ Title: \_\_\_\_\_ Company: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Phone: \_\_\_\_\_ Fax: \_\_\_\_\_ E-mail: \_\_\_\_\_

Paying by:  check  Visa/MC  AMEX  money order Credit Card #: \_\_\_\_\_ Exp. Date: \_\_\_\_\_ Signature: \_\_\_\_\_

(charges not valid without signature)

Circle 100 on Reader Service Card

## Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPANIES	TITLE		
				COMPILATIONS FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>			
				1000			
				1	47	DIANA KRALL • <b>No. 1</b>	37 weeks at No. 1 WHEN I STOP BY YOUR HOUSE
2	NEW	1	MEGAN MARTIN & WOOD	BLU-ACTIVE/2000	TONIC		
3	4	4	JOSHUA REDMAN	BLU-ACTIVE/2000	BEYOND		
4	3	13	OR. JOHN	DUKE/2000	DUKE ELEGANT		
5	7	7	JOHN SCOFIELD	DUKE/2000	BLIMP		
6	12	17	STEVE TYBELL	DUKE/2000	A NEW STANDARD		
7	4	12	PAT METHENY	DUKE/2000	TRIP 99.00		
8	9	11	JOHN COLTRANE	DUKE/2000	THE VERY BEST OF JOHN COLTRANE		
9	6	48	HARRY CONNICK, JR. •	DUKE/2000	COME BY ME		
10	8	65	VARIOUS ARTISTS	DUKE/2000	JAZZ FOR WHEN YOU'RE ALDIE		
11	7	10	DIANA KRALL	DUKE/2000	STEPPING OUT		
12	10	26	KEITH JARRETT	DUKE/2000	THE MELODY AT NIGHT, WITH YOU		
13	15	65	MILES DAVIS	DUKE/2000	LOVE SONGS		
14	11	31	VARIOUS ARTISTS	DUKE/2000	JAZZ FOR THOSE PEACEFUL MOMENTS		
15	14	7	VARIOUS ARTISTS	DUKE/2000	PURE COOL		
16	NEW	1	JIMMY FONDER	DUKE/2000	AINT MISHAWA		
17	21	7	LAVAY SMITH & HER RED HOT SKULLLET LICKERS	DUKE/2000	SOUL MISS THING		
18	15	5	KEELY SMITH	DUKE/2000	SWING, SWING, SWING		
19	22	5	DAVE HOLLAND QUINTET	DUKE/2000	PRIME DIRECTIVE		
20	NEW	1	JOE LOVANO	DUKE/2000	SOUL STREET THEMES		
21	25	3	CHUCKI VALDES	DUKE/2000	LOVE AT THE VILLAGE VANGUARD		
22	19	50	VARIOUS ARTISTS	DUKE/2000	JAZZ FOR A LAY DAY		
23	17	5	JOHN PIZZARELLI	DUKE/2000	MISSES IN THE RAIN		
24	18	72	VARIOUS ARTISTS	DUKE/2000	JAZZ FOR THE OPEN ROAD		
25	13	3	MILES DAVIS & JOHN COLTRANE	DUKE/2000	THE COMPLETE COLUMBIA RECORDINGS 1965-1961		

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPANIES	TITLE		
				1000			
				1	31	AL JARREAU	8 weeks at No. 1 TOMMYFORD RECORDS
2	2	31	DAVE KOZ	DUKE/2000	THE DANCE		
3	3	44	KENNY G	DUKE/2000	CLASSICS IN THE KEY OF G		
4	7	9	URBAN KNIGHTS	DUKE/2000	URBAN KNIGHTS II		
5	4	8	LARRY CARLTON	DUKE/2000	FINGERPRINTS		
6	6	8	PHIL PERRY	DUKE/2000	MY BOOK OF LOVE		
7	5	62	BONEY JAMES	DUKE/2000	BODY LANGUAGE		
8	11	5	MAYSA	DUKE/2000	ALL MY LIFE		
9	7	7	RONNY JORDAN	DUKE/2000	BRIGHTER DAY		
10	10	7	PAUL TAYLOR	DUKE/2000	UNDERCOVER		
11	10	32	BRIAN CULBERTSON	DUKE/2000	SOMETHIN' BOUT LOVE		
12	8	4	GALACTIC	DUKE/2000	LATE FOR THE FUTURE		
13	5	4	NORMAN CONNORS	DUKE/2000	ETERNITY		
14	14	79	KIRK WHALUM	DUKE/2000	FOR YOU		
15	16	34	BOB JAMES	DUKE/2000	JOY RIDE		
16	17	11	MARC ANTONIO	DUKE/2000	UNIVERSAL LANGUAGE		
17	15	13	ALEX BUGNON	DUKE/2000	AS PROMISED		
18	NEW	1	MARC BIRTY & LOS CUBANOS POSTIZOS	DUKE/2000	BEAT DIVERSTIO (EVERY ENTERTAINING)		
19	18	54	JOE SAMPLE FEATURING LALAH HATHAWAY	DUKE/2000	THE SONG LIVES ON		
20	19	38	NORMAN BROWN	DUKE/2000	CELEBRATIONS		
21	22	48	PAUL HARCCASTLE	DUKE/2000	THE JAZZMASTERS III		
22	NEW	1	VARIOUS ARTISTS	DUKE/2000	CLUB 1602		
23	21	3	GROVER WASHINGTON, JR.	DUKE/2000	THE BEST OF GROVER WASHINGTON, JR. - THE MULLINBY COLLECTION		
24	6	6	MICO SHELLEY	DUKE/2000	HERE'S THE DEAL		
25	NEW	1	LAQUO PARKER	DUKE/2000	DAL. M.A.C.E.O.		

© Albums with the greatest sales since their issue. \* Recording Industry Assn. Of America (RIAA) certifies for the shipment of 500,000 copies units (GOLD). \*\* RIAA certifies for the shipment of 1 million units (PLATINUM). \*\*\* RIAA certifies for the shipment of 2 million units (DIAMOND). \*Nominating (including Platinum or Diamond) figures exclude album's multi-tracks (but not bonus sets), and double albums with a running time of 100 minutes or more. The RIAA multiplies shipments by the number of discs within an album. All album statistics are capacity and CD. \*\*Nominating includes vinyl releases. \*\*\*Includes free or prepaid merchandise. © 2000, Billboard® Communications, and SoundScan, Inc.



by Steve Graybow

**KISSING TIME:** With his first-ever release on a major U.S. label, Scottish guitarist Martin Taylor is primed to make a long-awaited splash on American shores.

In a career that has included 20 albums with the late violinist Stéphane Grappelli, homages to Gypsy guitarist Django Reinhardt with the Spirit of Django ensemble, and recordings with fellow guitarist Chet Atkins, Taylor has received best guitarist honors at the British Jazz Awards seven times. His latest solo release, "Kiss And Tell," initially appeared in the U.K. on Sony U.K., marking him as the first jazz artist signed to that label in more than 30 years. The album sees its U.S. release May 30 on Legacy/Columbia.

Recorded in both New York and Nashville, "Kiss And Tell" is a showcase for Taylor's beautiful fretwork and knack for elegant improvisations. The New York sessions, which included drummer Al Foster and bassist Eddie Gomez, showcase Taylor at a traditional jazz setting, while the Nashville dates place Taylor's guitar in a contemporary jazz context, helped by saxophonist Kirk Whalum.

"The important thing was to make certain the album had an overall sound of its own, and the link that ties it together is the sound I get out of my guitar," says the self-taught Taylor.

The album's first single, a cover of "Midnight At The Oasis" (a song that singer Maria Muldaur took to No. 6 on Billboard's singles chart in 1974), is indicative of the album's smooth-meets-traditional jazz aesthetic, opening with a minute-long unaccompanied improvisation before segueing into the tune.

"The introduction [based loosely on "What A Friend We Have In Jesus"] gives a taste of my solo guitar playing and assures that the sound of the guitar will be a thread that ties the album together," Taylor explains.

Legacy product manager Stephan Moore says the label will place "Midnight At The Oasis" on June 6's Music Network sampler. "This will get Martin playing in cafes and coffee shops, places where listeners who may not be familiar with him as an artist will be able to hear the song," he says.

Taylor is optimistic that his trademark combination of melody, improvisation, and cleanly executed guitar lines has the capacity to reach both jazz fans and those beyond the jazz audience.

"I don't think that it is necessary to dilute the music in order to get to connect with people," he says. "I've been asked to perform on solo guitar at classical guitar festivals and at folk festivals. Whoever the audience is, I just get up there and play the way I play. I don't water down the music because I'm not playing for jazz fans. In all situations, if you believe in what you are doing, and you are doing it with the right intentions, the music will get across to the people."

Taylor will tour the U.S. in late summer, followed by a PBS special expected to air in November.

# BLACK MUSIC MONTH

## JUNE 2000

### BET ON JAZZ

**LOU RAWLS**  
6/17-12pm, 8pm, 1am EST  
6/18-11pm, 7pm, 12am EST  
6/21-1pm, 8pm, 1am EST

**JEFFREY OSBORNE**  
6/2-12pm, 8pm, 1am EST  
6/4-11pm, 7pm, 12am EST  
6/7-1pm, 8pm, 1am EST

**CHAKA KHAN**  
6/18-12pm, 8pm, 1am EST  
6/11-11pm, 7pm, 12am EST  
6/14-1pm, 8pm, 1am EST

**BOBBY WOMACK**  
6/24-1am, 8pm, 1am EST  
6/25-11pm, 7pm, 12am EST  
6/26-1pm, 8pm, 1am EST

**TO REQUEST THE JAZZ CHANNEL, CALL YOUR CABLE OR SATELLITE PROVIDER TOLL FREE 1-877-SEE JAZZ (733-5298)**



## McHale Honors 'First Love' With Irving's Place Projects

ONCE a rock'n'roller, always a rock'n'roller.

That's one way to describe the multifaceted Chris McHale, who subordinated his dreams of becoming a rock star to pursue the more stable—and arguably more lucrative—profession of running Irving's Place, one of New York's up-and-coming commercial studios.

However, even as he takes the advertising bill by the horns, McHale keeps coming back to rock'n'roll, which he calls "my first love and my last love" (notwithstanding a recent flirtation with golf).

Among the recent music sessions at Irving's Place were the McHale-led Cian Chai, a project that started as a jingle for Deutsche Telekom and

evolved into a world-music extravaganza—with a full-length album and possible tour in the works—and a charity recording by David Lee Roth for Songs of Love, an organization that commissions original songs for terminally ill children.

Roth volunteered to record a song for the benefit, and all the sessions took place at Irving's Place during the period between Christmas and New Year's Day—on a week when the facility otherwise would have been closed.

"It wasn't the kind of project we do every day," says Joe Barone, McHale's partner in both Irving's Place and the creative production company that they run, McHale-Barone. "On the other hand, we do have a tendency to get involved in projects like these. We



by Paul Verna

know a lot of people who don't do advertising as their sole means of money-making, and we always welcome them. It gives us a break from the usual ad-writing business, and it makes us realize that 'Hey, a song could be longer than 30 seconds or 60 seconds.'"

In addition to those projects, the studio has been hosting other musical endeavors. McHale has been working on his own material, sneaking into Irving's Place on evenings and weekends to avoid conflicts with advertising clients. (He plays guitar and flute.)

At the same time, McHale has been putting out feelers in the New York music community to develop artists-in-house as a sideline to the studio's core business. "The record company is my hobby," says McHale. "I'm in a position with the studio where it's successful on its own, and we can use it on evenings and weekends to develop additional projects."

On the advertising front, Irving's Place has been running on all cylinders since January, according to McHale. A four-room facility consisting of fully featured Pro Tools suites—three of them with top-of-the-line Pro Control consoles—the studio has completed such large-scale projects as the Oxygen launch (for which it did sound design and on-air work) and national campaigns for Bud Light, Miller Lite, and Breyers Ice Cream.

**MACKIE DESIGNS'** purchase of Eastern Acoustic Works (EAW) has been completed, according to a statement from Woodville, Wash.-based Mackie. The purchase price, which was not initially disclosed, turns out to be \$18.6 million, according to a Mackie representative.

Mackie COO Jamie Engen says in the statement, "There are significant synergies which will come from the combination of Mackie, EAW, and BCF, our Italian subsidiary. Our brand, our engineering, our manufacturing capabilities, our distribution channels, our target markets, and

especially our people all complement one another."

**MAKING WAVES:** Software powerhouse Waves has released the C4 Multiband Parametric processor for Mac and Windows native platforms.

Initially available exclusively for the Digitized Pro Tools system, C4 is now available for platforms including RTAS, Premiers, MAS, and VST on the Macintosh operating system and Direct-X and VST on Windows.

The C4 processor uses the compression design from the acclaimed Renaissance Compressor, including the ARC, Electro, and Opto bands, according to a statement from Waves, which is based in Tel Aviv, Israel, and has a U.S. subsidiary in Knoxville, Tenn.

"We have always wanted to create

a multiband dynamics processor worthy of the Waves name," says Waves COO Orly Neisher. "The C4 represents the kind of attention to detail and quality our users have come to expect. Until recently, the state of digital signal processing technology did not allow us to create the C4. The power of the [Pro Tools] Mix system has opened the door for this powerful new product."

Key features of the C4 include a transparent crossover with globally adjustable Q; true parametric control including independent threshold, ranges, gain, attack, release, and bandwidth for each band; a flexible design that allows compression, expansion, or EQ independent of the functions of the other bands; an adjustable global knee control; and a 24-bit output with dither capabilities.

## Production Icons Team Up To Tailor Fla.'s Audio Vision Studios To Your Needs

BY DAN DALEY

**MIAMI**—For a group of people who have spent so much of the past 35 years in studio, it's hard to believe that Ron and Howie Albert, Mack Emerman, Steve Alaimo, and Carl Richardson—the quintet behind Audio Vision Studios in Miami—are responsible for more than 150 million records sold over the past four decades.

The Albert brothers engineered and/or produced many of the classic rock and country records that were recorded in South Florida, including works by Derek & the Dominoes and Eric Clapton; the Allman Brothers; Crosby, Stills, Nash & Young; Dolly Parton; and Kenny Rogers.

Emerman founded Criterion Recording Studio in 1956—and the studio's audio anchor ever since—and simultaneously continued a career in recording and producing jazz records.

Alaimo is an icon of the late '60s, when he was a hit-making artist on his own as a producer of records for pop acts such as Paul Revere & the Raiders, Sam & Dave, Betty Wright, and KC & the Sunshine Band; and host and co-producer of Dick Clark's "Where The Action Is" TV show.

And Richardson has been Miami's mastering guru for decades, as well as the engineer and co-producer on most of the Bee Gees' hits since they settled in Miami in the '70s and on numerous records with Barbra Streisand and Dr. John.

One could spend a magazine page enumerating the five's recording accomplishments, but it would leave scant room to discuss their most recent venture: Audio Vision Studios, a project that reflects Miami's current posi-

tion as the world's music mecca as much as their careers do of the city's musical legacy.

"This is kind of a work in progress, because even though [the studio] has been around since 1987, we never had to rent it out on a day-to-day basis," says Ron Albert. "It's always taken care of itself as a place for us to do our own work, or for other acts to tailor it long term. But now Miami's changing again, and it's time for the studio to change with it."

**'Miami's changed again, and it's time for the studio to change with it'**

—RON ALBERT

In 1987, the Alberts were five years out of Criterion Studios, in which they had been shareholders, after an acrimonious parting with Emerman as the studio was being pulled out from under Emerman's control. With longtime friend and colleague Alaimo (who had been through his own business divorce with Henry Stutz, his erstwhile partner in Miami-based TK Records), they bought a 5,000-square-foot building in North Miami, a former law office—an irony not lost on the Alberts in the wake of their separation from Criterion—and converted it into a one-stop facility that they used for their own productions.

The site quickly became the nexus of Vision Records, their independent-label venture. There, the three worked individually and collectively on records for production clients including Betty Wright, Stephen Stills, Inner Circle, and Don Imhoff.

Vision Records seemed poised to take off when the collapse of several independent distributors, including CRD and Malverne, in the mid-'90s nearly scuttled the label. The studio, fitted with a Sony/DCI 3036 console and the three engineers, then reworked and local studio designer Ross Al-

(Continued on next page)



**String Theory.** String arranger David Campbell conducted orchestral sessions for the upcoming Disney sequel to "The Hunchback Of Notre Dame" at Ocean Way Studios in Los Angeles. Standing from left, are Campbell, producer Roy Cavetto, and studio owner/recording engineer Allan Sides. (Photo: David Goggins)

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## FOR THE RECORD

The following names were spelled incorrectly in an April 15 Audio Track item about Sonosilo, Calif., recording studio the Plant; the Sacramento, Calif., band Tinned; producer Andy Grassi; and engineer Jeff Lefferts.

Also in the April 15 issue, producer Bob Stanfield's name was misspelled.



# Pro Audio

## PRODUCTION ICONS TEAM UP TO TAILOR FLA.'S AUDIO VISION TO NEW ERA

(Continued from preceding page)

esander specifically to be their production tool, now had to become a revenue generator.

Ron Albert's office was sacrificed to create a second studio, this one with a Yamaha 02R digital mixer. The main studio was then occupied with long-term bookings by R&B and Live Crew Thugs-N-Harmony and 2 A's Crew between 1997 and 1999.

### CHANGES COME, IDEAS FLOW

In the meantime, Miami's studio base had expanded, with Crescent Moon, South Beach Studios, Circle House (owned by former client Inner Circle), and other facilities coming online in the '90s.

"We built the second room because we couldn't get into our own main room," says Howie Albert. "Meanwhile, a lot of artists and labels were building their own studios here. We realized that there weren't a lot of rental facilities in town that had good equipment and a tracking room, and the city was building towards becoming a music recording destination again during this period.

By the late '90s, the group had grown to five. Emerman and the Alberts rejoined after the brothers and MCI founder Jeep Harned helped Emerman recover from life-threatening illnesses, and he came on board as a partner. Engineer Richardson ran into the Alberts at a Criteria reunion party (he had started Criteria's mas-

tering division); that meeting resulted in his joining forces with them again and sparked the beginnings of a strategy to expand the studio.

The plan calls for a refurbished Solid State Logic (SSL) G+ console to be moved into a renovated Studio A, which will share its tracking area and isolation booth with a new studio under construction that will be fitted with Richardson's extensive Pro Tools rig. The existing second studio will get a Sony/MCI console that the Alberts feel is charmed, since it has never required significant service in the 13 years it's been in constant use.

That phase of the expansion, costing close to \$1 million, is expected to be completed by July. Architectural plans have already been drawn up for a second phase that includes adding a courtyard and building an extension in the parking lot for new tracking areas, though no timetable is set.

A separate, Sonic Solutions-based mastering business owned by engineer Frank Cesarano, who originally wired the entire facility, will also remain in place.

What the first phase gives the partners—and Miami—is a complement to the way the city's studio base has evolved, as Miami is taken the lead in U.S. music recording thanks to a slew of Latin Grammy winners and the acquisition and reinvention of Criteria by the New York-based Hit Factory last year.

"We have an SSL and we have Pro Tools, so we have the technology that can accommodate clients coming from either direction," explains Alaimo. "Plus, we have tracking space. It's the best of both worlds."

The five agree they are building a needed adjunct to the fast-rising new middle class of studio facilities cropping up in South Florida, which are based largely on Pro Tools and compact tracking spaces, a niche for which the group's particular talents are well-suited.

"We know how to make that kind of studio work—we've done it for years," says Ron Albert. And while they will be able to offer some exotic amenities to clients, such as access to deep-sea fishing (the Alberts and Alaimo run a charter boat operation out ofventura in northern Dade County), they know that the five of them also bring a unique sonic *je ne sais quoi* that Miami's new generation of young turks with Pro Tools can't supply.

Some quick math determines that the average of their collective ages is 37. Ron Albert, 48, is the youngest, and Emerman is the group's elder at 75.

Col. Harlan Sanders may have started his Kentucky Fried Chicken business at age 65, but can you do that in the studio business? Replies Ron Albert, "I don't care how much money you have—you can't buy that kind of experience."

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—Producer, engineer, and remixer Danny Saber on BASF tape. His credits include work with David Byrne, Marilyn Manson, Black Group, U2, Chuck D, The Rolling Stones, Black Sabbath, Public Enemy, Soundgarden, Prince, and many others.



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# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 3, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE	MARIA MARIA Santana Feat. The Prodigy G&B	HE WASN'T MAN ENOUGH Toni Braxton	THE BEST DAY George Strait	BREATHE Faith Hill	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Wansee Bros.)
ARTIST (Label)	W. Jean, J. Duplessis (Arista)	R. Jenkins (LaFace/Arista)	T. Browning, G. Strait (MCA Nashville)	S. Galtimore F. Hill (Warner Bros.)	
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY FANTASY (New York) Chris Thoms, Andy Grassi, Steve Fontano	LARRABEE NORTH (Universal City, CA) Honey Mizant, Jr., Steve Baughman	OCEANWAY (Nashville) Chuck Ainlay	OCEANWAY (Nashville) Julian Ricky Cobble	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S) (Mixer)	SSL 4096 G plus	SSL 9000J	Oceanway custom Neve 8078	Neve 8078	custom Neve 8038
RECORDER(S)	Studer A827	Sony 3348	Sony 3348	Sony 3348	Ampex ATR 124
MIX MEDIUM	Quantegy 499	Quantegy 467	Quantegy 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) Dexter Simmons Rodney Jenkins	EMERALD WORK STATION (Nashville) John Guss	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McKenney	THE VILLAGE (Los Angeles) Jim Scott C.H. Bertman
CONSOLE(S) (Mixer)	SSL 9080J	SSL 9000J	Harrison Series 12	SSL 9000	Neve 8048
RECORDER(S)	Sony 3348 HR	Sony 3348	Sony 3348	Sony 3348	Studer A800
MASTER MEDIUM	Quantegy 467	Quantegy 467	Quantegy 467	Ampex 467	BASF 900 Quantigy 6P9
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	THE MASTERING LAB Doug Sax	SONY MUSIC Vlado Meller
CO/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

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and you  
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will be.*

*Love & Songs,  
Diane*





# Simply The Best

## A Quarter Century Of Arista



From top left, clockwise: Whitney Houston, Eurythmics with Clive Davis, Carlos Santana, Kenny G, Sean "Puffy" Combs, Sarah McLachlan

BY JEFF SILBERMAN

As Clive Davis stood next to Carlos Santana on the stage of the Shrine Auditorium in Los Angeles last February at the Grammy Awards, basking in the glow of a near sweep of the major honors, it seemed like the defining moment, the crowning achievement, of Davis' unparalleled career as founder, president and driving force behind Arista Records. You'd be tempted to think he had reached a career pinnacle that would be the stuff of a Hollywood movie.

There's just one slight problem with that. In a Hollywood movie, the hero overcomes some sort of failure or crisis. From day one of Arista Records, 25 years ago, Davis and his staff have tasted almost nothing but success. To be specific, unprecedented success. Consider:

- In its last full fiscal year, Arista generated domestic sales in excess of \$425 million. It was the fifth consecutive year that Arista had surpassed its own all-time sales record of the previous year. This year, it has already topped that figure in just nine months and will generate domestic label sales of over 55 million units.

- With Carlos Santana's album now well past 12 million in sales, on top of platinum-plus efforts from Whitney Houston,

*Continued on page 32*





## THE BILLBOARD INTERVIEW

# CLIVE DAVIS

BY DON JEFFREY

*Arista president Clive Davis is a native of Brooklyn who attended New York University and Harvard Law School. After his studies, he joined the Rosenman Colin law firm and then Columbia Records as a staff attorney in 1960. In 1966, he became VP/GM of CBS Records and in 1967 president of the company. In 1975, he and Columbia Pictures Industries founded Arista Records, which was acquired by BMG Entertainment in 1979. Davis has been honored by Amfex, The City Of Hope, the American Cinema Foundation and is the only person to be honored twice by the T.J. Martell Foundation, among other organizations, for his creative and humanitarian efforts. A resident of Manhattan, he has four children. Davis was interviewed last month in his office on West 57th Street in New York.*

**You began in the business as an attorney for Columbia in 1960. Had it been your intention to be in the music industry?**

No. It was all fate. There was to be an opening that was to be filled from the Roseman Colin law firm. It was an unusual opportunity for someone three years into practice. I was given an opportunity to join the legal department of Columbia Records and then be chief attorney within a year. This happened out of the blue. It was nothing that was thought of, nothing planned. It was just an unusual opportunity that, when Harvey Schein, who had come from the Roseman firm as well and was to make his mark in the international sector for many years at Columbia Records, offered me that job. So I had no grand design. I just took it because it seemed like a strong career opportunity, and I had no idea where it was going to lead me.

**You're credited with having some of the best ears in the business, yet your bio says you have no formal music training. How do you account for that?**

Life provides certain opportunities. This was the big one that was provided to me. I discovered I had this natural gift totally by accident. I didn't discover it until I had just taken over as head of Columbia. I had a job to do. Most

*Continued on page 56*

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**D I S T R I B U T I O N**



## SIMPLY THE BEST

Continued from page 37

Kenny G, Monica, Deborah Cox, Next, LFO and the hits from associated labels LaFace and Bad Boy—TLC and Puff Daddy, among others—it's the hottest year Arista has ever had in sales and profits.

• Remarkably, Arista releases in the neighborhood of around 80 releases each year, far fewer than the major labels. Yet it consistently leads the industry on an annual basis, with the highest-percentage success ratio of record releases to both chart hits and RIAA gold and platinum certifications. There were 69 gold, platinum and multi-platinum albums and single certification by the RIAA during the last fiscal year alone.

• All told, since landing its first gold record in January of 1973, Arista's corporate offices must look like a veritable Fort Knox by now, with 725 gold, platinum and multi-platinum records gracing its walls.

Although its success is comparable to the largest corporate record conglomerates, Arista Records is, and has always been, basically a boutique company run, indeed, driven by one man's vision, impeccable music tastes and attention to detail: Clive Davis. Entering the music business 40 years ago as a staff attorney for Columbia Records, with no formal musical training, he rose to the presidency of the label in just six years; on his watch, he either personally signed or was responsible for signing Janis Joplin, Santana, Chicago, Blood, Sweat & Tears, Laura Nyro, Billy Joel, Bruce Springsteen, and Earth, Wind & Fire, to name just a few.

### A "MIRACLE" AND "MANDY"

At the end of 1974, Davis and Columbia Pictures launched Arista Records, a company Davis named after his high-school honor society, it's from the Greek "aristos," meaning "the best." In addition to a cash capitalization of \$10 million, Davis was given the rights to the entire Bell Music catalog of Columbia Pictures, plus the right to take any artist from the Bell roster.

The first Arista release came from one of the handful of artists Davis took from Bell: a singer/pianist by the name of Barry Manilow. The single, "Mandy," reached No. 1 and was certified gold on January 31, 1975 and was nominated for a Grammy Award. The album went gold, then platinum, thanks to a second hit single, "It's A Miracle." Later that year, Davis reissued Manilow's 1972 debut album with a new version of "Could It Be Magic," and that album went platinum. Manilow also scored another No. 1 gold single, in 1976 with "I Write The Songs," which earned songwriter Bruce Johnston a Best Song Of The Year Grammy.

### PATTI AND MELISSA

Arista's first year in business also saw the platinum break-



Barry Manilow



Carly Simon

through of a relatively unknown artist Davis chose from the Bell roster, Melissa Manchester. Her first big hit was "Midnight Blue." Yet Davis made sure that Arista wasn't a label that lived or died by hit singles. In 1975, he signed New York rock poet Patti Smith, whose debut album, "Horses," is considered one of the landmark recordings of the then-burgeoning punk movement. Also signed to Arista were Gil Scott-Heron, Southern rockers The Outlaws and Raspberries singer Eric Carmen, who scored a hit with "All By Myself." Arista was also the home of the Bay City Rollers, whose teen appeal resulted in the No. 1 hit "Saturday Night" and five consecutive gold albums. On the soundtrack front, Arista secured the rights to "Funny Lady," Barbra Streisand's sequel to "Funny Girl."

For the rest of the '70s, Davis strengthened Arista with a wide array of talent, from the critically enamored to the most mainstream-friendly, and achieved significant sales success with both. Start with Velvet Underground founder Lou Reed in 1976, then add British folk/pop artist Al Stewart (who broke big with "Year Of The Cat"), the Alan Parsons project, the legendary Kinks, Ray Parker, Jr. (six gold albums in seven years, including the massive hit single, "Ghostbusters"), the Grateful Dead and Dionne Warwick (whose debut album produced the now standard "I'll Never Love This Way Again"), legendary punk artist Iggy Pop, Graham Parker and The Rumour, and Angels Boffill. And

Arista's '70s hit list would not be complete without mentioning Barry Manilow's Grammy-winning smash, "Copacabana (At The Copa)."

### THE '80S: THE SINGERS & THE SONGS

Arista started off the '80s with a bang, as Davis signed soul legend Aretha Franklin and Australia's Air Supply. One year later, Franklin won her first Grammy in seven years with her version of Sam & Dave's "Hold On, I'm Comin'"; she scored her major hit with "Jump To It," while Air Supply began a six-year string of annual platinum albums. On top of more hits from Ray Parker, the Kinks, Barry Manilow, Dionne Warwick and The Alan Parsons Project, Arista tapped into the New Wave explosion with a Flood Of Seagulls' top-10 hit, "I Ran," and Haircut 100's "Love Plus One." In 1983, jazz artist Dave Grusin scored a Grammy for his Dream Band's "Summer Sketches." A year later, Jermaine Jackson, Woodii, Billy Ocean and the Thompson Twins became household names, and a young saxophonist named Kenny G was being a foundation for massive success.

### SEVEN CONSECUTIVE NO. 1'S

The high point of the '80s for Arista Records has to be the signing of a young, new artist: Whitney Houston. Her 1985 debut album spent 14 weeks at No. 1, 162 weeks on the chart and sold more than 12 million records in America alone. Icing on the cake was provided by four consecutive No. 1 singles, including the Grammy-winning "Saving All My Love For You."

To say the least, that wasn't the only high spot for Arista in the second half of the decade. Aretha Franklin enjoyed her first platinum album in 13 years with "Who's Zoomin' Who," featuring three hit singles, and Dionne Warwick's "Friends" album contained the massive "That's What Friends Are For." Carly Simon signed on in 1987 and scored platinum with "Coming Round Again." Exposé accumulated the most top-10 pop hits of any girl group since the Supremes, with four hits from the double-platinum "Exposure." Taylor Dayne earned no less than nine top-10 hits and a double-platinum debut album to boot.

Houston returned in '87 with "Whitney" and four No. 1 singles, giving her a total of seven consecutive chart-toppers (a record in the modern-rock era). What sophomore jinx? Her album spent 11 weeks at No. 1, 85 weeks on the charts and sold more than 9 million copies to date.

Forebodingly, anyone? The Grateful Dead were rock legends but had never had a top-10 hit in their entire 30-year career—until Davis broke "A Touch Of Grey" in 1987. It would not be the last time that Touch would resurrect the career of an act once thought to be in a prime.

Three other events of note occurred in 1989 that would have a major impact in the '90s: Davis signed the Eurythmics, Lisa Stansfield and Canadian singer/songwriter Sarah McLachlan to Arista. He also parted producers Lara Reid

Continued on page 34

## A QUARTER CENTURY OF ACHIEVEMENTS

MAY 1974

Clive Davis becomes a consultant to Columbia Pictures Industries' music operation, which includes Bell Records and its subsidiaries, soon to be renamed Arista Records.

JAN. 16, 1975

Barry Manilow's "Mandy" reaches No. 1 on Billboard's Hot 100, becoming the label's first chart-topper.

DEC. 16, 1975

Arista's first rock No. 1 single, the Bay City Rollers' "Saturday Night," is certified gold.

JAN. 17, 1976

Barry Manilow's "I Write The Songs" reaches No. 1.

FEB. 18, 1977

"I Write The Songs" wins the Grammy for Song of the Year.

JUNE 24, 1977

Melissa Manchester's "Melissa" album is certified gold.

JULY 23, 1977

Barry Manilow returns to No. 1 with "Looks Like We Made It."

FEB. 23, 1978

The Best Instrumental Arrangement Grammy goes to "Made's Theme" [The Young And Rest-

less] arrangers Harry Betts, Perry Botkin Jr. & Barry De Vorzon.

FEB. 15, 1978

A Best Pop Vocal Performance Grammy goes to Barry Manilow for "Copacabana (At The Copa)."

FEB. 15, 1978

Jim Henson's "The Muppet Show" scores a Grammy for Best Recording for Children.

FEB. 15, 1978

John Williams picks up two Grammys for Best Instrumental Composition and Best Original Score for "Close Encounters Of The Third Kind."

OCT. 20, 1979

"I'll Never Love This Way Again" returns Dionne Warwick to the Top 5 for the first time in a decade.

FEB. 27, 1980

Dionne Warwick picks up her second and third Grammys for "I'll Never Love This Way Again" (Best Pop Vocal Performance) and "Desire" (Best R&B Vocal Performance).

MARCH 11, 1980

Dionne Warwick's "Dionne" is certified platinum, becoming the

Continued on page 34

*Congratulations*  
*Arista Records*  
*on your*

*25<sup>th</sup>*

*Anniversary*

*From Antonio & Kenny*



**SIMPLY THE BEST**

*Continued from page 52*

and Babyface to form Arista-distributed LaFace Records, and created a Nashville division whose first artist release, Alan Jackson's "Here I'm The Real World," would go platinum a year later.

**THE '90s: BRANCHING OUT**

It didn't take long for the new labels to make a major impact. Arista Nashville kicked up its heels in '91 with the platinum-plus success of Pam Tillis (with four consecutive top-10 hits), Diamond Rio (five consecutive top-10 hits), Alan Jackson (four No. 1 hits), Brooks & Dunn (four consecutive No. 1 hits) and Steve Wariner (three consecutive top-10 hits). A year later, LaFace Records blew up, the fuse provided by TLC, with a 4-million sales debut album, and Loni Braxton, who parlayed two tracks on the hit "Boomerang" soundtrack to a debut album that would go on to sell over 8 million copies and earn her a Best New Artist Grammy.

Meanwhile, back at Arista, two albums entered the charts on the same date, Dec. 5, 1992, and stayed there for up to four years. Whitney Houston fueled "The Bodyguard" soundtrack to a debut album that would go on to sell over 8 million copies and earn her a Best New Artist Grammy. Her version of "I Will Always Love You" spent 14 weeks at No. 1, sold 4 million copies on its own and earned Houston two Grammys, including Record Of The Year. Kenny G's "Breathless" album spent 199 weeks on the chart, including 11 weeks at No. 2, behind, who else, Whitney Houston, and sold more than 12 million copies.

**DOUBLE-PLATINUM DUMMIES**

Other breakthroughs: Annie Lennox's first post-Eurythmics solo album went double-platinum; Swedish pop vocal quartet Ace of Base enjoyed three platinum hits and debut album sales of 9 million; Crash Test Dummies went double-platinum. Sarah McLachlan did 3 million with "Fumbling Towards Ecstasy" and Kenny G's follow-up to "Breathless," entitled "Miracles," did 8 million.

So what I mean about all peaks and no valleys? By the second half of the '90s, it seemed that Arista and all of its associated labels could do no wrong. Sean "Puffy" Combs' Bad Boy enterprise took off with Craig Mack. Total, Notorious B.I.G. ("No Way Out" did 6 million), Mase (triple-platinum "Harlem World") Faith Evans, and the Tony Rich Project. Puffy would become his own phenomenon later in the decade, beginning with the six-times-platinum album, "No Way Out." At one point, Puffy and B.I.G. topped the Pop and R&B charts for 28 weeks spanning 1987 and '88.

LaFace kept rolling with OutKast, Outcast and a second TLC album, "CrazySexyCool," that would go 11-times platinum. Toni Braxton's second album a cannered over 7 million hits. Dallas Austin's Rodeo label introduced 14-year-old Monica to the world, whose first two singles hit No. 1. Arista Nashville cashed in with new releases by Alan Jackson, Brooks & Dunn and Blackhawk.



Whitney Houston

Arista kept itself busy with the 7-million-selling "Waiting To Exhale" soundtrack and triple-platinum "The Preacher's Wife" soundtrack. "Kenny G's Greatest Hits" spent 37 weeks atop the Jazz charts in 1998. Sarah McLachlan not only sold 6 million records of "Surfacing," but she created the immensely popular Lilith Fair summer tours and basically fueled the female singer/songwriter phenomenon which was largely responsible for the success of the modern-adult radio format.

*arista on tv*  
**Anniversary Benefit Show To Air On NBC**

Some of the music industry's biggest stars came out to Los Angeles' famed Shrine Auditorium last month to celebrate Arista's anniversary with a benefit concert titled 25 Years Of No. 1 Hits. On hand at the event were such Arista acts as Carolee Santonio, Whitney Houston, Sarah McLachlan, Brooks & Dunn, Deborah Cox, Aretha Franklin, Kenny G, Alan Jackson, Annie Lennox, LFD, Barry Manilow, Monica, Next, Puff Daddy, Patz Smith and Westside. The show, which raised money and awareness for non-profit charities the T.J. Martell Foundation, amFAR and City Of Hope, is scheduled for a two-hour primetime broadcast this week 1/15 on NBC.

**PLATINUM PARTY LIKE IT'S '99**

Which brings us to 1999: Whitney Houston's "My Love Is Your Love," her first non-soundtrack studio album in eight years, while released in '98, grew to multi-platinum status thanks to "Heartbreak Hotel" and the Grammy-winning "It's Not Right, But It's Okay." TLC comes out with "Fanmail," with two No. 1 singles and two Grammys for "No Scrubs." Sarah McLachlan's first live album, "Milk and Honey," boasts the top-10 "I'll Remember You." Kenny G and Naughty By Nature also score. And Davis Brings The Artist back into the mainstream.

**"SUPERNATURAL" ACCOMPLISHMENT**

Of course, the biggest story of the entire music industry in 1999 was the resurgence of Carlos Santana. Originally signed by Davis to Columbia 30 years ago, Davis reclaimed the legendary Rock And Roll Hall Of Fame guitarist to Arista and teamed him up with contemporaries such as Eric Clapton, Lauryn Hill, Dave Matthews, Everlast and Wyclef Jean. Santana's collaboration with Matchbox Twenty singer Rob Thomas on "Smooth" not only became a No. 1 smash, but it carried them Record of the Year, Song Of The Year and Pop Collaboration Grammys. In all, Santana's "Supernatural" was showered with nine Grammys, including Album Of The Year and Rock Album Of The Year. Album sales? More than 12 million and still counting.

So what is the secret to Carlos Santana's Record's 25 years of non-stop stellar success? According to other Arista executives, it all starts at the top. "Clive Davis is a very focused and driven person who's intimately involved with every project," states Tom Corson, senior VP worldwide. "I've seen the magnitude of his stamina, his ability to outlast anybody on workload, be they 16 or 65. He works as hard as anybody I ever worked with."

"Clive has been, and continues to be, an amazing executive, and a music man to a degree that we'll never see the likes of him again," adds senior VP of creative services Ken Levy, who has worked alongside Davis for 16 years. "I'm constantly amazed by his work ethic and his passion for the artists. Talk about people going the extra mile, he goes 50. He'll never give up on a project until the very end. It's very inspiring to work with someone who still gets into music and gets excited by it to this very day. From the day I started to now, his passion is very infectious and makes us all contribute that much more to the success of this company."

For his part, Davis downplays his intense attention to detail, especially on the creative side. He sees himself as simply a music man who helps bring the artists' creativity to the fore. "I've never [exercised] my own input on artists, beginning with Bruce Springsteen on Columbia. But Smith at Arista and with so many artists, including Sarah McLachlan and Annie Lennox," he said in an interview in Billboard sister publication Airplay Monitor. "The only time I get involved is when artists don't write their music. That's the old meaning of A&R, to find repertoire for artists who don't write."

And, as an old song goes, no one does it better. ■

**ACHIEVEMENTS**

*Continued from page 52*

biggest-selling album of her career:

**JULY 28, 1981**

Air Supply becomes the first of only three Australian bands to reach No. 1, with "The One That You Love."

**FEB. 24, 1982**

Aretha Franklin collects her first Arista Grammy—Best R&B Vocal Performance—for the track "Hold On, I'm Comin'."

**JUNE 12, 1982**

Air Supply's "Even the Nights Are Better" becomes the group's seventh consecutive top-5 hit.



Air Supply

**FEB. 23, 1983**

Melissa Manchester picks up a Grammy for Best Pop Vocal Performance on "You Should Hear How She Talks About You."

**FEB. 23, 1983**

A Flock Of Seagulls collects a Grammy for Best Rock Instrumental Performance for its track "D.N.A."

**JAN. 16, 1984**

Daryl Hall & John Oates pick up an American Music Award as Favorite Pop/Rock Band.

**APRIL 11, 1984**

"Ghostbusters" becomes Ray Parker Jr.'s first No. 1 hit.

**NOV. 3, 1984**

Billy Ocean's "Caribbean Queen (No More Love On The Run)," his first U.S. chart entry since 1976, reaches No. 1. The song subsequently earns him a Grammy for Best R&B Vocal Performance.

**JAN. 29, 1988**

Daryl Hall & John Oates pick up a third American Music Award as Favorite Pop/Rock Band.

**FEB. 26, 1985**

Ray Parker Jr. wins a Grammy for his instrumental version of "Ghostbusters."



Ray Parker Jr.

**FEB. 22, 1985**

Billy Ocean picks up a Grammy for Best R&B Vocal, Male, for "Caribbean Queen."

**MARCH 30, 1988**

The best-selling debut album of all time, Whitney Houston's "Whitney," makes its Billboard chart debut.

**MAY 11, 1988**

Whitney Houston debuts on the Hot 100 with her first Arista single, "You Give Good Love."

**OCT. 26, 1988**

"Saving All My Love" takes Whitney Houston on her maiden voyage to the No. 1 single spot.

**JAN. 16, 1986**

Dionne Warwick and Friends

*Continued on page 104*



# Sean "Puffy" Combs and The Bad Boy Family

Congratulate

Clive Davis and Arista Records  
On 25 Years of Record-Breaking Success

We, And Countless Others, Have Been Elevated By Your Dedication  
In Your Ongoing Support Of Artists.

For Decades, We Have Been Inspired By Your Passion  
for Music and Milestone Achievements.

We Are All Motivated By Your Perseverance, Accomplishments  
and Are Guided By Your Example.

We Set And Measure Our Standards By Your Legacy  
of Professionalism And Your Dedication To Dreams.

Your Light Has Filled Our Skies With Boundless Stars.

**BAD BOY**  
ENTERTAINMENT

Is Honored To Be On The  
Clive Davis / Arista Records Team





## THE BILLBOARD INTERVIEW

*Continued from page 92*

of the people at the company were trained in a different kind of music. I found I was thrust into the creative arena and had to make decisions, and I was either going to do it or not do it. The buck was going to stop with me. So, luck entered and I was very fortunate that I found myself at the Monterey Pop Festival with brand new talent such as Janis Joplin, Big Brother And The Holding Company and the Electric Flag. I just realized that that was the time when I had, in effect, to make my mark one way or another. I felt in my bones that this was a unique and a very special happening. If it had not been such a climactic event, it would not have been such a life-affecting moment.

**What was the moment during Monterey when you realized that this was unique?**

It was while Janis was singing. The more she belted and vibrated, the more I was physically affected to the core...to the soul. The course of rock music was forever changed at that festival, and I was there. I was deeply affected by it. I knew that rock music, contemporary music, the face of it, was going to change. It was also an incredibly impactful time affecting society. This was held in Monterey, Calif.; it was right to the south of Haight-Ashbury. You were being hit and stunned by the tremendous impact of a social revolution, as well as a musical revolution. It forever changed my life.

**You left Columbia and started Arista. Was it your intention to do something different with this label?**

It was never [my intention] to do anything different, because what had happened at Columbia was one great dream after another in every area. Whether it was the fusion of rock and jazz coming out of Miles Davis and Blood Sweat And Tears and Chicago and Weather Report and Mahav-



*Davis with Carlos Santana*

ishnu Orchestra and Herbie Hancock and The Headhunters, leading to Earth, Wind And Fire. Whether it was Billy Joel, Carlos Santana, Aerosmith or Springsteen, it was one fire after another. Or whether it was moving into R&B with Philadelphia International Records with Gamble and Huff—it was all these fronts.

I just wanted to do more of the same for Arista. I wanted to sign special, unique talents that could be headliners, self-contained rock artists. So, when I started Arista, I just followed that pattern, and in rock came Patti Smith and The Outlaws and the Kinks and the Grateful Dead and Al Stewart, among others. I wanted to keep in the forefront of progressive music, and so I started GRP Records with Dave Grusin and Larry Rosen, which led to Tom Browne and "Funkin' For Jamaica" and Angela Bofill. R&B music that

had come out of the joint venture with Gamble and Huff—Teddy Pendergrass, the O'Jays, "Me And Mrs. Jones" and Billy Paul. So at Arista I signed Ray Parker Jr. and the first rapper—Gil Scott Heron—then I turned to Dionne Warwick and Aretha Franklin. So the roots of Arista were, from the very beginning, heavily into rock, progressive rock and R&B. I was just going to continue the Columbia tradition. It was working. But I added one major new thing.

**What was that?**

The one thing I had never really done at Columbia was directly work with professional songwriters to provide artists who don't write, or artists who do write but are open to outside material, with the all-important hit song. The idea was to go back to the basics of what A&R is, which is artists and repertoire, which reached its zenith years ago with Mitch Miller at Columbia well before me: to find great songs of the day and match them with the Frank Sinatra, the Johnny Mathis, the Barbra Streisands of the world. Our first record at Arista was "Mandy," and that matched song to artist as a prime example of the [traditional] A&R approach. So this was an area that I had never really done before, which was to use my ears not only to sense trends and to look for unique rock artists but go back to A&R, to what Jerry Wexler and perhaps only a few people in the industry had done, to add to the arsenal of what a record-company creative entrepreneur should do. And that really has served me in very good stead over the years in developing artists, and ultimately with Whitney Houston reaching the apex of our creative partnership.

**How do you start collaborating with artists on their albums?**

It really came from the beginning. I started doing it with Barry Manilow—who wrote a number of hits for himself, but he would give me two spots on each album, and so I

*Continued on page 98*

# Clive ~

## Congratulations On Your 25th!

### Thanks for Helping to Make "Supernatural" a Dream Come True ~ It's Been a Pleasure Working with You and the Arista Team Over the Years

### Best Wishes on Your Next Big Adventure!

## ~ Greg

**Gregory DiGiovine Management**

email: gdmgmt@yahoo.com

fax: 415-458-8145

Congratulations, Clive!

You have made music history  
with 25 years of excellence.  
Many people have benefited from  
your vision and conviction;  
musicians, record companies, radio  
and the listening audience.  
Your ideas have heart  
and give us wings.

With Love and Oneness —

Cliff



SANTANA



66

### Dallas Austin:

Clive is a phenomenon. Every record, producer has part of Clive in them.

### Burt Bacharach:

Clive, you are a phenomenal guy. You've done a super job. We're all proud of you.

### Tony Bennett:

Clive, you have phenomenally effected the music business. Thank you.

### Sean "Puffy" Combs:

Clive has been more than just a mentor, a business partner, someone I aspire to be like. He's been a friend in good times and bad times. I love him as a person and as a man. You're a godfather, a brother and an uncle all rolled into one. If it wasn't for you, I wouldn't be where I am.

### Deborah Cox:

Clive has been an incredible and instrumental part of my career. 25,000 thank-yous for the opportunities you have blessed me with. Continue kicking butt. You inspire a lot of people.

### Kenny G.:

Clive has been instrumental (no pun intended) in the success that I've had. He took a personal interest in me and my career from the beginning and literally hand-wrote hundreds of notes to radio programmers all over the country, encouraging them to play my instrumental music on stations that had never done so before. His reputation, tenacity and passion single-handedly opened doors for me that had never before been opened for an instrumentalist.

### Whitney Houston:

I was 19 and scheduled to go on "The Merv Griffin Show" and sing this song called "Home" from the play "The Wiz." I remember standing in the wings and Clive talking to Merv about this woman who had the soul and gait of Aretha Franklin and the clarity and phrasing of Lena Horne, and I thought, "Who is he talking about—is it me?" I turned to my mother who was with me and Mommy said, "Yes, it's you, little girl."

Clive, we've come a long way since that song. It's been 15, 16 years now. This song brings back so many memories—loving memories that I will never forget you for. You have been my confidant and my father in this industry. You have guided me through things that I probably would not have known—if it were not for you. Congratulations on [Arista's] 25th anniversary!

### Dor Zisken:

It's extremely difficult to sum up in only a few words the role Clive Davis has played in my life. I learned and absorbed so much from him in the years that we worked together, and he nurtured my own instinct as to what it takes to be a successful music executive. That is, if you do what's best for the artist, you're doing what's best for your company. Clive has earned the loyalty of so many of music's most important and successful artists because he is their advocate, with an unwavering passion for music. He is first and foremost a fan and is not afraid to gush with praise when he believes an artist's work is great. At the same time, he has the courage to tell an artist when his or her work is not so great. That type of honesty is an all-too-rare commodity in the music business, but it's an asset that has been validated by Clive's four decades of unparalleled success. It's a great source of pride for me that I worked side-by-side with Clive Davis and was a member of his team for nearly a decade. I offer to Clive and everyone at Arista my most heartfelt congratulations on the occasion of Arista's 25th anniversary.

## THE BILLBOARD INTERVIEW

Continued from page 36

would find "Weekend in New England" or "I Made It Through The Rain" or "Looks Like We Made It" or "Mandy" or "Trying To Get The Feeling Again" or "I Write The Songs" to supplement his writing. And the same with Mel Manchester, she could write "Come In From The Rain" and "Midnight Blue," but I would find "Don't Cry Out Loud" and "You Should Hear How She Talks About You." This tradition continued with Air Supply to give us platinum or quintuple-platinum albums.

I started building important publisher relationships and writer relationships. I had more songs than my quota of two Manlow songs, so it encouraged me to sign Dionne Warwick. A song that I would have normally given to Barry was "I'll Never Love This Way Again," and it broke her career. In fact, Barry produced it. So, Dionne won two Grammys with that and "Déjà Vu," and we relaunched another great career. That was what attracted Aretha Franklin, who called me and said she was looking for a creative partner,

along the lines of what she had been doing with Jerry Wexler during her landmark career. And, of course, I was dying to do that. So the genesis of this first came out of Barry and then Dionne and then Aretha. By the time Whitney came about, there was a track record with two women who had been a part of her life, namely Dionne Warwick—after her father's death, who was the lead singer of her mother's group the Sweet Inspirations, and so, by the time it came to Whitney, I had key members of her camp endorsing me to play a creative role in her life.

What were the challenges you faced early on at Arista?

They were the challenges for any new company: to do it more than once, to keep doing it and discovering headliners and discovering artists who would be around for years. When you really think back on all the artists, when you look at our 25th anniversary right now, we're still working with Aretha, Barry is still working with us, the Grateful Dead signed with us in '78 and, until Jerry's death, were such a vital part of our history. And Patti Smith, our first rock artist, is still with us. It's really about finding long-lasting artists who will have enduring, important careers. These were not transient, one-hit records. It was really discovering and nurturing careers and, indeed, that's what we've done. We've had very lengthy relationships with these artists, including Carly Simon and Annie Lennox and the Eurythmics. That's so gratifying when it's like that.

You said at the Grammys that Santana was an inspiration to younger artists because his success shows you can have a long career in music. Can you expand on that?

I think it's an inspiration to all artists, young and established, in a very major way. When Aretha hit with "A Rose Is Still A Rose," written and produced by Lauryn Hill, she came roaring back with this No. 1 record that also inspired everybody. It just shows that, if your unique talent is there and you have great music, you can have incredibly long careers. It's not typical. It's a tough business. But it is a beacon of light and a real resounding call and inspiration to young and established artists that you can have a long career and come back and do it again. Santana is a perfect example of this. It's really historic. You see what's happening. We're just about 12 million certified in America, and we're going to be 6 million abroad next week, so we'll be 18 million worldwide and it's

still coming in at the rate of 500,000 albums worldwide a week, so who knows where the end of this will be. It's really an all-timer.

### How did you form Arista Nashville?

I felt—having come out of my Columbia experience with Johnny Cash, Tammy Wynette and George Jones and their big hit records—I knew Nashville. I had gone down there every year, participated with Billy

Sherrill in some very big years—plus Ray Price and Marty Robbins and Lynn Anderson, and I knew you just don't go to that as a token. For me, it wasn't just "Oh, we'll open up a company and be in Nashville." You've got to be the first guy to Nashville. So, for me, the first agenda was to establish at Arista Contemporary the roots of rock and pop and urban and then, when I felt that I had momentum, we had depth, we had artists with longevity—you know, not just one or two but a substantial number—then I was ready to turn my attention to Arista Nashville.

It was about 11 or 12 years ago. The timing was right. I knew that things had become tough for the white pop artists. So, Where did great songs go? Nashville has been traditional in appreciating great songs at its core. I just felt that the timing would be right, and so, in the

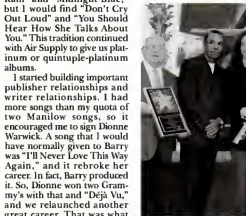
same way that we had a No. 1 record with the first record on Arista, with "Mandy," the timing happened really with Alan Jackson. He was the first artist we signed. Tim Dubois found him and arranged for me to meet Alan Jackson to sit him on this new company. After that, I have to say that Tim and Mike Dungan built Arista Nashville in a way that fulfilled every expectation of what I wanted it to be. My wish was that it be a home of singular, distinctive artists who would also have long-lasting careers. Obviously, with Alan Jackson and Brooks & Dunn and Diamond Rio and other distinctive long-lasting artists, and then with Pam Tillis we have that great new blood with Brad Paisley, Phil Vassar and BR549. I'm very proud of what they've done.

You've had some successful joint ventures at Arista. How did you go into business with L.A. Reid and Kenny "Babyface" Edmonds?

What I had been doing for Whitney, Aretha and Dionne was very valuable over the years, but about 11 years ago I sensed R&B was changing and that it was becoming difficult to just go to production songwriters and a traditional mainstream R&B. The important new forces were the self-contained writer-producer teams. You couldn't any longer just go to publishers. So, the first ones I went to were L.A. and Babyface, to produce three or four cuts for Whitney's "I'm Your Baby Tonight" album. The "I'm Your Baby Tonight" single was to become the first No. 1 pop hit that L.A. and Babyface ever had. They had, at that time, about 19 No. 1 R&B records; and they had never had a No. 1 pop hit. So that is how the relationship began.

Having spent time with them in a relationship, they said they wanted to start a new company by themselves and they would like to do it with me. I did feel that they were doing work that supplemented what I was doing. It was very exciting, and I thought I had a lot of fun doing what I had done with Kenny Gamble and Leon Huff at Columbia. They had said to me, "You know, you say a lot of albums. You've had enormous success in the album field and in the pop market. We feel that we can do a lot of what you do with, with Philadelphia International as the role model." I felt that L.A. and Babyface could very well

Continued on page 60



Davis with Kenny G. and, from left, Hollywood music Johnny Gann, Sugar Ray Leonard and Harry Hamlin



Whitney Houston





# You're 25.

*Which in the music industry means it's time to tell everyone you're 18 and join a boy band.*

*Congratulations to Clive Davis and Arista Records for 25 years of staying true to yourself  
and the incredible music of your artists.*



**THE BILLBOARD INTERVIEW**

*Continued from page 58*

inherit the mantle of what Gamble and Huff had done with Philadelphia International for me at Columbia. So, rooted in that model, we formed LaFace Records.

**What's the appeal of the joint venture? You've done others, too, notably with Puffy Combs.**

If someone can do something unique and special, especially if it's an area you're not as good in or not as versed in, you can learn from each other. At the time, L.A. and Babyface were really into blue-collar working-class music, R&B-oriented music. I had worked more extensively in the urban pop area. We felt that together we could learn and benefit from each other. Of course, Puffy brought in the street element of expertise, far more than any of us, either myself or L.A. or Babyface had. So it was the same principle. When I met with Puffy, it was immediately endorsed by L.A. and Babyface, because it was felt that there would be a synergistic benefit to us all. And there has been with the success of Bad Boy. I think Arista's been very helpful to Bad Boy with the mainstream-pop breakthroughs of Brandy and Mase, Puffy and 112. And we in turn have benefited from getting exposure to their expertise and using that as a way in associate ourselves with Naughty By Nature, the acquisition of Profile, DJ Quik and Q-Tip. So it's definitely synergistically helped us all.

**How did you find Puffy, or did he find you?**

He found me, I don't know if he knew of me. Bert Padell, his then-business manager, was the one who set up the meeting, and I just met him cold. When we met, he was just a young man of 21, who had been the artist-development product manager and executive assistant to Andre Harrell at Uptown. I was very impressed by the meeting. We connected right away. His vision for Bad Boy and what would affect the next several years of cutting-edge music was vivid.

**How have you dealt with the political issues surrounding rap music and the pressure on record companies concerning it?**

I've never really had to face issues that perhaps some other companies had to face, on whether they should put out an album where the material was so offensive that a decision had to be made as to whether they could release it. I think that the issues that arose—about the police or women—have not really come up in the kind of material that Outkast or Mase or Puffy [have done]. It just has not come up, so I've never really had to deal with it, other than language-content warnings, which is certainly in order.

**How did you become involved in humanitarian efforts, such as AIDS research funding and the Martell Foundation?**

We've been involved so long. The two prime events that occurred were, first, "That's What Friends Are For," where all the proceeds from that all-star record were contributed to the fight against AIDS. And, indeed, for the first two years of AmFAR's existence the \$2.5 million to \$3 million we contributed was the sustaining force for AmFAR. In the beginning, that was the lion's share of their budget and expend-

able funds. Then we were asked to come in for GMHC in 1990. A concert to raise money for GMHC had fallen apart, and we took it over for our 15th anniversary, plus we've always been very active on behalf of the T.J. Martell Foundation. From the beginning, we've housed the Martell Foundation at Arista; they've had their offices here. We've always wanted to be very active and supportive. We've been there for The City Of Hope and at different times for various other very worthwhile causes, whether it's the Rainforest in connection with the Grateful Dead or the "Red Hot & Blue" record, we've been involved in helps that need vigilance and help.



*With The Artist*

**It seems that it has been your strategy to keep Arista's roster relatively lean. Why is that?**

We try to keep lean. You try to make every signing count. So I don't come with the philosophy of signing 10 and bragging about the breaking of one. You try to make each signing count, and you sign when you know it's special. So I'm very proud of our success ratio. When you put high standards for signing each artist up there, by definition the roster becomes tight.

**Are there a number of acts that you expect or hope to sign in a year?**

No, I never really did it that way. I could sign no one for six months and then four in a week. I really don't have quotas.

**You believe in the importance of marketing music. Is there a formula for marketing an act or an album? Does it all depend on the hit song?**

A marketing plan must be tailor-made for the artist. For all years in the marketing of Sarah McLachlan we just built slowly, by design. We never had a hit single. We just waited for her magic to be seen by audiences. Each time she performed, the audience doubled and then tripled, and the second album doubled the sales of the first album. Ultimately, by the third album, we did have a hit. There are times with a pop artist when it does boil down to whether you have a hit or you don't. You can market from now until doomsday, but you better have a hit record; you're just not going to sell albums with a pop artist without it. In the rock area, there used to be many more opportunities to break artists out of touring. That's much more difficult now. Today, on the other hand, you do have MTV and VH-1 and BET and the Box to help you break artists that might not otherwise be broken from radio. Word-of-mouth street marketing today is so important in the rock community, in the cutting-edge area.



*With Arista*

We have not had a big hit single in the traditional sense with Angie Stone, but she's up to 600,000-700,000 albums. So everything is really different, depending on the artist. The best thing is to stoke word-of-mouth; when you can do that, it's something special. It's helped us greatly on the Santana album to reach these milestone peaks.

**How has the Internet changed the way you do business?**

From an awareness point of view, from a marketing point

*Continued on page 110*

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**Rodney Jerkins:**

Clive Davis is a mentor of mine. I was trying for years to get into the industry. Clive was the first executive to point out my strengths and weaknesses. I went back to the drawing board. When I came to him the next time, he said, "Now you've got it!" and the next thing I knew, I had a record out: "The Boy Is Mine." I have Clive to thank for that.

**Billy Joel:**

Clive has initiated the start of what has been a wonderful career and a great life. He has my eternal gratitude.

**Elton John:**

There's never been a record man like you. There probably never will be again.

**Barry Manilow:**

Clive has been the most emotional and inspiring experience of my life working with Clive, and I hope it goes on and on.

**Arif Mardin:**

Clive is a dynamo. I'm so proud to have worked with him. He always remember the great records we made together.

**Monica:**

When I was 13 years old, Clive gave me the opportunity to become the woman I wanted to be and accomplish the things I wanted to. He was never stingy with knowledge. He taught me a lot and helped me to experience a lot.

**Nex:**

When we started out, we were raw. Clive put us in the kitchen, cooked us up and put us out in the industry. And, we've sold a lot of records.

**Carlos Santana:**

I'm deeply grateful to Clive. He believed in our music and our mission and vision. But most of all, he stuck out his neck for us. He believed we could touch all of the generations. I offer my heartfelt gratitude.

**Rob Thomas:**

I give Clive thanks for taking a chance on a young kid from the South and changing my life.

**Dionne Warwick:**

I don't know what it is about him, but Clive Davis has the facility to turn the executive hat around and become John Doe—capable of hearing songs in a way nobody else hears them. Even if he doesn't agree with you, he has the ability to bend and say "let's give it a try." I'm very proud to know him, and to be able to call him a friend. The industry, by and large, is better for having Clive Davis in it.

**Stevie Wonder:**

Twenty-five years of incredible music! I can only say that, in my life, there are only a few people I can say sincerely have been consistently great in heart and spirit and in making sure artists got the very best. You are very close to the top of that list.

*Quotes compiled by Debbie Galante Block*



# THE EAR THAT LAUNCHED A THOUSAND CAREERS

Clive - congratulations on 25 years  
of defining modern music

from your friends at



[www.atlanticrecords.com](http://www.atlanticrecords.com)

# Attentive Management Trends To An Artist-Centric Environment

Only at Arista Records can a cliché like "Let's do lunch" turn into a multi-platinum reality for a seemingly endless succession of albums. Yet it happens every week at a luncheon held by Arista Records president Clive Davis and high-level executives that include senior VP worldwide, Tim Corson, senior VP of creative services Ken Levy and senior VP sales, Jordan Katz.

"At the luncheons, Clive scrutinizes every single record we have that week," says Levy, who has been with the label for 16 years. "He asks if we're doing all we can do, if there's anything we're missing and what the next step should be. Every record is put under a microscope." "He makes a tremendous amount of suggestions, sending us notes during the week," says Katz. "It's constant attention to his artists that always pays off."

"This constant attention has been provided by a parade of innovative and savvy executives, many who still attend those lunches," says Levy. "Clive Davis and some who have gone off to spread Arista's successful mindset elsewhere." "A lot of it has to do with respect," Levy says. "I've been

bleased to work with a lot of quality people who've come through these doors, such as Don Jennet and Roy Lott. Clive has created and fostered an atmosphere of mutual respect, so when new people come to Arista, they bring what we've accomplished and we respect what they respect to the company."

Corson, who has been with Arista for a little over six months, immediately picked up on team Arista's modus operandi. "The culture that exists here is a unique one, in the sense that Clive has created an artist-centric environment where each release is given tender loving care, from A&R to marketing," he says. "You can feel proud when you put that kind of attention to detail. Arista has a long tradition based on an artist-driven mentality. We take great care with every release and artist that comes out. With strong direction from Clive on down, we create an extremely focused strategy for every record that comes to the marketplace."

"The teamwork involved in their efforts has produced a litany of hits." "As Clive would tell you, it all starts with the song," Corson says. "The A&Ring and the collaborations on the record creates the magic in the songs. We have the ability to use our vision to take it beyond certain built-in audiences and formats. From a marketing standpoint, Clive's vision translates the artist's message to reach differ-

*Continued on page 102*



Senior VP worldwide, Tim Corson



Executive VP/GM Charles Goldstuck

# Accelerating the momentum

BY JEFF SILBERMAN

Charles Goldstuck had already spent a decade in the music business, starting with Warner-Chappell Music in 1980, then going to Capitol Records in 1993, when he joined Arista Records as executive VP/GM in early 1998. Yet he knew almost immediately that Arista did business in a considerably different way.

"There were two primary distinctions," he says. "Firstly, Arista's roster was a more broad-based roster, covering a variety of genres," he says. "On top of Arista's mainstream successes, it had a country-music consist in Nashville and two very successful joint ventures with LaFace and Bad Boy. Arista also had a vibrant urban division itself, so this was a full-service, integrated label. Secondly, Arista, was virtually an independent company. Clive's entrepreneurial spirit results in his team treating this company as they would if it were their own business. There is an enormous sense of pride in how employees view Arista."

## ANNUAL TOP 30

Goldstuck cites Davis' unwavering attention to detail as the significant reason Arista has been so consistently successful for so long. "Arista and its joint-venture labels all possess a very strong belief in only signing quality artists," he says. "We have a very small roster in comparison to the other major labels, even when you add in the rosters of LaFace and Bad Boy. Our release schedule over the last three years very rarely exceeded 30 releases a year."

"It all starts at the top with Clive," Goldstuck continues. "Every single release, be it on Arista or an associated label, is important to him, and to every executive and employee here. We pay full attention to getting the most out of every project. We make sure that no stone is left unturned in the process of an artist's development, and that is key. This has been Clive's philosophy, which has permeated this organization for 25 years." "A kind of consistent leadership creates an environment that's a key ingredient to long-term success."

"This kind of non-stop artist support doesn't come cheaply, but it's a price Arista has been willing to pay—and a mindset that has paid off handsomely." "When you look at the process of artist development and launching costs in marketing and promotion at the highest level, there's not a label in this business that can take any of the existing channels for granted," Goldstuck says. "Look at the sales environment. The cost of cooperative programs has virtually doubled in the past five years. It costs twice as much to get records well-positioned in front of the consumer. Video and other costs have also escalated. Labels have to find new ways to more effectively market and promote, or it'll be difficult to be efficient."

"At Arista, we look at each project and determine the most effective album launch, and then how to continue working the project to stay in the game for a lengthy period of time," he adds.

## FOCUS ON STRENGTHS

"Disturbing resonances can work when you focus very carefully on the strengths of each project," Goldstuck continues. "The Internet has become an important new avenue in

giving us the ability to communicate directly with consumers and have them experience music as opposed to exposure in the blanket fashion of TV and print advertising, radio and MTV. We've worked very hard to be more effective in this arena from a marketing standpoint. This allows us to reach consumers in a more cost-effective and direct way."

The result of their efforts: "Arista has always been a very successful company; however sales have really exploded over the last two years," Goldstuck states. "This company is developing gold, platinum and multi-platinum sales rates that far surpass the typical standards. Our artist-development process is very healthy and really paid off in helping develop a powerful roster. There is Santana, who's heading toward \$25 million in sales worldwide; Whitney Houston's My Love Is Your Love is at 10 million worldwide; Sarah McLachlan has sold over 10 million albums in the last two years; and Kenny G has done 5 million in the last two years."

"We've also broken a lot of new artists; Deborah Cox has gone platinum. Monica has sold double-platinum, both Next and LFO have reached platinum, and Angie Stone is heading there. That makes for a very strong roster of established stars and promising new artists."

## SANTANA: RADIO LISTENED

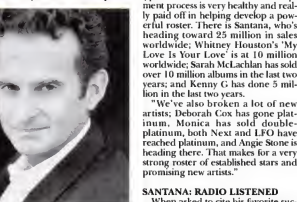
When asked to cite his favorite success stories of recent times, Goldstuck immediately responds, "How can I not mention Carlos Santana? When Clive signed Carlos and executive-produced the album, we all thought it was spectacular and would be successful, but no one dreamed that it could do 20 million worldwide and counting. The magnitude of his success has been the most pleasurable surprise."

"To be honest, radio didn't fully understand what we had here, either, but the more they played 'Smooth' and the more reactive the single became, the barriers quickly fell down."

## RECONNECTING WHITNEY

The other major success of late is Whitney Houston, who had to reclaim her unparalleled stature after a long layoff. "This was Whitney's first studio album in almost eight years," Goldstuck says. "We weren't sure who her audience was going to be. So Clive worked with Whitney and various producers, very much in the manner of his work with Carlos. We felt it was a groundbreaking album, but we had to convince the consumer. It was a challenge to reconnect to her audience. 'Heartbreak Hotel' put Whitney back on the map in terms of her performing from a studio-album perspective as opposed to a soundtrack perspective. Now, 18 months later, the album is still scanning very strongly, and we're at 3 million in the U.S., on top of the 7 million internationally."

Charles Goldstuck is one of a handful of key executives who have accelerated the phenomenal momentum of Arista records. The bottom line to this 25-year phenomenon goes back to the man who started it all: "Clive Davis creates an environment where artists are given 'flourish,'" he says. "There's such a richness in terms of the creative process here, while the commercial press is not sacrificed."





“Clive  
had an  
ear  
for hits.”

—Aretha Franklin  
*From These Roots* (autobiography)  
Random House, 1999

Kudos to Clive Davis and Arista Records.  
We salute your enormous contribution to American  
music...25 years of great artists, hits heard 'round  
the world...and that ear that keeps 'em coming.



WARNER MUSIC GROUP





# George Levendis & Co. Work To Create Buzz Abroad

BY DYLAN SIEGLER

The changes technology has brought to the record industry since the birth of Arista Records in the mid-'70s are innumerable and the benefits are abundant. But for those who work in international marketing, the advances in telecommunications—fax, e-mail, the Internet and more—have radically changed how they do business.

George Levendis, VP international, for Arista Records in New York, a seven-year veteran of the BMG family, has technology to thank for the increased role of the international department in the careers of every artist on Arista's roster.

"In the past, international marketing was looked at as secondary," says Levendis, who came to Arista's New York office after posts at Arista U.K. and BMG Greece, where he was managing director. But the ease with which Levendis can now work with his BMG colleagues worldwide helps convince U.S. artists of the importance—and the payoff—of a global presence.

"Arista today recognizes the true value of the global marketplace, and that comes from the top. Clive [Davis] and the team at the top look at international as important, and then it feeds through," says Levendis. "We do battle sometimes, but it's an education process. Fortunately, at Arista, enough people have seen Kenny G's tremendous success around the world. When you see what can be done internationally," he says, "it becomes harder to reconcile crossing Japan, Australia or Mexico off the tour calendar."

## WORLDWIDE CAPITALIZATION

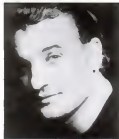
Kenny G ranks high on Arista's roster of international best-sellers. Another strong example, Whitney Houston, has total international sales of more than 50 million, highlighted by "The Bodyguard," which has sold more than 20 million.

When he began his international role at Arista in New York, Levendis' objective sounded simple: "Arista has always delivered the artists and the music, year in, year out," he says. "The task for me was to take the wonderful repertoire and capitalize on it on a worldwide basis."

Since Arista markets its artists so intensively in the U.S., one of the challenges facing Levendis was to obtain the time and resources necessary to create an effective marketing campaign for each artist internationally. That comes from building relationships with his colleagues in the U.S. company—those who have the most international success.

So how does Arista create an international buzz?

The process depends on an artist's level of development, from baby band to superstar. Consider the case of teenage blues phenomenon Shannon Curfman, for whom Arista is currently creating an international base. For Curfman, says



VP international, George Levendis

Levendis, the company set tour and press dates in Canada, and then moved to the Japanese market. Communication with marketing executives in international territories is essential and takes place through daily e-mails and phone calls, as well as through quarterly conventions, general artist meetings and less formal meetings at launch events for other artists.

"We are communicating continuously," stresses Levendis, who adds that Clive Davis is very involved in the international strategy for Arista artists.

In some cases, an international BMG label may say, "No, right now this is not for me," says Levendis. "And we'll focus on the territories where it's appropriate." For example, he notes that, for LaFace artist Pink, Arista's Latin department felt it was necessary to break the artist in the U.S. first. "So right now we're working the album in just Asia and the U.S.," which he acknowledges is no small feat. The company has identified both Curfman and Pink as artists who will benefit most by a slow build, "in territories that have the potential to ignite fires."

Superstar artists can be more challenging, says Levendis, "because everyone needs everything." Each territory must be handled strategically, often requiring more than one version of an album, bonus tracks, different album art and separate singles and radio promotion. Not to mention the challenge of scheduling tours, interviews and increasingly important television specials in international regions.

"With a project like a Whitney Houston greatest-hits album, it's a global plan," says Levendis. International will listen to what the U.S. company is doing first, and "try to follow their plan as much as we can." In a recent instance, most of Europe hummed along to Houston's "It's Not Right (But It's Okay)" while "Heartbreak Hotel" simultaneously went to No. 1 in France. "It depends on the marketplace," allows Levendis. "Some territories are particularly different enough that you make exceptions." International marketing executives must be flexible, he says.

It's impossible to ignore Arista's latest international marketing coup: Carlos Santana. Sweeping the Grammy Awards almost pales in comparison to Santana's success worldwide, and Levendis speaks of the still-unfolding project with something akin to awe.

"The first part of the Santana project was to focus on the U.S.," says Levendis. But in the Latin region, he notes, "we worked a single with Maná, with a separate videoclip just for the region and a co-sounding tour." Levendis notes that the international marketing of Santana's recent work began three to four months after the U.S. marketing campaign began. The upshot of the Santana plan was a global domination.

Santana has topped charts in markets as diverse as Malta, Iceland, Brazil, the Philippines, Hong Kong, Spain, Portugal, Austria, Germany and the U.K., says Levendis. "For Arista International, Carlos made the right kind of album, and artists like him have absolutely global appeal—their own appeal. It's dying." ■

# Germany's Two-Way Street

BY WOLFGANG SPAHR

MUNICH—"Arista is one of the diamonds in the BMG label's jewel-case," declares Thomas M. Stein, CEO of BMG Entertainment Germany/Switzerland/Austria/Eastern Europe.

As BMG's top executive in Germany, Europe's largest market, and the regional chief of GSA and Eastern Europe, Stein appreciates Arista's consistent production of artists with international sales potential. He praises the ability of Clive Davis and his team to nurture world-class stars such as Whitney Houston, Carlos Santana, Barry Manilow, Patii Smith, TLC, Toni Braxton and Puff Daddy.

But Stein is equally enthusiastic about Arista's long history of reaping success in the American market with German productions such as Snap, No Mercy, Real McCoy, Haddaway and LFO.

Arista artists from the U.S. have enjoyed outstanding success in Germany. Whitney Houston, for example, sold more than 1.7 million copies of the "Bodyguard" soundtrack in Germany in 1992, earning three platinum awards. The album "My Love Is Your Love" sold 670,000 copies in November of 1998 and is also surpassing the platinum mark here. Her German tour in the summer and autumn of 1999 sold out in 17 different cities.

## SUPERNATURAL SALES

Since June of 1999, Santana has sold over 800,000 units of the album "Supernatural" in Germany. Stein reports that the Santana tour scheduled for May and June of this year has already sold out. TLC has also scored a triumph, selling more than 250,000 copies of "Fanmail," while Puff Daddy has surpassed sales of 200,000 with his "Forever" album.

In the past, smash hits from Barry Manilow, Aretha Franklin and Dionne Warwick ensured that Arista featured prominently in the German charts.



Snap

Many leading German acts, meanwhile, owe their U.S. breakthrough to Arista. One example is the dance act Snap, whose album "World Power" (1990) topped the million-unit mark, while "The Madman's Return" moved a half-million units two years later.

## LYTE AND FUNKIE

Among the success stories for German artists written by Arista in the U.S. are LFO's "Lyte Funkie Ones" (1999),

Continued on page 66



Pink

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and

Warmest Wishes to  
**CLIVE DAVIS**

from



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MUSIC GROUP**



## International Intrigue

### GERMANY'S TWO-WAY STREET

*Continued from page 64*

which has sold 1.4 million copies. No Mercy's eponymously titled album (1996), which sold half a million copies, and Real McCoy's "Another Night" (1995), which moved 1.5 million units, and the debut album, "Girl You Know It's True," from Milli Vanilli, which sold more than 6 million copies

*Among the success stories for German artists written by Arista in the U.S. are LFO's "Lyte Funkie Ones" (1999), which has sold 1.4 million copies, No Mercy's eponymously titled album (1996), which sold half a million copies, and Real McCoy's "Another Night" (1995), which moved 1.5 million units.*

(before the late producer producer Frank Farian revealed the duo, Rob Pilatus and Fabrice Morvan, had not sung on the studio recording).

In the German music industry, Arista is repeatedly referred to as the ultimate proof that German productions are quite capable of getting to the top in the U.S., as long as the framework of A&R, marketing and promotion is in place. ■

## The U.K. And Central Europe: Strong Musical Territory

BY THOM DUFFY

LONDON—Clive Davis is known for his hands-on role in developing artists for Arista Records. But when it comes to the international marketing of Arista repertoire through BMG's global affiliates, Davis knows when to let go a bit. It's simply a matter of trust.

"That's exactly the word that Clive and I used together the other day when we were talking about the [European] track listings on the upcoming Whitney Houston greatest-hits album," says Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of Central Europe. "I asked him to trust us on this, and he went to his people and said, 'We're going to trust them.' It's based on the fact that we've gained that trust and con-



Beth Orton

fidence."

Griffiths refers, for example, to Davis' approval last year of the release of Houston's song "It's Not Right, But It's Okay" as a single in America at the time," says Griffiths. "They completely accepted our reasoning, which turned out to be spot on. And, of course, the single and album ["My Love Is Your Love"] has been a huge seller for us last year and this year."

From the BMG offices overlooking the Thames River in London's Fulham neighborhood, Griffiths offers a unique perspective of the relationship between Arista Records in the U.S. and its international partners. Griffiths took his present post in 1998 after nearly four years as president of Epic Records U.S. He's responsible for BMG in the U.K., which is the only country other than the U.S. where Arista exists as a complete, stand-alone company, under managing director Geed Doherty.

*Continued on page 162*


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He rested...

...and then went to The Bottom Line that night.

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One of the more striking features of Arista's first quarter century is the breadth of its musical accomplishments. The label has found across-the-board success, establishing significant artists over a wide array of genres.

# pop

BY TERRY BARNES

When Clive Davis left Columbia and made plans for his own label, he didn't have pop music in mind. He'd come to power in the late '60s when FM stations avoided the music of the Establishment (single "hits") in favor of the underground (album "tracks"). But not for long. By the mid-'70s, FM radio was the Establishment and needed records to survive. The days of the free-form playlist were over.

Clive Davis hadn't predicted such a change in radio, or that the talent pool he discovered at the 1967 Monterey Pop Festival would evaporate into a haze of heavy metal. That wasn't his thing, nor was disco. What was left? Pop music. It was song-driven, and Davis had a feel for songs. He knew how to edit a single like a jeweler cutting a diamond, slicing away the soot to uncover a flash of brilliance. By painstakingly matching great voices to compatible songs, he felt he could put food on the table.

In 1974, Davis became a consultant to Columbia Pictures in their phasing out of the Bell Records imprint. Columbia Pictures was to contribute \$10 million to the new partnership with Davis, plus any artist that Davis wanted to sign from the Bell Records roster. But most of the Bell artists would be cut. Barry Manilow was nervous about his career.

"He would have gladly dropped me too, because he didn't like my first album," Manilow wrote in his book "Sweet Life." "But two things stopped him: I was in the middle of making my second album and had already spent money on it. And everyone in the company believed in me."

## MANILOW'S NEW STRIPS

Davis reassured Manilow that he would be part of the new family. But when the new boss heard the singer's proposed second album, he phoned Manilow to say that the album could use some "brand." Davis suggested a song called "Brandy."

"It was a strange phone call, and I didn't know exactly how to respond, because I was supposed to be the songwriter," Manilow wrote. "Yet here was the president of my record company, whose support I needed, saying I should sign another songwriter's song."

Manilow and producer Ron Dante politely agreed to record the song. They copied the uptempo version recorded by the songwriters. When Davis showed up at the session, he hated it. When they slowed it to a ballad, he loved it. "To avoid confusion with the Looking Glass' 'Brandy (You're A Fine Girl),' the song was renamed 'Mandy.'" On Jan. 18, 1975, it became the first No. 1 hit for Barry Manilow and for Arista Records. Suddenly, Manilow was on his way to becoming the No. 1 adult contemporary artist of the century.

## BLUE AND GOLD

Arista was on a roll. Melissa Manchester, one of three Bell artists Davis retained for Arista, found her new album fast

approaching the top 10, backed by her No. 6 single hit, "Midnight Blue." Her next nine albums brought Manchester a Grammy for her top-5 single, "You Should Hear How She Talks About You," and a second gold album.

The rattle of money at Arista caught the industry's attention. In 1979, after a dry spell with Warner Bros., the great Dionne Warwick made her move to Arista. Davis introduced her to Manilow. His masterful production of "I'll Never Love This Way" brought Warwick back to the top 10 for the first time in a decade.

Arista worked magic on the careers of older women. The label gave Aretha Franklin the second No. 1 pop hit of her career—"I Knew You Were Waiting (For Me)"—19 years after her first No. 1 hit, "Respect." Dionne Warwick reached No. 1 on the Hot 100 for the second time, with "That's What Friends Are For." And Carly Simon, who joined Arista in 1986, won an Academy Award for "Let The River Run" from the film "Working Girl" and has sold an astonishing 6,000,000 units worldwide.

## '80S LADIES

Arista entered the '80s with a string of seven consecutive top-5 singles and five platinum-plus albums from Australian duo Air Supply. However, the '80s belonged to the ladies.

"With Whitney Houston, I not only signed her, but with her, I picked every song and every producer. That's the difference with me now," Davis told a writer. "Working with people like Whitney and Dionne Warwick and Aretha Franklin, I am very much on the creative firing line."

"I am no longer just a signer," the Houston/Davis partnership made history. She was the first female artist to have an album debut at No. 1, the first artist with seven consecutive No. 1 singles, the first to remain at No. 1 for 14 weeks, and she has tied Madonna as the female soloist with the most No. 1 pop hits.

Arista's '80s ladies were paving the way for a whole new breed of female musicians. In 1987, Taylor Dayne introduced the first of seven top-10 singles, "Tell It To My Heart," and three years later reached No. 1 with "Love Will Lead You Back." In 1988, Exposé's "Seasons Change" reached No. 1 and marked the first time that any group had pulled four top-10 singles from a debut album. By 1990, the former dance-pop trio had a double-platinum album.

Canadian singer/songwriter Sarah McLachlan debuted quietly in 1989. But within a decade, she had masterminded and headlined three all-female Lilith tours and sold 12 million units worldwide, including her six-times-platinum album, "Surfacing."

In 1990, Lisa Stansfield jump-started her career with the platinum single "All Around the World," which ignited a platinum debut album. 1990 was also the year of the male-female dance duo Snap, who scored a platinum single and gold album with "Pump Power." In 1991, British trio KLF scored a gold album with "The White Room."

In 1993, Arista pumped its power into Ace of Base, a Swedish group with a winning combination of Europop sensibilities and reggae beats. "All That She Wants" became the Hot 100's second-biggest hit of the year. The group's second single, "The Sign," did even better, becoming

Continued on page 74

# r&b

BY DAVID NATHAN

Whitney can claim to have consistently been the No. 1 black music label for the last few years, the company's roots in the world of R&B go back to its very inception. Over two-and-a-half decades, Arista's roster has included many of the greatest artists in the multi-faceted genre known as contemporary black music. Although most industry insiders are familiar with the legacy of hit records created by such superstars as Whitney Houston, Aretha Franklin, Dionne Warwick, TLC, Toni Braxton, Usher and Puff Daddy among others, you may be surprised to learn that Arista's ranks have, at one time or another, included the likes of Motown legends Martha Reeves, Edie Kendrick and The Four Tops, classic soul men Bobby Womack and Garnet Mimms, jazz-fusion drummer Harvey Mason and saxman Gary Bartz, funk bands The Ohio Players and Mandrill, former P-Funk member Bernie Worrell, Southern soul sister Shirley Brown and sweet-soul group the Delfonics.

When Clive Davis masterminded the transformation from Bell Records to Arista, he inherited a couple of black-music stalwarts, Lou Rawls and the Fifth Dimension. Through a deal with Philly Groove Records, disco darlings First Choice's album "The Player" was an early Arista-distributed hit, but immediately after taking the helm of the new label, Davis began to build a significant black-music roster at Arista with the significant signing of poet, singer/songwriter Gil Scott-Heron, whose social commentary was both relevant and insightful. In fact, Arista's first top-40 pop hit album by a black artist came from Scott-Heron with his 1975 release "The First Minute Of A New Day," the first of eight albums he made with Arista.

Other early additions to Arista included Reeves, Tamiko Jones, Jeff Perry and General Johnson, formerly lead singer with early '70s hitmakers Chairmen Of The Board. The label's first major crossover success came in 1977 with Raydio, fronted by Ray Parker Jr., who would later enjoy a string of hits as a solo artist at Arista from 1982-85. The six-man outfit stormed up the charts with tunes like "Jack And Jill" while Parker had a No. 1 pop and R&B hit in 1984 with "Ghostbusters."

## TOP-40 RAYDIO

Arista began distributing Buddah Records in 1976 and released albums by Gladys Knight, Norman Connors, Phyllis Hyman and Michael Henderson among others. When Buddah folded, Connors and Hyman joined the Arista roster in 1978: Hyman made a quartet of albums for the label, establishing a loyal and solid following for herself in the process. A year later, through a distribution deal with Dave Grossman and Dave Rosen's fledgling GRP label, Angela Bofill and Tom Browne became associated with Arista; both artists would go on to record for Arista itself, with Bofill releasing five albums from 1981-85 and Browne hitting No. 1 with "Funkin' For Jamaica."

In 1979, with disco still enjoying considerable success, Arista signed New York quartet G&Q and was immediately rewarded with a quintet of R&B hits including "Disco Nights" and "Lo Love You." The same year, Davis was responsible for literally rejuvenating the recording career of solid '60s hitmaker Dionne Warwick. The pair was rewarded with Warwick's first platinum album and two Grammy Awards for "I'll Never Love This Way Again."

Continued on page 72



Sarah McLachlan



Extravict 1971; Mark Moore, Lavelle Spivey

25

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1



# THE DIVAS

BY DAVID NATHAN



Aretha Franklin



Deborah Cox



Dionne Warwick

**P**erhaps more than any other record company in recent memory, Arista Records can justifiably claim to have been home to many of the world's most successful divas.

The term itself may have become somewhat overplayed, but the list of just a few of the great female vocalists whose names have graced Arista's roster leaves one in little doubt that Clive Davis has more than a penchant for knowing a bona fide, certified diva when he hears one.

Since its inception, Arista's roster has included, chronologically, such illustrious ladies as Melissa Manchester, Patti Smith, Jennifer Warnes, Phyllis Hyman, Angela Bofill, Dionne Warwick, Aretha Franklin, Whitney Houston, Carly Simon, Taylor Dayne, Lisa Stansfield, Jennifer Holliday, Annie Lennox, Sarah McLachlan, Deborah Cox, Monica and Angie Stone. In the '90s, joint ventures with LaFace and Bad Boy have brought a new crop of divas-in-training to the Arista fold, notably Toni Braxton, TLC and Faith Evans.

Arista's ongoing commitment to presenting the music of key female artists has had more relevance than ever during the last few years. In 1999, the company released "Ultimate Divas," a 17-track compilation that not only included artists associated with Arista such as Franklin, Warwick, Houston, Braxton and Lennox but also featured legendary figures like Billie Holiday, Lena Horne, Dinah Washington, Sarah Vaughan and Ella Fitzgerald alongside contemporary icons Chaka Khan, Tina Turner, Patti LaBelle, Gladys Knight, Diana Ross and Mary J. Blige.

#### FAMOUS EARS

The label, under Davis' tutelage, has played more than a

passing role: in the influence women have had on the world of music on a global basis. Not only has Davis used his famous "ears" to bring new female artists to the attention of the music-buying public: he has been responsible for the rejuvenation of the recording careers of such legends as one of the original '60s crossover artists, Dionne Warwick (with the label from 1978 to 1994) and "Queen Of Soul" Aretha Franklin (who joined the roster in 1980). Davis recalls signing Warwick, the result of which was a platinum album and classic recordings such as "I'll Never Love This Way Again," "Déjà Vu" and "That's What Friends Are For": "Over the years, Dionne Warwick certainly defined the term 'urban pop,'" he says. "Her voice floated in and out of lyrics like no other, and yet it could soar as well."

Franklin has continued to reinvent herself as a recording artist during her two decades with Arista via hit albums and singles like "Freeway of Love," "I Knew You Were Waiting (For Me)," "Willing To Forgive," "Jump To It" and "A Rose

Is Still A Rose." Says Davis, "Aretha's voice is indeed a natural treasure. You just know that, hundreds of years from now, people will still be listening to her and marveling at "The Queen Of Soul."

#### ELEGANCE AND BEAUTY

While female artists have consistently contributed to Arista's dominance in the marketplace, the impact of Whitney Houston has been unparalleled. With Davis nurturing and developing her recording career, Houston has broken record after record on a global basis. Domestic sales alone for her six albums for the label have easily topped 50 million, worldwide sales have surpassed the 100-million-unit mark, and she recently received her seventh Grammy Award. Davis recalls his initial impressions when signing Houston to the label: "Right after I signed Whitney, I brought her on Merv Griffin's nationwide television show and introduced her, saying that, for the next generation, here was a singer who combined the fiery gospel of Aretha Franklin with both the sultry elegance of lyrical phrasing and the beauty of Lena Horne."

Of particular significance is the diverse range of women who have recorded for Arista: Lisa Stansfield and Annie Lennox, legendary singer/songwriter Carly Simon, former Broadway diva Jeunier Holliday, poet-turned-rock icon Patti Smith, Canadian chanteuses Sarah McLachlan and Deborah Cox, Monica and most recently, classic-soul star Angie Stone, the latest in the long line of women who have helped make Arista diva-friendly. ■

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**R&B**

*Continued from page 68*

Vu"). Over her 15 years with the label, the legendary songstress recorded 11 Arista albums.

In 1980, fresh from his triumph with Warwick, Davis signed another musical legend, Aretha Franklin's illustrious career at Atlantic had momentarily stalled. With Davis working hands-on with "The Queen Of Soul," Aretha has enjoyed consistent pop and R&B success with tunes like "Freeway Of Love," "I Knew You Were Waiting (For Me)," racking up two platinum and three gold albums as part of her ongoing 20-year Arista reign.

Other early '80s additions to Arista's burgeoning black-



Angie Stone



Faith Evans

music roster included jazz-oriented, multi-ethnic band Hiroshima and soul-and-funksters Average White Band; in 1983, a young singer/songwriter, musician and producer Kashif (a former member of B.T. Express) began a seven-year, five-album stint with the label, achieving additional prominence when he participated in the first two albums recorded by one of Arista's cornerstone artists.

That artist was Whitney Houston. The daughter of gospel and soul star Cissy and Dionne Warwick's first cousin, the stunning New Jersey-born vocalist literally took the world by storm, with her debut album selling more than 12 million copies in the U.S. alone. "Signing Whitney was a defining moment," says Lionel Ridenour, executive VP of black music at Arista. "With Clive's perseverance, and diligence in working with the Arista team at the time, Whitney broke down barriers that allowed a black music artist to go all the way, to become a core, mainstream, global artist and to sell literally millions of albums everywhere. Clive brought her music to the world. Her success laid the groundwork to later bring about our association with labels like LaFace and Bad Boy." Since her 1984 debut, Houston has surpassed the 100-million-unit mark worldwide and had 11 No. 1 pop hits, racking up 13 million album sales in the U.S. alone with 1992's "I Will Always Love You."

**ABOUT LAFACE**

Arista's commitment to black music continued unabated throughout the '80s as 1984 distributorship link with Records brought Billy Ocean and Whodini into the Arista world; the same year, Davis signed Jermaine Jackson, who stayed with the label for six years, enjoying hits with tunes like "Do What You Do" and "Don't Take It Personal," while other Arista chartmakers included Exposé, Lisa Stansfield and Kiara.

"L.A. Reid and Babyface were creating hits for different labels, and Clive was savvy enough to give them a deal in 1989 that resulted in the formation of LaFace Records."

*Continued on page 74*



*Congratulations Clive.*

You've set the standard for an entire industry.

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&  
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From one Arista member to another,  
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#### R&B

*Continued from page 72*

comments Ridenour: The duo had already been successful with hit records by Bobby Brown, Pebbles, the Whispers and others: their joint venture with Arista provided the team with an opportunity to sign and nurture new talent. Their initial breakthrough came in 1992 with three back-to-back multi-platinum albums: the soundtrack for "Boomerang" and the debut sets by TLC and Toni Braxton. Subsequently, LaFace has enjoyed major success with further albums by TLC, Bustos, Usher, Outkast, Goodie Mob, Shanice and Donell Jones.

#### BAD BOY'S GOOD TIMES

R&B mainstay Jeffrey Osborne, Jennifer Holliday and Atlantic Starr had brief tenures at Arista in the early '90s, and, in 1994, Davis created another joint-venture deal with Sean "Puffy" Combs' Bad Boy Entertainment, availing Arista of the talents of Craig Mack, The Notorious B.I.G., Mase, 112, Total and Faith Evans. "With Craig and Biggie, we began breaking new ground at urban radio," comments Arista's Ridenour. "We had two credible, street-savvy artists who we could deliver at mainstream R&B radio and they helped knocked down the walls for some of today's rap superstars." In addition to a series of gold and platinum albums for artists on the roster, Bad Boy enjoyed tremendous success with Puff Daddy's back-to-back 1997 chart-toppers, "Can't Nobody Hold Me Down" and "I'll Be Missing You," a multi-million selling tribute to the late Notorious B.I.G., featuring Combs, Evans and 112.

Emphasizing Arista's interest in beefing up its own roster, the label signed Canadian-born vocalist Deborah Cox in 1995, scoring a massive pop and R&B hit with her in 1998 with "Nobody's Supposed to Be Here," the longest-running No. 1 R&B hit single since the 1940's. In 1997, Next had a platinum debut album, and in 1998, Monica joined the label following her impressive 1995 Arista-distributed Rowdy Records debut with another multi-platinum best-selling album, "The Boy Is Mine."

Arista ended the '90s, its most successful decade in black music to date, with best-selling albums by Naughty By Nature; the critically-acclaimed solo debut by singer/songwriter Angie Stone; "Rave Un2 The Joy Fantastic," by The Artist Formerly Known As Prince in a special distribution deal between his NPG Records and Arista; and fittingly, multi-platinum albums by TLC and Whitney Houston, two of the recording acts who have continually demonstrated the ever-present involvement and commitment that Arista Records has had to black music from the very beginning. ■

#### POP

*Continued from page 68*

ing the first Swedish single to reach No. 1 on Billboard's year-end chart. In the U.S. alone, Ace of Base sold 10 million albums.

#### CASTING DIRECTOR

"I've never seen anyone with an ability to pick hit music to the same degree as Clive Davis," commented Diane Warren, writer of more than 100 top-10 hits for such artists as Ace of Base, Whitney Houston, Elton John and Celine Dion. "He's the only person I can bring a tape I recorded on my cheap little cassette player to and he 'gets' it. I brought him a real bad cassette of a song I wrote, even sure who should record. He listened and said, 'That's going to be the biggest hit ever for Toni Braxton,' and it was."

What exactly is Clive's gift? "A great sense of casting," says Warren. "Who else could have gotten a comeback album from Santana? His ears have actually gotten better with age."

There's plenty of new evidence to back that up. Teen quintet Westlife has become the first U.K. act to launch five No. 1 singles from a debut album. And Five, Arista's other British teen quartet, has a U.S.-certified platinum album, a gold single and a gold video. In June, platinum-certified LFO begins a full summer tour, following their recent outing with Britney Spears. And British singer/songwriter Dido, "a cross between Sarah McLachlan and Sinead O'Connor," has the lead song on the TV show "Roswell."

With a brand new crop of hits streaming around the globe, Arista has shown the record business what "bandwidth" is all about. ■



# Congratulations Clive

*on 25 Years of #1 Hits!*



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# rock

BY TERRY BARNES

After six years as president of Columbia Records, Clive Davis knew he had a gift for rock 'n' roll. He was confident that whatever moved him to sign Janis Joplin, Bruce Springsteen, Blood Sweat And Tears, Chicago, Johnny Winter, Billy Joel, Donovan and Santana to Columbia would guide him at his new label, Arista Records could be the ultimate rock label of the century. At least that was the plan. But album-oriented rock (AOR) radio decayed so quickly in the '70s that Davis moved to plan B: survival. He needed to develop the same genius for pop and R&B that he had for rock—and pronto.

He relied on skills he'd picked up at Columbia Records in the late '60s. "I began editing singles in my office," Davis told Joe Smith in the latter's record-biz biography "Off The Record." "I'd bring in one of Columbia's studio engineers, and we'd edit out all the extraneous parts. If the hook to



Patti Smith

the song was not repeated at the end of the record, I'd bring it back by artificial means." Davis edited "Black Magic Woman" for Santana and "Peace Of My Heart" for Joplin. Toward the late '60s, Columbia was making a fortune on this new kind of rock 'n' roll, which was played on a new kind of radio station: FM. Between 1965 and 1969, Columbia's share of the rock-music market jumped from 15% to 60%, largely due to Davis' influence. When he left the label in 1973, he discussed offers from Chris Blackwell at Island Records and Robert Sigwood at RSO. But he accepted an offer of partnership from Columbia Pictures and named the label Arista.

"I found that, after I started Arista, there were very few American rock groups—other than heavy metal—that were breaking big," Clive told writer Ted Fox for his book "In The Groove." "Out of economic necessity, I had to see if I had any other kind of talent to explore. If I continued primarily with a base of AOR artists, we would not have survived the holocaust that occurred after 'Saturday Night Fever.'" Disco was devastating the radio landscape. AOR stations

that had exposed so much new music in the late '60s were fighting for their lives in the '70s. Trying to salvage whatever market share they could and avoid tune-out at all costs, stations cut back on new music and locked to the safety of classic rock. Left withering on the vine were experimental and innovative new sounds—the kind of music Davis wanted to make. In survival at stake, Arista quickly expanded into pop and R&B music: song-driven markets where Davis could make use of another talent: his ability to match songs with singers. It was a skill that transformed "unhip" acts like Barry Manilow and Air Supply, and R&B acquisitions like Ray Parker Jr., Aretha Franklin and Dionne Warwick, into the chief breadwinners for Arista's first decade.

## LOW-BUDGET GOLD, NEW WAVE DANCE

The first rock act signed to Arista was The Outlaws, who scored three gold albums in five years. Arista also flexed some rock 'n' muscle by acquiring some of rock's greatest icons. The label gave the Grateful Dead their first top-10 single, "Touch Of Gray," in 1987. The Dead gave Arista five gold albums and the double-platinum "In The Dark." When The Kinks came to Arista, they were in for a surprise. With the exception of their 1966 greatest-hits album, Ray Davies and company had never been RIAA-certified in the U.S. The wait was over in 1978 when "Low Diver" was certified gold. Two more gold albums followed. Eurythmics co-founder Annie Lennox chose Arista as headquarters for her solo career. Two albums later, she had exceeded 11 million units worldwide and collected a Grammy.

Arista also pursued such avant-garde labels as Stiff and Ze, enlisted such legendary talents as Lou Reed, Graham Parker, Al Stewart and the Alan Parsons Project, and was a prime mover in New Wave music. The Thompson Twins released three top-10 hits, including "Hold Me Now," one of 1984's best-sellers. Arista took on alternative rock with the Crash Test Dummies, who released gold and double-platinum albums. A Flock Of Seagulls turned in a gold album in 1982, the same year that Haircut 100 released its worldwide smash "Love Plus One." A year later, Heaven 17 released its No. 1 New Wave dance record, "Let Me Go."

## BECAUSE OF PATTI

One of Arista's greatest contributions to rock 'n' roll is women. In the mid-'70s, Davis discovered the unique and fearless Patti Smith. The week her debut single, "Because The Night," peaked at No. 13 on the Hot 100, the only other rock 'n' roll women with a chart hit were Heart's Wilson sisters. Smith didn't make records for radio programmers—not even album covers. Her tattered split, tangled hair and furry armpits on the cover of "Easter" repulsed many, but her impact on rock music has been enormous. She laid the groundwork for a generation of female rockers who took music more seriously than makeup. For the first time, some women were selling as many records as their male counterparts.

In 1986, British singer/songwriter Beth Orton made her debut with "Trailer Park," an album since certified gold in the U.S. Music critics fell under the spell of this lanky six-foot "bummed-out angel in the badlands of love" (*Details* magazine) who toured the U.S. with Sheryl Crow and Emmylou Harris.

Last year, an amazing 14-year-old guitarist named Shannon Curfman made her debut. Raised in Fargo, N.D., Curfman wrote seven of the 11 songs on her album, "Loud Guitars, Big Suspicions," which was released locally before being picked up and expanded by Arista.

Among Arista's hot new male rock talents is Angie Aparo, an Atlanta-based singer/songwriter who combined forces with producer Matt Serletic (Matchbox Twenty, Edwin McCain). Aparo's luscinate act (Melissa/Arista Records is Sister 7, an Austin-based male quartet, whose debut album, "The Trip," caught on in 1996).

Making rock 'n' roll was the whole idea behind the formation of Arista. And the rewards have been greater than gold records or Grammys. Some 30 years after Davis signed Carlos Santana to Columbia Records, the artist had been written off by the industry as a relic. Davis gave Santana the go-ahead to record a new album for Arista and helped assemble an all-star cast of artists. The result was "Supernatural," an album that swept nine Grammy awards, including Best Rock Album, and sold over 17 million units worldwide. As co-producer, Clive Davis received his own Grammy statuette. It was a wake-up call for an industry obsessed by youth: Older is frequently better. ■

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Clive and Arista  
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*Dear Clive,*

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*Thank you for giving us our start in America.*

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*Love,*

*Clive Calder, Five Records and The Zomba Group of Companies*



# country and nashville

BY DEBORAH EVANS PRICE

NASHVILLE—In the past decade, several new record labels have come and gone along Nashville's famed Music Row as the country-music industry's fortunes have swelled and waned. However, the label that rapidly rose from new kid on the block to major power amid that turbulent climate has been Arista Nashville.

Ever since the label's launch more than a decade ago, it's set the standard and become the success story others have tried to emulate. Arista Nashville has produced some of the industry's core artists, among them Alan Jackson and Brooks & Dunn. The label also diversified over the years to launch Arista Austin, which spawned such critically acclaimed acts as Abra Moore.

## PLATONIC IDEALS AND MUSCLE

The vision for the label began with Clive Davis, who hired Nashville veteran Tim DuBois to help build his country empire. "I came from the songwriter/producer/artist-management side," says DuBois, who was running the Nashville office of Fitzgerald-Hartley Management when he



Alan Jackson

first met with Davis in January 1989 to discuss starting a label. "I had in my mind the way I wished a record company would work, because I had been on the other side of the desk. It was about kind of modeling it after the Arista way of doing things, which was to be very, very selective in what you signed and to hire the very best people you could hire and build it. I used to describe it as a few well-chosen shots with a whole lot of muscle. That's the way we tried to build the company."

DuBois says Davis was involved in the launch of the fledgling division. "In the very early days, he was always there if there were any questions, he was always there to mentor, to support me in things," recalls DuBois, who recently left Arista for Gaylord Entertainment. "He and Roy Lott both were tremendously helpful in the early days of getting started. Then, to his credit, after we got up and proved ourselves, he backed off and allowed us to run our own show. It was a perfect blend of support and autonomy. He was there when we needed him, and the rest of the time he allowed us to use our musical instincts and our knowledge of the country business."

Alan Jackson was Arista Nashville's debut artist and has become one of the most successful acts in the industry. "Alan was a wonderful songwriter, first and foremost," DuBois recalls of signing the Georgia native, who bowed with the single "Blue-Blooded Woman" in the fall of 1989. "He had a very unique way of communicating to his audience. I've told the story several times of the first A&R meeting, and how Alan brought in a brown paper sack full of cassette tapes and we sat there and went through song after song that I just loved. It wasn't until the fourth album that we quit doing songs that weren't in that original brown paper bag."

## "WORLD" WENT GOLD

Jackson's debut album, "Here In The Real World," went gold in six months. "What Alan really represented was a fresh new injection of traditional country music," says Arista Nashville senior VP/CM Mike Dungan. "Alan came in there, and he looked like a California surfer, a tall good-looking guy with long blond hair, but what came out of his mouth was straight-ahead traditional country music with reverence and respect. The world just responded right away."

Jackson became Arista Nashville's first in a long line of successful artists. Brooks & Dunn, Diamond Rio and Pam Tillis all saw their debut singles rise to No. 1. In their first eight years of operation, the label sold nearly 60 million albums. In its first decade, Arista Nashville produced 30 gold, 21 platinum, and 13 multi-platinum discs. More than 80 titles were released, which garnered the company more than 150 major industry honors, including Grammys, Country Music Association Awards, Academy Of Country Music Awards, I&N/Music City News Awards, and American Music Awards. Among the accolades, Jackson won CMA's Entertainer Of The Year in 1995 with Brooks & Dunn taking the honor the following year, the same year they took home their fifth consecutive vocal duo trophy. Diamond Rio has won four CMA Vocal Group of the year awards, and Pam Tillis was the 1994 CMA female vocalist. (In 1994, Arista Nashville acts won six of the CMA's 12 major categories.)

"A tremendous part of our success was timing. We were standing there at the door when the gates blew open and we were able to come through," DuBois says. "In the first two years that we had product, we had Alan, Brooks & Dunn, Pam [Tillis] and Diamond Rio all break through really big. We had gold or platinum albums on all of them—actually platinum on three of them and a gold one on Pam. It was a great way to start a record company. It was a time when radio was ready for some new fresh faces and fresh talent and we were lucky enough to have signed some of the great singer/writers that were able to rush in and settle on a big chunk of ground for Arista. It was like a fairy tale. Within three years we had gone from a zero start to being one of the top country labels in town."

## INDUSTRIOUS STAFF

An incredibly energetic and hard-working staff has also been one of the cornerstones of Arista's success. In the wake of DuBois' departure, the label has been headed by Dungan, a veteran executive who has been with the label since he assumed the director of sales and marketing post in 1990. Dungan had spent 10 years as a pop promotion rep for RCA (he's been with BMG a total of 21 years), then did stints at BMG Distribution and Arista's pop division before signing on with Arista Nashville. "I spent a couple of days with Tim at a convention, then went home and told my wife, 'I have

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"Clive - If it weren't for heroes, kids wouldn't dream."

Bishop Bait and Tackle





V I S I O N

One who sees where others can't.  
Clive, you are the very definition of the word.

CONGRATULATIONS CLIVE DAVIS  
FOR 25 YEARS OF MUSIC.

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## COUNTRY & NASHVILLE

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this strange feeling I'm going to work with this guy.' He went home and said the same thing about me,' Dungan recalls. "Not too many months later, he called and offered me this job. And I actually said 'No' twice before I took it. The third time he, said, 'You can't say no to me without coming down here and spending a couple of days and finding out what this is all about and seeing the spirit we have here.' Out of respect to him, I decided to come but had no intention of taking the job. Within four hours, I called my wife and said, 'I think I'm taking this job.'"

Dungan has loved his years at Arista. "It's been the greatest decision I ever made," he says. "This is the greatest group of people I've known and certainly the greatest group of people I've ever worked with. It's truly a family environment and a family that together has had a lot of fun and a lot of success. People have said on the record that 'Arista has had arguably more impact on this industry in a 10-year period than any label has had on this industry in its entire history.' That makes me proud."

### MAVERICK METHODS

Dungan and DuBois both say great music has been the key focus. "I think, from the beginning, our motto was, 'Let the music lead the way. Make great music and market the hell out of it,'" says Dungan.

To do that they assembled a talented staff and approached the label in a maverick manner. "When Arista Nashville started, there was not one person on the staff that was doing a job they'd done before," says Dungan. "Everyone came from someone else. Allen Butler was head of promotion, and he had been a sales rep prior to that, and after that had been a regional promotion man, but certainly had never run a promotion department. I had been a promotion man,



Brooks & Dunn

then a sales rep and then a marketing director, but I had certainly never run a marketing and sales department. I had never been president of a label. At every level, we gave people an opportunity to do a job for the first time. All of our promotion people came from non-promotion backgrounds. We just took what we felt were good people, who were dedicated and fit our family values. We knew they were smart enough, and we gave them enough room to bring themselves. Fortunately, for us no one ever did."

Jackson was in the label's first signing, followed by Adelp At The Wheel, Lec Roy Parnell, Edie and Michelle Wright. The next wave of signings included Tillis, Rob Crosby and Diamond Rio, followed by Brooks & Dunn, Black Hawk and The Tractors. "For a long time, the [country] industry was six major labels," says Dungan. "Arista came in and immediately became the seventh. There weren't a lot of labels opening up at this point, and Arista's beginning was looked at with interest and some suspicion because it wasn't like it

got in the '90s, where there was a new company opening up here every other month. To some extent, we were the young punks on the street. We were having fun and we had great music and we worked hard, and those, to me, are the three elements that you need."

### UPHILL CLIMB

Dungan describes those early years as "like a rollercoaster that only went uphill," but, as the country industry as a whole began to struggle in recent years, so did Arista Nashville. "We hit soft times in the middle of the '90s like a lot of people did when radio started to shut down," says Dungan. "and we made some decisions based on loyalty to some of the acts on our roster, not to aggressively expand, and to some extent that hurt. We hit some soft times there. One of the things we said from the beginning was, 'We're not going to be the biggest, but we're going to be the best.' Everyone's philosophy was that you can only successfully manage so many acts on a roster before you're not giving each of those acts your best shot. We got to a point where we would see talent that was interesting to us, but, because we had other acts on our roster that had not broken yet through, we decided to double our commitment to them rather than sign new acts. In hindsight, perhaps that wasn't always the best philosophy, but we adjusted, and a couple years ago had a bit of a string of acts that we became interested in that I think are the core of the format: Brad Paisley, Phil Vassar, Carolyn Dawn Johnson and Shannon Brown. I think they all have awesome talent."

### UNDISCOVERED TREASURE

Paisley is Arista's newest success story. His second single, "He Didn't Have to Be," has been one of the biggest hits in the country format in the past year, and the West Virginia native looks to be country's next superstar. "It's the biggest thrill," says Paisley of being on the Arista roster. "I wanted to be on Arista Records before I moved to Nashville. I look up to Tim DuBois as a friend and as a man. He's a good guy, a genius and a great song person. To have gotten a chance to work with him has been a tremendous goal accomplished for me. I'm still going to get to work with him in many ways. We have all kinds of things in the fire. It may not be the head of my label anymore, but he will still be part of my career. That will always be the case. I feel like that friendship is a lifelong one, and it's something I cherish above any accomplishment professionally."

"And Mike Dungan was the undiscovered treasure for me at Arista, along with Steve Williams," continues Paisley. "Mike was somebody I didn't know until I got there. Having gotten to know him, there are very few people—I can list on one hand the amount of best friends and people I trust totally in this world—and he's one of them. He's like a big brother, and he's somebody who I think is one of the most talented people in Nashville. And more than that, a light just shines from him. He's just one of those people who is a joy to be around. To me the greatest thing about this label is the friendships I made. I signed there because of the people. Tim DuBois created a company where people would work 10 to 12 hours a day, then at the end of a long day, you'd see them hopping on an elevator together and going to dinner. At the end of the week, you'd see a group of guys going camping. He put together a company that is totally a family."

The people who at Arista have made an immeasurable impact on the Music Row community on many levels. Dungan says one of the projects he's most proud of is the multi-artist Merle Haggard tribute album, "Mama's Hungry Eyes." The label donated all proceeds to the Second Harvest Food Bank, and all subsequent Arista albums have included information about the organization, which helps feed the needy.

### RISK-TAKING NATURE

During the course of their history, the Arista Nashville family expanded to include other musical genres. They made a brief foray into the Christian music market working Reunion Records (a BMG acquisition that has since been sold to Zomba). The label also recorded the critically acclaimed "Peace In The Valley" project, the 1993 album that featured Arista Nashville artists singing songs of faith, and it launched Arista Austin and found success in the alternative-rock communities with artists like Abra Moore, Robert Earl Keen, Sister 7, Kidney Foster and Jeff Black. Dungan

Continued on page 82

"Congratulations Clive Davis and the entire Arista family.

Thank you for showing me

'One must go through something to get something.'

You have the gift of keeping songs in your records."



Continued Blessings,  
Shep Crawford Productions



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We're proud to salute Clive Davis for his sharp ear and open mind. Congratulations to him and Arista Records for 25 years of hits. We can't wait to hear what's coming next.

Many hear  
what's happening.  
One man hears  
what's next.





# hip-hop

BY MARCI KENON

**A**rista has had enormous and obvious success in hip-hop music through its joint ventures with LaFace Records and Bad Boy Entertainment. What may not be quite as noticeable is the noise being made by artists affiliated with the label directly. Q-Tip is the most recent Arista hip-hop artist to make waves, with his debut solo album, "Amplified," which has been certified gold.

"Q-Tip had two huge records with 'Vivrant Thing' and 'Breathe & Step.'" Says Lionel Ridenour, executive VP, black music, Arista. "Let's Ride" is out now and growing at radio. I think this was a good first effort for him. A lot of people forget this is his first time away from the Tribe [Called Quest] situation. I think he's scored a knockout with the album." Q-Tip is featured on a new song with Whitney Houston for her "Greatest Hits" album, scheduled for release later this year.

Last summer, Naughty By Nature, another hip-hop act signed to Arista proper, scored a gold single with "Jamboare," from the album "Nineteen Naughty Nine: Nature's Forty." Kay Gee, the DJ and producer of Naughty By

Nature, developed a relationship with Arista reps while working with Next, an R&B group that he developed and the label subsequently signed. When Naughty By Nature exited Tommy Boy, the group joined the Arista roster.

"Naughty By Nature makes hits records," Ridenour assures. "You're always going to have that big anthem record with them. They have Treach's charisma and Vinnie's rhymes. They're great to work with."

## PROFILE CATALOG

Next up is Los Angeles-based DJ Quik who, along with Run DMC, became part of the Arista lineup when the label bought Profile Records in 1998. In that deal, Arista acquired Profile's name, catalog, master recordings and artists contracts (Billboard issue Oct. 31, 1998). "We got one of the strongest old-school hip-hop catalogs," Ridenour says about the Profile deal. The catalog includes Rob Base & DJ-E-Z Rock, Special Ed and Poor Righteous Teachers.

"Rhythm-al-ism," DJ Quik's freshman album with Arista, was certified gold last year. "Balance & Options," DJ Quik's sophomore album, is scheduled for release, May 16. "Pitch In For A Party" is the first single commercially released in April.

"This guy's in heavy rotation on two stations in L.A. [92.3 The Beat K&B&T and Power 106 KPWR]," Ridenour muses. "Whatever he puts out gets played on the West Coast. He gets so much love there. And that's beginning to spread. His base has really grown since his first album on Profile."



Q-Tip



Run DMC

## A "CROWN" FOR SUMMER

Run DMC's new album "Crown Royal"—featuring Fred Durst, Rick Ross and Sugar Ray—is slated for summer release. Meanwhile, the next challenge for Arista will be to break new hip-hop artists from the ground up. Despite Arista's enormous success in hip-hop music via joint ventures, developing and breaking hip-hop acts is an area that still is uncharted.

In the late '80s, Arista released albums on such rap acts as K-9 Posse, whose eponymously titled debut album reached No. 29 on the Top R&B/Hip-Hop Albums chart, and Bobcat, who barely cracked the top 100 of the same chart with "Cat Got Ya Tongue." In 1998, Brand Nubians' Arista album "Foundation" fared better, reaching No. 12 on the Top R&B/Hip-Hop Albums chart.

"It wasn't something that came naturally to Arista in the way [other] artists are developed here," Ridenour admits. "It's kind of a testament to Clive's genius. Sometimes being smart is saying, 'I don't do this well, let me go find some people who do it well as I begin to develop it myself.'"

## NEW ACTS COMING

Arista utilized its strengths in the joint ventures, helping make them the tremendous successes they have become. Arista's assets include the importance its executives give to finding hit songs (in all genres) and the label's power at radio. "What we were successful at doing through the joint ventures with Bad Boy and LaFace," says Ridenour, "was taking rap artists who normally would not be able to get mainstream R&B airplay and locking those rap groups in regular rotation. Getting a Biggie, a Craig Mack or Outkast on the radio in full rotation knocked down walls for the DMNs and the Jay-Zs."

"Now developing artists, launching their careers and creating a brand name in hip-hop that affords credibility with other artists is high on the agenda at Arista. The label is set to release a couple of brand new hip-hop acts, including Loon, a former member of the Harlem World clique that was presented by Mase, the platinum Bad Boy artist who left the business citing religious convictions as the impetus. Dyme, a female duo consisting of twins, is also scheduled to debut this summer.

"We're getting to the point now where we are really developing [the rap acts we have]," Ridenour says. "We haven't fully built that foundation yet. We need to build the new groups and keep them launching, kind of make it a family environment, so that the success of one breeds the success of the next and so on..." ■

## COUNTRY & NASHVILLE

Continued from page 80

admits the label didn't achieve the sales goals that he had hoped for, but he's proud of the music's response from critics.

DoBois admits Davis had reservations about Arista Nashville branching out. "He didn't encourage it," DoBois says, "and, in hindsight, he may have been right. He was afraid we would lose our focus and get too spread out. For me, it was just a natural love of those musics that led me; what brought me to Nashville was the music coming out of Austin in the '70s. I've always had a real love for that marketplace. And Christian music, I think, is the overlooked, overlooked gem of this city. It was just our nature to take risks and believe we could conquer new areas if we concentrated on making great music."


There's no denying what the Arista Nashville imprint has accomplished. "You can't take away the music," says DoBois. "I defy you to listen to the radio for more than an hour without hearing something that Arista Nashville provided for country music. If you look at the songs that go into country music's gold library right now, that's the legacy of Arista. We've made a lot of great music. In the first 10 years, we had over a hundred records that were top-fives, and we've sold over 75 million albums and established what became household names in country music. And we have always tried to treat our artists fairly and maintain the highest possible integrity level in everything we did. One of the things I used to say to the staff was my principle in running this business: 'I don't want to do anything that I would have trouble telling my mother that I did.' So they used to put that into 'Make Tim's mom proud.'" ■

Celebrations on 25 Years of Non-Stop Hits

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of Non-Stop Hits  
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*Respectfully yours:*

Curt, Shy-Shy, B-Fine, Paul Anthony, Baby Gerry,  
and Bow Legged Lou of Full Force







# Special Markets Department Showcases Label's Rich Heritage

BY DAVIN SEAY

Twenty-five years is a lifetime in the music business, and the life of Arista Records has been marked by more than its share of exemplary music. From Eric Carmen to Whitney Houston, Kenny G to Alan Jackson, Carly Simon and Carlos Santana and beyond, the Arista catalog is both deep and wide, bringing together an astonishing variety of artists under the banner of this quintessentially artist-driven label.

The responsibility of administering that musical legacy—and the task of carrying it into the new century—is in the capable hands of Arista's senior VP of special markets, Steve Bartels. A former hotel-industry executive with a life-long love of music, Bartels came to Arista from A&M Records, where he distinguished himself by developing market-driven initiatives for the label's current artists working in production. Bartels joined Arista in 1993 at a time when president and founder Clive Davis was seeking a capable and experienced



Senior VP, special markets, Steve Bartels

executive to head up the just-formed special-markets department.

## DEEP INTO DIRECT MARKETING

Subsequently promoted from VP to senior VP, Bartels oversaw the growth of Arista special markets into a bustling office of 10 with a multi-tasked mandate.

"Obviously, we were charged with the administering of all master-use and license requests, including TV and radio commercials," explains Bartels. "And, at the same time, we also took on the reissue end of the business. But we also got deeply into direct marketing, working with the A&K, marketing, promotion and sales staff of the company to develop projects with a specific audience in mind."

The most conspicuous success in this direct marketing drive is Arista's "Ultimate" series, which currently numbers 10 albums, including the substantial hit, 1997's "Ultimate Dance Party." "We've had tremendous response from the Ultimate albums," Bartels enthuses, "and I'd go so far as to

say they've created an industry standard as far as this kind of compilation goes." It's a contention born out by the fact that the Warner Music Group recently partnered with Arista for another series, "Totally Hits," drawing in large part from the thematic approach pioneered by Arista's "Ultimate" imprint.

## LENNIX AND INFINITI

Placing songs with a wide range of advertising and entertainment clients has also been a consistent strong suit for Arista special markets. "We've had everything from Annie Lennox in an Infiniti, to Alan Jackson for Ford and Carly Simon for Ralph Lauren," Bartels explains. "Some of our best clients for custom compilations have been fashion outlets like the Limited, Ann Taylor and Lane Bryant. I think a big reason for our good track record has been the fact that, as a label, we go out and aggressively promote ourselves to the agencies. We find out what campaigns are coming up and tailor our pitch accordingly. As a result, we've been in on the ground floor of a lot of high-profile advertising. Needless to say, in this time of increased consolidation, music plays an important part in defining a product and its potential consumers. At the same time, however, I



think our clients appreciate the fact that Arista can offer such a wide variety of music and still provide the personal touch from the dedicated special-markets staff."

It's a personal touch backed up with the clout of some of modern music's heaviest hitters. "You wouldn't believe the number of requests I've gotten for Carlos Santana or Whitney Houston," Bartels laughs. "But, by the same token, Sarah McLachlan is in very high demand right now. It's a great position to be in: representing artists of that caliber makes my job that much easier."

## REISSUE REPUTATION

In the reissue arena, Arista has a definite edge when it comes to the wealth of material it holds in its vaults. "We really don't need to come up with elaborate new ways to package our catalog," continues Bartels. "It speaks for itself. By just offering it, we find interest and enthusiasm continues at a very high level, year in and year out."

The pride and joy of Arista's reissue program is the vaunted "Definitive Masters" series, special collections of classic Arista material from artists as diverse as The Outlaws, Patti Smith, Graham Parker and Lou Reed. "We call the very best material from their entire Arista catalog," explains Bartels, "then remaster it and include whatever special bonus tracks and packaging we think might be appropriate. The series has been very well-received, both critically and commercially." Arista special markets is also active in the boxed set area, with deluxe packages by Carly Simon and Patti Smith and Barry Manilow among its best-sellers. And the label's longstanding association with the Grateful Dead organization provides, according to Bartels, "all kinds of exciting opportunities, some of which will be coming to fruition in the very near future."

While the Arista Special Markets team looks forward to an exciting future, there's no question that the company has achieved remarkable results in both preserving its past and presenting it in a fresh way to a whole new generation of fans. ■



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## Starting Points

# Recollections From Arista's Quarter Century

BY DEBBIE GALANTE BLOCK

Reasons Arista transformed from a boutique label to a multi-million-dollar success are evident in the recollections of those who were there at the beginning. Some of the most important music executives, such as Roy Lott and Don Jenner, were part of the staff for a long time and played big roles in many of the label's successes. But, as all of those interviewed pointed out, Arista is Clive Davis. What is it about Davis that enables him to make this label stand so tall among the rest?

Perhaps it's loyalty that keeps the label booming. Richard Palmese, senior VP of promotion, worked at Arista between 1975 and 1983. He left, and returned in 1996. "Coming back here is the best thing I've ever done. When I came back, 60% of the people I had hired were still here. An appointment to this staff is like an appointment to the Supreme Court," he jokes.

Loyalty is not just saved for staff. Barry Manilow was one of the first artists signed to Arista, and he's still there. Perhaps Davis' foresight is key to Arista's accomplishments. Davis inherited Manilow from Bell Records when he was in the middle of making his second album. At that point in time,



Senior VP, creative services, Ken Levy

Davis saw that this singer, who was completely unconvincing of his own performing talents, had what it took to be a star. He first laid eyes on Manilow at a concert in Central Park in New York City, when Manilow was the opening act for Dionne Warwick. "I don't know what he saw or what he heard," says Manilow. "I saw my own potential as being a songwriter or a conductor. However, Clive has this incredible radar and is able to pick out what the public is going to respond to. He kept saying, 'What you're good at is performing and communicating with an audience.' I call him 'Nustra-

Davis' because he can read the future somehow."

### HEARING WHAT CLIVE HEARS

Manilow says he and Davis have not always agreed on what is good for him. "But, when we disagree, the sensible part of me says, 'What is he hearing that is valuable?' When he found 'Can't Smile Without You,' I thought it was too simple and not sophisticated enough. Then I figured out a way of

arranging it and producing it, and little by little I said, 'That's what he heard.' It just took a little collaboration. It has been an amazing experience to have been with Clive all of these years," he says.

Perhaps it's Davis' originality that has led to the label's triumphs. Another of the early Arista artists, Dionne Warwick, says, "He renovated and pioneered a lot of areas of music. The industry would not have been much without him. Clive has never been a 'me too' man. He has always been the forefront of whatever was happening. If, in fact, he came in on the second rung of whatever it was, he took it to the next level."

Warwick met Clive when she was doing "The Dinnah Shore Show." "I was at the end of my recording contract with Warner Bros. We were chatting, and he asked, 'Why aren't you recording?' You should be. One thing lead to another. Finally, I felt confident in his executive ability, but also felt he was someone that genuinely cared about his artists," Warwick says. And, the rest, as they say, is history. She won two Grammys that year, for "I Know I'll Never Love This Way Again" and "Deja Vu." Her first platinum album was on Arista.



Senior VP, promotion, Richard Palmese

### EASTER WITH AIR SUPPLY

Perhaps Davis' determination is the source of Arista's status today. Although he's now president/CEO of Capitol Records, Roy Lott worked at Arista from 1979 to 1988. He relays the story of his first experience with Davis' strong will. "The first group I was connected with was Air Supply. I'll always remember this, because Clive put the fear of death in me," he says. After the hit "Lost In Love," Davis decided to do an album, and, although they already had recorded music in their homeland (Australia), more songs were needed for the U.S. release. "It was the Wednesday before Easter. I had to get them out of Australia into the U.S. by Friday. Easter Sunday is a big holiday in Australia. Subsequently, people take time off right before the weekend, and Monday is also a holiday. We needed to get an album recorded immediately. But I was having a hard time getting them their passport. I ended up getting them into Canada because it was easier to get passport clearance. If I didn't get it done that Wednesday, I wouldn't have been able to do anything for the whole next week. Clive told me, 'Every week you don't get them into the U.S., you're losing \$1 million.' He ingrained in me the passion for not accepting limitations."

### SONGS FOR LUNCH

Perhaps it's Davis' dedication that makes Arista such a celebrated label. Davis' product presentations are legendary. "He will not let people get up to go to the bathroom during them. Therefore, they tend to be physical endurance tests," Lott remembers. "The lesson is his commitment and belief and respect for the music. He would never play a song and fade it halfway through and say, 'Well, you get the point.' Often, he'll play songs two or three times in a row to make sure you get the point."

(Clive has a weekly luncheon, Ken Levy, senior VP, creative services, says, "In the last 12 years of luncheons, there are some memorable moments, such as deciding whether to invest \$30,000 in a video for Kenny G's 'Songbird.' Of course, we did, and Kenny's career exploded.")

Palmese remembers that "in the early days, we were all very close, we were really committed to Clive's vision and dream for what Arista has truly become. I remember going out to his house in the Hamptons on summer weekends and having a great dinner and ice cream late at night. And, Sunday morning, when you would like to sleep in, you'd hear him at the pool blasting the radio listening to the Top 40 Countdown."

All of the stories aside, the message is clear. No single quality can be attributed to Arista's prosperity. Perhaps, if one puts them all together—a keen ear, loyalty, foresight, determination, dedication—it will become clear why the company is celebrating its 25-year anniversary with no end in sight. ■

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Associated Labels

## About LaFace: much crossover

BY GAIL MITCHELL

**B**y now the story is bordering on legend. After working together as members of seminal '80s group the Deele ("Body Talk," "Two Occasions," "Shoot 'Em Up Movies"), Antonio "L.A." Reid and Kenneth "Babyface" Edmonds came up with another deal: co-founding their own label, LaFace Records.

Prior to the label's establishment in 1989, the pair began writing songs and producing demos for a variety of acts, from soul veterans the Whispers to new jack man Bobby Brown to chart-topping quartet Boyz II Men to R&B/pop's royal highness Whitney Houston. As Reid recalled to Billboard, "One thing led to another, and we eventually started to get jobs producing records for other people. All of a sudden, records we had done over several months all started to come out at the same time, and we began having one hit after another." The pair's first big hit came with the Whispers' "Rock Steady."

Prompted by that success, the concept of launching and

Billboard's R&B Singles chart. Also part of the LaFace family in its early stages was former Jackson 5 member Jermaine Jackson, on whose album TLC's Lisa "Left Eye" Lopes and Tionne "T-Boz" Watkins appeared, under their then-stage-name Q-T.

Then in 1992, LaFace began hitting its stride when TLC notched the first in its string of multi-platinum-selling albums with "Ooooooohhh... On The TLC Tip," featuring the top-10 singles "What About Your Friends" and "Ain't 2 Proud 2 Beg," followed by 1994's "CrazySexyCool" with the No. 1 single "Creep." Today, the trio is still basking in the Grammy-winning and multi-platinum success of its third album, "Fanmail."

### "HEAT" AND "SECRETS"

At the same time that TLC was beginning to come into its own, LaFace scored another homerun with the soundtrack to the Eddie Murphy movie "Boomerang." It was on



TLC



L.A. Reid



Outkast



Toni Braxton



Babyface



Jody Watley

operating their own label was the next logical step. LaFace—which took its moniker from Reid's and Edmonds' nicknames—was shipped to various label executives, including Joe Smith at Capitol, Jerry Moss at A&M and Irving Azoff at MCA, where the duo thought they would ultimately end up since they had already done several projects there. But after meeting Clive Davis, the pair decided to take their Atlanta-based label to Arista.

### FIRST SINGLE NO. 1

"We met Clive Davis, and it clicked," Reid told Billboard. "We realized Clive was a true record man and had a pure appreciation for what we did and what we aspired to do."

The first artist signed to LaFace was Damain Dame, whose "Exclusivity" single in 1990 climbed to No. 1 on

that album that audiences were first introduced to Toni Braxton, whose eponymously titled debut album in 1993 won her a Grammy award as Best New Artist. Three years later, Braxton's "Secrets" was released, spinning off the top-five hits "You're Makin' Me High" and "Un-Break My Heart." Her junior effort, "Heat," bowed last month.

LaFace's penchant for concocting crossover R&B/pop music—reminiscent of what Reid's role model Berry Gordy achieved during Motown's heyday—is evident in its other acts, such as Usher. First signed to the label at the age of 13, Usher has released two albums, the second of which—"My Way"—racked up three hits: "You Make Me Wanna..." "Nice & Slow" and the title track.

Asked what makes a LaFace artist, Reid has said it's "a

*Continued on page 92*



# CONGRATULATIONS

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Associated Labels

# The good news from Bad Boy

BY GAIL MITCHELL

During its relatively brief seven-year existence, Arista's affiliated label Bad Boy Records has endured its share of highs and lows—all the while forging an identity as a major influence on today's global hip-hop and R&B scene.

Bad Boy visionary and CEO Sean "Puff" Combs began laying the foundation for his musical alter ego while enrolled at Washington, D.C.'s Howard University. He secured an internship with Uptown Entertainment, headed by his industry mentor—and current Bad Boy president—Andre Harrell. From there, he quickly advanced to the A&R department, where he worked with various artists, beginning in 1990



Sean "Puff" Combs

with Father MC, followed by Jodeci, Heavy D & the Boyz, and Mary J. Blige.

Fired from Uptown in 1993, Combs re-emerged the same year with the venture he tagged as Bad Boy. Based out of his home at this point, Combs initially signed former EPMD roadie Craig Mack and friend/frequent collaborator the Notorious B.I.G. Mack scored hits in summer 1994 with "Flava In Ya Ear," which featured LL Cool J, Busta Rhymes, Rampage and Notorious B.I.G., and "Get Down." Both tracks were from Mack's one and only album to date: "Project: Funk Da World."

Following that success, Notorious B.I.G.'s debut album, "Ready To Die," was released and eventually made a double-platinum splash, catapulting producer Combs and Bad Boy to the industry forefront—thanks to a string of B.I.G. hit singles ("Juicy," "Big Poppa/Warming" and "One More Chance/Say With Me")—and an invitation to enter into a joint venture with Arista in 1996.

## FAITH AND LOX

Between building up Bad Boy by signing and producing additional platinum acts Faith Evans (the wife of Notorious B.I.G.), female trio Total (Notorious' backing vocal group) and male vocal group 112, Combs stayed busy with various outside production projects including Mary J. Blige, Aretha Franklin, Boyz II Men, Mariah Carey, TLC,

times platinum album "No Way Out." The monumental album featured the crossover hits "Can't Nobody Hold Me Down" with Bad Boy artist Mase and 112; Combs' tribute to the late Notorious B.I.G., "I'll Be Missing You," with Evans and Mase (a reworking of the Police's 1983 song "Every Breath You Take"); "It's All About The Benjamins/Been Around The World" with Notorious B.I.G. and Mase; and "Victory" featuring B.I.G. and Busta Rhymes. "No Way Out" later earned Combs a Grammy award for Best Rap Album of the Year.

In 1998, Mase's multi-platinum "Harlem World" was released. Its chart-topping singles were "Feel So Good" and "What You Want" featuring Total. That success was followed up by the Lox, who nabbed gold with their single and album of the same name, "Money, Power & Respect." Joining the hit parade with their own follow-up albums were Evans ("Keep The Faith"), 112 ("Room 112"), and Total ("Kima, Keisha & Pam").

Along the way, the Bad Boy enterprise has expanded into a cottage industry that includes Notorious Entertainment (Notorious magazine, Notorious.com and Notorious TV), the Sean Jean clothing line, Justin's Restaurants, Janice Combs Management, Janice Combs Music Publishing, Bad Boy Marketing, Bad Boy Productions, Daddy's House Studios, Daddy's House Social Programs, Bad Boy Technologies (PuffDaddy.com and Bad-BoyOnline.com), Bad Boy Films and Bad Boy Books.

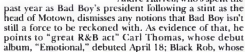
## A DREAM ARRIVES

Over the past year, however, Bad Boy has found itself involved with issues having many inside and outside the industry pondering the intertwined futures of Bad Boy and founder Combs.

While Combs was involved in a successful European tour, Andre Harrell, who's spent the

past year as Bad Boy's president following a stint as the head of Motown, dismisses any notions that Bad Boy isn't still a force to be reckoned with. As evidence of that, he points to "great R&B act" Carl Thomas, whose debut album, "Emotional," debuted April 18; Black Rob, whose

Faith Evans



Faith Evans



Carl Thomas



Dreemz



Carl Thomas

"Life Story" was issued in March; new pop act Dream, four girls from California whose debut album pops in August; and 112, who are currently recording. Also on tap: Faith Evans' third album.

The Bad Boy executive team presently includes CFO Derek Ferguson, GM Ron Gillyard, VP of promotion John Stockton and VP of A&R Harvey Pierre.

Looking ahead at future Bad Boy endeavors, Harrell says, "The idea is to have a synergized entertainment company. In addition to developing film and television projects, as well as planning to enter various music markets, we also want to expand our reach overseas to make Bad Boy as prevalent as it is here." ■



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SWV, New Edition and Lil' Kim. Also joining the Bad Boy roster were hip-hopers Mase and The Lox.

In March 1997, the label experienced its first major setback: the shooting death of Notorious B.I.G. in Los Angeles just weeks before the artist's sophomore set, "Life After Death," was slated for release. The album, spinning off the hits "Hypnotize" and "Me, Myself, My Problems," was certified six-times platinum. A third Notorious B.I.G. album, "Born Again," now double-platinum, was released in late 1999.

Bad Boy's—and Combs'—biggest year occurred in mid-1997. After mourning the death of Notorious B.I.G., producer/songwriter/remixer Combs released his own three-



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## Giving Back

# Arista extends a hand to help others

BY DEBBIE GALANTE BLOCK

The contributions Clive Davis and Arista Records have made in the world of music are more than appreciated and talked about often. But, what about contributions Davis has made for the good of his fellow man? Not only did he help raise millions for the AIDS cause long before it was fashionable to do so, but Davis was also the first ever to win the T.J. Martell Foundation Humanitarian Of The Year Award twice (1980, 1995). The foundation focuses its efforts on the battles against cancer, leukemia and AIDS.

Davis' crusade to raise money for AIDS began in 1985 with a song, "That's What Friends Are For." He pulled together the talents of Stevie Wonder, Elton John and Gladys Knight to sing with Dionne Warwick. That No. 1 song raised \$2 million for the cause.

In 1990, it was Davis who saved the faltering "Rock In A Hard Place" AIDS benefit show. He decided to turn the company's 15th-anniversary



"That's What Friends Are For"

concert at Radio City Music Hall into a benefit. The show, "That's What Friends Are For: Arista's 25th Anniversary Concert Benefit," featured Arista superstars along with Hollywood and television elite and raised yet another \$2 million. The 20th Anniversary Celebration brought in yet another \$5 million. Net proceeds from "25 Years of No. 1 Hits: Arista Records' Anniversary Celebration," scheduled to air May 15 on NBC, will benefit the T.J. Martell Foundation; amFAR (non-profit organization dedicated to supporting HIV/AIDS research, prevention and education) and the City of Hope (center for advanced research and treatment of cancers, HIV/AIDS, diabetes and other life-threatening illnesses).

### DAVIS DAY

In 1992, the New York Friar's Club honored Clive Davis as its "Man Of The Year" for his many ongoing humanitarian efforts. At the event, then-Mayor David Dinkins proclaimed June 6th "Clive Davis Day" in New York City. AIDS is not the only cause Davis has fought long and hard for. In 1972, he was saluted by the American Parkinson's Disease Foundation with its Man Of The Year Award. In 1985, he was honored as Man Of The Year by the American Cancer Society. In 1991, the Juvenile Diabetes Foundation also named him "Man Of The Year."

When it comes to humanitarian efforts, Davis could not ignore American soldiers. Along with Whitney Houston's Foundation for Children, Davis headed a fundraising drive involving Whitney Houston's performance of "The Star Spangled Banner" at Super Bowl XX during the Persian Gulf War in 1991. Royalties and profits from the sales of that record and Houston's "Welcome Home Heroes" concert video were donated to the American Red Cross Gulf Crisis Fund to benefit U. S. military families.

Racial equality is another of Davis' passions. In 1988, the Philadelphia chapter of the Black Music Association honored Davis as its Humanitarian of the Year. In 1991, Davis was recognized for his work by the Congress Of Racial Equality, who honored him with the Martin Luther King Jr. Humanitarian of the Year Award.

The Anti-Defamation League and The City of Hope also saluted Davis in 1970 and 1978, respectively. Davis has extended his passion that begins with music to bring attention to causes that might otherwise go unnoticed. Davis was once quoted as saying, "Experience has taught me to speak out again and again. And, with right on one's side, the voice is eventually heard." ■

### LA FACE

*Continued from page 58*

combination of things that's hard to put into words. But a LaFace artist has to be exceptionally talented. We're really looking for true stars... They don't just walk in, they arrive. And that arrival signals superstardom. I look for that in every act. I want the act to arrive, not walk in."

### 20-ACT ROSTER

Among the LaFace acts fitting that bill is rap group OutKast, whom Reid calls his proudest musical accomplishment. "OutKast is a rap group, and we aren't known for doing rap. Also, it's a rap group from the South. At the time they started to have their success, there was no rap group or artist from the South who was respected in the industry. So, to see OutKast become a multiplatinum success... I'm more proud of that than any other success we've had."

Working with a slate of about 20 acts, LaFace's artist roster also includes Donell Jones, Goodie Mob, the Tony Rich Project and Sam Salter, as well as newcomers Pink, Jay Enriquez, and Ivy.

In August of last year, LaFace announced the establishment of a West Coast branch. It's helmed by senior VP Louil Silas Jr., whose relationship with Reid and Edmonds dates back to the '80s when the veteran label executive hired the wet-behind-the-ears producing duo to work with such MCA acts as Bobby Brown, Pebbles and Sheena Easton. LaFace also has additional product coming by way of two joint ventures: New York-based Bystorm Entertainment (the trio

*Continued on page 94*

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*Clive*

*To my friend, mentor, and inspiration,*

*Thank you for bringing together*

*Aretha Franklin and Mary J. Blige*

*and believing in*

*“Don’t Waste Your Time”*

*Love,*

*Denise Rich*





## Graduating With Honors

# Arista's Awards 1975-2000

In its first quarter century, Arista's small but powerful cadre of artists and staff have captured a disproportionate share of industry awards. Already in 2000—on the heels of the most successful fiscal year in Arista history—the label has picked up 13 Grammy awards and an Induction into the Rock And Roll Hall Of Fame, adding to a staggering 25-year-list of honors that includes multiple Oscars, American Music Awards, Grammy and Soul Train Awards.

—TERRY BARNES

### LA FACE

Continued from page 92

Life 2 Live) and Atlanta-based Ghet-O-Vision Entertainment (duo act Youngbloodz).

### SUCCESS FORMULA UNCHANGED

Although Reid and Edmonds ended their production partnership in 1993, the two continue in their roles as co-founders. The multi-hyphenate Edmonds has since produced a host of chart-topping singles and soundtracks, including "The Bodyguard," "Waiting To Exhale" and "Soul Food." He's currently completing his next solo album on Epic, which is set for release this summer.

Rumors have been swirling of late regarding the status of Reid, whom insiders say is set to assume another executive post at Arista as early as this summer. In the meantime, however, he's still overseeing LaFace's day-to-day operations. Working alongside him is CEO Mark Shimmel, manager of the Tony Rich Project, who joined the label in 1996.

"The one thing that won't change is the label's formula for success, which Reid attributes to musical integrity. "We're very honest about the music and very dedicated to making sure we release only music we're proud of," he says. "We're not a record company that just puts out records to see what happens. We're a boutique label that takes every artist seriously." ■



Tony Rich

### GRAMMY AWARDS

#### 1976

**Song of the Year:**  
"I Write the Songs"  
Songwriter: Bruce Johnston

#### 1977

**Best Instrumental Arrangement:**  
"Nadia's Theme (The Young And Restless)" (Barry De Vorzon)  
Arrangers: Harry Betts, Perry Botkin Jr. & Barry De Vorzon

#### 1978

**Best Pop Vocal Performance, Male:**  
"Copacabana (At The Copa)" (single)  
Barry Manilow

**Best Recording for Children:**  
"The Muppet Show" (album)  
Jim Henson

**Best Instrumental Composition:**  
Theme from "Close Encounters Of The Third Kind"  
Composer: John Williams

**Best Album of Original Score Written for a Motion Picture or Television Show**  
"Close Encounters Of The Third Kind" (album)  
Composer: John Williams

#### 1979

**Best Pop Vocal Performance, Female**  
"I'll Never Love This Way Again" (single)  
Dionne Warwick

**Best R&B Vocal Performance, Female:**  
"Deja Vu" (track)  
Dionne Warwick

#### 1981

**Best R&B Vocal Performance, Female:**  
"Hold On, I'm Comin'" (track)  
Aretha Franklin

#### 1982

**Best Pop Vocal Performance, Female:**  
"You Should Hear How She Talks About You" (single)  
Melissa Manchester

**Best Rock Instrumental Performance:**  
"D.N.A." (track)  
A Flock Of Seagulls

#### 1984

**Best Pop Instrumental Performance:**  
"Ghostbusters" (Instrumental version) (Track from "Ghostbusters")  
Ray Parker Jr.

**Best R&B Vocal Performance, Male:**  
"Caribbean Queen (No More Love On The Run)" (single)  
Billy Ocean

#### 1985

**Best Pop Vocal Performance, Female:**  
"Saving All My Love For You" (single)  
Whitney Houston

**Congratulations to  
Arista Records and Clive Davis  
on their 25th anniversary.**

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Clive -

It's been an honor to work with you over the years. Much love, respect, trust, admiration and friendship...

Rick Nowels

Continued on page 96

philanthropist

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on Arista's silver anniversary.

Your well-deserved tribute  
is music to our ears.

Jamie  
and your friends at



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**ARISTA AWARDS***Continued from page 94***Best R&B Vocal Performance, Female:**  
"Freeway Of Love" (single)  
Aretha Franklin**Best Rhythm & Blues Song:**  
"Freeway Of Love"  
Aretha Franklin  
Songwriters: Narada Michael Walden & Jeffrey Cohen**1987**  
**Best Pop Vocal Performance, Female:**  
"I Wanna Dance With Somebody (Who Loves Me)" (single)  
Whitney Houston**Best R&B Vocal Performance, Female:**  
"Aretha" (album)  
Aretha Franklin**Best R&B Performance by a Duo or Group with Vocal:**  
"I Knew You Were Waiting (For Me)" (track from "Aretha")  
Aretha Franklin & George Michael**1988**  
**Best Soul Gospel Performance, Female:**  
"One Lord, One Faith, One Baptism" (album)  
Aretha Franklin**Best Spoken-Word or Non-musical Recording:**  
Speech by Rev. Jesse Jackson (July 27) (track from Aretha Franklin's "One Lord, One Faith, One Baptism")  
Rev. Jesse Jackson**1989**  
**Best Song Written Specifically for a Motion Picture or Television:**  
"Let The River Run" (from the motion picture "Working Girl") (single)  
Composer: Carly Simon**1992**  
**Producer Of The Year:**  
L.A. Reid and Babyface**1993**  
**Record Of The Year:**  
"I Will Always Love You"  
Whitney Houston  
David Foster, producer**Album Of The Year:**  
"The Bodyguard—Original Soundtrack" (album)  
David Foster, Narada Michael Walden, L.A. Reid, Babyface, Whitney Houston, David Cole, Robert Cliviles & Bebe Winans, album producers**Best New Artist:**  
Toni Braxton (LaFace Records)**Best Pop Vocal Performance, Female:**  
"I Will Always Love You" (single)  
Whitney Houston**Best R&B Vocal Performance, Female:**  
"Another Sad Love Song" (single)  
Toni Braxton (LaFace Records)**Best Country Performance by a Duo or Group with Vocal:**  
"Hard Workin' Man" (single)  
Brooks & Dunn**Best Instrumental Composition:**  
"Forever In Love" (single)  
Kenny G. Composer: Kenny G**1994**  
**Best Female R&B Vocal Performance:**  
"Breathe Again"  
Toni Braxton (LaFace Records)**1995**  
**Best Female Pop Vocal Performance:**  
"No More I Love You's"  
Annie Lennox**Best Mexican-American Performance:**  
"Flaco Jimenez"  
Flaco Jimenez (Arista Texas)**Best R&B Performance by a Duo or Group with Vocal:**  
"Creep"  
TLC (LaFace Records)**Best R&B Album:**  
"CrazySexyCool"  
TLC (LaFace Records)**Producer Of The Year:**  
Babyface**1996**  
**Best R&B Song:**  
"Exhale (Shoop Shoop)" (track from "Waiting To Exhale"—soundtrack)  
Whitney Houston; Babyface, songwriter**Best Female Pop Vocal Performance:**  
"Un-Break My Heart" (track from "Secrets")  
Toni Braxton (LaFace Records)**Best Female R&B Vocal Performance:**  
"You're Makin' Me High" (track from "Secrets")  
Toni Braxton (LaFace Records)**Best Country Performance by a Duo Or Group with Vocal:**  
"My Marie" (track from "Borderline")  
Brooks & Dunn**Best R&B Album:**  
"Words"  
Tony Rich Project**Producer Of The Year:**  
Babyface**1997**  
**Best Female Pop Vocal Performance:**  
"Building A Mystery" (track from "Surfacing")  
Sarah McLachlan**Best Pop Instrumental Performance:**  
"Last Dance" (track from "Surfacing")  
Sarah McLachlan**Best Rap Performance by a Duo or Group:**  
"I'll Be Missing You" (track from "A Tribute To Notorious B.I.C.") (Various Artists)  
Puff Daddy & Faith Evans Featuring 112 (Bad Boy Records)**Best Rap Album:**  
"No Way Out"  
Puff Daddy and the Family (Bad Boy Records)  
Producers: Sean "Puffy" Combs & Stevie J**Producer of the Year (Non-Classical):**  
Babyface**1999**  
**Record of the Year:**  
"Smooth" (track from "Supernatural")  
Santana Featuring Rob Thomas  
Producer: David Thoener*Continued on page 98*

AIR SUPPLY

*Congratulations Clive*  
*We've made some beautiful music together.*  
*Here's to the next twenty-five years.*  
*Harry Maslin—Producer*  
*Image Recording, L.A.*

MELISSA MANCHESTER

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TO MR. CLIVE DAVIS AND ARISTA RECORDS  
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**ARTISTA AWARDS**

*Continued from page 96*

**Album of the Year:**

"Supernatural," Santana  
Producers: Clive Davis, Carlos Santana

**Song of the Year:**

"Smooth" (track from "Supernatural")  
Songwriters: Itaal Shur, Rob Thomas

**Best Female Pop Performance:**

"I Will Remember You" (track from "Mirrorball")  
Sarah McLachlan

**Best Pop Performance by a Duo or Group with Vocal:**

"Maria Maria" (track from "Supernatural")  
Santana

**Best Pop Collaboration with Vocals:**

"Smooth" (track from "Supernatural")  
Santana Featuring Rob Thomas

**Best Pop Instrumental Performance:**

"El Farol" (track from "Supernatural")  
Santana

**Best Rock Performance By a Duo or Group with Vocal:**

"Put Your Lights On" (track from "Supernatural")  
Santana Featuring Everlast

**Best Rock Instrumental Performance:**

"The Calling" (track from "Supernatural")  
Santana Featuring Eric Clapton

**Best Rock Album:**

"Supernatural"  
Santana  
Producers: Clive Davis, Carlos Santana

**Best Female R&B Vocal Performance:**

"It's Not Right But It's Okay" (track from "My Love Is  
Your Love")  
Whitney Houston

**Best R&B Performance By a Duo or Group With Vocal:**

"No Scrubs" (track from "Fanmail")  
TLC (LaFace Records)

**Best R&B Song:**

"No Scrubs" (track from "Fanmail")  
TLC; songwriters: Kevin "Sh'ekspere" Briggs, Kandi  
Burruss & Tameka Cottle

**Best R&B Album:**

"Fanmail"  
TLC; producer: Dallas Austin

**O S G A R S**

**1988**

**Best Original Song**  
"Let The River Run" from "Working Girl"  
Carly Simon

**AMERICAN MUSIC AWARDS**

**1976**

**Favorite Female Artist-Soul/Rhythm & Blues:**  
Aretha Franklin

**1977**

**Favorite Female Artist-Soul/Rhythm & Blues:**  
Aretha Franklin

**1978**

**Favorite Male Artist-Pop/Rock:**  
Barry Manilow

**1979**

**Favorite Male Artist-Pop/Rock:**  
Barry Manilow

**1980**

**Favorite Male Artist-Pop/Rock:**  
Barry Manilow

**1982**

**Favorite Band, Duo or Group-Pop/Rock**  
Air Supply

**1983**

**Favorite Album-Soul/Rhythm & Blues:**  
Aretha Franklin

**Favorite Band, Duo or Group-Pop/Rock:**

Daryl Hall & John Oates

**1984**

**Favorite Female Artist-Soul/Rhythm & Blues:**  
Aretha Franklin

**Favorite Band, Duo or Group-Pop/Rock:**

Daryl Hall & John Oates

**1985**

**Favorite Band, Duo or Group-Pop/Rock:**  
Daryl Hall & John Oates

**1986**

**Favorite Female Video Artist-Soul/Rhythm & Blues:**  
**Favorite Female Artist-Soul/Rhythm & Blues:**  
Aretha Franklin

**Favorite Single-Soul/Rhythm & Blues:**

**Favorite Video Single-Soul/Rhythm & Blues:**  
Whitney Houston

**1987**

**Favorite Female Artist-Pop/Rock:**  
**Favorite Album-Pop/Rock:**  
**Favorite Female Artist-Soul/Rhythm & Blues:**  
**Favorite Album-Soul/Rhythm & Blues:**  
**Favorite Video Single-Soul/Rhythm & Blues:**  
Whitney Houston

**1988**

**Favorite Female Artist-Pop/Rock:**  
**Favorite Single-Pop/Rock:**  
Whitney Houston

**1989**

**Favorite Female Artist-Pop/Rock:**  
**Favorite Female Artist-Soul/Rhythm & Blues:**  
Whitney Houston

**1994**

**Favorite Album-Pop/Rock**  
**Favorite Album-Soul/Rhythm & Blues:**  
**Favorite Album-Adult Contemporary:**  
"The Bodyguard" (Soundtrack)

**1994**

**Favorite Single-Country:**  
**Favorite Album-Country:**  
Alan Jackson

**Special Award of Merit:**

**Favorite Female Artist-Pop/Rock:**  
**Favorite Single-Pop/Rock:**  
**Favorite Female Artist-Soul/Rhythm & Blues:**  
**Favorite Single-Soul/Rhythm & Blues:**  
Whitney Houston  
**Favorite Artist-Adult Contemporary:**  
Kenny G

*Continued on page 100*

*Congratulations To Clive Davis and Arista Records*

*For 25 years of success. And more to come ...*



NATIONAL PROMOTIONS AND ADVERTISING

**BACHELOR  
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OUR WARMEST  
CONGRATULATIONS  
TO ARISTA, AND  
ESPECIALLY TO  
CLIVE DAVIS  
FOR ALL HIS  
MAGNIFICENT  
ACHIEVEMENTS.

WE LOOK FORWARD TO WORKING WITH YOU ALL FOR A LONG TIME TO COME.



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**ARISTA AWARDS***Continued from page 98***1995**

**Favorite Band, Duo Or Group-Pop/Rock:**  
**Favorite New Artist-Pop/Rock:**  
 Ace Of Base

**Favorite Album-Soul/Rhythm & Blues:**  
**Favorite New Artist-Adult Contemporary:**  
**Favorite New Artist-Soul/Rhythm & Blues:**  
 Toni Braxton

**1997**

**Favorite Female Artist-Soul/Rhythm & Blues:**  
**Favorite Album-Soul/Rhythm & Blues:**  
 Toni Braxton

**Favorite Artist-Adult Contemporary:**  
 Whitney Houston

**Favorite Band, Duo or Group-Country:**  
 Brooks & Dunn

**2000**

**Favorite Band, Duo or Group-Country:**  
 Brooks & Dunn

**Favorite Album-Pop/Rock:**  
 Santana

**Favorite Band, Duo or Group-Soul/Rhythm & Blues:**  
 TLC

**SOUL TRAIN AWARDS****1988**

**Album of the Year Female:**  
 "Whitney," Whitney Houston

**1989**

**Best Jazz Album:**  
 "Silhouette," Kenny G

**1993**

**Best R&B Single, Female:**  
 "I Will Always Love You" (from "The Bodyguard"), Whitney Houston

**1994**

**The 1994 Sammy Davis Jr. Award as Entertainer of the Year for outstanding achievements in the field of entertainment during 1993:**  
 Whitney Houston

**Best R&B/Soul Single, Female:**

"Breathe Again" - Toni Braxton

**Best R&B/Soul Album, Female:**

"Toni Braxton," Toni Braxton

**R&B Song:**

"I Will Always Love You" (from "The Bodyguard"), Whitney Houston

**Best Jazz Album:**

"Breathless," Kenny G

**1995**

**Best R&B/Soul Single, Group, Band or Duo:**  
 "Creep," TLC: R&B/Soul

**Album of the Year, Group, Band or Duo:**  
 "CrazySexyCool," TLC

**1996**

**Best R&B/Soul Single, Female:**  
 "Exhale (Shoop Shoop)," Whitney Houston

**Best R&B/Soul Single, Group, Band or Duo:**  
 "Waterfalls," TLC

**Best R&B/Soul Album, Group Band or Duo:**  
 "CrazySexyCool," TLC

**R&B/Soul or Rap Song:**  
 "One More Chance," The Notorious B.I.G.

**Best R&B/Soul or Rap Music Video:**  
 "Waterfalls," TLC

**R&B/Soul Album, Solo:**  
 "Faith," Faith Evans

**Best R&B/Soul or Rap New Artist:**  
 "Soon As I Get Home," Faith Evans

**1997**

**Best R&B/Soul Single, Female:**  
 "You're Makin' Me High"/"Let It Flow," Toni Braxton

**Best R&B/Soul Album, Female:**  
 "Secrets," Toni Braxton

**1998**

**The 1997 Sammy Davis Jr. Award as Entertainer of the Year for outstanding achievements in the field of entertainment during 1997:**  
 Sean "Puffy" Combs

**The 1997 Quincy Jones Award for outstanding career achievements in the field of entertainment:**  
 Whitney Houston

**Best R&B/Soul Single, Male:**  
 "You Make Me Wanna..." Usher

**Best R&B/Soul Album, Male:**  
 "Life After Death," The Notorious B.I.G.

**Best R&B/Soul or Rap Music Video:**  
 "I'll Be Missing You," Puff Daddy & Faith Evans  
 Featuring 112

**1999**

**Best R&B/Soul Single-Female:**  
 Deborah Cox

**Best R&B/Soul single-Group, Band or Duo:**  
 Next

**2000**

**Best R&B/Soul Single-Group, Band or Duo:**  
 "No Scrubs," TLC

**R&B/Soul Album of the Year-Group, Band or Duo:**  
 "Fanmail," TLC

**Artist(s) of the Decade:**  
 Whitney Houston and Prince

**ROCK AND ROLL HALL OF FAME INDUCTEES****1987**

Aretha Franklin

**1990**

The Kinks

**1994**

Grateful Dead

**2000**

Clive Davis

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 to **DEBORAH COX**  
 to **BLACK ROB & SANTANA**

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Clive Davis  
and  
Arista Records  
On 25 Resounding Years  
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## TEAM ARISTA 2000

Continued from page 62

ent lifestyles. That's when the record has legs and becomes a phenomenon.

"Every marketing plan is a living entity, where you plan and adjust every factor on a daily basis," Corson adds. "What makes it exciting is that we can make changes on an hourly basis if we have to, be it for Carlos Santana, Patti Smith or Puffy's record. We're constantly adjusting, both proactively and reactively."

"I've been very lucky to have worked on a lot of amazing projects," Levy says. "I've been here for Kenny G exploding on 'Songbird.' I watched Whitney Houston's 'The Body-

guard' soundtrack become a mammoth best-seller, and I was here when the Grateful Dead had their first top-10 album and single. There are so many different cases. I can point to any of them and cite where we changed the campaigns at a certain time. 'The Bodyguard' campaign was always being refreshed. Every single step of each campaign is always fresh. There are never the same images."



Star 7

## SIMON AND SISTER 7

"I worked with a lot of artists here who have very different directions," Levy continues. "An artist like Barry Manilow grows on each record. He had platinum success with a big band, then he comes out with a Sinatra tribute album. Each release lends itself to something different."

And the hits keep coming. While Carlos Santana's album continues to sell at an astronomical plateau, team Arista turns its attention to the just-released Patti Smith album and imminent releases from Carly Simon, Aretha Franklin, Sister 7 and a greatest-hits collection from Whitney Houston. Then there's the highly profitable "Ultimate" and "Totally Hits" compilations series.

"I wouldn't say it's easy to succeed at what we do," Corson says. "But it is a joy and challenge we're left with every day. The fun of what we do is the beauty of having a successful company operate on many different levels at once."

"If, 16 years ago, someone told me that Arista would grow to be this big, I wouldn't have believed it," Levy says.

"When all cylinders are firing and everything is going in all the different genres of music, it's incredibly satisfying to stand back and watch it, be it Arista Nashville or something from LaFace or Bad Boy. It's incredibly rewarding to come up with something like Santana. This label will always have surprises." —J.S.

## U.K. AND CENTRAL EUROPE

Continued from page 66

And he also oversees affiliates in Central Europe as part of BMG's regional-management structure.

## FLEXIBLE RECOGNITION

"It struck me very early on how Clive and Arista are very aware of the international market and how important it is, and how flexible they have been in recognizing that we have to do things in our own way," says Griffiths.

A global marketing milestone for Arista took place when "The Bodyguard" soundtrack, released in 1992 and featuring Whitney Houston's smash single "I Will Always Love You," was an international smash. The album sold 13 million copies in the U.S.—and sold another 19 million outside America.

"There's a general realization that there's a big old world out there," says Griffiths. "I think that, from Clive's point of view, with 'The Bodyguard,' he saw the kind of numbers that could be done. I keep telling him that we will sell more [of Santana's] 'Supernatural' albums internationally than he will domestically."

Griffiths has praise for the international team at Arista in New York. Arista Records executive VP/CM Charles Goldstuck last year hired George Levidis as the American company's international VP (see related story).

"George, having run the Arista U.K. marketing office for a start—and having run BMG Greece as a managing director—has an incredible understanding of the international marketplace," says Griffiths. "What I found from my time in America is that you have to sort of translate and explain how the international marketplace works differently. I used to find, when I was at Epic, I spent half my time explaining to the Brits what the Americans meant, and the other half explaining to the British what the Americans meant. It's the classic line about two cultures separated by a common language."

## PLATINUM BREAKOUT

Arista U.K. also has a unique relationship with Arista in the States as the only Arista affiliate with a long, more difficult, history of signing and developing its own artists. It has been 10 years since Lisa Stansfield broke out of Arista U.K. to go platinum in the U.S. After numerous false starts in the decade since, Arista U.K.'s domestic-repertoire development is again on a roll under managing director Ged Doherty. Doherty joined BMG in spring 1999 after nearly three years as managing director of Columbia Records U.K. Previously, Doherty was senior VP of Epic U.S. under Griffiths.

"One of the best things that Richard did when he came on board was bring all these [affiliated U.K.] labels such as deconstruction, Heavenly and Bolehouse under the Arista roof to give Arista U.K. a domestic presence," says Doherty. That strategy of finding independent sources of repertoire for Arista has continued, with a recent deal with the dB Label set up by U.K. A&R veteran David Bates.

The strength of American repertoire helped sustain Arista for many years. Doherty's focus now is to develop home-grown talent. In part to address that, Doherty made a smart hire by tapping Tim Delaney as general manager of Arista U.K., with responsibility for international—that is, largely American—product. Delaney had been VP of international marketing at PolyGram Continental Europe and previously MD of Mercury Records Australia.

"Tim is a great guy, and his day-to-day focus is the international roster, and my focus day-to-day is the domestic roster," says Doherty. "Between us, we manage the company."

On the international front, Arista U.K. achieved its first No. 1 album in several years with Santana's "Supernatural." On the domestic front, the development of Death In Vegas, Spiritualized, Beth Orton and others show that "the tide is turning for Arista [U.K.]," says Doherty.

## STONES' "DIAMOND"

Perhaps most gratifying is the success which Arista in the U.S. has achieved with Angie Stone, a U.K.-signed artist whose debut album, "Black Diamond," has sold nearly 750,000 copies in the U.S. "They've been involved with it since day one," says Griffiths. "It's a very close relationship because it goes both ways."

"Clive's mantra of a small roster and just hit records does make it easier," says Griffiths. "We don't drown in the amount of product, but sometimes we may have a 'problem' with the number of hits. Trust me, it's a beautiful problem." ■

*Clive,*

*Thank You*

*Michael Barackman*

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Such A Fine Organization And We  
Anticipate A Bright Future For All.*



*Rachelle & Joe Friedman*





#### ACHIEVEMENTS

*Continued from page 54*

reach No. 1 with "That's What Friends Are For." It's the first No. 1 single for Dionne in 11 years and the second No. 1 single of Gladys Knight's career.

**FEB. 15, 1986**  
Whitney Houston's single "How Will I Know" unseats her aunt (Dionne Warwick) at No. 1.

**FEB. 25, 1986**  
Dionne Warwick presents the Grammy for Best Pop Vocal Performance to Whitney Houston, for "Saving All My Love For You."

**FEB. 25, 1986**  
Narade Michael Walden and Jeffrey Cohen take away a Grammy for Best Rhythm & Blues Song for Aretha's hit, "Freeway Of Love."

**FEB. 25, 1989**  
Aretha Franklin picks up a Grammy for Best R&B Vocal, Female for "Freeway of Love."

**MAY 17, 1986**  
"The Greatest Love Of All" becomes the third No. 1 single from the same album ["Whitney"], a feat never before accomplished by any solo female act.

**JULY 15, 1986**  
Whitney Houston's "Video Hits" is certified platinum.



Whitney Houston

**1987**

Aretha Franklin is the first woman inducted into the Rock And Roll Hall Of Fame.

**APRIL 10, 1987**

Aretha has a second No. 1 single—"I Know You Were Waiting [For Me]"—with George Michael, 19 years and 11 months since her first.

**JUNE 27, 1987**

Whitney Houston scores her fourth No. 1 single, with "I Wanna Dance with Somebody (Who Loves Me)."

**SEPT. 27, 1987**

"Didn't We Almost Have It All" becomes Whitney Houston's fifth No. 1 single.

**JAN. 8, 1989**

"So Emotional" becomes Whitney Houston's sixth consecutive No. 1 single.

**FEB. 20, 1989**

Exposé's "Seasons Change" reaches No. 1, and marks the first time that any group has pulled four top-10 singles from a debut album.

**MARCH 2, 1988**

Whitney Houston wins a Best Pop Performance Grammy for "I Wanna Dance With Somebody (Who Loves Me)."

**MARCH 2, 1988**

Aretha Franklin wins two more Grammys: Best R&B Vocal performance for her album, "Aretha," and Best R&B Performance By A Duo (with George Michael) for "I Know You Were Waiting [For Me]."

**APRIL 23, 1988**

"Where Do Broken Hearts" reaches No. 1; Whitney Houston becomes the first artist with seven consecutive No. 1 hits.

**JUNE 14, 1988**

The story of the Grateful Dead's only top-10 single, "The Making Of Touch Of Grey," is the group's first gold-certified video.

**1988**

Carly Simon wins an Oscar for Best Original Song: "Let The River Run" from "Working Girl."

**FEB. 22, 1989**

Aretha Franklin nabs two Grammys for her gospel album, "One Lord, One Faith, One Baptism."



Grateful Dead

**APRIL 1, 1989**

"Girl You Know It's True," Milli Vanilli's first U.S. single, peaks at No. 3.

**APRIL 12, 1989**

Kenny G wins his first Soul Train Music Award for Best Jazz Album

**1980**

The Kinks are inducted into the Rock And Roll Hall Of Fame.

**FEB. 21, 1980**

Carly Simon wins a Grammy for Best Song Written Specifically For A Motion Picture Or Television: "Let The River Run," from "Working Girl."



The Kinks

**APRIL 7, 1980**

Taylor Dayne's "Love Will Lead You Back" becomes her first No. 1 single.

**DEC. 1, 1980**

Whitney Houston's "I'm Your Baby Tonight" becomes the first No. 1 pop hit for songwriters L. A. Reid and Babyface.

**FEB. 23, 1981**

"All The Men That I Need" is Whitney Houston's ninth No. 1 single.

**APRIL 11, 1981**

Whitney Houston's "Star Spangled Banner" single is certified gold, and its video is certified platinum.

*Continued on page 108*

# CLIVE!

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Others get Clive Davis.



To the man who's been making it magic for 25 years.  
Congratulations to Clive Davis and **ARISTA** Records.



**ACHIEVEMENTS***Continued from page 104***NOV. 25, 1991**

Air Supply's "Lost In Love" album is certified double-platinum.

**JAN. 27, 1992**

Air Supply picks up an American Music Award as Favorite Pop/Rock Band.

**NOV. 28, 1992**

"I Will Always Love You" begins its 14-week stay at No. 1, the first single to accomplish that feat.

**JAN. 12, 1993**

Whitney Houston's "I Will Always Love You" is certified at 4,000,000 units.

**FEB. 24, 1993**

Babyface and L.A. Reid are named Producers of the Year at the Grammys.

**MARCH 10, 1993**

"Air Supply's Greatest Hits," certified at 5 million units, becomes the group's best-selling album.

**FEB. 7, 1994**

Alan Jackson wins two American Music Awards: Favorite Country Single and Favorite Country Album.

**1994**

The Grateful Dead are inducted into the Rock And Roll Hall Of Fame.



Toni Braxton

**MARCH 1, 1994**

Whitney Houston wins Record of the Year and Best Pop Vocal Performance Grammys for "I Will Always Love You."

**MARCH 1, 1994**

"The Bodyguard" soundtrack wins a Grammy for Album Of The Year.

**MARCH 1, 1994**

Kenny G wins his first Grammy: Best Instrumental Composition, for "Forever In Love."

**MARCH 1, 1994**

Toni Braxton wins her first two Grammys: Best New Artist and Best R&amp;B Vocal Performance, for "Another Sad Love Song."

**MARCH 1, 1994**

Brooks &amp; Dunn win Arista's first Country music Grammy: Best Country Performance, for "Hard Workin' Man."

**MARCH 12, 1994**

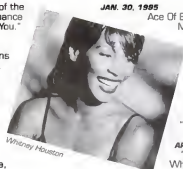
Ace Of Base's "The Sign" single begins a six-week stay at No. 1.

**JUNE 12, 1994**

Ace Of Base's "The Sign" album begins its six weeks in the top spot.

**JAN. 28, 1995**

TLC's "Creep" reaches No. 1, where it will remain for four weeks.



Whitney Houston

**JAN. 30, 1995**

Ace Of Base lands two American Music Awards: Favorite Pop/Rock Band and Favorite New Pop/Rock artist.

**MARCH 1, 1995**

Toni Braxton wins her second Grammy: Best Female R&amp;B Vocal Performance on "Breathe Again."

**APRIL 5, 1995**

"Im Your Baby Tonight," Whitney Houston's third album, is certified for sales of 4 million copies.

**JULY 8, 1995**

TLC's "Waterfalls" settles in for a seven-week stay at No. 1.

**AUG. 10, 1995**

The Grateful Dead's "In The Dark" album is certified double-platinum—the second-biggest selling album of their career.

**NOV. 25, 1995**

"Exhale (Shoop Shoop)" debuts at No. 1, becoming Whitney Houston's 11th No. 1 single, tying her with Madonna as solo female artist with the most No. 1s on the Hot 100.

**NOV. 29, 1995**

Whitney Houston's second album, "Whitney," is certified for sales of 9 million units.

**1995**

Whitney Houston's "Exhale (Shoop Shoop)" debuts at No. 1.

**FEB. 22, 1996**

Flaco Jimenez wins a Grammy for Best Mexican-American Performance for his eponymously titled album.

**FEB. 28, 1996**

TLC takes its first two Grammys: Best R&amp;B Performance for "Creep" and Best R&amp;B Album, for "CrazySexyCool."



Ace Of Base

**FEB. 28, 1996**

Annie Lennox picks up a Grammy for Best Female Pop Performance for "No More 'I Love you's."

**FEB. 28, 1996**

Babyface wins Producer of the Year Grammy.

**MARCH 29, 1996**

The Notorious B.I.G.'s "One More Chance" wins a "Soul Train" award for R&amp;B/Soul Dr. Rap Song Of The Year.

*Continued on page 108*

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your inspiration  
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*which has brought us  
twenty-five years  
of Number One hits.*

*Thank you!*



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**ACHIEVEMENTS**  
*Continued from page 106*

**MARCH 29, 1986**  
Faith Evans wins a Lady of Soul award for "Fifth"; R&B/Soul Solo Album of the Year; and Best R&B/Soul or Rap New Artist for "Soon As I Get Home."

**JULY 27, 1986**  
Tommy Braxton's single "You're Makin' Me High/Let It Flow" reaches No. 1.

**DEC. 7, 1986**  
Tommy Braxton's "Un-Break My Heart" begins an 11-week stay at No. 1.

**FEB. 26, 1987**  
Whitney Houston's "Exhale (Shoop Shoop)" wins a Best R&B Song Grammy for Babyface.

**FEB. 26, 1987**  
Tony Rich Project wins Grammy for Best R&B Album.

**FEB. 26, 1987**  
Brooks & Dunn win Grammy for Best Country Performance, Duo or Group for "My Mania."

**FEB. 29, 1987**  
Babyface is named Producer of the Year at the Grammys.

**FEB. 26, 1987**  
Tommy Braxton collects two more Grammys: Best Female Pop Vocal Performance for "Un-Break My



Anne Lennox

Heart" and Best Female R&B Vocal Performance for "You're Makin' Me High."

**1987**  
"I'll Be Missing You" by Puff Daddy and Faith Evans Featuring 112 becomes Anista's second single to debut at No. 1.

**FEB. 29, 1988**  
Sarah McLachlan wins two Grammys: Best Female Pop Vocal Performance for "Building A Mystery" and Best Pop Instrumental Performance for "Last Dance."

**FEB. 29, 1988**  
Puff Daddy and Faith Evans Featuring 112 win a Best Rap Performance Grammy for "I'll Be Missing You."

**FEB. 25, 1988**  
The Best Rap Album Grammy goes to Puff Daddy and the Family's "No Way Out."

**FEB. 29, 1988**  
Babyface is named Producer of the Year at the Grammys for the fourth time.

**FEB. 27, 1988**  
Soul Train honors Whitney Houston with the 1987 Quincy Jones Award for outstanding career achievements. Puff Daddy is awarded the Sammy Davis Jr. Award for Entertainer of the Year.

**FEB. 27, 1988**  
Notorious B.I.G. wins his second Soul Train Award for "Life After Death."

**JUNE 30, 1988**  
"The Preacher's Wife" soundtrack is certified for sales of 3 million units.

**FEB. 23, 1989**  
TLC's "Femell" album is certified for sales of 5 million units.

**FEB. 29, 1989**  
Sarah McLachlan picks up her third Grammy: Best Pop Performance, for "I Will Remember You."

**1989**  
Deborah Cox and Next, each win Soul Train Awards for Best R&B/Soul Single.

**JULY 29, 1989**  
Whitney Houston's first album is certified at 13 million units; the biggest-selling non-soundtrack album of her career.



Babyface

**SEPT. 3, 1989**  
TLC are presented with the Aretha Franklin Award at the Lady of Soul Awards.

**NOV. 1, 1989**  
At 17 million units, "The Bodyguard" becomes the best-selling soundtrack of the century.

**FEB. 27, 2000**  
Clive Davis receives NARAS Trustee Grammy Award.

**FEB. 29, 2000**  
The Best Female Vocal Performance Grammy goes to Whitney Houston for "It's Not Right, But It's Okay."

**FEB. 29, 2000**  
Santana's 12-million-plus-selling "Supernatural" album wins nine Grammy Awards being the NARAS record.

**FEB. 29, 2000**  
TLC wins three Grammys for their album, "Fanmail," and the single, "No Scrubs."

**FEB. 29, 2000**  
Clive Davis wins his first Grammy (CHECK) as producer, for Santana's "Supernatural" album.



TLC

**FEB. 29, 2000**  
The Grammy for Best Female Pop Performance goes to Sarah McLachlan for "I Will Remember You."

**MARCH 4, 2000**  
Whitney Houston and The Artist each receive Soul Train's rarest honor as "Artist of the Decade."

**MARCH 6, 2000**  
Clive Davis is inducted into the Rock And Roll Hall Of Fame. ■

*Congratulations*

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it down *'Naughty Style'*.



1	The Bodyguard ♦ Whitney Houston/Soundtrack	1	20	141
2	Whitney Houston ♦ Whitney Houston	1	14	169
3	Breathless ♦ Kenny G	2	11	214
4	Supernatural ♦ Santana	1	12	41*
5	CrazySexyCool ♦ TLC	3	4	99
6	Life After Death ♦ The Notorious B.I.G.	7	4	79
7	Whitney ♦ Whitney Houston	1	11	85
8	The Sign ♦ Ace Of Base	1	2	102
9	Miracles: The Holiday Album ♦ Kenny G	1	2	96
10	Toni Braxton ♦ Toni Braxton	1	2	96
11	Waiting To Exhale ♦ Soundtrack	1	5	49
12	Sarfacing ♦ Sarah McLachlan	2	1	108
13	Secrets ♦ Toni Braxton	1	2	96
14	Girl You Know It's True ♦ Milli Vanilli	1	8	78
15	No Way Out ♦ Puff Daddy & The Family	1	4	66
16	A Lot About Love (And A Little 'Bout Love) ♦ Alan Jackson	12	1	125
17	Fanmail ♦ TLC	1	5	57*
18	My Way ♦ Usher	6	3	79
19	Duotones ♦ Kenny G	5	1	51
20	Greatest Hits ♦ Air Supply	7	1	51
21	Brand New Man ♦ Brooks & Dunn	10	1	153
22	Havlen World ♦ Kane	1	2	54
23	The Moment ♦ Kenny G	1	2	54
24	I'm Your Baby Tonight ♦ Whitney Houston	3	1	51
25	The Greatest Hits Collection ♦ Alan Jackson	5	2	104
26	Who I Am ♦ Alan Jackson	7	1	63
27	Silhouette ♦ Kenny G	8	1	57
28	Hard Workin' Man ♦ Brooks & Dunn	9	1	99
29	Onesies ♦ The Notorious B.I.G.	9	1	73
30	Ready To Die ♦ The Notorious B.I.G.	15	1	87
31	Live ♦ Kenny G	16	1	122
32	Don't Rock The Jukebox ♦ Alan Jackson	17	1	118
33	Barry Manilow Live ♦ Barry Manilow	17	1	118
34	Evee Now ♦ Barry Manilow	3	2	38
35	The Preacher's Wife ♦ Whitney Houston/Soundtrack	3	3	58
36	Miracles ♦ Sarah McLachlan	3	3	58
37	Boomerang ♦ Soundtrack	4	5	54
38	Greatest Hits ♦ Barry Manilow	7	1	75
39	My Love ♦ Year 10000 ♦ Whitney Houston	13	1	79
40	Wattin' On Soundwaves ♦ Brooks & Dunn	15	1	51
41	Miss Thang ♦ Monica	16	1	61
42	Pumbling Towards Ecstasy ♦ Sarah McLachlan	16	1	100
43	Greatest Hits ♦ Lauryn Hill	17	1	63
44	Born Again ♦ The Notorious B.I.G.	1	1	16+
45	Agnerimus ♦ OutKast	2	1	46
46	The Greatest Hits Collection ♦ Brooks & Dunn	4	1	82
47	Soul Food ♦ Soundtrack	4	1	35
48	Tryin' To Get The Feeling ♦ Barry Manilow	5	2	87
49	Borderline ♦ Brooks & Dunn	5	2	70
50	Love Zone ♦ Billy Ocean	5	1	48
51	This One's For You ♦ Barry Manilow	6	2	60
52	In The Dark ♦ Grateful Dead	6	2	34
53	Faith—A Holiday Album ♦ Kenny G	6	2	60
54	The Boy Is Mine ♦ Monica	8	1	58
55	Suddenly ♦ Billy Ocean	9	2	86
56	God Shuffled His Feet ♦ Crash Test Dummies	9	1	43
57	Medusa ♦ Annie Lennox	11	1	60
58	Another Night ♦ Real McCoy	13	1	46
59	Exposure ♦ Exposé	16	2	74
60	Don't Rock The Jukebox ♦ Alan Jackson	16	2	118
61	The Tractors ♦ The Tractors	19	1	46
62	Tell It To My Heart ♦ Taylor Dayne	21	1	69
63	Lost In Love ♦ Air Supply	22	1	104
64	Divas ♦ Annie Lennox	23	2	72
65	Can't Fight Fate ♦ Taylor Dayne	25	1	55
66	Here In The Real World ♦ Alan Jackson	27	1	60
67	Blackpink ♦ Blackpink	28	1	83
68	ATLents ♦ OutKast	2	1	33
69	Forever ♦ Puff Daddy	2	1	27
70	Money, Power & Respect ♦ The Lox	2	1	22
71	High Mileage ♦ Alan Jackson	4	1	40
72	Ghostsbusters ♦ Soundtrack	6	2	34
73	Keep The Faith ♦ Faith Evans	6	2	34
74	Eye In The Sky ♦ The Alan Parsons Project	7	6	41
75	I Robot ♦ The Alan Parsons Project	9	3	54
76	One Voice ♦ Barbra Streisand	9	3	58
77	Barry Manilow II ♦ Barry Manilow	9	1	58
78	Affection ♦ Lisa Stansfield	9	1	39
79	Under The Influence ♦ Alan Jackson	10	1	92*
80	The One ♦ Air Supply	10	1	60
81	Into The Gap ♦ Thompson Twins	10	2	53
82	Time Passages ♦ Al Stewart	10	1	31
83	If You Love Her ♦ Brooks & Dunn	11	1	40
84	Everything I Love ♦ Alan Jackson	12	1	73
85	Dionne ♦ Dionne Warwick	12	1	54
86	The Turn Of Mind ♦ The Alan Parsons Project	12	1	58
87	Who's Zootin' Who? ♦ Aretha Franklin	13	1	51
88	Dice Nights ♦ GQ	13	1	35
89	Totally Hits ♦ Various Artists	14	1	20*
90	Barry ♦ Barry Manilow	15	2	20
91	Ultimate Dance Party 1997 ♦ Various Artists	17	1	50
92	Classics In The Key Of G ♦ Kenny G	17	1	33
93	Boy Out ♦ The Notorious B.I.G.	17	1	39
94	Tear Down These Walls ♦ Billy Ocean	18	1	31
95	Rooms 112 ♦ 112	18	1	53
96	Southern Hospitality ♦ Illegalski ♦ OutKast	20	1	26
97	LFO ♦ LFO... The Best Of The Monkees ♦ The Monkees	21	2	34
98	There's A New... ♦ Jeff Healey Band	21	1	31*
99	See The Light ♦ The Notorious B.I.G.	21	1	31
100	Faith ♦ Faith Evans	22	1	32

# Precious Metals

## Arista On The Charts

Here are the top 100 charting singles and albums from the Arista family's 25-year history. The singles are ranked according to performance on the Billboard Hot 100, determined by peak position, weeks at peak, weeks on chart, weeks in the top 10 and weeks in the top 40. The album list is based on two criteria: level of Recording Industry Assn. Of America (RIAA) platinum certification and performance on The Billboard 200, utilizing the same formula used to determine the above-mentioned single list.

The ♦ denotes RIAA platinum certification, for net shipment of 1 million units in the U.S. The ♦♦ denotes RIAA diamond certification for albums with net shipments of 10 million or more. Numerals listed after platinum and diamond symbols indicate the most recent certification level for multi-million sellers. All titles on the album list are at least platinum. Singles looted by a ♦ are certified gold by the RIAA, for net shipment of at least 500,000 units.

The list includes some historic hits in Billboard chart history. Whitney Houston's "I Will Always Love You" was No. 1 for 14 weeks in 1992 and 1993; at the time, it was a record streak atop the Hot 100. It is now tied for second among all charting singles, while the more recent "Smooth" by Santana, released last year, ranks eighth all time. The latter also has the distinction of being the only single with a reign of exactly 12 weeks.

The soundtrack from "The Bodyguard," from which "I Will Always Love You" y hail, was No. 1 for 20 weeks, the longest tenure by any album since May 1991, when The Billboard 200 began to use SoundScan data.

Aside from Arista titles, the lists also include albums and singles from other labels that were marketed and promoted by Arista, including Arista Nashville, Bad Boy, Grateful Dead, LaFace, Network and Rowdy. The album list also includes 1999's "Totally Hits" compilation, which was a joint venture between Arista, Elektra and Warner Bros.

—GEOFF MAYFIELD

### THE BILLBOARD INTERVIEW

(Continued from page 60)

of view. Not in the discovery of talent—yet.

**What are your thoughts on a future in which people may get their music digitally?**

I'm not personally paying much attention to delivery systems or distribution systems. I leave that to the corporation. Content is king, and creativity is going to rule the day. If you've got what no one else has, it's going to be in demand. I'm sure that the current retail and rack community will make (the new forms of distribution) part of their horizons for the future, as well. There will always be a major place for brick-and-mortar retail and racking. I don't think that people will just buy online, but it will be a major marketing asset, and whatever way music is delivered is fine with me.

**With the runaway success of Santana's album, you've had a very strong fiscal year. Can you share some of the financial results?**

We'll probably do somewhere between \$525 million and \$550 million this year at the Arista domestic level, with that probably translating to double for BMG worldwide. It will be the first time we've exceeded half a billion in sales at the domestic level, and this will be the biggest and most profitable year in Arista Contemporary's history, by far. It just caps off a tremendous run we've had over

the last several years.

**What went into the thinking about how to celebrate the 25th anniversary of the label?**

I didn't have any thinking. The networks continually expressed very strong interest. They said that this was a unique 25-year period. The only other company that was similarly blessed was Motown. They felt it would really be appropriate to celebrate our 25 years of No. 1 hits, and NBC was kind enough to call it the most important story in contemporary music in the last 25 years. I'm thrilled that we have the artists and the music that can have this unique milestone nationwide celebration.

**What are some of the albums we can look forward to this year from Arista?**

I'm very much looking forward to Whitney's "Greatest Hits." It certainly will be an incredible album that contains not only every hit in her illustrious career, but up-to-date, state-of-the-art remixes. It will be a 2-CD set, and it will have four new songs. I think it will show how contemporary Whitney continues to be. So, there's very strong new material to go along with a very fresh, complete and up-to-date greatest-hits album. Every one of her No. 1s is here, either in its original form or in a hot new remixed version. Then there's Carly Simon, who has a wonderful new album coming out

(Continued on page 112)

\*all charting as of April 8, 2000

*To Clive Davis and the Arista Family...*

CONGRATULATIONS ON 25 YEARS OF BRILLIANT TALENT.  
IT IS ALWAYS A LABOR OF LOVE WORKING WITH YOU.

*Many thanks, Bette Hisiger*

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RANK / PEAK POSITION / WEEKS AT PEAK / WEEKS ON CHART

1	I Will Always Love You ▲	Whitney Houston	1	14	26
2	Smooth ▲	Santana	1	12	37
3	Un-Break My Heart ▲	Toni Braxton	1	11	42
4	I'll Be Missing You ▲	Puff Daddy & Faith Evans	1	11	33
5	Waterfalls ▲	TLC	1	7	34
6	The Sign ▲	Ace Of Base	1	6	41
7	Can't Nobody Hold Me Down ▲	Puff Daddy	1	6	28
8	Too Close ▲	Next	1	5	33
9	The First Night ▲	Monica	1	5	33
10	Creep ▲	TLC	1	4	32
11	Angel Of Mine ▲	Monica	1	4	30
12	No Scrubs ▲	TLC	1	4	30
13	That's What Friends Are For ●	Dionne & Friends	1	4	23
14	Unprety ●	TLC	1	3	32
15	Ghosts On The Beach ●	Ray Parker Jr.	1	3	21
16	Hypnotic ▲	The Notorious B.I.G.	1	3	20
17	Greatest Love Of All ●	Whitney Houston	1	3	18
18	Mo Money Mo Problems ▲	The Notorious B.I.G.	1	2	30
19	Caribbean Queen (Get More Love On The Run) ●	Billy Ocean	1	2	23
20	Nice & Slow ▲	Usher	1	2	23
21	All The Man That I Need ●	Whitney Houston	1	2	23
22	How Will I Know ●	Whitney Houston	1	2	23
23	Blame It On The Rain ▲	Milli Vanilli	1	2	23
24	Gifer I'm Gonna Miss You ●	Milli Vanilli	1	2	22
25	Get Outta My Dreams, Get Into My Car	Billy Ocean	1	2	20
26	I Wanna Dance With Somebody (Who Loves Me) ▲	Whitney Houston	1	2	18
27	Where Do Broken Hearts Go	Whitney Houston	1	2	18
28	Didn't We Almost Have It All	Whitney Houston	1	2	17
29	I Wanna Be Good (For Me)	Aretha Franklin & George Michael	1	2	17
30	You're Makin' Me High ▲	Toni Braxton	1	1	41
31	Saving All My Love For You ●	Whitney Houston	1	1	22
32	Endino (Shop Around) ●	Whitney Houston	1	1	20
33	There'll Be Sad Songs (To Make You Cry)	Billy Ocean	1	1	21
34	Baby Don't Forget My Number ●	Milli Vanilli	1	1	21
35	I Write The Songs ●	Barry Manilow	1	1	20
36	Sessions (Single)	Barry Manilow	1	1	20
37	Love Will Lead You Back ●	Taylor Dayne	1	1	19
38	The One That You Love ●	Air Supply	1	1	19
39	I'm Your Baby Tonight ●	Whitney Houston	1	1	19
40	So Emotional ●	Whitney Houston	1	1	19
41	Looks Like We Made It ●	Berry Manilow	1	1	19
42	Right In The City ●	TLC	1	1	19
43	Maria Maria ▲	Santana Featuring The Product G&B	1	1	9*
44	Nobody's Supposed To Be Here ▲	Deborah Cox	2	8	29
45	You Make Me Wanna... ▲	Usher	2	7	47
46	Baby Baby Baby ●	TLC	2	7	47
47	All Out Of Love ●	Air Supply	2	4	27
48	All That She Wants ▲	Ace Of Base	2	3	36
49	Don't Tell A Friend (Just One of Dem Days)	Monica	2	3	26
50	Heartbreak Hotel ▲	Whitney Houston (Feat. Faith Evans & Kelly Price)	2	3	29
51	Making Love Out Of Nothing At All ●	Air Supply	2	3	25
52	Right Light ●	TLC	2	3	22
53	One More Chance/Stay With Me ▲	The Notorious B.I.G.	2	3	20
54	Satisfy You ●	Puff Daddy	2	3	20
55	All By Myself ●	Eric Carmen	2	3	19
56	Nobody Knows ●	The Tony Rich Project	2	2	47
57	Sittin' Up In My Room ●	Brandy	2	2	33
58	Nut Good, Cory & Mary J. Blige	Blige	2	2	20
59	It's All About The Benjamin ▲	Puff Daddy & The Family	2	2	6
60	Girl You Know It's True ▲	Milli Vanilli	2	1	26
61	When The Going Gets Tough, The Tough Get Going	Billy Ocean	2	1	23
62	The Power ▲	Scapp	2	1	32
63	Loveboy	Billy Ocean	2	1	21
64	Don't Rush Me	Taylor Dayne	2	1	20
65	Another Night ▲	Real McCoy	2	1	15
66	I'd Die Without You ●	PM Dawn	3	4	28
67	Lost In Love	Air Supply	3	4	23
68	Summer Girls ●	Usher	3	4	17
69	Breathin' Again ●	Toni Braxton	3	3	35
70	Eye In The Sky	The Alan Parsons Project	3	3	25
71	Don't Surround The World ▲	Lisa Stansfield	3	2	19
72	Can't Smile Without You ●	Barry Manilow	3	3	19
73	I'll Always Love You ●	Taylor Dayne	3	2	21
74	Hold Me Now	Thompson Twins	3	2	27
75	Adia ●	Sarah McLachlan	3	2	21
76	You Give Good Love ●	Whitney Houston	3	1	21
77	Run Army ●	Real McCoy	3	1	20
78	Make Me Lose Control	Eric Carmen	3	1	20
79	Freeway Of Love	Aretha Franklin	3	1	19
80	Everything You Heart Desires	Daryl Hall/John Oates	3	1	16
81	I've Never Been In Love	Whitney Houston	3	1	19
82	Don't Turn Around ●	Ace Of Base	4	4	31
83	Angel Sarah McLachlan	Sarah McLachlan	4	2	31
84	My Love Is Your Love ●	Whitney Houston	4	2	28
85	Woman Needs Love (Just Like You Do)	Ray Parker Jr. & Raydio	4	2	27
86	Mmm Mmm Mmm Mmm ●	Crash Test Dummy	4	2	24
87	I'm Every Woman ●	Whitney Houston	4	2	23
88	Suddenly Billy Ocean	Billy Ocean	4	2	22
89	The Other Woman	Ray Parker Jr.	4	2	21
90	Songbird Kenny G	Kenny G	4	1	22
91	I Believe In You And Me ▲	Whitney Houston	4	1	20
92	It's Not Right But It's Okay ●	Whitney Houston	4	1	20
93	I'll Be Your Shelter	Taylor Dayne	4	1	15
94	Been Around The World ▲	Puff Daddy	4	1	14
95	All Of Us	Milli Vanilli	4	1	14
96	With Every Beat Of My Heart	Taylor Dayne	5	4	18
97	Where Do You Go ●	No Mercy	5	3	39
98	You Should've Seen Me	Talka About You Melina Manchester	5	3	20
99	Diggin' On You	TLC	5	3	20

\*all charting as of April 8, 2000



## THE BILLBOARD INTERVIEW

Continued from page 110

that digs deeper than his s'ever dug before and shows her great vocal and musical talent to be at her best. With respect to new artists, we're in the process right now of really

Then there's Next's second album, which will be coming out in the next few weeks. It's real strong, and it will show that their platinum debut album was no fluke. There's the introduction of a new group, Westlife, who's already had an unprecedented five No. 1 hits in the U.K. from their debut album. We're still very actively

working on additional cuts from LFO, whose debut album is well beyond platinum, and we're about to launch Five's second album with their debut album a platinum seller. So I think that this [teen-pop] area that's been so commercially rewarding for Jive Records and my friend Clive Calder will have strength and vitality for Arista.

There's a DJ Quik second album on Arista that is cutting-edge and powerful. I'm very gratified with the first week sales of Bad Boy's Black Rob. It entered the album chart at No. 3, and there's no doubt that Black Rob will be a major artist for Bad Boy. I think the Carl Thomas album will also be a

Who are some of the new artists we should watch?

Carl Thomas, Pink, Black Rob and Westlife are just really in the process of breaking wide open, as are the debut albums of Angie Stone and LFO. And we've just released a few weeks ago a 14-year-old guitarist, Shannon Curfman, a daring guitarist, every week, she's coming in stronger and stronger, making a major mark both in person and on her tour. This album is sort of grass-roots, but it has a life of its own with two different cuts breaking out of the rock and triple-A formats. And finally, last but by no means least, is Dido. She's breaking the way that Sarah McLachlan broke. She's up and scanning about 165,000 albums 4,000 a week.

What are your current impressions of Patti Smith?

She's just a unique, incredible, renaissance woman. She's one of the great women of our time. She has a special place in rock history. In person, she's a revelation. She just appeared at South By Southwest and the reaction was astounding. So I hope that, in this world where modern rock seems to be key, to only the latest sound and is so narrowly male-oriented, that a unique and charismatic female rock 'n' roller like Patti Smith will be included in their horizons. She's magnetic today, and there's nobody who can top her. She's just a powerful force, and her new album is getting the best reviews of her life.

I was at her concert a few weeks ago at the Bowery Ballroom. She seemed pleased that you were there and wanted everyone to know it. Do you still go out to a bar many times?

I go out about once a week to a concert, and I love doing it. It's joyous. Otherwise, I'm working here in the office or at a studio with music until 8:30 or 9:00 pm. It's just what I love doing.

Is it harder to find new artists to sign these days, with all the competition among labels?

It's always been difficult to have high standards and be selective. We're being offered more than we've ever been because of the success we've enjoyed. But you've got to be selective and not affected by the hype of new-towers.

What's your vision for the future of Arista?

My hope for Arista will always be that, with or without me, it will just continue the legacy of unique stars who've ever been because of the success we've enjoyed. But you've got to be selective and not affected by the hype of new-towers.

What are your goals and plans?

My contract is coming to an end, and I'm considering all the exciting opportunities that are in front of me. The business is changing with all the mergers taking place, and so it's a good time to re-evaluate and determine what will make me happy doing what I do and where, simply put, I can best enjoy meaningful hits and significant artists. This is definitely not a fun business without either of them. ■

Shannon Curfman

major album for Bad Boy and quiet the skeptics who—after Puff's hatted 1000, seven for seven—wondered where his new artists would come from. He's answering with Black Rob and Carl Thomas, and that will say a lot. Toni Braxton's long-awaited new album will be major. Orders are pouring in, and LaFace will ship well over 1,000,000 units. The first single's soaring up the charts and is a big hit.

There will be that and Pink, an exciting new artist, plus the cutting-edge, much anticipated Outkast, from LaFace—all of whom are major. And then there are the new album from Brad Paisley and Phil Vassar from Arista Nashville, which will have them join their very successful tradition of Alan Jackson and Brooks & Dunn. So I really think the heat is across-the-board, and you add to that the Santana continuing sales...

S U S A N



B L O N D

I N C

## What A Year, Clive...

Oh — and congratulations on the other amazing 24!

Many thanks and much love,  
Susan and Lois

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*Ralph Compagnone  
President  
ImageLink Graphics*



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and  
visionary for 25 years.







# Hot Latin Tracks

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	11	SON BY FOUR	A PURO DOLOR
2	4	4	ENRIQUE IGLESIAS	SOLD ME IMPORTAS TU
3	2	12	LOS TEMERARIOS	TI HICE MAL TU
4	3	3	ALEJANDRO FERNANDEZ	QUEMERE
5	5	11	CHRISTIAN CASTRO	QUIERA AMAR
6	7	8	LUIS MIGUEL	AMARTE ES UN PLACER
7	8	25	GILBERTO SANTA ROSA	QUE ALGUIEN ME DIGA
8	10	2	GLORIA ESTEFAN	NO ME OLVIDES DE QUERERME
9	9	10	CONJUNTO PRIMAVERA	MORIR DE AMOR
10	8	9	LOS ANGELES AZULES	EL LISTON DE TI PELO
11	11	7	PABLO MONTERO	QUE VOY A HACER SIN TI
12	12	10	FRANKIE NEGRON	ENAMORADO DE TI
13	14	11	CARLOS IVES	FRUTA FRESCA
14	19	21	BANDA EL RECORDO	YO QUE TE ACORDARAS
15	29	3	THALIA	ENTRE EL MAR Y UNA ESTRELLA
16	18	30	MARY ANTHONY	MUY DENTRO DE MI
17	23	2	JOAN SEBASTIAN	SECRETO DE AMOR
18	13	13	RICARDO ARJONA	DESNUDO
19	15	12	MARY ANTHONY	BARBORA
20	17	22	TAMARA	ALFUSCA DIOS MIO
21	10	14	PURO ULIAS Y SU MAQUINA NORTEÑA	BIJUDA OTRO AMOR
22	27	23	GIZELLE DYOLE CON ELVIS CRESPO	COME BABY COME
23	21	16	SHAKIRA	NO CRED
24	25	24	VICTOR MANUELLE	SI LA VES
25	34	19	LOS SEMENTALES DE NUEVO LEON	NO ME OLVIDES DE QUERERME
26	28	11	LOS TRAVEZOS DEL NORTE	MUJER MUJER
27	31	25	INTOCABLE	YA ESTOY CANSADO
28	32	2	MARY ANTHONY	DA LA VUELTA
29	18	8	CARLOS PONCE	LA RAZON DE MI SER
30	NEW	1	LIMY I 21	COMO TU ME QUIERE A MI
31	33	32	ARKANGEL R-15	TE SUPLIQUE MUCHAS VECES
32	30	2	REY REX	DESDE QUE NO ESTAS
33	30	28	LOS HURACANES DEL NORTE	FALSAS ILUSIONES
34	26	14	CHARLIE ZAA	DONDE ESTÁ EL AMOR
35	29	19	PEPE AGUILAR	POR UNA MUJER BONITA
36	NEW	1	TONY VEGA	CARITA DE VIVO
37	24	15	EMMANUEL	SENTIRME VIVO
38	38	34	CARLOS IVES	TE AMOR ETERNO
39	NEW	1	EMMANUEL	CORAZON DE ME LAJAO
40	37	35	MARCO HERNANDEZ	SOY UN SABORDIN

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SON BY FOUR	1 SON BY FOUR	1 CONJUNTO PRIMAVERA
2 PURO DOLOR	2 GILBERTO SANTA ROSA	2 LOS ANGELES AZULES
3 ALEJANDRO FERNANDEZ	3 FRANKIE NEGRON	3 BANDA EL RECORDO
4 QUEMERE	4 ENRIQUE IGLESIAS	4 JOAN SEBASTIAN
5 CHRISTIAN CASTRO	5 LUIS MIGUEL	5 LOS TRAVEZOS DEL NORTE
6 AMARTE ES UN PLACER	6 GILBERTO SANTA ROSA	6 CARLOS PONCE
7 QUIERA AMAR	7 GILBERTO SANTA ROSA	7 LOS HURACANES DEL NORTE
8 AMARTE ES UN PLACER	8 GILBERTO SANTA ROSA	8 CHARLIE ZAA
9 QUIERA AMAR	9 GILBERTO SANTA ROSA	9 PEPE AGUILAR
10 QUIERA AMAR	10 GILBERTO SANTA ROSA	10 TONY VEGA
11 QUIERA AMAR	11 GILBERTO SANTA ROSA	11 EMMANUEL
12 QUIERA AMAR	12 GILBERTO SANTA ROSA	12 CARLOS IVES
13 QUIERA AMAR	13 GILBERTO SANTA ROSA	13 EMMANUEL
14 QUIERA AMAR	14 GILBERTO SANTA ROSA	14 MARCO HERNANDEZ
15 QUIERA AMAR	15 GILBERTO SANTA ROSA	

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SON BY FOUR	1 SON BY FOUR	1 CONJUNTO PRIMAVERA
2 PURO DOLOR	2 GILBERTO SANTA ROSA	2 LOS ANGELES AZULES
3 ALEJANDRO FERNANDEZ	3 FRANKIE NEGRON	3 BANDA EL RECORDO
4 QUEMERE	4 ENRIQUE IGLESIAS	4 JOAN SEBASTIAN
5 CHRISTIAN CASTRO	5 LUIS MIGUEL	5 LOS TRAVEZOS DEL NORTE
6 AMARTE ES UN PLACER	6 GILBERTO SANTA ROSA	6 CARLOS PONCE
7 QUIERA AMAR	7 GILBERTO SANTA ROSA	7 LOS HURACANES DEL NORTE
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11 QUIERA AMAR	11 GILBERTO SANTA ROSA	11 EMMANUEL
12 QUIERA AMAR	12 GILBERTO SANTA ROSA	12 CARLOS IVES
13 QUIERA AMAR	13 GILBERTO SANTA ROSA	13 EMMANUEL
14 QUIERA AMAR	14 GILBERTO SANTA ROSA	14 MARCO HERNANDEZ
15 QUIERA AMAR	15 GILBERTO SANTA ROSA	

# Lineup Packed for Conjunto Festival

This week's column was prepared by **Ramiro Burt**.

DE-HARD APLICADOS of conjunto music will flock to San Antonio for the Tejano Conjunto Festival (TCF), the largest gathering of conjunto and accordion talent anywhere in the world. The festival unfolds Tuesday (9) for a six-day run over 700 in the late '40s when Carmen's husband, Ideal Records co-owner Armando Marroquin, became fed up with trying to import Mexican records for his jaxebox business. Marroquin set up a small recording studio in the kitchen, where the sisters recorded a number of singles, including "Se Me Fue Mi Amor," one of their biggest.

Festival director Pilar Chapa says the TCF Hall of Fame inductees of Carmen Y Laura and Henry Zimmerman will be presented by fellow luminaries Flaco Jiménez and Paulino Hernal on opening night at the Guadalupe Theater.

Zimmerer, 59, is a 45-year veteran from a musical family. His father, Henry Sr., played big accord; his uncle Fred was accordionist with the well-known Trio San Antonio; and his grandfather William was also an accordionist.

With his Conjunto San Antonio, Zimmerer has produced more than 100 recordings and scored with a song his father had written, "El Señor De Los Milagros." Zimmerer has also written the hits "Mis Penas," "Mi Negro Traicion," and "Mi Negro Traicion." Carmen and Laura Hernández



more than 30 bands, from pioneers like Valerio Longoria and Mingo Saldivar to upstarts like Victoria Y Sus Chikos and Grupo Aventura, will unleash their magical music.

A new twist this year is ladies night on Wednesday (10) with Stefani Montiel, Shelly Lares, and Elicia Y Avante in addition to Michael Salgado. The zany group Vida and La Tropa F co-headline on Thursday (11). A sterling lineup is scheduled Friday (12) with David Marez, Ramiro Herrera, Roberto Pulido Y Los Clasicos, and Ruben Ramos. This night will have it all—soul, R&B, romantic ballads, foot-stomping polkas, and the blues-drenched rancheras that Ramos and his big band excel at.

Another fine accordionist, Sandy Sanchez, opens at noon on Saturday (13), and the lineup sparkles with an excellent combination of A-1 talent: Grupo Poder, Linda Escobar & Kenji "El Gato" Y Conjunto I, Valerio Longoria, Nick Villarreal, Mingo Saldivar, Los Dos Gilbertos, and Ruben Vega.

The final night, May 14, is another daylong affair, but some new faces are among the bands to watch: Jimmy Bejarano Y Los Cuatro Vientos, Los Pedernales, Ricky Narango (Continued on next page)

## LATIN TRACKS A-Z

1	PHILIPPO - Learning D-3
2	PURO DOLOR (Tony Vega)
3	AMARTE ES UN PLACER (Enrique Iglesias)
4	AMARTE ES UN PLACER (Enrique Iglesias)
5	AMARTE ES UN PLACER (Enrique Iglesias)
6	BUSCA OTRO AMOR (Armando Marroquin)
7	CORAZON DE ORO (Luis Miguel)
8	COMO TU ME QUIERE A MI (Limy I 21)
9	CONAZON DE ORO (Luis Miguel)
10	CONAZON DE ORO (Luis Miguel)
11	CONAZON DE ORO (Luis Miguel)
12	CONAZON DE ORO (Luis Miguel)
13	CONAZON DE ORO (Luis Miguel)
14	CONAZON DE ORO (Luis Miguel)
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38	CONAZON DE ORO (Luis Miguel)
39	CONAZON DE ORO (Luis Miguel)
40	CONAZON DE ORO (Luis Miguel)



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## Alejandro Fernández

entre tus brazos

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# Entertainment

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## S. African Dance Music On The Rise Labels, Radio, And Retail Report Upswing With Compilations

BY DIANE COETZER

JOHANNESBURG—Meet the new pop—same as the old pop?

Fueled by enthusiastic local DJs and labels, South Africa's dance music market is enjoying a vigorous upswing, with sales of several compilations having achieved triple-platinum status in the past year and the genre gaining increasing prominence across racial and age barriers.

BMG Africa international marketing and A&R manager Spiro Damaskinos says, "The fact of the matter is that dance music is like rock was in the '70s. It's evident in the high record sales as well as the prominence given to the genre on radio and at a retail level."

Warning to his theme, he describes dance music in South Africa as "the new pop—and we've got to reach the ceiling on its potential."

The most successful of the locally released compilations is the "Bump" series on Johannesburg-based Gallo Record Co.'s RPM Dance label. "Bump" has largely found favor among white clubgoers with its collection of licensed international hits.

The series has steadily gained

*'Dance music is like rock was in the '70s'*

—SPIRO DAMASKINOS—

momentum since "Bump 1" was released in November 1997, with the most recent title in the highly successful series, "Bump 5," registering sales in excess of 215,000 units, according to Paul De Klerk, RPM marketing and A&R manager. That represents a steady rise from the first volume's 43,000 units; volumes two and three, which shipped 70,000 units each; and "Bump 4," which netched 102,000 units (double-platinum status).

"When 'Bump 2' passed the 50,000-unit mark on its way to 70,000, it

became the first time a dance album had ever reached the platinum mark here," recalls De Klerk. "Before that, our biggest-selling title was 'Shant Adrensia Vol. 11,' which shipped 30,000 units."

He attributes much of the success of the mainstream "Bump" compilations to a concerted radio advertising campaign as well as the evolution of "Bump" as a brand, aligned with a "superclub" of the same name outside Johannesburg. That club operation is in the process of expanding into several other key South African cities.

De Klerk notes, "Our team here at RPM, the 'Bump' [club] people, and DJ Costa, our mixer, take great care to put together an album with tracks that work on the dancefloor. There's no doubt that 'Bump' is a mainstream dance compilation."

Less mainstream but also enormous (Continued on page 129)



Peer Group. Peermusic European president Michael Karmstedt hosted a recent Continental Europe Meeting in Hamburg for senior executives from the publisher's operations in nine European countries. On the agenda was discussion of new A&R strategies for the coming months. Shown, from left, are Bruno Lion, GM for France; Herfried Steen, GM for Germany; Karmstedt; Jacques van Dijk, managing director for the Netherlands; René Boyer, managing director for France; Rafael Aguilar, managing director for Spain; Hannee Sloog, managing director for Sweden; Johannes Loeffler, managing director for Austria; Alan Darr, copyright administration manager, U.K.; Daragh M. Kettle, managing director for Ireland; Nigel Edmiston, European VP of creative affairs; and Franco Dal Dello, managing director for Italy.

BY DAVENA MOK  
HONG KONG—An Indian sitar maestro and a Hong Kong drummer lead the May launch of budget label Naxos' new world-music imprint.

"Naxos is mostly a classical label," says Andrew Sun, label manager for the company's Naxos Jazz, White Cloud, and now Naxos World imprints. "But we thought the market for world music lovers was wide open because it's difficult for international record labels to sign unique ethno-fusion musicians or indigenous musical acts that don't cater to the mass market. As with other Naxos lines, we can bring these

artists to the market at a good price."

Naxos is owned by HNH International—which, like the record label, is Hong Kong-based—and now operates six "sub-labels." The others are Naxos Classical, Naxos Jazz, Naxos Historical (vintage and historical recordings), White Cloud (new age music), and Marco Polo (traditional and symphonic Chinese works).

The first batch of releases on Naxos World, issued globally at the end of May, are Indian sitar player Ishad

## Zomba Sets Up Local Division In New Zealand

BY DAVID MCKICEL

AUCKLAND, New Zealand—The Zomba Group is extending its global reach with the establishment of a new local division in New Zealand, headed by a familiar face in the Australasian music industry.

Although he told Billboard only a few months ago (Billboard, Dec. 4, 1999) that he was looking forward to a life of golf and fishing during his retirement, it appears former BMG New Zealand chairman Morris Smith has decided to hang up his clubs and rod for the time being. He has joined the new Auckland-based venture in the role of managing director.

"I had a wonderful four months off," he says now. "But there's a real excitement and satisfaction in getting a No. 1 in the chart, and you miss that when you retire."

Zomba New Zealand will soon no longer operate from BMG's local head office in Parnell, says BMG New Zealand managing director Stuart Rubin, and is moving to its own premises in the Auckland suburb of Grafton. Starting July 1, Zomba's existing arrangement with BMG switches from a licensing deal to a pure distribution arrangement.

At year-end 1999, industry estimates give BMG New Zealand 14.0% of the country's estimated \$160 million New Zealand (\$80 million) music market. Although Rubin describes Zomba's contribution to that as a "fair

chunk," he says losing the Zomba license will not make a "huge dent" in BMG's overall market share.

Smith says his aim is to achieve "a 4% to 5% share" for Zomba in 2001. Key to Zomba's success in New Zealand recently has been multi-platinum albums by Britney Spears (triple-platinum with "Me Against the Music") and Backstreet Boys (approaching triple-platinum with "Millennium"). Rubin says these have been Zomba's "two biggest albums" in the territory to date, with "No New York's April release "No Strings Attached" shipping 7,500 units.

Scott Murphy, managing director of Zomba Records Australia, says the New Zealand division will "fit into Zomba worldwide under the Australian operation" and "will work closely with the Australian team in breaking cross-Tasman hits." (The Tasman is the sea that separates New Zealand and Australia.)

Smith, who took up his new role April 1, has a long track record in A&R (he signed Abba in the Australasian territory in 1974 and was instrumental in signing INXS to RCA in 1980). He says signing local acts is on his agenda, but not for another eight months at least.

Zomba New Zealand will have a sales, marketing, and promotions team of five or six people. "We'll start with that and build from there," Smith says. "I don't want to get into the position of too many staff and not enough product."

Zomba confirms that Jive label manager Gary Fortune will be joining Smith in the new venture.



SMITH

## Italy's Federation Of Music Plans Own 'Grammys'

BY MARK DEZZANI

SAN REMO, Italy—Italy's annual music awards, Premio Della Musica Italiana (PIMI), will soon face competition from an "official" event being planned by the Italian Federation of Music Industries (FIMI).



GIULIANO

Set for launch in November this year, the Italian Grammys, as they are being provisionally labeled, are still in the planning stage. Although a representative for FIMI confirms plans are under way, no official statement is expected in the immediate future. A music industry-sanctioned awards event in Italy has been in the pipeline for several years, but plans were stalled in 1997, when

(Continued on page 124)

## Naxos Steps Out To World Beat With Imprint

artists to the market at a good price."

Naxos is owned by HNH International—which, like the record label, is Hong Kong-based—and now operates six "sub-labels." The others are Naxos Classical, Naxos Jazz, Naxos Historical (vintage and historical recordings), White Cloud (new age music), and Marco Polo (traditional and symphonic Chinese works).

The first batch of releases on Naxos World, issued globally at the end of May, are Indian sitar player Ishad

Khan's "The Magic Of Twilight" and Hong Kong drummer Yim Hok-man's "Poems Of Thunder: The Master-Chinese Percussionist." Naxos is self-distributed in several major territories; elsewhere, the company has individual independent-distribution agreements.

Following those debuts, mid-June will see the release of the "Mozambique Relief" album, featuring various world music artists, including Mozambique band Gorwane. The latter has released

two albums on Peter Gabriel's RealWorld label. A portion of the proceeds from the "Mozambique Relief" album will be donated to Oxfam to benefit flood-stricken Mozambique.

Future Naxos World releases include albums by Thai classical outfit Pong Naam, African-Finnish band Goo People, and klezmer musician Yiva Strom.

"There is a misconception that budget-priced music is not very good," Sun says. "Naxos World cannot be further from that myth. Our standards are extremely high, and these are great world-class artists."



# Late Songbird Gives Hot Label Wings

BY PAUL SEXTON

LONDON—It ought to have been a marketing mission impossible.

The factors were a tiny independent label, battling the big guys with their own distribution setup, and an artist unknown in the mainstream who had not only never appeared on television but, sadly, is no longer alive. Yet with the help of some key supporters, Hot Records has turned the late American singer Eva Cassidy into a remarkable U.K. underground success story.

Cassidy was just 33 when she lost her fight with cancer in 1996, at which time her recordings for the North Hollywood-based Blisx Street were barely known beyond her Washington, D.C., home. But her sophisticated, versatile vocal touch is ringing out loud and clear to such an extent that her "Song-

bird" album, released by Hot via its partnership with Blisx Street in August 1996, now has U.K. sales of nearly 80,000, according to the label, without ever having appeared in the "official" Top 75 chart. Total sales of her four-album catalog in Britain are now more than 100,000.

Another posthumous collection of unrelated Cassidy material, "Time After Time," is due here May 15 and much anticipated, especially at the radio station that has spread the word on Cassidy with missionary zeal. The BBC's national AC network Radio 2 and, in particular, morning drive host Terry Wogan and his producer Paul Walters, have been Cassidy's chief media champions.

"The British success has happened thanks to Radio 2 and a lot of extraordinary word-of-mouth," says

Hot managing director Martin Jennings. Following Wogan and Walters' reverential support of tracks from "Songbird," such as Sting's "Fields of Gold" and particularly "Over The Rainbow," the station has played Cassidy's title-track version of the Cyndi Lauper hit from the new album as a "burn-off" to advance CD. A one-hour radio special, made by Hollywood Media Productions, aired on Radio 2 last December and will be repeated to coincide with the upcoming album.

Cassidy's vocal powers reach from blues to gospel, soul tunes to soul, and jazz to pop, and they inspire dramatic responses. Says Jennings, "Radio 2] had a woman who did it if they were going to play 'Over The Rainbow' when she was driving in the fast lane on the motorway, would they mind telling

(Continued on next page)



CASSIDY



JENNINGS



WALTERS

# newslines...

**BELGIUM** is the latest European market to suffer adversely from the impact of home-CD burning, according to the local affiliate of the International Federation of the Phonographic Industry (IFPI). The labels' body says a total of 30 million blank CDs were sold in Belgium in 1996, outstripping the nearly 29 million pre-recorded audio CDs (21 million albums, 7.7 million singles—down a total of 2.64% from 1995) that were shipped. Industry estimates suggest that about 40% of all blank media purchased are for audio-copying purposes. "The most remarkable evolution is the downward trend in singles sales," says IFPI Belgium president Dirk De Clippelier (also managing director of Universal Music). He adds, "The negative trend accelerated in September, when young buyers decided to copy CDs instead of going to the shops [to buy recorded music]."



DE CLIPPELIER

MARC MAES

**PHILIP BOTHA** has been appointed London-based VP of commercial and consumer marketing at Universal Music International (UMI) catalog arm UMI. In his new role, effective immediately, Botha reports to UMI's senior VP Wolf Urban. Botha succeeds Linda Greenhalgh, who left the company earlier this year (*Billboard*/*Bulletin*, Jan. 31) to head up UMI compilations imprint Insight, as part of a management buyout. Botha's responsibilities include all forms of direct marketing, distributing Universal's catalog through nontraditional channels, and creating business-to-business marketing activities. He joins Universal from ad agency Young & Rubicam, where he was management supervisor.

TON FERUGSON

**AUSTRIAN ONLINE MUSIC BROADCASTER** Digital One (Billboard, Jan. 29) has inked a deal to supply content to Korea's largest broadband company, Korea's TruNet Co. TruNet will broadcast Digital's 12 radio stations to its 1.7 million subscribers; Digital One will develop a radio station for the Korean company. Digital One is the first foreign company to be granted a license by rights body the Korean Music Copyright Assn. (KOMCA) to broadcast Korean copyright-protected music. Digital One also plans to work with KOMCA to promote Korean music on an international level.

CHRISTIE ELLIEZER

**WEA GERMANY** has launched a new unit, Beat Dept., responsible for marketing, distribution, and promotion of dance, club, and black music. Amy Bork, formerly WEA Germany A&R and senior product manager, will head the new Hamburg-based department. Bork reports to Alexander Maurus, marketing director of WEA Germany. William Orbit, DJ/Tonika, and Shola Ama are among the acts Beat Dept. will handle.

WOLFGANG FAHRH

**BRITISH DISTRIBUTOR MUSIC LABEL** Hallmark has been acquired by publisher and distributor Audio Books and Music Holdings plc following the liquidation of parent Pot Group Ltd. (*Billboard*/*Bulletin*, March 31). Hallmark Music and Entertainment's main imprints are Hallmark itself and Pickwick imprints, and it claims music sales of up to 10 million copies (\$15.7 million) each year. Grant Thornton, the administrative receiver of Pot Group, had identified Hallmark as the company's priority business for sale.

LARS BRANDE

**LINDSAY BROWN** is replacing John Knowles as managing director of London-based Eagle Records. Knowles, who has resigned from the post for personal reasons, will act as a consultant to the company. A former artist manager, Brown moves up from the position of deputy managing director. He joined Eagle in 1997 as international director; before that, he was international director of Polydor U.K. Brown reports to Eagle Rock Entertainment chairman Terry Shand.

GORDON MASSON

**NICO GUEUSBERG** has stepped down as president/CEO of the European arm of the recently formed, Netherlands-based Roudinier Arcade Music (*Billboard*, Dec. 25, 1996), effective April 30. Gueusberg, who was not available for comment at press time, will announce his career plans in a personal statement at a later date.

ROBERT TALLI

**THE GERMAN RECORD RETAILERS' ASSN.** has named Michael Huchthausen chairman. Huchthausen, who owns two Music Box stores in the north of Germany, succeeds Rodo Bochnig, who has stepped down after 13 years. Huchthausen will be confirmed in his position at the association's annual meeting May 20 in Berlin.

WOLFGANG FAHRH

**INTERNET COMPANY** BuyDomains.com has voluntarily transferred the rights to the PeterGabriel.com domain name to the artist. Subsequently, a case that had been brought to the Geneva-based World Intellectual Property Organization (WIPO) against the Internet company has been terminated (*Billboard*/*Bulletin*, March 31).

KARL LOFFHUIS

# Universal Music Japan Shuffles Personnel

**'Strategic Alliance' Sets Up Universal Victor After Joint Venture Breakup**

BY STEVE MCCLURE

TOKYO—Universal Music K.K. is making a series of personnel and organizational changes following the recent announcement of the breakup of its joint venture with JVC Universal Victor (*Billboard*, April 8).

Hiroyuki Iwata, previously president of Universal Victor, has taken on the new position of Universal Music K.K. chairman, effective May 1. He will report to Universal Music K.K. president Kei Ishizaka,

who in turn reports to Hong Kong-based Universal Music Asia Pacific chairman Norman Cheng.

Under a "strategic alliance" announced by Ishizaka and Victor Entertainment president Motoo Nishimura, Universal Music has taken over Universal Victor's A&R, publicity, and promotion activities. This will involve transferring some 40 of the joint venture's 70 employees to Universal Music; the remainder will go to Victor Entertainment.

Universal Victor (originally known as MCA Victor) was set up in 1991 as a 50/50 joint venture between MCA Music Entertainment Group and the JVC Group; 25.5% of the latter's shares were held by Victor Co. of Japan and 24.5% by Victor Entertainment. Its continued existence as a separate company precluded the full integration of Universal Music Group's Japanese operations.

Comments on industry source, "Iwata is older than Ishizaka, and such an arrangement may ensure a smoother transition. Iwata can also help Ishizaka a lot in his dealings with JVC, which is a very group-oriented organization—Ishizaka is still considered a Toshiba-EMI executive before joining PolyGram K.K. (Universal Music K.K.'s predecessor) in 1995.

Universal Music plans to introduce in-house company and corporate officer systems for its domestic and international labels. Under the company system, Universal Music will name a president, who will also serve as executive officer, for each of its labels; the goal is to give them greater management autonomy, clarify their management responsibilities, and speed up the decision-making processes.

At the Polydor division, which handles exclusively domestic repertoire, Ken Sugaya takes over as president. From the club, who now becomes chairman of the division. Sugaya will report to Orita, who will continue to report to Ishizaka.

The recently established Polydor (Continued on next page)



**Hello Goodbye.** The original HMV store at 363 Oxford St. in London closed April 29 after 79 years of business. Three days earlier, Sir George Martin unveiled a plaque on the site commemorating the store's place in musical history. In 1962, the Beatles used its on-site recording studio to record the demo discs that led to their signing to EMI shortly after. The store was opened by Sir Edward Elgar in July 1921; its replacement is a new 26,000-square-foot store at 360 Oxford St.—opposite the original site—which opens May 18.

# Canada Jazz Struggles On Fringes

## Diana Krall Aside, Artists & Labels Cope With Limited Market

BY LARRY LOBLANC

TORONTO—Despite working in a genre where few acts have a real impact and lack extensive radio or press support, members of Canada's tiny jazz community continue to seek market breakthroughs.

For Jim West, owner of Justin Time Records, there's little time to consider the strides his Montreal-based label has made since debuting with pianist Oscar Jones' album "Live At Biddle's Jazz & Ribs" in 1988. Today, Justin Time has a catalog of 340 albums—170 produced in-house, 110 with West at the controls.

"This month [May], I'm working on four albums," says West. "I'm doing our sixth World Saxophone Quartet album in Montreal, recording Bob McConnelly's Tenet band in Toronto, mixing Vancouver singer Kenny Coleman in Montreal, and recording our eighth album with [singer] Jeri Brown in New York."

Justin Time's catalog features titles such as such top-ranked Canadian acts as Diana Krall, Rance Lee, Brian Hughes, Joanne Blouin, Karen Young, the Fraser McPherson Trio Quartet, and Sony Greenwich, alongside such notable non-Canadian acts as David Murray and Billy Bang. The label has licensed albums from jazz greats Dizzy Gillespie, McCoy Tyner, Chet Baker, and Stéphane Grappelli.

While West initially faced sizable obstacles in securing foreign licensing deals, Justin Time titles are available in 24 countries via export or licensing agreements.

"My goal has been to continue expanding the international," he says. "Unless you have Diana Krall, it doesn't warrant selling jazz only in Canada."

The most heralded figure in Canada's jazz world, singer/pianist Krall has her mark at Justin Time with her 1968 "Stepping Out" album. Following her signing shortly afterward with Impulse/GRP, Justin Time continued distributing her catalog for two more albums. In March, Justin Time relaunched "Stepping Out" in North America. On Billboard's Top Jazz Albums chart, it is No. 11 this issue. Krall's current Verve album, "When I Look Into Your Eyes," is No. 1 on the chart.

"Stepping Out" has now sold hundreds of thousands of copies around the world," says West. "Universal tried to buy the rights, but I said no. Its sales help finance other albums." Justin Time also features Canadian pianist Oscar Peterson, has a high-profile international career—as, in smaller degrees, do such Canadian jazz musicians as McConnell, Renée Rosnes, Holly Cole, Ingrid Targrett, D.D. Jackson, Paul Bley, and Kenny Wheeler.

At home, there are significant

followings for singers Rance Lee, Carol Welsman, Joe Sealy, Marc Jordan, and Shirley Ekhard; band leaders Pat LaBarbera, Rick Wilkins, Kirk MacDonald, Ed Bickert, Bob Piltch, Reg Schwager, Fraser McPherson, Hugh Fraser, and Dave Turner; guitarists Hughes and Lescaun Khanjian; and keyboardists Jones, Tyler Yarema, Marilyn Lerner, and Doug Riley.

Notable independent Canadian labels regularly issuing jazz titles are Radioland Enterprises, Sackville Recordings, Cornerstone, Counterpoint, Alma, Unity'Pay, and Sea Jam in Toronto; DSM and Lost Chart in Montreal; Jazz Focus in Calgary, Alberta; and Cordoba Bay and Maximum Jazz in Vancouver.

Unlike Justin Time, however, these labels generally lack distribution outside their territory. They sustain themselves with government aid and by financing albums cheaply and licensing product. "These elements are essential to our survival—good sales for a jazz album in Canada are

**'Jazz is a ghettoized art form. There's a small market, and, as a result, artists basically pay to be in the business'**

—SHIRLEY EKHARD

3,000-5,000 units. Many domestic jazz artists also independently release and distribute their own recordings.

"Most people involved in jazz in Canada are not doing it to make big bucks," notes Ekhard.

"Jazz is a ghettoized art form," says independently released singer Ekhard. "There's a small market, and, as a result, artists basically pay to be in the business."

"It is a struggle," agrees Dominic Sciesceno, owner of DSM. Distributed nationally by Indisc Music, the label was founded in 1996 and has released 32 albums to date. "Sales are growing each year, but in some cases you sell 500 copies or just get back the money you put in."

Sales of domestic jazz mostly come from specialist record stores or from artists selling their recordings at Rigo Internet sales are minimal. "Our records are in traditional music stores, but it's live shows that sell records for us," says pianist Bill King of the Jazz Report All-Stars. In 1992, King and Greg Sutherland cofounded Toronto-based Radioland Enterprises, which oversees both the Radioland label and an influential monthly jazz magazine, *The Jazz Report*. To date, Radioland, distributed nationally by Universal, has released 11 albums.

"Diana Krall is in a league of her own in Canada," says Doug Broadley,

music buyer at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario. "Most Canadian jazz artists are still struggling. It's too bad they don't get more exposure—a lot of good records don't see the light of day."

Radio airplay for jazz in Canada is limited to a handful of college and community stations and three national CBC-Radio programs. "CBC plays jazz, but there's only limited opportunities for interviews with jazz artists there," notes Toronto publicist Jane Harbury. "It is difficult to get print for Canadian jazz artists other than Diana Krall or Jane Bennett. For a newcomer, it's damn near impossible."

The sheer annual volume of new and catalog jazz releases further hinders breakthroughs. "We get about 120 Canadian jazz CDs a year and probably tenfold more from the U.S.," says King.

It's a glut held in Canada's jazz community is that if major labels more aggressively marketed jazz,

sales of international repertoire would substantially increase. "There could lead to signing more domestic jazz artists who, like Krall, could force international

"Major labels assume there will be a small return on a jazz record and proportion their promotion/marketing budgets accordingly," notes Ekhard.

However, "when selling 500 units of a title of a great U.S. artist, marketing people at major labels aren't going to get too excited about setting up an international career for a domestic act," notes Ekhard.

Canadian affiliates of the major labels mostly steer clear of domestic jazz. The exception is EMI, which directly signed pianist Jones. That has licensing deals with Canadian saxophonist/flautist Bennett (Billboard, April 15) and singer Marc Jordan. The three are released under the EMI/Blue Note banner in Canada and on Blue Note elsewhere.

"Our involvement boils down to having a great partner in Blue Note, and we make a little bit of money," says EMI Music Canada president Deane Cameron. "Blue Note's involvement gives us credibility in seeking international releases."

Bennett expresses mixed feelings about her pressing and distribution deal.

"It's a double-edged sword being with a major," she says. "The media attention is great, but there's not the same return as being an independent. If I didn't need to practice for four hours a day, maybe I could commission an independent label. I really respect artist like Lorenza McKennitt who do."



Across the Universe. More than 50 Universal Music International (UMI) executives from all its European companies attended a recent three-day series of marketing meetings in London. Among those attending were Mercury U.K. managing director Howard Berman (front, second from left), UMI VP of marketing Andrew Kornfeld (front, third from left), and UMI senior VP of marketing and A&R Max Hole (front, second from right).

## Asia's First 'Personalized' Music Web Site To Launch

BY DAVENA MOK

HONG KONG—Asia's first "personalized" music retail Web site, [gogo.com](http://gogo.com), will launch July 31, says founder/CEO David Loiteron.

According to Loiteron, who until earlier this year was regional VP of EMI's Music Publishing Asia (Billboard *Business*, Feb. 19), the Web site will not offer MP3 files.

However, alongside standard features such as music news and user chat rooms, it will offer CDs online, offer consumers the opportunity to create custom CDs of favorite songs, and will eventually offer music downloads for PCs, mobile phones, and other digital devices—once security can be assured.

The July launch will feature subsidiary sites for users in Hong Kong, Taiwan, and Singapore, in traditional Chinese and English. Sub-sites for Japan, Korea, and China will follow before the end of the year.

"Rather than compete with retail stores on price, we'll be offering unique

personalized service such as name greetings and suggestions for CD purchases according to individual tastes," says Loiteron. "Each user will have a profile built and stored on them."

Loiteron says fulfillment will vary from territory to territory depending on factors such as parallel import laws and pricing.

"Some countries will have their own fulfillment setups, and others could have some outsourcing to another site," he says, noting that sourcing outside Asia will be rare. He adds that [gogo.com](http://gogo.com)'s custom-CD service will be outsourced to an as-yet-unconfirmed third party.

Unsigned artists in the region will be encouraged to send material to [gogo.com](http://gogo.com). The idea, says Loiteron, is to "develop their talent, create a package for them, and help push them with major record companies."

Loiteron founded [gogo.com](http://gogo.com) in partnership with Technosonic.com, a Hong Kong-based Internet investment company.

## UNIVERSAL MUSIC JAPAN SHUFFLES PERSONNEL

(Continued from preceding page)

International division (Billboard, Jan. 29) will change its name to Universal International and will continue to be headed by president Mitsuo Takaku. It will handle international labels such as Geffen, Interscope, and MCA that were previously overseen by Universal Victor.

The plan is for all international labels handled by Universal Music K.K. to come under the Universal

International umbrella. Iwata will serve as president of the newly created Universal division, which will take over Universal Victor's domestic repertoire. The Mercury Music Entertainment and Kitty Enterprises divisions will continue with Akira Terabayashi and Shigenobu Karube, respectively, as their presidents. Universal Music's classical division will adopt the company system July 1.



# WORLD

## JAPAN (Domestic Publications till 05/20/90)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SAKURA ZUMA MASHAARU FURUKAWA (Universal)
2	NEW	SECRET OF MY HEART HAI NIKURAI GIZA STUDIO
3	NEW	WAT AND MOTO HIRAKAWA (Yamaha)
4	NEW	VOGUE AYUMI HAMASAKI A&M JAPAN
5	NEW	WOMUJI SHIZU (RCA)
6	NEW	YOKO TAMO (RCA)
7	NEW	NATEHO NA RICH 19 (Victor)
8	NEW	KUNIKIDA MITSUKI (RCA)
9	10	AKIKO YAMAZAKI (RCA)
10	NEW	BRAXER NIKI NISHI (Victor)
11	NEW	YUKI KAWASAKI (RCA)
12	NEW	NANDA KANDA TAKASHI FUJII (Arista)
13	NEW	MIZUKAWA COCOO (Victor)
14	NEW	YUKI KAWASAKI (RCA)
15	NEW	ORION NO HONO HOICHIKI TONAKAWA (Victor)
16	NEW	ANDRO AND HIS BROTHERS KENMAYO TAMA KOTANIZAKI (Arista)
17	NEW	GOING MY WAY SUGARO (Mercury)
18	NEW	MY GREATEST MEMORIES TAKANO HIDEAKI (Mercury)
19	18	LOVE, DAY AFTER TOMORROW MAI KURAKI (Arista)
20	NEW	FRAGILE MACHITO KAWAMOTO (Arista)
21	NEW	BLACK DR WHISKEY 3 TM REVOLUTION ARTISTS

## ALBUMS

1	NEW	VARIOUS ARTISTS FUTTI BUSTI—40 ANA ZEMA AMI SUZUKI (RCA)
2	NEW	ROCKY MANSO (Mercury)
3	NEW	MISIA MISIA REMIX 2000 LITTLE TOWN (JVC)
4	NEW	SHINGI RINGO SHINDO STRIP (RCA)
5	NEW	KAZUMASA OKA KOJIN SHIRO (Mercury)
6	NEW	DEK & MARY PRES (Mercury)
7	NEW	VARIOUS ARTISTS "THE MOST RELAXING...FEEL GOOD" (Mercury)
8	NEW	MELUHA HAYASHIBARA VINTAGE B (Arista)
9	NEW	ANDO SAKURA NO HO SAYS (RCA)
10	NEW	VARIOUS ARTISTS "THE BEST OF THE BEST" (Mercury)
11	NEW	VARIOUS ARTISTS "THE BEST OF THE BEST" (Mercury)
12	NEW	VARIOUS ARTISTS "THE BEST OF THE BEST" (Mercury)
13	NEW	VARIOUS ARTISTS "THE BEST OF THE BEST" (Mercury)
14	NEW	THE ELEPHANT KASHIMASHI GOOD MORNING (Mercury)
15	NEW	NI-STANDARD LOVE IS A BATTLEFIELD (Mercury)
16	NEW	THE BEST OF THE BEST (Mercury)
17	NEW	BOIT TAMAKI NISENDO (Mercury)
18	NEW	MORNING MUSIQUE 30—LOVE PARADE (Mercury)
19	NEW	AMINO HAMASAKI 40—40 (Mercury)
20	NEW	SANTANA SUPERNATURAL (Arista)

## CANADA (SoundScan 05/13/90)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	WITCHES SIST SEEMS PEARL JAM (Geffen)
2	1	AMERICAN PIE MACDONALD (Mercury)
3	NEW	HE WASTED MY MIND TONI BRAXTON (A&M)
4	NEW	THE GREAT ESCAPE (Mercury)
5	NEW	THE TIME AROUND HANSON (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	WHO FEELS LOVE? CASIS (Mercury)
8	NEW	FEELS SO GOOD (Mercury)
9	NEW	MARIA MARIA (Mercury)
10	NEW	BARBODEE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	CANT STOP (Mercury)
13	NEW	SONGS FOR THE PEOPLE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	CANOE IN THE WIND 1997 (Mercury)
16	NEW	THE WAY YOU LOOK TONIGHT (Mercury)
17	NEW	MEAGAR (Mercury)
18	NEW	SAY MY NAME (Mercury)
19	NEW	MY OUTTA LOVE (Mercury)
20	NEW	TWO TIMES (Mercury)

## ALBUMS

1	NEW	TONI BRAXTON THE HEAT (Mercury)
2	NEW	THE GREAT ESCAPE (Mercury)
3	NEW	CYPRUS HILL SKILLS & BONIES (Mercury)
4	NEW	SANTANA SUPERNATURAL (Arista)
5	NEW	MACY GRAY ON HOW LIFE IS (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	ENROUTE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	NEIL YOUNG SILVER & GOLD (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	VARIOUS ARTISTS "THE BEST OF THE BEST" (Mercury)
14	NEW	DESTINY'S CHILD THE WRITINGS ON THE WALL (Mercury)
15	NEW	RED HOT CHILI PEPPERS CALIFORNICATION (Mercury)
16	NEW	KID ROCK DEVIL WITH A CAUSE (Mercury)
17	NEW	PINK FLOYD THERE IS ANYBODY OUT THERE? (Mercury)
18	NEW	MARC ANTHONY (Mercury)
19	NEW	SOUNDTRACK ROMEO MUST BE THE ALBUM (Mercury)
20	NEW	MOBY PLAY (Mercury)

## GERMANY (Media Control 05/20/90)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ICE VERRISS DICH (Mercury)
2	NEW	LEER OBI BROTHER TELEVISION (Mercury)
3	NEW	GENERATION X (Mercury)
4	NEW	... I DID IT AGAIN (Mercury)
5	NEW	ANTON AXAS THROU (Mercury)
6	NEW	NEVER BE THE SAME AGAIN (Mercury)
7	NEW	BLA BLA BLA (Mercury)
8	NEW	BAWEN (Mercury)
9	NEW	SHALALA LALA (Mercury)
10	NEW	BUNGO BOND (Mercury)
11	NEW	DESSERT ROSE (Mercury)
12	NEW	NEIN STEIN ANKER (Mercury)
13	NEW	SAY MY NAME (Mercury)
14	NEW	AMERICAN PIE (Mercury)
15	NEW	BIG IN JAPAN (Mercury)
16	NEW	THE NIGHTFLY (Mercury)
17	NEW	ALL THE SMALL THINGS (Mercury)

## ALBUMS

1	1	ANDER EARTH MADRID SKY (Mercury)
2	2	SANTANA SUPERNATURAL (Arista)
3	NEW	TONI BRAXTON THE HEAT (Mercury)
4	NEW	CYPRUS HILL SKILLS & BONIES (Mercury)
5	NEW	NEIL YOUNG SILVER & GOLD (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	ENROUTE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## NETHERLANDS (Schijde Misp Top 100 05/20/90)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NEVER BE THE SAME AGAIN (Mercury)
2	1	FREETESTER (Mercury)
3	7	... I DID IT AGAIN (Mercury)
4	3	MARIA MARIA (Mercury)
5	NEW	THE GREAT ESCAPE (Mercury)
6	4	LOVE COME HOME (Mercury)
7	NEW	THE GREAT ESCAPE (Mercury)
8	NEW	ROCK THE HOUSE (Mercury)
9	NEW	ANTON AXAS THROU (Mercury)
10	NEW	NEIL YOUNG SILVER & GOLD (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## ALBUMS

1	1	DOE MAAR KIAR (Mercury)
2	1	SANTANA SUPERNATURAL (Arista)
3	14	TONI BRAXTON THE HEAT (Mercury)
4	NEW	SANTANA SUPERNATURAL (Arista)
5	NEW	SANTANA THE ULTIMATE COLLECTION (Mercury)
6	NEW	VENUS (Mercury)
7	12	DOE MAAR KIAR (Mercury)
8	NEW	ANDER EARTH MADRID SKY (Mercury)
9	NEW	NEIL YOUNG SILVER & GOLD (Mercury)
10	NEW	ANDER HAZES (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## U.K. (Chartopac 04/22/90)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ROCK & ROLL (Mercury)
2	1	THE GREAT ESCAPE (Mercury)
3	NEW	NEVER BE THE SAME AGAIN (Mercury)
4	7	THE GREAT ESCAPE (Mercury)
5	NEW	THE GREAT ESCAPE (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	THE GREAT ESCAPE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## ALBUMS

1	1	MOBY PLAY (Mercury)
2	NEW	TONI BRAXTON THE HEAT (Mercury)
3	NEW	SANTANA SUPERNATURAL (Arista)
4	NEW	WESTLIFE WESTLIFE (Mercury)
5	NEW	MOBY PLAY (Mercury)
6	NEW	CYPRUS HILL SKILLS & BONIES (Mercury)
7	NEW	SHANIA TWAIN COME ON OVER (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## AUSTRALIA (ARIA 05/01/90)

THIS WEEK	LAST WEEK	SINGLES
1	2	SAY MY NAME (Mercury)
2	NEW	NEVER BE THE SAME AGAIN (Mercury)
3	NEW	THE GREAT ESCAPE (Mercury)
4	NEW	THE GREAT ESCAPE (Mercury)
5	NEW	THE GREAT ESCAPE (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	THE GREAT ESCAPE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## ALBUMS

1	1	ALLIANCE REFLECTOR (Mercury)
2	3	DESTINY'S CHILD THE WRITINGS ON THE WALL (Mercury)
3	2	FRANKIE ALIBONDI THE POWER (Mercury)
4	NEW	SAVAGE CANADA AFFIRMATION (Mercury)
5	NEW	THE GREAT ESCAPE (Mercury)
6	NEW	CYPRUS HILL SKILLS & BONIES (Mercury)
7	NEW	THE GREAT ESCAPE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## FRANCE (SNEP/IFOP till 04/29/90)

THIS WEEK	LAST WEEK	SINGLES
1	1	CEC ROBERT LA VAMON (Mercury)
2	NEW	AMERICAN PIE (Mercury)
3	NEW	THE GREAT ESCAPE (Mercury)
4	NEW	THE GREAT ESCAPE (Mercury)
5	NEW	THE GREAT ESCAPE (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	THE GREAT ESCAPE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## ALBUMS

1	3	SANTANA SUPERNATURAL (Arista)
2	NEW	STYING DAVE GOOD (Mercury)
3	NEW	SOUNDTRACK POKEMON THE FIRST MOVIE (Mercury)
4	4	MOBY PLAY (Mercury)
5	NEW	MICHEL JONGS POLY (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	LYNDIA EYRE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## ITALY (Musica e Dischi/IFPI 05/20/90)

THIS WEEK	LAST WEEK	SINGLES
1	2	WHO MUCH OF HEAVEN (Mercury)
2	NEW	THE GREAT ESCAPE (Mercury)
3	NEW	AMERICAN PIE (Mercury)
4	NEW	THE GREAT ESCAPE (Mercury)
5	NEW	THE GREAT ESCAPE (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	THE GREAT ESCAPE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

## ALBUMS

1	NEW	PIERO PELLU NE BUONI NE CATTIVI (Mercury)
2	1	SANTANA SUPERNATURAL (Arista)
3	NEW	THE GREAT ESCAPE (Mercury)
4	NEW	THE GREAT ESCAPE (Mercury)
5	NEW	THE GREAT ESCAPE (Mercury)
6	NEW	THE GREAT ESCAPE (Mercury)
7	NEW	THE GREAT ESCAPE (Mercury)
8	NEW	THE GREAT ESCAPE (Mercury)
9	NEW	THE GREAT ESCAPE (Mercury)
10	NEW	THE GREAT ESCAPE (Mercury)
11	NEW	THE GREAT ESCAPE (Mercury)
12	NEW	THE GREAT ESCAPE (Mercury)
13	NEW	THE GREAT ESCAPE (Mercury)
14	NEW	THE GREAT ESCAPE (Mercury)
15	NEW	THE GREAT ESCAPE (Mercury)
16	NEW	THE GREAT ESCAPE (Mercury)
17	NEW	THE GREAT ESCAPE (Mercury)
18	NEW	THE GREAT ESCAPE (Mercury)
19	NEW	THE GREAT ESCAPE (Mercury)
20	NEW	THE GREAT ESCAPE (Mercury)

# HITS OF THE WORLD

## CONTINUED

### EUROCHART

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	2	MARIA MARIA SANTIAGA FEATURING THE PRODUCT GUY VIDEO	
2	5	NEVER BE THE SAME AGAIN MELANIE C VIDEO	
3	4	AMERICAN PIE TOMMY STinson AND TINA TURNER FEATURING DUFFY	
4	6	SEX BOMB TOM JONES FEATURING MOUSE T. VIDEO	
5	7	SHALLALA LALA VENGAROS VIDEO	
6	3	DESERT ROSE STING & CHEB MARIAM VIDEO	
7	8	WASNT MAN ENOUGH TOM BRAXTON VIDEO	
8	10	TOMES MIRACLE FRODO BAGGINS IN MIDDLE-EARTH MY HEART GOES BOOM LA DA DA DA FRENCH AFFAIR VIDEO	
9	9	<b>ALBUMS</b>	
1	1	SANTANA SUPERNATURAL VIDEO	
2	NEW	A&M MORO EARTH MAJOR SKY VIDEO	
3	2	TOM JONES RELOADED VIDEO	
4	4	VENGAROS THE PLATINUM ALBUM VIDEO	
5	5	STING BEING NEW DEY VIDEO	
6	2	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 VIDEO	
7	3	AGUA AGUIRRES VIDEO	
8	10	THE SCHLIMPFY TOTAL DISBURSED VOL. 11 VIDEO	
9	NEW	MACK GRAY ON HOW LIFE IS VIDEO	

### NEW ZEALAND

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>ALBUMS</b>	
1	1	VENGAROS THE PLATINUM ALBUM VIDEO	
2	2	MACK GRAY ON HOW LIFE IS VIDEO	
3	NEW	NOBY PLAY FLY VIDEO	
4	4	SANTANA SUPERNATURAL VIDEO	
5	5	RED HOT CHILI PEPPERS CALIFORNICATION VIDEO	
6	6	WESTLIFE WESTLIFE VIDEO	
7	8	CELINE DION ALL THE WAY... A DECADE OF VIDEO	
8	NEW	MARTIN WINKER EXPRESS GUITAR TWO VIDEO	
9	RE	EIFFEL 66 EUROPOP TALKING FROM NEW YORK... HANS & GABRIELE TALES FROM NEW YORK... THE BEST OF SONO	

### SWEDEN

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	NEW	OOPS!... I DID IT AGAIN BRITNEY SPEARS VIDEO	
2	1	MARIA MARIA SANTIAGA FEATURING THE PRODUCT GUY VIDEO	
3	3	R-BOYS AND FLINT GUNTS BOMFUNK MCTS VIDEO	
4	4	AROUND THE WORLD AGUA VIDEO	
5	2	NEVER BE THE SAME AGAIN MELANIE C VIDEO	
6	5	EXPLORER STEVEN HELSTROM VIDEO	
7	6	FOO AGAIN WESTLIFE VIDEO	
8	7	WINDY CHEATER RICKY MARTIN FEATURING MEAT VIDEO	
9	NEW	MAN VIKINGA VISKAR MIT NAMN ROGER PORTARE VIDEO	
10	NEW	HE WASNT MAN ENOUGH TOM BRAXTON VIDEO	
11	11	<b>ALBUMS</b>	
1	1	MARIE PERSSON ANTLUND--MARIE PERSSON'S BAGIS 1964-2000 VIDEO	
2	4	SANTANA SUPERNATURAL VIDEO	
3	2	NEVER LET IT SLIP GETTOS CLAUDIO VIDEO	
4	3	AGUA AGUIRRES VIDEO	
5	5	THE NEAR TOM BRAXTON VIDEO	
6	NEW	THORLEIF NISSEN ARN SOKOM VIDEO	
7	6	ROCKERS SUPERSTAR BOB DICKERSON AND A PINK COLLAR MUSIC FROM SWEDEN VIDEO	
8	11	NEIL YOUNG SILVER & GOLD VIDEO	
9	10	RED HOT CHILI PEPPERS CALIFORNICATION VIDEO	
10	9	NEIL YOUNG SILVER & GOLD VIDEO	

### NORWAY

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	NEW	OOPS!... I DID IT AGAIN BRITNEY SPEARS VIDEO	
2	1	NEVER BE THE SAME AGAIN MELANIE C VIDEO	
3	NEW	RENSPIKKA HIP HOP EY TUNGVANNEN VIDEO	
4	2	THE WHISTLE SONG DJ ALLIGATOR PROJECT VIDEO	
5	NEW	THE WHINE AS IT SEEMS PLEASE JAM VIDEO	
6	2	AMERICAN PIE MACDONNA VIDEO	
7	NEW	MARIA MARIA SANTIAGA FEATURING THE PRODUCT GUY VIDEO	
8	NEW	WINDY CHEATER RICKY MARTIN FEATURING MEAT VIDEO	
9	3	I WANNA LOVE YOU FOREVER JESSICA SIMPSON VIDEO	
10	RE	GIRL IN OSLO EP BIGBANG VIDEO	
11	11	<b>ALBUMS</b>	
1	1	A&M MORO EARTH MAJOR SKY VIDEO	
2	NEW	NEIL YOUNG SILVER & GOLD VIDEO	
3	2	SANTANA SUPERNATURAL VIDEO	
4	9	RED HOT CHILI PEPPERS CALIFORNICATION VIDEO	
5	NEW	THE NEAR TOM BRAXTON VIDEO	
6	NEW	BOY ORISON SELF DEFENDIT--DE BESTE VIDEO	
7	NEW	AGUA AGUIRRES VIDEO	
8	NEW	NOBY PLAY FLY VIDEO	
9	NEW	MACK GRAY ON HOW LIFE IS VIDEO	
10	NEW	GABRIELE RISE VIDEO	

### FINLAND

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	NEW	OOPS!... I DID IT AGAIN BRITNEY SPEARS VIDEO	
2	1	NEVER BE THE SAME AGAIN MELANIE C VIDEO	
3	2	AMERICAN PIE TOMMY STinson AND TINA TURNER FEATURING DUFFY	
4	3	THE WHISTLE SONG DJ ALLIGATOR PROJECT VIDEO	
5	NEW	THE WHINE AS IT SEEMS PLEASE JAM VIDEO	
6	2	AMERICAN PIE MACDONNA VIDEO	
7	NEW	MARIA MARIA SANTIAGA FEATURING THE PRODUCT GUY VIDEO	
8	NEW	WINDY CHEATER RICKY MARTIN FEATURING MEAT VIDEO	
9	3	I WANNA LOVE YOU FOREVER JESSICA SIMPSON VIDEO	
10	RE	GIRL IN OSLO EP BIGBANG VIDEO	
11	11	<b>ALBUMS</b>	
1	1	A&M MORO EARTH MAJOR SKY VIDEO	
2	NEW	NEIL YOUNG SILVER & GOLD VIDEO	
3	2	SANTANA SUPERNATURAL VIDEO	
4	9	RED HOT CHILI PEPPERS CALIFORNICATION VIDEO	
5	NEW	THE NEAR TOM BRAXTON VIDEO	
6	NEW	BOY ORISON SELF DEFENDIT--DE BESTE VIDEO	
7	NEW	AGUA AGUIRRES VIDEO	
8	NEW	NOBY PLAY FLY VIDEO	
9	NEW	MACK GRAY ON HOW LIFE IS VIDEO	
10	NEW	GABRIELE RISE VIDEO	

### ARGENTINA

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	1	HASSIEN NOE BARLOTTA TANANAI VIDEO	
2	2	KEMETROPOI SOROLUNA PLUMERIA VIDEO	
3	NEW	NEVER BE THE SAME AGAIN MELANIE C VIDEO	
4	2	MI RAZONABLE ROMANUCO VIDEO	
5	NEW	SANTANA SUPERNATURAL VIDEO	
6	3	HE WASNT MAN ENOUGH TOM BRAXTON VIDEO	
7	6	RED HOT CHILI PEPPERS WERE HEART--BEST OF VIDEO	
8	NEW	AGUA AGUIRRES VIDEO	
9	NEW	AMERICAN PIE MACDONNA VIDEO	
10	4	AMERICAN PIE MACDONNA VIDEO	
11	11	<b>ALBUMS</b>	
1	1	RODRIGO & GARCIA VIDEO	
2	2	SHARINA MY UNPUNISHED VIDEO	
3	3	THE NEAR TOM BRAXTON VIDEO	
4	4	LONG PERCOS 1000 VIVOS VIDEO	
5	5	THE NEAR TOM BRAXTON VIDEO	
6	6	ATEASER THE ABBA GENERATION VIDEO	
7	7	ATEASER THE ABBA GENERATION VIDEO	
8	8	HARRISON DAVISON DEL SUDO VIDEO	
9	9	SHARINA MY UNPUNISHED VIDEO	
10	10	BUENA VISTA SOCIAL CLUB BUENA VISTA VIDEO	
11	11	BUENA VISTA SOCIAL CLUB BUENA VISTA VIDEO	

### SPAIN

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	NEW	NO ME DEJES DE QUERER GLORIA ESTEFAN VIDEO	
2	1	SORBERIVIE MONICA NARALLO VIDEO	
3	2	AGUA AGUIRRES VIDEO	
4	2	TO GO MIAMI MIK KETAMA METOROMANTICO VIDEO	
5	4	MY HEART GOES BOOM LA DA DA DA FRENCH AFFAIR VIDEO	
6	NEW	HE WASNT MAN ENOUGH TOM BRAXTON VIDEO	
7	6	OTRO AMOR VANDRA LARA FABIAN VIDEO	
8	5	AGUA AGUIRRES VIDEO	
9	7	AMERICAN PIE MACDONNA VIDEO	
10	7	TO SUGIE ASO OKI VIDEO	
11	11	<b>ALBUMS</b>	
1	1	TOM JONES VIDEO	
2	2	MONICA NARALLO VIDEO	
3	4	SANTANA SUPERNATURAL VIDEO	
4	NEW	BARRIE WHITE THE ULTIMATE COLLECTION VIDEO	
5	5	AGUA AGUIRRES VIDEO	
6	3	MINA PASTORIS CANALLA VIDEO	
7	6	OKI METOROMANTICO VIDEO	
8	NEW	A&M MORO EARTH MAJOR SKY VIDEO	
9	8	A&M MORO EARTH MAJOR SKY VIDEO	
10	9	ACDC STIFF UPPER LIP VIDEO	
11	10	ACDC STIFF UPPER LIP VIDEO	

### PORTUGAL

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>ALBUMS</b>	
1	3	SANTANA SUPERNATURAL VIDEO	
2	1	VENGAROS THE PLATINUM ALBUM VIDEO	
3	4	ENIGMAS ENIGMAS VIDEO	
4	2	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 VIDEO	
5	5	GREGRARIO MASTERS OF CHANT VIDEO	
6	6	AGUA AGUIRRES VIDEO	
7	7	SONORITARIO SOL UNIBROAGE VIDEO	
8	7	RED HOT CHILI PEPPERS CALIFORNICATION VIDEO	
9	10	THE COORS MY UNPUNISHED VIDEO	
10	10	BOB MARLEY & THE WALLERS LEGEND VIDEO	

### DENMARK

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	1	THE WHISTLE SONG DJ ALLIGATOR PROJECT VIDEO	
2	2	WHERE ARE YOU DEFENDING VIDEO	
3	2	FREESTYLE BOMFUNK MCTS VIDEO	
4	3	THE WHISTLE SONG DJ ALLIGATOR PROJECT VIDEO	
5	NEW	HE WASNT MAN ENOUGH TOM BRAXTON VIDEO	
6	7	IT TAKES TO OUTSIDE LAUREN VOLET VIDEO	
7	5	MY HEART GOES BOOM LA DA DA DA FRENCH AFFAIR VIDEO	
8	NEW	SANDSTORM BAROQUE VIDEO	
9	NEW	MARCO ITALIANO SHIRT VIDEO	
10	6	AMERICAN PIE MACDONNA VIDEO	
11	11	<b>ALBUMS</b>	
1	2	AGUA AGUIRRES VIDEO	
2	3	DAVID EVERYTHING VIDEO	
3	3	VENGAROS THE PLATINUM ALBUM VIDEO	
4	4	MACK GRAY ON HOW LIFE IS VIDEO	
5	5	HELMUT LOTTI OUT OF AFRICA VIDEO	
6	6	CLIFF RICHARD THE GARDEN COLLECTION VIDEO	
7	NEW	MELANIE C NORTHERN STAR VIDEO	
8	NEW	SANTANA SUPERNATURAL VIDEO	
9	NEW	SOUNDWAVE DE BEGGE SOUNDWAVE VIDEO	
10	8	KIRSTEN SIGGAARD MIT LIV MED PRISY CLINE VIDEO	
11	NEW	MY HEART GOES BOOM LA DA DA DA FRENCH AFFAIR VIDEO	

### ARGENTINA

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	3	NO LUCHOS NOSCHOS VIDEO	
2	2	RODRIGO & GARCIA VIDEO	
3	2	SHARINA MY UNPUNISHED VIDEO	
4	4	THE NEAR TOM BRAXTON VIDEO	
5	5	LONG PERCOS 1000 VIVOS VIDEO	
6	6	THE NEAR TOM BRAXTON VIDEO	
7	7	ATEASER THE ABBA GENERATION VIDEO	
8	8	HARRISON DAVISON DEL SUDO VIDEO	
9	9	SHARINA MY UNPUNISHED VIDEO	
10	10	BUENA VISTA SOCIAL CLUB BUENA VISTA VIDEO	
11	11	BUENA VISTA SOCIAL CLUB BUENA VISTA VIDEO	

### EUROCHART

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	1	MARIA MARIA SANTIAGA FEATURING THE PRODUCT GUY VIDEO	
2	2	NEVER BE THE SAME AGAIN MELANIE C VIDEO	
3	3	AMERICAN PIE TOMMY STinson AND TINA TURNER FEATURING DUFFY	
4	4	SEX BOMB TOM JONES FEATURING MOUSE T. VIDEO	
5	5	SHALLALA LALA VENGAROS VIDEO	
6	6	DESERT ROSE STING & CHEB MARIAM VIDEO	
7	7	WASNT MAN ENOUGH TOM BRAXTON VIDEO	
8	8	TOMES MIRACLE FRODO BAGGINS IN MIDDLE-EARTH MY HEART GOES BOOM LA DA DA DA FRENCH AFFAIR VIDEO	
9	9	<b>ALBUMS</b>	
1	1	SANTANA SUPERNATURAL VIDEO	
2	NEW	A&M MORO EARTH MAJOR SKY VIDEO	
3	2	TOM JONES RELOADED VIDEO	
4	4	VENGAROS THE PLATINUM ALBUM VIDEO	
5	5	STING BEING NEW DEY VIDEO	
6	2	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 VIDEO	
7	3	AGUA AGUIRRES VIDEO	
8	10	THE SCHLIMPFY TOTAL DISBURSED VOL. 11 VIDEO	
9	NEW	MACK GRAY ON HOW LIFE IS VIDEO	

### NEW ZEALAND

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>ALBUMS</b>	
1	1	VENGAROS THE PLATINUM ALBUM VIDEO	
2	2	MACK GRAY ON HOW LIFE IS VIDEO	
3	NEW	NOBY PLAY FLY VIDEO	
4	4	SANTANA SUPERNATURAL VIDEO	
5	5	RED HOT CHILI PEPPERS CALIFORNICATION VIDEO	
6	6	WESTLIFE WESTLIFE VIDEO	
7	8	CELINE DION ALL THE WAY... A DECADE OF VIDEO	
8	NEW	MARTIN WINKER EXPRESS GUITAR TWO VIDEO	
9	RE	EIFFEL 66 EUROPOP TALKING FROM NEW YORK... HANS & GABRIELE TALES FROM NEW YORK... THE BEST OF SONO	

### SWEDEN

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	NEW	OOPS!... I DID IT AGAIN BRITNEY SPEARS VIDEO	
2	1	MARIA MARIA SANTIAGA FEATURING THE PRODUCT GUY VIDEO	
3	3	R-BOYS AND FLINT GUNTS BOMFUNK MCTS VIDEO	
4	4	AROUND THE WORLD AGUA VIDEO	
5	2	NEVER BE THE SAME AGAIN MELANIE C VIDEO	
6	5	EXPLORER STEVEN HELSTROM VIDEO	
7	6	FOO AGAIN WESTLIFE VIDEO	
8	7	WINDY CHEATER RICKY MARTIN FEATURING MEAT VIDEO	
9	NEW	MAN VIKINGA VISKAR MIT NAMN ROGER PORTARE VIDEO	
10	NEW	HE WASNT MAN ENOUGH TOM BRAXTON VIDEO	
11	11	<b>ALBUMS</b>	
1	1	MARIE PERSSON ANTLUND--MARIE PERSSON'S BAGIS 1964-2000 VIDEO	
2	4	SANTANA SUPERNATURAL VIDEO	
3	2	NEVER LET IT SLIP GETTOS CLAUDIO VIDEO	
4	3	AGUA AGUIRRES VIDEO	
5	5	THE NEAR TOM BRAXTON VIDEO	
6	NEW	THORLEIF NISSEN ARN SOKOM VIDEO	
7	6	ROCKERS SUPERSTAR BOB DICKERSON AND A PINK COLLAR MUSIC FROM SWEDEN VIDEO	
8	11	NEIL YOUNG SILVER & GOLD VIDEO	
9	10	RED HOT CHILI PEPPERS CALIFORNICATION VIDEO	
10	9	NEIL YOUNG SILVER & GOLD VIDEO	

### NORWAY

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>SINGLES</b>	
1	NEW	OOPS!... I DID IT AGAIN BRITNEY SPEARS VIDEO	
2	1	NEVER BE THE SAME AGAIN MELANIE C VIDEO	
3	NEW	RENSPIKKA HIP HOP EY TUNGVANNEN VIDEO	



## CALENDAR

### MAY

- May 3-7, **Sunfest 2000**, Flagler Drive, West Palm Beach, Fla. 811-847-8065
- May 4-7, **5th Annual Key West Songwriters Fest**, Westcott Theatre, Key West, Fla. 813-775-2390
- May 5-7, **Seventh Annual Music Midwest**, Atlanta Civic Center, Atlanta 404-577-8686
- May 8, **Alliance Of Broadcast Entertainment Technicians Guild Tour**, Braemar Country Club, Tarzana, Calif. 323-333-8007
- May 8-10, **@4tech San Francisco**, San Francisco Hilton and Towers, San Francisco, 770-879-8760
- May 9, **BMI 101 Workshop**, BMI Los Angeles office, 310-559-9100
- May 9, **BMI Songwriters Workshop** with Jason Blume, BMI Nashville office, 615-401-2000
- May 9, **Music Industry Networking Night**, One Night Start's Hollywood, 554-929-7566
- May 9, **Songwriter Networking Meeting** And Of Fame And Honor, presented by Songwriters' Hall of Fame and One Vision Music, New York, 212-957-8230
- May 10, **17th Annual World Music Awards**, Monte Carlo Sporting Club, Monaco, 37-63-23-63
- May 10-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles, 800-315-1133, aen.com
- May 11-14, **How Can I Be Down? Urban Music Conference**, Cumberland Hotel, London, 212-285-2221
- May 15, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles, 310-659-1030
- May 16, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles, 310-659-1030
- May 16, **2000 American Eagle Awards**, Business Solutions Series 2000, Hoyt Regency Hotel, Los Angeles, 702-907-7000
- May 18, **Leadership in Music Symposium**, presented by the National Music Council, New York Henry Street Hotel, New York, 373-655-7914
- May 18, **2000 American Eagle Awards**, presented by the National Music Council, New York Henry Street Hotel, New York, 373-655-7914
- May 18, **L. L. Martin Foundation Annual Musicarian Of The Year Gala**, New York Hilton, New York

- 212-833-4743
- May 21-23, **Age2000 Music Market**, sponsored by Music Connection Magazine, Hollywood Regency Hotel, Los Angeles, 323-463-4624
- May 22, **59th Annual George Foster Peabody Awards**, Waldorf Astoria, New York, 212-598-3000
- May 23, **Songwriter Open Mic**, presented by Songwriters' Hall of Fame and One Vision Music, New York, 212-957-8230
- May 23, **Beverly Hills Musicarian Award Dinner**, presented by USA-Federation of New York, Waldorf Astoria, New York, 212-836-1853
- May 24, **The Internet, ASCAP**, publishing, New York, 212-539-2680
- May 25, **BMI 101 Workshop** (Everything You've Always Wanted to Know About BMI But Were Afraid to Ask), BMI New York office, 212-586-2000
- May 31, **Earth to IAM**, presented by the National Resources Defense Council, Royce Hall, Los Angeles, 310-559-9334

### JUNE

- June 1-2, **MTV/Billboard Annual Music Conference**, Hong Kong Convention Centre, Hong Kong, 852-815-2248
- June 2-4, **City of Dreams DC Music Fashion**, Hill Country Club, Middleburg Heights, Ohio, The Networks, The Source Sports, Star-A-Fella Records, Raffi Ryders, and Bad Boy Records, Barons Radisson, Washington, DC, 410-431-5340
- June 9-9, **Third Annual Emerging Artists And Talent Music Conference**, Showcases, And Festival, presented by the National Music Council, The Hotel, Las Vegas, 102-837-3636, EMI-AM.com
- June 9, **Music Visionary Of The Year Award Dinner**, presented by the USA-Federation of New York, Tavern on the Green, New York, 212-836-1126
- June 11, **Billboard BET On Jazz Conference**, 500 W. 11th Street, Newark, Washington, DC, 212-536-5002
- June 10-10, **Intl. Assn. Of African American Music**, 2000 Convention Park, Hyatt Hotel, Philadelphia, 215-732-7744

- June 11, **10th Annual Softball Challenge**, presented by the Music and Entertainment Industry for the City Of Hope, St.adium Park, Nashville, 212-570-5725, ext. 8540
- June 12-13, **StudioPro2000: Audio Production For Music, Broadcast And The Web**, presented by Music magazine, New York and Towers, New York, 510-553-3363
- June 12-16, **Fair Fan 2000**, Tennessee State Fairgrounds, Nashville, 877-813-2327
- June 13, **BMI 101 Workshop**, BMI Los Angeles office, 310-559-9109
- June 14-17, **Promax & BDA 2000**, Ernest H. Mercol Conference Center, New Orleans, 325-955-1390
- June 19, **Mix LA's Open Got Talent**, presented by the Mix Foundation for Excellence in Audio, Malibu County Club, Malibu, Calif. 925-395-6169
- June 23-26, **LA Music 2000**, sponsored by SoundRecords.com, The Key Club, and the Palace, Los Angeles, 323-653-1588

### JULY

- July 10-13, **SGA Week**, Songwriters Guild of America, Nashville, 615-259-1782
- July 11, **BMI 101 Workshop**, BMI Los Angeles office, 310-559-9109
- July 11, **BMI Songwriters Workshop** with Jason Blume, BMI Nashville office, 615-401-2000
- July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York, 212-536-5002
- July 14, **Florida Music Showcase**, The Station, Orlando, 407-563-9299
- July 20, **BMI 101 Workshop** (Everything You've Always Wanted to Know About BMI But Were Afraid to Ask), BMI New York office, 212-586-2000

### AUGUST

- Aug 9-12, **49th Annual Music Conference 2000**, Hilton Atlanta, Atlanta, 770-479-8500
- Aug 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York, 212-736-0164
- Aug 16-19, **Music & Entertainment Media Online (MEMO) Conference**, ABC Radio Center, Sydney, 602-9557-7766
- Aug 19, **Australian Online Music Awards**, the Basement Club, Sydney, 602-9557-7766

### OCTOBER

- Oct 5-7, **Billboard/Amby Music Radio Seminar And Awards**, New York Hilton, New York, 212-536-5002

Please submit items for Lifelines, Good Works, and Colorize to Jill Froschick, Billboard.com, 6655 W. 14th Ave., Los Angeles, Calif. 90024, or jpfroschick@billboard.com.

## GOOD WORKS

**YOUTH ADVOCATES:** The American Society of Young Musicians will host its eighth annual spring benefit concert May 23 at the House of Blues in Los Angeles. Proceeds will help provide financial assistance, workshops, and employment services to musicians, songwriters, and music students. Awards will be presented to Meredith Brooks, Big Bad Voodoo Daddy, Sheryl Crow, Dave Koz, and Limp Bizkit. Contact: Brad Daly at 310-282-9744.

## LATE SONGBIRD GIVES HOT LABEL WINGS

(Continued from page 120)

her in advance? She had to pull over because she couldn't see; her eyes were too misty by the end of it."

Walters, like Jennings, applauds longtime "pluggers" Tony Bramwell for his promotional work on the artist. "He sent it to me. I put it on and just thought, 'What a voice.' I hadn't even read the blurb [about her dying]," he says. "I knew Tony would love it, put it in the next day's program and then the phones and E-mail lit up like a Christmas tree."

"She has a voice as distinctive and pure as Karen Carpenter's," he says. "I know it's kind of old-fashioned, but she's so versatile, and to do a song like 'Over The Rainbow,' which is so closely linked with Judy Garland, was a big risk. People might have thought, 'It's not a patch on the original,' but actually, excuse me, it's better."

Hot started life in 1984 from the back room of an Australian record store called Digeridoo in Darlinghurst, near Sydney, and made its name by distributing U.K. labels there, before developing into the highly regarded label home of such local heroes as Ed Kuepper, the Triffids, and the Elements. When English songwriters has divided his time between Australia and Britain for some 20 years and launched the British arm of Hot in spring 1984 on the back of European success

## ITALIAN 'GRAMMIES'

(Continued from page 119)

five-year-label affiliates in Italy are found guilty of operating an effective price-fixing cartel (Billboard, Nov. 8, 1997). The PIM awards were established five years ago by the Espresso media group. Listeners of its three radio networks—top 40-formatted Radio Deejay, AC Radio Capital, and news/talk Italia Radio—together with readers of daily newspaper La Repubblica and its weekly music supplement, and, until recently, voters to Espresso's Katavoths (katzweb.it) vote for their artists and records of the year.

The 2000 awards—which took place April 12 in Milan—attracted a record 150,000 votes, according to market research company Abacus, which coordinates the voting. Three of the eight categories at PIM are critics' awards, selected by the Music's supporters, Radio Deejay, and a panel of Italian music critics.

"While there are no official music awards in Italy, PIM is considered the only existing valid [event]," says Warner Music Italy VP Massimo Giuliano, who also is managing director of WEA Italy. This year's event, he says, was a "triumphant evening for us, with WEA acts Ligabue and La Crus plus Eiffel 65—whom we distribute in Italy—picking financial assistance between them," Giuliano adds.

The 2000 awards, hosted by Radio Deejay PD and presenter Linus, were broadcast live on Radio Deejay and aired via a delayed broadcast on commercial TV network Italia 1.

for the Triffids. After U.K. distribution deals with Rough Trade, Revolver, and then Vital, Jennings decided to make Hot its own distributor. "It was time to do it ourselves," he says. "When Eva happened, there were three of us working from a cottage [in Angmering, West Sussex]."

Hot's British operation is now based near Brighton, on the south coast. "I'm not saying we're any mystique to distributors," says Jennings. "It's just putting records from one place to another. It sounds complicated, but it isn't."

With a small team, including GM Amanda Bowles, Hot fights its own battles for racking in major retail outlets, sometimes successfully, sometimes not, but always on its own terms.

"We haven't discounted," Jennings says. "I'm not saying we haven't done programs—two for 22 pounds or something. But we've had a huge amount of support from the retail trade, especially HMV Virgin, and the indie stores."

"What it shows," says Rudy Osorio, specialty product controller for HMV, "is that even in a cynical world, and a hugely developed retail market in the U.K., some small-scale independents has succeeded. It probably takes a small company like Hot, who are passionate about it. We're looking forward to the new album; we'll be supporting it in-store. We must have been in the market for 15 years. Eva's catalog with Hot, 60% of that purely on 'Songbird.' They've managed to develop her into a piece of core catalog, which without any promotion is amazing."

"Songbird" is "halfway to gold," Cassidy's 1992 debut—along with celebrated soul man Chuck Brown—"The Other Side," 1996's "Live At Blues Alley" and 1997's "Eva By Heart," the album is "halfway to gold" in Australia, says Jennings (gold status being 35,000 albums), and has had international release via Hot's various long-term distributors, such as Zomba in Germany, Sony in Scandinavia, and Penguin in Greece.

Hot also places great importance on its Brighton-based mail-order business, Digeridoo. "As a percentage it's not large, but if you put it against the rest of the world, it's the difference between a good week and a bad week," says Jennings. "It's great when you get some old broke on the phone who says he hasn't heard you like this since Sara Vaughan."

He estimates that Cassidy's sales can account for between 50% and 75% of Hot's U.K. business, but the label is also a soundtrack specialist, with an A&R roster ranging from Joseph Carl Breil's score for the landmark 1915 picture "The Birth Of A Nation" to Maury Laws and Jules Bass' music for the 1967 cult favorite "Mystery Train," which starred Boris Karloff.

"Eva has enabled us to do other things," says Jennings. "It's a tonic, and hopefully it'll inspire people. Bless her socks, if she only knew."

## LIFELINES

### BIRTHS

Girl, Jacqueline Alexandra, to Catherine Applefeld Olson and Brent Olson, April 23 in Alexandria, Va. Mother is a freelancer for Billboard magazine and is the author of the weekly Southeastern Electronic Arts Business column. Father is director of domestic regulatory affairs for Cable & Wireless.

### MARRIAGES

Susanne Fitzsimmons to Patrick Elliott, April 29 in Oradell, N.J. Bride is the New York market director at EMI Music Distribution. Groom is a freelance DJ.

### DEATHS

Vicki Sue Robinson, 46, of cancer, April 27 at her home in Wilton, Conn. Robinson is best known for her 1976 top hit "Turn The Beat Around," for which she earned a Grammy nomination in the best pop vocal performance, female category. She began her music career as a teenager, appearing in the original Broadway casts of "Hair" and "Jesus Christ Superstar." She worked with RCA Records in the mid-1970s and made three albums for

the company. Though not signed to a major label in the 1980s, she continued to make singles for independent labels such as Prelude and Profile. Robinson became a session singer at the end of that decade and worked with artists such as Elton John, Cyndi Lauper, and Phil Ramone. She later created the autobiographical off-Broadway shows "I Will," "Absolutely Vivid Sue," and "Vicki Sue Robinson..." Behind The Door. Robinson is survived by her husband and her mother.

Charles Scully, 74, of heart failure, April 27 in Yonkers, N.Y. Scully worked at performance right society SESAC for 40 years. A veteran of World War II, he began his career after the war in radio, as GM/VP at two New Jersey stations, WPAT Patterson and WAAT Newark. Scully started at SESAC in 1952, selling licenses to radio. He eventually moved into the public relations department, which he would oversee for 15 years until his retirement in 1992. He is survived by a brother, Jack Scully of Rio Rancho, N.M.; a sister, Norma Miller of Lancaster, Pa.; several nieces and nephews; and a longtime friend Fernando Esnarriaga.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Kiosk Firms Welcome Competition

### RedDot, Others Grow As Handleman Enters In-Store Field

BY EILEEN FITZPATRICK

With the Handleman Co.'s entry into the in-store CD manufacturing business (Billboard, April 22), the number of kiosk companies has grown from one or two to half a dozen within the past year. But instead of feeling the heat of

*'By the end of the year we should have installed kiosks in 500 locations'*

—TOM SZABO—

their competitors, companies in the kiosk business say it validates the business model.

Ian Duffell, president of New Media Network, says he is not worried about the field for in-store manufacturing getting crowded at this early stage. "I am delighted to hear they are in this business, because it endorses the fact that there is a huge opportunity here," he says.

Duffell, however, points out that New Media Network has already been working on its in-store CD manufacturing kiosks for 18 months. "They have a lot of work ahead of them," he says.

For its part, New Media Network will be testing its system in stores by midsummer, he says.

Meanwhile, kiosk developer RedDot Network is preparing to place its system in five Kmart stores this month, says company founder and president Tom Szabo.

The Kmart placement is a coup for RedDot, since Handleman is the exclusive music category management company for the

mass merchant.

With Kmart in its corner and more stores signing up each month, RedDot is quickly establishing itself as the leader in the in-store manufacturing of CDs. It already has its kiosks in about 20 retail locations, but Szabo says the company is planning an aggressive rollout of 20-25 additional locations per month until the fall, when it will add 100-150 locations per month.

Sixteen stores in the New York metro area are scheduled to get the kiosks this month. Szabo says the goal is to be in 500 stores by the end of this year and 3,000 stores by the end of 2001.

Among the chains signed up for the RedDot kiosks are Coconuts, F.Y.E., Musiciansland, H.M.V., Virgin Megastore, and Compact Disc World.

"By the end of the year we should have installed kiosks in 500 locations," says Szabo.

RedDot has content deals with EMI Recorded Music and Sony Music, and Szabo says a combined 6,000 full-length albums have been delivered for encoding to date.

"It takes about two hours per album to encode," he says. "About 2,000 will be loaded on the network for the additional store rollouts; 2,000 are scheduled to be encoded, and that leaves 2,000." Installed kiosks have about 100 select tracks.

Musicmaker says it is currently working on plans to take advantage of kiosk rights it has for the Jimmy Page/Black Crowes and Who records and

anticipates doing in-store tests this year. Also, one machine is scheduled to go into the Smithsonian Institution.

Liquid Audio, which has been testing its kiosks in the Music Co. in Seoul, Korea, where it formed a partnership with SK Group (Billboard, Oct. 23, 1999), has not yet signed any U.S. retailers for its system.

The company also has not signed any major-label content deals. Overseas, the company recently went live with Chemistry, a kiosk system in London's TopShop clothing chain (Billboard, March 4).

The latest entry into the kiosk market is HitDisc.com, which owns a patented technology for on-site custom disc manufacturing of CDs, DVDs, and computer software.

Based in Orange County, Calif., the company is expected to launch this month.



## Baker & Taylor Forms New Unit

### Company To House Electronic Distribution Business

BY ED CHRISTMAN

NEW YORK—Baker & Taylor, the book, video, and music distributor based in Charlotte, N.C., has formed a new and as yet unnamed company to house all of its electronic distribution business.

The company—which, according to a company press release, will be a "business-to-business dot.com entity"—is expected to have three areas of focus: database operations, the creation of Internet portals to host fulfillment service for related vendors, and distribution of electronic content.

Craig Richards, CEO of Baker & Taylor, will initially serve as CEO of the

## Christian E-Tailers Make Moves Into Marketing

BY PATRICIA BATES

NASHVILLE—Christian E-tailers, though in their infancy, have begun to build marketing campaigns, especially for the Dove Awards in April and the "Jesus" TV ministries in May.

"Our Internet sales have not gone through the roof, but we didn't expect them to in just three months of operation," says Jeff Fite, president of Believe.com in Grand Rapids, Mich., which was launched Jan. 28 by Family Christian Stores. "We wanted content on our Web site as well as commerce."

The Gospel Music Assn. (GMA)'s Dove Awards usually begin the spring season of promotions for Christian retailers—and now E-tailers—with offers of, on average, 25% off CDs during April.

*'All Internet companies are having to spend so much on marketing, they almost need a specialty like Christian or country'*

—BRAD EDMONSON—

"We discount 15% to 40% off CDs from the winners," says Fite of Believe.com, who listed all 200 Dove Award recipients on its Web pages. "We announced our picks online and then asked visitors to agree or disagree. We also had message boards where they

could make comments."

Although Family Christian Stores has been in cyberspace since November 1998, its Familychristian.com will be discontinued later this year, and its 2,500 mail-order products will be available through Believe.com.

Family Christian Stores will air its first-ever network TV commercials, which will include Believe.com, on May 14 during the "Jesus" ministries on CBS.

Viewers who register on the Web site will be mailed a free 10-song CD, "Believe.com: The Collection" (featuring such acts as Steven Curtis Chapman and Audio Adrenaline), through a partnership with Chordant Distribution Group.

Believe.com has 17,800 online titles by Christian artists, including sheet music and accompaniment tracks. Every Tuesday, it fea-

(Continued on next page)

## YOUR COMPLETE RETAIL GUIDE...

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## newsline...

**DISCOVERMUSIC.COM**, a provider of song samples for use by Internet retailers, says it signed nonexclusive U.S. licensing agreements for its service with BMG Entertainment, Universal Music Group, and Warner Music Group, as well as a worldwide deal with EMI Recorded Music. Erika Leber, VP of sales and marketing for DiscoverMusic, says negotiations are under way with Sony Music Entertainment. Seattle-based DiscoverMusic—which offers 30-second streamed samples of more than 200,000 albums to its customer base of 90 E-tailers—will pay license fees or other compensation for the use of their music. The company already has licenses with more than 500 indie labels. The company is named in a lawsuit filed by Intouch, a pioneer of in-store sampling via kiosks, claiming patent infringement over a proprietary method of sampling music (*Billboard* **Bulletin**, April 13). Also named in the suit are Amazon.com, Liquid Audio, Listen.com, and Entertainment.

**REALNETWORKS** has inked a content alliance with Liquid Audio that will allow visitors to its site and RealKubebox users to download selections from Liquid's 70,000-track directory. The pact represents the first time RealNetworks has ventured into the download space. Real also announced additional content deals with EMusic, Riffage.com, and garageband.com, among others.

**BARNESANDNOBLE.COM** reports its net loss for the first quarter more than doubled to \$44.2 million, or 30 cents per share, from a loss of \$20.2 million, or 18 cents per share, a year ago. Revenue increased 142% to \$78.2 million, or 52.2 cents per share, from \$22.9 million. The pro forma net loss, which excludes stock compensation, acquisitions, and investment-related costs, was \$27.1 million, or 19 cents per share. The pro forma net loss was \$20.2 million, or 18 cents per share, in the same quarter last year.

**BEATNIK**, an online company founded by recording artist Thomas Dalby Robertson, withdrew its proposed \$63 million initial public offering (IPO) May 1, citing poor market conditions. The San Mateo, Calif.-based company, which makes technology for integrating music and other audio on Web sites, filed for an IPO in March.

**CLICKRADIO**, a personalized radio service, has inked a licensing deal with BMG Entertainment. The agreement is for the entire catalog of the major. ClickRadio, expected to launch this month, has a similar deal with Universal Music Group.

**SFX ENTERTAINMENT** reports its net loss for the three months that ended March 31 increased sixfold, rising to \$117.8 million, or \$1.77 per share, from a loss of \$18.5 million, or 37 cents per share, in the same period last year. The loss includes special charges of \$73.4 million related to new employment agreements for senior executives and \$7.6 million in connection with the company's pending sale to Clear Channel Communications. Net loss before special charges was \$36.8 million, or 55 cents per share. Revenue for the quarter increased to \$427.9 million from \$276.1 million a year ago. Adjusted earnings before interest, taxes, depreciation, and amortization were \$30.1 million, vs. \$22.8 million last year.

**LISTEN.COM** says it will partner with Launch.com, RollingStone.com, and VideoNet.com to include music videos in its directory of more than 60,000 artists. The San Francisco Music Web site—has it signed deals with 11 international music Web sites—China's AsiaMix.com; Germany's BeSonic.com; U.K. sites iCrunch Ltd., Ministry of Sound, popcentral.com, and romemusic; Belgium's NetBeat.com; Sweden's Papire.com; Italy's Vitamine.com; and U.S.-based Latin music sites Ertimo and Ritmoteca.com—to review and categorize their artists with online music.

**BESTRUY.COM**, the Internet subsidiary of consumer electronics retailer Best Buy, has entered into a joint marketing agreement with RollingStone.com. Under the arrangement, RollingStone.com will use BestBuy.com as its exclusive online retailer of CDs and cassettes. In turn, BestBuy.com will feature on its site music news, album reviews, Webcasts, videos, and photographs from RollingStone.com and DownloadBeats.com.

**S3**, parent of the Diamond Rio digital music player, says it plans to license its Rio technology to other companies interested in developing digital audio products. The company also says it plans to develop a music player for the car and expand into free-standing home audio products that connect directly to the Internet and distribute music throughout an entire home. In April the company announced it would sell its graphics chip business to focus on the Internet appliance market.

## CHRISTIAN E-TAILERS MAKE MOVES INTO MARKETING

(Continued from preceding page)

tures a backstage chat with performers, which is announced on shelf talkers in Family Christian Stores.

"We will be test-marketing our Internet kiosks this summer in Family Christian Stores, probably in a few near our Grand Rapids, Mich., offices," says Fite. "Family Christian Stores has an 'Album Of The Month' program that's set up at endcaps, which we are going to along with their monthly music mailing to 250,000 to 350,000 households."

America's largest Christian retailer, Family Christian Stores has 541 outlets in 39 states.

"We have a benefit of creating programs nationally, which independents may not be able to do except on the local level," adds Fite. "But [Christian retail marketing consortium] the Parable Group and others may have something in the works just for them."

While revenue for Parable.com in November and December was \$44.2 million, says Fite, preceding two months, nothing was spent on advertising, says Ron Johnston, VP of technology services for the Parable Group, which is based in San Luis Obispo, Calif., and services about 530 stores.

Promotion for Parable.com "will all search engines and word-of-mouth," says Johnston. The site began approximately 50 "private label sites" for Christian independent retailers in January. "We only have books and music online now, but we'll also have gifts by the summer."

Parable.com has more than 70,000 items for sale, including several thousand CDs.

"We operate Parable.com through the Parable Group, and [retailers] pay us a fee," says Johnston. "The retailer nearest to the individual customer gets a percentage of the sale, but that percentage is doubled if [the retailer has] a private label site."

Parable sets up the private Web site for a one-time fee of \$495 fee, adds Johnston. "Parable fills the model of high-quality technology for them. We do all the SoundScan

**HOME VIDEO.** David Koh is named head of acquisitions and co-productions for theatrical and DVD home video divisions at Palm Pictures in New York. He was an acquisitions and co-production executive at WinStar/Fox Lorber.

**NEW MEDIA.** GetMusic.com promotes **Mike Rich** to executive producer of its rock channel, **Nicole Dollison** to executive producer of its pop channel, David **Krinsky** to producer of its alternative channel, and **Dana Maslin** to executive producer of its adult contemporary channel in New York. GetMusic.com also names **Kimmy Wy** vice producer of its country channel in



Panelists addressed the topic "How To Sell More Niche Music" during the Gospel Music Assn. (GMA) Week convention in April. During the session, the panelists said that customers should browse stores instead of the Internet to look for hard-to-find CDs. Panelists, shown from left, are Randy Ross, music buyer from Waltriping in Des Moines, Iowa; Bob Starnes, panel moderator and director of field operations and buying for Lemstone Books in Wheaton, Ill., and chairman of the Christian Music and Video Retailers track during next year's GMA Week; Myra Harris, co-owner of Joyful Noise in Gastonia, N.C.; and Scott Von Loew, music buyer with Rainbow Family Book Center in Maple Heights, Ohio. (Photo: Patricia Bates)

complications, and we update them on which CDs sold best by region."

Another company, Crosswalk.com, will announce in the next 30 days online links to suppliers for books and music, says Neil Joseph, VP of the Nashville-based concern. "No independent retailers are using us yet," he says, "but we think it may be that no one has caught our vision."

"We have 14 channels—from sports to home schooling—to appeal to product lines," he adds. "We made our decision in January not to do E-commerce ourselves, so we're an advertising- and promotion-based site now."

The site offered analysis of the Dove Awards, including playbacks of some of the year nominees, along with shortform videoclips.

Like Crosswalk.com, Musicforce.com has an affiliate program, which Christian independent retailers can link to its Web pages through icons. As yet, none are involved, because "we haven't really marketed it to them," says Brad Edmonson, GM of Musicforce.com, which began a Clubfish.com in February 1997.

The GMA Week convention

Nashville. They were, respectively, producer of its rock channel, producer of its pop channel, content editor of its alternative channel, producer of its adult contemporary channel, and senior music producer for Country.com.

**Paul deVries** is named director of artist relations for the Digital Club Network in Los Angeles. She was head of deVries Entertainment.

Counterpoint Systems names both **Jody Cipes** and **Kurt Green** consultants in Los Angeles. They were, respectively, software consultants for Famous Music Publishing and director of royalties for God's, Chaprick & Oppenheim.

(April 16-20), which featured the Christian Music and Video Retailers track, was sponsored in part by Musicforce.com. To increase its visibility, the online retailer had its signs everywhere at the Nashville Convention Center during the week.

"We experienced triple-digit growth in the beginning over the Internet," says Edmonson. "We've slowed down some after gaining in the market. Our data follows closely what's happening on the Billboard charts."

Musicforce.com offers about 8,000 music titles, from Southern gospel to hard Christian rock. The online retailer will sell product at all but one of the Christian music festivals this summer.

"We've never had [an E-tailer] do that before, although we've accepted SoundScans from Christian concerts since November 1998," says Kathy Sullivan, manager of Christian SoundScan operations for the Christian Music Trade Assn. "They qualify if they have a reporting retailer and an affidavit."

As for other Christian retailers, Lifeway Christian Stores is expanding its online music department; Berean Christian Stores has hired a Webmaster, who will be designing its site; and Lemstone Books, although it doesn't offer E-commerce, has a promotional Web site.

"All Internet companies are having to spend so much on marketing," says Edmonson, especially if they are broad-based. "They almost need a specialty like Christian or country."

Some online retailers often have to make up some profit margin on shipping and handling, most Christian E-tailers are charging from \$3 to \$4 for the initial CD and \$1 or more for delivery of additional CDs.

"We think our industry is in line with Amazon.com and CDNow.com," says Fite.



## Dismissal At Rounder Records Turns Into An Employee-Management Issue

**CAUSE CÉLÈBRE:** It's not often that the firing of a single record-label employee becomes a focus of mass interest, but that's been exactly the case with ex-Rounder Records staffer Glenn Jones.

Jones was terminated from his job as editor/proofer/producer on March 13 by Rounder GM Paul Foley. The dismissal has become the subject of conflict between Jones and the 30-year-old roots label based in Cambridge, Mass.

The dispute has gone public via two recent articles in the alternative weekly *The Boston Phoenix*. We've been receiving E-mail on the matter virtually since the day Jones received his walking papers.

Why does anybody care about one employee's exit? Some of the reason lies in Jones' long tenure at Rounder. He worked for the label for nearly 23 years; since joining the company on Aug. 1, 1977, he has, in his own words, "probably done everything there is to do there." (He is also well-known outside the label, as guitarist for the Boston avant-rock group Cut De Sac.)

Jones was also one of four union stewards; since 1980, Rounder's non-management employees have belonged to Local 925 of the Service Employees International Union (SEIU). The union is due to negotiate a new contract with the label later this year.

Friction erupted of Jones' firing has pressed on the divergent depictions of the reasons for the termination. Rounder continues to maintain that Jones was canned for performance-related reasons. Jones claims he was axed by Foley because he was involved in drafting a letter protesting the February promotion of director of independent sales Shert Sands to VP of sales marketing.

Sands is a former PolyGram staffer who joined Rounder last June. She is also Foley's girlfriend. According to Jones, "Our concern was not the promotion... Our concern was stopping the flow of employees who were leaving." He claims that 11 Rounder staffers have exited since the announcement of Sands' promotion.

Jones says at least 17 people in the Rounder sales, marketing, and promotion departments were involved in drafting the letter addressing the issue of favoritism evident in Sands' elevation. However, after a copy of the letter was leaked to Foley, he became the focus of the executive's wrath.

On March 7—the first full day after Foley said the draft—Jones was hit with two written performance warnings. Six days later, he was terminated after receiving his third warning.

Rounder president John Vranich was interviewed by *Declarations of Independents* but upon



by Chris Morris

our request forwarded a prepared statement from the label.

It said in part, "In both of his previous semi-annual reviews, Glenn was put on notice that his repeated failure to arrive on time for work was unsatisfactory... Other issues involved in the dismissal were performance-related, in particular his failure to adequately proofread the annual Rounder catalog and improper use of E-mail."

Jones calls the firing "a retaliatory measure." He says that he was recently offered a management position at another employer and turned it down and that a week prior to his first warnings, Foley was "singing my praises to me." Jones says he received one written warning for tardiness in the last year. He adds that he was responsible for a typographical error in the 910-page Rounder catalog and that the "improper use of E-mail" alluded to involved drafting the letter about Sands. (He alleges that in the days following his initial warnings, Rounder managers began reading employees' E-mail.)

Though Rounder's statement says the label "takes particular exception to Glenn's comment about Shert Sands," Jones says, "I don't have anything against her at all."

The SEIU has filed a grievance regarding Jones' firing. Though he says he has heard nothing from the SEIU, Rounder's statement says the firm "has agreed to take Glenn's dismissal to mediation rather than war for arbitration."

Other than longtime employee Jones, the mass casualty in this now high-profile set-to may be Rounder's good will. Long respected for its efforts to promote the finest American music, the label's public image has taken a sharp hit. Rounder is very much in the news of its wares through Universal Music and Video Distribution for two years (with the rest going through Distribution North America), the current alar in the press shows that many are seeing the label as a non-indie entity for the first time as a result of the Jones conflict.

This contorted tale suggests that though some ignored it until recently, Rounder is very much in the record business, and that business sometimes entails some unpleasant realities and tactics.

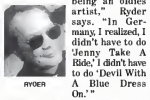
**F LAG WARNING:** On May 30, Minneapolis-based J-Bird Records will

release seven albums that offer a fresh look at a little-known side of J-Bird's Ryder's career.

"I call it my alternate career," says Ryder, who is best known for his run of mid-'60s blue-eyed soul hits with the Detroit Wheels. But, from the '70s on, Ryder forged a string of highly personal and often powerful albums in which he reworked his image and sound.

J-Bird is giving seven of these records, cut in 1978-88, their first high-profile U.S. release. They comprise five studio albums—"How I Spent My Vacation," "Naked But Not Dead," "Got Change For A Million," "Smart Ass," and "In The China Shop"; the live-in-the-studio "Live Talks"; and the live concert set "Red Blood With A Mik." Ryder cut the records for his own indie imprint, Seeds & Stems, and for Germany's Line Records. Many of them were cut overseas; he has remained a popular touring act in Germany.

"I saw my life in America as being an oldies artist," Ryder says. "In Germany, I realized, I didn't fit in. I didn't want to do 'Jenny Take A Ride,' I didn't have to do 'Devil With A Blue Dress One.'"



ROUNDER

He acknowledges that some of the records aren't what they could be, since they were recorded in the midst of grueling European tours: "They were murderous... We were doing 31 days in a row, 2½-hour shows every night."

However, Ryder says he is proud of his albums, which display an uncommonly fearless candor and a songwriting ability that fans of his early work may never have suspected of he had. "How I Spent My Vacation" and "Naked But Not Dead" are especially striking.

"For me, the overriding goal was to make a documentation of my progression as an artist," Ryder says. He notes that even the albums that received a release in America ran too contrary to listeners' expectations to be successful full-on. "It didn't sound like 'Devil In A Blue Dress,'" he says. "It was like taking away the Quarter Pounder... The way we consume music is similar to the way we consume food."

Ryder controls the masters to five other albums he hopes that J-Bird will pick those up as well.

While he still wants to expose his own material to a wider audience, he confesses, "This year, three-quarters of the work I do will be on package tours on the oldies circuit." Ryder will be touring with his five-piece group throughout the summer.

THIS WEEK		LAST WEEK		WEEKS ON CHART	ARTIST	ALBUM	COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORES, NIGHT-CLUBS, AND IMPORT & NUMBER 1 SUGGESTS LAST PRICE OR EQUIVALENT	TITLE
1	7	2			<b>SOUNDTRACK</b>	<b>NO. 1</b>	LOVE AND BASKETBALL	
2	1	16			<b>SLIPNOT</b>	<b>1 AM</b>	SLIPNOT	
3	2	2			<b>TOMMY LEE</b>	<b>THE PIECE MAKER</b>		
4	1	4			<b>SNOOP DOGG &amp; THE EASTSIDAZ</b>	<b>SNOOP DOGG PRESENTS THE EASTSIDAZ</b>		
5	1	5			<b>KENNY ROGERS</b>	<b>SHE RIDES WILD HORSES</b>		
6	1	17			<b>NITTY</b>	<b>MCJAMMIN' 2000</b>	SPIT	
7	8	17			<b>DEAD PREZ</b>	<b>LOUD LOUD!</b>	LET'S GET FREE	
8	1	1			<b>SOUNDTRACK</b>	<b>ZGHER MUSIC FROM THE MTV ORIGINAL TV MOVIE</b>	HOME	
9	1	14			<b>VARIOUS ARTISTS</b>	<b>THREE B MAFIA PRESENTS HYPONOTIC CAMP</b>	HOME	
10	1	5			<b>SOUNDTRACK</b>	<b>THE CROW — SALVATION</b>	HOME	
11	1	16			<b>REVENGE</b>	<b>THE PIZZA PATES</b>	HOME	
12	1	1			<b>JERRY GARCIA DAVID GRISMAN/TONY RICE</b>	<b>THE PIZZA PATES</b>	HOME	
13	1	15			<b>KURT COBAIN</b>	<b>STRUT STREET IS A MUTHA</b>	HOME	
14	1	3			<b>THE DEAD</b>	<b>THE FUNNY HOWEVER</b>	HOME	
15	1	12			<b>VARIOUS ARTISTS</b>	<b>THE SEVENTH BODY + SOUL TWENTYFOUR SENSUAL GROOVES</b>	HOME	
16	1	12			<b>JIM JOHNSTON</b>	<b>WORLD WRESTLING FEDERATION "WWE" THE MUSIC VOL. 4</b>	HOME	
17	1	9			<b>LOS TROPICANOS</b>	<b>EN LA MADRUGADA SE FUE</b>	HOME	
18	1	4			<b>VARIOUS ARTISTS</b>	<b>TRANZ WORLD 3</b>	HOME	
19	1	16			<b>AMBYR</b>	<b>BUFFETT LIVE, TUESDAYS, THURSDAYS, SATURDAYS</b>	HOME	
20	1	16			<b>AMBYR</b>	<b>AMBYR</b>	HOME	
21	1	1			<b>DIMITRI FROM PARIS</b>	<b>A NIGHT AT THE PLAYBOY MANSION</b>	HOME	
22	1	11			<b>COUNTDOWN MIX MASTERS</b>	<b>BLUE (DA BA DEE) DANCE PARTY</b>	HOME	
23	1	11			<b>VENUS&amp;S</b>	<b>THE PARTY ALBUM!</b>	HOME	
24	1	3			<b>VARIOUS ARTISTS</b>	<b>INTIMATE PIANO: BODY &amp; SOUL</b>	HOME	
25	1	12			<b>ENRIQUE IGLESIAS</b>	<b>THE BEST HITS</b>	HOME	
26	1	3			<b>THE PHAT CAT PLAYERS</b>	<b>MAKE IT PHAT, BABY!</b>	HOME	
27	1	6			<b>METRONOME</b>	<b>MY LIFE</b>	HOME	
28	1	7			<b>LUKE</b>	<b>LUKE'S BREAK FEAT 2000</b>	HOME	
29	1	7			<b>AIR</b>	<b>THE VIRGIN (RECIDES ORIGINAL SCORE)</b>	HOME	
30	1	4			<b>VARIOUS ARTISTS</b>	<b>CLASSIC COUNTRY LIVE! '60S</b>	HOME	
31	1	4			<b>E.S.O.</b>	<b>CITY UNDER SIEGE</b>	HOME	
32	1	4			<b>VARIOUS ARTISTS</b>	<b>CLASSIC COUNTRY EARLY '70S</b>	HOME	
33	1	4			<b>VARIOUS ARTISTS</b>	<b>CLASSIC COUNTRY 1970-1974</b>	HOME	
34	1	3			<b>ANTHONY MCKINNON/TYRANNANT WRIGHT</b>	<b>THE IRISH TENORS LIVE IN BELFAST</b>	HOME	
35	1	14			<b>CONJUNTO PRIMAVERA</b>	<b>MORIR DE AMOR</b>	HOME	
36	1	14			<b>VARIOUS ARTISTS</b>	<b>TWISTA PRESENTS LEGIT BULL! THE ALBUM VOL. 1</b>	HOME	
37	1	3			<b>VARIOUS ARTISTS</b>	<b>DANCE HITS SUPER MIX 2000</b>	HOME	
38	1	16			<b>OVERLAD</b>	<b>WHITNEY FORD SINGS THE BLUES</b>	HOME	
39	1	16			<b>SPM</b>	<b>THE 3RD WAVE</b>	HOME	
40	1	1			<b>NETS FIRE</b>	<b>AFTER THE ECULOGY</b>	HOME	
41	2	2			<b>NICKELBACK</b>	<b>STATE</b>	HOME	
42	1	1			<b>RAMON AYALA Y SUS BLAVOS DEL NORTE</b>	<b>QUEMIAME LOS ALMAS</b>	HOME	
43	1	1			<b>MARCO ANTONIO SORIANO</b>	<b>TROZOS DE MI OJALO</b>	HOME	
44	1	1			<b>TRICK DADDY</b>	<b>WWW.THUG.COM</b>	HOME	
45	1	1			<b>WILLIE NELSON AND FRIENDS</b>	<b>BLK. PROPHETIC SONGS OF PROMISE</b>	HOME	
46	1	2			<b>VARIOUS ARTISTS</b>	<b>SYMPHONIC FROM OUTER SPACE</b>	HOME	
47	1	1			<b>PAUL GANKEFELD</b>	<b>TRANCEPT</b>	HOME	
48	1	1			<b>JON OASTEN</b>	<b>SECRETO DE AMOR</b>	HOME	
49	1	1			<b>ROMÉ</b>	<b>ROMÉ 2000 THANK YOU</b>	HOME	

## Merchants & Marketing

# If MAP Policies End, Loss-Leading May Return

WITH THE FEDERAL Trade Commission (FTC) finally getting all the majors to sign consent decrees that would result in the elimination of minimum-advised-pricing (MAP) policies (see story, page 1), look for retailers to mount some kind of campaign attacking the agency's ruling during the 30-day period it allows for public comments on its actions.

However, let me make a prediction now: No matter how hard retailers violently fight the FTC on this one, they will lose. Based on everything I am hearing, the retailers can scream bloody murder about the commission's actions, but it won't change anything except maybe a word or two in the final version of the decrees.

In its relentless pursuit of the music industry, dating back to 1993 and spreading over two inquiries, the FTC has acted like the modern-day equivalent of the Spanish Inquisition. It is a highly secretive agency with all of its investigation and evidence-gathering going on behind closed doors. In fact, it is so secretive that often it won't even "confirm or deny" that it is carrying on an investigation of a business. Says one senior record company executive, "Unlike the law of the land, with the FTC you are guilty until proven innocent."

But one source familiar with the commission says that its investigation of it is wrong. "The reason why the investiga-

tion is conducted behind closed doors is to protect the privacy of the parties being investigated," the source says. "If the process was not private, they would be screaming about their rights. The FTC's manner in this kind of investigation is far from an over-zealous prosecutorial manner."

Whatever. But in making its anti-MAP decision, the FTC, in my opinion, is disregarding the whole concept of unfair trade practices of retailers. The majors' MAP policies were enacted independently to protect their interests and those of the consumer. The policies came into place to ensure that a wide spread of product was available to the consumer, not to ensure that prices were kept high.

Consider this: If MAP kept prices higher than they would have been if the loss-leader retailers had their way, the majors still didn't gain one red cent more in profit. They still got the same \$10.65 or so for a \$16.98 CD, whether that CD was sold for \$9.99 or \$17.99.

Before the majors strengthened their MAP policies back during the price war of 1994-1996, consumer electronics chains and mass merchants were loss-leading the whole product line of music in order to maintain high traffic to their stores so that

they could gain profits from other product lines.

If the majors didn't move to stop the practice of loss-leading recordings, the music-specialty portion of their account base would have been decimated. If anyone doubts that, all one has to do is recall the wake of the 1994-96 price war, when more than 1,000 independent stores closed their doors and nearly a dozen chains filed for Chapter 11 protection.

If the labels hadn't acted to stop the price war, it would have resulted

in a market place dominated by merchants that carry only 2,000 to 3,000 square feet of music titles, the amount of space that mass merchants and electronics merchant Circuit City typically allocate to music.

In contrast, music-specialty stores have a much larger space carrying a much deeper selection, while independent retailers often specialize in a particular genre of music—all of which ensures that the consumer can access hundreds of thousands of music titles.

In addition to ensuring that their catalogs were well-represented in stores, the majors were moving to make sure that CDs of developing artists, the lifeblood of the industry, still had a place

in the market. Mass merchants typically don't carry developing artists until it looks as if an album will break out to be a hit.

But the FTC clearly chose to ignore the above arguments. When the agency publicly announces its actions, you can be sure that it will imply that lower prices will result, thus presenting itself as a hero to consumers.

And, I am sorry to say, the FTC is holding all the cards on this one. No matter what logical arguments retailers make on their behalf, the commission will have public opinion on its side. Have you ever tried to explain to one of your friends why CDs are priced the way they are? Even the mainstream press will rally behind the FTC and likely try to paint the major labels and retailers as acting collusively to maintain higher prices.

Music-specialty retailers' main hope is that, over the past few years, the mass merchants and the consumer electronics chains probably have discovered the pleasures of finally making a profit on music. Will they be anxious to return to an environment where they beat one another over the head with CD prices?

If the price war breaks out again to the degree that it did last time, the music-specialty sector could be a sorry place, especially when you also take into consideration that the majors are aggressively moving to sell music directly to the consumer.

## RETAIL TRACK

by Ed Christman



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## S. AFRICAN DANCE MUSIC ON THE RISE

(Continued from page 119)

most successful are the titles emanating from joint ventures between CCP Record Co. (a division of EMI South Africa) and independent label House Afrika Records. The latter is based in Johannesburg and is the premier outlet for supplying vinyl 12-inch records to the growing number of local DJs in South Africa.

The key to the success of the CCP/House Afrika "Fresh House Flava," "House Afrika," and "Glen Lewis" products, says House Afrika co-owner Tim White, is linking the titles with some of the country's most high-profile and hippest radio DJs. As for the locally produced music featured on the albums, slowing down the traditional house beat to a lower tempo favored by local fans has also helped.

"DJ Fresh, who's behind the 'Fresh House Flava' compilations, has a show on [Johannesburg-based dance station] YFM—the biggest regional station in the country—with over a million listeners," White explains. "Fresh is a big house music fan and began playing a lot of our 12-inch vinyl tracks on his show, many of which became hits [here]."

"But few of the young, urban black kids listening to Y have the money to buy vinyl," he says, "so we came up with the idea of licensing the tracks for a CD compilation. Most of the labels we license from—independents like Naked Music, Large Records, and Wee Music—are totally amazed at the numbers we're doing."

Both "Fresh House Flava Vol. 1" and "Vol. 3" have been certified double-

*'Instead of just younger kids, dance music buyers are also moving into the mid-20s/early 30s age group'*

—ROBERT SCHOLTZ—

platinum, with "Vol. 2" selling 45,000 units. So far, CCP/House Afrika's biggest-selling title is "Glen Lewis's Mid-Tempo Millennium Mix-Down," which has sold more than 75,000 units, according to White. Several new titles, including a "Glen Lewis Numero Uno" Latin-style compilation, are due for release in the coming months.

Lewis, a drive-time DJ on Metro FM, a national dance-oriented station with 4.6 million listeners, says the role of radio has been pivotal in dance music's development in South Africa.

"A few years ago," he says, "there were hardly any radio stations with 4.6 million listeners, and when spinning the same discs at the club gigs we do every weekend, the demand from listeners became very strong. I'm lucky because I've given quite a lot of free play outside the playlist, which means I can introduce listeners to all of the new sounds I'm buying."

Lewis says he's still surprised at the success of the "Mid-Tempo" compilation. "What also amazes me is how many white people, who're not the target market of my show, are getting into the album."

The upsurge in dance sales has also stimulated several independent record companies into action. Sheer Dance, a division of Johannesburg label Sheer Sound, was formed three years ago to release compilations, including the "What's Hot In Derek The Bandit's Box" series, which is aligned with a popular dance DJ on national rock station 5FM.

However, as a result of the new focus on the music, the label is also beginning to concentrate on domestically produced dance. "We receive about 15 to 20 demos a week," says Sheer Dance director Mark Connor. "We took about 400 sampler albums to MIDEEM and had a good response."

Cape Town, in many ways the center of South Africa's culture scene, regularly sees top-notch international DJs like Pete Tong and Paul Oakenfold playing gigs. Kim Saville, co-owner of the newly established Beatroot Music, is excited about the home-grown talent showcased on the label's two recent "Future Sound Of Cape Town" compilations, which are distributed by Universal Music. The first was released in 1998; the second earlier this year.

"Artists like Spanky, Debus, Lika, and Nagari are already played on several campus radio stations, as well as many regional ones," Saville says. "In fact, we learned after the first album to keep the tracks at a radio-friendly length just to get that exposure. We've had an excellent response

from many global territories, and we're off to Germany soon to discuss possible deals."

Another Cape Town-based label, What's Pat, is also looking to nurture local talent. Label manager Aletia Walker says a DJ mix compilation series, "What's Pat Pussycat!," is due for launch soon and will also incorporate South African productions. "These will be given a platform alongside the work of international producers, which will also help develop the domestic scene," she says.

Meanwhile, What's Pat is focusing on exclusive distribution of key overseas labels (including F-Communications, Studio KT, and Glasgow Underground), with a strong emphasis on marketing and promotion (distribution is through 5FM Africa) aimed at mak-

ing cutting-edge dance tracks readily available in the territory.

"The demand for interesting product has always outweighed the supply," Walker says. "Before, people frequently had to wait six months for product they had read about in the international dance press."

Robert Scholtz, dance music buyer at Cape Town independent store Max Mega Store, confirms this.

"There are far more educated people now when it comes to dance music, and whereas we might have sold, for example, one 'K&D Sessions' [German-sourced compilation] album each month two years ago, we can now move 10 without breaking a sweat," he says. "We've noticed too that instead of just younger kids, dance music buyers are also moving into the mid-

20s/early 30s age group. There's also been a noticeable crossover from black to white markets with some of the compilations, like the Glen Lewis one, in terms of race. Dance is definitely a very important retail product for us."

The recent surge in the South African dance market is certainly helping those creating the fast-selling compilations when it comes to sourcing international product. Adrian Skirrow of Johannesburg indie label ASP Records, currently involved in a joint venture with BMG Africa, says the groundwork was achieved with the "high number of top-line DJs visiting South Africa, who spread the word."

Says Skirrow: "When we're licensing in tracks, we've found that SA is increasingly regarded as a very important dance market, and that opens doors."

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## DVD Grabs More Of Market In U.K.

### Video Business Gets Boost; More Growth Expected In Format

BY SAM ANDREWS

LONDON—DVD has captured more than 20% of the total British video market, according to first-quarter figures released by distributor trade body the British Video Assn. (BVA).

The figures reveal that DVD's success has given the entire video business a boost, with VHS sales up 5% and the entire market up 17% over 1999's first quarter.

But most surprising was that first-quarter 2000 DVD sales outnumbered sales in each quarter of 1999 except for the fourth quarter.

"For DVD Video to have passed the 20% of value mark so soon after the release of the format shows just how popular it has become," says Lavinia Carey, BVA director general. "With about 30,000 people a month buying DVD players, this growth rate looks set to continue, and it may not be that long before DVD becomes the dominant format with a larger and larger range of product available."

Month-to-month comparisons for March show a 440% increase in sales and an even more impressive rise of 651% for hardware sales for the same month from 1996 to 1999.

The installed player base in the U.K. now stands at 350,000 units, not including DVD-ROM-equipped computers.

The spectacular growth rate of DVD is even more remarkable given the lack of blockbuster titles.

The BVA expects this spring to bring a major sales quarter with the April DVD release of *The Blair Witch Project* and the May releases of the latest James Bond biggie, *"The World Is Not Enough,"* and *"The Sixth Sense."*

The DVD momentum is predicted to continue as Paramount Home Video enters the fray with *"The Truman Show"* and *"The Rugrats Movie"* product, plus the upcoming release of the Disney Classics line on DVD.

U.K. video distributors, however,

have been warned not to ignore the VHS sales, which are in favor of choosing solely on DVD.

Marek Antoniak, BVA chairman and managing director of Columbia TriStar Home Video's U.K. arm, says that if VHS is "milked too quickly, before DVD has truly obtained critical mass, the industry will find it has mismanaged the situation."

He says that the video business shouldn't forget that there are still more than 18 million video recorders in 89% of the U.K.'s households. "The industry must be careful not to throw the baby out with the bath water," he says.

Antoniak's comments come on the heels of the release of the latest edition of the BVA yearbook, which features a commentary by Culture Secretary Chris Smith about the "social benefits" brought about by the introduction of DVD.

It brings "a range of additional benefits for the viewer. Some of these, such as subtitles and different-language soundtracks, have real social benefits as well as adding to the value of the product," he writes.

He also notes that the introduction of DVD helps the country's film industry.

"A thriving video industry helps bring money back into the creative industries that provide the sector with its content," Smith writes. "Filmmakers and television producers need that success so they can continue to create the hits of tomorrow."

The BVA yearbook, however, also reports that after 13 years of consecutive growth, the sell-through video market declined for the first time in 1999.

Sales in 1998 fell from 100 million units, worth 940 million pounds (\$1.5 billion), to 96 million units, worth 882 million pounds (\$1.4 billion).

The 1998 total is a bit inflated since it had an extra week of sales and the blockbuster titles *"Titanic"* and *"The Full Monty"* were released during that year.

*"Titanic"* and *"The Full Monty"*

together accounted for 8 million in unit sales, whereas in 1999 the top two titles—"A Bug's Life" and "The Lion King II: Simba's Pride"—combined for just 3.5 million units sold.

The rental market also saw a decline, with transactions falling from a 1998 high of 186 million units to 174 million units, worth 408 million pounds (\$652.8 million) in retail revenue. Top titles were "There's Something About Mary" (Fox Pathé) and *"Armageddon"* (Buena Vista).

## Spielberg Releases 'Jaws' On DVD Universal Marks Shark's 25th Anniversary

**SHARK ATTACK:** With DVD penetration estimates running as high as 12 million in North America by the end of the year, director Steven Spielberg has finally green-lit at least one movie from his blockbuster catalog for release on the format.

On July 11, Universal Studios Home Video will release its Anniversary Collector's Edition™ to celebrate its DVD debut as well as the film's 25th anniversary. The title will be priced at \$26.98, and a double cassette will be available for \$19.98.

"He [Spielberg] really made the decision with *'Saving Private Ryan'* that this one was easy," says Universal president Craig Kornblau. "He laid the groundwork, and then we looked at this whole category to select the right one."

Aside from *'Saving Private Ryan'*, which was released last year on DVD only a few Spielberg-directed titles are available in the format. Those include "1941: Special Edition," *"Always," "Amistad," "The Color Purple,"* and *"Hook."* Many observers said the director was withholding many of his best films until the format proved itself in the market.

Universal, though, has not scheduled other Spielberg hits such as *"E.T. The Extra-Terrestrial," "Jurassic Park," "Schindler's List,"* and the *"Jurassic Park"* sequel *"The Lost World"* for release on DVD.

Kornblau says *"Jaws,"* off the market since 1996, has only sold about 800,000 units at sell-through pricing. Compared with more than 17 million for Spielberg's hit *"Jurassic Park,"* Kornblau sees enormous potential for *"Jaws."*

The DVD will feature a "making of" documentary, deleted scenes, outtakes, the original trailer, a photo gallery, storyboards, a trivia game, a PC screen saver, and the educational program *"Shark World."* Spielberg will not, though, provide the director's commentary that is customary with many DVD releases.

The digital transfer will be in widescreen with Dolby 5.1 surround sound or DTS 5.1 surround sound options.

Marketing elements will attempt to "bring back the cultural hysteria," Kornblau says, that the film created back in 1975. Many events are planned near or at the beach, he says. A "Summer of the Shark" media campaign will kick off an ABC when the network airs the film on May 6. Continuing through the end of



**Starting Young.** Mr. Spock himself, Leonard Nimoy, is impressed with a young fan's ability to demonstrate the Vulcan sign. Nimoy met the youngster April 26 in West Hollywood, at a Virgin Megastore signing held to promote the DVD release of *"Star Trek III: The Search for Spock."* The event was broadcast over the Internet by InsideDVD.com, with Nimoy participating in an online chat. The next DVD release of the franchise, *"Star Trek II: The Wrath of Khan,"* is due in stores July 11.

summer, Universal has scheduled TV ads for high-profile shows such as *"Who Wants To Be A Millionaire," "Friends," "ER,"* and *"WWF Smackdown."*

Ads are also scheduled for cable channels TBS, TNT, USA, Discovery Channel, Animal Planet, Comedy Central, ESPN, MTV, VH1, and CNBC. In addition, Microsoft's Windows Media will promote the release by streaming *"Jaws"* teaser trailers on its Web site.

Although *"Jaws"* has been given the green light for DVD release, other Spielberg blockbusters are still stuck in neutral.

Columbia TriStar Home Video had hinted that it was prepping a DVD release of *"Close Encounters Of The Third Kind,"* which has three different versions. But a source at the company says the only Spielberg-related release on the schedule this year is *"Men In Black,"* which was produced by Spielberg's Amblin Entertainment.

will be in stores in September. *"Men In Black"* was produced by Spielberg's Amblin Entertainment.

**VIDEO CASH FROM VSDA:** Beginning this month, the Video Software Dealers Assn.'s (VSDA) packaged-goods partners will begin inserting checks into their products in an effort to encourage repeat video store business.

Under the marketing plan, the companies will insert "Video Cash" checks, valued at either \$3.50 or \$4, into products such as candy, popcorn, and other goods sold in video stores. The checks can be used by customers to rent videos. The dealers receive a dollar for every check they cash in. The "Video Cash" promotion begins this month with Act II Microwave Popcorn. Consumers who purchase the product will find the check to redeem at their local video store.

The VSDA is partnering with the Properties Group to secure additional packaged-goods companies. The trade group is in talks with a toothbrush company, another snack food company, a magazine, and an Internet company for future "Video Cash" promotions.

Dealers are not required to sign up for the program and can deposit the checks in the bank to receive their \$1 reimbursement.

**JAM DVD:** Warner Home Video is set to release *"Space Jam"* on DVD July 25. Extras include audio commentary by director Joe Pytko and stars Bugs Bunny and Duffy Duck. Suggested list is \$24.98.



This month's release of the latest James Bond film, *"The World Is Not Enough"* with Pierce Brosnan and Sophie Marceau, should keep the DVD sales momentum going in the U.K.



by Eileen Fitzpatrick



# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Shipping Last Week
<b>► No. 1 ◀</b>								
1	1	3	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor Natalie Portman Keato Reeses Laurence Fishburne	1999	PG	24.98
2	2	19	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	24.98
3	4	2	<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Genie Davis Michael J. Fox	1999	R	19.98
4	3	6	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikue Erika Veronica Taylor	1999	G	26.49
5	18	3	<b>MARY-KATE &amp; ASHLEY: SWITCHING GALS</b>	Dunstar Video Warner Home Video 36479	Mary-Kate & Ashley Olsen	2000	NR	13.98
6	6	13	<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
7	13	6	<b>PLAYBOY'S SEX COURT</b>	Playboy Home Video Universal Music & Video Dist. PBV0595	John Strain	2000	NR	13.98
8	6	10	<b>PLAYBOY: MARDI GRAS</b>	Playboy Home Video Universal Music & Video Dist. PBV0595	Various Artists	2000	NR	19.98
9	7	8	<b>ENTRAPMENT</b>	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
10	4	3	<b>NEVER BEEN KISSED</b>	FoxVideo 1421930	Drew Barrymore David Arquette	1999	PG-13	19.98
11	6	5	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0595	Various Artists	2000	NR	13.98
12	15	23	<b>SLIPNOD: WELCOME TO OUR NEIGHBORHOOD</b>	Residrunner Video 981	Slipknot	1999	NR	5.98
13	10	4	<b>THE OMEGA CODE</b>	GoodTimes Home Video 05-79926	Michael York Casper Van Dien	1999	PG-13	22.95
14	17	3	<b>MONSTER RANCHER. LET THE GAMES BEGIN</b>	A.D.V. Films 001D	Animated	2000	NR	14.99
15	9	18	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
16	14	25	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dunstar Video Warner Home Video 36478	Mary-Kate & Ashley Olsen	1999	NR	13.98
17	12	16	<b>PLAYBOY'S WILDWEBGIRLS.COM</b>	Playboy Home Video Universal Music & Video Dist. PBV0545	Various Artists	2000	NR	13.98
18	28	31	<b>SAVING PRIVATE RYAN</b>	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
19	20	10	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
20	RE-ENTRY		<b>SHEN'S ALL THAT</b>	Miramax Home Entertainment Buena Vista Home Entertainment 4135	Fredrick Phineas, Jr. Rachel Leigh Cook	1999	PG-13	19.98
21	30	17	<b>THERE'S SOMETHING ABOUT MARY</b>	FoxVideo 4112263	Ben Stiller Cameron Diaz	1998	R	19.98
22	33	24	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME</b>	New Line Home Video Warner Home Video 14754	Michael Meyers Heather Graham	1999	PG-13	22.98
23	NEW		<b>PUSHING TIN</b>	FoxVideo 1424830	John Cusack Billy Bob Thornton	1999	R	19.98
24	18	4	<b>JOSEPH AND THE AMAZING TECHNICOLOR COAT</b>	Universal Studios Home Video 85303	Dorothy Diamond	2000	NR	19.98
25	26	14	<b>OEATH ROW UNCLUT</b>	Death Row Ventura Distribution 62200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
26	11	7	<b>OFFICE SPACE</b>	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
27	15	2	<b>ANALYZE THIS</b>	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
28	21	24	<b>MADONNA: THE VIDEO COLLECTION '93-99</b>	Warner Reprise Video 38506	Madonna	1999	NR	19.98
29	34	2	<b>10 THINGS I HATE ABOUT YOU</b>	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Hugh Grant	1999	PG-13	19.98
30	NEW		<b>NOTTING HILL</b>	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
31	31	22	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
32	38	6	<b>TEA WITH MUSSOLINI</b>	MGM Home Entertainment Warner Home Video M027752	Char Judy Dench	1999	PG	19.98
33	24	26	<b>BIG DADDY</b>	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.98
34	NEW		<b>MICKY BLUE EYES</b>	Warner Home Video 92565	Hugh Grant James Caan	1999	PG-13	19.98
35	13	4	<b>ZALMAN KING: RED SHOES DIARIES: GIRL ON A BIKE</b>	Showtime Entertainment 50042	David Duchovny	2000	NR	19.98
36	27	8	<b>AN EXTREMELY GOOFY MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	19.98
37	32	6	<b>ZALMAN KING: RED SHOES DIARIES: THE GAME</b>	Showtime Entertainment 50032	David Duchovny	2000	NR	19.98
38	15	6	<b>CINDERELLA</b>	Sony Wonder 55294	Sessma Street Musicals	2000	NR	12.98
39	NEW		<b>THE MOD SQUAD</b>	MGM Home Entertainment Warner Home Video M0906835	Clayne Davis Aronold	1959	R	19.98
40	29	22	<b>THE IRON GIANT</b>	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	23.98

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>► No. 1 ◀</b>					
1	1	1	<b>THE SIXTH SENSE (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 14301	Bruce Willis Haley Joel Osment
2	3	3	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE (PG)</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor
3	2	6	<b>THE BONE COLLECTOR (R)</b>	Universal Studios Home Video	Deepest Washington Angela Jones
4	4	9	<b>DOUBLE JEOPARDY (R)</b>	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
5	5	2	<b>THREE KINGS (R)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
6	5	6	<b>EYES WIDE SHUT (R)</b>	Warner Home Video 17655	Tom Cruise Nicola Pizzolatti
7	10	2	<b>THE INSIDER (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 18238	Al Pacino Robert Downey Jr.
8	2	5	<b>THE LINEY (D)</b>	Artisan Home Entertainment 60026	Tommy Stinson Paula Patton
9	6	3	<b>RANDOM HEARTS (R)</b>	Columbia TriStar Home Video 03899	Michael C. Hall Kelli Goss
10	11	3	<b>THE MESSENGER: THE STORY OF JOHN OF ARC (R)</b>	Columbia TriStar Home Video 01129	Milla Jovovich Erica Szostor
11	7	4	<b>STIGMA (R)</b>	MGM Home Entertainment Warner Home Video 107269	Patrick Swayze Gabriel Byrne
12	NEW		<b>END OF DAYS (R)</b>	Universal Studios Home Video	Arvid Svendsgaard
13	20	2	<b>SUPERSTAR (PG-13)</b>	Paramount Home Video 337123	Moby Sherron John C. Reilly
14	NEW		<b>TUMBLEWEEDS (PG-13)</b>	New Line Home Video Warner Home Video 14172	Joey King James Van Der Beek
15	NEW		<b>BOYS DON'T CRY (R)</b>	FoxVideo 2000110	Heather Graham Lisa Bonet
16	NEW		<b>HOUSE ON HAUNTED HILL (R)</b>	Warner Home Video 19018	Geoffrey Rush Faye Dunaway
17	NEW		<b>FOR LOVE OF THE GAME (PG-13)</b>	Universal Studios Home Video 14126	Kevin Costner Kurt Russell
18	12	2	<b>THREE TO TANGO (PG-13)</b>	Warner Home Video 16986	Madonna New Line
19	NEW		<b>STUART LITTLE (G)</b>	Columbia TriStar Home Video	Genie Davis Michael J. Fox
20	15	12	<b>STREET OF STORIES (R)</b>	Artisan Home Entertainment 10187	Kevin Bacon

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# Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>► No. 1 ◀</b>					
1	1	2	<b>END OF DAYS (R) (25.98)</b>	Universal Studios Home Video 70771	Arvid Svendsgaard
2	2	5	<b>THE SIXTH SENSE (PG-13) (29.98)</b>	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
3	4	3	<b>THREE KINGS (R) (24.98)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
4	3	2	<b>STUART LITTLE (PG) (27.98)</b>	Columbia TriStar Home Video 05214	Genie Davis Michael J. Fox
5	6	32	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
6	5	2	<b>HOUSE ON HAUNTED HILL (R) (24.98)</b>	Warner Home Video 19018	Geoffrey Rush Faye Dunaway
7	9	3	<b>THE INSIDER (R) (27.98)</b>	Touchstone Home Video/Buena Vista Home Entertainment 18238	Al Pacino Robert Downey Jr.
8	7	7	<b>THE BONE COLLECTOR (R) (26.98)</b>	Universal Studios Home Video 20716	Deepest Washington Angela Jones
9	1	6	<b>HIGHLANDER (DIRECTOR'S CUT) (R) (29.98)</b>	Republic Pictures Home Video 33395	Christopher Lambert Sean Connery
10	15	19	<b>AMERICAN PIE (R) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Steve Zahn
11	NEW		<b>SPACEBALLS (PG) (24.98)</b>	MGM Home Entertainment/Warner Home Video 91109	Pat Brinkley John Wood
12	13	9	<b>STIGMA (R) (24.98)</b>	MGM Home Entertainment/Warner Home Video 90151	Patrick Swayze Gabriel Byrne
13	10	4	<b>FOR LOVE OF THE GAME (PG-13) (24.98)</b>	Universal Studios Home Video 20664	Kevin Costner Kurt Russell
14	17	10	<b>DOUBLE JEOPARDY (R) (25.98)</b>	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
15	14	6	<b>THE ARPS SPECIAL EDITION (PG-13) (24.98)</b>	FoxVideo 300008	Ed Harris
16	NEW		<b>SHOWGIRLS (R) (24.98)</b>	MGM Home Entertainment/Warner Home Video 908999	Elizabeth Berkley Vic Mackey
17	12	2	<b>BOYS DON'T CRY (R) (24.98)</b>	FoxVideo 2000173	Heather Graham Lisa Bonet
18	2	2	<b>STUART LITTLE (UNRATED) (PG) (27.98)</b>	Columbia TriStar Home Video 04893	Genie Davis Michael J. Fox
19	11	2	<b>THE BACHELOR (PG-13) (24.98)</b>	New Line Home Video/Warner Home Video 484	Chris O'Donnell Jennifer Love Hewitt
20	20	2	<b>EYES WIDE SHUT (R) (24.98)</b>	Warner Home Video 17655	Tom Cruise Nicola Pizzolatti

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## Zany Brainsy, Noodle Kidoodle Hope To Surge As They Merge

**MAJOR MERGER:** Leading children's multimedia retail chains Zany Brainsy and Noodle Kidoodle have entered into an agreement to merge.

Zany Brainsy currently operates 104 stores in 26 states, and Noodle Kidoodle has 59 stores in 15 states. The merged company will operate under the Zany Brainsy banner.

According to Keith C. Spurgeon, CEO of King of Prussia, Pa.-based Zany Brainsy, the deal should close in 60 days. July 1 is the target date to change the signage on all Noodle Kidoodle stores.

The merger is described as a pooling of interests and calls for a stock swap. When the deal closes, Zany Brainsy will be the largest kid store franchise in the country. Spurgeon has been in the works since February, means Zany Brainsy will have "close to 200 stores by the fourth quarter of this year."

Another prominent, upscale multimedia chain, Learning Works, went out of business in 1990.

Both Zany Brainsy and Noodle Kidoodle specialize in high-quality, educationally oriented toys, games, books, and multimedia products.

Spurgeon estimates that a typical Zany Brainsy store stocks 400 video and 300 audio titles, accounting for 5% to 10% of floor space.

While some observers have expressed concern that independent children's video won't get as big a play in Zany Brainsy as it has in Noodle Kidoodle stores, Spurgeon disagrees. "We're longtime supporters of unique and different products, as well as diverse as Noodle Kidoodle," he says. For example, Spurgeon notes, educational titles from indie suppliers have done well for the chain.

Zany Brainsy will be opening 25 new stores on its own this year, he notes, in such locales as Orlando, Fla.; Jackson, Miss.; Greenville, N.C.; San Diego; Phoenix; Chicago; and Philadelphia.

Except in Chicago and New Jersey, the chains have little geographical overlap, which was another major impetus for the merger, says Spurgeon. "Zany Brainsy has been strong through the West Coast, while Noodle Kidoodle was strong in New York, Boston, and Florida, as well as Texas and the Detroit area," he says. "Now we've picked up [those locations]."



by Moira McCormick

Apart from changing the exterior signage on the Noodle Kidoodle stores, as well as interior items like shopping bags, gift certificates, wrapping paper, and point-of-purchase materials, no other major physical changes are planned for the Noodle Kidoodle locations.

Zany Brainsy's prototype store in King of Prussia is 10,600 square feet, though some locations are larger and some are smaller. Noodle Kidoodle locations fall into configurations of 5,000, 8,000, and 10,000 square feet.

"While Noodle Kidoodle stores tend to be smaller than Zany Brainsy stores, there aren't any significant differences in floor plans," says Spurgeon. "Both have in-store theaters, play areas, and computer stations. Over time we'll blend the best elements of both." He says Zany Brainsy offers live events—a tradition of daily in-store events—from crafts to story-reading to music performances—which the chain has dubbed Free Fun Every Day.

Spurgeon says that the merger will reduce duplicate costs. "As we grow bigger," he says, "our buying power will continue to increase."

**THREADING THE NEEDLE:** Everland Entertainment's marketer and distributor of the best-selling (9 million and counting) Christian kid video series "Veggie Tales," is preparing to launch a new children's video property, "Threads."

The series centers on a quartet of stuffed toys who have adventures and teach kids life lessons in the process and, like "Veggie Tales," will be the center of a massive brand and marketing effort involving a host of tie-in licensed merchandise.

The first video title, "A Pond Full Of Pigs," will be released this summer, along with a tie-in book by Standard Publishing, apparel by Colorado Casuals, and a plush by Gnu Toys.

The DVD version of the title will hit stores in the fall, as well as an audio soundtrack, another book, more apparel, and toys and games from Standard Publishing.

Spring 2001 will see the release of the second video, but a title has not been finalized. It will, though, be marketed with a book, apparel, and a school curriculum guide from Group Publishing.

"Threads" was launched last month at the annual Gospel Music Convention, and events are also being planned for the Christian Booksellers Assn. (CBA) Interna-

tional 2000 event, as well as the CBA Expo 2001.

Nashville-based Everland, founded in 1991 by Christian music company Word Inc., is planning to introduce the property to consumers via movie theater premieres, which will be conducted in partnership with a national theater chain.

A multi-city mall tour of costumed characters, a live show, direct-mail pieces, and extensive Internet exposure via Yahoo! round out the marketing efforts.

In-store merchandising will also play a major role in pushing "Threads." Beginning in July,

Everland will offer a custom floor display and endcap unit. Plus, "Threads" products will be featured in Kid City 2000 kiosks in over 300 stores around the country. Coupon and catalog cross-promotions will also take place among "Threads" and Word music products and other product partners.

Trade and consumer print advertising is general, with ads running in national consumer as well as Christian publications. Promotional partnerships are currently being discussed with such companies as Nabisco, Chick-Fil-A, Coca-Cola, Hawaiian Tropics, Regal Theaters, and Dean Foods.

Billboard

MAY 13, 2000

## Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Week of Release	
				Week of Release	Peak Position
1	15	2	MARY-KATE & ASHLEY: SWITCHING GOALS Dunlop/Universal Home Video No. 1	1999	39.96
2	3	16	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dunlop/Universal Home Video 36878	1999	38.39
3	1	6	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	29.99
4	2	5	AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
5	16	2	MONSTER RANCHER: LET THE GAMES BEGIN A.O.V. Films 0010	2000	14.99
6	5	9	THE ADVENTURES OF ELMO IN GROUNDLAND Columbia TriStar Home Video 04528	1999	21.96
7	6	3	POKEMON: THE FIRST MOVIE Warner Home Video 18050	1999	21.96
8	4	4	BARNEY: MORE BARNEY SONGS Barney Home Video/The Lyons Group 1234	1999	14.95
9	7	5	ELMO: WORLDS 51720 Sony Wonder 51720	2000	9.94
10	13	4	BLUES CLUES: ARGENTA COMES OVER Platinum Home Video 05645	2000	5.95
11	25	22	THE PRINCE OF EGYPT OrionWorks Home Entertainment 84779	1998	26.99
12	8	295	PINOCCHIO Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
13	12	14	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
14	9	77	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Entertainment 0252	1976	20.99
15	10	7	POKEMON: JIGGLY PUFF POP Video/Pioneer Entertainment 241	2000	14.99
16	RE-ENTRY		MARY-KATE & ASHLEY: BILLBOARD DAD Dunlop/Universal Home Video 36915	1999	19.96
17	17	4	POKEMON: TOTALLY TOGOPI! Video/Pioneer Entertainment 191	2000	14.99
18	20	4	AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLAND Lions/Lions Home Video 83300	2000	14.99
19	11	50	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
20	RE-ENTRY		CINERELMO Sony Wonder 52294	2000	12.94
21	34	12	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999	22.95
22	19	6	POKEMON: WAKE UP SNORLAX Video/Pioneer Entertainment 242	2000	14.95
23	21	62	POKEMON: I CHOOSE YOU! PICHACHU Video/Pioneer Entertainment 0001D	1998	14.96
24	19	19	TELETOYS FUNNY DAY PBS Home Video/Warner Home Video B3946	1999	12.95
25	22	18	MUPPET FROM SPACE Columbia TriStar Home Video 04251	1999	22.95

\*RIMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released titles; platinum for 250,000 units and \$18 million at suggested retail for nontheatrical titles; IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 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®/Communications.

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**BY JILL PESSLEICK**  
LOS ANGELES—N'Sync's top-selling live album, "No Strings Attached," has become the first single-disc album to be certified for sales of 7 million units in its initial week by the Recording Industry Ass'n. of America (RIAA). The album broke the record held by "The Bodyguard" soundtrack (Arista), which was certified at 6 million in its first week in 1993.

In 1998 Garth Brooks' "Double Live" (Capitol Nashville) two-CD set was certified at 12 million units in its initial audit, which reflected actual sales of 6 million.

Santana's Arista disc "Supernatural" continued to climb the multi-platinum ladder, reaching the 11 million mark this April. The act's Columbia back catalog also received a sales boost. "Santana's Greatest Hits" earned a multi-platinum certification at 7 million. "Abraxas" reached the multi-platinum level at 5 million, and "Shango" was certified as a gold album.

Also certification of Celine Dion's "All The Way... A Decade Of Song" (550 Music/Epic) for sales of 6 million units made her the first female artist ever to reach the 6 million level with four solo albums. The greatest-hits collection "The Colour Of My Love" (6 million), "Falling Into You" (10 million), and "Let's Talk About Love" (10 million).

Whitney Houston has reached the million mark with two Arista solo albums, "Whitney" and "Whitney Houston," and with two Arista soundtracks on which she was featured, "The Bodyguard" and "Waiting To Exhale."

Additionally, Dixie Chicks' Monument/Sony Nashville debut "Wide Open Spaces" became one of the three highest-certified debut albums in country music history, with its certification for sales of 1 million. Debuta by Brooks and Billy Ray Cyrus also reached this level. The Chicks additionally earned a multi-platinum honor for their sophomore album "Fly," which reached the 3 million mark and a gold single for "Goodbye Earl."

Country artist George Strait earned his 25th platinum disc with the MCA Nashville disc "Latest Greatest Strait Hits." This put him in second place behind Elvis Presley for the most platinum records by a solo male artist.

This April, two groups received platinum certifications years after their debut albums' initial releases. The Beach Boys' "Pet Sounds" (Capitol) was certified at this level 34 years after its release, and De La Soul's "Three Feet And Rising" (Tommy Boy) earned this honor 2 years after its release.

In Latin certifications, WEA/Latina group Maná received three multi-platinum certifications: "Dónde Jugarán Los Niños" (6 million), "Suenos Líquidos" (5 million) and "MTV Unplugged" (2 million). Graciela Beltrán also earned her first platinum award for her EMI Latin disc "Tesoro."

A complete list of April RIAA certifications follows.

**MULTI-PLATINUM ALBUMS**  
Santana, "Supernatural," Arista, 11 million.

Dixie Chicks, "Wide Open Spaces," Monument/Sony Nashville, 9 million.

Kirk Coeck, "Devil Without a Cause," Lava/Atlantic, 8 million.

N'Sync, "No Strings Attached," Jive, 7 million.

Santana, "Santana's Greatest Hits," Columbia, 7 million.

Celine Dion, "All The Way... A Decade Of Song," 550 Music/Epic, 6 million.

Dixie Chicks, "Fly," Monument/Sony Nashville, 5 million.

*This April, the Beach Boys and De La Soul received platinum certifications years after their respective albums' initial releases*

Santana, "Abraxas," Columbia, 5 million.

Blind-182, "Enema Of The State," MCA, 4 million.

The Beatles, "Let It Be," Capitol, 4 million.

George Strait, "Unleash The Dragon," Dragon/DeLac, 3 million.

Sarah McLachlan, "Mirrorball," Arista, 3 million.

Nas, "I Am...", Columbia, 2 million.

Ratt, "Invasion Of Your Privacy," Atlantic, 2 million.

**PLATINUM ALBUMS**  
The Beach Boys, "Pet Sounds," Capitol, their fifth.

Quincy Jones, "Blaque," Track Masters/Columbia, its first.

George Strait, "Latest Greatest Strait Hits," MCA Nashville, its 25th.

N'Sync, "No Strings Attached," Jive, its third.

De La Soul, "3 Feet High And Rising," Tommy Boy, its first.

**GOLD ALBUMS**  
Grateful Dead, "So Many Roads: 1965-1995," Arista, its 14th.

Los Temerarios, "En La Madrugada So Fue," Fonovisa, their third.

The Irish Tenors, "The Irish Tenors," Point Entertainment, their first.

Harry Connick Jr., "Come By Me," Columbia, his 10th.

Steeley Dan, "Two Against Nature," Glank/Warner Bros., its 12th.

Hartley, "Eskimo" (Snow Dog Presents The Eastsiders), Dogg House/TVT, his fifth.

Boney James, "Body Language," Warner Bros., his second.

Brad Paisley, "Who Needs Pictures," Arista Nashville, its first.

Black Rob, "Life Story," Bad Boy/Arista, its first.

Various Artists, "Ultimate Country Party 1998," Arista/Nashville.

Santana, "Shango," Columbia,

its 17th.

Soundtrack, "The Sopranos," Play-Tone/Columbia.

George Strait, "Latest Greatest Strait Hits," MCA Nashville, its 25th.

Clint Black, "D/Letrified," RCA Nashville, his eighth.

3 Doors Down, "The Better Life," Republic/Universal, its first.

Smashing Pumpkins, "Machin... The Machines Of God," Virgin, their second.

N'Sync, "No Strings Attached," Jive, its third.

Stroke 9, "Nasty Little Thoughts," Cherry/Universal, its first.

Toby Keith, "How Do You Like Me Now?!" DreamWorks/Interscope, his sixth.

**GOLD SINGLES**  
Dixie Chicks, "Goodbye Earl," Monument/Sony Nashville, their first.

**LATIN CERTIFICATIONS**  
**MULTI-PLATINUM ALBUMS**  
Maná, "Dónde Jugarán Los Niños," WEA/Latina, 6 million.

Maná, "Suenos Líquidos," WEA/Latina, 5 million.

Maná, "MTV Unplugged," WEA/Latina, 2 million.

**PLATINUM ALBUMS**  
Graciela Beltrán, "Tesoro," EMI Latin, their first.

N'Sync, "Dónde Jugarán Los Niños," WEA/Latina, its third.

Maná, "Suenos Líquidos," WEA/Latina, its fourth.

Maná, "MTV Unplugged," WEA/Latina, its fifth.

**HEARING SET ON WEB BIT**  
(Continued from page 10)

marketplace and home recording studios, tens of thousands of artists, from seasoned pros and non-mainstream phenomenon to rank amateurs and beginners, have crowded the information superhighway with music. Most face the same problem—how to inform consumers and get their attention.

Internet music fans may have choices—in fact, there are endless pages of artist and band listings—but often have no way of knowing which artists or recordings would satisfy their musical desires.

The committee overview, says the spokesmen, also may give lawmakers a better idea of how—and whether—small-business in other fields can compete for Internet-derived dollars.

Atomic Pop artist Chuck D, formerly with Def Jam/Universal, is one of the first confirmed witnesses who will testify at the hearing. Peter Hartley, Eskimo.com VP of global public policy and standards, will also offer his perspective. The Recording Industry Ass'n. of America (RIAA) is expected to present a witness from one of its smaller members, comedian. Other unaffiliated and independent artists are expected to testify but have not yet been announced.

The committee spokesmen also says that members may ask wit-

nesses questions about such issues as the ownership of intellectual property, the economic expectations of posting recordings on MP3 sites, the debate over "free" Internet music, and the controversial "work made for hire" law.

According to a Capitol Hill observer, while some members of the Small Business Committee, such as Rep. Mary Bono, R-Calif., and Rep. Karen McCarthy, D-Mo., are "up to speed" on E-commerce and music issues, others are not as familiar with the sites or "how you actually buy something on the Internet, whether it's music or an antique quilt on eBay. It should be educational for them."

The event precedes a May 25 hearing before the House Courts and Intellectual Property Subcommittee. There, lawmakers will listen to objections by the recording-artists community and copyright expert to a bill that has amended the Copyright Act to make sound recordings "works made for hire."

Artists' groups contend that the change in the law, put forward by the RIAA, which represents the major music companies, robs artists of once-guaranteed rights under the Copyright Act to gain ownership of their recordings in 56 or 35 years, depending on when the recordings were made.

**GOLD ALBUMS**  
Los Invasores De Nuevo Leon, "De Vida O Muerte," EMI Latin, its first.

Graciela Beltrán, "Mi Corazón Es Tuyo," EMI Latin, her third.

Graciela Beltrán, "Tesoro," EMI Latin, her fourth.

Graciela Beltrán, "Con La Banda Santa Cruz," EMI Latin, her fifth.

Maná, "Dónde Jugarán Los Niños," WEA/Latina, its third.

Maná, "Suenos Líquidos," WEA/Latina, its fourth.

Banda Machos, "Rancheros De Oros," WEA/Latina, their first.

Ricardo Montaner, "Ricardo Montaner Con La London Metropolitan Orchestra," WEA/Latina, his first.

Olga Tanon, "Olga Viva, Viva Olga," WEA/Latina, her second.

Olga Tanon, "Te Acordaras De Mi," WEA/Latina, her third.

Giselle, "Atada," BMG U.S. Latin, her first.

Carlos Ponce, "Todo Lo Que Soy," EMI Latin, his first.

Los Originales De San Juan, "Música Hasta La Madre," EMI Latin, its first.

Juan Gabriel, "Celebrando Los 25 Años De Juan Gabriel En Concierto," Ariola/BMG Music, his ninth.

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## Upstart Top 40s See Younger Demos As Key To Competing

This story was prepared by Airplay Monitor's Jeff Silberman.

Even when top 40 began getting its legs back in the mid-'90s, most of the stations that began filling the format hole in their markets were operating on the cusp of hot AC.

Since even highly rated stations ditched the format, the early '90s because they couldn't sell their

demos, new top 40s had their eye on adults from the start.

But with an increasing number of markets now getting their second or third top 40, the tack for a significant number of the competitors is to lean younger.

Some of those second top 40s, such as WBTS (the Beat) Atlanta and KCHZ (295.7) Kansas City, Kan., are just slightly to the left of the

average mainstreamer but represent a significant contrast to their more adult competition (although KCHZ's rival, KMVX, has since gone mainstream).

Others, like KPTY (Party Radio) Phoenix, with its emphasis on boy bands, or the new WNOU (Radio Now) Indianapolis, which recalls MTV's "Total Request Live" by mixing the teen acts and extreme rock acts at night, differ considerably from the current paradigm. That these stations exist demonstrates not only the impact of current pop music trends, but the economic viability of the young audience. No longer are teens considered an albatross for a station's sales staff.

### TWO TOP 40S IN A MARKET

WWHT (Hot 107.9) Syracuse, N.Y., was one of the first top 40s to attack a heritage rival, WNTQ (98Q), by aiming young. It was also the first station to demonstrate that there might be room for a second top 40 at a time when the industry was just becoming convinced that most markets could handle one.

"98Q was a fine heritage station with great 25-54 [numbers] and a strong morning show," says WBLL Long Island, N.Y. PD JJ Rice, who piloted Hot 107.9 in its early days. "Our strategy was to be completely different than the other top 40. So we competed against a strong, talky morning show by playing a lot of music in the morning, and since they were almost AC-leaning, we took the total opposite tack, and that open piece of pie was rhythmic music that researched and tested well."

"At one point last fall, Hot had a 6.1 and 98Q a 6.2, which was the closest the two stations have ever been," Rice adds. "We're No. 1 in 12-24, and they're No. 1 in 25-34. A new station can't be the best of both worlds or a broad-based 18-34 station. When

you're the clone of a heritage competitor, you'll end up second best."

Of course, in a consolidated radio world, a young-leaning top 40 can also be used as a flanking station to cut into the success of a competing station cluster. WNOU has the potential not only to pull adult-leaning WZLX away from Emmis' adult top 40 WENSX but also to draw rhythmic top 40 WHRH away from Emmis R&B outlet WTLC-FM. "[Yet] we felt that a lot of music WNOU can play simply was not getting much attention in the market," says Emmis executive VP of programming Rick Cummings.

"As [Chancellor's] Steve Rivers once said, 'When stations are programmed in a market cluster, a focused younger-end station can help out sister stations in the market'—by, for instance, taking away something from a rival adult top 40," Rice says. "Combined, a younger-end top 40 and an AC can take away from an adult top 40, which is what [rhythmic top 40] WBTS and [AC] WBSB-FM are going to adult top 40 WSTR [Star 94] in Atlanta."

### MULTI-DEMO APPEAL

WBTS PD Mike Abrams also cites the teen acts' multi-demo appeal as a way for the Beat to establish a foothold against Star 94. "We saw a hole in the market and went to fill it," he says. "Top 40 is very healthy right now. The younger groups are helping to the point where they not only have a young appeal, but they're non-offensive to adults. They're exhibiting more talent than flash-in-the-pan appeal."

But multi-demo appeal notwithstanding, the youthful acts' ability to attract a sizable teen core is the foundation of these stations' development. "We have a high teen following," says Mike Austin of KCHZ, who's going up against heritage

KMXV. "We've won the teen race, and we continue to keep running. We're still playing the records the kids like and the adults can grow to like. That music has done it for us."

Not only must the top 40 upstarts play the multi-demo teen hits, but they need to play them far more frequently. "Top 40 is about come and having as many people come to the party as much as possible, so we rotate our powers 100 times a week," Abrams says. "If you give the people what they want, when they want it, you're fine."

"When people turn on a station, they want something to attract their attention, because we're not only competing with other radio stations, we're competing with the Internet, MTV, cell phones—anything that can take their minds off radio," he continues. "So, when they tune in to [us], they have to know what's going to be played on it. Without that kind of an identity, you're fighting a losing battle."

### BUYING INTO TEEN BUYS

With an unabashedly young audience. (Continued on next page)

## newslines...

**MAJOR MEDIA MARRIAGES NEAR.** Two major mergers have taken significant steps forward, winning approval of shareholders and federal regulators. The Department of Justice (DOJ) has decided not to oppose Viacom's \$36 billion purchase of CBS. A Viacom representative says that the two companies, having already won shareholder approval, will complete their merger immediately after it wins the blessing of the Federal Communications Commission (FCC), which is expected to come soon.

The FCC's Mass Media Bureau (MMB) has crafted a proposal that will green-light the deal, with several spinoffs required. The MMB is recommending that Viacom/CBS be required to sell two radio stations in Dallas, where it will own two TV stations. The company also will be given one year to meet the national audience cap of 35% and sell the UPN network, although the rule that blocks a company from owning two TV networks is under review at the FCC and may be changed before that happens. Viacom and CBS had hoped for two years to come into compliance with federal ownership caps, but it appears they will be given only one.

Meanwhile, Clear Channel and AMFM shareholders have approved Clear Channel's \$23.5 billion all-stock purchase of AMFM. The deal still needs FCC and DOJ clearance. Pending regulatory approval, the merger is set to be finalized by Sept. 30. "We continue to believe this time frame is on track," says FCC chairman/CEO Lowry Mays. Clear Channel will hold its first investors' conference May 10-11. Meanwhile, its purchase of SFX is expected to close in the third quarter.

**DOJ VS. FCC?** Congress is asking the DOJ to investigate the FCC's lobbying efforts for low-power FM. In a letter to Attorney General Janet Reno, Reps. Billy Tauzin, R-La., and Michael Oxley, R-Ohio, are asking the DOJ to look into whether the FCC used "an inordinate amount of public resources" to defeat a bill that will significantly reduce the number of LPFM licenses awarded. The bill, sponsored by Oxley, passed the House April 13. The pair are also asking FCC Inspector General Walker Plesner to look into the agency's activities. In a letter to Tauzin last month, FCC Chairman Bill Kennard denied any laws were broken. Tauzin is also threatening to hold hearings.

**FCC PUSHES NEW EEO RULES.** While the U.S. Court of Appeals for the District of Columbia Circuit reviews a filing to block the FCC from enforcing its new equal-employment-opportunities regulations, which took effect April 17, the FCC is moving forward with its implementation of the rules. It's sending all stations with five or more full-time employees a form on which each station must specify which recruitment and outreach program it will use for the next two years.

**'BOB & TOM' DEEMED INDECENT BY FCC.** The FCC has fined classic rock KROR Grand Island, Neb., \$7,000 for broadcasting indecent material on "The Bob & Tom Show" on Feb. 26, 1999. The broadcast included a spoof spot for Head & Shoulders shampoo, which quickly moved from disc jockey candidate to oral sex. The show originates on album rock WFBQ Indianapolis.

**WXKS Boston Sets Lineup For Summer Concert**

The annual WXKS (Kies 106) Boston, Kies Concert is widely acknowledged as one of the most comprehensive summer radio concerts in the nation—has announced a lineup featuring almost two dozen pop acts. The concert takes place June 3 at the Tweeter Center in Mansfield, Mass.

Performers include Go Go Dolls, Christina Aguilera, Bon Jovi, Hanson, Mary Gray, Sugar Ray, Third Eye Blind, Amber, BH&K, Blood Union Of Souls, Eiffel 65, Jessica Simpson, Lonestar, Nancy Moore, Sonique, Vitamin, C and Westlife.

Tickets for the 21st annual event sold out in January, three months before the lineup was announced. Over the years, a total of more than 276,000 station listeners have attended the concert, which has showcased more than 300 artists.

**Anything Is Possible.** Espiritu Records' Deborah Gibson spent a week as a guest morning-show host at top 40s/KMXT WKTU New York. While there, she spun her new single, "What You Want," to released soon. Pictured, from left, are WKTU morning show's Judy Torres and Ralph Marino. Gibson, from WKTU PD Frankie Blue.





CRANK UP THE VOLUME!

# HARD MUSIC

A Billboard SPOTLIGHT

THE LATEST REPORT ON METAL, PUNK AND THE SUMMER TOURS

In our June 24th issue we'll look at the latest acts blasting on the scene and what the future holds. Plus, we'll report on the hard music/metal scene in key international markets including noteworthy artists, albums and retail and media outlets.

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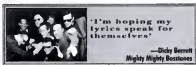
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I he had a choice, Mighty Mighty Bosstones vocalist Dickie Barrett would live in a simpler era—a time when human contact on the street was the primary form of communication and when innovations such as TV, cellular phones, and the Internet were nonexistent.

These technologies tend to create an adverse environment for music, he says. "When I was growing up, so many things stripped the personal meaning of the song away from the listener. Videos used to say that this song is about this guy and this supermodel, and this song could never be about you."

That is why Barrett adds, he has "more trouble talking about lyrics probably than anything else.

I don't want there to be only one meaning, and I'm hoping my lyrics speak for themselves. We deal with subjects that are personal to us and try to open them up to make them broader."



He will only say that the Mighty Mighty Bosstones' new single is titled "So Sed To Sagi." No. 16 on this issue's Modern Rock Tracks chart, it is about "the ending of a relationship. The song is

extremely stripped down, and the chorus is simple. Rhyming the word 'sag' with 'gone away' kind of made me a little uncomfortable. But it is the oldest kind of sadness that one person is without a person they love. To be overly clever, to do lyrical backflips with something that is as simple as that, would have been out of line."

"We came out of the studio saying, 'Yes, we like this,'" Barrett says of the single and of the group's Big Rig/Island album "Pay Attention." "We never in a million years thought we would even be able to set up our drum set in the studio. We were in plaid shirts and boxer ties and had a hours session with everything on MTV was like Mötley Crüe. We looked like we were from Marz."

Billboard® MAY 13, 2000

Mainstream Rock Tracks™

WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE ALBUM TITLE (IF APPLICABLE)	ARTIST	APPOINTMENT/PROMOTION LABEL
1	1	1	KRYPTONITE THE BETTER LIFE	3 BOARDS DOWN WARRIOR BROS. 4	REO GUT
2	2	2	OTHERSIDE	RED HOT CHILI PEPPERS WARRIOR BROS. 4	REO GUT
3	5	7	I DISAPPEAR	METALLICA MULL OF THE BEEHIVE 2	REO GUT
4	3	5	NOTHING AS IT SEEMS	PEARL JAM PEARL JAM	REO GUT
5	11	23	WITH ARMS WOUND UP	CREED WIND-UP 1	REO GUT
6	4	3	STIFF UPPER LIP	AC/DC ESTER DREAMS 1	REO GUT
7	6	7	WOODOO	GOODSMACK REPUBLIC/ISLAND 1	REO GUT
8	9	10	LEADER OF MEN	NICKELBACK BICULUM 1	REO GUT
9	7	8	PARDON ME	INCUBUS MIMICRY 1	REO GUT
10	14	20	JUDITH	A PERFECT CIRCLE THE WINE 1	REO GUT
11	10	4	NO LEAF CLOVER	METALLICA ELEATHES 1	REO GUT
12	12	11	MAKE ME BAD	NORN MIMICRY 1	REO GUT
13	16	18	4 SOUL	STONE TEMPLE PILOTS JILANE 1	REO GUT
14	15	12	HOUR	STAND ALPINE 1	REO GUT
15	13	9	HIGHER	CREED WIND-UP 1	REO GUT
16	8	6	WHAT IF	CREED WIND-UP 1	REO GUT
17	18	21	SILVER FUTURE	MONSTER MAGNET MONSTER MAGNET 1	REO GUT
18	19	13	WHAT'S IN THE WOOD? SHOULD NEVER BE	JUMP 5 & THE BLACK CROWES LIVE AT THE GARDEN MIDNIGHTMORNING 1	REO GUT
19	17	16	NEW BEGINNING	STIR CAPTIVE 1	REO GUT
20	25	31	GODLESS	U.F.O. EPIC 1	REO GUT
21	24	22	WORKIN' IT MONEY JOB	DON HENLEY WARRIOR BROS. 4	REO GUT
22	20	15	ANY GOOD KNOWS WHY	KID ROCK TOP DOG/ALANIS/AG 1	REO GUT
23	21	19	SLEEP NOW IN THE FIRE	RAGE AGAINST THE MACHINE THE ARCADE FIRE 1	REO GUT
24	23	26	NOTHING TO PROVE	CAROLINE'S SPINE MIDNIGHTMORNING 1	REO GUT
25	22	17	6 YOURS (LIVED)	PINK FLOYD TOUSLE 1	REO GUT
26	27	24	BREAK STUFF	LIMP BICUST LIMP BICUST 1	REO GUT
27	29	29	SATISFIED	BS107'S REBELS 1	REO GUT
28	28	25	SPIDERS	SYSTEM OF A DOWN SYSTEM OF A DOWN 1	REO GUT
29	34	—	MENT	MATCHBOX TWENTY MANT 1	REO GUT
30	28	8	REVOLUTION IS MY NAME	PANTERA REPLICATOR 1	REO GUT
31	32	32	5 THE BEST THINGS	FILTER SERPENT 1	REO GUT
32	25	14	STAND INSIDE YOUR LOVE	THE SMASHING PUMPKINS MACHINERY 1	REO GUT
33	25	34	7 NOW YOU KNOW	FULL DEVIIL JACKET THE INCUBUS ANTHONY MIMICRY 1	REO GUT
34	NEW	1	BREAKOUT	FOO FIGHTERS REBEL YELL 1	REO GUT
35	21	27	WAFFLE	SEVENDUST SEVENDUST 1	REO GUT
36	NEW	1	WAS	KENNY WAYNE SHEPHERD BAND GANTRETT 1	REO GUT
37	NEW	1	WARM MACHINE	DUSH THE OTHER SIDE 1	REO GUT
38	NEW	1	LAST RESORT	PAPA ROACH SCUM 1	REO GUT
39	NEW	1	AMERICAN BAD ASS	KID ROCK TOP DOG/ALANIS/AG 1	REO GUT
40	NEW	1	PLAYING WITH FIRE	SHONAN CUFFERS ARISTA 1	REO GUT

Billboard® MAY 13, 2000

Modern Rock Tracks™

WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE ALBUM TITLE (IF APPLICABLE)	ARTIST	APPOINTMENT/PROMOTION LABEL
1	1	1	20 OTHERSIDE	RED HOT CHILI PEPPERS WARRIOR BROS. 4	REO GUT
2	2	2	ADAM'S SONG	BLINK-182 MIDNIGHTMORNING 1	REO GUT
3	2	4	KRYPTONITE	3 BOARDS DOWN WARRIOR BROS. 4	REO GUT
4	4	3	PARDON ME	INCUBUS MIMICRY 1	REO GUT
5	14	26	6 WITH BREDS WIDE OPEN	WIND-UP WIND-UP 1	REO GUT
6	8	9	NUOVO!	GODSMACK REPUBLIC/ISLAND 1	REO GUT
7	6	6	MISERABLE	LIT ESTER DREAMS 1	REO GUT
8	11	15	4 SOUR GIRLS	STONE TEMPLE PILOTS JILANE 1	REO GUT
9	7	8	MAKE ME BAD	NORN MIMICRY 1	REO GUT
10	10	11	NOTHING AS IT SEEMS	PEARL JAM PEARL JAM	REO GUT
11	9	10	12 SLEEP NOW IN THE FIRE	RAGE AGAINST THE MACHINE THE ARCADE FIRE 1	REO GUT
12	13	12	7 BREAKOUT	FOO FIGHTERS REBEL YELL 1	REO GUT
13	5	5	12 STAND INSIDE YOUR LOVE	THE SMASHING PUMPKINS MACHINERY 1	REO GUT
14	15	17	5 ABSOLUTELY (STORY OF A GIRL)	NINE DAYS 500 MILES 1	REO GUT
15	17	22	3 JUDITH	A PERFECT CIRCLE THE WINE 1	REO GUT
16	20	20	6 SO SAD TO SAY	THE MIGHTY BOSSTONES REPUBLIC/ISLAND 1	REO GUT
17	12	7	7 HONOR FOR BOBBES	BLOODGOOD REPUBLIC/ISLAND 1	REO GUT
18	19	18	7 THE BEST THINGS	FILTER SERPENT 1	REO GUT
19	18	16	10 BREAK STUFF	LIMP BICUST LIMP BICUST 1	REO GUT
20	28	29	3 BENT	MATCHBOX TWENTY MANT 1	REO GUT
21	16	13	74 EVERYTHING YOU WANT	VERTICAL HORIZON REBEL YELL 1	REO GUT
22	23	19	11 HOME	STAINO REBEL YELL 1	REO GUT
23	31	—	2 I DISAPPEAR	METALLICA MULL OF THE BEEHIVE 2	REO GUT
24	22	21	9 NEW BEGINNING	STIR CAPTIVE 1	REO GUT
25	21	15	13 EX GIRLFRIEND	NO DOUBT THE TRAGEDY OF MARY MCKAY 1	REO GUT
26	29	33	3 TAKE A LOOK AROUND	LIMP BICUST LIMP BICUST 1	REO GUT
27	35	—	2 1.0 DAYS LATE	THIRD EYE BLIND ELEATHES 1	REO GUT
28	25	20	5 NEVER LET YOU GO	THIRD EYE BLIND ELEATHES 1	REO GUT
29	40	—	2 BOYZ-N-THE-HOOD	DYNAMIC HACK REPUBLIC/ISLAND 1	REO GUT
30	27	31	4 LETTERS	STROKE 9 REBEL YELL 1	REO GUT
31	28	35	6 (ROCK) SUPERSTAR	CYPRESS HILL COLLEGA 1	REO GUT
32	NEW	1	1 SIMPLE ANIMAL OF LIFE	NO DOUBT THE TRAGEDY OF MARY MCKAY 1	REO GUT
33	33	40	3 ALL MY FAULT	FENIX TX MCA 1	REO GUT
34	34	38	4 LAST RESORT	PAPA ROACH SCUM 1	REO GUT
35	38	37	4 SATISFIED	BS107'S REBELS 1	REO GUT
36	NEW	1	1 PORCELAIN	MOBY 18 1	REO GUT
37	26	26	16 FLOWING	CARDIOPHONIC REBEL YELL 1	REO GUT
38	NEW	1	1 BROADWAY	GOO GOO DOLLS WARRIOR BROS. 4	REO GUT
39	30	23	17 LETTING THE CABLES SLEEP	BUSH TRAVELER 1	REO GUT
40	NEW	1	1 TOP OF THE WORLD	THE OFFICIAL LEADERSHIP 1	REO GUT

Compiled from a national survey of outlets appearing on Billboard's Multi-Platform Charts. Multi-Platform Charts are electronically updated 24 hours a day, 7 days a week. Single-weekly numbers from multiple outlets. CD track sales are reported as of the week ending. A second chart has been compiled for the week ending May 13, 2000. All figures are in copies unless otherwise indicated. © 2000 Billboard Publications.

Compiled from a national survey of outlets appearing on Billboard's Multi-Platform Charts. Multi-Platform Charts are electronically updated 24 hours a day, 7 days a week. Single-weekly numbers from multiple outlets. CD track sales are reported as of the week ending. A second chart has been compiled for the week ending May 13, 2000. All figures are in copies unless otherwise indicated. © 2000 Billboard Publications.

"Two years ago, listening to audio streaming was painful. But now it's a good experience even at 28.8 [kilobits per second]"

- DAVID GOLDBERG -

uary for radio for years," says Dennis Wharton, a spokesman at the National Assn. of Broadcasters. "The fact is that this business is thriving now like never before."

Wharton says that audio on the Internet will most likely complement rather than bury traditional radio stations, which still have the best audio reach for music.

Even more vexing questions abound about the quality of audio streaming and, especially, the somewhat sorry state of video streaming over all but the fastest broadband connections. Also in question is whether consumers will ditch their more traditional means of listening to or watching musical performances, just to get a more personalized experience.

Goldberg says the buzz on streaming is overstated. "Two years ago, listening to audio streaming was painful," he admits. "But now it's a good experience even at 28.8 [kilobits per second]. At 56, it can sound better than your radio."

As for video, however, Goldberg admits that the grainy streaming most people see leaves much room for improvement. "But on a 300-kilobit connection," he says, "it's a great experience."

Launch Media, of course, hasn't been the only one to get the skeptics surrounding online music companies. Its shares at press time were off more than 72% from their high, despite posting 167% revenue growth in the first quarter. "But the Launchcast product may be the best bet to bridge the personal and customized nature of the Internet with the marketing and sales-oriented music industry. It's unclear whether the company will survive, but the labels appear ready to listen and participate."

# Top 40 Tracks

WEEK	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 2	WEEKS AT NO. 3	WEEKS AT NO. 4	WEEKS AT NO. 5	WEEKS AT NO. 6	WEEKS AT NO. 7	WEEKS AT NO. 8	WEEKS AT NO. 9	WEEKS AT NO. 10	WEEKS AT NO. 11	WEEKS AT NO. 12	WEEKS AT NO. 13	WEEKS AT NO. 14	WEEKS AT NO. 15	WEEKS AT NO. 16	WEEKS AT NO. 17	WEEKS AT NO. 18	WEEKS AT NO. 19	WEEKS AT NO. 20	WEEKS AT NO. 21	WEEKS AT NO. 22	WEEKS AT NO. 23	WEEKS AT NO. 24	WEEKS AT NO. 25	WEEKS AT NO. 26	WEEKS AT NO. 27	WEEKS AT NO. 28	WEEKS AT NO. 29	WEEKS AT NO. 30	WEEKS AT NO. 31	WEEKS AT NO. 32	WEEKS AT NO. 33	WEEKS AT NO. 34	WEEKS AT NO. 35	WEEKS AT NO. 36	WEEKS AT NO. 37	WEEKS AT NO. 38	WEEKS AT NO. 39	WEEKS AT NO. 40
1	2	3	14	I TRY EPIC 1 week at No. 1																			MACY GRAY																		
2	1	1	16	B.Y.E. B.Y.E. JIVE																			"N SYNC																		
3	4	6	10	THONG SONG DISASTROUS SOUND																			SISQO																		
4	5	5	17	EVERYTHING YOU WANT RCA																			VERTICAL HORIZON GAB																		
5	3	2	15	MARIA MARIA SANTANA FEATURING THE PRODUCT GAB																																					
6	7	7	16	IT FEELS SO GOOD FAM CUBELLE/REUNIVERSAL																			SONIQUBE																		
7	6	4	17	SAY MY NAME COURTNEY																			DESTINY'S CHILD																		
8	8	8	13	BREATHE WARNER BROS.																			FAITH HILL																		
9	9	12	8	BE WITH YOU HYPERSCOPE																			ENRIQUE IGLESIAS																		
10	11	18	4	GOPS...IT DID IT AGAIN																			BRITNEY SPEARS																		
11	14	16	5	I TURN TO YOU RCA																			CHRISTINA AGUILERA																		
12	13	11	12	YOU SANG TO ME MCA																			MARC ANTHONY																		
13	15	17	9	HIGHER WOLFE																			CREED																		
14	18	21	12	THERE YOU GO LAFACARTEA																			PINK																		
15	10	9	16	NEVER LET YOU GO LLOYD																			THIRD EYE BOLD																		
16	12	10	17	SMOOTH ARISTA																			SANTANA FEATURING ROB THOMAS																		
17	17	13	12	AMAZED RCA																			LONESTAR																		
18	16	14	12	ONLY YOU KNOWS WHY OTI MABILE/ATLANTIC																			KID ROCK																		
19	21	24	7	BETTER OFF ALONE REPUBLIC/UNIVERSAL																			ALICE DEEJAY																		
20	20	22	6	CRASH AND BURN RCA																			SAVAGE GARDEN																		
21	24	29	5	TRY AGAIN BLACKROCK/VERIGN																			ALISHA																		
22	22	26	6	GRADUATION (FRIENDS REVER) LIT/EMERGENCY																			VITAMIN C																		
23	27	35	3	BENT MCA/REPUBLIC																			MATCHBOX TWENTY																		
24	26	30	5	BROADWAY WARNER BROS.																			GOO GOO DOLLS																		
25	19	15	20	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS																																					
26	28	31	6	I WANNA KNOW JIVE																			JOE																		
27	20	20	25	THAT'S THE WAY IT IS 505 MUSIC/SOLO																			CELINE DION																		
28	25	23	14	GET IT ON TONITE GET SOUNDS																			MONTELL JORDAN																		
29	30	23	25	WHAT A GIRL WANTS RCA																			CHRISTINA AGUILERA																		
30	33	—	2	IT'S GONNA BE ME EPIC																			"N SYNC																		
31	32	33	4	OTHERSIDE WARNER BROS.																			RED HOT CHILI PEPPERS																		
32	28	19	14	ALL THE SMALL THINGS MCA																			BLINK-182																		
33	29	27	13	FORGOT ABOUT ONE ATLANTIC																			DR. DRE FEATURING EMINEM																		
34	NEW	1	1	THE REAL SLIM SHADY WEB/INTERMUSIC/EPIC																			EMINEM																		
35	36	—	2	HE WASN'T MAN ENOUGH LAFACARTEA																			TONI BRAXTON																		
36	37	40	3	JUMPIN' JUMPIN' COLUMBIA																			DESTINY'S CHILD																		
37	34	37	3	PARTY UP (UP IN HERE) RUFF HYPERSCOPE/JAMBOURNA																			DMX																		
38	NEW	1	1	SWEAR IT AGAIN HYPERSCOPE																			WESTLIFE																		
39	34	34	8	I BELONG TO YOU VIRGIN																			LENNY KRAVITZ																		
40	35	32	17	FALLS APART RCA																			SUGAR RAY																		

Compiled from a national survey of sales of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Trac service. 240 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by Airplay Inclusion. (C) Tracks showing an increase in Airplay since the previous week have been on the chart for more than 25 weeks will not receive a bullet, even if they register an increase in airplay. Records below the top 20 are removed from the chart after 52 weeks. © 2000, Billboard/RSI Communications.

# Radio

## PROGRAMMING

# Counting Crows Soar On Single 'Wing, As Half of 'Lilaby' Finds Nest On Airwaves

**RAZOR SHARP:** Clocking in at the strongest song on the record, Counting Crows' smoldering masterpiece and current single, "Mrs. Potter's Lullaby," was hardly what a record label would consider radio-ready.

So when DGC/Geffen asked lead singer and songwriter Adam Duritz to chop it in half, he faced a painstaking ordeal: how to take a progressive eight-verse narrative and shear it down like Rapunzel with a buzz cut.

"It would have been the first single instead of 'Hanging on,'" but I said them that the song didn't make any sense less than eight minutes," Duritz says. "It's perfectly dynamically arranged, with ups and downs throughout the song. It was impossible to edit and have it be anything but nonsense. I didn't want to make an abortion of my song."

Then a friend suggested that he simply cut the track in half, offering a part one and part two in the tradition of classic like Pink Floyd's "Another Brick In The Wall" in 1980, James Brown's "Papa Got A Brand New Bag" in 1962, and Don McLean's "American Pie" in 1971.

"I thought about it for a while and I was a bit antsy about the idea," he says, "but I decided to do it, because I really wanted the world to hear it. I knew our fans would buy the album, but I wanted it to have the chance to reach a wider audience."

The four-album result is a 4:05 part one cut, which contains the first four verses and the tail end of the full version, and a 4:20 part two with the remaining verses and the same finish. And it worked: Quickly embraced by triple-A stations, "Mrs. Potter's Lullaby," from the platinum-selling "This Desert Life," has reached the top five on the triple-A airplay chart in Billboard's sister publication, *Altway Monitor*.

"We had exposed the eight-minute version in some spotlight areas, but we knew we should probably go with another track on the album, just so we could get the song in front of us," says Kevin Welch, music director of KINK Portland, Ore. "We understood how difficult that one would be to edit, because it has a beginning, middle, and end, and which part do you cut?" he says. "But the reality of radio nowadays is that long songs have a tougher time."

"I think that big-time supporters of Counting Crows would have at least thrown it in some kind of rotation, but there are some stations that just can't do that," Welch adds. "I don't think it would have had nearly the success it has if Adam hadn't cut it. And I'm real pleased with it."

"We've been on the Counting Crows since August and Everything After," but we were not able to play the long version, ever," says Donna Shaeib, PD of KXST San Diego. "We wanted that to be a single because it's a great song. As soon as we got the edit, we added it. I love the way it

sounds and have always felt like it's the strongest song on the record. They're a core artist for us, and it has tested in the top five for us. We'll be on this one for a long time."

That's good news for Duritz, who feels "Mrs. Potter's Lullaby" is his



by Chuck Taylor

finest songwriting effort ever. But it also was something of a miracle baby in the studio. "The performance was an experience that has its own special parts for all of us," he says.

In that line of those great artist stories that supports the idea that the best efforts are often those that tumble out organically, like acts of nature.

Duritz was at a friend's birthday party one evening and was hit with an idea for a song. At midnight he went out to the studio on the premises and, on the piano, began to write what would become "Mrs. Potter's Lullaby."



COUNTING CROWS

"It was there until 4 in the morning, until it was done. I just kept playing after everyone at the party had left," he says. "It was just a story about me."

The purpose of all songs is to create a little world that people can step into. I wanted to take them on a little trip. Musically, I could tell what the drums would be like and I was sure of the groove, but that was about it."

At the time, Duritz recognized that the song was hardly in the four-minute range. "I knew at the moment I finished it that it was about forever long, but I never have plans for songs," he says. "I guess it was never meant to be a short song."

Soon after, he met a girl on a blind date. They went to dinner and then he took her to the studio to meet the other Crows—David Bryson on guitar; Dan Vickroy on guitar; Charles Gillingham on keyboards; Matt Malley on bass, and Ben Mezim on drums. The guys had gone over the song one earlier that day, just on piano and drums, "trying to illustrate the dynamic," and Duritz suggested giving it a go.

"I walked in with the girl [the de-

clines to disclose her name] and said, 'We're doing this right now,' and they said, 'We haven't even rehearsed it yet.' But I wanted to capture those moments of an idea the first time through, the inspiration and the genesis and the elations of those moments that haven't even rehearsed it yet." But I wanted to capture those moments of an idea the first time through, the inspiration and the genesis and the elations of those moments that haven't even rehearsed it yet. But I wanted to capture those moments of an idea the first time through, the inspiration and the genesis and the elations of those moments that haven't even rehearsed it yet. But I wanted to capture those moments of an idea the first time through, the inspiration and the genesis and the elations of those moments that haven't even rehearsed it yet.

And then, with the girl sitting beside Duritz on the piano bench and the VU meters ready to rumble, Counting Crows just plain jammed. "There was no rehearsal or preamble. Everyone just jumped on their instruments and played," Duritz says. "And it made the girl fucking cry her head off."

The band then spent two weeks with producers David Lowery and Dennis Herring adding sounds and putting together various elements of each track.

"When it was finished, says Duritz, "it sounded so good, and when we recorded it that night. I couldn't believe it was real."

Duritz ended up at the girl's house bemoaning "Mrs. Potter's" fate, but the girl played it, insisting that it was extraordinary. "I said, 'Where did you get this tape,' and she told me it was given to her by one of the band members the night we recorded it. It was a rough mix of our fourth take, with some acoustic guitar and background vocals added. I realized that whatever we were doing accidentally that night is the way 'Mrs. Potter' is supposed to sound."

The polished version was quickly trashed, and the version that ended up on the record was just what the girl was holding: take four. Art by accident, with all the ingredients in place to make a hit.

"It's just a quintessential, great-sounding Counting Crows song," says Rich Antton, PD of WTTT Indianapolis. "It's a song that you can instantly recognize sound, with Adam's vocals, great melodies, and hooks. They make it easy for us to play them."

Adds Wendy Duritz, PD of CDR Detroit. "We've sounded so damn good on the radio. It's very Harry Chapin-esque in the way it tells a story. To me, it's the writing on this record that really stands out. It's been in power, and it's staying there quite a while. We're real happy with it even."

As is Duritz. "I consider this a landmark song for us, really kind of a sprawling composition," he says. "I put my whole heart and soul into it, and I think it's great for how we put out three albums of songs that mean a great deal to people; they chart their lives on our music and run their emotions through our songs. This is me at the top of my game. I don't think it's the best thing I've ever done."



# Billboard Video on Demand

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 \*NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

14 hours daily  
 1899 9th Street NE  
 Washington, D.C. 20018

Continuum programming  
 2000 Opryland  
 Nashville, TN 37214

Continuum programming  
 1311 Broadway, NY 10036

Continuum programming  
 1511 Broadway, NY 10036

- 1 Black Body
- 2 Mya, "Big Pimpin'"
- 3 Mary J. Blige, "Covey Me Up"
- 4 Chubb Rock, "I'm Not Enough"
- 5 Carl Thomas, "I Want"
- 6 The Roots, "You Got That D"
- 8 Miss Faye, "The Best of Me"
- 9 The Roots, "Address"
- 10 The Roots, "Address"
- 11 Diddy, "Bad Boy"
- 12 Smooth, "The Way We Live"
- 13 Smooth, "The Way We Live"
- 14 Smooth, "The Way We Live"
- 15 Smooth, "The Way We Live"
- 16 Smooth, "The Way We Live"
- 17 Smooth, "The Way We Live"
- 18 Smooth, "The Way We Live"
- 19 Smooth, "The Way We Live"
- 20 Smooth, "The Way We Live"

- 1 Britney Spears, "Oops... I Did It Again"
- 2 Jennifer Lopez, "The Best Thing"
- 3 The Notorious B.I.G., "Big Poppa"
- 4 Blackstreet, "The Best Thing"
- 5 Chubb Rock, "I'm Not Enough"
- 6 Black 13, "John's Place"
- 7 The Roots, "You Got That D"
- 8 Miss Faye, "The Best of Me"
- 9 The Roots, "Address"
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# Online Music Channel, MeTV.com Team for Programs On Demand

ONLINE MUSIC CHANNEL FORGES NEW ALLIANCE: The ONLINE Music Channel, the Bel Air, Calif.-based company that offers music programming on its Web site (theonlinechannel.com), has teamed up with on-demand site MeTV.com to provide special programming.

Programs on the Online Music Channel range from educational series like "Music Business 101" to interactive shows with on-demand MeTV.com to provide special programming. Programs on the Online Music Channel range from educational series like "Music Business 101" to interactive shows with on-demand MeTV.com to provide special programming. Programs on the Online Music Channel range from educational series like "Music Business 101" to interactive shows with on-demand MeTV.com to provide special programming.

Schwartz to VP of original programming. He was director of current programming, and he will continue to oversee that department.

Shelley Olinger has exited Universal Records as director of music video promotion. Congratulations to Raymond Munnis of Fort Collins, Colo., for winning MTV's third annual "Wanna Be A VJ" contest. Munnis won the contest to become MTV's new VJ in a live show televised April 29. The contest was voted on by MTV viewers online and by phone.

MTV2 has signed on to sponsor the current Nine Inch Nails North American tour. It is the first time MTV2 has sponsored a concert tour.

Cassberry, Fla.-based music promotion company Promo Only has launched a service to provide music videos on DVD through compilations distributed to nightclubs and DJs. Promo Only has also bought MeTV.com, a music-video service company Wolfram Vidco, whose former owner, Wolf Zimmerman, has retired from the business.

### NEW MUSIC VIDEO SHOTS

14 hours daily  
 1899 9th Street NE  
 Washington, D.C. 20018

### NEW MUSIC VIDEO SHOTS

1311 Broadway, NY 10036

### NEW MUSIC VIDEO SHOTS

1511 Broadway, NY 10036

### NEW MUSIC VIDEO SHOTS

1511 Broadway, NY 10036

## THE CLIP LIST

Continuum programming  
 1221 Columbia Ave  
 Miami Beach, FL 33139

Continuum programming  
 1511 Broadway, NY 10036

Continuum programming  
 1511 Broadway, NY 10036

Continuum programming  
 1511 Broadway, NY 10036

Continuum programming  
 1221 Columbia Ave  
 Miami Beach, FL 33139

Continuum programming  
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Continuum programming  
 1511 Broadway, NY 10036

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 1511 Broadway, NY 10036

Continuum programming  
 1511 Broadway, NY 10036

by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Richmond, Va.-based R&B/hip-hop program "Washington."

TV affiliate: MediaOne Cable in Richmond.

Time slot: 5:30-6 p.m. Fridays.

Key staffer: Craig Belcher, producer.

Following are the show's top five videos for the episode that aired April 14:

1. Rah Digga Featuring Busta Rhymes, "Imperial" (FlipMode/Elektra).
2. Beanie Sigel, "The Truth" (RCA/Fall-A-Dam).
3. Dwayne Wiggins, "Strange Fruit" (Motown).
4. Trina, "Da Baddest B\*\*\*" (Sleazy-N-Sides/Atlantic).
5. Tony Touch Featuring Do Wop & Pain In Da Ass, "The Return Of The Diaz Bros." (Tommy Boy).

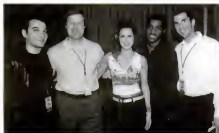
## PRODUCTION NOTES

Chris Rogers directed Joanie Keller's "Three Little Tardors" clip. Sawyer Brown's "9000 Pound Kiss" video was directed by Michael Salvo. Craig Morgan's "Something To Write Home About" clip was directed by Tom Traut.

Billy Gilman's "One Voice" is LOS ANGELES. Fatima directed Shaggy's "Shake Your Body" video. Craig Morgan's "Something To Write Home About" clip was directed by Tom Traut.



# BMG Execs Gather For Worldwide Music Meeting



**Spreading Joy.** LaFace recording artist Joy Enriquez captured the attention of BMG executives. Pictured, from left, are George Lavenda, VP of international for Arista Records; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; Enriquez; Kenneth "Babyface" Edmonds; and Bill Wilson, VP of worldwide marketing for BMG Entertainment.



**Stone Rocks.** Arista recording artist Angie Stone gives it her all as she puts on a show.



**Made Music.** RCA's British rock group Made in London performed for BMG execs. Pictured after their set, from left, are Made in London's Marianne Exle and Sherene Dyer; Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of Central Europe; Made in London's Kelly Bryant; Harry Mages, managing director of RCA U.K.; and Ian Dickson, VP of international for BMG Entertainment.



**It's A Girl Thing.** RCA's British pop act Girl Thing performed its debut single, "Last One Standing." Shown, from left, are Girl Thing's Anika Bostelaar, Lindsay "Linz" Martin, Jodi Albert, Nicole "Nikki" Stuart, and Michelle Barber.

LOS ANGELES—More than 150 executives from all regions converged here for BMG Entertainment's Worldwide Music Meeting, held April 12-13 at the Regent Beverly Wilshire Hotel in Beverly Hills. Attendees got a chance to enjoy showcases featuring some of the key acts on BMG's slate, as well as to mix and mingle with colleagues from around the globe.



**Vertical Horizon On The Rise.** RCA's Vertical Horizon performed at the House of Blues in Los Angeles. More than 150 people packed the house for the performance, which was taped for a VH1 special. Pictured, from left, are Ira Salien, senior VP of human resources for BMG Entertainment; Jack Rovner, executive VP/GM of RCA Records; Vertical Horizon's Keith Kane; Strauss Zeinick, president/CEO of BMG Entertainment; Bob Jamieson, president of RCA Records; Vertical Horizon's Matt Scarnelli, Ed Tubb, and Sean Hurley; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; and David Bendeth, senior VP of A&R for RCA.



**Ian Center Stage.** Windham Hill's Janis Ian was one of the conference's performers.



**Ticked Pink.** LaFace recording artist Pink performs her debut single, "There You Go."



**Coming To America.** Coming all the way from Sweden, RCA recording act Kent closed BMG Entertainment's meeting with a performance at Los Angeles House of Blues. Shown, from left, are Jack Rovner, executive VP/GM of RCA Records; Kent's Sanni Sivik; Bob Jamieson, president of RCA Records; Kent's Martin Skögl; Martin Roos, Kent's manager; Kent's Joakim Berg and Markus Mustonen; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; Kent's Harri Mältjä; Björn Lindborg, GM of BMG Sweden; and Michael Dornemann, chairman of BMG Entertainment.



**Carl Thomas Makes A Wish.** Bad Boy recording artist Carl Thomas, whose single "I Wish" has been a top five hit on Billboard's Hot R&B/Hip-Hop Singles & Tracks chart, performed a set. Pictured, from left, are Sean "Puffy" Combs, chairman/CEO of Bad Boy Entertainment; Thomas; Strauss Zeinick, president/CEO of BMG Entertainment; and Andre Harrell, president of Bad Boy.



**Filled With Joy.** LaFace Records showcased newcomer Joy Enriquez at the BMG event.



**Canadian Crooners.** BMG Canada's recording act McMaster & James displayed its musical talent to BMG execs. Shown, from left, are McMaster & James' Rob James and Luke McMaster; Lisa Zoltnew, president of BMG Canada; and Strauss Zeinick, president/CEO of BMG Entertainment.



**A Bad Boy's Dream.** Bad Boy Entertainment's pop group Dream displayed its pop sound. Pictured after the performance, from left, are Dream's Ashley and Holly; Sean "Puffy" Combs, chairman/CEO of Bad Boy; Dream's Melissa and Diana; and Andre Harrell, president of Bad Boy.

## LEE ANN WOMACK INSPIRES ON MCA'S 'DANCE'

(Continued from page 5)

When I first heard that song, I called Mark D. Sanders and Tim Sillers, the writers, just to tell them how blown away I was. Musically, it's originally like a special as a song gets... I can't imagine someone hearing this song and not being inspired to do more for their loved ones."

"When I first heard it, the first thing I made me think about was my daughters," Womack says of a 9-year-old Aubrey and 16-month-old Anna Lisa. "Then when the guys come in and start singing the answer part, I thought, 'Oh, I've got to get into this.' So I called Drew Womack to come in and sing this part.' It's just one of those things where the very beginning I had a vision of having the girls do the verses and I'll work out perfectly. [Her daughters appear in the song's video.] It's one of those things where everything fell into place."

Not everything in Womack's career has gone so smoothly. She debuted in 1987 and quickly became one of the country industry's new faces to watch, a sweet-voiced champion of traditional country music who was embraced immediately with her debut. She never faltered, and subsequently with such singles as "The Fool" and "A Little Salt Little Rock."

She was named Billboard's top new artist in 1997. In 1998 she won the Academy of Country Music's top new female vocalist accolade, as well as the American Music Award for favorite new country artist.

Then came change in the form of her husband, the late country music's demise, as Decca closed its doors and she moved to sister label MCA Nashville.

Now with the May 23 release of her third album, "I Hope You Dance," and the hit title track burning up country radio airwaves, Womack has re-established her career's upward momentum. The stunning ballad is a poignant anthem about having the courage to live the life you want, as has apparently struck a strong chord with listeners. It is currently No. 17 on the Hot Country Singles & Tracks chart.

Womack has had nominations for Grammys and had nominations for other awards, but I've not felt this kind of excitement over a single like I have on this one," says Womack.

"Country radio is having the same reaction. I think 'I Hope You Dance' is going to be the song of the year. It immediately caught my ear as being unique and totally contemporary with what's going on in our time and age," says Cody Alan, music director at KPLX (The Wolf) Dallas/Fort Worth. "We've got a tremendous response from this song. The first time I heard it, I thought it was thought to be a graduation song of the class of 2000, no doubt about that. It could also tie into a breakup situation."

"It's a great song," says WKDF (Miami's 103) Nancy Sisk. "I love it," says McShay. "I've been a fan of Lee Ann's since 'Never Again, Again,' but this is by far her best."

The hit single comes on the heels of a tumultuous time for Womack. "I have been doing so much living in the last couple of years that I've had to get emotions out of my chest and probably will for a few albums. I've had enough to last me a while," says Womack, a former Sony/ATV Tre Publishing songwriter who is currently between labels. "I've had a lot of years of decisions to make and a lot of very important things on the table both personally and professionally. I've been through a lot of tough times and hopefully now will start to get into a new phase."

Though Decca's closing was a sad time for all involved, Womack says MCA has been a good new home. And she says many of the same people are still in the picture. "Of course, I still have [producer] Mark Wright, and Frank [Liddell, husband/producer] is still looking for songs," she says.

Liddell, the former director of MCA at Decca, has since started his own publishing company, Carnival Music. "So a lot of the team has been the same as far as the creative process goes," she says.

Womack credits Wright and Liddell with helping her find the right songs on the new record. Their first search, she adds, yielded an impressive collection that gives her the chance to sink her considerable wares into some of the most lush tunes. "I heard 'Strawman An''," tells the heart-breaking story of a newly single mother marveling at her young daughter's ability to move forward so easily during a difficult time. "I heard 'I'm a Lady,' by Rodney Crowell—penned out that finds Womack proclaiming that, as many times as she's been burned, she should be ashes by now. Crowell's own version of the song charted in 1980."

"Frank doesn't look like hit; he looks for great songs," says Womack. "He's into making albums, not hit singles. So hopefully what people will see with this project is that it's all about, there's a lot of great songs on there that won't even be singles. You've got to listen to the album to get them."

One of the other notable songs on the album is Womack's remake of "Don't You Williams hit 'I Hope This Day Is Good.'" "We worked it up just for fun in sound check, and then we started doing it in the show, and Mark Wright came out and saw us and said, 'You've got to put that on the next record.' I said, 'I'll do it if I can use my band,'" recalls Womack, who is managed by Erv Woolsey and booked by Buddy Lee Attractions. "I'm sure you'll see it on it, and I'm really proud of how it turned out."

Womack's new release will garner exposure via her performances on the George Strait Country Music Festival tour, as well as a Nashville VP of marketing and sales Dave Weigand says the label plans a big push on the new record.

"Lee Ann's first record went platinum, and she's still going, so approaching platinum," he says. "There are a lot of things happening with this new record that

*'I've not felt this kind of excitement over a single like I have on this one'*

—LEE ANN WOMACK—

we're excited about. Lee Ann is going to be the CMT Showcase artist of the month for June... The Strait tour is going to be great exposure."

Womack says Womack has also been performing for key industry folks at such places as Universal

## QUESTIONS LINGER IN WAKE OF POSITING AGAINST MPE.COM

(Continued from page 5)

to remove the major-label content. "Tens of thousands of available CDs in MyMP3 are not part of this site," says Napster. "All songs are available from MP3.com artist pages that can be added directly to MyMP3," he says.

The RIAA is seeking penalties of \$150,000 per infringement, plus an injunction against the service.

An RIAA spokesman said there were no further developments in the settlement talks and would not comment on the fact that the trade group has asked for \$100 million in fines, which reportedly had been rejected by MP3.com.

A spokeswoman for MP3.com also declined to comment on the talks.

Word of the settlement talks helped revive MP3.com's stock, which sank to a low of \$6.50 a share following the ruling. The stock rebounded to \$10.75 at the close of trading May 3.

According to first-quarter earnings reports, the company has \$30 million in the bank.

But regardless of what damages are assessed, the decision falls to address many gray areas that still exist about the distribution of music over the Internet, according to Los Angeles-based Morrison & Foerster attorney and copyright expert Fred von Lohmann.

"The decision doesn't mean that much because the only thing that was challenged was the making of the database," he says. "This case was just about making copies and doesn't address other issues of distribution and streaming."

For example, the case did not address whether a company can provide tools to swap music files, which is currently being decided by a judge in the RIAA's case against Napster, Lohmann says.

"The MPE.com case is definitely important because it puts them out of commission for turning on the spigot for users to access music," he says. "But Napster is providing users with tools to copy material. That's different."

The legal argument that Napster is taking is that it is exempt under the Digital Millennium Copyright Act, which excludes Internet service providers from copyright prosecution. "What happens to a company that assists people in swapping files?" asks Lohmann. "The courts don't

Music and Video Distribution, as well as retail accounts like Anderson, Target, Musicland, Best Buy, and Handelman. "We're going after positioning at accounts," Weigand says. "We're also taking a very aggressive approach with consumer and account advertising."

"I love her, and I love the new record," says John Kerlikowsky, GM of Tower Records in Nashville. "From what we can tell from requests for the single, we expect the new album to do very well."

"I Hope You Dance" is an enhanced CD. It includes the video and behind-the-scenes clips on the making of the video in addition to Womack's bio, screen savers, and

links to an E-postcard and to her Web site. Weigand says the label is also in the process of putting together an online chat.

"I'm very very glad I spent that time and didn't come right back out with a new album right after Decca closed," says Womack. "I didn't rush in to make an album. We took a lot of time. I wanted to get the best talent for the best person, but I think because I did take the time and the care to take care of both of those things as best I could, I feel like some good things are coming in the future."

Assistance in preparing this story was provided by Chuck Taylor.

know what to do with that."

In addition, Lohmann puts forth the argument that Napster could say it's acting like a hardware company that sells a VCR, which can copy video. "Napster is saying, 'Here's something that can make a copy, but we don't really know or want to know that you're using it to make copies,'" he says.

A decision in the Napster case is said to be imminent.

On May 3, Metallica, which is also suing Napster for copyright infringement, presented the company with a list of user names that it had documented over a 48-hour

*'The decision doesn't mean that the only thing that was challenged was the making of the database'*

—FRED VON LOHMAN—

period. The band has requested that the users be blocked from the service.

Napster attorney Laurence Pulgiano said in a statement that after reviewing the documents, the company will "take appropriate actions to disable the users Metallica has identified."

Aside from legalities, there is the issue of how much to charge Internet music services that allow consumers to copy and store music.

"The labels are asking for some pretty stiff fees," says Lohmann. "In fact, one Internet company executive says that the labels are asking 'a lot more' than the 7 cents per track for a mechanical licensing agreement. "It's a big gray area, and we just don't know what the model is."

A source at MP3.com says the company isn't against paying licensing fees to the labels.

The music publishing community also has its own lawsuit against MyMP3. Funded by the National Music Publishers' Assn. (NMPA) and filed by Peer Music Productions and MPL

Communications in March, the copyright infringement lawsuit is for BMI-cleared tracks on the MyMP3 database.

"This decision is a victory not only for those who love music and care about the people who have enriched our lives with their songs but also for those eager to see the Internet develop into a more vibrant and dependable means of delivering music to the public," says NMPA president/CEO Ed Murphy of the ruling in the RIAA's case.

Last year, MP3.com entered into a licensing agreement with performance right society ASCAP (Billboard, June 26, 1999). It is believed that only BMI tracks were cited in the publishers' action to avoid "complications" with ASCAP's existing licensing deal with MP3.com.

A spokesman for BMI says it is in "active negotiations" to license its repertoire to MyMP3.

Until the legal issues are clarified and the fees are determined, Internet music companies say the ruling at least sends the message that labels will ensure that their copyrights will be protected.

"It's a signal that if you just can't take it, be regardless if it benefits consumers or if it's something they want," says Artist-Direct president and founder Marc Geiger.

But issues of label control vs. fast-paced technology advancements will likely continue to spark tension between new services and content providers.

"Music on the Internet won't be made or broken by MP3 or Napster," says GetMusic executive VP of programming and content Sandy Smalens. "But the labels have to be approached with these services from a personal and legal perspective, because they're breckoning and filtering content. The Internet can't replace that function."

David Pakman, president of personal Internet storage locker company MyPlay, agrees. "This ruling sends a message that the new infrastructure of the Internet music business will be built in partnership with the traditional media companies," Pakman says, "but one renegade company taking matters into its own hands will not be a successful model."

Assistance in preparing this story was provided by Irv Lichtenman.

## ARISTA'S REID TO SEEK A CALM TRANSITION

(Continued from page 5)

L.A. Reid will be successful at what he's doing and will be competitive." Similarly, Terry McBride, who manages Arista acts Sarah McLachlan and Dido, says he expects a few minor bumps, especially for Dido, who worked in advertising before being worked by the label, but adds, "I think the transition is going to be fine. There are a couple of hundred people there; they aren't all walking out the door on July 1. It takes more than one person to run the company."

Reid, who co-founded Arista Joint Venture LaFace Records with Kenneth "Babyface" Edmonds 11 years ago, assumes his post July 1. He will be replaced by CEO Dave Davis, who has been in an embittered battle with parent company BMG over the past six months after BMG demanded that Davis have a severance as part of his new contract.

Among those expected to leave with Davis are executive VP/GM Charles Goldstick, senior VP of worldwide marketing and sales Tom Cochran, and senior VP of promotion Edward Palmese. While Goldstick and Cochran declined to comment, Palmese, whose contract is up June 30, says he plans to follow Davis. "I came back to Arista to work with Clive, and he's the only one I want to work with," he says.

"In general when something like this happens and top people leave, it's very disruptive for the entire company and the artists that suffer during the rebuilding," says Jake Walech, managing director of the independent music distributor Shannon Curfman. "It's hard for people to focus. There's no way during this transition I'm going to try to launch another single or try to do anything really aggressive."

Among those who have talked to him about Curfman, and he says that he likes Shannon's music and that he has said she's going to be a priority.

Reid declined to discuss specifics regarding new Arista staffing, including the speculation that Atlantic Records executive VP/GM Ron Shapiro is to be offered a top position at Arista (*Billboard* Bulletin, May 2), but says he is talking to a number of people about new hires. "The only thing I can say, without naming names, is that come July 1, we will have a head of promotion, and that any records in play will be taken care of. There are a lot of many people already in place, and come the beginning of July, I expect a relatively smooth transition," he says. "We are really working hard to make sure no records slip through the cracks. We're not doing any shifts around some releases, but I can't say sure."

When asked about his vision for the company, Reid replies, "Just look at the music. It's a very solid sound." Reid says, "My vision is to keep this thing together. This is a company that has been very successful in many genres of music; I'd like to see them become more successful, like in the past. Arista from the inception of the extraordinary success of Santana, as well as the alternative and rock genres."

### CLIVE DAVIS' LEGACY

BMG Entertainment president/CEO Strauss Zelnick, to whom Reid

will report, says "the legacy that Clive has created at Arista is extraordinary. I hope we can preserve that legacy and build upon it."

In a terse statement, Davis, whose Arista contract expires June 30, said he expects to launch his new venture in September. He declined to comment further.

According to sources, Davis could announce his plans in a title as two weeks, although other sources say Davis is still deep in negotiations with up to five companies; therefore, the decision could be postponed for a number of weeks.

## 'My job is to learn the music and learn the artists. Right now I don't envision going in and making cuts'

- L.A. REID -

Davis is expected to remain at the helm of Arista until his contract's conclusion June 30, which will allow some artists to finish up their Whitney Houston two-CD career hits sets, as well as new Carly Simon, Next, and DJ Quik releases.

Between now and July 1, Reid says he plans to stay busy "listening to many jobs, taking many meetings, and just preparing" for his new post. "My job is to learn the music and learn the artists. Right now I don't envision going in and making cuts. I'm not Chairman Al."

He says he has no plans to "snog" around the Arista offices before his official start date, in part because he'll be busy with his June 10 wedding and out of respect for Davis. It was him who gave me the opportunity in the first place," Reid says. "Will I be knocking around the building behind his back? Absolutely not. Because of Clive Davis, I am where I am today, and I'll never let anyone turn me against Clive. He's only brought great blessings to my life."

While thrilled about the position, Reid admits his job is not as he envisioned it. "I can tell you, it turned out to be a different job than I expected," he tells *Billboard*. "Originally we discussed Clive and I working together; the initial thought was I'd be running the label with Clive as chairman, but it didn't work out that way." Reid says he hasn't talked to Davis about his new post. "I've spent the last 12 years with Clive," he says. "We've had many conversations. As of late, we haven't had many conversations, although I do expect to see him."

Despite his clear fondness for Davis, Reid says he has no intention of letting any Arista acts follow Davis out the door. "My position at Arista Records is not to give artists away," Reid says. "I don't want to be a source, none of Arista's acts had 'key man' clauses with Davis, meaning they could leave the label should he depart. Sources say that, should Davis' new deal be with BMG, some of the acts would be able to go with him to Arista can go, but they won't

be the superstars."

Reid's past successes have come primarily in the R&B and crossover genres; however, he is undaunted about his ability to spread his success across a number of formats. "I know rock primarily as a fan and through relationships," he says. "I haven't made rock records, but I don't really see genre lines or color lines. Obviously, it's a challenge to grow a company in an area where I haven't had a lot of experience, but to me, music is music. I don't really look at it as if there's something strange about it."

"I'm as confident as I've ever been about such a choice," says Zelnick of his decision to boost Reid. "I think he's a superb, creative executive. I think his taste is extraordinary, and he knows a star when he sees a star."

### PURCHASE OF LAFACE

Terms of Reid's new post included the purchase by BMG of the remaining 50% of LaFace that the company did not already own. Sources remarked the purchase at about \$100 million; Zelnick declined to comment.

Plans now call for LaFace to become an imprint of Arista, which will assume marketing, sales, and production duties. Zelnick says he will remain headquartered in Atlanta. LaFace CEO Mark Shimmel will assume a new post with Arista, says Reid, although he declined to give his title.

As far as other cuts at LaFace, which employs approximately 70

staffers, Reid declines to give specific numbers but says "many of the people will join me at Arista, so we'll still service the LaFace artists. Some of them will stay in Atlanta, and some of them have already made the decision to move on with their careers."

He adds that no new president will be named for LaFace. "I'll still be the head," he says. Moreover, all acts currently on LaFace—including Toni Braxton, TLC, Usher, and OutKast—will remain on the imprint instead of moving over to Arista.

Despite rumors to the contrary, Reid says that LaFace operates in the music According to a source, BMG put \$4 million into the venture, and after the first 18 months, the start-up was turning a profit.

Reid's old partner, Edmonds, is getting a new joint venture with Atlantic. However, Reid says he will be called Joe Liech.

"Kenny and I have a 20-year career," says Reid. "We've always been very close. When we decided to sell LaFace, we came up with a way to do it together, and the result is Kenny's new joint venture. The thing that was important was that we kept working together." Edmonds declined to comment.

Regarding other joint ventures, Reid says he has no plans to alter Arista's arrangement with Bad Boy. "It's a very successful company," he says of the joint venture formed with Sean "Puffy" Combs. "I intended to be a part of support system for Bad Boy. Don't fix what isn't broken."

## MAJORS ALL MOVE TOWARD MAP

(Continued from page 5)

period. FTC staffers were present the signed decrees to the agency's board of commissioners at the weekly meeting on May 2 or, at the latest, Tuesday, May 9. The FTC had no comment on the matter.

Each consent decree has been individualized to take into account the different MAP policies, but all share the same wording when it comes to the remedy. It is believed that the decrees will result in a seven-year abstinence of tying cooperative advertising funds to the price of advertised product; and for a period of five years the majors would not be permitted to sell toppling product to any of the accounts to which they currently sell direct.

If the commissioners agree that the consent decrees they would then publicly post the signed documents in the Federal Register, along with a formal complaint listing charges against the five majors. That in turn would allow the FTC to file a suit for injunctive relief if it found the remedy to the alleged wrongdoing, explains one executive familiar with the process.

Once the charges and consent decrees are publicly posted, the FTC allows for a 30-day period for comment by interested parties. But decrees go into effect as soon as they are posted.

After 30 days, the decrees can be altered to take into consideration any concerns raised by public comment.

But executives at the majors aren't too optimistic that any changes will occur. In fact, one executive says flatly, "You can be sure that they won't reverse it."

Nonetheless, some retailers say they hope to mount a fight against the decrees. Joe Nardone Jr., co-owner of the 11-unit, Wilkes-Barre, Pa.-based Gallery of Sound, says that he will appeal specialty merchants shouldn't take the FTC's action lying down. "Is everybody's memory short?" he asks. "Doesn't anyone remember what the price war was like? Retailers should at least weigh in. I don't see how that's going to make a joint statement against it."

Also, sources suggest that a major one-stop plans to organize an effort to help independent retailers control their lawmakers to gain their help in fighting the consent decrees. (For more on the issue, see *Retail Track*, page 128.)

For their part, four majors say that they gave up any chance of fighting after the Warner Music Group signed its consent decree. Sources say Warner did so because it was concerned about how the FTC and the Justice Department would view its parent Time Warner's pending merger with America Online and theEMI record's music merger with EMI Recorded Music.

Sources say that once they decided to sign the consent decrees, some of the majors might have wanted to last one to sign, so that they could

He also has no current plans to make changes with either Mollama Records, run by producer Matt Serletie, or Time Bomb Records, run by artist manager Jim Goerint. "Since rock music is a priority for the future of Arista, and they both bring their very strong rock sensibilities to the label, they are both priorities for me," says Reid.

Despite the successes of the current joint ventures, Reid says he is not a fan of such arrangements. "We're into growing the company artist by artist," he says. "Joint ventures aren't something I believe in. To be honest, I haven't seen a long history of successful joint ventures."

In the long run, Reid says, he'd like to re-enter the country market. As of July 1, Arista/Nashville is being absorbed into the RCA Label Group. However, Reid says, "In the not too distant future, we'll definitely make noise in Nashville. I have plans for it later."

Assistance in preparing this story was provided by Gail Mitchell.

## TO OUR READERS

The Billboard Salute to Arista in this issue went to press before the May 2 announcement that L.A. Reid had been appointed the new president/CEO of the label.

tant that fact to the account base. Already, three of the majors appear to be laying claim to that distinction.

Also, sources suggest that the real struggle with the FTC had been over the wording of the complaint. The majors probably tried to keep out terms like "price fixing" or "collusion" so that such wording could not be used against them in any civil suit. They would like to file as a result of the ruling or in the class-action lawsuits already filed against the majors, which charge them with price fixing.

Filed in a class-action lawsuit was filed in Tennessee against the then six majors alleging price fixing, and in 1997 a similar suit was filed in Pennsylvania (*Billboard*, Dec. 13, 1997).

Meanwhile, although sources insist that all the majors have signed the consent agreements, an executive at one major argues that his company has only signed a preliminary agreement and not the final version.

But executives at other companies say that stance is just a matter of semantics. "That sounds like a lawyer talking," says one senior record company executive. "We could not make that claim because the wording may still change slightly after the commission looks at the consent decrees, or it could be changed slightly after the public comment period."



# Hot 100 Airplay™

Compiled from a national sample of airplay activity reported by Broadcast Data Systems' Radio Tracking Service. 52 different stations monitored 24 hours a day, 7 days a week. Songs that are not on the Hot 100 are represented, as compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is listed on the Hot 100 Singles chart.

THIS WEEK LAST WEEK	TITLE	ARTIST (PROMOTION LABEL)	THIS WEEK LAST WEEK	TITLE	ARTIST (PROMOTION LABEL)
1	16	<b>THAT SONG</b>	38	4	<b>BROADWAY</b>
		DAVID NENN (COLUMBIA)			ANDY TAYLOR (MCA) (MCA)
2	3	<b>BINGO</b>	39	46	<b>SHES' HONOR</b>
		HEATHER WATSON (MCA) (MCA)			ANDY TAYLOR (MCA) (MCA)
3	2	<b>MARIA MARIA</b>	40	29	<b>ON THE WAY</b>
		JOHN JOHNSON (COLUMBIA)			MICHELLE JOHNSON (COLUMBIA)
4	14	<b>THE PRODUCT GARDEN</b>	41	4	<b>WHERE I WANNA BE</b>
		MARIA MARIA (COLUMBIA)			JOHN JOHNSON (COLUMBIA)
5	6	<b>I BYE</b>	42	4	<b>THE CHAIN OF LOVE</b>
		THE BEATLES (COLUMBIA)			SCOTTY MCCREARY (COLUMBIA)
6	1	<b>EVERYBODY</b>	43	39	<b>CARLINE</b>
		EVERETT (COLUMBIA)			PAUL YARL (MCA) (MCA)
7	17	<b>EVERYTHING YOU WANT</b>	44	41	<b>KEEN THESE</b>
		THE BEATLES (COLUMBIA)			KEEN (MCA) (MCA)
8	5	<b>TRY AGAIN</b>	45	7	<b>GRADUATION (FRIENDS FOREVER)</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
9	9	<b>TEY AMIN</b>	46	5	<b>GET ME</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
10	8	<b>I WANNA KNOW</b>	47	11	<b>WHYD</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
11	12	<b>IT FEELS SO GOOD</b>	48	6	<b>YOUNG</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
12	41	<b>AMAZED</b>	49	5	<b>WHAT I NEED TO DO</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
13	12	<b>YOU SANG TO ME</b>	50	42	<b>FORGOT ABOUT ONE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
14	26	<b>HOOPER</b>	51	16	<b>I DON'T WANNA</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
15	14	<b>I SMOOTH</b>	52	5	<b>COUNTRY'S LAST MOMENT</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
16	17	<b>THE ONLY WAY</b>	54	15	<b>THE ONLY HOUSE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
17	9	<b>HE WANTED MAN ENOUGH</b>	55	2	<b>LET'S GET MARRIED</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
18	24	<b>OOPS... I DID IT AGAIN</b>	56	2	<b>WHOLE &amp; MIND</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
19	25	<b>THERE YOU GO</b>	57	5	<b>YOU OWE ME</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
20	7	<b>I RETURN TO YOU</b>	58	9	<b>GIVE ME YOUR</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
21	15	<b>NEVER LET YOU GO</b>	59	2	<b>IT'S GONNA BE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
22	3	<b>PARTY UP MY HEED</b>	60	5	<b>ABSOLUTELY STORY OF A GIRL</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
23	18	<b>SHOWING</b>	61	51	<b>THAT'S WHAT I'M LOOKING FOR</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
24	21	<b>SHEDS THE HEARING OF BEING LOVED</b>	62	1	<b>A PURO COLOR</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
25	9	<b>THE REAL SHIM SHADY</b>	63	1	<b>UNCOMMON</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
26	4	<b>BENT</b>	64	1	<b>JUMPIN', JUMPIN'</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
27	32	<b>SMOKE MOPIN'</b>	65	1	<b>THEY'RE AMING CALIBRO</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
28	22	<b>HOW YOU KNOW MY</b>	66	9	<b>SHACKLES (PRAISE YOU)</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
29	1	<b>CRAZY AND BURN</b>	67	2	<b>SOME THINGS NEVER CHANGE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
30	27	<b>THAT'S WHAT IT IS</b>	68	3	<b>ANYMORE HEN MINUTES</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
31	30	<b>I AMEN I LEARN</b>	69	6	<b>THE ONLY WAY</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
32	36	<b>I NEED TO KNOW</b>	70	1	<b>SEPARATED</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
33	28	<b>THE BEST DAY</b>	71	1	<b>I HOPE YOU DANCE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
34	10	<b>BUY ME A ROSE</b>	72	1	<b>WITH ARMS WIDE OPEN</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
35	36	<b>THE WAY YOU MAKE ME</b>	73	1	<b>THE WAY YOU MAKE ME</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
36	31	<b>HOW YOU DO YOU</b>	74	1	<b>ME NEITHER</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
37	4	<b>BETTER OFF ALONE</b>	75	1	<b>I'LL BE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)

Records by the greatest singles gainer. © 2000 Billboard/BSPI Communications.

## HOT 100 RECURRENT AIRPLAY

1	3	<b>THEN THE MORNING COMES</b>	14	25	<b>I WANT IT THAT WAY</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
2	1	<b>BRING IT ALL BACK</b>	15	22	<b>ALL STAR</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
3	1	<b>BRING IT ALL TO ME</b>	16	3	<b>KISS ME</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
4	1	<b>MEET VIRGINIA</b>	17	20	<b>ANYMORE HEN MINUTES</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
5	2	<b>WHAT A GIRL WANTS</b>	18	16	<b>THIS KISS</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
6	1	<b>EVERYBODY</b>	19	10	<b>LEARN TO FLY</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
7	4	<b>COWBOY TAKE ME AWAY</b>	20	16	<b>HE DIDN'T HAVE TO BE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
8	3	<b>MY BEST FRIEND</b>	21	15	<b>I LOVE YOU</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
9	4	<b>WHEN MY GIRLS AT</b>	22	17	<b>GEMIE IN A BOTTLE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
10	4	<b>SOMEDAY</b>	23	20	<b>MAN I FEEL LIKE A WOMAN</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
11	7	<b>BLACK BALLOON</b>	24	20	<b>FLY AWAY</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
12	41	<b>SHES' HONOR</b>	25	21	<b>SHES' HONOR</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
13	4	<b>HOT BOYZ</b>			
		THE BEATLES (COLUMBIA)			

Records are listed which have appeared on the Hot 100 chart for more than 24 weeks and have dropped below the Hot 100.

TITLE (Publisher - Licensing Co.) / Street Music Dist.

1	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
2	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
3	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
4	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
5	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
6	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
7	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
8	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
9	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
10	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
11	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
12	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
13	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
14	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
15	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
16	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
17	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
18	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
19	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
20	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
21	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
22	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
23	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
24	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
25	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
26	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
27	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
28	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
29	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
30	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
31	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
32	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
33	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
34	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
35	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
36	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
37	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
38	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
39	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
40	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
41	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
42	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
43	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
44	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
45	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
46	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
47	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
48	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
49	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	
50	1	<b>WANTED (STREET BY A GULL)</b>	AC/DC
		WANTED (STREET BY A GULL) (COLUMBIA)	

Records by the greatest singles gainer. © 2000 Billboard/BSPI Communications.

# Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipment retail and rock outlets which report number of units sold to SoundScan. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK	TITLE	ARTIST (PROMOTION LABEL)	THIS WEEK LAST WEEK	TITLE	ARTIST (PROMOTION LABEL)
1	1	<b>HE WANTED MAN ENOUGH</b>	38	1	<b>DESSERT ROSE</b>
		MARIA MARIA (COLUMBIA)			THE BEATLES (COLUMBIA)
2	5	<b>WORLD WOBBLE</b>	40	13	<b>WHEN I THINK ABOUT</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
3	2	<b>SEPARATED</b>	42	43	<b>BOUNCE</b>
		THE BEATLES (COLUMBIA)			THE BEATLES (COLUMBIA)
4	3	<b>THIS TIME AROUND</b>	44	38	<b>WHEN I THINK ABOUT</b>
		THE BEATLES (COLUMBIA)			

# THE Billboard **T 10**

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	14	<b>MARIA MARIA</b> <i>(#1 weeks at #1)</i> <b>SANTANA</b> FEATURING <b>THE BEATLES</b> <i>(#1 on Billboard Hot 100)</i>	<b>SONIC GROUNDS</b>	1
2	2	3	<b>THE WARS</b> <b>MAN ENOUGH</b> <i>(#1 on Billboard Hot 100)</i>	<b>ION BROTHER</b>	2
3	3	2	<b>BREATHE</b> <i>(#1 on Billboard Hot 100)</i>	<b>FAITH HILL</b>	3
4	4	4	<b>THONG SONG</b> <i>(#1 on Billboard Hot 100)</i>	<b>FAITH HILL</b>	4
5	4	4	<b>SAY MY NAME</b> <i>(#1 on Billboard Hot 100)</i>	<b>DESTINY'S CHILD</b>	5
6	7	7	<b>I TRY</b> <i>(#1 on Billboard Hot 100)</i>	<b>MACY GRAY</b>	6
7	6	18	<b>BYE BYE BYE</b> <i>(#1 on Billboard Hot 100)</i>	<b>IN SYNC</b>	7
8	9	17	<b>EVERYTHING YOU WANT</b> <i>(#1 on Billboard Hot 100)</i>	<b>VERTICAL HORIZON</b>	8
9	12	17	<b>BE WITH YOU</b> <i>(#1 on Billboard Hot 100)</i>	<b>ENRIQUE IGLESAS</b>	9
10	9	8	<b>AMAZED</b> <i>(#1 on Billboard Hot 100)</i>	<b>LONESTAR</b>	10
11	10	17	<b>IT FEELS SO GOOD</b> <i>(#1 on Billboard Hot 100)</i>	<b>SONIQUE</b>	11
12	14	16	<b>TRY AGAIN</b> <i>(#1 on Billboard Hot 100)</i>	<b>ANILYA</b>	12
13	13	12	<b>YOU SANG TO ME</b> <i>(#1 on Billboard Hot 100)</i>	<b>BRUCE ANTHONY</b>	13
14	11	11	<b>I WANNA KISS</b> <i>(#1 on Billboard Hot 100)</i>	<b>THE SPECTRUM</b>	14
15	15	14	<b>THERE YOU GO</b> <i>(#1 on Billboard Hot 100)</i>	<b>PIKE</b>	15
16	22	23	<b>HIGHER</b> <i>(#1 on Billboard Hot 100)</i>	<b>CREED</b>	16
17	25	5	<b>WOBBLE WOBBLE</b> <i>(#1 on Billboard Hot 100)</i>	<b>504 BOYS</b>	17
18	12	4	<b>SMOOTH</b> <i>(#1 on Billboard Hot 100)</i>	<b>SANTANA</b> FEATURING <b>THE BEATLES</b>	18
19	26	3	<b>OOPS... I DID IT AGAIN</b> <i>(#1 on Billboard Hot 100)</i>	<b>BRITNEY SPEARS</b>	19
20	24	28	<b>I WISH</b> <i>(#1 on Billboard Hot 100)</i>	<b>CARL THOMAS</b>	20
21	28	30	<b>I TURN TO YOU</b> <i>(#1 on Billboard Hot 100)</i>	<b>CHRISTINA AGUILERA</b>	21
22	18	17	<b>NEVER LET YOU GO</b> <i>(#1 on Billboard Hot 100)</i>	<b>THIRD EYE BLIND</b>	22
23	15	14	<b>GET IT ON TONITE</b> <i>(#1 on Billboard Hot 100)</i>	<b>MONTVILL JORDAN</b>	23
24	29	14	<b>OTHERSIDE</b> <i>(#1 on Billboard Hot 100)</i>	<b>RED HOT CHILI PEPPERS</b>	24
25	25	21	<b>YOU KNOW HOW KNOWS WHY</b> <i>(#1 on Billboard Hot 100)</i>	<b>KID ROCK</b>	25
26	23	19	<b>SHOW ME THE MEANING OF BEING LONELY</b> <i>(#1 on Billboard Hot 100)</i>	<b>BACKSTREET BOYS</b>	26
27	27	12	<b>PAUL UP IN HERE</b> <i>(#1 on Billboard Hot 100)</i>	<b>MARK MARY</b>	27
28	34	37	<b>SHACKLES (PRAISE YOU)</b> <i>(#1 on Billboard Hot 100)</i>	<b>MARK MARY</b>	28
29	37	6	<b>BENT</b> <i>(#1 on Billboard Hot 100)</i>	<b>MATCHBOX TWENTY</b>	29
30	32	32	<b>SEPARATED</b> <i>(#1 on Billboard Hot 100)</i>	<b>AVANT</b>	30
31	33	36	<b>CRASH AND BURN</b> <i>(#1 on Billboard Hot 100)</i>	<b>SAVAGE GARDEN</b>	31
<b>► Greatest Gainer/Airplay</b>					
32	70	—	<b>THE REAL SLIM SHADY</b> <i>(#1 on Billboard Hot 100)</i>	<b>EMINEM</b>	32
33	39	52	<b>I KNOW I LOVED YOU</b> <i>(#1 on Billboard Hot 100)</i>	<b>JAY-Z</b> FEATURING <b>LORD JAGGER</b>	33
34	30	34	<b>BETTER OFF ALONE</b> <i>(#1 on Billboard Hot 100)</i>	<b>ALICE DELAY</b>	34
35	31	36	<b>I NEED TO KNOW</b> <i>(#1 on Billboard Hot 100)</i>	<b>MARC ANTHONY</b>	35
36	45	68	<b>GOODBYE EASY</b> <i>(#1 on Billboard Hot 100)</i>	<b>DMX</b> CHECKS	36
37	35	31	<b>THE BEST DAY</b> <i>(#1 on Billboard Hot 100)</i>	<b>GEORGE STRATA</b>	37
38	40	43	<b>THE WAY YOU LOVE ME</b> <i>(#1 on Billboard Hot 100)</i>	<b>FAITH HILL</b>	38
39	53	58	<b>BROADWAY</b> <i>(#1 on Billboard Hot 100)</i>	<b>GOD GOD DOLLS</b>	39
40	38	35	<b>HOW DO YOU LIKE ME NOW?</b> <i>(#1 on Billboard Hot 100)</i>	<b>TOBY KEITH</b>	40
41	46	65	<b>SMILE AT IT AGAIN</b> <i>(#1 on Billboard Hot 100)</i>	<b>WANGSON</b>	41
42	50	72	<b>THE SOUNDING</b> <i>(#1 on Billboard Hot 100)</i>	<b>WANGSON</b>	42
43	54	54	<b>GRANDCHILD (FRIENDS FOREVER)</b> <i>(#1 on Billboard Hot 100)</i>	<b>VITAMIN C</b>	43
44	59	61	<b>YASHI</b> <i>(#1 on Billboard Hot 100)</i>	<b>CHAD BROCK</b>	44
45	51	50	<b>SHORE M</b> <i>(#1 on Billboard Hot 100)</i>	<b>ANDY GRIGGS</b>	45
<b>► Hot Shot Debut</b>					
46	NEW	1	<b>NOTHING AS IT SEEMS</b> <i>(#1 on Billboard Hot 100)</i>	<b>PEARL JAM</b>	46
47	85	71	<b>WHERE I WANNA BE</b> <i>(#1 on Billboard Hot 100)</i>	<b>DONELL JONES</b>	47
48	92	87	<b>THE CHAIN OF LOVE</b> <i>(#1 on Billboard Hot 100)</i>	<b>CLAY WALKER</b>	48

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
49	62	65	<b>CARLENE</b> <i>(#1 on Billboard Hot 100)</i>	<b>PHIL VASSAR</b>	49
50	58	44	<b>BEEN THERE</b> <i>(#1 on Billboard Hot 100)</i>	<b>CLINT BLACK</b> WITH <b>STEVE WARNER</b>	50
51	58	67	<b>WON'T BE</b> <i>(#1 on Billboard Hot 100)</i>	<b>BLACK ROX</b>	51
52	62	65	<b>BEST OF ME</b> <i>(#1 on Billboard Hot 100)</i>	<b>MYA</b> FEATURING <b>JADAKISS</b>	52
53	63	63	<b>COULDN'T LAST A MOMENT</b> <i>(#1 on Billboard Hot 100)</i>	<b>COLLIN YEAH</b>	53
54	67	67	<b>KEYPHONES</b> <i>(#1 on Billboard Hot 100)</i>	<b>3 DOORS DOWN</b>	54
55	67	34	<b>FORGOT ABOUT YOU</b> <i>(#1 on Billboard Hot 100)</i>	<b>DR. DRE</b> FEATURING <b>EMINEM</b>	55
56	49	56	<b>SOMEDAY OUT OF THE BLUE</b> <i>(#1 on Billboard Hot 100)</i>	<b>ELTON JOHN</b>	56
<b>► Greatest Gainer/Sales</b>					
57	86	99	<b>BACK HOME</b> <i>(#1 on Billboard Hot 100)</i>	<b>BEANAM</b>	57
58	52	46	<b>I LIKE IT</b> <i>(#1 on Billboard Hot 100)</i>	<b>SAMMIE</b>	58
59	69	7	<b>WHAT I NEED TO DO</b> <i>(#1 on Billboard Hot 100)</i>	<b>KENNY CHESNEY</b>	59
60	61	49	<b>I DON'T WANNA</b> <i>(#1 on Billboard Hot 100)</i>	<b>SALTY</b>	60
61	60	50	<b>LOVE'S THE ONLY HOUSE</b> <i>(#1 on Billboard Hot 100)</i>	<b>MARTINA MCBRIDE</b>	61
62	65	75	<b>MIRROR MIRROR</b> <i>(#1 on Billboard Hot 100)</i>	<b>M2M</b>	62
63	77	—	<b>LET'S GET MARRIED</b> <i>(#1 on Billboard Hot 100)</i>	<b>50 CENT</b> FEATURING <b>OLGA KOROBKOVA</b>	63
64	67	39	<b>YOU OWE ME</b> <i>(#1 on Billboard Hot 100)</i>	<b>NAS</b> FEATURING <b>SHUNYUE</b>	64
65	74	78	<b>UNCONDITIONAL</b> <i>(#1 on Billboard Hot 100)</i>	<b>CLAY DAVENPORT</b>	65
66	85	—	<b>IT'S GONNA BE ME</b> <i>(#1 on Billboard Hot 100)</i>	<b>IN SYNC</b>	66
67	85	—	<b>ABSOLUTELY (STORY OF A GIRL)</b> <i>(#1 on Billboard Hot 100)</i>	<b>NINE DAYS</b>	67
68	72	70	<b>THAT'S WHAT I'M LOOKING FOR</b> <i>(#1 on Billboard Hot 100)</i>	<b>DA BRAD</b>	68
69	72	79	<b>A PURG DOLL</b> <i>(#1 on Billboard Hot 100)</i>	<b>SON BY FOUR</b>	69
70	NEW	—	<b>JUMPIN' JUMPIN'</b> <i>(#1 on Billboard Hot 100)</i>	<b>DESTINY'S CHILD</b>	70
71	NEW	—	<b>MORE</b> <i>(#1 on Billboard Hot 100)</i>	<b>TRACE ADKINS</b>	71
72	NEW	—	<b>SOME THINGS NEVER CHANGE</b> <i>(#1 on Billboard Hot 100)</i>	<b>THE NOTORIOUS B.I.G.</b>	72
73	NEW	—	<b>ANOTHER NINE MINUTES</b> <i>(#1 on Billboard Hot 100)</i>	<b>YANKEE RED</b>	73
74	NEW	—	<b>PRAYIN' FOR DAYLIGHT</b> <i>(#1 on Billboard Hot 100)</i>	<b>RASCAL FLATT</b>	74
75	NEW	—	<b>IT'S SO HARD</b> <i>(#1 on Billboard Hot 100)</i>	<b>661 PUNISHER</b> FEATURING <b>DOUGIE WHITFIELD</b>	75
76	NEW	—	<b>FROM THE BOTTOM OF MY BROKEN HEART</b> <i>(#1 on Billboard Hot 100)</i>	<b>BRITNEY SPEARS</b>	76
77	NEW	—	<b>I HOPE YOU DANCE</b> <i>(#1 on Billboard Hot 100)</i>	<b>LEE ANN WOMACK</b> WITH <b>SONS OF THE DESERT</b>	77
78	NEW	—	<b>WITH ARMS WIDE OPEN</b> <i>(#1 on Billboard Hot 100)</i>	<b>CREED</b>	78
79	NEW	—	<b>WHISLE WHILE YOU THURK</b> <i>(#1 on Billboard Hot 100)</i>	<b>YANG YOUNG</b>	79
80	NEW	—	<b>I DISAPPEAR</b> <i>(#1 on Billboard Hot 100)</i>	<b>METALLICA</b>	80
81	NEW	—	<b>ME NEITHER</b> <i>(#1 on Billboard Hot 100)</i>	<b>BRAD PASKLEY</b>	81
82	NEW	—	<b>FLOWERS ON THE WALL</b> <i>(#1 on Billboard Hot 100)</i>	<b>ERIC HARTLEY</b>	82
83	NEW	—	<b>T.L.C.</b> <i>(#1 on Billboard Hot 100)</i>	<b>BEKA MCKAY</b>	83
84	NEW	—	<b>I BELONG TO YOU</b> <i>(#1 on Billboard Hot 100)</i>	<b>LENNY KRAVITZ</b>	84
85	NEW	—	<b>I DON'T WANNA KISS YOU GOODNIGHT</b> <i>(#1 on Billboard Hot 100)</i>	<b>LF3</b>	85
86	NEW	—	<b>LOW BETA YOU FEEL</b> <i>(#1 on Billboard Hot 100)</i>	<b>BELLY</b> WITH <b>FRANCIS &amp; THE HYDRANTS</b>	86
87	NEW	—	<b>LESSONS LEARNED</b> <i>(#1 on Billboard Hot 100)</i>	<b>TRACE LACY</b>	87
88	NEW	—	<b>UNTILTED (HOW DOES IT FEEL)</b> <i>(#1 on Billboard Hot 100)</i>	<b>D'ANGELO</b>	88
89	NEW	—	<b>NO MERCY</b> <i>(#1 on Billboard Hot 100)</i>	<b>TY HEAL</b>	89
90	NEW	—	<b>3000'</b> <i>(#1 on Billboard Hot 100)</i>	<b>NELLY</b> FEATURING <b>FRANCIS &amp; THE HYDRANTS</b>	90
91	NEW	—	<b>FALLS APART</b> <i>(#1 on Billboard Hot 100)</i>	<b>SUGAR RAY</b>	91
92	NEW	—	<b>DESERT ROSE</b> <i>(#1 on Billboard Hot 100)</i>	<b>STING</b> FEATURING <b>CHER</b>	92
93	NEW	—	<b>BACK ON TOP</b> <i>(#1 on Billboard Hot 100)</i>	<b>MARV WILSON</b>	93
94	NEW	—	<b>I NEED A HOT GIRL</b> <i>(#1 on Billboard Hot 100)</i>	<b>HOT BOYS</b>	94

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**UNIVERSAL MUSIC GROUP** reports strong chart performance in Europe and North America, combined with cost savings connected to the acquisition of PolyGram, powered revenue gains, and a 42% increase in cash flow for the fiscal third quarter that ended March 31.

Earnings before interest, taxes, depreciation, and amortization (ebitda) for the music group increased to \$151 million from \$106 million a year ago, while revenue increased 8% to \$1.26 billion from \$1.20 billion in the third quarter of 1999. Excluding the impact of foreign exchange rates, music revenue increased 11%, and ebitda increased 51%, the company said. Universal also reports reduced operating losses of \$23 million, down from \$87 million a year ago.

For the quarter, the company identified albums from Dr. Dre, Aqva, Sade, Shania Twain, Eiffel 66, DMX, George Strait, and Blind Melon as ranking among its key performers. Releases for the fourth quarter of fiscal year 2000 include Bon Jovi, Eminem, No Doubt, Hanson, and ERA 2, the company said.

Universal Music parent Seagram Co., which also contains filmed entertainment, recreation, and beverage businesses, reports an overall net loss of \$295 million, or 61 cents per basic share, for the fiscal third quarter that ended March 31, compared with a net loss of \$199 million, or 50 cents per basic share, a year earlier. Wall Street analysts were expecting a loss of 66 cents.

Seagram ebitda more than doubled in the quarter, to \$285 million on revenue of \$4.4 billion, fueled in part by music revenue. The company reported ebitda of \$135 million on revenue of \$2.2 billion in the third quarter of 1999.

In a May 4 conference call with analysts, Seagram president/CEO Edgar Bronfman Jr. said the company remains on track to launch its digital download strategy by the end of the fiscal fourth quarter. Additionally, Bronfman said he expects the industry to see subscription models to be launched by year's end (*page 10*). Bronfman also stressed the company's dedication to legally pursuing copyright violators on the Web in the wake of the ruling against MP3.com.

BRIAN GARRITY

**THE CORPUS** will succeed French keyboard/composer Jean Michel Jarre as European artistic spokesman for the International Federation of the Photographic Industry (IFPI). Jarre will officially hand over the post to the Irish family act as the IFPI Platinum Europe Awards in July. Jarre became IFPI's first artist spokesman in July 1998.

GORDON MASSON

**SFX IS GETTING** into the merchandise business. The concert promoter's SFX Interactive division has purchased a minority stake in the merchandise fulfillment operation of music2day.com, an E-commerce company headed by Dave Matthews Band manager Coran Capshaw. Terms of the deal were not disclosed. The remainder of music2day is held by private investors, including the Dave Matthews Band. SFX Interactive now music2day will run the fulfillment operation as a joint venture called Clickpikup.com. Music2day, which began business in 1995 as an e-commerce outlet for the Dave Matthews Band, now provides such services for some 45 acts, including Santana, Cheap Trick, Inlay, Clowse Posse, and Medeski, Martin & Wood. The company said directly to consumers and to wholesalers. The music2day name will be retained, serving as a comprehensive online database with some 200,000 merchandise operations.

Clickpikup will operate from music2day's 100,000-square-foot facility in Charlottesville, Va., and will retain its current management, headed by chairman Capshaw. Capshaw says the joint venture's first project will be to establish Web stores for SFX touring acts, to be integrated into SFX.com.

CAROLYN HOWITZ

**TWELVE COMPANIES**—including EMI, Philips, Samsung, and Nielsen Media Research—have submitted proposals to the Secure Digital Music Initiative (SDMI) for its Phase II screening technology. The technology, called for under the SDMI's specification for portable devices, will detect and reject pirated copies of music selected after the technology becomes available. The watermarking system of Verance Corp., which has also submitted a Phase II proposal—was selected earlier to be part of the Phase I process that will indicate when Phase I SDMI-compliant devices need to be upgraded to incorporate Phase II technology. Final proposals from the 12 companies—two of which submitted proposals—were due by June 15. There's no word yet on when a decision will be made.

MARILEY A. GILLEN

**BEATNIK INC.**, an online company founded by recording artist Thomas Dolby Robertson, has withdrawn its proposed \$63 million initial public offering (IPO), citing poor market conditions. The San Mateo, Calif.-based company, which has been integrating music and other content on Web sites, filed for an IPO in March.

BRIAN GARRITY

## M2M CROSSES ATLANTIC

(Continued from page 15)

Jenkins (Brandy, Whitney Houston).

Even though they are young, the members of M2M are hardly newcomers to the music industry. For Raven (who started playing piano at 15 years old) and Larsen (who began playing and writing songs at 13 years old), their introduction into the music business came with another album before "Shades Of Purple."

And Larsen and Larsen—now hall from Lorenzskog, Norway—were 8 years old, they recorded a children's album called "Synner Kjentje Barne-sanger" (Sings Famous Children's Songs). The album was nominated for a Spellemannprisen Award (Norwegian equivalent of a Grammy) for best children's album.

The duo also wrote about 30 songs before settling on 13 tunes for "Shades Of Purple." Album track "Gin In Your Dream" was "the first song I ever wrote," Raven says.

Atlantic executive VP/GM Ron Shapiro says, "The most important fact about M2M is that they are real young adult musicians. What's a real blessing for us is to see girls this young who have an extraordinary awareness of who they are."

Part of Atlantic's U.S. marketing plan for M2M was launched last summer, when the act went on a promotional tour that included performances at radio stations and shopping malls. Atlantic also partnered with retailer Trans World Entertainment Corp., Wilhelmstadt modeling agency, and advertising agency Steve Mandel for promotional tie-ins with M2M.

In March, M2M completed a middle school tour organized by marketing company Earth Jan.

Shapiro adds, "We also had an early and strong connection with Disney Channel, Nickelodeon, and MTV to help break M2M. Every youth network and teen magazine has adopted this group."

M2M—whose videos for "Don't Say You Love Me" and "Mirror Mirror" have been given exposure on the youth networks—also guested on MTV's "Hot Zone" and "Say What? Karaoke."

M2M also co-stars with pop boy band BRM&M in a Disney Channel "Concert" episode, which premiered April 29 and is showing in repeat airings throughout May.

M2M is signed by the William Morris Agency and co-managed by Thomas Erdtman of RAT Management & Eric Albert of RAM Management.

Larsen says M2M's exposure to different countries while promoting the current album, "The American pop music scene has more R&B than Norway's pop scene, but when we go to different countries, we've found that people aren't that different. More than anything," he's learned that the best thing any artist can do is to be yourself.

Atlantic's Shapiro says of M2M, "These girls are extremely bright and conscious of the world. They're not overly managed. They're very proud in their career. From my perspective, M2M is anything but a typical young act."

Shapiro says the next step in promoting M2M is to "go back to radio in America and say, 'Look at the way that M2M is getting. You can't ignore this group.'" He adds that between now and mid-August, M2M will be going

back and forth to the U.S. for select appearances.

Mark McCarthy, music director of mainstream top 40 station KZHT Salt Lake City, says of the "Mirror Mirror" single, "We were a little apprehensive at first when we heard the record, but after playing it a few times, we warmed up to it. The M2M album is really good, and we're getting good comments from our listeners."

George Romero, a pop music buyer for HMV's Herald Square location in

New York, says, "M2M's album sales have started to pick up because they're getting more exposure. M2M is riding the wave of popularity that Britney Spears and the Backstreet Boys are having right now. M2M appeals to the same type of fan."

As for M2M's immediate goals, Raven candidly says, "Right now, we'd like more people to like our record in America, and we want to do a world tour because we love performing so much."

## JIVE WORKS NET TO HELP SONY, SPEARS

(Continued from page 8)

through a network of local sites and the Real family of Web properties, potentially visible to more than 150 million users worldwide.

Separate deals have been struck by Jive with Amplified.com in the U.S. and DX3 internationally to stream an exclusive remix of the album's title song together with snippets of four album tracks through selected music portals.

Other Internet marketing activities include online chat events with the artist and content promoting Spears on major global portals such as Virgin Net, Ipeec.com, and America Online.

Finally, Jive is using electronic tickets to give away the chance to win Spears concert tickets, and a database-building element will enable Jive's local operations to collect names and E-mail addresses for immediate use in local marketing efforts.

Additionally, Jive is using electronic mailing lists to distribute digital recordings.

postcards and E-greetings to drive consumers to local Spears Web sites.

Jive believes this multimedia approach will provide a formidable platform from which to launch the new album. JoAnn Kaeoing, international VP at Jive Records in New York, says, "The Internet has already proven itself to be a powerful marketing tool in North America. These events will help us build that same relationship with Britney's fans all around the world. It also gives her legions of followers immediate and intimate access to how Britney is perceived and interacts with other cultures."

Spears' debut album has sold 20 million copies. She is the youngest female artist to achieve 10 times-platinum status and to notch a No. 1 album and single in the U.S. with her debut recording.

## peoplesound.com top 20 chart

LV TV

- |        |                         |                                 |
|--------|-------------------------|---------------------------------|
| NEW 1  | Myra                    | [Attack of the Flying AAR Men]  |
| 1      | Kry                     | Miles Away                      |
| 5      | Revo Five               | Pale and Won                    |
| 6      | The Infiltrator         | [Sleeping Swind]                |
| 4      | Shresty Da Gypsy        | [Life and Times of Gheto Stars] |
| 7      | Armo                    | [Judas n' Eden]                 |
| 7      | Twinika                 | [Mando Mingo]                   |
| NEW 8  | Spears                  | [I'm a Breckie K]               |
| 9      | Buzseltz                | [and Madriff] [Copycat Freaks]  |
| 10     | BigDisho                | [Mogaton Bomb]                  |
| 3      | Drawbacks               | [Square Roots]                  |
| NEW 12 | Dominion                | [Mind Over Gravity]             |
| NEW 13 | Coppermine              | [On and On]                     |
| 12     | Ideal                   | [In a Trace]                    |
| 13     | Espionage               | [Secret Service Firm Mix]       |
| NEW 16 | Transfer Injection Band | [Dancrom (Schizoid Mix)]        |
| RE 17  | James Bowman            | [Harold's Eternal Sound]        |
| 14     | Out77                   | [1000 Monkeys]                  |
| NEW 19 | Churn                   | [Drug Enduced (Suicide)]        |
| 17     | Bhud                    | [Merry Go Round]                |

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# THE Billboard. 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, MASS MERCHAND, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**<sup>SM</sup>

MAY 13, 2000

THIS WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	<b>NO. 1</b> * <b>NS SYNC</b> ▲ JIVE 41782 (11 98 16 19)	<b>No. 1</b> NO STRINGS ATTACHED	2
<b>HOT SHOT DEBUT</b>				
2	1	<b>TONI BRAXTON</b> LAFACE 20684877A (11 98 16 19)	THE HEAT 2	2
2	2	<b>JOE</b> JIVE 41783 (11 98 17 19)	MY NAME IS JOE 2	2
4	3	<b>SISQO</b> ▲ DRAGONHEX 306A 5446115YDAG (11 98 16 19)	UNLEASH THE DRAGON 2	2
5	1	<b>CYPRESS HILL</b> COLUMBIA 69990-03G (11 98 16 19)	SKULL & BONES 5	5
6	4	<b>SANTANA</b> ▲ ARISTA 13080 (11 98 16 19)	SUPERNATURAL 1	1
7	5	<b>DESTINY'S CHILD</b> ▲ COLUMBIA 69970-02G (11 98 16 17 19)	THE WRITINGS ON THE WALL 5	5
8	12	<b>CREED</b> ▲ WINDUP 130537 (11 98 17 19)	HUMAN FLAG 1	1
9	11	<b>DR. DRE</b> ▲ AFTERMATH 40848-1YDAG (11 98 16 19)	DR. DRE — 2001 2	2
10	15	<b>DMX</b> ▲ RUFF RECORDS/JIVE 546933-1YDAG (11 98 16 19)	...AND THEN THERE WAS X 1	1
11	7	<b>NO DUBIT</b> FRANKA 40841-1YDAG (11 98 16 19)	RETURN OF SATURN 2	2
12	10	<b>KID ROCK</b> ▲ UNIVERSAL/IMPACT 132 98 16 19	DEVIL WITHOUT A CAUSE 4	4
13	18	<b>JAY-Z</b> ▲ ROC-A-FELLA JIM 54632-1YDAG (11 98 16 19)	VOL. 3... LIFE AND TIMES OF S. CARTER 1	1
14	6	<b>SOUNDTRACK</b> ▲ BLACKBOARD 46023-1YDAG (11 98 17 19)	ROMED MUST DIE — THE ALBUM 3	3
15	NEW	<b>NYA</b> UNIVERSITY MICROFILMS 132 98 16 19	FEAR OF FLYING 15	15
16	13	<b>MACY GRAY</b> ▲ EPC 84957 (11 98 16 17 19)	ON HOW LIFE IS 1	1
17	12	<b>DIXIE CHICKS</b> ▲ MONUMENT 6975090Y INDPARLE (11 98 16 17 19)	FLY 1	1
18	9	<b>CARL THOMAS</b> BAO BOY 73205487A (10 98 16 19)	EMOTIONAL 9	9
18	21	<b>BLOOD-ON-DIE</b> GANG REPUBLIC/ELECTRA 49045-1YDAG (11 98 16 19)	HOOKY FOR GOODIES 14	14
20	6	<b>CHRISTINA AGUILERA</b> ▲ RCA 47890 (11 98 17 19)	CHRISTINA AGUILERA 1	1
21	16	<b>DA BRAT</b> 50 50 DEF/COLUMBIA 69977-02G (11 98 17 19)	UNRESTRICTED 5	5
22	NEW	<b>NEIL YOUNG</b> REPRISE 472055WARRIOR (11 98 16 19)	SILVER & GOLD 22	22
23	22	<b>BIG PUNISHER</b> UNIVERSAL/IMPACT 133 98 16 19	YEEHAW BABY 3	3
24	7	<b>3 DOORS DOWN</b> ▲ REPUBLIC 133700030Y INDPARLE (11 98 17 19)	THE BETTER LIFE 24	24
25	20	<b>FAITH HILL</b> ▲ WARNER BROS. 2494914YDAG (11 98 16 19)	BREATHE 1	1
26	24	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 473987 (10 98 17 19)	CALIFORNICATION 3	3
27	17	<b>BACKSTREET BOYS</b> ▲ JIVE 41522 (11 98 16 19)	MILLENNIUM 11	11
28	25	<b>CELINE DION</b> ▲ SONY 4700 13053 (11 98 17 19)	ALL THE WAY... A DECADE OF SONG 1	1
29	30	<b>LIMP BIZKIT</b> ▲ FLIP 49043-1YDAG (11 98 16 19)	SIGNIFICANT OTHER 1	1
30	31	<b>MARC ANTHONY</b> ▲ COLUMBIA 69724-02G (11 98 16 17 19)	MARC ANTHONY 8	8
31	28	<b>ICE CUBE</b> ▲ LENOX HOLBERTS 545 5001-5-PRODIGY (11 98 16 19)	WAR & PEACE VOL. 2 (THE PEACE DISC) 1	1
32	29	<b>BONE THUGS-N-HARMONY</b> ▲ REPUBLIC 59654-1YDAG (11 98 16 17 19)	BTH-REPERCUSSION 2	2
33	34	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 476547 (11 98 16 19)	ENRIQUE 33	33
34	26	<b>WRESTLING ARTISTS</b> WWF WORLD WRESTLING FEDERATION — AGRESSION 8	8	8
<b>PACESetter</b>				
35	62	<b>EMINEM</b> ▲ WEA/INTERMIX 44028-1YDAG (11 98 16 19)	THE SLIM SHADY LP 1	1
36	26	<b>BLACK ROB</b> ▲ MCA 807 73009-07A (11 98 16 19)	LIFE STORY 3	3
37	35	<b>DRAG-ON</b> BUFF DRUMS 46046-1YDAG (11 98 17 19)	OPPOSITE OF H2O 5	5
38	33	<b>PINK FLOYD</b> 206524857A (11 98 17 19)	CAN'T TAKE ME HOME 26	26
39	23	<b>EIFFEL 65</b> ▲ REPUBLIC 1573949-1YDAG (11 98 16 19)	EUROPO4 4	4
40	19	<b>PINK FLOYD</b> THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE? 13	13	13
41	54	<b>49</b> ▲ DUNELL JONES ▲ UNIVERSAL/IMPACT 133 98 16 19	WHERE I WANNA BE 1	1
42	38	<b>BLINK-182</b> ▲ MCA (11 98 16 19)	ENEMA OF THE STATE 9	9
43	37	<b>GEORGE STRAIT</b> ▲ MCA 445756A 37200 (11 98 17 19)	LATEST GREATEST STRAITETS HIT 5	5
44	34	<b>STING</b> BANG 40443-1YDAG (11 98 16 19)	BRAND NEW DAY 15	15
<b>Greatest Gainer</b>				
45	115	<b>2</b> ▲ SOUNDTRACK PRODUCTIONS 396166-NL (11 98 17 19)	LOVE AND BASKETBALL 45	45
46	45	<b>35</b> ▲ NIGHT IN LEPIC/LANTIC 8330-1YDAG (11 98 16 19)	CAUSIN' DRAMA 32	32
47	59	<b>15</b> ▲ PAPA ROACH ▲ 50 50 DEF/COLUMBIA 69806-02G (10 98 17 19)	J.E. HEARTBREAKER 37	37
48	54	<b>3</b> ▲ JAGGED EDGE (DREAMWORKS) 442233-1YDAG (11 98 16 19)	INFEST 48	48
49	40	<b>43</b> ▲ SAVAGE GARDEN ▲ COLUMBIA 69711-1YDAG (11 98 17 19)	AFFIRMATION 6	6
50	46	<b>31</b> ▲ SUELEVEN ▲ SAWYER (11 98 17 19)	G 18	18
51	42	<b>130</b> ▲ SHANIA TWAIN ▲ MCA/IMPACT (11 98 16 19)	COME ON OVER 2	2
52	43	<b>17</b> ▲ VERNICA HORTON ▲ JIVE 47878 (11 98 16 19)	EVERYTHING YOU WANT 40	40

53	47	<b>45</b> ▲ <b>GOODMACK</b> ▲ REPUBLIC 1333069-1YDAG (11 98 17 19)	GOODMACK 22	22
54	51	<b>51</b> ▲ <b>SLIPKNOT</b> ▲ JAM ASSASSINATIONS (11 98 16 19)	SLIPKNOT 51	51
55	30	<b>60</b> ▲ <b>BRITNEY SPEARS</b> ▲ JIVE 41481 (11 98 16 19)	...BABY ONE MORE TIME 1	1
56	61	<b>51</b> ▲ <b>VITAMIN C</b> ELEKTRA 4240406 (11 98 16 19)	VITAMIN C 56	56
57	54	<b>33</b> ▲ <b>MOBY</b> ▲ V2 27097 (10 98 16 19)	PLAY 53	53
58	66	<b>37</b> ▲ <b>STEELY DAN</b> GHOST 47399ANMER 8306 (11 98 16 19)	20 AGAINST NATURE 6	6
59	57	<b>2</b> ▲ <b>TONY TOUZY</b> TONY TOUZY 3347 (11 98 16 19)	THE PICEE MAKER 57	57
60	55	<b>63</b> ▲ <b>D'ANGELO</b> ○ CHESEA SOUND 46459700-01 (11 98 17 19)	WOODOO 1	1
61	53	<b>48</b> ▲ <b>KORN</b> ▲ MNRGAL 63719-EP (11 98 16 17 19)	ISSUES 1	1
62	49	<b>50</b> ▲ <b>LODESTAR</b> ▲ ENA 674762G (11 98 16 19)	LODESTAR 28	28
63	75	<b>69</b> ▲ <b>TRICK DADDY</b> SUPREMACY MUSIC 632759G (10 98 17 19)	BOOK OF THUGS: CHAPTER A.K.A. VERSE 47	47
64	78	<b>72</b> ▲ <b>LENNY KRAVITZ</b> ▲ IMPACT 47788 (11 98 16 19)	LENNY KRAVITZ 72	72
65	70	<b>2</b> ▲ <b>VINCE GILL</b> MCA NEDVILLE 172008 (11 98 17 19)	LET'S MAKE SURE WE KISS GOODBYE 29	29
66	66	<b>34</b> ▲ <b>RAH DIGGA</b> LFM/ELITE/EXTRA 62386VEG (11 98 17 19)	DIRTY HARRIET 18	18
68	74	<b>62</b> ▲ <b>INCUBUS</b> ▲ MNRGAL 63253EP (11 98 16 19)	MAKE YOURSELF 62	62
69	41	<b>55</b> ▲ <b>MANDY MOORE</b> ▲ 500 MUSIC 69507-01G (11 98 16 19)	SO REAL 31	31
70	81	<b>57</b> ▲ <b>TRINA</b> SLP/SALADAY/ATLANTIC 632179AG (10 98 16 19)	DA BADDEST B+H 33	33
71	29	<b>68</b> ▲ <b>JUVENILE</b> ▲ CASH MONEY 215232ANMER (11 98 17 19)	400 DEGREE 9	9
72	63	<b>44</b> ▲ <b>PANTERA</b> ▲ CAPTIVE 42453-1YDAG (11 98 17 19)	REINVENTING THE STEEL 4	4
73	69	<b>118</b> ▲ <b>DIXIE CHICKS</b> ▲ MONUMENT 66155090Y INDPARLE (10 98 16 17 19)	WIDE OPEN SPACES 4	4
74	71	<b>51</b> ▲ <b>P.O.D.</b> ATLANTIC 63215AG (11 98 17 19)	THE FUNDAMENTAL ELEMENTS OF SOUTHWEST 51	51
75	50	<b>12</b> ▲ <b>VARIOUS ARTISTS</b> GRAMMY 679436A (11 98 17 19)	GRAMMY NOMINEES 2000 9	9
76	60	<b>64</b> ▲ <b>THIRD EYE BLIND</b> ▲ ELITE/EXTRA 6245-VEG (11 98 17 19)	BLU 40	40
77	85	<b>43</b> ▲ <b>COMMON KALE</b> 1118709 (11 98 17 19)	LIKE WATER FOR CHOCOLATE 16	16
78	100	<b>87</b> ▲ <b>SNOOP DOG &amp; THE EASTSIDAZ</b> ▲ SNOOP DOGG PRESENTS THE EASTSIDAZ 87	87	87
79	82	<b>11</b> ▲ <b>SONIQUE</b> FARM CUMMINGS/IMPACT 133706ANMER (11 98 16 19)	HEAR MY CRY 67	67
80	77	<b>86</b> ▲ <b>TIM MCGRAW</b> ▲ COLUMBIA 67948 130 98 16 19	A PLACE IN THE SUN 1	1
81	109	<b>95</b> ▲ <b>ALICE DEKAY</b> REPUBLIC 1337027ANMER (11 98 17 19)	WHO NEEDS GUITARS ANYWAY 81	81
82	48	<b>60</b> ▲ <b>VARIOUS ARTISTS</b> ▲ UNIVERSAL 60A 2084A 54541707Y (11 98 16 19)	NOW 34	34
83	83	<b>65</b> ▲ <b>VARIOUS ARTISTS</b> WEA/IMPACT 133 98 16 19	NO WOP/UP ORANGE: TODAY'S 300 MOST POWERFUL WORSHIP SONGS 27	27
84	72	<b>49</b> ▲ <b>TRISHA YEARWOOD</b> MCA 46046-1YDAG (11 98 17 19)	REAL LIVE WOMAN 65	65
85	86	<b>73</b> ▲ <b>SAMMIE FRESH</b> 234634APOTOL 18 09 12 94	FROM THE BOTTOM TO THE TOP 75	75
86	67	<b>58</b> ▲ <b>AC/DC</b> ▲ EASTWEST 6218AG (11 98 17 19)	STIFF UPPER LIP 7	7
87	52	<b>61</b> ▲ <b>SOUNDTRACK</b> ▲ WEA/IMPACT 404645 (11 98 17 19)	TARZAN 5	5
88	89	<b>6</b> ▲ <b>THE MURDERERS</b> MURDER INC. DEF. JAM 42239-07A (11 98 17 19)	IRV GOTTI PRESENTS... THE MURDERERS 15	15
89	95	<b>2</b> ▲ <b>VARIOUS ARTISTS</b> RAZOR FIE 48028 (11 98 17 19)	MONSTER MADNESS 89	89
90	104	<b>32</b> ▲ <b>MARY J. BLIGE</b> ▲ MCA 11197 (11 98 17 19)	MARY J. 2	2
91	58	<b>75</b> ▲ <b>JESSICA SIMPSON</b> ○ COLUMBIA 69909-01G (11 98 17 19)	SWEET SIXTEEN 52	52
92	87	<b>85</b> ▲ <b>LIP</b> ▲ MCA 47775 (10 98 16 19)	A PLACE IN THE SUN 31	31
93	88	<b>21</b> ▲ <b>METALLICA</b> ▲ ELITE/EXTRA 6245-VEG (11 98 16 19)	S & G 2	2
94	102	<b>96</b> ▲ <b>KENNY ROGERS</b> ○ DREAMWORKS (11 98 16 19)	SHE RIDES WILD HORSES 60	60
95	84	<b>78</b> ▲ <b>TRACY CHAPMAN</b> ELEKTRA 624765G (11 98 16 19)	TELLING STORIES 33	33
96	65	<b>88</b> ▲ <b>SMASH MOUTH</b> ▲ IMPACT 47762 (11 98 16 19)	ASTRO LOGUE 6	6
97	76	<b>74</b> ▲ <b>LUKE BOLA</b> ▲ MCA 42887 (11 98 17 19)	A LITTLE BIT OF MAMBO 3	3
98	94	<b>30</b> ▲ <b>KITTY</b> HIGHTOWN/SOUNDSCAN 210008476 (11 98 16 19)	SPIT 79	79
99	106	<b>126</b> ▲ <b>GOO GOO DOLLS</b> ▲ WARNER BROS. 47058 (10 98 17 19)	DIZZY UP THE GIRL 15	15
<b>100</b> NEW				
100	119	<b>7</b> ▲ <b>BEANIE SIGEL</b> ○ FALGOUT/JIVE 5446231YDAG (11 98 17 19)	THE TRUTH 5	5
102	91	<b>116</b> ▲ <b>MZM</b> ATLANTIC 63254AG (10 98 16 19)	SHADES OF PURPLE 91	91
103	50	<b>66</b> ▲ <b>JON MICHIELLI</b> REPRISE 47403WARRIOR BROS. (11 98 16 19)	BOTH SIDES NOW 66	66
104	108	<b>100</b> ▲ <b>RAGE AGAINST THE MACHINE</b> ▲ EPC 196207 (11 98 17 19)	THE BATTLE OF LOS ANGELES 1	1
105	120	<b>20</b> ▲ <b>ERIC HANNUM</b> ○ RADICAL FOR CHRIST VERG 102 (10 98 17 19)	PURPOSE BY DESIGN 66	66
106	93	<b>76</b> ▲ <b>THE SMASHING PUMPKINS</b> ○ MCA 445756A 37200 (11 98 17 19)	MACHIN/V THE MACHINES OF GOD 3	3
107	116	<b>103</b> ▲ <b>STAINED</b> ○ PULVERISTA 62366AG (10 98 16 19)	DISFUNCTION 74	74

▲ Albums with the greatest sales gains this week. ● Recording Industry Association (RIAA) certification for shipment of 500,000 units across all media. ● RIAA certification for shipment of 1 million units (Platinum). ● RIAA certification for shipment of 10 million units (Diamond). <sup>1</sup> Normal circulation on Diamond signifies album's multi-platinum status. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multipliers correspond to the number of discs and/or tapes. ● RIAA awards: ● Certification for shipment of 100,000 units (Gold). ● Certification of 400,000 units (Platinum). ● Certification of 800,000 units (Double Platinum). \*Albums indicated LP is available. Most new titles, and CD prices for RIAA top 100 albums, are suggested list. Two prices marked EQ, and all other CD prices, are suggested prices. <sup>2</sup> Includes pay or grant. <sup>3</sup> Includes pay or grant. <sup>4</sup> Includes pay or grant. <sup>5</sup> Includes pay or grant. <sup>6</sup> Includes pay or grant. <sup>7</sup> Includes pay or grant. <sup>8</sup> Includes pay or grant. <sup>9</sup> Includes pay or grant. <sup>10</sup> Includes pay or grant. <sup>11</sup> Includes pay or grant. <sup>12</sup> Includes pay or grant. <sup>13</sup> Includes pay or grant. <sup>14</sup> Includes pay or grant. <sup>15</sup> Includes pay or grant. <sup>16</sup> Includes pay or grant. <sup>17</sup> Includes pay or grant. <sup>18</sup> Includes pay or grant. <sup>19</sup> Includes pay or grant. <sup>20</sup> Includes pay or grant. <sup>21</sup> Includes pay or grant. <sup>22</sup> Includes pay or grant. <sup>23</sup> Includes pay or grant. <sup>24</sup> Includes pay or grant. <sup>25</sup> Includes pay or grant. <sup>26</sup> Includes pay or grant. <sup>27</sup> Includes pay or grant. <sup>28</sup> Includes pay or grant. <sup>29</sup> Includes pay or grant. <sup>30</sup> Includes pay or grant. <sup>31</sup> Includes pay or grant. <sup>32</sup> Includes pay or grant. <sup>33</sup> Includes pay or grant. <sup>34</sup> Includes pay or grant. <sup>35</sup> Includes pay or grant. <sup>36</sup> Includes pay or grant. <sup>37</sup> Includes pay or grant. <sup>38</sup> Includes pay or grant. <sup>39</sup> Includes pay or grant. <sup>40</sup> Includes pay or grant. <sup>41</sup> Includes pay or grant. <sup>42</sup> Includes pay or grant. <sup>43</sup> Includes pay or grant. <sup>44</sup> Includes pay or grant. <sup>45</sup> Includes pay or grant. <sup>46</sup> Includes pay or grant. <sup>47</sup> Includes pay or grant. <sup>48</sup> Includes pay or grant. <sup>49</sup> Includes pay or grant. <sup>50</sup> Includes pay or grant. <sup>51</sup> Includes pay or grant. <sup>52</sup> Includes pay or grant. <sup>53</sup> Includes pay or grant. <sup>54</sup> Includes pay or grant. <sup>55</sup> Includes pay or grant. <sup>56</sup> Includes pay or grant. <sup>57</sup> Includes pay or grant. <sup>58</sup> Includes pay or grant. <sup>59</sup> Includes pay or grant. <sup>60</sup> Includes pay or grant. <sup>61</sup> Includes pay or grant. <sup>62</sup> Includes pay or grant. <sup>63</sup> Includes pay or grant. <sup>64</sup> Includes pay or grant. <sup>65</sup> Includes pay or grant. <sup>66</sup> Includes pay or grant. <sup>67</sup> Includes pay or grant. <sup>68</sup> Includes pay or grant. <sup>69</sup> Includes pay or grant. <sup>70</sup> Includes pay or grant. <sup>71</sup> Includes pay or grant. <sup>72</sup> Includes pay or grant. <sup>73</sup> Includes pay or grant. <sup>74</sup> Includes pay or grant. <sup>75</sup> Includes pay or grant. <sup>76</sup> Includes pay or grant. <sup>77</sup> Includes pay or grant. <sup>78</sup> Includes pay or grant. <sup>79</sup> Includes pay or grant. <sup>80</sup> Includes pay or grant. <sup>81</sup> Includes pay or grant. <sup>82</sup> Includes pay or grant. <sup>83</sup> Includes pay or grant. <sup>84</sup> Includes pay or grant. <sup>85</sup> Includes pay or grant. <sup>86</sup> Includes pay or grant. <sup>87</sup> Includes pay or grant. <sup>88</sup> Includes pay or grant. <sup>89</sup> Includes pay or grant. <sup>90</sup> Includes pay or grant. <sup>91</sup> Includes pay or grant. <sup>92</sup> Includes pay or grant. <sup>93</sup> Includes pay or grant. <sup>94</sup> Includes pay or grant. <sup>95</sup> Includes pay or grant. <sup>96</sup> Includes pay or grant. <sup>97</sup> Includes pay or grant. <sup>98</sup> Includes pay or grant. <sup>99</sup> Includes pay or grant. <sup>100</sup> Includes pay or grant.

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(Continued from page 5)

been traditional word-of-mouth.

"Of course, I'm not saying walk totally away from it," he continues. "I have no Web site right now, but I'm sure I will eventually. I'm just sitting back, letting everybody make pitches to me. But retailers have to take a cautious look at 3- or 4-party, even when it comes to third-party fulfilling companies. Though I haven't seen any of them, I've read that some of these companies usually keep the rights to the customers.

"And you have to consider security breaches and other liabilities that may be involved. But you don't have any money on retainer now to go to court. Then there are the costs involved because you have to maintain and keep your site fresh just as you do your store—especially since you're not getting paid with thousands of other Web stores."

"When I first heard about the Internet, I decided to re-evaluate my position," recalls Robert Johnson, owner of Delicious Records in Los Angeles. "I'm going to be in the market another three to five years for my customer base to come up to par with the Internet and credit cards. So the Internet is not going to affect me. Although it's true, I wish I work with a store where I have no control instead of letting other companies do it for me."

Johnson, who says he's building a store Web site now, emphasizes that he's not retreating. "I don't have a close look at what they're doing and how they're going to do it. It might be nice to have your name flashing on the Internet, but I want to make sure it's worth it and I have control." In Houston's Serious Sounds, says she feels a small amount of pressure from the encroaching Internet but firmly believes there will always be a future for Indies. "At this point, only 20% of our customers I deal with in Internet-savvy to the point where they'll search for new music. And again only 20% have the credit to purchase on the Internet.

"I don't think there's much more going for them than just what they sell," Rodriguez continues. "It's a family thing, a neighborhood thing, the human interaction you don't get on the Internet. The Indies who survive are providing that human connection between in-store and the Internet."

Independent retailers have already had their ears tuned to the street, even before street teams became a popular marketing concept. It's that marketing savvy that has made them able to sell music that cheap and survive. As far as the Internet is concerned, there's not a lot of money being made on it right now. We're launching a site this week, but we view it as a marketing tool, not a revenue source.

"Knowing your community is the important element," he adds. "Most indie stores have their acts together

and know how to take care of their customers and buy right. I've been in this business 28 years. I used to sell music to the grandmothers of the kids coming in here now. We can probably recommend 10 other titles when you ask about one title and can help people find what they want when they don't know a title."

Rodriguez, who says chains are more of a threat than they have been in the past, notes that "as long as there are indie projects, the chains will always be two or three weeks behind, and that's all the lag time that we need to stay ahead."

"Retail conglomerates aren't going to be able to get into a Willie Bobo, they're not going to know who Charles Wright [ & the Watts 103rd Street Rhythm Band] is," says Johnson. "They're not into deep catalog. That's a major difference between us and them."

In addition to customer service and deep catalog, indie retailers are aggressively trying to widen that base of sales. Here now are some on-postcard campaigns via regular mail and E-mail, and discount vouchers to further strengthen their bonds with the buying audience.

"The Internet is making it harder on retail, but I'm not worried because I have a good relationship with my customers," says Talabego Benitz, owner of DIS Records in Atlanta. "I'm building a Web site, developing marketing programs with the labels, and giving back to the community through such events as our customer-appreciation jam, inviting 100 of our best customers for free entertainment, food, and drinks.

"I'm also trying to do cross-promotions and am ready to do some cable advertising," Benitz continues. "Brick-and-mortar stores do have the opportunity to get in on the ground floor of the local delivery business. Urbanfetch.com and Kozmo.com have demonstrated there's a consumer demand for it.

"Long-term, these retailers need to redefine their purpose in order to stay competitive," he continues. "It's not going to be so much about selling physical properties as it is about creating a total entertainment and music-shop experience for consumers there."

While Jupiter doesn't break out online music sales by genre, the research firm predicts that online music sales will be close to \$600 mil-

lion this year, representing about 4% of the domestic music market. Sinreich also notes that \$3 billion of that will be digital distribution revenue, which is about 30% of online music sales.

For independent retail owners like Seth Tanner of Los Angeles' JDM Music Outlet, the Internet has yet to prove a music-selling capabilities. "The Internet is more like an addition," he says. "We're developing a Web site now, to use it as a marketing tool to create a lifestyle Web site would be advantageous. Urban independent retailers are generally a starting gate for ground-level artists. We develop them, and then the chains start looking at the SoundScan reports.

"The only concern I have with the Internet," he adds, "is the idea of direct downloads to customers. But the main thing everyone has to remember is that the Internet is based upon a machine. Everyone should think about putting all their eggs in one basket. What happens if the phone lines go down? It's worse than a stock market crash."

Assistance in preparing this story was provided by Jill Pesebnick.

**MAJORS COLLABORATE TO SUCCEED IN GERMAN POP COMPILATIONS MARKET**

(Continued from page 12)

ing arena.

According to Harry Weller, GM of Universal's Polystar, it all boils down to "No print. No radio. No posters. Only TV." He adds that it is ridiculous for TV broadcasters to be exerting so much pressure on the music industry. "I don't see how it can be," says Weller. "The major labels complain that it is sometimes difficult to obtain permission to include current releases. A&R managers have the preconceived notion that compilations kill current product—a notion dismissed by Schenk. He appeals to the decision-makers at repertoire companies to promote catalog exploitation by providing an even greater volume of repertoire."

Schenk says, "It is not true that compilations cannibalize the singles market." He claims surveys reveal that compilations may even constitute an additional source of revenue, provided that the special marketing programs are not too heavy on catalog quality. "Only special compilations produce major success," he says, adding that compilations can boost sales of albums.

Stiffer competition in the compilations arena has enticed the majors to work more closely together. Comments Epp-Winter, "Companies used to release several hit compilations in competition with each other, most of which were almost complete duplicates, making optimum use of the partners' repertoires.

Schenk notes that given the current deluge of product on the mar-

*'It is not true that compilations cannibalize the singles market'*

-THOMAS SCHENK -

ket, it makes sense for three majors to join forces to produce a really top product rather than three individual, mediocre ones.

Chris Georgi, managing director of edel media, says his company has a very strong competitive position in the compilations market. In spite of the increasing number of joint ventures between the majors, edel is able to survive because it has many hits in its repertoire and can trade these with the majors.

Other selling acts as Stefan Raab, Bienenheim, Scooter, and Echt are vital for the German market compilations produced by the majors, allowing edel to swap content with the majors for use in edel compilations.

Nevertheless, edel is releasing fewer hit compilations and concentrating on concept albums, such as CDs to accompany the TV shows "Die Zetten schlichte Zetten" (Good Times Bad Times) and "Sailor Moon," and "TV Total With Stefan Raab."

The leading special marketing companies with their difficulties in the singles market suggest that the future, in spite of the difficulties caused by oversupply of product and Germany's weak economy.

Weller, whose company (Polystar) is the market leader with a 27% share, does not expect dramatic growth but does predict stagnation at a high level, stating that repertoire material will tend to be pooled.

"Only strong brands will survive," he says. Weller expects to see a market shakeout—a view also expressed by Sony Music Media's Polin, which expanded its market share by 5.7% last year, to 22.2%.

BMG Ariola Media grew 15.7% over the past year in the TV segment. Says Epp-Winter, "Ninety-four percent of our TV compilations entered the charts, [and] 50% of the releases made it into [Media Control's] Top 10 TV Compilation chart."

The BMG executive thinks that the Internet will play a key role in the future. She expects new forms of online marketing to emerge, together with such related tools as one-to-one marketing, customized CDs, E-commerce, an digital distribution in the form of authorized

downloads for individual concepts and brands.

Schenk also is upbeat about the future, reporting that his company's sales were up 66.7% last year, ensuring a market share of 20.7%. Schenk thinks that online business will have a strong impact on all aspects of TV compilations. This applies to both distribution and marketing, as well as the establishment of new themes.

On the digital download front, edel's Georgi believes that customers are particularly interested in assembling and then downloading their own compilations. However, he warns that copy-protection facilities may have a substantial impact in the interests of authors, producers, and record companies.

**ZOMBA, FMG END COURT ACTION**

(Continued from page 12)

debut album. "... Baby One More Time."

Last November, Festival and Mushroom were rolled into one company, gaining a combined 14% market share in Australia. The company employs 180 staff members in Australia.

Earlier this year, Festival chairman Roger Grierson and Paul Katz, Zomba's head of business affairs, signed separate letters of intent. Grierson told Billboard, "We agreed that neither of us wanted to go to court. So we sat down and looked at the common issues we had [and] decided it was a lot more practical to get together. In Asia, we had already agreed to do that."

Murphy could not be contacted for comment on the announcement. Further details of the agreement are confidential.

In other FMG news, a new distribution agreement with EMI of Asia will be finalized in the next few weeks. FMG also is launching a retail Web site, Whammo!, at the end of June. Festival

and Australian and New Zealand acts. FMG has a top 20 UK hit with "Sister" by pop sisters S22, who are signed to Ralph Carr's Standalone Records.

Zomba Australia, which has a staff of 20, has a market share that fluctuates between 3.5% and 4.5%, according to Murphy. Aside from big-selling albums by Spicys (near quadruple-platinum for 250,000 units) and Backstreet Boys (triple-platinum with 210,000 units), Zomba Australia has also pushed to gold (35,000 units) albums by Zomba Armada's, "Weird Al" Yankovic's "Off the Wall" last year.

On July 1, Zomba opens an office in Auckland, New Zealand, when a licensing deal with BMG switches to distribution. Zomba Australia distributes Zomba labels Jiva, Electro, Silvertones, and Volcano but also has two in-house labels—the indie-oriented Trademark and club-oriented Crosser.



## HATFIELD SHOWS BOTH SIDES WITH 2 ROUNDER/ZOE SETS

(Continued from page 15)

tion that many of her friends who were there during the good times were fair-weather. "Instead of wallowing in self-pity forever, I got out of bed and made 'Be'."

Needing a "change of scenery," heeding the want to Los Angeles and recorded with different musicians. She then decided to return to Boston, taking the long way home to record further in Tucson, Ariz., and Texas.

"At the end of last summer I realized I had a lot of songs that would make a good album," notes Hatfield, who compiled "Beautiful Creature" from the sessions. "I felt that there was a whole other side of my personality that needed to be expressed, so I called my friend Mike [Welsch, Weezer bassist] and Zephani [Courtney, drummer for Boston band Milligram] and came up with the concept for Juliana's Pop."

They picked the same name for the Hatfield-fronted trio that recorded "Total System Failure." The band's name, she notes, "seems fun, mischievous, and dirty all at the same time—kind of what the record's like." The Total System Failure was once conceptualized from the start. "Hatfield adds, and it took just 10 days to create. "I definitely had a plan—and a couple of rules: No love songs, and every song must have a guitar solo. The Total System Failure was never a "Beautiful Creature" that I didn't want to give there anymore. I wanted to express the unromantic, unforgiving, cynical, disgusted-yet-funny other side of me—as opposed to the vulnerable, "believe in love" side that will happen but getting hurt by others' side of 'Beautiful Creature.'"

"I wanted to get my rocks off and play some loud guitar and use my Big Muff [fuzzy guitar distortion pedal] and be more reckless and lay out at the same time—which I can't do with the crafted pop songs of the other album, which require more control and restraint," she adds.

"So the self-admitted "machophrenic" Hatfield came up with two opposite albums, "but I wanted them both to be heard, so I came to Rounder/Zoë with the idea, and they went with it, where others might think it was weird or potentially confusing to the consumer."

The special combined package, notes Rounder GM Paul Foley, "gives people an incentive to buy both albums in the same time and spend less than them for doing so." The \$24.98 price, he says, is significantly less than the combined purchase of the two discs individually. Availability of the three-pack, he adds, will be determined by the availability of the discs.

"We've had a number of orders from Europe, and the U.S. solicitation is in progress," says Foley, who notes that the double release—and special package—are firsts for the label. "They're two new records, and they're showcasing 'Somebody Is Waiting For Me' from 'Beautiful Creature' this week to triple-A, and we are looking at scheduling 'My Protégé' from "Total System Failure" at modern rock—because

*"I felt that there was a whole other side of my personality that needed to be expressed"*

—JULIANA HATFIELD—

the reaction is so strong. We could be doing two different formats with different songs from different records."

Hatfield, who is booked by Legendary Comedy outlets in the Boston area hitting three a day during the week of her albums' release.

Concert touring of major markets in the U.S. and Canada will then commence in late May and continue through July, Hatfield says.

Rounder's retail efforts will focus on her stronger markets, notes Foley, particularly Boston, where the label will utilize Newbury Comics' "one-to-one" E-mail club marketing program, which will involve autographed copies of the special-edition packages.

Foley cites the Best Buy, Tower, and Trans World chains as also being "very important in launching the pro-

ject" and says that there will be heavy online promoting, including pre-releases of the special packages, online chats and interviews, autographed promotional posters, and a promotional download of two encoded album tracks from Liquid 101.

Ralph Horner, rock buyer for Virgin Megastore's Union Square outlet in Manhattan, was "blown away" by Hatfield's New York showsware and eagerly awaits her forthcoming production of live lyrics and tapes.

"I listened to both records ever since," says Horner, who especially likes "Total System Failure," because "it's a good, individual-sounding alternative record with an edge and incisive lyrics and humor."

It's also the type of album that does well at live location. "Our customers respond to quality and sincerity. If it comes across as a gimmick, they'll walk away from it. But this doesn't come across as a gimmick. It shows her versatility. You can listen to either one depending on mood, and there's no padding, like with [the simultaneous two-disc set] from Ozma N. Ross, which was basically a vanity thing."

Rounder is also backing the Hatfield releases with a heavy print, online, and syndicated-radio media campaign, targeting fashion and lifestyle magazines, and TV recommendations. Coverage is already set for such outlets as CDNow, Stereo Review, Spin, People, and Entertainment Weekly.

## ACM'S WINNERS

(Continued from page 10)

Donald. "This shows you how powerful one song can be, and how successful you can be for a career. We had a little success before the song, but this is an amazing night."

Stoic exponents that Dixie Chick's victories will spur ticket sales for their upcoming Fly tour. "The Dixie Chick's new album is doing well. It's been our No. 1 country record here the last three months," he said. "This will be a great launch for their headlining tour."

"We're enjoying our last two weeks off," said Dixie Chick's lead vocalist Natalie Maines. "We took six months off, and this has been the end of it. We've been planning for the Fly tour. We start rehearsing in the middle of May, and our first show is in June. We spend a lot of money, not knowing if people will buy tickets. So we're kind of glad we're not going bankrupt."

According to key retailers, new acts stand to benefit most from the awards show. "We're doing a lot of promotion for Hastings, said, "Artists like Brad Paisley and Jessica Andrews can get a bump. There will probably be less of an impact for artists such as Faith Hill, Tim McGraw, and the Dixie Chick. The awards have seen a lot of very well, and people already have them."

"The ACMs definitely give newer artists a boost," said Tower Nashville GM Jon Kerlikowsky. "It may be the first time fans have seen that artist to be in the home of the late Danny Wynette, the recipient of the Pioneer Award, also known as the Cliffs (in honor of Cliffs Stone).

with I'd had that confidence. Any one of those guys could have easily walked away with this and deserved it."

DreamWorks newcomer Jessica Andrews won the award for top new female vocalist. "It was awesome," the teenager said. "I had an amazing feeling up there."

Montgomery Gentry took honors in the top new vocal duet/group category and urged bands struggling in honky-tonks to hang in there and not give up on their music. "This is an honor for me, and I want to thank Troy Gentry. "We grew up playing in the honky-tonks, playing all those bars, and it finally feels like it's starting to pay off for us."

"In my experience, I would say the winner of a major category experience a 50% or 100% increase," said Mark Ballard, music buyer for Tempo One Stop Records. "Maybe an artist that hasn't had a so much saturation on the radio, or more crossover sales, casual fans that tune into the show that aren't necessarily country fans might be inclined to go buy an album for an artist like Faith Hill. Country being a certain genre, there's always a bump for more crossover sales like that aren't country shows."

The ACM Awards were hosted by Dolly Parton. During the show she joined Martina McBride, Patti Loveless, and the Judds in performing "Stand By Your Man" in the honor of the late Danny Wynette, the recipient of the Pioneer Award, also known as the Cliffs (in honor of Cliffs Stone).

Assistance in preparing this report was provided by Jill Froehlich.

## BETWEEN THE BOULETS.

by Geoff Mayfield

**T**HREE TIMES TWO: For the third week in a row, an album opens with a first-week number that would normally be enough sales to capture the No. 1 spot on The Billboard 200. But, like No Doubt and Joe who preceded her, Toni Braxton has done no better than second-fiddle behind the steamroller that is "N Sync, this despite a big post-Easter drop for the boy band's "No Strings Attached."

Following the intoxicating 65% boost over prior-week sales that "N Sync saw during last issue's holiday frame, "No Strings" comes closer to mortal numbers. With a 62% decline, the album closes at 248,000 units, which is still more than enough to ward off Braxton's 196,000-unit opener.

While Braxton has settled for second place—and there's been a lot of that going around since "N Sync rattled the cages six weeks ago with the staggering first-week sum of 2.4 million copies—her first album in almost five years represents a victory in career growth. "The Heat's" first-week take is 17% more than the 169,000 copies she sold when her sophomore album, 1996's "Exorcist," also started in the No. 2 slot.

In the previous issue, Joe's album settled for the second spot, despite a career-high week of 296,000 pieces, while the prior issue saw No Doubt open at the same rank with 202,000 units.

**HIP-HOPPING:** Aside from Toni Braxton's much anticipated return, the big chart's top 15 also indicates growth for Cypress Hill and Mya, who start at Nos. 5 and 15, respectively. The former fetched 139,000 units, while the latter sold 72,000 units.

Cypress Hill once topped The Billboard 200, but its last album, "Cypress Hill IV," failed to crack the top 10, opening at No. 11 in 1998. "Also in 1998, Mya's self-titled debut began at No. 77 and eventually peaked at No. 28. This year's evidence suggests a significant comeback. "Mya's" fattest was 64,855 units during the holiday weeks of 1998, when the album ranked No. 84.

What do Braxton and Cypress Hill have in common, besides opening The Billboard 200's two highest boxes and prominence on Top R&B/Hip-Hop Albums, where they stand at Nos. 1 and 2, respectively? Both used TV to pump their first-week sales, Braxton on "The Tonight Show With Jay Leno," Cypress on "Late Night With Conan O'Brien."

Meanwhile, with his second album warming up in the wings, attention surrounding that set's leadoff single starts a comeback for the first Eminem album. "The Real Slim Shady" is in big rotation on MTV and also has a radio edge. "The Slim Shady LP" is the TV hit, which has lost its edge. "The Slim Shady LP" scoop up this issue's Pacesetter crown. With a 26% hike, the album jumps 62-35.

Eminem's percentage gain is exceeded only by the soundtrack to "Love And Basketball," which, thanks to the film's theatrical exposure, bounds 115-45 on an 81% upkick. However, since "Love" wins Greatest Gainer; the Pacesetter is awarded to the album with the second highest percentage growth. On Top Independent Albums, "Love And Basketball's" bounce moves it 7-1.

**ALSO SEEN:** The post-holiday decline from last issue's historic Easter numbers is most dramatically illustrated by "N Sync's previously mentioned debut, which fell 20% in the No. 1 slot in January, when the chart adjusts from the holiday weeks of Christmas and New Year's weeks.

In this soft climate, the spikes propelled by TV and cable exposure can be quite consistent, including jumps provided by two MTV favorites: "Bionity" helps Leni Kravitz jump 78-64, while "Wanna Be A VJ" sets the stage for a 18-13 jump for Jay-Z. The latter's disc is also boosted by "Biggie Smalls"—which is up only in No. 11's R&B/Hip-Hop Airplay with 32 million listeners, while the video is ranked at No. 8 at MTV.

On sister station VH1, "Storytellers" continues the comeback of Stone Temple Pilots' "No. 4." With a 4% gain, the album closes 148-111.

Promo for the April 30-May 1 airing of NBC miniseries "The '60s" writing out a 20% improvement for its soundtrack (170-117), echoing the pattern we saw in February 1999 for the "90s" album. Look for a bigger spike, and likely the album's ultimate peak position, on next issue's list.

Meanwhile, a "Late Night With Conan O'Brien" appearance helps Dido re-enter Heatseekers at the No. 45 with a 7% gain.

With Telemundo's airing of the Billboard Latin Awards falling on the eve of our April 30 issue, the last of the tracking week for this issue's charts, impact from the show, which showed a significant ratings improvement over last year's edition, will be seen on next issue's charts. The Billboard Latin 50 is the list where the awards show will have its most obvious impact, but the special could also make a dent on Heatseekers and The Billboard 200. Stay tuned.

## TO OUR READERS

The Hot 100 Spotlight will return next week.



# Billboard Music Group

# MEMORANDUM

AN UPDATE ON BBMG EVENTS & HAPPENINGS

## Berklee Student Selected For Billboard Scholarship

Berklee College of Music senior Patrick Cornelius of San Antonio, Texas, has been honored with this year's prestigious Billboard Endowed Scholarship Award. Billboard established the fund in 1994 in recognition of its 100th anniversary.

Students are selected to receive this award based on their outstanding musicianship and strong academic record at the college, as well as the probability of success in their pursuit of a performance and recording career.

Cornelius, an alto saxophonist, will represent Berklee next month at the Blue Note in New York, in July at the UmbriaJazz Festival in Perugia, Italy, and in the fall at the Monterey Jazz Festival, where he will lead the Berklee-Monterey Quartet 2000.

Cornelius has been studying



CORNELIUS

the saxophone since he was 13. Last year he was chosen to attend the Thelonious Monk Institute with eight other young jazz musicians from around the country. In addition to attending the Monk Institute, Cornelius led a performance in the Los Angeles Music Center that featured "Tonight show" bassist Robert Hurst and performed with Jimmy Heath at the Thelonious Monk Piano Competition '99 at the Kennedy Center in Washington, D.C. Since arriving at Berklee, he has won the Frederick Weber Award and the Charlie Parker Award for service to the college community.

Cornelius will perform at the Blue Note on May 15 with seven other Berklee students. The ensemble will play their original compositions plus jazz standards.

## Country Is Mr. Rogers' Neighborhood

IT'S A GOOD WEEK for the roses. First, "Buy Me A Rose" (Dreamcatcher) by Kenny Rogers with Allison Krauss and Billy Dean clinches the No. 1 spot on Hot Country Singles & Tracks. Then, "Desert Rose" (A&M/Interscope) by Sting with Chea, Miami debuts on the Billboard Hot 100 as No. 98 and Hot Dance Music/Maxi-Singles Sales at a spectacular No. 2.

It's the first Sting single to appear on the Hot 100 since "Roxanne '97"—Puff Daddy Remix" (No. 59) the week ending Jan. 10, 1998. "Desert Rose" is Sting's second-highest-charting title on the dance chart; that "Roxanne" remix spent three weeks at No. 1 starting with the last week of 1997.

It's really Rogers' week, though. His move to No. 1 is a triumph for veteran artists, who have had their share of accomplishments in the last 18 months. If you consider the pop success of Cher and Carlos Santana. In a world where you might as well expire when you leave the 18-49 demographic, it's refreshing to see a 61-year-old man leading the pack.

Rogers is the first artist who can trace his chart career back to the '60s to top the country chart since 1989. In September of that year, Willie Nelson had a total at No. 1 with "Nothing I Can Do About It Now." Two months later, Dolly Parton was on top for a single frame with "Yellow Roses."

"Rose" is the first No. 1 hit for Krauss and Dean. Both artists' previous best was a No. 3 peak. Krauss reached that mark with "When You Say Nothing At All" in 1995, and Dean started his career with a pair of No. 3 hits in 1991: "Only Here For A Little While" and "Somewhere In My Broken Heart." A year later,

"If There Hadn't Been You" also went to No. 3. BEGINNING OF THE END: Kenny Rogers isn't the only thing '60s about this issue's Hot Country Singles & Tracks chart. Debuting at No. 72 is Allison Paige's remake of Sheeler Davis' "The End Of The World" (Capitol), a No. 2 country hit (and No. 2 pop hit) in 1963.



by Fred Bronson

only other female act to top this chart was TLC.

MORE MARIA: The follow-up to "Smooth" has now held the No. 1 position on the Hot 100 half as long as that comeback smash, Santana Featuring The Product G&B holds on for a sixth week with "Maria Maria" (Arista). Since January 1998, only four titles have remained on top for six weeks or more. Two of those are by Santana, and the other two are "The Boy Is Mine" by Brandy & Monica (13 weeks) and "I'm Your Angel" by R. Kelly & Celine Dion (six weeks).

Speaking of "Smooth," it remains the longevity champ of the current Hot 100, falling two places to No. 18 in its 42nd chart week. Close behind, at 41 weeks, is Lonestar's "Amazed," still in the top 10 at No. 9. In third place is Marc Anthony's long-running "I Need to Know," down 35-37 in its 29th chart week.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1999	2000
TOTAL	243,334,000	253,004,000 (UP 4.0%)
ALBUMS	213,026,000	231,626,000 (UP 8.7%)
SINGLES	30,308,000	21,378,000 (DN 29.5%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000
CD	178,255,000	204,207,000 (UP 14.6%)
CASSETTE	34,255,000	26,890,000 (DN 21.5%)
OTHER	516,000	529,000 (UP 2.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,530,000	12,440,000	1,090,000
LAST WEEK	LAST WEEK	LAST WEEK
16,877,000	15,583,000	1,294,000
CHANGE	CHANGE	CHANGE
DOWN 19.2%	DOWN 20.2%	DOWN 15.8%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,777,000	11,972,000	1,805,000
CHANGE	CHANGE	CHANGE
DOWN 1.8%	UP 3.9%	DOWN 39.6%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	1999	2000	CHANGE
CHAIN	121,721,000	127,572,000	UP 4.8%
INDEPENDENT	32,983,000	36,579,000	UP 10.9%
MASS MERCHANT	55,039,000	63,120,000	UP 14.7%
NONTRADITIONAL	3,283,000	4,354,000	UP 32.6%

ROUNDED FIGURES. POW MEDIA ENR030 4/30/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

## 'Funparks' Splashes Into 2000

Amusement Business' Directory of Funparks & Attractions - The 2000 International Guide to Amusement Parks, Waterparks, Family Entertainment Centers and Attractions is now available.

This comprehensive resource guide, updated every year, contains over 2,000 listings of amusement and theme parks, water parks, water attractions, aquariums, oceanariums, botanical gardens, zoos, family entertainment centers, and museums worldwide. Information listed includes addresses, phone numbers, management contacts, operation dates, admission prices, group rates, and previous year's attendance, as well as descriptions of each facility and the types of attractions it features.

Funparks contains a complete alphabetical listing of attractions by category and members of the International Association of Amusement Parks and Attractions (IAAPA), World Waterpark Association (WWA) and International Association for the Leisure and Entertainment Industry



(IALEI) are designated throughout the book. Also included is a separate section on amusement and theme parks under construction, a listing of corporate headquarters, and a classification index. Another feature includes charts on 1999's Top 50 Amusement/Theme Parks in North America and worldwide, Top 15 Water Parks, and more.

The directory is used throughout the year by members of the park industry, including owners and managers at parks and attractions, food and drink concessionaires, merchandise concessionaires, plus tour and travel executives.

Copies of the Directory of Funparks & Attractions are available for \$60 per copy, including postage and handling. For orders outside the U.S. or Canada, please add \$12 for airmail. Orders must be prepaid and sent to Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 800-467-6874 for more information.

Billboard & BET On Jazz—Jazz Conference & Awards  
J.W. Marriott Hotel • Washington, D.C. • June 7-9  
Billboard Dance Music Summit  
Waldorf Astoria • New York • July 12-14  
BET/Billboard R&B/Hip-Hop Conference  
New York Hilton • Aug. 16-18

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