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SEPTEMBER 30, 2000

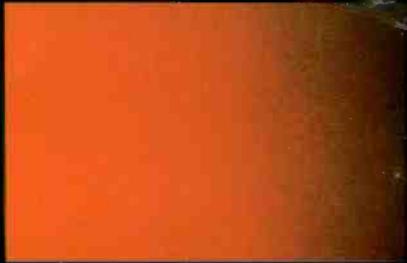
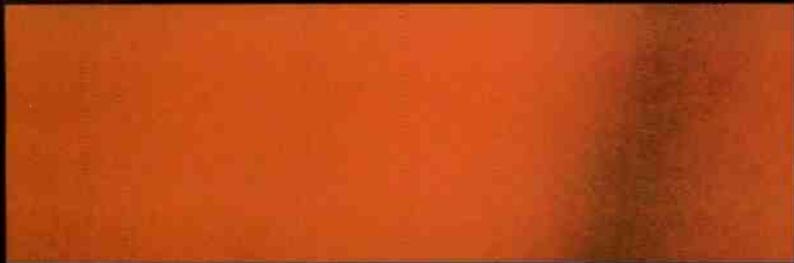


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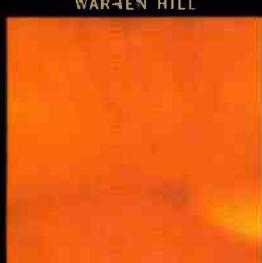


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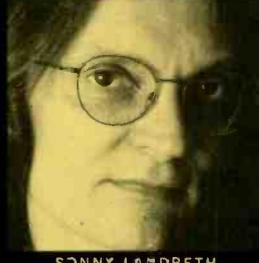
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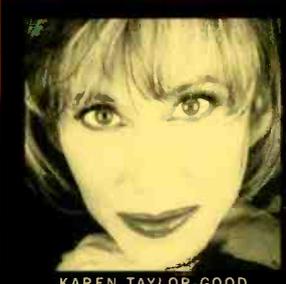
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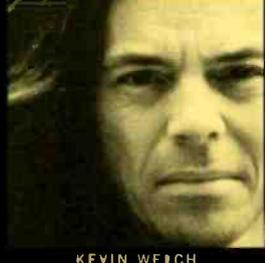
IDEAL



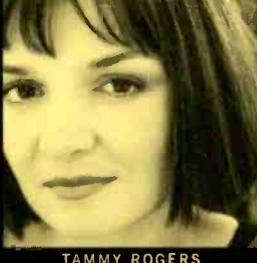
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 30, 2000

Work-For-Hire Repeal Closes In On Approval

The Path To The Senate's OK

BY BILL HOLLAND

WASHINGTON, D.C.—Barring end of session politics, the Senate may act as early as the week beginning this Monday (25) to consider fast-track approval of the Work for Hire and Copyright Corrections Act of 2000, H.R. 5107, which was passed by the House by a voice vote Sept. 19.

The landmark legislation repeals the Nov. 25, 1999, law that made sound recordings a new category of works made for hire. The
(Continued on page 94)



Rep. Howard Coble R-N.C.

Congress Congratulates Artists

BY BILL HOLLAND

WASHINGTON, D.C.—After the Sept. 19 voice-vote House approval of the work-for-hire bill, several supportive lawmakers congratulated the artists' community, noting that the bill's passage marks the first time recording artists have organized to become the main driving force in getting federal copyright legislation approved.

That the bill repeals a law found to be unfair only underscores the
(Continued on page 94)

Barrier Drops To China Market

BY BILL HOLLAND

WASHINGTON, D.C.—Neil Turkewitz, the U.S. recording industry's "old China hand"—a veteran of more than 15 trips to that country over the past decade—says the Sept. 19 vote by the Senate to normalize



trade relations with China is a monumental moment that heightens the prospect of a new market of historic proportions in that huge country.

Turkewitz, the longtime
(Continued on page 95)

Warner, EMI Up The Ante

Offer Major Concessions In Hopes That EC Grants Merger

BY GORDON MASSON

LONDON—"URGENT AND CONFIDENTIAL": Those are the words stamped by the European Commission's Merger Task Force on top of the potent—even remarkable—document that details the concessions being offered by Time Warner and EMI in a last bid to have their \$20 billion Warner EMI Music (WEMI) betrothal approved.

The European Commission is expected to announce in early October its decision on the WEMI merger: European Union Competition Commissioner Mario Monti now has all the submissions from Warner and

EMI. The commission also has documented objections to the deal from third parties and by press time was awaiting responses by those objectors to WEMI's concessions list.



New Opposition To Seagram Deal
Page 103

While it remains to be seen whether those concessions are sufficient to sway the Brussels-based regulatory body, the "package of undertakings" includes concepts that would tear apart long-standing agreements among the majors on distribution and compilation ventures.

In a move that would help establish an independent Pan-European distribution services and sales net-
(Continued on page 95)

3rd Rock In Rio Fest To Benefit Education

Dozens Of International, Brazilian Acts Expected To Participate

BY LEILA COBO

MIAMI—If bigger necessarily meant better, Roberto Medina's job would have been long done. In 1985 the Brazilian impresario built a "city of rock" in the heart of Rio de Janeiro, Brazil, and staged Rock in Rio, a 27-show, 10-day event that attracted more than 1.3 million ticket-holders, roughly the equivalent of five Woodstocks. Featuring acts as varied as James Taylor, AC/DC, Gilberto Gil, and Ney Matogrosso, it was possibly the biggest rock show of all time and, according to many in the Brazilian music industry, the most



TAYLOR



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important major event ever staged in Brazil.

Sixteen years later, Medina is attempting to top his own feat with the upcoming Rock in Rio for a Better World, a seven-day extravaganza that kicks off Jan. 12, 2001, and will feature 21 Brazilian acts as well as 20 major international acts, including 'N Sync, Britney Spears, Foo Fighters, Red Hot Chili Peppers, R.E.M., and James Taylor.

A total of 98 acts will rotate among four stages in a 250,000-square-meter (roughly 2,500,000 square feet) "city of rock" built
(Continued on page 96)

Capitol's Williams Set On 'Winning'

BY LARRY FLICK

Robbie Williams remembers the afternoon he asked the spirit of John Lennon to inhabit his body.

"I was in France, sitting by the pool in Dave Stewart's villa, and I was completely pissed off with everything and everyone in the world. I took a deep breath, looked at the sun in the sky, and said, 'Mr. Lennon, if you're there, please send a song to help me heal.'"

Williams says he then picked up an acoustic guitar, and the words and melody to "Better Man"—a heart-breaking ballad that appears on his sterling new collection, "Sing When You're Win-

ning"—seemed to effortlessly flow through his mind and body. Thirty minutes later, the song was complete.

"It was an extraordinary, emotional experience," Williams says, his voice dropping to an introspective whisper. He softly sings a refrain from the tune: "As my soul heals the shame, I will grow through this pain. Lord, I'm doing all I can... to be a better man."

"We demoed it that evening," he adds. "I literally cried through the vocal."

Several months after that experience, Williams is ensconced in a massive old castle that has been renovated into a rehearsal
(Continued on page 92)



WILLIAMS

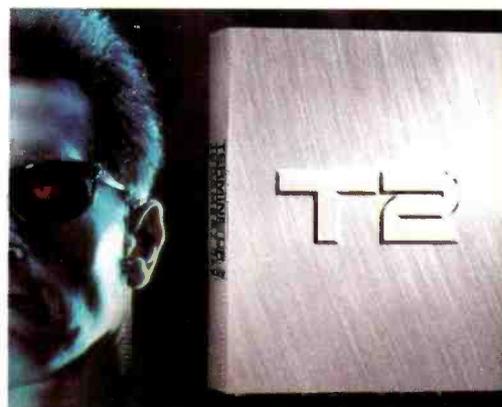
THE BILLBOARD SPOTLIGHT

Studios & Recording Equipment
BEGINS ON PAGE 57

HEATSEEKERS

Donnie McClurkin Hits No. 1 With 'Live In London' Set

See Page 24



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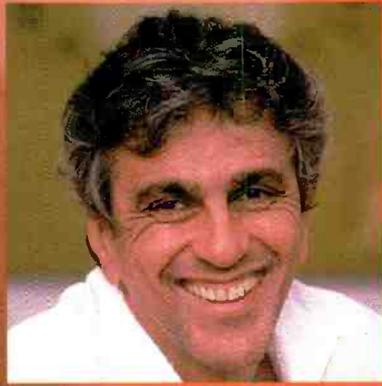
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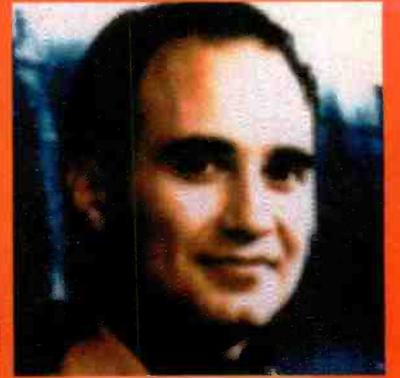
Gustavo Santaolalla



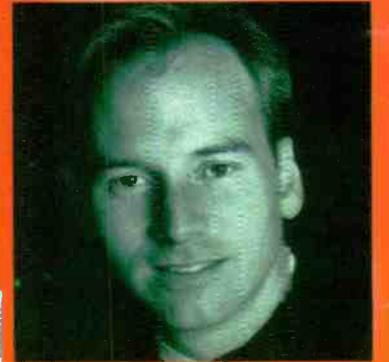
Caetano Veloso
Best Musica Popular Brasileira Album



Djavan
Best Brazilian Song "Acelerou"



Michel Camilo
Best Latin Jazz Album



KC Porter
Record of the Year

Latin Grammy winners



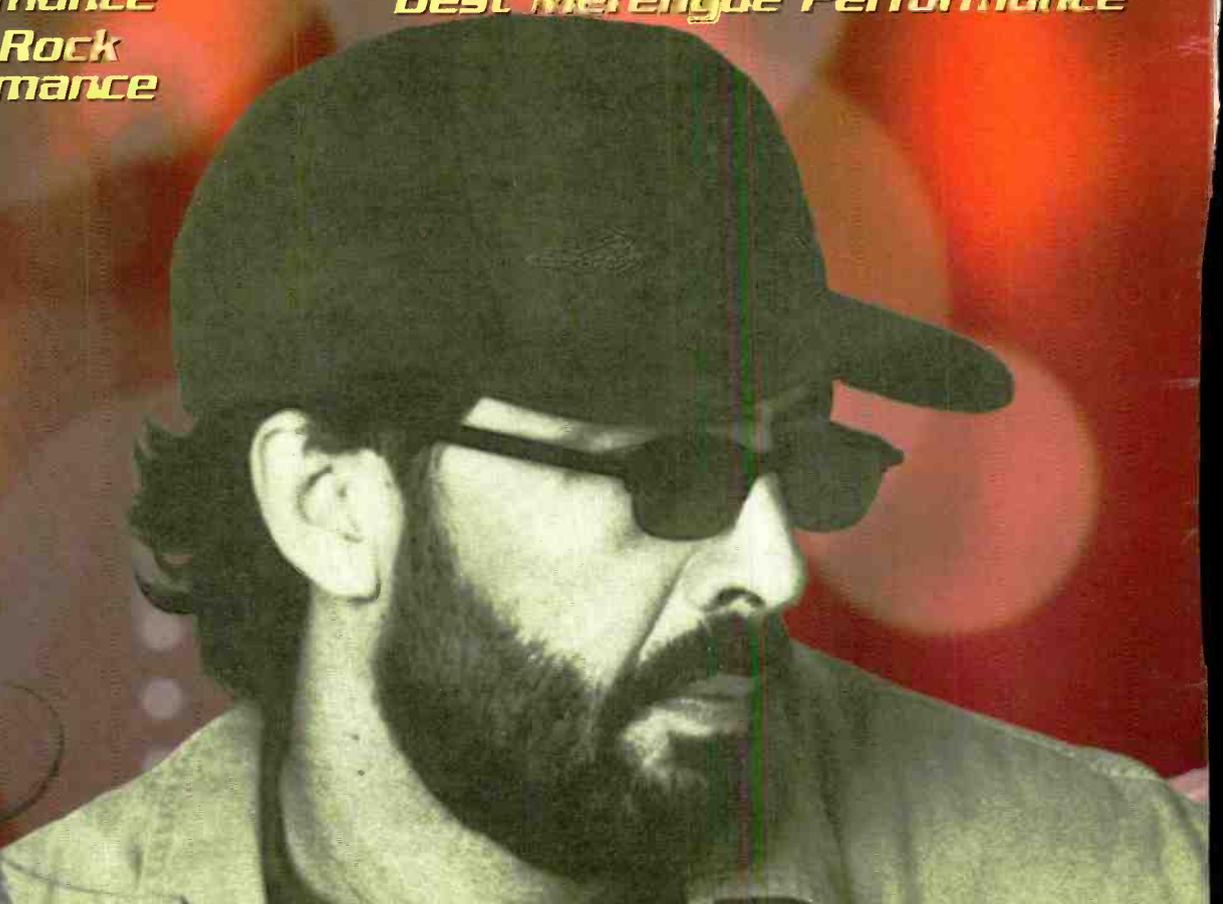
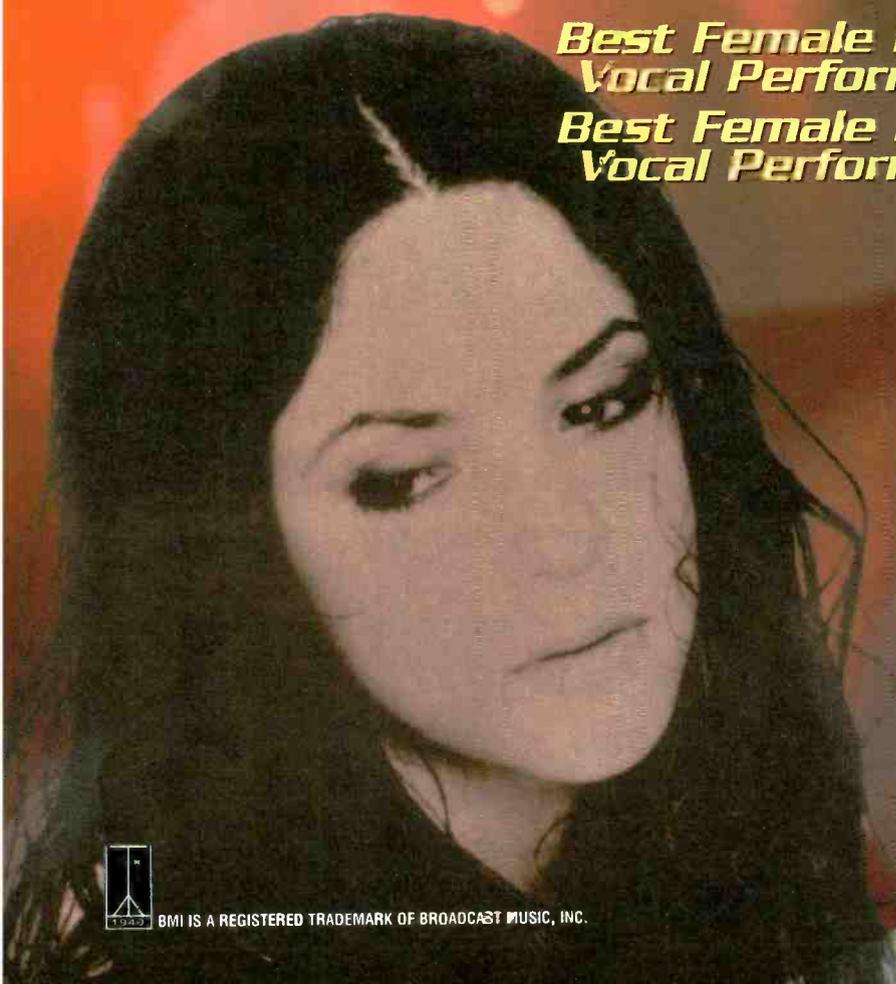
Banda El Recodo
Best Banda Performance

2 Awards
Shakira

Best Female Pop Vocal Performance
Best Female Rock Vocal Performance

2 Awards
Juan Luis Guerra
440

Best Tropical Song "El Niágua En Bicicleta"
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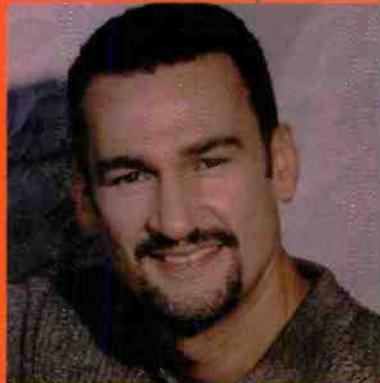
Cory Rooney



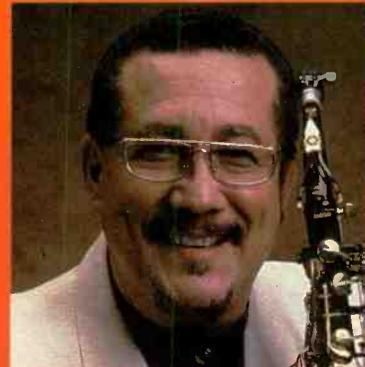
Gloria Estefan
Best Music Video



Los Tigres Del Norte
Best Norteño Performance



Kike Santander
Best Regional Song
"Mi Verdad"



Paquito D'Rivera
Best Latin Jazz Album

2 Awards
Emilio Estefan
Producer of the Year
Best Music Video

3 Awards
Luis Miguel
Album of the Year
Best Male Pop
Vocal Performance
Best Pop Album

3 Awards
Santana
Record of the Year
Best Pop Instrumental
Performance
Best Rock Performance by
a Duo or Group with Vocal



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Panels Address Violent-Labeled Product

BY **BILL HOLLAND**

WASHINGTON, D.C.—Judging from the conclusions of witnesses and lawmakers on two Senate panels held Sept. 20, several government plans to ensure better compliance from entertainment companies that market violent-labeled product to children would either face free-speech constitutional challenges or produce no better results.

The first panel, a hearing before the Senate Judiciary Committee, was called to an end early due to a seldom-used parliamentary floor rule forbidding hearings to go on for more than two hours without for-

mal approval when there is business on the Senate floor.

However, members got to hear from Federal Trade Commission Chairman Robert Pitovsky, who told members that it was unnecessary for the government to institute a narrowly crafted antitrust exemption to allow entertainment companies to toughen up and make uniform their voluntary guidelines and rating systems. Judiciary Committee Chairman Orrin Hatch, R-Utah, introduced such a bill last year that was part of the Senate-passed Juvenile Justice bill, which is still pending in the House.

In response to a question from Sen. Mike DeWine, R-Ohio, Pitovsky said he had some reservations that the parental advisory system used by member companies of the Recording Industry Assn. of America (RIAA) "is not made by a third party," but said he agreed with RIAA president/CEO Hilary Rosen that "people aren't complaining."

National Assn. of Recording Merchandisers (NARM) president Pam Horowitz, the other music industry official invited, didn't get a chance to testify before the hearing was shut down. In written testimony she said that such an antitrust exemption would be "unprecedented" and that "the opportunity for abuse—i.e., to eliminate from the marketplace retailers with whom the five major record companies are themselves now directly competing—is obvious and, quite frankly, frightening."

Rosen, who also presented only written testimony, stated that she opposes "a one-size-fits-all system or one that would put the industry in a policing situation regarding the consumption of music." A suggestion by lawmakers that industries publish a list of companies that routinely market violent product to children met with mixed response.

The other panel, a markup session before the Senate Commerce Committee, approved a measure by Sen. Ernest Hollings, D-S.C., that would give the Federal Communications Commission (FCC) the power to prohibit programming that does not carry a rating from being aired when children are likely to be watching TV.

The measure would also give the FCC the authority to regulate programming that carries a violent-content rating to a late-hour "safe harbor" period. The National Assn. of Broadcasters opposes the measure, claiming it unconstitutional. The panel rejected several other proposals, including the antitrust exemption.

Industry's Anti-Piracy Efforts 'Doomed To Fail,' Says Forrester

BY **MARILYN A. GILLEN** and **BRIAN GARRITY**

NEW YORK—With the mainstream music industry having invested copious amounts of time and money in attempting to create a legitimate downloadable music market online—and having just started to roll out secured product in small batches—the assertion that it is "doomed to fail" in those efforts would understandably not play well in executive suites.

But that contention, laid out in a Sept. 19 report from Forrester Research, is also not coming as any surprise, according to several executives, who note that reports of the traditional music industry's demise at the hands and mice of Web pirates are not new.

"[Online analysts] have been trying to kill us off for years," says one major-label staffer who requests anonymity. "They

haven't been right yet. We don't think they are right now."

The Forrester report does not suggest that the music business is doomed but does argue that its legal and technological efforts to protect itself from Internet piracy are "doomed to fail"—and that record companies will lose \$3.1 billion in annual revenues to file sharing by 2005.

The report argues that digital rights management (DRM) technologies are too clunky to gain mainstream consumer acceptance and that peer-to-peer swapping of music tracks online is too powerful to stop via the courts.

Forrester analyst Eric Scheirer, author of the report, says that laws and litigation against companies like Napster and MP3.com can't stop file-sharing. Even if Napster is shut down, Scheirer says, (Continued on page 99)

General Mills Plays It Cool With GetMusic Promo

BY **EILEEN FITZPATRICK**

LOS ANGELES—As more corporate brands discover how the cool factor of the Internet can lift sales, Madison Avenue and Silicon Valley are making music together. Pizza Hut executives say they were able to bring in the younger demographic they sought through a promotion with CDnow earlier this year.

Now General Mills is getting into business with GetMusic.com. Beginning in November, 80 million-90 million boxes of General Mills cereals will advertise a free-CD offer that consumers can redeem through the Web site. The promotion, which will be seen in more than 25,000 grocery stores, will offer purchasers a choice of eight 10-track genre compilations covering country, classical, jazz, teen pop, adult pop, alternative, R&B, and holiday music. Consumers must pay a \$2.99 shipping and handling fee. Also included on the CD is jukebox software from MusicMatch.

Each of the compilations features previously released music from such Universal Music Group (UMG) and BMG Entertainment acts as Britney Spears, 'N Sync, Sting, Diana Krall, Sisqó, Brian McKnight, Lee Ann Womack, Sarah McLachlan, and Al Jarreau. Both music companies are joint partners in GetMusic.

The relationship among BMG, UMG, and GetMusic sealed the deal, says General Mills promotion manager Cheryl Moser. "The key for us is the free CD, because that's a high-value premium to our customers," Moser says. "GetMusic's relation-

ship with Universal and BMG made it possible to get the right artists for the project."

Consumers who purchase any of General Mills' 20 cereal brands can get the CD by visiting the GetMusic site and entering an access code printed inside of the box. Each box will prominently display the GetMusic name and pictures of featured acts.

GetMusic president/CEO Andrew Nibley says that the site is trying to attract a different customer. Of its 1.2 million unique users, most are under 17 years old and are



predominantly female. "We'd like to make a connection with an older demo," he says.

By teaming with General Mills, Nibley says, the site will be exposed to parents as well as kids. "Half our clients don't have credit cards and get their financing from their parents," he says. "A place where parents and kids come together is at the breakfast table."

In addition, the exposure of advertising on a cereal box creates more than just a brief impression. On average, Nibley says, a box of cereal is seen for a total of 12 minutes from the time a consumer purchases it to the time it's empty and thrown away. "It's a very effective way to get our brand out there," he says. "We liked the stickiness of it."

A free CD was key in a cross-promotion

between Pizza Hut and CDnow conducted January-March. In that promotion, customers who bought the chain's Big New Yorker pizza received a coupon for a compilation CD that they could make themselves from a selection of about 200 tracks (Billboard Bulletin, Jan. 23). During the eight-week promotion, CDnow gave away more than 800,000 free compilations and raised its awareness level among consumers by 10%, according to an internal study.

"We made more [CDs] than we thought we would," says CDnow director of custom product Julie MacKinnon. "But we introduced custom CDs to an audience that had never been introduced to them before."

The promotion also ran at the launch of the site's Custom Shop boutique area to make custom CDs. "We know that a healthy number of those who redeemed the CD were converted to purchasers," says MacKinnon.

In addition to introducing a new product, Pizza Hut director of national promotions Rich Matteson says the restaurant was seeking to update its image. "We have a broad target audience of 18- to 49-year-olds and were really interested in targeting the 'ecoboomer' or 12- to 22-year-old," Matteson says.

Matteson says that the combination of a free CD and the online component changed the image of the brand. "We saw an improvement among the target group in the 'Are we hip and cool' factor," Matteson says.

CDnow ran a similar free custom-CD promotion with 7Up May-September. No results from that promotion were available by press time.

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Investment Group Acquires Pacific Coast One-Stop

BY ED CHRISTMAN

NEW YORK—The investment group that has agreed to buy Pacific Coast One-Stop appears to be making a contrarian bet that brick and mortar and one-stops will still have a vital role in the music industry's digital future.

An investment group, believed to be primarily backed by an investment firm known as Equity Merchant Banking, has signed a definitive agreement to acquire the Simi Valley, Calif.-based wholesaler.

Marvin Wilcher, who acted as a consultant to the investment group—which is operating under the name of Magic Music Makers—declines to confirm the identity of the buyers. But he says that uncertainty about the music industry's future in the advent of digital distribution was what attracted the investment group to Pacific Coast. "This is a good strategic time to buy into the industry," he says.

'This is a good strategic time to buy into the industry'

— MARVIN WILCHER —

Terms of the deal were not disclosed, but Wilcher says that in buying the company, the investment group will assume Pacific Coast's liabilities. Billboard estimates that the new owners will pay about \$8 million to acquire the wholesaler, which generated about \$115 million in revenue last year. The deal is expected to close before year's end.

Pacific Coast is currently believed to be the third largest one-stop, behind the Alliance Entertainment Group and Valley Media.

Wilcher says the investment group is searching for an industry veteran to run

the operation, replacing Pacific Coast owner Steve Kall, who will remain as a consultant.

For his part, Kall says he plans to stay in the music business through his ownership of three Tempo stores, all in California.

Sources suggest that once the deal is completed, the investment group plans to put about \$10 million-\$15 million into Pacific Coast in order to improve its competitive standing.

Wilcher declines to comment on numbers but says that the plan is to make Pacific Coast a key player in Internet fulfillment, among other business opportunities. He adds that Pacific Coast is now working to establish itself in Internet fulfillment.

Earlier this year, Kall almost sold Pacific Coast to Ingram Entertainment, but that deal fell through. In 1998, he divested most of his retail assets when he sold 14 stores to National Record Mart.

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Net To Have Free Offspring

Columbia May Alter Download Promotion

BY EILEEN FITZPATRICK

LOS ANGELES—The Offspring's plans to distribute a free download of its new album on its Web site may be canceled or severely altered because of a dispute with its label, Columbia Records, sources says.

The dispute stems from the band's contractual obligation to give Columbia exclusive distribution rights to its releases. Releasing the album via the Internet may constitute breach of contract, according to sources.

At press time, both sides were attempting to work out an agreement before taking official legal action. Columbia and representatives of the band declined to comment.

The band's plan also comes on the heels of the Recording Industry Assn. of America's (RIAA) ongoing litigation with Napster, the free music-file-swapping software company. Columbia through its parent company, Sony Music, and the major record labels via the RIAA are currently embroiled in a copyright infringement lawsuit against Napster.

The Offspring's plans raise questions about the RIAA's contention that millions of free downloads through Napster erode CD sales. The RIAA declined to comment.

Approximately one month prior to the Nov. 14 release of its new album,

"Conspiracy Of One," the Offspring plans to make the album available in its entirety as a free MP3 download from its Web site, offspring.com.

Beginning Sept. 29, the single "Original Prankster" will also be

available for free on the band's site, as well as on retail and radio Web sites and MTV.com. This part of the plan will most likely remain intact, sources say.

Consumers who download any or all tracks from the band's site will have the option to enter a \$1 million sweepstakes. The band will pay the winner, who will be selected live on MTV on the album's street date.

On Sept. 15 Columbia released a statement expressing its opposition to the plan. "We certainly have very real concerns when it comes to unsecured downloading of music and piracy on the Internet," the label said, "but we're hopeful that we'll arrive at a method that will protect everyone's rights and still maintain the integrity of the band's idea."

As an added incentive to purchase the physical CD at retail, the disc will contain a Web enhancement that allows purchasers to register for a "digital fan club" called Offspring Nation. Fan club members will receive downloadable tracks, advance ticket sale information, online chats with Offspring members, and other exclusive material available only with purchase of the CD.

While it seems as if making the album available for free on the Internet might hurt sales of the physical CD, both online and brick-and-mortar dealers disagree.

"I think this will spur sales instead

of stall them," says CheckOut.com VP of digital strategy Jason Fiber. "At this stage in the download process, consumers won't just want the MP3 form. They'll go to the store and buy it, too." Fiber says his company will participate in the free download of the single.

"The band isn't pretending that [free] downloading doesn't exist," says a source close to the Offspring. "What they're saying is, 'If you want to download for free, we want to know who you are. This way we get to communicate to the 25 million fans who might download it from Napster.'"

In order to enter the \$1 million sweepstakes, users must register personal information, including an E-mail address. It is unclear how the band would use data compiled from the promotion.

CheckOut.com's Fiber calls the plan a "smart marketing move." "Even if I thought this was horrible, you can't stop pirates and bootleggers," he says. "The Offspring's beating them to the punch."

GetMusic.com president/CEO Andrew Nibley says labels and artists are in the "experimental phase" for online promotions fueled by consumers' enormous appetite for music. "Everyone has and will try a lot of different things, and sales of music are



NIBLEY

at record levels in spite of Napster," he says. "It goes to prove that a rising tide lifts all boats and that the public is consuming music in all different ways."

Wherehouse Music rock buyer Bob Bell says that

while the free album download causes some concerns, the chain won't change its buying of the title. "The promotion with the single sounds great and will help drive traffic," Bell says, "but the fans will want to own the CD."

Tower Records president Russ Solomon calls the promotion "clever" and doesn't think it will affect sales. "There's a difference between putting it out for free on purpose to create a buzz and doing an exclusive," Solomon says. "We should support this, and we will."

But Eric Keil, buyer at 11-store, South Plainfield, N.J.-based Compact Disc World, says the band is "pushing the envelope, big time." He admits, though, that Napster and other sites that offer free MP3 files haven't hurt his sales. "This album will get tons of radio play, and retail sales will be OK," he says.

Others say that CD sales won't be affected because the quality of the disc is far superior to that of MP3. "Without a shadow of a doubt, MP3 [sound quality] sucks, and the album is not going to sound as good as the CD," says Liquid Audio co-founder and CEO Gerry Kearby.

On Oct. 2 the RIAA and Napster are scheduled for a hearing in the 9th U.S. Circuit Court of Appeals in San Francisco. Napster is seeking to reverse a preliminary injunction issued by the lower court on July 26. The appeals court stayed the order on July 28.

Jean, Davis Labels Team Up

BY GAIL MITCHELL

LOS ANGELES—The newly formed joint venture between Clive Davis' J Records and Wyclef Jean's Clef Records represents "a whole new wave," says upcoming J Records act Jimmy Cozier—whose 2001 debut features three Jean-produced tracks. No acts have been named for the venture, however.

"Jean's worked wonders on my album," says the 24-year-old singer/songwriter/producer. "And though I'm sworn to secrecy, the acts Jean's bringing to the table are extremely exciting. Clive is going to take all the creativity and talent that Jean has to offer and take it to the next level."

Under the terms of Jean's new deal—J Records' first joint venture—Jean will sign and produce new talent, with J Records handling the imprint's sales, marketing, and promotion. The first projects under the newly launched association are expected next year.

Jean, who introduced Cozier to Davis, will also produce acts on the J roster. Jean's prior creative association with Davis includes co-writing and producing Santana Featuring The Product G&B's "Maria Maria" on the "Supernatural" album and the title track to Whitney Houston's "My Love Is Your Love," both of which were released by Davis' former label, Arista.

"Wyclef and I have clearly shared much success together," says Davis. "I've had the chance to see close up the full range of his tremendous creative talent. Only a few artists, producers, and writers can become entrepreneurs and have a label. I would put him in that rarefied category. And I feel terrific that he's chosen us to be the home for Clef Records."



Wyclef Jean and Clive Davis.

Adds Jean, "Through the years, Clive has been able to find whoever is the next of the next and help them achieve their goals. Musically and production-wise I have that, but I need that genius person who can guide me."

Jean, who first gained notoriety as a member of the Ruffhouse/Columbia trio the Fugees and is currently on The Billboard 200 with his second solo Columbia album, "The Eclectic: 2 Sides II A Book," will remain a Columbia recording artist. His three-year, Columbia-affiliated Allstar/

Refugee label and its acts—Earth, Wind & Fire, the Product G&B, Free, and Kadisha—will also stay under the Columbia umbrella.

"Wyclef's only involvement with Columbia is as a [solo] recording artist," says his manager, David Sonenberg. "And also if the Fugees record again. While he's still a partner in the Allstar/Refugee projects, it's up to Columbia on how they want to proceed now. Any new recording projects [other than the Allstar acts] on the label side go to Clef Records."

Although an Allstar/Refugee release schedule hasn't been announced, Sonenberg says the Product G&B album is done. A release date is pending.

Jean declined to comment further on the termination of his Allstar/Refugee deal with Columbia, as did Sonenberg and Sony representatives.

In addition to Clef Records and Cozier, the J Records artist roster includes O-Town, Deborah Cox, LFO, Shannon Curfman, and Alicia Keyes. J Records, a \$170 million joint venture with BMG Entertainment, is also in negotiations with singer Luther Vandross. Asked whether more joint-venture deals are being considered, Davis says, "I never deal with quotas. We're fully able to do whatever deals we want to, so I'll go where reaction and instinct take me."

Armstrong's Centennial To Last 2 Yrs.

Label Releases Mark 1st 'Birthday,' 13 Mos. Before His Real One

BY CHRIS MORRIS

LOS ANGELES—You could call it Louis Armstrong's un-centennial: Though the 100th anniversary of the great trumpeter/vocalist's birth doesn't actually arrive for nearly a year, the major labels controlling Armstrong's catalog have already begun to celebrate the event with a flood of releases.

Ironically, it was Satchmo himself who engendered ongoing confusion about his birth date, which is now leading labels to spread the commemoration of his centennial over a two-year period. However, no one is complaining about the protracted observation.



ARMSTRONG

Reissue producer Michael Cuscuna says, "As [archivist/historian] Phil Schaap so pointedly remarked, if anyone deserves a

two-year centennial, it's Louis Armstrong."

Until he died on July 6, 1971, Armstrong publicly maintained he was born in New Orleans on July 4, 1900. "How better to start an American myth than with a flag-waving birthday," jazz critic and historian Gary Giddins noted in his 1988 book "Satchmo."

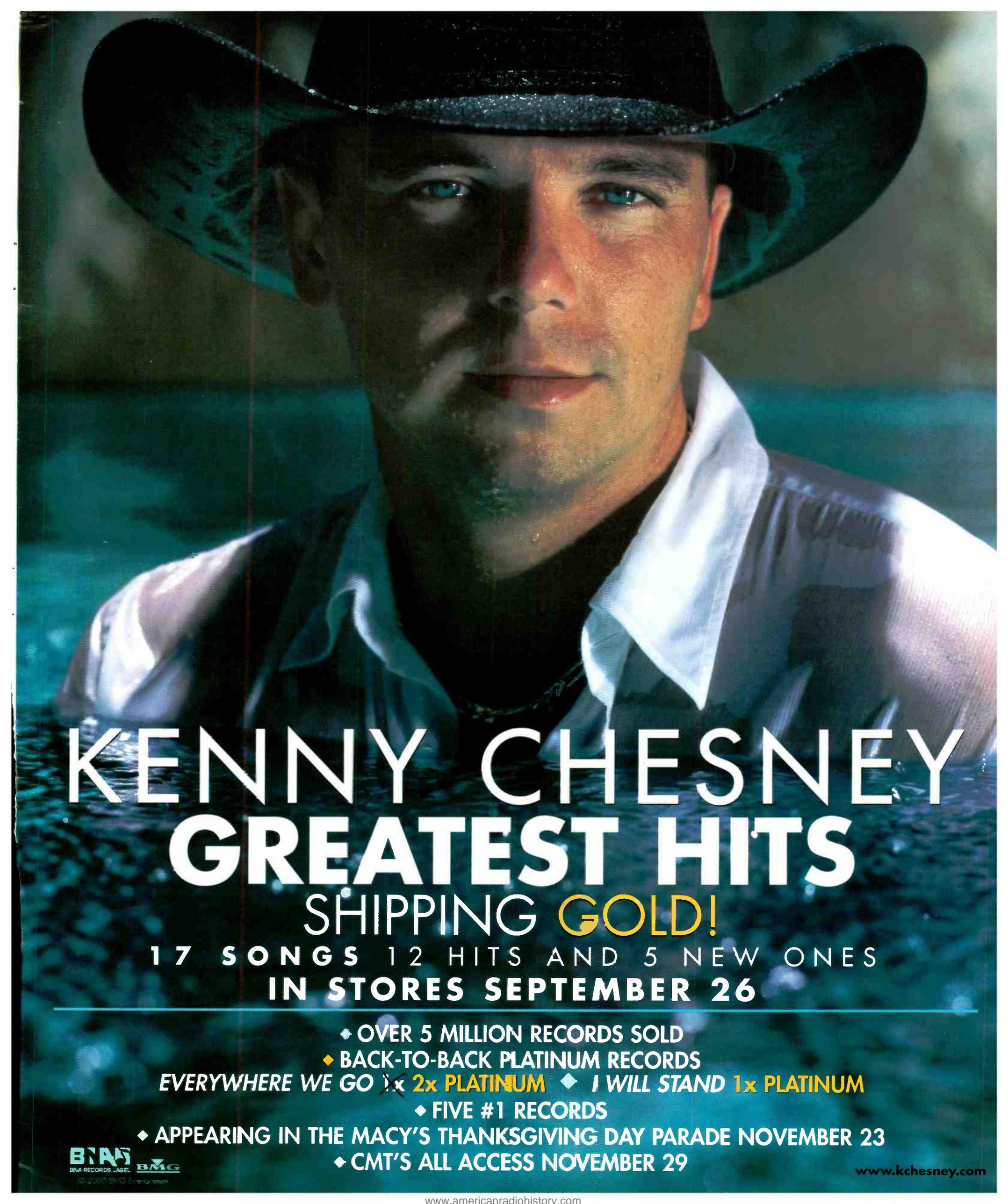
But many observers were skeptical about this purported birth date, which was unsupported by any documentary evidence. Finally, in 1988, writer/researcher Tad Jones uncovered old baptismal records at the Sacred Heart of Jesus Church in New Orleans; Rev. J.M. Toohey's register, penned in Latin, indicated that Louis Armstrong, the illegitimate son of William Armstrong and Mary Albert, was actually born on Aug. 4, 1901. The information was first published in Giddins' book.

Even though it's been common knowledge for over a decade that Armstrong was born 13 months later than he said he was, record executives have decided to stick with the 1900 "birthday" he claimed for himself and started issuing centennial packages in early 2000.

So far this year, Sony's Legacy Recordings has issued three '50s (Continued on page 91)



Michael's Mahler. Conductor Michael Tilson Thomas was recently honored by the Gustav Mahler Musikwochen for his 1999 RCA Red Seal recording of Mahler's Symphony No. 7 with the London Symphony Orchestra. A jury of European critics awards the Toblach Komponierhäuschen every year to its choice of the season's best Mahler recording. Pictured after a concert by Tilson Thomas and the San Francisco Symphony at the Lucerne Music Festival in Switzerland, from left, are Musik & Theater editor and jury member Reinmar Wagner, BMG Ariola Switzerland executive Martin Korn, Tilson Thomas, and Lucerne Festival executive/artistic director Michael Haefliger.



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- ◆ CMT'S ALL ACCESS NOVEMBER 29

Singles Sales To Surge

Study Analyzes Impact Of E-Commerce

BY BRIAN GARRITY

NEW YORK—A shift to digital distribution of music is expected to spark a “renaissance” in the sale of singles in the U.S., while the American music buyer is expected to become decidedly grayer, according to a new report on the outlook for global entertainment and media industries through 2004.

The study by PricewaterhouseCoopers and Wilkofsky Gruen Associates estimates that, in a turnaround from recent history, spending on singles will grow faster than spending on albums.

The overall singles market will expand at an estimated 8.2% compound annual rate to \$443 million in 2004 from \$298 million last year, despite a forecasted decline in spending on physical singles, the study says.

Spending on online singles is expected to make up 45% of the total singles market in five years, rising to \$200 million from zero in 1999. Physical single sales are expected to slip to \$243 million in 2004, down from \$298 million in 1999.

The report says that, long term, music consumers may actually spend

‘There are some very interesting revenue models that are yet to emerge’

— MIKE KELLEY —

(Continued on page 103)

Changes For International Charts

German Singles Tally To Disregard Airplay

BY WOLFGANG SPAHR

HAMBURG—Germany is dropping airplay as a method of measuring chart positions. Dirk Witthuhn of chart compiler Media Control confirms to Billboard that as of January 2001, radio broadcasting playlists will no longer be included in the German Top 100 Singles chart.

The German Federal Assn. of the Phonographic Industry (GFPI) takes the view that radio has lost its importance as a promoter of new singles releases. More and more radio stations are concentrating on the top 40 and, in the industry’s view, are not willing to break new acts.

Radio airing rates were introduced in 1991, as sales of singles had dropped drastically. However, with sales of 26.5 million units in the first half of 2000, the CD singles market remained largely

(Continued on page 99)

Hong Kong Album List Closed For Renovations

BY WINNIE CHUNG

HONG KONG—The Hong Kong office of the International Federation of the Phonographic Industry (IFPI) has suspended its weekly album chart while it looks at new ways of collating data and revamping the chart’s format. In the past year, doubts have been raised about the accuracy of the sales-based IFPI Hong Kong chart, which has been published since 1993.

“There have been queries from our members about the methods of calculation, and we felt that if there was a chance of varying results with different methods, then we should look into the possibility of adopting a better way,” says Ricky Fung, CEO of IFPI Hong Kong.

Fung denies that IFPI Hong Kong’s decision to suspend publication of the chart stems from the criticism. “That really has nothing to do with it,” he says. “The industry has changed, and some record companies have started releasing EPs, and there are several new retailers in town. We just felt it was time to make some changes.”

Fung adds, “That does not mean that the old method was inaccurate.

It was acceptable, but we wanted to look at several options to improve on it.”

While sales of singles are negligible in Hong Kong (the IFPI does not have a singles chart here), the growing popularity of EPs and mini-albums has made collating data for the album chart more difficult. The inclusion in the chart last year of a four-song EP by EEG artist Joey Yung ruffled some feathers in the local music industry.

Although the weekly chart will not be released publicly during the suspension, Fung says that the IFPI Hong Kong office is still compiling it to keep track of the market. He says IFPI Hong Kong has developed a new, unspecified format for the chart but adds that there will have to be “several months” of testing before it is ready.

“It took us nine months before we could release the charts back in 1993, but I don’t think it will take that long this time,” Fung says. “However, we think it will be at least another six months before we can be sure. Until the methodology is accurate, we won’t be releasing the charts for public consumption.”

HMV Chief Stuart McAllister Dies At 53

One-Time Roulettes Lead Singer Gambled On Worldwide Expansion

BY ADAM WHITE

LONDON—Stuart McAllister, the one-time musician who became chief executive of British retailer HMV and the advocate of its global expansion, died Sept. 15 in England. He was 53.

McAllister had been ill for two years, initially from a blood clot, and stepped down from HMV’s helm in early 1999. He was recovering from the ailment when, earlier this year, he was diagnosed with cancer.

“We were all very shaken here by the news” of McAllister’s death, says HMV Media Group chief executive Alan Giles. “No one expected this; he was still a young man.”

Of McAllister’s role in developing HMV, Giles says, “His principal and outstanding achievement was transforming [the company] from a good player in the U.K. to the international global leader in music retailing.” To undertake that mission was brave and visionary, says Giles, “and Stuart must have argued passionately to get [corporate parent] EMI’s backing. We’re very lucky to have that legacy.”

Today, HMV Media Group operates a total of 302 music stores worldwide, with a presence in six of the world’s 10 largest music markets.

McAllister’s son, James, who works for U.K. music business service firm Peacock Design, tells Billboard, “I know the time Dad spent at HMV was immensely fulfilling. His greatest pleasure was seeing it grow from a U.K. operation to a global business.”

“Stuart was an enthusiast,” says Warner Music Asia-Pacific president Lachie Rutherford, who, in his previous post as president of EMI Music Asia, knew and dealt with McAllister when HMV was expanding into that region in the ’90s. “He was an enthusiast of retail and drove the process—as well as being one of the most entertaining guys in the business.”

McAllister was also known for a lack of pretension and an ability to mix with anyone in the music indus-

try, including artists. This was, in part, derived from his roots in England’s blue-collar Newcastle-Upon-Tyne region and his experience as a semi-pro musician. He led a band, Lee Scott & the Roulettes, that recorded with British producer Joe Meek and toured the U.K. from 1964-66.

Brian Southall, Warner Music International senior director of corporate communications, recalls McAllister explaining his choice of stage name as Lee Scott. “The band was due

to play a gig somewhere, and the theater manager had already used up a bunch of letters to display ‘The Roulettes’ on the marquee,” says Southall, who knew McAllister for 35 years. “The guy asked what the lead singer’s name was, and Stuart replied, ‘What letters have you got left?’”

EXECUTIVE TURNTABLE

RECORD COMPANIES. Lee Leipsner is promoted to senior VP of pop/adult promotion for Columbia Records Group in New York. He was senior VP of top 40 promotion.

Felicia Gearhart is named VP of custom sales for Universal Music Special Markets in Santa Monica, Calif. She was VP of business affairs for BMG Special Products.

PUBLISHERS. James R. Collins is promoted to senior VP of finance and planning for ASCAP in New York. He was CFO.

RELATED FIELDS. Joel Flatow is promoted to senior VP of West Coast affairs and artist relations for the Recording Industry Assn. of America in Los Angeles. He was in the

In 1992 McAllister reassembled his band with most of its original members to record an album of songs associated with the British “beat boom” of 30 years earlier. In 1995 he arranged for British jazz singer Salena Jones, a personal favorite, to record an album, “It Amazes Me,” for HMV. Proceeds from the project were donated to Save the Children.

McAllister had originally joined Thorn EMI in 1984 after stints at a U.K. engineering company and automaker Volvo as human resources director. Two years later, then Thorn EMI chairman Sir Colin Southgate appointed him chief executive of the newly configured HMV Group.

McAllister went on to develop an executive team and an international strategy for the chain, which led to its considerable investments in the U.S., Canada, Japan, Australia, Southeast Asia, Germany, and Ireland. At the same time, the firm’s original U.K.

(Continued on page 102)



MCALLISTER



LEIPSNER



COLLINS

artist relations and government affairs department.

William Morris Agency promotes Dana Sims to agent in Beverly Hills, Calif. William Morris Agency also names Brent Smith agent in Beverly Hills and Michel Vega agent in New York. They were, respectively, an agent’s assistant, president of Goliath Talent Agency, and president of Viva America.

EMI Music Publishing Taps Peoplesound.com For A&R

BY GORDON MASSON

LONDON—EMI Music Publishing has inked a deal with an online partner to secure a new generation of European bands and artists. The publisher will begin working with peoplesound.com, a free music download Internet site, to offer music publishing contracts to the best and most popular acts that showcase their works on the peoplesound site.

Under the partnership, peoplesound will identify the hottest original acts on its site and offer them worldwide publishing deals in conjunction with EMI Music Publishing. EMI will have a say in which acts are signed, but the company is confident in peoplesound’s abilities to find exciting new talent.

“We are tapping into another A&R source,” Sally Perryman, EMI Music Publishing senior VP of A&R/creative, tells Billboard. “We trust their ability to sign new artists. We will be very involved, but we know [peoplesound] very well—we think alike, and the kind of artists they want to find are the same kind that we are looking for.”

EMI will administer songwriters’ royalties on a global basis and will also be responsible for exploiting artists’ copyrights through its own international network.

Peoplesound.com monitors the reactions of more than 1 million visitors each month to its roster of more than 9,000 new acts across Europe. The company will use the feedback from these visitors to help identify the best

new acts to publish.

Once signed, EMI Music Publishing will offer artists the ability to generate royalties via such potential uses as synchronization licenses in commercials, films, television productions, videos, karaoke, and the Internet.

Ernesto Schmitt, peoplesound president, says, “Peoplesound.com is a powerful place to identify the best new artists because it can target individual consumers with a rich offering and receive their direct feedback. By combining this immediate, large-scale feedback with the industry experience

of our in-house artist and repertoire team, we are convinced that we have developed a new, effective, and efficient approach to assess and select the best new talent. Our partnership with EMI Music Publishing will also ensure that our published artists gain the optimum commercial exposure and generate the best possible royalties from their music on a global basis.”

Adds Perryman, “The breadth of music available on peoplesound.com and the site’s ability to assess talent using a mix of consumer and expert opinion were very appealing to us.”

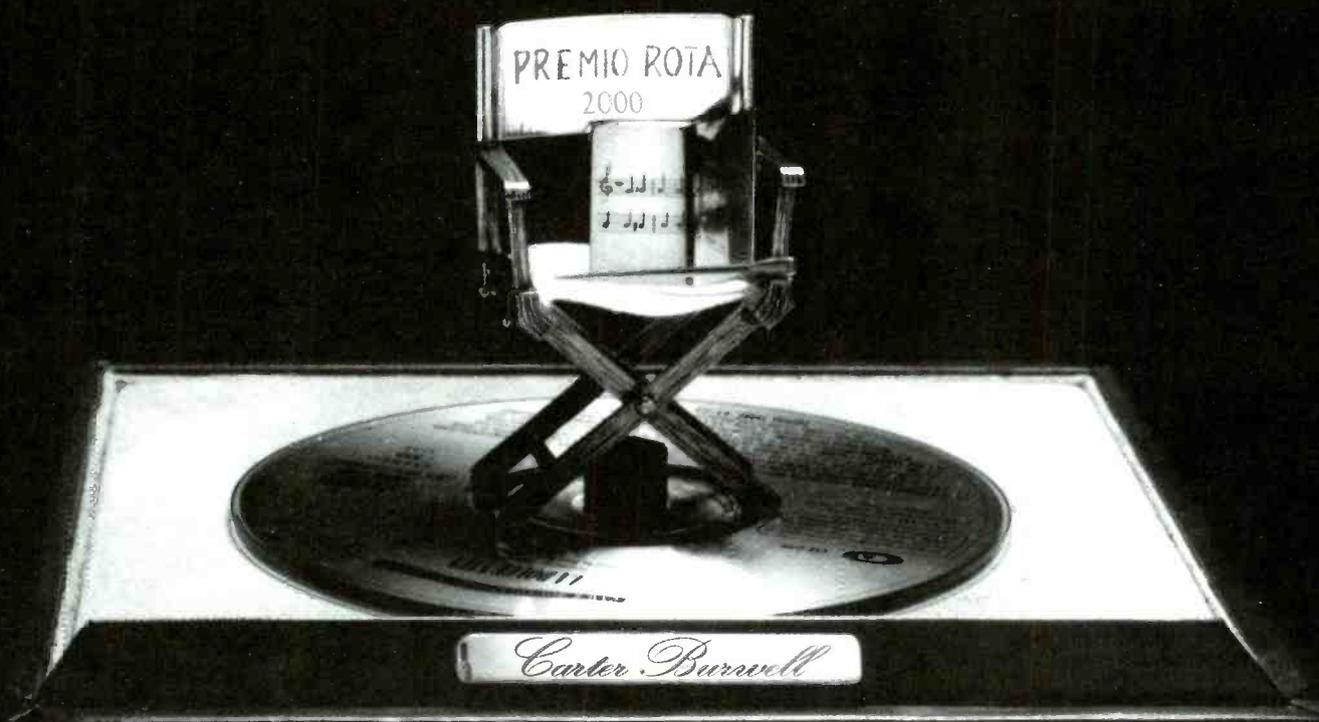
Founded in the U.K. last year by Schmitt, Martin Turner, Paul Levett, and Bruno Heese, peoplesound now has more than 100 employees. The company has subsidiaries in France and Germany, and the Web site is accessible in Dutch, English, French, German, Italian, and Spanish.

‘The kind of artists they want to find are the same kind that we are looking for’

— SALLY PERRYMAN —

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Bettie Serveert Grows Into 'Private Suit'

Self-Financed Set Is Dutch Band's First For Indie Hidden Agenda/Parasol

BY CARLA HAY

NEW YORK—Bettie Serveert's motto could be "You can't keep a good band down." The Dutch alternative rock act has returned with a new album, "Private Suit" (Hidden Agenda/Parasol Records), after being let go from Matador Records, the band's previous label.

"A lot of stuff has happened to us in the last couple of years," says lead singer Carol van Dyk. "We got dropped by Matador. We got different management and a different road crew. We changed drummers, so that had an impact on the whole band in terms of writing songs. And it almost felt like a new chapter in our career."

In addition to van Dyk, the band's current lineup consists of guitarist Peter Visser, bassist Herman Bunschoeke, and drummer Reinier



BETTIE SERVEERT



Veldman.

Regrouping in the Dutch city of Weesp, the members of Bettie Serveert decided to finance "Private Suit" on their own and record the new album

in Weesp. But even that plan hit some complications.

"We didn't have any money anymore," says van Dyk. "So we borrowed some money. We started our own label and went to a studio that was close to home and was cheap enough."

The band's label, Palomine Records, is licensing the album to record companies in different territories. In the U.S., the album was picked up by Urbana, Ill.-based Hidden Agenda/Parasol Records, which released "Private Suit" Sept. 5.

The album was produced by Jon Parish, who has previously worked with PJ Harvey and 16 Horsepower.

Parasol head of publicity and artist development Michael Roux says, "This is a one-off deal between Parasol and (Continued on page 96)

Late Reggae Great Brown Featured On 2 New Sets

NEW YORK—No other reggae star, including Bob Marley, inspired more imitators than the music's "Crown Prince," as the prolific singer/composer Dennis Brown was widely known.

To millions of fans, his passing, on July 1, 1999, at age 42, was a great tragedy that compounded a deep ache created by too many other untimely deaths, such as those of Marley and singers Jacob Miller and Garnet

Silk. A measure of Brown's critical importance to Jamaican history and culture is his resting place in Kingston's Heroes' Park, where Marcus Garvey is also buried.

"Let Me Be The One," released by VP Records Tuesday (26), finds this seminal talent in glorious voice for his last "recordings before he passed on," says VP director of marketing Randy Chin. "There are (Continued on page 91)



BROWN

Martin Sexton Self-Produces 2nd Atlantic Set, 'Wonder Bar'

BY JIM BESSMAN

NEW YORK—It's only his sophomore album for the label, but Atlantic Records gave artist Martin Sexton the green light as a producer. The Northampton, Mass.-based singer/songwriter was allowed to oversee the production of "Wonder Bar," the Oct. 10 follow-up to his acclaimed 1998 Atlantic debut, "The American" (Music to My Ears, Billboard, Sept. 19, 1998), and the unusual vote of confidence in a new artist was much appreciated.

"It was a dream gig making this record," says Sexton. "Most big labels don't let artists this side of triple-platinum produce their own records, and I thank the label for letting me do it. And I got to use some of my favorite players in the world."

Sexton, who played all guitars, enlisted esteemed bassist Tony Levin and keyboardist David Sancious to join his trusted drummer Joe Bonadio, the sole

accompanist for Sexton throughout his endless tour schedule. They recorded "Wonder Bar" at the woody Bearsville Barn studio near Woodstock, N.Y.

Sexton wanted to produce the album himself, he says, because he knew what he was after—and his work habits. "I did all the singing and love doing 'characters,'" he explains. "I wanted to have the leeway to stay up to 3 a.m. to get the right toy piano part happening or to take four hours to try to get the 'women vocal' sounding like women—without having someone else there."

Sexton also strove for a "vintage sound," he says. "I wanted it to be a soul record, with a nice, warm '70s vibe to it. So all the amps and mikes and equipment are organic and right out of the period. We used an old [Hammond] B3 [organ], a Wurlitzer piano. Everything was analog, through a nice old board, and I also wanted a live feel, so the vocals are live with the rhythm tracks."



SEXTON

"The American" (produced by Danny Kortchmar) was marked by songs reflecting Sexton's Catholic upbringing in Syracuse, N.Y. "Wonder Bar" follows suit and bears many references to his family, "trying to pass along the real meat-and-potatoes wisdom that I got from my folks," says Sexton. "Hallelujah," the first radio single, is a good example of his mother's simple insights, he says. He points to "Real

Man," too, for its appreciation of "all the trials and tribulations that I've been through in my life: broken hearts, loss, failure. All those things we really don't enjoy when they happen but look back on and thank God for."

That Sexton's songs strike a common chord is testified to by Jack Barton, music director at triple-A WYEP Pittsburgh. "They're incredibly easy to relate to," he says. "He's one of the quintessential singer/songwriters, and 'Wonder Bar' is brilliant."

Barton and fellow triple-A and hot and modern AC programmers will be shipped "Hallelujah" on Oct. 6. Eric Keil, buyer for the South Plainfield, N.J.-based Compact Disc World chain, says, "We did very well with his previous album and should do the same again." Keil also expects in-store play for "Wonder Bar."

Atlantic manager of product development Jeff Newton notes that the

label's promotion department is "ecstatic" about the single and the entire album. "Martin has such a strong, rabid fan base from touring," Newton says, "and we're really going after it with as radio-friendly a record as you can hear."

Sexton, who's managed by Habit Management and booked through the Agency Group, has a heavy North American tour schedule this fall and will head to Australia in February.

The label will secure listening posts and "great positioning" and wants Sexton to do in-store appearances throughout his touring. It's also made "Wonder Bar" a "hyper CD" in order to reward Sexton's core fans. CD-ROM players will take users directly to a Sexton Web page, martinsexton.com, and the unreleased track "Cry Cry Cry."

"Martin's unbelievable," adds Newton, "but it's important to get radio and retail to the shows. Once you see him, it's, 'Wow! This guy blows us away!'"

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Chambers Brings Outback To U.S.

Asylum Country Artist Aims To Duplicate Australian Success

BY ANDREW BOORSTYN

NEW YORK—If youth, innate talent, and a fascinating past are enough to break an artist, then expect “outback country” singer Kasey Chambers to achieve the same degree of stardom in the U.S. as she has in her native Australia.

The charismatic singer/songwriter/guitarist says her debut, “The Captain,” due Oct. 10 on Asylum, “is like 23 years rolled in 42 minutes. There are



CHAMBERS

slow, acoustic songs; the big, heavy ones; the really folksy ones; and then the really country songs, which are all my influences from everywhere.”

That has resulted in platinum sales (70,000 copies shipped) Down Under, according to Asylum, as well as an Australian Recording Industry Assn. Award for best country album of 1999 and two Country Music Assn. of Australia Awards: best female vocalist and best album of 2000.

In June 1999, a month after “The Captain” was released in Australia on Virgin, Chambers played a show-

case at Nashville’s Bluebird Cafe and received offers to rework her material with Music City writers and producers. She declined.

“I was really happy with my album the way it was,” she says. “I think a problem with new artists wanting to make it in America is they’re willing to do anything to get a record deal. For me, it wasn’t like that. I could just tour Australia for the rest of my life. I won’t be a

millionaire, but I’ll have a lot of fun. “We said, ‘If we don’t get the exact deal that we want in America, then we aren’t going to have one,’” she adds. “It was the same in the U.K. [The album was released there and in continental Europe this past June on Virgin.] These places are all just a big bonus for me, meeting so many great people. And doing it with music is a major bonus on top of it.

“If my career falls flat on its ass . . . I hope it doesn’t happen, but it won’t break my heart,” she says. “But music in itself—writing and listening to

music—if I lost that, I’d feel like I was losing just about everything.”

Asylum president Evelyn Shriver caught the Bluebird showcase and believed that the album should be released in its original form. “To me, what she seems most like is a young Emmylou [Harris] or a Jewel and all those angst girl singers with terribly personal songs that young people relate to,” says Shriver.

She points to “These Pines,” a waltz about longing for home, as a song that

(Continued on page 22)



Cole Backstage. Newcomer Cole, left, was greeted backstage after a recent gig at New York’s Town Hall by Capitol Records president/CEO Roy Lott. Cole’s single, “I Can Do Too,” is featured on the soundtrack to the film “Girlfight.” The track was produced by Dallas Austin, and it features a guest rap by Queen Latifah. Cole is currently working on her first album for Capitol.

Metal Blade’s Six Feet Under Unearths Covers On New Set

BY CLAY MARSHALL

LOS ANGELES—Rather than take time off to concentrate on the future, metalists Six Feet Under dug through the past after completing its most recent tour.

“Graveyard Classics,” due Oct. 24 from Metal Blade Records, sees the Florida-based quartet deliver growling covers of 12 cuts. The set offers renditions of mainstream hard-rock fare such as Jimi Hendrix’s “Purple Haze” and Black Sabbath’s “Sweet Leaf” as well as celebrated underground favorites such as Savatage’s “Holocaust” and the Dead Kennedys’ “California Uber Alles.”

Six Feet Under has recorded occasional covers in the past, including a rendition of Kiss’ “War Machine” on its most recent studio album, 1999’s “Maximum Violence.” Vocalist Chris Barnes says that fans’ positive responses encouraged the band to consider an all-covers set but that it was important for the group to stamp its own personality on the material.

“I’m not going to sing like Ozzy or [the Dead Kennedys’] Jello Biafra, so I definitely have to lend my own style to it,” he says. “But we try to do the songs justice.”

Selecting material for the album was easy, Barnes says. “It was loosely based around what we were all

influenced by. When you first heard these songs growing up, it makes your neck hair stand up. That’s what we’re trying to do with these songs in a new way but still give you that same feeling.”

Earlier this year, Six Feet Under performed before a crowd of 50,000 at Germany’s Wacken Open-Air Festival. It also became the first metal band to participate in the Vans Warped tour, where it kicked off its set with one of its “Graveyard Classics,” AC/DC’s “T.N.T.”

“People were into it,” Barnes says. “You could see everyone stop as they were walking by and look at our stage. They had to check it out.”

Although Six Feet Under will not tour behind “Graveyard Classics,” which also features guest vocals by Anthrax/Armored Saint front man John Bush on a rendition of the Scorpions’ “Blackout,” Barnes hopes to include some of the covers on the band’s tour next summer in support of a new studio album.

Metal Blade CEO Brian Slagel, who produced the record, sees the set as a means to “bridge the gap” until then. “Because they’ve done a lot of touring, we knew it was going to be a long time in between records, and we didn’t want the momentum we built up to wane,” he says.



SIX FEET UNDER

Arista Staff Has Left The L.A. Building; Rage Against Machine Tour Plans Change

MORE ARISTA CHANGES: As new Arista Records president/CEO Antonio “L.A.” Reid continues to get his New York house in order, changes continue to rock the West Coast office. On Sept. 18, staffers officially moved to the BMG offices in Los Angeles, leaving Arista’s office building in Beverly Hills, Calif., empty.

No word on what will happen to the Arista building, which had housed Arista’s West Coast staff for more than five years and had largely been a way for former Arista head Clive Davis to keep Arista separate from its BMG parent, just as he had in New York. One source says an indie label is already looking at the space.

Approximately 20 staffers made the move, not including West Coast GM Matt Walden, who left the company at the beginning of September to consider other ventures. Also leaving the Los Angeles office, as of Oct. 15, will be VP of publicity Mark Young, who is joining Davis’ J Records as VP of television publicity and video promotion. He will relocate to New York around the end of this year.

Sources say no new GM will be named for the Los Angeles office, but they add that Reid intends to beef up the label’s West Coast presence, especially in the areas of rock and alternative music. Rumors have been swirling that Reid is trying to make a deal with Jeff Ayeroff and Mark Williams about bringing a West Coast-based imprint to Arista. While talks are still happening, sources say nothing has been inked. An Arista representative declined to comment.

In related J Records news, while many J Records staffers are working out of the BMG building in New York’s Times Square, Davis is again keeping his distance, at least physically, from his corporate partner. Davis and a few top lieutenants are working out of the swanky Waldorf-Astoria Hotel until J Records’ offices, located at 745 Fifth Ave., are ready. Move-in date is expected to be by the end of the year.

In addition to Young, J Records has hired Lois Najarian as VP of publicity. Najarian, who starts her new post Oct. 2, had represented Davis for the past two years at Susan Blond Inc.

STUFF: Following the cancellation of the Beastie Boys/Rage Against The Machine tour for reasons too numerous to mention, including logistics and Beastie Mike D’s bicycle accident, look for

Rage to try to set up some dates in early 2001 to promote the group’s live album, which will come out on Epic in November. Rage continues to search for a manager following the band’s split from GAS Entertainment’s Gary Gersh and John Silva. GAS continues to manage the Beastie Boys . . . Just in time for election year, the Presidents Of The United States Of America have resurfaced on musicblitz.com. Out Sept. 12, the group’s album, “Freaked Out And Small,” is also available

in traditional retail outlets through Koch . . . Counting Crows, Stone Temple Pilots, Cowboy Mouth, Ben Harper, Live, 311, and Cypress Hill will play the Voodoo Music Festival, which takes place Oct. 28 at New Orleans’ City Park. A portion of the ticket sales will go to PAX, a gun-control organization.

The Alarm will kick off a theater and club tour Oct. 12 in

Los Angeles in conjunction with the release of a nine-CD boxed set that is available via the group’s Web site, thealarm.com. Fans who order via the Internet can pick an Alarm song that Alarm leader Mike Peters will dedicate to the fan. The song will be recorded acoustically during a live show, and then a copy will be burned to include in that customer’s boxed set. There are no plans to make the boxed set available through traditional retailers.

GOOD HEARTS: Sheryl Crow, Melissa Etheridge, Amy Grant, Heart, Cyndi Lauper, and Wynonna will play “Women Rock! Girls & Guitars,” a fund-raiser for the National Alliance of Breast Cancer Organizations and the National Breast Cancer Coalition. The show will be taped Oct. 12 at the Wiltern Theater in Los Angeles and will air Oct. 22 on Lifetime Television. The concert is the centerpiece of an awareness campaign put together by Lifetime Television and Marie Claire magazine. “Women Rock!” will be produced by Ken Ehrlich Productions.

Tom Petty & the Heartbreakers, the Red Hot Chili Peppers, Dave Matthews Band, Foo Fighters, Beck, and Crosby, Stills, Nash & Young are among the acts slated to play the 14th Bridge School Benefit concerts Oct. 28-29 at Mountain View, Calif.’s Shoreline Amphitheater . . . Ricky Martin, Charlotte Church, and Toni Braxton will headline the Oct. 28 Carousel of Hope benefit for juvenile diabetes, to be held at the Beverly Hills Hilton in Los Angeles.



by Melinda Newman

Electrasy Brings Its Britpop To U.S. On Arista's 'In Here We Fall'

BY ERIC AIESE

BOSTON—"The rock'n'roll ethic is important," testifies Ali McKinnell, front man of Arista band Electrasy. "Not just music—it's the ethos of individuals that just don't give a damn."

This attitude is reflected in the U.K. act's stateside debut, "In Here We Fall," due Oct. 10.

Electrasy ("Electric ecstasy"—a name no one could ever have," explains songwriter/guitarist Nigel Nisbet) was born in 1994, when McKinnell met local musicians Nisbet and Steve Atkins via an ad in a small-town newspaper in the West-country region.

"It was an exciting time—the whole Britpop scene was very alive at that point," says Nisbet, who plays guitar and writes songs for the band.

Two of Nisbet's schoolmates, drummer Paul Pridmore and keyboardist Jim Hayden, later joined the band. (The sixth member, bassist Alex Meadows, recently joined after the album was complete.)

In 1997, the group was signed to MCA in the U.K., releasing the set "Beautiful Insane" late the next year. The single "Morning Afterglow" had moderate success at

home, but an import single worked its way across the Atlantic into the hands of a radio programmer in Rhode Island.

"I was drawn by the simplicity of the melody, and the emotional chord rang up," says Tim Schiavelli, PD of WBRU Providence. After he added the tune in the summer of 1999, "Afterglow" became the top-requested song on the station, remaining a current for six months, Schiavelli says. "It's a classic pop song but epic at the same time. Anyone who gives it a shot will see response."

Jerry Blair, executive VP of Arista, also sees crossover potential for the single. "The huge response with women at WBRU could translate to top 40."

McKinnell credits the classic nature of the song. "The song is timeless. In 20 years, it will still sound timeless. It's just a demo; only strings were added."

An innovative video, shot in reverse, supports "Afterglow." Director James Brown's pitch for the video was "so freaky, we liked it," says McKinnell, who learned to both mouth the lyric and walk backward for the shoot. The clip was shot with a single 35 mm camera in only one take, succeeding after nine

attempts.

Along with reverse-film tricks like non-shattering glass, ostensible inconsistencies were planted in the video. McKinnell explains that these devices—such as a clock and a turntable that appear to run cor-



ELECTRASASY

rectly—were all rigged to operate in reverse for the shoot. Even a Polaroid camera that appears to eject a photograph in the video was modified to reel in the picture.

"The video was a major selling point to us," says Adam Lowenberg, director of marketing for Arista. The clip has already received airplay on MTV2.

Electrasy left MCA after Universal merged with Polygram in 1999. Soon after, the band signed with Arista in the U.S.

"In Here We Fall" features nine new tracks recorded for the U.S. (including "Cosmic Castaway," also featured on the soundtrack to the science fiction film "Titan A.E."), in addition to two cuts ("Afterglow" and "Angel") culled from "Beautiful Insane."

Famed producer Matthew Wilder was at the helm for the project's new material. "He was so transparent in the process of making a record, which was so important," says McKinnell. "The greatest contribution anyone can give is that they're around and not intrusive."

Electrasy is now touring select markets around the U.S. in support of the upcoming release. "WBRU laid the foundation," says Lowenberg. "We're creating as much presence as possible."

The band's Web site, electrasy.org, offers audioclips and the "Afterglow" video for download and live chats, among other features. "We put studio pictures and journal entries online, updated constantly and kept fresh by the band themselves," says Lowenberg.

The college market is a key target for "Fall" as well. Samplers have been distributed to college campuses and bookstores in time for students' return to campus.

Also, a video featuring the "Afterglow" clip will be shipped to 17,000 subscribers of Alternative Press magazine in early October. "We're leaving no stone unturned," says Lowenberg.

The enhanced-CD version of the album—listing at the developing-artist price of \$11.98—will feature several bonuses for the consumer. In addition to the "Afterglow" video, the disc offers another video, which goes behind the scenes of the "Afterglow" shoot; a hidden track; and a link back to the band's Web site.

While Arista promotes the band's album, Electrasy is pleased to be in the U.S., where the members feel the rock scene is more vital than in the U.K. "I really like the American music scene," says Nisbet. "It's nice to turn the radio on and hear lots of guitars. You can't do that in the U.K."

McKinnell agrees. "We were lucky to get a top 20 hit with 'Morning Afterglow.' U.K. radio wasn't playing much guitar rock."

Both musicians stress the high priority of stateside fame. "It's very important to me," says McKinnell. "As a kid growing up with 'Starsky And Hutch,' the U.S. seems to be the birthplace of rock'n'roll."

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Shawn Lee Crosses Genres And Oceans For We Love You's 'Monkey Boy'

BY MICHAEL PAOLETTA

NEW YORK—Shawn Lee likes to create music that makes the listener feel something. At the same time, he has a strong desire for his music to work on more than one level. On his fine genre-crossing debut, "Monkey Boy," the London-residing Lee succeeds on both counts.

"Monkey Boy" is the first re-

lease from London-based label We Love You, an imprint of Wall of Sound, the street-savvy label responsible for such acts as the Propellerheads, Les Rythmes Digitales, and the Wiseguys. In the U.K., the album arrives Sept. 25; in North America, where the label is distributed by Caroline, expect the album to be in stores Oct. 31.



LEE

Over the course of 11 songs (and two silly hidden tracks) the Lee-penned/arranged/produced "Monkey Boy" finds the artist seamlessly traversing funk, blues, folk, and hip-hop. Influences include Prince ("I Can't Save You"), Astrud Gilberto ("Happiness"), P.M. Dawn ("Floating"), Ladysmith Black Mambazo ("A&R Man Of Love"), Seal ("Hangin' By A Thread"), and Beck ("Kill Somebody").

Lee says the album is the result of a sour record deal. "I signed with [U.K. label] Talkin' Loud in 1996," he says. "I recorded an album, and the label never released it. In retrospect, the project was doomed, businesswise, from the beginning. I look back at that time as my wilderness years.

"So," continues Lee, who played most of the instruments heard on the album, "I went underground and just wrote, detailing what I was going through at the time. I was taking the lemons thrown my way and turning them into lemonade. By the time I signed with Wall of Sound a year ago, I was feeling happier and feeling good about the songs I had recorded. I was coming full circle, letting go of the anger and frustration of the deal that went bad."

Mark Jones, founder of Wall of Sound, finds Lee's music incredibly organic. "The range, warmth, and power of his voice, coupled with his falsetto, reeks of genuine talent," notes Jones. "He's also a multi-instrumentalist and a prolific writer. And he's got buckets of soul."

"His music is classic-sounding and timeless," adds Joe Hillier, We Love You's director of A&R/GM. "It's modern, yet very retro. He's just making the only kind of music he knows how."

In the U.K., the set's first single, "Kill Somebody," was released this past June. This was followed by "Happiness," complete with club remixes by Ashley Beedle, on Sept. 11. At the beginning of October, the label will service U.S. college radio with "Kill Somebody"; "Happiness" will follow early next year.

According to Jones, videos were lensed for both singles, with Lawrence Watson and Dominic Leung directing "Kill Somebody" and "Happiness," respectively.

Born and bred in Wichita, Kan., Lee was raised on a steady diet of the Ohio Players, Sly & the Family Stone, the Isley Brothers, Ste-

vie Wonder, Steely Dan, Jimi Hendrix, and Earth, Wind & Fire. In high school, Lee joined the local Baptist choir as a drummer/singer.

"I was the only white person in the Baptist church," he recalls. "But it just seemed right to me. Gospel is the ultimate raw soul music, the roots of black music."

In 1988 Lee moved to Los Angeles "for music reasons." Seven years later, citing creative reasons, he moved to London. "L.A. is so industry-oriented," he says. "It has a tendency to kill the creative process. And in England, music isn't so categorized as it is back home."

Lee, who is booked by Russell Warby of London-based the Agency, will tour throughout the U.K. in October as part of the We Love You tour, sponsored by New Musical Express (NME). The line-

up also includes I Am Kloot. This will be followed by a mini tour of the U.S., notes Jones.

The label is working closely with Icrunch.com, which is offering timed-out downloads as well as tracks for sale; NME.com, which covers all aspects of the label, including streamings of Lee's music; and Worldpop.com, which is currently streaming a five-song live Lee set.

At the end of the day, Lee is interested in creating a musical niche all his own. "For me, the most interesting music occurs when black influences are mixed with other things," he says. "The best music draws on the best of everything. By not playing it safe, I'm free to do what I want, just like Joan Armatrading and Tracy Chapman. I play with influences as I see fit."

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	Madison Square Garden, New York	Sept. 14	\$1,823,720 \$300/\$200/\$100/\$20	14,583 15,233	Rudas Theatrical Organization of Nevada
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Nationwide Arena Columbus, Ohio	Sept. 9-10	\$1,440,810 \$61/\$31	33,565 two sellouts	Columbus Assn. for Performing Arts, Sunshine Promotions/SFX Music Group, Belkin Prods.
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Madison Square Garden, New York	Sept. 16	\$944,589 \$62/\$49.50/\$29.50	17,967 sellout	SFX Touring/Delsener/Slater Enterprises
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	MCI Center Washington, D.C.	Sept. 15	\$930,308 \$62.50/\$52.50/\$32.50	18,173 sellout	SFX Touring/Cellar Door
PHISH	Hersheypark Stadium, Hershey, Pa.	Sept. 15	\$847,505 \$28.50	30,034 sellout	Electric Factory Concerts/SFX Music Group
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Pepsi Arena Albany, N.Y.	Sept. 12	\$701,839 \$59.50/\$49.50/\$29.50	13,673 sellout	SFX Touring/SFX Music Group
DIXIE CHICKS, RICKY SKAGGS	Gaylord Entertainment Center, Nashville	Sept. 9	\$692,630 \$47.50/\$29.50	15,285 sellout	Moore Entertainment, Concerts West
JIMMY BUFFETT & THE CORAL REEFER BAND	Jones Beach Theatre Wantagh, N.Y.	Aug. 29	\$688,518 \$61/\$51/\$35	14,333 sellout	SFX Music Group
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Hartford Civic Center, Hartford, Conn.	Sept. 13	\$683,189 \$59.50/\$49.50/\$29.50	13,662 sellout	SFX Touring/Delsener/Slater Enterprises
DIXIE CHICKS, RICKY SKAGGS	Charlotte Coliseum Charlotte, N.C.	Sept. 8	\$656,175 \$47.50/\$29.50	15,271 sellout	Moore Entertainment, Concerts West

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE))	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 35 weeks at No. 1	155
2	5	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1226
3	2	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	587
4	4	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	475
5	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	138
6	6	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	130
7	12	LENNY KRAVITZ ▲ ⁷ VIRGIN 47758 (12.98/17.98)		5
8	7	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	308
9	10	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	202
10	11	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	146
11	9	BACKSTREET BOYS ◆ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	162
12	13	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	185
13	29	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	180
14	16	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	70
15	15	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	47
16	17	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	514
17	14	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	171
18	27	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	336
19	20	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	323
20	18	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	362
21	24	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	64
22	21	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	376
23	19	PEARL JAM ◆ ¹¹ EPIC 47857* (10.98 EQ/17.98) HS	TEN	267
24	22	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	226
25	30	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	133
26	—	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	412
27	23	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	119
28	25	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	131
29	31	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	207
30	32	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	113
31	33	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	316
32	—	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	46
33	8	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	442
34	34	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	541
35	42	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	485
36	37	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	120
37	—	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	117
38	28	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	483
39	43	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	486
40	46	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	413
41	41	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	104
42	48	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ▲ NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	32
43	—	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	170
44	47	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	87
45	49	VARIOUS ARTISTS ● BENSON 84056 (3.98/5.98)	CEDARMONT KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS	7
46	26	ELTON JOHN ◆ ¹⁵ ROCKET/ISLAND 512532/DJMG (6.98/11.98)	GREATEST HITS	467
47	35	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	131
48	—	SAVAGE GARDEN ▲ ⁷ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	167
49	50	EAGLES ▲ ⁷ Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	254
50	45	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	40

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

“Long is the road

from conception

to completion.”

- Moliere



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CHAMBERS BRINGS OUTBACK TO U.S.

(Continued from page 18)

only Chambers could have written. "She knows she's not home because these trees are not the trees she's used to," says Shriver. "Who the hell writes about that? And that's what's so interesting, because of the way she was brought up in the outback. This is not a child of the malls and TV. She takes from nature and from her experiences. You can't have a co-writing appointment and try to capture that."

Chambers was born in Mount Gambier in South Australia in 1976, the year her parents, Bill and Diane, decided to "go bush." With Kasey and her 3-year-old brother, Nash, in tow, they became desert nomads, hunting foxes and rabbits for their pelts on the desolate Nullarbor Plain. Chambers and Nash would sit by the campfire at night, listening to their parents play guitar and sing songs by Harris and Gram Parsons, Don Williams, and Johnny Cash.

The foursome formed the Dead Ringer Band, which by the mid-'90s was one of the most-lauded acts on the Australian country music scene. When Bill and Diane separated and the band went on hiatus, Chambers decided to work on a solo album and asked her brother to produce it. "He'd lived every one of those songs with me, and he'd been listening to me sing and play and write for 13 years," she says. "I figured no one knew how I wanted my

album to sound more than him."

Their relationship no doubt contributed to the intimate, organic feel of "The Captain," as did the recording process. "We didn't do any pre-production for the album; we didn't have one chart," Chambers recalls. "We just went into the studio with the band [which includes Bill on lead guitar]. I had so much faith in Nash and the music that the way the songs came together, I knew that was the way they were meant to be played."

Tom Biery, VP of promotion for Warner Bros., which distributes Asylum, says radio outlets of many different formats have been serviced with the entire album. "We're going to do all the damage we can at college radio and all the NPR and [roots] stations," he says. "Our first real stamping ground will be triple-A. We'll worry about all the other formats as the record develops. We just want to take it one step at a time and convert people to this genius artist."

The lead single is, as it was in all previous countries, the midtempo rocker "Cry Like A Baby," which Chambers says is an honest self-portrait, faults and all. Jody Denberg, PD of triple-A/roots outlet KGSR Austin, Texas, added the cut after being impressed with Chambers at a Boulder, Colo., showcase in mid-August. Denberg says, "Our core artists

are folks like Lyle Lovett, Kelly Willis, and Lucinda Williams, so Kasey Chambers fits perfectly into what we do. I can easily see this being an album that we go deep on. I'm especially fond of 'The Captain.'"

The enigmatic title cut, propelled by a trancelike guitar hook, has

'We just want to take it one step at a time and convert people to this genius artist'

—TOM BIERY—

shocked some listeners with its apparent theme of submission: "If I tread upon your feet just say so/Cause you're the captain, I am no one/And you can carry me away if you want to."

Chambers says the song is neither cheekily post-feminist nor stunningly old-fashioned but simply an ode to her partner, thanking him for his support of her and envisioning a time when she can return the favor. "Everyone has a different interpretation of that song," she says. "Lots of women come up to me saying, 'That's so sexist.' I wrote it about four years ago, for someone who's really special to me.

It's kind of through the eyes of myself in about 10 years' time, when I want to settle down and take it easy and just be no one for a day."

Perhaps surprisingly, there will be little effort to court country radio. "These songs are rooted in traditional country music, but country music as it exists today does not embrace that music," says Shriver. She adds that while "the songs were originally marketed as country in Australia, [Chambers'] persona was not. She's got the stud under the lip and the stud in the nose. She's got a great sense of her own style. This is not a kid that I'm gonna say, 'Let's get a stylist in and make her into everybody else.'"

"From a marketing point of view, we're doing positioning and [point-of-purchases]," she adds, "but I'm going to spend the bulk of my money touring her; because that's going to be vital." Chambers, who is booked by Monterey, returns to the U.S. Oct. 27-Nov. 18 for a trek of major cities.

On the Web, kaseychambers.com features news, lyrics, and streaming audio and video. Shriver expects the Internet promotion to take on a life of its own, thanks to college students' appetite for unique music and dedication to artists who speak directly to them. "'We're All Going To Die Someday' could become an anthem for her, like a 'Me And Bobby McGee'—a

rowdy song that you might never put out as a single but that everybody [associates with the artist]," she says. "That would be a perfect song for streaming and to get college kids into. It's great: 'We're all running out of beer, so we're all going to die.' If these people don't relate to that..."

Chambers has been featured on CNN and is confirmed to appear on "Late Show With David Letterman" and "The Tonight Show With Jay Leno." She is managed in America by John Lomax III—an affiliate of her Australian manager, Gary Rabin, and also the nephew of music anthologist Alan Lomax.

Regarding the onslaught of publicity, Chambers is flattered that people are interested in her life, because she never thought of it as unusual. "When I was growing up I didn't really know any different—living in my car, traveling around the desert, staying in a different place every night," she says. "I thought everyone did that, but apparently I was wrong."

"Probably the biggest change in my life is that back then, I was not around people at all," adds Chambers. "You could travel for weeks and weeks and not see one other person, not even drive through a town. Now my whole life revolves around meeting people and playing to people, which is just fantastic."



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UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

MY, HOW SHE'S GROWN: It doesn't seem too long ago that a pre-teen **Joanna Pacitti** was earning kudos while in the pre-Broadway road company of "Annie," and yet the singer has become an assured, disarmingly charismatic young woman.

No doubt part of what has rendered the Philadelphia native such a strong young adult is the turmoil she had to endure at such a young age. Pacitti made national headlines in 1996 when she was permanently replaced by her understudy in "Annie" after missing a mere four shows as a result of bronchitis. A firestorm of television appearances included a shot on "The Rosie O'Donnell Show," in which the talk-show host declared, "With a voice like that, you are definitely going places."



PACITTI

"It was a tough time," the 15-year-old artist says, but she has persevered and continued developing her impressive vocal range. "Everything contributes to your growth as a person. I

never stopped working hard to become a great performer."

The result of her efforts can be heard on a six-song demo on which she is effectively cast as a formidable foil for **Britney Spears** and **Christina Aguilera**. Of the cuts offered, the funk-spiced "Keep Your Eyes On The Prize" and the strummer "Never Need Another" pop with radio potential, although we recommend fleshy remixes that better complement Pacitti's diva-spiced performance.

We can forgive the inclusion of the a cappella version of the spiritual hymn "Amazing Grace," which has become a clichéd means of displaying an artist's vocal range in recent years, since Pacitti offers such a heartfelt rendition. That said, another song that allows for similar emoting is advised. But that's a teeny-tiny quibble for a demo that leaves the listener wanting more. An artist of such poise and talent is likely to find a suitable label in no time.

For more information, contact **Kimberly Hughes** or **Michelle Young** at Muse Entertainment, 323-874-3950.

UPDATES: One of the better bands we discussed in this column last year, **Lowdown Payment** (Billboard, Dec. 11, 1999), has assembled a four-song disc of notable tunes. Produced by **Patrick Dillett** and **Paul Angelli**, the set continues the band's solid thread of blues-inflected roots rock. Front woman **Meg Kelly** shows marked improvement as a belter with strong diva potential. Check this fine set out, and be sure to grab the chance to see the band (which includes Billboard's Pro Audio editor, **Christopher Walsh**, on guitar) kick its tunes out in a live setting. For more information, call 718-486-9629 or visit the group's Web site, lowdownpayment.com.

OK, so it's barely autumn and we must confess to being tweaked by visions of Christmas already. At least, that's been the case since we've heard that two of our favorite seasonal recordings, "Kid Santa Claus" and "The Daughter Of Santa Claus" by **Patsy Maharam** (Billboard, Nov. 27, 1999), have spawned an absolutely adorable companion single, "The Christmas Girl."

In order for it to be in place for maximum holiday season impact, Maharam's rep, **Jane Lowry**, is aggressively shopping the track for licensing and distribution throughout the U.S. and Europe. Although nothing has been signed yet, it appears this lovely li'l gem will be circulating all over the world within the next six weeks. We couldn't be happier that such a sweet, positive tune is getting such great feedback. For more details, contact Lowry at 212-371-4142.

Mocean Worker Adds Some Humor To Techno On Palm Pictures Set

BY ANNA BERENT

NEW YORK—As electronic music keeps changing hues, at times it seems that some techno artists have reached a peak in originality. However, Palm Pictures' **Mocean Worker** (aka Adam Dorn) has set out to disprove techno monotony with "Aural & Hearty," due Oct. 10.

"Aural & Hearty" is soaked in humor, reflecting Worker's message: "Don't think too much."

"After I listened to it for the first time, I said, 'This is a party record for weirdos,'" Worker says with a laugh. "When you think of electronic music, you don't think of laughter. It's so posturing and unemotional. This album is light-hearted yet still not without retaining some intelligence."

Being a producer, DJ, and composer leaves little time for putting out your own album. At the time, Worker was working with **Laurie Anderson**. In addition, he and his father run Label M. "We mainly put out jazz reissues. Actually, my record comes out the same day as five other jazz records," he says.

Having all that on one end of the spectrum and a solo album on the other might be a challenge. "I spend so much time working on other things that when it comes to my own stuff, someone literally has to grab [me] and tell me, 'Go DJ, you idiot,'" Worker says. "It's weird—I always say I'm not a DJ, but when I do it, I have so much fun. When you're in a booth, you can't help but think of ways to make [people] go nuts on the dancefloor."

Luckily, a DJ tour is to begin in October, according to Palm Pictures product manager **Louis Montorio**. Worker will be spinning at key clubs throughout the country, like **Giant** in Los Angeles, **Lime-light** in New York, and **Crow Bar** in Chicago.

The set's recording took three weeks, but instead of hastily put-together tracks, the record carries much wit. "I had a clear and concise thought about this record," Worker asserts. The previous two records are mostly drum'n'bass and resemble a soundtrack to a thriller.

"Aural & Hearty" features Worker's vocal debut. "I'm proud that I had the courage to sing," he says, smiling. "People identify more with something that has a vocal, something they can repeat."

Palm Pictures has assembled a six-month promotion plan rooted in club activity. The single "Intothinair" was released Sept. 12 to club DJs and college radio programmers. **John Selway's** remix of the cut will be available as an MP3 download at Worker's Web site, moceanworker.com.

A second phase of marketing is already being plotted in conjunction with the next single, "Tres, Tres Chic," due in January.

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Top 10 Favorite Artist Picks

September 8, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Robert Reilly	Pop, Rock	4
2	Barely Heroes	Rock, Alternative	4
3	Reckless Kelly	Alternative, Country	14
4	TRMT	Alternative, Acoustic	2
5	Aztek Trip	Rock, Alternative	11
6	Domestic Problems	Rock, Acoustic	9
7	Adam & Eve	Pop	13
8	Groovy Times In Babylon	Pop, Rock	6
9	Trent Summar	Country	4
10	Travail	Metal, Hardcore	5

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

Radio Play Favorite Song Requests

September 8, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Fight, Drone-Elite	Alternative, Rock	20
2	Please Forgive Me, Barely Heroes	Rock, Alternative	5
3	Will Mine Be You, TRMT	Alternative, Acoustic	2
4	I Know, Sidecar	Rock, Pop	30
5	Apology, 51 Peg	Alternative, Industrial	15
6	Non-Toxic, SR-71	Pop	21
7	Da Habit, Naeemah Harper	R'n B, Hip Hop	15
8	Your Life, 3 Series	R'n B, Hip Hop	16
9	Stick-Up Kids, Master Indigenius	Hip Hop, Urban	1
10	Come Into My House, Robert Reilly	Pop, Rock	5

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

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	4	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	No. 1 LIVE IN LONDON AND MORE...
2	3	4	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
3	5	18	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
4	6	9	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
5	NEW		VAST ELEKTRA 62511/EEG (17.98 CD)	MUSIC FOR PEOPLE
6	9	10	DAVID GRAY ATO 21539 (16.98 CD)	WHITE LADDER
7	7	12	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
8	NEW		AT THE DRIVE-IN GRAND ROYAL 49999* (9.98 CD)	RELATIONSHIP OF COMMAND
9	RE-ENTRY		SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
10	NEW		DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
11	RE-ENTRY		SHAKIRA SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
12	4	3	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
13	NEW		COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
14	10	20	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
15	19	4	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98)	FIGGAS 4 LIFE
16	NEW		MARVELOUS 3 HIF/ELEKTRA 62536/EEG (12.98 CD)	READYSEXGO
17	13	23	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
18	8	15	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
19	15	5	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
20	11	23	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
21	16	3	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
22	45	2	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
23	12	3	RICARDO ARJONA SONY DISCOS 84014 (10.98 EQ/16.98)	GALERIA CARIBE
24	21	59	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
25	18	15	BT NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE

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

26	23	12	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
27	36	2	LUDACRIS DISTURBING THA PEACE 911 (10.98/16.98)	LUDACRIS PRESENTS: INCOGNITRO
28	14	7	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
29	RE-ENTRY		CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
30	20	7	MORCHEEBA SIRE 31137/LONDON-SIRE (17.98 CD)	FRAGMENTS OF FREEDOM
31	24	5	OPM ATLANTIC 83369/AG (11.98/17.98)	MENACE TO SOBRIETY
32	28	4	DAR WILLIAMS RAZOR & TIE 82856 (17.98 CD)	THE GREEN WORLD
33	27	11	NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
34	25	4	ZEBRAHEAD COLUMBIA 63817/CRG (7.98 EQ/13.98)	PLAYMATE OF THE YEAR
35	17	4	BUJU BANTON ANTI/PENTHOUSE 86580*/EPITAPH (10.98/16.98)	UNCHAINED SPIRIT
36	NEW		B.B. JAY HARRELL 41699/JIVE (10.98/16.98)	UNIVERSAL CONCUSSION
37	38	2	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC (11.98 EQ/17.98)	YOU CAN MAKE IT
38	26	26	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
39	22	22	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
40	31	14	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
41	43	5	DEBELAH MORGAN THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
42	44	11	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
43	NEW		THE WARREN BROTHERS BNA 67903/RLG (10.98/16.98)	KING OF NOTHING
44	30	24	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
45	32	5	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
46	NEW		EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
47	29	8	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
48	34	2	8STOPS7 REPRISE 47387/WARNER BROS. (7.98/11.98)	IN MODERATION
49	48	2	PEPE AGUILAR MUSART 12326/BALBOA (10.98/17.98)	LO GRANDE DE LOS GRANDES
50	RE-ENTRY		THIEVERY CORPORATION EIGHTHTEENTH STREET LOUNGE 0033* (16.98 CD)	MIRROR CONSPIRACY

POPULAR UPRIISINGS

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

GABRELS ON THE LOOSE: Guitarist **Reeves Gabrels** may be best-known as the lead guitarist in **David Bowie's** band **Tin Machine**, but he has a long history of being a respected musician



Electric Debut. British band **Electrasy** serves up a melodic style of modern rock, as heard on the band's U.S. debut album, "In Here We Fall." The set is due Oct. 10 on Arista Records. Guitarist/songwriter **Nigel Nisbet** says, "I write about being vulnerable." **Electrasy** is currently on a U.S. tour, with dates that include Friday (29) in Philadelphia and Saturday (30) in Charlottesville, Va.

in his own right.

Gabrels recorded two albums with **Tin Machine**, and he has recorded music as a session player with several other acts, including the **Rolling Stones**, the **Cure**,

Public Enemy, and **Jeffrey Gaines**. Gabrels now has a solo album, "Ulysses (Della Notte)," due Oct. 3 on E-Magine Entertainment. The album showcases Gabrels' unique guitar style, which has been described as edgy and nonconformist. Guests on the album are **Bowie**, ex-**Pixies** leader **Frank Black**, **Robert Smith** of the **Cure**, and **Dave Grohl** of **Foo Fighters**.

SISTER ACT: Before her debut album has even been released, R&B singer **Katora** has already been the opening act for such acts as **Boyz II Men**, **Montell Jordan**, and **Tony Terry**.

Katora's debut album, "Sista Sista" (due Oct. 10 on EMI-distributed **Vital Sounds/2K** **Sounds Records**), features the title track as the first single. The song has been released to dance clubs and R&B radio. The **Richmond, Calif.-based** singer will also be doing a promotional tour of high schools.

FIGHTING CHANCE: **Five For Fighting** is the



New Boy Band. Youth Asylum is one of the latest offerings from Quincy Jones' Warner Bros.-affiliated label, **Qwest Records**. Youth Asylum's debut album, "We Are Young Americans," is due Oct. 31. Group member **Kevin** says, "We want to send a message about hope."

stage name for singer/songwriter **John Ondrasik**. His style of alternative pop/rock can be found on **Five For Fighting's** latest release, "America Town," due Tuesday (26) on **Aware/Columbia Records**. **Five For Fighting** recently completed a tour with the **Dave Matthews Band**. The album's first single, "Easy Tonight," has been serviced to triple-A and rock radio.

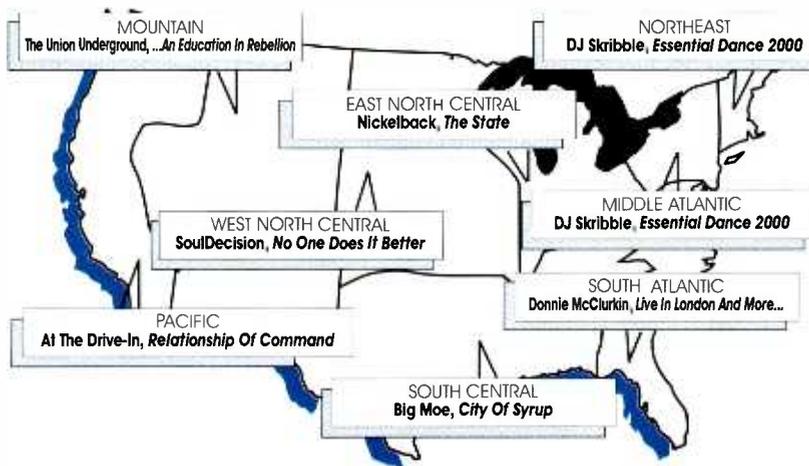
The singer—a native of **Andice, Texas**—considers **Merle Haggard**, **Charley Pride**, **Marty Robbins**, and **George Jones** among his biggest influences. **Austin** has played select dates



Dexter's 'Life.' Rock band **Dexter Freebush** created a buzz as the winner of the 1999 **John Lennon Songwriting Contest**. The band won for the song "Leaving Town," the first single from **Dexter Freebush's** Capitol Records debut album, "A Life Of Saturdays." The single has leapt onto the **Modern Rock Tracks** chart, where it stands this issue at No. 26. Lead singer **Kyle** says, "We don't just want to be rock stars. We want to impact people."

around the U.S. before the album's release. More tour dates are expected before the end of the year.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
PACIFIC	SOUTH CENTRAL
1. At The Drive-In Relationship Of Command	1. Big Moe City Of Syrup
2. David Gray White Ladder	2. Rodney Carrington Morning Wood
3. Shakira MTV Unplugged	3. Nickelback The State
4. Shakira Donde Estan Los Ladrones?	4. The Union Underground ...An Education In Rebellion
5. Vast Music For People	5. SoulDecision No One Does It Better
6. Morcheeba Fragments Of Freedom	6. Ludacris Ludacris Presents: Incognegro
7. Pepe Aguilar Lo Grande De Los Grandes	7. Keith Urban Keith Urban
8. Jets To Brazil Four Corners Night	8. A.B. Quintanilla Y Los Kumbia Kings Amor, Familia Y Respeto...
9. Nina Gordon Tonight And The Rest Of My Life	9. Methrone My Life
10. Slum Village Fantastic Vol. 2	10. Southside Playaz Street Game

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ BJÖRK

Selmasongs
 PRODUCERS: Björk, Mark Bell
 Elektra 62433
 Icelandic chanteuse Björk makes her major-motion-picture debut in Lars van Trier's "Dancer In The Dark," which opens in cinemas nationwide next month. The seven-track "Selmasongs" features music from the film's soundtrack. In signature Björk fashion, the songs are emotionally intense, beautifully orchestrated, sensually sweet, and wickedly exotic. The sonic landscape of "Selmasongs" is enhanced by co-producer Mark Bell's desire to create beats from concrete sounds recorded on location—as well as the sublime orchestral maneuvers of arranger Vince Mendoza. Cavorting front and center is *that* marvelous voice, which sounds so at home on tracks like the Broadway-tinted "In The Musicals," the atmospheric "Scatterheart," and the majestic "New World." On the big band-shaded "Cvalda," the singer duets with actress Catherine Deneuve, whose delivery is breathy and celestial. For the haunting "I've Seen It All," Björk teams up with Radiohead's Thom Yorke, and the result is stunning.

MOJAVE 3

Excuses For Travellers
 PRODUCERS: Mark Van Hoen, Mojave 3
 4AD/Beggars Group 2K05
 Somewhere between Nick Drake and Belle & Sebastian lies Mojave 3. On "Excuses For Travellers," its third album, the band serves up a melancholy gem of gorgeous, whispery folk and delicate countrified rock. Neil Halstead, the group's chief singer, songwriter, and sad sack, delivers his vocals in an almost weary sigh that epitomizes the album's thematic preoccupation with romantic disappointment and bittersweet longing. But to his credit, the songs are infused with an understated resolve and humanity that gives them a gentle charm. In fact, this is rainy-day and late-night atmospheric of the finest order. But if that is the album's greatest triumph, it is also arguably its biggest limitation as well. Even in "Excuses For Travellers'" more animated moments—the Rachel Goswell-fronted "Bringin' Me Home" and "Any Day Will Be Fine"—Mojave 3's pervading quiet sadness and minimalist production primarily relegates the work to downer mood music. But for those who can stand feeling blue, it will be hard to find a prettier record this year.

BENJAMIN SEARS & BRADFORD CONNER,

VALERIE ANASTASIO & TIM HARBOLD
 Noël & Cole—Together With Music
 PRODUCER: not listed
 Oakton Records 1001
 Benjamin Sears and Bradford Conner, who form a popular Boston-based cabaret act, own Oakton Records, which has featured the pair on performances of Irving Berlin (two albums), George and Ira Gershwin (two albums), and E.Y. Harburg (one album). With this release, the duo adds the

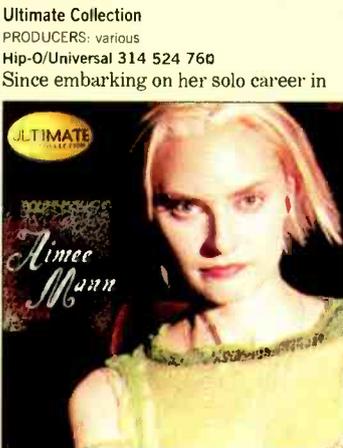
SPOTLIGHT



KRISTINE W. Stronger
 PRODUCERS: various
 RCA 7863 67908
 Four years is a long time to wait between albums, especially when that last album was a debut. But in the case of Kristine W., whose introductory opus "Land Of The Living" spawned such No. 1 dancefloor hits as "One More Try" and "Feel What You Want," it appears that the time was well-spent. "Stronger" finds Ms. W., who co-wrote the bulk of the set's 13 tracks, effortlessly taking a giant step forward into the pop mainstream. Fortunately, she accomplishes this bold task without ever losing sight of her club roots. The set's first (and current) single, the anthemic title track, has already reached the summit of Billboard's Hot Dance Music/Club Play chart. Tracks like "Lovin' You" and "Stand In Love," both of which overflow with contemporary Donna Summer nuances, are waiting in the wings to repeat the process. Ditto for the playfully salacious "Never Been Kissed," which merges '60s girl-group innocence with new-millennium grit. The midtempo pop jam "If Only You Knew" simply screams radio, as does the TLC-meets-Janet vibe of "That's How It Goes" and her simply gorgeous acoustic take on James Taylor's classic (and timeless) "Shower The People."

songs of Noël Coward and Cole Porter to the label's catalog. In their skilled, all-out, in-the-shower manner, with the added pleasures of Valerie Anastasio and Tim Harbold, they take on those two pop masters, with each getting half of the 18-song program. Though many show-music enthusiasts will find most of the repertoire familiar, they'll likely be getting an introduction to a lazy-afternoon, bluesy Porter song, "Pick

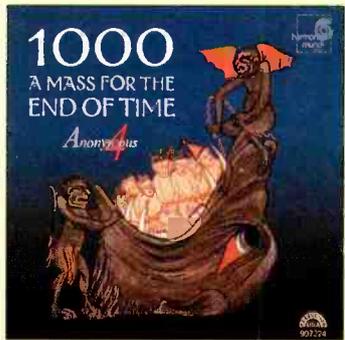
AIMEE MANN



the early '90s, the former lead singer of '80s new-wave act Til Tuesday has

SPOTLIGHT

ANONYMOUS 4
 1000: A Mass For The End Of Time
 PRODUCER: Robina G. Young
 Harmonia Mundi 907224
 Dread of an impending Last Judgment was rife at the turn of the first millennium, stoked by the fear and confusion inherent to the Dark Ages. A longing for deliverance can be discerned in the era's chant, which vocal quartet Anonymous 4 have tapped for "A Mass For The End Of Time," centering on the Ascension mass from medieval France and Britain. Despite the material's apocalyptic subtext—and the rather frightening cover art—Anonymous 4 evinces the same serene, bell-like sound that has made the group a perennial presence on Billboard's Top Classical Albums chart. (And the quartet hasn't missed a beat



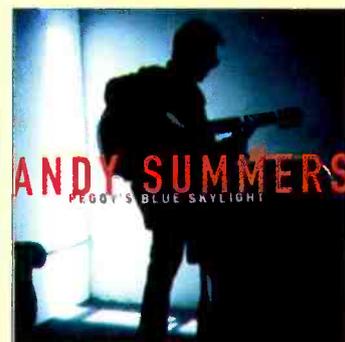
with the entry of a new member; as Jacqueline Horner joins Marsha Genensky, Susan Hellauer, and Johanna Maria Rose.) Such singing and imaginative programming—plus first-class production and packaging—mean Anonymous 4 can look forward to another hit album as surely as the doom-saying originators of this music faced another dawn.

Me Up And Lay Me Down," a 1931 effort from an unproduced musical, "Star Dust." A charming, enthusiastic pairing of two songwriters whose like, unfortunately, the musical theater will never produce again. Distributed by Original Cast Records.

R & B / HIP-HOP

► **KANDI**
 Hey Kandi...
 PRODUCERS: Kevin "She'kspere" Briggs, Kandi, Focus, Laney Stewart
 Columbia 63753
 After racking up a string of hits with

SPOTLIGHT

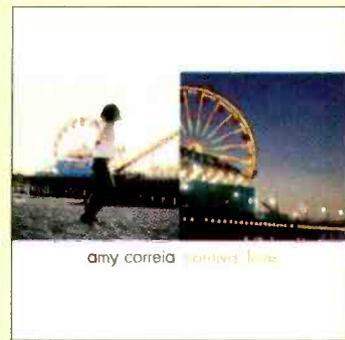


ANDY SUMMERS
 Peggy's Blue Skylight
 PRODUCERS: Andy Summers, Eddie King
 RCA Victor 09026-63679
 You can count on one hand the rockers who have made credible forays into jazz. Yet Andy Summers has proved not only credible but highly compelling over several RCA albums, ranging from artful originals to fresh takes on past masters. The former Police guitar whiz surpasses himself with this survey of Charles Mingus as he gives the great man's compositions an utterly individual spin. Summers' blue-hued solos and the interplay of his textured sextet are the core, although kindred spirits are also tapped. The Jazz Passengers spice up the Latin medley "Cumbia Jazz Fusion"/"Remember Rockefeller At Attica," as well as give a hip-hop twist on "Free Cell Block I." Deborah Harry plays the disenchanted chanteuse in "Weird Nightmare," and Q-Tip recites some Mingus prose over Summers' gritty reading of "Goodbye Pork Pie Hat." But the gem of the affair is a poetic arrangement of the piano piece "Myself When I Am Real" that sees Summers in league with the Kronos Quartet.

the likes of TLC and Destiny's Child as a songwriter, Atlanta-based Kandi is ready for some platinum hardware with her name on it. Her solo debut should do the trick. "Don't Think I'm Not," the set's first single, is a bass-influenced jam that lets men know that women do as much dirt as they do. (Kudos to Kandi for having the courage to admit this.) This radio-ready tune has a definite party vibe and much attitude. For most of "Hey Kandi . . .," the 24-year-old has no problem laying down the law when it comes to relationships. Interestingly, it's the album's

SPOTLIGHT

AMY CORREIA
 Carnival Love
 PRODUCERS: Jeremy Stacey, Amy Correia, Greg Wells, Christopher Thorn
 Anise/Odeon/Capitol 7243 4 98221
 Newcomer Amy Correia hails from Lakeville, a small town in southeastern Massachusetts. How she got from a place with a population of 6,000 to this amazing collection of 13 acoustic-pop songs will certainly have some (needlessly) scratching their heads. If truth be told, though, Correia spent four years in New York, where she wrote songs in her Chinatown flat and performed them at numerous downtown clubs, including Sin-é and CBGB's Gallery. These days, Correia, who spent the summer performing on the Girls Room tour, calls Los Angeles home. "Carnival Love" perfectly cap-



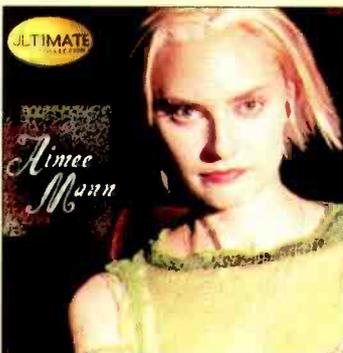
tures an artist who has experienced small-town living and intense city life. At various times throughout the set, the singer/songwriter/multi-instrumentalist conjures up images of Sheryl Crow, Victoria Williams, Jill Sobule, Shawn Colvin, Julia Darling, and even Bette Midler. Standout tracks include the buoyant "Life Is Beautiful," the twangy "He Drives It," the hip-hop-speckled "The Bike," and the bittersweet, moving "Sun Comes Up." Quite the debut.

title track that reveals a more submissive Kandi, one who is willing to defend her man to the end. Among the album's primarily midtempo and uptempo jams are a couple of moving ballads, "Can't Come Back" and "Easier" (a duet with Faith Evans). This album should serve as the introduction of a new-millennium diva who can play both sides of the board.

(Continued on next page)

VITAL REISSUES®

AIMEE MANN
 Ultimate Collection
 PRODUCERS: various
 Hip-O/Universal 314 524 760
 Since embarking on her solo career in



the early '90s, the former lead singer of '80s new-wave act Til Tuesday has

become somewhat of a patron saint among critics—and for very good reason. In these days of manufactured, cookie-cutter, crotch-grabbin', navel-exposin', lip-syncin' performers, Mann remains a singer's singer, a songwriter's songwriter, a musician's musician. In other words, she is one accomplished solo artist—albeit one who has experienced most every high and low the music industry has to offer. Arriving several months after Mann's Grammy Award nomination, the 20-track "Ultimate Collection" intertwines moments from "Til Tuesday ("Voices Carry," "Everything's Different Now," a live rendition of "The Other End [Of The Telescope]") and solo works ("Say Anything," "All Over Now," "That's Just What You Are," "Long Shot," "I Should've Known"). Also included are B-sides ("Take It Back," "Baby Blue," "Jimmy Hoffa Jokes") and soundtrack offerings like "Wise Up" and "Sign Of Love."

ROXETTE
 Don't Bore Us, Get To The Chorus:
 Roxette's Greatest Hits
 PRODUCER: not listed
 Roxette Recordings/Edel America 49310



It's ironic how some acts just rack up hit after hit, seemingly under the radar

of pop culture. It's also interesting to note how easy it is to take such acts for granted. During its early-'90s heyday, no one took Roxette seriously. And yet the masses happily consumed one tasty treat after another by the act—as evidenced by this hit-packed compilation. Remarkably, much of the material has aged well. "Listen To Your Heart" continues to be as potent as any power ballad to top the charts in recent times, while "Dangerous" still has a wicked little hook that seems perfect for car stereos. Does it still have the golden pop touch? If the new track, "Wish I Could Fly," is an accurate indicator, the answer is resoundingly positive. The track is awash in moody synths, timely shuffle beats, and vocals that are seductively sensual. Given the slow-but-steady rise the track is currently enjoying at radio, it looks like Roxette will be adding to that pile of much-deserved (if guilty pleasure) hits.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 770 Broadway, New York, N.Y. 10003. Send country albums to Ray Waddell, Billboard, 49 Music Square W., Nashville, TN 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bambarger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).

Reviews & Previews

(Continued from preceding page)

★ SOUNDTRACK

Bamboozled
 PRODUCERS: various
Motown 15687
 Spike Lee movies and controversy go together like ebony and ivory. Lee's latest film, "Bamboozled," will undoubtedly add more fuel to the proverbial fire with its racial and social criticisms. The film's accompanying soundtrack also carries a lot of political and emotional weight. The set's first single, "Blak Iz Blak," features faux group the Mau Maus. Brought together for the film, the seven-MC clique (featuring Mos Def, Canibus, and Charli Baltimore, among others) offers a new worldview backed by a thumping, bass-heavy backbeat. R&B legend Stevie Wonder, a consistent Spike Lee soundtrack contributor, offers two new tracks ("Misrepresented People" and "Some Years Ago"), both of which are as educational as they are musical. Fellow Lee soundtrack contributor Chuck D revisits his classic "Burn Hollywood Burn" with help from Rage Against The Machine's Zack de la Rocha and the Roots. Other standouts on this 15-track set include Angie Stone's "Slippery Shoes" and Common Featuring Erykah Badu's "The Light Remix."

COUNTRY

★ CHALEE TENNISON

This Woman's Heart
 PRODUCER: Jerry Taylor
Asylum 47820
 In days of yore, female country singers often landed in Nashville with a lot of living already behind them, adding heartfelt credence to their songs that couldn't be found in marketing meetings. Such is the case with Chalee Tennison, and her life experience brings a lot to her party on this sophomore release. The authenticity she lends to such songs as the passionately delivered "Yes I Was" and the steel-drenched pure country of "We Don't Have To Pray" simply cannot be faked. Tennison possesses a voice with substance, more than a little range, and a solid-gold catch she showcases to great effect on soulful ballads like "I'm Healing," "You Can't Say That," and the title cut, as well as on feistier fare like "Break It Even" and the big fun of "I Ain't." Tennison is a true country stylist, and while the format may be crowded with talented lady singers, few ring with her credibility and power. Her style and delivery would have worked 20 years ago, and it should work today.

★ HANK WILLIAMS

Alone With His Guitar
 PRODUCERS: Colin Escott, Kira Florita
Mercury 088174162
 Culled from Mercury's exhaustive and spectacular "Complete Hank Williams" boxed set of 1998, "Alone With His Guitar" showcases Williams at his bareboned and forlorn best. The performances come from Williams' demos and live studio performances for morning radio shows, with the latter often being songs Williams simply loved performing rather than his own material. Among those are Ernest Tubb's "First Year Blues" and Clyde Moody's "You Caused It All By Telling Lies," both straightforward and honest in their depiction of married life. Williams' own often-obscure originals are powerful; "Alone & Forsaken" is as dark and foreboding as anything he ever did and is well-served by the acoustic presentation. Due to the source material, production quality is often spotty, but this collection remains historically significant and a collector's must—especially due to the fact that this is an enhanced CD, complete with screen saver, spoken words from Williams himself, and audio notes read by Hank Williams III.

WORLD MUSIC

★ BALFA TOUJOURS

Live At Whiskey River Landing
 PRODUCERS: Peter Schwarz, Balfa Toujours
Rounder 11661-6096
 The idea is perfect: A bar in Louisiana's Atchafalaya Basin filled with rowdy Cajuns, one of the best neo-traditionalist Cajun bands in the world on the stage, and Mobile Audio on hand to record the whole thing. Accordionist Dirk Powell and ace fiddler Kevin Wimmer are full of the fire that comes only with live performance, and vocalist/guitarist Christine Balfa sings like an Acadian angel. From the opening bars of the two-step "La Chandelle Est Allumée" through the strains of the dance-hall favorite "La Valse De Bélizaire" to the rowdy send-off "Chez Geno," this is pure Cajun cookin'. Drummer Todd Aucoin joined the group for this recording, and Geno Delafosse sits in on three tunes. In his liner notes, Powell writes, "We love playing at Whiskey River. It is where our souls are nourished." Cajun music fans will find this album nearly as nourishing as dancing with their sweeties to Balfa Toujours at Whiskey River. This may well be the best Cajun album of 2000.

CONTEMPORARY CHRISTIAN

★ VARIOUS ARTISTS

City On A Hill—Songs Of Worship And Praise
 PRODUCER: Steve Hindalong
Essential 83061-0607
 The goal of all Christian music is to spread the gospel, and "City On A Hill—Songs Of Worship And Praise" accomplishes that objective beautifully by fostering a sense of community that extends beyond the artists on the project to the listener. What makes this album unique is that it features the top names in Christian music working together in various configurations outside their respective bands. On the opening cut, "God Of Wonders," Third Day lead vocalist Mac Powell joins Caedmon's Call members Cliff and Danielle Young. On the stirring "With Every Breath," Sixpence None The Richer's ethereal lead vocalist, Leigh Nash, blends voices with Jars Of Clay front man Dan Haseltine. The Newsboys Peter Furler and Sonic Flood collaborate brilliantly on "Unified." Powell also worked with the late writer/producer Gene Eugene one week before his death to create "I Remember You." And "Marvelous Light" features all the album's participants supporting Eugene. In addition to the collaborative efforts, Third Day, Caedmon's Call, Jars Of Clay, Sixpence, and FFH also contribute cuts in their usual band formations.

CLASSICAL

★ GLUCK: Iphigénie En Tauride

Christine Goerke, soprano; Ronald Gilfrey, baritone; Boston Baroque, Martin Pearlman
 PRODUCER: James Mallinson
Telarc 80546
 There aren't many new opera recordings being issued these days, which is why this superb production is cause for celebration. Christoph Willibald Gluck (1714-87) was opera's first great reformer, purging the form of its insipid Baroque encrustations and paving the way for the dramatic masterpieces of Mozart. Gluck's "Orpheo Ed Euridice" is his most-famous work, but "Iphigénie En Tauride" (after Euripides) is his most revolutionary—and most involving to modern ears. In the opera's first recording on period instruments, Martin Pearlman leads his Boston Baroque and its excellent chorus in a fluid, beautifully theatrical performance, with the soloists led by fine soprano Christine Goerke in the title role. As a bonus, the last disc concludes with a half-hour, musically illustrated discussion of the opera with Pearlman. With the lauded John Eliot Gardiner version on Philips out of print, this Telarc triumph takes pride of place among readings of "Iphigénie En Tauride," if not among all Gluck operas on record.

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ TIFFANY I'm Not Sleeping (3:19)

PRODUCER: Tim Feehan
 WRITERS: Tiffany, T. Feehan, J. Brooks
 PUBLISHERS: Tpop Tunes/Park Drive Music Publishing USA, ASCAP
Eureka Records 15668 (CD promo)
 Tiffany's forthcoming album, "The Color Of Silence" (due Oct. 10), is one of the most appealing surprises of 2000, as well as one of the finest pop albums of the year. The first airwaves entry from the upcoming set is a handsome, mood-building cut co-authored by the singer. It showcases Tiffany's expressive ease with an emotionally intense lyric far removed from the lighthearted teen pop of her earlier recordings, while a hip-hop descent at mid-song by rapper Krayzie Bone enhances the air of confident self-assertion. That said, the strong consensus among Billboard enthusiasts is that Tiffany's label has made a serious error in judgment by offering radio this downbeat entry instead of, as originally planned, the superb opening track from "The Color Of Silence," a glorious, hook-drenched barn-burner called "Open My Eyes." Indeed, the acoustic/electric shadings and prismatic vocal power of "Eyes"—with its forget-all-the-things-I've-seen sense of triumph at the chorus—is a far more fitting prelude to a special project. "Sleeping" is nice but not at all representative of "The Color Of Silence," a transcendent album by a skilled, seasoned artist hitting a new plateau. The folks at Eureka Records need to take Tiffany's own radiant advice and help open radio's ears to "Open My Eyes," the first of her new set's many potential smashes.

★ JOY ENRIQUEZ Tell Me How You Feel (4:06)

PRODUCERS: Soulshock and Karlin
 WRITERS: C. Schack, K. Karlin, J. Enriquez, F. Simon, L. Brownlee, G. Redman, J. Simon
 PUBLISHERS: Jungle Fever/EMI-Blackwood/Soulvang Music, BMI; Pink Folder Music Publishing/Universal-MCA
Joy to the World/Meno Music, ASCAP
LaFace/Arista 4457 (CD promo)
 Last year, newcomer Joy Enriquez hit radio with the enchanting albeit gooey "How Can I Not Love You" from the Jodie Foster movie "Anna And The King." With the songbird's debut album now in the works, it's time for this beautiful young artist to show us what she's really about. "Tell Me How You Feel," effectively produced by Soulshock and Karlin—with L.A. Reid and Babyface at the album's helm—is among the most refreshing pop/R&B downtempo steamers we've heard this year. Out in front is a rubbery bassline that listeners will want to chew like gum, uniting a number of creative elements, including a clever bridge, soulful samples from the old school, a one-listen hook, and a killer vocal from Enriquez. Lyrically, the co-songwriter sings about her secret love: "Baby, I want you, but I don't know what to say/I see you every day when you come around my way/I want you to know that I'm in love with you." This fun, romantic funkfest would sound so good emanating from the speakers of a car making its way down Main Street, bringing the party people to their feet. It's a fab song that, at last, doesn't sound like everything on the air. But read on . . .

ating from the speakers of a car making its way down Main Street, bringing the party people to their feet. It's a fab song that, at last, doesn't sound like everything on the air. But read on . . .

MIKAILA So In Love With Two (3:25)

PRODUCER: not listed
 WRITERS: Mikkel S., H. Rustan, T.E. Hermansen, M. Enriquez
 PUBLISHERS: Sony Music Publishing Ltd./EMI Music/Copyright Control
Island/Def Jam 15155/15084 (CD promos)
 Island/Def Jam is prepared to jump on the pop princess bandwagon with its overtly branded Mikaila Enriquez (no relation to the Joy reviewed above), a pretty, young singer/songwriter who possesses the vocal prowess to make the long haul. Stylistically, debut single "So In Love With Two" is a disappointing copycat of the Destiny's Child sound ravaging the pop and R&B airwaves—but thankfully, the label was savvy enough to offer a number of radio-ready remixes on one of two promo singles for those stations that aren't looking for Destiny's Child or Pink clones. Remixer team Cibola contributes both its own radio mix and a mix-show version, and there's a jittery version from Jonathan Peters and a radio-friendly take from Hex Hector. Unlike Christina Aguilera, who courts her Latin roots phonetically, Mikaila ups the ante with true Spanish and Spanglish versions on the second promo, which could open the door on the international front and on U.S. Spanish stations. Island has put its marketing expertise

NEW & NOTEWORTHY

SUNDAY I Know (3:43)

PRODUCER: Warryn "Baby Dubb" Campbell
 WRITERS: H. Lily Jr., N. Squire, T. Squire, J. Smith, W. Campbell
 PUBLISHER: not listed
Better Place/Capitol 15197 (CD promo)



The rush to tap into the public's interest in such girl groups as Destiny's Child continues with the onset of this vocal quintet, comprising three sisters and two cousins. No doubt, the familial connection contributes to the seamless blend of harmonies. Pals rarely flow with such remarkable ease. Fans of rich, intricate vocal arrangements are offered a tasty feast here, wherein there are enough twists and turns to leave the listener happily dizzy . . . and the leads' vamps are pretty nifty too. Much ado will be made of the fact that Sunday is being mentored by Whitney Houston (who co-manages the act with longtime associate Robyn Crawford), but it's safe to predict that the act will eventually shine in its own right if the material that fills its full-length eponymous debut (due in stores Oct. 10) is as potent as this infectious, hip-hop-laced single. Producer Campbell underlines the track with time-sensitive beats and taut guitar/keyboard interplay. It's an instantly memorable jam that should prove intriguing to pop and R&B programmers alike. Sunday is certainly the most formidable foil to Destiny's Child that we've heard to date. Can't wait to see where it goes from here.

into this record—but sadly, that really shows. While Mikaila is undoubtedly a true talent, we're willing to wait for the second single, which it is hoped will showcase the artist with more than a paint-by-numbers, cliché du jour song.

R & B

► CARL THOMAS Emotional (4:31)

PRODUCER: Mario "Yellow Man" Winans
 WRITERS: C. Thomas, K. Hickson, M. Winans, Sting
 PUBLISHERS: Thom Tunes/Hicklo Music, ASCAP; Yellow Man Music/Magnetic Publishing Ltd. BMI
Bad Boy 9334 (CD promo)
 Still riding high off the fact that his debut single, "I Wish," went straight to the top of the charts, Carl Thomas is likely to be in the running as top new R&B artist of the year—even though his second single, "Summer Rain," with its steamy, island-soaked video and Latin-tinged instrumental track, didn't garner the same enthusiasm from programmers as "I Wish" did. Thomas' third outing, "Emotional," also the title track to his debut album, was already getting significant airplay at radio while "I Wish" was still climbing the charts. So as long as radio programmers haven't already burned it, they'll likely embrace it. If "Emotional" has that strangely, eerily familiar sound, it's because it samples the song "Shape Of My Heart" by pop icon Sting. While most R&B consumers may vaguely know that title, it's not enough to make folks say, "Oh, no, not another sample!" Thomas' vocal performance on "Emotional" shows a wider range than it does on his past two singles. As a lyricist, he's clearly a talent who will not only have enormous success himself but could easily be called upon to pen his magic for others. Consider this the next step in what is certainly a bright future for Thomas.

PATTI LaBELLE Call Me Gone (3:53)

PRODUCERS: Jimmy Jam, Terry Lewis
 WRITER: D. Warren
 PUBLISHER: Realsongs, ASCAP
MCA 25211 (CD promo)
 Miss Patti returns with a slinky li'l number that manages to sound contemporary and age-appropriate at the same time. Few things are as embarrassing as a 50-something woman trying to throw down like she's Britney Spears, and producers Jimmy Jam and Terry Lewis help LaBelle avoid that pitfall by keeping the track lean and low on kiddie-like bells and whistles. However, there's no denying that the groove is deliciously youthful, and it's topped with delicate guitar strumming and caressing keyboard lines. LaBelle earns points for adhering to the subtle flavor of the track, treating listeners to the rich, soft tones of her incomparable voice. Of course, this wouldn't be a Patti LaBelle jam if the diva didn't cut loose at some point, and Miss Thing rips a climactic vamp that will leave her legion of die-hards panting and praising her remarkable gift. An excellent introduction to the absolutely lovely new opus, "When A Woman Loves."

COUNTRY

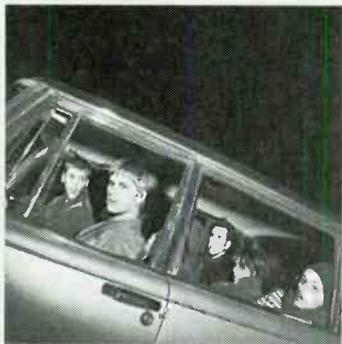
► DARRYL WORLEY A Good Day To Run (3:09)

PRODUCERS: Frank Rogers, James Stroud
 WRITERS: D. Worley, B. Tomberlin
 PUBLISHERS: EMI Blackwood Music, Harley Creek Music, Mike Curb Music, BMI
DreamWorks 13612 (CD promo)
 Worley won over country radio programmers with the affecting ballad "When You Need My Love," and he continues his winning streak with this lively uptempo tune. His phrasing is undeniably country and as appealing as his performance was on the ballad, and he demonstrates more vocal personality on this free-wheeling, light-spirited cut. Penned by Worley and Bobby Tomberlin, the lyric finds a world-weary soul breaking free of his daily

(Continued on next page)

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 770 Broadway, New York, N.Y. 10003. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Bradley Bamberger (N.Y.); Michael Paoletta (N.Y.)

SPOTLIGHT



MATCHBOX TWENTY *If You're Gone/Crutch* (4:35/3:25)
 PRODUCER: Matt Serletic
 WRITER: R. Thomas
 PUBLISHERS: EMI Blackwood/Bidnis, BMI
 Atlantic 300300/300301 (CD promos)

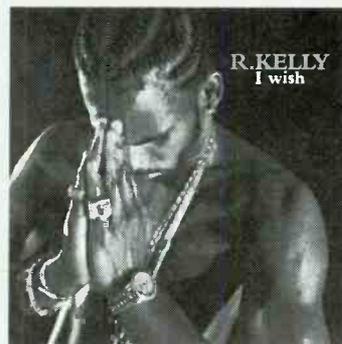
Matchbox twenty is in that rare phase where it can do no wrong at radio. As rock increases its presence over the pop airwaves and lead singer Rob Thomas' profile is at an all-time high, these guys are on a serious roll, and it's not just due to timing. "If You're Gone," the second top 40-directed single from the band's current opus, "Mad Season By matchbox twenty," follows "Bent" as another ace in the hole, while the band's new rock radio release, "Crutch," cuts a straight line to just what the airwaves on that side are craving. Both songs are written by Thomas and, as always, focus on crisp, accessible hooks, organic instrumentation, momentous production from Matt Serletic, and the signature vocal stylings of Mr. Thomas. "If You're Gone" draws its uniqueness from a gratifying horn that plays through the chorus and a melancholy pacing and lyric about trying to breathe life into a relationship marred by separate lives. The ballad is absolutely lovely, though it still has enough edge to keep critics from saying the boys have gone soft. "Crutch," meanwhile, is more free-wheeling, with each verse containing more words than most songs in total—again, a hook. Amid a bed of guitars and swirling harmonies, this song rocks in a less-than-frantic way as well, but it is replete with the gusto it takes to make the grade. With current album sales at 2 million and counting, both of these releases are poised to take matchbox further up the ladder.

shackles and finding "a good day to run." The production is laced with fiddle and steel guitar and reverberates with lots of good-ole-boy country attitude. It's yet another strong single from a newcomer who is demonstrating the ability to break out ahead of the pack of other new artists vying for attention.

► **MARSHALL DYLLON** *Live It Up* (3:17)
 PRODUCERS: Robert Byrne, Phil Vassar
 WRITERS: R. Byrne, P. Vassar
 PUBLISHERS: EMI Blackwood Music/Arbyrne Music/BMI, EMI April Music/Phil Vassar Music, ASCAP
 Dreamcatcher Records 02000 (CD promo)

Since launching his Dreamcatcher label with partner Jim Mazza, Kenny Rogers has jump-started his career with a No. 1 record and a Country Music Assn. Award nomination for his hit "Buy Me A Rose." But the big question on many lips is, Can Dreamcatcher break another act? Well, this promising debut single from Marshall Dyllon will likely provide an affirmative answer to that question. The band has been generating positive comments around Music Row since its appearance last month at the regional Country Radio Seminar in San Antonio. That obviously helped win over country programmers, as evidenced by the fact that the single enters Billboard's Hot Country Singles & Tracks chart this issue at No. 61. This buoyant little number has all the ingredients to be a hit. It's got a great uptempo

SPOTLIGHT



R. KELLY *I Wish* (5:16)
 PRODUCER: R. Kelly
 WRITER: R. Kelly
 PUBLISHERS: Zomba Songs Inc./R. Kelly Publishing Inc. BMI
 Jive 42692 (CD promo)

Despite his reputation as somewhat of a recluse, R. Kelly still stands out where it counts: in his music. "I Wish," the first single from his forthcoming album, "TP-2.Com," is a stellar performance and a peek at the man inside. Kelly has the rare gift of being able to keep his self-proclaimed ghetto lifestyle image and still combine it with gospel undertones. "I Wish" is an inward look at himself and the price of fame. His one wish is to have his mother back (she passed away several years ago). His feelings are summed up profoundly in the line "I would give it all up just to take one ride with you." This isn't the first tribute to his mom: Kelly recorded a remake of the O'Jays classic "Sadie" on his sophomore set, "12 Play," which he dedicated to his late mother during his first world tour. This latest single takes Kelly's street-edged yet poignant lyric and a gospel choir of young folks for background vocals and combines them with one of his signature soulful tracks. And yet he's not concerned about using profanity when he feels it makes a point, although the radio version is edited. While so many other artists have adopted a Kelly-like sound, almost saturating the airwaves on radio, Kelly himself has been able to come out and re-create his sound without losing his own identity. He's a masterful writer, producer, and performer. "I Wish" is not only the first single from his next album; it's the first song in a new phase of Kelly's already bright career.

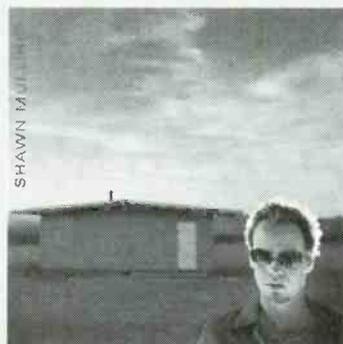
melody, a solid performance, and a positive, well-written lyric penned by producers Robert Byrne and Phil Vassar (who has been making a name for himself as an artist with his wonderful Arista debut). The production is crisp and vibrant, and it perfectly showcases the band's engaging vocal interplay. Everyone knows independent labels fight an uphill battle, but Dreamcatcher has a great team, and this single is an excellent contender that may show the country community that lightning can strike twice and that an indie label can have more than one hit single in a year.

ROCK TRACKS

► **FUEL** *Hemorrhage (In My Hands)* (4:06)
 PRODUCER: Ben Grosse
 WRITER: C. Bell
 PUBLISHER: Pene Pig Publishing/Universal Songs of PolyGram International, BMI
 550 Music/Epic 15155 (CD promo)

Already an established Buzzworthy clip on MTV, this first single from Fuel's second album, "Something Like Human," just out Sept. 19, is gonna leave you in spine-tingling tatters. For those who think that Creed and Vertical Horizon are mama's boys, this red-hot, steroid-ridden anthem has enough going for it to force forward this Pennsylvania quartet's rep in rock, following its 1998 platinum major-label debut, "Sunburn." These guys are

SPOTLIGHT



SHAWN MULLINS *Everywhere I Go* (4:01)
 PRODUCERS: Shawn Mullins, Julian Raymond
 WRITERS: S. Mullins, M. Kahler, M. Lawler
 PUBLISHER: not listed
 Columbia Records 16129 (CD promo)

The "Lullaby" man returns not only with a fresh, cropped hairdo but with the first cut from his upcoming "Beneath The Velvet Sun," and boy is it a winner. Thankfully, "Everywhere I Go" in no way tries to repeat the quirky charm of that first breakout hit, instead building a nest in the dead center of what's selling today: comfortable rock-lite with a hook as poppy as the sun is bright. Lyrically, the track is also luminescent, as Mullins sings about the delight of steadfast love: "Wake up with you beside me/With all of your love inside me/So when I am gone/It guides me on." The instrumentation also reflects the joyous stance, with a dash of organ, crisp percussion, elegant harmonies, and a hook that will make you slap your knees and sing along like a coyote entranced with the moon. This song is terrifically spirited and somehow seems to fit in with the renewal that comes with the changing of seasons. Pop, adult top 40, hot AC: Go to town with this, a song so natural and singable, you know Mullins just has to be shaking his own hand. Look for the new album Oct. 24.

right where it's at, baby, blending fierce instrumentation (including not only the expected wall of gritty guitars and pounding percussion but well-placed strings, too) with the "damn the world" vocals of lead singer/guitarist Brett Scallions and songwriting of guitarist/vocalist Carl Bell. Best of all, these guys didn't forget that behind the music, there's got to be an anthemic chorus that'll keep the kids coming. Producer Ben Grosse obviously had a good time on this ride; it's a richly assembled song that should absolutely take rock radio by the balls. Classic.

RAP

► **2PAC** *Thug Nature* (4:28)

PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 Death Row 22002 (CD promo)

With possibly an unending catalog of "unheard" material, Death Row prepares to drop yet another album from rap music's own Elvis, 2Pac. This time around, the introspective 2Pac (think "Dear Mama" and the classic "Brenda's Got A Baby") provides lines about the nature of a thug. The song's title is a little deceiving, as the MC attempts to explain why "thugs" do the things they do. The song, which acts as an open letter, lifts the instrumental from Michael Jackson's "Human Nature." Radio should devour this track, as people still can't seem to get enough of the slain rapper. Although one may wonder how someone who passed away four years ago is still creating music, the product speaks for itself. If this is a sign of things to come from 2Pac's album, and all factors indicate it is, look for it to be another platinum-seller. 2Pac, or at least his music, continues to thrive.

ON ★ STAGE

I MARRIED AN ANGEL
 Music by Richard Rodgers
 Lyrics by Lorenz Hart
 Book by Richard Rodgers and Lorenz Hart
 Directed and choreographed by Thomas Mills
 Lights by Chuhei Seo
 Starring Brad Little, Nanne Puritz, Ritta Rehn
 Musicals Tonight!, New York

Seemingly more than most, New Yorkers love rediscovering things, which is why they are always picking through piles of dusty, old merchandise in flea markets, used-record stores, and vintage-clothing bins. Everyone hopes to get his or her hands on something valuable that others have overlooked.

It's not so different when it comes to theater, which accounts for the popularity of productions of obscure old musicals. It is exhilarating to be in the audience when a true gem is uncovered, such as the critically acclaimed concert version of "Chicago" at City Center's "Encores!" series that went on to a full-scale Broadway revival. More often, though, these shows turn out to be unremarkable except for a few sparkles.

Such is the case with the current production of "I Married An Angel," staged by a fledgling troupe called Musicals Tonight! Despite the glowing reviews it garnered back in 1938, the show—by the legendary team of Richard Rodgers and Lorenz Hart—won't be headed back to Broadway any time soon. But the score, featuring the remarkable "Spring Is Here" and several lesser-known songs that are just as well-crafted, can make you feel as if you have stumbled upon something wonderful.

The plot is truly ridiculous—a Hungarian count vows he'll never marry anyone except an angel, who obligingly appears. And don't expect the score to have anything to do with the story. The show debuted in the '30s, when the songs weren't expected to advance the plot. In the second act, when the angel's insistence on telling the truth has nearly ruined the count's family business, a secondary character steps forward and sings about New York. How did the song fit into a show set in Hungary? It didn't. Rodgers, in his autobiography, admitted they added it because it

was just a great tune.

Rodgers was right. The song in question, "At The Roxy Music Hall," is a genuine showstopper. It is a homage to a legendary spot where "the usher puts his heart in what he ushes" and "the seats caress your carcass with their pluses." Rodgers and Hart were best-known for their ballads, so to hear such a full-fledged comedy number is a reminder of what a versatile team they were. Although the machine-gun lyrics leave her breathless, Ritta Rehn makes this tune the highlight of the production.

However, Rehn is less adept with another rarity, called "How To Win Friends And Influence People." This comedy number about the best way to hook a man needs a brassier sound than Rehn is able to produce. Kathy Fitzgerald, as the count's forward-thinking sister, has brassiness to spare in her ode to wanton promiscuity, "A Twinkle In Your Eye." She also provides an effectively sardonic counterpoint to the



Richard Rodgers, left, and Lorenz Hart, creators of "I Married An Angel."

count's romantic "Did You Ever Get Stung?"

As the count, Broadway star Brad Little doesn't really have the charisma to pull off the role. His rendition of "Spring Is Here" is vocally fine, but it lacks much in the way of emotion. But another Broadway veteran, Nanne Puritz, is charming from beginning to end as the angel who is mystified by the behavior of mere mortals. With her wide eyes and masses of blond curls lending her more than a passing resemblance to Sarah Jessica Parker, Puritz proves quite adept at comedy. Her only song, "Angel Without Wings," sung with a heavenly choir (literally), is as funny as it is touching.

None of these songs, except for "Spring Is Here" and "A Twinkle In Your Eye," ended up in the ill-fated 1942 film version starring Jeanette MacDonald and Nelson Eddy. The only way to hear them is to get your hands on AEI's reissue of the 1952 recording by Gordon MacRae and Lucille Norman—or head to the Musicals Tonight! version of this surprisingly delightful show.

MARK SULLIVAN

Capitol Lights 'Candles' To Expose World To Artist Pru

BY JANINE COVENEY

LOS ANGELES—When Capitol artist Pru releases her debut album, "Inside A Poem," on Oct. 24, listeners will notice her facility with words. As the title suggests, lyrics to her alterna-soul/pop music boast a distinctly poetic edge.

First single "Candles," serviced to R&B radio outlets the week of Sept. 4, is a midtempo groove that borrows from Smokey Robinson's "Tracks Of My Tears" while using dichotomous candle images to symbolize stress (burned at both ends) and healing (lit for meditation).

"From a word, I can get a whole picture, a visual. The song becomes a poem, almost like a thesis," says the Houston native, who wrote poetry and songs throughout high school and college (Texas Southern University) before moving to Los Angeles to pursue a music career. The album culminates years of pairing lyrics with eclectic music influenced by acts as diverse as Michael Jackson, Rachele Ferrell, Sade, Naughty By Nature, the Isley Brothers, and Miles Davis.

Pru continued to write in L.A.,

putting together a demo that manager Jack Ponti of Cazy Dog Management sent to Warner/Chappell for a publishing deal and to Capitol's then A&R exec Marshall Altman.

Capitol president Roy Lott saw potential to further develop the artist and signed her to the label. "Her lyrics were the thing that stood out the most for me, and it really was the challenge," says Lott, who as executive producer helped Pru fit her lyrics to the right music. Track producers on "Inside A Poem" include Pru, the Characters, Rick Williams, and Ben Garrison.

Adds Lott, "We know this album is something that can play to 15-year-olds and 35-year-olds. One of the reasons I'm excited about 'Candles' is that with the Smokey lyrics, it appeals to both ends of the spectrum."

With a soulful intensity and sprightly attitude, Pru drives home images on tracks like the country/hip-hop love story "183 Miles," the sexy challenge "Aroma," and "Prophecy Of A Flower," which uses the "he loves



PRU

me, he loves me not" childhood chant to decide a love affair's fate.

"'Prophecy Of A Flower' is like

the centerpiece of the album—everything else falls a little to the left and to the right of that," says Pru. "There are things on the record for just about everybody."

Part of Capitol's plan is to capitalize on the music's cross-genre appeal as well as the international market. Lott points to Pru's Latinized cover of Sade's "Smooth Operator," adding, "I see it as Sade 2000. Without sounding like Sade, Pru can appeal to that urban pop market. We're looking at a very broad canvas and want to connect on all those levels."

"We feel her base is R&B mainstream and adult, and there are plans to cross over to top 40," concurs David Linton, Capitol senior VP of R&B promotion and marketing. "Pru represents a lot of what the label has envisioned in terms of discovering fresh talent—a singer/songwriter who has the ability to develop long-term catalog and be around a while."

Capitol is establishing the photogenic artist as one with a powerful stage presence. Pru performed four-night stands at L.A.'s Luna (Continued on page 31)

Rawkus' Talib Kweli, Hi-Tek Shine With 'Reflection Eternal' Debut

BY RASHAUN HALL

NEW YORK—Four years after the release of their first single, "Fortified Live," Talib Kweli and Hi-Tek—aka Reflection Eternal—are eyeing their first full-length debut. The Rawkus set, titled "Reflection Eternal," arrives Oct. 24.

Kweli, also a member of Rawkus duo Black Star, is known for his involvement in social and political issues, such as the "Hip-Hop For Respect" compilation he organized with Black Star mate Mos Def to speak out against police brutality. Meanwhile, Hi-Tek added to his production credits, producing the majority of Black Star's self-titled 1998 debut. Since the two have achieved so much as individuals, Rawkus decided it was best if it marketed Reflection Eternal by also showcasing Kweli and Hi-Tek's names.

Reflection Eternal, known for its thought-provoking lyrical content, acquired its name from another industry source. "Alice Coltrane [widow of John Coltrane] wrote a book called 'Monument Eternal' in which she talks about astro-traveling," says Kweli, who's published by Pen Skills Music (BMI). "I read it when I was 15 and liked what she had to say. We became 'Reflection Eternal' because we're a reflection of our ancestors. We're also a reflection of what's going on now."

Lead single "Move Something" was

released commercially on Sept. 12. "The energy of 'Move' makes you want to get up," says Kweli. "We wanted to put out something that would grab people's attention."

On the marketing front, Rawkus head of marketing Dan Seliger says the label will build upon the fan base the pair has built through Black Star and other projects. "We're going to target three main audiences: Rawkus fans who are already familiar with the group; the larger hip-hop fan base, i.e., the streets; and females because the album has a lot of positive messages for and about black women."

Retail also believes those fans will come out to buy the album. "It [the album] has been highly anticipated here for the past few months," says See Ini, manager of New York's Fat Beats. "Reflection Eternal has been known for a while here due to their work with Mos Def, and I think the album will do well for us."

After being on tour all summer, the pair is preparing to go back on the road for the Okayplayer.com tour, beginning Oct. 4. And another Black Star album is under way.

"The Black Star album is already in the making, but after that I may need to take a break," notes Kweli cautiously. "But I'm not going to chill if it's not worth it. I don't want to get rusty."



TALIB KWELI & HI-TEK

Wyclef Jean Brings Talent To J Records; Scarface Keeps Busy Juggling Careers

THE NEXT PHASE: Clive Davis' J Records is certainly jumping into the thick of things. After announcing that former Bad Boy Entertainment GM Ron Gillyard is coming aboard as senior VP of black music, and amid reports that the label is negotiating with the venerable Luther Vandross, comes the word that J is also entering a 50-50 joint-venture label deal with Fugees' main man Wyclef Jean (see story, page 12) . . . Demmette Guidry, senior VP of urban music at Columbia, quells weeks of rumors and segues to Warner Bros. as senior VP . . . Alan Leeds has been named co-manager of Cheeba Sound/Virgin artist D'Angelo, in partnership with the singer's longtime manager, Dominique Trenier. Leeds previously worked in management for singer Maxwell and formerly served as president of Paisley Park Records. In related news, attorney Londell McMillan has been appointed D'Angelo's legal representative.

FACE THE MUSIC:

Between heading up new start-up Def Jam South and cutting a song for the soundtrack to comedian Jamie Foxx's "Bait," Scarface found time to squeeze in his sixth solo effort, "The Last Of A Dying Breed." The Rap-A-Lot set bows Oct. 3. His penchant for telling a story is polished to a high gloss on this 15-track outing. Standouts include the title track, "It Ain't Shit To Me," "They Down With Us," "Get Out," and Scarface's own fave, "Sorry For What?" Guests include Jay-Z, Method Man, UGK, Jayo Felony, and Kurupt.

"I love making music," says the rapper. "And for the most part, I just want everybody to see that I'm an artist. There is no specific point or subject I'm trying to touch on. It's just how I see things."

He also notes that juggling his dual career as an artist and label executive is "making me the hardest-working man in show business. I'm taking James Brown's place," he says, laughing. "But the Def Jam staff is extraordinary, taking a lot of burden off me."

Asked about who is on the Def Jam South roster aside from lead rapper Ludacris—whose album bows Oct. 17—Scarface adds, "We haven't made any decisions yet. I'm definitely looking at some prospects. I do like a lot of the Houston-based acts. But it's hard going in terms of finding talent because, as Erick Sermon says, 'Rap is bumper to

bumper.' It seems like everybody has a [car] detail shop, a beauty shop, and a record company."

And will he and the Geto Boys record another album? "The Boys are still around, and hopefully we'll be getting ready to work that out," says Scarface.

ON THE RECORD: The Force M.D.'s (of the 1985 hit "Tender Love") have recorded their first album since the death of member Antoine "TC" Lundy from Lou Gehrig's disease two years ago. "The Reunion," a Tuesday (26) release from Hempstead, N.Y.-based Mad Love Records, features Force players Stevie "Stevie D" Lundy, Jessie "Jessie D" Daniels, Khalil Lundy, and Trisco Pearson, plus such guests as Wu-Tang Clan's Raekwon and Nice & Smooth's Greg Nice. Also of note: The "Body & Soul" track contains TC's last performance.

R&B songstress Sy-

leena Johnson, whose impressive debut—"Chapter 1: Love, Pain And Forgiveness"—has been burning a hole on my desk for months, is now slated for release in first-quarter 2001. The Jive artist begins a New York residency at the Village Underground club starting Monday (25).

Coming Tuesday (26) is Capitol's "Girlfight" soundtrack with Carlos Santana, Fat Joe, Tracie Spencer, Dilated Peoples, and Eve; leadoff single is "I Can Do Too" by new artist Cole flavored with a Queen Latifah rap. The female boxing film opens nationwide Oct. 20.

EMI Gospel has signed Brent Jones & the T.P. Mobb to an exclusive worldwide pact via a production deal with Holy Roller Entertainment. Launching the agreement: a rerelease of the group's self-titled Holy Roller debut on Tuesday (26). EMI Gospel will partner with EMI North America's Capitol Records for R&B radio promotion/marketing, Chordant Distribution for the Christian retail arena, and EMI Music Distribution for general retail market sales.

On the heels of recent published reports, it was announced that Hidden Beach artist Jill Scott has been forced to cancel all upcoming performances and television appearances due to a sudden illness. Further information will be announced as soon as she's released from her doctor's care.



by Gail Mitchell

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				NO. 1	
1	1	1	8	BOUNCE WITH ME (T) (X) SO SO DEF 79476*/COLUMBIA †	LIL BOW WOW FEATURING XSCAPE 6 weeks at No. 1
				GREATEST GAINER	
2	23	49	3	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
3	2	2	12	CALLIN' ME (C) (D) (T) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
4	NEW		1	FLAWLESS (C) (D) (T) GROOVE ATTACK 069/LANDSPEED †	PHIFE DAWG
5	3	3	26	I LIKE DEM GIRLZ (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
6	10	10	5	CONNECT (C) (D) (T) TVT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
7	4	4	10	YEAH THAT'S US (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
8	5	5	4	SHAKE IT LIKE A DOG (C) (D) (T) MOST WANTED EMPIRE 0002	KANE & ABEL FEATURING PNC AND 5TH WARD WEBBIE
9	6	—	2	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
10	11	7	9	SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
11	9	9	6	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
12	13	12	8	HOW MUCH YOU WANT ME (C) (D) (T) HEAT 54382/LIGHTYEAR	HAVANA
13	12	8	14	CHERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
14	8	6	5	YOU NASTY (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
15	17	—	2	AND YOU KNOW THAT (C) (D) (T) LOCK DOWN 54398/LIGHTYEAR	D-DON FEATURING REDMAN
16	36	37	3	MS. FAT BOOTY 2 (T) RAWKUS 269*	MOS DEF FEATURING GHOSTFACE KILLAH
17	16	13	12	BAD BOYZ (T) BAD BOYZ 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
18	7	11	7	UN-HUH (C) (D) (T) (X) EASTWEST 67059/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
19	18	15	16	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
20	26	19	5	GHETTO STAR (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
21	14	21	10	BALL BALL (C) (D) (T) LAY IT DOWN 2010	MURDA-1, NITTIE, LIL GANGSTA, SHORT, HERON, V.S.
22	25	25	9	BETWEEN ME AND YOU (T) MURDER INC./DEF JAM 562890*/DJMGM †	JA RULE FEATURING CHRISTINA MILIAN
23	15	18	6	MONET (C) (D) (T) WINGSPAN 0008	CAMARA
24	NEW		1	BALLERS (UP IN HERE) (C) (D) (T) UNIVERSAL 156249 †	RAM SQUAD FEATURING EREKS XL AND WIZ GAM
25	27	23	10	HEY PAPI (T) DEF JAM/DEF SOUL 562862*/DJMGM †	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
26	20	17	17	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
27	29	33	11	OOOH (T) TOMMY BOY 2118* †	DE LA SOUL FEATURING REDMAN
28	NEW		1	WHAT'S YOUR FANTASY (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/DJMGM †	LUDACRIS FEATURING SHAWNA
29	24	20	16	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
30	21	14	30	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
31	22	16	10	THE LIGHT (T) MCA 155763* †	COMMON
32	42	—	2	SPREAD IT OUT (T) YOSUMI 2202*/LANDSPEED	MASTER ACE
33	30	22	11	WHO! LIL' MAMA... (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
34	19	24	17	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
35	NEW		1	TRUST (T) EDEL AMERICA 0018226*	THE PHARCYDE
36	28	28	7	THE WAY I AM (T) WEB/AFTERMATH 497399*/INTERSCOPE †	EMINEM
37	41	30	13	NO MATTER WHAT THEY SAY (T) (V) QUEEN BEE/UNDEAS 84703*/ATLANTIC †	LIL' KIM
38	NEW		1	'BOUT THAT TIME (T) HIGHRISE 473*/MATADOR	LARGE PROFESSOR
39	NEW		1	DOWN FOR THE KAZ (T) STONE THROW 2028*/FAT BEATS	KAZI
40	34	31	32	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
41	RE-ENTRY	18		ONE FOUR LOVE PT. 1 (M) (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
42	46	48	54	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
43	33	26	15	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/DJMGM †	DMX FEATURING SISQO
44	NEW		1	BEP EMPIRE (T) INTERSCOPE 497332*	BLACK EYED PEAS
45	31	—	2	2000 (C) (D) (T) LAIDBACK 7373	CCA FEATURING MR. NARCOTIX
46	38	27	13	IT TAKES TWO (T) (X) INSTANT 147*/AV8	DJ KOOL FEATURING FATMAN SCOOP
47	40	35	18	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
48	32	38	17	HOT GAL TODAY (HAFFI GET DE GAL YAH) (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
49	45	45	35	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
50	48	36	10	WHAT MEANS THE WORLD TO YOU (T) EPIC 79434* †	CAM'RON

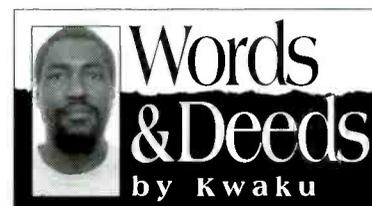
Records with the greatest sales gains this week. † Video/clip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available.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

U.K. A&R Manager Taps Current Beats

LONDON BRIDGES: Thad Baron, urban A&R manager at London-based Universal Music Publishing (UMP), is a man on a mission. He's working on several projects in an effort to "bridge the trans-Atlantic gap with elements of hip-hop and reggae."

One of those projects is **Spacek**, signed to Universal-Island U.K. The London trio consists of vocalist **Steve Spacek**; drummer **Morgan Zarate**, who used to work with rapper **Maxi Jazz** before he joined dance act **Faithless**; and Johannesburg-born guitarist and graffiti artist **Edmund Cavill**. **Mos Def**, a fan of the group, has signed the act to his Good Tree label for the U.S.

Spacek, whose music integrates London-influenced hip-hop, R&B, jazz,



reggae, and house, caused a buzz last fall with the self-released promotional single "Eve."

The single is set for major release in mid-November. It will include remixes by **Common**, **Slum Village** producer **J-Dee**, and U.K.'s eclectic beats merchants **Attica Blues**.

"Our music is intimate, raw," says Steve Spacek. "It's about honesty."

Says Baron, "Spacek has the inter-

national crossover fusion of hip-hop, beats, and 21st century soul."

Managed by **Jason Knight** and **John Cracknell** of South London-based Aphole Still Music Management, Spacek is working on its debut album—tentatively titled "Sexy Curvatia." It's slated for release in first-quarter 2001. Among the tracks is "Count Down," which features **Black Thought** of the **Roots**, female rapper **Bahamadia**, and members of **Slum Village**.

For the dancehall connection, Baron has set his sights on former hip-hop journalist **T-Love**. She's the co-founder of Pickininy Records, which released **Jurassic 5's** "Jurassic 5" EP and single "Concrete Schoolyard," as well as T-Love's own EP, "The Return Of The B-Girl." The Pickininy label has pacted with Virgin for the world, Astralwerks/Virgin for the U.S., and Parlophone/EMI for the U.K.

"T-Love was signed by UMP about two years ago by **Ruth Rothwell**, our head of dance," recalls Baron.

While working on her first-quarter 2001 debut album, "Long Way Back," the South London-based T-Love also has a couple of 12-inch singles coming out via Ninja Tune. The first will be "Witch-Bitch? (B-Girls Anthem)"/"Queen Mood Swing (QMS)" in October.

Among Baron's other projects are **Taz** and **Kojo**. The UMP/U.K.-signed writer/producers are the sons of U.S. R&B singer **P.P. Arnold** and operate Los Angeles-based Big Yatch Productions. Their current credits include producing **Hitman**, an MC featured on "Dr. Dre—2001." **Dr. Dre** is expected to add his production skills to the MC's album, which is set for 2001.

In early September, another Baron project was released: "Kidology," the WEA debut of U.K. dancehall artist **DJ Gomma Kid**. The album contains two previous top 10 hits, plus the recent top 20 single "Bills 2 Pay."

"The album also features **Flipmode Squad's Babysham** and **Beenie Man**," adds Baron, who was instrumental in WEA signing Gomma. "It's a very contemporary record, fusing reggae, hip-hop, and R&B."

Through Gomma's former manager's European representation of the Ruff Ryders, that camp's DJ **Shok** came on board to produce the Babysham-featured track "Get Yours." Shok also remixed "Bills 2 Pay."

The aforementioned Attica Blues is back with sophomore album "Test Don't Test"—the trio's first for Sony Music U.K.'s Higher Ground imprint, which is home to **Leftfield** and **DJ Rap**. Released Sept. 11, the album was preceded by the single "What Do You Want."

Attica Blues members **Tony Nwachukwu** (programmer), **Charlie Dark** (DJ), and **Roba El-Essawy** (vocals) cleverly mix jazz sensibilities with hip-hop, big beats, and El-Essawy's soulfully beguiling vocals.

"A good beat is like a good breath," says Dark. "For us, the bottom line is that the beats really drive your head."

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ALBUM HISTORY: You may have noticed the Top R&B/Hip-Hop Albums chart begins with a group of album debuts. Well, as a matter of fact, this is the first time in the history of the chart—which launched in 1965 as Hot R&B LPs—that the top four slots are all debuts, just a hint of what this year's selling season has in store. The Hot Shot Debut at No. 1 is **LL Cool J's** long-awaited album "G.O.A.T. Featuring James T. Smith: The Greatest Of All Time" (Def Jam/IDJMG). The album sold 69,000 pieces in the core stores for the week. "G.O.A.T." also goes on to sell just over 200,000 overall, capturing the No. 1 debut slot on The Billboard 200, bumping **Nelly's** "Country Grammar" (Fo' Real/Universal) out of the top slot after five weeks of residence there. The second and third slots on the R&B/hip-hop list are debuts from **Cash Money Millionaires** with "Baller Blockin'" (Cash Money/Universal) and **Boyz II Men** with "Nathan Michael Shawn Wanya" (Universal), respectively.

Boyz II Men have returned to find their audience still viable, selling 130,000 units for the week to land at No. 4 on the big chart. The fourth R&B slot is **Too Short's** "You Nasty" (Jive).

Not only is Billboard history made with the debut of these four albums in the top four slots but, interestingly enough, history is marked in a second way. It is only the fourth time since Top R&B/Hip-Hop Albums switched to SoundScan data in December 1992 that one label has two albums debut in the top four in a single week. The first time was Arista in 1992, with "The Bodyguard" soundtrack by **Whitney Houston** and "Breathless" by **Kenny G**; the second was Jive in 1993, with "Midnight Marauders" by **A Tribe Called Quest** and "12 Play" by **R. Kelly**; and the third time was Priority in 1998, with "The Swarm" by **Wu-Tang Killa Bees** and "Shell Shocked" by **Mac**.

RULE REMINDER: In May, two different versions of "How We Roll" by **69 Boyz** were on the Hot Rap Singles chart simultaneously. I explained then that the presence of two different singles for the same song at retail, one independently distributed and a second distributed through a major label, caused the two separate chart positions (Rhythm Section, Billboard, May 27). This occurs when an independent project is picked up by a major that will not accept returns on the original indie version. In these cases, SoundScan cannot merge the two items; thus, separate listings can occur on Hot Rap Singles and Hot R&B/Hip-Hop Singles Sales.

However, when we compile Hot R&B/Hip-Hop Singles & Tracks, which also factors in airplay, we add the sales points from both the major and indie versions to provide absolute totals each week. This issue, there are three different titles to which this distinction applies: **No Question's** "I Don't Care" (Philly International/RuffNation/Warner Bros.) at No. 25, **Charlie Wilson's** "Without You" (Major Hits/Jake/Interscope) at No. 58, and **Field Mob's** "Project Dreamz" (Southern House/MCA) at No. 93. In the case of No Question's "Don't Care," the single was released in May 1999 and charted on Hot R&B/Hip-Hop Singles & Tracks for 20 weeks as an independently released single from Philadelphia International. A year later, the independent version is still selling, with those points added to the sales and radio points being compiled by Warner Bros.

SEPTEMBER 30, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW		1	LL COOL J DEF JAM 546819*/DJMG (12.98/18.98)	G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME	1
2	NEW		1	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
3	NEW		1	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
4	NEW		1	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4
5		3	2	NELLY ▲ ³ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
6		5	3	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
7		1	67	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
8		2	1	DJ CLUE ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	1
9		6	5	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH... VALLEY LOW	5
10		4	—	MACK 10 HOO-BANG'IN 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
◀ Greatest Gainer ▶						
11		12	14	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	11
12		10	10	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
13	NEW		1	B-LEGIT IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	13
14		8	7	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
15		9	6	WYCLEF JEAN COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	3
16	NEW		1	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
17		7	4	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	4
18		13	8	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
19		14	12	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
20		11	11	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
21		15	9	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
22		19	19	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
23		18	24	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
24		16	13	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
25		21	16	JOE ▲ ² JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
26		20	18	DR. DRE ▲ ³ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
27		24	23	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
28		22	17	VARIOUS ARTISTS DEF JAM 542829*/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	16
29		17	15	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
30		23	21	COMMON ▲ MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
31		27	28	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
32		28	29	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
33		25	20	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
34		30	25	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
35		26	27	NEXT ▲ ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
36		33	31	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
37		34	34	MYA ▲ UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
38		32	26	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
39		29	22	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	15
40		37	39	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
41		35	30	LUCY PEARL ▲ POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
42		31	41	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS INC	21
43		39	38	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
44		36	33	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
45		40	36	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
◀ Pacesetter ▶						
46		60	47	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98) HS	FIGGAS 4 LIFE	29

47	41	49	42	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
48	38	42	20	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
49	42	35	27	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	21
50	47	45	20	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
51	48	40	38	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
52	44	46	60	MACY GRAY ▲ ³ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
53	49	43	49	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
54	55	48	28	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
55	50	—	2	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	50
56	45	37	14	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
57	71	—	2	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	57
58	46	32	46	IDEAL ● NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
59	54	54	26	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
60	43	44	28	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	31
61	57	57	57	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
62	53	53	18	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
63	58	60	18	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
64	52	51	5	SOUTH PARK MEXICAN DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM	26
65	70	73	12	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	34
66	61	52	9	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
67	66	68	14	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2	44
68	56	58	23	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
69	62	74	9	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
70	NEW		1	SOUNDTRACK RUFFNATION 47859/WARNER BROS. (12.98/18.98)	BAIT	70
71	67	70	82	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
72	51	50	8	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
73	65	55	9	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6
74	64	64	21	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
75	69	65	31	TRICK DADDY ▲ SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
76	76	79	4	FOURPLAY WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE!	61
77	NEW		1	VARIOUS ARTISTS YOSUMI 2201*/LANDSPEED (11.98/16.98)	GAME OVER	77
78	63	59	3	LV LOUD 1868 (11.98/17.98) HS	HOW LONG	59
79	59	56	14	SOUNDTRACK ● GHET-O-VISION/LAFACE 26D80*/ARISTA (11.98/17.98)	SHAFT	3
80	72	71	33	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
81	73	72	98	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
82	87	88	93	2PAC ▲ ⁵ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
83	75	76	35	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
84	79	86	26	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
85	68	—	2	VARIOUS ARTISTS LOUD/COLUMBIA 62201*/CRG (11.98 EQ/17.98)	LOUD ROCKS	68
86	NEW		1	LUDACRIS DISTURBING THE PEACE 911 (10.98/16.98) HS	LUDACRIS PRESENTS: INCOGNITO	86
87	99	—	2	DAZ DILLINGER D.P.G. 1000 (17.98 CD)	R.A.W.	87
88	86	80	4	KRS-ONE JIVE 41718* (11.98/17.98)	A RETROSPECTIVE	62
89	80	61	70	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
90	88	85	16	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
91	NEW		1	SOUTHSIDE PLAYAZ LAF TEX 2 (11.98/16.98)	STREET GAME	91
92	90	—	27	BLACK ROB ▲ BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
93	78	75	26	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
94	84	84	51	BRIAN MCKNIGHT ▲ ³ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
95	74	63	25	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
96	RE-ENTRY		2	DENGEE RONLAN 3770/K-TEL (11.98/16.98)	DENGEE LIVIN'	81
97	81	90	29	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
98	RE-ENTRY		67	ERIC BENET ● WARNER BROS. 47072 (11.98/17.98)	A DAY IN THE LIFE	6
99	97	94	6	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	56
100	RE-ENTRY		3	MALONE OFF-DA-ROCKA 2221/447 (12.98/17.98)	HUSTLER3	82

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

CAPITOL LIGHTS 'CANDLES' TO EXPOSE WORLD TO ARTIST PRU

(Continued from page 28)

Park and New York's S.O.B.'s in July, supported by a crack band that includes former the Family Stand members Sandra St. Victor and V. Jeffrey Smith. More performance dates will follow in Chicago, Houston, Atlanta, and other cities. Booking for Pru is handled by Jeff Frascoe of the William Morris Agency.

"Pru is a live performance artist and, being new, we wanted people to get their first impressions of her in that environment," Linton says,

adding that feedback has been overwhelmingly positive.

The artist is a tent pole in the continuing re-establishment of Capitol as an R&B player. As such, Linton sent a heartfelt letter to radio along with Pru's debut single. "The letter was to draw special attention to the fact that this artist has to be experienced," says Linton. "It's also synonymous with Capitol's continuing growth in urban music. Working with an artist like Sammie and to have

Rachelle Ferrell back in the marketplace demonstrates our diversity and commitment to not do the assembly line."

"'Candles' has a great full sound, the production is wonderful, and her voice is strong," says David Dickinson, music director of WHUR Washington, D.C. "The more I listen to it, the more I like it." Though the single hasn't yet been added to the station's playlist, Dickinson says, "it probably will fit our format."

An aggressive retail marketing plan is being implemented; thus far label efforts have included an electronic press kit (EPK). A video for "Candles," helmed by director Dave Meyers, was shot in mid-September with plans to air it on BET, MTV, and VH1. According to Capitol's Tammie Holt, product manager of R&B marketing, the label is engaging lifestyle indies to work the Pru album to non-retail accounts such as colleges, boutiques, and restaurants, with an in-

flight campaign scheduled to kick off in November. And girls' apparel manufacturer Delia's included "Candles" on its back-to-school CD sampler.

"Inside A Poem" will be released as an enhanced CD featuring the EPK, while the new-media campaign will include music downloads and Internet contests.

"The music is our tchotchke," says Holt when asked about promo items. "We really want people to gravitate to who Pru is."

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	1	10	SHAKE YA ASS	MYSTIKAL (JIVE) 3 wks at No. 1	38	40	7	DON'T MESS WITH MY MAN	LUCY PEARL (POOKIE/BEYOND)
2	3	10	BAG LADY	ERYKAH BADU (MOTOWN)	39	41	55	I WANNA KNOW	JOE (JIVE)
3	2	19	JUST BE A MAN ABOUT IT	TONI BRAXTON (LAFACE/ARISTA)	40	37	17	DOESN'T REALLY MATTER	JANET (DEF JAM/DEF SOUL/DJMG)
4	4	24	INCOMPLETE	SISQO (DRAGON/DEF SOUL/DJMG)	41	34	10	CALLIN' ME	LIL' ZANE FEAT. 112 (WORLDWIDE/PRIORITY)
5	5	26	LET'S GET MARRIED	JAGGED EDGE (SO SO DEF/COLUMBIA)	42	42	7	GETTIN' IN THE WAY	JILL SCOTT (HIDDEN BEACH/EPIC)
6	7	12	BOUNCE WITH ME	LIL BOW WOW FEAT. XSCAPE (SO SO DEF/COLUMBIA)	43	53	3	E.I.	NELLY (FO' REEL/UNIVERSAL)
7	6	22	NO MORE	RUFF ENZ (EPIC)	44	32	24	DANCE TONIGHT	LUCY PEARL (OVERBROOK/POOKIE/BEYOND)
8	8	22	OPEN MY HEART	YOLANDA ADAMS (ELEKTRA/EEG)	45	48	7	WHAT MEANS THE WORLD TO YOU	CAM'RON (EPIC)
9	9	17	WHAT YOU WANT	DMX FEAT. SISQO (RUFF RYDERS/DEF JAM/DJMG)	46	50	4	JUST FRIENDS (SUNNY)	MUSIQ (DEF JAM/DEF SOUL/DJMG)
10	12	16	THE LIGHT	COMMON (MCA)	47	46	18	NO MATTER WHAT THEY SAY	LIL' KIM (QUEEN BEE/UNDEAS/ATLANTIC)
11	10	23	TREAT HER LIKE A LADY	JOE (JIVE)	48	47	12	OOOH.	DE LA SOUL FEAT. REDMAN (TOMMY BOY)
12	11	21	WIFEY	NEXT (ARISTA)	49	43	19	AS WE LAY	KELLY PRICE (DEF SOUL/DJMG)
13	19	9	BETWEEN ME AND YOU	JARULE FEAT. CHRISTINA MILIAN (MURDER INC./DEF JAM/DJMG)	50	49	10	PULL OVER	TRINA (SLIP-N-SLIDE/ATLANTIC)
14	31	3	I WISH	R. KELLY (JIVE)	51	55	13	BITCH PLEASE II	EMINEM (WEB/AF/TERMATH/INTERSCOPE)
15	13	30	WHERE I WANNA BE	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)	52	51	7	BEST OF ME PART 2	MYA & JAY-Z (UNIVERSITY/INTERSCOPE/DJMG)
16	16	26	(HOT S**T) COUNTRY GRAMMAR	NELLY (FO' REEL/UNIVERSAL)	53	52	9	WHERE I WANNA BE	SHADE SHEIST (BABY REE/LONDON-SIRE)
17	15	10	SUMMER RAIN	CARL THOMAS (GHET-O-VISION/BAD BOY/ARISTA)	54	59	3	FINE	WHITNEY HOUSTON (ARISTA)
18	23	7	LIAR	PROFYLE (MOTOWN)	55	54	9	COMING BACK HOME	BEBE FEAT. BRIAN MCKNIGHT & JOE (MOTOWN)
19	26	5	911	WYOLEF JEAN FEAT. MARY J. BLIGE (COLUMBIA)	56	60	5	NAH, NAH...	E-40 FEAT. NATE DOGG (SICK WID' IT/JIVE)
20	17	13	CASE OF THE EX (WHATCHA GONNA DO)	MYA (UNIVERSITY/INTERSCOPE)	57	56	9	I DON'T CARE	NO QUESTION (PHILADELPHIA INT'L/RUFFINATION/WARNER BROS.)
21	21	10	HEY PAPI	JAY-Z (DEF JAM/DEF SOUL/DJMG)	58	64	6	CAN'T GO FOR THAT	TAMIA (ELEKTRA/EEG)
22	14	28	SEPARATED	AVANT (MAGIC JOHNSON/MCA)	59	70	18	GOT IT ALL	EVE & JADAKISS (RUFF RYDERS/INTERSCOPE)
23	18	21	JUMPIN', JUMPIN'	DESTINY'S CHILD (COLUMBIA)	60	67	5	LOVE WILL BE WAITING	KEVON EDMONDS (RCA)
24	22	8	THAT OTHER WOMAN	CHANGING FACES (ATLANTIC)	61	—	1	STRAIGHT UP	CHANTÉ MOORE (SILAS/MCA)
25	20	8	#1 STUNNA	BIG TYMERS (CASH MONEY/UNIVERSAL)	62	57	13	DON'T THINK I'M NOT	KANDI (COLUMBIA)
26	29	11	BAD BOYZ	SHYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)	63	61	5	I SINGS	MARY MARY FEAT. BBJ (C2/COLUMBIA)
27	24	9	GIRLS DEM SUGAR	BEENIE MAN FEAT. MYA (SHOCKING VIBES/VP/IRGIN)	64	62	9	IMAGINE THAT	LL COOL J (DEF JAM/DJMG)
28	27	7	YOU SHOULD'VE TOLD ME	KELLY PRICE (DEF SOUL/DJMG)	65	74	2	WHO'S SHE LOVIN' NOW?	LIBERTY CITY FLA. (HARRELL/JIVE)
29	39	13	WHAT'S YOUR FANTASY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	66	68	3	WEEKENDS	BLACK EYED PEAS (INTERSCOPE)
30	28	23	WHAT'CHU LIKE	DA BRAT FEAT. TYRESE (SO SO DEF/COLUMBIA)	67	63	15	BABY U ARE	GERALD LEVERT (EASTWEST/EEG)
31	30	13	PASS YOU BY	BOYZ II MEN (UNIVERSAL)	68	72	2	THIS LUV	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
32	25	23	WHATEVER	IDEAL FEATURING LIL' MO (VIRGIN)	69	69	2	MY MIND RIGHT	MEMPHIS BLEEK (ROCA-FELLA/DEF JAM/DJMG)
33	35	23	THE NEXT EPISODE	DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)	70	65	7	WW III	RUFF RYDERS (RUFF RYDERS/INTERSCOPE)
34	33	9	THE WAY I AM	EMINEM (WEB/AF/TERMATH/INTERSCOPE)	71	—	1	BEAUTY QUEEN	NEXT (ARISTA)
35	36	6	DOWN FOR MY N'S	C-MURDER (TRU/NO LIMIT/PRIORITY)	72	—	1	NO MORE (BABY I'MA DO RIGHT)	3LW (NINE LIVES/EPIC)
36	44	3	INDEPENDENT WOMEN PART I	DESTINY'S CHILD (COLUMBIA)	73	75	2	ROLL WIT ME	CO-ED (RUBICON/UNIVERSAL)
37	45	4	MY FIRST LOVE	AVANT FEAT. KETARA WYATT (MAGIC JOHNSON/MCA)	74	—	15	100%	BIG PUNISHER FEAT. TONY SUNSHINE (LOUD/COLUMBIA)
					75	58	18	CRAZY THINGS I DO	SAMMIE (FREEWORLD/CAPITOL)

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	1	3	TRY AGAIN	AALIYAH (BLACKGROUND/VIRGIN)
2	—	1	I WISH	CARL THOMAS (BAD BOY/ARISTA)
3	3	5	BIG PIMPIN'	JAY-Z FEAT. UGK (ROCA-FELLA/DEF JAM/DJMG)
4	4	9	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
5	2	4	HE WASN'T MAN ENOUGH	TONI BRAXTON (LAFACE/ARISTA)
6	5	3	MARIA MARIA	SANTANA FEAT. THE PRODUCT G&B (ARISTA)
7	6	3	SHACKLES (PRAISE YOU)	MARY MARY (C2/COLUMBIA)
8	8	10	THONG SONG	SISQO (DRAGON/DEF SOUL/DJMG)
9	15	13	I DON'T WANNA	AALIYAH (BLACKGROUND/PRIORITY)
10	9	4	XPLOSIVE	DR. DRE (AFTERMATH/INTERSCOPE)
11	14	9	PARTY UP (UP IN HERE)	DMX (RUFF RYDERS/DEF JAM/DJMG)
12	7	5	YOUR CHILD	MARY J. BLIGE (MCA)
13	10	15	GET IT ON TONITE	MONTELL JORDAN (DEF SOUL/DJMG)
14	16	9	SAY MY NAME	DESTINY'S CHILD (COLUMBIA)
15	22	15	HOT BOYZ	MISSY "MISSEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
16	—	1	SAME SCRIPT, DIFFERENT CAST	WHITNEY HOUSTON & DEBORAH COX (ARISTA)
17	13	7	WOBBLE WOBBLE	504 BOYZ (NO LIMIT/PRIORITY)
18	20	64	TOO CLOSE	NEXT (ARISTA)
19	12	3	GET YOUR ROLL ON	BIG TYMERS (CASH MONEY/UNIVERSAL)
20	—	17	NO MORE RAIN (IN THIS CLOUD)	ANGIE STONE (ARISTA)
21	23	25	BACK THAT THANG UP	JUVENILE (CASH MONEY/UNIVERSAL)
22	21	14	WHOA!	BLACK ROB (BAD BOY/ARISTA)
23	18	8	LOVING EACH OTHER 4 LIFE	METHRONE (CLATOWN/CAPITOL)
24	17	6	COME BACK IN ONE PIECE	AALIYAH FEAT. DMX (BLACKGROUND/VIRGIN)
25	11	10	YOU OWE ME	NAS FEATURING GINUWINE (COLUMBIA)

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

R&B SINGLES A-Z

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
91	100% (Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/For My Son, ASCAP/Warner-Tamerlane, BMI/Fox Fanfare, BMI) WBM	
92	#1 STUNNA (Money Mack, BMI)	
93	911 (Sony/ATV Tunes, ASCAP/LLC/Huss Zwingli, ASCAP/EMI Blackwood, BMI/TeBass, BMI) HL	
94	YOU KNOW THAT (Izzum Muzic, ASCAP/Groovily Grand, ASCAP/Royalty Network, ASCAP/JamCo, ASCAP)	
95	ANTI UP (ROBBING-HOODZ THEORY) (Blind Man's Bluff, ASCAP)	
96	AS WE LAY (Troutman, BMI/Saja, BMI)	
97	BABY U ARE (Divided, BMI/Zomba, BMI/Coopick, ASCAP) WBM	
98	BAD BOYZ (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/EZ Elpee, ASCAP/Screen Gems-EMI, BMI/Jones Music America, ASCAP) HL/WBM	
99	BAD MAN (R. Kelly, BMI/Zomba, BMI)	
100	BAG LADY (Irving, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP/Sony/ATV Tunes, ASCAP/That Cat, ASCAP/Antraphil, BMI/Sharon Hill, BMI/Nate Dogg, BMI/Divine Pimp, ASCAP/BMG Songs, ASCAP) HL/WBM	
101	BEAUTY QUEEN (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Funkout, ASCAP/Loneim, ASCAP/Uh, Oh, ASCAP/Famous, ASCAP) HL/WBM	
102	BEST OF ME PART 2 (EKOP, BMI/Sony/ATV Songs, BMI/ENOT, BMI/Sony/ATV Tree, BMI/Shellies House, SESAC/Lil Lu Lu, BMI/EMI Blackwood, BMI/Copyright Control) HL	
103	BETWEEN ME AND YOU (Slavery, BMI/White Rhino, BMI/Lil Rob, BMI)	
104	BITCH PLEASE II (Eight Mile Style, BMI/Ensign, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Evis Mumbo, ASCAP) HL	
105	B.O.B. (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungson Ratz, ASCAP)	
106	BOUNCE WITH ME (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/TCF, ASCAP/Foxy Tunes, SESAC) HL/WBM	
107	CALLIN' ME (Kalinmia, ASCAP/Lil' Nettie, ASCAP/Mr. Fiss & Diggle, BMI)	
108	CAN'T GO FOR THAT (Mass Confusion, ASCAP/WB, ASCAP/Go The Shot Deal, SESAC/Unchappell, BMI/Hot-Cha, BMI/Songs Of Windswept Pacific, BMI/Nuevo Dia, BMI/Nature's Finest, ASCAP) WBM	
109	CASE OF THE EX (WHATCHA GONNA DO) (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hico South, ASCAP/Tabulous, ASCAP/Hale Yeah, SESAC) HL	
110	COME RIDE WITH ME (Can't Be Stopped, BMI)	
111	COMING BACK HOME (EMI Blackwood, BMI/Benny's Music, BMI/Zomba, ASCAP/563, ASCAP/AI Street, ASCAP/WB, ASCAP/Magic Man, PRS) HL/WBM	
112	CONNECT (Get The Bo, ASCAP/Voco, BMI/Point East, BMI/Tressachopho, BMI)	
113	CRAZY THINGS I DO (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hico South, ASCAP/Tabulous, ASCAP/Hale Yeah, SESAC) HL	
114	DAILY (Strictly TQ, ASCAP/Sony/ATV Tunes, ASCAP/Baby Ree, BMI/H Bomb H, ASCAP/WB, ASCAP) HL/WBM	
115	DANCE TONIGHT (Ugnoe, ASCAP/Cool Abdul, ASCAP/Watermelon Girl, BMI/Ensign, BMI/Universal-PolyGram International, ASCAP/Toni! Toni!, ASCAP/Zomba, ASCAP) HL/WBM	
116	DANCE WITH ME (Frank, ASCAP/Lakshmi Puja, ASCAP/J & J Ross, ASCAP)	
117	DOESN'T REALLY MATTER (EMI April, ASCAP/Flyte Tune, ASCAP/Black Ice, BMI) HL	
118	DON'T MESS WITH MY MAN (Ugnoe, ASCAP/Watermelon Girl, BMI/Ensign, BMI/Tenem, ASCAP/Universal-PolyGram International, ASCAP/Toni! Toni!, ASCAP) HL	
119	DON'T THINK I'M NOT (Shek'em Down, BMI/Hico South, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/3rd, BMI) HL	
120	DOWN FOR MY N'S (EMI Blackwood, BMI/My Own Chit, BMI) HL	
121	E.I. (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beat, ASCAP) HL	
122	EMOTIONAL (Thom, ASCAP/Hicks, ASCAP/Yellow Man, BMI/Butler Jim, BMI/Magnetic, BMI/EMI Blackwood, BMI) HL	
123	FINE (Ugnoe, ASCAP/Zomba, ASCAP/U Beta Like My Muzic, BMI/Zomba, BMI/Universal-PolyGram International, ASCAP)	
124	FLAWLESS (DJ Hi-Tek, BMI/Diggy Tunez, ASCAP)	
125	GETTIN' IN THE WAY (Blues Baby, ASCAP/JATCAT, ASCAP/Double Oh Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP) HL	
126	GIRLS DEM SUGAR (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL	
127	GOT IT ALL (Biondie Rockwell, ASCAP/Dead Game, ASCAP/Jae-wons, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP) HL	
128	HE DID THAT (Big P, BMI)	
129	HEY PAPI (Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP) HL	
130	HOT (October Eighth, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP)	
131	(HOT S**T) COUNTRY GRAMMAR (Jackie Frost, BMI/Careers-BMG, BMI/Publishing Desjonee, BMI/Universal, ASCAP/Basement Beat, ASCAP) HL/WBM	
132	HOW MUCH YOU WANT ME (Del Rod, BMI)	
133	I DON'T CARE (Gamoie-Huff, BMI/Monetam, BMI/WB, ASCAP) WBM	
134	IMAGINE THAT (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Imma Play Jason, ASCAP) HL	
135	INCOMPLETE (Montell Jordan, ASCAP/Famous, ASCAP/Hudson Jordan, ASCAP/Almo, ASCAP/Wiken, ASCAP) HL/WBM	
136	INDEPENDENT WOMEN PART I (ENOT, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI/Con Tiffani, BMI/Beyonce, ASCAP) HL	
137	I SINGS (EMI April, ASCAP/Nyrraw, ASCAP/That's Plum's Song, ASCAP/It's Tea Time, ASCAP/Zomba Melodies, SESAC/Jizfat, SESAC) HL	
138	IS IT REALLY LIKE THAT? (Kevin Hicks, BMI/Noontime Tunes, BMI/Scantz, SESAC/Noontime, SESAC/Babyboy's Little, SESAC/Them Damn Twins, ASCAP)	
139	IT'S A FACT (Tuff Huff, BMI/Diva This, Diva That, BMI)	
140	I WANNA KNOW (Zomba, ASCAP/Kelly, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM	
141	I WISH (Zomba, BMI/R. Kelly, BMI)	
142	JUMPIN', JUMPIN' (All Black Music, SESAC/353 Music Publishing, SESAC/Beyonce, ASCAP/Universal-PolyGram International, SESAC/Universal-PolyGram International, ASCAP/Back 2 Da Game, ASCAP/All Star, ASCAP) WBM	
143	JUST BE A MAN ABOUT IT (Braxton, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Black Baby, SESAC/Noontime, SESAC) WBM	
144	JUST FRIENDS (SUNNY) (Warner-Tamerlane, BMI/Portable, BMI/M.R.C., BMI/EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Double Oh Eight, ASCAP) HL/WBM	
145	LET ME BE THE ONE (North Avenue, ASCAP/Sewwis, ASCAP/EMI April, ASCAP) HL	
146	LET'S GET MARRIED (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC) HL	
147	LIAR (E. Divo, BMI/Zomba, BMI/Hidstreet, BMI) WBM	
148	THE LIGHT (EMI Blackwood, BMI/Sin-Drome, BMI/Bendan, ASCAP/Universal-PolyGram International, ASCAP/E.P.H.C.Y., ASCAP/Songs Of Universal, BMI/Senseless, BMI) HL/WBM	
149	LOVE WILL BE WAITING (Br. Br., BMI/EMI Blackwood, BMI/BMG Songs, ASCAP/Tommy Sims, ASCAP/Bases Loaded, ASCAP) HL	
150	MOVE SOMETHIN' (Pen Skills, BMI/DJ Hi-Tek, BMI)	
151	MS. FAT BOOTY 2 (EMI Blackwood, BMI/Medina Sound, BMI/Warner-Tamerlane, BMI/Starks, BMI/Percy L. Coles, ASCAP) HL/WBM	
152	MY FIRST LOVE (Not Listed)	
153	MY MIND RIGHT (Va's Child, ASCAP/DJ Tawiz, ASCAP)	
154	NAH, NAH... (Zomba, BMI/E-Forty, BMI/Show You How Daddy Ball, ASCAP/Black Fountain, ASCAP/Nate Dogg, BMI/Embassy, BMI)	
155	THE NEXT EPISODE (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Workin' Black Folks, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP/Beechwood, BMI) HL/WBM	
156	NO MATTER WHAT THEY SAY (Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/No Gravy, BMI/Touched By Jazz, ASCAP/EMI April, ASCAP) Feliciano, BMI/Fania, BMI/Eric B & Rakim, ASCAP/Robert Hill, BMI/Brigdeport, BMI/Special Ed, BMI/Sugathill, BMI/Universal-Songs Of PolyGram International) HL/WBM	
157	NO MORE (Eddie F., ASCAP/Shary's, ASCAP/WB, ASCAP/Want My Daddy's Records, ASCAP/Universal-PolyGram International, SESAC/Jaque Joints, SESAC) WBM	

Hot R&B/Hip-Hop Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	1	3	LIAR	PROFYLE (MOTOWN) 3 wks at No. 1	38	41	6	GOTTA TELL YOU	SANTANA MUMBA (WILD CARD/INTERSCOPE)
2	3	9	INCOMPLETE	SISQO (DRAGON/DEF SOUL/DJMG)	39	52	6	BAG LADY	ERYKAH BADU (MOTOWN)
3	2	7	BOUNCE WITH ME	LIL BOW WOW FEAT. XSCAPE (SO SO DEF/COLUMBIA)	40	38	12	BAD BOYZ	SHYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)
4	4	7	DOESN'T REALLY MATTER	JANET (DEF JAM/DEF SOUL/DJMG)	41	19	7	UN-HUH	DEVINE FEAT. CHRISTINA MILIAN (MURDER INC./DEF JAM/DJMG)
5	5	17	WIFEY	NEXT (ARISTA)	42	31	17	CRYBABY	MARIAH CAREY FEAT. SNOOP DOGG (COLUMBIA)
6	9	3	CAN'T GO FOR THAT	TAMIA (ELEKTRA/EEG)	43	40	16	FLOWERS FOR THE DEAD	CUBAN LINK (TERROR SQUAD/ATLANTIC)
7	6	12	LET'S GET MARRIED	JAGGED EDGE (SO SO DEF/COLUMBIA)	44	32	9	WITHOUT YOU	CHARLIE WILSON (MAJOR HITS/JAKE/INTERSCOPE)
8	7	14	NO MORE	RUFF ENZ (EPIC)	45	55	5	GHETTO STAR	GREEN EYEZ (STREET SLANG/EVE/JIM)
9	49	2	MOVE SOMETHIN'	TALIB KWELI & HI-TEK (RAWKUS/PRIORITY)	46	29	10	BALL BALL	MURDA-L, NETTIE, LIL GANGSTA, SHORTY, HERON, V.S. (LAY IT DOWN)
10	8	12							

U.K.'s Eclectic Ninja Tune Marks 10 Years With Boxed Set

BY RASHAUN HALL

NEW YORK—Individuality seems to be a rare commodity in the music industry today. With boy bands and coming-of-age divas being signed left and right, it's become ever more difficult for experimental artists to find a label to call home. For this reason, U.K.-based label Ninja Tune remains vital.

Home to a wide variety of artists—including Amon Tobin, Kid Koala, and DJ Vadim—the label is celebrating its 10th anniversary this year with “Xen Cuts.” The three-CD set (also available as a six-pack 12-inch vinyl set), which spotlights live performances, remixes, and B-sides from the label's talented roster, streeted globally Sept. 18.

“We started this label because we wanted to remove the hype and bullshit that we had experienced from the majors at that period in our careers,” explains Jonathon More, who, along with Matt Black, founded the label (the two also record under the Coldcut moniker). “Similarly, we didn't like the assorted pressures of gambling that comes with spending lots and lots of money to try and make hits.”

More continues, “We wanted to have the freedom to just experiment. To have what I termed ‘a psychedelic escape pod’ that we could just fly off in and do our own thing.”

That “escape pod” blossomed into Ninja Tune, home to more than 35 artists and an office staff of 11.

“Paying our artists was also important,” adds More, “because we had experienced the nonpayment method of the record industry, which we didn't like very much. Additionally, we wanted to manage projects in a sensible fashion rather than being seduced by the trend or bandwagon.”

Koala is one such artist who appreciates what More and Black have done. “They really let you do your

own thing,” explains Koala. “It's rare for a label to just let you develop as an artist. If you decide to do something completely different from the last thing you did, they support it. If



MORE

it's honest, it comes through in the music. In fact, they'd probably get mad if you just created the same album over and over again.”

Koala understands that the freedom to experiment is rare in this business. “I like to do some weird stuff on my productions,” he acknowledges. “And I don't know if any major label would understand that.”

Keeping the artist-driven label going is no small feat, according to More, but he credits the Ninja Tune staff for keeping things in order.

“Peter [Quick, the label's GM] is like the Zen master of balance,” says More. “He ensures that things are correct and that everything runs smoothly, which helps a great deal.”

“The positive side of being an artist-driven label is that we understand where the artists are coming from,” he continues. “Plus, we've been through many of the experiences that they might not have been through yet.”

More points out that it took Koala 2½ years to complete his first album for the label, but that wasn't an issue for Ninja Tune.

“This whole industry thing about ‘Oh God, if you don't get a record out people will forget who you are’ is ridiculous,” says More. “If people are into you, they wait. That's the Ninja philosophy. We even coined a phrase: ‘To know the artist standing still while others run.’”

Ninja Tune's unique philosophy also extends to its A&R style.

“We're looking for characters and individuality, but within a framework,” notes More of the label's roster. “A lot of labels sign an artist and then sign another artist who is similar. Then they sign another artist that's a bit similar to that. We see no point in signing artists that sound alike.”

Koala agrees. “Five or six years ago, there was a sound you could derive from the label, but as the years went by, each artist has found [a] stride and put out different music.”

says Koala, referring to labelmates like Tobin, Cinematic Orchestra, DJ Vadim, and the Herbaliser. “There's a consistency in terms of the people doing what they want. People enjoy that about the label.”

Notes More, “Plus, they are all very motivated artists. A lot of people send demos off and expect the record companies to fall all over themselves, but that doesn't happen. You have to get up and make things happen. A Ninja gets up in the morning, gets his bag of tricks, and goes out to entertain.”

Many specialty retailers have greatly benefited from Ninja Tune's diverse, slightly quirky sonic landscape.

“The label has always been very experimental in all forms of beat-oriented music,” says Duane Harriott, sales manager of New York-based Other Music. “Artists like Amon Tobin, the Herbaliser, and DJ Vadim

always do well for us. It's great, and encouraging, that such an independent label can now be celebrating its 10th anniversary.”

In preparing the “Xen Cuts”



KID KOALA

boxed set, the label took a very democratic approach in choosing what music to include.

“Your average record company would have probably gone through its back catalog, looking for the greatest

hits, and compiling from that,” says More. “We couldn't really do that because we're always interested in something new. So we went to the artists and asked them what they wanted to do. We gathered all this material and then tried to figure out what to use. At one point, we just said, ‘Fuck it, let's go for it.’”

Highlights of the 39-track collection include Neotropic's “Memories,” the Roots Manuva version of Tobin's “Saboteur,” Mr. Scruff's “Happy Band,” Koala's “Emperors Main Course,” Luke Vibert's “I Hear The Drummer,” DJ Food Featuring Ken Nordine's “Aging Young Rebel,” DJ You DJ Me's “Feelin' Free,” Funki Porcini's “Big Sea,” and John McEntire's Tortoise mix of Coldcut's “More Beats & Pieces.”

To support and celebrate its 10th anniversary, Ninja Tune has launched an extensive tour of Europe and North America.

K-Gee's 'Care' Launches Instant Karma Label

BY KWAKU

LONDON—Much anticipation surrounds the Oct. 9 release of K-Gee's single “I Don't Really Care.” Not only is it the first solo effort by writer/producer/remixer/DJ Karl Gordon, more commonly known as K-Gee, but it's also the first single from former Warner Music U.K. chairman Rob Dickins' Sony Music U.K.-funded label, Instant Karma.

“I Don't Really Care” uses a most unusual combination of influences: Miami bass rhythms, Vivaldi's “Four Seasons” string arrangements, and Beach Boys-hued stacked vocals, which contrast with K-Gee's rapping and singing. Already, the song has been tracklisted on such radio stations as KISS and Galaxy, as well as on MTV.

The song's video was directed by Max & Darnia, who recently lensed videos for Jamelia and Craig David. Additionally, the track is confirmed to be included on the Universal TV-issued “MOBO Awards” compilation, due next month.

The song was penned more than a year ago, and after unsuccessfully shopping it, K-Gee decided to rework it for himself.

“I've got different things flying in my head at any one time,” says K-Gee, who is published by EMI Music and managed by Richard Pierce and Marlene Gaynor of London-based RPM Management. “I was mixing it at one time, and as soon as I heard the strings, I could hear the Miami bass underneath it.”

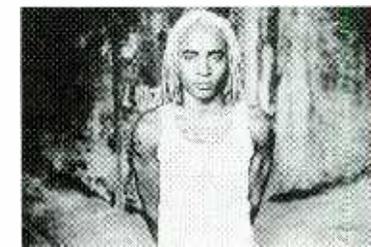
To contrast with the new sound of the single, which is well poised to cross over into the mainstream, remixes were commissioned (by Noodle and Mushtaq) to lock down the underground.

On the eve of the single's release, K-Gee says he's almost finished re-

cording his debut album, tentatively titled “Off The Hook.” “I've concentrated on the music more as a whole, rather than as a personality-driven thing,” he says of the album, which is due to street early next year.

“It's about all the people I've worked with [on the album],” K-Gee continues. “It's not infused with a heavy message. I'm a DJ, so I'm coming from a more club kind of perspective, with hands in the air and heads nodding.”

According to the label, the album track “All The Ladies,” which cleverly samples R.E.M., will be serviced to club DJs solely as a promotional white label. “The track's very dancey,” notes the artist. “It has this house kind of vibe mixed with hip-hop and a rock guitar lick.”



K-GEE

The rock connection will continue in early 2001, when the label will release a double-A-sided single, “Dry Your Eye”/“Holler Back.” “Dry Your Eye” interpolates the chorus of Chicago's “If You Leave Me Now,” which, according to K-Gee, “sounds phat.”

For Dickins, K-Gee is the post-card-perfect artist. “Karl brings together the technical skills of a songwriter/producer with the incredible visual image and charisma of a huge star,” he says.

It's taken 10 years for K-Gee to transform himself from an outlaw

into a bankable behind-the-microphone solo artist. Formerly of U.K. hip-hop duo Outlaw Posse, K-Gee began making a name for himself DJing in clubs.

One of his earliest memories is of a DJ residency, together with Seb Fontaine, at South London's the Fridge, where the pair played R&B, hip-hop, and dancehall reggae, he says. “Only later did Seb start playing house and trance,” says K-Gee.

The trajectory that eventually led to scoring chart-topping hits for the likes of All Saints and remixing for the likes of George Michael was a slow one. K-Gee says that when the remixing work that he was doing in the early '90s began to dry up, desperate measures were needed. By the mid-'90s, and with a high monthly rent, K-Gee began buying a cappella imports of American records.

“People weren't commissioning that many remixes at the time,” he recalls. “So I bought a cappella versions of songs and did my own remixes. Soon, my mixes were being played by radio and club DJs.”

These “unofficial” remixes brought him to the attention of many record companies. At the same time, he began collaborating with a girl group that would eventually become All Saints. K-Gee wrote and produced the group's chart-bursting single “I Know Where It's At,” as well as the U.K. chart-topping “Under The Bridge” and “Bootie Call.”

Since then—and due to his production/remix work and the recording of his debut album—K-Gee has had to curtail his club DJing, except for the odd party or fashion show.

Recently, he produced two tracks (one of which, “Human,” he co-wrote) for Rod Stewart's new East-West album, due Oct. 30.

Billboard **Dance** HOT Breakouts

SEPTEMBER 30, 2000
CLUB PLAY

1. GOTTA TELL YOU SAMANTHA MUMBA WILD CARD
2. SUNBEAM SUBMARINE KINETIC
3. COMO ME DUELE PERDERTE GLORIA ESTEFAN EPIC
4. PITCHIN' (IN EVERY DIRECTION) HI-GATE ULTRA
5. WITHIN OR WITHOUT YOU LOTUS RASAM

MAXI-SINGLES SALES

1. 4SHURE GROOVE THEORY COLUMBIA
2. PITCHIN' (IN EVERY DIRECTION) HI-GATE ULTRA
3. SUMMER BREEZE APHRODITE V2
4. READY TO FLOW TRANCE ALLSTARS ULTRA
5. YOU SEE THE TROUBLE WITH ME BLACK LEGEND G2

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

TO OUR READERS

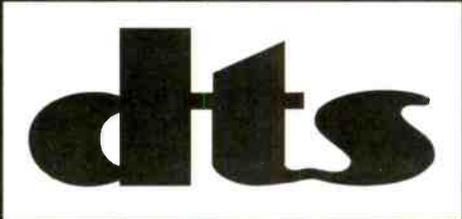
Dance Trax and Hot Plate will return in two weeks.

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	6	MUSIC MAVERICK 44909/WARNER BROS. † 3 weeks at No. 1	MADONNA
2	3	3	8	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
3	5	10	5	YOUR CHILD MCA PROMO †	MARY J. BLIGE
4	7	9	6	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
5	2	2	10	CHECK IT OUT JELLYBEAN 2596	KARMADELIC FEATURING SANDY B.
6	10	11	7	CONTROL 4 PLAY 82027	ABEL
7	4	4	7	SAME SCRIPT, DIFFERENT CAST ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
8	11	18	6	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
9	14	16	6	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
10	6	8	9	SILENCE NETTWERK 33111	DELERIUM FEATURING SARAH MCLACHLAN
11	15	17	7	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
12	16	19	7	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
13	9	5	11	STRONGER RCA 60281 †	KRISTINE W
14	17	24	5	CADA VEZ RAMPAGE 0178	NEGROCAN
15	8	6	12	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
16	21	25	6	TAKE YOUR TIME GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
17	27	37	3	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
18	32	—	2	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
19	26	35	4	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
20	22	27	6	FROM HERE TO ETERNITY LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
21	30	42	3	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
22	23	23	6	BANG GROOVILICIOUS 123/STRICTLY RHYTHM	ROBBIE RIVERA PRESENTS RHYTHM BANGERS
23	13	13	9	RISE GO BEAT 561931/UNIVERSAL †	GABRIELLE
24	12	7	11	DESIRE STRICTLY RHYTHM 12595 †	ULTRA NATE
25	20	21	10	DOWN DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
26	34	41	4	X-HALE SLOWLY JELLYBEAN 2593	BOOTSIE MCQUEEN
POWER PICK					
27	46	—	2	I TURN TO YOU VIRGIN PROMO	MELANIE C
28	31	34	4	LOVE SUPREME PLAYLAND 81357/PRIORITY	JS-16
29	19	14	9	FREEBASE MOONSHINE 88470	TALL PAUL
30	37	44	3	HOW SOON IS NOW? KINETIC PROMO/REPRISE †	SNAKE RIVER CONSPIRACY
31	25	29	6	AIRWAVE TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
32	18	15	12	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
HOT SHOT DEBUT					
33	NEW	1	1	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M PROMO/INTERSCOPE	ANN NESBY
34	41	46	3	AYLA PART II EDEL AMERICA 008213	AYLA
35	48	—	2	LOVE ONE ANOTHER TOMMY BOY 2146	AMBER
36	42	49	3	SANDWICHES JIVE ELECTRO 42712/JIVE	DETROIT GRAND PU BAHs
37	35	31	5	I THINK I'M IN LOVE WITH YOU COLUMBIA 79467 †	JESSICA SIMPSON
38	NEW	1	1	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
39	49	—	2	BACK IN MY LIFE REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
40	24	12	12	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
41	NEW	1	1	EMBRACE XTRAVAGANZA 79471/COLUMBIA	AGNELLI & NELSON
42	33	30	11	THE HELLO TRACK RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJO
43	28	28	13	PERFECT MOMENT CURB 73112/LONDON-SIRE	MARY GRIFFIN
44	38	32	8	LET THE MUSIC PLAY CONTAGIOUS 1020	SHANNON
45	NEW	1	1	ROSE ROUGE BLUE NOTE PROMO/CAPITOL	ST. GERMAIN
46	40	36	5	IF I WANT ELEKTRA PROMO/EEG	1 PLUS 1
47	NEW	1	1	NEVER GONNA COME BACK DOWN NETTWERK 33114	BT FEATURING DOUGHTY
48	NEW	1	1	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
49	29	20	13	HOW'S YOUR EVENING SO FAR? OVUM 125	WINK FEATURING LIL' LOUIS
50	43	39	4	LET'S GET LOUD WORK PROMO/550-WORK	JENNIFER LOPEZ

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	5	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. † 4 weeks at No. 1	MADONNA
2	2	2	8	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
3	3	3	21	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	4	10	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	5	6	17	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
6	6	5	20	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
7	7	7	5	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
GREATEST GAINER					
8	10	10	13	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
9	8	8	23	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
10	9	9	7	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
11	11	11	24	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
12	12	16	28	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
13	14	13	4	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456/SONY DISCOS †	GLORIA ESTEFAN
14	13	15	8	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
15	17	17	20	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
16	15	12	3	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
17	16	14	19	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
18	19	20	9	STRONGER (T) (X) RCA 60281 †	KRISTINE W
19	21	22	40	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
HOT SHOT DEBUT					
20	NEW	1	1	I WONDER WHY? (HE'S THE GREATEST DJ) (T) TOMMY BOY 2131 †	TONY TOUCH FEAT. KEISHA & PAM OF TOTAL
21	18	18	3	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING DOUGHTY
22	25	27	30	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
23	22	19	4	DESIRE (T) (X) STRICTLY RHYTHM 12595 †	ULTRA NATE
24	34	37	22	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
25	23	24	21	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
26	20	21	22	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
27	24	23	23	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
28	27	—	3	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
29	29	31	48	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
30	30	35	7	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
31	31	30	17	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
32	28	25	4	DON'T BE AFRAID OF THE DARK (T) (X) NERVOUS 20433	CHARLOTTE
33	26	28	10	DREAMING (T) (X) NETTWERK 33105	BT
34	NEW	1	1	INVID (T) PALM 7037/RYKO PALM	DIESELBOY
35	39	34	13	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
36	35	33	7	DOESN'T REALLY MATTER (T) DEF JAM/DEF SOUL 562828/DJMG †	JANET
37	37	26	5	SUMMERFLING (T) (X) WARNER BROS. 44895 †	K. D. LANG
38	33	29	12	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
39	32	44	6	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
40	41	39	28	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
41	38	40	23	DON'T STOP (T) (X) RADIKAL 99015	ATB
42	NEW	1	1	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
43	36	32	7	FLASH (T) (X) F-111 44853/WARNER BROS.	GREEN VELVET
44	44	—	5	HIGHER & HIGHER (T) (X) G2 003/STRICTLY RHYTHM †	DJ JURGEN
45	RE-ENTRY	3	3	PORCELAIN (T) V2 27650 †	MOBY
46	46	—	95	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
47	47	—	18	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
48	40	36	41	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
49	50	—	2	SEX TONIGHT (T) (X) JELLYBEAN 2604	GILLETTE
50	RE-ENTRY	24	24	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK

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

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Yoakam's Ready For 'Tomorrow'

Reprise Artist's Latest Album Follows Up Two Sets Of Hits

BY JIM BESSMAN

NEW YORK—The prescient title of Dwight Yoakam's new Reprise album, "Tomorrow's Sounds Today," actually derives from his experience during the filming in Texas three years ago of the 1998 movie "The Newton Boys."

"It's indicative of how I found my way to continue writing music while doing other things," says Yoakam, whose new disc is due Oct. 31.

The album is his first to feature new material since 1998's "A Long Way Home," which was followed in 1999 by "Last Chance For A Thousand Years—Greatest Hits From The '90s" and this year's "Dwightyoakama-coustic.net" acoustic hits set.

"I'd been preparing to record a studio album but realized that being on location for three months would-

n't allow me to set aside a window of time to write music like I did previously," he continues. "So I began keeping several hand-sized cassette recorders at various access points on the set and in the hotel and didn't force myself to complete the entire song when an idea came to me."

This was a change in the Coal Dust West/Warner Tamerline (BMI) writer's usual songwriting technique. For "Tomorrow's Sounds Today," "I just allowed all those ideas from previous years to come together, and I realized that the album title fits the process: It's a little convoluted but shows that what I'm accessing at any given moment are perhaps tomorrow's sounds."

But some of the most significant songs on "Tomorrow's Sounds Today" go back a ways—at least in what they evoke. Two are what Yoakam calls "bonus Bucks"—the two added duets at the end of the album with his musical mentor Buck Owens. "Alright, I'm Wrong," he notes, marks the first time that Yoakam, Owens, and Tex-Mex accordion ace Flaco Jiménez appear together since the "Streets Of Bakersfield" hit from Yoakam's 1988 "Buenas Noches From A Lonely Room." The Owens-penned "I Was

There" will be heard in the forthcoming Miramax film "Waking Up In Reno," starring Yoakam's "Sling Blade" pal Billy Bob Thornton.

Yoakam also cites the album's "The Sad Side Of Town," which is the first song he and Owens wrote together and has Owens singing harmony. "It sounds like Buck Owens, circa '66," he says. "I'm very proud of it and hope it's a fitting tribute to Buck's musical legacy."

Yoakam has been singing that song and four others from the new set on tour. The Creative Artists-booked, Borman Entertainment-managed artist has been on the road since June.

"He's been out all summer playing new music for the fans, and as a marketing person you can't ask for anything better," says

Warner Bros. Nashville's marketing director, Scott Heuerman. "Everyone likes to hear new music before it's out, and Dwight's been out there talking with radio people on the tour bus, getting a grass-roots excitement going for it."

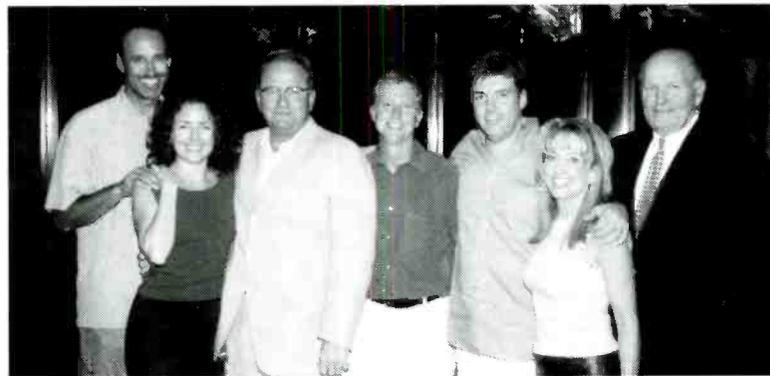
Wherehouse senior buyer Geoffrey Stoltz caught Yoakam's recent show at the chain's Los Angeles home base. "To hear him talk about the new record and see the audience response was exciting from a retail standpoint," he says. "The summer's been soft, so we look at it to kick off the fourth quarter for us in country. And it's a great Dwight Yoakam record, the perfect follow-up to the acoustic album—from the single ["What Do You Know About Love"] to teaming with Buck and Flaco again, and his tendency to pick great covers like [Cheap Trick's] 'I Want You To Want Me,' which is brilliant."

Reprise is making downloads of the single available and, according to Heuerman, is building upon the Internet "progress" made by Yoakam earlier this year with "Dwightyoakama-coustic.net"—which benefited from a chat on MSN. A Musiccountry.com contest will bring winners to one of Yoakam's concluding tour shows this month. A chat on AOL is being set up

for street date or thereabouts, which is "fantastic," Heuerman says, "because they have a diverse group and put it up on the front screen so that everyone is locked in regardless of what music genre they like."

Advertising will hit CMT and the Great American Country video channel, plus mainstream print outlets such as Us Weekly, Time, and People.

The video for "What Do You Know About Love" will be programmed in Warner Bros. Studio stores, and the album will be supported with a price-and-positioning campaign for the fourth quarter.



Sillers And Sanders Celebrate. BMI Nashville recently threw a bash celebrating the success of the Lee Ann Womack single "I Hope You Dance." The song, penned by BMI writer Tia Sillers and Mark D. Sanders, spent five weeks atop Billboard's Hot Country Singles & Tracks chart and is nominated for the Country Music Assn. song of the year accolade. Pictured, from left, are Sanders, Sillers, producer Mark Wright, Ensign Music Corp.'s Pat Finch, producer Frank Liddell (Womack's husband), Womack, and BMI's Roger Sovine.



YOAKAM

Targeting Younger, More Diverse Audience, TNN Goes National, Gets New President

AFTER SEVERAL YEARS of shifting away from country music programming toward a lineup heavy on sports, outdoors, motor sports, wrestling, rodeo, and even roller derby, TNN: The Nashville Network is finally being re-branded as TNN: The National Network. **Herb Scannell**, president of sister Viacom networks Nickelodeon and TV Land, adds those duties at TNN, replacing **David Hall**, who exits. Hall has been associated with TNN and its predecessor network for more than 30 years.

Also, **Diane Robina** has been named GM of TNN. She had been associate GM and senior VP of programming for TV Land. **Brian Hughes** is promoted from VP of programming at TNN to senior VP, TNN sports and outdoors. He will remain based in Nashville.

Much of TNN's management will shift to New York. Some programming and production operations will remain in Nashville. A company spokeswoman said no decisions had been finalized about which staffers would relocate to New York and whether any Nashville staffers would lose their jobs.

The re-branded TNN will target a younger and more diverse audience than its predecessor did, with more general entertainment programming. That will include the addition of comedies and dramas to the lineup and the development of new, original series and movies, plus the expansion of its sports and outdoor franchises and the acquisition of new ones. It picks up three World Wrestling Federation shows, including "WWF's Raw Is War," beginning Monday (25). The NASCAR Thunder stores will be divested.

ON THE ROW: Look for **Stan Mores** of Mores Nanas Entertainment and **Mike Martinovich** of Martinovich Associates to begin co-managing Sire artist **Mandy Barnett**. RCA Label Group (RLG) publicist **Jennifer McVey** will join Sparrow Records Oct. 9 as director of media relations, replacing **Janet Bozeman**. Also, **Beth Lee** joins RLG as director of creative services. She previously spent three years with Word Entertainment.

AROUND THE INDUSTRY: Gaylord Films, headed by veteran producer **Hunt Lowry**, has entered into a co-financing and production deal with Warner Bros. Pictures. The deal could result in as many as 10 films over the next four years, with Warner Bros. co-financing and handling worldwide distribution.

The Country Music Assn. (CMA) will host its second Town Meeting for the Nashville Music Community Nov. 8. BMI president/CEO **Frances Preston** will deliver the keynote address at the annual event, titled "Navigating New Music And New Business Models." The sessions will focus on "Tuning In The New Radio Spectrum" and "Catalysts In Music's Digital Realm: Change Agents Impacting The Industry." Panelists will include representatives from XM Satellite Radio, BroadcastAmerica.com, Sirius Satellite Radio, Clear Channel Communications, Kerbango Internet Radio, MyPlay.com, BMG Entertainment, and Electric Artists.

The Songwriters Guild of America will present its second Golfmania miniature-golf tournament Oct. 13 on Music Row. Putting greens will be created by various Music Row companies, including ASCAP, BMI, and the CMA. The event is a benefit for animal-protection group ACT Now.

CMA AWARDS EVENTS: CMT is planning lots of special programming centered on the CMA Awards Oct. 4. Prior to the show, nominees **Kenny Rogers**, **Lee Ann Womack**, and **Montgomery Gentry** will be featured in the one-hour special "CMT's Conversations," hosted by **Chuck Woolery** at 6 p.m. ET. From 7 to 8 p.m. will be "CMT's Red Carpet Preview: Live From The CMA Awards," hosted by **Bill Engvall**, **Neal McCoy**, and **Katie Haas** and covering celebrity arrivals. From Sept. 29 through Oct. 4, CMT will telecast "CMT's CMA Nominee Report," a series of programs featuring the videos of CMA Awards nominees, and "CMA Moments," brief highlights from previous CMA Awards shows.

ARTIST NEWS: Sugar Hill Records will release guitarist **Sonny Landreth's** "Levee Town" Oct. 17. . . . Acts set to perform in the Academy of Country Music's 18th annual Bill Boyd Celebrity Golf Classic Oct. 9 in Burbank, Calif., are the **Bellamy Brothers**, **Chad Brock**, **Janie Fricke**, **Andy Griggs**, **Ty Herndon**, **Tracy Lawrence**, **Coley McCabe**, **Craig Morgan**, **Mayf Nutter**, **Brad Paisley**, **Rascal Flatts**, **Collin Raye**, **John Rich**, **Chalee Tennison**, **Phil Vassar**, **Bryan White**, and **Mark Wills**. **Kenny Chesney** will host the event, which benefits various charities.



by Phyllis Stark



Salley Re-Signs With SESAC. Hit songwriter Jerry Salley recently renewed his affiliation with SESAC. Pictured at the signing, from left, are SESAC president/COO **Bill Velez**, Salley, SESAC VP of writer/publisher relations **Rebecca Brown**, and SESAC associate VP of royalty distribution **Hunter Williams**.

Billboard TOP COUNTRY ALBUMS

SEPTEMBER 30, 2000

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	7	SOUNDTRACK ● CURB 78703 (11.98/17.98) 6 weeks at No. 1	COYOTE UGLY	1
2	2	2	45	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	13	BILLY GILMAN ▲ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
4	4	4	55	DIXIE CHICKS ▲ ⁵ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
◀ HOT SHOT DEBUT ▶						
5	NEW	1	1	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
6	5	5	8	AARON TIPPIN LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
7	6	6	17	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
8	7	7	7	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
9	8	8	71	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
10	9	9	150	SHANIA TWAIN ▲ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
11	10	11	72	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
12	11	10	68	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
13	12	12	46	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
14	13	15	28	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
15	15	14	4	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
16	16	16	47	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
17	19	20	81	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
18	22	24	48	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
19	17	18	43	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
20	18	21	33	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
21	21	22	71	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
22	14	17	15	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
23	20	13	3	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
24	23	23	5	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
25	26	28	68	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
26	25	27	96	GARTH BROOKS ▲ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
27	24	19	7	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17
28	29	30	53	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
29	30	31	51	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
30	28	25	22	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
31	27	26	15	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
32	31	29	67	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
◀ PACESETTER ▶						
33	38	43	30	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
34	NEW	1	1	THE WARREN BROTHERS BNA 67903/RLG (10.98/16.98) HS	KING OF NOTHING	34
35	32	39	56	CLAY WALKER ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
36	33	38	97	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
37	NEW	1	1	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY!	37
38	37	40	5	ELVIS PRESLEY TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY	26

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
39	36	32	22	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
40	42	49	47	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
41	35	33	36	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
42	34	35	20	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
43	39	36	76	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
44	40	34	20	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
45	41	41	47	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
◀ GREATEST GAINER ▶						
46	50	48	15	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
47	45	46	21	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
48	44	44	67	ANDY GRIGGS ● RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
49	46	47	15	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	44
50	49	53	76	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
51	51	52	3	RICKY SKAGGS & FRIENDS SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE	51
52	NEW	1	1	VARIOUS ARTISTS REDLINE 75003 (24.98 CD)	FARM AID: VOLUME ONE — LIVE	52
53	48	51	22	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
54	47	45	25	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
55	NEW	1	1	WADE HAYES MONUMENT 69955/SONY (7.98 EQ/13.98)	HIGHWAYS AND HEARTACHES	55
56	43	42	9	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
57	57	62	24	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
58	61	66	14	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
59	60	56	70	DWIGHT YOAKAM LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S REPRISE 47389/WRN (10.98/16.98)		10
60	53	54	22	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
61	56	64	24	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
62	54	55	21	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
63	63	58	33	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
64	58	57	18	BLACKHAWK ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
65	55	37	4	NEAL MCCOY GIANT 24748/WARNER BROS. (11.98/17.98)	24-7-365	28
66	59	61	16	DWIGHT YOAKAM REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
67	52	50	9	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
68	62	60	52	BROOKS & DUNN ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
69	65	65	24	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
70	64	67	49	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
71	NEW	1	1	RICOCHE COLUMBIA 69198/SONY (7.98 EQ/13.98)	WHAT YOU LEAVE BEHIND	71
72	66	59	59	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
73	71	72	71	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
74	72	—	11	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50
75	69	69	25	JOE DIFFIE EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23

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

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ▲ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS 4 weeks at No. 1	WIDE OPEN SPACES	138
2	2	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	172
3	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	157
4	3	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	126
5	5	JO DEE MESSINA ▲ ² CURB 77964 (10.98/16.98)	I'M ALRIGHT	131
6	7	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	328
7	6	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	117
8	9	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	256
9	8	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	92
10	11	TIM MCGRAW ▲ ⁵ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	338
11	12	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	110
12	10	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	704
13	14	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	294

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	534
15	15	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	122
16	17	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	ALL I WANT	138
17	22	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	231
18	16	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	28
19	18	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	293
20	19	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	160
21	24	ALISON KRAUSS ▲ ² ROUNDER 610325*/DJM (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	205
22	21	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	108
23	23	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	312
24	20	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	158
25	25	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	133

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

COUNTRY CORNER



by Wade Jessen

'RED DIRT,' BLUE BLOOD: Opening with more than 24,000 units, Emmylou Harris' "Red Dirt Girl" (Nonesuch/Atlantic) storms Top Country Albums with Hot Shot Debut roses at No. 5 and enters The Billboard 200 at No. 54, reaching heights on those charts she hasn't seen as a solo artist in nearly 20 years.

On the country chart, Harris last saw the top five when her "Evangeline" peaked there in 1981. On the big chart, the new set is Harris' highest-charting solo title since "Cimarron" made it to No. 46 in 1982. Since we adopted point-of-sale data nearly 10 years ago, "Red Dirt Girl" is Harris' biggest opening-week sum as a solo artist, although "Western Wall—The Tucson Sessions," her duet collaboration with Linda Ronstadt, started with more than 26,000 units about this time last year.

Harris, who was honored with Billboard's 1999 Century Award, has placed 25 solo and collaborative titles on Top Country Albums since her "Pieces Of The Sky" first appeared there in 1975.

SUPREME COURT: Country Music Hall of Fame member Loretta Lynn once again graces Top Country Albums as "Still Country" (Audi-um/Koch) bows with more than 3,000 scans at No. 37, her first solo title to chart in more than 12 years. Produced by Randy Scruggs, Lynn's new set is her highest country-chart title since "I Lie" peaked at No. 33 in 1982.

Watch for weekly sales spurts as Lynn makes the rounds at country stations and hits the talk-show circuit with scheduled stops, beginning Oct. 4, at "Good Morning America," "Late Show With David Letterman," "Imus In The Morning," "Pure Oxygen," "Judith Regan Tonight," and "CBS Saturday: Early Show." Lynn kicks off her New York sweep with an Oct. 2 performance at the Bottom Line.

BOYS & GIRLS: On Hot Country Singles & Tracks, Jo Dee Messina's "Burn" (Curb) strikes a third week at No. 1 despite a slight erosion of 73 detections. Messina's apparent challenger, Sheddaisy's "I Will ... But" (Lyric Street), rests at No. 2 with a dip of 11 plays, a deficit that might not ultimately prove fatal. Messina's single spins on all our 155 monitored stations, but Sheddaisy still hangs with one station shy of closing out the entire radio panel.

Messina's song closes with 5,493 plays, while Sheddaisy finishes with 5,147. Again this issue, the flaming threat is Aaron Tippin's "Kiss This" (Lyric Street), which shoots 7-3, up 256 detections. Meanwhile, Tim McGraw's "My Next Thirty Years" (Curb) gains 853 plays and moves 38-31, the biggest gain on the radio chart.

COVERS THAT CONQUER: Although Conway Twitty's shoes are next to impossible to fill, traditionalist Mark Chesnutt affectionately and powerfully reminds country programmers of "Lost In The Feeling" (MCA Nashville), a song Mr. Twitty took to No. 2 in 1983. Chesnutt's read enters Hot Country Singles & Tracks at No. 75, with spins at 40 monitored signals.

Cagle, Virgin N'ville Want Radio To 'Play It Loud'

BY RAY WADDELL

NASHVILLE—The staff at Virgin Records Nashville is banking on an ambitious marketing plan and high-energy material to help break Chris Cagle in a tough market for new artists.

Cagle, whose debut album, "Play It Loud," is due Oct. 24, has released his first single, "My Love Goes On And On," currently at No. 37 on the Hot Country Singles & Tracks chart. With a male-oriented perspective and a Southern rock stance, the album indeed works well at high volume.

Virgin Nashville president Scott Hendricks feels Cagle brings some much-needed edge to country music. "Chris has a lot of energy, and God knows we need it in this format," says Hendricks. "Country radio is so watered down now, the men have left [the audience], and the majority of stations don't care if the men do leave. It's a sad state."

Cagle, who wrote eight of the 10 cuts on "Play It Loud," came to Virgin via Nashville gigs as a golf caddy and bartender. He's pleased with the final product on his first record. "Each song has a kind of purpose," Cagle says. "My whole purpose is to take people to two places: pleasure and pain. Music has always done that for me."

Produced by Cagle and Rob Wright, "Play It Loud" is a mix of revved-up party songs like "Country By The Grace Of God," "Rock The Boat," and the title cut, as well as more serious takes like "Laredo," "Who Needs The Whiskey," and the swampy "The Love Between A Woman And A Man," which Cagle says is a look at what his life might have been like had his parents not divorced and is his favorite cut on the album.

Throughout the record Cagle offers his unique world view, which he says is by design. "When I write a song, I try to think of every viable song like it, and then push them aside," he says. "Then I only write what's left."

Again by design, "Play It Loud" includes six uptempos and four midtempo, with nary a clunky ballad in the bunch. "Dadgummit, I feel like with country radio and Nashville, the male market is gone," Cagle says. "I'm not saying I'm gonna change that, but,

hey, I'm a guy.

"There's nothing wrong with a ballad in itself, but if you go to a party, a dance club, or a country bar, the men don't get up and dance unless some woman is dragging 'em on the floor," he says. "Now I love women, they make the world go 'round, but women don't want to hear ballads all the time, either. They want to get out there and shake it like anybody else, and I feel collectively, as a genre and a format, we have lost that. We're loaded down with ditties that are here and gone."

LISTEN TO THIS

In an attempt to familiarize radio with Cagle, Hendricks took to the road with the artist, visiting key stations. "I just hope they give him a chance, and if they do, somebody like Chris could



CAGLE

really help this format," Hendricks says. "The reception has been good but cautious. They say, 'This is really high-energy,' and I say, 'No shit—that's what you said about Brooks & Dunn in '91.'"

Hendricks is disappointed that so many radio programmers want a song to have momentum before they begin giving it airplay. "They say they don't add [a song] until it gets in the 20s [on the chart]. Well, how does it get there?" he asks rhetorically. "It's frustrating beyond my wildest imagination."

Frustration aside, Virgin has a broad-based and multifaceted marketing plan to help break Cagle, including radio, television, outdoor advertising, Internet, and street-level components. When the label decided to move forward with Cagle last May, the wheels began turning almost immediately, so quickly that the first promo CDs were sent out with handwritten labels.

Virgin Nashville executive VP/GM Van Fletcher says the label will spend about \$100,000 on Cagle's initial marketing campaign, more than normal for the label. "A week before the record comes out we'll break with a six-week television campaign of 15- and 30-second spots on national CMT and [Great

American Country], as well as regional MTV spots, with the 'Chris Cagle—Play It Loud' theme," says Fletcher.

"At the same time," he adds, "we're going to the top 10 country radio markets, basically with multiple on-air mentions about the record coming out. We're looking for multiple impressions."

The Virgin team will also make radio buys in other markets. "The primary plan is to go to the top markets that sell not only country records but [Cagle's] type of records," Fletcher says. "We'll know in three or four weeks if it catches fire."

Fletcher says an announcement will come soon about a deal between Cagle and Internet content provider Yahoo! "A lot of it is just because they like Chris' music," says Fletcher. "They'll be promoting Chris on their site, and he'll work with them, as well."

Additionally, Virgin will target the college-age demo, which they feel will be receptive to Cagle's music. "We picked the top 12 country markets, and the top 12 colleges in those markets, and recruited people on those campuses to work with Virgin Nashville in promoting Chris, [equipping them] with fliers, stickers, tattoos, and CD samplers," says Fletcher.

But the primary target is radio, and some stations are already on board. John Dimick, operations manager at KSON San Diego, is an early believer in Cagle. "He's one of the most exciting young talents I've seen in a very long time," says Dimick. "The vibe you get is he does this because he loves it. Watching him made me feel good about what we do, and there's not a lot of that going around right now."

For his part, Cagle wants to ensure that radio gets his message. "For the first two or three singles I'm going to submerge myself into radio as an institution," he says. "I want them behind me as an artist, instead of [just] the songs."

He remains pleased with the final product on "Play It Loud." "The thing that makes me most proud is I've probably heard this record 2,000 times, and I still like it," he says.

Cagle is managed by Mark Hybner and booked by Rob Beckham at the William Morris Agency.

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

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

- 66 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI)
- 13 BEST OF INTENTIONS (Post Oak, BMI) HL
- 29 BLUE MOON (Acynon, BMI/WCR, BMI)
- 24 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
- 49 COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Heated, ASCAP/EMI April, ASCAP) WBM
- 4 COUNTRY COMES TO TOWN (Tokco Tunes, BMI)
- 44 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Bamey Building, BMI) CLM/WBM
- 57 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL
- 14 FEELS LIKE LOVE (Vimy Mae, BMI) WBM
- 58 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WBM
- 60 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 39 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 36 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Mlene, ASCAP) HL
- 71 I DON'T PAINT MYSELF INTO CORNERS (Tennessee Colonel, ASCAP/Rebecca Lynn Howard, ASCAP/Mogan River, ASCAP/Big Red Tractor, ASCAP/ICG, ASCAP/Ice Trey, ASCAP)
- 21 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
- 59 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM
- 26 I LOST IT (Major Bob, ASCAP/Wamer-Tamerlane, BMI/Taxcaster, BMI) WBM
- 43 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL
- 30 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 12 I NEED YOU (Anise, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/JesKar, ASCAP) HL
- 56 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL
- 11 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
- 5 IT'S ALWAYS SOMETHIN' (Wamer-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 60 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL
- 2 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL
- 64 I WOULD (Songs Of Universal, BMI/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Songs Of Teracel, BMI) HL/WBM
- 16 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 28 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Warner,

- BMI) HL/WBM
- 3 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
- 7 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Wamer-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
- 33 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 10 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM
- 61 LIVE IT UP (EMI Blackwood, BMI/Artbyrme, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)
- 18 LONELY (WB, ASCAP/Mavenck, ASCAP/Big Red Tractor, ASCAP) WBM
- 75 LOST IN THE FEELING (Careers-BMG, BMI)
- 34 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acuff-Rose, BMI) HL/WBM
- 63 MAKIN' UP WITH YOU (Tanasi, BMI/Mike Curb, BMI) WBM
- 40 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Wamer-Tamerlane, BMI/Sell The Cow, BMI) WBM
- 68 MY CELLMATE THINKS I'M SEXY (Scarlet Moon, BMI/CMI, BMI/EMI Blackwood, BMI/Jelinda, BMI) HL
- 37 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM
- 31 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 70 NOBODY'S GOT IT ALL (Layng Martine, Jr., BMI/Trving, BMI/Colter Bay, BMI) HL
- 67 NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 52 ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)

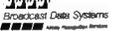
- 38 ONE VOICE (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL
- 48 PARADISE (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM
- 25 PRAYIN' FOR DAYLIGHT (Wamer-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 62 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL
- 54 RUN AWAY (Curb, ASCAP/Shane McAnally, ASCAP/Reynsong, BMI) HL/WBM
- 69 SEVENTEEN (Careers-BMG, BMI/Silverkiss, BMI) HL
- 51 SHE'S GONE (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM
- 74 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 57 SO WHAT (WB, ASCAP/Wamer-Tamerlane, BMI/EMI April, ASCAP) HL/WBM
- 55 SWIMMING IN CHAMPAGNE (Still Working For The Man, BMI/RC Moon Pie, ASCAP/MRBI, ASCAP)
- 45 TAKE ME WITH YOU WHEN YOU GO (Songs Of Universal, BMI/Glitterfish, BMI/Chaylenn, BMI) WBM
- 47 TELL HER (Kwesi B., ASCAP)
- 22 THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MzMo, ASCAP/TF, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
- 27 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
- 1 THAT'S THE WAY (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM
- 42 THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toon, BMI/Jersey

- Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 17 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
- 46 THIS EVERYDAY LOVE (Ivring, BMI/360 Music, SESAC/Emelia, SESAC) WBM
- 65 THIS TIME AROUND (Wamer-Tamerlane, BMI/Smith Haven, BMI) WBM
- 53 TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/Bri/Sar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL
- 35 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM
- 19 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 41 WERE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Songs, BMI/Nothing But The Wolf, BMI) HL/WBM
- 9 WHAT ABOUT NOW (WB, ASCAP/Mavenck, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harlan, ASCAP) HL/WBM
- 72 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Wamer-Tamerlane, BMI) WBM
- 23 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
- 20 YES! (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 15 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showbly, BMI) HL
- 73 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP)
- 8 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessiree Bob, ASCAP) CLM/HL
- 32 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL

Billboard HOT COUNTRY SINGLES & TRACKS

SEPTEMBER 30, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 155 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	1	1	20	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	1
2	2	4	38	I WILL...BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	2
3	7	9	19	KISS THIS A. TIPPIN, B. WATSON, M. BRACLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	3
4	8	8	19	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH (V) DREAMWORKS 459033 †	4
5	6	6	34	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	5
6	9	10	10	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	6
7	10	11	40	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	7
8	4	5	32	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	4
9	5	3	25	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKEP, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
10	12	15	7	THE LITTLE GIRL B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	10
11	3	2	23	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	1
12	13	12	25	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	12
13	14	16	14	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	13
14	15	14	20	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	14
15	11	7	29	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	5
16	17	20	17	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	16
17	18	18	21	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	17
18	20	21	19	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	18
AIRPOWER						
19	21	23	14	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	19
20	19	17	33	YES! N. WILSON, B. CANNON (C. EROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
21	16	13	28	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
22	23	22	28	THAT'S THE BEAT OF A HEART C. FARRIN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	22
23	27	33	10	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	23
24	26	27	14	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT †	24
25	22	19	31	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
26	30	30	7	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY BNA ALBUM CUT †	26
27	29	29	17	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. MICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) (V) CURB 73087 †	27
28	28	28	13	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	28
29	24	25	24	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087 †	24
30	31	34	13	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	30
31	38	40	21	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	31
32	32	32	13	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	32
33	33	35	11	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	33
34	34	31	15	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	31
35	36	36	9	THE VISIT N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	35
36	37	37	10	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	36
37	39	38	10	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PERIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867	37
38	35	26	19	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	39	14	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	39
40	41	44	10	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	40
41	42	48	4	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J. S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	41
42	43	45	8	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	42
43	44	47	10	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	43
44	46	49	8	EVERYBODY'S GOTTA GROW UP SOMETIME J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	44
45	47	51	5	TAKE ME WITH YOU WHEN YOU GO B. J. WALKER, JR., T. BYRD (M. NESLER, J. HANSON)	TRACY BYRD RCA ALBUM CUT	45
46	59	59	7	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT	46
47	58	69	3	TELL HER D. HUFF (C. WISEMAN)	LONESTAR BNA ALBUM CUT	47
48	48	46	17	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
49	45	42	20	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
50	52	55	5	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	50
51	55	54	7	SHE'S GONE D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHE COLUMBIA ALBUM CUT †	51
52	53	53	12	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	50
53	54	50	14	TIRED OF LOVING THIS WAY D. HUFF, C. RAYE (G. LESAGE, A. WELDON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	50
54	51	52	9	RUN AWAY R. HERRING (S. MCANALLY, R. HERRING, B. DALY)	SHANE MCANALLY (D) CURB 73114	50
55	60	61	3	SWIMMING IN CHAMPAGNE K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT †	55
56	56	57	13	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
57	63	63	4	SO WHAT B. CHANCEY (R. DEAN, S. TILLIS, J. O'NEAL)	TAMMY COCHRAN EPIC ALBUM CUT †	57
58	RE-ENTRY	2		GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON ARISTA NASHVILLE ALBUM CUT	58
59	57	56	11	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	56
60	75	67	3	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS MERCURY ALBUM CUT †	60
HOT SHOT DEBUT						
61	NEW ▶	1		LIVE IT UP R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	61
62	66	65	9	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	62
63	62	58	3	MAKIN' UP WITH YOU J. TAYLOR (P. O'DONNELL, J. CAMPBELL)	CHALEE TENNISON (C) (D) ASYLUM 16846/WRN †	58
64	64	72	3	I WOULD D. HUFF (T. VERGES, B. JAMES)	JOLIE & THE WANTED DREAMWORKS ALBUM CUT †	64
65	50	43	14	THIS TIME AROUND R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT †	43
66	69	—	2	ALL NIGHT LONG J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	66
67	67	60	5	NOW THAT'S AWESOME D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59
68	61	62	6	MY CELLMATE THINKS I'M SEXY C. T. JUDD, C. CLARK (P. OVERSTREET, J. COLLINS, C. T. JUDD, C. CLARK)	CLEDUS T. JUDD (C) (D) MONUMENT 79495 †	61
69	74	71	14	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	64
70	NEW ▶	1		NOBODY'S GOT IT ALL B. CHANCEY, P. WORLEY (L. MARTINE, JR., K. M. ROBBINS)	JOHN ANDERSON EPIC ALBUM CUT	70
71	73	—	3	I DON'T PAINT MYSELF INTO CORNERS M. WRIGHT (R. L. HOWARD, T. BRUCE)	REBECCA LYNN HOWARD (V) MCA NASHVILLE 172171	71
72	NEW ▶	1		WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	72
73	NEW ▶	1		YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	73
74	65	64	12	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	62
75	NEW ▶	1		LOST IN THE FEELING M. WRIGHT, M. STUART (L. ANDERSON)	MARK CHESNUTT MCA NASHVILLE ALBUM CUT †	75

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

Billboard Top Country Singles Sales

SEPTEMBER 30, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	5	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116 3 weeks at No. 1	LEANN RIMES
2	2	2	9	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
3	3	3	21	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
4	4	4	8	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
5	11	—	2	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
6	5	5	15	THAT'S THE WAY CURB 73106	JO DEE MESSINA
7	6	6	11	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
8	7	7	33	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
9	9	9	12	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
10	8	8	21	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
11	10	10	32	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
12	13	11	54	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
13	14	15	7	NOW THAT'S AWESOME BNA 60286/RLG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	14	30	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
15	19	13	16	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN
16	15	12	22	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
17	NEW ▶	1		MY LOVE GOES ON AND ON VIRGIN 58867	CHRIS CAGLE
18	17	20	26	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
19	16	19	171	HOW DO I LIVE CURB 73022	LEANN RIMES
20	20	16	27	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
21	21	17	31	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
22	22	22	7	I PRAY FOR YOU BNA 60269/RLG	JOHN RICH
23	18	18	51	BIG DEAL CURB 73086	LEANN RIMES
24	24	24	52	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
25	23	23	26	YES! WARNER BROS. 16876/WRN	CHAD BROCK

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

Artists & Music

Barenboim Marks 50 Years Onstage

Conductor/Pianist Honored With A&E Special, Teldec Recordings

GOOLDEN JUBILEE: "For me, the essence of a great musician is somebody who searched, and Daniel searches all the time," says **Itzhak Perlman**. "To play with him is always satisfying because you have the feeling that things are not decided ahead of time." The questing Daniel the violinist refers to is conductor/pianist **Daniel Barenboim**, and the occasion for the comment was the recent taping of A&E's "Breakfast With The Arts" program. Throughout October, the show will pay tribute to Barenboim's 50th anniversary as a performing musician with two installments devoted to him, plus related segments in a trio of shows featuring Perlman, pianist **Evgeny Kissin**, and violinist **Gil Shaham**.

Born in 1942 in Buenos Aires, Barenboim was a prodigious child pianist, with his father his only teacher. He debuted onstage at age 7; after a long program, he played seven

encores before returning continually to establish himself as one of today's finest **Wagnerian** conductors, live and on record.

Even though he regards nostalgia with the ambivalence of a "lukewarm bath," Barenboim shares memories of

both the **Chicago Symphony Orchestra** (since 1989) and the **Deutsche Staatsoper Berlin** (since '92)—also come into view.

The Barenboim month on "Breakfast With The Arts"—airing Sunday mornings, Oct. 1, 8, 15, 22, and 29—also features concert footage, including Barenboim conducting the **Berlin Philharmonic** with such soloists as guitarist **John Williams**. There is also vintage film of Barenboim in the **Schubert** "Trout Quintet" with **Du Pré**, **Perlman**, **Zukerman**, and **Zubin Mehta**. (More Barenboim footage can be seen in a series of Arthaus DVD Videos, including a Berlin "Marriage Of Figaro" and "Swan Lake," a **Sibelius/De Falla** concert with **Plácido Domingo** and violinist **Maxim Vengerov**, and the **Mahler Five** with Chicago.)

(Continued on page 99)



by Bradley Bambarger

his half-century in the spotlight with "Breakfast With The Arts" host **Elliott Forrest**. With characteristic eloquence, he not only discusses the great influence of **Furtwängler** (whom he lauds as a "philosopher of music") but the bond he forged with conductor **Sergiu Celibidache**, from whom he "always came away having learned something." Barenboim's current concerns—as music director of



BARENBOIM IN 1950

to stop because he had played all the music he knew. (On Aug. 19, Barenboim returned to his native city to give a 50th anniversary recital at the Teatro Colón.) Shortly after his concert debut, Barenboim moved with his family to Israel, and by age 11, he was the youngest student in **Igor Markevitch's** conducting class in Salzburg, Austria. Barenboim was able to play for legendary conductor **Wilhelm Furtwängler**, who pronounced the boy a "phenomenon." Studies with **Nadia Boulanger** soon followed in Paris, where he established what would be long-lasting relationships with such greats as **Leopold Stokowski** and **Arthur Rubinstein**. Before he was 20, Barenboim had played high-profile concerts in Paris, New York, and Tel Aviv, Israel.

In a key early relationship with **EMI**, Barenboim recorded all the piano sonatas of **Mozart** and **Beethoven** in the late '60s, along with the Mozart concerti at the head of the **English Chamber Orchestra**. He also featured in recordings of the Beethoven concerti with **Otto Klemperer**, as well as in much chamber music with the likes of **Perlman**, violinist/violist **Pinchas Zukerman**, and Barenboim's late first wife, cellist **Jacqueline Du Pré**. Early on, he also recorded for **Deutsche Grammophon**, waxing not only much solo piano work and accompanying the likes of **Dietrich Fischer-Dieskau** but setting down his first interpretations at the head of a symphony orchestra. From 1975-1989, he was music director of **L'Orchestra de Paris**; a relationship with **Erato** yielded recordings from obscure **Hugo Wolf** orchestral works to the newest pieces by **Pierre Boulez**. In 1981, Barenboim bowed in Bayreuth, Germany, where he has

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	NEW		ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI
NO. 1				
2	1	5	YO-YO MA SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
3	2	26	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	3	45	ANDREA BOCELLI PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
5	4	8	CHANTICLEER TELDEC 81829 (16.98 CD)	MAGNIFICAT
6	5	42	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
7	7	82	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
8	8	76	VARIOUS ARTISTS VIRGIN/CIRCA 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
9	9	20	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
10	6	27	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
11	NEW		LEONARD BERNSTEIN DG 634482 (18.98 CD)	A WHITE HOUSE CANTATA
12	12	12	LUCIANO PAVAROTTI DECCA 467241 (18.98 CD)	SINGS ITALIAN WEDDING FAVORITES
13	14	4	RENEE FLEMING DECCA 466766 (33.98 CD)	MASSENET: THAIS-COMplete OPERA
14	10	8	VARIOUS ARTISTS ERATO 24802 (16.98 CD)	BEETHOVEN'S ADAGIOS
15	NEW		ANONYMOUS 4 HARMONIA MUNDI 7224 (17.98 CD)	1000-MASS FOR THE END OF TIME

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	3	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
NO. 1				
2	2	79	CHARLOTTE CHURCH SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
3	3	44	CHARLOTTE CHURCH SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
4	4	74	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
5	5	67	SARAH BRIGHTMAN REALLY USEFUL/DECCA 53930 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
6	6	3	BOSTON POPS (WILLIAMS) SONY CLASSICAL 89434 (9.98 EQ/15.98)	NBC PRESENTS SUMMON THE HEROES
7	NEW		LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)	TWO WORLDS
8	NEW		VARIOUS ARTISTS DECCA 467200 (18.98 CD)	PAVAROTTI & FRIENDS FOR CAMBODIA & TIBET
9	7	68	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
10	8	72	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
11	10	46	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
12	9	43	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
13	13	30	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) HS	PIECES IN A MODERN STYLE
14	11	89	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
15	14	3	VARIOUS ARTISTS DECCA 465819 (17.98 CD)	A DIFFERENT PRELUDE

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TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG	1 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
2 BACH'S ADAGIOS VARIOUS ARTISTS ERATO	2 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
3 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA	3 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
4 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS	4 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
5 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR	5 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
6 ESSENTIAL BACH VARIOUS ARTISTS DECCA	6 BEST OF BACH: VOL. 1 VARIOUS ARTISTS ST. CLAIR
7 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	7 CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
8 PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	8 RAINY DAY CLASSICS VARIOUS ARTISTS ST. CLAIR
9 BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL	9 EVENING CLASSICS VARIOUS ARTISTS ST. CLAIR
10 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR	10 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
11 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO	11 MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
12 BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS ANGEL	12 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
13 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO	13 GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR
14 GUITAR FOR RELAXATION JULIAN BREAM RCA VICTOR	14 POWER CLASSICS VARIOUS ARTISTS ST. CLAIR
15 THE GREATEST OPERA SHOW ON EARTH VARIOUS ARTISTS DECCA	15 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	4	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557	JIM BRICKMAN
NO. 1				
2	2	4	FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
3	3	86	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
4	4	25	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
5	8	4	FOREVER MORE-THE GREATEST HITS OF JOHN TESH DECCA 159363/UNIVERSAL	JOHN TESH
6	5	51	PLAINS WINDHAM HILL 11465	GEORGE WINSTON
7	10	5	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
8	7	75	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
9	6	13	DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING PRIORITY 51134	VARIOUS ARTISTS
10	9	36	RIVER OF STARS REAL MUSIC 8802	2002
11	15	20	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
12	11	12	WATER'S EDGE TIM JANIS ENSEMBLE 1103	TIM JANIS
13	13	3	ARMANDO'S FIRE NARADA WORLD 49799/VIRGIN	OSCAR LOPEZ
14	14	3	CARAVAN OF LIGHT NARADA 49797/VIRGIN	DAVID ARKENSTONE
15	18	5	SIETE NARADA 49364/VIRGIN	WILLIE AND LOBO
16	17	5	GUITAR GREATS-BEST OF NEW FLAMENCO BAJA 537/TSR	VARIOUS ARTISTS
17	16	22	PURE MOVIES 2 GARDEN CITY 34580	THE JOHN TESH PROJECT
18	20	2	COUSTEAU'S DREAM REAL MUSIC 4114	VARIOUS ARTISTS
19	21	2	VIVA FLAMENCO NARADA 49613/VIRGIN	VARIOUS ARTISTS
20	22	9	KISS THE EARTH REAL MUSIC 3745	JOHANNES LINSTEAD
21	19	80	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
22	23	99	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
23	RE-ENTRY		WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
24	24	2	ETERNITY'S SUNRISE HEARTS OF SPACE 11401	BILL DOUGLAS
25	25	50	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER

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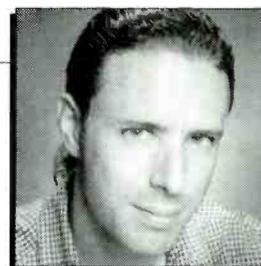
Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
No. 1				
1	1	67	DIANA KRALL ● VERVE 050304/VG	WHEN I LOOK IN YOUR EYES <small>54 weeks at No. 1</small>
2	2	8	JANE MONHEIT N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
3	3	30	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
4	4	6	SOUNDTRACK MALPASO 47848/WARNER BROS.	SPACE COWBOYS - MUSIC FROM THE MOTION PICTURE
5	7	31	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
6	10	15	VARIOUS ARTISTS NARM 50004	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
7	NEW		MILES DAVIS LEGACY/COLUMBIA 61405/CRG	BLUE MILES
8	8	37	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
9	NEW		CHRISTIAN MCBRIDE BAND VERVE 543915/VG	SCI-FI
10	14	19	DAVID BENOIT GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
11	6	2	BRAD MEHLDAU WARNER BROS. 47693	PLACES
12	RE-ENTRY		KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
13	9	4	VARIOUS ARTISTS 32 JAZZ 32205/R/KYO	JAZZ FOR WHEN YOU'RE IN LOVE
14	5	68	HARRY CONNICK, JR. ● COLUMBIA 69618/CRG	COME BY ME
15	11	9	DIANNE REEVES BLUE NOTE 25141/CAPITOL	IN THE MOMENT - LIVE IN CONCERT
16	17	2	ELLA FITZGERALD ST. CLAIR 5737	FOREVER GOLD
17	12	30	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
18	18	2	THE GLENN MILLER ORCHESTRA ST. CLAIR 5714/ST. CLAIR	FOREVER GOLD
19	21	17	ROY HARGROVE VERVE 543540/VG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
20	15	24	JOSHUA REDMAN WARNER BROS. 47465 HS	BEYOND
21	19	85	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
22	16	4	LOUIS ARMSTRONG LEGACY/COLUMBIA 63527/CRG	THE COMPLETE HOT FIVE & HOT SEVEN RECORDINGS
23	13	13	ROSEMARY CLOONEY WITH JOHN PIZZARELLI CONCORD JAZZ 4884/CONCORD	BRAZIL
24	20	4	CHARLES LLOYD ECM 549043	THE WATER IS WIDE
25	23	6	TITO PUENTE CONCORD PICANTE 4924/CONCORD	PARTY WITH PUENTE!

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	NEW		RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?) <small>1 week at No. 1</small>
2	1	4	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
3	2	16	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
4	3	51	DAVE KOZ CAPITOL 99458 HS	THE DANCE
5	4	17	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
6	5	10	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
7	NEW		DAN HICKS AND THE HOT LICKS SURFD0G 67113/HOLLYWOOD	BEATIN' THE HEAT
8	6	8	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND
9	7	64	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
10	8	28	AL JARREAU GRP 547884/VG	TOMORROW TODAY
11	9	9	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO
12	10	3	WARREN HILL NARADA JAZZ 49660/VIRGIN	LOVE LIFE
13	11	9	STEVE COLE ATLANTIC 83325/AG	BETWEEN US
14	12	82	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
15	13	17	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN HS	THE BEAUTIFUL GAME
16	14	2	MASQUE MEEK 4008	THANK YOU
17	24	13	JEFF GOLUB GRP 543688/VG	DANGEROUS CURVES
18	20	44	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
19	16	60	PAUL HARCASLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
20	15	99	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
21	19	28	LARRY CARLTON WARNER BROS. 47338	FINGERPRINTS
22	17	29	URBAN KNIGHTS NARADA 48498/VIRGIN HS	URBAN KNIGHTS III
23	22	24	MAYSA RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
24	21	45	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUJ LOVE
25	18	73	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON

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



by Steve Graybow

VIEWING JAZZ: Filmmaker **Ken Burns'** upcoming jazz documentary has been one of the jazz community's most eagerly awaited events. For the past year, aficionados have discussed it with anticipation and reverence unparalleled by any event in recent jazz history. Quite simply, it is an opportunity for jazz to affect the public's consciousness on a mass level, much as Burns' previous documentaries on the Civil War and baseball did for their respective subjects.

During the first week of September, Burns previewed several segments culled from the documentary, simply titled "Jazz," for a small audience in New York. The hourlong montage represented but a small portion of the complete 18-hour presentation, which will run on PBS stations in January 2001.

Immediately noticeable were many of Burns' stylistic trademarks, which made both "The Civil War" and "Baseball" so compelling. Interview subjects such as **Wynton Marsalis**, **Gary Giddons**, and **Stanley Crouch** are shown in close-up, making viewers feel they are being spoken to directly. Archival photos dating back to the turn of the century are slowly panned over by the camera, giving them a sense of depth and motion, as quotes from historical figures are read. Revealing performance footage of many jazz legends, past and present, is shown. Then, of course, there is the music. Burns says that

exactly 498 separate music clips are heard throughout the course of "Jazz," ranging from the music's earliest Dixieland recordings through swing, bebop, and beyond. Many of the artists central to the documentary are included in the "Jazz" five-CD boxed set and in 22 individual-artist compilations, available Nov. 7 as a joint venture between the Verve Music Group and Legacy/Columbia (Billboard, Sept. 9).

The film is broken down into 150 chapters, which will be divided into 10 episodes. Burns admits that it would be impossible to document every artist and tributary that falls under the jazz umbrella.



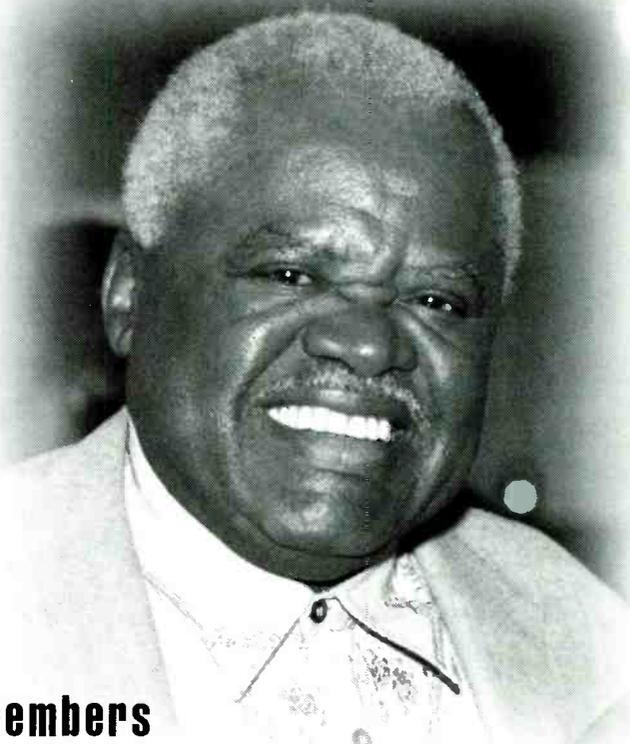
"Rather than unsuccessfully attempting to chronicle every aspect of jazz, we have opted to pick a number of important stories within the history of jazz and to tell

them well," he says. Burns notes that the viewer "will get to know 30 or 40 people very well" throughout the course of "Jazz" and that "there are over 100 whom you will become acquainted with."

During a conference at New York's Birdland club the day prior to the screening, Burns said that "Jazz" "offers a precise prism through which American life can be seen. It documents race relations, civil rights, two World Wars, and a depression. It is the soundtrack that helped Americans get through the best and worst of times. It is about sex and about the way men and women view and relate to one another. It is about drugs, I am sorry to say. It is about the growth of radio, it is the soul of cities, it is about the sacred communion between the artist and the audience. Jazz is

(Continued on page 54)

THE JAZZ CHANNEL



Remembers STANLEY TURRENTINE



© 2000 BET On Jazz

Songwriters & Publishers

ARTISTS & MUSIC



W/C Inks Nine Days. Nine Days, the 550/Sony act, has signed a publishing agreement with Warner/Chappell Music. Shown at the signing ceremony, from left, are Jeremy Dean and Nick Dimichino of Nine Days; Randy Sabiston, senior director of creative at Warner/Chappell; John Titta, senior VP of creative at Warner/Chappell; John Hampson and Brian Desveaux of Nine Days; Peter Malkin, co-manager of Nine Days; Vincent Tattanello of Nine Days; and Jon Cohen and Andy Mendelsohn, co-managers of Nine Days.



Done Deal. Artist/writer/producer Gene McDaniels, left, and Mark Fried, president of New York-based Spirit Music, celebrate a deal whereby McDaniels' publishing catalog, Skyforrest Music (BMI), will be administered by Spirit Music (Words & Music, Billboard, Sept. 23). The catalog contains more than 200 songs, including a jazz favorite, "Compared To What," and "Feel Like Makin' Love," Roberta Flack's 1974 hit recently covered by D'Angelo on his platinum-plus album "Voodoo."



More Hills To Climb Charts. Hit songwriter Ed Hill has extended his worldwide publishing arrangements with BMG Songs, the U.S. unit of BMG Music Publishing Worldwide. Shown outside of the Nashville offices of BMG Songs, in the back row from left, are Chris Oglesby, senior creative director, and Ron Stuve, senior director of country music. In the front row, from left, are Michelle Berlin, professional manager of BMG Songs/Nashville; Hill; and Karen Conrad, VP of country music at BMG Songs/Nashville.



Dropping By. Artists/writers Erica and Tina Atkins of Mary Mary, hitmakers with "Shackles (Praise You)," and producer Warryn "Baby Dub" Campbell stop by to visit the New York headquarters of EMI Music Publishing. Shown, from left, are John Platt, senior VP of EMI Music Publishing; Campbell; Tina Atkins; Steve Backer, executive VP of EMI Music; and Erica Atkins.

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"LOVE ME IN A SPECIAL WAY"

Written by El DeBarge
Published by Jobete Music Co.
(ASCAP)

Often a song is so well-loved that for anyone to remake it would be considered musical sacrilege—that is, until someone has the courage to put his or her own interpretation on the tune. That seems to be the case with DeBarge's "Love Me In A Special Way." Elektra recording artist Tamia decided to step up and cover the 1984 song, which peaked at No. 11 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart, for her Elektra debut release, "A Nu Day."

"I loved the song growing up, but it really came to my attention when my husband [NBA All-Star Grant Hill] went out and bought DeBarge's 'Greatest Hits,' and we were in the car one night, and he played it," says the Ontario-born Tamia. "You know when you play old songs and you say to someone, 'Do you remember this one?' It just hit me."

Once Tamia decided she wanted to cover the song, the next decision was how to cover it. "I always wanted to do something where it was just a piano and very simple. When you love something so much you don't want to destroy it. So, I wanted to keep it the same because the way he [El DeBarge] sang it was why I fell in love with

it. So, I wanted to keep it the same but with a girl's voice it's changed anyway, so I didn't change the music that much. I even kept some of the ad libs he did."

Tamia knew that with any popular cover, the true test for the singer is performing the song live.

"It was a bit scary because people love that song, so when you start out people have a reference point and no one does it like the original singer," says Tamia, whose album also includes a very loose cover of Hall & Oates' "I Can't Go For That (No Can Do)."

"So it is a little nerve-racking, but I've gotten a great response. And when I do a live show, I change the intro a little bit—I make it a little more churchy."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MUSIC • Madonna, Mirwais Ahmadzai	WB/ASCAP, Webo Girl/ASCAP, 1000 Lights/BMI, Warner-Tamerlane/BMI	
HOT COUNTRY SINGLES & TRACKS		
THAT'S THE WAY • Annie Roboff, Holly Lamar	Almo/ASCAP, Anwa/ASCAP WB/ASCAP Platinum Plow/ASCAP	
HOT R&B SINGLES		
LIAR • Roy Hamilton, Tyrell Bing, Ernest Dixon	E. Dixon/BMI, Zomba/BMI, Hitsdistrict/BMI	
HOT RAP SINGLES		
BOUNCE WITH ME • Jermaine Dupri, Da Brat, Bryan-Michael Cox	EMI April/ASCAP, So So Def/ASCAP, Air Control/ASCAP, Throwin' Tantrums/ASCAP, Babyboy's Little/SESAC, Noontime South/SESAC, TCF/ASCAP, Fox Tunes/SESAC	
HOT LATIN TRACKS		
COMO ME DUELE PERDERTE • Marco Flores	Estefan/ASCAP, Mas Sa de C.V./ASCAP	

Will Warner/Chappell Survive The Time Warner/AOL Merger?

FOR SALE OR NOT FOR SALE? Song catalogs are in acquisition play all the time, of course, but the current environment is such that even the big players seem to be ripe for one reason or another. The main one, needless to say, is that "content" is a wildly in-demand commodity in this era of exploding areas of usage, where a solid catalog of copyrights is considered something beyond even being a "gold mine." If holders of these vast copyright havens are willing to sell, there are buyers with a pocketful of cash who are ready to shop and buy.

Recently, there has been a little spin on this situation. Word is—and this is in no way confirmed, despite a big splash recently in the business section of The New York Post—that Warner/Chappell Music may be a casualty of market-share regulatory concerns in Europe that could stand in the way of the AOL/Time Warner

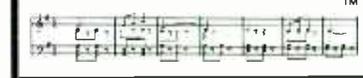
as available big-ticket treasured tunes are concerned, stay tuned!

HARRY'S OSCARS: A Sept. 2 feature on songwriters Ray Evans and Jay Livingston noted that the team equaled Sammy Cahn and Jimmy Van Heusen in the number of song Oscars (three) they earned.

While the aforementioned teams earned their Oscars with the same collaborators, composer Harry Warren also earned three song Oscars, albeit with three different word-smiths. Words & Music is reminded of this by Robert Walls, media director of Los Angeles-based Four Jays Music, which represents Warren's share in his copyrights.

Warren, who died in 1981 at the age of 87, is the co-author of three winners: "Lullaby Of Broadway" (lyrics by Al Dubin, 1935), "You'll Never Know" (lyrics by Mack Gordon, 1943), and "On The Atchison, Topeka, And The Sante Fe" (Johnny Mercer, 1946).

Words & Music



by Irv Lichtman

merger, thanks to issues regarding a single corporate umbrella pending for both EMI Music Publishing and Warner/Chappell. There are also some reports that only the Chappell unit of W/C could be spun off. Either way, a purchase price of billions of dollars is involved.

The punch line is that it's unlikely that Time Warner or AOL would unload Warner/Chappell under any conceivable scenario. Even if W/C leaves the AOL/Time Warner orbit, there's always that other giant, EMI Music Publishing, that would stay on with the pending merger—if it's finalized—of Time Warner's and EMI's music interests.

Getting down to the mere level of a reported \$200-million deal, Gaylord Entertainment has made a point of telling pursuers of its very fine Acuff-Rose catalog that it's not interested in selling the company. This comes after it has apparently fended off many offers, all said to be unsolicited. In its official denial, Gaylord Entertainment claims, in fact, that Acuff-Rose is a core part of its business. So as far

Walls also reminds Words & Music that Warren had a total of 11 Oscar nominations for song. According to him, in the prime years of radio's "Hit Parade" (1935-50), 42 Warren songs were placed in the top 10. And between 1932 and 1957, the heyday of the Hollywood musical, Warren worked for all four major studios—Warner Bros., 20th Century Fox, MGM, and Paramount—turning out some 250 songs, a goodly number of them in the evergreen category.

For more on this great and sorely underrated writer, Four Jays has a Web site, harrywarrenmusic.com.

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

1. Pantera, "Reinventing The Steel."
2. Kid Rock, "The History Of Rock."
3. "Steely Dan Guitar Anthology Series."
4. 'N Sync, "No Strings Attached."
5. Britney Spears, "Oops! ... I Did It Again."

Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 89 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
▶ No. 1 ◀					
1	1	3	8	GLORIA ESTEFAN EPIC/SONY DISCOS †	COMO ME DUELE PERDERTE E. ESTEFAN JR., G. NORIEGA, R. BLADES (M. FLORES)
2	3	1	12	LUIS FONSI UNIVERSAL LATINO	IMAGINE SIN TI R. PEREZ (M. PORTMANN, R. PEREZ)
3	2	2	31	SON BY FOUR SONY DISCOS †	A PURO DOLOR A. JAEEN (O. ALFANNO)
4	5	8	6	RICARDO ARJONA SONY DISCOS †	CUANDO R. ARJONA, A. CUCCO PENA (R. ARJONA)
5	6	15	3	CHRISTINA AGUILERA RCA/BMG LATIN †	VEN CONMIGO (SOLAMENTE TU) R. PEREZ (J. ABERG, P. REIN, R. PEREZ)
6	4	5	22	JOAN SEBASTIAN MUSARTI/BALBOA	SECRETO DE AMOR J. SEBASTIAN (J. SEBASTIAN)
7	10	18	16	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU NOT LISTED (S. TWAIN, R. LANGE)
8	9	6	11	ALEJANDRO FERNANDEZ SONY DISCOS †	SI TE VAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
9	11	9	9	CHRISTIAN CASTRO ARIOLA/BMG LATIN	POR AMARTE ASI K. SANTANDER (E. REYES, A. MONTALBAN)
10	13	14	24	BANDA EL RECODO FONOVISIA	YO SE QUE TE ACORDARAS NOT LISTED (J. MARQUEZ)
11	8	4	17	GISSELLE ARIOLA/BMG LATIN †	JURAME K. SANTANDER, B. OSSA (K. SANTANDER)
12	7	7	24	MARC ANTHONY COLUMBIA/SONY DISCOS †	MUY DENTRO DE MI C. ROONEY (M. ANTHONY, C. ROONEY)
13	14	10	6	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A. JAEEN (O. ALFANNO)
14	12	12	9	CONJUNTO PRIMAVERA FONOVISIA	EN CADA GOTA DE MI SANGRE J. GUILLEN (J. DE JESUS PINEDA RAMOS)
15	15	21	4	LOS TIGRES DEL NORTE FONOVISIA	DE PAISANO A PAISANO LOS TIGRES DEL NORTE (NOT LISTED)
16	17	13	6	REY RUIZ BOHEMIA/UNIVERSAL LATINO	MUEVELO J. SILVESTRI (J. FLORES, A. GARCIA, N. SEROUSSI)
17	23	36	3	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	TE SONE E. PAEZ, J. A. LUGO RUBIO (J. SASUETA)
18	20	—	3	TIRANOS DEL NORTE SONY DISCOS	PA' QUE SON PASIONES NOT LISTED (NOT LISTED)
19	18	11	10	VICTOR MANUELLE SONY DISCOS	COMO DUELE S. GEORGE (A. JAEEN)
▶ GREATEST GAINER ◀					
20	39	—	2	ANTHONY J&N/SONY DISCOS	YO TE CONFIESO L. A. CRUZ (E. CRESPO, L. A. CRUZ)
21	16	23	8	LOS TEMERARIOS FONOVISIA †	ERAS TODO PARA MI A. ALBA (A. ALBA)
22	21	30	3	DOMINIC PRESTIGIO/SONY DISCOS †	LLORAN LAS ROSAS A. FERNANDEZ, R. GONZALEZ (A. MATHES)
23	25	24	5	EL PODER DEL NORTE DISA/EMI LATIN	A ELLA M. TORRES (E. GUERRA)
24	34	27	5	LUIS ENRIQUE WEACARIBE/WEA LATINA †	QUE SE YO O. HERNANDEZ, L. ENRIQUE MEJIA (L. ENRIQUE MEJIA)
25	19	26	3	THALIA EMI LATIN †	REGRESA A MI E. ESTEFAN JR., L. DERMER (E. ESTEFAN JR., L. DERMER, A. CHIRINO, S. DERMER)
26	30	—	2	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES NOT LISTED (NOT LISTED)
27	22	—	2	LIMITE UNIVERSAL LATINO †	POR ENCIMA DE TODO J. CARRILLO (A. GUTIERREZ)
28	38	—	2	LAURA PAUSINI WEA LATINA †	ENTRE TU Y MIL MARES A. CERRUTI (L. BALLESTEROS, B. ANTONACCI)
29	37	37	4	AZUL AZUL SONY DISCOS †	LA BOMBA R. SAAVEDRA (F. ZAMBRANA MARCHETTI)
30	RE-ENTRY	4	4	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA	PARA QUE QUIERES QUE VUELVA PURIAS (J. SILVA)
31	29	29	4	LOS ANGELES AZULES DISA/EMI LATIN	SIN TI NO SE VIVIR J. MEJIA AVANTE (J. MEJIA AVANTE)
32	31	17	10	PAULINA RUBIO UNIVERSAL LATINO	LO HARE POR TI ESTEFANO (ESTEFANO)
33	27	33	15	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	NO PUEDO OLVIDAR TU VOZ NOT LISTED (NOT LISTED)
34	NEW ▶	1	1	ALEJANDRO SANZ WEA LATINA †	CUANDO NADIE ME VE E. RUFFINENGO (A. SANZ)
35	35	34	8	LOS HURACANES DEL NORTE FONOVISIA †	EN QUE TRABAJA EL MUCHACHO NOT LISTED (J. F. GOMEZ)
36	RE-ENTRY	2	2	ORO NORTENO DISCOS CISNE	EL COYOTE NOT LISTED (NOT LISTED)
37	NEW ▶	1	1	INTOCABLE EMI LATIN	FUERTE NO SOY NOT LISTED (M. A. PEREZ, R. J. MUNOZ)
38	28	22	6	EMANUEL ORTEGA FONOVISIA †	A ESCONDIDAS E. ORTEGA (R. A. VIDALON, E. ORTEGA)
39	NEW ▶	1	1	BANDA LA COSTENA RCA/BMG LATIN	ME TRAES DE UN ALA NOT LISTED (PSOSA)
40	33	39	7	LOS RIELEROS DEL NORTE FONOVISIA	MENTIROSA NOT LISTED (PGARZA)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
24 STATIONS		14 STATIONS		57 STATIONS	
1	RICARDO ARJONA SONY DISCOS CUANDO	1	GLORIA ESTEFAN EPIC/SONY DISCOS COMO ME DUELE PERDERTE	1	BANDA EL RECODO FONOVISIA YO SE QUE TE ACORDARAS
2	LUIS FONSI UNIVERSAL LATINO IMAGINE SIN TI	2	LUIS FONSI UNIVERSAL LATINO IMAGINE SIN TI	2	CONJUNTO PRIMAVERA FONOVISIA EN CADA GOTA DE MI SANGRE
3	SON BY FOUR SONY DISCOS A PURO DOLOR	3	CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	3	ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
4	MELINA LEON SONY DISCOS CUANDO UNA MUJER	4	REY RUIZ BOHEMIA/UNIVERSAL LATINO MUEVELO	4	LOS TIGRES DEL NORTE FONOVISIA DE PAISANO A PAISANO
5	GLORIA ESTEFAN EPIC/SONY DISCOS COMO ME DUELE PERDERTE	5	VICTOR MANUELLE SONY DISCOS COMO DUELE	5	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
6	CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	6	DOMINIC PRESTIGIO/SONY DISCOS LLORAN LAS ROSAS	6	TIRANOS DEL NORTE SONY DISCOS PA' QUE SON PASIONES
7	CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	7	ANTHONY J&N/SONY DISCOS YO TE CONFIESO	7	LOS TEMERARIOS FONOVISIA ERAS TODO PARA MI
8	ALEJANDRO FERNANDEZ SONY DISCOS SI TE VAS	8	RICARDO ARJONA SONY DISCOS CUANDO	8	EL PODER DEL NORTE DISA/EMI LATIN A ELLA
9	GISSELLE ARIOLA/BMG LATIN JURAME	9	GISSELLE ARIOLA/BMG LATIN JURAME	9	JOAN SEBASTIAN MUSARTI/BALBOA SECRETO DE AMOR
10	JOAN SEBASTIAN MUSARTI/BALBOA SECRETO DE AMOR	10	LUIS ENRIQUE WEACARIBE/WEA LATINA QUE SE YO	10	LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES
11	MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	11	MELINA LEON SONY DISCOS CUANDO UNA MUJER	11	LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
12	THALIA EMI LATIN REGRESA A MI	12	LIMI-T 21 EMI LATIN Y DALE	12	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA PARA QUE QUIERES...
13	LAURA PAUSINI WEA LATINA ENTRE TU Y MIL MARES	13	CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	13	LOS ANGELES AZULES DISA/EMI LATIN SIN TI NO SE VIVIR
14	ALEJANDRO SANZ WEA LATINA CUANDO NADIE ME VE	14	MICHAEL STUART RMM CASI PERFECTA	14	LOS ANGELES AZULES DISA/EMI LATIN EL LISTON DE TU PELO
15	PAULINA RUBIO UNIVERSAL LATINO LO HARE POR TI	15	SON BY FOUR SONY DISCOS A PURO DOLOR	15	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN NO PUEDO OLVIDAR...

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on the most stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

Touring Revives A Grammyless Vives

EVERY GRAMMY AWARDS has an unexplained loss, and for this year's Latin Grammys, that one must surely be Carlos Vives' failure to take home a single award for his stunning "El Amor De Mi Tierra," an artistic and commercial comeback that once again placed Vives in the international spotlight.

In a nod to that album, and to his famously uplifting performances, Vives was booked to close the Latin Grammy Awards telecast. But his rendition of "Fruta Fresca," although good, wasn't up to the usual Vives standards. Turns out the singer was battling pneumonia, and following the Grammys, he flew to Miami, where he was hospitalized for two days. Vives, who initially begged off from singing, finally decided to go ahead with the performance but was forced to take down the song a full step, from A to G, which in turn meant the band had to play it in an unfamiliar key.

"The whole event was hard on me, but I had the pressure of having the opportunity to show something that was mine and that was my country's," says Vives, who adds that he genuinely didn't expect to win.

"Remember, our project was always a very localized, Colombian thing," he says. "We never dreamed big things. The intent was to serve our music, because Colombian music



by Leila Cobo



VIVES

couldn't remain stuck in one time period. And it was a motivation for our musicians to continue working with cumbia and vallenato and toward jazz and other styles."

Indeed, Vives' current U.S. and international tour features his particular brand of pop-laced vallenato, played by a band that is equal parts

folk (featuring accordion, guiro, guacharaca, and caja vallenata) and pop/rock (electric bass, electric guitar, and drums), for an overall effect that is nonetheless steeped in authenticity.

In Miami, Vives sold out the Miami Arena (close to 12,000 people) and performed for more than two hours in a relentlessly enthusiastic show that featured his 8-year-old son, Carlos Enrique, playing percussion during the encore.

The success of Vives' tour—which has sold out venues in New York and Boston—highlights the enduring quality of "El Amor," one of the few albums released this past year that works as a whole beyond its singles.

"It had many tracks that could have been as definitive as 'Fruta Fresca,'" says Vives. "But what's done always tends to be the easiest, quickest thing... 'El Amor De Mi Tierra,' I think, should have been the single. It's not the quickest song, but it has something that takes hold of you, like a mantra. And maybe it won't work on the radio, but it works in homes. Many things happen in people's homes and in people's cars and don't happen on the radio, because they're not given time."

As for an upcoming album, Vives (Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher — Licensing Org.)
- 23 A ELLA (Huina, BMI)
 - 38 A ESCONDIDAS (Sony/ATV Latin, BMI)
 - 3 A PURO DOLOR (E.MOA, ASCAP)
 - 9 COMO DUELE (Ventura, ASCAP)
 - 1 COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
 - 36 EL COYOTE (Not Listed)
 - 4 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
 - 34 CUANDO NADIE ME VE (Aikazul, S.L.)
 - 13 CUANDO UNA MUJER (E.MOA, ASCAP)
 - 15 DE PAISANO A PAISANO (Not Listed)
 - 14 EN CADA GOTA DE MI SANGRE (Mundo Musical)
 - 35 EN QUE TRABAJA EL MUCHACHO (Garmex, BMI)
 - 28 ENTRE TU Y MIL MARES (Warner/Chappell)
 - 21 ERAS TODO PARA MI (ADG, SESAC)
 - 37 FUERTE NO SOY (Ser-Ca, BMI)
 - 2 IMAGINE SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
 - 11 JURAME (E.I.P.P., BMI)
 - 29 LA BOMBA (Sony/ATV Discos, ASCAP)
 - 22 LLORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)
 - 32 LO HARE POR TI (Sony/ATV Latin, BMI/World Deep Music, ASCAP)
 - 39 ME TRAES DE UN ALA (Edimtal)
 - 40 MENTIROSA (Arpa, BMI)
 - 16 MUEVELO (Universal-Musica Unica, BMI/Insignia, ASCAP/Universal, ASCAP/Linkser, BMI)
 - 12 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
 - 33 NO PUEDO OLVIDAR TU VOZ (Not Listed)
 - 18 PA' QUE SON PASIONES (Not Listed)
 - 30 PARA QUE QUIERES QUE VUELVA (El Zaz)
 - 9 POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)
 - 27 POR ENCIMA DE TODO (Warner/Chappell Mexico S.A.)
 - 24 QUE SE YO (Lemelo, ASCAP/Universal Musica, ASCAP)
 - 25 REGRESA A MI (E.I.P.P., BMI)
 - 6 SECRETO DE AMOR (Edimusa, ASCAP)
 - 8 SI TE VAS (E.I.P.P., BMI)
 - 31 SIN TI NO SE VIVIR (Pacific, ASCAP)
 - 17 TE SONE (Mas Music)
 - 26 TU Y LAS NUBES (Not Listed)
 - 5 VEN CONMIGO (SOLAMENTE TU) (COME ON OVER BABY (ALL I WANT IS YOU)) (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Electic, ASCAP/Madhouse Forlag, ASCAP)
 - 7 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)
 - 10 YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)
 - 20 YO TE CONFIESO (Sony/ATV Latin, BMI)

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**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK
(WHITE PLAINS)**

UNITED STATES OF AMERICA
Plaintiff,
v.
AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS, et al.,
Defendants.

Civ. Action No. 41-1395
(WCC)

EXHIBIT 1

NOTICE OF PROPOSED AMENDED FINAL JUDGEMENT

PLEASE TAKE NOTICE that the United States and the American Society of Composers, Authors and Publishers ("ASCAP") have asked this Court to enter the Second Amended Final Judgment, which will take effect three months from the date of entry thereof.

Pursuant to Section XV of the Second Amended Final Judgment, upon the effective date of the Second Amended Final Judgment, all modifications and amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto (Civ. Action No. 41-1395, and the Final Judgment in *United States v. The American Society of Composers, Authors and Publishers* and all modifications and amendments thereto (the "Foreign Decree," formerly Civ. Action No. 42-245) will be vacated.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in this action, and vacating the Foreign Decree and dismissing that action, would serve the public interest. Copies of the parties' motion, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment to vacate the Amended Final Judgment in this action and to vacate the Foreign Decree, and to dismiss, that action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States.

Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W. Room 300, Washington, DC 20530.

**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK
(WHITE PLAINS)**

UNITED STATES OF AMERICA
Plaintiff,
v.
AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS, et al.,
Defendant.

Civ. Action No. 41-1395
(relates to former Civ. Action No. 42-245)
(WCC)

EXHIBIT 1

**NOTICE OF PROPOSED ORDER TO VACATE THE FINAL JUDGEMENT
AND TO DISMISS THIS ACTION WITHOUT PREJUDICE**

PLEASE TAKE NOTICE that the parties to the Final Judgment entered by the Court in the captioned matter on March 14, 1950, as modified on November 14, 1997, have asked this Court to vacate the Final Judgment and to dismiss this action without prejudice.

The parties have simultaneously requested that the Court enter the proposed Second Amended Final Judgment in *United States v. American Society of Composers, Authors and Publishers*, Civ. Action No. 41-1395. The proposed Second Amended Final Judgment incorporates the substantive provisions of the Final Judgment in this action (the "Foreign Decree"). The proposed Second Amended Final Judgment becomes effective three months from the date of its entry and vacates the Amended Final Judgment in that action, all modifications or amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto, and the Foreign Decree.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in Civ. Action No. 41-1395, and vacating the Foreign Decree and dismissing this action would serve the public interest. Copies of the parties' motion to vacate and dismiss, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division, Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by Justice regulations.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment and to vacate the Amended Final Judgment in Civ. Action No. 41-1395, and to vacate the Foreign Decree and to dismiss this action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States. Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W., Room 300, Washington, D.C. 20530.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Int'l Repertoire Sales Fall In Japan Labels Concentrate On More Profitable Domestic Product

BY STEVE McCLURE

TOKYO—Call it the incredible shrinking market.

While music sales in Japan are down overall, foreign product's share of the pie in the world's second-biggest music market continues to fall at an even faster rate. And that's got many market observers worried.

"The industry is not supporting international repertoire like it used to," says HMV Japan president Paul Dezelsky. "The breadth of marketing has disappeared—they have been reallocating marketing budgets at the expense of international repertoire."

"Everybody's chasing after the next Utada," Dezelsky adds, referring to Toshiba-EMI's multimillion-selling Japanese teenager.

Says Susumu Tomoda, VP/PD at Tokyo's InterFM radio outlet, "We need more support from record labels for foreign music."

Foreign product has become a

lower priority for Japanese labels, simply because it's not as profitable as domestic repertoire. Reasons for that are the following:

- Japanese artists' royalties are lower than those paid to foreign artists through overseas licensors.



WATSON

- Higher per-unit prices for domestic product.

- Low margins on import product, which accounts for close to 25% of all foreign music sales in Japan. (Many Japanese labels distribute imports sourced from their overseas affiliates.)

- The rising cost of bringing foreign artists to Japan for promotional tours.

Notes Tower Records senior VP/Far East managing director Keith Cahoon, "The fact is, [Japan-

ese labels] make considerably more money selling a million copies of J-pop [Japanese pop] than they do if they sell a million of a foreign artist."

Audio software production data released by the Recording Industry Assn. of Japan (RIAJ) show that international product's share of the Japanese market fell to under 20% in the first seven months of this year. Production of non-Japanese repertoire by the RIAJ's 22 member companies was down 11% to 40 million units in the January-July period, for a value of 57.5 billion yen (\$525 million), down 13%. Those totals represented 16% and 18% of the market, respectively. In 1999, non-Japanese repertoire accounted for roughly 20% of the Japanese market, says the RIAJ, down from close to 25% in 1995.

Domestic repertoire is not doing nearly as bad. Production of Japanese repertoire in the January-July period was down 3% in quantity and 4% in value terms.

"Because international repertoire sales are going down, much of the management in the larger Japanese record companies is keeping a tight rein on expenditure," notes Stuart Watson, managing director of Zomba's international record group and chairman of the recently established Zomba Records Japan (Billboard, Aug. 5). "As a result of that—as with any downturn—you can't buck a falling market unless you take it and grab it by the neck."

"I think that certainly for us it's a huge opportunity," adds Watson, "with new releases by R. Kelly on Nov. 1 and the Backstreet Boys on Nov. 21. And we really plan to work aggressively with retail and the media and try to avoid this knock-on effect, which naturally progresses from a lack of expenditure in media buys through to the promotion activ-

(Continued on page 54)

Thailand's Major Labels Form Trade Association

BY STEVE McCLURE

TOKYO—The Thai music industry has taken a major step forward with the formation of the Thai Recording Industry Assn. (TRIA)—the first time all the country's major labels have joined forces in such a trade body.

TRIA's member companies consist of six Thai labels plus the local affiliates of the five major multinational labels and the Thai operation of Taiwan's Rock Records. Collectively they account for more than 80% of Thailand's 4.75 billion baht (\$125 million) legitimate pre-recorded music market.



CHENG

"This is a very good starting point," says Nadda Buranasiri, TRIA chairman and managing director of Universal Music (Thailand). "Everybody used to have their own direction, but it will be better for the industry now that everybody is working together."

The association's top priority will be the fight against piracy, which Buranasiri says accounts for 35%-40% of the overall Thai market. Previously, the International Federation of the Phonographic Industry (IFPI) and major local labels maintained their own Thai anti-piracy task forces, but they will now work together under the TRIA umbrella.

He says the IFPI's local office—whose staff and premises have been transferred to TRIA—had been working closely with the Thai government in the drafting of anti-piracy legislation which could become law by the end of the year.

"This is the first time the government has worked with the private sector on trying to stop [at source] the damage caused by piracy," Buranasiri says, noting that the legislation will

make it possible for government officials to inspect optical-disc production facilities and audit orders.

Another priority for TRIA will be dealing with the challenges posed by the online delivery of music. "The way people consume music is going to change," Buranasiri comments. "It's both an opportunity and a threat. The threat is that if we cannot find our own unique selling points, the competition will not only be from within Thailand—it will come from elsewhere, with Webcasting and things like that."



DENEKAMP

work to promote Thai music in other countries, adds Buranasiri, although he admits that the Thai language poses a problem in this regard. Universal Music Asia-Pacific chairman Norman Cheng says, "The fact that Nadda, our [managing director] in Thailand, is the TRIA chairman underlines [the] support from Universal Music toward this association." Piset Chiyasak, previously GM of the IFPI's Thai office, becomes TRIA's GM.

TRIA's six founding Thai labels are Grammy Entertainment (which alone claims more than 50% market share), Bakery, 4S, Kraboe and Co., S. Stack, and BEC-Tero.

Sony Music Asia president Richard Denekamp says, "The major significance here is that local repertoire giant Grammy is a member of TRIA, which gives the organization better coverage in the market and makes it more effective in fighting piracy."

According to IFPI data, Thailand had legitimate prerecorded music sales of 6.23 billion baht (\$246 million) in 1996, but in each of the following two years, the market contracted 18%, followed by zero growth in 1999.

PopKomm, Todomusica Delay Joint Latino Trade Fair

BY HOWELL LLEWELLYN

SEVILLE, Spain—Todomusica, Spain's only music trade fair, is set to make sweeping changes next year to save its proposed Latino music joint project with the organizers of Germany's annual PopKomm event from falling at the first hurdle.

Rafael Revert, the Spanish event's director, has accepted criticism of the fair's organization from PopKomm managing director Uli Grossmaas, who attended the second Todomusica,



REVERT

held Sept. 13-16 here.

The two men had agreed earlier this summer to join forces to create a truly international Latino trade fair by next year (Billboard, Aug. 12). However, those plans have been put off. "The marriage between PopKomm and Todomusica will not take place next year, although it could happen the year after," says Grossmaas.

Grossmaas says that northern Europe is "hungry" for Latino music and that PopKomm

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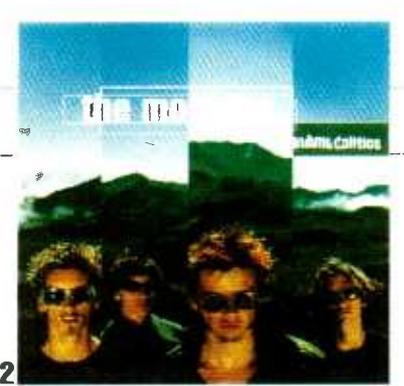
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Album October 2

EMI ELECTROLA

Olympics Sparks Sales In Australia

Album Of Opening-Ceremony Music Benefits Local Acts

BY CHRISTIE ELIEZER

SYDNEY—There's a veritable bush fire spreading across Australia's music retail outlets, sparked by the arrival of the Olympic flame on these shores.

The fire's been fanned by a gale of Aussie nationalism blowing across the continent, and local record labels are working their domestic roster hard. With Sydney's population boosted by an influx of Olympics-fixated tourists, retail outlets throughout the city and beyond are draped with merchandising based around banners proclaiming "Our Heroes."

The initial sales pickup has been impressive, and labels expect greater retail activity through the coming weeks: Paul Dickson, CEO of Festival Mushroom Records (FMR), predicts an extra \$1 million Australian (\$540,000) of FMR back catalog sales at retail during September.

The primary catalyst was the opening ceremony of the games, held Sept. 15 at the 110,000-capacity Stadium Australia. The global telecast was to an estimated 3.5 billion viewers; the national telecast by the Seven network was the highest-rated ever; watched by 10 million out of Australia's 19 million population.

Immediately reaping the benefits is

a joint-venture album by Sony Music Australia and BMG Australia. "The Games Of The XXVII Olympiad—Official Music From The Opening Ceremony" went on sale the day after the ceremony and shipped platinum (70,000 copies) in the first 24 hours, according to Sony. After only two days' sales, it debuted at No. 11 on the official Australian Record Industry Assn. chart (and at No. 3 in the New South Wales state chart), with Sony reporting further orders of 11,000 units from retailers.

"With emotion running so high and the opening ceremony being such a magnificent production, it's not surprising it's reacting like that out in retail," says John Sackson, managing director of Columbia and Epic. "I expect it to end up triple-platinum and reach No. 1, especially as the Seven network intends to replay the opening ceremony again."

Although Sony is TV-marketing the album, Sackson agrees that much of the sales impetus behind "The Games Of The XXVII Olympiad" comes from the blanket media coverage of the games. Its 18 tracks include songs written for the opening ceremony, including Tina Arena's "The Flame," performed with the Sydney Children's Choir and Melbourne Symphony Orchestra; John

Farnham & Olivia Newton-John's "Dare To Dream"; and teen star Vanessa Amorosi's "Heroes Live Forever."

Also included is a version of the Aussie national anthem "Advance Australia Fair," performed by vocal quartet Human Nature, veteran vocalist Julie Anthony, jazz trumpeter James Morrison, the Sydney Symphony Orchestra, Sydney Philharmonic Choirs, the Sydney University Musical Society, and the Sing 2001 Choir.

Despite the album's initial success, it has yet to be decided whether the project will be released internationally. The International Olympic Committee insists that labels must negotiate separately for each territory.

Sony has no plans to release the Arena track as a single to retail, at home or abroad. However, Sackson says he has no doubt that the opening ceremony performance will "promote Tina more than ever as an international artist with a brighter future" and will set up the early October domestic release of Human Nature's single "He Don't Love You" and an untitled album in November.

Sony is also in discussions with 13-year-old Nikki Webster, who had a starring role in the opening ceremony's theatrics. Webster, who already has a number of stage, TV, and film roles under her belt, performed a duet with Michael Jackson at the Sydney football stadium during his 1997 tour

(Continued on page 90)



SACKSON



DICKSON

Fat Cat's Sigur Rós Stakes Claim For Independence

BY BIRGIR ORN STEINARSSON

REYKJAVÍK, Iceland—Playing support for Radiohead on its current European tour seems as close as Icelandic indie band Sigur Rós is likely to come to working for hire.

Radiohead seems to be rewriting the music industry rule book by planning neither singles nor videos from its new album, "Kid A"—something that marks them out to Sigur Rós (Icelandic for Victory Rose) as kindred spirits. Indeed, the Reykjavík outfit's four members—Georg Hólm, Jón Thor Birgirsson, Orri Páll Dýrason, and Kjartan Sveinsson—accepted the offer to join Radiohead on the road despite having vowed in January never to perform as a support band.

That decision followed having the band's onstage sound cut off during its performance at the Brat Awards (organized annually by the U.K. weekly New Musical Express). However, says bass player Hólm, "when a band like Radiohead calls, you're forced to compromise." He adds admiringly that "they have established themselves in such a good position, they can allow themselves to do almost anything now."

Jon Greenwood, guitarist with Radiohead, says of Sigur Rós, "We liked how there's nothing really solid about their music. They have very interesting ideas about music and the effects it can have. It's a very passion-

ate and appealing view."

Sigur Rós' sophomore album "Ágætis Byrjun" (A New Beginning) is licensed worldwide from Reykjavík-based indie label Smekkleysa/Bad Taste Records by London indie Fat Cat. Launched in 1996 by partners Dave Cawley and Alex Knight, the latter has just become a joint venture



SIGUR RÓS

between its founders and the London, U.K.-based affiliate of Pan-European distributor Play It Again Sam (PIAS), which distributes the band's material internationally. The Bad Taste label itself is owned by the former members



of Icelandic indie-rock pioneers the Sugarcubes.

Already highly regarded by observers of Europe's alternative scene, Sigur Rós' profile has certainly been raised by the ongoing jaunt with Radiohead. Cawley says, "We're really happy that Sigur Rós are finally

getting the attention they deserve and hope that it will eventually lead to a greater awareness of Fat Cat Records—and the music and ideals that we've been trying to push."

The band is keen to stay true to its own independent beliefs through its deal with the equally independent-minded Fat Cat. Hólm says, "We received offers from companies owned by majors which promised us a higher advance. But those are just loans, and we didn't really need that amount of money. We wanted to make a deal that we could be happy with."

The Fat Cat roster includes such electronica acts as Germany's To Rococo Rot, Austria's Bannlust, and Sigur Rós' compatriots Grindverk, the latter being made up of three former Sugarcubes. These acts, Hólm notes, "needed less tour support than we do," which made the financial and physical involvement of PIAS a key element in the deal. He adds, "Fat Cat is a small company, and they hadn't really had a band with [such] ambitious ideas as us."

One example of that ambition, according to a Fat Cat spokesman (who notes that "all our acts have ambitious ideas"), was the band's recent completion of an 11-minute short film featuring the Down's Syndrome theater group from Iceland. The three-album deal between Fat Cat and Sigur

(Continued on page 90)

newsline...

VIRGIN ENTERTAINMENT GROUP CEO Simon Wright was named chairman of the British Assn. of Record Dealers (BARD) Sept. 14 at its annual general meeting (AGM) in London. He replaces HMV Europe managing director Brian McLaughlin, who is stepping down after a two-year term. The annually voted-on office was one of three confirmed at the AGM. Independent retailer Richard Wootton—partner in Ainley's Music & Video in the city of Leicester and a former BARD chairman—was named deputy chairman; Graham Lambdon, business development director at distributor Startle, became treasurer. Two new members were selected to fill vacant slots on the 18-strong BARD council—Paul Zimmerman, GM of music at online merchant amazon.co.uk, and Simon Lee, commercial controller at Kingfisher-owned music and video chain MVC. BARD director general Bob Lewis says E-commerce is now high on BARD's agenda, adding that the body aims to make its voice heard over "developing [music] industry strategy on the digital future."

TOM FERGUSON

SCANDINAVIAN BROADCASTING SYSTEM (SBS), a Luxembourg-based conglomerate of European radio and TV stations, is planning to launch a record company in Copenhagen, aimed at developing its own artists and producing compilations. Eik Frederiksen, head of programming at SBS-owned Danish top 40 outlet the Voice, becomes A&R/product manager of the as-yet unnamed label. The label will focus on markets where SBS has offices, including Sweden, the Netherlands, Finland, Greece, and Italy.

CHARLES FERRO

BOB ALEXANDER, formerly Universal Music Publishing Europe/U.K. financial director, has assumed the post of COO at Sydney-based online radio broadcaster and content provider Digital One. The company, set up by former INXS manager Chris Murphy, has eight online radio stations, a six-channel news service, and music and wireless divisions. It will launch a download music strategy in November. "My strategy to roll Digital One out internationally is now a reality," says executive chairman Murphy, who this month expects to announce content supply partnerships in the U.S. and Europe.

CHRISTIE ELIEZER

U.K. E-TAILERS Jungle, BOL, HMV, Boxman, and Audiostreet will begin contributing sales information to the "official" national weekly Chart Information Network (CIN) sales charts on Oct. 1. The five online merchants are currently sending test data to research company Millward Brown. This will be the first time E-tailers have been invited to supply sales data to CIN, and the move is expected to enhance the E-tailers' standing with labels in the U.K. market, although insiders acknowledge that the actual unit sales involved are still relatively small. The U.K. charts are marketed and administered by Music Information Chart Services (MICS), trading as CIN. MICS is a joint venture between BARD and labels' body the British Phonographic Industry (BPI). CIN is governed by a supervisory committee comprising BARD members, BPI representatives, and broadcasters. Sales data is currently collected by Millward Brown from over 5,600 U.K. retail outlets, using electronic point-of-sale technology.

LARS BRANDLE

TOKYO-BASED JOHN POSSMAN has left Toshiba-EMI, where he was executive producer of A&R, to set up a consultancy that will work with leading technology and entertainment companies to build and develop market opportunities in Asia. Possman, who was also a VP of EMI Music International, is forming Kapabla Inc. with Hong Kong-based Rick Myers, previously GM of Internet technology company Infogear Asia. Los Angeles native Possman entered the Japanese music industry with Sony Music Entertainment (Japan) in 1989 before joining EMI Music Asia in Hong Kong in 1995.

STEVE McCLURE

UNIVERSAL MUSIC SWEDEN commercial manager Ludvig Werner has exited his post to join Stockholm-based Internet consultancy firm Fame Studios as managing director, reporting to chairman Christer Sturmark. Investors in Fame include former Abba member Björn Ulvaeus, Roxette's Per Gessle, Sony Music recording artist Meja, and Swedish media conglomerate Bonnier. Universal has not yet named a replacement.

KAI R. LOFTHUS



MTV NETWORKS EUROPE launched its ninth localized European service Sept. 12. MTV NL is a Dutch-language channel for the Netherlands, replacing the English-language MTV European feed in the country. Casper Keller is named GM of the Dutch operation, reporting to Alex Ogilvie, managing director of MTV Northern Europe. A representative says the Amsterdam office expects to double its staff of eight within the year. Additional London-based staffers are involved in programming, production, and online services.

LARS BRANDLE

Breitholtz Protégé Lindborg Reshapes BMG Sweden

BY KAI R. LOFTHUS

STOCKHOLM—When Björn Lindborg took the role of managing director of BMG's Swedish company in April, he had already been preparing for the job for no less than 11 months.

Today, almost six months into his new job, 32-year-old Lindborg, who joined BMG Sweden as assistant sales manager at BMG in 1991, has just struck a new distribution deal with Warner Music. Warner has taken over distribution through its Swedish warehouse in Kista from Record Service, BMG's previous joint venture with PolyGram/Universal.

Lindborg has also been hiring staff members with a view to exploiting the digital environment, and along the way he has put his own distinctive fingerprint on the 33-strong operation at its offices in the Gamla Stan district of Stockholm.

"Being as young as I am, while still having significant experience from the traditional record industry, I feel comfortable about taking the big leaps and exploring new ways of conducting our business," says Lindborg.

It was back in May 1999 that Hasse Breitholtz—who by then had decided not to renew his contract with BMG as its VP of the Nordic region—identified marketing manager Lindborg as his choice to take on the role of managing director at BMG Sweden. That position had been occupied by Breitholtz from 1989-96, when he was promoted, and he had kept his Swedish responsibilities since then.

"Hasse has been a mentor for me and continuously prepared me for my new assignments by gradually delegating several tasks to me," says Lindborg. "I've had plenty of time to think about what I want to do. It has been a perfectly planned succession and very undramatic."

As managing director, Lindborg reports to London-based VP of operations for Continental Europe Stephen Navin and Central Europe president/U.K. and Ireland chairman Richard Griffiths. His counterparts in the other Nordic countries report only to Navin.

Lindborg notes that BMG, whose sales last year totaled 250 million Swedish kronor (\$26 million), is currently in good shape. In its fiscal year ending June 30, the company claimed a market share of 10%, up 16.6% from the previous year. In that same period, Lindborg points out that figures from labels' body GLF show the Swedish music market increased 9.8% in value.

The new managing director has, alongside such staffers as A&R executive Peter Swartling and international exploitation manager Benke Berg, played an integral part in the growth of BMG since its early days in Sweden following its 1989 launch.

He was international product manager from 1993-95, during which time he oversaw such licensed labels as Island, Silvertone, and Jive/Zomba. After that, as marketing manager, he directed Swedish marketing efforts for international acts and such local artists as Robyn and Kent.

A key player in Lindborg's new structure is newly appointed Internet manager Calle Ekdahl, who arrived in August. Ekdahl has also joined the company's executive management group, which includes financial controller Pia Söderhorn, sales manager Calle Isaksson, head of A&R Per Lindholm, and a yet-to-be-named marketing manager.



LINDBORG

Lindborg says, "[Ekdahl] will be assembling an entire staff who will coordinate all online activities. We're currently evaluating several business models, and we want to be well ahead in embracing new technologies. We'll be initiating a lot of our own projects."

Among the high priority tasks facing Ekdahl's team are establishing an online ordering system for retailers, setting up a media service site, and digitalizing local repertoire that eventually will be added to BMG's worldwide online catalog.

Meanwhile, a new A&R structure

is being put in place. Locally signed rap artist Petter is establishing an in-house rap label named Bananrepublik. Initial releases from the label—whose name in Swedish literally means Banana Republic—will come from Feven, Trippel-Ett, and Eye-N-Eye.

Affiliated imprint Starboy Recordings will continue to be run externally by label head and artist manager Hansi Fridholm. With current releases from Robot and Speed Of Sound Enterprise, it remains a key element of the company's domestic A&R strategy.

Lindholm, who signed such artists as Kent, Sahara Hotnights, Christian Walz, and Louise Hoffsten as A&R manager, was promoted to head of A&R when Swartling left that position at the time of Breitholtz's departure. However, Swartling will handle production duties on forthcoming albums by Jennifer Brown and Robyn, two artists he continues to manage.

Joining Lindholm in the A&R department is A&R manager Mikael Hagerman, who was product manager for local repertoire prior to Breitholtz's departure. He inherits a num-

ber of Swartling's signings, including Kaah, Laila Adele, and Dunderhoney.

Benke Berg, previously international exploitation manager, has been named strategic marketing manager, reporting to Isaksson. Berg's international responsibilities are to be handled from London by Petter Nilsson, named international exploitation manager for Scandinavian repertoire, who will continue to work in BMG's European marketing services division.

On Oct. 2, Sofia Skeppstedt will join as head of promotion from Sony Music Sweden, where she is promotion manager. Skeppstedt will oversee promotion for both international and local artists, reporting to an as-yet-unnamed marketing manager, and will be assisted by promotion managers Daniel Breitholtz (radio and video promotion) and Kristin Hansson (international artists).

Former head of promotion Filip Wilén has been named local product manager, while promotion manager Gunn Engvall becomes international product manager, replacing Erik Lant, who recently joined Warner Music as head of promotion.

Canadian Radio Applies Pascal's 'Hairspray'

BY LARRY LeBLANC

TORONTO—Five years after coming into focus amid widespread Canadian industry expectations of a breakthrough, quirky-voiced modern pop singer/songwriter Blaise Pascal is ready for her close-up.

Toronto-based Pascal's debut album, "Hairspray," was independently released Aug. 29 in Canada by the Page Music label through Song Entertainment Distribution. Lead single "10 Feet High"—serviced to radio Aug. 8—is being played by several key stations, including Toronto's AC CHUM-FM and top 40 CKFM; AC CIOO Halifax, Nova Scotia; and top 40 CHIQ Winnipeg.

"'10 Feet High' is a good, hip song," enthuses Barry Stewart, music director at CHUM-FM. "I wasn't familiar with her previously. I heard the song, then I met her and was impressed."

"The album is filled with great, straight-ahead pop songs," says Wayne Webster, music director at CKFM. "I was quite surprised by the strength of the songs. She has taken her time with her career and got all the pieces in place before stepping forward."

One significant piece was Pascal's recent signing with prestigious Richmond Hill, Ontario, management firm Coalition Entertainment Management, which handles top Canadian acts Our Lady Peace and Julian Austin. "Blaise is the type of artist you just want to stand behind and cheer on," says Coalition's co-president, Robert Lanni.

"I was initially attracted to her voice and her songwriting ability," continues Lanni. "She's very animated and very charismatic—almost a cartoon character come to life. She's also very con-

fidant about herself and very savvy about marketing herself."

Rather than seeking a major-label deal, Pascal and Lanni took the independent route. "We didn't shop this album," says Pascal. "A major label likely wouldn't have given me the chance to produce it. I also thought there could be a waiting game; I wanted it quickly released. I now want to support this album by touring nationally. Ideally, my next step will be signing with a major."



PASCAL

Adds Lanni, "We feel the album can open some [label] doors for Blaise. As an independent record, it can go head to head with anything out there."

Within the past 12 months, Pascal's career has soared. After she signed with BMG Music Publishing Canada last year, the song "Only Way"—co-written by Pascal with producer Roy Salmond and poet/artist Matt Chapman—was featured in the closing credits of the Canadian film "New Waterford Girls" and on the TV series "Time Of Your Life." Pascal also wrote and recorded the theme song for the Disney/Alliance TV series "In A Heartbeat," launched September on the Disney Channel in the U.S.

Ron Prioux, music supervisor of "In A Heartbeat," was impressed by Pascal's focus. "She came to our office, and I played her the opening of the show and a couple of musical ideas," he recalls. "That night, she wrote and recorded a song and had it on my desk the following morning. I loved it, as did the show's producers."

Perfectionist Pascal confesses that co-producing her own debut with Salmond in Vancouver last spring was far more difficult.

"It was a lot of hats to wear," she admits. "I wanted to be there for every push of the button. Roy took a back seat and agreed to listen to my crazy ideas. I can remember leaving Vancouver after the sessions and sitting on a plane thinking the album might be utter crap. I had no perspective. I couldn't even listen to the album for weeks after we mixed it. With time and a lot of sleep, I realized I had made the record I wanted to make."

While her album centers on mainstream pop, Pascal could never be mistaken for Britney Spears. With musical influences ranging from Sheryl Crow to Radiohead, her music, while upbeat and catchy, is also lyrically rich with dark overtones. "Pop comes naturally to me, but my lyrics have a deeper perspective," she notes.

Pascal says balancing her commercial and artistic instincts was a challenge. "I didn't want an obscure album. I wanted my songs to get across [music industry] people's desks and be taken seriously. On the album, there's me saying, 'I want to be a serious artist,' but there also had to be a commercial aspect."

Pascal admits she was tempted to direct the "10 Feet High" video but turned it over to director Kathy Prosser. "I gave up control because I'm so overwhelmed with business now," she says.

While Pascal co-wrote the bulk of the songs on "Hairspray" with Salmond, Chapman, and bassist Rob Laidlaw, her publishing affiliation with BMG led her to co-writing with Stan

(Continued on page 76)

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JAPAN (Dempa Publications Inc.) 09/25/00			GERMANY (Media Control) 09/12/00			U.K. (CIN) 09/16/00 Supported by world			FRANCE (SNEP/IFOP/Tite-Live) 09/23/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	ZETTYOSU RINGO SHEENA TOSHIBA-EMI	1	5	THE SPIRIT OF THE HAWK REDNEX ZOMBA	1	1	LADY (HEAR ME TONIGHT) MODJO POLYDOR	1	1	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY/UNIVERSAL
2	1	RION HEART SMAP VICTOR	2	1	LUCKY BRITNEY SPEARS JIVE/ZOMBA	2	NEW	ON A NIGHT LIKE THIS KYLIE MINOGUE PARLOPHONE	2	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
3	NEW	SAUTERZI PORNO GRAFFITTI SONY	3	2	I TURN TO YOU MELANIE C VIRGIN	3	NEW	NATURAL S CLUB 7 POLYDOR	3	4	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
4	4	ZOO AIWO KUDASAI SYUKA HASUI SONY	4	4	SUMMER JAM THE UNDERDOG PROJECT UNIVERSAL	4	2	SKY SONIQUE SERIOUS/UNIVERSAL	4	3	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
5	3	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR	5	3	MUSIC MADONNA MAVERICK/WEA	5	NEW	ORDINARY WORLD AURORA FEATURING NAIMEE COLEMAN POSITIVA	5	8	ELLE EST A TOI ASSIA VIRGIN
6	2	I WISH MORNING MUSUME ZETIMA	6	11	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL	6	NEW	OVERLOAD SUGARBABES LONDON	6	5	I'M OUTTA LOVE ANASTACIA EPIC
7	6	TOMADOI GLAY UNLIMITED	7	7	MY HEART BLEEDS LIKE A DRUM ATC HANSA	7	NEW	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY	7	9	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
8	8	NATSU MATSURI WHITEBERRY SONY	8	12	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	8	3	IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK AND MELKY SEDECK COLUMBIA	8	6	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
9	5	GET U'RE DREAM ZARD B-GRAM	9	9	WIE ES GEHT DIE ARTZE MOTOR/UNIVERSAL	9	8	BIG BROTHER UK TV THEME ELEMENT FOUR CHANNEL 4 MUSIC	9	7	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
10	NEW	KOI NI KIZUITA YORU TOKIO SONY	10	6	SANDSTORM DARUDE UNIVERSAL	10	NEW	WITH MY OWN EYES SASH MULTIPLY	10	12	MUSIC MADONNA MAVERICK/WEA
11	10	ZOO ECHOES SONY	11	13	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	11	5	MUSIC MADONNA MAVERICK/WEA	11	11	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
12	9	AH YOKATTA HANA HANA WARNER MUSIC JAPAN	12	10	WE WILL ROCK YOU FIVE & QUEEN RCA	12	6	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA	12	10	CES SOIREES LA YANNICK EGP/SONY
13	15	GEKKOH CHIHIRO ONITSUKA TOSHIBA-EMI	13	NEW	SUPER FLY MUSIC INSTRUCTOR EASTWEST	13	4	TAKE ON ME A1 COLUMBIA	13	13	AROUND THE WORLD ATC BMG
14	14	TEARS FAYRAY ANTINOS	14	8	AROUND THE WORLD ATC HANSA	14	11	ROCK DJ ROBBIE WILLIAMS CHRYSALIS	14	19	AU CAFE DES DELICES PATRICK BRUEL BMG
15	7	MADAN DER FREISCHUTZ T.M. REVOLUTION ANTINOS	15	19	ISCH LIEBE DISCH TIC TAC TOE RCA	15	7	BULLET IN THE GUN 2000 PLANET PERFECTO PERFECTO	15	15	BELSUCE BREAKDOWN BOUGA DE LABEL/VIRGIN
16	11	HOW YOU LIKE ME NOW? M-FLO RHYTHM ZONE	16	14	IT FEELS SO GOOD SONIQUE UNIVERSAL	16	NEW	TELL ME IT'S REAL K-CI & JOJO AM.PM	16	17	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
17	NEW	TOPLESS DRIVER SNAIL RAMP KING	17	17	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	17	10	1-2-3-4 GET WITH THE WICKED RICHARD BLACKWOOD EASTWEST	17	14	FREESTYLER BOMFUNK MC'S EPIC
18	12	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR	18	15	ROCK DJ ROBBIE WILLIAMS EMI	18	9	IT'S GONNA BE ME 'N SYNC JIVE	18	18	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
19	NEW	COSMOS—MORE & MORE DEEN BMG FUNHOUSE	19	20	ANOTHER WAY GIGI D'AGOSTINO ZYX	19	12	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM NULIFE/ARISTA	19	20	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
20	16	NOT FOUND MR. CHILDREN TOY'S FACTORY	20	NEW	FREAK LEXY & K-PAUL RCA	20	16	FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY	20	16	LUCKY BRITNEY SPEARS JIVE/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	3	VARIOUS ARTISTS IMAGE SONY	1	NEW	PUR MITTENDRIN EMI	1	1	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	1	NEW	MICHEL SARDOU FRANCAIS TREMA/SONY
2	1	L'ARC-EN-CIEL REAL KI/ON	2	2	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	2	2	CRAIG DAVID BORN TO DO IT WILDSTAR	2	2	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
3	2	YUKI KOYANAGI EXPANSION EASTWEST	3	5	CRAIG DAVID BORN TO DO IT EDEL	3	4	ROSENSTOLZ KASSENIGT POLYDOR/UNIVERSAL	3	1	MOBY PLAY MUTE/LABELS/SONY
4	5	WHITEBERRY HATSU SONY	4	1	ROSENSTOLZ KASSENIGT POLYDOR/UNIVERSAL	4	2	THE CORRS IN BLUE 143/LAVA/EASTWEST	4	3	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
5	NEW	TOSHINORI YONEKURA SWEET KISSES PIONEER LDC	5	3	THE CORRS IN BLUE 143/LAVA/EASTWEST	5	3	RONAN KEATING RONAN POLYDOR/UNIVERSAL	5	9	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
6	6	BOYZ II MEN NATHAN MICHAEL SHAWN WANYA UNIVERSAL	6	4	RONAN KEATING RONAN POLYDOR/UNIVERSAL	6	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	6	5	CLAUDE NOUGARO EMBROQUEMENT IMMEDIAT EMI
7	11	SARAH BRIGHTMAN LA LUNA TOSHIBA-EMI	7	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	7	6	MELANIE C NORTHERN STAR VIRGIN	7	NEW	ISABELLE BOULAY MIEUX QU'ICI-BAS V2/SONY
8	12	FAYRAY EVER AFTER ANTINOS	8	9	MELANIE C NORTHERN STAR VIRGIN	8	5	SPANDAU BALLET GOLD—THE BEST OF CHRYSALIS	8	6	THE CORRS IN BLUE 143/LAVA/EASTWEST
9	13	MAI KURAKI DELICIOUS WAY GIZA STUDIO	9	7	ANASTACIA NOT THAT KIND EPIC	9	NEW	THE CORRS IN BLUE 143/LAVA/ATLANTIC	9	4	SANTANA SUPERNATURAL ARISTA/BMG
10	7	MIKI IMAI TAIYO TO HEMINGWAY WARNER MUSIC JAPAN	10	20	JANTJE SMIT EIN BISSCHEN LIEBE KOCH	10	NEW	THE DOORS THE BEST OF THE DOORS ELEKTRA/EASTWEST	10	8	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
11	4	SOUNDTRACK THE FUTURE DIARY ON THE FILM UNLIMITED	11	18	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	11	11	JIMI HENDRIX EXPERIENCE HENDRIX—THE BEST UNIVERSAL MUSIC TV/MCA	11	10	SAIAN SUPA CREW KLR VIRGIN
12	NEW	MADONNA MUSIC WARNER MUSIC JAPAN	12	11	RED HOT CHILI PEPPERS CALIFORNICATION WEA	12	9	COLDPLAY PARACHUTES PARLOPHONE	12	NEW	SOUNDTRACK O BROTHER, WHERE ART THOU? MERCURY/UNIVERSAL
13	10	VARIOUS ARTISTS SUPER EUROBEAT VOL. 110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX AVEV TRAX	13	12	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	13	10	MOBY PLAY MUTE	13	16	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
14	8	GLOBE SUPER EUROBEAT PRESENTS EURO GLOBAL AVEV TRAX	14	10	BON JOVI CRUSH MERCURY/UNIVERSAL	14	RE	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	14	7	PATRICIA KAAS LIVE COLUMBIA
15	NEW	FANATIC CRISIS EAS SOL BLADE	15	8	MICHELLE SO WAS WIE LIBBE EMI	15	14	SONIQUE HEAR MY CRY UNIVERSAL	15	15	ANASTACIA NOT THAT KIND EPIC
16	NEW	S.E.N.S. TOMEI NA ONGAKU BMG FUNHOUSE	16	NEW	DORO CALLING THE WILD SPV	16	13	RICHARD ASHCROFF ALONE WITH EVERYBODY HUT/VIRGIN	16	13	PATRICK BRUEL JUSTE AVANT BMG
17	18	VARIOUS ARTISTS YOGAKU ICHIBAN—JIVE SUPER HITS AVEV TRAX	17	NEW	LL COOL J G.O.A.T. (GREATEST OF ALL TIME) MERCURY/UNIVERSAL	17	NEW	SAVAGE GARDEN AFFIRMATION COLUMBIA	17	12	MANO SOLO DEHORS EASTWEST/WARNER
18	19	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	18	13	REAMONN TUESDAY VIRGIN	18	17	ANDREA BOCELLI VERDI PHILIPS/POLYDOR	18	11	MADONNA RAY OF LIGHT WEA/WARNER
19	15	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	19	17	SANTANA SUPERNATURAL ARISTA/ARIOLA	19	15	S CLUB 7 7 POLYDOR	19	14	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
20	14	KEMURI SENKA SENRUI ROADRUNNER JAPAN	20	14	AYMAN HOCHEXPLOSIV EASTWEST	20	12	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	20	17	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 5 WARNER	1	NEW	MADONNA MUSIC WARNER/MAVERICK	1	1	POWDERFINGER ODYSSEY NUMBER FIVE GRU/D/UNIVERSAL	1	1	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
2	NEW	BARENAKED LADIES MAROON REPRISE/WARNER	2	1	CRAIG DAVID BORN TO DO IT EDEL	2	2	THE CORRS IN BLUE 143/LAVA/WEA	2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	2	EMINEM THE MARSHALL MATHERS LP WEB/AFETERMATH/UNIVERSAL	3	2	THE CORRS IN BLUE 143/LAVA/WARNER	3	3	JOHN FARNHAM 33 1/3 BMG	3	3	THE CORRS IN BLUE 143/LAVA/WEA
4	4	CRED HUMAN CLAY EPIC/SONY	4	NEW	DE DIJK ZEVENDE HEMEL MERCURY/UNIVERSAL	4	4	ANASTACIA NOT THAT KIND EPIC	4	10	MORCHEEBA FRAGMENTS OF FREEDOM WEA
5	NEW	LL COOL J G.O.A.T. (GREATEST OF ALL TIME) DEF JAM/UNIVERSAL	5	3	KREZIP NOTHING LESS WARNER	5	10	RONAN KEATING RONAN POLYDOR/UNIVERSAL	5	7	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
6	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	6	5	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	6	NEW	FUEL SOMETHING LIKE HUMAN EPIC	6	7	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
7	10	NELLY COUNTRY GRAMMAR FO REEL/UNIVERSAL	7	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	7	NEW	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	7	NEW	FABRIZIO DE ANDRE ARRANGIAMENTI P.F.M.—DISCHI D'ORO RICORDI/BMG
8	5	VARIOUS ARTISTS PLANET POP 2001 BMG	8	6	ANASTACIA NOT THAT KIND EPIC	8	9	CRAIG DAVID BORN TO DO IT SHOCK	8	8	MOBY PLAY VIRGIN
9	7	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL	9	7	ANOUK URBAN SOLITUDE DINO	9	NEW	MOBY PLAY FESTIVAL	9	9	BON JOVI CRUSH MERCURY/UNIVERSAL
10	NEW	BABY BLUE SOUNDSCREW PRIVATE PARTY: COLLECTORS EDITION MCA/UNIVERSAL	10	8	MELANIE C NORTHERN STAR VIRGIN	10	6	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	10	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
11	9	SOUNDTRACK COYOTE UGLY CURB	11	13	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	11	5	VARIOUS ARTISTS THE GAMES OF THE XXVII OLYMPIAD: OFFICIAL MUSIC FROM THE OPENING CEREMONY SMA	11	5	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
12	8	SARAH BRIGHTMAN LA LUNA NEMO STUDIO/ANGEL/EMI	12	NEW	UNDERWORLD EVERYTHING, EVERYTHING V2	12	8	RED HOT CHILI PEPPERS CALIFORNICATION WEA	12	15	PIERO PELU NE BUONI NE CATTIVI WEA
13	14	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	13	19	MADONNA THE IMMACULATE COLLECTION MAVERICK/WARNER	13	5	SLIM DUSTY LOOKING FORWARD LOOKING BACK EMI	13	12	JARABE DE PALO DEPENDE VIRGIN
14	6	ISABELLE BOULAY MIEUX QU'ICI AS ARCHAMBAULT	14	10	RONAN KEATING RONAN POLYDOR/UNIVERSAL	14	12	SAVAGE GARDEN AFFIRMATION RDAOSHOW/WARNER	14	11	CARMEN CONSOLI STATO DI NECESSITA CYCLOPE/UNIVERSAL
15	11	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	15	11	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	15	14	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	15	13	RONAN KEATING RONAN POLYDOR/UNIVERSAL
16	NEW	BOYZ II MEN NATHAN MICHAEL SHAWN WANYA UNIVERSAL	16	15	FRANS BAUER & MARIANNE WEBER WAT IK ZOU WILLEN SONY MMM	16	11	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	16	NEW	LUCIO BATTISTI EMOZIONI—DISCHI D'ORO RICORDI/BMG
17	12	MOBY PLAY V2/BMG	17	12	MOBY PLAY PIAS	17	15	BON JOVI CRUSH UNIVERSAL	17	19	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE SONY
18	NEW	M.C. MARIO PARTY MIX SONY	18	18	ST. GERMAIN TOURIST EMI	18	NEW	BOYZ II MEN NATHAN MICHAEL SHAWN WANYA UNIVERSAL	18	14	GIANLUCA GRIGNANI SDRAIATO SU UNA NUVOLE UNIVERSAL
19	13	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	19	14	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	19	13	HI-5 IT'S A PARTY EPIC	19	NEW	ANGUN CHRYSLIS EPIC
20	15	'N SYNC NO STRINGS ATTACHED JIVE/BMG	20	NEW	MADONNA RAY OF LIGHT WARNER	20	18	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	20	16	RED HOT CHILI PEPPERS CALIFORNICATION WEA

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44-207-822-8300, fax 44-207-242-9136.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		09/23/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC MADONNA MAVERICK/WARNER BROS.	1	1	MUSIC MADONNA MAVERICK/WEA
2	2	LUCKY BRITNEY SPEARS JIVE	2	2	YA NO QUIERO TU QUERER JOSE EL FRANCES
3	3	I TURN TO YOU MELANIE C VIRGIN	3	3	ARIOLA
4	NEW	LADY (HEAR ME TONIGHT) MODJO BARCLAY	4	NEW	IT FEELS SO GOOD SONIQUE UNIVERSAL
5	4	THE REAL SLIM SHADY EMINEM INTERSCOPE	5	8	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
6	6	I'M OUTTA LOVE ANASTACIA EPIC	6	4	LIFE IS A ROLLERCOASTER RONAN KEATING
7	5	AROUND THE WORLD ATC HANSA	7	5	POLYDOR/UNIVERSAL
8	8	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE	8	NEW	ROCK DJ ROBBIE WILLIAMS EMI
9	10	LES ROIS DU MONDE D'AVILLA/SARGUE/BARGUET MERCURY	9	7	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
10	7	ROCK DJ ROBBIE WILLIAMS CHRYSALIS	10	9	CUDATE/MARIPOSA/LOS AMANTES DEL LA OREJA DE VAN GOGH EPIC
ALBUMS					
1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC	1	1	ESTOPA ESTOPA ARIOLA
2	2	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	2	3	MANA UNPLUGGED WEA
3	4	CRAIG DAVID BORN TO DO IT WILDSTAR	3	2	REVOLVER SUR WEA
4	3	RONAN KEATING RONAN POLYDOR	4	4	JOSE EL FRANCES ALMA ARIOLA
5	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	5	5	RAUL SUENO SU BOCA HORUS
6	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	6	6	THE CORRS IN BLUE 143/LAVA/DRO
7	6	SANTANA SUPERNATURAL ARISTA	7	7	LA UNION GRANDES EXITOS WEA
8	8	MOBY PLAY MUTE	8	8	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
9	9	MELANIE C NORTHERN STAR VIRGIN	9	9	OBK ANTROPOP HISPAVOX
10	10	BON JOVI CRUSH MERCURY	10	10	CAMELA SIMPLEMENTE AMOR HISPAVOX

NEW ZEALAND		(Record Publications Ltd.)		09/17/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	1	3	THE CORRS IN BLUE 143/LAVA/WARNER
2	9	ROBBIE WILLIAMS THE EGO HAS LANDED EMI	2	1	SCORPIONS & BERLINER PHILHARMONIKER
3	7	ZED SILENCER UNIVERSAL	3	2	MOMENT OF GLORY EMI
4	3	THE CORRS IN BLUE 143/LAVA/WARNER	4	4	SILENCE 4 ONLY PAIN IS REAL MERCURY/UNIVERSAL
5	4	RONAN KEATING RONAN UNIVERSAL	5	6	ALICE DEEJAY WHO NEEDS GUITARS ANYWAY? VIOLENT/EMI
6	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	6	5	SANTAMARIA VOAR VIDISCO
7	6	ANASTACIA NOT THAT KIND SONY	7	7	ROBERTO CARLOS O GALHAMBEQUE SONY
8	NEW	TADPOLE THE BUDDHAFINGER EMI	8	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
9	8	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI	9	10	JULIO IGLESIAS NOCHE DE CUATRO LUNAS SONY
10	2	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	10	RE	CAETANO VELOSO NO SEU HELMUK MERCURY/UNIVERSAL
PORTUGAL (Portugal/AFP) 09/19/00					
1	3	THE CORRS IN BLUE 143/LAVA/WARNER	1	3	THE CORRS IN BLUE 143/LAVA/WARNER
2	1	SCORPIONS & BERLINER PHILHARMONIKER	2	1	SCORPIONS & BERLINER PHILHARMONIKER
3	2	MOMENT OF GLORY EMI	3	2	MOMENT OF GLORY EMI
4	4	SILENCE 4 ONLY PAIN IS REAL MERCURY/UNIVERSAL	4	4	SILENCE 4 ONLY PAIN IS REAL MERCURY/UNIVERSAL
5	6	ALICE DEEJAY WHO NEEDS GUITARS ANYWAY? VIOLENT/EMI	5	6	ALICE DEEJAY WHO NEEDS GUITARS ANYWAY? VIOLENT/EMI
6	5	SANTAMARIA VOAR VIDISCO	6	5	SANTAMARIA VOAR VIDISCO
7	7	ROBERTO CARLOS O GALHAMBEQUE SONY	7	7	ROBERTO CARLOS O GALHAMBEQUE SONY
8	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI	8	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
9	10	JULIO IGLESIAS NOCHE DE CUATRO LUNAS SONY	9	10	JULIO IGLESIAS NOCHE DE CUATRO LUNAS SONY
10	RE	CAETANO VELOSO NO SEU HELMUK MERCURY/UNIVERSAL	10	RE	CAETANO VELOSO NO SEU HELMUK MERCURY/UNIVERSAL

SWEDEN		(GLF)		09/14/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	LUCKY BRITNEY SPEARS JIVE/VIRGIN	1	1	VED DU HVAD HUN SAGDE ROLLO & KING EDEL
2	1	NITAR OCH LADER MAGNUS UGGLA COLUMBIA	2	2	MUSIC MADONNA MAVERICK/WARNER
3	5	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	3	NEW	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
4	4	HIGHER PETER JOBACK COLUMBIA	4	NEW	S.O.A.P. IS IN THE AIR S.O.A.P. SONY
5	6	VACKER UTAN SPACKEL JOAKIM HILLSON BONNIER/VIRGIN	5	6	LIFE IS A ROLLERCOASTER RONAN KEATING UNIVERSAL
6	7	MUSIC MADONNA MAVERICK/WARNER	6	5	AROUND THE WORLD ATC BMG
7	3	I TURN TO YOU MELANIE C VIRGIN	7	4	DARKSIDE HYPERTRAXX FLEX/EMI
8	8	AROUND THE WORLD ATC BMG	8	3	I TURN TO YOU MELANIE C VIRGIN
9	9	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL	9	7	PUSSYLOVERS BALLOON BONNIER/NICEANDFIRM
10	10	IT TAKES A FOOL TO REMAIN SANE ARK VIRGIN	10	8	LUCKY BRITNEY SPEARS JIVE/VIRGIN
ALBUMS					
1	1	CRAIG DAVID BORN TO DO IT EDEL	1	1	CRAIG DAVID BORN TO DO IT EDEL
2	3	VIKINGARNA KRAMGOA LATAR 2000 NMG/EMI	2	NEW	RANDI LAUBEK ALMOST GRACEFULLY EMI/MEDLEY
3	2	MELANIE C NORTHERN STAR VIRGIN	3	4	HVA SNAKKER DU OM? DEN KA BYTTES, VOL. 1 SONY
4	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	4	NEW	MELANIE C NORTHERN STAR VIRGIN
5	NEW	EMMYLOU HARRIS RED DIRT GIRL MNW	5	2	RONAN KEATING RONAN UNIVERSAL
6	NEW	SMOKIE UNCOVERED CMC/EMI	6	6	THE CORRS IN BLUE 143/LAVA/WARNER
7	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN	7	3	BARCODE BROTHERS SWIPE ME UNIVERSAL
8	4	RONAN KEATING RONAN POLYDOR/UNIVERSAL	8	NEW	SMOKIE UNCOVERED CMC
9	NEW	DARUDE BEFORE THE STORM BMG	9	10	ANDREW STRONG OUT OF TIME RECART/CMC
10	NEW	SONIQUE HEAR MY CRY SERIOUS/UNIVERSAL	10	7	KANDIS KANDIS 8 CMC

NORWAY		(Verdens Gang Norway)		09/20/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC MADONNA MAVERICK/WARNER	1	1	DARUDE BEFORE THE STORM 16 INCH/BMG
2	2	I TURN TO YOU MELANIE C VIRGIN	2	2	RAULI BADDING SOMERJOKI TASS ON RAULI, MOI! LOVE RECORDS/SIBONEY
3	5	TAKE ON ME A1 SONY	3	3	ISMO ALANKO SAATIO SISAINEN SOLARIUM POKO
4	3	SANDSTORM DARUDE PUBA	4	6	SODASSA JA RAKKAUDESSA MAMBA WEA/WARNER
5	4	I'M OUTTA LOVE ANASTACIA BMG	5	4	MUN LEVYL PETRI NYGARD OPEN RECORDS/POKO
6	NEW	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EDEL	6	NEW	RONAN KEATING RONAN POLYDOR/UNIVERSAL
7	8	LUCKY BRITNEY SPEARS JIVE/ZOMBA	7	10	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
8	7	LOVING YOU GIRL OPUS X SONY	8	5	AKNESTIK HITIT—SUROMIROKIA JA SUURIA TUNTEITA POKO
9	6	LIFE IS A ROLLERCOASTER RONAN KEATING UNIVERSAL	9	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
10	9	DO YOU WANT ME? DA BUZZ EDEL	10	8	CRAIG DAVID BORN TO DO IT WILDSTAR/EDEL
ALBUMS					
1	3	ANASTACIA NOT THAT KIND SONY	1	NEW	RICARDO ARJONA GALERIA CARIBE SONY
2	1	RONAN KEATING RONAN UNIVERSAL	2	5	ALEJANDRO LERNER SI QUIERES SABER QUIEN SOY UNIVERSAL
3	4	CRAIG DAVID BORN TO DO IT EDEL	3	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
4	5	MELANIE C NORTHERN STAR VIRGIN	4	2	RODRIGO A 2000 BMG
5	NEW	EMMYLOU HARRIS RED DIRT GIRL MNW	5	10	MANA MTV UNPLUGGED WARNER
6	2	BERTINE ZETLITZ BEAUTIFUL SO FAR EMI	6	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
7	7	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	7	NEW	RAFAG UN FENOMENO NATURAL LEADER
8	6	LARS LILLO STENBERG OSLO UNIVERSAL	8	4	RODRIGO LA MANO DE DIOS, HOMENAJE A DIEGO MARADONNA BMG
9	RE	MARIE FREDRIKSSON BESTA 1984-2000 EMI	9	NEW	GLORIA ESTEFAN ALMA CARIBENA SONY
10	9	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	10	1	CHIUQUITITAS CHIUQUITITAS VOL. 6 SONY

FINLAND		(Radiomafia/IFPI Finland)		09/07/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	DARUDE BEFORE THE STORM 16 INCH/BMG	1	1	RICARDO ARJONA GALERIA CARIBE SONY
2	2	RAULI BADDING SOMERJOKI TASS ON RAULI, MOI! LOVE RECORDS/SIBONEY	2	5	ALEJANDRO LERNER SI QUIERES SABER QUIEN SOY UNIVERSAL
3	3	ISMO ALANKO SAATIO SISAINEN SOLARIUM POKO	3	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
4	6	SODASSA JA RAKKAUDESSA MAMBA WEA/WARNER	4	2	RODRIGO A 2000 BMG
5	4	MUN LEVYL PETRI NYGARD OPEN RECORDS/POKO	5	10	MANA MTV UNPLUGGED WARNER
6	NEW	RONAN KEATING RONAN POLYDOR/UNIVERSAL	6	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
7	10	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	7	NEW	RAFAG UN FENOMENO NATURAL LEADER
8	5	AKNESTIK HITIT—SUROMIROKIA JA SUURIA TUNTEITA POKO	8	4	RODRIGO LA MANO DE DIOS, HOMENAJE A DIEGO MARADONNA BMG
9	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	9	NEW	GLORIA ESTEFAN ALMA CARIBENA SONY
10	8	CRAIG DAVID BORN TO DO IT WILDSTAR/EDEL	10	1	CHIUQUITITAS CHIUQUITITAS VOL. 6 SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THE BEAUTIFUL SOUTH'S past three albums have entered the U.K. chart at No. 1, but the group knows it has its work cut out to make it four in a row. The band's new album, "Painting It Red" (Mercury), will be released Oct. 9—exactly one week after Radiohead's much-fancied "Kid A" (Billboard, Sept. 16). Will it be able to dislodge the Radiohead album from its seemingly guaranteed top spot? "I really don't know," says the band's Paul Heaton. "We're past worrying too much about how many records we sell. But there is a nice feeling that comes from being No. 1." Assisted again by Norman Cook (aka Fatboy Slim), the Beautiful South has colored "Painting It Red" with its customary wit and offbeat songs. Yet for a band that has clocked up 8 million in sales and 18 top 40 singles, its profile remains surprisingly low-key. "We're like a group who maraud the charts, and nobody notices when we go in and out," Heaton says. "It's a case of 'Who was that masked band?'" A new single, "Closer Than Most," precedes the album Monday (25).

NIGEL WILLIAMSON

NEW ZEALAND hard rock act Shihad scored big at the recent b.net NZ Music Awards held Aug. 26 in Auckland. Shihad's "The General Electric" album took prizes for best pop/rock release, best album, and best cover art, while first single "My Mind's Sedate" won the best video category, and the band, which is signed to Warner Australia, secured the award for best live act. First released in September '99, "The General Electric" debuted at No. 1 on the New Zealand album chart. Formed in 1997, the b.net is an alignment of New Zealand's seven student radio stations; the awards ceremony is held late August as an alternative to the Recording Industry Assn. of New Zealand-sponsored NZ Music Awards. Winners in 18 of the b.net awards' 22 categories are decided by public vote, with half the 7,000 votes cast via the Internet and the rest by mail.

DAVID McNICKEL

NOT TO BE CONFUSED with U.S. act Lucy Pearl, Swedish girl band Lucy Street has been co-signed by Sony Music Sweden deputy managing director Leif Käck and Epic Records U.K. managing director Rob Stringer. The two executives, who have been preparing the group's launch with Epic Records U.S. A&R exec David Massey since last year, chose the production powerhouse Cheiron to oversee the direction of first single "Girl Next Door," released Sept. 18 in Sweden. The single, originally intended for Britney Spears' recent album, was written by Jörgen Elofsson and produced by Per Magnusson and David Kreuger. Lucy Street—imagine the Bangles crossed

with Hanson—is probably the most energetic pop group to come out of Sweden in recent memory. Käck says, "The band was brought to our attention by Jan Ekholm, who was executive producer on the album. They originally wanted an international deal, and David Massey, who was in Stockholm early on, has given valuable input." Despite the international setup, the single will first be worked in Scandinavia. The band comprises 20-year-old Malin Sjöquist on bass, 18-year-old Karolina Dahlman on guitar, and 16-year-old Johanna Lidén on keyboards. Apart from the first single, the songs on the still-untitled album have been written by the band.

KAI R. LOFTHUS

REAMONN, a newcomer rock group formed only 18 months ago, has already achieved gold status (250,000 copies sold) for its debut single, "Supergirl," and for the album "Tuesday" (150,000), which entered at No. 5 and is still climbing the charts after three months. The five-man, Freiburg, Germany-based group is fronted by Irishman Reamonn Garvey and signed to Munich's Virgin Schallplatten. "Supergirl" has also gone top four in Austria and Switzerland. The group plays melodic, guitar-oriented rock with a distinctly melancholic mood. The album was produced by Steve Lyon (Depeche Mode, the Cure, Paul McCartney) at Forge Studios in Wales. Second single "Josephine" is already picking up airplay as well video rotation on German music channel Viva; it entered the charts at No. 51. Since March the band has been on tour in Germany, supporting such acts as Guano Apes, HIM and Bon Jovi and appearing at open-air summer festivals. A headlining club tour is slated for autumn.

ELLIE WEINERT

USTAD SULTAN KHAN, one of India's renowned maestros of the *sarangi* (a traditional stringed instrument), has released his first Hindi vocal album, "Piya Basanti" (My Beloved), on Sony. Khan's credits include working with the Beatles, Madonna, and Duran Duran. The album, which blends rich Indian folk tunes with Western pop and jazz, features award-winning South Indian film vocalist Chitra. The title track's controversial video, by acclaimed Indian director Pradeep Sarkar, depicts a militant (apparently from the troubled Kashmir state) falling in love with a beautiful village girl. Sony representative Nidhi Sharma says a follow-up video will continue the story of the lovers. Khan hails from a legendary family of classical musicians from the princely state of Rajasthan. His work includes background scores to some of India's most memorable movies, such as "Pakeezah" and "Umrao Jaan."

NYAY BHUSHAN

CALENDAR

SEPTEMBER

Sept. 20-23, **National Assn. Of Broadcasters Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

Sept. 20-24, **Eighth Annual Cutting-Edge Music Conference And Roots Music Seminar**, sponsored by the Louisiana Music Commission, Contemporary Arts Center, New Orleans. 504-945-1800.

Sept. 23, **Rhythm & Beats: Making It In R&B And Hip-Hop Music**, present the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum of Art, Brooklyn, N.Y. 212-245-5440, ext. 370.

Sept. 23, **16th Annual Technical Excellence And Creativity Awards**, Regal Biltmore Hotel, Los Angeles. 925-939-6149.

Sept. 24, **11th Annual HAL Awards**, Universal Sheraton Hotel, Los Angeles. 310-274-1609.

Sept. 24, **Sixth Annual American Choreography Awards**, Alex Theater, Glendale, Calif. 323-465-6906.

Sept. 29-30, **18th Annual Town Point Jazz And Blues Festival**, Norfolk Waterfront, Va. 757-441-2345.

Sept. 30, **BMG Entertainment Music Row Celebrity Tennis Tournament**, Vanderbilt University, Nashville. 615-256-2002.

OCTOBER

Oct. 1, **Sprint Music Row Celebrity Golf Tournament**, the Governors Club, Brentwood, Tenn. 615-256-2002.

Oct. 2, **Music Row Celebrity Bowling Bash And Minnesota Fats Rack 'Em Billiards Tournament**, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Oct. 2-6, **DV Expo And Web Video Expo**, Long Beach Convention Center, Long Beach, Calif. 310-473-4147.

Oct. 3, **48th Annual BMI Country Awards**, BMI Nashville office, Nashville. 615-401-2000.

Oct. 5, **A&R: Will It Ever Be The Same?**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440, ext. 370.

Oct. 5, **MAP Awards**, Beverly Wilshire Hotel, Los Angeles. 323-993-3297.

Oct. 5-6, **International Recording Media Assn. 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 5-7, **Internet/Music/2000 Conference**, Fair Lakes Hyatt, Fairfax, Va. 909-986-7502.

Oct. 7-8, **Southwest Florida Folk And Blues Fest**, KOA Campgrounds, Pine Island, Fla. 941-283-5166.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-20, **International Children's Film Festival**, Media City Center, Burbank, Calif. 310-440-0184.

Oct. 16-19, **International Bluegrass Music Assn. Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **International Bluegrass Music Assn. World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 17, **British Music Industry Trust's Award**,

Grosvenor House Hotel, London. 44-207-851-4000.

NOVEMBER

Nov. 8-10, **Billboard Music Video Conference And Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pessebnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpsessel-nick@billboard.com.

GOOD WORKS

SAMPLER COLLABORATION: Alligator Records and Borders Books & Music have joined to release a 15-song sampler of Alligator music called "Borders Presents Award-Winning Blues On Alligator Records." The disc is currently available at Borders stores at a cost of \$3.99. Each CD contains a coupon for \$2 off any full-length Alligator disc featured on the sampler. Borders and Alligator will donate a portion of the proceeds to the Blues Community Foundation and the Milkwood Foundation. Contact: **Marc Lipkin** at 773-973-7736.

AT-RISK YOUTH: The "Miracle Tour 2000" will come to the Santa Monica Pier Wednesday (27) in Santa Monica, Calif. The event benefits Children of the World, a nonprofit organization that raises funds for homeless and at-risk children in Yugoslavia, Bosnia, and the U.S.; it will include music performances and a silent and live auction. Scheduled participants include **Marino, Chris Brown** and **Kate Fenner**, and **Rebecca Fink**. Tickets are \$150. Contact: **Geneve Levy** at 310-575-0918.

HELPING THE HOMELESS: The Weingart Center, a social services agency that aids homeless men and women of Los Angeles' Skid Row, will receive funds raised at CITYLIVE 2000. Country singer **Lila McCann** will perform at the Oct. 17 event, which takes place at the Warner Bros. Studios Laramie Street back lot in Burbank, Calif. The cast of the NBC series "The West Wing" will also be honored for raising awareness of social and political issues. Contact: **Steve Levesque** at 310-860-9170.

WEATHER NOTES: Listeners to the National Oceanic and Atmospheric Administration weather radio network will soon hear the voice of **Oak Ridge Boy Richard Sterban**. Sterban recently recorded public service announcements for the network, which provides severe weather and hazard warnings to the public. Contact: **Beckie Collins** at 816-313-1581.

NEW 'JOY' COURSES: Add Joy to Learning, a nonprofit program that offers urban youth the opportunity to learn about the music industry, is holding "Music Industry Seminar" workshops at Manhattan Compre-

hensive Night & Day High School this fall on Fridays from 3-5 p.m. Industry professionals who wish to volunteer to speak at the seminar may contact director **Audrey Levine** at 212-995-1137, write to P.O. Box 1214, Stuyvesant Station, New York, N.Y. 10009, or E-mail AJL Music@Concentric.net.

BLUE NOTES

(Continued from page 41)

about suffering, and it is about celebration."

General Motors will underwrite "Jazz" and will sponsor an extensive educational campaign to complement the documentary, including a program to benefit the United Negro College Fund. An edited film and compilation CD (courtesy of Sony and Verve) will be made available for educational purposes. "Jazz" will also be promoted at Starbucks cafes with signage and an overview CD available for purchase. The National Basketball Assn. (NBA) will host jazz performances during its halftime shows, and NBA players will promote "Jazz" through speaking engagements.

Only time will tell whether "Jazz" galvanizes the public's interest in the way many hope it will. What does seem certain is that Burns has given jazz a rare, fighting chance to be seen and heard, understood and enjoyed.

AND: Half Note Records, the New York Blue Note club's label subsidiary, inks a distribution deal with Bayside Entertainment. The first releases under the new agreement will be "In The Spirit Of Fats Navarro" by trumpeter **Mac Gollehon's Smoking Section** and two compilations, "Swingin' At The Blue Note" and "Late Night At The Blue Note." All three will begin shipping in October... **Martin Krusche's "Friendship Pagoda,"** due Tuesday (26), is the first-ever live release from Naxos Jazz. Recorded in the tenor player's hometown of New Orleans, it features Big Easy native **Nicholas Payton** on trumpet.

Congratulations to **Pedro Martinez**, the winner of the Thelonious Monk Institute's Afro-Latin Jazz Hand Drum competition. Martinez, 26, has worked with **Chico O'Farrill** and **Bryan Lynch**.

INT'L REPERTOIRE SALES FALL IN JAPAN

(Continued from page 49)

ities at radio and television."

In an effort to boost international music sales, this summer HMV Japan held a "Summer Sonic 2000" campaign, which coincided with an outdoor music festival of the same name in early August. HMV carried out a series of promotions of foreign acts appearing at the festival.

"The market for international product is there," says Dezelsky, citing the 29-store chain's "Music of the Millennium" poll last year in which Japanese customers were asked to vote for their all-time favorite artists and songs. International acts and music did much better than their Japanese counterparts in the nationwide poll.

Dezelsky says foreign licensors are as much to blame for the slide in international-product sales in Japan as Japanese labels. "I don't think record companies in the U.S. and Europe realize that because of the way the royalty cross-charging structure works, they're not encouraging sales of international music in Japan," he says.

But other Japanese music industry figures say the problem goes deeper than that. "Foreign music isn't *kakko ii* [cool] anymore," says one label executive here. He claims that non-Japanese music will regain its popularity if international artists introduce new music styles to differentiate themselves from Japanese musicians who are now very adept at Western pop music.

Jun Sato, A&R manager of the international department of Pony Canyon, whose overseas signings include XTC and King Crimson, says Western music's sudden decline reminds him of the story of the tortoise and the hare, with domestic music having come from behind to overtake international product.

"In the past, the *hogaku* [domestic music] guys learned a lot from us *yogaku* [foreign music] guys," says Sato, citing the way in which Japanese labels' *hogaku* staff have become increasingly skilled at using the media to promote their product. "Now we have to learn from them."

Specifically, Sato says non-Japanese acts and their local licensees should do the following:

- Be more willing to let songs to be used as "tie-ups" in TV commercials and programs, which usually means giving away part or all of one's performance royalties and/or publishing.
- Produce music that is targeted at the Japanese market.
- Be more open to Japanese-style promotional tactics, such as having artists take part in general-interest TV chat shows.

One Japanese label attempting to reverse the trend of falling international sales is Warner Music Japan (WMJ). It recently set up an "adult marketing project" team to market foreign product to consumers over age 25.

In a similar vein, WMJ division east west japan (ewj) has set up a special 10-member team to promote the Corrs' new album, "In Blue," in Japan. The goal, say ewj staffers, is to make "In Blue" a long-seller and hit the 300,000-500,000 sales mark.

Following up on last year's extraordinarily successful, 2-million-selling "Clapton Chronicles: The Best Of

Eric Clapton," which was put together by WEA Japan international A&R GM Kei Hayashi, ewj international marketing manager Shuji Tsumori has assembled a collection titled "Best Of Ballads" by U.S. band Mr. Big.

WMJ hopes to do its bit to reverse the decline in *yogaku* sales this fall with a slew of albums by major Western acts such as Madonna, Enya, and Green Day. Green Day's new album, "Warning," released Sept. 20 in Japan (with two Japan-only bonus tracks), initially shipped close to 300,000 units.

"We're confident that we can get them to the 500,000-sales level," says Hayashi, noting that the band is riding a wave of popularity following its performance at Summer Sonic and an in-store show at HMV's Ikebukuro, Tokyo, outlet.

But Cahoon says more needs to be done. "Japanese labels are mostly only pushing established superstar artists like Mariah Carey, Eric Clapton, and Whitney Houston. For new acts or developing acts, resources are much thinner."

Tomoda echoes Cahoon's complaint, saying, "Japanese record companies are always focusing on big foreign artists—they don't want to take risks." He adds that InterFM is planning a special campaign in October to promote Inter-scope label acts.

Another problem, Cahoon says, is that labels here tend to load all their promotion efforts close to release dates. "Often, [albums by] U.S. artists do not break for six months or more, but in such cases usually the Japanese labels have already lost interest and are not willing to commit additional budget."

He says one rare exception was when Warner re-promoted Kid Rock at a point where the record was multi-platinum in the U.S. but not selling well in Japan. "We were able to very substantially improve sales," he says. Cahoon also credits Avex with doing a good job in promoting Jive acts Britney Spears and Backstreet Boys.

Regarding *yogaku*'s decline, Virgin Entertainment Japan president Mike Inman says many in the industry take it for granted that there will always be a certain level of international repertoire sales in Japan.

"But how many Japanese albums sell in the U.K.?" he asks. "We should be happy that we've got that 'cream' on top of the 'milk.' It's always been there. It's always been that consistent percentage. Even now, it's not down that much."

Inman says that even though there's a strong core market for international repertoire in Japan, it could fade away if labels don't devote enough resources to promoting *yogaku*. "It could fall into a natural decline, which would be a shame."

Pretty much everyone in the Japanese music business agrees that something has to be done to arrest the decline in foreign-music sales, but they also agree there's no easy solution. As Shigeru Kawahara, an A&R staffer at Tokyo-based label Toy's Factory, which has label deals with Tommy Boy, Mo' Wax, and Earache, says, "If I knew what it was, I'd have no problems."

LIFELINES

BIRTHS

Girl, Kirby Porter, to **Audrey** and **Stephen Faine**, July 21 in Alameda, Calif. Mother is director of publicity for Concord Records. Father is bass player for Lookout! Records recording group the Hi-Fives.

DEATHS

Stuart McAllister, 53, of cancer, Sept. 15 in Thame, England. McAllister was chief executive of HMV Group from 1986-99 and led the British-based music retailer's worldwide expansion (see story, page 14). McAllister is survived by his wife, Lin; a son, James; a daughter, Laura; and a granddaughter, Olivia.

S E S Δ C

70

A BILLBOARD 70TH ANNIVERSARY SALUTE

Performing Just Right A Company That Runs Lean, Mean And Profitably

BY RAY WADDELL

In a classic tale of music-industry renaissance, SESAC has grown from a little-known performing-rights organization formed for European artists and specializing in gospel music to a major, every-genre player in the vast global-PRO landscape.

And this growth has occurred in an amazingly brief period of time. While SESAC's history dates back 70 years, the PRO's rebirth began less than a decade ago, when current owners Ira Smith, Stephen Swid and Freddie Gershon

bought the company and set out to make it a much bigger player in a game already dominated by industry giants BMI and ASCAP.

While SESAC remains much smaller in size than its competitors, it is now known as a highly dynamic and flexible company and has been a pioneer in introducing such elements as BDS tracking and digital watermarking to the industry.

But SESAC's roots date well prior to the tech explosion. SESAC was formed by German national Paul Heinecke in 1930 as the Society For European Stage Authors & Composers, an acronym that has since been abandoned. SESAC was initially conceptualized to represent European authors and composers of "grand rights," who were not adequately represented in the U.S. at the time.

FCC TO THE RESCUE

"ASCAP was the only performing-rights association at the time, and they were only representing Americans," says Swid, co-chairman and CEO of SESAC. "No one was representing grand rights [music connected with the theater] for foreigners."

While that business dwindled by the end of the 1930s, SESAC received a boost when the FCC passed a rule requiring broadcasters to have one hour of community programming in order to have a license. Gospel music fit the bill.

"Paul Heinecke signed up all the gospel writers he could find because ASCAP didn't sign them at the time, and in 1940 BMI only took radio and some television writers," says Swid.

SESAC functioned relatively under the radar for some 50 years, and the company's current owners purchased a PRO that represented a few well-known jazz and gospel songs and radio background music, according to Swid.

"We decided we wanted an active and very professional organization," says Swid. "We realized the landscape was very different from the one Mr. Heinecke competed in."

Swid says that in 1992 SESAC saw itself as a small, for-profit PRO competing against two successful and extremely well-known "bureaucracies" in ASCAP and BMI. In no short order, SESAC revenues began to grow dramatically, and the company quickly gained credibility in the music industry.

"I think we gained respect primarily because we signed some well-known artists and writers, and we fulfilled our promise and word to everyone we have dealt with," Swid continues. "You do that over the course of eight years and people take notice."

DYNAMIC TRIUMVIRATE

The trio that purchased SESAC in 1992 each had varied careers in and around the music business, and their paths had crossed many times. Gershon was a well-

known entertainment lawyer working with figures ranging from Eric Clapton and Van Morrison to Marvin Hamlisch and Robert Stigwood (Gershon and Stigwood created RSO Records). Swid was chairman and CEO of SBK Entertainment.

Smith's résumé includes arranging financial backing for motion pictures, and he partnered with Gershon in Music Theatre International, a dramatic-rights licensing company. In fact, Gershon and Smith were fraternity brothers at Queens (N.Y.) College.

"Our involvement in SESAC was basically a case of three guys who did business together before, deciding to do business together again," says Gershon, SESAC's co-chairman with Smith and Swid.

All three knew their work was cut out for them in 1992, but they admit even they didn't completely realize what they were getting into. "I felt like it was a very opportune moment in time," says Gershon. "We bought this company at the exact time technology was emerging that would change the course of the music business, and still is. Rather than resist it, our attitude has been to embrace, explore and use technology to the advantage of the rights holders."

Risks and challenges are part of the game, Gershon adds. "To be an entrepreneur requires you to be adventurous and willing to fall on your face, as well as be resilient and willing to start over. Part of the joy of discovery in these types of deals is the unknown."

Smith, too, realized the challenges. "I guess, in retrospect, buying [SESAC] represented a major challenge, as would probably most acquisitions of companies that find themselves in a field where their competitors have significantly greater resources than they do," he says. "The primary challenge was to overcome the inertia of perception that writer/publishers only had two

choices in PROs."

First the trio tried to put together a new management team with the same vision and focus as SESAC's new owners, headed by president and COO Bill Velez. "After we put the team in place, we felt we had to focus on what we could do to even the playing field and best serve our constituents, as well as other writers and publishers frustrated with the status quo who didn't see SESAC as a viable alternative at that time," says Smith.

The burgeoning field of Latino music was an immediate area of concentration, with SESAC creating the first autonomous Latin division among PROs. "We focused on their needs, including improved methods of reporting, licensing and payment for their music," says Smith. "In that regard, we introduced BDS (Broadcast Data System) and bilingual statements, which they previously had not been able to receive."

By creating innovative licenses for the Latino broadcasting community, SESAC in effect created the first "mini-blanket" license, Smith notes.

BRING ON BDS

All parties involved credit SESAC's pioneering use of BDS as a big step toward gaining credibility. BDS is the same system that provides the airplay data for the Billboard radio charts. "Using BDS to monitor actual music played to identify airplay really had a great impact," says Gershon. "That was really the big thing that turned on Bob Dylan and Neil Diamond. They read about it in the trades, probably in Billboard. The fact that we embraced BDS for airplay was considered an off-the-wall idea at first, but it turned out to be a wonderful thing for us."

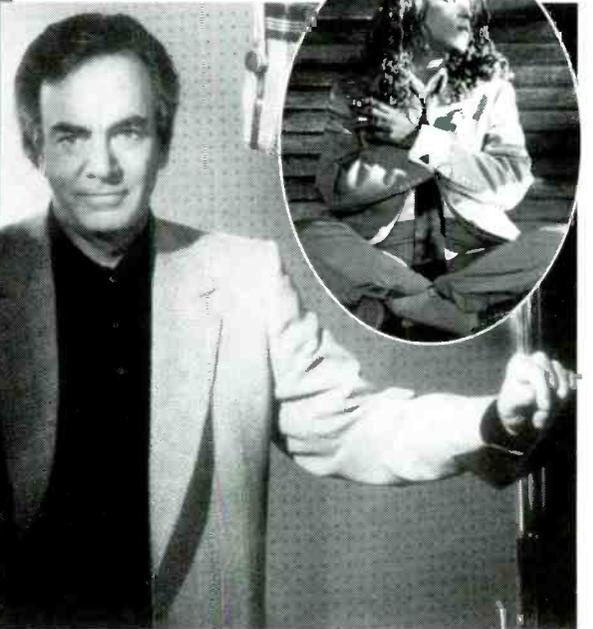
SESAC president and COO Bill Velez says SESAC monitors some 8 million sample hours via BDS' 24/7 digital pattern recognition system. Accuracy is better than 99%.

D&D

Signing Bob Dylan and Neil Diamond was a strategic coup and gave SESAC an immediate boost in credibility and profile, which soon led to other areas.

"The signing of Bob Dylan

Continued on page S-4



From left: Bob Carlisle, Jim Brickman, Bob Dylan, Neil Diamond and Cassandra Wilson

Congratulations

S E S Δ C

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ASCAP
&
BMI®

Bill Velez

A Q & A With SESAC's President/COO

BY RAY WADDELL

When Ira Smith, Freddie Gershon and Stephen Swid purchased SESAC in 1992, they tapped industry veteran Bill Velez, whose past experience includes stints at both BMI and ASCAP, as president and COO. Velez has spearheaded an unprecedented growth period for the PRO that includes big-name signings like Neil Diamond and Bob Dylan, the advent of tracking technologies such as BDS and electronic watermarking, and expansion in such areas as Latin music and international performance rights. Billboard talked with Velez about SESAC's positioning in the new millennium.

What do you see as the principal challenges facing a performing-rights organization like SESAC in the new millennium?

There is always going to be what I call the "old reliable" challenge, the possibility of detrimental legislation that could harm music-licensing. I have found out that it really hurts when, as a special-interest group, we don't have that much clout. There is always a chance that some industry segment will mount an attack on the performing-rights industry, basically saying they want an exemption of license fees. On its face, that would be contradictory to the whole history of [music licensing], but, as we found out on the restaurant bill, sometimes history and common sense don't go hand in hand.

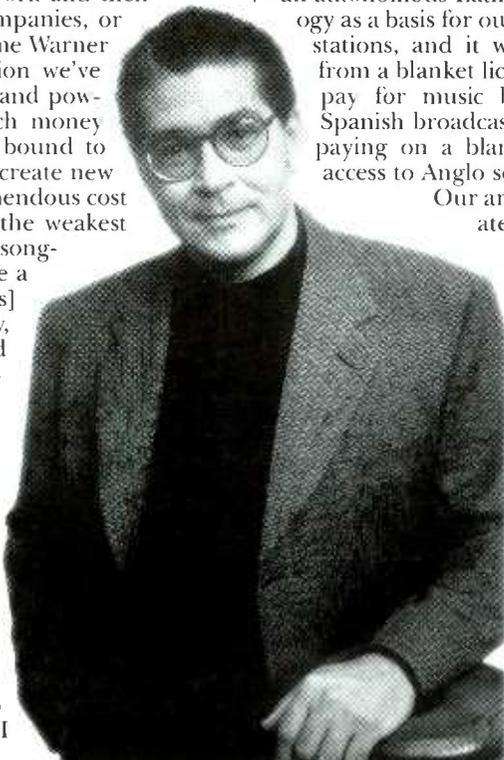
Have you found a way to gain more clout as a special-interest group?

Yes, by being better organized and more coordinated. We have implemented in the past year a Copyright Assembly, a conglomeration of just about every industry organization you can think of, including ASCAP, BMI, SESAC, the NMPA and Jack Valente's Group [the MPAA], as well as various sports groups, including Major League Baseball. We merged these groups into one large special-interest group, if you will, to support the copyright industry. We hope this will help us flex our muscles and counter some of the attacks we know will come in the future.

Another challenge we're facing is the whole issue of vertical integration of corporations, such as Fox securing its own production companies and music-publishing companies, or Disney acquiring ABC network and their own production and publishing companies, or CBS and Viacom, not to mention Time Warner and AOL. This is creating a situation we've never seen before. They're so large and powerful, and they have spent so much money acquiring these companies, they're bound to be aggressive in terms of looking to create new sources of revenues to offset the tremendous cost they have incurred. If you look at the weakest player in this whole chain, it's the songwriter or composer—so we could see a situation where [these corporations] could go to the songwriter and say, "We'll license directly to you and bypass the licensing agency's completely," known as a direct license. The downside of this to the composer is it creates a one-time buyout, and the composer forfeits the ability to collect on an ongoing basis.

Have we seen this already?

We've seen it in the sense that CBS has sent out letters to various producers, saying its preference is to accept programs from independent producers, which convey performance rights at the source, so they don't have to pay ASCAP, BMI or SESAC.



What about the challenges of new technology?

Here there is the issue of convergence. I think we all know it's just a matter of time until we see a merging of the television set with the PC, and I don't know what impact it will have on our current model of licensing. If it's not a threat, it's at least an opportunity to exploit new sources of revenue, but it remains an unknown.

Another opportunity and threat associated with new technologies is this: the Internet gives performing-rights agencies their best opportunity since the advent of cable television to create a substantive source of new revenues. This also represents a threat, as well, as we've seen with the Napster situation. I think the record companies are on the front lines with this and will come up with a new business model that works, likely some form of subscription system. Assuming we can come up with a business model, the other piece of the puzzle is a tracking system that works, perhaps a marriage of search engine with digital watermarks. This is something that SESAC is steering toward.

As the smallest of the domestic PROs, discuss some of the ways SESAC's size has contributed to the company's ability to thrive and grow in a competitive marketplace.

The company was purchased about eight years ago, and one of the strategic elements we put into place right away was creating a strong link to new technology, feeling this could distinguish us from ASCAP and BMI. We began in 1994 with the application of BDS. We started this with our Latin division—which was in itself a new wrinkle, to have an autonomous Latin division. We also used BDS technology as a basis for our license with Spanish-language radio stations, and it was totally revolutionary to go away from a blanket license to allow Spanish broadcasters to pay for music based on what they actually used. Spanish broadcasters had for years complained about paying on a blanket basis because they didn't need access to Anglo songs.

Our arrangement with BDS allows us to create an invoice for radio stations, which details exactly which SESAC songs were played in relation to their overall playlists, and they are billed commensurately on a weighted basis. This program was so successful that in 1996 we moved BDS into all formats in terms of market coverage, so that right now the lion's share of our royalty distribution is based solely on BDS monitoring. A lot of writers come to us strictly because of that reason. We can assure them, with BDS, a 99%-plus accuracy rate and a more comprehensive sample of stations being monitored. And, because our repertory is fairly small in comparison to our competition, we have been able to gear up in a quick fashion, which is one of the advantages

Continued on page S-6

PERFORMING JUST RIGHT

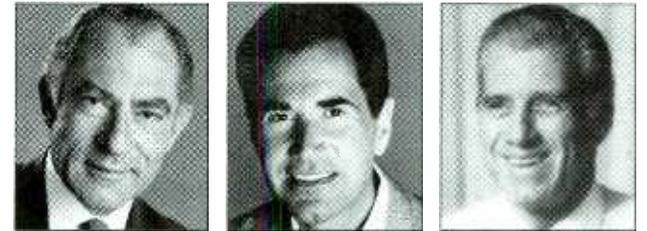
Continued from page S-2

and Neil Diamond, both of whom approached us, immediately increased the visibility of the company," says Smith. "It gave us instant credibility in the creative community, as well as with licensees."

It's a roll that hasn't stopped, with more prominent artists like Paul Shaffer, Cassandra Wilson and Jim Brickman coming on board. "We kept the momentum by going after very big names in the television industry, and our TV licensing is bigger than ever," says Swid. "The word in California is you can do a good deal with SESAC, and publishers who in the past were reluctant to go with us are now doing so."

Says Diamond, "My affiliation with SESAC over the last five years has been a great experience. I have developed a close working relationship with Stephen Swid, Freddie Gershon, Ira Smith and the rest of the team. They have been most encouraging and supportive of me and my work."

Swid says SESAC will continue to look for high-profile writers, as well as capitalize on "organic" writers like Bob Carlisle, who has been with SESAC for 18 years. "[Carlisle's]



Current owners, from left: Smith, Gershon, Swid

'Butterfly Kisses' crossed over to five different genres and all of a sudden he's a seven-figure writer," says Swid. "We're getting more of these, and a lot of people are moving to us, and only one or two have moved away."

FOR PROFIT & THE TECH CHALLENGE

SESAC's for-profit status and relatively small size (as opposed to not-for-profits BMI and ASCAP) have allowed it to react quickly to technological advances and be highly flexible. For example, after finding success with BDS with the Latin division, SESAC's comparatively small roster was quickly converted to the system. Similarly, a digital watermarking system will soon be implemented for SESAC music. "We try to introduce technology which, as a for-profit, will help us streamline the industry and be more forthright to users and composers," says Swid.

Like BDS, SESAC's watermarking initiatives with Verance Corp., which require only a "snippet" to identify a piece of music, will create a new level of monitoring the production of music in determining performance royalties. The watermarking technology is expected to be operational in the fourth quarter of this year.

PROFIT-DRIVEN AND WRITER-SENSITIVE

The SESAC business plan isn't rocket science, according to the principals. "In broad strokes, our business plan is to optimize value for our affiliates by continuing to embrace technology, to increase our market share by creating focused value for our licensees and getting the most meaningful music to our licensees, and to continue on a selective basis to sign writers and publishers that force revenue growth," says Smith. "We are highly independent, innovative and profitable, a market-driven PRO sensitive to the needs of our affiliates, the music-users who are our customers, our employees and, last of all, our shareholders. If you satisfy the first groups, it enhances your ability to create value for the shareholders."

Having three viable and competitive PROs in the U.S. offers both positives and negatives. "From a selfish point of view, I think it's great because it allows for competition and we're the 'little engine that could'," says Gershon. "It allows us to plan strategically and be a miniscule player on a billion-dollar playing field with two giants. It gives writers options and alternatives and is an incredibly democratic way of approaching commerce."

That said, Gershon believes if U.S. performing rights were overseen by one entity, as is the case in most countries, it would be an efficient and powerful thing, indeed. "The sacrifice would be competition and giving options to American authors," he says.

"What's unusual here is ASCAP, BMI and SESAC are all very different kinds of companies," Gershon explains. "One is a society with a membership of composers, writers and publishers. Another is a stock corporation owned by broadcasters which distributes all profits to the writers."

"And then you have our funny little company, run for commerce to make a profit for us to see to it our writers and publishers make money and get better service. We run small, lean and mean. There's not a lot of banquets, but there is a lot of royalty distribution." ■



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e-SESAC: On Technology's Cutting Edge

The Internet Opens Opportunities For Every Aspect Of Performing Rights

BY STEVE TRAIMAN

Although e-SESAC is a brand-new, all-encompassing, Internet-driven initiative for the performing-rights organization, SESAC has a long history of technological firsts.

The roots of e-SESAC really go back to 1994, when the company pioneered the utilization of Broadcast Data Systems (BDS) digital fingerprinting technology in the tracking of performances. Hot on the heels of that innovative move, SESAC introduced MusiCode watermarking technology in 1998, providing unmatched accuracy in performance detection across all mediums, including the Internet.

"That has been a great historic platform for our movement into the e-commerce world," observes SESAC COO Bill Velez. "Our mindset has been geared toward technology, and our pioneering work with BDS and MusiCode points up that SESAC has walked the walk and talked the talk, making good on all promises."

In that regard, he notes that SESAC has a bit of an advantage over other larger PROs. "It was much easier for us to gear up for these new initiatives with our member base of about 3,500 songwriters and publishers," notes Velez. "That's an asset that we will continue to exploit as we get more involved on the Internet."

Velez describes e-SESAC as a comprehensive business plan that encompasses the aforementioned technological innovations while bringing the maximum power of the Internet to SESAC affiliates and licensees.

FOR LICENSEES AND AFFILIATES

Initially, e-SESAC will allow Internet/new-media agreements to be accepted and agreed to with a "click-through" signature and will include automatic calculation of SESAC license fees with the appropriate determinates being input by the licensee. When the program is fully implemented in the last quarter of this year, licensees will be able to make payment online on the company's Web site (www.sesac.com) with debit or credit cards, verified by a secured process involving third-party firms.

Other business-sector license applications, including restaurants, hotels, health clubs, retail outlets/shopping centers and skating rinks, are already available for download.

"With the introduction of e-SESAC, obtaining the most expedient and trouble-free performance license in the industry has become even faster and easier," Velez says.

For SESAC's writer/publisher affiliates, e-SESAC represents the dawn of a new era. The speediest, most accurate royalty-payment system will be enhanced to incorporate various online capabilities that will afford writers and publishers better auditing of their royalty accounts, as well as quicker access to royalty payments.

"In addition to already having the fastest royalty payment system of any PRO," Velez points out, "by the fourth quarter, our affiliates will be given the opportunity for direct deposit of royalty payments and online access to their royalty accounts."

MUTUALLY BENEFICIAL PROMOTION

The program will also highlight and make available

exciting new Internet-related promotional opportunities for SESAC's affiliates.

The first program is a recent alliance with EMT, Inc., a New York-based firm focused on e-marketing technologies. "EMT will create a customized SESAC Internet browser that will give our selected writer/publisher affiliates access to discounted Internet services and the ability to promote their independent products through individually designed Web pages," Velez says. "This browser will also serve as a commerce link to various sponsors and advertisers, which will provide revenue that SESAC can direct to additional promotional support for our affiliates." Other EMT clients include Hanson, David Bowie and the New York Yankees.

Another program is targeted as an Internet approach to promote current SESAC affiliates and get new affiliates into SESAC. "We are about to enter into a venture with a prominent Internet firm that promotes and distributes independent product," Velez explains. "We will not only use this agreement as another outlet to promote our existing affiliates, but this new Web site will also serve as an electronic A&R source. An estimated 20,000 artists

annually will be afforded the opportunity to select SESAC for exclusive performance-rights representation."

Yet another industry alliance will provide SESAC affiliates with the ability to promote and sell their recordings by virtue of streaming Webcast technology to a potential listener base of more than 4 million people.

NEW SPIN ON THE WEB SITE

To complement and help facilitate all of the above, SESAC's Web site is undergoing a complete overhaul and redesign. "The challenge was to create an online environment that serves both affiliates and licensees and generally improves the ease and convenience of doing business," Velez emphasizes. "SESAC's revamped Web site more than meets that challenge, with the goal of 'holding eyeballs' as long as possible as the key to any site's success."

First, it offers upgraded access to SESAC's repertory database. Second, it will offer all-new graphics and design, both exciting and user-friendly. Third, to make the site as interactive as possible, it will incorporate the aspect of client participation in periodic surveys and polls on key industry issues.

"SESAC's most valuable resource is its people, and e-SESAC is truly a company-wide initiative," Velez says. "This is really an acknowledgement on our part that the Internet is growing at such a rapid pace and entails a learning curve for a lot of us—we need a lot of expertise. Guided by Pat Collins, senior VP, licensing; Michael Eck, VP, information systems; and Ellen Jones, head of corporate relations, we've created a group within SESAC that cuts across all departments and all ranks of employees. This will ensure that we leave no stone unturned, in terms of assets within our own employee pool.

"All employees have been invited to participate and contribute enhancements to our e-SESAC commitment that will be an ever-changing, never-ending presence for SESAC in the new millennium." ■



SESAC executives, from left: Greg Geer, Eck, Collins (seated), Velez and Jones

BILL VELEZ

Continued from page S-4

of being the small guy on the block. Another example of this is our digital watermarking effort, which will finally be operational fourth quarter this year.

As COO of the company, how would you rate SESAC's management and staff relative to the competition?

I would say that, for starters, having worked at both ASCAP and BMI before coming to SESAC, our management is second to none—I'll put us up against anybody. The difference is ASCAP and BMI have layers of management, and we have our "A" team, and it's "roll up your sleeves" time. We are amazingly productive for the amount of staff we have, with 85 employees, compared to 400 or more for the other guys. With these 85, we cannot only keep pace, but, in many cases, keep ahead of the curve.

As opposed to the other PROs, SESAC is a for-profit company. How does that shake out for the affiliates?

We're very proud that we're a for-profit company and that we take a business approach to our work. We're more concerned about paying our writers the maximum amount possible in the shortest amount of time than in throwing fancy award shows and taking glory for ourselves. Everybody down to the mail-room employees is incentivized. Having come from the non-profit world myself, it has been a real eye-opener.

Specifically, the way it shakes out is: our affiliates can be assured they are being represented by an organization that pays competitively. In addition, we pay much faster and we pay more accurately because of the technology we've put in for monitoring. We're also able to take much more of a personal approach in terms of representing our affiliates. Our whole strategy is we're looking for more bang for the buck, and who we can sign that will give us broad market share with one transaction. In a nutshell, our size doesn't deter us from going after the very biggest names in the industry. We've got to be selective.

Discuss monitoring comprehension and level of payment.

In terms of BDS coverage and statistics, we monitor about 10 times the number of hours annually as ASCAP or BMI combined, so if they are monitoring 800,000 hours of radio programming, we're at over 8 million.

Five years ago, SESAC made big news by signing Bob Dylan and Neil Diamond, a move that changed a lot of people's perceptions about the company. In general, how has SESAC approached the development of its repertory since that time?

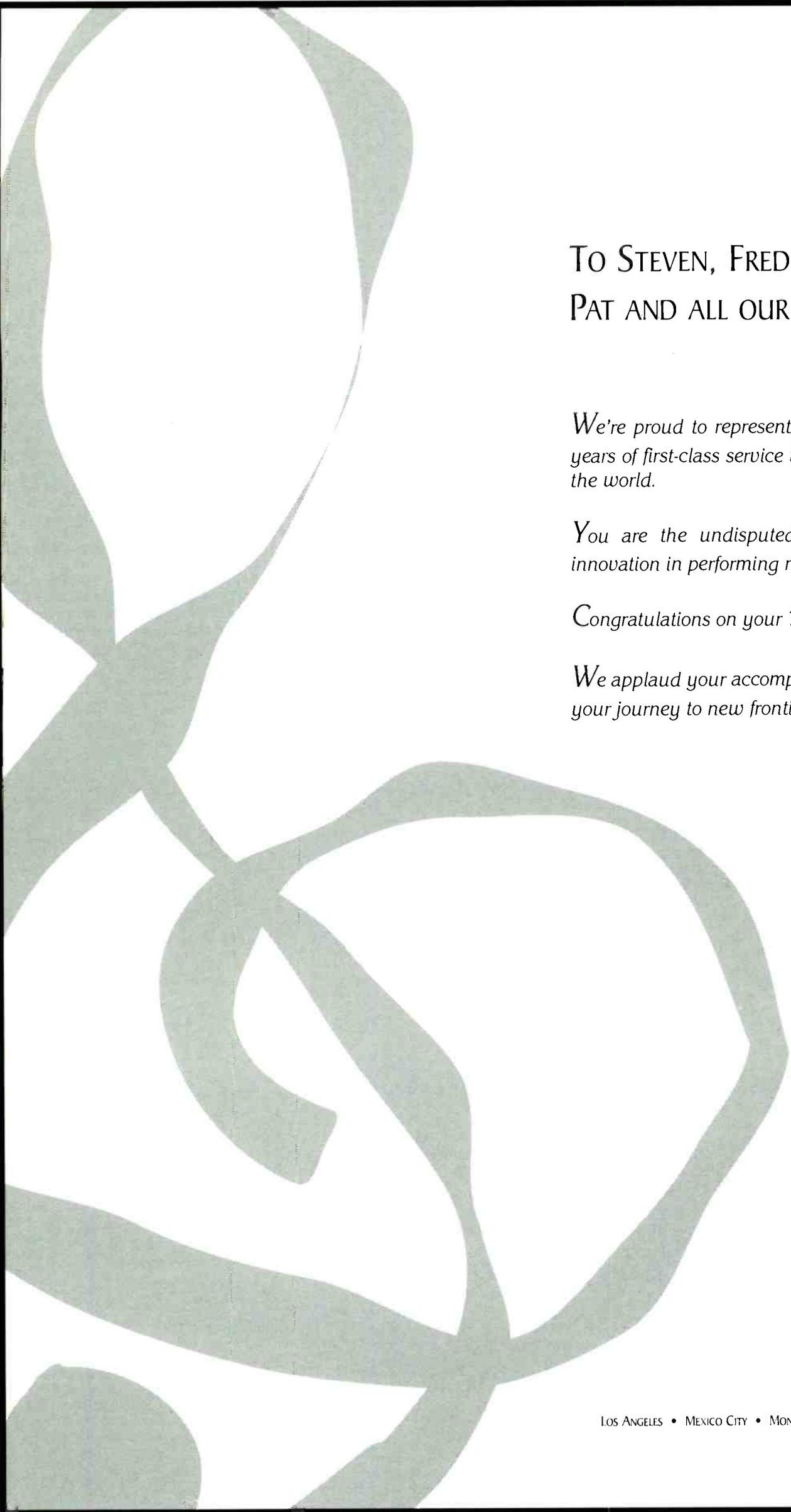
Prior to the signing of Dylan and Diamond, I couldn't cite a single example of a major-name artist or writer who had switched from ASCAP or BMI. It was an incredible shot in the arm and came close to giving us instant credibility. However, you have to follow that up with deeds that further reinforce that you're a credible player. We followed up those signings with our technological advancements and other signings like Paul Shaffer from the Letterman show. On the TV side, we've been very aggressive, bringing on board shows like "Seinfeld," "Ally McBeal," "King Of The Hill" and "The Practice."

We will continue to grow in a very strategic fashion. By that I mean we're a licensing-driven organization. Not to criticize [our competition], but there is very little accountability there as to what they spend to sign a marquee artist. Often, their main concern is how quickly [they] can get it done and put an ad or press release out bragging about it. We have to consult our licensing people, the people who bring in revenue, to get an answer as to whether we can recoup the cost of signing this artist in a specific amount of time. It's not a speculation game with us.

What does the future look like?

The immediate future has us building up aggressively in the television-repertory area. TV agreements tend to be for a shorter term than our radio agreements, but you can also be assured of recouping in a short turnaround time. Every couple of years, it gives you the opportunity to raise your fees if you've earned it by signing up the right artists.

In real broad strokes, we have no illusions of becoming another ASCAP or BMI. If we played that game, we would get killed quickly, because we're tiny compared to them. But we can build through sustained, incremental acquisition. If you look at the growth in revenue over the last six years, we've grown fourfold, as have distributable payments to writers and publishers, which tells us we're doing something right. ■



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SESAC
Latina

Seizing An Opportunity, **SESAC** Made Musica Latina Its Specialty

BY LEILA COBO

Before the Latin music explosion, before crossover became a trend and singing in Spanish became fashionable, a performing-rights organization realized there was a need for service in the Latin music market and that providing that service in an exclusive and singular manner would yield profits.

Thus, SESAC Latina, the Latin arm of SESAC, was born in 1993 and officially launched in 1994. "What it all comes down to is that SESAC is a different animal from ASCAP and BMI," says SESAC president/COO Bill Velez (who has worked in both organizations, which have Latin divisions, prior to joining SESAC). "And SESAC Latina is a case study of how a small for-profit can maneuver to take advantage of an opportunity."

That opportunity lay not only in addressing the Latin market exclusively through a separate division, but also in developing a new broadcast-licensing system for that market based on BDS—making SESAC Latina the first Latin-music performing-rights organization to use that system. This, says SESAC Latina director Lynette Brehm, benefited songwriters who felt they weren't being adequately compensated because tracking services were insufficient.



Marco Antonio Solis

And it also benefited Hispanic broadcasters who had requested a pay-for-play licensing structure.

This, coupled with the fact that SESAC Latina was dedicated only to Latin music, made it an attractive alternative. The organization, says Velez, was put together in barely six months.

STARTING SMALL

"When I say we moved quickly, we pretty much invented a whole new performing-rights agency from top to bottom," Velez says. And while six months was a feat, "our repertoire was much smaller. Where [ASCAP and BMI] had millions of copy-

rights, we had hundreds of thousands." Today, the smaller size and the fact that it's for-profit still differentiates SESAC Latina from its competition. But that's not all.

"Really, what separates us [from other performing-rights organizations that deal with Latin music] is that we don't commingle the royalties," adds Brehm. "We have created a completely different distribution pot, where only the royalties distributed to the Latin songwriters are in that pool. And we offer a different structure to the Latin stations."

SESAC Latina differs in other, less business-oriented

aspects as well. It works almost at a boutique level in the relationships with songwriters, who are invited to join the organization at SESAC Latina's discretion.

Once there, songwriters receive a highly personal treatment. "We're very strategic about who we bring to SESAC," says Brehm. "We want to pay personal attention to each affiliate. We like to keep a smaller but strong repertoire, and if SESAC feels a catalog is important, we will consider offering an advance." This was the case even in the early days of SESAC Latina, when it was aggressively shopping for artists and repertoire. The organization's first deal was signing the Fonovisa catalog to a five-year contract that has since expired. Marco Antonio Solís, however, remains with SESAC and was honored in a dinner that took place earlier this month.

Since its onset, SESAC Latina has tended to concentrate its catalog on Regional Mexican repertoire. Its roster includes Solís, Michael Salgado, Pochi y su Coco Band, Ezequiel Peña and Industria del Amor, as well as Editora Angel Music (publishers for Los Temerarios) and Editora Esperanza Musical. In fact, when SESAC Latina opened a new office earlier this year, it did so in Los Angeles and not in Miami, in deference to the importance of Mexican repertoire in its catalog. "We moved it from New York to L.A. in order to capture what we think is the majority of the market, which is Mexican music," explains Brehm. However, SESAC doesn't see itself solely as an organization for Mexican music, and Brehm, its new director since the beginning of the year, is hard at work expanding and diversifying its catalog.

At the moment, Brehm is specifically aiming at expanding SESAC Latina's membership, and is also targeting songwriters in the tropical market. But in keeping with SESAC Latina's philosophy, even the expansion is strategic. "I'm targeting some songwriters I think will bring the share we need," she says. "We would like to have a certain percentage of the market in every genre of music."

And SESAC Latina is already thinking about what unique services it can provide members in the very near future. "We feel that, because it's a specialized market, we need special services," she says. "We feel the Latin market is particularly well suited for a rights clearinghouse—and SESAC intends to offer those services to our affiliates in the future, those services being mechanical and synchronization licensing, in addition to our standard performing-rights licensing. We want to create what is known as a one-stop." ■

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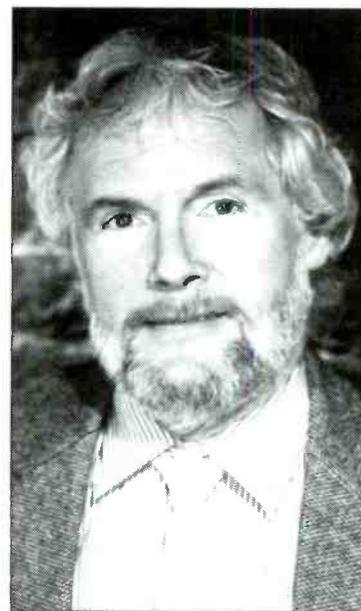
SESAC Overseas

From London, Wayne Bickerton
oversees the protection of
the PRO's valuable repertoire
around the world.

BY NIGEL HUNTER

LONDON—SESAC took up a proactive role in the world outside the U.S. in January 1996, when it named Dr. Wayne Bickerton to set up SESAC International as its chairman, based in London with responsibility for SESAC repertoire throughout the world outside the U.S. There is a total staff of three supervising SESAC's global presence, an operation that Bickerton describes as "small but beautifully effective."

Bickerton is a former chairman of the U.K.'s Performing Right Society and its acting chief executive, and the international contacts he made during his time in those demanding posts have proved useful in his efforts to negotiate with the various rights societies around the world.



Dr. Wayne Bickerton

"It involves a lot of travelling, but it's been most productive," Bickerton says. "I'm off on a mini-tour of South America [this month], visiting Brazil and Argentina before going to Chile for the CISAC conference in Santiago. SESAC's repertoire growth has been significant over recent years, and it is my responsibility to ensure that our writer and publisher members receive the utmost revenue from all parts of the world and that their copy-

rights are adequately protected."

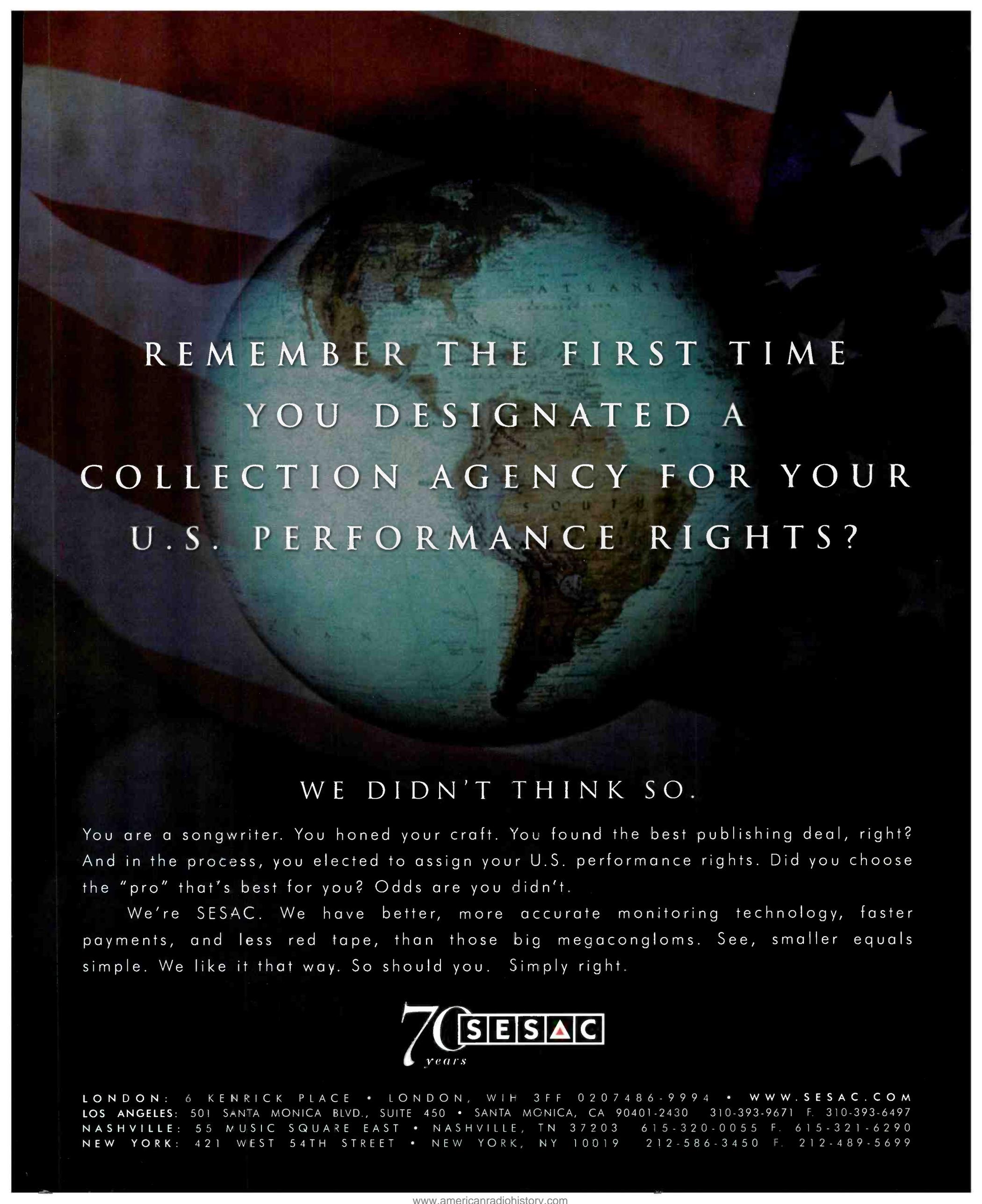
This has entailed the renegotiation of agreements, some of them long-standing, with the various rights societies, replacing them with reciprocal arrangements for performing rights and, where appropriate, unilateral pacts for mechanical rights. The administration of SESAC repertoire is subject to the terms contained within the reciprocal agreements.

"We have also campaigned to ensure that overseas society members are aware of the SESAC advantages when choosing their representative in the States, including the BDS-Radio system and the forthcoming Verance-MusiCode watermarking system for monitoring TV broadcasts," Bickerton observes.

CHANGING FEE LANDSCAPE

"It's pleasing to note that, since 1996, with an enlarged repertoire—especially in the broadcasting area—we have more than tripled receipts from overseas territories," Bickerton says. "Many of the issues arising with the various societies are identical to those I had to address when I was at the PRS. They include the social and cultural deductions, which we've managed to reduce in some territories, technological developments and their consequences, cross-border matters and the methods used by societies to administer performance fees for major concerts. National

Continued on page S-12



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You are a songwriter. You honed your craft. You found the best publishing deal, right? And in the process, you elected to assign your U.S. performance rights. Did you choose the "pro" that's best for you? Odds are you didn't.

We're SESAC. We have better, more accurate monitoring technology, faster payments, and less red tape, than those big megacongloms. See, smaller equals simple. We like it that way. So should you. Simply right.



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SESAC OVERSEAS

Continued from page S-10

interests do slow down the progress that society members everywhere are looking for on a global basis."

Bickerton reports that some societies have accepted the need to reduce administration costs and are paying more promptly. He finds that local interests still tend to dominate some people's thinking—as opposed to them acting as a part of the CISAC community and suggests this is the main reason why the implementation of the C.I.S. system is so far behind schedule.

Bickerton notes that SESAC's reciprocal agreements reflect similarities in the international pacts reached by ASCAP and BMI. He adds that SESAC can focus and function more effectively on a smaller repertoire than the other two societies and consequently maximize revenue on a "follow the dollar" basis.

FIRST TO CHINA

"My background enables me to concentrate on local issues which are still in the melting pot," Bickerton points out. "For instance, the Japanese legislation which may well permit alternatives to the present JASRAC monopoly, would enable Japanese publishers and writers to administer their own works or join an alternative society that specializes in broadcasting rights, where the serious money is. Incidentally, SESAC was the first American society to have established an agreement with MCSC in China."

Bickerton finds considerable variation in attitudes and standards among the rights societies. Some are extremely professional and cooperative, while others sometimes

Continued on page S-14

More Intimate SESAC Competes On A Level Playing Field

Writer/Publisher Relations And Licensing Departments Use High Tech And A Personal Touch

BY JEFF SILBERMAN

SESAC's success as one of the fastest-rising performance-rights organizations can be attributed to the seamless teamwork of its two divisions, writer/publisher relations and licensing, and their aggressive use of high technology to offer better service to its clientele.

Pat Rogers, senior VP of writer/publisher relations, explains, "My department works closely with the licensing department because we all have to be on the same page. We understand what the licensing needs are and where we need to increase repertoire."

"For instance, if we have a lower market share in R&B music, and licensing determines that they need more R&B



writers, then writer/publisher relations targets specific writers to fit our needs," adds senior VP of business affairs Dennis Lord. "We're very market-driven, but it's done on a creative basis. Quality of authorship is a large part of it—but it is the music business, after all."

In her department, Rogers uses SESAC's comparatively smaller size to her clients' advantage. "We can work very closely with our writers and publishers," she says. "It's very important to creative people that they hear a human voice at the other end of the phone and not voice mail. That kind of personal service is very appealing, especially when we can pay them faster because we're far more service-oriented and more technology-oriented."



MONITORING THE SITUATION

Specifically, Rogers is referring to SESAC's use of BDS technology to monitor the number of times its clients' work is broadcast on the major radio formats.



From the top:
SESAC's Lord,
Rogers and Collins

"We make sure all our product that's played on the major radio formats is fingerprinted," says Pat Collins, senior VP of licensing. "We have also been working the past couple of years with the Verance Corporation on watermarking, which we hopefully will be rolling out for TV writers by the first quarter of 2001. We always look for ways to monitor more effectively."

The upshot of this technology: "Going full tilt into utilizing technology for monitoring has made it easier for us to attract people," Collins says. "We now have people calling us instead of us calling them, and it's only going to get better."

SESAC's smaller public stature does pose a bigger problem for senior VP of licensing Pat Collins, who came to the company after more than 20 years at ASCAP. "Being small does present a challenge in that we don't have the brand recognition that ASCAP enjoys in the marketplace," he says. "ASCAP has been around since 1917, and BMI has been around since the 1940s. Only in the last five or six years have we become more prominent. It has been an educational process for us to overcome."

"Now, however, it has become very clear to the people we do business with that our repertoire has grown at astounding levels, and our representation of copyrights and performances on network and local TV, as well as radio, has grown exponentially," Collins continues. "The folks who obtained our license recognize that it holds extraordinary value in the marketplace."

MEETING DIGITAL DEMANDS

The licensing department has also taken advantage of high technology, via the Internet, to better serve SESAC's clients. "It's to the point where almost all of the licenses we

Continued on page S-14

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Neil Diamond



SESAC OVERSEAS

Continued from page S-12

take years of correspondence to rectify errors found in their statements. He has noticed interesting developments in Europe, such as the IMJV alliance between ASCAP, the PRS and BUMA/STEMRA of Holland and the newly formed "fast-track" relationship between BMI in the U.S., SGAE in Spain, SACEM in France, SIAE in Italy and GEMA in Germany—who each are utilizing proto-net technology.

"There are serious challenges looming for the societies in the near future, with regard to their structure and modus operandi and their ability to compete with commercial alternatives which will almost certainly be on offer," cautions Bickerton. "I believe that the boardrooms of multinationals are always looking for cost-effective collections on everything connected with their repertoire, including performing and mechanical rights. Users, on the other hand, will be looking for a one-stop scenario that enables easy clearance of rights. We have addressed the issue of facilitating online licensing in our new agreements and look forward to participating in a developing market.

"As to the future," he says, "major broadband developments should offer further opportunities to the creative community, but we will need to continue the fight to ensure proper value and protection for the rights we represent."

Bickerton says that SESAC's use of the Verance watermarking MusiCode system will roll out in the U.S. later this year. He describes it as "an exciting development, in terms of accurately monitoring actual broadcasting without the use of less precise sampling techniques." He notes that Spain's SGAE has bought into the system, and he hopes others will follow, including the record industry.

"For once," he concludes, "the societies and the record industry may be using the same technology for common ends and getting closer to pay-for-play." ■

LICENSING DEPARTMENT

Continued from page S-12

offer will be available digitally to the music user, from a radio license to a nightclub license or a dance-school license," he says. "All you have to do is come to SESAC's Web site and follow very convenient prompts to complete a licensing transaction online without picking up the phone or going through mail correspondence. It's truly becoming a revolutionary way for SESAC to do business."

As much as the latest in technology has helped SESAC, it also stands as the biggest challenge, especially when it comes to monitoring digitally transmitted music. "It's tough for all of us to monitor the Internet," Rogers admits. "It's a major issue for the music industry in general. We're all trying to deal with it, and it'll be some time before it shakes out. We all have to be very aggressive in our approach and nontraditional in our thinking."

"We need to develop a search engine to find music on the Internet," Lord says. "All the major record labels, the music publishers, the performing-rights organizations, and all the creators of intellectual property are having to scramble to find the best way to identify users of their work. It's difficult, but we've got to find other technologies to help us identify the music, and we have to license at the source of the music. There's still quite a bit of educating the public-at-large to do, and we have to find teeth in the laws that Congress passes to help us enforce and protect the value of intellectual property."

"On the other side of the coin, there are many users out there who have done their IPOs to legitimize themselves, and one way they do it is by licensing use of intellectual property," Lord continues. "Those people understand and believe in the value of intellectual property and are willing to come to the table."

"There's no doubt that developing technology has moved faster than digital-rights management," Collins affirms. "The first challenge is for the very bright people in the arena of copyrights to embrace and not run away from new technology. Then all parties—the music-users and those who rely on protection of copyrights—can get together and work out solutions."

"The most pressing issue is the fact that our business model has to change," Collins says. "To that end, we must start thinking outside of the box. This industry—which, so far, has been slow to react—must realize that the way we do business is going to change with or without us, so it's very

important to think of new business models. While many have basically put their heads in the sand, I see a lot of alliances forming and people willing to come to the table and create new things with the Internet in general."

"I am wildly optimistic about the creative genius of human beings," Collins says. "In my mind, there are two givens: 1) File sharing will not go away. The folks in the music industry have to admit that, in file sharing, we have stumbled upon the greatest method of distributing music that anyone ever dreamed of. It's the most economical, direct and efficient way to distribute music. It would be unrealistic to think that file sharing will stop, no matter what happens to Napster. And 2) The U.S. has always respected copyrights [as] valued intellectual property. I'm confident we can find a solution that meets the needs of all stakeholders."

"I believe that the advances in technology will allow the performance-rights organizations to become an even more important resource to copyrights, writers and publishers," Collins continues. "Performance-rights organizations will be better able to identify songs and distribute royalties on a consensus basis. It'll give you the ability to pay more quickly and accurately. And we'll continue to be committed to use the technology as new revenue streams become apparent over the next five to 15 years. The tasks and services that performing-rights organizations do for copyright owners will be expanded."

SIZE MATTERS

Yet, through it all, Rogers asserts that it all comes down to offering the state-of-the-art in service. "The goal obviously is not to become as big as ASCAP or BMI," she says. "Strategically, we want to remain small. Of course, we do want to grow some, but our real focus is on making sure we have a very talented and elite group of people, both working for this company, and in the writers and publishers whose work is enduring in terms of their talents and abilities."

"One of the SESAC owners likes to say we're a boutique that's not elitist but exclusive," Lord says. "We would like to have a balance of affiliates, both writers and publishers, whom we can partner with, so we can all be successful in our professional endeavors. SESAC has an extremely low attrition rate of writers and publishers because, by virtue of our [smaller] size, we can take care of our affiliates in a much more personal manner, and we're able to turn on a dime in adopting and using new technology, which is the great leveler of the playing field." ■

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Emily Lazar's The Lodge Stands Out In Downtown N.Y.

THE AREA AROUND BROADWAY in downtown Manhattan, N.Y., has become home to studios of all sizes, from young, growing facilities like the Cutting Room at Broadway and Bond Street to large, multipurpose operations like Soundtrack some 20 blocks to the north. Kampo Studios, City Sound Productions, the Magic Shop, Sorcerer Sound, and TMF Studios are a few examples of this downtown cluster of facilities serving a diverse clientele.

Given the hardships of successfully growing any business, the high price of doing business in New York, and the mercurial nature of the music business itself, it is always inspiring to see a new company succeed. When said company is female-owned and operated in an overwhelmingly male-dominated industry, it is still more convincing.

In the mastering business, **Emily Lazar** is making a name for herself. In the spring of this year, her studio, the Lodge, moved to a larger space in the building it has occupied since 1998 at 740 Broadway. With an impressive client list, state-of-the-art equipment, and now, a DVD authoring facility, Lazar is looking forward, expecting to expand further in the near future.

Born and raised in the New York metropolitan area, Lazar earned her master's degree at NYU's School of Music Technology, where she was awarded a graduate fellowship. Her master's thesis on Sonic Solutions and graduate internship at Sony Classical led to a position at New York mastering facility Masterdisk with **Greg Calbi** (now at Sterling Sound).

"Working at Masterdisk was an interesting experience," says Lazar. "It taught me a lot about the busi-

ness as I developed my own aesthetic in the mastering room. Eventually, I got to a point where people were calling me to master their records, but I didn't have my own mastering room, so I felt it was time for me to break out on my own. With commercial space in New York at a premium, I set up my first mastering room in my apartment."

The experience of running a business out of her living room is reflect-

ed in the Lodge's current space, a comfortable, sunny facility including a DVD screening room furnished with surround sound, as well as an inviting lounge and kitchen. Four Sonic Solutions rigs are featured, including two SonicStudio HD (High Density) systems in the main mastering suites. For multichannel work, the Lodge features a Genelec surround array consisting of 1031As with a 1094 subwoofer, and the MultiMAX multiformat monitor control system from Martinsound.

Lazar favors converters from dB Technologies (AD122-96 Mk II A/D and DA924 D/A) and Prism Sound (AD-124 A/D and DA-1 D/A). For the Pro Tools workstation, the Lodge uses Apogee AD8000 SE Multichannel A/D and D/A converters.

Among the studio's impressive equipment list, the Lodge also employs an Avalon Design AD-2077 Mastering Equalizer, Z Systems Z-Q6 Equalizer and CL-6 Compressor, Pultec EQP1A3 Tube EQ, Tube Tech LCA-2B Stereo Compressor, and Weiss DS 1 Digital Compressor/Limiter/De-Esser.

"The environment we've created at the Lodge nurtures the creative process," Lazar says. "Artists and producers need to feel inspired in order to express themselves, and these studios were built in order to

do just that."

The fast-growing client list at the Lodge includes **Sinéad O'Connor** ("Faith And Courage"), **Tarsha Vega** ("Be Ya' Self" radio single), **Vitamin C** ("Graduation [Friends Forever]" and "I Know What Boys Like" radio singles), "Wintertime Blues—The Charity Concert" (featuring performances by **Gov't Mule**, **Edwin McCain**, and **Susan Tedeschi**), **Taj Mahal** ("Kulanjan," with **Toumani Diabate**), and soundtracks for "American Psycho," "Boys Don't Cry," and "Pokémon: The First Movie." Lazar's credits also include "Saturday Night Live 25th Anniversary: The Musical Performances"

and more than 20 Putumayo world music titles, including "Mediterranean Odyssey" and "Zydeco Party."

With the long-delayed launch of DVD Audio finally on the horizon, Lazar expects the format to account for an increasing percentage of the business. And as her business continues its steady growth, she is planning to take additional space in the building to accommodate increasing demand.

"I have great hopes for the addition of DVD as a viable and integral format for the marketplace, and we have already begun upgrading our facility in order to handle the demands of our clients," she says.

The facility also offers production and overdub rooms with a generous complement of instruments and amplifiers, which are important to Lazar, a guitarist, singer/songwriter, and producer as well as a recording, mixing, and mastering engineer. Her production company, EBL Productions, is actively seeking and signing talent, and she is currently producing projects at the Lodge. Lazar also remains active as an adjunct faculty member teaching two graduate-level classes at NYU in the Music Technology program.

Oct. 15 is the targeted launch date for the Lodge's Web site, thelodge.net.



by Christopher Walsh



The recording session for Christina Aguilera's "Come On Over Baby (All I Want Is You)" took place at Royaltone Studios in North Hollywood, Calif. Pictured, from left, are RCA Records senior VP of A&R/producer Ron Fair, Aguilera, and engineer Michael C. Ross.

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Nancy Matter Overcomes Male Bias To Run Moonlight Mastering

BY DAN DALEY

If the pro audio industry has been predominantly a male domain, the mastering field has been almost exclusively so. Almost. The massive proliferation of participants in the technical side of making music, thanks to affordable digital engines, has brought more women into engineering and production, and it has helped crack even the tightly sealed fraternal portals of mastering.

Starting at the age of 16, Nancy Matter had played drums in Los Angeles rock bands for a dozen years at night and worked as an accountant by day before she decided to leverage her music career into a technical one by enrolling, in 1989, in audio engineering and music production courses at the Trebas Institute in Hollywood. "L.A.'s music scene was turning into 'pay-to-play,' and I was getting tired of going nowhere except through the wringer of the California club circuit," Matter recalls. "I just knew I wanted to stay in music and I wanted to make some money at it."

However, Matter encountered the male bias in pro audio immediately upon graduation—her first job was at Southern California tape duplication facility ElectroSound, which was certainly an audio company, except that her first position there was, ironically, in accounting.

Underscoring her determination to get closer to the music, she jumped at an opening in the duplicator's mastering department, despite the fact that it required her to take a significant pay cut. It was also about as quotidian a job as you could get in the mastering field: checking tape calibrations, adding occasional touches of EQ and compression, sending test cassettes to clients for approval. "But I didn't care," she says. "I just wanted in there and back to the music."

It may have been mundane, but Matter did it well enough to be named chief engineer at ElectroSound's plant in Shelbyville, Ind., where she and her family moved so she could pursue mastering.

It was Walt Disney Records that brought her back to L.A. five years later, when she heard about an opening at the label to establish its packaging and quality-control standards department. Matter soon moved into audio mastering at Disney Records, working on children's products, a position she still holds at the label.

But a year and a half ago, Matter decided she needed to do more mastering for a more diverse range of music. She started Moonlight Mastering in her converted garage in Burbank, naming the company for the fact that she would run it in her off hours from her mastering job at

Disney. She designed the facility herself; Moonlight Mastering is outfitted with a Sonic Solutions version 5.4 hard disc system, a 24-track Digidesign Pro Tools 001 system, Genelec 1031A and 1092 subwoofer monitors, and outboard including a



Nancy Matter at her Burbank, Calif., mastering facility, Moonlight Mastering. (Photo: Beth Aranda)

Manley limiter/compressor; GML EQ, a TC Electronics 5000 with extra digital signal processing, "and I rent a Weiss when I need it," Matter adds.

As much as Matter and Moonlight Mastering are emblematic of the nature of the pro audio and music industries of the moment—powered and proliferated by affordable digital technology—Matter is also the paradigm of a woman in the music business, and a single mother of two

teenagers to boot, for whom her independent mastering business is an economic necessity as well as a passion. Matter says there is a cultural bias against women in the audio business, implied if not intentional. But she has chosen not to let it become a barrier to her pursuit of her craft.

"It is a boys' club in a way," observes Matter, who is also on the board of the organization Los Angeles Women in Music. "But on the other hand, a lot of women historically haven't shown interest in the technical side of the music business. If you have a vision of what you want to do and where you want to be, and if you love working with music, which I do, you can go beyond all that."

But Matter has run into problems. It's not unusual for first-time male clients to show surprise upon learning that the person mastering their record is a woman, and on a few occasions, clients have begged off. She also has had to do the occasional freebie for new clients just to prove her technical and creative chops.

"Sometimes they come in and think I'm the manager and ask me, 'Where's the engineer?'" Matter notes. A handful of clients have also tried to take advantage of what they might perceive as a passive female personality, skipping on payments, causing Matter to tighten her business practices perhaps a bit more

than some of her male counterparts might feel they had to do.

On the other hand, there have been moments of breakthrough, and they have been their own reward. "I've often watched a client's attitude change over the course of a session," Matter says. "Once some heavy metal guys came in with their record for mastering. They were definitely hesitant that a woman could do that kind of music justice. But by the time we were halfway through the first song, both the artist and the engineer turned to me and said, 'You know what you're doing,' and they left me with the entire album and a soundtrack cut to do on my own."

Matter has not let the fraternal nature of the music industry dilute her dream of running her own pro audio business, and she'd rather work within the realities of the culture as it stands than try to revolutionize it. If there is one thing she would want to see changed, though, it is the level of recognition given to mastering engineers by the National Academy of Recording Arts and Sciences.

"I'm really pushing for getting mastering engineers the thanks they deserve at the Grammys," she says. "We have best engineer and best producer—why not best mastering engineer? That's something I want to see, and I'm willing to be very vocal on that point."

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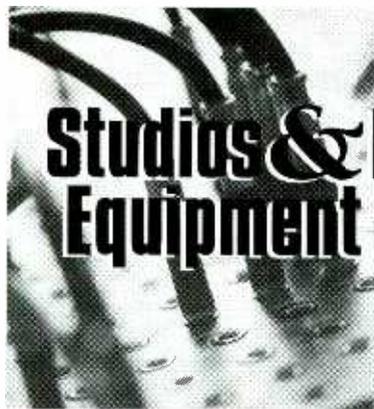
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	MUSIC Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)	INCOMPLETE Sisqo/ S. Crwaford (Dragon/Def Soul)	THAT'S THE WAY Jo Dee Messina/ B. Gallimore T. McGraw (Curb)	LOSER 3 Doors Down/ P. Ebersold	BOUNCE WITH ME Lil Bow Wow Feat. Xscape/ J. Dupri, B.M. Cox (So So Def/Columbia)
RECORDING STUDIO(S) Engineer(s)	SARM WEST (London, ENGLAND) Mark "Spike" Stent	THE RECORD PLANT (N. Hollywood, CA) Jan Fairchild	OCEANWAY (Nashville) Julian King	ARDENT (Memphis, TN) Paul Ebersold Matt Martone	SOUTHSIDE (Atlanta, GA) Brian Frye John Horesco IV Carlton Lynn
CONSOLE(S)/ DAW(S)	SSL 9000J	SL 8000G Plus	custom Oceanway 8078	custom Neve 8038	SSL 4064G plus
RECORDER(S)	Pro Tools/Sony 3348	Studer A800	Sony 3348	Ampex ATR 124	Sony APR 24
MIX MEDIUM	BASF 931	Quantegy 499	Quantegy 467	Quantegy 499	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	OLYMPIC (London, ENGLAND) Mark "Spike" Stent	LARRABEE NORTH (Universal City, CA) Manny Marroquin	IMAGE (Los Angeles) Chris Lord-Alge	THE RECORD PLANT (Los Angeles) Toby Wright	SOUTHSIDE (Atlanta, GA) Phil Tan Jermaine Dupri
CONSOLE(S)/ DAW(S)	SSL 4000G	SSL 9000	SSL 4056E w/ G computer	SSL 4080 G plus	SSL 4064G plus
RECORDER(S)	Sony 3348 HR	Studer A827	Sony 3348	Pro Tools Sony 3348	Panasonic 3800
MASTER MEDIUM	Quantegy GP-9	Quantegy 499	Quantegy GP-9	Quantegy GP-9	DAT
MASTERING Engineer	BERNIE GRUNDMAN Bernie Grundman	FUTURE DISC Steve Hall	THE MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen	METROPOLIS Tim Young
CD/CASSETTE MANUFACTURER	WEA	SONY	WEA	UNI	BMG

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BRAND-NAME STUDIOS

Recording Facilities Expand Geographically, Bringing The Studio To The Client

BY DAN DALEY

Pick the entities that don't belong in the same sentence: Home Depot, The Gap, Banana Republic, Starbucks, Union Bay, The Hit Factory, Quad Recording, MacDonald's.

Answer: It's a trick question. All of the above are related by strategic business plans that include both geographical diversification and intense branding efforts. These are strategies that were not even in the marketing lexicon of recording studios a decade ago. However, as the entertainment industry has been swept up by the larger forces of consolidation, mergers, acquisitions and franchising to build market share—forces that have affected virtually all other industries in recent years—their ramifications have filtered down to the studio business.

Several notable examples of geographical diversification have taken place in the studio business in the past two years. These include the acquisition of Miami's Criteria Recording Studios by New York City-based The Hit Factory; the purchase of Quad Recording in Nashville by New York's Quad Studios (the similarity of the names was pure serendipity); the joint venture between Metropolis Mastering in London and Sterling Sound in Manhattan; and the rapid proliferation—via acquisition, start-up and joint-venture mechanisms—of New York commercial post facility JSM Music, which opened a satellite studio and creative facility in Auckland, New Zealand, earlier this year and expects to open additional facilities in London, Paris and Los Angeles within the next 12 months.

BRANDS BRANCHING OUT

In each case, however, the geographical expansion comes as part of a larger branding strategy, one not dissimilar to those employed by

retailers and other service providers. These new outposts of existing audio facilities are the landing parties with which to attain branding success.

This marks a sea change in the strategic thinking of an industry whose prior marketing concepts were based on technology platforms or the renown of a company's staff. Recording studios are in the process of attempting to achieve the marketing nirvana of mindshare, which can be summed up by the old Madison Avenue tag line of "the name says it all."

"Why limit yourself to one place?" asks Joel Simon, president and CEO of JSM. "Building or venturing new facilities in other markets extends the reach of the company [and] access to new talent pools, enhances our creativity and brings us to the clients. All the while, you're also imprinting new markets with your brand."

"The key is to create an environment that's exactly the same, no matter where you put it," observes Quad Recording owner Lou Gon-

zales in an observation that could apply as well to Starbucks as to recording studios. "I've been building versions of the same [studios] at Quad in New York for years, so building the same studios in Nashville, or anywhere else, is just an extension of that philosophy."

Gonzales has applied that approach throughout his reign at Quad in New York, which he started more than 25 years ago. By building studios based on the same acoustical and ergonomic design and utilizing the same materials, interior decor and technology platforms (for instance, all Quad studios have SSL consoles and Studer and Sony tape machines), Gonzales latched on early to the notion that buying in bulk offers economies of scale that allow him to keep costs down and rates more competitive, provide efficiencies of maintenance and allow scheduling conveniences that increase productivity. It's not unlike Southwest Airlines' decision to use one model of aircraft, the Boeing 737, throughout its entire fleet.

What were once tactics for studios have now been coalesced into strategies remarkably similar to those in other industries, underscoring the marketing of entertainment products in general and professional audio services in particular—a process that began with the advent of the project studio nearly two decades ago.

TECHNOLOGY DRIVEN

Technology is driving this era of studio marketing, as well. At a time when new online services, such as the recently launched Rocket Networks, as well as widespread formats such as MP3 have given even the most lowly studios a potentially global reach, establishing physical presences in new markets has become the tactic that differentiates the various castes of studios.

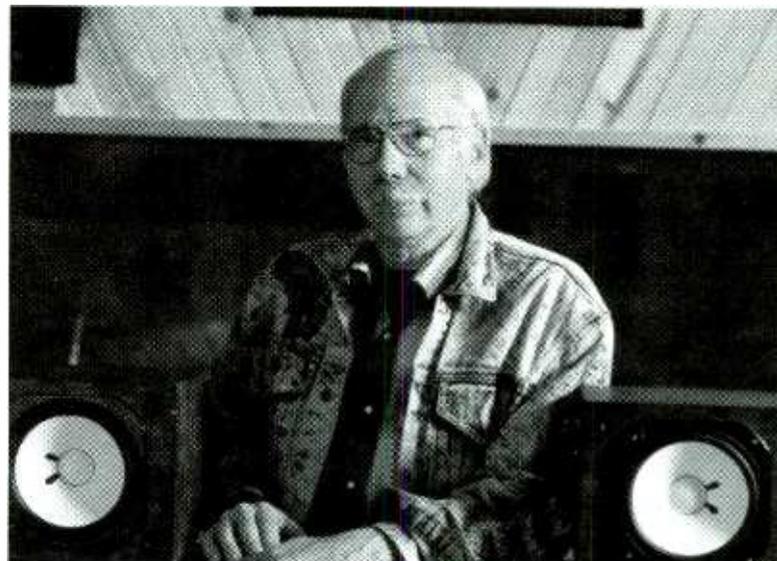
"Just as there was a time when you needed a very large and

entertainment and commercial business. What we're doing, in the process, is raising the expectations of what's required to be perceived as a major facility."

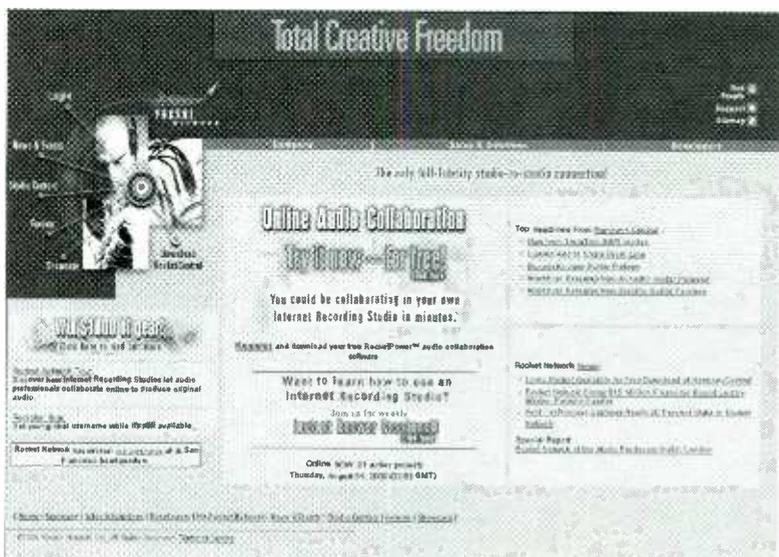
ENHANCING A BRAND

The Hit Factory was already a major player in music recording. With a dozen studios, it's the largest single studio facility in New York, and the six studios that came with the Criteria acquisition further enhance its stature. The facility had entered a new market once before—a joint venture with Sony Music Entertainment in London that started in 1990. The Hit Factory sold its interest in that venture after four years.

Studio executive VP Troy Germano says that the point of the Criteria acquisition was to gain access to the growing Latin-music market, which continues to ride higher



Lou Gonzales of Quad Recording



Rocket Networks

expensive console to separate you from a home studio with a Tascam mixer, now you need other things to show the world you mean business," says JSM's Simon. "If you're going to be a player, you have to be on a global scale. As the business becomes more global, the clients become more dispersed throughout the world, and a good service provider is going to have to find ways to be there for those clients. Someone working out of his mother's basement with an ISDN line isn't going to be able to do that."

"The collateral benefit is that you're also able to market your brand on a global scale, as well, which is a very new and different thing to a service provider in the

numbers as Latin artists move further up the music sales charts. By tapping into this burgeoning market, The Hit Factory establishes itself in a new market and music genre. However, the studio also brings a quid pro quo to the equation: With the newly renovated Criteria facility, Miami now has the large scoring room that it had lacked, and producers and engineers in Miami generally agree that the new studio has raised the technology and service bars considerably in South Florida.

In terms of brand-building, Germano says additional locations are part of that, but that a note-for-note replication of the facility in each

Continued on page 70

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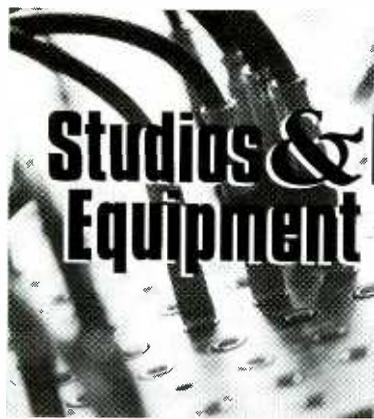
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Studios & Recording Equipment

STUDIO ROUNDUP

As the places where the artists' visions come to life, the top recording and mastering facilities celebrate a year of successes.

BY CHRISTOPHER WALSH

RECORDING/MIXING STUDIOS

FANTASY STUDIOS (Berkeley, Calif.)

The astonishing success of Santana's "Supernatural" album, featuring the chart-topping hits "Smooth" and "Maria Maria," put the spotlight back on the Bay Area's historic Fantasy Studios. Prior to 1981, the four-room facility was used exclusively for the Fantasy record label by artists such as Vince Guaraldi, The Blackbirds, Bill Evans and Sylvester. Other clients have included Aerosmith, Blues Traveler and En Vogue, as well as Bay Area locals Green Day and Robert Cray. Fantasy features two Neve 8108 consoles, a Trident series 80 console and a Solid State Logic 4000E board. The facility offers complete services, from tracking, overdubs and mixing to mastering and restoration.



Fantasy Studios



The Hit Factory

THE HIT FACTORY (New York and Miami)

Possibly the best-known and celebrated recording studio in the world, The Hit Factory purchased Miami's Criteria Studios in 1999, itself a multi-room facility with a long and storied history. With 16 rooms between its two East Coast locations, the Germano family—Ed, wife Janice, son Troy and daughter Danielle—leads a recording, mixing and mastering empire unrivaled in the business. The New York facility, covering two locations in midtown Manhattan, features a total of five Solid State Logic 9000 J consoles, a current favorite of recording professionals; two Neve VR consoles; one SSL Axiom-MF digital console and a Sony Oxford digital desk. Hit Factory/Criteria in Miami includes two more SSL 9000s and an SSL G+, a vintage Neve 8078, another Sony Oxford and a Euphonix System 5 digital console.

CANYON REVERB (Los Angeles)

Producer David Frank and his home studio, Canyon Reverb, were

responsible for Christina Aguilera's debut smash, "Genie In A Bottle," from her six-times-platinum "Christina Aguilera" album. One-half of 1980s synth outfit The Sys-

RECORD PLANT (Hollywood, Calif.)

The fabled Record Plant was born in New York City in 1968, created by Chris Stone and the late Gary Kellgren. The original expression of the modern recording studio, with its emphasis on offer-



Record Plant

tem, Frank counts production credits that include Omar's "This Is Not A Love Song" and Dionne Farris' "Wild Seed—Wild Flower." Canyon Reverb features a pair of Soundcraft Spirit 328 digital mixers. "Genie In A Bottle" was created with help from Emagic's Logic Audio Platinum, running on a Mac 9600. The studio also features a Sony MCI24 24-track analog tape machine, Mackie 1604 mixer, and Akai and Roland samplers.

ing all the amenities of a five-star hotel, the Record Plant could fill a book with its elite credits alone. Stone and Kellgren opened Record Plant in L.A. in 1969, and a third facility, in Sausalito, Calif., in 1972. The New York facility was eventually sold, as was the Sausalito studio (now known as The Plant), and Stone and Kellgren concentrated on L.A., since the recording business was largely migrating westward at the time. The four-room

Continued on page 62

TOP STUDIOS

HOT 100

Recording Studios

1. Fantasy (Berkeley, Calif.) 21 weeks
2. The Hit Factory (New York/Miami) 12 weeks
3. Canyon Reverb (Los Angeles) 5 weeks

Recording Consoles

1. SSL
2. Neve
3. Soundcraft

Recorders

1. Studer
2. (tie) Sony, Pro Tools
3. Tascam

Mixing Studios

1. The Hit Factory (New York/Miami) 12 weeks
2. Record Plant (Los Angeles) 11 weeks
3. Pacifique (Burbank, Calif.) 10 weeks

Mixing Consoles

1. SSL
2. Neve
3. Mackie

Mix Recorders

1. Sony
2. Studer
3. Genex

Mastering Studios

1. (tie) A&M (Hollywood, Calif.), Sterling Sound (New York) 11 weeks
2. Powers House Of Sound (New York) 8 weeks
3. Oasis Mastering (Los Angeles) 7 weeks

R & B

Recording Studios

1. Digital Services (Houston, Texas) 8 weeks
2. Playground/Mini Mansion (Closter, N.J.) 7 weeks
3. (tie) Master Sound (Virginia Beach, Va.), Sound On Sound (New York) 6 weeks

Recording Consoles

1. SSL
2. Amek
3. Neve

Recorders

1. Studer
2. Sony
3. Tascam

Mixing Studios

1. Larrabee (Los Angeles) 13 weeks

How The Charts Are Compiled:

The methodology for all sections is the same. Studios and/or equipment brands are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had one song reach No. 1 for eight weeks and another song reach No. 1 for two weeks, the studio received 10 points. The Production Credits section of Pro Audio is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.

2. The Enterprise (Burbank, Calif.) 10 weeks
3. Playground/Mini Mansion (Closter, N.J.) 7 weeks

Mixing Consoles

1. SSL
2. Neve
3. Amek

Mix Recorders

1. Sony
2. Studer
3. Panasonic

Mastering Studios

1. Powers House Of Sound (New York) 29 weeks
2. Bernie Grundman Mastering (Hollywood, Calif.) 14 weeks
3. Sterling Sound (New York) 3 weeks

COUNTRY

Recording Studios

1. Ocean Way Recording (Nashville) 22 weeks
2. Emerald Entertainment Group (Nashville) 14 weeks
3. (tie) Loud Recording (Nashville), The Money Pit (Nashville) 5 weeks

Recording Consoles

1. Neve
2. SSL
3. Trident

Recorders

1. Sony
2. Pro Tools
3. Studer

Mixing Studios

1. Starstruck Studios (Nashville) 11 weeks
2. Sound Kitchen (Franklin, Tenn.) 10 weeks
3. Image (Los Angeles) 7 weeks

Mixing Consoles

1. SSL
2. Neve
3. Harrison

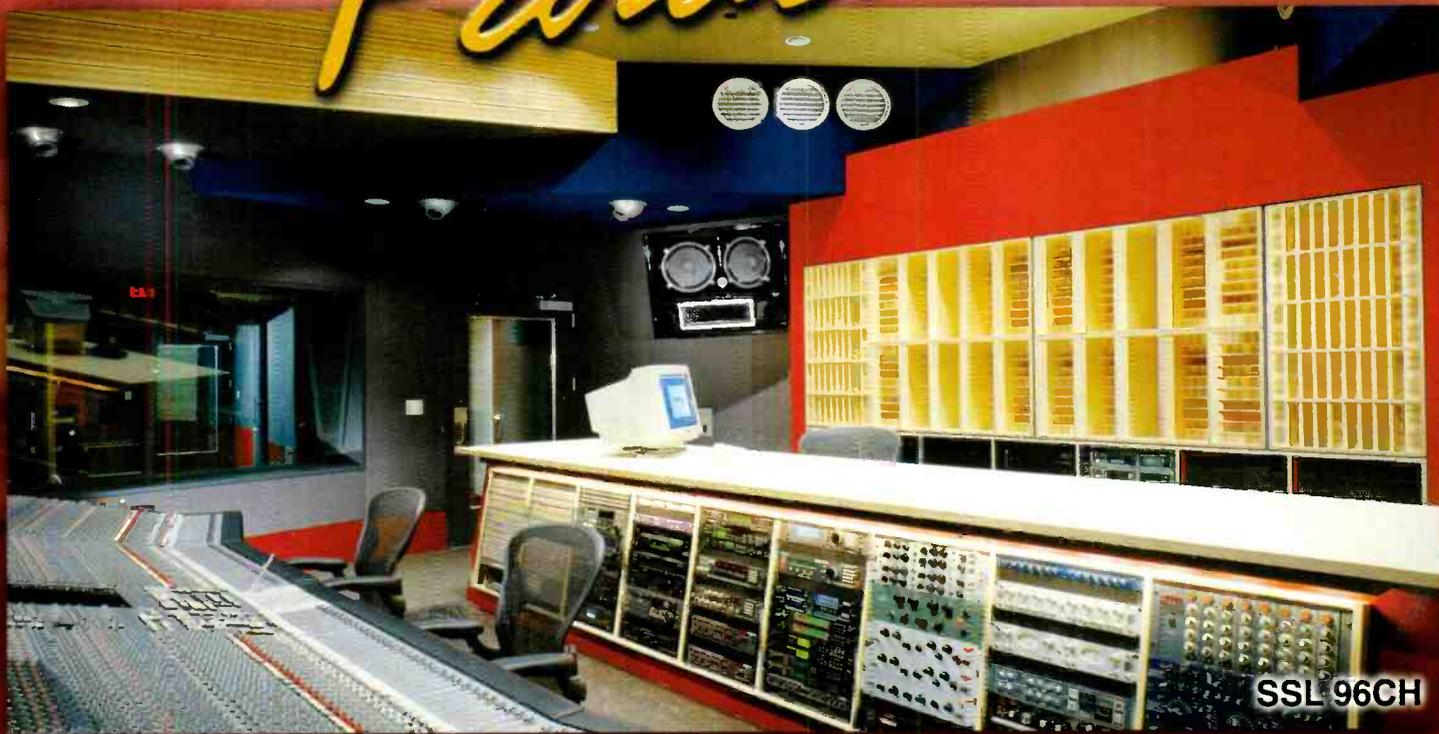
Mix Recorders

1. Sony
2. Studer
3. Otari

Mastering Studios

1. Mastering Lab (Hollywood, Calif.) 21 weeks
2. Georgetown Masters (Nashville) 15 weeks
3. MasterMix (Nashville) 14 weeks

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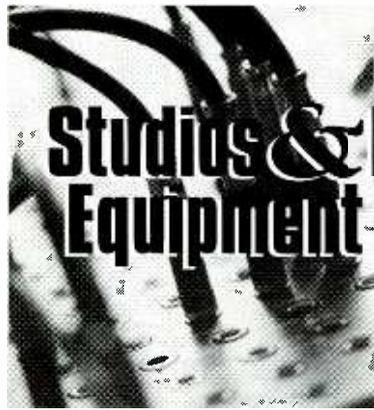


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IT'S NOT JUST FOR MUSIC ANYMORE

Recording Studios Add New, Vertically Integrated Services

BY DAN DALEY

First it was the project studios eating away at their market, with powerful and inexpensive technologies—from drum machines to multitrack hard-drive recorders to automated digital mixers—taking ever-larger bites out of tracking, overdubbing and mixing revenues. Now music studios are watching an entirely new set of technologies affect the music industry, with formats such as MP3 cutting into record revenues and creating new disincentives for artists and labels to spend money in upscale studios.

So, like their counterparts in other industries, studio owners are increasingly turning to diversification to address a shrinking market, adding new services—from conventional post-production to Internet audio development—and then vertically integrating them to reach a wider array of clients and induce them to keep more of their work within the same facility.

MULTIFACETED EMERALD

Joe Romeo, CEO of Emerald Entertainment Group in Nashville—where the range of services in addition to music recording has now grown to encompass video and audio post-production, tour booking, DVD authoring, a promotional broadcast division and an artist sponsorship business—likens what's happening in the studio business to the evolution of the gas station.

"When we were teenagers, you went to a gas station because you needed gas, maybe a Coke, a pack of cigarettes and a bag of chips," he says. "Now, you pull into a gas station and you can do your week's grocery shopping, get money from an ATM, get a pizza and drop off your dry cleaning. People are pulling into gas stations with a full tank."

Emerald, which started as a one-

room studio in 1985, grew via acquisition, such as its purchase of the assets of the bankrupted Masterfonics mastering and recording complex in Nashville, as well as by joint ventures, which were the foundation for its post-production companies, and by seeding in-house new businesses, such as the artist-sponsorship division, and an incipient business that will promote record producers to the advertising industry for jingles. All of Emerald's new businesses are tan-

their behalf. Unless you're willing to see that as the future, you're gone."

However, one new service, expected to launch in the fall, does move further afield from the conventional. Romeo says that Emerald has concluded a sponsorship arrangement with a major, non-entertainment corporation in which Webcams, mounted in one of Emerald's recording studios, can Webcast live streaming video of sessions to the sponsor's Web site. If

"Five years ago, I would have to say that The Complex's revenues were 95 percent music and five percent audio post; now, it's the exact opposite of that, with post production services accounting for close to 100 percent of our revenues."

—Philip Axelson, The Complex

gential to the music industry and to music recording, and though Romeo asserts that this integrated range of new services has actually increased studio bookings in recent months, he concedes that music recording could eventually get pushed down the hierarchy of services in time.

"It becomes one of a range of services that studios have to offer," says Romeo, a former jingle composer whose advertising background is evident in the studio's new marketing approach. "It's what we call the 'Emerald Advantage.' The bottom line is that a studio now has to be concerned about the overall success of its clients, not just booking time for them and leaving it at that. Anyone can have a great console now, and have it in their home. You want to get things to a point where producers are coming to your facility and they're not just getting a bowl of fruit, but a paycheck back because of the efforts you make on

the artist gives permission to turn the camera on, that will result in a lower daily studio rate.

STARSTRUCK'S VIDEO

Another Nashville studio, Starstruck, added a radio media satellite promotional-tour division two years ago and expanded it last year significantly to include video, building a full video-production studio in the same building as the company's two recording studios. Both recording studios are wired to the video facility and can be used as shooting stages for productions. Starstruck Broadcast and Video also has plans to host a syndicated live TV and radio talk show from the facility this year for the Jones International Network, which owns the Great American Country cable channel and Jones Radio.

Robert De La Garza, Starstruck's VP of studios and broadcast, says the video production is a logical

Continued on page 68

STUDIO ROUNDUP

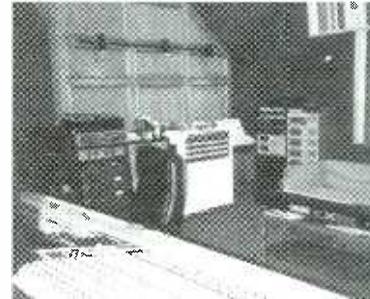
Continued from page 60

recording complex, now located on Sycamore Avenue at the site of the former Radio Recorders Annex, is an all-SSL facility.

PACIFIQUE RECORDING STUDIOS

(North Hollywood, Calif.)

Songs recently mixed at Pacifique Studios include more than a few hits, among them "Genie In A Bottle" and "What A Girl Wants" by Christina Aguilera, mixed by Dave Way. Another No. 1 hit, "Say My Name" by Destiny's Child, was recorded here by Lashawn Daniels and Brad Gilden. Pacifique was founded in 1984 by Joe, Ken and Vic Deranteriasian. The two rooms at Pacifique feature an SSL 9000 J



Digital Services



Sound On Sound Recording



Pacifique Recording Studios

Series console: There's a 96-input model with SL 959J eight-channel monitoring system in the East Room, while an 80-input J Series with six-channel monitoring system is housed in the West Room. Additional credits at Pacifique include Jennifer Lopez, Britney Spears, Whitney Houston and Natalie Cole.

DIGITAL SERVICES

(Houston, Texas)

"Bills, Bills, Bills" by Houston-based Destiny's Child was recorded at Digital Services, a Russ Berger-designed recording studio. Equipped with a Solid State Logic 6048 console with G+ computer and Total Recall, 24-track analog and 48-track digital recording capability, ample classic outboard processing gear, and a fine microphone collection, Digital Services lives up to its self-described status as "Houston's Coolest Recording Studios." The studio also offers complete synchronization of multiple audio and video machines under direct control of the SSL computer. Digital Services also offers complete digital audio mastering services in a Neve console—and Sonic Solutions—equipped mastering suite.

PLAYGROUND/MINI MANSION

(Closter, N.J.)

Producer, songwriter, arranger

and performer Edward "Eddie F" Farrell is CEO/president of Untouchables Entertainment Group, the parent company of Playground/Mini Mansion Recording. By virtue of Donnell Jones' "U Know What's Up" and its seven-week dominance of the R&B/Hip-Hop chart, Playground/Mini Mansion Recording is in the spotlight. Eddie F. founded Untouchables Entertainment in 1989, a group of talented producers and artists including Dave "Jam" Hall, Maurice "Nevell" Hodge, Kenny "Smoove" Korngay and Farrell himself. "U Know What's Up" was recorded and mixed on Playground/Mini Mansion's Amek

Galileo console and Sony APR-24 analog tape machines.

MASTER SOUND

(Virginia Beach, Va.)

With a 21-year history, Master Sound Recording began as a private production studio, expanding into a 24-track commercial facility by 1983. In 1990, the studio added a Studer A827 24-track tape machine and began attracting bigger and bigger clients, including Teddy Riley, Brent Havens, Michael Bivens, Greg Nelson and Phil Nash. Continuing to upgrade and expand, a recent 5,000-square-foot, two-story addition has brought still more high-end clients to this Virginia resort area. Master Sound's Studio B handles tracking in a large live room with five adjacent isolation booths. Master Sound features an Amek G2520 console, the aforementioned Studer, two Sony APR-24 tape machines, an Otari MTR-12H 1/2-inch, 2-track recorder and Sony APR-5002 1/4-inch mastering deck.

SOUND ON SOUND RECORDING

(New York)

A true success story on the ultra-competitive high-end New York studio scene, Sound On Sound Recording has thrived for 13 years now. Owner David Amlen added a third room in 1999, a room

Continued on page 66

"The Original Blueprint For Recording Elegance"

*Christina Aguilera
Beach Boys
George Benson
Big Bad Voodoo Daddy
Clint Black
Buena Vista Social Club
Phil Collins
Nat King Cole
Bobby Darin
The Doobie Brothers
Everclear
The Eagles
Ella Fitzgerald
Fourplay
Judy Garland
Vince Gill
Quincy Jones
Diana Krall
Peggy Lee
Dean Martin
Ricky Martin
Paul McCartney*

*Louis Prima
Luis Miguel
Bonnie Raitt
Frank Sinatra
Barbra Streisand
Toto
Natalie Cole
Harry Connick Jr.
Placido Domingo
Dr. John
John Fogerty
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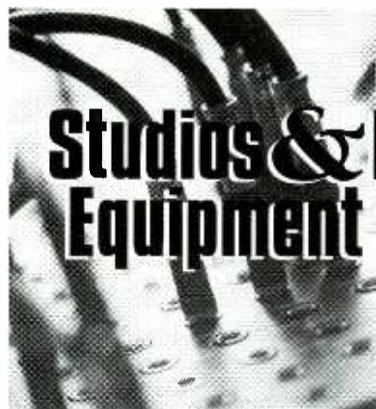
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HERBIE HANCOCK Q&A

AES Keynote Sees Technology's Evolution And Its Effect On The Human Spirit

BY DEBBIE GALANTE BLOCK

Why Herbie Hancock as the keynote speaker at

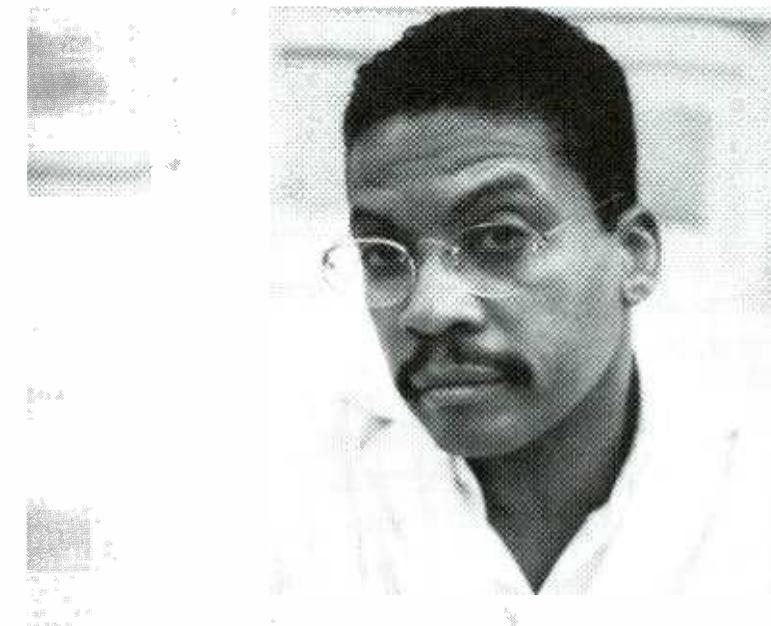
AES? When his name comes up, one automatically thinks of "Watermelon Man" and "Rockit." Jazz and record-scratching also come to mind. But Hancock has been an audio technology pioneer from early on. He has managed to merge his two passions—science and music—into one great talent. In 1987, Hancock won an Academy Award for his soundtrack to the film "Round Midnight"; he has also won five Grammys. Billboard caught up with him recently to discuss some of his early achievements, as well as some of his thoughts on the future.

Why do you think you were chosen as a keynote speaker for AES?

I'm a person known for experimenting with new things.

Like what?

As far back as 10 years ago, on a record called "Dis Is Da Drum," I was thinking about interactivity and Surround Sound. I composed the music and arrangements in a way that would be affected by the Surround Sound. That was pretty early in the game, so the record company looked at me like I was crazy: "Why don't we make a regular record first and see how that goes?" At AES, I'm going to play one of the pieces from that record in Surround.



In your opinion, is 5.1 the end all for music?

Recently, I had the good fortune to meet with Tomlinson Holman and hear a demonstration of his 10.1 Surround Sound. That is closer to the true Surround experience. I would love to be able to demonstrate the 10.1 at the show, but I think it is too complicated to set up.

Why is Surround Sound so exciting for studios and consumers when it comes to video, while the music industry is so slow in releasing mainstream product?

The music industry is slow to change. Perhaps the reason it is taking Surround Sound so long to take hold of the music market dates back to the failure of Quadraphonic sound in the 1970s. There is some kind of underlying feeling that the general public doesn't want to hear the music around them in any way; that they still want the source in front of them. I don't believe that to be completely true. Most people have only experienced music in front of them. Music has never really been designed to be other than in front of you. I know, as a player, I'm used to the music coming around me, so when I'm a listener,

I'd rather be sitting where the conductor is sitting rather than in the audience. I bet many people would enjoy that experience too.

What have been some of your other firsts?

Bryan Bell was my tech person back in the early 1980s. Those were the early days of electronic devices for music. Bryan and I worked in both digital and analog fields. Before Midi, we created techniques that allowed us to link up different keyboards together—several keyboards run by one keyboard. They could talk to each other through the computer and play back through the use of the computer. I used some of those techniques on my record "Monster." I was the first American to use a vocoder; probably the second person to use it anywhere. A vocoder is an electronic device that can take a main sound source and a substitute sound source and make one sound like the other. I used it in order to make me sing. A lot of people started using the vocoder after I did back in 1979.

What do you think are the most important audio trends?

Technology is a pretty open-

ended thing, but I think there are several trends that can affect the future of music. The first is something we've already discussed: Multichannel sound beyond 5.1 is getting cheaper. Secondly, storage devices are getting less expensive, which includes RAM memory and other external sources, such as hard drives. A lot of things that were hardware-based are now being developed as software. So, you don't need as much of the hardware as before. As a result, the home or apartment professional music studio has become a reality. There are fewer boxes and cheaper prices because more of the work is done in software on the computer than ever before. And, then there is the Internet.

What are your thoughts on the Internet—technologically and politically?

Very soon, we'll be seeing Surround Sound for computers. Home theaters are now affordable. It's quite common for the average person to have Surround Sound. There are two political sides to use of the Internet for music. This issue has opened a can of worms. On one hand, having the Internet available for anybody to be able to upload anything that they want can be a great thing—to be able to get music out there without having to go to a record company. On the other hand, a person who creates something should be able to decide what he/she gives away for free and what he/she gets paid for.

Radio has turned broadcast into "narrowcast." As a result, we're not being exposed to a variety of music. The downside of capitalism, as it is practiced today, is that instead of leading to diversity it can encourage sameness. The great thing about the Internet is that the technology can open the door to the exposure of new music. Personally, I think the record industry has been a little too conservative for too long. They have not been at the cutting edge of talent and art or technology. They needed a kick in the butt. These new issues are a wake-up call to the music industry.

Although this question does not necessarily have to do with AES, the importance of the program is worth mentioning at any music-related event. Can you talk about the Thelonius Monk program?

In conjunction with USC, The Thelonius Monk Institute of Jazz offers a high school program in L.A., which has proven to be successful, particularly in poorer neighborhoods. We found that students whose overall grade-point averages were D, went through the program and brought their [GPA] up to B. Before the program, 90 percent of the kids didn't want to go to college. After its completion, there was a complete reversal. Most of the 90 percent ended up going to college, and many of the other kids were making plans to go.

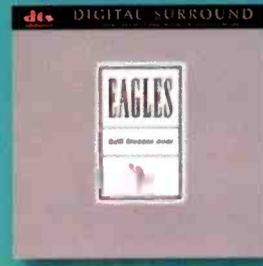
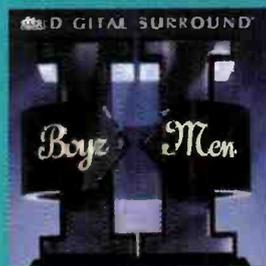
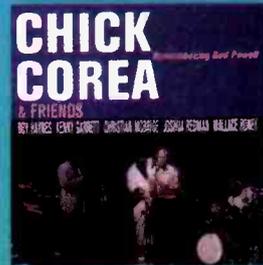
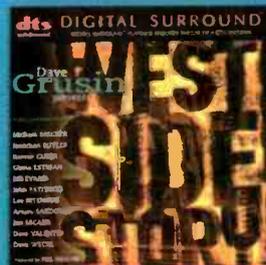
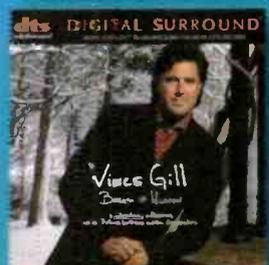
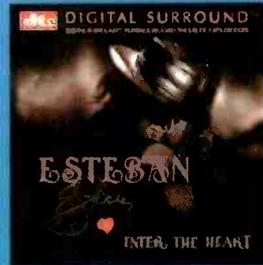
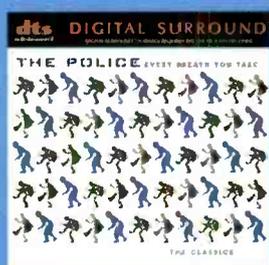
What is the value of audio technology?

"Technology" is an umbrella term that encompasses the tools that can be used to express oneself and to give oneself a sense of worth. Technology is a creation of humankind and at its best can offer more people the ability to communicate through self-expression and to be able to satisfy the needs of the human spirit. ■



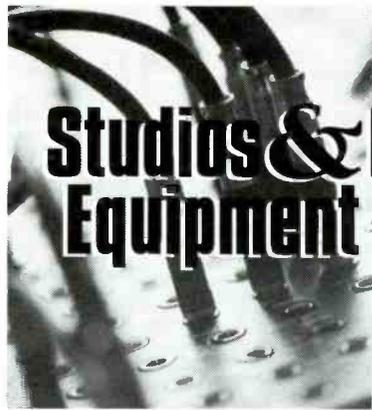
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Studios & Recording Equipment

STUDIO ROUNDUP

Continued from page 62

specifically designed for 5.1 surround mixing, featuring an AMS Neve Capricorn digital console. Studio C was designed by John Storyk of the Walters-Storyk Design Group and features surround monitoring by George Augspurger. The addition of Studio C follows the installation, in Studio B, of an SSL 9000 J console, further exem-

plifying the growth of this midtown facility. Among Sound On Sound's recent successes was the recording of "I Wish" by Carl Thomas, which spent six consecutive weeks atop the R&B/Hip-Hop chart.

OCEAN WAY RECORDING (Nashville)

Housed in an 1850s Gothic Revival greystone church on Music Row, Ocean Way Nashville is a joint venture of Allen Sides, owner of

Ocean Way and Record One in Los Angeles, and Gary Belz, proprietor of the House Of Blues Studios in L.A. and Memphis, Tenn. Studio A at Ocean Way is the main tracking space, a 50-by-75-foot live room with 30-foot ceilings. Studio A houses an 80-input Neve 8078 console with GML automation. Studio B features a 96-input Neve VRP with full 8-channel film and surround monitoring capability. Ocean Way's Studio C, primarily an overdub room, houses a Sony Oxford digital console.

EMERALD ENTERTAINMENT GROUP (Nashville)

It is difficult to accurately list the Emerald Entertainment Group's abundance of recording and ancillary services; the company never seems to stop growing. The original building, Emerald Sound Studios—now known as Building One—has been joined by a number of additional studios as the Group continues an unprecedented expansion. Purchasing the Mas-

terfonics studios at the beginning of 1999, Emerald added its recording and mastering studios, as well as The Tracking Room, one of the most breathtaking recording facilities in Nashville, featuring an SSL 9000 J console. Additional components of Emerald's comprehensive line of services include The Workstation and The Parlor studios, as



Ocean Way Recording

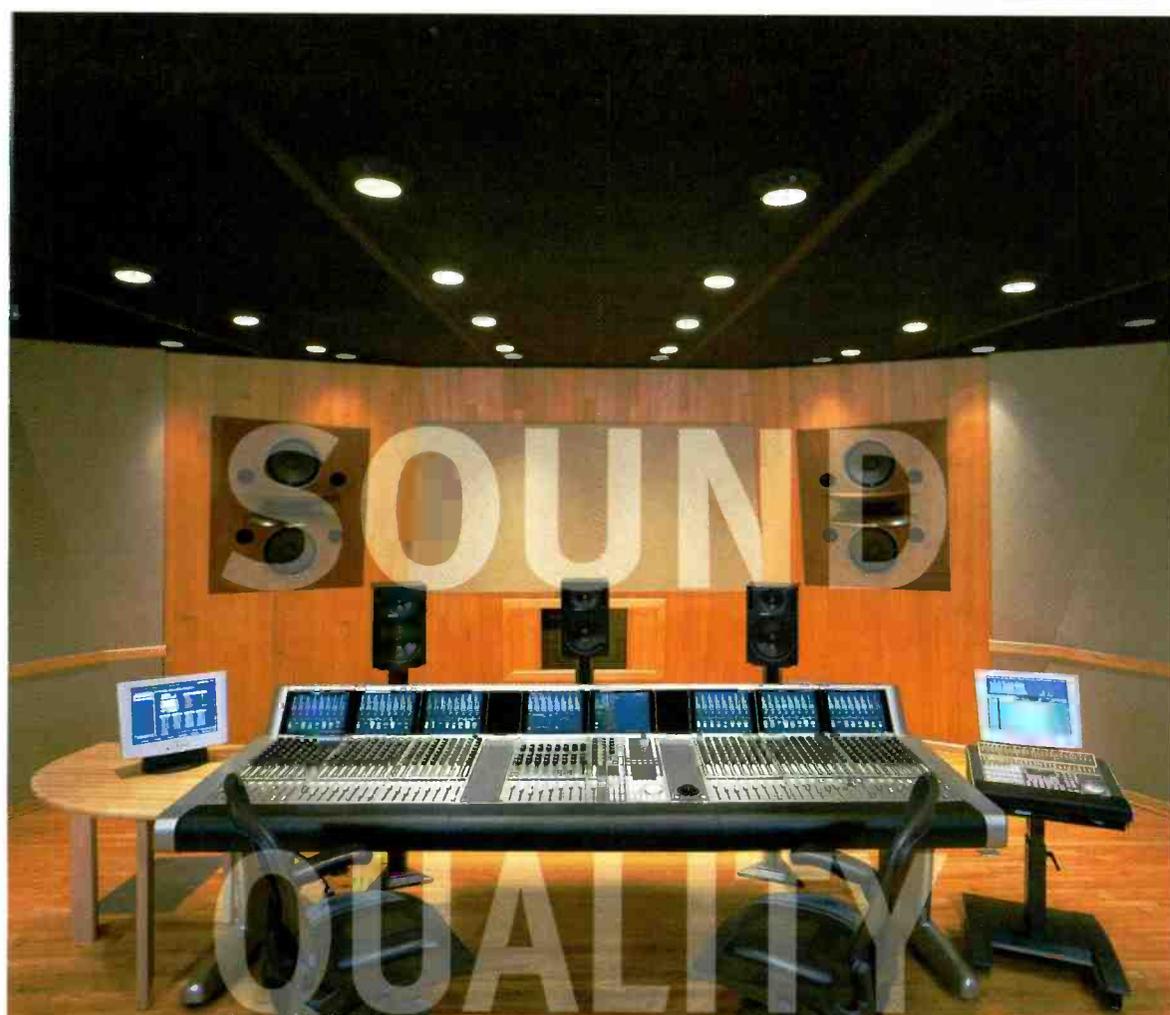
SSL-equipped Larrabee North and West facilities, located in North and West Hollywood, added two new rooms this year with the purchase of the former Andora Studios. Now christened Larrabee East, the two Neve 8078-equipped rooms bring the Larrabee total to seven and add a new dimension to the organization—namely, a larger tracking space. The North and West facilities are primarily mix studios, catering largely to R&B and hip-hop sessions. With its expansive tracking spaces geared toward rock projects, Larrabee East enables Mills to further employ his vast arsenal of vintage outboard equipment and microphones.

THE ENTERPRISE (Burbank, Calif.)

The mix of Toni Braxton's "He Wasn't Man Enough" was just one of The Enterprise's recent successes. The six-room facility is jammed with high-end gear, including a Neve Capricorn digital console and



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well as the Broadcast Division, Digital Audio Post and The Breen Agency, which provides personal artist representation.

LOUD RECORDING (Nashville)

Loud Recording is a two-room facility owned by producers James Stroud, Paul Worley and Blake Chancey. Recently, the studio installed a Sony Oxford digital console, the second Oxford in Music City USA. Given the active schedules of Loud's three owners, a new console addition in the facility's overdub room is under consideration. Worley recently confided that he hoped to add a Sony DMX-R100, though another Oxford would nicely complement the first. Toby Keith's "How Do You Like Me Now?!" was recorded at Loud by engineer Julian King and co-produced by Keith and Stroud.

THE MONEY PIT (Nashville)

"I Love You" by Martina McBride topped the Hot Country chart for five weeks, a recording tracked at Nashville's The Money Pit by engineer Clarke Schleicher and produced by McBride and Paul Worley. The Money Pit features a Trident Series 80 console with Otari Discmix III Moving Fader Automation. Additional gear at the Hamilton Avenue facility includes a Sony 3348 digital 48-track tape machine, Otari MTR-90 analog multitrack machine and Pro Tools 24 digital audio workstation.

LARRABEE (Los Angeles)

Kevin Mills, owner of the fully



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5.1 surround monitoring in Studio A and a 101-channel SSL 9000 J console with five-channel Augspurger monitors in Studio B. Studios C and J at The Enterprise are also SSL 9000 and Augspurger multichannel monitoring-equipped, while Studio M features another Capricorn with surround monitoring. Studio E houses an eight-channel SSL 8080 G with Ultimatum and Augspurger monitors.

STARSTRUCK STUDIOS (Nashville)

Reba McEntire's Starstruck Studios is part of the entertainment complex owned by the artist and her husband, Narvel Blackstock. The four-year-old, Neil Harris-designed recording and mixing facility features an SSL 9000 J console in each of its two rooms. No. 1 songs mixed here include "Breathe" and "The Way You Love Me" by Faith Hill, mixed by Mike Shipley; "Single White Female" by Chely Wright, mixed by Justin Niebank; and Kenny Chesney's "You Had Me From Hello," mixed by Kevin Beamish.

Continued on page 68

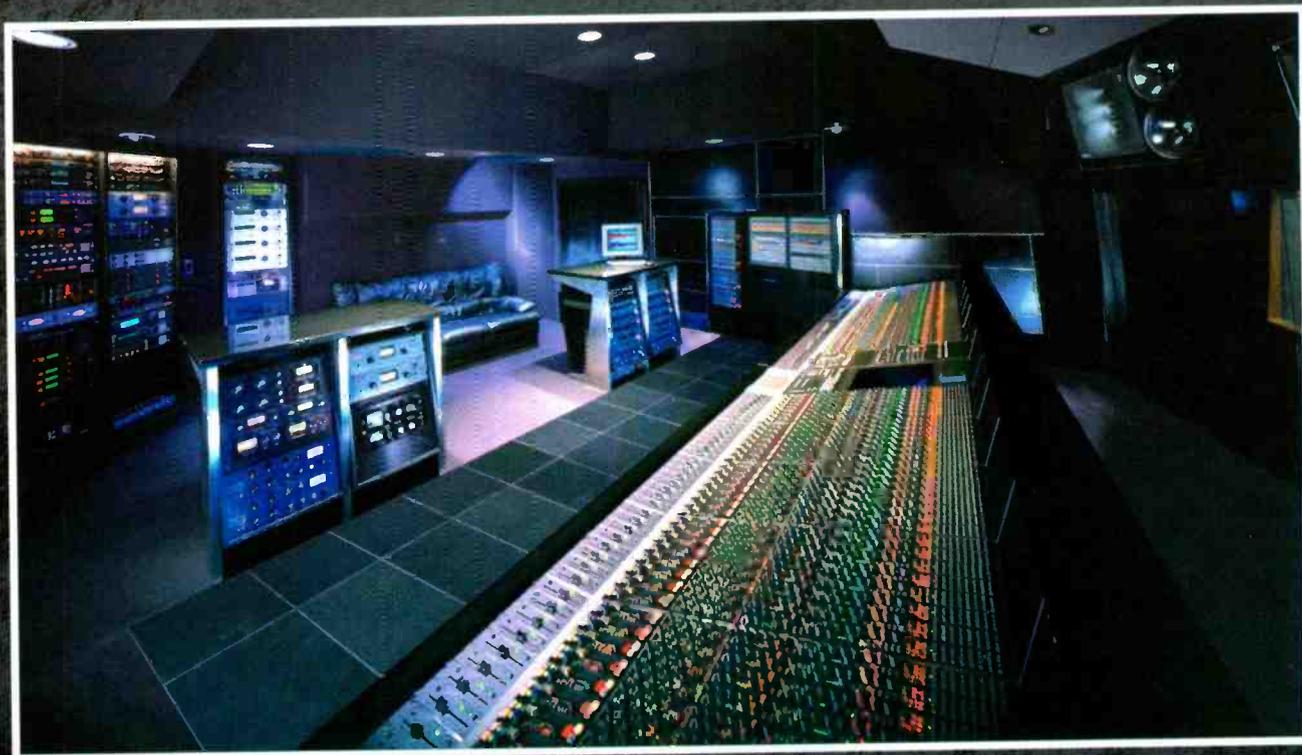
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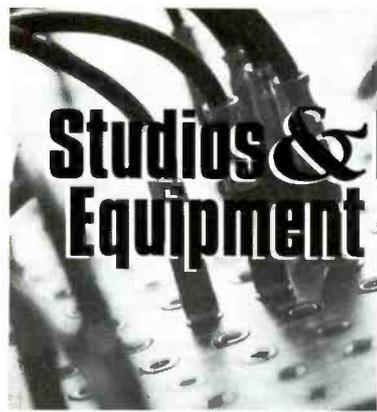
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Studios & Recording Equipment

INTEGRATED SERVICES

Continued from page 62

outgrowth of the music-recording business, not intended to replace it but to supplement it synergistically.

"You have artists, some of whom have done their albums here, some not, but who live in the area and are planning to embark on live tours. They use the facility to do media tours ahead of the fact," De La Garza explains, noting that recently reunited mother-and-daughter country duo the Judds did just that from the facility earlier this year. "It's an extension of the recording facility in a way, but it's also a stand-alone revenue center. It's not only an addition to the studio business but a new business, as well. We can run both the music recording and the video businesses simultaneously, either as a unit or as separate components."

BUSINESS COMPLEXITIES

In certain instances, the course of

changing the complexion of a music facility and integrating new services can lead to a complete revision of the studio's core focus. The Complex Studios was a Los Angeles music mainstay, founded by engineer/producer George Massenberg and members of Earth, Wind And Fire in the 1970s. Five years ago, the studio's then-ownership began to integrate limited audio post-production services, such as voice-over narrations and ADR. Last fall, just after new ownership came into place, the facility added significant new capability in audio and video post, including a Fairlight MFX-3plus digital audio workstation and a Smoke and Flame video editing and effects system. The result was a complete reversal of what the studio had started as.

"Five years ago, I would have to say that The Complex's revenues were 95 percent music and five percent audio post; now, it's the exact opposite of that, with post-production services accounting for close to 100 percent of our rev-

enues," explains Philip Axelson, The Complex's director of operations.

Axelson says that the economics of music and post were stark in contrast, and that the decision to move further into post was not difficult. The equipment costs were under a half-million dollars, the studio is using a roster of freelance audio and video post technical talent rather than hiring dedicated staff, and its marketing plan allows them to use the contacts that their original limited foray in audio post helped the studio establish.

"We had gotten some new post clients from our ADR and voice-over work, and many of our music clients were making records here but having their video work done elsewhere," Axelson explains. "All of that comprised an excellent base from which to launch and market our enhanced post services."

Axelson credits The Complex's tentative initial limited venture into post as setting the stage for this more radical move. "By vertically integrating those services, we began to learn about the business and technology of post-production," he says. "I've always felt that there was a certain safety factor in diversification of services, and I think it's to the point now where all music facilities have to look at having some other forms of services to bring in new revenues. We've stopped marketing this place as a studio in which to make albums. I constantly review margins and where the revenues are coming from in my position, and they're not coming from music. The days of making money from just selling music-recording services may be over." ■

STUDIO ROUNDUP

Continued from page 66

THE SOUND KITCHEN

(Franklin, Tenn.)

The largest recording complex in the Southeast, the Sound Kitchen is another facility that just keeps expanding. After jumping from two to six rooms, the facility recently announced equipment upgrades, including the Spring 2000 installation of an API Legacy Plus in The Big Boy, the facility's 5,000-square-foot tracking room. A seventh room, a Pro Tools editing suite, is now complete, and general manager Jennifer Rose plans two to four more rooms, possibly including mid-priced overdub rooms and a large mixing studio. The Sound Kitchen is owned by



Starsuck Studios



Hensen Recording and Mastering Studios

brothers Dino and John Elefante, who produce several projects per year for their own production company, Pamplin Music.

IMAGE RECORDING

(Hollywood, Calif.)

Image Recording is a popular two-room facility featuring a Solid State Logic 4056 E Series console with G computer, in Studio A, and a vintage Trident A Range board in Studio B. Recent sessions at Image include the mix of Fastball's new Hollywood Records release with engineer Chris Lord-Alge and producer Julian Raymond, and overdubs with the Brian Setzer Orchestra, with producer Glen Ballard and engineer John Van Nest. Other Image clients include Sheryl Crow, Rod Stewart, Hole and Tim McGraw, whose "Something Like That" and "My Best Friend" were mixed here by Lord-Alge, spending five and two weeks atop the Hot Country chart, respectively.

MASTERING STUDIOS

HENSEN RECORDING AND MASTERING STUDIOS (FORMERLY A&M)

(Hollywood, Calif.)

When Herb Alpert and Jerry

Moss opened their studios on the former site of Charlie Chaplin's lot in 1967, A&M began a three-decade-plus reign as one of L.A.'s hottest rock studios. Sessions came to a halt, however, when the Universal Music Group acquired PolyGram and the staff of A&M Studios were given pink slips and the inventory sold off. Happily, the studio was then purchased by the Jim Hensen Company, which opted to reopen the facility—it was closed for just three months.

STERLING SOUND

(New York)

Around the world, Sterling Sound is synonymous with hits. Sterling's engineers—including Ted Jensen, Greg Calbi, Tom Coyne and George Marino—have produced a staggering number of No. 1 and Grammy-winning songs. Currently, Sterling is in the process of slowly relocating its operation from midtown to an expansive, beautiful new facility in the Chelsea neighborhood, overlooking the Hudson River. Sterling and IBM recently announced that Sterling will license and use IBM's Electronic Media Management System to prepare music for digital distribution to consumers, infusing EMMS security features into music during the mastering process to help protect it from unlawful copying.

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POWERS HOUSE OF SOUND

(New York)

Herb Powers, a veteran of Frankford/Wayne Mastering and The Hit Factory, opened his own facility in 1997. A former club DJ, Powers learned the art of mastering in the 1970s, putting his stamp over the years on such dance hits as "Rock Box" by Run-D.M.C. and The Beastie Boys' "Rock That." Through the ensuing decades, the Powers client base has continued to grow, including such current stars as Puff Daddy, Lauryn Hill, Brian McKnight and Mariah Carey. The past year saw many more chart-topping hits mastered at Powers House Of Sound, including "I Wish" by Carl Thomas, "Hot Boyz" by Missy Elliot and "Wild Wild West" by Will Smith.

OASIS MASTERING

(Los Angeles)

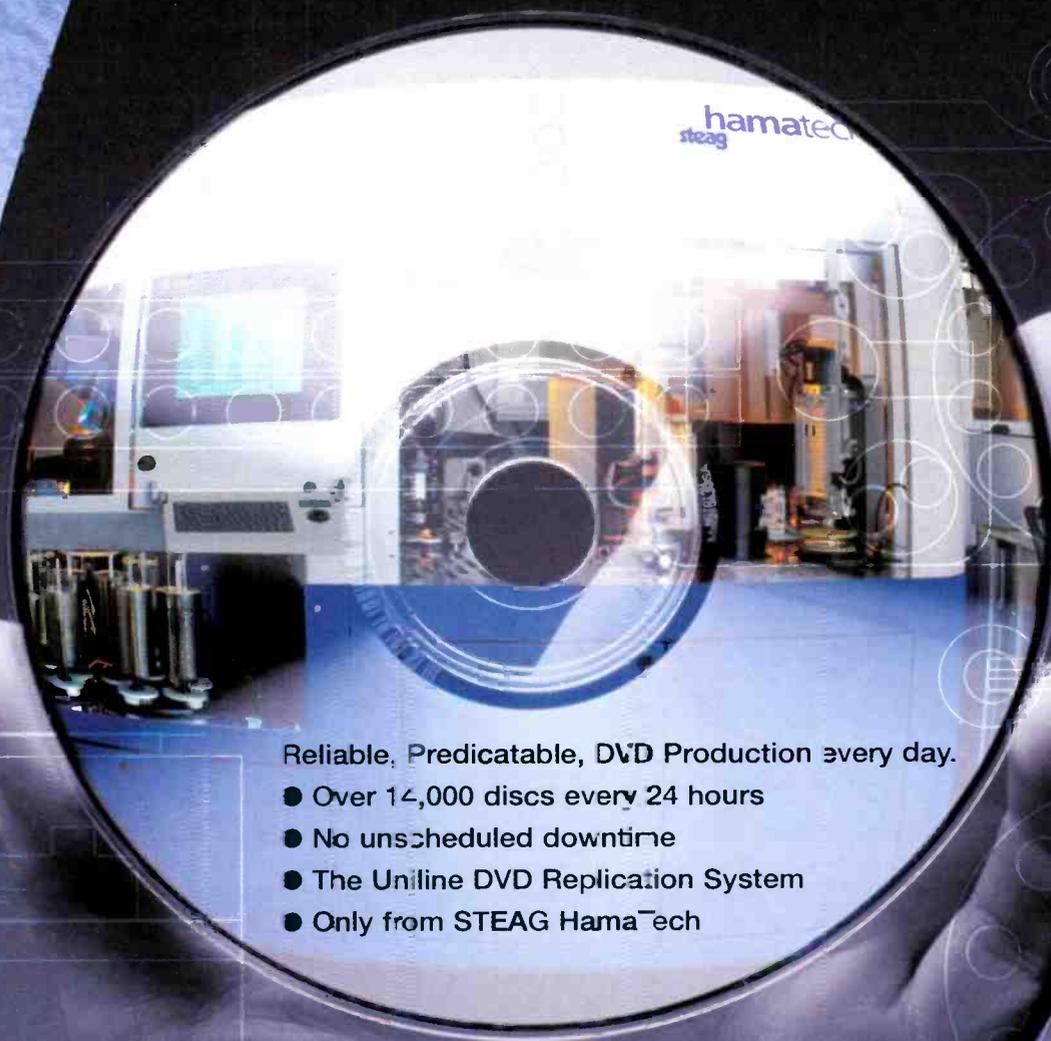
Christina Aguilera's "Genie In A Bottle" and "What A Girl Wants" were mastered at L.A.'s Oasis Mastering by Oasis engineer Eddy Schreyer, who designed the acoustic space with David Manley. Now offering full 5.1 surround-sound mastering to complement its renowned stereo mastering services, Oasis is prepared for the

Continued on page 70

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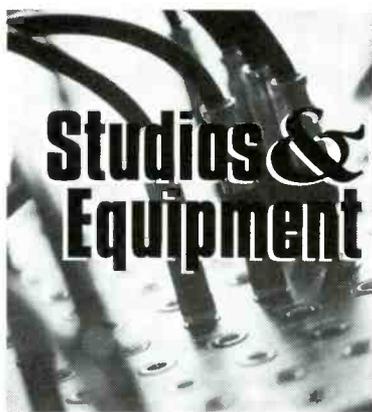
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MASTERMIX (Nashville)

In the summer of 1998, MasterMix moved to a new, larger building on Division Street in Nashville. Two years in the making, the 6,000-square-foot facility, owned by Hank Williams Jr., is dedicated to high-definition audio mastering, surround-sound work and DVD authoring. From the beginning, the Russ Berger-designed facility was conceived and built to incorporate surround sound and is a member of the Sonic Solutions Advanced Audio Alliance. Recent hits mastered at MasterMix include "Yes!" by Chad Brock, "He Didn't Have To Be" by Brad Paisley, and "Amazed" and "Smile" by Lonestar, mastered by Ken Love.

THE MASTERING LAB (Los Angeles)

The Mastering Lab was founded more than 30 years ago by engineer Doug Sax, who continues to run the facility. Sax's credits include classic recordings by the Who, Rod Stewart, Lyle Lovett and James Taylor, and in the past year the discography of No. 1 songs mastered here has continued to grow. Faith Hill's "Breathe" and "The Way You Love Me," Tim McGraw's "My Best Friend," the Dixie Chicks' "Cowboy Take Me Away" and Clint Black's "When I Said I Do," all country hits, were mastered here. In 1996, The Mastering Lab opened Lab 2 for Sax, while Lab 1 is now occupied by Gavin Lurssen, who has been with the facility since 1991. ■

space. In 1997, he opened a mastering facility in Tokyo, now at two rooms and responsible for an impressive percentage of hit songs in the Japanese market. Among the recent No. 1 projects by Bernie Grundman Mastering's Brian Gardner, one of the industry's top engineers, are "Bills, Bills, Bills" and "Say My Name" by Destiny's Child, Eric Benet's "Spend My Life With You," and "Be With You" by Enrique Iglesias.

GEORGETOWN MASTERS (Nashville)

Denny Purcell is one of Nashville's top mastering engineers, and his Georgetown Masters facility is likewise one of the top facilities in Music City. Specializing in country music, Purcell had another stellar year, mastering such hits as "The Best Day" and "Write This Down" by George Strait, "Buy Me A Rose" by Kenny Rogers, "How Do You Like Me Now?!" by Toby Keith and "I Love You" by Martina McBride. Purcell is also a pioneer in surround sound and high-resolution audio. He has mastered a number of 5.1 surround projects for DTS release, including

BRAND-NAME STUDIOS

Continued from page 58

market isn't necessarily the goal. "We have compatibility between New York and Miami, in terms of room design and consoles and other technical aspects," he says, "but we also want to adapt to the local market and be willing to be flexible and try new things."

Germano hints at longer-range plans for more expansion, noting,

Studios, like other businesses, need to reach new markets; the technical infrastructure of many foreign markets is growing more sophisticated, and the proliferation of powerful and affordable personal recording equipment continues unabated—all of which reduces the incentive of potential clients to travel to single-location facilities. While service, expertise and technology were once the lures that upper-tier facilities used to counteract these

"If you're going to be a player, you have to be on a global scale. As the business becomes more global, the clients become more dispersed throughout the world, and a good service provider is going to have to find ways to be there for those clients. Someone working out of his mother's basement with an ISDN line isn't going to be able to do that."

—Joel Simon, JSM

"This is part of a plan, without a doubt. In major cities where we can do well by bringing in the kind of facilities we build, I can see us being there and succeeding." He would not speculate on which cities might be candidates for future outposts of The Hit Factory, nor on a timetable, but it's reasonable to expect that the trend of geographical expansion will continue.

forces, many now feel they must also bring their studios to the clients.

"Project-studio technology has broken down the entry barriers to the studio business," observes Simon. "So facilities like us have to widen the gap. We used to do that with bigger consoles. Now we have to do it with more studios in more locations." ■

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STUDIO ROUNDUP

Continued from page 68

expected deluge of DVD Audio titles. Surround Associates, a joint venture between Oasis, AIX Media Group and producer/engineer Bobby Owsinski, is a team of experts specializing in surround sound, from production to mastering to DVD authoring to final delivery.

BERNIE GRUNDMAN MASTERING (Hollywood, Calif.)

With over 30 years' experience, Bernie Grundman is enjoying a successful career as one of the world's top mastering engineers. Founding A&M Studios' mastering division in 1968, Grundman spent 15 years there before opening his own facility in 1984. In 1998, Bernie Grundman Mastering moved to its expanded, five-room

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NARM Confab Touches On Hot Topics

Horovitz Calls For More Source-Tagging, Sees Dark Side To FTC Report

BY ED CHRISTMAN

CORONADO, Calif.—The four main points of discussion at the National Assn. of Recording Merchandisers' (NARM) Fall Conference, held Sept. 13-15 here, could have been labeled old, new, borrowed, and blue.

For an old issue, merchants used the meeting to continue to wrangle with labels over the progress of electronic-article-surveillance source-tagging, a topic of discussion at NARM meetings since the early 1990s.

The new issue discussed here was actually a new twist on an old issue, as attendees discussed the Federal Trade Commission (FTC) report issued in the days before the convention that examined whether the entertainment industry markets violence to children.

Napster users may defend what they are doing by describing the music that they get from others signed on to the site as borrowed, but NARM attendees labeled it piracy and seemed upbeat about the fact that the courts appear to be agreeing with them.

As for blue, merchants and distributors continue to lament the FTC's decision eliminating minimum-advertised-pricing (MAP) policies.

Pam Horovitz, NARM president, gave the keynote address in the absence of NARM chairman Terry Woodward, owner of WaxWorks, who the day before the conference was to start announced his decision to sell his 113-unit Disc Jockey chain to Trans World Entertainment.

Explaining Woodward's absence, Horovitz said Woodward figured that after dropping the news on his employees about the sale, they might appreciate it if he stuck around in Owensboro, Ky., to answer any questions they might have.

Horovitz kicked off her speech with source-tagging, saying, "The good news is that we've finally got a lot of product hitting the market with the security tags embedded in the packaging." The bad news, she said, is that a recent audit by the members of NARM's loss-prevention committee indicated that the overall level of tagging is still too low to allow retailers to stop their own tagging programs or to change their merchandising approach.

"In plain English, Sensomatic is making out like a bandit because of all the double-tagging going on, while the industry has yet to see the fruits of our labor," she said, encouraging all labels to improve their source-tagging plans by this Christmas.

Joe Pagano, VP of merchandising for music and movies at Minneapolis-based Best Buy, was there en-

couraging suppliers to go well beyond the goal that most majors seem to have, which is having one-third of product source-tagged. He said retailers should step up and share the additional cost with labels that a more complete source-tagging program would incur.

On the FTC report, Horovitz said it has positive elements that should benefit the industry. But she added that she didn't think those elements would see the light of day in the consumer press. "What scares me is not the findings in the FTC report. What scares me is the FTC report in the hands of politicians who will try legislation as a solution to what they perceive as a problem," she said.



Moreover, she warned that "some politicians may try to use this opportunity to equate us with the tobacco companies. We know the effort we've put into balancing the needs of the artists with the needs of parents, and we can't let them get away with this unfair portrayal, even in an election year."

She pointed out that the Recording

'What scares me is the FTC report in the hands of politicians who will try legislation as a solution to what they perceive as a problem'

— PAM HOROVITZ —

Industry Assn. of America has just finished a new set of guidelines for using the parental-advisory label and that the NARM board of directors has voted to support the new guidelines.

Moving on to digital distribution and all the issues wrapped up in that, Horovitz said, "Everyone in this room has been able to make a living while still being respectful of copyright law."

Still, in order to get a handle on what impact the digital world will have on the business, she introduced Michael Norkus, president of Emerald Strategy, who did a study for

NARM on the topic.

Norkus noted that some business innovations could be considered supportive and generally help existing, entrenched companies, while other business innovations could be considered disruptive and favor new companies attacking an established business.

He concluded that downloading could be considered supportive and likely will help the large established players most, like the majors and retailers.

Streaming, on the other hand, is generally considered benign to the music industry because it allows for more opportunities to listen to music. But Norkus also said that it might be disruptive technology. He pointed out that some people own CDs because they like to collect them, while others own CDs because they want to listen to music on demand. If streaming fulfills that need, it will be very disruptive and hurt sales, he said.

As for file-sharing, which is what Napster allows, Norkus said that if the court continues to support copyrights, then it will be helpful to the industry. But Horovitz pointed out that there are other file-sharing technologies that are not run by a company or operated from a central site that can be held accountable for copyright infringements. She said the latter development must be factored into future equations.

On the copyright issue, Horovitz said that NARM's merchandising committee was meeting with Artists Against Piracy (AAP), which the trade association supports. She said that AAP earlier in the summer ran an advertising campaign with the tag line "If a song means a lot to you, think how much it means to us," with the pictures of 70 well-known artists. She said AAP and the merchandising committee will meet to explore how the group can use NARM member stores to get its message out to consumers.

Turning to the FTC and MAP, she said that NARM members have "diverse opinions about MAP programs, but I think they are united in their irritation with the FTC chairman [Robert] Pitofsky's characterization of the music industry as one which bilked the consumer out of a half a billion dollars," the amount he cited in a press conference when he announced the FTC ruling on MAP.

"We are clueless as to how he arrived at that number, and we told him so," Horovitz said. She says NARM told him that it continues to see a "marketplace aggressively competing for consumers," but that hasn't stopped a slew of litigation in recent months over pricing.



Crossing Borders. Kansas recently made a rare in-store appearance, its first in more than 10 years, at the Borders store in Saratoga Springs, N.Y. More than 300 fans converged at the store, equipped with the band's latest release, "Somewhere To Elsewhere," and classic memorabilia. Standing, from left, are Kansas' Rich Williams, Steve Walsh, Billy Greer, Robby Steinhart, and Phil Ehart. Seated, from left, are Jackie Kawola, cafe manager at Borders; Marion E. Altieri, community relations coordinator for Borders; and Chris Lorello, director of marketing for SFX Concerts Inc.

Harmonia USA Diversifies

Mostly Classical Firm Tries World, Jazz, Blues

BY CHRIS MORRIS

LOS ANGELES—Harmonia Mundi USA, the American arm of the 42-year-old French firm, is moving steadily into more diversified offerings, as it remains firmly planted in the classical sector from which it grew.

The L.A.-based operation, which has picked up several world music, jazz, and blues labels for distribution since the beginning of this year, plans to establish its own world music label, World Village, in the new year.

Harmonia Mundi USA president René Goiffon says that the parent company was founded in 1958 by Bernard Coutaz, who continues to run the firm today. "Apart from a couple of soundtracks, it's 99.5% classical," Goiffon says of the parent firm.

Harmonia Mundi, which has about 1,000 classical titles in its current French catalog, has over the years set up subsidiary companies in the U.K., Benelux, Spain, Germany, and the U.S.

Goiffon, who was formerly international manager for the French company, and producer Robina Young were named president and VP of the American operation.

"Everything was set up for distribution, with the exception of the U.S., which was also set up as a recording entity," says Goiffon. "We've been making recordings

here since we've arrived, basically."

Goiffon says that Harmonia Mundi USA moved slowly into the distribution of other lines. "We didn't have that many in the beginning, because everybody in Europe was very skeptical and sort of said, 'Oh, well, why don't you show what you can do, and if you haven't crashed in a year, then we'll reconsider the distribution thing.' And we hadn't crashed in a year, and everybody decided to join in," he says.

Today, aside from its own proprietary line (which has some 200 domestically recorded titles), Harmonia Mundi USA distributes nearly 30 classical imprints, including Arcana, Calliope, Dutton Laboratories, Hyperion, Le Chant Du Monde, Mandala, Naïve, Praga, Romophone, and Russian Season.

While Goiffon rates Harmonia Mundi USA's classical sales as strong, he adds that the company's product diversification was "a combination of necessity and interest."

He adds, "It's not confidential information that classical music is experiencing difficulties, so I started looking at other repertoire. Also, personally, I'm also interested in things other than classical music. Several of the people on my staff are interested in

(Continued on next page)



GOIFFON



newsline...

K-TEL INTERNATIONAL has launched a new DVD product line. The company has acquired the rights to more than 125 DVD releases, 100 of which represent music titles that K-tel says fit its "traditional market niche." In a statement, K-tel chief executive Philip Kives said the company plans to become a major supplier of music DVDs and has released 21 titles so far. The company also reports that it is receiving DVD orders from accounts including Tower Records, Harmony House, and HMV.

BARNES & NOBLE.COM has replaced Amazon.com as Yahoo!'s chief partner in the sale of books online. Amazon.com recently ended its three-year marketing agreement with Yahoo! after expanding its relationship with America Online. Under the agreement, Barnes & Noble.com will be featured throughout Yahoo!'s Internet directory and will be a featured merchant on its E-commerce site Yahoo! Shopping. In addition, Barnes & Noble and Yahoo! will team with Spinway, a provider of Internet services, to develop a free co-branded Internet service offering for Barnes & Noble retail customers. The service, which is expected to launch in October, will be promoted extensively in 551 Barnes & Noble stores across the country and will include the distribution of CDs to facilitate registrations. Financial terms of the deal were not disclosed.

CIRCUIT CITY reports that second-quarter sales rose 4% to \$2.51 billion from \$2.42 billion a year ago, fueled in part by strong DVD-related sales. Earnings from continuing operations—excluding the company's interest in the used-car business CarMax—declined to \$43.2 million, or 21 cents per share, from \$71.2 million, or 35 cents per share last year. Overall net income from continuing operations fell to \$55.3 million, or 27 cents a share, compared with \$73.7 million, or 36 cents a share, in the same quarter a year ago—in line with Wall Street's revised expectations.

In other news, the company announced the opening of its first store in the Albany, N.Y., market. Circuit City operates 575 superstores and 43 mall-based Circuit City Express stores.

MUSICLAND STORES says that the winner of Sam Goody's 1999 unsigned band search, Darwin's Waiting Room, has signed a recording contract with MCA Records. As winner of the promotion, known as Bandemonium, the band received \$2,000, Gibson musical equipment, and studio time with producer Jim Wirt (Incubus, Sprung Monkey) to assist in developing a demo tape.

LYCOS has teamed with BMG Entertainment to promote the new Toni Braxton single, "Spanish Guitar." The track from the LaFace artist's latest album, "The Heat," is available as a free exclusive download on Lycos Music, and users can replay the song for 14 days. The deal marks the first time the companies have worked to promote BMG's artists on the Lycos Network. It also represents the beginning of a broader strategic relationship between Lycos and Bertelsmann.

HANDLEMAN reports that it has amended its current stock buyback program to eliminate a provision that allowed the company to repurchase its stock only when its price fell below 75% of the most recent 60-day high. The company says there is still \$6 million remaining of the \$20 million of share repurchases originally authorized, which Handleman can buy back up to Dec. 13. Since September 1997, Handleman has repurchased 6.576 million shares of its common stock—20% of its outstanding shares—at a cost of \$71.8 million.

MCY.COM has forged a deal to provide to RealNetworks an exclusive version of a concert by 'N Sync. MCY will sublicense to RealNetworks the digital rights to the program, which features performances and interviews. The concert will be available exclusively to RealPlayer GoldPass subscribers.

HOOKE.COM, a hip-hop Web site, has forged a deal with Sean "Puffy" Combs' Bad Boy Technologies to offer selected tracks from Bad Boy Entertainment artists as exclusive downloads. Terms of the deal were not disclosed, but Combs will receive an equity stake in Hookt, which will become the exclusive Web site of Bad Boy Technologies, the New York-based company Combs formed two years ago. Hookt.com will also become the exclusive online distributor of Combs' Sean John clothing collection and other business entities. Meanwhile, Hookt has tapped Amplified to serve as its exclusive fulfillment arm for clothing as well as video games, CDs, DVDs, tapes, and audio files.

AUDIOHIGHWAY.COM, an online music and audio content site, has signed a letter of intent to merge with privately held nicheMusic.com. Under terms of the deal, audiohighway will acquire nicheMusic and its properties—World Entertainment Network, a world music Web site, and 75 Ark Entertainment, a hip-hop/R&B record label distributed by Alternative Distribution Alliance, an affiliate of the Warner Music Group—in an all-stock transaction. The proposed merger is subject to shareholder approval and is slated for completion by year's end. NicheMusic.com announced in July that it had closed a \$5.75 million round of financing.

HARMONIA USA DIVERSIFIES

(Continued from preceding page)

repertoire other than classical, so I started exploring those territories. A few things just sort of came up, or I provoked them, or a combination of both."

Goiffon dates Harmonia Mundi USA's serious involvement in the distribution of world music to 1998, when the company began handling Network Records, which was followed in rapid succession by Institut Du Monde Arabe and Daqui into the company's catalog.

"Then," Goiffon continues, "I changed gear a bit at the beginning of this year, when at MIDEM I met the people from Indigo, who I've known just because I'm French and they're French, and all the French know each other."

"I was talking to the people from Indigo, and as we were talking, they said, 'If you're going to be serious about world music and you want to move at a different pace, you should be aware that next summer we have several major artists touring—Rokia Traoré, Boubacar Traoré, Toto La Momposina, and Wendo Kolosoy—so that would be a great time for you to get involved in that repertoire,'" he adds. "That was the spark of the year."

Early this year, the company also picked up the French label Sketch Records, which released "World Musette," an album of newly recorded accordion-based jazz featuring cartoonist/musician Robert Crumb. A new archival Sketch release of vintage musette recordings by accordionist Gus Viseur features a Crumb cover.

"Sketch is in Paris," says Goiffon. "They do design and so on; they're not a record company. Like so many people, they became a record company by accident. I think one of the guys who runs it was very familiar with Robert Crumb, so, as far as I know, he started the label because of Robert Crumb."

This spring, Harmonia Mundi

'I can go to an artist and say, "If you come with us, you will automatically get support and distribution in France, England, Germany, Benelux, and Spain"'

— RENÉ GOIFFON —

USA began distributing Analogue Productions Originals (APO), the Salina, Kan.-based audiophile blues label run by Chad Kassem.

"I've known Chad for a long time, because of his audiophile connections, so I've met him several times at [the Consumer Electronics Show] and places like this," says Goiffon. "One day, I became aware of what he was doing, recording those older [blues performers] and so on, and realized that he had 10 [titles], and he didn't have any distribution. So I called him . . . He said, 'I don't have any distribution. I don't know what to do. Nobody wants it. I don't trust anybody.'"

"So eventually I took my car and drove to Salina. I was in Austin [Texas], so I called him, and he was still [saying], 'I don't know what to do,' blah, blah, blah. So I said, 'All right, I'll just drive from Austin to Salina.' I think that showed him I was determined, like nobody else. Everybody had made phone calls, but nobody had taken the bother to drive all the way to Salina."

Additionally, Harmonia Mundi has picked up the U.K.-based classical and jazz label Black Box. Currently, Harmonia Mundi handles some 20 popular music labels.

The firm will step out on its own in the world-music field with its proprietary World Village imprint next year. Goiffon says, "Just like for Harmonia Mundi, the recordings will come from two sources: France and the U.S. For the U.S., I'm sort of in charge of it. The concept is to find great artists who have great potential and interesting things to produce and interesting things to say and who will tour in Europe and the U.S."

World Village will be marketed and distributed by Harmonia Mundi in all its existing territories. "That's the strength of that group of companies," notes Goiffon. "As World Village, I can go to an artist and say, 'If you come with us, you will automatically get support and distribution in France, England, Germany, Benelux, and Spain,' which is seldom the case with other independent world music labels."

While Harmonia Mundi USA's expanded offerings have boosted sales, the company has no intention of turning its back on its bedrock genre. "Our sales on non-classical music have tripled in a year," says Goiffon. "In terms of sheer volume, there's more room for growth with nonclassical music than with classical. With classical, we'll still be here and continue to grow at whatever pace we grow in, which is sort of established. For world music and jazz and blues, obviously there is room for expansion there."

Currently based in a 12,000-square-foot office and warehouse facility, Harmonia Mundi USA employs 25 in-house staffers and five field sales people (in New York, Chicago, L.A., San Francisco, and Washington, D.C.). The company plans to hire another L.A. salesperson, a field sales representative in Atlanta, and a special-markets representative to license repertoire for compilation packages.

While Goiffon anticipates growth with Harmonia Mundi USA's broader repertoire, he rejects comparisons to a company like Koch International, which during the past decade grew from a classical base into one of the country's top indie distributorships.

"I have no interest in going that route," Goiffon says. "The purpose of Harmonia Mundi is not to build an empire or business or to generate dividends for the shareholders. It's for a bunch of people to do the things they like to do well and share them with as many people as we can out there."

"The motto for Harmonia Mundi has always been to put quality before money," he adds. "I think that is still the case . . . If somebody offered me tomorrow a very crappy record that would have a fairly reasonable chance to sell 30,000 copies, I would probably say no, if it's really crappy."

EXECUTIVE TURNTABLE

DISTRIBUTORS. Bob Garbarini is promoted to VP of sales/team liaison for BMG Distribution in New York. He was senior director of sales/team liaison.

Lisa Juliano is promoted to VP of advertising for WEA Corp. in Burbank, Calif. She was director of advertising.

Richard W. Goffman is promoted to director of marketing for the audio and video groups of Valley Media Inc. in Woodland, Calif. He was director of marketing, video.

NEW MEDIA. Beth Bradmon is named CFO for Soundbreak.com in Los Angeles. She was Eastern region finance director for Landor Associates.

Stuart Zakim is named VP of public relations for iCAST in New York. He was VP of corporate promotion for Playboy Enterprises.

Andy Gensler is named managing



GARBARINI



ESKENAZI

editor of Music.com in New York. He was reviews and news editor for VH1.com.

MUSIC VIDEO. MTV promotes Heidi Eskenazi to VP of licensing and Paul White to director of licensing in New York. MTV also names Preston Lewis director of marketing and retail, programming enterprises, in New York. They were, respectively, global director of licensing, manager of consumer products, and director of marketing, home video, for HBO.

Wherehouse Quietly Debuts New Store Concept

WHILE I WAS OUT in California for the National Assn. of Recording Merchandisers (NARM) Fall Conference, held Sept. 13-15 in San Diego (see story, page 74), I spotted a new concept being tested by Wherehouse Entertainment. At the corner of Lincoln and Washington, in the Marina Del Rey part of Los Angeles, the chain is converting one of its stores to what appears to be primarily a store carrying used product. The logo has been changed to Xchange, although in smaller letters it still retains the Wherehouse name.

According to sources on the West Coast, the store will be one of two or three locations that Wherehouse will test before the end of the year. In addition to the Marina Del Rey store, another test location appears to be in downtown Pasadena, Calif.

Wherehouse apparently is trying to recycle under-performing locations by testing this new concept, which appears to be merchandised as an off-price/used CD store. Sources suggest that Wherehouse's used-CD business is so successful that it now accounts for almost 10% of sales. But in the new store, it appears that used product and cutouts could make up between two-thirds and three-quarters of inventory, with the remainder being new product.

Wherehouse didn't return calls seeking comment. Stay tuned.

ONE OF THE MAIN topics of conversation at the NARM conference centered on how bad business was during the summer for record stores. Some veteran merchants labeled it the worst summer in memory due to the lack of hit product and were com-

plaining that somebody at a major label should have noticed the void and stepped up to the plate. And of course, this opened up a Pandora's box about why the majors seem unable to supply a steady flow of product year-round.

But Retail Track would like to remind merchants that the majors are aware of this issue and are trying to improve product flow. Maybe they fell down during the summer, but I defy anybody to point out another year that was as heavy with hit product releases as the first five months of this year. It's not just up to the majors to keep a steady flow of product—it's also up to managers and artists, and while the labels have learned that you can generate significant sales in the first half of the year (witness *'N Sync*, *Britney Spears*, and *Eminem*), we still need more of the latter acts to learn that lesson.

Having said that, not all labels have completely learned their lesson. I know of one major label that is desperately trying to squeeze a late-November release from one of its superstars, who is still in the studio. But that label's distribution company and some retailers are hoping that the artist doesn't deliver the goods this year so that they will have a big release to work in the first quarter of next year. Remember, while the most traffic is in stores in the fourth quarter, so are the most superstar releases, and every year, at least a few get lost in

the shuffle.

BETWEEN NARM's confab, the Trans World conference, and vacation, I have been out of the office for almost a month, and now it's time to catch up on some business. On Aug. 30, Hastings Entertainment, which had some trouble earlier in the year due to errors in its reporting, flexed its financial muscle to land a new revolving credit facility. The facility, which is for \$70 million and expands to \$80 million during the fourth quarter, is provided by Fleet

Retail Finance in syndication with the CIT Group/Business Credit Inc.

The old \$60-million revolver, which was supplied by a consortium of banks led by Bank of America, became secured due to the trouble that Hastings had over the accounting errors. The new one is also secured and has no financial covenants, other than to maintain \$10 million of borrowing availability.

The company also reduced debt by paying off \$20 million in notes held by Metropolitan Life. "The new credit facility will support our entire three-year plan," says **Dan Crow**, VP of finance, who recently joined Hastings.

INTERESTING BIT of news in a National Record Mart (NRM) Securities and Exchange Commission filing: The company is seeking to expand its board of directors by two seats and is nominating **Damian Georgino**,

founder and managing principal of Greenbrier Capital Partners, as well as chairman of Penfield, Pa.-based Georgino Industrial Supply.

Also up for a director's post is **David Lang**, president and founder of Compact Disc World, the 10-unit South Plainfield, N.J.-based chain. Although in the past **Bill Teitelbaum**, NRM chairman, has tried to buy CD World and lure Lang to Pittsburgh to run NRM for him, nothing of the sort is occurring now, says Teitelbaum. Nor does Teitelbaum see a conflict, since NRM doesn't have any stores in the markets where CD World competes.

Teitelbaum believes Lang will make a worthy addition to the NRM board. "He is very smart and knows the part of the industry that I am not assimilated to," particularly music product and merchandising, says Teitelbaum, who is known for his financial knowledge. "If you can mold him and I into one person, you would have a very strong operator."

SPEAKING OF board members, **Terry Woodward**, president of WaxWorks, is not only on the board of NARM but is currently serving as chairman of the trade association. If the pending sale of his chain is completed, it could give new meaning to the term "lame duck."

Woodward, however, says, "I would certainly like to continue [as NARM chairman], but I will leave that up to the [NARM] board." He points out that the NARM board itself has changed and brought on some video executives and that he retains ownership of his video distribution business, VideoWorks.



PASCAL

(Continued from page 51)

Meissner ("Rush") and Naoise Sheridan ("Walk In Chinatown"). "The idea of having her write with different people was to raise the bar creatively," says Robert Ott, GM of BMG Music Publishing Canada.

"Two heads are better for writing songs if you trust the other person," says Pascal. "Some collaborations didn't work out. I was sent to Nashville [by BMG Publishing] and hated the experience. There's a mentality there of writing a song in a couple of hours whether it's good or not. I'd rather work at making sure it was a good song."

Montreal-born Pascal, who moved to Markham, Ontario (on the outskirts of Toronto), at age 6, made her professional debut as a dancer aged 14 with Toronto's Ruah Dance Company. She later joined the Young Actors Performance Troupe of Toronto and at 17 trained at the prestigious Chautauqua (N.Y.) Theatre School.

Pascal's debut is dedicated to her parents, Canadian film and TV producer Karen Pascal and Charles Pascal, executive director of the Atkinson Charitable Foundation in Toronto. "My parents always said I could do anything I wanted to," she says. "They were of the mind-set: 'Don't be the actress; be the director; don't be the dancer; be the choreographer.'"

Following a serious car accident in 1988, Pascal was unable to continue her dance career but acted in several Canadian TV films. She realized she had a passion for singing and songwriting following a short stint as a singer with a local band. In 1995, her composition "Kings & Queens," co-written with Laidlaw, Chapman, and engineer/producer Everett Ravestein, won the 1995 Standard Radio National Songwriting Competition (Billboard, March 16, 1996).

Several major labels got in touch with Pascal after hearing "Kings & Queens" played on CKFM. More contacted her after she serviced label executives with an impressive seven-song demo of original songs. But she remained unsigned.

Pascal now says she knew she wasn't ready for a breakthrough "I really only had a handful of songs," she says. "I did not want to be a one-hit wonder. I didn't want to choose the first 12 songs I had written as an album. I also wasn't 'flavor of the month.' My songs weren't full of angst. I love Alanis Morissette, who was starting to happen then, but I wasn't writing songs like that."

Pascal continued developing her skills, and two years ago she won second place in the international John Lennon Songwriting Competition with "Side Of The Road." Last year, she serviced music industry contacts with an impressive 10-song demo, produced by Salmond, dubbed "The Vancouver Sessions." Two titles from these sessions, "Angel Baby" and "Only Way," are on "Hairspray."

Pascal is remarkably confident of making her mark as a pop stylist. "There's been a fantastic amount of female artists emerging in recent years, but many haven't stuck around," she observes. "I want a level of longevity in my career. I figure I've got a chance because there's no other Blaise Pascal[s] out there."

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England's Warp Bringing Its Electronica To U.S. Via Caroline

WARP SPEED: Though founded over a decade ago, the English label Warp Records has become one of the best-known electronic music brands around without ever having established a U.S. presence of its own. But all that is about to change.

The Sheffield, England-bred company—home to such notable electronic acts as **Autechre**, **Aphex Twin**, **Nightmares On Wax**, **Boards of Canada**, **Plaid**, and **Squarepusher**, and such avant-rock performers as **Jimi Tenor** and **Broadcast**—has sealed an exclusive American distribution deal with New York-based Caroline Distribution. Warp will also establish a U.S. office in New York, probably by the end of the year.

Caroline is, of course, a formidable force in electronica: Its proprietary Astralwerks imprint is among the most prominent names in the music, and the distribution company also handles a number of other well-known labels in the genre, including Quannum, Mille Plateaux, Ninja Tune, and Digital Hardcore.

Until now, Warp has licensed its material out to a number of American labels, including Matador (which issued a three-CD Warp overview in honor of the company's 10th anniversary last year), T.V.T., Tommy Boy, Nothing, and Sire.

From this point forward, it will release most of its product under its own name stateside, though Caroline director of purchasing **Michael Bull** says that it is likely that Aphex Twin will remain with Sire and **Red Snapper** will stay at Matador.

Bull says that the first Warp releases under the arrangement with Caroline will be "Tiny Reminders" by **Two Lone Swordsmen** and "Train-

er" by **Plaid**, both of which are due Oct. 31. These will be followed by "Muddlin' Gear" by **Superconductor's Jamie Lidell**, on Nov. 28. New albums by **Autechre** and **Boards of Canada** will arrive in early 2001.

NEW HONCHO IN D.C.: **Daniel Sheehy**, former director of the folk and traditional arts division of the National Endowment for the Arts (NEA), has been named the new director of Smithsonian Folkways Recordings in Washington, D.C. Sheehy will report to **Richard Kurin**, director of the Center for Folklife and Cultural Heritage at the Smithsonian Institution, which purchased the Folkways label from its late founder **Moses Asch** in 1987.

Sheehy is replacing **Tony Seeger**, who exited the label—where he had worked since it entered the Smithsonian's orbit 13 years ago—in July to take a professorship in the department of ethnomusicology at the University of California Los Angeles (Billboard, July 22).

Sheehy himself holds a Ph.D. in ethnomusicology from UCLA and worked at the university as a staffer at its Institute of Ethnomusicology before joining the NEA 22 years ago. While he sports some formidable academic credentials, he has also worked as a record producer and is a trumpet player who specializes in mariachi music.

QUICK HITS: Fantasy Records' Stax imprint expects to issue two major boxed sets in late October. One, "Lifetime," will pay tribute to the late **Johnnie Taylor**, who died of a heart attack May 31 in Dallas. The three-CD collection will compile the singer's gospel work with the **Highway QCs**'



by Chris Morris

and the **Soul Stirrers** and his great soul hits for Stax, Columbia, and Malaco. Writer **Lee Hildebrand** is compiling and annotating the set. A second, four-disc box, "The Stax Story," will pull together the fabled Memphis label's biggest singles, plus some rarities and a full CD's worth of

live recordings. Ace Records' **Roger Armstrong**, Stax historian **Rob Bowman**, and Fantasy president **Ralph Kaffel** and in-house Stax authority **Bill Belmont** compiled the set, which will include notes by Bowman, critic **Greil Marcus**, R&B historian **Charlie Gillett**, and former Stax publicity director **Deanie Parker**.

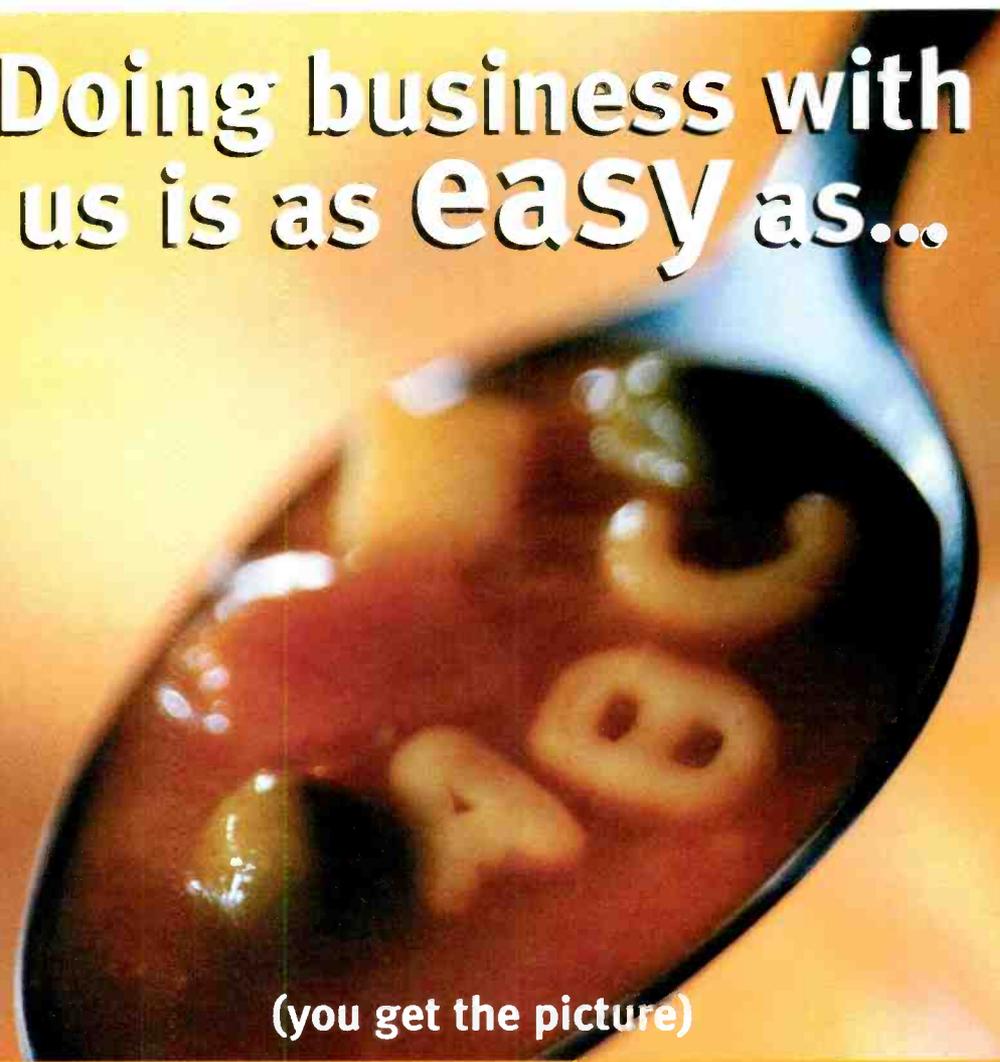
Soul City Records, the L.A.-based label operated by veteran singer/guitarist **Johnny Rivers**, has finalized a distribution deal with Minneapolis-based K-tel International. Under the agreement, K-tel will distribute such Rivers titles as "Last Train To Memphis," "Memphis Sun Recordings," and "Realization" . . . **Declarations of Independents'**

favorite album of last year, "Gear Blues" by the smokin' Japanese band **Thee Michelle Gun Elephant**, will finally receive a U.S. release Oct. 31 from Burbank, Calif.-based **Bomp!Alive Records**. The album will include a bonus track, the single B-side "Jenny" Killer!

FLAG WAVING: Somehow it seems very appropriate that **Rick Shea's** new album, "Sawbones," out Tuesday (26), is being released by **Wagon Wheel Records**, an L.A.-based record label that began life specializing in music for square dances.

Singer/songwriter Shea, a prolific and talented member of L.A.'s tightly knit roots-rock community, says *(Continued on next page)*

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ENGLAND'S WARP

(Continued from preceding page)

that Wagon Wheel, which was founded in the early '60s by Colorado square-dance caller **Don Franklin**, was purchased by the family of his producer **Cody Bryant** in 1981. While people can still swing their partners 'round and round' to music from the label's catalog, Bryant has broadened Wagon Wheel's fare with contemporary country-styled music.

Shea fits right in with the program. "I learned all these songs playing in truck stop bars in San Bernardino for five or six years," Shea recalls of his schooling in the California country style.

While releasing a couple of independent albums on his own over the last decade, Shea has also served as a backup musician for some other Southern California roots-music nota-

bles, including **Dave Alvin**, for whom Shea has played guitar, pedal steel, and mandolin for three years.

"I did stuff with Dave as long as 10 years ago, with [former Flag Waver] **Chris Gaffney**," Shea says.



SHEA

Shea acknowledges the influence of such California country precursors as **Wynn Stewart**, **Merle Haggard**, and **Buck Owens**

but doesn't strictly bag his work with theirs. "I know that I draw on the things that appeal to me, and that's always had an appeal," he says. "But I tend to look at things song by song."

And, though much of "Sawbones" has the bluesy underpinnings and bold swing of classic California country, Shea also favors a folk-oriented style flavored with acoustic instruments. "I love the way they record," he says.

Shea will support his strikingly written and played album with late-year dates that will find him splitting his duties between work as a sideman in Alvin's group and leading his own sets. "I'll be touring with Dave in October, and I'll probably do a song in the show," Shea says. "I'll be opening the dates on a November tour . . . From there, I'm looking into how much I can do on my own."

Wagon Wheel Records is distributed by Burnside Distribution, and Valley Media carries the label's titles.

Top Independent Albums

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	8	BAHA MEN S-CURVE 751052/ARTEMIS (10.98/16.98) HS	NO. 1 WHO LET THE DOGS OUT 2 weeks at No. 1
2	NEW		B-LEGIT IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
3	2	3	2GETHER TVT 6840 (10.98/17.98)	AGAIN
4	4	6	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
5	3	14	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
6	7	22	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
7	6	36	SLIPKNOT ● I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
8	NEW		RICKIE LEE JONES ARTEMIS 751054 (17.98 CD)	IT'S LIKE THIS
9	8	36	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
10	10	36	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	9	27	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
12	11	33	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
13	24	6	LUDACRIS DISTURBING THA PEACE 911 (10.98/16.98) HS	LUDACRIS PRESENTS: INCOGNITO
14	12	11	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK
15	15	14	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
16	13	4	BUJU BANTON ANTI/PENTHOUSE 86580*/EPITAPH (10.98/16.98) HS	UNCHAINED SPIRIT
17	18	14	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
18	14	8	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
19	19	3	SOUNDTRACK SURVIVOR — THE OFFICIAL SOUNDTRACK TO THE HOT CBS TV SERIES TVT SOUNDTRAX 6900/TVT (17.98 CD)	
20	16	13	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
21	21	20	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
22	NEW		LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY!
23	30	5	ELVIS PRESLEY TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY
24	17	9	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
25	20	7	RANCID HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID
26	36	25	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
27	33	3	PEPE AGUILAR MUSART 12326/BALBOA (10.98/17.98) HS	LO GRANDE DE LOS GRANDES
28	37	4	THIEVERY CORPORATION EIGHTHEENTH STREET LOUNGE 0033* (16.98 CD) HS	MIRROR CONSPIRACY
29	38	14	BEBEL GILBERTO ZIRIGUIBOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
30	NEW		CONJUNTO PRIMAVERA FONOVI 10118 (8.98/12.98)	EL RECADO
31	22	3	LV LOUD 1868 (11.98/17.98) HS	HOW LONG
32	49	12	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
33	26	3	JETS TO BRAZIL JADE TREE 1052 (9.98 CD) HS	FOUR CORNERED NIGHT
34	23	7	LOS HURACANES DEL NORTE FONOVI 6088 (8.98/12.98) HS	EN QUE TRABAJA EL MUCHACHO
35	RE-ENTRY		STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
36	32	12	LOUIE DEVITO E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
37	29	12	MO THUGS FAMILY MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP
38	25	17	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
39	NEW		AURORA RED HILL 2168/PAMPLIN (11.98/16.98)	AURORA
40	40	13	PAUL VAN DYK MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
41	31	2	RYAN ADAMS BLOODSHOT 20071 (15.98 CD) HS	HEARTBREAKER
42	NEW		GROOVE ARMADA ULTRA 1058* (16.98 CD)	BACK TO MINE
43	NEW		THE PRESIDENTS OF THE UNITED STATES OF AMERICA MUSICBLITZ 30003 (17.98 CD)	FREAKED OUT AND SMALL
44	NEW		DAZ DILLINGER D.P.G. 1000 (17.98 CD)	R.A.W.
45	27	12	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4
46	28	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 888 (17.98 CD)	FRESH AIRE 8
47	35	36	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
48	RE-ENTRY		RICHARD "HUMPTY" VISSION TOMMY BOY SILVER LABEL 1402/TOMMY BOY (17.98 CD)	SHUT THE F*** UP AND DANCE
49	45	14	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
50	47	36	SEVENDUST ● TVT 5820 (10.98/16.98)	HOME

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **○** Albums with the greatest sales gains this week. **●** Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). **▲** RIAA certification for net shipment of 1 million units (Platinum). **◆** RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: **○** Certification for net shipment of 100,000 units (Oro). **△** Certification of 200,000 units (Platino). **△*** Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked **EQ** and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

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Artemis, Metal Blade, Loud Among RED Convention Attendees



Epitaph/Fat Possum recording artists R.L. Burnside and Paul Jones discussed the convention members' attentiveness during their performances. Pictured, from left, are Lou Tatulli, VP of sales at RED; Ron Urban, president/CEO of Edel North America; Ron Coleman, who does sales and marketing at Epitaph; Burnside; Jones; Eric Deaton, bassist in Paul Jones' band; Andy Kaulkin, president of Epitaph; Dave Hansen, GM of Epitaph; Mark Mauer, who does marketing at Fat Possum; and Alan Becker, senior VP of product development at RED. In the front row, kneeling from left, are Kenny Brown, guitarist in R.L. Burnside's band, and Cedric Burnside, R.L. Burnside's grandson and drummer.

RED Distribution gathered its troops July 18-23 at the Heritage Convention Resort in Southbury, Conn., for its annual convention. During the meet, the RED staff attended seminars to help them prepare for upcoming industry changes, listened to product presentations to prepare for the holiday selling season, attended showcases where some of the bands they promote stopped and thanked them by performing sets, and, of course, schmoozed with one another.



After the Roadrunner product presentation, the label thanked RED for its help in making the Slipknot album a hit by presenting RED senior management with platinum plaques. Pictured, from left, are Tova Hoffman, VP of human resources/accounting services at RED; Bob Johnson, senior director of field marketing/accounting services at RED; Lou Tatulli, VP of sales at RED; Dean Tabaac, VP of sales at RED; Ken Antonelli, president of RED; Chris Misutka of the Roadrunner production department; Laura G. Marques, VP of marketing at RED; Jonas Nachsin, at the time GM of Roadrunner but since promoted to label president; Alan Becker, senior VP of product development at RED; Michael Canter, VP of sales at Roadrunner; and Derek Schulman, who at the time was president of Roadrunner but has since left the label. Kneeling is Michelle Van Arendonk, director of A&R, film and TV music, at Roadrunner.



During the Warlock presentation, recording act 3rd Bass made an appearance. Shown, from left, are DJ Eclipse of 3rd Bass; Diana Lemchak, executive VP at Warlock; Adam Levy, CEO of Warlock; Ken Antonelli, president of RED; Prime Minister Pete Nice of 3rd Bass; Jim Cooperman, senior VP of business and legal affairs at RED; and MC Bulworth of 3rd Bass. Shown squatting in front is MC Serch of 3rd Bass.



Ediel America recording artist Jamie Houston gets complimented on his set from convention attendees. Pictured, from left, are Jonathan First, president of Ediel America; Hector Lizzardi, manager of Houston; Ken Antonelli, president of RED; Houston; and Judy Stakee, VP of creative activities at Warner/Chappell.



Serchlite Music recording act 3rd Bass lays it down at the convention.



The big three get together and discuss what's next on the convention agenda. Pictured, from left, are Michael Haentjes, CEO of edel music; Ron Urban, president/CEO of Edel North America; and Ken Antonelli, president of RED.



RED Distribution president Ken Antonelli makes his keynote speech.



Rampage recording artist Miss Jones, center, has a little help from her friends as she puts across a number from her latest album.



After the Victory product presentation, Victory leader Tony Brummel, left, challenges Ken Antonelli, RED president, center, to a game of pool, while Jennevieve Van Eynde, who does national sales for Victory, calls next.



The Artemis team and RED compare notes on how the convention is going while Artemis recording act Vengeance Of Spooks listens in. Standing, from left, are Daniel Glass, president of Artemis; Ming-Xia, Hypno, and DJ Sporty Shorty of Vengeance Of Spooks; Ken Antonelli, president of RED; Mr. Booka-T and Water Water of Vengeance Of Spooks; Joe Marone, CEO of the Antra label; Reuben Rodriguez, who handles R&B radio promotion for Artemis; and Paris Rose, national director of crossover promotion for Artemis. Kneeling are Jeff Brody, left, who handles sales for Artemis through his JRB sales and marketing firm, and Alan Becker, center, senior VP of product development at RED.



After the Metal Blade product presentation, RED executives met with label executives to compare notes. Pictured, from left, are Alan Becker, senior VP of product development at RED; Ken Antonelli, president of RED; Mike Faley, president of Metal Blade; Tracy Vera, senior VP/GM of Metal Blade; and Dan Fitzgerald, VP of sales at Metal Blade.



Loud Records and RED discuss strategy for the game show that the label produced during its product presentation. Pictured, from left, are Randy Roberts, GM of Loud; Steve Rifkind, CEO of Loud; Ken Antonelli, president of RED; Loud recording artist L.V.; Dean Tabaac, VP of sales at RED; Rich Isaacson, president of Loud; Ken Gullic, VP of sales at Loud; and Jonathan Rifkind, executive VP at Loud.

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New Media

MERCHANTS & MARKETING

Forecasts See Merry E-Tail Christmas

Strong Holiday Spending Expected, But Service Is Considered Key

This issue's column was prepared by Marilynn A. Gillett.

FALL MAY HAVE ONLY just dropped, but the online music sector is already gearing up for the holiday-selling season ahead. If the various Internet prognosticators are on target, it promises to be a relatively hot one for Web merchants—although they warn that a repeat of some of last year's mistakes could result in some companies getting burned.

According to Jupiter Communications, U.S. consumers will spend \$11.6 billion online this holiday season, which the Internet research company defines as Nov. 1 through Dec. 31. That's a 66% rise over the prior-year period but below the dizzying growth pace set in previous years, which saw sales triple in 1998 and more than double in '99.

SITES+ SOUNDS

Some \$9 billion of this year's total will be spent on retail purchases (the other \$3 billion will be rung up by travel purchases), and some 6 million of those spending that money this year will be first-time online buyers, Jupiter predicts. The lures for the newcomers? Convenience and an increasing confidence in the channel, according to Jupiter analyst Ken Cassar.

But along with that rising confidence comes ever-higher expectations for service, analysts and retailers agree. Research firm Gartner Group—which forecasts North American online holiday sales of \$10.72 billion—says that some E-tailers found themselves unprepared for last year's onslaught of buyers and thus had difficulties getting gifts out in time.

One in four online orders were delivered late during the 1999 holiday season, says online research company BizRate.com, which notes that consumers are not entirely blameless in this equation. The peak buying day for online shopping during the holiday season—and the entire year—is Dec. 14, it says. Not quite last-second but cutting it fairly close.

"The worst thing you can do is to promise something and then not deliver on it," says Dave Alder, senior VP/GM for Virgin Megastores' online store at virginmega.com, who expects a strong Christmas season for online music sales. "It's to be expected that people will be shopping at the last minute, but the last thing we would do is take orders to the last second with the expectation that they would arrive in time. What we would rather do is encourage customers to shop a little earlier. And of course if they place orders late in the day, we will do our best to get them to them, but it's about managing expectations as well."

Customers are more likely to hold a late order against a site than they are to harbor ill will against a merchant

who tells them upfront that they have missed a "guaranteed delivery" deadline, analysts say.

Robert Labatt, principal analyst for Gartner's e-Business Services,

believes that both consumers and retailers have learned hard lessons from last year. "Consumers are likely to shop earlier as they shop more in

(Continued on page 87)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES		18-24	
1. amazon.com	14,464	1. amazon.com	1,545
2. barnesandnoble.com	5,281	2. cdnow.com	619
3. cdnow.com	3,857	3. barnesandnoble.com	444
4. bmgmusicservice.com	3,199	4. bmgmusicservice.com	386
5. buy.com	2,604	5. buy.com	308
6. columbiahouse.com	2,244	6. columbiahouse.com	276
7. bestbuy.com	1,691	7. bestbuy.com	255
8. walmart.com	1,477	8. walmart.com	161
9. towerrecords.com	380	9. towerrecords.com	78
10. samgoody.com	177	10. samgoody.com	45

25-34		35-49	
1. amazon.com	3,915	1. amazon.com	5,153
2. barnesandnoble.com	1,436	2. barnesandnoble.com	1,953
3. bmgmusicservice.com	1,143	3. bmgmusicservice.com	1,038
4. cdnow.com	1,136	4. cdnow.com	995
5. columbiahouse.com	794	5. buy.com	880
6. buy.com	769	6. columbiahouse.com	728
7. walmart.com	544	7. bestbuy.com	566
8. bestbuy.com	492	8. walmart.com	463
9. towerrecords.com	147	9. towerrecords.com	111
10. twec.com	33	10. samgoody.com	49

Source: Media Metrix, July 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the estimated number of users who visited each site, without duplication, once in a given month. More than 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

SEPTEMBER 30, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		MAROON REPRISE 47814/WARNER BROS.	BARENAKED LADIES	5
			◀ NO. 1 ▶ 1 week at No. 1		
2	NEW		VERDI PHILIPS 464600	ANDREA BOCELLI	23
3	NEW		RED DIRT GIRL NONESUCH 79616/AG	EMMYLOU HARRIS	54
4	NEW		IN BLUE 143/LAVA/ATLANTIC 83352/AG	THE CORRS	21
5	NEW		THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX 112316*/MCA	JIMI HENDRIX	78
6	1	3	LA LUNA NEMO STUDIO 56968/ANGEL	SARAH BRIGHTMAN	31
7	2	14	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	25
8	3	40	BRAND NEW DAY ▲ A&M 490443/INTERSCOPE	STING	15
9	NEW		RIGHTEOUS LOVE INTERSCOPE 490737	JOAN OSBORNE	90
10	NEW		IT'S LIKE THIS ARTEMIS 751054	RICKIE LEE JONES	148
11	8	39	HUMAN CLAY ▲ WIND-UP 13053*	CREED	6
12	16	16	THE MARSHALL MATHERS LP ▲ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	3
13	NEW		NATHAN MICHAEL SHAWN WANYA UNIVERSAL 159281	BOYZ II MEN	4
14	14	29	PLAY ▲ V2 27049* HS	MOBY	52
15	19	44	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	19
16	15	4	NO ANGEL ● ARISTA 19025 HS	DIDO	57
17	13	26	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	8
18	12	17	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	9
19	9	18	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	7
20	NEW		MI REFLEJO RCA 69323/BMG LATIN	CHRISTINA AGUILERA	27

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



Here's The Story . . . Brady kids Susan Olsen (Cindy Brady) and Mike Lookinland (Bobby Brady), seated, check in at Rhino Home Video to get filled in on the plans for the release of "The Brady Home Movies." With them, from left, are Rhino director of sales Mitch Mallon, DVD manager Sophia Fields, senior VP Arny Schorr, and product manager Tanya Roberson. Rhino will release the title in stores next month.

U.K. Film Board Adjusts Standards Restrictions Lowered On Sex But Increased On Drug Scenes

BY SAM ANDREWS

LONDON—More sex, please; we're British—but no drugs or violence.

In a new set of rules issued by the British Board of Film Classification (BBFC), restrictions on sex scenes will be lessened for 15- and 18-year-old audiences, but the censorship body will crack down on scenes showing drug use and violence to younger viewers in films for theatrical and video release.

For the first time, any reference to drugs will be taken out of movies for general audiences, certified U, and

only passing references will be allowed for PG movies or those aimed at viewers 15 or younger.

The restrictions on sexual content in films certified for 15-year-olds will be lowered, as long as the sex scenes are depicted in a responsible and loving context.

The changes were made following an extensive public survey conducted on more than 3,000 movie and video viewers asking their opinions about sexual, violent, and drug-related content in films. The new guidelines were also determined by consumer viewer panels selected from around the U.K.

The result is that films such as "The End Of The Affair," where Ralph Fiennes' buttocks earned the release an 18 rating, would now pass as a 15.

Art-house films containing responsible or caring "real sex" scenes such as "The Idiots" and "Romance" would now face fewer cuts because they can be "exceptionally justified by context," according to the new guidelines.

"What people told us is that for 15 films [those suitable for 15-year-olds] we should ease up on rules about sexual coverage and that at the 18 level [those suitable for 18-year-olds] we should please back off," says BBFC president Andreas Whittam Smith.

BBFC chairman Robin Duval says

that under the new guidelines film censors will edit only the most graphic sexual scenes, scenes that actively promote violence, or those that give explicit information about drug use in a certified 18 film.

The more liberal line on the 18 rating means that the Brad Pitt film "Fight Club" would now pass uncut, but several scenes in "Trainspotting" that could be interpreted as giving "instructional detail" for taking drugs would be taken out.

"If 'Pulp Fiction' were to come to us for the first time," Duval says, "I think we would look at the scene where John Travolta is taking heroin in a car with a little more concern than we did at the time."

Participants in the survey had a greater concern about the depiction of drugs at all levels, Whittam Smith says, because many felt that some films make drug use appear to be acceptable social behavior.

While the board acknowledges that drug use is part of any society, it won't allow scenes that contain any element of "instruction" about drugs and how to acquire or use them.

However, the "light-hearted" use of drugs in the Brenda Blethyn-starring "Saving Grace" was acceptable because its focus was on marijuana (not considered a hard drug by the board) and because no children were involved in the drug use.

Buena Vista's Koch Leaving For Microsoft; 'Sopranos' Video Debut; VSDA Fights Hunger

EXEC EXITS MOUSE HOUSE: Reliable sources tell Picture This that Buena Vista Home Entertainment senior VP/GM Mitch Koch is leaving his post. Koch is taking a position as VP of marketing at Microsoft to launch the software giant's new game system, the Xbox console. A replacement for Koch has yet to be decided. Representatives from Buena Vista did not return calls at press time.

In other executive changes, Rentrak Corp. CEO Ron Berger has resigned, according to the company. Paul Rosenbaum, who owns 9.2% of the revenue-sharing corporation, is expected to be named interim CEO. Berger founded the company in 1977.

MOB HIT: For consumers who have heard about how great "The Sopranos" is but still haven't sprung for the HBO hookup, don't

worry—the video is coming. On Dec. 12, just in time for the holidays, HBO Home Video will release a collector's set of the first season on DVD and VHS.

"The Sopranos: The Complete First Season" will be packaged as a four-disc DVD set and a five-tape VHS edition and will set fans back about \$100. (The actual price is \$99.92 for the tape version and \$99.98 for the DVD set.) Single tapes and DVDs won't be available.

HBO is expecting the video debut of the series to be as big—or bigger than—the video release of another of its critically acclaimed and much-talked about series, "Sex And The City." "The Sopranos" is only the second series we've released on video, and we expect it to be huge," says HBO VP of marketing Cynthia Rhea. "This is a big opportunity for people who have heard about the show—or have seen and love it—to own it."

In addition to hitting the holiday buying season, Rhea says, the release will have a second selling wave when the third season of "The Sopranos" gets under way March 4. "We weighed the two options of releasing it for the holidays or for the beginning of the new show," says Rhea. "But with the unbelievable rate that DVD is growing, the scale went in the way that it would benefit the product to be out at Christmas."

HBO will focus its marketing efforts on a large television advertising campaign that includes an extensive post-street-date campaign. Retailers will receive a merchandiser that will accommodate both the DVD and VHS configurations.

Rhea says there won't be any consumer contests,

such as a free trip to Sicily. "Those types of things didn't fit into our strategy," she says.

While the first three discs will contain the episodes, the fourth disc will contain a one-hour-and-17-minute interview with the show's creator (as well as frequent director and writer), David Chase. Chase will be interviewed by film director Peter Bogdanovich, who also plays Dr. Elliott Kupferberg on the show. The interview takes place on the set of the Sopranos' kitchen.

The two directors also provide audio commentary for the pilot episode. Other DVD extras include two behind-the-scenes featurettes, previews, recaps, an episode index, cast bios, and Web links to the HBO site devoted to the show.

PAPER DONATIONS: The Video Software Dealers Assn. is conducting a lunch-bag campaign to benefit Fast Forward to End Hunger. The promotion asks customers to purchase brown paper lunch bags from participating retailers. Each bag costs \$1, and the retailer writes the donor's name on the bag and displays it in his store. Participating retailers can receive a free point-of-purchase kit that includes 200 Fast Forward mini lunch bags and a list of local food banks in their area.

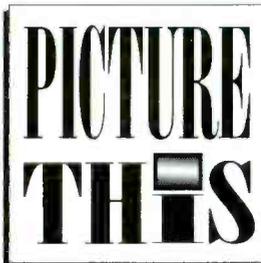
The campaign runs through December. Since its inception five years ago, the organization has raised more than \$5 million.

SHOP WITH THE DINOS: Universal Studios Home Video has opened up a "Jurassic Park" online store at jurassicpark.com to coincide with the Oct. 10 DVD street date of the film and its sequel "The Lost World: Jurassic Park."

At the store, which was developed by E-commerce provider Zengine, consumers will be able to pre-order both titles and link to other Universal Studios products and services. The site also features a downloadable "Jurassic Park"-themed browser and a chance to enter a sweepstakes.

Universal has teamed with America Online, which will host a live online chat from the set of "Jurassic Park III." The Web portal will also advertise the DVD's availability in its entertainment areas and conduct a sweepstakes.

An online greeting card program with American Greetings is also planned.



by Eileen Fitzpatrick



Voice-Over Legend June Foray Brings Squirrel, Granny To Life

After 50 years in show business and her own star on the Hollywood Walk of Fame, June Foray is inarguably the first lady of animation. She's worked with Chuck Jones and Friz Freleng on over 40 Warner shorts and with Jay Ward as the voice of Rocky the Flying Squirrel, which she reprised for the feature film "The Adventures Of Rocky And Bullwinkle," due in stores Jan. 9 from Universal Studios Home Video.

Foray also voices the character of Granny in "Tweety's High-Flying Adventure" from Warner Home Video, in stores now. Her other projects include a Looney Tunes "Crazy Christmas" album from Rhino Records and the audiobook "Tall And Small Tales" from Helion.

The busy Foray—and a few of her characters who dropped in—spoke with us from her Woodland Hills, Calif., home.

How did you first get the role of Granny, Tweety Bird's owner?

In 1954, I had been doing Witch Hazel for Chuck Jones when Friz Freleng asked me to do Granny. I had nothing to go by, but I had cre-

ated this granny voice when I was 12. I have always been an omnivorous reader and liked to act out the parts. So I relied on what I had invented as a kid.

How did you like working with Chuck Jones?

Those were joyous, joyous times. Here was this tall, handsome, talented guy, and he was so easy to work with. He would give me the lines to read, and I'd read it once and record it. Then I'd say, "Would you like another one for protection?" And he'd say, "No, no, no—that was just fine."

And now . . . how did you get involved in "Tweety's High-Flying Adventure"?

I just loved the script. It's charming. I like the idea of a canary flying around the world in 80 days. And the writing is great.

You also voiced "The Adventures Of Rocky And Bullwinkle." Was it different because of the live-action element?

No, because we always record the animation first. Voice-over people
(Continued on page 83)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	20	3	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
2	1	5	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
3	4	10	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
4	2	17	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
5	3	17	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
6	6	16	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
7	8	8	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	19.96
8	5	6	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
9	10	11	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
10	11	5	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
11	15	4	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
12	7	39	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
13	12	14	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
14	9	9	MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
15	13	42	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
16	14	38	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
17	17	2	THE BEST MAN	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999	R	19.95
18	19	6	THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
19	18	43	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
20	16	18	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
21	21	12	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
22	28	5	THE THOMAS CROWN AFFAIR	MGM Home Entertainment 907452	Pierce Brosnan Rene Russo	1999	R	14.95
23	NEW ▶		PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
24	26	2	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
25	25	7	BIG MONEY HUSTLAS	Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	2000	NR	24.95
26	23	5	GIRLS GONE WILD-COLLEGE CO-EDS: MARDI GRAS	Ventura Distribution 0213	Various Artists	2000	NR	19.95
27	24	11	SHAFT	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
28	30	23	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
29	27	23	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
30	22	20	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
31	NEW ▶		ECW: EXTREME EVOLUTION	Pioneer Entertainment 71404	Various Artists	2000	NR	14.98
32	NEW ▶		EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
33	29	21	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
34	35	9	THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO	Warner Home Video 1579	Animated	2000	NR	14.95
35	33	25	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
36	NEW ▶		FOR LOVE OF THE GAME	Universal Studios Home Video 84156	Kevin Costner Kelly Preston	1999	PG-13	19.98
37	31	29	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.95
38	32	2	END OF DAYS	Universal Studios Home Video 85240	Arnold Schwarzenegger	1999	R	19.98
39	34	39	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
40	36	3	TOM GREEN SHOW UNCENSORED	MTV Home Video Sony Music Entertainment 5382	Tom Green	2000	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	4	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
2	2	4	THE CIDER HOUSE RULES (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine
3	3	7	MAGNOLIA (R)	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise
4	NEW ▶		AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale
5	12	2	GHOST DOG (R)	Artisan Home Entertainment 10352	Forest Whitaker
6	10	4	TITUS (R)	FoxVideo 200059	Anthony Hopkins Jessica Lange
7	15	2	THE BIG KAHUNA (R)	Universal Studios Home Video 85774	Kevin Spacey Danny DeVito
8	8	7	THE NINTH GATE (R)	New Line Home Video Warner Home Video 4123	Johnny Depp
9	14	2	THE NEXT BEST THING (PG-13)	Paramount Home Video 334227	Madonna Rupert Everett
10	6	6	ROMEO MUST DIE (R)	Warner Home Video 18128	Jet Li Aaliyah
11	4	7	THE BEACH (R)	FoxVideo 60608	Leonardo DiCaprio
12	7	8	THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willis Matthew Perry
13	5	5	REINDEER GAMES (R)	Dimension Home Video Buena Vista Home Entertainment 20619	Ben Affleck Gary Sinese
14	18	4	HOLY SMOKE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 19718	Kate Winslet
15	9	2	I DREAMED OF AFRICA (PG-13)	Columbia TriStar Home Video 4152	Kim Basinger
16	11	11	THE TALENTED MR. RIPLEY (R)	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow
17	NEW ▶		ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Dennis Quaid
18	19	14	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 2711	Winona Ryder Angelina Jolie
19	13	9	BOILER ROOM (R)	New Line Home Video Warner Home Video 5094	Giovanni Ribisi Vin Diesel
20	NEW ▶		3 STRIKES (R)	MGM Home Entertainment 1000805	David Allen Grier

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		MISSION TO MARS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
2	2	3	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson
3	1	3	ANY GIVEN SUNDAY (R) (24.98)	Warner Home Video 18322	Al Pacino Dennis Quaid
4	NEW ▶		THIS IS SPINAL TAP: SPECIAL EDITION (R) (26.98)	MGM Home Entertainment 1000973	Christopher Guest Michael McKean
5	9	52	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
6	10	14	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
7	3	3	TERMINATOR 2: JUDGMENT DAY (R) (39.98)	Artisan Home Entertainment 10967	Arnold Schwarzenegger
8	4	2	MEN IN BLACK (LIMITED EDITION) (PG-13) (39.95)	Columbia TriStar Home Video 5291	Tommy Lee Jones Will Smith
9	6	5	ERIN BROCKOVICH (R) (26.98)	Universal Studios Home Video 20783	Julia Roberts Albert Finney
10	7	3	THE SOUND OF MUSIC-FIVE STAR COLLECTION EDITION (G) (29.98)	FoxVideo 2000037	Julie Andrews Christopher Plummer
11	15	9	THE PRINCESS BRIDE (PG) (19.98)	MGM Home Entertainment 908064	Cary Elwes Robin Wright
12	11	7	ROMEO MUST DIE (R) (24.98)	Warner Home Video 18128	Jet Li Aaliyah
13	12	4	THE TIGGER MOVIE (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19302	Animated
14	RE-ENTRY		FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton
15	8	2	AMERICAN PSYCHO (NR) (26.98)	Universal Studios Home Video 20942	Christian Bale
16	5	2	MEN IN BLACK (COLLECTOR'S SERIES) (PG-13) (29.95)	Columbia TriStar Home Video 82659	Tommy Lee Jones Will Smith
17	19	12	INDEPENDENCE DAY (PG-13) (34.98)	FoxVideo 2000045	Will Smith Jeff Goldblum
18	14	3	MAGNOLIA (R) (29.98)	New Line Home Video/Warner Home Video 5029	Tom Cruise
19	17	9	THE WHOLE NINE YARDS (R) (24.98)	Warner Home Video 18381	Bruce Willis Matthew Perry
20	RE-ENTRY		AMERICAN PIE (NR) (24.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan

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Columbia's 'Thomas' Goes Home With Warner's 'Pokémon'

LIGHTS! CAMERA! ACTION! "Pokémon: The Movie, Pokémon 2000, The Power Of One" and "Thomas And The Magic Railroad," two summer films for the family, come to home video and DVD this fall.

"Thomas And The Magic Railroad" chugs into stores Oct. 31 from Columbia TriStar Home Video. The tape is priced at \$22.96 for clamshell or slip-sleeve, and the DVD is priced at \$24.95. The title will be supported by tie-ins with Amtrak, Basic Fun Toys, and Random House Books.

"Thomas," the first full-length feature film starring popular preschool character Thomas the Tank Engine, stars **Alec Baldwin**, **Peter Fonda**, and **Mara Wilson**. The DVD version includes deleted scenes and theatrical trailers and will be presented in Dolby Digital Surround Sound. A Spanish-dubbed and -packaged version is also available.

The Amtrak promotion includes a coupon for a special Amtrak kids' fare placed in all "Thomas" packages. Random House Books will be co-promoting the video and DVD release through advertisements in 450,000 "Thomas" books and through a full page ad in the November issue of Parents magazine, as well as through links from the Random House Web site to the "Thomas" site. As for the Basic Fun toy giveaway, details are still being worked out.

"Pokémon: The Movie, Pokémon 2000, The Power Of One," which racked up \$44 million at the box office, arrives Nov. 14 via Warner Home Video, priced at \$22.96 for

the VHS and \$24.98 for the DVD. Warner is offering a quartet of \$3 rebates as well as free on-pack collectibles.

Each video comes packaged with a free, exclusive game card from Wizards of the Coast, featuring (who else?) the most popular Pokémon character, Pikachu. Specially marked videocassettes and DVDs will also come packaged with an exclusive Pokémon coin featuring the character Lugia. Plus, both VHS and DVD will give a sneak preview of the next theatrical film for the franchise, "Pokémon 3."

Extra features on the DVD include musical performances from the movie along with behind-the-scenes footage and the "Pokémon: The Movie, Pokémon 2000, The Power Of One" theatrical trailer. DVD-ROM users can sample Nintendo game guides, Web events, and Web site links.

Several major promotional partners round out the Pokémon marketing plan. More than 5 million Cracker Jack boxes will offer a \$3 rebate and a special Pokémon surprise with purchase of the video. Banquet Chicken will kick in a \$3 rebate, which will be advertised on more than 6 million of the company's product boxes. More than 1 million boxes of Nintendo's "Hey You Pikachu" videogames will advertise a \$3 rebate, as will select Rexall Vitamins.

The movie will also be included in Warner Bros. Family Entertainment's fourth-quarter promotion, which offers a \$5 escalating consumer rebate and a \$2 instant



by Moira McCormick

coupon and print campaign.

The two titles join the other big family movie of the summer, "Chicken Run," which scampers in Nov. 21 (Billboard, Sept. 23).

HAVE A SONY HOLIDAY: Sony Wonder has unveiled four new holiday-themed home videos, led by a first-ever Christmas special from the Emmy-winning PBS series "Arthur." "Arthur's Perfect Christmas" will be broadcast Nov. 22 and Dec. 24 on PBS.

The 55-minute video, which arrived in stores Sept. 12, will come packaged with an "Arthur" value booklet featuring offers from the franchise's licensees, which include Juicy Juice, TCBY frozen yogurt, Mattel Interactive, Random House, and others.

The title, priced at \$12.98 (VHS only), will also receive in-theater advertising at Loews Cineplex Theatres during the month of November.

The other new holiday titles from Sony, all priced at \$9.98, are "Santa's Special Delivery," "The Last Polar Bears," and "Wimzie's House: Happy Holidays." The first two run 30 minutes, and the third is a spinoff of the PBS preschool TV series "Wimzie's House" and

has a 50-minute running time.

Holiday releases include "Elmo Saves Christmas," starring **Charles Durning**, poet **Maya Angelou**, and **Harvey Fierstein** as the Easter Bunny. The VHS version is priced at \$9.98; the DVD is \$19.98.

Other home video rereleases include "Christmas Eve On Sesame Street" at \$9.98 and "CinderElmo" at \$12.98 VHS and \$19.98 DVD.

"The Beginner's Bible: The Story Of The Nativity" at \$9.98 and "The Forgotten Toys," starring the voice of **Bob Hoskins** and priced at \$12.98, round out Sony's holiday selection.

FANTASTIC: Walt Disney Home Video will bring "Fantasia 2000" to VHS and DVD on Nov. 14. At the same time, the original "Fantasia" will be available on DVD for the first time, in a 60th-anniversary edition. Both the VHS and DVD versions of "Fantasia 2000" contain a free collectible commemorative booklet highlighting the art, music, and technology of the film. The supplier will also put out a three-disc collector's set, "Fantasia Anthology," containing both versions of the groundbreaking classical music-and-animation films, as well as the supplemental disc "The Fantasia Legacy."

Billboard®

SEPTEMBER 30, 2000

Top Kid Video™				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
▶ No. 1 ◀				
1	11	2	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19302	2000 24.99
2	1	4	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000 19.96
3	2	4	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000 19.96
4	6	3	VEGGIE TALES: KING GEORGE AND THE DUCKY Big Idea/Lyric Studios 2136	2000 12.99
5	5	6	THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO Warner Home Video 1579	2000 14.95
6	12	4	MARY-KATE & ASHLEY: AMAZING ADVENTURES Dualstar Video/Warner Home Video 56519	2000 19.96
7	4	12	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36879	2000 19.96
8	3	3	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000 24.99
9	20	6	THE POWERPUFF GIRLS: BUBBLEVICIOUS Warner Home Video 1576	2000 14.95
10	22	14	BARNEY: MORE BARNEY SONGS Barney Home Video/The Lyons Group 1234	1999 14.95
11	8	39	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998 9.95
12	RE-ENTRY		BLUE'S CLUES: STOP LOOK AND LISTEN! Nickelodeon Video/Paramount Home Video 839663	2000 9.95
13	7	60	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998 26.99
14	RE-ENTRY		THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970 26.99
15	NEW ▶		IT'S THE PIED PIPER, CHARLIE BROWN Paramount Home Video 13505	2000 12.95
16	9	10	SALUDOS AMIGOS Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000 19.99
17	10	16	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999 26.99
18	24	15	AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000 24.99
19	19	24	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999 14.95
20	16	15	ELMO'S WORLD Sony Wonder 51720	2000 9.98
21	RE-ENTRY		THE LITTLE MERMAID ◊ Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989 26.99
22	13	13	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999 26.99
23	14	3	AN AMERICAN TALE: MYSTERY OF THE NIGHT MONSTERS Universal Studios Home Video 83306	2000 14.99
24	17	19	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999 21.96
25	21	12	MONSTER RANCHER: LET THE GAMES BEGIN A.D.V. Films 001D	2000 14.98

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VOICE-OVER LEGEND

(Continued from page 81)

have to take cold, hard words off the paper and make it sound natural. It's like radio—you never see anything except the microphone.

What was Jay Ward like to work with?

Jay was an amiable man, but very perspicacious. He knew precisely what would go and what wouldn't go. And he had real insight into the characters. The acting involved [for animated characters] is under-appreciated. Voice-over people don't have the camera to recognize the eyes or body language or facial expression. They have to express everything with the voice.

So do you act as you voice a character?

Yes, you can't help it! Every time I do a witch, I bend over and crook my neck. You just assume that character.

What keeps you going after all these years?

In the first place, the creativity of it, and in the second place, it's good money. CATHERINE CELLA

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newsline...

LPFM DEBATE CONTINUES. The Federal Communications Commission (FCC) says it received 473 applications from nonprofit community groups and state and local governments for low-power FM (LPFM) stations in Connecticut, Illinois, Kansas, Michigan, Minnesota, Mississippi, Nevada, New Hampshire, Virginia, Wyoming, and Puerto Rico. Meanwhile, NPR, which has joined commercial radio in opposing the LPFM program, is backing a bill proposed by Sen. Rod Grams, R-Minn., which would allow the FCC to license LPFM stations while still protecting third adjacent channels. NPR has been most worried about the impact LPFM stations would have on its radio reading service for the blind, which is often on lower-power stations. "We have consistently affirmed our belief that LPFM can coexist in a complementary, compatible way with America's public radio stations," says NPR president/CEO Kevin Klose. Grams, meanwhile, has picked up more co-sponsors. Sens. Chuck Robb, R-Va.; Jim Bunning, R-Ky.; Craig Thomas, R-Wyo.; Mike Crapo, R-Idaho; and Rick Santorum, R-Pa., have added their names to the list, which has grown to eight. Grams' bill is a companion to a bill approved by the House in April.

KENNARD PLANS TO STAY PUT. FCC Chairman Bill Kennard says he has no plans to exit his post if fellow Democrat and pal Al Gore wins the White House. Kennard says reports of his departure "have been greatly exaggerated." In the Sept. 12 edition of *The New York Post*, FCC sources were quoted as saying Kennard would step down if Gore won, perhaps to take another job in a Gore cabinet. Kennard plans to stay until his term expires in June 2001, although tradition dictates that he offer to give up his chairmanship when a new president takes office.

Kennard has also announced that he plans to break the two-two deadlock on whether to keep the personal attack and political editorializing rules. Kennard had recused himself because he worked on the issue when he was an attorney at the National Assn. of Broadcasters. Because of the tie, the FCC has been unable to remove the regulations, even though a federal court has ordered it to take action. While he said he will finally vote, Kennard declined to reveal which way he will go.

RATINGS REDUX. After uncovering nine questionable diaries in the Tampa, Fla., market, Arbitron has reissued the book for market No. 21. While a few stations gained or lost one-tenth of a point, R&B WRXB-AM (Star 16) fell 50%, from a 1.0 to a 0.5 in the reissue. Arbitron says six diaries were from "a media-affiliated household," while another three diaries were "returned from a household that appears to have been influenced by media affiliation."

Separately, as the large radio groups begin to invest in smaller or suburban markets, Arbitron has added five new markets to its fall 2000 survey, including two new embedded markets in the New York metro. Added are Middlesex, N.J., market No. 33, and Westchester, N.Y., market No. 59—both part of the larger New York metro. Arbitron has also created the Flagstaff, Ariz., market, at No. 158; Clarksville, Tenn., at No. 199; and St. George, Utah, at No. 248.

Emmis Aims To Be No. 3 Radio Chain Cummings Says Group Will Focus On New Market Clusters

BY JEFF SILBERMAN

LOS ANGELES—After a frustratingly long absence from station acquisitions, Emmis Communications has returned to empire building in a big way.

When the Federal Communications Commission denied certain Clear Channel spinoffs, Emmis picked up modern KXPK (the Peak) Denver, which it has flipped to modern oldies. A month later it picked up crosstown KALC (Alice) from religious broadcaster Salem Communications. In addition, it ironed out a station swap in St. Louis that brought in modern KPNT (the Point) and classic rock KXOK. Together, they show Emmis not only back in the headlines but on top of its rock game.

"Our intent all along was to grow the radio division, but in a rational

way," Emmis executive VP of programming Rick Cummings says. "We continue to believe that this consolidation is far from over. There will be more opportunities in the markets we operate in to grow the enterprise."

Cummings believes Emmis will join what Steve Rivers described as "the Bloods and the Crips," namely Clear Channel and Infinity, as the third power. "That's an interesting analogy," Cummings says. "Having programmed [KPWR] Power 106 [Los Angeles] for years, I know those organizations a bit, and I wouldn't characterize it that way. But we've always thought we'd be the

third-largest group, although we don't yet know how it'll happen. You can almost assume that a mid-level group would have to be acquired, and we'll certainly be interested in that."

For now, he's focused on setting up new market clusters, as in L.A. "We're still learning how to cluster," he says. "Outside of New York and Indianapolis, we haven't had a lot of opportunities to figure out how they work. Of course, it would be great if they could all be like the New York [stations], which spread across the entire spectrum of African-American radio listening, but they don't always work that way."

Emmis' new St. Louis family is more of a complementary cluster. "We [can] do what Clear Channel does with some of the old Jacor line-ups," Cummings says. "We own the

(Continued on page 86)



CUMMINGS

Study Finds Fewer Radio Owners Since 1996

BY FRANK SAXE

SAN FRANCISCO—The number of radio owners has been cut by one-quarter since the passage of the 1996 Telecommunications Act, according to the fifth annual State of the Radio Industry study, prepared by BIA Financial Network.

According to BIA, in 1995 there were 5,222 individual station owners. By the end of '99 that number was down to 3,989—a decline of 24%. In the top 10 markets, an average of six companies accounted for 92% of the total advertising dollars being placed with radio.

During an appearance before the National Assn. of Black Owned Broadcasters in Washington, D.C., Federal Communications Commission (FCC) Chairman Bill Kennard said such consolidation is not what Congress intended five years ago. "I have presented a rule-making to my colleagues to change the way we define radio mar-

kets, so that we can bring our rules more into line with commercial realities and address the most egregious cases of consolidation," he said.

His proposal would close the "loop-hole" that a number of groups are using to control as much as 80% of a market's radio revenues. Under Kennard, the FCC has appealed to large groups to sell their spinoffs to minority owners. As a result, there are 43 new minority-owned stations, including 29 from Clear Channel's buyout of AMFM.

Kennard vowed to continue lobbying Congress to again give tax breaks to companies that sell stations to minorities, saying, "The tax certificate is the single most effective means of advancing minority broadcast ownership."

In its report, BIA estimated that

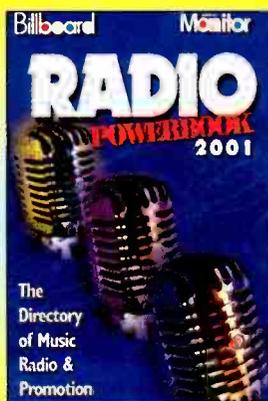
31% of radio's total 1999 revenues came from stations in the top 10 markets and that 60%, or \$9.5 billion, originated in the top 50. A BIA team of senior analysts predict in the study that radio revenues will continue to grow by 9.7% through 2003.

While BIA president/CEO Tom Buono says the company remains bullish on the radio industry, it is concerned about some of the external threats on the horizon. Those include "Internet-only audio or radio services, digital satellite radio, and to a lesser degree low-power FM. However, due to consolidation, the radio industry is positioned to handle these and other competitive threats," said Buono.

One other note from the BIA report: Twenty-one of the top 50 groups are publicly traded, and those publicly traded companies account for 90% or more of the local listening in 11 markets.



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Carl Thomas

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Eartha

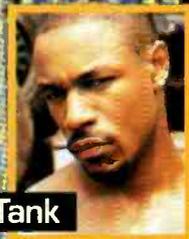


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- Dominique DiPrima, KKBT Los Angeles
- Mike Edwards, WWWZ Washington, D.C.
- Bill Flanagan, VH1
- Joe Wade Formicola, WRAL Raleigh
- Tom Fricke, SBR Creative Media
- Kelly Gross, WPLY Philadelphia
- Troy Hanson, WRIF Detroit
- Ron Harrell, KIMN Denver
- Shellie Hart, KUBE Seattle
- Scott Jameson, WRZX Indianapolis
- Tony Kidd, WHQT, WFLC Miami
- Dan Kieley, KIIS Los Angeles
- Andre Marcel, WDKX Rochester
- John Martin, Clear Channel
- Tony Mascaro, WPLJ New York
- Orlando, WLLD Tampa
- Tom Poleman, Clear Channel
- John Reynolds, WNKS Charlotte
- Bill Rose, Arbitron
- Steve Salhaney, WTIC-FM Hartford
- Dave Sholin, Capitol Records
- Michelle Stevens, Nassau Broadcasting
- Dom "Domino" Theodore, WFLZ Tampa
- Dave Universal, WKSE Buffalo
- Sam Weaver, KPRS Kansas City



Leigh Nash



Matt Scannell



Vitamin C

confirmed artist panelists:

- Leigh Nash, Sixpence None The Richer, Squint Ent.
- Matt Scannell, Vertical Horizon, RCA
- Carl Thomas, Bad Boy Ent.
- Vitamin C, Elektra
- and others



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Adult Contemporary

T. WK	L. WK	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	
No. 1					
1	2	2	35	BREATHE WARNER BROS. 16#B4 †	FAITH HILL 17 weeks at No. 1
2	1	1	30	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
3	3	3	21	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
4	4	4	26	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	6	5	21	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
6	5	6	55	AMAZED BNA 65957 †	LONESTAR
7	8	9	8	BACK HERE HOLLYWOOD 164040 †	BBMAK
8	7	7	51	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
9	10	8	49	THAT'S THE WAY IT IS 550 MUSIC 79473/7550-WORK †	CELINE DION
10	12	12	17	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
11	9	11	35	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
12	13	14	76	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
13	14	13	40	BACK AT ONE MOTOWN 156501/UNIVERSAL †	BRIAN MCKNIGHT
14	11	10	18	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
15	15	16	9	THERE YOU ARE RCA ALBUM CUT	MARTINA MCBRIDE
16	17	17	48	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	16	15	14	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
18	19	19	7	THE LOVE I FOUND IN YOU WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN WITH DAVE KOZ
19	20	20	74	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
20	22	22	4	THE WAY YOU LOVE ME WARNER BROS. ALBUM CUT †	FAITH HILL
21	18	18	26	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
22	23	30	3	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
23	21	21	10	I WANNA KNOW JIVE SOUNDTRACK & ALBUM CUT †	JOE
24	24	24	4	FRIENDS NEVER SAY GOODBYE DREAMWORKS SOUNDTRACK CUT	ELTON JOHN
25	25	23	6	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI

Adult Top 40

T. WK	L. WK	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	
No. 1					
1	1	1	23	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY 10 weeks at No. 1
2	2	2	23	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
3	3	3	25	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	5	5	12	WONDERFUL CAPITOL 58870 †	EVERCLEAR
5	4	4	43	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
6	6	6	17	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
7	8	9	11	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
8	9	10	11	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
9	13	19	5	WITH ARMS WIDE OPEN WIND-UP ALBUM CUT †	CREED
10	11	14	6	PINCH ME REPRISE ALBUM CUT †	BARENAKED LADIES
11	7	7	14	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
12	14	13	21	BACK HERE HOLLYWOOD 164040 †	BBMAK
13	12	11	65	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
14	15	15	10	IT'S MY LIFE ISLAND ALBUM CUT/IDJMG †	BON JOVI
15	10	8	32	HIGHER WIND-UP ALBUM CUT †	CREED
AIRPOWER					
16	17	20	7	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT	EVAN AND JARON
17	18	18	7	YOU'RE AN OCEAN HOLLYWOOD ALBUM CUT †	FASTBALL
18	16	12	39	I TRY EPIC ALBUM CUT †	MACY GRAY
19	19	16	38	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
20	22	22	9	DEEP INSIDE OF YOU ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
21	21	21	25	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
22	23	23	17	HERE WITH ME ARISTA ALBUM CUT †	DIDO
23	24	24	19	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
24	25	25	24	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
25	30	34	4	THE WAY YOU LOVE ME WARNER BROS. ALBUM CUT †	FAITH HILL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 86 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

XM Opens HQ, Plans Production Of Receiver

BY FRANK SAXE

With its satellite radio service set to begin within the next six to nine months, XM Satellite Radio has opened its new headquarters and broadcast center in Washington, D.C. The 150,000-square-foot facility will include 82 digitally interconnected studios, making it the largest audio broadcast facility of its kind in the U.S. XM gave the former Judd & Detweiler printing plant in northeast Washington a \$65 million makeover to create the facility.

XM has also unveiled a prototype of its radio receiver, which is set to go into production shortly. XM Radio president/CEO Hugh Panero says an end-to-end signal test has proven successful. "An XM digital music signal



INSIDE XM'S NEW STUDIOS

was successfully uplinked to a KU-band satellite, beamed back to earth to a terrestrial repeater, and received by an XM prototype radio in a moving vehicle."

XM has also announced new

agreements with regional consumer electronics retailers, which will sell and install its in-car receivers. In the Pacific Northwest, Magnolia Hi-Fi will distribute XM radios, while the Cowboy Maloney's Electric City chain will do the same in Mississippi.

At the same time as it ramps up technically, XM is signing additional content deals. Recent additions include an all-news channel created by the Associated Press, a business news channel by CNBC, and a children's channel crafted by the Sesame Workshop—the producers of "Sesame Street" and "Dragon Tales." Also, XM has announced content deals with BET, the BBC, and Harry Knowles, an Internet movie site creator.

EMMIS AIMS TO BE NO. 3 RADIO CHAIN

(Continued from page 84)

rock franchise. The Point [is] the dominant contemporary rock station. KSHE is a 34-year-old legend as a traditional mainstream [rocker], and on the upper end is soft classic rock KIHT (K-Hits). That leaves us with a couple other FMs. KXOK has been a thorn in KSHE's side. We'll do something else with the signal. It's also no secret that we're not going to keep Extreme [as it is], as it has almost split the contemporary rock audience with the Point."

One thing Emmis is keeping are three powerhouses in mornings, Bob and Tom on KSHE, Howard Stern on Extreme, and Steve and D.C., who were on country WKXX St. Louis before Emmis dealt the station to Bonneville. Cummings says Steve and D.C. are likely to head to Extreme, prompting questions about the future of Extreme's format and where to place Stern.

"We're intrigued about building an FM talk franchise on Extreme. Yet FM talk models are so testosterone-laden. I don't know if that's by design or because eight out of 10 [FM talk stations] have Stern in the morning. We don't want to do it that way. We're thinking in terms of getting as many women to listen as men."

Cummings was also intrigued by '80s gold at KXPK, despite mixed results elsewhere.

"[In] Seattle and Portland, Ore., new '80s stations have gone through the roof," Cummings notes. "Not all have done well, as [WPLT] Detroit hasn't set the world on fire. [Yet] we remained intrigued about modern '80s hits. [Consultant] Jon Coleman has talked about it for three years. We thought about it in L.A., but we felt country had a greater upside there. However, in Denver, the Peak is up against three or four Clear Channel rock stations, plus a Tribune rock station. Contemporary rock is not a good place to be. We needed another answer, and one was '80s. We found a substantial appetite for it. PD Mike Stern and consultant Fred Jacobs have done a great job of getting it on the air."

His acceptance of '80s-based formats reflects a new grasp of the corporate radio world. "The days of companies like Emmis or Clear Channel

[not considering] formats unless they see a 20-year franchise are gone," he says. "As someone who in the early days of 'Jammin' oldies' was critical of the format and thought it wouldn't last, I've changed my tune. If you can find a [format] that will last 18 months to two years, do it. That's the way the radio world works these days."

In L.A., Emmis flirted with flipping recently acquired KZLA to modern oldies but stayed with country even when its highly publicized meeting with country labels, in which it suggested that those labels spend marketing money on KZLA, was coolly received.

"We thought we made a very compelling case that a partnership between the labels and the artists with KZLA would push the brand up in Southern California," Cummings says. "I read about some disappointing responses in the trades, but in the 11th hour, as it came down to making a decision, we got some positive feedback from Nashville. It wasn't at the level we requested, but there was some support from key players who could be great partners. Together, we can make country a strong brand here. Being in Hollywood, once you create star power, the film and TV industries notice. We saw this happen with rap. Working together, we can see it in country and push KZLA to new levels."

"There are a number of reasons why [KZLA] has under-performed," he adds. "One is that no one has capitalized on the audience that's out there. It's easy for me to tell you what we can do. The proof is getting it done. How will we do that? I characterized it to [KZLA PD] R.J. Curtis as being 'humanely relentless'—treat the people well but be relentless about putting the best country station in America on the air in L.A."

Another disparate cluster is in Phoenix, where KKFR is teamed with AC KKLK (K-Lite) and news/talk KTAR. Expect no transition woes at Power 92, since PD Bruce St. James once was music director at Power 106.

In Indianapolis, Emmis lured WBZZ (B94) Pittsburgh's David Edgar to the PD post at new top 40 WNOU. "We're not totally happy with the [station's] growth so far, but better

things are around the corner, partly because David's there. We're seeing signs [that] there's a good six months ahead of us, and [our potential] is still a year away. People have started to find it in big numbers. We hiccuped a bit, but I take responsibility for that. The hook of WNOU, like all top 40s, is to play all the hits, but I got so carried away with creating a new presentation [with] interactive stuff such as voting for songs on the Web. We pushed that too hard for the first 90 days, but since then we've shut up about [it]; it's starting to take off."

Even with all the new players, Cummings still counts on his bicoastal R&B powerhouses, KPWR and WQHT (Hot 97) New York. "They've already reached optimum levels a couple of times, and they'll reach it again," he says. "Unless you're KGO San Francisco, you don't stay No. 1 for 75 books in a row. It's just not feasible in an era of competitive market dynamics [and] changing music trends."

Overall, Cummings admits that to grow into the third major radio power, Emmis may have to adopt Clear Channel strategies such as voice-tracking and group-contesting. "We absolutely have to look at those things," he says. "You're going to see a different set of rules and a different way of thinking in the way Emmis stations are programmed and managed in the next five years. We hope to maintain our Emmis culture as we grow. So far, we've been able to maintain the good things and limit the negatives."

"Yet you can't look at this industry and say you'll only grow ad and NTR, because there's only so much you can generate [there]," he adds. "Some future profits will have to come from cutting costs. It's a 'work smarter, not harder' mentality. I'm intrigued by finding ways to [coordinate] our operations, be it cyberjocks or group promotions. Our people comprise the best programmers in the country. We're going to set goals by saying, 'Here's what we've got to get. Tell us the best ways to get there.' They'll come up with great things."

Jeff Silberman is a reporter for Airplay Monitor.

Over the course of a relentless two-year, cross-country tour, (hed)Planet Earth lead singer Jahred wrote up a storm using a very familiar product.

"Remember when you were a kid, and you'd get those marble-covered composition books in school?" he asks. "I filled up about 10 of those books during our months on tour. I filled them up with poetry and shit from the road. It was almost like journals. Then when it came time to do songs, I would just open three or four of those books. It wasn't in a linear fashion. I just grabbed pieces here and there and put them together."

This process resulted in a much more personal second album for the group, also known as

(hed)P.E. Jahred says that the group's heavy metal/hip-hop Volcano/Jive project, "Broke," "expresses anguish and whatever has been going on for the last few years in my life. It's tough to



'It's true to my life of being a barfly and trying to fill that space with some company'

—Jahred, (hed)Planet Earth

pull up your roots and just leave. Eighty percent of this album was done on the road. The first album was written completely at home in Huntington Beach [Calif.]. I was in this little fishbowl, and then

I got to see the world and wrote about it."

The album's first single, "Bartender (I Just Want Your Company)," which is No. 34 on this issue's Modern Rock Tracks chart, explores the loneliness of being on the road. "We were trying to capture that feeling that I get of going out and still feeling empty when I get home," Jahred says. "I may have a blast for 12 hours, but then I'm back in the same position."

He continues, "It's true to my life of being a barfly and trying to fill that space with some company. Lots of people go through it. That's why all the bars are filled up. Which, oddly enough, lends itself to going more crazy. You're going out to meet someone, but then you end up at a place where there's just a bunch of chaos."

Billboard®

SEPTEMBER 30, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	15	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	3	3	35	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
3	5	7	12	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
4	4	5	22	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
5	2	2	14	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
6	6	4	22	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
7	9	11	6	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
8	10	9	16	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
9	15	27	4	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
10	7	6	24	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
11	13	13	8	BREATHE THE STATE	NICKELBACK ROADRUNNER
12	12	12	13	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
13	8	8	23	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
				AIRPOWER	
14	NEW	1		WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC
15	14	14	20	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
16	11	10	18	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
17	19	24	3	MINORITY WARNING	GREEN DAY REPRISE †
18	16	15	10	LAST GOODBYE LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
19	18	17	12	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
20	20	21	5	WHERE DID YOU GO? FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/IDJMG
21	17	16	10	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE †
22	26	34	3	MELTDOWN STIFF UPPER LIP	AC/DC EASTWEST/EEG
23	22	22	8	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
24	25	25	5	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/EEG †
25	21	18	24	GODLESS NO PLEASANTRIES	U.P.O. EPIC
26	23	19	24	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
27	33	—	2	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
28	27	29	4	JUST GOT WICKED 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
29	30	38	3	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN
30	24	23	6	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
31	NEW	1		SERIOUS JUJU TEN 13	SAMMY HAGAR CABO WABO/BEYOND
32	34	40	3	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS.
33	36	—	2	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
34	37	—	2	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
35	31	26	18	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
36	NEW	1		KILL THE KING CAPITAL PUNISHMENT	MEGADETH CAPITOL
37	NEW	1		SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
38	NEW	1		BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY
39	38	39	3	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
40	NEW	1		BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

SEPTEMBER 30, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	2	5	4	MINORITY WARNING	GREEN DAY REPRISE †
2	1	1	24	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
3	3	2	14	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
4	5	6	6	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
5	4	3	19	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
6	6	4	19	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
7	9	10	9	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
8	11	14	4	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
9	7	7	16	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
10	12	12	15	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
11	16	—	2	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
12	8	8	11	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
13	10	9	28	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
14	14	17	6	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/EEG †
15	13	11	16	PROMISE HORRORSCOPE	EVE 6 RCA †
16	17	16	8	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
17	22	22	4	NEXT YEAR THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
18	18	15	26	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
19	15	13	23	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
20	20	—	2	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE
21	26	29	3	AM RADIO SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL
22	24	35	3	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN
23	30	—	2	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY
24	21	19	24	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
25	27	—	2	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
26	28	25	6	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL
27	25	21	14	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
28	29	31	5	SAD SWEETHEART OF RODEO KING JAMES VERSION	HARVEY DANGER LONDON-SIRE
29	19	18	18	WONDERFUL SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
30	34	32	5	PINCH ME MAROON	BARENAKED LADIES REPRISE †
31	NEW	1		MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES BACK)	BLINK-182 MCA
32	23	20	9	HEAVEN IS A HALFPIPE (IF I DIE) MENACE TO SOCIETY	OPM ATLANTIC †
33	NEW	1		WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC
34	37	40	3	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
35	NEW	1		SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
36	38	33	22	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
37	36	38	5	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE †
38	NEW	1		TANGERINE SPEEDO CAVIAR	CAVIAR ISLAND/IDJMG
39	31	24	13	YOU'RE A GOD EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
40	39	—	2	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE EPIC †

SITES + SOUNDS

(Continued from page 80)

2000," he says. "Retailers have learned their lesson, too: They have spent the year implementing real-time inventory systems and are motivating customers to shop earlier."

Challenges aside, music E-tailers expect their virtual registers to be ringing a merry tune.

"It's going to be a great year for online retail," says Jason Fiber, VP of digital strategies for Checkout.com, which handles Wherehouse's E-commerce. "People are just shopping online as a matter of course now, and the convenience factor is an added draw during the holidays. So I think you'll see strong sales of CDs and also DVDs."

Fiber is also optimistic about the "massive" rollout of used CDs into Checkout's inventory mix this year—even if such products might not be generally considered prime gifting options.

"I expect that when people are shopping online for new titles as gifts, given the attractive price point on the used CDs, they'll think, 'Why not pick one up?' [for themselves]."

E-tailers are less optimistic about the fabled "digital-download" Christmas that has been predicted for several seasons, with many noting the still-cumbersome nature of the process and the relatively slim selection currently on offer, despite the expected arrival in the market by year's end of all five majors.

But then, notes Alder, "downloads aren't exactly something one gives as a gift, are they?"

DIGITAL-DISTRIBUTION services company Supertracks has laid off about one-third of its staff, citing the slower-than-expected rollout of that long-awaited major-label product online.

The 40 cuts were made in both its Santa Monica, Calif., and Portland, Ore., offices and across most departments, according to a spokeswoman, although the engineering department was largely untouched. The company will maintain its Santa Monica offices, and no further cuts are anticipated.

The restructuring will not affect any Supertracks projects, including its work with retailers and EMI on the label's digital initiatives, the spokeswoman adds. EMI holds "a minority equity stake" in the privately held Portland-based Supertracks.

DISGRUNTLED MP3.com shareholders are being solicited to join a class-action suit filed Sept. 19 in the Superior Court of the State of California, County of San Diego, on behalf of MP3.com common stock shareholders. Individuals who purchased stock in MP3.com between Jan. 13 and Sept. 7 are eligible to participate, according to law firm Milberg Weiss, which adds that they have 60 days to step forward.

MP3.com president/COO Robin Richards said in a statement that the shareholder action is without merit and that the company intends to contest it "vigorously."

According to the complaint, MP3.com and certain executives made "false and misleading statements" about the growth potential of the company's Internet services, and "artificially inflated" its stock.

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	23	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD <i>3 weeks at No. 1</i>
2	3	4	8	MUSIC MAVERICK/WARNER BROS	MADONNA
3	2	2	13	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
4	4	3	23	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
5	5	6	10	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
6	6	7	10	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
7	7	9	9	MOST GIRLS LAFACE/ARISTA	PINK
8	8	10	11	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
9	15	20	5	WITH ARMS WIDE OPEN WIND-UP	CREED
10	11	13	7	GIVE ME JUST ONE NIGHT (UNA NOCHE) UNIVERSAL	98 DEGREES
11	9	5	20	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
12	10	11	26	I WANNA KNOW JIVE	JOE
13	13	8	22	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
14	18	19	11	WONDERFUL CAPITOL	EVERCLEAR
15	16	18	20	BACK HERE HOLLYWOOD	BBMAK
16	12	12	22	IT'S GONNA BE ME JIVE	'N SYNC
17	14	14	29	HIGHER WIND-UP	CREED
18	21	24	8	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
19	22	23	7	YOU'RE A GOD RCA	VERTICAL HORIZON
20	17	15	25	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
21	25	27	6	DON'T THINK I'M NOT COLUMBIA	KANDI
22	23	21	18	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
23	24	25	10	FADED MCA	SOULDECISION FEATURING THRUST
24	20	16	9	LUCKY JIVE	BRITNEY SPEARS
25	26	26	6	WHO LET THE DOGS OUT S-CURVE/SHERIDAN SQUARE/ARTEMIS	BAHA MEN
26	28	33	4	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
27	30	38	4	PINCH ME REPRISE	BARENAKED LADIES
28	29	35	4	NO MORE EPIC	RUFF ENDZ
29	NEW ▶	1		THIS I PROMISE YOU JIVE	'N SYNC
30	32	34	8	PUREST OF PAIN (A PURO DOLOR) SONY DISCOS/COLUMBIA	SON BY FOUR
31	36	37	3	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
32	38	—	2	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
33	31	29	6	DEEP INSIDE OF YOU ELEKTRA/VEEG	THIRD EYE BLIND
34	27	22	15	I THINK I'M IN LOVE WITH YOU COLUMBIA	JESSICA SIMPSON
35	34	31	13	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
36	37	30	19	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
37	35	32	13	CHANGE YOUR MIND UNIVERSAL	SISTER HAZEL
38	NEW ▶	1		THE WAY I AM WEB/AFTERMATH/INTERSCOPE	EMINEM
39	40	36	3	YOU'RE AN OCEAN HOLLYWOOD	FASTBALL
40	39	40	4	MY BABY YOU COLUMBIA	MARC ANTHONY

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 250 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

WBEB Philly Extends Its Reach Via Site

B101radio.com Grabs Clients & Listeners With Synergy, Content

BY FLIP MICHAELS

PHILADELPHIA—The prospect is tantalizing for marketers. Imagine being able to listen to a radio station online, and as the announcer leads into a new music set, an album image of the song currently streaming appears.

Then, as you point and click, menus are displayed, allowing you to peruse more than six hours of playlists linking to background information on the artists, photos, and even electronic purchasing options. Marketers salivate at such technology as well, since an advertiser's logo pops up on your player during a commercial break.

Sound a bit out of reach? One of the largest privately owned stations in the U.S. has made it a reality. "WBEB understands the importance of the Internet for the future of radio," says Jerry Lee, president of the Philadelphia AC station, which is often the top-

an average of 33 minutes daily on the site. According to the latest Arbitron/Edison Internet study, that's 3.5 of the four hours listeners spend weekly. Internet usage is

highest among core listeners, also known as P1s, of modern rock (91%), top 40 (68%), and classical (68%), followed by religious (54%) and AC (52%). "We received over 5.4 million hits last month, and we're still in a soft launch stage," notes chief technology officer/Internet strategies director Jeffrey Mark Stuewe. "We really haven't pushed the site heavily on-air."

"Yes, our stats have been great," adds Lee. "Our Web site is an extension of our radio station. It has more page views than any other station in Philadelphia. We are a

able online. "We're committed to closing the gap between the advertising message and the actual purchase for our clients," says Lee. "We are just now beginning to show

clients the value in the synergy of showcasing their ad on the air. Our advertisers have been reporting to us that they have seen increased business in connection to what we have done for them on the Web.

"This is what we are thinking about day and night," Lee continues. "We are directing tons of dollars and resources

to research and development. We believe the Internet will increase the value of our radio station three-fold in the next five to 10 years."

To start the project out on the right foot, WBEB gave this benefit to all of its current advertisers, including two of Philadelphia's largest media buyers, Eckerd Drugs and Giant Food Stores. "The sales department has been showing our site to our advertisers and agencies," says Lee. "They are really excited about our Virtual Radio and what exposure they can get. One client responded by [telling me] it's like getting two campaigns for one. We are putting every client on our Web site and not charging for it. We believe that when we achieve critical mass with our core listeners, we will be able to charge twice as much for a spot as we did today."

But success comes with a price. WBEB has spent approximately \$500,000 on its Web efforts, excluding salaries. The new-media venture is staffed by one director, three full-time employees, and five shared employees. "We've just hired a new full-time position—Web content editor," added Stuewe. "Our next major revision will occur in October or November, focusing on strategic partnerships and adding lots of new content."

The birth of B101 dates back to 1962, when the Federal Communications Commission originally granted a license to the station under the call letters WDVR, Delaware Valley Radio. Current station president Lee joined the team a year later and has been with the organization ever since. The radio station was credited as the first FM station to bill \$1 million in a year (1968) and as having played an instrumental role in the redesign of the Arbitron radio diary (1987), improving the way radio audiences would be measured across the country for years to come.

"For broadcast radio to stay relevant in the future, we need to use the power of the Web to give more value to both the listener and advertiser," says Lee. "If we don't, someone else will."



LEE



Web site: B101radio.com.

Webmaster: Jason Collado.

Streaming: Audio (via RadioWave.com, providing an embedded and portable Web-based player). Video commercials soon.

Number of hits: 5.4 million in August 2000; time spent viewing: 33 minutes.

Features: Virtual Radio, "Rewards" contest, events calendar, and photos.

Banner ads: All on-air commercials appear on Virtual Radio player, including East Coast Energy, Nabisco, Macy's, Target, LoJack, and Cellular One.

Red/black meter: More than \$500,000 invested thus far.

rated station in the market. "It allows our station to offer a new opportunity for our advertisers to reach their market more effectively and to continue to provide the best service we can to our dedicated audience."

They call it Virtual Radio, and it's due in large part to a collaboration between WBEB and Radio Wave.com, a major distributor of interactive audio content. Based in Chicago, the company began as a subsidiary of Motorola Inc.

"WBEB is a respected innovator in the radio

industry, and we bring to them the best interactive audio experience on the Internet," says Bill Pearson, CEO of RadioWave.com. "Their forward thinking is sure to make them a leader of radio online, just as they have been over the air." In March, RadioWave announced that it had secured \$20.5 million in its first round of private financing.

As the numbers go, B101radio.com could already be called a success. B101 listeners are spending

female-oriented station. We are the source for everything a woman and her family needs. We save her time. We find interesting things for her to do on weekends."

As it is a listen-while-you-work AC station, many of WBEB's listeners are already sitting in front of a computer monitor. "We program the Web site to relate to some of the things we do on the air," says

PD Chris Conley. "One real popular feature is 'B101 Rewards On The Web.' Listeners tune in for secret words and songs that they can input at

our Web site for points. The points are then good for prizes ranging from cars and trips to CDs and T-shirts. It's a way to reward our at-work listeners and drive listening as well as hits on our site. It's great for clients too. Listeners can often get points by hitting a client Web site and checking out their offers."

The site has a strong sales-oriented approach; for example, every spot heard over the air is now avail-



Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE
Washington, D.C. 20018

- 1 Sisqo, Incomplete
- 2 Mystikal, Shake Ya Ass
- 3 Ludacris, What's Your Fantasy
- 4 Nelly, (Hot S**t) Country Grammar
- 5 Jay-Z, Hey Papi
- 6 Mya, Case Of The Ex
- 7 Lil' Bow Wow, Bounce With Me
- 8 Common, The Light
- 9 DMX Feat. Sisqo, What You Want
- 10 Kelly, I Wish
- 11 Shyne, Bad Boyz
- 12 Toni Braxton, Just Be A Man About It
- 13 Cash Money Millionaires, Baller Blockin'
- 14 Jill Scott, Gettin' In The Way
- 15 Eminem, The Way I Am
- 16 Big Tymers, #1 Stunna
- 17 Next, Wilify
- 18 Ruff Endz, No More
- 19 Yolanda Adams, Open My Heart
- 20 Joe, Treat Her Like A Lady
- 21 Ja Rule, Between Me And You
- 22 LL Cool J, Imagine That
- 23 Jagged Edge, Let's Get Married
- 24 Boyz II Men, Pass You By
- 25 Beenie Man Feat. Mya, Girls Dem Sugar
- 26 Ideal Feat. Lil' Mo, Whatever
- 27 Destiny's Child, Jumpin', Jumpin'
- 28 504 Boyz, Whodi
- 29 Trina, Pull Over
- 30 De La Soul, Ooh
- 31 Kelly Price, You Should've Told Me
- 32 Cam'ron, What Means The World To You
- 33 Lil' Zane Feat. 112, Callin' Me
- 34 Tania, Can't Go For That
- 35 Lucy Pearl, Don't Mess With My Man
- 36 Carl Thomas, Summer Rain
- 37 Changing Faces, That Other Woman
- 38 Profile, Liar
- 39 C-Murder, Down For My N's
- 40 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 41 Slimm Calhoun, It's O.K.
- 42 Janet, Doesn't Really Matter
- 43 Mya & Jay-Z, Best Of Me Part 2
- 44 Bebe, Coming Back Home
- 45 Kandi, Don't Think I'm Not
- 46 Absolute, Is It Really Like That
- 47 Talib Kweli & Hi-Tek, Move Something
- 48 Jay-Z Feat. UGK, Big Pimpin'
- 49 M.O.P., Ante Up
- 50 Big L, Holdin' It Down

NEW ONS

Liberty City, Who's She Lovin' Now?
Do Or Die, V.I.P.



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- 1 LeAnn Rimes, I Need You
- 2 Phil Vassar, Just Another Day In Paradise
- 3 Sara Evans, Born To Fly
- 4 Garth Brooks, When You Come Back...
- 5 Aaron Tippin, Kiss This
- 6 Lonestar, Wha' About Now
- 7 Faith Hill/Travis, Let's Make Love
- 8 Toby Keith, Country Comes To Town
- 9 Mark Willis, I Want To Know...
- 10 Billy Gilman, One Voice
- 11 Vince Gill, Free's Like Love
- 12 Jo Dee Messina, That's The Way
- 13 Travis Tritt, Best Of Intentions
- 14 Montgomery Gentry, All Night Long
- 15 Warren Brothers/Sera Evans, That's The Beat...
- 16 Lisa Angelie, A Woman Gets Lonely
- 17 Tammy Cochran, So What *
- 18 Kenny Chesney, I Lost It *
- 19 Ricochet, She's Gone *
- 20 Terri Clark, A Little Gasoline *
- 21 Clay Davidson, I Can't Lie To Me *
- 22 Darryl Worley, When You Need My Love
- 23 Gary Allan, Right Where I Need To Be *
- 24 Kentucky Headhunters, Too Much To Lose *
- 25 Jamie O'Neal, There Is No Arizona *
- 26 Diamond Rio, Stuff
- 27 Keith Urban, Your Everything
- 28 Cledus T. Judd, My Calmative Thinks I'm Sexy *
- 29 Eric Heatherly, Swimming In Champagne *
- 30 Lee Ann Womack, I Hope You Dance
- 31 Shedaay, I Will...But
- 32 Trisha Yearwood, Where Are You Now
- 33 Patty Loveless, That's The Kind Of Mood I'm In
- 34 Daryle Singletary, I Knew I Loved You
- 35 Trent Summar & The Ne, New Money
- 36 Loretta Lynn, Country In My Genes
- 37 Mark Chesnut, Lost In The Feeling
- 38 Yankee Grey, This Time Around
- 39 Faith Hill, The Way You Love Me
- 40 John Rich, I Fray For You
- 41 Steve Holy, Bue Moon
- 42 Ricky Van Shelton, Call Me Crazy
- 43 Craig Morgan, Paradise
- 44 Allison Moorer, Send Down An Angel
- 45 Chris LeDoux, Silence On The Line
- 46 Chalee Jennisson, Makin' Up With You
- 47 Collin Raye/Wendy Melton, I Would
- 48 Billy Ray Cyrus, You Won't Be Lonely Now
- 49 Tamara Walker, Didn't We Love

* Indicates Hot Shots

NEW ONS

Dwight Yoakam, What Do You Know About Love
John Anderson, Nobody's Got It All
Keith Urban, But For The Grace Of God
Lee Ann Womack, Ashes By Now



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, The Way I Am
- 2 Papa Roach, Broken Home
- 3 Britney Spears, Lucky
- 4 Nelly, (Hot S**t) Country Grammar
- 5 P.O.D., Rock The Party (Off The Hook)
- 6 DMX Feat. Sisqo, What You Want
- 7 Christina Aguilera, Come On Over Baby
- 8 Orgy, Fiction (Dreams In Digital)
- 9 Lil' Bow Wow, Bounce With Me
- 10 Red Hot Chili Peppers, Californication
- 11 Mystikal, Shake Ya Ass
- 12 Madonna, Music
- 13 Travis Tritt, Best Of Intentions
- 14 Deftones, Change
- 15 Incubus, Stellar
- 16 Rage Against The Mach, Testify
- 17 Janet, Doesn't Really Matter
- 18 Lenny Kravitz, Again
- 19 Trina, Pull Over
- 20 Eve 6, Promise
- 21 Big Tymers, #1 Stunna
- 22 Disturbed, Stupify
- 23 98 Degrees, Give Me Just One Night
- 24 Pink, Most Girls
- 25 Sr-71, Right Now
- 26 Creed, With Arms Wide Open
- 27 Destiny's Child, Jumpin', Jumpin'
- 28 Common, The Light
- 29 Foo Fighters, Next Year
- 30 De La Soul, Ooh
- 31 Lil' Zane Feat. 112, Callin' Me
- 32 (Hed)pe, Bartender
- 33 Green Day, Minority
- 34 Matchbox Twenty, If You're Gone
- 35 Ruff Endz, No More
- 36 2gether, The Hardest Part Of...
- 37 3 Doors Down, Loser
- 38 Nickelback, Leader Of Men
- 39 Vast, Free
- 40 Sisqo, Incomplete
- 41 Third Eye Blind, Deep Inside Of You
- 42 Baha Men, Who Let The Dogs Out
- 43 Mya, Case Of The Ex
- 44 Busta Rhymes, Fire
- 45 Britney Spears, ...Baby One More Time
- 46 98 Degrees, Hardest Thing
- 47 Backstreet Boys, I Want It That Way
- 48 Union Underground, Turn Me On "Mr. Deadman"
- 49 Wyclef Jean Feat. The Roots, It Doesn't Matter
- 50 Good Charlotte, Little Things

NEW ONS

No Doubt, Bathwater
Limp Bizkit, Rollin'
Limp Bizkit, My Generation
Mandy Moore, Walk Me Home
Barenaked Ladies, Pinch Me
Vast, Free
(Hed) Planet Earth, Bartender
3 Doors Down, Loser
Ricky Martin, She Bangs
Debelah Morgan, Dance With Me
SoulDecision, Faded
Kandi, Don't Think I'm Not
Good Charlotte, Little Things
Outkast, B.O.B.



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Faith Hill, The Way You Love Me
- 2 Janet, Doesn't Really Matter
- 3 Sting Feat. Cheb Mami, Desert Rose
- 4 Madonna, Music
- 5 Matchbox Twenty, Bent
- 6 3 Doors Down, Kryptonite
- 7 Vertical Horizon, You're A God
- 8 Creed, With Arms Wide Open
- 9 U2, Beautiful Day
- 10 The Wallflowers, Sleepwalker
- 11 Mystikal, Shake Ya Ass
- 12 Bon Jovi, It's My Life
- 13 Lenny Kravitz, Again
- 14 Destiny's Child, Jumpin', Jumpin'
- 15 Toni Braxton, He Wasn't Man Enough
- 16 Matchbox Twenty, If You're Gone
- 17 Everclear, Wonderfully Addictive
- 18 Foo Fighters, Next Year
- 19 Dido, Here With Me
- 20 Elton John, Tiny Dancer
- 21 Red Hot Chili Peppers, Californication
- 22 Brian Setzer Orchestra, Gettin' In The Mood
- 23 Fastball, You're An Ocean
- 24 Ricky Martin, She's All I Ever Had
- 25 Christina Aguilera, Come On Over Baby
- 26 Boyz II Men, Pass You By
- 27 The Corrs, Breathless
- 28 Jennifer Lopez, Waiting For Tonight
- 29 Lenny Kravitz, American Woman
- 30 Third Eye Blind, Deep Inside Of You
- 31 Nina Gordon, Tonight And The Rest...
- 32 Moby, Porcelain
- 33 B.B. King & Eric Clapton, Riding With...
- 34 Enrique Iglesias, Be With You
- 35 Tal Bachman, She's So High
- 36 Jennifer Lopez, If You Had My Love
- 37 Nine Days, Absolutly (Story Of A Girl)
- 38 Christina Aguilera, What A Girl Wants
- 39 Marc Anthony, You Sang To Me De Mi
- 40 Ricky Martin, Vivin' La Vida Loca
- 41 Goo Goo Dolls, Iris
- 42 Santana Feat. Everlast, Put Your Lights On
- 43 Creed, Higher
- 44 Morcheeba, Rome Wasn't Built In A Day
- 45 Sarah McLachlan, Adia
- 46 Goo Goo Dolls, Broadway
- 47 Lenny Kravitz, Fly Away
- 48 Madonna, Beautiful Stranger
- 49 Foo Fighters, Learn To Fly
- 50 Madonna, Lucky Star

NEW ONS

Ricky Martin, She Bangs
Evan And Jaron, Crazy For This Girl
No Doubt, Bathwater
Erykah Badu, Bag Lady
Jill Scott, Gettin' In The Way
Huey Lewis & Gwyneth Paltrow, Cruisin'

Music Video PROGRAMMING

Wayne Isham To Give Keynote At Music Video Conference

BILLBOARD MUSIC VIDEO CONFERENCE & AWARDS: We've got more exciting things planned for this year's Billboard Music Video Conference & Awards, to be held Nov. 8-10 at the Universal Hilton in Universal City, Calif.

First up, award-winning music video director **Wayne Isham** will be the keynote speaker Nov. 9 at this year's conference (see Homefront, page 104). Isham is one of the most famous directors in the business, not only because his videos have been seen by practically everyone but also because of his larger-than-life personality. We think his appearance at the conference will be memorable.

We're also excited about this year's Billboard Music Video Awards, which will be voted on by Billboard readers for the first time this year. Voting was previously open only to people registered for the Billboard Music Video Conference attendees. More special announcements about the conference and awards show will be made throughout the coming weeks. For sponsorship opportunities, contact **Cebele Rodriguez** at 646-654-4648 or at crodriguez@billboard.com. For questions about being on a panel or about celebrity appearances at the awards show, contact me at 646-654-4730 or chay@billboard.com. For all other questions and

information about the Billboard Music Video Conference & Awards, contact **Michele Jacangelo** at 646-654-4660 or at bbevents@billboard.com.

A complete schedule of conference events can be found on the Web at billboard.com/events/mvc.

THIS & THAT: The International Short Film Festival Oberhausen in Oberhausen, Germany—to be held May 3-8, 2001—is seeking music videos with outstanding visuals and narrative structure. Each submission must be two reels on a VHS tape and should be sent to **David Levine**, Filmschool, 443 Greenwich St., Suite 6E, New York, N.Y. 10013. More details can be found at the Web site, kurzfilmtage.de.

Universal Records has named **Damon Cox** national director of video marketing. He was previously regional director of radio promotion at the company.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Long Beach, Calif.-based hip-hop show "Da Bomb Video Show."

TV affiliates: AT&T Cable in Los Angeles; Charter Cable in Long Beach, Calif.; and Cox Cable in Southern California's South Bay area.

Time slot: various.
Key staffers: **Stephan Lunceford**, executive producer; **Denny Countee**, producer; **Shannon Fisher**, associate producer.

E-mail address: totalexpllosion@excite.com.

Following are four videos from the episode that aired the week ending Sept. 16:

Strings, "Tongue Song" (Sweat/Epic).

Dilated Peoples, "The Platform" (ABB/Capitol).

Shyne Featuring Barrington Levy, "Bad Boyz" (Bad Boy/Arista).

Lil Bow Wow Featuring Xscape, "Bounce With Me" (So So Def/Columbia).



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 30, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- 3LW, No More (Baby I'ma Do Right)
Christina Aguilera, Come On Over Baby
Sisqo, Incomplete
R. Kelly, I Wish
Eminem, The Way I Am
Wheatus, Teenage Dirtbag
Baha Men, Who Let The Dogs Out
Ja Rule Feat. Christina Milian, Between Me And You
Big Tymers, #1 Stunna
Mystikal, Shake It Fast
Mya, Case Of The Ex (Whatcha Gonna Do)
Trina, Pull Over
Innosense, Say No More
Jagged Edge, Let's Get Married
Madonna, Music
OPM, Heaven Is A Halfpipe (If I Die)
Good Charlotte, Little Things
Cash Money Millionaires, Baller Blockin'
Nelly, (Hot S**t) Country Grammar
Britney Spears, Lucky
Youth Asylum, Jasmin
Kandi, Don't Think I'm Not
Lil Bow Wow Feat. Xscape, Bounce With Me
Aaron Carter, Aaron's Party (Come Get It)
Jay-Z Feat. Memphis Bleek & Amil, Hey Papi

NEW

- Chante Moore, Straight Up
Cypress Hill, Can't Get The Best Of Me
D-12, S**t On You
The Dandy Warhols, Bohemian Like You
Destiny's Child, Independent Women Part I
Harvey Danger, Sad Sweetheart Of Rodeo
Joy Enriquez, Tell Me How You Feel
Kane & Abel, Shake It Like A Dog
Mary Mary Feat. BBJ, I Sing
Memphis Bleek, My Mind Right
Outkast, B.O.B.
Scarface, It Ain't
Talib Kweli & Hi-Tek, Move Somethin'



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Orgy, Fiction (Dreams In Digital)
Outkast, B.O.B.
Limp Bizkit, Rollin'
Harvey Danger, Sad Sweetheart Of Rodeo
Fastball, You're An Ocean
Cypress Hill, Can't Get The Best Of Me
No Doubt, Bathwater



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Sisqo, Incomplete (NEW)
The Immigrants, Out On A Limb (NEW)
Limp Bizkit, Rollin'
Limp Bizkit, My Generation
Britney Spears, Lucky
Red Hot Chili Peppers, Californication
Janet, Doesn't Really Matter
Creed, With Arms Wide Open
Destiny's Child, Jumpin', Jumpin'
SoulDecision, Ooh Its Kinda Crazy
Nelly, (Hot S**t) Country Grammar
Our Lady Peace, Thief
The Moffatts, Bang Bang Bang
Eminem, The Way I Am
Madonna, Music
Barenaked Ladies, Pinch Me
Jessica Simpson, I Tell I'm In Love With You
Love Inc., Here Comes The Sunshine
Matthew Good Band, Strange Days
11:30, Ole Ole



Continuous programming
Hawley Crescent
London NW18TT

- Madonna, Music
Limp Bizkit, Take A Look Around
U2, Beautiful Day
Bon Jovi, Say It Isn't So
Modjo, Lady (Here Me Tonight)
Craig David, Seven Days
Eminem, The Way I Am
Sonique, It Feels So Good
Ronan Keating, Life Is A Rollercoaster
Red Hot Chili Peppers, Californication
Robbie Williams, Rock DJ
Britney Spears, Lucky
Janet, Doesn't Really Matter
Destiny's Child, Jumpin', Jumpin'
Christina Aguilera, I Turn To You
The Underdog Project, Summer Jam
Morcheeba, Rome Wasn't Built In A Day
All Saints, Black Coffee
Whitney Houston & Enrique Iglesias, Could I Have...
The Corrs, Breathless



24 hours daily
32 E 57th Street
New York, NY 10022

- Amel Larrieux, Sweet Misery
Dido, Here With Me
Changing Faces, That Other Woman
Elastica, Mad Dog
OPM, Heaven Is A Halfpipe (If I Die)
LeAnn Rimes, Can't Fight The Moonlight
Tania, Can't Go For That
Tragically Hip, My Music
The Presidents Of The United States, Tiny Explosions
Barenaked Ladies, Pinch Me
8Steps7, Question Everything
Nickelback, Leader Of Men
Jagged Edge, Let's Get Married
Christina Aguilera, I Turn To You



Three hours weekly
216 W Ohio
Chicago, IL 60610

- (Hed) Planet Earth, Bartender
The Presidents Of The United States, Tiny Explosions
16 Horsepower, Clobber
Vast, Free
Wheatus, Teenage Dirtbag
Zebrahead, Playmate Of The Year
Goldfinger, 99 Red Balloons
Stir, Climbing The Walls
The Dandy Warhols, Bohemian Like You
Eve 6, Promise
Good Charlotte, Little Things
Barenaked Ladies, Pinch Me
New Found Glory, Hit Or Miss
Midtown, Just Rock N Roll
Unified Theory, California
3 Doors Down, Loser
Dum Dums, Everything
Samiam, Mud Hill
Harvey Danger, Sad Sweetheart Of Rodeo
Orgy, Fiction (Dreams In Digital)



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Fuel, Hemorrhage (In My Hands)
Snake River Conspiracy, How Soon Is Now?
Wheatus, Teenage Dirtbag
Darling Violetta, Spoiled & Rotten
Isle Of O, Little Scene
The Dandy Warhols, Bohemian Like You
Kenny Wayne Shepherd Band, Last Goodbye
Vast, Free
Queens Of The Stone Age, The Lost Art Of...
Stir, Climbing The Walls

PRODUCTION NOTES

LOS ANGELES

Dandy Warhols front man **Courtney Taylor** directed the band's video for "Bohemian Like You." **Matchbox twenty's** "If You're Gone" clip was directed by **Pedro Romhanyi**.

Allison Moorer teamed with director **Trey Fanjoy** for the "Send Down An Angel" video. **Jason Goldwacht** directed **Dilated Peoples'** "The Platform (Erick Sermon Remix)."

OTHER CITIES

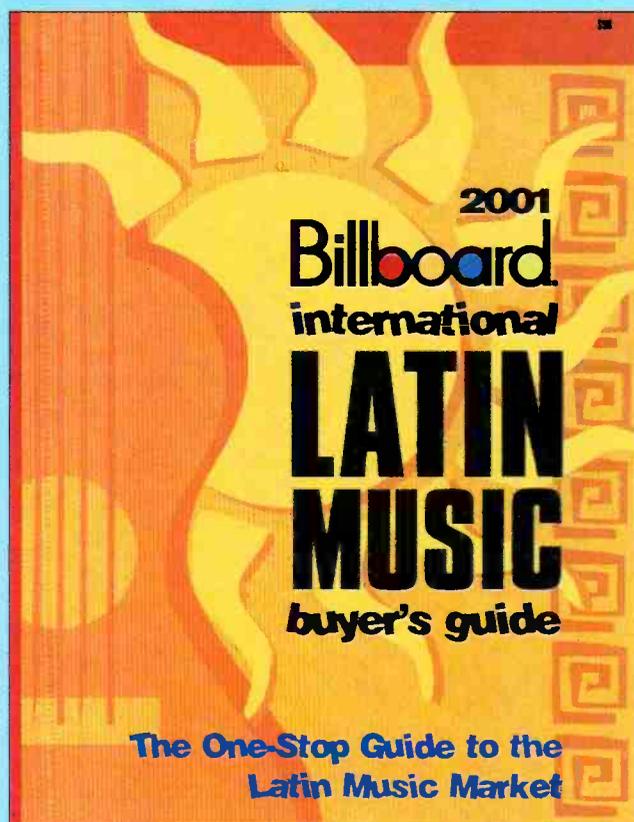
Plus One's "Written On My Heart" was directed by **Brandon Dickerson** in San Francisco.

Lili Fini Zanuck directed **Faith Hill With Tim McGraw's** "Let's Make Love" clip, filmed on location in Paris.

Charlie Robison filmed his "Poor Man's Son" video with director **Adam Little** in Bandara, Texas.

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OLYMPICS SPARKS SALES IN AUSTRALIA

(Continued from page 50)

and has been hailed in the press as the new Kylie Minogue.

Coincidentally, Minogue, who was the same age as Webster when she first emerged on the TV sitcom "Neighbours," is set to appear in the games' Oct. 1 closing ceremony as an adult version of the latter's "Hero Girl" character.

The telecast also set the scene for Amorosi's first foray into the European market. The 19-year-old, who acknowledged the opening event as being "the biggest audience I'll ever play," is signed here to Transistor Music and will shortly release a debut single across Europe through Universal Music.

The Farnham and Newton-John duet will not be released as a commercial single. But Farnham's manager, Glenn Wheatley of Talentworks, says his performance will reactivate interest in European territories and Canada, where his "33 1/3" album is set for release through BMG. Wheatley is also hoping that the exposure may encourage local radio programmers to play Farnham's October single, "Man Of The Hour." The singer has sold 120,000 tickets for a November/December arena run, and "33 1/3" debuted at No. 1 here in August and sold 140,000 copies nationally without mainstream radio play.

Newton-John is currently making a return to Australia with her just-released "One Woman's Live Journey" (FMR), an in-concert album of past hits recorded here in August with Farnham's band. "She's an artist whose time has come," says FMR's Dickson, adding that the singer will do extensive promos and performances in Australia and is looking to activate U.S. interest.

The British-born, Australian-raised (but U.S.-based) singer's album is one of four new releases FMR is working through September as an Olympics tie-in. The others are by multi-platinum artists Minogue (signed to Parlophone outside Australia and New Zealand), Christine Anu, and Yothu Yindi; all

three will appear at the games' closing ceremony.

The Anu and Yothu Yindi releases contain songs about celebration and achievement that have gained TV exposure during games coverage. Anu's "Cos I'm Free" (FMR), about her good friend Australian Aboriginal athlete Cathy Freeman, is picking up a lot of TV airplay.

FMR's compilation of traditional and modern Aboriginal music, "Our Island Home"—featuring Anu, Yothu Yindi, and Archie Roach and distributed through tourist and Aboriginal artifact stores—has proved to be a sales boon after the lengthy exposure of Aborigine culture during the opening ceremony.

Warner Music's "The Olympic Record," issued Aug. 4, includes collaborations between musicians and athletes like Ian Thorpe, Michael Klim, and Susie O'Neill and Olympian anthems by Marcia Hines ("Rise") and Jon Stevens ("Carry The Flame"). "It's picked up in sales this week, and we'll market it around the games," says a Warner spokeswoman.

Cathy Oates, EMI contemporary marketing manager, notes that the label is promoting "Anthems," the new album by country singer John Williamson, who sang "Waltzing Matilda" during the opening telecast. "Anthems" was released in August.

The games have also been a boon to new and independent acts, who are playing myriad showcases and festivals around Sydney to cater to the tourists. In addition, two alternate acts with "anti-Olympic"-themed records—Regurgitator with "Crush The Loser" (Warner) and the Fauves' "Celebrate The Failure" (Shock)—are enjoying strong airplay on the national youth Triple J radio network.

Some of Australia's biggest internationally known acts will perform at the closing ceremony, including INXS (with guest singer Jon Stevens), Savage Garden, Men At Work, Midnight Oil, Jimmy Barnes,

John Paul Young, and opera singer Yvonne Kenny. Overall, the closing event will feature 7,000 performers.

Says Men At Work vocalist Colin Hay, "I'm not a particularly patriotic person, but to be part of something with that sort of scope and energy will be memorable—even if our part is only no more than 3½ minutes."

LATINO TRADE FAIR

(Continued from page 49)

needs to use a "Latino vehicle" such as Todomusica as a working framework. Revert attended PopKomm in Cologne in August and admits he was "really envious of the professional level there—they have the experience that I need."

Grossmaas believes Todomusica is unfocused. He feels this year's event did not concentrate enough on the record industry and might be in the wrong place for music business professionals based outside Spain. "Few countries have direct flights to Seville, and it took me nearly as long to get here as it does to fly to the U.S. [from Germany]," he says. "But the real problem is definitely a North-South one, and I am going to have to learn how the people here [in the music business] live and work."

Talking to Billboard in the central hall at Seville's exhibition center, Grossmaas complained that there were sound and lighting equipment stands alongside those of guitar manufacturers and only a handful of labels, including Cuba's Artex-Bis Music.

"Some things are different in Germany and Spain," he observes. "This could not work in Germany—guitar manufacturers have nothing to do with record labels. Maybe it's a question of efficiency. I need to convince Todomusica of the need to make certain changes, because if it does not, it will be very difficult to go ahead with our project. We should know after next year's Todomusica if it is feasible."

Although pleased with Todomusica's progress after last year's inaugural event—income from the exhibition stands alone increased more than tenfold from 750,000 pesetas (\$3,950) to 10.5 million pesetas (\$55,250)—Revert admits there is room for improvement.

"We need to separate sound and instrument stands from those of the record industry," he says, acknowledging that "greater promotion is necessary. We will stage concerts around Seville to generate interest two or three days before the fair starts. The first two days will be for professional visitors only, with a last day or two for the general public."

Revert also says that the timing of this year's event, which coincided with the Latino Grammy Awards ceremony on Sept. 13 in Los Angeles, had a negative effect on Todomusica's attendance. "Several people who would have visited Todomusica were over there, including some Spain-based label presidents, Spanish Society of Authors and Publishers executives such as [executive president] Teddy Bautista, and one or two Mexican companies that had made provisional bookings here."

Despite his criticisms, Grossmaas is optimistic that the two fairs can work together—"otherwise, I wouldn't be here."

SIGUR RÓS STAKES CLAIM FOR INDEPENDENCE

(Continued from page 50)

Rós—"Ágætis Byrjun" is the first album under the contract—took around 18 months to complete and guarantees the band total artistic freedom.

Hólm adds that when the sales of "Ágætis Byrjun," released under the Fat Cat deal, reach a set (unrevealed) level, the rights to that recording currently held by Smekkleysa/Bad Taste will revert to the band. Fat Cat has options on Sigur Rós' fourth and fifth albums.

Sigur Rós first came to public prominence after playing support for fellow Icelandic band Gus Gus at Reykjavík Airport during the 1999 Iceland Air music festival held there. When Fat Cat—which had local links through its act Grindverk—spotted the band at that event, the foundations of the deal were laid.

Sigur Rós had then been active on the Icelandic underground scene for nearly five years, releasing its debut album, "Von" (Smekkleysa/Bad Taste), in 1997, followed in 1998 by "Von Brigi" (Smekkleysa/Bad Taste),

which combined remixes and versions of songs from the debut by Gus Gus, Curver, Biogen, and Thor. According to Smekkleysa/Bad Taste, each album has sold 700 copies in Iceland to date.

Despite those modest sales, the band slowly built its reputation at home, and "Ágætis Byrjun"—originally released in June 1999 and recently reissued in Europe—became something of a phenomenon on the Icelandic music scene. Smekkleysa/Bad Taste claims that the album has sold 10,000 copies to date in Iceland (platinum status).

"At first, the hype around the album in the underground scene here was tremendous," recalls local music retailer Arnar Eggert Thoroddsen at Japís, which has two stores and handles Icelandic distribution for a number of overseas labels. "Once almost everybody who followed the alternative scene had bought the album, the music became more widely accepted—and everybody else started buying it as well."

ARMSTRONG'S 100TH TO LAST 2 YEARS

(Continued from page 12)

Armstrong albums, "Satch Plays Fats," "Ambassador Satch," and "Satchmo The Great"; "Satchmo," a DVD of the 1989 documentary based on Giddins' book; and, in August, "The Complete Hot Five And Hot Seven Recordings," a four-CD set of Armstrong's trend-setting '20s sides.

Legacy Recordings senior VP Jeff Jones says, "We knew that Louis himself set his birthday at July 4, 1900. We understood that there was information that would lead people to believe that his birthday was Aug. 4, 1901... I'm not going to say, 'Whatever Mr. Armstrong says is good enough for us,' but there's no wrong time to celebrate Louis Armstrong's music. I didn't want to wait until next August. Lots of magazines have run stories about Louis, and there's been enormous coverage of his work. We wanted to make sure that the music we had in our catalog was represented."

Two separate divisions of Universal Music Group—Verve Music Group and Universal Music Enterprises—have undertaken their own Armstrong retrospectives. On July 25, Verve released "The Ultimate Collection," a three-CD overview of Armstrong's work from the '30s through the '60s. The set was preceded earlier in the year by reissues of three Verve albums: "I Love Jazz!," "Satchmo Serenades," and his 1956 duet session with Ella Fitzgerald, "Ella And Louis."

Verve Music Group director of catalog development Ken Druker says, "I think that we figured people would be celebrating it [for two years], and that there is so much Armstrong material that we have, why not celebrate it for longer than the one year... People would be talking about it over that year and a half whether they agreed with whichever date. It was an opportunity to celebrate Armstrong's music over a longer period of time."

Asked if the timing of the celebration matters, Druker says, "I don't really think it makes that much of a difference... It's just a reason to celebrate the music of Armstrong, and if it's a year and a half, all the better."

Universal Music Enterprises senior VP of A&R Andy McKaie produced the two-CD collection of pop-skewed Armstrong vocals "Louis Armstrong Sings Back Through The Years: A Centennial Celebration," released by MCA in March. The label will reissue "Hello, Dolly!," his 1964 No. 1 album, on Nov. 7.

McKaie says, "We just knew that people would be celebrating now and that there were plans for all sorts of tributes during this time period. We were aware, of course, that the birth [date] has proven to be otherwise, but we just felt like it's a good opportunity to put out a package that was sitting there waiting to be done. It was a good package emphasizing what [Armstrong] became known for later in his life, which was his classic jazz/pop slant. We

thought it was a good time for that."

RCA Victor's two-CD Armstrong set "A 100th Birthday Celebration," released in June, digests "The Complete RCA Victor Recordings," the label's limited-edition four-CD 1997 box of '30s and '40s sessions, which is now unavailable.

RCA Music Group associate director of strategic marketing Josh Sherman says, "The decision to put out that title this year was [based on] when Armstrong always celebrated his birthday. Historical facts [aside], his legacy is so tremendous, as the greatest musician of the century or whatever people want to claim him as, that we'll take the birth-

day twice. In my mind, the birthday started on July 4 this year, and it will go till Aug. 4 next year.

'It was an opportunity to celebrate Armstrong's music over a longer period of time'

- KEN DRUKER -

That is Louis Armstrong's birthday to me. It's his year."

While other labels control large

LATE REGGAE GREAT BROWN FEATURED ON 2 NEW SETS

(Continued from page 17)

probably hundreds of Dennis Brown albums, but this was the one he had just completed when he left us." Of the set's 14 tracks, only two, "What's New Pussycat" and "Never My Love," are covers.

Brown also matched the vibrant soul of his peak years in a July 16 release, "May Your Food Basket Never Empty" (RAS Records). A blend of rerecorded Brown originals with dazzling covers of his favorite reggae hits, the set was lovingly produced by legendary Roots Radics bassist and close friend Flabba Holt. Its title comes from the traditional way these "breddren" would say goodbye to each other.

Born Feb. 6, 1957, in Kingston, Brown is responsible for a lion's share of the albums that fixed reggae's compass in the direction of culturally inspiring anthems and meltingly sensitive love songs. A man of few words whose exceedingly warm and humble demeanor belied a genius for songwriting and vocal interpretation, Brown, for most of his 25-year-plus career, also endured the growing pains of Jamaica's fledgling music industry.

Artists received little to no royalties for recordings, and professional management was often not in place to guide careers beyond the reggae audience. Yet talent of Brown's rare quality will out, and the many songs included in such albums as "Could It Be," "Unforgettable," "Overproof," "Vision," "Wolves And Leopards," "Words Of Wisdom," "Joseph's Coat Of Many Colours," and other sets from the bottomless well that is Brown's catalog are familiar to many pop and R&B listeners.

Brown's career began almost simultaneously with the birth of reggae at Studio One, when he was only 12 years old. He went on to work with virtually every major Jamaican producer, including Derrick Harriott, Niney The Observer, Joe Gibbs, and Sly & Robbie, creating a steady stream of No. 1 hits—among them "Money In My Pocket," "How Could I Leave," "Cassandra," "Here I Come," and "Love And Hate."

Among his many luminous live shows during the '70s and '80s was one unforgettable appearance at Reggae Sunsplash '84, when Brown took the stage as the sun was rising over Montego Bay in Jamaica, and thousands raised their fists to his stirring rendition of "Revolution." Brown also recorded two albums for A&M Records in the early '80s.

With the takeover of digital dancehall, Brown began record-

ing with dancehall's lead producers, including King Jammys and Gussie Clarke. Though he had carved an indelible niche for himself in roots reggae, he was no longer a hit-parade dominator.

In '93, "Let Me" producer/arranger Don Hewitt recorded "Second Chance" with Brown. "VP used that single on the 'Strictly The Best, Vol. 10' compilation, as did Relativity Records on their 'Lethal Riddims' [compilation]," says Hewitt.

"So Dennis asked me to do an album with him. I wanted to bring out the best in him and get him back on the charts."

Sadly, Brown suffered chronically as an adult from serious respiratory ailments that were aggravated near the end of his life by periodic substance abuse; he died from a collapsed lung.

"He sounds so good here," says Hewitt of "Let Me Be The One," "because I wouldn't record Dennis like other people did—rush him into the studio no matter what his condition. Very often, they would have tracks already made, have him write something on the spot, then say, no matter what he wrote, 'Great, Dennis!' I just couldn't do that."

VP is lavishing the same care on the CD's presentation and marketing program. The stunning cover photos, taken by David Corio a few months before Brown's death, reflect this

chunks of Armstrong's work, EMI's Blue Note Records holds only one title, albeit a highly significant one: a historic 1961 meeting of Armstrong and last year's centennial celebrant Duke Ellington. The label chose to release a two-CD Armstrong/Ellington set, "The Great Summit: The Complete Sessions," on the Roulette imprint in July, rather than wait for the "real" centennial next year.

Michael Cuscuna, who produced the reissue, says that he wanted to get the set out before the January 2001 airing of Ken Burns' 10-part, 19-hour series "Jazz" (Billboard, Sept. 9), throughout which Armstrong and Ellington figure prominently.

"[The Roulette album] is the one example of them together, and it's a very collaborative thing," Cuscuna says. "I wanted this available in the best possible way when that show hit. A lot of people will get into the show who don't necessarily know about jazz, [and] if they can find something definitive by the two main figures together, they'll go for it."

He adds, "I knew that everybody else was doing [their reissues] in 2000. I think they assumed that everybody else was going to do it in 2000, since July 4, 1900, had been [the common Armstrong birth date] for so long. I think nobody wanted to be a year late, in terms of release schedules and retail space."

beloved figure's unique personality and stature.

"Dennis Brown is the definitive reggae singer," says Chin. "He really began singing at age 8, and his career spanned the '60s through the '90s. Just contemplating the body of work he's produced and his vast number of hits tells you this is a tremendously important artist. The key is that these are 14 unreleased tracks of his last recordings."

VP is targeting the core reggae market in the U.S. and the Caribbean, where Brown's numerous live appearances won him a fan base as fervent as the one back home.

"He also did very well in the college market," says Chin. "Several albums placed on the CMJ World Chart. We will do positioning in key markets for chains and mom-and-pops, and we're

doing a poster and stickers from David's fantastic photos." The label is also taking out radio ads in key markets such as New York, Miami, Boston, and the West Coast. Print ads will run in all the reggae magazines.

The set appears internationally simultaneously with the domestic release, through subdistributors in Europe, the U.K., and Japan. It also will be part of a "singer's campaign" the label plans to launch sometime later this year in mainstream print media, such as Vibe magazine. The campaign will also feature Beres Hammond, Freddie McGregor, and Sanchez, all of whom bear some trace of the Brown influence in their vocal styles.

"I think of Dennis Brown as one of the greatest reggae pioneers," says Sanchez. "He was a great influence to the kids and very powerful. And he was such a humble fellow that it was unbelievable. He lived 10 houses from me, and he walked past my house

the day before he died, barefoot, with a towel around his neck. I always say that I want to be like him."

Brown himself was inspired by America's R&B/jazz pioneers, particularly by Nat "King" Cole, says Leroy Clarke, Brown's brother and personal manager.

"If you really want to know him, listen to his music," says Clarke. "But he never got his full due, financially or artistically. Now that he's moved on, everybody is recognizing him."

One hundred percent of the royalties from "Food Basket," a set that was clearly produced with care and love, go to the Brown family to ensure his children's food basket stays full. "Flabba and Dennis looked alike and moved together like brothers," says RAS CEO Gary "Doctor Dread" Himmelfarb.

"There was real love between them, and this CD is a labor of love, where Dennis and Flabba selected Dennis' favorite songs to cover. It's like UB40's 'Labour Of Love' series. You can hear in his voice that he just loves these songs."

Holt also produced '97's "Milk And Honey" (RAS) and '99's "Bless Me Jah" (RAS), the last Brown release before his death. A glance at the cover's track listing reveals to Brown devotees that "Food Basket" fulfills a long-held fantasy, hearing Brown wreak his unmistakable magic on reggae's greatest compositions, including Israel Vibrations' "Same Song," Ken Booth's "Just Another Song," and his own "Money In My Pocket."

The album was marketed to alternative and reggae programs and reggae press, and it was licensed overseas to all of Europe. "We've been getting a lot of reorders, even large orders from chains," says Himmelfarb. "We've been surprised at how well it's been received, because there has been a slew of Dennis Brown releases since his death. But there's something special about this one, and I think it's the connection between Dennis and Flabba. I made Flabba write the liner notes, and when he handed them to me, his eyes were full of tears."

CAPITOL'S WILLIAMS SET ON 'WINNING'

(Continued from page 5)

studio in Bath, England—roughly 150 miles north of his London homebase—preparing for a tour during which he'll eventually visit nearly every nook and cranny of the world. While he says he's unsure that anyone ever fully heals, he declares that he's feeling "happier and more balanced" since the day "Better Man" was created.

"The gift is having an outlet to purge," he continues. "My songs are a brutally honest expression of who and what I'm feeling. It's almost like there's no filter sometimes."

To that end, he describes "Sing When You're Winning," which Capitol releases Oct. 3 in the U.S., as an "emotional travelogue" capturing "a full range of life snapshots."

The project, issued Aug. 21 in the U.K., continental Europe, and Asia, is the artist's second state-side offering, following 1998's "The Ego Has Landed." While the set earned widespread critical praise and earned Williams a gold record in the U.S. (moving 530,000 units here, according to SoundScan), the singer had hoped for more.

"At first, I was a little disappointed that it wasn't huge there," he says of the American market, "but I think it ultimately had a respectable run."

"The Ego Has Landed" is actu-

ally a compilation of Williams' two previous Chrysalis/EMI international recordings, 1997's "Life Through A Lens" and 1998's "I've Been Expecting You." Those albums spawned a string of worldwide hit singles: "Millennium," "Angels," "She's The One," "Let Me Entertain You," and "Strong."

Since its international release, "Sing When You're Winning" has topped the U.K. and German album charts, and it's ranked top five or better in every other territory where it's available.

Additionally, the first single, the clever disco pastiche "Rock DJ," topped the pop charts throughout the U.K. and continental Europe shortly after its July 3 release.

"The reaction so far has been so gratifying, because I've previously been known as 'Robbie who sells in the U.K.," Williams says with a laugh. "Now, I feel like I've settled the score."

All that's left is for a major U.S. invasion, right? "Perhaps," says Williams, who is philosophical about his commercial prospects here.

"America has always baffled me," he continues. "I don't know how you get a record played there. I've resigned to selling no records there. And that's OK."

He adds that breaking in the U.S. is becoming "less important as time goes on. I mean, how big

'The reaction so far has been so gratifying, because I've previously been known as 'Robbie who sells in the U.K.' Now, I feel like I've settled the score'

- ROBBIE WILLIAMS -

does one need to be, right? My ego is already being fed quite nicely. If a song like 'Better Man' touches one person there, then I'm going to think, 'Nice one' and be extremely happy. I guess my priorities are shifting."

Fortunately, "Sing When You're Winning" is a top marketing priority at Capitol U.S.

"It's different from a lot of what's out there, and we see that as a big plus, not a minus," says Roy Lott, president/CEO of Capitol. "This is a record for people who want something unique. It's a wonderful album that we believe has immeasurable word-of-mouth potential."

The label will strive to build that word-of-mouth by bringing Williams to the U.S. for a string of promotional appearances in late November. Prior to that, he'll participate in a multifaceted Internet promotion, including a Web chat and Webcasts of several international performances. The artist recently launched a U.S. site, robbiewilliams.com, that offers the requisite bio material and photos, as well as diary entries by Williams and a critics' bullpen, in which a number of top journalists debate the quality and content of the album.

On Oct. 3, Williams will also appear extensively on MTV sister station M2. The length of airtime is still to be confirmed, although the network is planning to run U.K. concert footage and a slate of his favorite videos by other artists.

Both MTV and M2 are actively airing Williams' current video, "Rock DJ," which was directed by Vaughn Arnell. The clip can also be found on the enhanced U.S. pressing of "Sing When You're Winning." The version featured on the CD will offer previously unavailable footage.

All of this has street-level retailers happily anticipating the project. "We're selling the import version of the CD, and it's flying out of here," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "His following here seems to be growing with each single. There's a lot of potential for this album to be the one that breaks Robbie in the U.S. The next step is for radio to get with the program."

"Rock DJ" went to top 40 and modern AC programmers Sept. 11.

"It's still early in the radio story," notes Jay Krugman, senior VP of marketing at Capitol. "But we're ready to roll up our sleeves and work hard on this one. We feel it's a special record that deserves to go the full distance."

While all of this activity makes Williams smile, he admits that he feels "miles away from it all."

Then again, he notes that he's probably always felt that way, particularly since he doesn't view the international media's representation of him as being terribly accurate.

"The tabloids, particularly in Britain, have painted me as a mad shagger, constantly drunk and causing a commotion," he says. "It couldn't be further from the truth."

Yet he concedes that his media image has in some ways helped. "Sure, it draws lots of attention, and that usually translates into sales. But it gets to be a drag after a while."

And the resulting emotion occasionally feeds into the music, much of which he creates with venerable musician/producer Guy Chambers. During the two years between albums, the pair has written roughly 40 songs, some of which will turn up on soundtracks



LOTT

or projects for other artists. Williams says choosing the final 12 tunes for "Sing When You're Winning" was "remarkably simple. They just fell into place without much stress or strain."

Stylistically, the project runs the gamut from guitar-drenched rock (the relentlessly optimistic "Let Love Be Your Energy" and the brash, sexually charged "Forever Texas") to rhythm-dance ("Supreme," which nicks a healthy bit of Gloria Gaynor's "I Will Survive"), with forays into acoustic pop (the plaintive "Road To Mandelay").

Among the cuts garnering a healthy amount of attention is "Kids," a booming rock strutter that pairs Williams with enduring international pop princess Kylie Minogue. The track is set to be the next international single release, hitting retail Oct. 9. In fact, the two are already slated to appear on the U.K.'s "Top Of The Pops."

"Kylie asked if Guy and I would be interested in writing a song for her, which we were more than

delighted to do," Williams says. "So we came up with this banging, big chorus tune. And I'm thinking, 'I want this song for myself!' So, I played it to Kylie, she came down to the studio, and she agreed to cut it there on the spot."

Williams and Chambers repaid Minogue's kindness by cooking up another tune for her new Parlophone/EMI disc, "Light Years."

"It's a blast to dream up words and ideas for other artists," Williams notes, adding that he sees full-time songwriting as his "ultimate vocation. I look at Madonna and Tom Jones, and I think, 'Why are you still competing?' I don't want to still be hustling for position in 10 or 20 years' time. I want to get on with my life and enjoy more than the push and pull of being a pop star."

Still, he admits that he's happier now than he was during his early-'90s tenure as a member of Take That, arguably the blueprint for current boy bands like Backstreet Boys and 'N Sync. "Those days are not even part of my consciousness anymore," he says. "But it's an unavoidable part of my life."

He recalls a moment a year ago, when his Take That history came hurtling back into his present.

"I was doing all of these big rock festivals, and I was going down really well. I thought that I'd put forever away the boy-band image, because I was getting a great response on bills with all of these 'credible' bands. And then I did a festival in Belgium, and the entire audience turned their backs on me. I was crushed and embarrassed. I found out later that the promoter had taken stick for booking the kid from Take That. It was humbling, to say the least."

Yet Williams says that he's drafting tunes for a friend who is likely to travel the teen-idol route. "Part of me wants to shake him and say, 'Don't do it.' But then I have to step back, and I realize that he's a damn sight more stable than I was during those days. He'll probably enjoy it and make the most of it."

Enjoying his life and career is precisely what is on Williams' mind as he prepares to begin another round of tour rehearsals.

"This is separate from another life I've begun to build for myself," he says. "I'm digging all that's happening for me right now. It's a pleasure to have your work appreciated. But there's a big part of me that's also looking forward to resuming that other life that I've begun. I guess the ultimate goal is to have both without letting anything perish or slide. We'll see if I can make that happen."

FOR THE RECORD

Contrary to a story in the Video Buyer's Guide in the Aug. 26 issue of Billboard, "The Road To El Dorado" and "Joseph, King Of Dreams" will be distributed domestically by DreamWorks.

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THE PATH TO SENATE APPROVAL

(Continued from page 5)

change in the law took away the termination rights granted to recording artists to reclaim the authorship of their recordings in the future. Repeal of the law will restore those rights.

Passage would return the Copyright Act's work-for-hire provision to its previous state, which did not mention sound recordings as a category.

Sen. Patrick Leahy, D-Vt., says he supports the repeal bill after his talks with Artists' Coalition co-founder Sheryl Crow

but cautions, "I can't tell you if it will pass, because so much legislation is being held up."

But Senate sources say the legislative jam may still allow the passage of such noncontroversial items as amendments to the omnibus spending bill.

Indeed, Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, is fairly confident the bill will find approval. "Yes, it's something we have to correct," he tells Billboard. "We're going to try to get it done."

Depending on the decisions by Senate leadership and senior staff, sources say, the House-passed bill, which is bipartisan and also has the approval of both the artists' community and the member companies of the Recording Industry Assn. of America (RIAA), could be sent over from the House and held at the Senate chamber desk for a quick unanimous approval vote or be placed on the suspension rules calendar used for passage of noncontroversial legislation by a two-thirds vote. It could also be presented as an amendment to the omnibus spending bill.

Once it is presented on the Senate floor, sources expressed cautious optimism that the bill will pass. House approval increases that likelihood.

Speaking of the undebated change last year that the repeal will

nullify, Rep. Rick Boucher, D-Va., one of the 11 co-sponsors of the House bill, tells Billboard, "The right was taken away improperly.



Speaking on the floor of the U.S. Congress Sept. 19, from left, are Rep. John Conyers, D-Mich.;



Rep. Mary Bono, R-Calif.;



and Rep. Karen McCarthy, D-Mo.

No bill was introduced; no hearings were held [on the 1999 legislation]. The artists were never given the opportunity to express the reason that the reversion right is important to them. Legislation should not be written in the dark of night. The restoration of this right is essential."

In a statement, Hilary Rosen, president/CEO of the RIAA, said, "We were pleased that the House acted so swiftly to address this very important matter and look forward to Senate consideration prior to the conclusion of this Congress. It is our hope that this legislation will become law before year end.

"The book needs to be closed on this issue so we can get back to a united industry on so many important challenges of the day," the statement continues. "The resolution is a good one."

The RIAA, which put forward the change in the law, agreed to the rollback bill after months-long furor within the artists' community and a May 25 hearing involving artists' complaints that made it clear that the new law, according to the Register of Copyrights and other prominent copyright law experts, was a substantive change in the law and not simply a technical amendment (Billboard, June 3).

Rep. Howard Coble, chairman of the House Subcommittee on Courts and Intellectual Property, says once

again that initially he didn't realize the rights-loss consequences of the bill and that there was no congressional intent to "do anybody in." He

adds, "Me assuring them at the time it was simply a technical correction of accepted registration practice didn't make folks in the artists'

ARTISTS ARE CONGRATULATED

(Continued from page 5)

importance of the event.

"In my 18 years in Congress, this is the first time that recording artists as a group have insisted on speaking for themselves," Rep. Rick Boucher, D-Va., an early supporter of repeal, told Billboard. "Historically, recording artists have been spoken for by the RIAA [Recording Industry Assn. of America], who have purported to represent the interests not only of the labels but the artists," he adds. "Now we see that artists are a separate group, with separate interests, and I think that is a very healthy development in terms of future policy-making."

Said Rep. Karen McCarthy, D-Mo., another early supporter of the legislation, "I was determined that this [repeal bill's passage] would happen, and I never, never gave up the fight. And I was reinforced by the artists, and I want to say they did a tremendous job in making sure the Congress was aware that this was not a 'technical change' and what it really meant for the creative community. Their voices, which were shut out of the process early on, became really the driving force in making this happen. So I

community feel any better."

Artist community representatives saluted Coble for making good on his promise early on to "go back

to the drawing board" if he was convinced by artists that a rollback bill was warranted. He introduced the repeal bill Sept. 6 along with co-

sponsor Rep. Howard Berman, D-Calif., after both had called for negotiations between the two sides that resulted in an agreement to return the law to its previous status.

Berman says that after the House passage, "only Senate passage and the president's pen remain between us and a really remarkable achievement." He also candidly admits that "if chairman Coble had not co-sponsored the bill, and the sponsors were just a bunch of Democrats who don't have the power to get something like that through Congress, this bill simply would not have been approved by the House."

want to say hooray and congratulations."

Rep. Mary Bono, R-Calif., another early supporter of the return of the reversion right giving artists eventual ownership of recording masters, offered Billboard an insider's insight on how to best get legislation crafted that would have a chance at passage.

"Basically," she said, "I just kept the pressure on to reverse the 1999 amendment—and deferred to Chairman Coble and Congressman Berman as it became apparent we would be successful if we just stayed the course."

She added, "It was constant pressure in letting them know that this needed to be done, and it needed to be done this session. I felt there was a time when they felt that this can sit; there's plenty of time because nothing was actually going to happen [with the reversion right] for a number of years. So I think that it's really great that it was handled as quickly as it was."

Rep. John Conyers, D-Mich., the ranking Democratic member of the House Judiciary Committee, told Billboard, "I'm glad we were able to turn this thing back to an appropriate place

where the recording artists and musicians would own their own property after 35 years. We were working really, really hard to make sure that we correct and rectify this copyright issue that happened in the dark of night by some little goblin, [and] nobody knows who it was or how it happened."

"Columbo would have to be called in to try to talk with all of the members and the staff," Conyers observed wryly, referring to network TV's famed investigative police lieutenant. "Nobody knew anything about it. Nobody knew that [the provision had been inserted]."

"But, you know, in the end, these things do not happen by osmosis," said the congressman pointedly. "Somebody had to have done it. But, for the sake of getting it corrected, we let the detective work go."

"Sometimes the RIAA thinks they represent the artists; they got carried away because they have the clout," Conyers continued. "So it was really nice to see the little guy prevail, and there was this element of justice. And I can tell you, we're going to be watching these things a lot more carefully."

Bill's Co-Sponsors Speak In Favor Of 'Undoing This Unwise Change'

Excerpts from the pre-vote House floor remarks of the five of 11 co-sponsors selected to speak in favor of H.R. 5107, the Work for Hire and Copyright Corrections Act of 2000:

Rep. Howard Coble, R-N.C., chairman of the Subcommittee on Courts and Intellectual Property:

"H.R. 5107, Mr. Speaker and colleagues, is noncontroversial. It repeals an amendment in the Intellectual Property and Communications Omnibus Reform Act of 1999 (IPCORA) which inserted sound recordings as a type of the work that is eligible for work made for hire status. . . . It repeals the amendment in question without prejudice. In other words, it restores any person or entity to

the same legal position they occupied prior to the enactment of the amendment in November of 1999. . . . I think with passage of this bill today, both parties—that is the recording industry and the artist community—will breathe easier. Particularly in the artist community."

Rep. John Conyers, D-Mich., ranking minority member of the Judiciary Committee:

"Ladies and gentlemen, this is a great day for musicians who create their own music and musicians who perform. And so I'm pleased to rise in support as a co-sponsor of H.R. 5107 because it strikes sound recordings from the definition of work made for hire in Section 101 of the Copyright Act. . . .

Without benefit of committee hearings or other debate, the change terminated any future interests that artists might have in their sound recordings and turned them over permanently to the record companies. We've since learned that we should never do business this way. . . . I express my appreciation that we are undoing this unwise change."

Rep. Howard Berman, D-Calif., ranking minority member of the House Intellectual Property Subcommittee:

"Section II of H.R. 5107 fulfills an important objective. It returns the law and the eligibility of sound recordings as works made for hire to its state prior to Nov. 25. Equally important, it restores the state of

the law without prejudicing the rights of any affected parties. . . . to return the law to the status quo ante so that all affected parties have the same rights and legal arguments they had prior to enactment."

Rep. Mary Bono, R-Calif., member, House Intellectual Property Subcommittee:

"This bill not only levels the playing field for both artists and recording companies, but it also reverses the 1999 amendment to the Copyright Act that would have taken advantage of young artists who are not emotionally nor financially prepared to sign their recording lives away."

Rep. Karen McCarthy, D-Mo., member, Commerce Committee:

BARRIER DROPS TO CHINA MARKET

(Continued from page 5)

executive VP, international, of the Recording Industry Assn. of America (RIAA), who along with International Federation of the Phonographic Industry director and former RIAA chief Jay Berman traveled to China on outreach missions throughout the '80s and '90s, also cautions that there is still much work to be done before such a market develops.

"I view this as a monumental moment but not 'the end,'" he says. "It's more the creation of a new floor for our relationship with China. But it's not that we've defined the future. We've defined the starting place for the future."

The 83-15 vote, a victory for President Clinton's trade policy, sets the stage for China's entrance into the World Trade Organization (WTO), possibly before the end of the year. The bill, approved earlier this year by the House, now goes to the White House for the president's signature. It will end a 20-year-old practice of annual congressional reviews of China's trade status because of human rights and environmental concerns.

As a WTO partner, China has pledged to open its market of 1.6 billion people to U.S. products and goods from other member nations.

"It's important, as China participates as a full member of the world trade community, that it moves toward the rule of law," Turkewitz says.

"The question is how quickly or slowly does that take place. Participation in the world trading community does bring huge responsibilities and obligations, and it will move China to more consistency with international norms," he adds.

Turkewitz says most early meetings and discussions with Chinese leaders were about piracy in that country—particularly exported pirate product.

"In the last five years, though, it's been more of a dialogue about cultural, economic, and social advantages of liberalization," he says.

Of recording company participation, he says, "All of the companies are 'in' to a certain extent—either through representative offices there or the licensing of product from Hong

Kong offices and meetings with would-be partners for joint ventures. So that across the board, you've seen a lot of discussions going on."

Internal piracy is still a problem, he says. "I think the real issue's going to be that despite the expected accession of China to the WTO, which is very positive, things aren't going to move if

we don't find a way of dealing with internal piracy issues, because piracy within China remains at 90% or more."

What's in store for U.S. companies in China? Turkewitz says, "It means more American music in China and active partnerships on the business side developing. Contacts between U.S. companies and Chinese companies.

"You're seeing a number of things simultaneously taking place: the cementing of business relationships, creation of Chinese product, and, as those companies develop, much more professional distribution and hopefully competitive retailing to develop the market to sell more of whatever's in the pipeline," adds Turkewitz.

Chinese Reaction Mixed To U.S. Vote For Normalized Trade

BY MAYA KOVSKAYA

BEIJING—Opinion is divided here as to what, if any, impact the U.S. Senate's 83-15 vote on Sept. 19 in favor of granting permanent normal trade relations (PNTR) to China will have on the domestic music industry.

Some are unconvinced that the vote's outcome will change things in China in the near future, while others are ambivalent about its implications. But some industry figures see the PNTR vote as a positive development that could raise industry standards and cultivate more sophisticated market tastes.

Shen Li Hui, GM of Modern Sky Records, doubts that the PNTR vote will have much direct impact in the immediate future. "I am not sure that there will be any clear, direct effect on or benefit to small Chinese record companies like Modern Sky," he says. "The only plausible benefit would be if large, powerful, foreign record companies were able to put pressure on the government to legislate—and more importantly, implement and enforce—measures to combat piracy. That's an issue of much greater importance to the Chinese music industry than the PNTR vote."

Dave O'Dell, China's foremost punk

pundit, founder of one of China's first professional rock'n'roll Web sites (Chineserock.com), and manager of Weiku Internet Co.'s Interactive Department, is not so sanguine about PNTR helping China trounce its piracy problem. "Without foreign distribution hubs that truly make a national approach and not just open a glittery storefront in Beijing, the problem [of piracy] will exist long after the signing of this agreement."

What really counts, say some market players here, is the stance of the foreign record companies that will be making inroads into China in the near future. Says Fu Chong, GM of promising new pop/punk, pop/rock crossover company New Bees Records, "If they come with the intention to work with locals in a cooperative fashion, to foster local talent and not just to sell American records to Chinese audiences, then the effect could be quite positive, but it will definitely lead to a more competitive industry."

Competition is a two-edged sword in the eyes of the Chinese music industry. Almost everyone agrees that the PNTR vote ups the ante, putting a whole slew of new players in the game. But industry players are remarkably noncommittal as to whether Chinese

companies will be winners or losers in an environment of dramatically heightened competition.

"It is really a question of influence," asserts New Bees' Fu Chong. "Foreign companies possess years of experience, working under normal market conditions, that domestic companies lack, and their financial resources far outstrip ours. True, perhaps this competition will help improve the character of domestic record companies in general, but many small or weak companies in China will have to die out."

Says Lu Bo, founder and GM of Scream Records, "To be honest, I'm not sure what kind of influence it will have. If big companies can bring new business practices to the music industry, that would be extremely beneficial to all of us, but the increase in competition will definitely be real. One competitive advantage that domestic companies like Scream Records have, however, is a toehold in the hottest emerging markets and the kind of personal networks of relationships with up-and-coming young musicians that a new foreign company completely lacks."

Kaiser Kuo, English editor in chief of Chinanow.com—an ardent supporter of home-grown Chinese rock,

online as well as offline, and a frequent sponsor of music events—says the vote will ultimately help the local music scene. "Unrestricted access to Western music will be a kick in the pants to a lot of complacent Chinese bands. It can only be a healthy stimulus for the home-grown bands, raising standards of professionalism and musicianship."

Scream Records' Lu Bo agrees. "Overall I welcome the competition," he says. "I think, in the long run, it will help raise industry standards and promote the production of better music in China."

Many musicians, too, welcome a more globalized, more competitive market. Avant-garde/world-music artist Bao Luo echoes Kuo's sentiments. "Chinese audiences have been suffering from a lack of exposure to the enormous variety of music out there in the rest of the world. Hopefully, this change will help cultivate the ears of the nation by giving them access to a much wider range of musical genres than they currently imagine exists."

Xie Tianxiao, lead singer and guitar player of underground post-grunge/trip-rock band Cold Blooded Animal, says, "Bring 'em on! We'll show them all China knows how to rock."

WARNER, EMI UP THE ANTE

(Continued from page 5)

work, WEMI would sell its physical (as opposed to Internet) distribution operations, assets, and facilities throughout the European Economic Area (EEA) to third-party purchasers that are independent of any of the major record companies. That sale would include employees and third-party distribution agreements. WEMI also would commit a "substantial portion" of its sales volume to the new independent network, subject to normal commercial terms.

That is seen as a significant concession, as it would mean WEMI would be the only major not to have its own physical distribution network. It augurs a radical restructuring of the industry and would fundamentally shift the onus of the WEMI distribution network to companies that are not controlled by the majors. Whether BMG, Sony, and Universal would follow suit is a different question.

All Warner and EMI joint-venture EEA distribution agreements with other record companies would be terminated if the merger proceeds. This would presumably include the likes of the Entertainment Network in the U.K., which is co-owned by Warner and Sony and less than 2 years old. Similarly, all joint ventures for the

production or distribution of compilation albums in the EEA would be rescinded—another significant move.

Examining its recorded music labels, EMI says it would sell all or part of the following:

- EMI Pathé Marconi in France, a unit reckoned to have approximately 3% of the domestic market. The original Pathé Marconi EMI was one of the oldest record companies in



France, founded in 1896 by phonograph pioneers Charles and Emile Pathé. WEMI officials have nominated BMG as a potential acquirer.

- CMC in Denmark, said to have domestic share of about 16%. This was an independent, easy-listening label bought by EMI in 1997; one of its acts, the Olsen Brothers, won this year's Eurovision Song Contest.

- Minos in Greece, a long-established indie powerhouse that was "merged" with EMI in 1990. It has an estimated 8% slice of the domestic market, the smaller part of the

substantial share held by the combined Minos-EMI.

The only label Warner Music Group has undertaken to divest is DRO in Spain, said to have a 3% domestic market share. This was a strong, 12-year-old indie label bought by Warner in 1993 and later reconfigured into DRO EastWest. It is currently headed by one of its original co-founders, Jose Carlos Sanchez.

The sale of these labels is intended to reduce WEMI's market shares in Denmark, Greece, and Spain to below 35%. The offloading of EMI Pathé Marconi must be directed away from Universal or Sony; the divestments must happen within one year of the merger's completion.

On the music publishing side, the companies would sell, within a "reasonable period," the catalogs of Virgin Songs (U.K.) and Magnet. In Scandinavia, Nordic catalog Nordiska and Swedish outfits Fazer and Serious Music would be sold.

WEMI would appoint subpublishers in a number of European countries for such catalogs as Hanna-Barbera, Lorimar, Mighty Three, and Guns N' Roses Music. It would also terminate a number of existing deals under which Warner/Chappell or EMI currently act as subpublish-

ers in various countries; among such pacts named in the commission's document are those with Chrysalis, 20th Century Fox, Acuff-Rose, New Regency, Cherry Lane, and Dreyfus.

As previously announced by Warner and EMI, they have promised that WEMI would not withdraw from Europe's mechanical and performing rights collecting societies, with the proviso that the merged company could ask the commission to review this undertaking with regard to "changes that may have taken place in the marketplace or to the applicable regulatory environment." The undertaking includes having the collecting societies handle the licensing of songs and musical compositions for online streaming and downloading, with the same proviso.

"This is not simply a music publishing issue," cautions a senior Warner executive. "Nobody expected the virulence of the commission's objections or the broad sweep of the conclusions."

Addressing widespread concern over the proposed America Online (AOL)/Time Warner merger, WEMI says that for a period of five years, it would not discriminate in online distribution of its music and specifically would not distribute its music exclusively through any Internet

service provider affiliated with AOL.

WEMI further tries to appease the AOL fears by undertaking to make its music available through at least three encryption technologies, at least three compression/decompression technologies, and at least three software music player technologies that are not owned by AOL/Time Warner or WEMI.

A representative for EMI says, "The undertakings are a comprehensive and practical response to the concerns raised [by the commission], and they go to the heart of the issues by removing the cause of the concerns, not merely the symptoms. The undertakings are therefore both innovative and aimed at enabling EMI and Warner to remove the commission's concerns without materially harming the viability or removing the commercial rationale for the deal."

Even so, people close to the situation say that the last-minute delivery of those concessions is itself a problem, implying that the companies did not take the commission's concerns sufficiently seriously until they had to do so. "It took so long to get concessions on the table," says the Warner source. "This deal is fighting for its life, and this past week, for

(Continued on page 103)

3RD ROCK IN RIO FEST TO BENEFIT EDUCATION

(Continued from page 5)

specifically for the event. Between 1.5 million and 2 million people are expected to physically attend the event, and it is estimated that 1 billion worldwide will watch Rock in Rio for a Better World in some shape or form, thanks in large part to its major sponsor, America Online (AOL) Brazil.

But this Rock in Rio's greatest achievement isn't sheer magnitude but the fact that it has integrated a social component into its equation.

Rock in Rio for a Better World is designed not only for enjoyment but also for mobilization, with 5% of all proceeds going to local social agency Viva Rio. The entire fest is geared toward stirring people into action and social awareness. The official kickoff, for example, is a performance of John Lennon's "Imagine" by the Brazilian Symphony Orchestra, followed by three minutes of silence from concertgoers and media nationwide.

"We want to create a very serious social marketing laboratory, in the measure that music will be played at the same time that people's conscience is touched," says Medina, who owns advertising firm Artplan.



MEDINA

"Through music, people can be awakened to strive for a different world. So, we have a combination of music, reflection, and a concrete pact with the community."

The concrete pact is between Rock in Rio and Viva Rio, a nonprofit, nongovernmental organization that has already received 1 million reales (\$50,000) from AOL and Rock in Rio. The money, to be used in Viva Rio's educational programs for disadvantaged youth in Brazil, is an advance against the 5% of all proceeds that will go to the organization from all involved, including vendors and sponsors. Artists will be asked to donate an item—such as clothing or an instrument—which will be auctioned for charity.

"Prior to this, we had a show with pretty music, but I wanted to do more than just a musical event," says Medina. "I've learned that I needed to create a movement for my country, and maybe this will be an example for the world that we can use entertainment for something."

Medina's social conscience was forged the hard way, after he was kidnapped while planning Rock in Rio II. Medina was released prior to the 1991 show, which was staged at the Maracanã stadium and featured 40 Brazilian and international acts, including Santana, Prince, Faith No More, and Guns N' Roses. Rio II, confined to a stadium (the biggest in the world but a stadium nevertheless), was a hit with 750,000 attendees but lacked the exuberant panache of the first edition.

Medina, affected by his ordeal, stepped out of the limelight until 1995, when he granted his first interview since the kidnapping, speaking out against violence and calling the citizenry to action. His words prompted Viva Rio to organize React Rio, a massive march

designed to mobilize Rio's citizens to protest increasing violence. Medina marched, embraced the Brazilian flag, and cried in the streets.

He joined the board of Viva Rio and—with its director, Rubem Cesar Fernandes—began planning a new Rock in Rio whose magnitude and magic would rival that of the first event, which had coincided with Brazil's first democratic elections after years of military rule.

"It was just an ecstatic time," says James Taylor, who, inspired by Rock in Rio I, wrote "Only A Dream In Rio" for his platinum 1985 Columbia album, "That's Why I'm Here."

"It wasn't just the size of the event, it was the feeling of being there. It also came at a time in my life and my career when I'd bottomed out, and I was feeling a little bit lost. And having 300,000 people show up at a concert and know music; to feel that support and that validation just turned me around. It sent me back with my sails full."

It also sent Taylor—Billboard's 1998 Century Award honoree—back to Brazil repeatedly, to collaborate with artists like Caetano Veloso and Milton Nascimento, both musicians who exemplify what Taylor calls the "sophistication" of Brazilian music.

The sheer number, quality, and variety of musical acts available in Brazil is also integral to Rock in Rio's success. This year, the event will feature 20 top international acts and 21 top Brazilian acts on the main stage, in addition to the lesser-known or upcoming artists who will perform in the Brazilian and world-music tents.

"It's an opportunity for them to know a little bit more about us and for us to know their concerts," says Brazilian singer Daniela Mercury, who had initially expressed concern that Brazilian artists wouldn't get as much play as their international counterparts.

"One of our purposes is to provide a big platform of exposure for Brazilian music," says Medina. But, he adds, having an international presence is essential, not only musically and commercially but also philosophically. "The message we're trying to convey isn't a regional message," he says. "We all share the same problems, each of us within a different context."

Interestingly enough, Medina has pitched Rock in Rio's social side to local artists, while initially refraining from doing so when hiring international talent. But artists are invariably delighted with the idea because it often mimics what they do on their own.

"I have helped kids through the Britney Spears Foundation, and it has been such a rewarding experience to help others who are less fortunate," says Spears. "By participating in the Rock in Rio event, I get to perform in front of a huge audience and reach out to other kids through a great international organization."

The singular thing about Rock in Rio, however, is that it is not an international organization or a charity concert. Instead, it's a for-profit event that, regardless of its outcome, requires that money be given to a cause. Medina calculates that it

ROCK IN RIO III

INTERNATIONAL CONFIRMED ACTS

1. R.E.M.
2. Red Hot Chili Peppers
3. Foo Fighters
4. Silverchair
5. Britney Spears
6. 'N Sync
7. James Taylor
8. Iron Maiden
9. Rob Halford
10. Deftones
11. Queens Of The Stone Age

NATIONAL CONFIRMED ACTS

1. Barao Vermelho
2. Elba Ramalho
3. Fernanda Abreu & Funk 'N Lata
4. Gilberto Gil
5. Milton Nascimento
6. Carlinhos Brown
7. Pato Fu
8. O Rappa
9. Ze Ramalho
10. Daniela Mercury
11. Raimundos
12. Cassia Eller
13. Skank
14. Kid Abelha
15. Sandy & Junior
16. Cidade Negra
17. Jota Quest
18. Charlie Brown Jr.

will cost \$30 million to put together Rock in Rio and that his profits will amount to approximately \$2 million. But he could be wrong.

"It's unusual for people who do commercial promotions to give away a percentage," says Taylor. "And for them to fix that percentage ahead of time is bold. You can't be sure you're going to make money out of it."

BETTIE SERVEERT GROWS INTO 'PRIVATE SUIT'

(Continued from page 17)

Bettie Serveert. The idea was to put this record out on a limited basis and to get the word out that they have a new record."

In addition to servicing the album to college radio and the press, Parasol is utilizing the Internet to market the album.

The band will be doing an online chat Monday (25) on Web site insound.com. Bettie Serveert also has a promotional tie-in with clothing retailer Abercrombie & Fitch, whose Web site (abercrombie.com) has a free MP3 download of "Private Suit" track "Unsound."

According to Roux, the Ultimate Band List Web site (ubl.com) "will make 'Private Suit' one of their picks of the week."

He continues, "I look at what Parasol is doing as an extension of what the band is doing independently overseas with this record. When they recorded their new album, they didn't have any pressure to record, and they wanted to have that relaxed atmosphere again."

Roux describes Bettie Serveert's core audience as "indie music fans who are familiar with the band's previous albums. ['Private Suit'] is like independent music all grown up.

The tremendous good will that such action generates was partly responsible for AOL Brazil's decision to step in as the event's major sponsor. Still struggling in Brazil's very competitive Internet provider market, AOL has found in Rock in Rio a vehicle that generates publicity, revenue, and astounding name recognition.

"Rock In Rio is valuable for AOL to establish itself as a brand in three aspects," says AOL Brazil president Manoel Amorim. "We want to be seen on the one hand as a global company, and Rock in Rio is a global event. On the other hand, we also want to be seen as a local player with Brazilian citizens, and Rock in Rio is a Brazilian event. And third, it's an event that appeals to the youth, and that's an important target for AOL. We want a young face, and being the sponsor gives us that opportunity."

Likewise, Medina—who sought out AOL—has an ideal sponsor for his international venture and global message.

The Rock in Rio Web page, for example (which is administered by AOL), allows users and concertgoers to meet online and swap stories and expectations and experiences about this and previous Rock in Rios. Visitors can also cast a vote for the best new band that gets to perform at the event.

AOL has also sold sponsorships to the site itself, and sponsors have to donate 5% of proceeds. The company also has exclusive media rights outside of Brazil (within the country, giant network Globo has the exclusive television rights), as well as the rights to any CD or video produced around the show.

While a yet-to-be-determined label will release a Rock in Rio for a

Better World album, AOL Brazil will get 50% of the royalties.

As for Viva Rio, the money it collects will go toward educating young people who haven't obtained their "elementary" school diplomas, roughly the equivalent of junior high in the U.S.

"The job market in Brazil requires, as a minimum, an elementary school diploma," says Viva Rio's Fernandes. "And the fact is, half the youth of Brazil today don't have that, so they're out. The idea is to invest in a fast-track education which allows you to get the diploma in nine months."

Fernandes, whose program is already in place, expects to reach 15,000 youths in the state of Rio alone with 70% of the money donated by Rock in Rio. But beyond the instant gratification, the whole spirit of Rock in Rio is forward-thinking. In Viva Rio, for example, youths who complete their education work within their communities in a series of programs.

It's the kind of spirit Fernandes and Medina hope will inspire audiences and performers alike.

"We are trying to raise awareness, and you don't have to be square or ideological or boring about it," says Fernandes. "I think young people who are clever, who can do music and be lively and vital should have a good head. If you connect to something beyond yourself, you grow."

"Rock in Rio's social mission certainly mobilizes me," adds singer Mercury. "When people grow used to violence, it's our duty to raise awareness and do everything we can to bring about change quicker than the political system allows. And I do think music can change the world a bit, yes. And here, we'll be able to reach millions."

There's a maturity to this record: The band has gotten away from screaming and has more introspective songwriting now."

"I started singing lessons again about a year ago," van Dyk explains, "and one of the first things people will hear on this record is a lot more space for vocals, compared to our other albums."

"Private Suit" is Bettie Serveert's first studio album since 1997's "Dust Bunnies." The band's other albums are the 1998 live set "Plays Venus In Furs & Other Velvet Underground," the acclaimed 1995 "Lamprey" (Music to My Ears, Billboard, Dec. 17, 1994), and the band's popular 1993 breakout, "Palomine."

As van Dyk notes, "We're still in an experimental phase. We're on a very small label now, but we're in total control, and that makes many things so much easier."

Bettie Serveert plans to get reacquainted with its American audience on a U.S. tour. The band will be the opening act for Counting Crows and Live Oct. 5-17. Beginning Oct. 19 Bettie Serveert embarks on a U.S. club tour. The band will then tour Europe throughout November and December.

Duane Harriott, floor manager for indie retailer Other Music in New York, says of Bettie Serveert, "They've got a fan base that's very passionate about music, and these fans hear about this album through word-of-mouth. The [upcoming] tour might affect sales at major record chains like Tower Records. It's just a matter of exposure. This music could appeal to a mainstream audience."

"The tour with Counting Crows happened in a very natural way," says van Dyk. "We toured with Counting Crows before, and we kept in touch with them. They asked us to be on that tour."

Bettie Serveert is booked by the Agency Group and managed by Dingo Music Management. The band is currently in between publishing deals.

"I think people in the States listen to our music in a different way than people do in Holland," van Dyk says. "Americans understand the lyrics a lot better. Our music is emotional, and in the past eight years, we've had a lot more reaction from our American shows than anywhere else. That's one of the reasons why we love playing America so much."

GERMAN SINGLES TALLY TO DISREGARD AIRPLAY

(Continued from page 14)

stable compared with the first half of 1999 (26.6 million units sold).

Says Bernd Dopp, managing director of WEA Records and chairman of the Chart and Marketing Committee of the GFAPI, "There has been a consensus view on the committee for quite some time now that many radio stations' playlists no longer reflect what is going on in the music market. Many of the strong performers in the singles chart do not show up on radio playlists until after a long delay, if at all. However, the Top 100 Singles chart must reflect the German music market as correctly and objectively as possible."

Studies conducted by Media Control on behalf of the committee suggest that the singles chart is becoming quicker in the lower third in particular. In terms of repertoire, hip-hop and dance as well as alternative titles are at an advantage, according to Dopp.

The decision by the Chart and Marketing Committee to change how

chart positions are calculated was made unanimously and confirmed by GFAPI's managing board.

As an active participant in the discussion on this subject, Jens Geisemeyer, managing director of edel records in Hamburg, welcomes the decision. "The charts should always be based on actual sales as far as possible. I do not think that there is a better basis for determining consumer preferences." He adds that this decision does not imply that radio does not generate sales. Rather, he says, with the new singles chart it will be possible to see more clearly which radio activities encourage listeners to go out and buy records.

About the new arrangements for the singles chart, Michael Karnstedt, president of peermusic Europe, says, "Before the charts had their current form, we had the [Musik Markt] Top 50 for many years, which only reflected sales figures." He thinks that the mixture of retail and radio data has worked well, with the current charts

providing an accurate reflection of the situation. Says Karnstedt, "We shouldn't forget that 90% of the world's population listens to the radio."

"What ultimately counts is sales," says Peter Ende, managing director of EMI Music Publishing Germany in Hamburg. "Given the trends in the radio landscape of the past few years, the original idea of radio stations supporting new trends and of generally using radio as a platform for develop-

ing new talent has not been implemented." Ende thinks that this decision is therefore justified and logical.

Ende says that he would have been pleased if over the past few years radio stations could have been more innovative and open to risk in devising their playlists. But as it stands, they have lost their justification as a source of chart data, he says.

Retailers appear to disagree. Joern Wichmann, a purchaser at WOM in Bremen, likes the previous retailer/

radio blend, saying that radio starts playing tracks earlier on. "This causes the customer to come into the store to ask for the CD," says Wichmann.

Wolfgang Prause, purchaser at Schallplatte am Moenkebergbrunnen, also prefers the mixture of retailers and radio. "Radio stations should always state the name and artist of the songs they play. Many listeners come to us but don't know the name of what they are looking for," he says.

INDUSTRY'S ANTI-PIRACY EFFORTS 'DOOMED TO FAIL,' SAYS FORRESTER

(Continued from page 9)

decentralized, noncorporate services that are much harder to sue, like Gnutella and Freenet, will likely take its place.

"Trying to stop those kinds of services would require some kind of deep regulation of the Internet," he says. "And that's not going to happen."

That, in turn, only leaves the labels the option of more extreme legal measures against individual users and Internet service providers—a decidedly unattractive scenario.

"Draconian enforcement will only make things worse," the report states. "Server analysis can identify the worst Napster offenders, and watermarking can be used to identify people who make digital copies of analog output. But imagine the PR backlash that would result from sending teenagers to jail for stealing music—newspapers would run angry editorials and crazed hackers would demolish music Web sites."

Frank Creighton, senior VP/director of anti-piracy for the Recording Industry Assn. of America (RIAA), acknowledges the public relations issues involved in attempts to enforce copyright online and says the group has been "very sensitive" to that.

"But you know what?" he adds. "We've already lost that battle. The media has spun us as being anti-technology, anti-MP3, and [as] trying to maintain a choke hold on the distribution of sound recordings, when it's completely the opposite—we're very excited about technology."

"But we also know we need to be careful," he adds. "The record companies have billions of dollars of artist assets tied up in their current business plans, and they shouldn't just frivolously toss it into the Internet—particularly given the fact that there is almost no business successfully making money on the Internet."

On the same day that Forrester released its report, the RIAA announced its half-year anti-piracy statistics, which reveal its stepped-up efforts to protect those label assets online.

The trade group says it sent out more than 4,600 notices to music sites for allegedly illegally offering copyrighted material via commercial Internet service providers—a 200% increase over the total sent in all of 1999. Also rising sharply—from 360 in 1999 to 460 in first-half 2000—were the number of notices sent to sites that link consumers to unauthorized files. More than 1,600 online auctions of items such as pirated CDs or CDs of MP3s were shut down in the period, Creighton adds, compared with 375 for the same period last year.

"While there is plenty more to be done—and plenty more we will do—we are making real progress," Creighton says. "So there may be some naysayers out there, but we don't think it's a lost cause by any means."

Beyond its anti-piracy efforts, the music industry has also been working to keep copyrights secure via DRM technologies—something the Forrester report takes an equally skeptical view of.

Forrester forecasts that over the next two years, the major labels will try a variety of DRM-based proprietary services, all of which will fail. Ultimately the industry is expected to be left with no choice but to embrace

the MP3 marketplace.

At the same time, Forrester predicts that artists will increasingly break away from the majors to distribute their content independently—a shift that will help increase the number of value-added subscription services, paid downloads, locker services, and ad-wrapped music content from both major labels and independent distributors. In the process, Forrester estimates that the content-service industry will grow to \$3.3 billion; subscription services will generate \$3 billion in new revenue; and content creators—musicians and authors—will see more than \$2 billion in additional income.

KEEPING SCORE

(Continued from page 40)

Teldec, with whom Barenboim has been an exclusive since '92, has also been celebrating the artist's golden jubilee with major new releases and reissues. The fall sees a Barenboim boon with a "Die Meistersinger Von Nürnberg" recorded live at last year's Bayreuth Festival, as well as 15 "Ultima" double-disc reissues of Barenboim at the piano and podium in repertoire from **Bach to Berio**. Teldec has also issued a boxed set with Barenboim's first traversal of the complete Beethoven symphonies. This fall, he leads the orchestra from the recordings, the very Old World **Berliner Staatskapelle**, on a Beethoven tour; the stops include Vienna, Tokyo, and New York, where the Dec. 11-17 concerts will culminate his yearlong Carnegie Hall "Perspectives" series.

Before Christmas, Warner Music Group should be rolling out its initial DVD Audio offerings, which will include the first installments in a complete release of the Barenboim Beethoven symphony cycle in the new format. No great recordings buff, Barenboim is nonetheless very excited about DVD's sonic evolution, telling Keeping Score about his reaction to the first studio playbacks of the Beethoven recordings. "I went into the control room, and they played back the take in regular stereo for CD, and it was quite wonderful. But then they played it back again in Surround Sound for DVD, and I was flabbergasted. It was like experiencing the best of both worlds—at the same time being in the middle of the orchestra and sitting in the 15th row in the best seats in the house. Amazing."

Upcoming Barenboim recordings include an album already in the can that showcases **Debussy's "La Mer," Stravinsky's "Rite Of Spring,"** and

Boulez's "Notations." Also on the horizon is a Mahler Seven to be recorded with Chicago in Vienna, as well as productions of "The Flying Dutchman" and "Tannhäuser" to complete Barenboim's Wagnerian odyssey.

As part of his busy autumn, Barenboim also takes the Chicago Symphony on its first tour of South America, with October concerts in Rio de Janeiro, São Paulo, and Buenos Aires. Although the tour will feature Chicago in its symphonic specialties, Barenboim himself has lately been drawn to the indigenous music of the Americas, having recorded the first three of four albums devoted to New World sounds. The first, "Tangos Among Friends," was a sentimental experiment that turned into a dark-horse hit. The second featured new chamber arrangements of **Duke Ellington** pieces (Keeping Score, Billboard, Nov. 13, 1999). The newest and most engaging release in the series so far is "Brazilian Rhapsody," which sees the pianist trying his hand at solo and chamber versions of tunes by **Villa Lobos, Milhaud, Caetano Veloso, Antonio Carlos Jobim, and Milton Nascimento** (who also guests on vocals). A Cuban disc is in the cards next.

Of the Brazilian project, Barenboim says, "Chicago's principal oboist, **Alex Klein**, is from Brazil, and we're always making jokes that we're going to 'Latinize' the orchestra. So, the idea started with Alex and I to do something like this, and it came together with this wonderful arranger, **Bebu Silveti**. In the end, I would say that it was 90% fun and 10% hard work. Brazilian music is very unique, and it's a real challenge getting the idiomatic feel of those lazy, syncopated rhythms. It was no holiday, but I loved it."

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

MADONNA WITHSTANDS THE HEAT: "Music" by **Madonna** (Maverick/Warner Bros.) remains comfortably at No. 1 for a third consecutive week on both The Billboard Hot 100 and Hot 100 Singles Sales, as first-week scans of '98's "Give Me Just One Night (Una Noche)" (Universal) are not enough to knock it off its perch. "Music" moves 133,000 units—almost double that of "Night," which scans 71,000 pieces and debuts at No. 2 on the sales chart while leaping 19-2 on the Hot 100. This is the third straight week that Madonna has exceeded the 130,000-unit mark. This has not happened since **LFO** turned the trick with "Summer Girls" from Aug. 28-Sept. 11, 1999. Thanks to "Night's" move to No. 2, labelmate **Nelly's** "(Hot S**t) Country Grammar" drops 8-9, although it is still gaining audience and maintains its bullet.

'ARMS' TO SPREAD HOPE: **Creed** makes a quick re-entry into the top 10 of the Hot 100 as "With Arms Wide Open" (Wind-Up) inches up 11-10 and earns the Greatest Gainer/Airplay designation for a second consecutive week. Creed's prior hit, "Higher," dropped out of the top 10 seven weeks ago. A limited-edition CD/video package of "Arms" will be released to retail Tuesday (26). The CD will contain the string version heard in the video as well as a no-string rock version and an acoustic performance of the song. The release of the package will serve as the official launch of lead singer **Scott Stapp's** With Arms Wide Open Foundation, whose main mission is to provide "help for children and hope for families." Three dollars from the sale of each CD goes directly to the foundation, which was initially funded by a \$25,000 donation from Stapp.

'PINCH' FLATTERS LADIES: **Barenaked Ladies** make the largest jump on the Hot 100, climbing 24 spots to No. 45 with "Pinch Me" (Reprise). "Pinch" is destined to become the band's second career top 40 single, following the No. 1 smash "One Week," which reached the top in the Oct. 17, 1998, issue. "Pinch," which gains 8.5 million listeners for a total audience of 35 million, is the second-highest airplay gainer on the chart, behind **Creed's** "With Arms Wide Open."

DEBUT CONNECTION: 'N Sync has the Hot Shot Debut on the Hot 100 with "This I Promise You" (Jive) at No. 68. "Promise" was written and produced by **Richard Marx**, who has scored 17 chart hits as an artist and 22 as a songwriter. Marx's last Hot 100 single as a songwriter was his own recording of "Until I Find You Again" (Capitol), which peaked at No. 42 in May 1997. . . **R. Kelly** previews his forthcoming album, "TP-2.com," with "I Wish," which debuts at No. 71. Kelly was a major player in the early success of **Changing Faces**, another of our debut acts this issue. Kelly wrote and produced their two top 10 singles, "Stroke You Up" and "G.H.E.T.T.O.U.T.," from 1994 and 1997, respectively. Faces enter the Hot 100 at No. 80 with "That Other Woman" (Atlantic), and this time they get assistance from another famous R&B crooner, **Joe**, who co-wrote and produced the track.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



SEPTEMBER 30, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	LL COOL J DEF JAM 546819*/DJMGM (12.98/18.98)	NO. 1/HOT SHOT DEBUT G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME	1
2	1	1	12	NELLY ▲ ³ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
3	2	3	17	EMINEM ▲ ² WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
4	NEW		1	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
5	NEW		1	BARENAKED LADIES REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
6	4	4	51	CREED ▲ ⁶ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
7	3	2	18	BRITNEY SPEARS ▲ ⁷ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
8	5	8	26	'N SYNC ▲ ⁹ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
9	7	7	32	3 DOORS DOWN ▲ ² REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	7
10	6	5	9	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
11	8	9	21	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
12	NEW		1	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	12
13	NEW		1	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
					GREATEST GAINER	
14	16	25	6	BAHA MEN S-CURVE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT	14
15	12	11	51	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
16	13	14	60	DESTINY'S CHILD ▲ ⁸ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
17	11	10	7	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	10
18	10	6	3	DJ CLUE ROC-A-FELLA/DEF JAM 546641*/DJMGM (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	6
19	14	18	57	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
20	9	—	2	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9
21	NEW		1	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
22	21	21	56	CHRISTINA AGUILERA ▲ ⁷ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
23	NEW		1	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI	23
24	20	24	45	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
25	17	16	14	B.B. KING & ERIC CLAPTON DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
26	15	12	4	WYCLEF JEAN COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
27	NEW		1	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
28	18	20	21	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
29	24	31	28	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
30	22	19	5	VARIOUS ARTISTS DEF JAM 542829*/DJMGM (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
31	23	17	3	SARAH BRIGHTMAN NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
32	32	32	24	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
33	27	26	14	BON JOVI ISLAND 542474*/DJMGM (11.98/17.98)	CRUSH	9
34	26	22	44	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
35	37	39	21	DISTURBED ● GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	35
36	29	28	39	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
37	36	34	17	MATCHBOX TWENTY ▲ ² LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
38	19	—	2	MACK 10 HOO-BANG'IN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	19
39	28	23	10	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMGM (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
40	31	29	13	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
41	33	27	22	JOE ▲ ² JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
42	35	36	53	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
43	34	35	18	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
44	51	55	9	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	44
45	45	42	66	SANTANA ▲ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
46	42	43	12	KELLY PRICE DEF SOUL 542472*/DJMGM (11.98/17.98)	MIRROR MIRROR	5
47	38	37	10	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
48	41	38	16	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
49	48	57	65	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
50	40	40	60	MACY GRAY ▲ ³ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
51	30	30	3	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	30
52	46	49	58	MOBY ▲ ² V2 27049* (10.98/17.98) HS	PLAY	45
53	25	13	3	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	NEW		1	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
55	39	33	11	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
56	53	48	42	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
57	59	60	18	DIDO ● ARISTA 19025 (10.98/16.98) HS	NO ANGEL	57
58	44	41	43	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
59	63	—	2	VARIOUS ARTISTS COLUMBIA 61586/CRG (12.98 EQ/18.98)	PLATINUM HITS 2000	59
60	54	52	42	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
61	50	46	4	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
62	55	54	90	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
63	58	53	8	AARON TIPPIN LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
64	NEW		1	B-LEGIT IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	64
65	62	56	51	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
66	52	47	12	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
67	43	15	3	2GETHER TVT 6840 (10.98/17.98)	AGAIN	15
68	56	51	13	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
69	60	45	6	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9
70	61	59	70	BACKSTREET BOYS ◆ ¹² JIVE 41672 (11.98/18.98)	MILLENNIUM	1
71	NEW		1	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	71
72	57	50	14	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
73	67	71	22	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
74	66	65	38	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
75	65	63	25	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
76	71	79	21	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
77	64	61	17	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
78	NEW		1	JIMI HENDRIX EXPERIENCE HENDRIX 112316*/MCA (69.98 CD)	THE JIMI HENDRIX EXPERIENCE	78
79	49	—	2	JACI VELASQUEZ WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
80	72	73	17	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
81	76	83	44	CELINE DION ▲ ⁵ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
82	78	80	37	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
83	69	62	17	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
84	74	64	13	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
85	70	70	7	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
86	47	44	18	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	38
87	82	78	89	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
88	80	84	71	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
89	97	97	82	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
90	NEW		1	JOAN OSBORNE INTERSCOPE 490737 (11.98/17.98)	RIGHTEOUS LOVE	90
91	86	81	43	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
92	98	101	18	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
93	81	77	88	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
94	88	85	150	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
95	68	66	27	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	46
96	75	67	19	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
97	96	93	10	BEEBIE MAN SHOCKING VIBES/MP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
98	79	68	4	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	52
99	85	76	8	VARIOUS ARTISTS RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
100	87	74	8	EVE 6 RCA 67713 (11.98/17.98)	HORRORSCOPE	34
101	77	75	4	JIM BRICKMAN WINDHAM HILL 11557 (12.98/17.98)	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	75
102	101	95	20	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
103	94	94	21	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
104	100	91	19	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
105	92	89	45	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
					PACESETTER	
106	142	143	22	SON BY FOUR ● SONY DISCOS 83181 (10.98 EQ/15.98) HS	SON BY FOUR	94
107	90	82	18	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	95	92	35	JAGGED EDGE	SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK 8
109	83	69	37	P.O.D.	ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN 51
110	84	72	7	BIG L	RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE 13
111	89	90	5	KIRK FRANKLIN PRESENTS 1NC	B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC 58
112	NEW		1	SOUNDTRACK	HOLLYWOOD 162241 (17.98 CD)	DUETS 112
113	105	117	68	BLINK-182	MCA 111950 (12.98/18.98)	ENEMA OF THE STATE 9
114	99	86	17	LUCY PEARL	POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL 26
115	103	99	5	WHEATUS	COLUMBIA 62146/CRG (11.98/17.98)	WHEATUS 76
116	73	58	4	SOUNDTRACK	UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY 50
117	102	100	20	504 BOYZ	NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS 2
118	91	102	13	SR-71	RCA 67845 (10.98/13.98) HS	NOW YOU SEE INSIDE 81
119	113	108	4	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE... 108
120	111	110	43	THIRD EYE BLIND	ELEKTRA 62415*/EEG (11.98/17.98)	BLUE 40
121	110	109	25	SOUNDTRACK	BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM 3
122	109	115	72	TIM MCGRAW	CURB 77942 (10.98/17.98)	A PLACE IN THE SUN 1
123	108	—	2	VARIOUS ARTISTS	LOUD/COLUMBIA 62201*/CRG (11.98 EQ/17.98)	LOUD ROCKS 108
124	93	87	16	VARIOUS ARTISTS	WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2 13
125	NEW		1	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS (18.98 EQ CD)	2000 LATIN GRAMMY NOMINEES 125
126	104	96	19	MANDY MOORE	550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU 21
127	114	114	68	LONESTAR	BNA 67762/RLG (10.98/17.98)	LONELY GRILL 28
128	107	98	23	NO DOUBT	TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN 2
129	112	106	5	SOUTH PARK MEXICAN	DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM 57
130	122	116	4	SOULDECISION	MCA 112351 (11.98/17.98) HS	NO ONE DOES IT BETTER 103
131	133	156	46	RAGE AGAINST THE MACHINE	EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES 1
132	131	122	6	SHAGGY	MCA 112096 (11.98/17.98)	HOTSHOT 87
133	130	134	6	NICKELBACK	ROADRUNNER 8586 (8.98/13.98) HS	THE STATE 130
134	135	127	24	TRINA	SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H 33
135	129	119	4	SOUNDTRACK	PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON 119
136	NEW		1	SOUNDTRACK	DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS 136
137	134	130	6	THE UNION UNDERGROUND	PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) HS	...AN EDUCATION IN REBELLION 130
138	117	120	37	TOBY KEITH	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?! 85
139	132	112	4	(HED)PLANET EARTH	VOLCANO 41710/JIVE (11.98/17.98)	BROKE 63
140	126	123	62	SLIPKNOT	I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT 51
141	124	125	10	THIRD DAY	ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM 66
142	NEW		1	VAST	ELEKTRA 62511/EEG (17.98 CD) HS	MUSIC FOR PEOPLE 142
143	119	118	37	STONE TEMPLE PILOTS	ATLANTIC 83255/AG (10.98/16.98)	NO. 4 6
144	153	149	5	DAVID GRAY	ATO 21539 (16.98 CD) HS	WHITE LADDER 144
145	118	105	13	BUSTA RHYMES	FLIP/ODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY 4
146	115	104	50	DIANA KRALL	VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES 56
147	127	124	44	KORN	IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES 1
148	NEW		1	RICKIE LEE JONES	ARTEMIS 751054 (17.98 CD)	IT'S LIKE THIS 148
149	156	137	24	CAT STEVENS	A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS 117
150	139	144	8	NINA GORDON	WARNER BROS. 47746 (11.98/17.98) HS	TONIGHT AND THE REST OF MY LIFE 123
151	NEW		1	AT THE DRIVE-IN	GRAND ROYAL 49999* (9.98 CD) HS	RELATIONSHIP OF COMMAND 151
152	136	128	49	DONELL JONES	UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE 35
153	143	142	28	GEORGE STRAIT	MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS 2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	128	107	36	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL 83
155	116	88	4	INCUBUS	IMMORTAL 61395/EPIC (17.98 EQ CD)	WHEN INCUBUS ATTACKS VOL. I (EP) 41
156	RE-ENTRY		7	SHAKIRA	SONY DISCOS 83775 (10.98 EQ/16.98) HS	MTV UNPLUGGED 124
157	125	121	17	PLUS ONE	143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE 76
158	NEW		1	DJ SKRIBBLE	BIG BEAT/ATLANTIC 83343/AG (17.98 CD) HS	ESSENTIAL DANCE 2000 158
159	158	152	4	FOURPLAY	WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE! 135
160	121	111	18	NINE DAYS	550 MUSIC 63634/EPIC (11.98 EQ/16.98)	THE MADDING CROWD 67
161	137	145	43	METALLICA	ELEKTRA 62463*/EEG (18.98/24.98)	S & M 2
162	150	131	13	JURASSIC 5	RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL 43
163	138	138	23	DA BRAT	SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED 5
164	157	161	98	JUVENILE	CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ 9
165	147	133	4	BILL ENGVALL	BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME 133
166	155	147	47	ALAN JACKSON	ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE 9
167	RE-ENTRY		22	SHAKIRA	SONY DISCOS 82746 (10.98 EQ/16.98) HS	DONDE ESTAN LOS LADRONES? 131
168	140	132	104	GOO GOO DOLLS	WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL 15
169	152	140	61	VARIOUS ARTISTS	INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS 70
170	123	103	3	STACIE ORRICO	FOREFRONT 25253 (11.98/15.98) HS	GENUINE 103
171	154	141	25	VARIOUS ARTISTS	INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS 65
172	149	148	4	VARIOUS ARTISTS	ESSENTIAL 10607 (10.98/16.98)	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE 148
173	162	166	81	KENNY CHESNEY	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO 51
174	NEW		1	COLD	FLIP/GEFFEN 490726 /INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE 174
175	141	129	7	THE BRIAN SETZER ORCHESTRA	INTERSCOPE 490733 (12.98/18.98)	VAVOOM! 62
176	187	—	14	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD 38
177	159	158	39	REBA MCENTIRE	MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER 28
178	163	151	36	KITTIE	NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT 79
179	173	191	33	D'ANGELO	CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO 1
180	144	135	12	SISTER HAZEL	UNIVERSAL 157883 (11.98/17.98)	FORTRESS 63
181	148	139	16	LARA FABIAN	COLUMBIA 69053/CRG (11.98 EQ/17.98) HS	LARA FABIAN 85
182	160	157	25	ALICE DEEJAY	REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY? 76
183	161	173	6	KEITH URBAN	CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN 161
184	191	188	75	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS 3
185	RE-ENTRY		38	JIMI HENDRIX	EXPERIENCE HENDRIX 11671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX 133
186	169	162	66	SARAH MCLACHLAN	ARISTA 19049 (11.98/17.98)	MIRROBALL 3
187	183	176	28	GERALD LEVERT	EASTWEST 62417/EEG (11.98/17.98)	G 8
188	151	146	52	BRIAN MCKNIGHT	MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE 7
189	182	183	101	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS 18
190	172	174	52	KENNY ROGERS	DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES 60
191	RE-ENTRY		3	MAJOR FIGGAS	RUFFNATION 47749*/WARNER BROS. (11.98/17.98) HS	FIGGAS 4 LIFE 115
192	NEW		1	UNDERWORLD	JBO 27078/V2 (17.98 CD)	EVERYTHING EVERYTHING 192
193	192	—	17	SOUNDTRACK	REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA 58
194	164	—	14	JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK 140
195	166	154	42	EIFFEL 65	REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP 4
196	NEW		1	MARVELOUS 3	HIFI/ELEKTRA 62536/EEG (12.98 CD) HS	READYSEXGO 196
197	120	—	3	VARIOUS ARTISTS	RHINO 79885 (11.98/17.98)	SMOOTH GROOVES — THE ESSENTIAL COLLECTION 110
198	179	184	57	MARY J. BLIGE	MCA 111929* (11.98/17.98)	MARY 2
199	178	171	29	BLOODHOUND GANG	REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES 14

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BBMak 86	Da Brat 163	Nina Gordon 150	Korn 147	Stacy Fenton 141			
BeBe 51	D'Angelo 179	David Gray 144	Limp Bizkit 49	Stacy Fenton 141			
Boonies Man 97	De La Soul 69	David Gray 144	LL Cool J 1	Stacy Fenton 141			
Big L 110	Deftones 84	Macy Gray 50	LL Cool J 1	Stacy Fenton 141			
Big Tymers 43	Destiny's Child 16	Emmylou Harris 54	Lonestar 127	Stacy Fenton 141			
B-Legit 64	Dido 57	(Hed)Planet Earth 139	Lucy Pearl 50	Stacy Fenton 141			
Mary J. Blige 198	Celine Dion 81	Jimi Hendrix 78, 185	Whitney Houston 107	Stacy Fenton 141			
Blink-182 113	Disturbed 35	Don Henley 80	Ideal 154	Stacy Fenton 141			
Bloodhound Gang 199	Dixie Chicks 42	Faith Hill 24		Stacy Fenton 141			
Andrea Bocelli 23	DJ Clue 18	Lucy Pearl 50		Stacy Fenton 141			
Bon Jovi 33	DJ Skribble 158	Mack 10 38		Stacy Fenton 141			
	DMX 36	Major Figgas 191		Stacy Fenton 141			

newsline...

MARVIN GAYE, the voice behind such R&B/crossover classics as "I Heard It Through The Grapevine," "What's Going On," "Let's Get It On," "Your Precious Love," and "Sexual Healing," has become the latest artist whose catalog will be part of a music-royalty securitization deal. David Pullman, chairman of investment firm Pullman Group, says he negotiated an eight-figure deal for Gaye's catalog of 200-plus songs and compositions with the family of the singer, who died in 1984. Other Pullman securitization deals have been with David Bowie, James Brown, the Isley Brothers, Ashford & Simpson, and the Motown writing team of Holland Dozier Holland. **GAIL MITCHELL**

DATA STORAGE COMPANY IOMEGA is moving into the music business with its new HipZip digital audio player and re-branded PocketZip removable storage discs, which it will market as a blank and prerecorded medium for music and audiobooks. The first prerecorded titles, which include Jaci Velásquez's new "Crystal Clear" (Word Records), are due in stores next month at \$19.98, according to Doug Marrison, president/CEO of I-Jam Multimedia, which is launching a prerecorded music and books line—dubbed the LP (for LicensePlate)—around the storage format. I-Jam says that Word, TVT, and Blue Note have agreed to release albums as LPs, while Random House will make audiobooks available. Other label deals will be announced soon, Marrison says. Besides the HipZip, titles will also play on I-Jam's forthcoming Win-Jam II player. Nine other hardware companies have already agreed to support the PocketZip format, Iomega executives say. The blank PocketZip discs can hold up to 80 minutes of music and will sell for about \$10—significantly lower than flash memory cards used for other digital devices. Music—either prerecorded or downloaded—will be "locked" to the discs via Microsoft's digital rights management technology; thus, it can be shared but not copied. Iomega's HipZip will be in Best Buy and other retailers Sunday (24) at \$299 list. Boulder, Colo.-based DataPlay—whose investors include Universal Music Group, Samsung, S3, and Toshiba—plans to introduce its own new low-cost storage/prerecorded music format early next year.

MARILYN GILLEN

CLAIMING THAT MARIAH CAREY'S No. 1 pop and R&B hit "Thank God I Found You" infringed on one of their compositions, songwriters Seth Swirsky and Warrin Campbell have filed a federal suit against Carey; producers Jimmy Jam and Terry Lewis; music publishers Flyte Tyme Tunes, ATV Songs, and Rye Songs; Columbia Records; and Sony Music Entertainment. In their action, filed Sept. 15 in U.S. District Court in Los Angeles, Swirsky and Campbell allege that Carey's song, from her hit 1999 album, "Rainbow," violated the copyright on "One Of Those Love Songs," a track they penned for a 1998 SoSo Def album by the group Xscape. The suit seeks damages to be determined. The defendants could not be reached for comment.

CHRIS MORRIS

SURVIVING MEMBERS OF THE DOORS, former manager Danny Sugerman, and the Jim Morrison estate are launching a Web site and label to sell unreleased concert and studio material from the band. The label, Bright Midnight Records, will begin selling the first release, "The Bright Midnight Sampler: 14 Songs/8 Concerts," on thedoors.com Monday (25). Plans call for six releases a year, which will be available in groups of three every six months. Consumers can purchase the albums only through a Bright Midnight Records boutique area on the Web site. Various unreleased singles will also be streamed from the site. Also available are "The Doors Live In Detroit," a two-CD set, and "No One Here Gets Out Alive," a four-hour radio special written and hosted by Jim Ladd, L.A. DJ and longtime Doors aficionado. Product fulfillment will be handled by Rhino Handmade.

EILEEN FITZPATRICK

TOWER RECORDS/VIDEO/BOOKS, in an effort to expand the music selection at its downtown New York complex, has closed its 8,000-square-foot bookstore. Moving into that space will be the chain's outlet store for used product and cutouts, which is now across the street. The 7,500-square-foot former outlet store will then be converted into a world music store, which will have an inventory of 75,000 units. Tower spokeswoman Louise Solomon says that the world music store "will have the best Latino section in the city," in addition to a large inventory of Hawaiian and reggae music. The world music department in the main store (at the corner of Fourth Street and Broadway) will become an expanded department for dance, electronica, techno, groove, rap, hip-hop, and vinyl, she says.

ED CHRISTMAN

CANADIAN COMPANIES Corus Entertainment and singer Anne Murray's Balmur Entertainment announced Sept. 21 the formation of a joint-venture company, Balmur Corus Music (BCM), based in Toronto and Nashville, that will focus on the production, distribution, and marketing of music and television specials and the management of country artists. Balmur Entertainment president/CEO Tony Baylis will take on that post at BCM in Toronto; Balmur Entertainment VP/GM Tinti Moffat, based in Nashville, will retain her title in the new company. Murray has been named honorary chairwoman of BCM. Formed in 1972 as a management company for Murray, Balmur now has interests in music publishing, artist management, television production, animation, and book publishing. Toronto-based Corus operates 49 radio stations and specialty television networks YTV and CMT Canada.

LARRY LeBLANC

MCALLISTER

(Continued from page 14)

operation expanded into a powerful player, boasting more than 100 outlets, which include one of the world's largest record stores, on Oxford Street in London.

McAllister and his team determined that HMV had the potential to become a worldwide brand, not least because of its 65-year heritage and association with the celebrated His Master's Voice name and the dog-and-trumpet logo owned in many countries by EMI (Billboard, May 6). As a result of this strategy, HMV's revenue grew from approximately \$75 million in 1986, all from the U.K., to \$1.2 billion 10 years later, from worldwide expansion.

"Early on, Stuart saw Asia as a cornerstone of HMV's international strategy and had confidence in the region when many others did not," says Warner's Rutherford. "But it takes a lot of guts to make the sort of investment required. You really put your purse strings on the line."

The retailer debuted in Japan, the world's second-largest music market, in 1990, growing to 20 stores by 1996; today, it is about to push past the 30-site level. In 1994 HMV moved into Hong Kong and in 1997, into Singapore. In the southern hemisphere, HMV began trading in Australia in 1989 with two stores; today it has 25 outlets and is the second-largest music chain there.

The British retailer's arrival on the North American continent began in Canada in 1987, exploiting assets acquired when EMI Capitol Records moved out of retailing. McAllister himself felt that most senior record company executives, including those at sister division EMI Music, failed to understand the retail sector: In 1996 he told this writer that the then head of EMI's North American label operations suggested that HMV change its name to EMI and sell only EMI product. "He was serious," said McAllister.

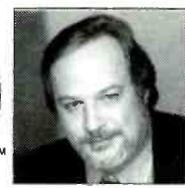
HMV's competitors commanded more respect. For instance, McAllister thought highly of Tower Records founder Russ Solomon and long coveted Tower as a potential HMV acquisition. Discussions to this effect were even thought to have taken place between the two retailers.

Tower's move into London in 1986 put the two companies into direct competition. McAllister returned the favor in 1990 when he opened two HMV superstores in New York, a Tower stronghold that at the time contained its No. 1 revenue-producing store. Tower's Solomon says, "I counted [McAllister] as a friend. He certainly is an important man in record retailing around the world."

The HMV chain now numbers 14 in the U.S. and falls under the responsibility of Pete Luckhurst, HMV president of North America, who also oversees 102 Canadian stores, making it the largest music retailer in that country. "For me, [McAllister] was immensely important in the development of HMV," says Luckhurst. "His creative mind, big heart, and fun-loving soul are all still a big part of HMV today."

A funeral service for McAllister took place Sept. 19 in Thame, Oxfordshire. He is survived by his wife, Lin; a son, James; a daughter, Laura Scarlett; and a granddaughter, Olivia.

BETWEEN THE BULLETS



by Geoff Mayfield

COOL LIKE THAT: The "G.O.A.T." in the title of **LL Cool J's** latest album is an acronym for "greatest of all time." I'll let someone who is closer to rap than I am decide whether this veteran of the genre deserves that title, but there is no disputing that he is indeed the week's best seller.

His first-week volley of 209,000 units marks his first No. 1 on the big chart and his best sales week since we flipped to SoundScan data in 1991.

His previous high in the point-of-sale era was 102,000 units, set when his last outing, "Phenomenon," bowed at No. 7 in 1997. An earlier album, "14 Shots To The Dome," reached a higher peak, No. 5, but with a lesser total (80,500 units). LL's previous peak was the No. 3 standing earned by 1987's "Bigger And Deffer."

Based on early retail action, **Madonna** will replace LL next issue with a first-week figure of at least 350,000 units, her first No. 1 album in 11 years.

MONOPOLY: Thanks, in part, to **LL Cool J's** chart-topping start, Universal Music and Video Distribution (UMVD) locks up each of the top four slots on The Billboard 200. Completing the winning hand in the next three spots are former No. 1's by **Nelly** (187,500 units) and **Eminem** (153,500 units) and the bow of **Boyz II Men's** comeback album (133,000 units).

This is the first time one vendor has owned each of the top four since the Nov. 13 issue of last year, when BMG Distribution claimed each of the top five albums. BMG also swept the top five in the Nov. 6, 1999, issue, but did one better a week earlier when it held each of the top six, with albums by, in order, **Santana**, **Creed**, **Backstreet Boys**, **Lou Bega**, **Britney Spears**, and **Christina Aguilera**.

UMVD, which also has half of this issue's top 20, last wrapped up the top four rungs in the Dec. 7, 1996, issue, when **Bush**, **Snoop Doggy Dogg**, and **No Doubt**, as well as a posthumous **2Pac** album (released under the pseudonym **Makaveli**), held court.

Speaking of monopolies, did you notice that each of this issue's top three titles are rap albums? That has not happened on The Billboard 200 since the Oct. 17, 1998, issue, when **Jay-Z**, **OutKast**, and **A Tribe Called Quest** were at Nos. 1-3, respectively, at the same time that another prime hip-hop artist, **Lauryn Hill**, held the fourth rung. Despite her able command of the spoken word, I decline to classify Hill as a rapper, because it seems that doing so somehow denigrates her considerable singing skills.

CALIENTE: The first Latin Grammys, which aired Sept. 13 on CBS and in 120 countries, create ripples on The Billboard 200 while making waves on this week's unpublished The Billboard Latin 50 (which is compiled weekly but printed every other week). **Santana** bullets at No. 45 on the big chart, the first time in six weeks that album has shown a gain, while **Son By Four** wins the Pacesetter (142-104, a 68% gain) and two **Shakira** albums re-enter at Nos. 156 and 167, the last two mentioned with stunning bursts of, respectively, 247% and 177%. Each of those acts performed on the show, as did **Christina Aguilera**, whose Spanish album bows at No. 27 with 43,000 units, the highest Billboard 200 rank for a Spanish-language album since **Luis Miguel's** "Romances" started at No. 14 with 57,000 first-week units in 1997.

On the aforementioned Latin list are fellow performers **Gloria Estefan** (No. 8, up 34%), **Maná** (23-17, up 21%), **Alejandro Fernandez** (19-14, up 19.5%), and **Carlos Vives** (20-9, up 103%). Winner **Luis Miguel**, who did not attend, sees his sales more than double and re-enters at No. 24.

The show got a 5.2 rating with a 9 share, a fraction of the 17.3/27 that the regular Grammys broadcast fetched in February, but larger than the 3.3/5 that UPN drew in August with the Source Hip-Hop Awards.

Meanwhile, only three of the acts that parlayed the Sept. 7 MTV Video Music Awards into bullets on last issue's chart maintain their Billboard 200 bullets this time around: **Eminem** (Nos. 3 and 89), **Rage Against The Machine** (moving 133-131), and **Limp Bizkit** (No. 49). Figure some of Limp's momentum comes from big radio play on its upcoming album.

WELCOME: Just in case you haven't figured it out, online retailer Amazon.com has begun reporting to SoundScan. As you might expect, the chart most impacted by its addition is Top Internet Album Sales. As a means of comparison, in the Sept. 9 Billboard, the last issue that Amazon's sales were not included, **Dar Williams** was the Internet chart's top seller with slightly more than 1,000 units, and hers was the only album to surpass that amount. The next week, each of the top three exceeded 1,000 units, with chart-topping **Sarah Brightman** ringing in 3,500 units.

This issue, **Barenaked Ladies** lead the list with 5,000 units, while runner-up **Andrea Bocelli** and No. 3 **Emmylou Harris** (Billboard's 1999 Century Award honoree) each surpass 3,000 units. Each of the top eight albums on the chart exceeds 1,000 units. But, even with Amazon's addition, the chart still represents a small market share. Barenaked's online sales account for 4% of the 128,000 units that place it at No. 5 on The Billboard 200. **Creed**, No. 6 on the big chart, finds a fraction of 1% of its 127,000 units from the total that puts it at No. 11 on the Internet chart.

SINGLES SALES TO SURGE

(Continued from page 14)

more on a single-by-single compilation of songs than they normally would on a typical 11-song album.

Mike Kelley, a partner in Price-waterhouseCoopers' Entertainment and Media Practice who helped author the music study, says the growth of the singles market online figures to move in step with the emergence of new subscription-based distribution models.

Meanwhile, album spending in the U.S. is projected to grow at a 4.4% compound annual rate over the period to \$17.2 billion, up from a 1999 level of \$13.9 billion.

Online album sales are expected to increase more than 1,000% next year and to total \$1.3 billion by 2004—7.6% of the overall album market—up from virtually zero a year ago. Physical album sales are expected to increase to \$15.9 billion from \$13.9 billion over the same period.

Pricing for digital music content is expected to follow in the footsteps of the home video rental market, where rental prices started high, declined, and then rose again as the market was established. The study predicts online music prices will decline through 2002, then increase over the subsequent two years. (The average price of an online album is expected to be \$8 in 2000, fall to \$7 in 2002, and increase to \$7.50 by 2004. The average single price is estimated at \$2.50 for 2000, \$2 in 2002, and back at \$2.50 in 2004.)

Kelley predicts that there will be extensive experimentation with pricing models in the next few years as broadband technologies become more ubiquitous.

Meanwhile, the cost of music videos is anticipated to rise because of the shift to digital formats, namely DVD.

While DVD prices themselves look to remain stable, the average price of music videos is expected to increase to \$20.50 in 2004 from \$19.03 in 1999.

And overall, unit sales of music videos are expected to nearly double during the next five years. Overall music video spending will grow at a projected 15.6% compound annual rate to an estimated \$779 million in 2004, from \$377 million in 1999.

At the same time, the consumer market for music is expected to get older over the period. The 40-and-older population, which for the first time accounted for the largest portion of the American music market in 1999, will grow faster than any other group during the next five years, according to U.S. Census figures cited in the report. The 40-

and-over demographic is expected to grow by an estimated 10.3% to 127.6 million in 2004, up from 115.7 million in '99. The age 10-24 demographic—which historically represents the biggest group of buyers of legitimate music—is expected to grow by 7.3% to 61.4 million from 57.2 million in '99.

On a per capita basis, the 10-24 demographic still leads the pack in music spending—\$86 on average in 1999. But that was down from \$91 in 1998. The study warns that some of the gains from the growth in population of that age group over the next five years could be offset by the fact that there is also a much higher piracy risk from those younger consumers.

Music buyers age 40 and over, meanwhile, increased their per capita spend-

ing on music to \$43 last year, from \$32 in 1998. They are considered a potentially more stable growth base, because they are less likely to engage in piracy.

Meanwhile, consumers age 25-39 are expected to decline by 6.7% to 56.3 million in 2004 from 60.4 million last year, according to the Census.

The study projects that legitimate spending on all recorded music in the U.S. will grow at a compound annual rate of 4.8%, to \$18.4 billion in 2004 from \$14.9 billion in 1999.

The U.S. growth rate will drive the global music market, the study says. Spending on recorded music in the U.S., Europe, and Asia is expected to grow by \$7.5 billion, a compound annual growth rate of 3.9%, to \$42.8 billion in the next five years, the study says.

Europe is expected to be the slowest-growing market over the period, due to high tax rates on sound recordings and online piracy. Sales are expected to rise 2.8%, from \$12.2 billion in 1999 to \$14.1 billion in 2004.

In the major European markets—the U.K., Germany, and France—spending on recorded music is forecast to advance at particularly modest rates. Music spending in the U.K. is expected to grow at a 2.8% compound annual rate, reaching a projected \$3.3 billion by 2004. In Germany, the music market is expected to yield average compounded annual growth of 1.2% to an estimated \$3 billion by 2004. In France, the market is expected to reach \$2.3 billion by 2004, growing at a 2.6% compound annual rate.

In Asia—where piracy rates in China, Hong Kong, Malaysia, and Pakistan are estimated at 50% or higher—sales are expected to increase at an annual rate of 3.9% to \$10.3 billion in 2004, from \$8.5 billion in 1999. Leading the way will be Japan, which is expected to account for \$7.7 billion of all sales in the region by 2004. Digital subscription services are also expected to become a “material revenue stream” in Japan over the period. Meanwhile, music spending growth is expected to increase by more than 10% annually in Indonesia and Pakistan and by more than 7% in China and India over the next five years.

Despite the shift to digital distribution, CD sales are expected to remain particularly strong in Europe and Asia due to increased penetration rates for the format in those areas.

Impala Objects To Vivendi/Seagram Deal

BY GORDON MASSON and EMMANUEL LEGRAND

LONDON—Regulators examining the proposed acquisition of Seagram by French utilities giant Vivendi have been presented with objections to the deal by Europe's Independent Music Publishers and Labels Assn. (Impala) and by UPFI, France's independent labels' association. The deadline to submit such objections was Sept. 22.

Impala's concern involves the fusion of Seagram's music business, through Universal Music Group (UMG), with the mobile-telephone interests of Vivendi. Impala contends that the merged company “will give UMG preferential treatment to the detriment of competitors—and especially independent companies—to access cellular services and subscribers.”

The association asks the European Commission (EC) to ensure that safeguards are put in place to avoid excluding the independent companies from the emerging mobile platforms because of consolidation between operators of technical platforms and large content companies. The document claims Vivendi is involved in the

world's largest mobile-telephone group. Earlier this year Vivendi and mobile-telephone giant Vodafone Air-Touch formed an alliance. Impala says, “With the integration of Vodafone-Mannesmann, the French group had, on Aug. 1, 32.7 million cellular subscribers in France, Germany, and the U.K. alone—a third of the total subscriber base in these countries.”

The position paper adds, “The market of mobile devices is of strategic importance for the music industry, as it constitutes a very popular tool to access music . . . This provides a huge market potential for music companies that will be able to offer music services via new mobile channels.”

Vivendi/Seagram plans to develop a subscription service for unlimited access to a digital music library and the establishment of a default portal for 80 million mobile and interactive TV subscribers to Vizzavi, the company's Internet service provider in Europe. The new services feature a downloadable music-on-demand service on mobile phones.

Impala says, “The European Commission should conclude that the wire-

less mobile interactive market constitutes an emergent separate market for music delivery and [that] the proposed concentration [would] lead to the creation of dominant position on this market within the [European Economic Area].”

UPFI's paper is close to Impala's in its analysis, says the organization's GM, Jérôme Roger, but includes additional French aspects. He adds that Seagram's leadership in the music sector in France (with a 35% market share), combined with Vivendi's phone and Internet operations, “could create a dominant position and open the door to an abuse of dominant position.”

Roger says UPFI wants Vivendi to make a few guarantees to the commission on key issues, such as access for indie labels to Vivendi's platform (mobile phone or portals) and not using music as a loss leader.

European antitrust regulators will issue a first-phase decision on the proposed merger of Vivendi SA, Seagram Co., and Canal Plus SA by Oct. 2. At that point, the EC will elect to clear the deal or take it to a second phase examination over a four-month period.

WARNER, EMI UP THE ANTE

(Continued from page 95)

the first time, EMI [internally] is not confident [about the outcome].”

Reaction to the concessions from opponents of WEMI is already circulating, given that the commission's deadline for their response is midnight Sept. 22. One objector describes the offering as “totally insufficient.” He adds, “It's well thought, but I'm not convinced this will impress the commission.”

Philippe Kern, general secretary of the European Independent Music Publishers and Labels Assn. (Impala), declines to comment on the undertakings, citing a confidentiality agreement with the commission, but says that his organization will file comment before the deadline. He believes the commission will react during the weekend and will “probably ask for more concessions.”

Observers note that if the commission has until Oct. 18 to deliver its final verdict on the Time Warner/EMI deal, things will speed up, as there is a reunion of the member

states set for Sept. 27, and the commission might be willing to present its decision on this occasion.

In related news, European Commission officials would neither confirm nor deny reports that claimed antitrust regulators have drafted a preliminary recommendation to block AOL's proposed acquisition of Time Warner.

“It is perfectly normal for the commission's competition department to circulate a draft decision recommending a prohibition to merger experts from the 15 [European Union] states,” a representative for the European Commission's competition department tells Billboard.

Says Impala's Kern, “It seems that the FTC [Federal Trade Commission] and the [European] Commission are working together quite closely on the cases. I think the FTC is slowly behind the commission because they don't have such a short deadline to make known their views. But it seems there is quite some coordination on

both sides of the Atlantic.”

The deadline for AOL and Time Warner to offer concessions to Brussels is Sunday (24), while the commission's verdict on the deal is due by Oct. 24. Some sources suggest that as the commission has already linked the fate of both mergers in the EMI/Time Warner statement of objections, it could as well decide that one merger is going to be cleared but not both of them.

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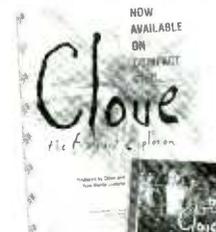
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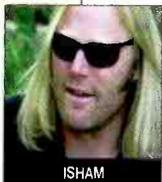
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Billboard Music Vid Confab Gets Direction From Isham

Award-winning music video director Wayne Isham will be the keynote speaker for this year's Billboard Music Video Conference. His speech is scheduled for Nov. 9 at the conference site, the Universal Hilton Hotel in Universal City, Calif. The conference runs Nov. 8-10.

Isham, whose career has spanned 20 years, has directed videos for a wide variety of artists, including Metallica, Ricky Martin, Def Leppard, Backstreet Boys, Bon Jovi, Will Smith, 98

Degrees, Aaliyah, and 'N Sync. Isham is also one of the few music directors who has reached celebrity status, having been featured several times on MTV, VH1, and "Entertainment Tonight." His videos have won numerous awards, and in 1991, Isham received MTV's prestigious Video Vanguard award for his outstanding contributions to the music video art form.



The Billboard Music Video Conference is the largest annual gathering of professionals involved in the visual marketing of music. The grand finale to this year's conference is the Billboard

Music Video Awards, to be presented Nov. 10 at the Universal Hilton. Voting for the awards show has expanded for the first time this year to include Billboard readers. Previously, only those registered for the Billboard Music Video Conference could vote for the awards. Ballots for this year's awards are included in U.S. and Canadian subscriber copies of this Billboard issue.

For more information about the Billboard Music Video Conference & Awards, contact Michele Jacangelo at 646-654-4660 or bbevents@billboard.com. Information about the event can also be found at www.billboard.com/events/mvc.



PERSONNEL DIRECTIONS

Doug Campbell has been named managing editor for Amusement Business in Nashville. This is a return to AB for Campbell, who was electronic production coordinator for the publication in 1993. Most recently, he was the editor of the Vanderbilt University Medical Center's weekly newspaper. Prior to that, he was news editor for the Nashville Business Journal. He has a B.A. in journalism from the University of Northern Colorado.

Campbell will report to Karen Oertley, publisher and editor in chief at Amusement Business.

Joe Maimone has joined Billboard's advertising sales department as account manager in New York. Maimone will handle a diverse portfolio including major labels, East Coast pro-

audio accounts, and national consumer advertisers. He reports to group advertising director/East & telemarketing, Pat Jennings.

Maimone comes to Billboard from Progressive Health, LLC where he oversaw the sales, mar-

keting, promotions and advertising efforts for a variety of healthcare companies. While at Progressive Health, he created sales training programs and was a frequent lecturer. Previously, Maimone had stints in the sports industry working for the New York Mets, New Jersey Nets, and WFAN sports radio in a multitude of sales related capacities.

Maimone holds a B.S. in marketing from the University of Dayton (Ohio) and a masters in education from Florida State University.



'N Marx The Spot With 'Promise'

WHEN I FIRST MET Richard Marx, it was before he debuted on The Billboard Hot 100 as an artist. We were cruising on the SS Norway, working on a Dick Clark special. One of our guest stars was Cynthia Rhodes, and she brought along her boyfriend, Marx (they were married in January 1989). While his name wasn't well-known at the time, he had already racked up songwriting credits, having penned "What About Me?" by Kenny Rogers with Kim Carnes & James Ingram in 1984, "Crazy" by Rogers in 1985, and "The Best Of Me" by David Foster & Olivia Newton-John in 1986.

Once Marx made his mark as an artist—starting in 1987 with "Don't Mean Nothing"—he mostly wrote and produced for himself, although there were some exceptions. He wrote and produced chart entries for Vixen ("Edge Of A Broken Heart" in 1988), Ann Wilson & Robin Zander ("Surrender To Me" in 1989), and Poco ("Nothin' To Hide" in 1990). That Poco track is the last chart entry written and produced by Marx but not performed by him until this issue. His latest credit is "This I Promise You," the third track from 'N Sync's "No Strings Attached" album to chart. It's Marx's first appearance on the Hot 100 in any guise since he recorded "At The Beginning," a duet with Donna Lewis off the "Anastasia" soundtrack, in 1998.

ALIAS HARRIS AND JONES: Billboard Century Award honoree Emmylou Harris scores with her highest-charting solo album in almost 19 years, as "Red Dirt Girl" (Nonesuch) enters The Billboard 200 at No. 54. Her last solo effort to rank higher was "Cimarron," which came in at No. 46 in 1982. Harris did peak at No. 6 in 1987 with "Trio," her collaboration with Dolly Parton and

Linda Ronstadt. This new CD gives Harris a chart span of 25½ years, dating back to "Pieces Of The Sky," which debuted in March 1975. At the same time, Rickie Lee Jones has her highest-charting set since "Naked Songs" streaked to No. 121 in October 1995. "It's Like This" (Artemis) is new at No. 148. "Like" extends Jones' chart span to 21 years and five months, dating back to her self-titled debut album from April 1979.

A third female artist, with a shorter chart run than Harris or Jones, also returns to The Billboard 200 this issue. Joan Osborne is new at No. 90 with "Righteous Love" (Interscope), her first chart appearance since her "Relish" album. That triple-platinum set entered the album chart five years ago this month and peaked at No. 9 in March 1996.



by Fred Bronson

'BREATHE' AGAIN: After waiting patiently at No. 2 for the past four weeks, Faith Hill returns to pole position on the Adult Contemporary chart, giving "Breathe" a 17th week at No. 1. That should cause some sleepless nights for Phil Collins and Celine Dion, who are tied for having the longest-running chart-topper in AC history. Collins' "You'll Be In My Heart" and Dion's "Because You Loved Me" both had 19-week reigns.

While Hill is just a couple of breaths away from matching Collins and Dion, she already has the longest-running non-soundtrack AC No. 1 of all time.

MR. SMITH GOES TO: Fourteen years and eight months after making his debut on The Billboard 200, James Todd Smith, better known as LL Cool J, has his first No. 1 title. "G.O.A.T. Featuring James T. Smith: The Greatest Of All Time" (Def Jam) enters at the top.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
TOTAL	535,557,000	537,821,000 (UP 0.4%)	CD	400,491,000 441,445,000 (UP 10.2%)
ALBUMS	473,862,000	497,170,000 (UP 4.9%)	CASSETTE	72,235,000 54,553,000 (DN 24.5%)
SINGLES	61,695,000	40,651,000 (DN 34.1%)	OTHER	1,076,000 1,172,000 (UP 8.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,228,000	12,212,000	1,016,000
LAST WEEK	LAST WEEK	LAST WEEK
12,983,000	11,990,000	993,000
CHANGE	CHANGE	CHANGE
UP 1.9%	UP 1.9%	UP 2.3%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,031,000	11,682,000	1,349,000
CHANGE	CHANGE	CHANGE
UP 1.5%	UP 4.5%	DOWN 24.7%

	YEAR-TO-DATE TOTAL SINGLE SALES BY GEOGRAPHIC REGION			
	1999	2000	1999	2000
NORTHEAST	3,464,000	2,294,000 (DN 33.8%)	SOUTH ATLANTIC	12,731,000 8,435,000 (DN 33.7%)
MIDDLE ATLANTIC	10,167,000	6,699,000 (DN 34.1%)	SOUTH CENTRAL	10,501,000 6,907,000 (DN 34.2%)
E. NORTH CENTRAL	10,344,000	6,179,000 (DN 40.3%)	MOUNTAIN	2,654,000 2,176,000 (DN 18%)
W. NORTH CENTRAL	3,579,000	2,223,000 (DN 37.9%)	PACIFIC	8,256,000 5,738,000 (DN 30.5%)

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

Billboard/Airplay Monitor Radio Seminar & Awards
New York Hilton • Oct. 5-7
The 22nd Annual Billboard Music Video Conference & Awards
Universal Hilton, Universal City, Calif. • Nov. 8-10
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christina aguilera

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- Nominations for Latin Grammy and Billboard Music Video Awards
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